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AUGUST 16-22, 2019  
VOL. 41 / NO. 39  
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BEST OF L.A.

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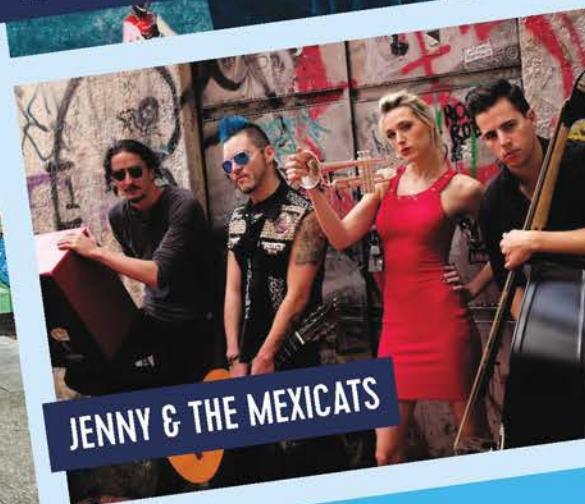
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JULY 25 • MARINA DEL REY SYMPHONY SIGHTS, SOUNDS & DANCE IN AMERICA | *Gershwin, Safan, Contreras*

AUGUST 8 • KRONOS QUARTET

AUGUST 22 & 24\* • MARINA DEL REY SYMPHONY Cole Porter's *KISS ME, KATE*  
\* Saturday encore

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Isaac Pelayo's  
portrait of  
Mother of Sons

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Less of a "Best of" and more of a love letter, this year's Arts Issue celebrates a snapshot of this moment in the L.A. art world. We curated a guide to some of the fall season's most anticipated gallery and museum exhibitions, took a closer look at the quietly exploding Hollywood Media District gallery quarter, checked in at some of the city's most interesting cultural centers, and rounded up an eclectic selection of art books with whimsy and gravitas. But the real stars of the issue are the artists and creatives themselves.

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**Charlie Wilson** with Montell Jordan

**Old Dominion**

**Chicago**

Friday, Aug. 30

Saturday, Aug. 31

Sunday, Sept. 1

Monday, Sept. 2

Friday, Sept. 6

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Sunday, Sept. 8

Friday, Sept. 13

Saturday, Sept. 14

Sunday, Sept. 15

Friday, Sept. 20

Saturday, Sept. 21

Sunday, Sept. 22



George Lopez Monday, Sept. 2



Chicago, Sunday, Sept. 22



Juanes, Sunday, Sept. 8

**Go to [LACountyFair.com](http://LACountyFair.com) for tickets and updates**

*Acts begin at 7:30 p.m. and are subject to change without notice.*

# GO LA

**FRI 8/16**

FILM/TV

## Golden Age of Animation

Instead of megaplexes showing the latest Disney or Pixar blockbusters, the **5th Annual Vintage Cartoon Festival** offers an alternative to kids and adults who might enjoy watching films from the Golden Age of Animation, some with a naughty twist. Historian and author Jerry Beck shares historical background on each of the mostly black-and-white shorts from Disney, Paramount, MGM and Warner Bros., which were made before the Hays Code established censorship rules in Hollywood in the 1930s. Considered slightly cringe-worthy now, these cartoons include bad language, scantily clad characters and even drug use. And they feature such early stars as Betty Boop, Popeye the Sailor, Flip the Frog, Felix the Cat (who first appeared 100 years ago), Tom and Jerry (the human versions, not the animals) and Oswald the Rabbit (one of Disney's first creations). The screenings will be preceded by music played on the Old Town Music Hall's Wurlitzer pipe organ, a sing-along and a comedy short. *Old Town Music Hall, 140 Richmond St., El Segundo; Fri., Aug. 16, 8:15 p.m., Sat., Aug. 17, 2:30 & 8:15 p.m.; Sun., Aug. 18, 2:30 p.m.; \$10, \$8 seniors. (310) 322-2592, oldtownmusicall.org.* —SIRAN BABAYAN

DANCE

## Women Rising

After her vibrant expansion of the Los Angeles Dance Festival, choreographer and BrockusRED artistic director **Deborah Brockus'** latest venture, *Women Rising: Choreography*



*From a Female Perspective*, unites 10 L.A.-based dance companies directed by female choreographers to mark the centennial of the 19th Amendment confirming U.S. women's right to vote. In recent years, the dearth of female choreographers and artistic directors has been decried, but Brockus realized that wasn't so true here. From Bella Lewitzky starting in the 1940s to the sampling gathered here, women-led companies are an L.A. fixture, not an exception. Each of the 10 assembled choreographers can command a whole evening of her own, making this special event an unmatched tasting menu of some of L.A.'s best dance troupes that just happen to be led by women. The companies include **Achinta S. McDaniel's** Blue13, **Sarah Elgart's** Elegant Elbow, **Genevieve Carson's** L.A. Contemporary Dance Company, **Kitty McNamee, Pat Taylor's** JazzAntiqua, **Seda Abay's** Kybele Dance Theatre, **Judith FLEX Helle's** Luminario Ballet, **Victoria Brown & Sarah Rodenhouse's** MashUP Contemporary Dance Company, **Rosanna Gamson's** World Wide, and Brockus' own BrockusRED. In a sly tribute to L.A.'s female legacy, Luminario perform a work by Lewitzky. *The Ford Theatre, 2580 Cahuenga Blvd. East, Hollywood Hills; Fri., Aug. 16, 8:30 p.m.; \$30-\$65, \$25-\$45 students, \$20-\$40 children.fordtheatres.org/calendar/brockus-project-dance.* —ANN HASKINS

**SAT 8/17**

ART

## Echo Park Wild

For their contribution to this weekend's Echo

Park Rising arts and music festival, Subliminal Projects presents **OVERGROWN**, a weeklong exhibition of new mixed media works by Ted Feighan, augmented by Saturday's performance by his music project Monster Rally. Feighan's work in both visual and sonic realms uses a sampling, collage-like technique to create densely detailed, surrealist tableaux across a universe of florid, fecund, technicolor landscapes and organic hipster urbanism. *Subliminal Projects, 1331 W. Sunset Blvd., Echo Park; opening reception: Sat., Aug. 17, 7-10 p.m.; Wed.-Sat., noon-6 p.m., through Aug. 24; free. (213) 213-0078, subliminalprojects.com.* —SHANA NYS DAMBROT

FOOD

## Eat Your Veggies

Always stumped about what to feed your kids? Trying to get children to adopt a healthy diet is easier said than done. Since 2003, N.Y.-based The Creative Kitchen has hosted classes and food festivals in big cities that teach kids the benefits of nutritious eating, but in a fun way. For the first time in L.A. they'll be co-presenting with the Kidspace Children's Museum the **Kids Food Festival**, a weekend of activities and a little star power that kicks off with yoga and continues with food samples, a cake walk, scavenger hunt, smoothie project and performances from Open Call Performing Arts. A highlight of the two days will be cooking demonstrations by Yvette Garfield, Catherine McCord, Creative Kitchen founder Cricket Azima, boxing scion Laila Ali and Justice Marley (who'll also be reading the children's book, *Get Up, Stand*

*Up*, by Bob and Cedella Marley), as well as by contestants from FOX's kid's cooking competition show, *MasterChef Junior*. *Kidspace Children's Museum, 480 N. Arroyo Blvd., Pasadena; Sat.-Sun., Aug. 17-18, 10 a.m.-3 p.m.; \$14, children under 1 free; additional fee for classes. (626) 449-9144, kidspacemuseum.org.* —SIRAN BABAYAN

ART

## Follow Me Between

Blum & Poe's expansive Culver City gallery digs have a panoply of big, intriguing architectural spaces, and they've been activating them with the BTWN series of performance art, screenings, comedy and music. This Saturday, they welcome Kandis Williams, who presents a full performance of visuals, music, movement and words from her multimedia *Eurydice* project. By layering narrative and symbolic elements of the Greek myth of the poet Orpheus and his pursuit of his wife Eurydice into the underworld with a modern perspective on the logic of race and the contemporary public discourse, Williams and her collaborators achieve a poetic recasting of how our culture constructs identity. *Blum & Poe, 2727 S. La Cienega Blvd., Culver City; Sat., Aug. 17, 7-8:30 p.m.; free. (310) 836-2062, blumandpoe.com.* —SHANA NYS DAMBROT

