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Messe Basel
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Frieze New York 2017 Expands Scope



Frieze New York 2017 Expands Scope and Builds Strong Sales Across the Fair's Main and Curated Sections

2017 Edition of Fair Marks Inaugural Acquisition for the Frieze Brooklyn Museum Fund

The sixth edition of Frieze New York closed on Sunday, May 7, having brought together more than 200 leading galleries from 31 countries and driven exceptional sales and record collector attendance throughout the week. This year also marked the launch of new partnerships in New York, including the inaugural Frieze Brooklyn Museum Fund to support acquisitions made at the fair for the museum; the first Frieze symposium in the city held in collaboration with the Getty and the Institute of Fine Arts, NYU; and a campaign to support the Americans for the Arts Action Fund to save the National Endowment for the Arts. Bringing together collectors, curators, and art enthusiasts from around the world, Frieze New York 2017 showcased the vanguard of contemporary practice and traced its key

influences, highlighting established, emerging, and re-discovered artists alongside icons of 20th-century art and tribal works. Presented on Randall's Island Park from May 5 – 7, the fair drew a record number of top-tier first-entry collectors visiting from around the world both on the Preview Day and throughout the fair. Building on ambitious gallery presentations as well as the fair's Frieze Projects of site-specific artists commissions and Talks programs, Frieze New York reinforced its role as a vital platform for engaging with the most influential and inspiring artists working today.

For the sixth consecutive year, Frieze New York was sponsored by global lead partner Deutsche Bank, continuing a shared commitment to discovery and artistic excellence.



Frieze New York 2017
Photograph by Mark Blower. Courtesy of Mark Blower/Frieze.



David Kordansky, Frieze New York 2017
Photograph by Mark Blower. Courtesy of Mark Blower/Frieze.

Galleries across the fair's Main and specially curated sections —*Spotlight* and *Frame*—enjoyed strong sales throughout the week, placing artworks across all levels of the market with major private collections and international institutions. Select highlights include: Lisson Gallery's sale of an Anish Kapoor work listed as £1.2 Million; David Kordansky Gallery sold out its booth of Tala Madani paintings, ranging from \$22,000 to \$110,000 each, to both collectors and public institutions; Hauser & Wirth placed paintings and sculptures by American artist Lorna Simpson with both museums and private collections, ranging from \$150,000 to \$300,000; David Zwirner sold out of works by American sculptor Carol Bove, including four sculptures and one work on paper at prices ranging from \$50,000 to \$550,000; Grimm Gallery completely sold out its stand, including works by William Monk ranging from \$20,000 to \$26,000; and Mendes Wood DM sold works ranging between \$10,000 and \$50,000.

Victoria Siddall, Director, Frieze Fairs said: 'It has been a great week at Frieze New York, with record attendance by collectors and curators that resulted in strong sales at a range of price points across the fair. We are proud to have had the opportunity to partner with great cultural organizations, from the inaugural Frieze Brooklyn Museum Fund, to our first-ever Symposium in collaboration with the Getty and Institute of Fine Arts, NYU, to our support for Americans for the Arts Action Fund to #SavetheNEA. The galleries in the fair made huge efforts to bring ambitious presentations of the highest quality work by artists from around the world – ultimately, this is what made the fair a great success.'

This year's fair marked the inauguration of the Frieze Brooklyn Museum Fund supported by WME | IMG and LIFEWTR, which together contributed \$50,000 towards the Brooklyn Museum's acquisition of a work at Frieze New York. The selection panel, including curators from the Brooklyn Museum and guest curators from museums across New York City, selected the large-scale abstract work, *Untitled 1971*, by Virginia Jaramillo from Hales Gallery. This marks the first official museum acquisition fund for Frieze New York and follows a tradition of museum acquisition funds at Frieze Art Fairs, established with the Tate Fund at Frieze London beginning in 2003 that has supported the acquisition of more than 100 works for the national collection.

Anne Pasternak, Shelby White and Leon Levy Director of the Brooklyn Museum, said: 'At the Brooklyn Museum we have a long history of championing artists before they have gained wider acceptance. We are thrilled to be able to continue that tradition through our acquisition of the wonderful and historically important 1971 work by Virginia Jaramillo at Frieze New York, with the support of LIFEWTR and WME | IMG in addition to funds from the Museum's Contemporary Art Acquisition Committee.'

