

Frieze Masters 2019: Strong Sales Spanning Six Millennia of Art History

The 2019 edition of Frieze Masters in London's Regent's Park closed on Sunday 6 October, reporting significant sales throughout the week, to private collections and public institutions. From pre-historic wonders and antiquities to Renaissance masterpieces and 20th-century art from around the world. Attendees included established and new collectors, and a record number of museum groups and curators. Presented 3-6 October 2019 in The Regent's Park, Frieze Masters coincides with [Frieze London](#) and is supported by global lead partner Deutsche Bank, continuing a shared commitment to discovery and artistic excellence.

Frieze Masters brought together over 130 dealers of international acclaim showcasing Old Masters, antiquities, ethnographic, Surrealist and Modern art. Welcoming new expertise in Asian and 20th-century art, highlights included major works by Cy Twombly, Indian paintings from the 16th to 18th centuries, the last work by Sandro Botticelli (1445 – 1510) in private hands, rare Chinese antiquities and a 4.5 billion-year-old meteorite.

Continuing to affirm the quality and diversity of Frieze Masters, the fair collaborated with leading cultural figures and institutions. For the first time, the 2019 [Frieze Tate Fund supported by Endeavor](#), acquired work at Frieze Masters for the national collection, with the purchase of textiles by **Jagoda Buić** (Richard Saltoun Gallery, Spotlight). Following their celebrated collaboration last year, Frieze and BBC Radio 3 presented the **Frieze BBC Museum Debate and Keynote**, with a lecture by **Michael Govan** (LACMA) at Frieze Masters and a panel event at RIBA. The Royal Academy's **Tim Marlow** returned to oversee the Frieze Masters Talks programme which featured art world luminaries **Ai Weiwei**, **Mark Bradford**, **Elizabeth Peyton**, **Edmund de Waal**, and **Michael Craig-Martin** in conversation with leading museum curators and directors. **Sir Norman Rosenthal** was joined by **Amin Jaffer** (The Al Thani Collection) to curate the Collections section, and **Laura Hoptman** (The Drawing Center, New York) curated the lauded *Spotlight* section for the first time. The **Art Fund Curators** programme returned in collaboration with the **National Gallery** and the **National Portrait Gallery**.



Victoria Siddall, Global Director, Frieze Fairs said: ‘The atmosphere in London this week has been electric and visitors from all over the world have really seen the city at its best – from the great works shown at Frieze London and Frieze Masters to the fantastic exhibitions and events at museums and galleries across town. The fairs this year were the most international we have ever staged, with galleries from 35 countries and visitors from all over the world, including a record number of curators and museum groups. This strong international presence, coupled with major sales across both fairs, once again attests to London’s importance as a global centre for art and culture. It has been a fantastic fair, and I am enormously grateful to everyone who contributed to its success.’

Nathan Clements-Gillespie, Artistic Director, Frieze Masters, added: ‘Frieze Masters is a unique event with a winning formula that delivered exceptional sales throughout the week. The fair brings together the very best galleries, collectors and professionals from diverse geographies and specialisms. We have been delighted this year to once again see many galleries selling historic works to contemporary collectors, many of whom they have met for the first time at the fair, as well as returning collectors. I want to thank our galleries for bringing exceptional works to Frieze Masters and for making the fair such a success. Thank you also to Art Fund, the National Gallery, National Portrait Gallery, and BBC Radio 3 for enabling our academic and public programming.’

Art Market

Galleries across the fair’s main and curated sections – *Spotlight* and *Collections* reported strong sales at all levels of the market.