**SUN 8/18**

CULTURE

## L.A.'s Forgotten History

The phrase "Zoot Suit Riots" implies that the Mexican-American kids who dressed up in

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## PHO LEGEND



stylish zoot suits were the ones who were out of control during the week of riots that occurred in this city in 1943, but in reality they were largely the victims of racist U.S. military personnel and white civilians who went on a violent rampage as the police and civic authorities looked the other way. Barrio Boychik and Boyle Heights History Tours present **The Zoot Suit Riots Bus Tour**, a fascinating and extensive survey of the various locations where the terror unfolded, including the site of the old Sleepy Lagoon in Southeast L.A., the Navy Armory and Chavez Ravine, Boyle Heights' Paramount Ballroom, and downtown's Orpheum Theatre (where people of color were segregated in a separate balcony). This seemingly ancient history still has powerful resonance and parallels with current events. *LA Plaza de Cultura y Artes*, 501 N. Main St., downtown; Sun., Aug. 18, noon-4 p.m.; \$50. (213) 542-6259, [facebook.com/events/683201432104501](https://facebook.com/events/683201432104501). —FALLING JAMES

## MON 8/19

MUSIC

### Surrealist Sounds

Guy Blakeslee is a chameleon. When armed with just an acoustic guitar, he can croon delicately trippy folk ballads that evoke a pastoral Neverland in a timeless past. When backed by the full force of Entrance Band, he cranks

out hard and heavy psychedelic passages that pulverize the mind and body. He puts on another guise at Zebulon as ringmaster of **The Butterfly Cabinet: A Surrealist Variety Show**. This week's edition features the bluesy reinventions of Benjamin Booker, power-pop auteur Jackson Macintosh, Dublab DJ Victoria, and the intimate, gently compelling chansons of Mega Bog's Erin Birgy. John Tottenham reads poetry, and No Deposit, No Return Blues, a documentary about string musician Sandy Bull directed by his daughter KC Bull, is screened. *Zebulon*, 2478 Fletcher Drive, Elysian Valley; Mon., Aug 19, 8 p.m.; free. (323) 663-6927, [zebulon.la/events](https://zebulon.la/events). —FALLING JAMES

## TUE 8/20

BOOKS

### Immigrant Stories

Like many Japanese-American citizens during World War II, actor **George Takei** wasn't allowed to have a Norman Rockwell childhood. Instead, the L.A. native and his family were coldly rounded up and incarcerated in several U.S. internment camps, a story he recounts quite movingly in his new graphic memoir, *They Called Us Enemy*, which was co-written with Justin Eisinger and Steven Scott and illustrated by Harmony Becker. These seemingly stark and simple images are loaded with

heavy emotions that are even more relevant given the anti-immigrant hysteria in this country today, and the book is another example of how Takei has transcended his past role on a cheesy science-fiction series to create meaningful, important art. He signs the book at Vroman's Bookstore (the longtime shop is even referenced during one of the memoir's historic scenes). *Vroman's*, 695 E. Colorado Blvd., Pasadena; Tue., Aug. 20, 6 p.m.; free. (626) 449-5320. *Barnes & Noble at The Grove*, 189 The Grove Drive, Fairfax; Wed., Aug. 21, 7 p.m.; free. (323) 525-0270, [georgetakeila.eventbrite.com](https://georgetakeila.eventbrite.com). —FALLING JAMES

## WED 8/21

ART

### In Flux

Only the finest in new visions and unveiled visionaries are revealed unto you at **Flux Summer 2019**. The latest in the long-running screening salons at The Hammer — since 2008! — the Flux series has steadily become one of the premiere showcases for the sacred and the profane, the deific and the indecent, and the sublime and the ridiculous. Short films, videos, filmmaker Q&As, performances and screeds — they're all there, gushing from the screen, falling into your lap and then crawling deep inside your cerebral cortex for deeper meditation and illumination that

constantly unfolds well beyond the darkness after the final frame. *The Hammer*, 10899 Wilshire Blvd., Westwood; Wed., Aug. 21, 7:30 p.m.; free. (310) 443-7000, [hammer.ucla.edu/programs-events/2019/08/flux-summer-2019](https://hammer.ucla.edu/programs-events/2019/08/flux-summer-2019). —DAVID COTNER

## THU 8/22

FOOD & DRINK

### Love Letters

When was the last time you got a letter from someone you know? Dust off your Mont-blanc, rub that callous on your writing finger and polish up your poetry at **A Nourished Spirit**. An initiative of The Pen2Paper Project, it harks back to those days in which relationships were forged from the simple act of writing a letter. Blending cocktails and food with pen and paper, you'll take part in today's "Love Letters" happening — and, admittedly, getting good and loaded while you write one of those love letters could mean endless embarrassment for you — but it'll be meaningful embarrassment. *Double Take at Hotel Palomar*, 10740 Wilshire Blvd., Westwood; Thu., Aug. 22, 7 p.m.; \$30 per workshop (includes food & drink pairings, journal and 15 percent dining discount). (310) 475-8711, [eventbrite.com/e/love-letters-a-nourished-spirit-writing-workshop-at-the-kimpton-palomar-double-take-tickets-65138192086](https://eventbrite.com/e/love-letters-a-nourished-spirit-writing-workshop-at-the-kimpton-palomar-double-take-tickets-65138192086). —DAVID COTNER

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Sonia Romero, detail of *MacArthur Park, Urban Oasis* at Westlake/MacArthur Park Station



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Enrique Martinez Celaya  
at Kohn Gallery



## BEST OF L.A. ARTS

# LETTER FROM THE ARTS EDITOR

**L.A. Weekly's Best of L.A.:** Arts issue celebrates what makes the city's art environs so unique and vibrant

There are a million brilliant reasons to love Los Angeles, and everyone has their own. Mine is the art. L.A. is a global center of street art, the birthplace of styles from Light and Space to pop surrealism, the Chicano and Black Art movements, and so much more. L.A.

art represents a blend of cultures and ideas from across the Latin, Asian, African, indigenous and European spectrums and along the entire contemporary and art historical continuum. Our art schools are among the best in the world, and is it any wonder those students along with everyone else, arrive here

in our little sunshine and noir paradise and never want to leave?

Artists from all over the world are drawn to living, working or at least showing here. There's no question that the changing economy creates challenges for independent galleries (I'm looking at you, art fairs and Instagram), as well as the pressures of the high cost of living that come with development and population density. At the same time, L.A. remains the place to be as high-profile galleries from around the world move here or open outposts, and fresh new galleries and independent curatorial projects continue to proliferate and pop up all over the city.

Increasingly, our museums — both public and even the more patrician private institutions — reflect engaging and diverse programs and collecting in close dialogue with both the local and international art world. A robust and progressive Cultural Affairs Department, historically strong nonprofit and community arts centers, innovative art-

ists collectives, a vigorous architectural consciousness, an enduring love of dance and performance art, and a regional approach extending to the districts and surrounding counties all contribute to the depth and scope of the art world we love, even when we're mad at it sometimes.

