



CALIFORNIA STYLE

ART + DESIGN

KAROLINA
KURKOVA
THE MOGUL
AND MUSE

BOOMTOWN
THE FACES AND
PLACES IN L.A.'S
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Fair Grounds

This month, the SoCal names on the art world's lips have one thing in common: They'll all be at Frieze London

BY MELISSA GOLDSTEIN

CLOCKWISE FROM FAR LEFT Collectors browse the international artworks on display at the Frieze London art fair. *The Meadow* by Matthew Lutz-Kinoy. *Mobius band pierced by ball traveling in one direction* by Evan Holloway. *Feed Me* by Barbara T. Smith. *Untitled (Zebrawood Bars, Thought Bubble)* by Elad Lassry. *Atlas of Human Anatomy* and *The Fabric of Life* by Barbara T. Smith.

When Matthew Slotover and Amanda Sharp erected a tent in London's Regent's Park in 2003 and invited their favorite galleries to show there, the founders of art criticism magazine *Frieze* unwittingly joined the ranks of influencers responsible for shaping the global cultural calendar. More than a decade later, the fair devoted to showing living artists has expanded to New York, launched a concurrent historical art-focused showcase, *Frieze Masters*, and cemented its reputation as a not-to-be-missed industry happening.

For the event's 12th installment, a stable of notable L.A. venues will be among the 160-plus institutions due to exhibit. Mara McCarthy's Arts District gallery, *The Box*, which will present early works by Pasadena native Barbara T. Smith, is already being touted as a highlight. Though Smith is best known for her pioneering performance art, it's her canon of haunting prints, which manipulate light and exposure using a Xerox machine, that will be emphasized. "Conceptually it's the ideas behind the pieces that are very compelling," says McCarthy, who hopes to introduce Smith to a European audience—making her part of a larger trend of Californian female artists experiencing a resurgence, including Light and Space artist Mary Corse, and monochromatic painter Marcia Hafif, who will both be on view at *Frieze Masters* with European galleries Almine Rech and Galerie Hubert Winter, respectively. "I think it's really important to show work that has a backing—not just choose it for aesthetic reasons," adds McCarthy.

That thoughtfulness of purpose and multifaceted approach is a quality that the next generation of West Coast artists shares, as evidenced by those included in *Frieze's* newly expanded "Focus" section—highly competitive real estate devoted to emerging galleries. It's here that you'll find François

Ghebaly's group show, which features such talked-about names as Patrick Jackson—whose oversized ceramic vessels will be on display—and nascent gallery Freedman Fitzpatrick, the team behind this year's lauded Agoura Hills independent art fair, Paramount Ranch. Freedman Fitzpatrick will reinterpret a Matthew Lutz-Kinoy exhibit they mounted earlier this

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COLLECTORS AT FRIEZE: LINDA NYLIND, LUTZ-KINOY; COURTESY OF FREEDMAN FITZPATRICK, LOS ANGELES; HOLLOWAY: BRIAN FORREST; COURTESY OF DAVID KORDANSKY GALLERY, LOS ANGELES; SMITH (2): FREDRIK NILSEN; COURTESY OF THE ARTIST AND THE BOX, L.A.; LASSRY: COURTESY OF DAVID KORDANSKY GALLERY, LOS ANGELES

FAIR GROUNDS

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year with a series of Lutz-Kinoy's bombastic, large-scale acrylic paintings emblazoned with Japanese landscape motifs, opulent flowers and dancing bodies. "There will also be a performance element yet to be determined," promises gallery co-founder Alex Freedman.

It's just the tip of the artberg (see: David Kordansky's group show, featuring L.A.-based multimedia provocateur Elad Lassry). And while it's tempting to point out the things that the homegrown talents share in common—interactive elements! an experimental approach! a DIY ethos!—the most telling theme to emerge from this Pacific Standard Time group has less to do with chronology, zip code, or medium, and more to do with the elite barometer by which they're measured: "We want to ensure that the most innovative art is being shown at our fair," says Joanna Stella-Sawicka, Frieze's deputy director. "That the best galleries of their generation are bringing exciting work that you can't see anywhere else." •

BLACK DIAMONDS

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For chefs such as Ken Frank, who presides over the kitchen at the Michelin-starred La Toque restaurant in Napa and has been known to build entire menus around the knotted fungus, a native crop will be nothing less than revolutionary. "Getting California growers up to speed is going to be a game changer for us," says Frank, who points out that the need to transport the ingredient from its source to the table is paramount, given the fact that the majority of its aromatic properties evaporate in as little as a week. "Once you don't have the perfume, you don't have the magic." It's worth noting that the domestic crop's taste profile won't vary from its across-the-pond counterpart: "There have been blind tests with [Michelin-starred] chefs who cannot tell the difference between European and non-European [varietals]," says Chang. "The only difference will be freshness—which will be huge."

