

## Prominent Attendees, Collectors, and Civic Leaders Join Together to Mark the Launch of Frieze Los Angeles at Paramount Pictures Studios in Hollywood, with Exceptional Sales Across All Levels

The inaugural edition of the fair initiates new international art week in L.A.

Frieze Los Angeles debuted as a new international art fair on February 14, 2019 and closed on Sunday, February 17, 2019, celebrating the city's pivotal role in the international art community. The fair attracted 30,000 attendance across the gallery tent and backlot program, including civic leaders, international art collectors, curators, critics, and members of the Hollywood entertainment community. 70 local and international galleries participated, and robust sales were reported from the opening hours of the fair and throughout the weekend. Frieze Los Angeles also built on Frieze's long-standing commitment to curated content, with a non-stop program of immersive artworks, talks and screenings beyond the gallery tent in **Paramount Pictures Studios**. **Frieze Projects**, curated by **Ali Subotnick**, took over the New York City backlot with site-specific artist commissions; alongside **Frieze Talks** and **Frieze Music** with international artists programmed by **Hamza Walker**, as well as the new **Conversations on Patronage** series, which explored generative ways of supporting artists and arts organizations. Throughout Los Angeles, galleries, institutions and arts organizations celebrated the debut of Frieze Los Angeles with special programming and events, in addition to the first city-wide **Walk of Art** on Saturday, February 16. As part of the launch of the new fair, Frieze collaborated with **Endeavor** and **Mark Bradford** to offer a limited edition print, made available through Hauser & Wirth, to benefit the **Art for Justice Fund** that supports greater career opportunities for people transitioning back home from prison. Frieze Los Angeles is supported by global lead partner Deutsche Bank in its inaugural year.



“We could not have hoped for a better inaugural edition of Frieze Los Angeles in terms of attendance, atmosphere and sales,” said **Victoria Siddall**, Director of Frieze Fairs. “The excellent results reported by the participating galleries is testament to the strength and support of the Los Angeles art community as well as the international audience who came here for Frieze Week. The magical setting of Paramount Pictures Studios was the perfect location for the fair and for the curated programming that surrounded it. We and our partner Endeavor have made a long-term commitment to Los Angeles and we are already looking forward to 2020 and beyond.”

“I’m immensely grateful to everyone who came together this week to put Los Angeles on stage and show what it means to be an international arts capital” said **Bettina Korek**, Executive Director, Frieze Los Angeles. “I’m thankful to everyone who has contributed to the larger conversation about civic engagement through arts patronage, and to the significant support of our fantastic host committee as well as L.A. Tourism. The exceptional energy and cooperation we have seen throughout Frieze Week will be a catalyst that propels our city’s art scene even further.”

Prominent guests at the fair included **Los Angeles Mayor Eric Garcetti and Los Angeles County Supervisor Mark Ridley-Thomas**; museum representatives including **Klaus Biesenbach, Alex Gartenfeld, Thelma Golden, Michael Govan, Joanne Heyler, Hans Ulrich Obrist, Jessica Morgan, and Ann Philbin**; international art collectors **Ricard Akagawa, Willow Bay, Maria Bell, Allison and Larry Berg, Jim Berkus, Debbie and Leon Black, Jackie and Irving Blum, Eli and Edythe Broad, Michael Chow, Beth Rudin DeWoody, Cliff and Mandy Einstein, Bob and Susan Gersh, Maja Hoffmann, Jill and Peter Kraus, Edward Lee, John McEnroe, Maurice Marciano, Jane and Marc Nathanson, Howard and Cindy Rachofsky, Don and Mera Rubell, Gaurav Garg and Komal Shah, Raf Simons, Laurie Tisch, Maria Hummer-Tuttle and Robert Holmes Tuttle, Hope Warschaw, Jason Wu, Poju and Anita Zabłudowicz, and Wang Wei**; and entertainment industry figures including **Adrien Brody, James Corden, Leonardo DiCaprio, Eve, Jim Gianopulos, Jane Fonda, Jodie Foster, Billy Idol, Michael Keaton, Norman Lear, Baz Luhrmann, Al Pacino, Gwyneth Paltrow, Brad Pitt, Amy Poehler, Maria Sharapova, Jill Soloway, Sylvester Stallone, and Kanye West**; among many others.