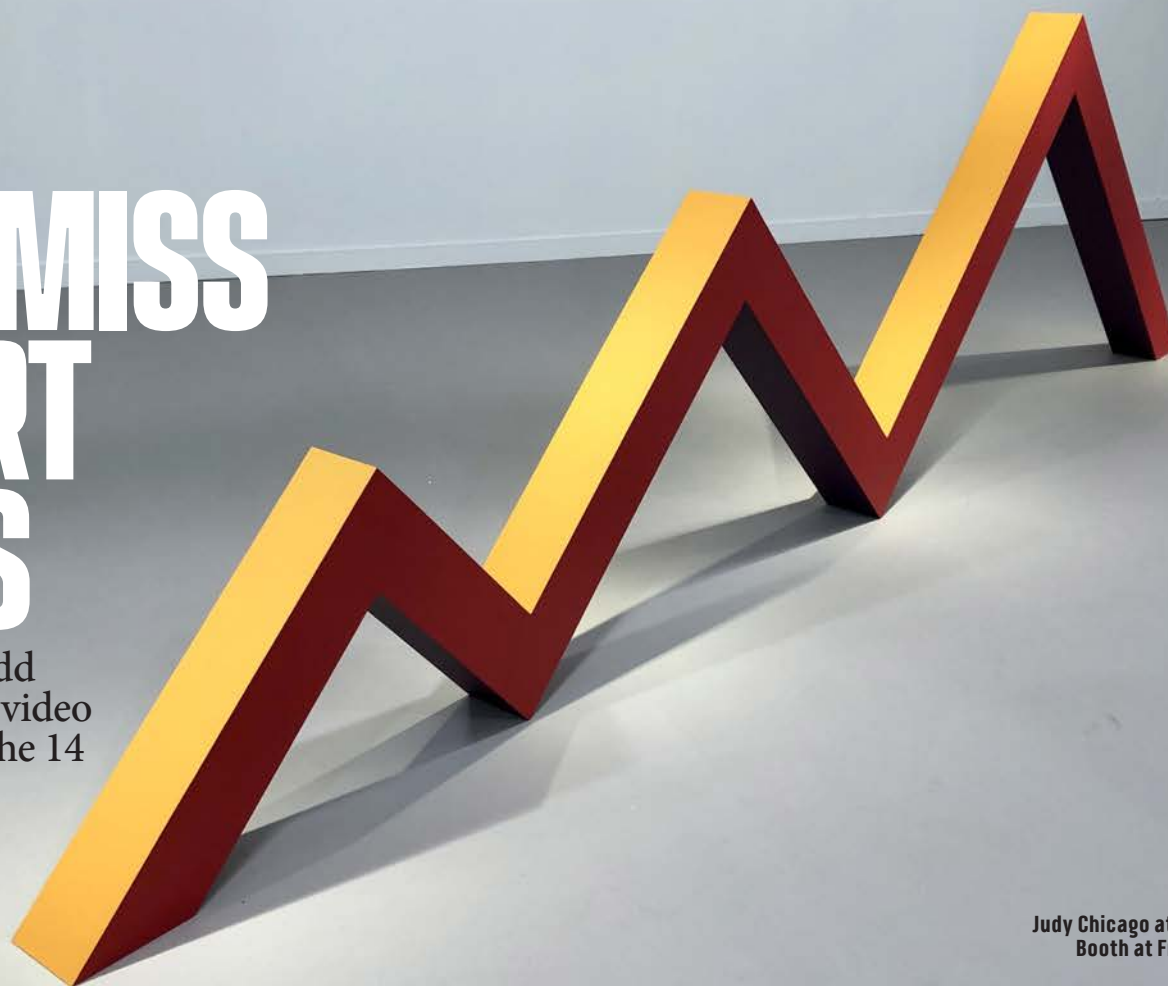
This issue could not attempt a comprehensive accounting of the myriad ways in which our city embraces the arts. Rather, it is a snapshot of some key places and figures whose work is emblematic of the kind of unique arts energies and experiences the city has to offer right now. At the heart of it all, of course, are the artists themselves, so for the first time we introduce artist profiles into the issue — an exciting set of voices and perspectives from across the visual culture landscape we share. Many thanks for your kind attention and for taking this amazing journey with us. We hope to see you out there soon!

—SHANA NYS DAMBROT, ARTS EDITOR

BEST OF L.A. ARTS

# CAN'T-MISS FALL ART SHOWS

From Betye Saar to Todd Gray, wax paintings to video installations, here are the 14 exhibitions to see



Judy Chicago at Jeffrey Deitch Gallery Booth at Frieze Los Angeles 2018

**W**e round up 14 of the city's most anticipated and important September and October gallery and museum exhibitions — including long-awaited solo shows and survey exhibitions from beloved L.A.-based artists Betye Saar, Enrique Martinez Celaya, Todd Gray, Lari Pittman, Deirdre Sullivan-Bee-man, Laura Krifka, Fallen Fruit, April Bey and Pamela Smith Hudson; powerful national and international voices presenting new works in Los Angeles like Ernesto Neto, Shirin Neshat, Judy Chicago, Sadie Barnette, and Nathaniel Mary Quinn; and a DCA Triennial dedicated to food culture.

## OFFAL AT LAMAG AND CURRENT:LA FOOD PUBLIC ART TRIENNIAL

Last time it was water, this time it's food. Three years ago the inaugural edition of the public art triennial series **CURRENT:LA** dealt with water as a force of nature, nurture, industry, community, geography, identity, allegory and place-making. Now the Department of Cultural Affairs is back with the second iteration, this time on the theme of food culture in all its bounty and scarcity, cultural investment, historical legacies, health, ritual, family, and metaphor.

**CURRENT:LA FOOD**'s free public art installations and citywide programs kick off October 5, but in advance of its month-long stint across all 15 city council districts, the Los Angeles

Municipal Art Gallery at Barnsdall has just opened a most challenging appetizer — the group exhibition, **Offal**, exploring the practice of consuming innards. Taboo in some cultures, accepted or even elevated in others, eating the nasty bits of a butchered beast is both tantalizing and grotesque, equal parts *Top Chef* and *Fear Factor*.

**Offal** features work by 45 L.A.-based artists who use both nontraditional materials as a metaphor for reclaiming the marginal in form and content, and some whose work directly addresses the topic in a more on-point narrative. The exhibition is open through September 15, in advance of the October 5 debut of the **CURRENT:LA FOOD** proliferation. On that date, for one month, temporary projects by 15 local, national, and international artists and artists teams (one per council district) open

to the public, each with a site-specific story to tell and partners from the food and public program sectors.

**CURRENT:LA FOOD** is organized by a curatorial team from the Institute of Contemporary Art, Los Angeles (ICA LA) as well as curatorial advisors with relevant public art and civic festival experience. DCA also commissioned a set of free public programs to activate the works and locations. They range from experiences from Latin American, Middle Eastern, and African traditions, solar cooking, veganism, and tea ceremony. *LAMAG, Barnsdall Art Park, 4800 Hollywood Blvd., East Hollywood; Thu, Aug. 15-Sun., Sept. 29; (323) 644-6269; lamag.org/portfolio\_page/offal. CURRENT:LA FOOD, Sat., Oct. 5-Sun., Nov. 3; citywide locations; culturela.org. —SHANA NYS DAMBROT*

## PAMELA SMITH HUDSON | MARKING SPACE AND APRIL BEY | ATLANTICA | CHIMENTO CONTEMPORARY

The passionate perseverance of gallerist Eva Chimento continues in a wondrous way with the presentation of works by two artists, Pamela Smith Hudson and April Bey, opening in the main gallery and project room, respectively,

on September 7.

While both incorporate much layering in their work, the styles of each artist are quite different — the minimalist landscapes of Smith Hudson in contrast with the vibrant and often glitter-augmented Afrofuturism of Bey — but there are some commonalities. “I think the throughline here with both artists hinges on the notion of fantasy,” says Chimento.

In Pamela Smith Hudson's **Marking Space**, that manifests via her encaustic painting of organic abstractions. Using printmaking, layers of paint, wax and collage, new forms and shapes emerge with topographical references. Often with monochromatic mottling, some works seem to be gurgling, ready to erupt like a dormant volcano. The UCLA graduate began her career as a graphic design artist and abstract printmaker, working for 15 years in the art materials industry.

For April Bey, it's the layers of history, visions and black thought that make up her own brand of black girl magic. She will be showing new work from her **Atlantica** series, which operates on the premise of the artist being from another planet. “This was a narrative my father used when I was very young to explain why I didn't look like the kids in my class when I was being bullied and why white supremacy existed,” she

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writes via email from Ghana, where she is on an educational creative residency. Bey grew up in the Caribbean (Nassau, Bahamas) and now resides and works in Los Angeles.

With these works, Bey goes at warp speed into Afrofuturism and Afro-surrealism as a means of surfacing colonialism, with brilliant sparkly details. One example of her process is revealed when she relays, "We were able to screen print glitter through a mesh screen and I produced mixed media CMYK screen prints with hand-sewn corners."

Imagine the fantasy their pairing will yield. Be it over imaginary landscapes or to another planet, we will most certainly travel and explore along with both women. *Chimento Contemporary*, 4480 W. Adams Blvd., West Adams; opening reception: Sat., Sept. 7, 5-8 p.m.; through Oct. 19; (323) 998-0464; [chimentocontemporary.net](http://chimentocontemporary.net). —WYATT CLOSS

## JUDY CHICAGO | LOS ANGELES | JEFFREY DEITCH

It sure has taken long enough, but pioneering feminist artist Judy Chicago has finally found her place in the sun. Yes, she made headlines in the early 1980s with her most infamous piece, *The Dinner Party*, now part of the Brooklyn Museum's permanent collection, but that was less a place in the sun than the eye of a storm. After enjoying a survey of her work coinciding with Art Basel last December at ICA Miami, at age 80 her career is accelerating with a monograph due next month and a full-blown retrospective opening at San Francisco's de Young Museum in May 2020. But before that, here in L.A. at Jeffrey Deitch in Hollywood beginning September 7 and running through early November, there's *Judy Chicago: Los Angeles*, an in-depth look at her early career.

