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EINSPACH FINE ART & PHOTOGRAPHY

Press Appearances in relation to **FRIEZE MASTERS**

IN PRINT

APOLLO – THE INTERNATIONAL ART MAGAZINE	p. 20	October 2022
FINANCIAL TIMES WEEKEND	p. 3	8–9 October 2022
FRIEZE MASTERS	p. 32	12–16 October 2022
THE ART NEWSPAPER	pp. 12–13	14 October 2022
THE BURLINGTON MAGAZINE	p. 2	October 2022

ONLINE

Artlyst 7 October 2022

Frieze Week London 2022 Plus Collateral Events And Exhibitions – Artlyst Guide

<https://artlyst.com/previews/frieze-week-london-2022-plus-collateral-events-exhibitions-artlyst-guide/>

ELLE Decor 16 October 2022

Frieze Master, A Fair of Masterpieces of The Past To Discover The New

<https://www.elledecor.com/it/arte/a41632876/frieze-master-una-fiera-di-capolavori-del-passato-che-ci-fa-scoprire-il-nuovo/>

FAD Magazine 13 October 2022

Frieze Masters Top 11 Exhibits

<https://fadmagazine.com/2022/10/13/frieze-masters-top-11-exhibits/>

Financial Times 7 October 2022

Forgotten female artists shine in Frieze Masters Spotlight section

<https://www.ft.com/content/58e582eb-e1aa-4563-926b-6b33a809be09>

Portfolio 20 October 2022

Ilyen volt a 2022-es londoni Frieze – a nemzetközi vásáron két magyar galéria is részt vett

<https://www.portfolio.hu/befektetes/20221020/ilyen-volt-a-2022-es-londoni-frieze-a-nemzetkozi-vasaron-ket-magyar-galeria-is-reszt-vett-574159>

The Art Newspaper 13 October 2022

Modern women rediscovered: Frieze Masters focuses on female artists

<https://www.theartnewspaper.com/2022/10/13/modern-women-rediscovered-frieze-masters-focusses-on-female-artists>

The New York Times 9 October 2022

At Frieze, Shining a Spotlight on Women Artists

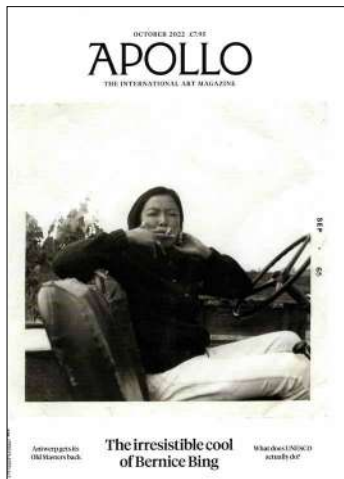
<https://www.nytimes.com/2022/10/09/arts/frieze-spotlight-women-artists.html>

PODCAST

The Week in Art – Podcast by The Art Newspaper 14 October 2022

Art boom as the UK busts: how the economic crisis is affecting the market

<https://www.theartnewspaper.com/2022/10/14/art-boom-as-the-uk-busts-how-the-economic-crisis-is-affecting-the-market>



Frieze Masters

The fair returns to Regent's Park in London for its 10th anniversary. From Jacobean portraits to modern masters, here are some of the highlights



1. Parcel-gilt silver stem cup,
AD 618–907,
Tang dynasty, China,
parcel-gilt silver,
6 × 8cm
Galerie Gisèle Croës,
price on application

With a focus on precious objects from the Tang Dynasty (AD 618–907), Galerie Gisèle Croës will feature in this year's Stand Out section, which reconsiders art objects often termed 'decorative' and celebrates exceptional design from throughout history. This silver stem cup, decorated with small birds and plant life, forms part of the gallery's display of gold and silver vessels that reveal the influences passing between Central Asia and China.

2. Adam and Eve diptych,
1982–83, Orshi Drozdik,
b. 1946, oil on canvas,
185 × 157 cm and 185 × 137 cm
Einspach Fine Art
& Photography,
price on application

This vivid diptych sees the artist reimagine both her partner and herself as the biblical figures Adam and Eve (pictured). Alongside many of the biggest names in modernism, the Hungarian-born visual artist's work will be shown in this year's Spotlight section, curated by Camille Morineau and the AWARE (Archives of Women Artists, Research, and Exhibitions) team, which features 26 women artists born between 1900–51.

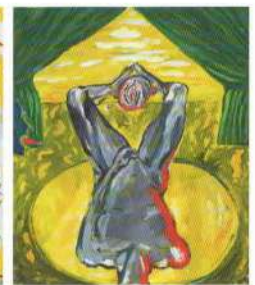


**3. Company School
Painting of Two Ducks,**
c. 19th century, India,
watercolour on paper,
29 × 18cm
Amir Mohtashemi, £15,000

This delicate watercolour forms part of a series of 19th-century 'Company Paintings' that were produced by Indian artists and commissioned by the East India Company during the late 18th and early 19th century. Illustrating birds from South East Asia and Central Africa, each of the works carries a Persian inscription, which ties the work to the original album. The pictured example features the Muscovy duck, bearing distinctive red wattles around its eyes.