In coordination with the fair, Frieze mounted its first-ever symposium in New York in collaboration with the Getty and the Institute of Fine Arts, NYU, presenting three panel discussions on Latin American and Latino art related to the Getty's upcoming "Pacific Standard Time: LA/LA" (September 2017- January 2018). Participants included curators Cecilia Fajardo-Hill; Clara M. Kim; Chon Noriega, and artists featured in the exhibitions including Guillermo Kuitca, María Evelia Marmolejo and Clarissa Tossin, among others.

Joan Weinstein, Deputy Director of the Getty, said: 'We so appreciated Frieze giving us the opportunity to present the research behind the upcoming Pacific Standard Time exhibitions to a broader audience. And the fair was a perfect place for us to connect with the leading Latin American galleries, which were so well represented this year.'

Gallery Response

International collectors responded with great enthusiasm to the gallery presentations across Frieze New York, with galleries reporting significant sales throughout the fair.

Wendy Olsoff, co-founder of P.P.O.W (New York, main) said: 'We always love participating in Frieze New York and London. This is our fourth time in New York and it was of course our most exciting as we won the stand award. We couldn't have felt more validated and appreciated. It isn't an exaggeration to say this was an historical highlight for us after almost 35 years in business, to have both our gallery and the artists we were showing recognized so publicly, many of whom we've been championing for years. There were many museum attendees and collectors at the fair who have supported us over the years and shared their enthusiasm with us about being honored. On top of all this, we sold work to great collections.'

Andreas Genger, Director of Sprüth Magers (Berlin, main) noted: 'This year's edition of Frieze New York was very successful and solid despite the current political climate and the anxieties it is causing in the art world. American collectors turned out in strong numbers and the mood on the opening day was buoyant and energetic without being frantic; sales were strong. We placed works across a wide range of prices starting from \$15,000 to \$350,000 in very good collections, including pieces by Rosemarie Trockel, Otto Piene, Sterling Ruby and Llyn Foulkes. Sprüth Magers is glad to have been part of the fair this year.'

Greg Lulay, Director, David Zwirner (New York, main), said: 'Frieze New York is a great environment for ambitious, curated presentations,

and we were excited to continue our recent tradition of presenting a dual-artist show at the fair, this year featuring Carol Bove and William Eggleston, following the pairing of Isa Genzken and Lisa Yuskavage last year. The collector response was strong – we sold out the works by Carol Bove on opening day, and had a similarly positive experience with selling the majority of the photographs by William Eggleston.’

Alex Logsdail, International Director of Lisson Gallery (London, main), remarked: ‘We had a strong week at Frieze New York, with sustained sales and interest throughout the fair following a successful opening day with the sale of major works by Lee Ufan and Anish Kapoor. We’ve been pleased by the collector and curator response to the dialogue between these two artists’ works.’

Lisa Spellman, Founder and Director, 303 Gallery (New York, main) shared: ‘We’ve had an incredible fair; Frieze is spectacular. There has been an international crowd throughout the week and we’ve had great feedback. We have made incredible sales beyond expectation.’

Noach Vander Beken, Axel Vervoordt Gallery (Antwerp, main) said: ‘This was our first year participating in Frieze New York and we have been very pleased with the quality of collectors that have visited the fair each day. For our stand, we presented works by Masatoshi Masanobu, marking the pioneering Gutai artist’s rediscovery with a first solo show in New York, and the response from collectors has been incredibly strong with sales made throughout the week to a number of collectors that are new to the gallery. Overall, the experience here has been tremendous and we’re already looking forward to next year.’

Elisa Uematsu, Taka Ishii Gallery (Tokyo, main) said: ‘New York is a city full of opportunities to explore the arts, but with the growing range of art on view this week and the addition of more modern art galleries at Frieze New York, this year’s fair gave visitors an exceptional range of art to discover. It was the ideal setting for our presentation of contemporary and historical material. We received a strong response from institutions and collectors, especially for the works of Takeo Yamaguchi, Yoshio Sekine, Kimiyo Mishima and Tomoo Gokita.’

Donald Ellis Gallery (New York and Vancouver, main) commented: ‘We are very pleased with our participation and received an

overwhelmingly positive response to our first presentation at Frieze New York. We look forward to being back and showing more of this historical material in the context of contemporary and modern art in the future.'