“I love the collision of Paramount and visual art,” said **Los Angeles Mayor Eric Garcetti**, “We know the creativity that’s been here for decades, the visual artists that have been here, but now we’re realizing what a cultural draw this can be as well. Something like Frieze solidifies this in many ways.”

Speaking about the launch of the fair, **Los Angeles County Supervisor Mark Ridley-Thomas** said, “It’s going to make a mark on this environment, not only now, but for years to come. This is the highest moment of arts celebration in the history of this town.”

### **Strong Sales at All Levels**

In the opening hours of Frieze Los Angeles and throughout the fair weekend, exhibitors reported strong collector enthusiasm with numerous sold out presentations and significant placements. Local and international galleries reported sales in the seven-figure range, and likewise younger galleries experienced placed many works of younger, emerging artists.

Highlights include strong sales by **Hauser & Wirth**, with the sale of **Mike Kelley**’s Unisex Love Nest to a European art foundation for \$1,800,000; **Acquavella Galleries**’ sale of three works by **Wayne Thiebaud** priced between \$700,000 and \$4,000,000; **Lévy Gorvy**’s sales of **Günther Uecker**’s Spirale III for \$1,200,000 and **Yayoi Kusama**’s Infinity Nets (B-A-Y) for \$1,600,000; **Jack Shainman Gallery**’s sale of Topos by **El Anatsui** for \$1,250,000; **Lisson Gallery** sold Landline Magenta (2018) by **Sean Scully** for \$1,250,000, **Tatsuo Miyajima**’s Innumerable Life/ Buddha MMD-01 (2018) for \$250,000, multiple works on paper by **Carmen Herrera** at \$120,000 each, Totem (Kisosen) (2017) by **Pedro Reyes** for \$100,000, two new paintings by **Stanley Whitney** at \$85,000 each, new work by **Cory Arcangel** for \$75,000, **Hugh Hayden**’s Crown of Thorns (red/oak)(2019) at \$16,000; and **Thomas Dane Gallery**’s sale of **Hurvin Anderson** works in the range of 160,000 to 1,500,000 GBP. **Lehmann Maupin** sold **Shirazeh Houshiary**’s entire presentation of paintings and sculptures, **303 Gallery** sold out their solo presentation of **Doug Aitken**’s work, and **Mendes Wood DM** sold out of their presentation of works by Brazilian artist **Paulo Nimer Pjota**. **David Kordansky Gallery**’s strong sales included twelve works by **Kathryn Andrews**, entitled Hollywood Dahlia, for \$40,000 each. **Kayne Griffin Corcoran** sold six **James Turrell** works priced at \$425,000, **Mary Corse** works from \$150,000 to \$300,000 and a **Mika Tajima** at \$23,000. **Pace Gallery** secured seven-figure sales with the placement of a 1967

painting by **Alex Katz**, a drawing by **Tara Donovan** for \$225,000, a work on paper by **Alexander Calder** for \$200,000, and a painting by **Adam Pendleton** for \$120,000. **Blum & Poe** sold well having placed a major painting by **Mark Grotjahn** priced at \$600,000. **L.A. Louver** sold multiple paintings by **Gajin Fujita**, including works priced at \$40,000, \$45,000 and \$250,000. **Park View / Paul Soto** sold out of his booth of works by Los Angeles-based artist **Mark A. Rodriguez**.

Additional highlights reflect significant sales across a wide range of price points including: strong sales of pieces by **Allen Ruppersberg**, coinciding with the American artist's Hammer Museum retrospective, with **Marc Selwyn Fine Art**'s sales of two works, one of which was priced at \$50,000, as well as with **Greene Naftali**'s selling out of the artist's works; **Almine Rech**'s sale of three **Vivan Springfield** color field paintings priced between \$50,000 and \$75,000; and Gallery **Hyundai**'s numerous sales in a price range of \$75,000–\$93,000. **Freedman Fitzpatrick** sold various works priced between \$5,000 to \$25,000 and **Château Shatto** sold works by young artists including a \$7,500 work by **Aria Dean**, a series of paintings priced at \$4,000 by **Van Hanos** and multiple paintings by **Parker Ito** at \$35,000.