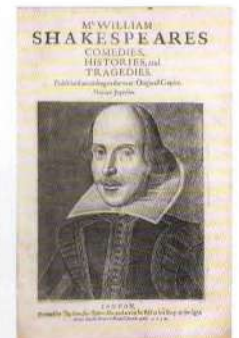


3 (detail)



**4. Mr. William Shakespeares
Comedies, Histories,
and Tragedies,**
1632, William Shakespeare
(1564–1616), panelled calf,
red morocco spine label with
gilt leaf sprays, 32.4 × 21.9 cm
Peter Harrington Books,
£450,000

The second folio edition of Shakespeare's plays became the subject of controversy after the lawyer William Prynne complained that it was printed on best crown paper. This edition also includes a large engraving of the playwright by the renowned portraitist Martin Droeshout on its title page, along with the first appearance in print of John Milton's lines on the effigies leaf.



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FINANCIAL TIMES WEEKEND

8-9 October 2022

Forgotten female artists once again in focus By Ferren Gipson

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Thursday 8 October | Sunday 9 October 2022

FRIEZE LONDON | FRIEZE MASTERS | 1-54 | ARTISTS | COLLECTORS

Collecting

FTWeekend

Mama Nike Turning textiles into women's livelihoods — PAGE 4

Follow us on Twitter @FTWeekend

Turbulence fails to dampen Frieze's festive mood

Market | A cheap pound works in favour of international collectors about to hit town for fairs and auctions. By Melanie Gerlis

London celebrated the art world's first and greatest of the Frieze fairs, which returns to Regent's Park this coming week. Pivotal amid the heady optimism of London's financial boom in 2020, its organisers are hoping that this year's show will buck a widespread gloom, high inflation and rising interest rates in the shadow of Russia's invasion of Ukraine — doesn't dampen the festivities.

While the art market, the UK's status is already shaky, again losing its second spot in the global league table to China last year, Frieze

World has regained the growing significance of Asia, recently opening its biennial fair in Seoul. Seoul too cannot be ignored. Frieze has become attractive since the UK's decision to leave the EU. The talk in London circles is the impact of the latest fall from Frieze's main competitor, Art Basel, which opens in Paris straight after the Regent's Park fairs conclude.

For my US collectors, the strong dollar presents a great time to acquire, says Wendt Norris

"The whole world is in a difficult place right now, not just the UK. But despite the general uncertainty, London is still the most global and most exciting of European art capitals," says Lisa Laugel, director of Frieze London. Originally from Paris, she says of her move to the UK capital in 2006: "I came here for a reason. London offers opportunities to build a career without [the lack of] being here in the art world."

Continued on page 1



drifted away from medicine and threw himself into community activism. Some projects provided urgent support, such as starting a food bank. Others seemed more cerebral, weirder, such as his idea to recruit a scholar from Oxford to deliver lectures on Carl Jung out of a apartment in Kilburn.

Around this time, the artist Othello De Souza-Hartley came across his projects and told him: "What you're doing is art; it's social practice." Zahedi struggled to imagine how what he did could be relevant to a gallery; he'd never studied at art school. But the encounters Zahedi was creating were not dissimilar to what's known in art-speak as "relational aesthetics", versions of art-as-performance-social-experience. In an example from 1992, the artist Rirkrit Tiravanija took over a New York gallery and cooked Thai food for visitors.



Zahedi participated in the Diaspora Pavilion at the 2017 Venice Biennale, for which he produced Shandy Saffron, a cocktail of beer and bergamot juice that gestured to Zahedi's own diasporic identity, as well as nodding to members of his maternal family in Iran who once worked as ceremonial drinks-makers. He showed his work alongside the photographer Khadija Sapey when they both returned to London, she persuaded Zahedi to join her in studying at Central Saint Martins. Sapey lived in Grenfell Tower and perished in the fire that ripped through the building on June 14 2017, killing 72 people. Zahedi, who lived on a nearby estate, remembers the night. "I look out my window, I'm calling her, trying to help her get out. It's a trauma that I spent years processing."

For his masters degree exhibition at Central Saint Martins in 2019, Zahedi

presented a small empty fridge which emitted a green glow. He wanted to say: "I'm holding this space for Khadija, who should have been in this show with me. But she's not here."

The artworks that Zahedi has made since evoke weeping or cleansing. In a 2020 exhibition at South London Gallery (which occupies a former Victorian fire station) he installed a sprinkler system, its nozzles leaking rosewater. Earlier this year, in New York, he presented a strange musical instrument called a "waterphone" which drew in water molecules from the air via calcium chloride, altering its tone in the process.

During the lockdowns, Zahedi worked on a project titled "Ouranophobia SW3" — suggesting a "fear of the heavens" — in a former mail depot, the Chelsea Sorting Office. The installation included a flight of steps recalling the



pulpit of a mosque, as well as samples from a prayer for the dead performed by Iranian musicians Saint Abdulkah. Zahedi partnered with a team of neurologists to make the show accessible as a space of sanctuary for NHS workers over the winter months.

For Zahedi, art is a portal. "When I walk into a [gallery's] white cube — this

one after my brother passed away was to eventually end up in an operating theatre with a patient who had their chest open; their heart had the same condition as my brother. I could look at it with my own eyes and just watch the way the heart failed each time it tried to beat. I could be like: OK, that's what happens here.

"I pushed through a lot of emotional difficulty to get to that point, and once I got there, I could lay it to rest."

I forget all about the gallerists and collectors gossiping and backslapping in their identikit cubicles. It's an astonishing description, I think, of the strangeness, and the difficulty, of making art at the threshold between life and death. And of trying to find a way back.

