

Frieze
Press Release
12 October 2016



High-Quality Gallery Presentations and Specially Curated Sections Inspire Strong and Consistent Sales Across Frieze London 2016

The 14th edition of Frieze London closed on Sunday 9th October, having seen major acquisitions by international institutions and significant sales to private collectors. The fair, which brought together over 160 galleries from 30 countries, attracted a record number of collectors with a 30% increase in attendance on preview day and increased collector numbers throughout the week. Frieze London is supported for the 13th consecutive year by main sponsor Deutsche Bank, continuing a shared commitment to discovery and artistic excellence.

Building on Frieze's enduring institutional relationships, this year saw a 20% increase in museum groups across Frieze fairs. In 2016, Frieze also partnered with two major acquisition funds for national museums: the Frieze Tate Fund, now supported by WME | IMG, and the launch of the Contemporary Art Society's Collections Fund at Frieze in support of a regional museum in the UK: Middlesbrough Institute of Modern Art.

Frieze London welcomed back several galleries for 2016 as well as new additions. Participants across the main fair were commended for outstanding presentations with much enthusiasm for the fair's bespoke design, and the quality of work presented. Strong business was conducted with sales reported to institutions and collections daily.

The Nineties, a new section curated by Nicolas Trembley, was an immediate success, with 14 galleries selected to restage seminal shows of the decade. Leading international curators and participating galleries praised the section's energy and innovation, which celebrated longstanding artist relationships and underscored the critical role of galleries in recent decades.

Hans Ulrich Obrist, Artistic Director of The Serpentine said 'Nicolas Trembley's wonderful *Nineties* section was a great highlight - a portrait of a decade through the remaking of exhibition history. As Eric Hobsbawm said, 'a protest against forgetting.'



Young galleries this year offered a range of ambitious presentations across the *Focus* section, which attracted significant institutional attention and resulted in acquisitions from international institutions and private foundations. Curators for this year, Fabian Schöneich (Portikus, Frankfurt) and Jacob Proctor (Neubauer Collegium for Culture and Society, University of Chicago), ensured that the section remained the definitive destination to discover emerging talent; whilst *Live* continued to develop into a section recognised and admired as an important platform for international performance art.

Victoria Siddall, Director of Frieze Fairs, said: ‘The high quality of work and confident atmosphere at Frieze London this year translated into substantial sales at every level, and on every day of the fair. London continues to be one of the most important cultural centres in the world, with Frieze Week drawing an increasing number of both established and new collectors each year. The contribution of curators to the quality and ambition of presentations was a highlight of this year’s Frieze, across *The Nineties*, *Live* and *Focus* sections as well as with our non-profit programme of projects, films and talks. Frieze is the place to meet curators and exchange ideas, as well as to buy art – something which was particularly apparent this year.’

Fabrizio Campelli, Head of Deutsche Bank Wealth Management, said: ‘We are delighted to continue our support of Frieze Masters and the great work they do in bringing together artists to connect and inspire our people, our clients and the communities in which we do business together. Supporting art and art education is a long-standing belief of ours which we share passionately with our clients.’

Gallery Response

Iwan Wirth, President and co-founder of Hauser & Wirth, commented: ‘We have had a thoroughly enjoyable week at Frieze! The fair’s vivacious spirit and forward-looking attitude encourages us to be more playful with our presentations and to offer something a bit different for collectors – this year with our eccentric ‘L’atelier d’artistes’ and Luis Laplace’s beautifully designed booth at Masters. This approach paid off in spades; we placed numerous important works and experienced consistent sales throughout the week, several in excess of a million dollars, by artists including Louise Bourgeois, Cy Twombly, Alexander Calder, Francis Picabia, Dieter Roth, Takesada Matsutani and Fausto Melotti, in addition to having built relationships with collectors new to the gallery.’

Angela Choon, Senior Partner, David Zwirner, London, said ‘Frieze Week brings an incredible energy not just to the art world, but to the city, too. We absolutely thrive in our Mayfair gallery during this time. We see a tremendous increase in visitors making the rounds between the fairs, the galleries, and the museums, and we most certainly appreciate that.’