Notable transactions included **Gagosian**’s sales of **Cy Twombly** paintings, works on paper and sculptures, with numerous works selling in the millions of dollars. **Skarstedt** sold pieces including a vase by **Keith Haring** with an asking price of USD 1,300,000, as well as work by **Pablo Picasso** and **Georg Baselitz**. **David Zwirner** sold *Release* (1964), an important early work by **Bridget Riley**, as well as works by **Ruth Asawa**, **Raoul De Keyser**, an oil painting by **Gerhard Richter** and a suite of prints by **Cy Twombly**. **Thomas Dane** and **Richard Saltoun Gallery** made a number of key sales including a major work by **Bob Law** for GBP 220,000. **Osborne Samuel Gallery** who shared a booth with **Koetser Gallery**, sold early works by **Lynn Chadwick** in excess of GBP 100,000. **BorzoGallery** sold a number of works at their solo presentation of **Jan**

Schoonhoven to European, South American and North American collectors.

Sales that came via ambitious themed stands included those at **Hauser & Wirth**, who placed works that ranged from EUR 65,000 up to EUR 6.5 million by artists including **Mimmo Rotella**, **Mario Schifano**, **Gastone Novelli** and **Carla Accardi** among others. **Galleria Continua** sold **Michelangelo Pistoletto's** *Tavolo con tavaglia bianca* (1982) for EUR 600,000. **Dickinson** sold **Jean Dubuffet's** *Escalier* (1967) to a private collector.

Old Master specialist, **Johnny van Haeften** sold **Abel Grimmer's** 1604 *The Tower of Babel* for a price in excess of GBP 1 million to a European collector and **Jan Josefsz van Goye's** *The Ferry*, dated 1625, to an American collector for GBP 300,000. Further highlights included **Sam Fogg's** sale of a *Pieta* (c.1390) from South Germany to a European collector of contemporary art in the region for GBP 200,000 and **ArtAncient** who sold a 4.5 billion-year old meteorite for an undisclosed price, as well as two Lower Paleolithic axes totaling GBP 50,000 to European collectors of contemporary art. **Grosvenor Gallery** sold multiple Indian Lingam Stones in the range of GBP 1,000 - 5,000 to new and old collectors.

In the *Collections* section of the fair, **Galerie Kevorkian** sold 13 pieces on the first day to collectors and European museums, with prices ranging between EUR 10,000 - 500,000; and **Gregg Baker** Asian Art sold **Shiryú Morita's** *So (Wilderness/ Deep Blue)* (1963) to a private collector.

Sales of works on paper included **Cristea Roberts Gallery**, who sold 15 works by **Michael Craig-Martin** over the course of the first day with prices ranging between GBP 10,000 - 25,000; first-time exhibitors **Kasmin** found success with a number of **Lee Krasner** charcoal works (USD 125,000 each); and **Shapero Rare Books** who sold works by **Cy Twombly** and **Roy Lichtenstein** in the range of GBP 50,000 - 100,000 to UK collectors.

Museums and Curators

In addition to major UK institutions, more than 200 international museums and other arts groups attended the fair, including trustees and patrons from: **Albertina**, **Baltimore Museum of Art**, **Dallas Museum of**

Art (DMA), Dia Art Foundation, Hirschhorn Museum and Sculpture Garden, Mauritshuis, Musée d'Orsay, Peabody Essex Museum, Pinakothek Munich, Solomon R. Guggenheim Museum and Stedelijk Museum.

International directors and curators who attended included **Emilie Gordenker** (Mauritshuis), **Michael Govan** (Los Angeles County Museum of Art (LACMA)), **Joanne Heyler** (The Broad Museum), **Catherine Hess** (The Huntington Library, Art Collections, and Botanical Gardens), **Antonia Hoerschelmann** (Albertina), **Brian Kennedy** (Peabody Essex Museum), **Jessica Morgan** (Dia Art Foundation), **Susanne Pfeffer** (Museum MMK Für Moderne Kunst), **Kevin Salatino** (Art Institute of Chicago (ARTIC)), **Kitty Scott** (The Art Gallery of Ontario (AGO)), **George Shackelford** (Kimbell Art Museum), **Russel Storer** (National Gallery of Singapore), **Sheena Wagstaff** (MET), **Moritz Wessewler** (Fridericum) and **Betsy Wieseman** (Cleveland Art Museum).