Sigms and Lemons, October 11-December 25, belmacz.com

Forgotten female artists once again in focus

Frieze Spotlight Curator Camille Morineau is working to put women back where they belong in 20th-century art history. By Ferren Gipson

When Frieze Masters launched its Spotlight section in 2015, it gave the fair an opportunity to shake up stagnant conceptions of who the 20th century's greatest artists were by showcasing the work of lesser-known modern and contemporary figures. This year's section will be doing that by focusing on 29 female artists born between 1909 and 1951. This, says curator Camille Morineau, will reinvent them into the styles and movements they helped shape but from whose narratives they have long been excluded.

"What we are showing in Spotlight is not representative of the history of women in general during that time period," says Morineau, founder and research director of Paris-based Aware (Archives of Women Artists, Research and Exhibitions). "We wanted to show relatively unknown artists."

The 20th century is interesting for women artists, she says, because there are plentiful sources of information to be found even on underappreciated artists. "You [can] connect the dots and see that in every avant-garde, in every movement, there have been women artists — most of them unknown and under-recognised; you find that trace and you can rewrite history."

Since 2014, Aware has taken an active role in connecting those dots by providing accessible information on 19th- and 20th-century women artists on its extensive online platform, including



articles, videos, biographies and more. The impetus for the organisation came from the challenges Morineau faced while curating the 2009-2011 *elles@centrepompidou* show highlighting women artists within the Centre Pompidou's collection.

"I had the works in the storage, but you have to provide information for the visitors," says Morineau, who was curator of contemporary collections at the Centre Pompidou for 10 years. "I couldn't find that information, so I needed a website such as Aware. I created it so that people could access information, decide to show the work, or acquire or write about [it]."

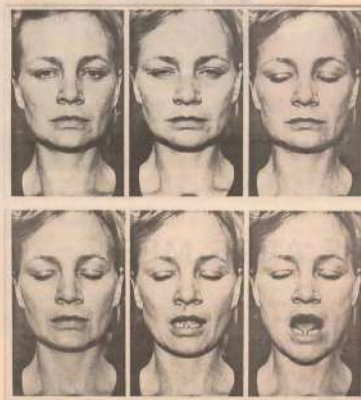
These efforts are relevant to the market as well as the archive; Morineau explains that as more information becomes available on an artist, their work tends to sell more easily and at a higher price. More information will also boost women's poor representation at auction; women accounted for 18 per

cent of artists and only 8 per cent of sales in four months in 2021 at Christie's, Sotheby's and Phillips, an Artnews analysis found. "[Galleries] need new names," says Morineau. "They're looking into historical artists and what they find in terms of recent research is mostly women artists... you can find collectors for them."

Morineau and the team at Aware have taken an intersectional approach to Spotlight, bringing together artists from around the world and across mediums. Three main themes emerged: abstraction, politics and post-surrealism. "In all these groups, you have different generations of artists," says Morineau. "This is how we work within the association — working on a diversity of techniques, generations and movements. We wanted to convey that diversity in the walk-through of the section."

Standouts among the artists from around the world and across mediums include Vivian Springford (Almine Rech) and Fahrehsa Zeid (Dirimart). Zeid, a Turkish-born Iraqi princess, had a retrospective at Tate Modern in 2017 and her auction record was set that same year when one of her large geometric paintings sold for £990,000. Visitors to Spotlight will get a varied introduction to her bold paintings marrying cubist and expressionist traits — some bright and others somber.

Springford came from the second generation of abstract expressionists; a movement Mary Gabriel revisited in her 2018 book *Ninth Street Women*. Springford's Spotlight presentation showcases



Above from left: 'Adam & Eve' (1948) by Fahrehsa Zeid at Dirimart; 'Blink and Sigh' (1976) by Orshi Drazdik at Einspach Fine Art & Photography

the stain painting style she began to develop in the early 1960s, with delicate circles that wash into each other and demonstrate her command of colour.

The political works range in subject matter from feminism to issues surrounding leadership and violence. Morineau was keen to include central and eastern European artists, especially in the context of the Ukrainian war.

Orshi Drazdik, a Hungarian conceptual artist, will be exhibiting a mix of painting, drawing and photography at Einspach Fine Art & Photography. The artist often explores questions of gender identity in her multidisciplinary practice, such as in the *Individual Mythology* (1975-77) series. In photographs and sketches that incorporate elements of performance, Drazdik captures herself dancing and moving around freely in works. As both model and artist, she claims the agency denied to many female models.

The third grouping includes artists working in or around post-surrealism, with a presentation by Argentine painter Leonor Fini (Loeve & Co), who was part of the original cohort of surrealists. Fini's work reached a career record of \$2.5m in a 2021 Sotheby's auction.

Continued research and presentations are essential in the long slog to instate these figures into the art canon. There are indications that this effort has gained headway in recent years — four women were awarded Golden Lions at this year's Venice Biennale, for example — but there is still much to do.

"The second step would be to go beyond biographies, and to relate [these artists] to the movements they belong to," says Morineau. To do this requires a huge amount of research, but when it's done, "all these movements, such as Pop or cubism, will be completely different."

awarewomenartists.com

FRIEZE MASTERS

12-16 October 2022

Spotlight

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SPOTLIGHT

SPOTLIGHT
This year, Spotlight is dedicated to pioneering women artists of the 20th century and is curated by Camille Morineau and the AWARE team (Archives of Women Artists, Research and Exhibitions). Featuring 26 solo presentations, the section explores new research into overlooked figures and significant but unfamiliar pieces by established artists, with a special focus on the underrepresented.



