

Press Release
March 8th, 2021



THE FIRST EDITION OF FIAC ONLINE VIEWING ROOMS ATTRACTS A STRONG LINE UP OF FRENCH AND INTERNATIONAL GALLERIES AND GENERATES SUSTAINED SALES

The inaugural edition of FIAC Online Viewing Rooms, which closed on Sunday March 7, attracted 212 leading exhibitors from 28 countries, with galleries across all levels of the market achieving strong and sustained sales across the six days of opening.

Designed with industry leader Artlogic with a view to encouraging connections between exhibitors and their public, new and old, the playful, user-friendly and elegant platform captured the spirit of FIAC, hosting 2000+ works of the highest quality, across visual arts, design, multiples and editions from the early 20th century to today. Remarkable pieces of modern and contemporary art were exhibited alongside new works by emerging artists.

Significant sales were made during the course of the six day event, starting on the VIP Preview days on March 2 and March 3, and then throughout the week, to collectors worldwide. Galleries, of all different types, were able to make new connections with collectors internationally.

FIAC Online Viewing Rooms received strong praise for its dynamic and efficient design. As well as being able to search for specific works, users were able to filter artworks according to price, size, year and medium. FIAC OVR also gave visitors the option to see the prices or to hide them, enabling them to browse as collectors or enthusiasts. The *Chance Encounter* feature, which proposed works on a random basis, recreated the sense of surprise and discovery as in a physical fair.

“We are thrilled by the enthusiastic response to this first edition of FIAC Online Viewing Rooms, and delighted that the event has brought together so many of the fair’s long-term exhibitors, together with newcomers to FIAC. Despite our imposed geographical separation, many felt that the FIAC spirit resonated across the world in the virtual space this past week.

Conversations with our exhibitors have shown that FIAC Online Viewing Rooms was a welcome driving force for sales in this early part of the year. The platform brought art lovers and collectors from all over the world together virtually and encouraged fruitful exchanges, many of which have resulted in transactions, and new connections for the future. Importantly, the platform provided a user-friendly occasion for a new public to delve into the fascinating world of galleries, and of modern and contemporary creation. Several exhibitors have reported selling to first-time buyers.

Conceived as a durable complement to FIAC's physical fairs, FIAC Online Viewing Rooms will return later this year alongside our in-person edition at the Grand Palais Éphémère, from October 20th to 24th. We are convinced of the immense potential of the digital space for widening the reach of our physical fairs to new audiences, and for providing new possibilities for connoisseurship through detailed information.

We would like to thank Reed Exhibitions' digital team for their unfaltering support throughout the research, creation, building and launch phases, and Artlogic for their unparalleled mastery of fast-evolving digital technologies, and their intuitive understanding of the needs and aspirations of gallery owners, gleaned from almost two decades of work in support of the industry."

Jennifer FLAY, FIAC Director

FIAC Online Viewing Rooms launched *Through the eyes of*, a series of selections, embracing some 170 works, by five guest curators from very different backgrounds, designed to guide collectors and art lovers through the diversity of the 2000+ works on view. **Bernard Blistène**, Director of the Musée national d'art moderne, Centre Pompidou (Paris), **Saim Demircan**, curator and writer (New York), **Emma Lavigne**, President of the Palais de Tokyo (Paris), **Jean de Loisy**, Director of the Ecole nationale supérieure des Beaux-Arts de Paris (Paris), and **X Zhu-Nowell**, Assistant Curator at the Guggenheim (New York) each offered their personal take on the fair's rich content.

In keeping with the traditions of its physical edition, FIAC also partnered with a number of Parisian and international institutions to offer a programme of online talks, exhibitions, and films. Among these were two major Parisian institutions due to open soon: the **Bourse de Commerce – Pinault Collection**, which organised an encounter between French artist and performer Lili Reynaud Dewar and Caroline Bourgeois, curator at the Pinault Collection; and the **Fondation d'entreprise Pernod Ricard**, which presented a selection of films made by artists Isabelle Cornaro, Lola González and Bertrand Dezoteux, curator of the inaugural exposition of the Fondation which is due to open its new quarters in the Saint Lazare district of Paris. Among its other long-standing partners, the **Centre Pompidou** presented an online display of works which have entered its collections following presentation at FIAC. The **Louvre Museum** also looked back on its historic collaboration with FIAC, and its work with contemporary artists, in a short film made with Dominique de Font-Réaulx, Director of programmes and cultural mediation at the Museum. In the context of the exhibition "Limited edition. Vollard, Petiet and the Master Printmakers" at the **Petit Palais**, Yvon Lambert discussed the publishing ventures of two major art dealers, Ambroise Vollard and Henri Marie Petiet, as well as Lambert's own background as a publisher, in a conversation with Christophe Leribault, Director of the Petit Palais and Clara Roca, curator of the exhibition. Two major international institutions also joined this edition. **M WOODS** (Beijing) led a conversation between legendary Taiwanese performance artist Tehching Hsieh and the museum's Artistic Director and Chief Curator Victor Wang. Magalí Arriola, Director of **Museo Tamayo** (Mexico City), chaired an engaging conversation around individual and collective creation, featuring artists Paloma Centreras Lomas, Miguel Calderón and Romeo Gomez López, as well as Humberto Moro, curator of the exhibition OTRXS MUNDXS, currently installed at Museo Tamayo.