“Frieze has been a great sold-out success, with people from all over the world traveling to Los Angeles,” said philanthropist **Eli Broad**, “We look forward to it coming again.”

“Frieze Los Angeles celebrates a city composed of artists, with the greatest visual artists working and being educated at some of the best art schools in the nation, alongside the creative talent found in the city's entertainment business,” said collector and MOCA Board Member **Maria Bell**. “The debut of this fair has a been long awaited moment that finally offers a key platform to showcase the strength and scope of our arts scene and this city's global cultural role.”

Chinese collector and founder of Tank Shanghai, **Qiao Zhibing**, commented, “I am so glad I came. The Frieze L.A. team really did a first class job! The venue is amazing and the tent was very well-designed. L.A. has a long history of great American artists such as Ed Ruscha and

Mike Kelley who are so influential. I was very pleased to see many L.A. artists who are my good friends and visit their studios—I can easily spend over a week here! It is also great to visit the major L.A. galleries in their hometown, as well as see all the incredible collections based here.”

San Francisco-based collector **Pamela Joyner** commented, “The intimate scale of the show and the high quality of the offerings made it possible to look closely at the works and engage gallerists in constructive conversations.”

East West Bank CEO and collector **Dominic Ng** said, “Kudos to Bettina and her team for an extraordinarily well organized debut of Frieze Los Angeles! L.A. is the fertile ground of imagination and creativity. It inspires artists to do their best works here. With the great success of Frieze Los Angeles, we are now also recognized as one of the top markets in the art world. As a member of the Host Committee, I am just thrilled that my guests, whether they are local or traveling from abroad, are all having a great time!”

“The energy at Frieze L.A. was palpable,” said Los Angeles collector **V. Joy Simmons**. “People ‘showed up and showed out’. The breadth of offerings was impressive and so many traveled from all over to join us in this moment in L.A. arts. I know this will further cement LA as the creative, global arts center that we all know it is. I have to recover from all this running around, but I cannot wait for next year!!”

Los Angeles collector **Alan Hergott** commented, “I loved the fair. Full of positive energy. An impressive array of international dealers and art world people participated, and everyone seemed to be having a great time in L.A.”

### **Institutional Attendance**

Frieze Los Angeles welcomed local and international museum and institutional groups, including North America, as well as Asia, Europe and South America. Highlights include trustees and patron groups from **Carnegie Museums, Museum of Contemporary Art Chicago, Dallas Museum of Art, DIA Art Foundation, ICA Boston, ICA London American Friends, Louvre American Friends, Ouset Global, Para Site Hong Kong, National Portrait Gallery Washington, Palm Spring Museum, Serpentine Galleries, Tel Aviv American Friends, and SFMOMA**, among many others.

MOCA Director **Klaus Biesenbach** said, “What great and vital few days we had in Los Angeles with Frieze! The groundswell of support and welcoming generosity is so meaningful. MOCA has greeted so many artists, colleagues and collectors from all over the world this week. What an amazing and enthusiastic energy all over the city. Can’t wait until next year. it’s only just begun!”

**Joanne Heyler**, Founding Director of The Broad, said, “We’ve always believed that Los Angeles would become one of the world’s top arts capitals. We’ve long had a thriving arts landscape with practicing artists, world-class art schools, great galleries and an array of cultural institutions that continues to expand. It was exciting to see art enthusiasts coming together from all over the world to the first edition of Frieze Los Angeles - a pivotal moment for our city.”

At the inaugural edition of Frieze Los Angeles, the **Hammer Museum** (Los Angeles) acquired *Stairway to Heaven*, a grouping of sculptures by artist **Karon Davis**, for the museum’s permanent collection through funds raised by Frieze and its partners. The acquisition was selected by a panel including the Hammer Museum’s Director, **Ann Philbin**; Chief Curator, **Connie Butler**; curators **Anne Ellegood**, **Allegra Pesenti**, **Aram Moshayedi**, and **Erin Christovale**; Board of Directors member **Jay Brown** and Board of Overseers members **Mihail Lari**, **Bill Block**, and **Beth DeWoody**.