Gallery Response

Johnny van Haeften, Founder, **Johnny van Haeften** said: 'The formula is really excellent. Frieze Masters is the only fair we do now and have seen old and new clients coming from all over the world. We have always done well but feel that the level of interest this year has been even greater. We have had multiple interests in every work we brought to the fair and have sold four paintings, all to brand new buyers which is extraordinary. Two of these works were bought by young collectors, it is very encouraging to see young interest in Old Masters at the fair.'

Alison Jacques, Founder, **Alison Jacques Gallery** said: 'Our experience of Frieze has yet again proved that London is an important fair for both emerging and established artists. We have sold works from the 1950s and '60s through to new works, showing that Masters is bringing different kinds of collectors to the main fair and cross-fertilization is taking place. *Spotlight* at Frieze Masters is an incredible launch platform for artists we have recently begun to represent. Our Gordon Parks presentation has reached so many collectors and curators with a fantastic response [...] sales wise. *Spotlight* proves that you don't need a large stand to make an impact and achieve strong sales.'

Gisèle Croës, Founder, **Gisèle Croës - Arts d'Extrême Orient** said: 'I have found the visitors this year to be even more enthusiastic, showing more interest in the work. I have met a lot of new clients here, plenty

from China and Japan, which is of particular interest to me as a dealer of Asian antiquities.'

Jean-Christophe Charbonnier, Founder, Galerie Jean-Christophe Charbonnier said: 'This year, the level of the fair is really, really good. It's a good year for Frieze Masters. Personally, we have a lot of new contacts and a lot of sales. The quality of the visitors... they are important clients. We show spectacular items and a lot of people understand their quality. As usual, with the fair, the organization is absolutely perfect.'

Millicent Wilner, Director, Gagosian said: 'We are absolutely delighted with the response to both single artist booths we have presented this year in London. At Frieze Masters, Cy Twombly paintings, works on paper and sculptures that span 50 years of his art making has been a great success, with numerous works selling in the millions of dollars.'

Iwan Wirth, President, Hauser & Wirth said: 'Our Italian post-war museum quality presentation at Frieze Masters, and dedicated publication, resulted in outstanding sales all week including the important work by Cy Twombly (USD 6.5 million) on opening day, and a work by Lucio Fontana on the final day of the fair. This Frieze Week London's standing as a cultural capital has been reinforced. Our sales of over USD 20 million at the fairs and more than 2,000 people through our Mark Bradford exhibition on opening day set new records for the gallery.'

James Green, Director, David Zwirner, said: 'We've had a very rewarding time at [Frieze] Masters – a notable sale being a Bridget Riley painting from 1964 on the first day. Our dedicated Raoul De Keyser presentation at Masters has been very well received, which has been reflected in the sales made...Frieze and London, are hugely important to us. Both the fair and our Mayfair gallery are reflective of London's prestigious position in the global art community. I think this might be the most international Frieze we've ever participated in, in terms of galleries and collectors visiting from around the world.'

Mary Sabbatino, Vice President, Galerie Lelong & Co said: 'We've been happily surprised that even as a mature gallery, we've met new people and made new clients and, while of course there are overlaps with serious clients who attend other fairs, we felt the audience was different.'

Andrew Schoelkopf, Owner, **Menconi + Schoelkopf** said: 'Frieze Masters was a terrific platform for the gallery to showcase the works of important American Modernists with an international audience. We had a very successful first experience at the fair with strong interest and sales of works by Georgia O'Keeffe, John Marin, Stuart Davis, Andrew Wyeth and other masters, to collectors from around the world.'

Nick Olney, Managing Director, **Kasmin Gallery** said: 'We are long-time Frieze exhibitors but this is our first year exhibiting at Frieze Masters. It has been an excellent experience. Sales have been good, and the quality of the collectors is high – there are noticeably high levels of connoisseurship. Among exhibitors too, the quality of the booths is very high and the layout of the fair works well. It is exactly what we hoped for.'

