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13 OCTOBER 2013

The organiser:
Victoria Siddall
runs Frieze Masters,
dedicated to art
before 2000



In a corner of Colbert, a cafe in Sloane Square, sits the 25-year-old Eugenio Re Rebaudengo, a new incarnation of the Chelsea art patron. He grew up with lots of money — and plans to make more. The art world is now a billion-dollar global industry. It isn't a game for mugs, though: you can do the rounds of the parties, have a booze-up on the free champagne, but the pace is too fast, the potential winnings — and losses — too large not to know what you're doing. You need to pay attention, like Re Rebaudengo, because if you do, you also realise that behind the big talk and bonhomie, there is a language it helps to speak.

On Thursday, Frieze, one of the most important art fairs in the world, will open the doors of its Regent's Park pavilion to an estimated 60,000 art lovers, more than half of whom will be under 35. In the melee at the opening party will be other members of this new breed of art-world young gun, among them Nicola Lees, the Frieze Foundation curator, Victoria Siddall, the Frieze Masters director, and the artist Prem Sahib. They all have different roles, but together they represent the front line. Watch them closely, because they know what they're doing. They speak the language.

VICTORIA SIDDALL
DIRECTOR OF FRIEZE MASTERS

Siddall has spent the past month hosting events in New York, Istanbul, Hamburg, Paris, Brussels, Rome and London. Her efforts to seduce the international collectors of historical art into visiting London for the second year of Frieze Masters have been largely successful. "Yes, the response has been positive," she says, with the look of a woman who expected nothing less.


Siddall began working for Frieze after visiting the very first fair,

in October 2003. "It was so exciting. I thought, 'I want to work for this company.' By January, I was." At 35, she is young to be a director of an important art fair. She has been in charge of sponsorship and head of business development, and now runs the fair for pre-2000 art alongside the main exhibition, "because there's every reason why a collection of contemporary paintings should be complemented with a piece of ancient sculpture". They're expecting de Koonings, Hockneys, Pollocks, Matisses, Bruegels, Murillos and Velazquezes — she says she'd happily put a Hockney swimming-pool painting on her wall. This morning she received the news that a Bacon was on its way over. "Better start saving up," she says.

EUGENIO RE REBAUDENGO
COLLECTOR

"Sometimes the problem isn't so much not enough art, but not enough walls," says the young collector Re Rebaudengo. "Still, it's a nice problem to have." Empty walls have never really been a challenge for Re Rebaudengo, whose mother, Patrizia, one of Italy's most famous collectors, began buying Hirsts, Whitereads and Emrins in 1991 when Eugenio was four. When he was eight, she established the family foundation at a palazzo in the countryside, and when he was 14, she built a museum in the centre of Turin. He remembers famous painters knocking around in the garage when he was a child. He's 25 now, and has recently finished a master's degree in management, which he has used to start a new online gallery. "Collecting is complicated if you're young. The values are so high, the speed is so great. For me, if it doesn't work, I can just put it on my wall." But what if you're not from an art dynasty? "If you are interested in the market and are buying unknowns, you need to really work out what you're doing." artuner.com

PHOTOGRAPHS: MARKUS DOWES, JERMIANE FRANCES



The patron:
Eugenio Re
Rebaudengo
stands in
front of *La
Rivoluzione
siamo noi*,
by Maurizio
Cattelan (2000)

YOUNG GUNS

THE FRIEZE FAIR HAS HELPED TO SHAKE UP THE ART WORLD AND INSPIRE
A NEW BREED OF MOVERS AND SHAKERS. JESSICA BRINTON MEETS THEM