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Contact: Salman Matinfar,
Vanessa Vainio
Sonia Balassanian, *Untitled?*
(Hanging Series), 1980, collage and
mixed media on paper, 100 x 70 x 5 cm



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Budapest, 1054, Hungary
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www.acbgallery.hu
acbinfo@acbgallery.hu
Contact: Kata Balazs,
Ani Ferencsik, Fanni Magyar,
Héna Kocsosky
Magik Kachinsky, *Flag 7-VI*, 1970,
open collage on canvas, 1.2 x 3.3 m



Apalazzogallery
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Brescia, 25121, Italy
+39 030 3785554
www.apalazzo.net
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Contact: Francesca Migliorati,
Chiara Rucconi
Licia Mecconi, *Enigma*, 1973,
acrylic on emulsion canvas,
125 x 64 cm



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www.galeriebernardbouche.com
info@galeriebernardbouche.com
Contact: Bernard Bouche
Marthe Wéry, *Liquor (Lined)*, 1975,
acrylic on canvas, 119 x 90 cm



Dirimart
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Imak Caddeesi 1-9
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www.dirimart.com
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Contact: Senem Ozgoren
Nehmetine Zaid, *Leah Lament*,
1948, oil on canvas, 1 x 1.9 m



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Katie van Scherpenberg, *Missy for
Daddy*, 2004, mixed digital print on
Canson paper, 28 x 88 cm



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Orli Dvornik, *Adventure in Tichau
Zyngarium: Dystopian Infinita*,
1984/1995, digital, giclée silver
photographic print, 3.5 x 3.7 m



DAG
Stand 524
The Claridges
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www.dagworld.com
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Contact: Danish Saifi,
Sudarsana Sengupta,
Ritu Vijayvihar
Madhu Thakur, *Six Grid*, 1971,
oil on canvas, 1.2 x 1.8 m



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Contact: Michelle Michael
Sime Gertrude Morgan, *Untitled*
(My Marriage to Jesus), 1960/70,
acrylic and/or tempera, pencil and
ballpoint ink on paper, 18 x 26 cm



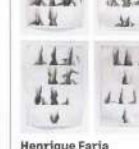
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Contact: Eugenia Suore
Sozwa Rodriguez, *Mastines I, II, III
and IV*, 1980, graphite on paper,
73 x 51 cm each



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www.englishgallery.com
info@englishgallery.com
Contact: Jane England,
Derek MacIver
Anne Bean, *When do Mind Meet
the Tongue*, 1991, photomontage,
14 x 10 cm



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Sozwa Rodriguez, *Mastines I, II, III
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THE ART NEWSPAPER

14 October 2022, issue 3

Rediscovered modern women
By Aimee Dawson

pages 12-13

ISSUE 3 FREE EDITION INTERNATIONAL EDITION PRINTED ON SUSTAINABLE PAPER

THE ART NEWSPAPER

THE ART NEWSPAPER | FRIEZE ART FAIR | 14 OCTOBER 2022 ISSUE 3 | FREE EVERY DAY

Weak pound boosts British artists' sales during Frieze

A confluence of factors has given the UK art market a lift—but will it last?

Strong sales for UK-based artists in the first two days of Frieze London and Frieze Masters are being attributed, at least in part, to a weakened pound sterling attracting collectors spending in comparatively strengthened dollars. Xavier Hulstens sold a painting by Tracey Emin 'in the range of £95,000', along with four of her seven works for around £69,000 each.

Head fair next week. This was ostensibly quelled by long queues to enter during the VIP opening on Wednesday—literally deterring some serious collectors in the first hours, says Elizabeth Saxe, the director of Jack Shainman in New York: 'Frieze cast their invitation wide, possibly because they anticipated a dearth of people. As a result, in the early hours of day one we had many casual visitors who typically are found



Somerset House sets sail on a solemn voyage

IN PICTURES

Frieze Masters

Rediscovered modern women

There is a feminist revolution underway at Frieze Masters, with a careful selection of 20th-century women artists occupying 20 stands in the Spotlight section. Curated by **Camille Morneau**, the co-founder and research director of the Paris-based Archives of Women Artists, Research and Exhibitions Initiative (AWAIRE), and her team, the focus is on lesser-known names. 'This is a strong statement as to the fundamental importance of women in 20th-century art history, which has too often been forgotten,' her introduction reads. Here, she discusses six key presentations.

Interview by Aimee Dawson
Photographs by David Owens

- 1 Leonor Fini, Portrait of Leon Brezhnev (1948-49)**
CONCEPT The portrait depicts the Soviet leader in a dark, abstract, almost cubist style, set against a background of swirling, organic forms. It is a powerful statement on the intersection of politics and art.
- 2 Nooki-Kyung Choi, Untitled (2016)**
AWAKE GALLERY Choi is a young Korean American artist and her Abstract painting is really an intricate balance between the organic and the geometric, with a focus on the human figure and the landscape that she inhabits.
- 3 Tomia Balassantzi, Vestiges series (1980)**
ARTISTS Balassantzi is an Iranian artist, best known for her abstract work. Her Vestiges series is a collection of small, intricate paintings that explore the human condition and the passage of time.
- 4 Lucia Maracci, Non Possimus (1977)**
CONTEMPORANEA Maracci is an Italian artist, best known for her abstract work. Her Non Possimus series is a collection of small, intricate paintings that explore the human condition and the passage of time.
- 5 Mike Davis-Chandayan, The Golden of the River (1967)**
ARTIST The work depicts a scene of a river, with a focus on the human figure and the landscape that she inhabits. It is a powerful statement on the intersection of politics and art.
- 6 Sarah Doudnik, The Psychological Body (1985/1995)**
CONCEPT The work depicts a scene of a river, with a focus on the human figure and the landscape that she inhabits. It is a powerful statement on the intersection of politics and art.