Art Fund Curators Programme

The Art Fund Curators Programme returned to Frieze Masters for its fourth year, bringing together museum professionals from the UK and around the world to explore the genre of portraiture and the opportunities it creates as a lens for exploring identity, representation, agency, celebrity and relationships between sitters, artists and patrons. The programme was presented in collaboration with **Art Fund**, the **National Gallery** and the **National Portrait Gallery**. The 2019 participants included: **Kristine Bøggild Johannsen** (Thorvaldsens Museum); **Julien Domercq** (DMA Dallas); **Katie Hanson** (MFA Boston); **Catherine Hess** (The Huntington); **Rose-Marie Mousseaux** (Louvre Abu Dhabi), **Elyse Nelson** (MET) and **Eve Straussman-Pflanzer** (Detroit Institute of Arts).

Sponsors and Partners

In addition to global lead partner Deutsche Bank, Frieze Masters 2019 partners with BMW, BOMBAY SAPPHIRE®, ARTO LIFEWTR®, RICHARD MILLE, The Royal Parks, Ruinart Champagne and Financial Times.

Deutsche Bank Wealth Management Lounges

This year, the Deutsche Bank Wealth Management Lounges at Frieze London and Frieze Masters featured the work of one of the most influential photographers working today, Viviane Sassen. The Dutch artist debuted an immersive installation of images drawn from a recent video made for a project at Versailles, using artefacts and architecture of the

palace to allude to its many hidden histories. Viviane Sassen's work features in the world-renowned Deutsche Bank Collection which forms part of the bank's Art, Culture and Sports program.

Further Information

To keep up-to-date on all the latest news from Frieze, sign up to our newsletter at frieze.com, and follow @FriezeArtFair on [Instagram](https://www.instagram.com/friezeartfair), [Twitter](https://twitter.com/friezeartfair) and Frieze Art Fairs on [Facebook](https://www.facebook.com/friezeartfair). #FriezeArtFair #FriezeMasters #FriezeWeek

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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 three magazines—*frieze*, *Frieze Masters Magazine* and *Frieze Week*— and four international art fairs—Frieze London, Frieze Masters, Frieze New York and Frieze Los Angeles. Additionally, Frieze organizes a program 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. In 2018, Frieze announced the launch of Frieze Los Angeles, which opened February 14–17, 2019 at Paramount Pictures Studios, Los Angeles. In 2016 Frieze entered into a strategic partnership with Endeavor, a global entertainment, sports and content company.

Endeavor is a global entertainment, sports and content company comprised of industry-leading brands including WME, IMG and UFC. Named one of Fast Company's Most Innovative Companies, Endeavor specializes in talent representation; brand marketing and licensing; content development, distribution and sales; event management; and a number of direct-to-consumer offerings.

The Royal Parks is the charity that exists to make sure London's eight historic royal parks will always be there to enrich the lives of local residents and visitors to London. This recently created charity does this by:

- Sensitively and sustainably protecting and conserving the heritage landscapes of the parks
- Adding value to every visit by providing information and opportunities to find out more about the historic significance of the parks and the wildlife that lives in them today
- Supporting and encouraging the development of biodiversity in the parks Encouraging visitors to support their physical and mental health by using the parks for relaxation and exercise

It costs GBP 40 million a year to manage the parks. The charity raises around 75 percent of this money itself, with the remaining 25 per cent coming from Government.

For further information please visit: www.royalparks.org.uk and follow us on @theroyalparks, Facebook.com/TheRoyalParksLondon and Instagram. Com/TheRoyalParks.

DIRECTORS AND CURATORS

Nathan Clements-Gillespie is Artistic Director, Frieze Masters. Prior to joining Frieze he was Director of Art16, London and External Affairs Director at MACRO – The Museum of Contemporary Art of Rome. He also serves on the committee of Design Trust (Hong Kong).

