

# FOURTH FRIEZE ART FAIR RECORD RESULTS

## International Contemporary Art Fair Confirms 'Frieze' Effect on Capital

**16 October 2006**

The fourth edition of Frieze Art Fair, one of the world's most cutting edge contemporary art events, closed on Sunday 15 October, with the 152 attending galleries from 21 territories, curators, dealers, collectors, artists and visitors unanimously announcing it a record success for both the fair and for London.

'Frieze Week' has once again seen the capital's galleries, museums and auction houses organising blockbuster exhibitions, openings, auctions and parties to coincide with the fair and its supporting events.

Fair directors Amanda Sharp and Matthew Slotover were delighted. "The fair's positive effect is evident throughout the capital – it's great that everyone wants to be part of 'Frieze Week,'" they commented. "Over 63,000 visits to Frieze Art Fair have been made to see the finest works from galleries from all over the world. The commissions and talks programme, Frieze Projects, has given an extraordinary platform to an impressive roster of international artists and representatives from the wider cultural field. The public, gallerists and artists alike have expressed delight with the tree top entrance designed by Jamie Fobert, our new architect."

The number of visits to Frieze Art Fair has increased 35% year on year. The percentage increase in ticket sales will be announced later this week; during the weekend of the fair online and telephone sales sold out as the fair reached capacity.

Critical coverage from the 1,700 visiting journalists reflected the fair's successful year, with press travelling from 24 visiting countries including many from continental Europe, the USA, South America, Asia, Russia and Africa.

Double the number of copies of *Frieze Art Fair Yearbook 2006-7* were sold at the fair year on year. The contemporary art magazine, *frieze*, published by the organisers of Frieze Art Fair, also doubled the number of sales. The new publication *Frieze Projects: Artists' Commissions and Talks 2003-2005*, a record of the last three years of Frieze Projects, exceeded sales expectations.

Frieze Talks were fully booked, as were all screenings and performances held at The Artists Cinema. This year's film commissions will attract an even wider audience in the next three months through pre-feature screenings in national cinemas distributed by the Independent Cinema Office.

"It's astonishing that up until three years ago London didn't have a fair," commented fair visitor Sir Nicholas Serota, director, Tate. "It is a huge achievement that organisers Matthew Slotover and Amanda Sharp have created something that is regarded already as one of the best three fairs in the world."

"It's not just a fair. It's a festival of art, really. It's fantastic for London, putting it on the map internationally." Yinka Shonibare MBE, artist.

**MORE ...**

"Monday was the start of 'Frieze Week,' the unofficial name of the week defined by Britain's major contemporary art fair, Frieze.... Such is the draw of the fair that museums, dealers and auction houses all want to attract the international community, who are in town for the fair." International Herald Tribune, 12 October 2006.

"...never before have there been so many well to do collectors, so many high price works, as seen at Britain's most important fair for contemporary art. The boom in the art market seems to be as strong as ever." Frankfurter Allgemeine Zeitung, 14 October 2006.

"... it has transformed London into the capital of contemporary art... there is an energy, a type of impact, that makes October a fantastic month to be in London." La Stampa, 13 October 2006.

"The Frieze Art Fair is entering its fourth edition with a firm step and the confidence to make it the most attractive date for international contemporary art. From its site in Regent's Park in north London it sets out the cultural agenda, with creative potential and the absolute latest art works." El Pais, 12 October 2006.

"For one giddy weekend, the London art world goes global... Here is an unmade bed – but there is someone asleep in it. There is an installation oozing a slurry of peanut butter. Step into that studio and if you hand over £4,000 you can have the Chapman brothers paint your portrait. Or book an appointment with Lady Grace, the richly tressed star of a mesmerising video by Cartier Prize winner Mika Rottenberg." Times, 12 October 2006.

"An unrivalled whistlestop tour of new art." Independent on Sunday, 13 August 2006.

"...there has never been a better time to be involved in art in London" Daily Telegraph, 10 October 2006.

The fair's professional preview on the 11 October reflected the fair's growing importance in emerging contemporary art markets. "We have had terrific sales, even better than last year. All the big hitters were here in the first few hours but interestingly we have had different sets of people turning up on different days," noted Sadie Coles, of Sadie Coles HQ. "There have also been a lot of new UK based collectors and it is especially good to see this local market growing."