"Outlived my critics? You never know what's going to happen if you live long enough," Chicago says as she struggles to answer why now she is finally getting the recognition she deserves. "Or I put my faith in art history and kept working and ultimately art history has made that decision look correct."

The new show will include drawings, paintings, sculpture, installations and images of Chicago's environmental and fireworks projects. Among the pieces are a reimagining of her 1967 *Light and Space* installation *Feather Room*, made of translucent fabric and feathers, as well as 1965's *Rainbow Pickett*, a sculpture included in the legendary *Primary Structures* show at New York's Jewish Museum the following year that proved pivotal to her career.

"L.A. was really, really difficult, especially for women artists at that time," Chicago recalls about an artworld characterized by sexism, which she met with gritty resilience. "But the L.A. art scene at the time encouraged a spirit of invention that allowed me to imagine that I could create a new kind of feminist art practice, or a new kind of art education. I could never have done that in New York." *Jeffrey Deitch*, 925 N. Orange Drive, Hollywood; opening reception:

## BEST OF L.A. ARTS

Sat., Sept. 7, 5-8 p.m.; through Nov. 2; (323) 925-3000, [deitch.com](http://deitch.com); free. [deitch.com/los-angeles/exhibitions/judy-chicago-los-angeles](http://deitch.com/los-angeles/exhibitions/judy-chicago-los-angeles). —JORDAN RIEFE

## LAURA KRIFKA | THE GAME OF PATIENCE | LUIS DE JESUS LOS ANGELES

Laura Krifka takes on the classical stance of

naked and clothed in domestic vignettes that are both mundane and hyper-stylized. From wallpaper to design accents, the crush of shag carpet and the Op Art fantasies of elaborately patterned wall treatments to the eerie warmth cast by ordinary light sources, every detail in these arresting new paintings has a place in the motif. The mundane nature of the action in the compositions — drying off after a shower, changing a bulb in the kitchen — only serves to



Nathaniel Mary Quinn  
at Gagosian

European academic painting in her first solo show with Luis De Jesus Los Angeles, smashing ivory tower patrician preciousness with a cheeky wit, advanced technique, and lush elements of both social realism and rococo modernism. The new work represents an evolution from her Flemish Renaissance style toward more modern visual cues and a crisper hand that is less folk-inflected and while not quite surreal, are certainly uncanny.

The paintings in *The Game of Patience* depict men and women, alone and together,

highlight the artist's masterful command of her paradigmatic medium. *Luis De Jesus Gallery*, 2685 La Cienega Blvd., Culver City; opening reception: Sat., Sept. 7, 6-8 p.m.; through Oct. 19; (310) 838-6000, [luisdejesus.com](http://luisdejesus.com). —SHANA NYS DAMBROT

## NATHANIEL MARY QUINN | HOLLOW AND CUT | GAGOSIAN BEVERLY HILLS

Gagosian Gallery is known for making a

splash with their big September shows, and their forthcoming solo show from Nathaniel Mary Quinn — his first with the gallery — is no exception. *Hollow and Cut*, new paintings and works on paper by this Chicago-born, now New York-based artist (who at just over 40 is already a widely recognized, institutionally collected talent), promise some of Quinn's most ambitious, complex works to date.

While evoking collages for their disjointed, piecemeal physiognomy, Quinn's oil paint, charcoal, and gold-leaf not-portraits impart deep new aspects to strategies of visual hybridity. For starters, they are not really portraits, not in the conventional sense. Each image is a fractured assembly of pieces from elsewhere, pictures from magazines for example, that are not simply appropriated, but painstakingly redrawn by Quinn in a process likened to the surrealist blind-collaboration game of *Exquisite Corpse* but actually a bit more like *Dr. Frankenstein*.

These images in their forms represent the multiplicity of identity, memory, and the everything-all-at-once situation of the modern psyche's roiling tumultuousness. But Quinn's "enhanced performance drawings," which will also be on view, speak to a certain kind of unification — the neurological. Being ambidextrous, Quinn makes quasi-abstract, gestural works on paper by using both hands — and thus both halves of his brain — simultaneously. *Gagosian Gallery*, 456 N. Camden Drive, Beverly Hills; opening reception: Wed., Sept. 11, 6-8 p.m.; through Oct. 19; (310) 271-9400, [gagosian.com](http://gagosian.com). —SHANA NYS DAMBROT

## ENRIQUE MARTINEZ CELAYA | THE TEARS OF THINGS | KOHN GALLERY

Painter, sculptor, physicist, philosopher, provost and poet Enrique Martinez Celaya lives and works in Los Angeles, where he has a devoted audience, but where also he has not had a solo gallery show in over four years. London, Havana, Stockholm, Berlin, yes — but not L.A. That is about to change in an important way, as Kohn Gallery devotes the entirety of its three gallery spaces — and even part of its outdoor landing — to a presentation centering on a suite of new paintings and sculptural works called *The Tears of Things*.

The show's title is an old fashioned translation of a line from ancient Roman poet Virgil (there are newer versions, but Martinez Celaya likes this translation better, and yes, he's the sort of man who has preferences between different translations of Virgil). It has to do with the idea that objects are imbued with something like a soul, animated by the investments of personal memories and collective histories. There are figures in the paintings — a young skater on a winter pond, a fancy-dressed matador being gored in the arena, an aging poet on a nighttime walk with his sons — but in a very real sense, these new paintings are as much about the world beyond people as they are about the

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**BEST OF L.A. ARTS**

contours of the human psyche.

Working in a deliberate, naive style that draws attention to the art's status as physical, made objects and not merely vessels for pictorial information, Martinez Celaya creates a series of paintings rich in mystery and melancholy. Largely foregoing his familiar use of rich colors in favor of a chillier, cold-night palette, in this series it is also significant that Martinez Celaya introduces both the stories and written words of others rather than his own. While continuing his investigation of the variations in the shape of reality, in *The Tears of Things*, the artist turns his gaze outward, toward the wider world of possible meanings, and the risks we are willing to take to find them. *Kohn Gallery, 1227 N. Highland Ave., Hollywood; opening reception: Fri., Sept. 13, 6-8 p.m.; (323) 461-3311; kohn-gallery.com.* —SHANA NYS DAMBROT

**ERNESTO NETO | CHILDREN OF THE EARTH | TANYA BONAKDAR GALLERY**

It is not unusual to smell an Ernesto Neto installation before you see it. Often, though not always, the artist incorporates scents into his environmental sculptures, in the quest for a subtler, but more richly sensorial, immersive aesthetic experience than the popular zeitgeist has to offer. Neto's vision is both ambitious and organic, generating freestanding and architecturally engaged objects that are both solid and permeable. A deep love of hand-dyed color across a gradient spectrum, and weavings of fabric, shells and other natural materials, produce biomorphic large-scale objects that activate shared spaces with eccentric, pendulous shapes and the rich scent of exotic earthy spices.

*Children of the Earth* both expands on and evolves the artist's vision, in which not only materials but energy fields come under his purview. Born in Rio de Janeiro, and continuing to live and work in Brazil, Neto does lay claim to an artistic legacy of Latin American painters of the conceptual avant-garde for whom the earth was a muse and materials carry their own meaning, as well as to the influence of European and American modernists with a sense of sculptural spectacle. Though his work is part of major public collections on the West Coast such as MOCA, SFMOMA, and MOCA San Diego, where he had a solo show in 2007, this will be Neto's first exhibition in Los Angeles since 2003 at MOCA's erstwhile Pacific Design Center location. While final details have not been revealed, a luxurious sensorium awaits the curious. *Tanya Bonakdar Gallery, 1010 N. Highland Ave., Hollywood; opening reception: Sat., Sept. 14; through Nov. 2; (323) 380-7172, tanyabonakdargallery.com.* —SHANA NYS DAMBROT

**TODD GRAY | EUCLIDEAN GRIS GRIS | POMONA COLLEGE MUSEUM OF ART**

Beginning on September 3, the Pomona College Museum of Art will be host to an exhibition

showcasing the art of Todd Gray. *Euclidean Gris Gris* will run through May 2020 and will feature a sprawling site-specific wall drawing (a fairly new medium for the artist) as well as a selection of Gray's photographs which contain images and themes of colonialism, pop culture and political oppression in Africa as it relates to European and American cultural tropes.