“We’re thrilled to acquire *Stairway to Heaven* and *Cat’s Cradle* by Karon Davis for the Hammer Contemporary Collection,” said **Ann Philbin**. “The Hammer is strongly committed to supporting emerging artists; Karon Davis is a wonderful addition to our collection.”

### **Gallery Response**

Both local and international galleries praised the fair’s organization, the turnout of local and international collectors, and the pace of sales in the fair’s opening hours.

**Francois Ghebaly**, Owner of Ghebaly (Los Angeles) commented, “We’ve had a gallery for 10 years and we’ve been waiting for an event that could concentrate all of the energy that has been in L.A. for so long. Pacific

Standard Time was the one event that brought that amount of energy but it was not concentrated over one week, and there was nothing of that magnitude that has happened. Frieze was a much needed addition to the city.”

**Emilio Steinberger**, Senior Partner at Lévy Gorvy (New York, Hong Kong, London), commented, “The first few hours of the inaugural edition of Frieze Los Angeles not only exceeded our expectations in terms of quality, but quantity of collectors, curators, and art enthusiasts, as well as the energy of the opening day crowd as a whole.”

**Maggie Kayne**, Owner / Partner of Kayne Griffin Corcoran (Los Angeles), said, “Frieze was a huge success for the gallery and even exceeded our expectations. Sales, connections to a global range of collectors and especially institutions were outstanding throughout. As an LA.-based gallery it was exciting to see proof of concept and confirm that the LA art scene can support a fair of this size and caliber.”

**Matthew Wood**, Partner of Mendes Wood DM (São Paulo), said, “Frieze was a strong confirmation of everything I’ve been hearing about the Los Angeles art scene for a while now — energetic, intelligent and friendly. A great fair for an extraordinary city.

**David Kordansky**, Owner of David Kordansky Gallery (Los Angeles), said, “This first edition of Frieze Los Angeles has been excellent, an all-around success. It’s been extraordinary to see so many friends in the city at one time—at our Kathryn Andrews solo booth, around Shahryar Nashat’s installation on Ali’s backlot, at Hamza’s talks, and at the gallery—which provided an important context for the buzz of the week. A new standard for Los Angeles has been set.”

**Tim Blum**, Co-founder of Blum & Poe (Los Angeles, New York, Tokyo), spoke of the accommodating size of the Galleries section, “I loved the scale — I thought it was monumentally important for the feel of it and the intimacy it achieved. The selection of galleries was great; I loved the back lot program, and thought it was overall a huge win for the city of LA.”

**Adam D. Miller**, Co-owner of The Pit (Glendale), said, “It’s been really great for us. Sales have been really strong, the networking and new clients that we’ve made have been really good, particularly in other parts of the United States or beyond. We’re really happy to be in the context of these other galleries, particularly as a smaller gallery we feel fortunate to

be in dialogue with these larger programs.”

**Thaddaeus Ropac**, Founder of Galerie Thaddaeus Ropac (London, Paris, Salzburg), said, “There were many tries to make L.A. an art city. I think L.A. has finally arrived, with such a history of CalArts, a great academy, amazing artists living here and of course very seasoned and sophisticated collectors. Frieze just had the right timing, but also the right access to the best galleries who brought strong material. Therefore the result was so exciting.”

**Alex Freedman**, Co-owner of gallery Freedman Fitzpatrick (Los Angeles, Paris), said, “Founding our gallery in 2013, colleagues and collectors told us our internationally-facing program would fail. They underestimated the L.A. art scene’s collective desire to break out of its regional reputation. Angelenos love fantastical, well-attended, yet intimate events and from the looks of this weekend, Bettina’s and Ali’s teams enabled Frieze Los Angeles to cross that velvet rope.”

**Maureen Paley**, Founder of Maureen Paley (London), commented, “The Frieze fair in Los Angeles has been very successful for us. We have found that the artists we’ve shown, many of whom live and work in Los Angeles, have been understood and contextualized beautifully in this setting.”

**Olivia Barrett**, owner of Château Shatto (Los Angeles), said, “The fair has invigorated local collectors to understand the Los Angeles gallery scene in a broader international context. It makes legible the relationships that exist between younger galleries and larger, international exhibitors, and how artists work across these conversations.”