"Developing from a fashionable art event to a serious hot spot of market and information, Frieze has become one of the leading art fairs of the world." Yannis Christoforakos, collector.

"Frieze has done something really special, they have gotten the best galleries to come and the best galleries bring the best art." Dennis Scholl, Collector

"The fair is improving every year and it is always exciting to visit." Filiep and Mimi Libeert, collectors.

"Everything is perfect. Just too much to do and to see." Alain Servais, collector.

"An appointment not to be missed and an exciting start to the season." Gastone and Maria Teresa Chelini, collectors.

"You just can't stop seeing interesting works of art. Next year I am going to prepare my wish list well in advance." Angela Missoni, collector.

"Art fairs are so important because you'll find a concentration of overwhelming cultural activities on offer. Frieze is now on top." Harald Falkenberg, collector.

"It was always good before and this year has been well up on last year in terms of sales, contacts and seeing people that we knew and a great many new people as well." Marian Goodman, Marion Goodman Gallery, New York.

"The fair gets more solid and mature every year. We made a straight £1million in the first three days." Nicholas Logsdail, Lisson Gallery, London.

"It is the best fair I have ever been to! I am delighted. What is very good is that I have made important sales to museums as well as to private collectors." Gregor Podnar, Galerija Gregor Podnar, Ljubljana.

"We are now really seeing the serious collectors coming in to the fair – especially the Americans. It is a major serious fair. Now we can sell \$400 000 pieces here which was not possible in earlier years." Iwan Wirth, Hauser & Wirth Zurich London.

"It has been very, very good – we have sold both to collectors we know and to completely new collectors. We would definitely like to come back next year." Konrad Fischer Galerie Dusseldorf

"Each year it has been good for us, and this year is even better than before. Frieze goes from strength to strength." Matthew Marks, Matthew Marks Gallery, New York.

"What is especially surprising is the consistent pace," commented David Kordansky, David Kordansky Gallery, Los Angeles, as collectors continued to pour in over the five days of the fair. "We've been getting collectors coming in steadily all week. Also I am so impressed by the programmes, the talks, the symposia – there really is a bridge between the critical writing in the magazine and the commercial context of the fair. It's wonderful to see collectors, curators, critics and artists in the same environment. Amanda [Sharp] and Matthew [Slotover] have done an amazing job in creating a cohesive environment where we can be with a curator, and also be doing commercial business."

"Every year we have higher expectations and it is amazing that every year Frieze lives up to these expectations. It is hard to believe that this fair is only four years old." Thaddeus Ropac, Thaddeus Ropac Gallery, Paris.

Highlights and favourites were soon picked out. "I have just been struck by a wonderfully Hitchcockian science fictionesque piece by Andy Alexander called *Always Real Never True*, at China Art Objects Galleries," remarked Norman Rosenthal, exhibitions secretary, Royal Academy of Arts, London.

"I really like those vintage Spencer Finch's, *Study for Unnameable Colour (Yellow-Orange-Red) and... (Red-Purple)* at Postmasters Gallery. And by 'vintage' I mean 1997." Daniel Birnbaum, curator and director of the Portikus gallery in Frankfurt.

Many of the attending galleries specially curated exhibitions for their booths, with a rise in gallery projects and performance. "To make stronger impressions we believe it is easier to focus on works when there is more space around them" said Niklas Svennung of Chantal Crousel, who dedicated a large amount of stand space to the 11 meter long *The Inner Circles of the Wall*, by Gabriel Orozco. Great excitement was caused by the Chapman Brother's portrait painting within the White Cube gallery. "It's another testimony to their artistic genius and to Jay Jopling's commercial genius," commented Simon de Pury, chairman of Phillips de Pury & Co. Peres Projects, Los Angeles filled every inch of their stand with the vast *Open Call* by Assume Vivid Astro Focus. MC's William Pope. L's installation *Shed Piece* saw a mountainous slurry of peanut butter. Birdsong filled the air at Galleria Franco Noero's stand with work from Swedish artist Henrik Håkansson. "Museum curators may be more excited about the work if they see a single piece," remarked gallerist David Maupin of Lehmann Maupin.