Jayawardane, as well as an interview between Todd Gray and iconic photographer Carrie Mae Weems. PCMA hosts *Longing on a Large Scale*, a year-long series of events and discussions curated by Nana Adusei-Poku. The show is made possible by major grants from the Andy Warhol Foundation and the Mike Kelley Foundation. *Pomona College Museum of Art, 330 N.*



©FallenFruit "Fruits of the garden and field"

Gray is an L.A.-based contemporary artist who works as a sculptor, photographer and performance artist whose motifs revolve around African history in relation to the rest of the world. Gray's experience with photography includes his longtime stint as the photographer for the King of Pop, Michael Jackson, in the 1980s. His pictures of Jackson are sometimes incorporated into his other art forms, as he often superimposes images of Jackson with photographs he took of wild, rural landscapes in Africa. As an internationally renowned artist, Gray lives in L.A. and also spends a significant amount of time Ghana, where he has an art studio with an educational component.

Currently featured in the prestigious Whitney Biennial in New York, last year, Gray's artwork was included in "Public Fiction: The Conscientious Objector" at the MAK Center for Art & Architecture in Los Angeles. He also created a key image for the landmark exhibition "Michael Jackson: On the Wall" at London's National Portrait Gallery.

The Pomona College Museum of Art website exhibition is curated by Rebecca McGrew and is accompanied by a publication designed by Kimberly Varela, which will feature essays by Dr. Nana Adusei-Poku and Dr. Neelika

*College Ave., Claremont; opening reception: Sat., Sept. 14, 3-5 p.m.; through May 17; (909) 621-8283; pomona.edu/museum/exhibitions/2019/todd-gray.* —ALEX DISTEFANO

**BETYE SAAR | CALL AND RESPONSE | LACMA**

Betye Saar is a legend of the Los Angeles art community. Defying racist and sexist social norms of the 20th century, she studied design and fine art in southern California universities and grew into a bold visual artist challenging negative ideas about African-Americans throughout her distinguished career — a career which is still expanding at warp speed even as she enters her 90s.

LACMA presents *Call and Response*, a large exhibition of Saar's sketchbooks dating back to the 1960s and finished works from as early as 1971. Saar became enamored with printmaking and using found objects in her work, and she played a critical role in the development of assemblage art. Often her work starts with a found object in her possession, which she then combines with other objects and ideas, coming to finally sketch the work out when her vision emerges.

Over the decades of her art practice, her sketchbooks reflect a calculated approach to art making that remains tied to the mystery of transformation in using found objects, and in her thoughtful process of creating work with incredible social meaning.

Rising up during the Black Art movement of the 1970s, themes of Saar's work confront not just stereotypes of gender and race but the very real and conflicted lifestyle and spiritual

relations of the times. This exhibition provides a rare opportunity to see her sketches and some of the finished artworks in the same rooms, giving space for meditation and appreciation of her art. *Resnick Pavilion at LACMA, Sept. 22-April 5; lacma.org/press/lacma-presents-betye-saar-call-and-response.* —TRINA CALDERON

**LARI PITTMAN | DECLARATION OF INDEPENDENCE | THE HAMMER**

Known for lavishly detailed, textile-patterned narrative symbolism, painter Lari Pittman had his first solo exhibition in Los Angeles at the Rosamund Felsen Gallery in 1983. His participation in the legendary 1992 MoCA group show *Helter Skelter: L.A. Art in the 1990s* prompted the *Times*' chief art critic Christopher Knight to affirm that Pittman's "obsessive, wildly ornate pictures amount to some of the most significant painting being made today."

The CalArts grad and long-time UCLA art professor has been a featured artist in the Venice Biennale, multiple Whitney Biennials, and the Documenta international contemporary art exhibition in Germany, as well as dozens of individual and group shows establishing his

position as a key representative L.A. artist of the last few decades.

This fall, the Hammer Museum will be presenting **Lari Pittman: Declaration of Independence**, a comprehensive retrospective featuring around 80 paintings and 50 works on paper culled from both from the museum's own permanent collection holdings and secured via loans from public and private collections around the world. This show will be the first for which the entirety of the Hammer Museum's exhibition spaces display the creative output of a single living artist.

The exhibition will span Pittman's entire career, presented chronologically from his early surrealist punk collages, through the politically charged work of the 1990s, to his more psychologically introspective recent work, including the monumental "Flying Carpets" series of mural paintings. A stand-alone installation, Orangerie, will provide a discrete space for viewing Pittman's drawings on trellis-painted walls. Recent handmade books by Pittman, featuring paintings on paper, will also be on view.

The exhibition opens on September 29 and is on view through January 5, 2020. After its tenure at the Hammer, Declaration of Independence will travel to the Kistefos Museet in Jevnaker, Norway. *Hammer Museum, 10899 Wilshire Blvd., Westwood; Sun., Sept. 29-Sun., Jan. 5; hammer.ucla.edu/exhibitions/2019/lari-pittman-declaration-of-independence.* —**LYLE ZIMSKIND**

## SADIE BARNETTE | THE NEW EAGLE CREEK SALOON | ICA LA

Sadie Barnette is a multi-media millennial artist engaged in reminding and reinventing. Hailing from Oakland, and armed with a BFA from Cal Arts and an MFA from the University of San Diego, Barnette takes on black themes and subjects with a progressive and highly imaginative perspective. Her father Rodney Barnette founded the Compton chapter of the Black Panther Party, and this history and its literal media and government archive provides a foundation for her to explore personal, familial and political themes through a lens of resistance.

She uses drawing, photography and large-scale installation to reflect on the dark side of American history while transforming it with materials like glitter, spray paint and crystals. In her first solo museum presentation in Los Angeles, her vibrant installation **The New Eagle Creek Saloon** will show at ICA LA in downtown.

From 1990-93, Barnette's father ran the original Eagle Creek Saloon, the first black-owned gay bar in San Francisco. Giving a safe space for the multiracial LGBTQ community who were marginalized by the racial profiling throughout the city at that time, the bar was an important culture landmark. Barnette reimagines it in neon and gloss decoration using a minimalist and conceptual aesthetic to invoke historical and subconscious experiences. Her version of

## BEST OF L.A. ARTS



Shirin Neshat  
"Offered Eyes"

the saloon celebrates the personalities that must have inhabited it while leaving space to imagine what it may have been like to be there in the community — along the way asking questions about the current state of our culture. *ICA LA, 1717 E. 7th St., downtown; Sun., Sept. 29-Sun., Jan. 26; free. (213) 928-0833, theicala.org.* —**TRINA CALDERON**

## FALLEN FRUIT | SUPERSHOW | PACIFIC DESIGN CENTER GALLERY

When MOCA declined to renew its lease for operating its Pacific Design Center location, fans of the post-modernist bunker and its lofty, white box interior were worried about its fate. Not least because soon thereafter, the PDC also terminated its contemporary gallery programs in the blue building. So it comes as welcome news that PDC owner Charles S. Cohen is revitalizing the space with the Pacific Design Center Gallery.

In partnership with curator Helen Varola (of the PDC's former designLab gallery program), noted gallerist Jeffrey Deitch, and design dealer Craig Applebaum, the new venture's mission is presenting elevated design within a fine art context. And there is perhaps no more perfectly conceived inaugural exhibition than the forthcoming **SUPERSHOW** by interdisciplinary collective Fallen Fruit, who will literally plant the seeds of the seasons to come.

Fallen Fruit (David Burns and Austin Young) explores the history and future of small-bore agriculture in creating community identity, neighborhood community fabric, environmental and food justice, health, self-reliance, and joy. Through art objects, functional interior design, guerrilla gardening, public fruit-bearing tree planting and fruit-sharing social practices

within a global context of urban farming. Fallen Fruit spreads beauty and power through meaningful shared experience.