**Jack Shainman**, founder of Jack Shainman Gallery (New York), commented, “The first iteration of Frieze LA was beautifully done and had a fantastic energy. Sales were very strong and we saw a wonderful response to gallery artists. We were especially pleased with the tremendously positive response fairgoers had to the Gordon Parks photograph. It was also exciting to show artists at the fair who have a connection to the city at large. We included new paintings by Hayv Kahraman and Enrique Martinez Celaya, who are both based in L.A. Enrique currently has an installation at the Huntington and we



encouraged fairgoers from out of town to visit the museum.”

## **PARTNERS**

In addition to global lead partner **Deutsche Bank**, Frieze Los Angeles 2019 partnered with **BMW, Bombay Sapphire, LIFEWTR, MATCHESFASHION.COM, Richard Mille, Champagne Ruinart, Financial Times, Bulleit Frontier Whisky, and Don Julio.**

Frieze in partnership with **LIFEWTR** commissioned a mural by Los Angeles-based artist **Tofer Chin** to further their shared purpose to support emerging artists. The mural was on view at the **Standard Hotel DTLA** during Frieze Week.

**Ruinart** and Frieze further explored their long existing partnership with a new artistic initiative, **R.U.in.ART Performance**, which premiered at Frieze Los Angeles 2019. Working together Ruinart and Frieze selected L.A.-based artist, **Emily Mast** to create a performance piece inside the Ruinart lounge as part of the backlot program

## **FURTHER INFORMATION**

To keep up-to-date on all the latest news from Frieze, sign up to our **newsletter** at [frieze.com](http://frieze.com), and follow **@FriezeArtFair** on Instagram, Twitter and Frieze Art Fairs on Facebook. #FriezeArtFair #FriezeLA #FriezeWeek

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**NOTES TO EDITORS**

**Frieze** is the world's leading platform for modern and contemporary art for scholars, connoisseurs, collectors and the general public alike. Frieze comprises three magazines—**frieze**, **Frieze Masters Magazine** and **Frieze Week**— and four international art fairs—Frieze London, Frieze Masters, Frieze New York and Frieze Los Angeles. Additionally, Frieze organizes a program of special courses and lectures in London through Frieze Academy.

Frieze was founded in 1991 by Matthew Slotover and Amanda Sharp, with the launch of **frieze** magazine, the leading international magazine of contemporary art and culture. In 2003, Sharp and Slotover launched Frieze London art fair, which takes place each October in The Regent's Park, London. In 2012, they launched Frieze New York, which occurs each May in Randall's Island Park, and Frieze Masters, which coincides with Frieze London in October and is dedicated to art from ancient to modern. In 2018, Frieze announced the launch of Frieze Los Angeles, which will open February 14–17, 2019 at Paramount Pictures Studios, Los Angeles. In 2016 Frieze entered into a strategic partnership with Endeavor (formerly WME | IMG), a global leader in sport, entertainment and fashion.

**Paramount Pictures Corporation (PPC)**, a global producer and distribu-

tor of filmed entertainment, is a unit of Viacom (NASDAQ: VIAB, VIA), a leading content company with prominent and respected film, television and digital entertainment brands. Paramount controls a collection of some of the most powerful brands in filmed entertainment, including Paramount Pictures, Paramount Animation, Paramount Television, Paramount Players, MTV Films, and Nickelodeon Movies. PPC operations also include Paramount Home Media Distribution, Paramount Pictures International, Paramount Licensing Inc., and Paramount Studio Group.

**Deutsche Bank** is Global Lead Partner of Frieze Los Angeles. Deutsche Bank has been supporting the work of cutting-edge, international artists and their galleries for nearly forty years and has distinguished itself as a global leader in corporate art programs. To inaugurate the first West Coast Frieze edition at the Paramount Studios, the Deutsche Bank Wealth Management lounge – with support from Deutsche Bank’s Art, Culture & Sports division – presented site-based works by Southern Californian artist, Victoria Fu. Embracing the Hollywood ethos of conflating illusion and reality, Fu explores different viewing configurations from both analog and digital worlds and revels in the slippage that occurs between them. Also on view at the Deutsche Bank Artspace located at the studio’s backlot, British performance artist and self-proclaimed flaneur, Tom Pope, invited fair visitors to join the “One Square Club”, hosted exclusively by the artist.