Laura Hoptman, The Drawing Center Executive Director has been a curator of contemporary art and a leading participant in the international art conversation for three decades. She comes to the Drawing Center after eight years as a curator in the Department of Painting and Sculpture at the Museum of Modern Art, an institution where she also began her career in the 1990s as a curator with a specialty in drawing. Included among the dozens of exhibitions that Hoptman has curated, are “Drawing Now: Eight Propositions”, a landmark exhibition of contemporary figurative drawing at MoMA; retrospectives of the work of Yayoi Kusama, Isa Genzken, Henry Taylor, Bruce Conner, and Elizabeth Peyton, and the 54th Carnegie International at the Carnegie Museum in Pittsburgh.

Dr. Amin Jaffer is Senior Curator of The Al Thani Collection, an encyclopaedic holding of more than 6,000 works of art. Previously Senior Curator at the Victoria and Albert Museum, London, and International Director of Asian Art at Christie’s, Jaffer has authored *Furniture from British India and Ceylon* (V&A, 2001), *Luxury Goods from India* (V&A, 2002) and *Made for Maharajas: A Design Diary of Princely India* (2006). Jaffer was cocurator of the V&A’s blockbuster 2004 exhibition *Encounters: The Meeting of Asia and Europe, 1500–1800* and *Maharaja: The Splendour of India’s Royal Courts* (2009) and co-editor of the associated books. He has edited *Beyond Extravagance: A Royal Collection of Gems and Jewels* (2013), co-curated the exhibition *From the Great Mughals to the Maharajas: Jewels from The Al Thani Collection* at the Grand Palais, Paris (2017), and curated the exhibition *Treasures of the Mughals and the Maharajas: The Al Thani Collection* at the Doge’s Palace, Venice (2017). In 2018 he curated a double exhibition at the Palace Museum, Beijing, called *Treasures from The Al Thani Collection*, and edited the associated catalogues. Working with Martin Chapman, he cocurated *East Meets West: Jewels of the Maharajas from The Al Thani Collection* at the Legion of Honor Museum, San Francisco (2018-9). He is currently working on exhibitions at the Tokyo National Museum, Tokyo, and Hôtel de la Marine, Paris.

Tim Marlow joined the Royal Academy of Arts in April 2014 as Director of Artistic Programmes. His remit includes the RA's exhibition programme and Collection, as well as Learning, Architecture and Publishing. Prior to this Marlow was Director of Exhibitions at White Cube (2003-2014). Marlow is an award-winning radio and television broadcaster who has presented over 100 documentaries on British Television. He was the founder editor of Tate Etc. magazine and is the author of numerous books and catalogues. He has lectured and participated in panel discussions in more than 40 countries.

Sir Norman Rosenthal is a London-based freelance curator and consultant to museums and private galleries and individuals in the UK, Europe, Turkey and the USA. Born in 1944, he studied at the University of Leicester and subsequently undertook postgraduate studies at the School of Slavonic and East European Studies, London University as well as the Free University of Berlin. He organized his first exhibition at the Leicester Museum and Art Gallery in 1964 and subsequently worked at Brighton Museum and Art Gallery and the Institute of Contemporary Arts in London. From 1977 to 2007, Rosenthal was Exhibition Secretary of the Royal Academy of Arts, London, where he was in charge of all loan exhibitions including: 'A New Spirit in Painting' (1981), 'Sensation' (1997), 'Frank Auerbach' (2001) and 'Georg Baselitz' (2007). In Berlin he was co-responsible for exhibitions including 'Zeitgeist' (1982) and 'Metropolis' (1991). He sits on various boards connected to the arts. He was knighted in 2007.

Victoria Siddall oversees all four Frieze Fairs in her role as Director. She has worked with Frieze since 2004 and was Head of Development before she launched Frieze Masters in London in 2012. In November 2014 Siddall was appointed Director of all Frieze Fairs, taking over the running of Frieze London, Frieze New York and now Frieze Los Angeles, in addition to Frieze Masters. Siddall is also Chair of the board of trustees of Studio Voltaire, a non-profit gallery and artist studio complex in south London.

PARTNERS

Deutsche Bank has been the Global Lead Partner of Frieze worldwide since 2004, supporting Frieze in a relationship that has strengthened and developed over the past 16 years. Deutsche Bank's continuing and

developing partnership with Frieze illustrates its commitment to encouraging excellence and new artistic talents from around the world. The bank has been supporting the work of cutting-edge, international artists and their galleries for 40 years and has distinguished itself as a global leader in corporate art programs.