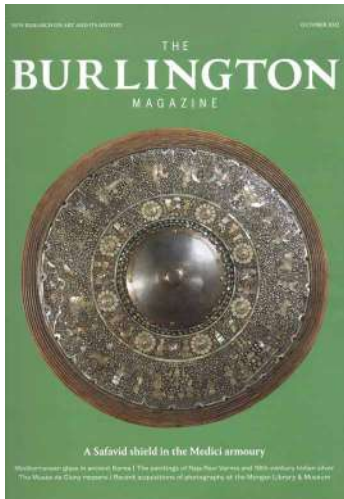


THE BURLINGTON
MAGAZINE

October 2022

Frieze Masters

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FRIEZE MASTERS

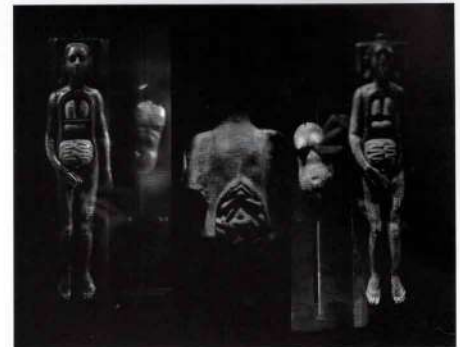
12th-16th October 2022 | The Regent's Park

frieze.com/fairs/frieze-masters



Partition, guitare, compotier, by Pablo Picasso (1881-1973). 1924. Oil on canvas, 97.1 by 130.1 cm.

HELLY NAHMAD GALLERY, LONDON



Adventure in technos dystopium - dystopium infinite triptych, by Orshi Drozdik (b.1946). 1984-95. Gelatin silver photographic print, 250 by 123 cm.

EINSPACH FINE ART AND PHOTOGRAPHY, BUDAPEST



Portrait of a Zulu, by Frans David Oerder (1867-1944). 1897. Oil on canvas, 53 by 42.9 cm.

ELLIOTT FINE ART, LONDON



Study of the hands of the Virgin, by Jean-Auguste-Dominique Ingres (1780-1867). c.1836. Pencil on paper, 23.3 by 14.4 cm.

STEPHEN ONGPIN, LONDON



Spring: peasants making merry outside a tavern; Summer: Peasants dance; and Winter: view of a village in the snow, by Pieter Bruegel the Younger (1564-1638). After 1616. Oil on wood, diameter 24.5 cm. **GALERIE DE JONCKHEERE, GENEVA**

Artlyst - 7 October 2022

Frieze Week London 2022 Plus Collateral Events And Exhibitions - Artlyst Guide

<https://artlyst.com/previews/frieze-week-london-2022-plus-collateral-events-exhibitions-artlyst-guide/>

FRIEZE MASTERS EXHIBITORS

David Aaron, Didier Aaron, ACA Galleries, Agnews, Almeida & Dale Galeria de Arte, Archeus / Post-Modern, Ariadne, ArtAncient, Emanuel von Baeyer, Bastian, Martin Beisly Fine Art, Berggruen Gallery, BorzoGallery (shared with The Mayor Gallery), Bowman Sculpture, Ben Brown Fine Arts, Prahlad Bubbar, Galleria Tommaso Calabro, Cardi Gallery, Castelli Gallery, Galerie Chenel, Stéphane Clavreuil Rare Books, Galleria Continua, Paul Coulon, (shared with Eykyn Maclean), Gisèle Croës – Arts d'Extrême Orient s.a., Daniel Crouch Rare Books, De Jonckheere, Charles Ede, Elliott Fine Art, Les Enluminures, Larkin Erdmann Gallery, Eykyn Maclean (shared with Paul Coulon), Peter Finer, Sam Fogg, Stephen Friedman Gallery, Thomas Gibson Fine Art, Richard Green, Garth Greenan Gallery, Grosvenor Gallery, Dr. Jörn Günther Rare Books, Johnny Van Haeften, Peter Harrington, Hauser & Wirth (shared with Moretti Fine Art), Hazlitt Holland-Hibbert, Tristan Hoare, Michael Hoppen Gallery, Paul Hughes Fine Arts (shared with Galeria MaPa), Gallery Hyundai, Lyndsey Ingram, Bernard Jacobson Gallery, Johyun Gallery, Annelly Juda Fine Art, Kasmin, Tina Keng Gallery, Lampronti Gallery, Salomon Lilian, Lullo • Pampoulides, Luxembourg + Co., Yves Macaux (shared with Richard Nagy), Galeria MaPa (shared with Paul Hughes Fine Arts), Marlborough, Barbara Mathes Gallery, The Mayor Gallery (shared with Borzo Gallery), Mazzoleni, Michael Goedhuis, Van der Meij Fine Arts, Kamel Mennour, Maruani Mercier, Galleria Massimo Minini, Galerie Mitterrand, Amir Mohtashemi, Moretti Fine Art (shared with Hauser & Wirth), Richard Nagy, Helly Nahmad, Ambrose Naumann Fine Art, David Nolan Gallery, Gallery Wendi Norris, Stephen Ongpin Fine Art, Ortuzar Projects, Osborne Samuel Gallery, Artur Ramon Art, Robilant+Voena, Carlton Rochell Asian Art, Ronchini, Shapero Rare Books / Shapero Modern, Susan Sheehan Gallery, Shibunkaku, Skarstedt, Stair Sainty Gallery, Craig F. Starr Gallery, Tornabuoni Arte, Van de Weghe, Van Doren Waxter, Axel Vervoordt, Waddington Custot, Offer Waterman, Wildenstein & Co., David Zwirner