**Endeavor**, formerly WME | IMG, is a global leader in sports, entertainment and fashion operating in more than 30 countries. Named one of Fortune’s 25 Most Important Private Companies, Endeavor is the parent of a number of subsidiaries with leadership positions in their respective industries, including WME, IMG and UFC. Collectively, Endeavor specializes in talent representation and management; brand strategy, activation and licensing; media sales and distribution; and event management.

**BMW:** For almost 50 years now, the BMW Group has initiated and engaged in over 100 cultural cooperations worldwide. The company places the main focus of its long-term commitment on contemporary and modern art, classical music and jazz as well as architecture and design. In 1972, three large-scale paintings were created by the artist Gerhard Richter specifically for the foyer of the BMW Group’s Munich headquarters. Since then, artists such as Andy Warhol, Jeff Koons, Daniel Barenboim, Jonas Kaufmann and architect Zaha Hadid have cooperated with BMW. In 2016 and 2017, female artist Cao Fei from China and American John Baldessari created the next two vehicles for the BMW Art Car Collection. Besides co-initiatives, such as BMW Tate Live, the BMW Art Journey and the “Opera for All” concerts in Berlin,

Munich, Moscow and London, the company also partners with leading museums and art fairs as well as orchestras and opera houses around the world.

The BMW Group takes absolute creative freedom in all its cultural activities – as this initiative is as essential for producing groundbreaking artistic work as it is for major innovations in a successful business. BMW has supported Frieze Art Fair for 14 years. At Frieze Los Angeles 2019, Frieze and BMW presented Frieze Music, the new site-specific program curated by Hamza Walker. BMW also hosted an Art Talk at Soho House. [bmwgroup.com/culture](http://bmwgroup.com/culture) and [bmwgroup.com/culture/overview](http://bmwgroup.com/culture/overview)

**BOMBAY SAPPHIRE®** is the world's number one premium gin by volume and value. BOMBAY SAPPHIRE is created with a unique combination of ten sustainably sourced botanicals from around the globe. The brand's signature distillation process known as vapour infusion is showcased at the BREEAM award-winning Laverstoke Mill Distillery in Hampshire, England. The vapour infusion process skillfully captures the natural flavors of the botanicals which results in the gin's fresh, bright taste. BOMBAY SAPPHIRE, which was awarded a gold medal in the 2018 Las Vegas Global Spirit Awards and a double gold medal in the 2017 San Francisco World Spirits Competition, is recognized for crafting the finest quality gin. For more information, please explore [www.bombaysapphire.com](http://www.bombaysapphire.com).

**LIFEWTR** is a premium water brand whose purpose is to support and advance emerging artists on a global stage. In 2018 LIFEWTR was named the Official Global Water and Emerging Program Partner for Frieze as part of a wide-ranging, multi-faceted global partnership that furthers the brand's commitment to supporting emerging artists at various touchpoints including at Frieze Los Angeles. For more information please visit [www.LIFEWTR.com](http://www.LIFEWTR.com).

**MATCHESFASHION.COM:** Founded in 1987 MATCHESFASHION.COM has become one of the biggest global destinations in online luxury for men and women, with a modern edit of over 450 established and new generation designers, delivering to over 176 countries. Our aspiration is to be the most personal luxury shopping site in the world. We offer 24/7 advice through our fashion-concierge team MyStylist, as well as at our London stores and new retail experience, event space and broadcasting hub at 5 Carlos Place in Mayfair.

MATCHESFASHION.COM is delighted to be launching its global partnership with Frieze and have the opportunity to introduce 5 Carlos Place to an international art audience. For each fair - Los Angeles, New York and

London - we will be commissioning a unique program of talks and events with designers, artists and creatives. We want to recreate the experience of 5 Carlos Place and collaborate with Frieze to have conversations that create a sense of community and inspire our audience. We want 5 Carlos Place at Frieze to feel like you are being invited to the ultimate collectors house where we can host and entertain you, have original conversations and create memorable experiences.