John Ollman, Owner Fleisher/Ollman Gallery (Philadelphia, Spotlight): 'This was our first time exhibiting at Frieze New York and the energy here was incredible – it felt like fairs of years past. The response to our presentation of work by Felipe Jesus Consalvos has surpassed all our expectations. We sold works to collectors that are all new to the gallery, and many who had never seen Consalvos' work before. We're also very happy with the response from the museum community, with a number of works anticipated to enter institutional collections.'

Marius Wilms, Soci t  (Berlin, Focus), said: 'Following our Soylent installation last year, this year we decided to present a booth that showed works by a range of artists and highlighted some major strengths of our gallery program. The response was very strong with good sales throughout the fair, particularly to collectors that are new to the gallery and we're looking forward to continuing to build on these relationships in the future.'

Esperanza Rosales, Director, VI, VII (Oslo, Frame), said: 'We have had a tremendous response to our debut presentation at Frieze New York. Frame has been the ideal platform to show Eva LeWitt's works for the first time in an international art fair context. Within hours of the fair opening we had made new connections and placed works in major collections from New York and Latin America, including a large-scale wall sculpture. We could not be happier.'

Stefan Benchoam, Director, Proyectos Ultravioleta (Guatemala City, Frame), said: 'This was our first year participating in Frieze New York, and it has been a wonderful experience. We've made connections to museums, curators, and collectors from around the world, and there had been a great response to our stand of works by Akira Ikezoe with strong sales and interest across the board.'

Stand Prizes

Frieze New York 2017 included three awards recognizing exceptional presentations from galleries across the fair, including two Frieze Stand Prizes and a specific prize for a gallery in the *Frame* section, supported by Stella Artois.

The Frieze Stand Prize was awarded to outstanding presentations in two categories:



Simone Subal, Focus, 2017 Stand Prize Winner, Frieze New York 2017
Photograph by Mark Blower. Courtesy of Mark Blower/Frieze.

P.P.O.W. (New York, Main) was awarded the prize for the most exceptional presentation by a gallery taking part in any section of the fair for its exhibition that brought together contemporary and historical works by New York-based artists Charlie Ahearn, Anton Van Dalen, Daze, David Wojnarowicz and Martin Wong.

Simone Subal Gallery (New York, Focus) was awarded the prize for the strongest presentation from a gallery under 12 years of age for its exhibition of works by Kiki Kogelnik (1935-1997), a pioneer of feminist Pop Art.

This year's judging panel for the Frieze Stand Prizes included Rita Gonzalez, Curator and Acting Department Head, Contemporary Art, Los Angeles County Museum of Art; Stefan Kalmár, Director, Institute of Contemporary Arts London; and Eva Respini, Barbara Lee Chief Curator, Institute of Contemporary Art Boston.

In addition, Frieze also awarded **The Frieze Frame Prize** to the most deserving presentation in the specially curated *Frame* section. Supported by Stella Artois, the 2017 prize was awarded to Bridget Donahue (New York) for its exhibition of collage works by Susan Cianciolo.

This year's Frame Prize jury included Laura Copelin, Curator and Interim Director, Ballroom Marfa; Alex Gartenfeld, Deputy Director and Chief Curator, Institute of Contemporary Art Miami, and Co-

Curator of the New Museum Triennial, 2018; and Anna Gritz, Curator, KW Institute for Contemporary Art.

Museum Groups

Drawing a record level of institutional attendance, Frieze New York 2017 welcomed leadership and stakeholders from 230 leading art museums from around the world. International museum directors and curators acquired works throughout the fair and lauded Frieze New York for convening an unparalleled collection of emerging and established galleries, artists, and thought-leaders for a vibrant week of conversation and discovery.

Gavin Delahunty, Hoffman Family Senior Curator of Contemporary Art, Dallas Museum of Art, commented: 'The fair struck a terrific balance between contemporary and more modern work. We discovered a number of contemporary artists and artworks new to us, such as Yuji Agemtasu's sculptures at Miguel Abreu and Nick Relph's photograms at Herald Street. There were also significant examples of work by well-known artists such as Mike Kelley's *Compound Eye* (1982-3) at Franklin Parrasch, and other highlights for us included the solo presentation of Jamie Davidovich at Henrique Faria, Kiki Kogelnik at Simone Subal, Etienne Martin at Galerie Bernard Bouche, and the combination of works from across different time periods at Taka Ishii.'