Frieze Art Fair invited three project spaces to exhibit at the fair; Vitamin Creative Space from Guangzhou, China, Townhouse, from Cairo, Egypt. The Wrong Gallery in collaboration with RS&A, Ltd., returned to the fair with a recreation of Gino de Dominicis's *Second Solution of Immortality: The Universe is Immobile*.

The fair's new architect, Jamie Fobert, introduced some intelligent new features to the fair this year, putting the inner workings of the fair's structure clearly on show. "I have never seen my work realized on such a scale at such speed" he said "it's been an incredible couple of weeks." Emphasizing the fair's relationship with the park, the winding entrance structure rose up to an impressive view across the top of the exhibiting galleries.

Deutsche Bank is the fair's main sponsor. This year, Frieze Education was expanded thanks to Deutsche Bank's generous support, to encompass a four day programme in conjunction with Camden Arts Centre, of artist-led, practical sessions for families and young people, all of which were fully booked.

Pierre de Weck, Member of the Group Executive Committee of Deutsche Bank, commented, "Deutsche Bank, as the main sponsor of the Frieze Art Fair for the third consecutive year, is delighted with the outstanding success of this year's fair and its impact on the global and London art community. The bank's involvement with Frieze reflects its long-standing commitment to the arts and to the community. We are

particularly proud of the success of the exciting Deutsche Bank Education Space, new at the Fair this year. The Education Space welcomed a number of families and inner-city schools to participate in interactive workshops, helping make art more accessible to wider audiences".

The fair's curatorial programme, Frieze Projects, garnered more plaudits from arts professionals than ever. Frieze Commissions enabled four new, site-specific projects all of which explored ideas of visibility and display.

"I loved Mike Nelson installation, *Mirror Infill* because you had to find it by word of mouth and I thought it played with the idea of the fair really well" remarked artist Grayson Perry on Nelson's commission hidden behind the gallery walls. "It's a brilliant heart of darkness within the fair's bright tent that illuminates the labyrinthine links between seeing, time and understanding," said Ralph Rugoff, director, Hayward Gallery, London.

Invigilators were on hand to explain the many months of research behind Loris Gréaud and DGZ Research's *Why is a Raven Like a Writing Desk?*, a series of nano sculptures invisible to the human eye exhibited in their own bespoke museum.

Lara Almarcegui's *Construction materials of Frieze Art Fair* documented for visitors the range and volume of material components of the Frieze Art Fair structure. The vinyl wall text acted as a reminder of the fair's transitory nature, the simple list drawing attention to the production of the site as well as its sheer size.

Pablo Bronstein's *Tour of London's Postmodern Architecture*, an off-site corporate-style minibus tour of some of London's most lauded and derided buildings of the 1980s and '90s, attracted curators, collectors and artists and led to them being fully booked on a daily basis.

Described as a "rising star" by the Observer, the inaugural winner of The Cartier Award Mika Rottenberg produced a "mesmerising video" according to Times critic Rachel Campbell-Johnston. "...my son's favourite is The Cartier Award winner Mika Rottenberg's *Chasing Waterfalls: the Rise and Fall of the Amazing Seven Sutherland Sisters*" commented Jarvis Cocker. "He liked it so much, we went back there twice."

Frieze Talks were expanded in 2006 to four days and were themed: Taste, Performance, Criticality, and Architecture and Atmospherics. All fully booked, the talks featured leading art world figures, philosophers and critical theorists delivering keynote lectures and debating the prevailing issues in aesthetics, ethics, art production and the wider cultural sphere. Transcripts of all Frieze Talks will be available to download at [www.frieze.com](http://www.frieze.com). Panel discussion *Good Taste? Bad Taste?* is available as a podcast at <http://blogs.guardian.co.uk/podcasts/>

Frieze Projects are commissioned under the auspices of Frieze Foundation, a not for profit organisation generously supported by Arts Council England and the Culture 2000 programme of the European Union (2005-07).