Collectors and professionals were also numerous to participate in the digital tours organized by FIAC on Zoom, including the visit in Mandarin offered by Liyu Yeo (FIAC VIP consultant China , Independent Curator,) with the participation of Li Lin (Collector, Founder of By Art Matters Museum in Hangzhou), which attracted an audience of 200 people.

FIAC's next edition will take place at the **Grand Palais Ephémère** from October 21 to 24, 2021. The physical fair will be accompanied by a new edition of FIAC Online Viewing Rooms.

Designed by the international architectural firm Wilmotte & Associés and built on the Champ-de-Mars, near the Eiffel Tower in the heart of Paris, the Grand Palais Ephémère will be a home to FIAC for 2021, 2022 and 2023, until renovations at the Grand Palais are complete.

COMMENTS FROM THE GALLERIES REGARDING TO FIAC OVR

Air de Paris

“We are really impressed by this first edition of FIAC OVR, which is particularly pleasant and simple both for exhibitors and visitors. FIAC OVR offered us the opportunity to communicate pre-event and to sell an artwork by Eliza Douglas, as well as an artwork by Shimabuku during the preview.” Florence Bonnefous

Balice Hertling

“FIAC Online Viewing Rooms allowed us to get back in touch with important local and international collectors, and to encourage local collectors to reconnect with our space in Paris. Many visited during the event and purchased works from the gallery. OVR Visitors were all very happy with the site’s ease of navigation, which they thought (and we agree) was as close as can be to the real experience of wandering physically through the fair’s aisles. I also had the pleasure of meeting new clients.” Daniele Balice

christian berst art brut

“Even though digital fairs cannot ever replace the physical, sensory experience of an artwork, FIAC OVR was the best of its kind. It gave galleries such as mine an unpaired worldwide audience. We sold several significant artworks and garnered an important number of new contacts.” Christian Berst

Clément Cividino Ent.

“The launch of FIAC Online Viewing Rooms demonstrated positive adaptability and flexibility in the context of the health crisis. Our gallery made numerous contacts through the platform with professionals from various organizations, but mostly with a new generation of collectors.” Clément Cividino

Éditions Sylvain Courbois

“We are satisfied with the sales we made during our first participation in FIAC OVR. In spite of what one may think, the online adventure is actually quite exciting. The platform’s features are efficient: young art lovers bought their first artwork, by Douglas Eynon, using the *Chance Encounter* function. The OVR is democratizing FIAC. If international collectors are present (Asia, USA, UK, etc.), young art lovers are there too.” Sylvain Courbois

Exo Exo

“This first FIAC is a huge success and a turning point for us! We are very proud of our journey with our artists and of this confirmation that Exo Exo, despite of our young age, is a genuine and committed actor on the French scene” Antoine Donzeaud

FITZPATRICK GALLERY

“It was our first online art fair, and so I didn’t know what to expect. We did very well, sold almost everything that we presented, including all the paintings we had by a new artist we just introduced to our program, Chino Amobi. There is now a waiting list for his work, so I am extremely pleased with the results of FIAC OVR.” Robbie Fitzpatrick

Gagosian

“We are very happy with this first virtual edition of FIAC. Our presentation is an homage to the poem *Printemps Oublié* by Sully Prudhomme, written in 1865, and features works by a wide variety of artists from different periods and price points. We have sold works by Cy Twombly, Man Ray, Sterling Ruby, Setsuko, Takashi Murakami, Gerard Richter, and Davide Balula, among others, to existing and new European and international clients. We look forward to the next edition of the fair in Paris!” Serena Cattaneo

Hauser & Wirth

"FIAC's first ever OVR has kick-started this year's art fair calendar. Collectors have moved quickly to secure exceptional works by our master artists with our first day sales so far totalling over 5 million USD including works by Louise Bourgeois, George Condo, Mark Bradford, Charles Gaines and Phyllida Barlow. We're thrilled that FIAC's special curators' selection includes a new work by Nicole Eisenman and an outstanding body print made in the 1970s by David Hammons from our artists on view." Iwan Wirth

Max Hetzler

“The timing for FIAC OVR was ideal. We sold to clients of the gallery based in Monaco, Paris, New York and Los Angeles a drawing by Glenn Brown (\$110,000), a sculpture by Karel Appel (€225,000), a painting by Andre Butzer (€110,000), and a painting by Jeremy Demester (€20,000).” Samia Saouma

