

THE *Hollywood* REPORTER

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AMY ADAMS OFF THE RAILS

A five-time Oscar nominee goes dark with HBO's *Sharp Objects* as an antihero for a troubled time: 'I'm an idealist — and I'm constantly disappointed'



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1 Design pieces that came up for sale in Grey's home. 2 Painting of Hunter S. Thompson by Tiffanie Anderson, in a Brentwood house that sold on Tiger Tail Lane. 3 The living room of the Malibu home that Westside Estate Agency's Rappaport sold in 2017 for \$120 million included nearly \$20 million in art.

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works by multimedia artist **Aaron Garber-Maikovska**. Nearby are two **Jasper Johns** facsimiles. In total, 32 one-of-a-kind, museum-quality artworks valued at more than seven figures have been curated for the 10,000-square-foot home. CAP, which launched 18 months ago (ICM Partners was one of its

first clients), is outfitting nearly 40 homes around Los Angeles from its private collection. With nearly 3,000 artworks by the likes of **Sterling Ruby**, **Oscar Murillo**, **Andy Warhol**, **Damien Hirst** and **Edward Ruscha**, CAP pegs the collection's value in the tens of millions of dollars. The firm — which has art-staged homes for such star buyers as **Jay-Z** and **Beyonce**, **LeBron James** and **Ben Affleck** — will lease as few as five pieces and up to dozens to developers and agents of homes that range from \$5 million to

\$500 million; producer turned developer **Nile Nimi's** The One, marketed as America's largest and most expensive residence, will list at the latter price later this year. Monthly fees, which can run from four to high-five figures, are determined by the number of pieces on loan and the total value of the curation. In almost every CAP-staged home, at least one piece has been purchased by a prospective or an actual buyer.



Niami

"The intersection of art and real estate is a really important place right now," says CAP's **Alexander Ali**. "We like to think that we have more concurrent exhibitions going on than anyone else in the world. In our portfolio of homes, you see an incredible range of collections that are commensurate with the value and quality of the homes." According to marketing director **Andy Butler** at John Aaroe Group, contemporary and pop art (think **Roy Lichtenstein**, **Warhol** and graffiti artist **Retna**) are optimal

Now Playing: the Invisible Home Theater

Technology has made the bulky projector obsolete, opening up screening rooms to new designs: 'Everybody is traumatized by those ugly seats' from the '80s

Installing a status amenity means never being told that it has an expiration date. Case in point: home theaters. "In the '80s, overhead projectors were a huge 'wow' factor," says **Brian Gadson**, a top L.A. audio-visual technician who did **Patricia Heaton's** installation. Advancements in video and sound technology have removed the bulky projector, changing the look and feel of the space. "Everybody seems to be traumatized by those old screening rooms with the ugly seats and all that black leather," says **Kishani Perera**, an L.A.-based designer who has worked with **Ben Stiller**, **Rachel Bilson** and **Harry Styles**. Now boxy chairs are being replaced by velvet and silk sofas. "People are saying, 'Even though we are spending over \$1 million on a screening room, we don't want it to look like that,'" says Perera. "They want it to be more of an extension of the home." — P.K.



Before

MASSIVE PROJECTOR

Back in the days of film, homeowners needed to sync up at least two stationary 16mm projectors to show full-length features. "Those are really big and really hot," says Gadson, who has been installing theaters for industry clients for 30 years. "In the '80s, we were still living with VHS, Betamax and DVDs; it was all about how many racks of equipment you had."

→ An invite to Martin Scorsese's old-school screening room (pictured in 1997) is still a privilege.

LIBRARY, WET BAR OR SALON?

Streamlined technology that takes up far less space than the old projectors has allowed designers to include a host of new amenities — wet bars are a popular option — and more diverse design elements, like bookshelves, sofas and wood paneling. "The built-ins were a deep ashy gray-tobacco combination," says Perera.

BOXY SEATING

Sunken, La-Z-Boy-like chairs, staggered by risers for democratic viewing, have been the uniform of screening rooms since the '80s. Aesthetics weren't as high a priority due to "light seepage"; projectors required a near blackout setting, making design elements secondary.

HIDDEN SCREEN

In this home theater owned by an industry executive and built in 2017, an 8-by-12-foot screen drops down in front of the bookshelves at the push of a button. More importantly, the screen can be hidden from view when homeowners want to do a little more "chilling" with the family and a little less Netflixing. "There is a slit in the ceiling where it drops down," says Perera.



Now

AUDIO IS PART OF THE AESTHETIC

In the early 2000s, built-in, flush-mounted speakers were a massive improvement over the bulky stand-alone speakers that had been the norm. Coupled with colored sound panels, speakers can be incorporated into more lush and cozy environments by designers without sacrificing sound quality. "We wanted a well-worn feel," says Perera.

↑ This new home theater doubles as a library and sitting room.

GREY, JOSHUA WHITE; THOMPSON, SKY PHOTOGRAPHY; LA, RAPPAPORT, STEVE SHAW PHOTOGRAPHY; NAMI, ARI FERLUSTEN; WIRTSBAUM, SCOSCEZE; AP; PHOTODIUM; COOPER, BELAIR; ANTHONY; BARCELONESHAN PERERA