Frieze Projects are presented in association with Cartier. Hervé Chandès, director of the Cartier Foundation, was delighted with this year's Frieze Projects "We were delighted to be involved once again with Frieze Art Fair as the Associate Sponsor. Frieze Projects, and in particular the inaugural Cartier Award, are totally in line with the philosophy of the Fondation Cartier, whose principle has been to put emerging artists at the forefront through its numerous exhibitions and its collection over the last 22 years." Frieze Art Fair are delighted to announce that Cartier will be presenting the curatorial programme for a further two years.

Works by 12 artists were acquired from the fair as gifts to the Tate Collection thanks to the £150,000 Frieze Art Fair Special Acquisitions Fund, which is organised by the Outset Contemporary Art Fund. In the past four years, the Frieze Art Fair special acquisitions fund has raised over half a £million for new works for Tate. For details of work acquired please contact Ruth Findlay, Tate Press Office 020 7887 4941.

Sculpture Park is increasingly popular with visitors both to the fair and to Regent's Park. Adam Farrar, head of cultural events at Royal Parks commented that it was "the strongest year yet and the exhibits were clearly popular with park visitors of all ages."

Frieze Music once again provided a unique experience. Sponsorship from Freedom Beer allowed two nights of international underground music at London's Hippodrome, curated by Dan Fox, associate editor, *frieze*, musician Steve Mackey (Pulp), and the forward thinking record promoter and label Upset the Rhythm. Over

1,200 people experienced the best art crossover bands around and some of the big names of the future. This year's event is building upon a music programme like none other in the world, which continues to open up Frieze Art Fair to ever expanding audiences. In the Guardian's four star review of Frieze Music, the reviewer said "Friday night at Leicester Square's premiere teens-and-tourists disco isn't where you would expect to experience the outer reaches of avant garde noise. But this Frieze art fair offshoot's choice of venue turns out to be inspired, adding a surreal twist to a bizarre evening." Guardian, 16 October 2006.

Many museums and collector groups visited the fair this year, including Association des Amis du Centre Pompidou, France, Club of Contemporary Art Collectors, Moscow, Russia, Hungarian Art Collectors Group, Hungary, Serpentine Council, UK, San Francisco MoMA, USA, Society for Contemporary Art Members at the Art Institute of Chicago, USA, Tate Latin American Acquisitions Committee, UK, and The Junior Associates of The Museum of Modern Art, USA.

A great many art-loving celebrities were spotted during the five days of the fair, many of whom took time out to relax in both the luxurious Deutsche Bank Lounge and the Hospital Club at Frieze, VIP lounge.

Visitors included Kate Moss, Gwyneth Paltrow, Anthony Hopkins, Nick Cave, Alexander McQueen, Mario Testino, Jude Law, Claudia Schiffer, Valentino, Ian McEwan, Zadie Smith, Charles Saatchi, Nigella Lawson, Anish Kapoor and Tracey Emin who launched her new book in the Deutsche Bank VIP Lounge.

The president of the European Commission, José Manuel Barroso, also made a special visit on the closing day of the fair.

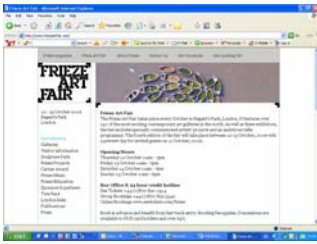
The fair's media partner, the Guardian, ran a 15 page feature in their G2 special dedicated to joining "Saatchi and Serota at Britain's biggest art fair" on 12 October. The Guardian also built a special micro-site for Frieze Art Fair on the guardian unlimited website [www.guardian.co.uk/friezeartfair](http://www.guardian.co.uk/friezeartfair).

The Art Newspaper produced a special Frieze Art Fair edition for all five days of the fair, with features and reviews of the gallery stands and Frieze Projects, with editions running out on each successive day. The Art Newspaper was the fair visitors' essential first port of call for interesting news, reviews and gossip. All of the issues produced for the fair are available to download at [www.theartnewspaper.com](http://www.theartnewspaper.com).

Channel 4 produced *4 Goes to Frieze* – a series of short programmes on Frieze Art Fair presented by Waldemar Januszczak, art critic, Sunday Times, broadcast daily during 'Frieze Week'.

**ENDS**

## WEBSITES



[www.friezeartfair.com](http://www.friezeartfair.com)

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- General information
- Press images



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