

RACING

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GrandNational Exhibition

office sweepstake kit

1: Half Brothers
Mark Wallinger
14/1

Will never get better chance to win. Best of both worlds. Strong family connections.

**2: Poured Lines**
Ian Davenport
40/1

Element of chance throughout career. Can run good lines. One to consider on ground.

**3: The Holy Virgin Mary**
Chris Ofili
12/1

Inspired from African origins. Was a decent stayer in 1999 but had just one run since. Controversial.

**4: Self Portrait**
Chuck Close
10/1

Intense personality with good connections. Tough sort who should stay well.

**5: Honeymoon Nude**
John Currin
20/1

Great connections but exposed. Daring filly but could be too clever and calculating at this level.

**6: The Hip One Hundred**
Peter Davies
12/1

Been on many people's list and has run creditably in hunter chases since return from long absence.

**7: Flower Chucker**
Banksy
100/1

Often provides his risqué antics at the post but reliable and sound. Stays on well.

**8: 100 Years Ago**
Peter Doig
40/1

Goes well on quick ground, but habit of dreamlike performances. Sure to find this company tough.

**9: Ice Cream Cavern**
Will Cotton
16/1

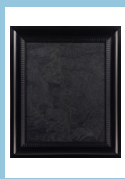
Lavish runner in tradition of former winners. Can sometimes overindulge but deserves respect here.

**10: 727-727**
Kashi Murakami
25/1

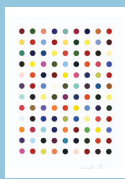
Many stirring performances with unconventional approach. Stout stayer who acts well on tracks like this.

**11: The Blacket Gachet 1**
Mark Alexander
66/1

Enigmatic runner but classy with good pedigree. Ground should suit.

**12: Arachidic Acid**
Damien Hirst
10/1

Runner up last time out so stamina not an issue. Top class to be respected.

**13: The Four Seasons; Spring**
Cy Twombly
50/1

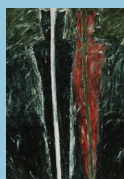
Interesting style for long time performer. Should make presence felt.

**14: The Northwest Territory**
Gerrit Grev
33/1

Good shape and structure to his form. Not in many people's top 10 but might make the frame.

**16: Greenfield**
Susan Rothenberg
20/1

Form intermittent but ominous contender when rattled. Passionate.

**18: Flat Pack Rothmans**
Stephen Farthing
66/1

Capable but tends to be inconsistent. Trainer feels he is in better shape than last year when in seventh.

**20: Best of Blur**
Julian Opie
14/1

Thorough stayer who has matured into a good professional. Appears to like a bit of give in the ground.

**21: Road to Zenica**
Peter Howson
18/1

Improving front runner. Should make his presence felt.

**22: To Midsummer**
Bridget Riley
25/1

Old timer with celebrity status. Long distance traveller. Blinkers may be required.

**23: Etched Puddle 4**
Ian Davenport
22/1

Tough and consistent solid runner, stays on well. Unseated his rider last year.

**24: 1000 Thread Count**
Cecily Brown
100/1

Once top class but becoming slow these days. Needs mud and likely to struggle here.

**25: Flame**
Kati Casida
150/1

Has shown credibility since return from long absence. Sure to find this company tougher.

**26: Red Wine & Roses**
John Gregson
150/1

Relative unknown in this company and given little chance.

**27: Absence of Light**
Bruce French
150/1

Novice who uses modern techniques for development. Likely to be found wanting in this company.

**28: Chess Set**
Rachel Whiteread
20/1

One of her lesser known runners but star performer. Competitive and good each way candidate.

**29: Separates**
Jenny Saville
20/1

Big player back on song – made all last year and another bold bid likely.

**30: Memories**
Anish Kapoor
12/1

Simple approach, sure to get pound of flesh but watch carefully for reflective glory.

**31: Studeley Pitchfork**
Michael Craig Martin
14/1

Readymade talent which channelled with minimal effort may cruise to success here.

**32: Rings**
Sarah Morris
14/1

An experienced filly in these National events with bright and geometric livery. Big chance.

**33: Begging for it**
Gary Hume
25/1

Established player with excellent credentials but punters might need all the help they can on this one.

**34: Harrier and Jaguar**
Fiona Banner
40/1

Not afraid of front running and catching the eye but don't put your shirt on it.

**By numbers**
The Frieze Art Fair**170**

contemporary art galleries under one roof

68,000

number of visitors in 2011

**26**

million pounds of sales in 2004

24-120

square metre size of booths

180

pounds per square metre space hire in 2003

Q&A

The four days that dominate the London art calendar are upon us. Our team of experts give the inside story on the issues, the winners, the losers, the highs and lows.