Stefan Ratibor, Director at Gagosian London, said: ‘It has been a week of two very successful fairs at Frieze and Frieze Masters and many visitors to our shows in the galleries. We are really happy with the results of the week and consider this to be a great sign for the health of the market in general and for us in London in particular.’

David Maupin of Lehmann Maupin, New York commented: ‘Frieze London consistently remains one of the top art fairs, with new additions like *The Nineties* section continually adding fresh content. This past week our booth has seen steady sales and visits from international collectors and curators. I think that the Contemporary Art Society’s Collections Fund’s initiative is an important cultural contribution to a commercial art fair, and we are delighted with their acquisition of Kader Attia’s work for the Middlesbrough Institute of Modern Art.’

Liza Essers, Owner and Director of Goodman Gallery: ‘We had great success at Frieze this year, and we are delighted to confirm the sale of three films by Tracey Rose to important collections. Tracey has had an important year. Her work is currently in the São Paulo Bienal, and next year she will be in Documenta so we could not be happier about these acquisitions.’

Bill Griffin, of Kayne Griffin Corcoran (Los Angeles) participated in Frieze for the first time and commented: “This fair has a non-stop flow of high-calibre, well-informed, serious collectors and curators. The editorial heritage of Frieze is evident here through the atmosphere of high-level contemporary cultural dialogue at the fair which is refreshing and the perfect context for our solo presentation of James Turrell.”

Philomene Magers, Co-Owner, of London’s Sprüth Magers said: ‘We are always impressed with Frieze’s ability in keeping things fresh and innovative. This year, we were pleased to take part in the new *Nineties* section and jointly presented an installation by Sylvie Fleury with Mehdi Chouakri and Salon 94. At

Frieze London we sold two very rare sculptures by Craig Kauffman.'

Marcio Botner, Founder of A.Gentil Carioca said: 'We've been doing Frieze London since 2008 so it's something really important to us - coming here and seeing the development from one year to another. It's getting more and more solid; as is the popularity of South American artists - you can see this in the shows put on by international institutions, and Frieze is part of this push. It's been a good fair. We are very happy as all four works by Operavivara! are staying together; they've been acquired by a Swiss institution.'

Simon Lee Gallery, London said: 'Frieze is not one of those fairs where you only have clients on the first day. We did a show a day and people came back. Many affluent and important European and American collectors attend Frieze, which is great.'

Lisa Spellman, Founder and Director of 303 Gallery said: 'Frieze this year has felt so light and energetic with both its architecture and atmosphere. We're very happy; we've seen everyone we wanted to see, and we've made great sales. Something we've noticed is the number of fantastic curators - we took part in *The Nineties* section with *Fountain of Youth* by Karen Kilimnik. It received a wonderful response - this year has been one of the best for us. And happy to be witness to such an historic moment - the 25th anniversary for frieze magazine!'

Wendy Olsoff, co-founder of P.P.O.W. said: 'The fair went extremely smoothly and as soon as the doors opened our booth was buzzing - and it gained in momentum with each day. P.P.O.W. has been showing feminist work for decades, and it felt timely to bring these artists' works together and to have an international platform to celebrate our artists' achievements. The entire booth felt appreciated by collectors, curators and the viewing public, and we were overwhelmed with the positive attention both from people who knew the work, and from those who were encountering it for the very first time. I am wondering what we can possibly follow up with next October!'

Stuart Shave said: 'I am delighted to have placed the work of Phillip Lai with the Tate collection thanks to the 2016 Frieze Tate Fund, and also to have had the opportunity at this fair to place the work of a number of the gallery's artists with the collections of prominent museums in Britain, the United States, and China.'

Metro Pictures, New York said: 'We're happy with sales and excited to see so many museum curators. The fair was good this year and we sold well so we're happy.'

Matthew Marks gallery, New York said 'We've had lots of interest in our booth this year and are particularly proud to bring a new Ellsworth Kelly work to London. We're particularly pleased with the interest in the Ken Price sculptures. We've been bringing his work to fairs for a number of years and feel that at Frieze we've found an audience who is really responding to it.'