**Richard Mille** began his eponymous brand in 2001 since then his time-piece creations have taken on legendary status for the way in which they revolutionised and redefined the art of traditional watchmaking. Within the physical confines of a typical watch, his timepieces make full use of three- dimensionally arching spaces and cross sections, both for the watchcase and the movement itself. Even the layout and finishing details of all the mechanical parts have been treated as essential visual and stylistic elements within the scope of Mille's holistic approach to watchmak- ing. Richard Mille: 'Of course, a watch must be an excellent timekeeping device, with the highest chronometric results achievable. Nevertheless, I see no reason why a watch should not be fascinating and multi-layered in its visual expressivity, both inside and out, in the same way a great work of art comprises complex layers of comprehension for each particular viewer. Defining these aspects during the design process are not far removed from the world of miniaturist painting, where an entire world can open up within a very confined area of just a few square centimetres.'

A company belonging to the Richard Mille Group, the Parisian publishing house Éditions Cercle d'Art have long published monographs of contemporary artists, including Picasso, who strongly supported the institution in its early years. They also handle publication of books and magazines for the brand. This is one expression of Richard Mille's conviction that a close bond naturally exists between watchmaking and art.

**Ruinart:** Official Champagne for all Frieze art fairs including Frieze Los Angeles, Maison Ruinart laid the first stone of the history of Champagne on September the 1st, 1729. Since then, it has never ceased to perfect the excellence of its wines. Its oenological choice, determined by the pre- dominance of Chardonnay in its cuvées, is the signature of its authentic and recognized expertise. The universe of Maison Ruinart is today defined by elegance, purity and light. Its wines derive their strength from three centuries of history. The balance between its roots and the audacity of its commitments is the key to its success, making it a House

that is forever contemporary.

Maison Ruinart expresses its commitment to art by commissioning well-known artists, which it has done since 1896 when Alphonse Mucha was invited to create an artwork that would make an immense impact at the time. In 2018, the internationally renowned artist Liu Bolin received carte blanche to pay tribute to the savoir-faire and craftsmanship hidden within every bottle of Ruinart. Bolin's fascinating collection of images entitled 'Reveal the (In) Visible' were created during a residence in August 2017. The extraordinary expertise and devotion of the Maison is showcased through each image of the artist camouflaged against various backgrounds alongside the artisans that are responsible for creating Ruinart's exceptional wines. His latest artwork based on his Miami performance was exhibited for the first time at Frieze Los Angeles.

In addition, a specific art performance commissioned to LA-based artist Emily Mast was revealed and enjoyed for the very first time during Frieze Los Angeles 2019 in the Ruinart art bar.

**The Financial Times** is one of the world's leading business news organisations, recognised internationally for its authority, integrity and accuracy. The FT has a record paying readership of 985,000, three-quarters of which are digital subscriptions. It is part of Nikkei Inc., which provides a broad range of information, news and services for the global business community.

**Bulleit Frontier Whiskey:** Bulleit is one of the fastest-growing whiskeys in America, founded in 1987 by Tom Bulleit, who attributes that growth to bartenders and cultural partners who've adopted it as their own. The Bulleit Frontier Whiskey portfolio is distilled and aged in the Bulleit family tradition, using a distinctive high rye recipe, which gives them a bold, spicy taste. Most recently, Bulleit Barrel Strength Bourbon won a Double Gold medal and Best Straight Bourbon at the 2018 San Francisco World Spirits Competition.

In 2017, Bulleit celebrated its 30th anniversary with the opening of a new, state-of-the-art distillery located in Shelbyville, Ky. In 2019, a Visitor's Center will open at the Bulleit Distilling Co. in Shelbyville to share our modern, technological and sustainable approach to making great whiskey. Fans are invited to learn more about the past, present and future of Bulleit by visiting the Bulleit Frontier Whiskey Experience at Stitzel-Weller in Louisville, KY., a member of the Kentucky Bourbon Trail® tour. For more information, visit [bulleit.com](http://bulleit.com) or follow @Bulleit on

Instagram.