Otellini insists the wait is well worth its potential rewards: "The beauty of planting truffles is that once they're established, the maintenance is a fraction of the cost and effort of tending vineyards," he points out. "As truffle lovers, we're looking forward to the day when we can share them." •

CLEAN-CUT

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people, her father was a professional basketball player/police captain, her mother, a banker/artist. When Kurková was 10, she trained with a competitive Czech gymnastics

team. And secondly, she left home at the age of 15 and had to learn how to take care of herself. (She was spotted by a modeling scout in 1999 and signed her first contract with Miuccia Prada in Milan.) "I travel to Europe sometimes twice a week and when I arrive nobody is thinking, 'Oh, yeah, she is probably very jet-lagged, she came straight from the airport,'" says Kurková. "At the end of the day, [modeling] is like being an athlete. You just have to perform."

Kurková, who celebrated her 30th birthday in February, first appeared on the cover of *Vogue* when she was 16 (still the youngest model the magazine has ever featured on the cover). Soon after, she signed a contract with *Victoria's Secret*, which she maintained until she had Tobin. "When I started, it was not like it is now. People in the fashion industry smoked and drank a lot. We didn't have cellphones or email or social media. It was strictly about your work." Kurková never dabbled in the party scene, in part because she didn't really have the time. In her first few years of working, Kurková booked 52 covers and to date she's made over 400 runway appearances.

In 2008, 25-year-old Kurková met Drury, an L.A.-based entrepreneur/film producer. After a year of dating she became pregnant and they quietly wed in fall 2009. Like most expecting couples, the newlyweds did a lot of research on becoming first-time parents. "It was clear to us that we wanted to do a home water birth. It was an amazing experience. It was just the four of us: me, Archie, a doula and a midwife," she says. "Oh, and then, of course, Tobin came along and made five of us."

It was a joyous time but also a difficult one for someone who relies on looking perfect for a living. Any strain on her career was short-lived; since giving birth she's landed campaigns for Roberto Cavalli, MaxMara, Elie Saab, Donna Karan, Rag & Bone and, recently, Banana Republic. She spent the past summer in Europe, working with Giuseppe Zanotti in Ibiza, and also visited her family in the Czech Republic before hitting New York Fashion Week (making appearances at the US Open, a Tod's opening party and Polo Ralph Lauren's Central Park show).

Kurková's interests extend beyond the runway: In 2004, she attended London's Royal Academy of Dramatic Art and had small parts in a handful of films and television shows ("My Sexiest Year," *G.I. Joe: The Rise of Cobra*, "FCU: Fact Checker's Unit"). She also hints at a forthcoming e-commerce business, which will, not surprisingly, provide a platform for her to expound on the importance of developing

healthy lifestyle habits. She also hopes to have more children. And as modeling careers are increasing in longevity—Cindy Crawford, Carolyn Murphy and Christy Turlington are all in their 40s—Kurkova is encouraged. "They are great women. They are real, they go to work and are home with their families," she says. They are also all based in California.

When Drury reappears to collect Kurková, he's in a hurry. They have to run back to his dad's house in the Hollywood Hills to pick up Tobin before heading up to Napa to visit with some of Drury's college pals from Berkeley. Like a true Californian, Drury insists they're taking the 5 freeway, not Pacific Coast Highway. Kurková spins around and assures me, "Don't worry, we'll be back." •

LANGUAGE ARTS

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"People say you're not real anymore because you're buying billboards. I can't climb those things anymore, and it's not worth the felonies."

Nevertheless, Lewis' graffiti background continues to inform his work, most notably in the speed with which he can create it (earlier this year, he painted the façade of a seven-story building in Chicago in eight hours). "Some people don't like the fact that I can do [my paintings] that fast, but I've been doing it for so long that I just understand how to paint [like that]. It's taken 25 years to figure out how to do them like that, but now I am taking longer," he says, referencing his new, more labor-intensive pieces which place as much emphasis on his freelance typography (which famously depicts hidden messages) as they do on background color and technique.

Currently, Lewis is prepping for his largest show to date: a three-man exhibit at the Dallas Contemporary in the spring, alongside artists David Salle and Nate Lowman. "I'm looking forward to it," says Lewis. "It feels like I'm growing up and getting to play ball with the big boys." kohngallery.com; digitalretina.com. •

THE ART OF LIVING

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to The Geffen Contemporary at MOCA with a series of multidisciplinary performances, "Step and Repeat." Also on deck is a presentation of more than 100 Andy Warhol canvases on loan from Dia, currently on display through Feb. 2, 2015, and an Elaine Stur-