Xavier Hufkens

“The design of the platform is very beautiful and easy to navigate. I also enjoyed the introduction of creative new features such as 'Chance Encounter': an inventive and playful way to make new discoveries as collectors would do at a physical fair. We were proud to present a solo presentation by Sayre Gomez. His show sold out within a matter of hours and we continue to receive inquiries from top tier collectors from all over the world.” Xavier Hufkens

In Situ – Fabienne Leclerc

“Collectors from around the world (Australia, Greece, North and South America, Belgium, France), some of whom we didn't know, requested information about artworks by Otobong Nkanga, Renaud Auguste-Dormeuil, Dominique Zinkpè, Martin Dammann and Daniele Genadry. We sold a large canvas by Daniele Genadry to an American collection. The curated selections were much appreciated, as well as the platform's ease of use and the fact that you could see the artworks at scale.” Fabienne Leclerc

Simon Lee

“We were happily impressed by the response from collectors, and the number of enquiries we received. During the preview, a number of new collectors reached out to us, which is crucial in these times. We sold a painting by Clare Woods in the first hour, and we have a couple of works on reserve, by Toby Ziegler and Hans-Peter Feldmann precisely.” Simon Lee and Nathalie Brambilla

Loevenbruck

“FIAC OVR woke up a market that was rather calm at the start of the year by offering a great selection of artworks from excellent galleries. Loevenbruck gallery is happy to have sold an artwork by Michel Parmentier to a large Asian collection, trustee of the Guggenheim Museum (€30,000). Furthermore, an artwork by Frédéric Pardo that was selected several times by the guest curators entered a very important European collection (€65,000 euros). An artwork by Philippe Mayaux was sold (€24,000) and an artwork by Gilles Aillaud entered an important Parisian collection.” Hervé Loevenbruck

kamel mennour

“FIAC Online Viewing Rooms was very appreciated by collectors. We made several sales, including artworks by Ugo Rondinone, Mohamed Bourouissa, Camille Henrot, Alicja Kwade, Latifa Echakhch, Lee Ufan, Tadashi Kawamata and Bertrand Lavier. We made about 20 sales via the previews and OVR.” Kamel Mennour

Galerie Nathalie Obadia

“We received many requests through FIAC Online Viewing Rooms, in particular from collectors we didn’t know. We sold several pieces by Valérie Belin, Carole Benzaken and Robert Kushner, for amounts between €10,000 and €50,000.” Eva Ben Dhiab

Perrotin

“I don’t want to make any excessive evaluation because it would be wrong to say that online fairs, including FIAC, generate monumental amounts of business, let alone for galleries from all over the world. Such platforms have an influence over time. This said, I think FIAC OVR was very positive.

We sold an artwork by Sophie Calle to a significant collection, a trustee of the Guggenheim Museum in New York. This collector is considering new acquisitions. For the first time, we presented online an artwork by the late French artist Alain Jacquet, which was enthusiastically received and will enter a beautiful collection. It was a very good introduction to our Jacquet exhibition next month. The same happened with an artwork by Jean-Michel Othoniel. The platform generated sales and contacts for our galleries in Paris, New York and in Asia. Our collectors reacted positively to the OVR’s general design and curated sections.” Emmanuel Perrotin

Almine Rech

“We had numerous requests from the start, coming from Asia, Europe and the United States, and we sold several pieces right away. We were very positively impressed and requests were followed by quick sales.” Almine Rech

Tornabuoni Art

“FIAC confirms its leading position in Europe and its platform is probably the best in its category. On the first day, we sold a Michelangelo Pistoletto to new Australian collectors (asking price €640,000) and two artworks were reserved for a presentation *in visu*: Carla Accardi (by Italian collectors) and Alighiero Boetti (by French collectors). Collectors appreciated the effort made by FIAC Online Viewing Rooms for a qualitative presentation of the artworks.” Michele Casamonti

White Cube

“The platform was certainly one of the sleekest and most efficient ever presented.

We sold both beforehand, thanks to the excellent momentum and schedule, which was particularly well chosen, and every day since the start of the fair.

We sold several artworks by Tracey Emin (between \$80,000 and \$160,000), an important piece by Theaster Gates (over \$300,000), a tapestry by Mona Hatoum (\$60,000), a historic, 1968 painting by Kenneth Noland (\$250,000), and several sculptures by Takis, whose estate we’ve recently started representing (between \$40,000 and \$120,000).

We’re still in talks about several other important artworks and we are optimistic about the future. FIAC definitely rose to the digital challenge.” Mathieu Paris

David Zwirner

“I’m pleased to report that *Luc Tuymans: Monkey Business*, our presentation of new animations and works on paper by the Belgian artist for FIAC Online Viewing Rooms, has been very well received. Within the first few hours of the fair going live, we had sold five works on paper for between \$75,000 to \$150,000 USD.” Justine Durrett

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