

whitewall

Victoria Siddall on Bringing Frieze to Los Angeles

By Eliza Jordan

In the art world, fair-goers know the work of Victoria Siddall. She is the director of Frieze Fairs, noted for executing some of the most impactful art fairs in the world—Frieze Masters, Frieze London, and Frieze New York. And with the inaugural edition of Frieze Los Angeles, Siddall's count goes up to four.

Whitewaller spoke with her about adding L.A. to the list and welcoming 70 galleries to the New York Backlot of Paramount Pictures Studios.

WHITEWALLER: What made Los Angeles the ideal next location for Frieze art fair?

VICTORIA SIDDALL: Los Angeles is a global art capital, with a rich landscape of galleries, major public and private museums, and collectors, not to mention the film industry. The city has always been home to artists and art schools who have been pivotal in art history and remain at the vanguard of contemporary practice. All of this reflects Frieze's commitment—both as publishers and art fair organizers—to put the art first and to create spaces for discovery and debate. Los Angeles feels like a natural next step after London and New York, and the excitement the new fair has generated is testament to this.

WW: Can you tell us about how the fair will be laid out at the Paramount lot, in a structure designed by Kulapat Yantrasast? How are you hoping the galleries will present work to interact with the unique site?

VS: The experience of Frieze L.A. will be like no other, as the fair takes place in a working film studio lot and half of its footprint will be outdoors. The 70 invited galleries will be located in the tent, which will be given a fresh twist by Kulapat Yantrasast, who is known for his work creating spaces for art, including The Met's upcoming extension.

Beyond the tent, Ali Subotnick's Frieze Projects program will really bring to life the cinematic setting, with artists creating sculptures, performances, and installations throughout the backlot of New York City streets. Visitors will encounter these together with restaurant pop-ups, nonprofit shops, and publications, both on the street and inside the buildings. We also have two theaters on the lot, one of which will host Hamza Walker's program of Frieze Talks; the other will include Ali's Frieze Film program, among other events.

WW: Can you tell us about the gallery makeup of the fair, as compared with New York and London?

Eliza Jordan, "Victoria Siddall on Bringing Frieze to Los Angeles." *whitewall* (February 11, 2019), accessed online.

VS: Many of the exhibitors will be from Los Angeles, so the fair will reflect the city we are in as well as bringing great galleries from further afield. Ten booths in the fair will house young galleries from L.A., including Commonwealth and Council and Park View/Paul Soto, who are showing with Frieze for the first time. We are also really happy to have the most established L.A. galleries, such as Regen Projects, Blum and Poe, and David Kordansky. These together with invited galleries from across the U.S. and the world—including many who have defined Frieze Art Fair since its launch in 2003— will create a really high-quality fair and an unmissable moment on the calendar.

WW: Outside of the fair, what are you looking forward to doing and seeing in Los Angeles this week?

VS: I'm excited to see the shows in galleries and museums across the city, from Allen Ruppersberg at the Hammer to Glenn Ligon at Regen Projects, Beverly Pepper at Kayne Griffin Corcoran, David Hockney at L.A. Louver, Sam Gilliam at Kordansky, and Nancy Shaver at Parker Gallery. I'm also looking forward to cocktails at Sunset Tower, eating at L.A.'s excellent restaurants, and enjoying some sunshine in February.

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