This year, the Deutsche Bank Wealth Management Lounges at Frieze London & Frieze Masters featured the work of one of the most influential photographers working today, Viviane Sassen. The Dutch artist debuted an immersive installation of images drawn from a recent video made for a project at Versailles, using artefacts and architecture of the palace to allude to its many hidden histories. Viviane Sassen's work is featured in the world-renowned Deutsche Bank Collection which forms part of the bank's Art, Culture & Sports program.

Other examples of Deutsche Bank's commitment to making a positive impact through art, culture and sports are its 30-year global partnership with the Berlin Philharmonic and its program at the 'Palais Populaire', the bank's dedicated cultural centre in the heart of Berlin.

Deutsche Bank provides commercial and investment banking, retail banking, transaction banking and asset and wealth management products and services to corporations, governments, institutional investors, small and medium-sized businesses, and private individuals. Deutsche Bank is Germany's leading bank, with a strong position in Europe and a significant presence in the Americas and Asia Pacific. Deutsche Bank Wealth Management is one of the largest wealth managers worldwide, with approximately 213 billion euros of assets under management, as at June 30, 2019.

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db-palaispopulaire.com
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BMW: For almost 50 years now, the BMW Group has initiated and engaged in over 100 cultural co-operations worldwide. The company places the main focus of its long-term commitment on contemporary and modern art, classical music and jazz as well as architecture and design. In 1972, three large-scale paintings were created by the artist Gerhard Richter specifically for the foyer of the BMW Group's Munich

headquarters. Since then, artists such as Andy Warhol, Jeff Koons, Daniel Barenboim, Jonas Kaufmann and architect Zaha Hadid have co-operated with BMW. In 2016 and 2017, female artist Cao Fei from China and American John Baldessari created the next two vehicles for the BMW Art Car Collection. Besides co-initiatives, such as BMW Tate Live, the BMW Art Journey and the ‘Opera for All’ concerts in Berlin, Munich, Moscow and London, the company also partners with leading museums and art fairs as well as orchestras and opera houses around the world. The BMW Group takes absolute creative freedom in all its cultural activities – as this initiative is as essential for producing groundbreaking artistic work as it is for major innovations in a successful business.

BMW has supported Frieze Art Fair for 15 years. At Frieze London 2019, the company showcased the third installment of BMW Open Work, a major initiative whereby artists are invited to develop projects exploring current and future technologies as tools for innovation and artistic experimentation. For its first iteration, artist Olivia Erlanger integrated motion-sensitive sculpture, audio and immersive fog in her work *Body Electric*; while in 2018, Sam Lewitt engaged with BMW intellectual property and engine production to reimagine the manufacturing cycle as an engine in *CORE (the Work)*. In 2019 Paris-based artist Camille Blatrix created an installation that can be experienced in the BMW Lounge and online. BMW also hosted an ArtTalk at Soho House as well as provide the official VIP shuttle fleet for guests at the fairs. In London, additional partnerships include the BMW Classics in Trafalgar Square where BMW hosts an annual live concert with the London Symphony Orchestra free of charge to the public. The brand also co-initiated the live-art focused format ‘BMW Tate Live’ together with Tate Modern.

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ARTO LIFEWTR® is a premium water brand committed to supporting and advancing emerging artists on a global stage. It is the Official Water and Emerging Program Partner for Frieze and the multi-faceted global partnership helps further the shared commitment to supporting artists through various touchpoints throughout the year. At Frieze London, Arto LIFEWTR hosted a lounge experience for guests to hydrate whilst enjoying an immersive art experience from the three artists behind its second bottle series, Unconventional Canvas. This series focuses on access to art and celebrating often overlooked objects, subject matters and locations. To learn more about Arto LIFEWTR, visit www.artolifewtr.co.uk and follow @artolifewtr on Instagram.