Francesca Boenzi of Supportico Lopez said, 'We are really happy with how things have been going this year - and similarly with the way everything has been managed. We had a great, constant influx of people, in terms of both collectors and the general public. Frieze is always a more than meaningful fair for us, which we always look forward to!'

The *Focus* section

Esperanza Rosales, founder and director of VI, VII said: 'This was our first time participating in the *Focus* section, and we've enjoyed it. There are lot of discoveries to be had here. It's not at every fair that you feel the need to slow the pace of getting to your own booth down to stop and see others. It's been a great audience and a great crowd; a lot of institutional contacts to build upon, a lot of press attention and in terms of sales we've done well so I'm happy. The visibility of the platform is tremendous. To bring lesser known artists to frieze where the audience is so large is incomparable.'

Leo Xu, founder of Leo Xu Projects, said: 'We have met new people; exciting people from different regions - from the Middle East, from Russia, from Turkey and South America - and people from different generations. I love the diversity. We've sold quite a few editions, and we're selling every day, so it's very exciting.'

Kendall Koppe and Emma Astner of Koppe Astner, Glasgow, said: 'It's been a really strong Frieze for us, with strong sales for both our artists, Laura Aldridge and Grace Weaver. *Focus* looks great this year - people have been willing to take a risk and have brought their best.'

David Lewis of David Lewis said: 'Frieze London was outstanding. The fair has done a tremendous job on all levels. Their team is fantastic. They bring excep-

tional intellect, attentiveness and energy to every aspect of the fair experience, resulting in a week of productive and often quite thoughtful interactions for the gallery. We are pleased and proud to have participated in Frieze London and look forward to growing with the fair in the years ahead.'

Olivier Babin, Founder and Director of Clearing Gallery said: 'Thank you Frieze for another great week in the park. We were so proud to stand for Marguerite Humeau. She gave us the best booth and we were thrilled to place the work with great public and private institutions. It was fruitful and fun!!'

The Nineties section

Marie-Christine Molitor, Director of Galerie Neu, Berlin commented: 'The general response to the nineties section has been really good. It gave us the opportunity to show Daniel Pflumm's work in a new setting. Frieze is strong with its curated sections - with the *Live* section as well, and with helping young galleries - giving them a chance to be seen. We're very happy about the positive experience this year.'

Galerie Mehdi Chouakri commented: "For us it's the first time exhibiting at Frieze London. We have presented this wonderful project by Sylvie Fleury which has been exciting. We've met a couple of collectors that we don't meet in other fairs, especially London based collectors, and curators as well, so it's been a good fair. We've sold Sylvie's video work to a European collection and we're very happy for the artist. It's been a great fair."

Andrea Caratsch, founder and director of Galerie Andrea Caratsch said: "The fair was dynamic and *The Nineties* section a great addition to it. I hope that this special section will return next year. We were happy to see new people coming to the stand as well as long standing clients. I was pleased to sell two Steven Parrino works; one to a new collector and one to a seasoned collector."

Frieze Stand Prizes

The Frieze Art Fair Stand Prize recognises an outstanding gallery presentation at Frieze London. This year's jurors included Martin Clark, Director, Bergen Kunsthall; Dr. Omar Kholeif, Manilow Senior Curator at the Museum of Con-

temporary Art Chicago; and Helen Molesworth, Chief Curator, Museum of Contemporary Art, Los Angeles.

The prize of was awarded to kurimanzutto, Mexico City for their outstanding presentation of works by Leonor Antunes, Roman Ondak, and Gabriel Orozco. Kurimanzutto said: 'We are delighted and honoured to have received the prize for the best stand - Monica and Jose have decided to donate the prize money to a charity in Mexico, dealing with refugees. A lot of people who've come to the booth have spoken positively about the fair this year - it feels super vibrant with *The Nineties* and *Focus* sections. And the Frieze team have been great at introducing us to new collectors that we didn't know, people from Latin America but also Europeans who are discovering galleries from elsewhere. We're very pleased with sales this year - we've sold Leonor Antunes to a private foundation.'