Alex Gartenfeld, Deputy Director and Chief Curator of the Institute of Contemporary Art, Miami, remarked: 'Frieze always offers so many opportunities to discover artists and galleries from around the world, especially through the *Frame* section and *Focus*. I appreciate that the fair is finding new ways to challenge the art fair model with performance activities, site specific installations, and Cecilia Alemani's Frieze New York Projects, which is always a highlight.'

Nancy Spector, Artistic Director and Jennifer and David Stockman Chief Curator of the Solomon R. Guggenheim Museum, commented: 'Frieze is my favorite art fair; it is well-curated and always legible.

The announcement this year of a purchase award to the Brooklyn Museum is especially admirable. It is wonderful to see Frieze giving back to the communities that support it.'

Yana Peel, CEO of Serpentine Galleries, London, noted: 'It's thrilling to return to Randall's Island for the sixth year, to celebrate the success of the Frieze Fair as it grows in size, ambition and influence. Among the 200 exhibitors, the expanded *Spotlight* section—curated by Toby Kamps—is particularly exciting for discovery and rediscovery, as is *Frame*.'

Leadership and patron groups from museums around the world visited Frieze New York, including: Art Gallery of Ontario (AGO); Art Institute of Chicago (ARTIC); Art Gallery of Ontario (AGO); Art Institute of Chicago (ARTIC); Aspen Art Museum; British Museum; Centre Pompidou; Contemporary Arts Museum Houston (CAMH); Guggenheim Bilbao; Hammer Museum; Hirshhorn Museum and Sculpture Garden; Institute of Contemporary Arts, London (ICA London); Institute of Contemporary Art, Philadelphia (ICA Philadelphia); Institute of Contemporary Art, Boston (ICA Boston); Institute of Contemporary Art, Miami (ICA Miami); Israel Museum; Los Angeles County Museum of Art (LACMA); Louvre Museum; Menil Collection; Museo de Arte Moderno de Bogota (MAMBO); Museum of Contemporary Art Chicago (MCA Chicago); Museum of Contemporary Art Toronto; Museum of Fine Arts, Boston (MFA Boston); Museum of Fine Arts, Houston (MFAH); Pérez Miami Art Museum, Miami (PAMM); Philadelphia Museum of Art; San Francisco Museum of Modern Art (SFMOMA); SBC Gallery of Contemporary Art; Serpentine Galleries; Serralves Museum of Contemporary Art; Stedelijk Museum; Tate Americas Foundation; Tate Britain and Tate Modern; The Power Plant Contemporary Art Gallery; Victoria and Albert Museum; Walker Art Center; and Zachęta National Gallery of Art.

Partnership with Americans for the Arts

This year, Frieze partnered with Americans for the Arts in support of its Action Fund campaign to save the National Endowment of the Arts. Through an integrated onsite and online awareness campaign, Frieze encouraged all fair attendees to both sign a petition to the United States Congress and to make a contribution to the Arts Action Fund, which Frieze matched in full, to help support the organization's legislative efforts to ensure public arts funding is preserved in the United States. Information about the Action Fund campaign and opportunities for the public to contribute were presented on Frieze's website and across the fair.

Bob Lynch, President, Americans for the Arts Action Fund said: 'The Americans for the Arts Action Fund greatly appreciates the generosity of Frieze New York in making our national arts advocacy efforts the beneficiary of funds from this year's art fair. It is truly visionary and important long term thinking that an excellent commercial art enterprise like Frieze recognizes the value of entities that serve the not-for-profit arts world such as our nation's federal agencies, the National Endowment for the Arts and the Institute of Museum and Library Services among others. The Americans for the Arts Action Fund will use the funds to educate the US Congress and other decision makers about the value of the arts and arts education to all

Americans in every part of our nation and urge them to fully fund the NEA for fiscal year 2018, plus all the other federal cultural agencies and efforts such as the Artist Museum Partnership Act which would allow artists the same tax benefits for donations of their own art as a collector currently gets when gifting a similar work to a museum or educational institution.’

Courtesy of Frieze New York 2017