RICHARD MILLE: Closely approaching its first two decades, Richard Mille's brand timepiece creations have taken on legendary status within the world of horology for the way in which they revolutionised and reimagined the art of Swiss watchmaking. Within the highly confined physical areas of a few square centimetres, its timepieces utilise all three dimensions for the creation of arching spaces and cross sections, from the exterior watchcase into the movement itself. Even the layout and finishing details of all the mechanical parts are viewed as essential visual and stylistic elements within the scope of Mille's holistic approach to watchmaking: 'My view is that there is artistry in many places and even amongst so-called utilitarian objects like cars and watches. For that reason, we work very hard to ensure our timepieces are multi-layered in their visual expressivity and use of materials. Defining these aspects during the design process are not far removed from the world of miniaturist painting, where an entire world can open up within a very confined area of just a few square centimetres,' shares Richard Mille.

This transformation of watchmaking into an artistic endeavour is reflected in the company's multi-layered connections with different aspects of the arts. Éditions Cercle d'Art, the publishers and supporters of Pablo Picasso and George Braque in their early years is an integral part of the Richard Mille Group. Partners of the brand include the famed dancer and choreographer Benjamin Millepied, the Palais de Tokyo museum in Paris.

The Richard Mille stand at Frieze Masters gave the opportunity to visitors to explore the micro artistry of Richard Mille timepieces. Movement parts revealed themselves as microscopic sculptures that deploy all three dimensions within the watchcase. Eight different

horological themes were presented: movement skeletonisation, automotive inspiration, the interpretation of time, revisiting the past, the perceived value of weight, timekeeping beauty, luxurious comfort, and the achievement of precision.

Ruinart: Official champagne partner for all Frieze art fairs including Frieze Masters and Frieze London, Maison Ruinart laid the first stone of the history of champagne on September the 1st, 1729. Over almost three centuries, it has never ceased to perfect the excellence of its wines. Its oenological choice, determined by the predominance of Chardonnay in its cuvées, is the signature of its authentic and recognized expertise. The universe of Maison Ruinart is today defined by elegance, purity and light. The balance between its roots and the audacity of its commitments is the key to its success, making it a Maison that is forever contemporary.

Ruinart expresses its commitment to art by commissioning artists, starting in 1896 when Alphonse Mucha created the Maison's first artwork. Each year, artists receive carte blanche to express their vision of the Maison, to share its heritage, savoir-faire and the excellence of its cuvées. In 2019, Maison Ruinart reveals its collaboration with Brazilian artist Vik Muniz who paid tribute to the terroir and the savoir-faire that the Maison is rooted in.

MAYBOURNE HOTEL GROUP is the main hotel partner for Frieze Masters 2019. It owns and manages Claridge's, The Connaught and The Berkeley, three of the world's most legendary luxury hotels, located in the heart of London. Each hotel is committed to inspiring extraordinary experiences that reflect their individual nature, its guests and its staff whilst maintaining a timelessness and intuitive service style that are the hallmarks of each property.

At the centre of London's Mayfair, Claridge's is an art deco jewel that offers the ultimate in luxury. For more than a century, it has preserved its unique heritage with all the modern flourishes a guest could wish for, bound together by world-renowned service that is impeccable, intuitive and highly tailored. Claridge's is a unique combination of splendour and charm. Found at the beating heart of London's Mayfair Village, The Connaught redefines the British luxury experience. An expertly judged blend of tradition with the utmost modernity, The Connaught is the insider's choice for connoisseurs in the art of living well; where highly

personalised service and a passion for hand-crafted detail, mixes effortlessly with a contemporary boldness that captivates and draws you in. At The Berkeley, your front lawn is the green splendour of Hyde Park and your corner store, the singular shopping destination of Knightsbridge. The Berkeley offers a wealth of experiences found nowhere else; from the famed Blue Bar and Michelin starred dining in Marcus to the exclusive Bamford Haybarn Spa, The Berkeley excels at everything you'd expect, while offering pleasures and discoveries you never anticipated.

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