The jury for the inaugural Focus Stand Prize included Gary Carrion-Murayari, Kraus Family Curator, New Museum; Yung Ma, Curator, Service Création Contemporaine et Prospective, Centre Pompidou; and Judith Welter, Director, Kunsthau Glarus. It was awarded to Proyectos Ultravioleta, (Guatemala City). Stefan Benchoam, co-founder said: 'The fair this year has been really incredible for us - the perfect first experience - and we couldn't have expected more. We were pleasantly surprised to receive the stand prize - the jury who give prizes here are such recognised curators so it's great to have the validation from them. We've had great sales and are really happy.'

Museum Funds:

This year saw the realization of two acquisition funds for national museums at Frieze London; the return of the Frieze Tate Fund, this year supported by WME | IMG, and the launch of the Contemporary Art Society's Collections Fund at Frieze, supporting a regional museum in the UK.

These initiatives resulted in the acquisition of major works. The Contemporary Art Society purchased moving image works by John Akomfrah (Lisson Gallery) and Kader Attia (Lehmann Maupin) for Middlesbrough Institute of Modern Art, which both address themes of colonisation and migration.

The Frieze Tate Fund saw a six-person international jury, composed of four Tate curators and two guest curators, select six artworks by the Turkish artist Hüseyin Bahri Alptekin, acquired from Rampa, Istanbul; three artworks by Portuguese artist Leonor Antunes, acquired from Galeria Luisa Strina, São Paulo; and one work by the Malaysian artist Phillip Lai, acquired from Stuart Shave/Modern Art, London.

Groups – 17.5% Increase in Attendance

The fair had record institutional attendance, with more than 228 groups including acquisitions groups from the world's major museums, visiting from territories including Austria, Canada, France, Germany, The Netherlands, Peru, Russia, Switzerland and the USA. Visiting museum groups included tBelvedere Museum (Austria), The Power Plant Contemporary Art Gallery (Canada), Centre Pompidou (France), Musée d'Orsay (France), Palais de Tokyo (France), Pinakothek der Moderne (Germany), Stedelijk Museum (Netherlands), Museo de Arte de Lima (Peru), Zacheta National Gallery of Art (Poland), Serralves Museum (Portugal), Hermitage Museum Foundation (Russia and UK), Kunsthalle Zürich (Switzerland), Albright Knox Art Gallery (USA), Hammer Museum (USA), Hirshhorn Museum and Sculpture Garden (USA), Metropolitan Museum of Art (USA), MoMA PS1 (USA), Museum of Modern Art (USA), Museum of Contemporary Art, Chicago (USA), New Museum of Contemporary Art (USA), Peabody Essex Museum (USA), Walker Art Center (USA), Whitney Museum of American Art (USA).

Tate Director Nicholas Serota emphasized that the support of the entire art community plays a key role. He went on to thank 'the galleries and the artists who have been so generous in helping to make it possible for works of this calibre to enter a public collection.'

Gregor Muir, Executive Director of the ICA, London and incoming Director of Collection, International Art at Tate, said: 'This year's Frieze Art Fair continued to stimulate the imagination with a reassuring degree of certainty, proving once again how London is a world-class centre for contemporary art.'

Dr Omar Kholeif, Manilow Senior Curator at the Museum of Contemporary Art Chicago, enthused: 'Frieze 2016 presented me as a curator with a wonderful opportunity to not only get a snapshot of what was happening in art globally but also to see different kinds of experimentation happening at the edges of film and performance, which were so evocatively provoked through the Frieze *Live* and Film programmes. Although many over emphasize the social aspects

of such an event, I found the most stimulating conversations I've had in years happening in the auditorium tent where borders – political, spatial, ideological and imagined – were debated and stretched to their limits through heady discussion from artists and the public alike. It was an honour to be so involved with the fair this year – from judging the Stand Prize which so moved me – kurimanzutto from Mexico and Tillmans in *The Nineties* both brought tears to my eyes – to having the opportunity to moderate two events; Frieze extends its generosity through its conversations outside of the pure limits of the art market and into the wider world of art and culture: viva Frieze 2016! Here's to many more to come...'