SPOTLIGHT

Ab-Anbar, Sonia Balassanian, acb, Margit Szilvitzky, Apalazzogallery, Lucia Marcucci (shared with Frittelli Arte Contemporanea), Galerie Bernard Bouche, Marthe Wéry, Cecilia Brunson Projects, Katie van Scherpenberg, Ceysson & Bénétière, Orlan, DAG, Madhvi Parekh, Dirimart, Fahrelnissa Zeid, Einspach Fine Art & Photography, Orshi Drozdik, England & Co, Anne Bean, The Gallery of Everything, Sister Gertrude Morgan, Henrique Faria, Susana Rodríguez (shared with Herlitzka + Faria), Eric Firestone Gallery, Pat Passlof, Galerie A&R Fleury, Geneviève Claisse, Frittelli Arte Contemporanea, Lucia Marcucci (shared with Apalazzogallery), Herlitzka + Faria, Susana Rodríguez (shared with Henrique Faria), Alison Jacques, Ljiljana Blazevska, Galerie Knoell, Dadamaino, kó, Nike Davies-Okundaye, Kukje Gallery, Wook-kyung Choi, Loeve&Co, Leonor Fini, Pace Gallery, Mary Corse, Franklin Parrasch Gallery, Sylvia Snowden, Almine Rech, Vivian Springford, Richard Saltoun Gallery, Romany Eveleigh, Stephenson art, Daniela Vinopalová, Cristin Tierney Gallery, Mary Lucier, Galerie Jocelyn Wolff, Colette Brunschwig

STAND OUT

Prahlad Bubbar * Gisèle Croës – Arts d'Extrême Orient s.a. * Peter Finer * Sam Fogg * Oscar Graf Oscar, Humphries Lullo • Pampoulides * Amir Mohtashemi * Raccanello & Leprince, Axel Vervoordt*

*Denotes Main section galleries participating in the Stand Out section as part of an extension of the section, this means that they will dedicate a part of their Main section booth to the section.

Frieze Week Collateral Events

ELLE Decor - 16 October 2022

Frieze Master, A Fair of Masterpieces of The Past To Discover The New
By Valentina Vico

<https://www.elledecor.com/it/arte/a41632876/frieze-master-una-fiera-di-capolavori-del-passato-che-ci-fa-scoprire-il-nuovo/>

ELLE DECOR ARCHITECTURE DESIGN ART TRAVEL HOUSES

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Orshi Drozdik, Blink and Sigh, 1976. Courtesy of the artist and Einspach Fine Art & Photography

If all this were still not enough, the **London art fair** adds new points of investigation through two **special sections**: **Spotlight** dedicated to pioneering artists, born between 1900 and 1951, curated by Camille Morineau co-founder and director of research of AWARE (Archives of Women Artists, Research and Exhibitions) and **Stand Out** which, under the guidance of the director of the Fitzwilliam Museum in Cambridge Luke Syson, this year proposes a focus on the idea of Global Exchange, weaving a thread through the stands that it combines art objects from all eras, aiming to overcome any hierarchical distinction between the arts and bringing new light to masterpieces mistakenly defined as functional or decorative.

This is a rich edition of **Frieze 2022**, where the fruitful principle of contamination between the arts overlaps and merges with what is the commercial spark around which the entire event is built and thought: research (and why not, creation) of a *crossover* collector capable of falling in love with an antique table or terracotta while looking for a modern painting that he thought he wanted (or vice versa). New directions and new deviations to keep the market alive, without which art would not overcome the passage of time.

FAD Magazine - 13 October 2022

Frieze Masters Top 11 Exhibits

By Lee Sharrock

<https://fadmagazine.com/2022/10/13/frieze-masters-top-11-exhibits/>

Frieze Masters, the younger yet more genteel sibling of the bigger, brasher Frieze Art Fair, is hosting a finely curated selection of art spanning a period of six millennia. There aren't many opportunities outside of visiting a museum like the British Museum or The Met, where you can find Old Master paintings, Ancient Egyptian artefacts, dinosaur skeletons and Medieval manuscripts juxtaposed with modern and contemporary art, but all these and more can be discovered at Frieze Masters in Regent's Park. Over 130 of the world's leading galleries from the UK, Europe, Asia, Africa and the USA are featured, exhibiting a huge range of art historical and cultural treasures.