**SUPERSHOW** opens October 3 and consists of materials (such as textiles, chinaware, framed prints and refinished vintage furniture) from recently commissioned artworks within a two-part exhibition. Fallen Fruit will create a new, site-specific immersive wallpaper-based environmental installation, along with a survey from selected recent international projects — notably including their current triumph at the Victoria & Albert Museum's **FOOD: Bigger Than the Plate**. Free public events will occur throughout the show, such as a fruit tree adoption and an opening night performance, *Fruit Cocktail*. *Pacific Design Center Gallery, 8687 Melrose Ave., West Hollywood; opening reception: Thu., Oct. 3, 5-10 p.m.; through Feb. 23; fallenfruit.org/.* —**SHANA NYS DAMBROT**

## DEIRDRE SULLIVAN-BEEMAN | HEAVY WATER | LA LUZ DE JESUS

Reaching deep into her own psychic well, painter Deirdre Sullivan-Beeman channels gentle and otherworldly situations into her surrealist paintings. Using her dream journal as a jumping off point, she extends her personal curiosities into the subjects and themes of her work.

This October, La Luz de Jesus Gallery presents **Heavy Water**, her latest solo exhibition in which she experiments with a mythical narrative. Sullivan-Beeman questions heavy water, a rare and lethal substance that comes from ordinary tap water, that was first produced in 1932 and adapted for nuclear energy research.

In her rich and enchanting story, heavy water is still used as an element for nuclear reactors

and weapons. The viewer will have to decide — if heavy water suddenly replaces what comes from the tap, would anyone even notice any difference while cooking, drinking or showering in it? Perhaps only when it's too late, the artist muses.

Creating an installation inside the infamous lowbrow pop surrealist gallery, she conceives a magical atmosphere of double-sided paintings suspended from the ceiling along with a life-size diorama. Self-taught, Sullivan-Beeman uses the modified egg tempera techniques of 14th-century master painters to give her artwork its sense of mystery within a beautiful layer of opalescence. Her dive into this subliminal and conjured world involves a cast of characters exploring concepts such as weightlessness, survival and the mysterious depths of the sea. The installation brings out her overt interests in alchemy, animal spirits and the truly bizarre. *La Luz de Jesus, 4633 Hollywood Blvd., Los Feliz; opening reception: Fri., Oct. 4, 8-11 p.m.; through Sun., Oct. 27; free. (323) 666-7667, laluzdejesus.com/deirdre-sullivan-beeman-heavy-water.* —**TRINA CALDERON**

## SHIRIN NESHAT | I WILL GREET THE SUN AGAIN | THE BROAD

Challenging identity politics both in her homeland of Iran and the along global patriarchal front at large, groundbreaking international visual artist Shirin Neshat's powerful photography and video work voices her struggle for personal freedom in the Muslim world. Living in exile throughout most of her career and working in New York, Neshat will exhibit a major survey covering 25 years of her compelling work at The Broad this October, giving a greater context to the political narratives she tells using her own body to dispute the social ideologies attacking her independence.

Utilizing aesthetic elements like her bold command of performance art in her videos and her beautiful hand-painted text borrowed from Iranian poets such as Forugh Farrokhzad, this **I Will Greet the Sun Again** exposes the disconnect society has imposed on her female individuality and brings additional insight to psychological issues of oppression, displacement and eroticism provoked by restrictive cultures. The largest exhibition of her work to date, the show features approximately 150 photographs and videos, including eight immersive video installations.

Loosely chronological, the collection expresses the evolution in her ideas from 1993 to the present, and inspires timely points of view on immigration, gender and nationalism. Starting with all three subsets of her seminal photographic series **Women of Allah** (1995), Neshat will parallel her experience in Iran and the Western world throughout the exhibition, while presenting her personal journey as an artist. *The Broad, 221 S. Grand Ave., downtown; Sat., Oct. 19-Sun., Feb. 16; thebroad.org.* —**TRINA CALDERON**



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# ART EVERYDAY, FOR EVERYDAY PEOPLE

Quotidian's jill moniz's curation is as much about openness, energy and community ethos as it is about a specific style, aesthetic or identity

BY SHANA NYS DAMBROT



jill moniz with art  
work by Raksha  
Parekh

PHOTO BY MONICA NOUWENS

“What I’m trying to do with every exhibition is to create a singular, immersive space that makes the viewer an active part of the experience,” says independent curator jill moniz — and she does just that. Her roving curatorial practice Quotidian is mostly based at 410 S. Spring St. (where “Telling, Making, Doing” is on view through August 24). But moniz frequently produces exhibitions at venues

from Roberts Projects in Culver City to Louis Stern Fine Arts in West Hollywood, the Good Luck Gallery in Chinatown, and the Craft Contemporary museum on Wilshire (where “The RIDDLE Effect” is on view through September 8).

Viewing each project as an integral component in a long-term holistic vision, moniz is committed to the idea that every show she does, “has the same energy even though they tell different stories and use different materials and compositions.” She chooses her artists the



same way, based as much on openness, energy and community ethos as their specific style, aesthetic or identity.

And what is that energy? While moniz is materially interested in uplifting voices that may have been neglected by the canon, such as women and people of color, in a sense she is all about the audience — to attract, welcome,

exclusionary visual culture, moniz flips the institutional premise and asks, “Where we can go and have a glimpse into the spectacular? I think it should be part of your daily life. It should be so much so that the extraordinary becomes ordinary in your interaction with it.” As a personal matter, that’s one reason she and her colleagues work in the arts themselves. “We don’t have a lot of money or job security, but we know that we’re probably going to see at least one incredible thing today. And that would be lovely to share.”

With such an ambitious perspective and serious curatorial chops, why isn’t moniz working at a museum? “I have resisted institutions for the reason that in the United States in particular, but also globally, institutions have largely been places of violence against black and brown bodies, and I did not like the idea of contributing to those power structures that I don’t believe in. I’m constantly measuring off Audre Lorde, you know, can the master’s tools ever dismantle the master’s house? Art has become a tool of stratification, of moving up a ladder so to speak.” She’d like to turn the ladder on its side, and make every rung available for every human being.

Quotidian started as a project with the help of moniz’s mother, who built Featherstone Center for the Arts in Massachusetts. “It all started with her, and I really want to finish because I want to honor that,” moniz says. “And so when I came into this space in the first big show here when I opened was “Extent” and it was about negative space as a metaphor for dealing with loss. It was a space that held all of these memories and its history and it felt very much like the place where I wanted to finish what we started.”

*Quotidian’s current show “Telling, Making, Doing” is up at 410 S. Spring St. through August 24, with an artists walkthrough at noon on Saturday, August 17; laquotidian.com.*

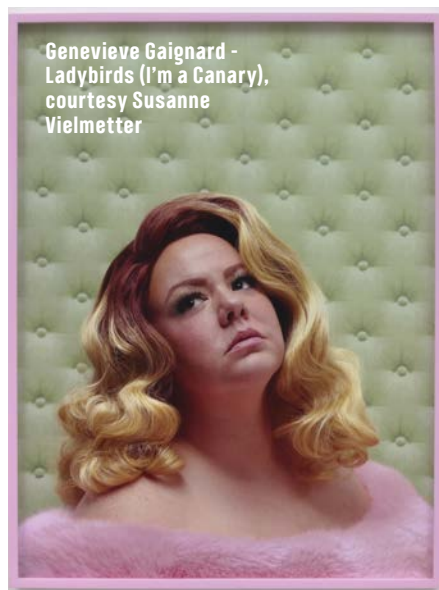
*“The RIDDLE Effect” highlighting John T. Riddle Jr.’s (1933-2002) sculptural work from Los Angeles collections and examining his influence as a foundational member of the Black Arts Movement in Los Angeles, is on view at Craft Contemporary through September 8; cafam.org/exhibitions.*

empathize, nurture and empower everyone and anyone to experience art as part of the daily fabric of their lives. That’s what the name Quotidian promises — art for people everyday, and for everyday people. She hopes that viewers, as they move through the space, “feel that they have the power to interact with and interpret and activate the language of the show, and integrate it as a call and response to their own storytelling. That makes the work live beyond the space.”

Not interested in patriarchal ivory-tower

# BEST OF L.A. ARTISTS

Because it's all about the creators



Genevieve Gagnard -  
Ladybirds (I'm a Canary),  
courtesy Susanne  
Vielmetter

## GENEVIEVE GAGNARD

She was still wrapping up her photography MFA from Yale in 2014 when the wider art world first learned of Genevieve Gagnard, and a lot has happened in the last five years. For one thing, she established her studio in Los Angeles and instantly became one of the most intriguing and acclaimed new voices in our city's fine art firmament. Significant solo exhibitions began unfolding at a rapid pace — at Shulamit Nazarian and the California African American Museum, as well as major efforts in Houston, New York, New Orleans, Paris, Chicago and more, including a recent exhibition at her new gallery home of Susanne Vielmetter. (If you're catching this soon enough, I'm Sorry I Never Told You That You're Beautiful is open in downtown through August 17.)