Sponsors and Partners

In addition to main sponsor Deutsche Bank, Frieze London partnered with BMW, Art Fund, the Financial Times and new Official Champagne Ruinart. Frieze Projects and the Frieze Artist Award were supported by the LUMA Foundation for the second consecutive year.

–End.

To keep up to date on all the latest from Frieze follow @FriezeArtFair on Twitter, Instagram and Facebook.

Notes to Editors:

Frieze is the world's leading platform for modern and contemporary art for scholars, connoisseurs, collectors and the general public alike. Frieze comprises four magazines—*frieze*, *frieze d/e*, *Frieze Masters Magazine* and *Frieze Week*—and three international art fairs—Frieze London, Frieze Masters and Frieze New York. Additionally, Frieze organizes a programme of special courses and lectures in London through Frieze Academy.

Frieze was founded in 1991 by Matthew Slotover and Amanda Sharp, with the launch of *frieze* magazine, the leading international magazine of contemporary art and culture. In 2003, Sharp and Slotover launched Frieze London art

fair, which takes place each October in The Regent's Park, London. In 2012, they launched Frieze New York, which occurs each May in Randall's Island Park, and Frieze Masters, which coincides with Frieze London in October and is dedicated to art from ancient to modern. Frieze fairs are sponsored by Deutsche Bank.

Universal Design Studio is an award winning architecture and interior design practice based in London. It works internationally on commissions including boutique hotels and restaurants, retail spaces, galleries and renowned cultural institutions. Universal uses a bespoke approach for each client, rich in intellectual rigour and creativity, to create inspiring places with a powerful visual impact.

Notable projects from Universal Design Studio include the design of Ace Hotel London, and a commission from the Science Museum to design the architectural framework of the Information Age Gallery. Their most recent projects include the design of Singapore-based Odette restaurant in the newly revitalised Singapore national art gallery.

Universal was founded in 2001 by Edward Barber and Jay Osgerby, in response to the growing demand for their distinctive design aesthetic and clever use of material details in an architectural and interior design context. The studio is co-directed by Hannah Carter Owers and Jason Holley.

Sponsors & Partners

Deutsche Bank: Frieze London is supported by main sponsor Deutsche Bank for the thirteenth consecutive year, continuing a shared commitment to discovery and artistic excellence. Deutsche Bank is also the main sponsor of Frieze New York and Frieze Masters, since their launch in 2012. Deutsche Bank has been supporting the work of cutting edge, international artists and their galleries for more than 35 years and has distinguished itself as a global leader in corporate art programmes. This year, the Deutsche Bank Lounge exhibited new work by Sarnath Banerjee, an exciting artistic talent first discovered by the Bank at Frieze. Acclaimed artist, graphic novelist and filmmaker, Banerjee blurs the boundaries between art and literature. He creates artworks that combine aesthetic boldness with humour and imagination. He was in conversation with Shanay Jhaveri in the Reading Room at Frieze London at 14:30 on Friday 7 October. For further information please visit db.com/art and db-artmag.com

The **Financial Times** is the media partner for Frieze London, Frieze Masters

and Frieze New York. Opinionated, expert and fearless – the arts pages of the *Financial Times* are committed to the best independent reporting and reviewing of art around the world, with a fine international team of writers who are discerning, knowledgeable and perpetually interested in the new. Its emphasis is on quality, whether it comes from well-known figures or unknown names.

BMW: For almost 50 years, the BMW Group has initiated and participated in over 100 cultural cooperations worldwide. At the heart of the companies relationship with the arts is a long-term commitment to contemporary and modern art, classical music and jazz as well as architecture and design. The BMW Group encourages creative freedom when working with cultural partners – this is essential for producing groundbreaking artistic work just as it is when creating major innovations within a successful business. In London, in partnership with the London Symphony Orchestra, BMW hosts the LSO Open Air Classics, a yearly live concert that is free of charge in Trafalgar Square. The brand co-initiated the live-art focused format ‘BMW Tate Live’ together with Tate Modern and has supported Frieze Art Fair for 12 years. At Frieze Art Fair 2016, the company will present the BMW Individual 7 Series by Esther Mahlangu, a completely unique luxury vehicle that is being offered for sale at <https://www.bmw.co.uk/7seriesauction>. BMW also hosted two Art Talks, one at Soho House and one with Esther Mahlangu, as well as providing the official VIP shuttle fleet for guests at the Fair and presenting Frieze Sounds. bmwgroup.com/culture and bmwgroup.com/culture/overview