Several of my top picks at Masters can be found in the Spotlight section, which celebrates its 10th anniversary this year with a focus on 26 women artists of the 20th century – some familiar names and others that are long overdue their time in the limelight – and curated by **Camille Morineau** (co-founder and Research Director of [AWARE – Archives of Women Artists, Research, and Exhibitions](#).)

1 Einspach Fine Art & Photography (Budapest) have an intriguing installation by Hungarian artist Orshi Drozdik "Adventure & Appropriation" 1975-2001. Drozdi has spent her career investigating feminist theory, female identity and the injustice of women being written out of the history books of artists and scientists, often using her own body as a model. Her work looks at the scientific representation of nature and the human body, including her photographs of displays of 18th and 19th century science, technical and medical museums. Drozdik told me she set out "To see how the scientific discourse represents truth and reality without women. And that examination was very important for me. For 12 years I was photographing different medical museums. I started to create in 1983-86 the persona of a 17th Century scientist woman called Edith Simpson based on an English philosopher, who was very well respected during her life time, but science history left her out." (S15)



Orshi Drozdik

Financial Times - 7 October 2022

Forgotten female artists shine in Frieze Masters Spotlight section

By Ferren Gipson

https://www.ft.com/content/58e582eb-e1aa-4563-926b-6b33a809be09



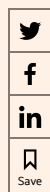
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Forgotten female artists shine in Frieze Masters Spotlight section

From abstractionists to post-surrealists, Camille Morineau's curation aims to reshape art history



© Courtesy Einspach Fine Art and Photography



Ferren Gipson OCTOBER 7 2022



When Frieze Masters launched its Spotlight section in 2015, it gave the fair an opportunity to shake up stagnant conceptions of who the 20th-century's greatest artists were by showcasing the work of lesser-known modern and contemporary figures. This year's section will be doing that by focusing on 29 female artists born between 1900 and 1951. This, says curator Camille Morineau, will reinsert them into the styles and movements they helped shape but from whose narratives they have long been excluded.

"What we are showing in Spotlight is not representative of the history of women in general during that time period," says Morineau, founder and research director of Paris-based Aware (Archives of Women Artists, Research and Exhibitions). "We wanted to show in Spotlight in Frieze relatively unknown artists. We could have chosen a lot more accessible or visible artists."



Financial Times - 7 October 2022

Forgotten female artists shine in Frieze Masters Spotlight section

By Ferren Gipson

<https://www.ft.com/content/58e582eb-e1aa-4563-926b-6b33a809be09>

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Frieze Week in London 2022

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The political works range in subject matter from feminism to issues surrounding leadership and violence. Morineau was keen, spurred by the news, to include representation from central and eastern European artists. “After the second world war, there has been a lot of war in east Europe and tension with Russia,” she says. “In the context of the Ukrainian war, we wanted to be aware of that.”



Orshi Drozdik, a Hungarian conceptual artist, will be exhibiting a mix of painting, drawing and photography at Einspach Fine Art & Photography. The artist often explores questions of gender identity in her multidisciplinary practice, and in the *Individual Mythology* (1975-77) series she works to represent herself as a woman and artist on her own terms rather than through male-oriented structures. In photographs and sketches that incorporate elements of performance, Drozdik captures herself dancing and moving around freely in works. As both model and artist, she claims the agency denied to many female models throughout the history of art.

Portfolio - 20 October 2022

Ilyen volt a 2022-es londoni Frieze - a nemzetközi vásáron két magyar galéria is részt vett

<https://www.portfolio.hu/befektetes/20221020/ilyen-volt-a-2022-es-londoni-frieze-a-nemzetkozi-vasaron-ket-magyar-galeria-is-reszt-vett-574159>

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Portfolio



HÁBORÚ > BEFEKTETÉS BANK DEVIZA GAZDASÁG GLOBÁL TUDOMÁNY ÜZLET INGATLAN ZÖLD VILÁG ESG TŐZSDE

Ennek a programnak a keretein belül került a kiállítóterbe két magyar származású művészünk: az acb Galéria, illetve az Einspach Fine Art & Photography által képviselt Szilvitzky Margit és Drozdik Orshi. Rajtuk kívül (bár külföldi galériákkal – White Cube, Stephen Friedman – együttműködve) hazai alkotóként Maurer Dóra és Keserő Ilona szintén helyet kapott az eseményen. Érdekes, hogy Magyarországról csak női szereplők vettek részt az október 16-án lezárult rendezvényen.



Drozdik Orshi az Einspach Fine Art & Photography standján. Kép: fad magazine

A Frieze programjai azonban nem korlátozódtak a Regent's Parkra, a hét során városzerte további kisebb vásárok, múzeumi és szabadtéri kiállítások, galériabemutatók és aukciók gazdag kombinációját élvezhették az érdeklődők. Sikerét alátámasztja, hogy az elmúlt néhány évben a vásár látogatóinak száma minden alkalommal elérte a 60 000 főt.

Bár sokan aggódtak amiatt, hogy az új párizsi Art Basel (október 20-23.) megnyitása csökkenti majd a forgalmat, a kétségek gyorsan eloszlottak, hiszen a tömeg egyre csak növekedett az 5 nap alatt. A galériák ennek köszönhetően pozitívan nyilatkoztak londoni élményeiről.