What explains this meteoric rise? For starters, there's an undeniable cool factor about Gagnard herself — a breezy street glam realness, rigorously clear understanding of her own intellectual intentions, genuine humor and a deep level of empathy for the hidden figures that machinate this moment in social history. Her influences include but are not limited to Arthur Jafa, Beyoncé, Nina Simone, Kahlil Joseph, and the wallpaper in her childhood home. But ultimately the power and appeal of her work in photographic self-portraiture and sculptural assemblage has its foundation in the most urgent aspects of this time in history.

Working at the intersection of race, gender, identity, memory, and popular culture, Gagnard's work tackles broad social dynamics through the intimate lens of personal experience. As a mixed-race woman, she was and remains deeply affected by a feeling of invisible in-betweenness, and has been motivated by the desire to explore, explicate, and extrapolate from her own experiences some larger truths about the American experiment.

"The work is still very much rooted in the personal," Gagnard tells the *Weekly*, "and I don't think I'll ever quite shake that narrative. The topics of race, gender and class come with a lot of baggage and there isn't one person that is not affected by all three."

She routinely combines originally produced self-portraits in which she costumes herself as eclectic archetypes of women from her life, history books, and around the way, with elaborate walk-in domestic settings decorated with objects and ephemera culled from thrift stores and her own vivid memories. These actions she sees as part of a whole, be it adorning herself or engineering an environment. "I make what I feel needs to be made and the form it takes, whether that's a photograph or a collage or an installation, works itself out. I like to refer to my installations as psychological spaces. I create domestic spaces that feel familiar at first, but when you take the time to think about each object in relation to the things around it, their meaning becomes elevated and charged." [Genevievegagnard.com](http://Genevievegagnard.com); [vielmetter.com/artists/genevieve-gagnard](http://vielmetter.com/artists/genevieve-gagnard). —SHANA NYS DAMBROT

## HEIDI DUCKLER DANCE

Leaving the hospital, startled workers puzzle over a handful of people climbing around like youngsters at a playground — only they are on the exterior of the new parking structure. One passerby stops to ask the slight blond woman at the staircase base what is going on. Choreographer Heidi Duckler explains that these are dancers exploring the possibilities of the parking structure for a new site specific work being premiered in August.

Duckler's gracious response reflects having fielded such queries over three decades as she, her dancers and their collaborators invade, create and perform in unconventional locations. While her venue specific skills have gained her an international reputation, Duckler's deepest art may be her ability to draw audiences

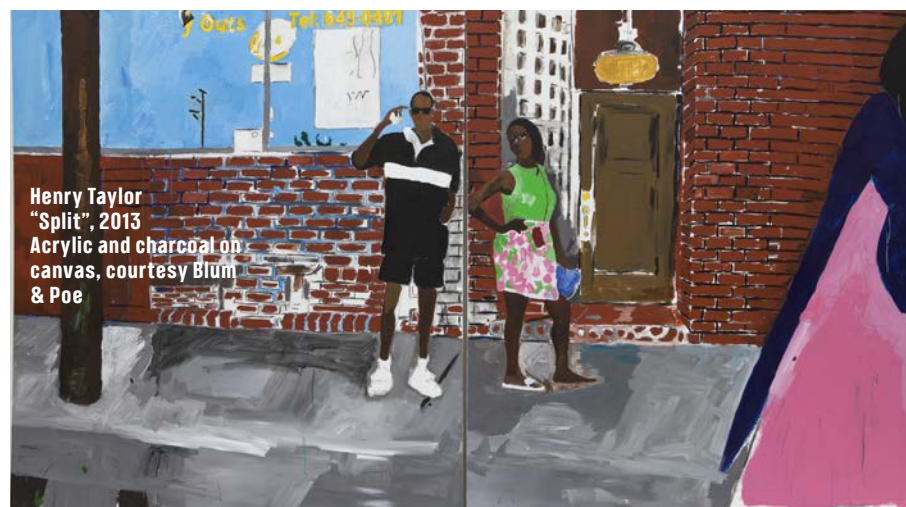


Heidi Duckler  
"Fisheyes"

into L.A.'s cultural archeology, revealing often overlooked history in sites scattered throughout L.A.'s many communities and then linking the past with often cautionary, sometimes anthem-worthy insights that resonate.

From her early explorations of movement possibilities in a laundromat and along the concrete banks of the L.A. River (with performers that included a motorcycle gang), what began as Collage Dance Theater morphed into the eponymous Heidi Duckler Dance. In recent years, HDD could be found on a multi-masted schooner in San Pedro and in a historic abandoned jail in Lincoln Heights. HDD's traveling *telenovela* moved to a different L.A. locale for

enormous skeletal fish sculpture that travels with Duckler and other invited choreographers who create works exploring environmental issues and larger climate change concerns under the banner *Ebb and Flow*. Many choreographers intermittently offer site specific work in L.A., but when it comes to Heidi Duckler Dance, nobody does it better. *Heidi Duckler Dance, Bendix Building, 1206 Maple Drive, downtown; 90015. Stay Awake at Martin Luther King Jr. Medical Campus, Front Lawn, Wilmington Ave. & 120th St., Los Angeles; Sat., Aug. 24, 7:30 p.m., picnicking at 6 p.m., free with reservation. Free parking in Structure A; heididuckler.org.* —ANN HASKINS



Henry Taylor  
"Split", 2013  
Acrylic and charcoal on  
canvas, courtesy Blum  
& Poe

each chapter and at the San Gabriel mission where the book *Ramona* was set, Duckler provided a contemporary reconsideration of that early California romance.

Duckler draws audiences out of familiar L.A. and into historic sites that still have tales to tell, sometimes for the last time. An excursion under a downtown high-rise into the deep bowels of what was once L.A.'s Red Car streetcar garage and a walkabout through Chinatown's oldest movie theater proved to be their last gasp before redevelopment.

HDD also has created a traveling "site," an

## HENRY TAYLOR

There are many things you could call Henry Taylor — streetwise truth-teller, portrait realist, found objects sculptor, pocket sketcher, Caliblackifornian — but one thing he is not is patient. There are likely many good reasons for that, and we are all beneficiaries of his bottled up brush strokes.

One reason could be that his start as an artist — when he was "discovered" by the art world illuminati — came a little later than most. Born in Ventura in 1958, he went on to work as a psychiatric technician in Oxnard for 10 years

before attending the California Institute of the Arts, getting his BFA in 1985. Some of his first works were of psychiatric patients, like “Split Person” and “Screaming Head.”

Another reason could be that he has such a proliferation of ideas and observations that he wants to get out. That may also explain why he uses a range of nontraditional materials — suitcases, cigarette packs, wood boxes — anything and everything is eligible to become part of the proverbial canvas. He used those unconventional techniques to great effect, when some would say he made his mark, during a 2012 residency and solo exhibition at MoMA PS1 in New York. This idea-cramming aspect is wondrously illustrated in a piece called “The Long Jump by Carl Lewis,” which shows many dimensions of black maleness in America at once. We see the track superstar in mid-leap, but behind him there is a prison and in front of him a white picket fence. It maps a navigation for any number of black men trying to make their way through, and hurdle over, obstacles to land somewhere good. It’s a visual manifestation of the blues aesthetic.

And there is perhaps a certain urgency to get out the truth about his subjects. “I pull my people off the damn street!” he exclaimed in a recent interview. “I’m on Skid Row, and I’m looking at people all the time.” And sometimes it’s reading the headlines, as reflected in the work “The Times They Ain’t A Changing, Fast Enough!” made in 2017 and shown that year at the Whitney Biennial in New York. It portrayed the dying body of Philando Castile, another black victim of race-based police violence. In it, the furiousness and truthiness get another play, like a favorite blues album on vinyl.

“It has to hit me,” Taylor said of the work. “I’m not searching for every death, but sometimes I get mad. And you see that, I was mad.” [blumandpoe.com/artists/henry\\_taylor](http://blumandpoe.com/artists/henry_taylor). —WYATT CLOSS

## ISAAC AND ANTONIO PELAYO

As a teenager in 1993, Antonio Pelayo took a temp job at Disney Studios, in the Ink & Paint Department, and he is still there, steadily promoted until he became what was for a long time the only inker left in a shrinking segment of post-digital studio operations. Needless to say, he’s something of a legend. Now his son Isaac has taken up in his father’s footsteps, both learning from Antonio and keen to make his own unique mark on the art world.