Ruinart: Official Champagne for Frieze London, Frieze Masters and Frieze New York, the House of Ruinart laid the first stone of the history of champagne on September the 1st, 1729. The House of Ruinart expresses its commitment to art by commissioning well-known artists, since 1896, with Alphonse Mucha. This year, the photographer Erwin Olaf received ‘Carte blanche’ by the Maison to show his vision of our cellars, listed last year, on the Unesco World Heritage.

The **Contemporary Art Society** champions the collecting of outstanding contemporary art and craft in the UK. Since 1910 the charity has donated thousands of works by living artists to museums, from Picasso, Bacon, Hepworth and Moore in their day, through to the influential artists of our times. Sitting at the heart of cultural life in the UK, the Contemporary Art Society brokers philanthropic support for the benefit of museums and their audiences across the entire country. Their work ensures that the story of art continues to be told now and for future generations. www.contemporaryartsociety.org.

Art Fund: The Frieze Sculpture Park app by the Art Fund is available to download for free from the App store and Google Play. The Art Fund is the national fundraising charity for art. In the past five years the Art Fund has given £34m to help museums and galleries acquire works of art for their collections. The Art Fund also helps museums share their collections with wider audiences by supporting a range of tours and exhibitions, and makes additional grants to support the training and professional development of curators. The Art Fund is independently funded, with the core of its income provided by 122,000 members who receive the National Art Pass and enjoy free entry to over 240 museums, galleries and historic houses across the UK, as well as 50% off entry to major exhibitions. For further information please visit: artfund.org

Supporter of Frieze Projects and the Frieze Artist Award:

The LUMA Foundation was established in 2004 by Maja Hoffmann in Switzerland to support the activities of independent artists and pioneers, as well as institutions working in the fields of visual arts, photography, publishing, documentary, and multimedia. The foundation commissions, produces and supports challenging artistic projects combining a particular interest in environmental issues, human rights, education, and culture in the broadest sense. Maja Hoffmann launched LUMA Arles in 2013 to conduct the preliminary work, construction and eventually the running and development of the Parc des Ateliers project. LUMA Arles also has as its mission to support the LUMA Foundation by working, from Arles, towards the creation of a new model for cultural centers.

LUMA Arles is a new experimental contemporary art center that brings together artists, researchers, and creators from every field to collaborate on multidisciplinary works and exhibitions. Located south of Arles' historic city center, the project repurposes the industrial ruins of a 10-acre rail depot and introduces a new public park at the Parc des Ateliers. The central team of designers for the project includes Frank Gehry who has designed a new Arts Resource Center building, Selldorf Architects entrusted with the renovation and conversion of two former rail facilities into new exhibition spaces, and Bas Smets who is responsible for the landscape design. The opening of the main building at the Parc des Ateliers is scheduled for 2018, while an artistic program – developed in collaboration with LUMA Arles Core Group of artistic consultants—Tom Eccles, Liam Gillick, Hans Ulrich Obrist, Philippe Parreno, and Beatrix Ruf – is

already presented every summer in the refurbished former railway warehouses. On view from 4 July: 'Systematically Open? New Forms for Contemporary Image Production'. Curated by Walead Beshty, Elad Lassry, Zanele Muholi, and Collier Schorr. Exhibition architecture by Philippe Rahm. More info: luma-arles.org.

The foundation's headquarters and exhibition spaces in Zurich are part of the refurbished and expanded Löwenbräukunst art complex. LUMA Westbau opened in 2013, presenting international projects, exhibitions and events commissioned and produced by the LUMA Foundation. Currently on view: 'schwarzescafé' by Heimo Zobernig. More info: westbau.com

Directors & Curators

Abby Bangser is the Artistic Director for the Americas and Asia. Previously founding Head of the Americas Foundation of the Serpentine Galleries, Bangser also worked as a consultant for Frieze from January 2014. Bangser was previously Director of Annual Giving Programs at the Los Angeles County Museum of Art, and held fundraising positions at the Solomon R. Guggenheim Museum in New York.