	Bookmaker John Hill, Director of communications, BET364	Curator Angus Christopher, Manager ACP Associates	Art Critic Grant Cooke, University of Welcome	Arts Council Hillary Shepperton, Director	Art Owner Paul Jackson	Gallery Owner George Abikar WC2	Artist Chris Haunt, SW1
The Frieze Art Fair provides the art market with a 'narrative', but has it become too big?	It's hard to criticise something so big but there are some great outsiders who have been excluded.	It's now one of the biggest events in the calendar, but no. You talk to virtually every artist or gallery they build their year round it.	It has evolved into giving the industry a great focus.	And what stories! It's not too big given the sales and visitor numbers.	I think it is a shame it has become the main focus - if you miss out you feel an opportunity lost.	No, because we all need our Cup Final each year but if you miss out there are many other exhibiting opportunities.	No, it's great to be part of the biggest contemporary art show in the UK.
Is this show going the same way as the others with all the good art concentrated in a few galleries?	I'm least concerned about this. The show seems much more democratic and there is now much less of a gap between the super rich and the next tier.	Part of the joy is that you do get serious quality from the smaller galleries.	In any era there have been dominant galleries. It's market forces, but it makes it all the sweeter for the smaller galleries when they usurp the big boys.	No this will again prove the exception. That is the beauty of it all.	Does success breed success? Yes as in any walk of life.	This has been the tendency but there is a lot more quality now from lesser galleries achieving higher values.	A handful predominate and get all the accolades. It might be healthier if even greater variety were seen to be available.
Which show do you consider the most exciting this year?	Edinburgh Art Festival for its comprehensive wide range on show, appealing to all.	A dull answer I'm afraid - Venice Biennale. It's what the season builds towards. It is THE show.	As a former artist myself I have a soft spot for the Summer Exhibition. The challenges are there for all-comers.	The Summer Exhibition for all its opportunities to the old, new and unheard of, but a bit of a scrum.	I quite like the London Art Fair at the Design Centre in January - it shows modern British and contemporary art and kick starts the year.	By a mile Frieze Art Fair in October. It's our chance for great sales again.	Folkestone Triennial as it provides both an international flavour with a local collaborative representation.
Is there a banker this year?	Half Brothers. It's not original. It's great that Flowers is here and emerged to make it more interesting, but I would back Half Brothers every time and he's a great price.	Yes one of the shorter priced favourites but don't ask me which one!	It goes against the grain to choose a novice but William Henry looked very good when I saw him perform at Canary Wharf. Here's hoping!	Is there ever? The view from the private view was Memories by Anish Kapoor but at a better price I would go for Michael Craig Martin.	Damien Hirst strikes me as the nearest thing to it. He is so competitive and always finds more.	I'm not so sure there is a good thing. I suppose Julian Opie may be one and of course Kapoor is always there or thereabouts.	The Holy Virgin. I don't think I've heard another artist say anything different, we are unanimous about it.
Name an outsider with a good chance	Ian Davenport on Poured Lines. He is tough, progressive and loves it here. It is years since we had an upset.	John Currin on Honeymoon Nude. He likes it here and might surprise a few.	Flower Chucker, oddball but seems to perform above himself here given the chance.	The preview threw up many new names especially Flat Pack Rothmans, to Midsummer and Flame.	I haven't studied the form yet so I'm restricting this to my own - Best of Blur.	To Midsummer, she has come a long way.	1000 Thread Count often forgotten and wasn't far off Self Portrait last time.
Has the Frieze Art Fair had its day?	For me yes... one big corporate cultural nightmare... it should never have caught on.	No way - for me the biggest thing was Simon Fujiwara in 2010 as the work engaged so well with the Fair's architecture.	At least the FAF is a commercial market without the pretence of any 'deep and meaningful'.	It is just a mind boggling expensive array of contemporary art wholly dependent on the market.	Frieze is pompous and pretentious, and wildly indigestible so. It could be a good wheeze for collectors.	Art galleries can be pretentious places but they are not beyond poking fun at themselves.	About time they turned to craft and the home made aesthetic.
What will we all be talking about next week when the Fair closes??	We'll be celebrating another great Art Fair and that the Wallinger / Anthony Reynolds combo will have taken over the Saatchi/Hirst heavyweight.	It will doubtless be something that none of us thought of. I just hope it's a good news story and not just a grisly post mortem.	As ever - the next one in October.	The organisers will be saying "Thank God it's over" while the public will be saying "only 364 days to the next one".	The best in show... does this mean the party's over?	Phew that's over- great show - huge response from visitors - need better pitch and more artwork for next year. Profitable.	It goes so fast. I need to get more of my work into this quality event.
What qualities does an artist need to be able to be outstanding at the Art Fair?	Would Van Gogh or Leonardo really been seen dead in here.	Most things at the Art Fair aren't what they seem.	Pace is important. Great abilities include schmoozing, air kissing, glad handing. Also coping with large crowds.	Apart from sheer ability, if I had to rate one attribute it would be stamina.	They all need an amazing team behind them through the entire year, hard graft, skill and luck.	It is the most competitive Fair in the UK calendar. The artists need to be very good.	We need to be tough, there is no hiding place. We need to be able to convince and talk the talk.
What will be your lasting Frieze memory - success/disappointment?	Who knows?... there are piles of rubbish pretending to be sculpture.	Stepping between big mistake artworks and small treasures.	It was delightful, stupid, faintly nightmarish and 'carnavalesque'... I didn't understand a thing!	Probably the waxed car or the puppet cat... most entertaining!	I don't think one attends Frieze to figure out the meaning of art - or the meaning of anything frankly.	Difficult to judge... very proud of all my staff for their huge commitment to the cause.	Frieze of the past seems to be about lots of confused attendees, concerned dealers, disappointed creative professionals, all gathered round ridiculously priced objects with no real value.
A 10 day Festival for Frieze. Are you in favour?	10 days would be fine for us from a betting turnover viewpoint.	10 days - never say never but you can't reduce the quality.	If it isn't broken don't fix it.	Yes but will it be so profitable?	Not sure this is good idea - there is always a natural inclination when you have a good thing to increase it.	I wouldn't be against 10 days if you could do it without weakening the quality.	The more the better provided there are wider opportunities for more to participate.