Mutatjuk az 5 legjelentősebb eladást:

1. Johnny Van Haefen brit műkereskedő körülbelül 10 millió dollárért adta el id. Jan Brueghel alkotását egy gyűjtőnek.
2. David Zwirner New York-i galerista 6 millió dolláros értékben adta el egy amerikai múzeumnak Kerry James Marshall legújabb festményeit. (Black Birds in America: Yellow-headed Blackbird; Black Chinned Hummingbird; Ruby Throated Hummingbird).
3. A Hauser & Wirth svájci kortárs művészeti galéria 4,8 millió dollárt kapott egy absztrakt Philip Guston (Looking, 1964) festményért, amelyet egy európai múzeum vásárolt meg.



17:01 | kormányülésről

16:55 | Olyan válságban vannak az éttermek, amihez képest a koronavírus sétagalopp volt

16:55 | Euróra váltanának a magyar nagyvállalatok - van még visszaút a forint számára?

16:36 | Az eddigi legkeményebb csata várható Herszonért, Oroszország tovább vádaskodik a „piszkos bombával” – Háborús híreink szerdán

16:33 | Veszteséges lett a Boeing

16:16 | Ukrajna arra kéri elmenekült állampolgárait, hogy ne térjenek haza a télen

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The Art Newspaper – 13 October 2022

Modern women rediscovered: Frieze Masters focuses on female artists
 Interview By Aimee Dawson

<https://www.theartnewspaper.com/2022/10/13/modern-women-rediscovered-frieze-masters-focusses-on-female-artists>



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Photo: © David Owens 2022

Orshi Drozdik, Manufacturing the Self: The Pathological Body (1989/1995)

Einspach Fine Art & Photography

These photographs were taken by the Hungarian artist in natural history museums, looking at the scientific objectification of the female body. It also addresses the fact that medicine was based on men's bodies. To view this work, you look through a lens that is placed in between an installation of white objects that look like teeth, or bones, or stones. You really feel like you are observing an object scientifically. We wanted to show that Eastern Europe has a very strong art scene, where women artists have been radical, working under very repressive political regimes.

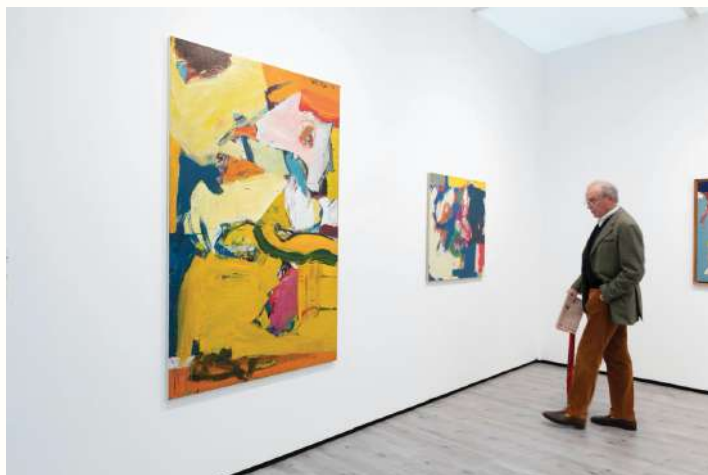


Photo: © David Owens 2022

Wook-kyung Choi, Untitled(1966)

The New York Times – 9 October 2022

At Frieze, Shining a Spotlight on Women Artists

By Farah Nayeri

<https://www.nytimes.com/2022/10/09/arts/frieze-spotlight-women-artists.html>

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At Frieze, Shining a Spotlight on Women Artists

For years, female artists have been forgotten and erased. Camille Morineau aims to change that. Her next stop? Frieze Masters.

 Give this article  



For this year's Frieze Masters, Camille Morineau and her colleagues at AWARE (Archives of Women Artists, Research and Exhibitions) will be highlighting women artists. "Blink and Sigh" by Orshi Drozdik, above, will be among the pieces featured. The artist and Einspach Fine Art & Photography

By **Farah Nayeri**

Oct. 9, 2022

LONDON – When the Pompidou Center in Paris was putting together a special display called “Elles,” of works by women in its permanent collection in 2009, Camille Morineau, the contemporary-collections curator who spearheaded the effort, noticed colossal gaps in the documentation.

“There were so many, it’s hard to list them,” said Ms. Morineau. “In the case of 80 percent of the names, there was barely a book about them: just a few pages.” That’s even though two-thirds of these women had been renowned during their own lifetimes. Some of the available documentation was partial or outright wrong, Ms. Morineau added: Female artists who had attended prestigious schools were described as “self-taught” and as lone operators, when they were in fact part of important contemporary avant-garde artistic movements.

The Week in Art - Podcast by The Art Newspaper - 14 October 2022

Art boom as the UK busts: how the economic crisis is affecting the market

Hosted by Ben Luke and Aimee Dawson.

With guest speaker Anny Shaw. Produced by David Clack and Henrietta Bentall

<https://www.theartnewspaper.com/2022/10/14/art-boom-as-the-uk-busts-how-the-economic-crisis-is-affecting-the-market>



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Camille Morineau (left) speaking to Aimee Dawson (right) in front of Orshi Drozdik's work *Manufacturing the Self: The Pathological Body* (1989/1995) in Frieze Masters Spotlight section
Photo: David Clack

Our acting digital editor, Aimee Dawson, talks to Camille Morineau, founder of the Paris-based organisation AWARE (Archives of Women Artists, Research and Exhibitions), about Spotlight, the section of Frieze Masters dedicated this year to women artists of the 20th century.

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