**Tequila Don Julio:** Founded on the pioneering agricultural principles of Don Julio González and his personal pursuit of perfection, Tequila Don Julio revolutionized the tequila industry and set the standard for ultra-premium tequila. The number 1 premium tequila of choice in Mexico, Tequila Don Julio uses only the highest caliber, fully matured and ripened Blue Agave that has been hand-selected from the rich, clay soils of the Los Altos region of the state of Jalisco. The Tequila Don Julio portfolio includes Tequila Don Julio Blanco, Tequila Don Julio Reposado, Tequila Don Julio Añejo, Tequila Don Julio 70, Tequila Don Julio 1942, and Tequila Don Julio REAL. For more information on Tequila Don Julio, please visit [www.DonJulio.com](http://www.DonJulio.com).

### **Directors, Curators & Architects**

**Bettina Korek:** Executive Director of Frieze Los Angeles. Korek is also founder of ForYourArt, a Los Angeles-based organization that produces projects with artists, promotes information about exhibitions and events, and works with diverse stakeholders to encourage patronage, engagement and collaboration. ForYourArt produced the Participating Gallery program for both of the Getty's Pacific Standard Time 2012 and 2017 initiatives. ForYourArt's role as liaison connecting different corners of the art world inspired artist John Baldessari to describe the organization as "special and unique because it is a neutral space." ForYourArt has published a trusted free art guide to Los Angeles for over 10 years. ForYourArt is developing a report on the state of arts patronage. Korek is a member of the of the Los Angeles County Arts Commission.

**Victoria Siddall** oversees all Frieze Fairs. She has worked for Frieze since 2004 and launched Frieze Masters in 2012. In November 2014 Siddall was appointed Director of Frieze London (from 2015) and Director of Frieze New York (from 2016), in addition to her existing position as Director of Frieze Masters. Siddall is also Chair of Studio Voltaire's board of trustees.

**Ali Subotnick** is an independent curator. She was Curator at the Hammer Museum in Los Angeles for over ten years, where she organized the exhibitions "UH-OH: Frances Stark 1991 – 2015," "The Afghan Carpet Project" (both 2015), "Mark Leckey: On Pleasure Bent," "LLYN FOULKES" (both 2013), and "Nine Lives: Visionary Artists from L.A." (2009), among others. For one weekend in July 2012, she organized the first and only

Venice Beach Biennial, a weekend exhibition/event on the Venice Beach Boardwalk, which was a collateral event to “Made in L.A. 2012” (which she co-curated). She also organized over 20 Hammer Projects solo exhibitions, many debut American institutional exhibitions for the artist. In 2006, along with her frequent collaborators, artist Maurizio Cattelan and curator Massimiliano Gioni (together they created the alternative, small scale, non-profit space, The Wrong Gallery and Charley magazine), she co-curated “Of Mice and Men”, the fourth Berlin Biennial for contemporary art.

**Hamza Walker** is the Director of LAXART, an independent nonprofit art space in Los Angeles. From 1994–2016, he was the Director of Education and Associate Curator at the Renaissance Society at the University of Chicago, a non-collecting museum devoted to contemporary art. In 2017 he co-curated (with Catherine Taft) “Reconstitution”, a group exhibition mounted at LAXART. In 2016 he co-curated (with Aram Moshayedi) “Made in L.A.” at the Hammer Museum, and in 2015 he curated “A Painting is a Painting isn’t a Painting” at the Kadist Foundation in San Francisco.

**Kulapat Yantrasast** is Founder and Creative Director of wHY, an interdisciplinary design practice dedicated to serving the arts, communities, culture and the environment. Born in Bangkok, Thailand, where he graduated with honors from Chulalongkorn University, Kulapat received both his M.Arch. and Ph.D. degrees in Architecture from the University of Tokyo, under a Japanese Government scholarship. Upon graduating, Kulapat worked as Tadao Ando’s close associate for eight years in Japan. In 2009, Kulapat was the first architect to receive the Silpathorn Award for Contemporary Culture from Thailand’s Ministry of Culture. He is a frequent public speaker at leading institutions and has served on the Artists’ Committee of the Americans for the Arts (the United States’ oldest organization for support of the arts in the society) since 2005; in 2012, he was named one of the art world’s 100 Most Powerful People. In 2015, he was appointed a board member of the Pulitzer Arts Foundation.