Raphael Gyga is Curator of Frieze Projects (UK). He is also Curator at the Migros Museum für Gegenwartskunst in Zurich, where he has organized solo exhibitions by Ian Cheng (2016), Xanti Schawinsky (2015), Wu Tsang (2014), Carey Young, Stephen G. Rhodes (both 2013), Alex Bag (2011), Marvin Gaye Chetwynd (2007), and Cory Arcangel (2005), among others; while his group exhibitions have included 'Sacré 101 – An Exhibition Based on *The Rite of Spring* (2014). He studied Art History, Film and Drama Studies at the universities of Berne and Zurich. The topic of his PhD was on the use of instrumentalized bodies in contemporary art. In addition he is a freelance curator, organizing exhibitions in Zurich, Paris, London and New York. He has assumed teaching positions, including at the Zurich University of the Arts (ZHdK) and Swiss Federal Institute of Technology, Zurich. He is on the board of the Kunsthalle Stavanger, Norway and Primary Information, New York, as well on the advisory board of the Postgraduate Programme in Curating at the Zurich University of the Arts (ZHdK).

Christy Lange is Associate Editor of *frieze* magazine and Curator of Public Programming for Frieze, based in Berlin. Since 2014, she has co-curated the Frieze Talks program at Frieze New York and Frieze London.

Clare Lilley who selects and places works for the Sculpture Park, is Head of Programme at Yorkshire Sculpture Park, which received the 2014 Museum of the Year Award. Since 2010 she has had lead responsibility for YSP's exhibitions and projects, the collection and public engagement, including exhibitions of Fiona Banner, Anthony Caro, Amar Kanwar, Yinka Shonibare MBE and Ai Weiwei.

Gregor Muir, Co-Curator of Frieze Talks is Executive Director of the ICA, London and incoming Director of Collection, International Art at Tate. Muir is a writer and curator, author of *Lucky Kunst* (2009) and co-author of *Institute of Contemporary Arts: 1946 - 1968* (2014).

Jacob Proctor is Curator of the Neubauer Collegium for Culture and Society at the University of Chicago where he is responsible for programming a new contemporary gallery. Formerly at the Aspen Art Museum he organised notable solo exhibitions by Simon Denny, Thea Djordjadze, Morgan Fischer, Frances Stark and Rosemarie Trockel Prior to that he was curator at the University of Michigan (2009-2011).

Fabian Schöneich is currently Curator of Portikus in Frankfurt am Main, an institution for contemporary art, which is connected to Städelschule, Staatliche Hochschule für Bildende Künste, one of Europe's most influential art schools. Prior to moving to Frankfurt, Schöneich worked as Assistant Curator at Kunsthalle Basel and as Curator of LISTE's performance project.

Victoria Siddall, Director, Frieze Fairs, has worked for Frieze since 2004 and launched Frieze Masters in 2012. In November 2014, Victoria was appointed Director of Frieze London (from 2015) and Director of Frieze New York (from 2016), in addition to her existing position as Director of Frieze Masters. Siddall is also co-chair of Studio Voltaire's (London) board of trustees.

Jo Stella-Sawicka is Artistic Director for Europe, Middle East, Africa and Russia. She was previously Deputy Director of Frieze Art Fair joining in 2011 for the launch of Frieze New York (2012). Before working at Frieze she was Director at Stephen Friedman Gallery, London. She is a trustee of the Institute of Contemporary Arts, London. She is also on the Round Table group advising on the Crossrail contemporary art commissioning programme.

Nicolas Trembley is an art critic and exhibition curator. He lives in Paris and Geneva. Trembley founded the publishing company bureau des videos in the 1990s with Stéphanie Moisson and is currently Curator for the Syz Collection (Geneva). Trembley's current projects include a Wade Guyton exhibition at Consortium Dijon (25 June – 25 September), travelling to Mamco Geneva (12 October 12 – 5 February 2016); and a John Armleder retrospective for Almine Rech (New York) opening in February 2017.

For further information please visit frieze.com.

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