As part of a very small team that hand-renders animation cels, replicating the original process by which films were once produced, Antonio and now Isaac create images in the same way they did generations ago, except they don’t make films out of them anymore. What the Pelayos do at Disney is a bit of an arcane confection, but is also based on a long and storied tradition combining craftsmanship, pop culture, and the wistful allure of memory.

Antonio’s son, Isaac Pelayo, already an accomplished artist himself a young age, creating commission work for hip-hop artists like Westside Gunn and collected by P. Diddy and

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Shepard Fairey, joined the department two years ago, and currently works alongside his father, hand-inking and painting just like they did it in the 20’s. “My father started working here when he was 19,” Isaac tells us, “and I started at 20.”

Like Antonio, who produces wildly popular event series like La Bulla and El Velorio celebrating the Latinx music, food, art, and wrestling and car cultures that make L.A. such a fabulous place, Isaac has also has other pursuits beyond the job. He’s been interested in music and acting since childhood, including releasing his original

photos and directly expressive of the beauty and breakage of his own upbringing split between Mexico and Los Angeles. Isaac is similarly motivated by the confluence of the personal and societal in his artwork. “The most important thing to me in regards to my personal art is the message and energy embedded in my work. I often paint what I’m going through and how I feel in that current moment so I do my best to share those emotions in a way the viewer can comprehend and soak in, hopefully relating in some way and feeling a little brighter,” he says.



Isaac and Mona in the studio



Jason Ma Rehearsal in Salt Lake City, photo by Lia Chang

music on all streaming platforms. “All my music is produced, mixed, engineered, and mastered on my own, as well as the writing and performance,” he says. “My acting endeavors have been limited but I’ve done extra work for shows like *Shameless*, *Ballers*, and recently an ABC pilot. Hopefully I can land a lead role someday in a Disney film!”

Antonio’s visual art, while frequently inspired by pop culture icons, is more often very personal, based in large part on an archive of family

that the Mona Lisa hangs on at The Louvre and backside represents Trump’s border wall,” he says. “So far people passing by my yard have been mistaking it for a Bansky (Imao).” Keep an eye out for its midnight confrontations in neighborhoods around the city. [antoniopelayo.com](http://antoniopelayo.com); [antoniopelayoprod.com](http://antoniopelayoprod.com); [instagram.com/isaacpelayo](http://instagram.com/isaacpelayo). —SHANA NYS DAMBROT

## JASON MA

It was around 1994 or ’95, and Jason Ma was a working actor and occasional songwriter in New York City. At that time, he was in a Broadway version of *Miss Saigon* because of course, and one night while literally waiting in the wings waiting to go on stage, he heard the fragment of a melody and he couldn’t get it out of his mind. “It was a welcome infusion of creative energy as the song unfolded over the next week,” Ma tells *L.A. Weekly*. “It was about homesick Chinese people on an American mountain.”

Ma asked himself the obvious questions. Who are these people? How did they get there and what are they doing? “I immediately thought about the Transcontinental Railroad,” Ma says, and he threw himself into intensive research as the story began to take shape. Now, more than 20 years later, *Gold Mountain* is an award-winning work of original musical theater, and that love song is the fulcrum of the storyline.

It’s a sort of *Hidden Figures*-meets-*Hamilton* vibe, with authentically traditional music blended with a more modern sensibility, so that not only its story but its inherent aesthetic reflects the unique voice shared by every generation who are the children of immigrants. “The play is a hybrid,” says Ma. “Like me.”

Ma recalls that in high school in California in the 1970s this part of history was not something that was ever taught — the role of Chinese labor in building the railroad. But it was tens of thousands of people, at its peak some 90 percent of the workforce. However, the identities of those men and women were very deliberately obscured, ignored and denied — quite literally erased from the history books. That’s part of what the work addresses, and what Ma saw as the urgency to humanize this anonymous collective, and create empathy. To acknowledge and celebrate the enormity of the Chinese community’s contribution to America.

But it’s also about expanding the visibility and representation of Asian characters in culture. “Each production is a showcase for Asian talent,” Ma says. “In the 90s, no one had any idea what I was trying to do.” Then he won the Cole Porter Award and everything changed. “People get it now,” he says. And not only because of the coincidence of it being the 150th anniversary of the completion of the Transcontinental Railroad, but also because of the current political climate with regards to immigration policy, Ma recognizes that it’s more important now than ever to talk about integration and inclusion. Well, to sing about it. [goldmountainthemusical.com](http://goldmountainthemusical.com). —SHANA NYS DAMBROT

## KRISTINA WONG

“Art for me is to be vulnerable not, closed off.”

But sometimes, it’s also political. As a commentary and protest on Trump’s wall, using his hand-painted interpretation of da Vinci’s Mona Lisa (which he calls “Isaac’s Lisa”) and a wheatpaste of a drawing done by his father of his grandparents who were Mexican immigrants, he’s built a moveable art installation. The wall is titled “Isaac’s Wall” and was designed and built by Isaac with the help of his uncle who is a finish carpenter. “It mimics the exact wall

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An entertainer, public speaker, educator, and performance artist, Kristina Wong can now add public servant to her long resume. Wong has always addressed fraught social themes in her work, but now she is actively dedicated to making social change, as she freely blurs the lines between artist, activist and elected political representative.

As a Chinese-American immigrant, for at least a decade Wong has been pushing the envelope and provoking thought with her speaking engagements, artistic performances, media appearances and written works. Now, she's managed to get herself elected to a seat on the Wilshire Center Sub-District 5 Koreatown



Kristina Wong "Flag Vagina"

Neighborhood Council.

"Being in public office makes me think about what it means to be an artist," Wong said. "It makes me think about creating change. For me, and I'm sure for most people, the world is so crazy right now; and it just seems like everything is upside down. Politicians and artists have switched jobs."

Merging bits of social commentary, satire, improvisation, performance art and political commentary, Wong tells the *Weekly* that her new project is creating a campaign-based performances, wherein she will tour off and on throughout 2020.

"As an artist, you can be an anarchist and do whatever you want," Wong says. "But as a politician you have to compromise all the time and it's annoying. But being in public office doesn't mean I will censor what I do. When I campaign I wear the same white suits. The line is sometimes blurry, and even my friends are confused. They thought it was a joke when I ran and asked me if I was serious, and I said 'YEAH!'"

With her experience as a media personality for the progressive movement, Wong is proud of her accomplishments, such as her production *Wong Flew Over the Cuckoo's Nest*, dedicated to decreasing suicides among Asian women, and "Wong Street Journal," her writing for the Huffington Post.

But most recently, her web series *Radical Cram School*, has caused controversy and fervor among the Right. "I've become this right

wing meme," she said of the series, where she teaches school-age Asian females about issues such as gender oppression, microaggression, social justice and misogyny. "There were six episodes, all tongue in cheek, and these guys on the Right, they see an Asian like this and immediately think communist, indoctrination, propaganda."

"Even Alex Jones and *Infowars* covered it, they called me racist," Wong said. "I'm at the point where, I'm that person to them, this weird character. But Jones himself is interesting to watch as a radical performance artist. We're in such

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ect, *put that on sum10, put that on evreethang you'll never be unFunky again*. There followed flickers via a year-long residency at the Studio Museum in Harlem. By 2018 she was hot and hotter with near back-to-back solo exhibits at MOCA in 2018, we still here, there, and a lauded *Made in L.A.* 2018 appearance the Hammer Museum, called "The Crenshaw Hieroglyph Project." At this moment, she's lighting up her first solo show in Europe, at the Louis Vuitton Foundation in Paris.

A CalArts grad who doesn't drive a car, she operates at intersections, figuratively and lit-

tastic voyage, shining a magical spotlight on the diversity of everyday black cultural experiences in South Central L.A. In an interview at the time, she said, "There's so much narrative about what South Central is from outsiders (but), to me it's a dream world." Thus, the space was brightly crammed, bubbling over with dioramas, references to black signs of the times (e.g. payday loans, church appeals, beauty parlors and get-rich schemes). Materials ranged from afropics to bits of tin foil and ceramic figurines of black people. Think about the opening credits of *Peewee's Playhouse*, as though curated by George Clinton and Betye Saar.

So what's next for her? Well, she's fresh off



Lauren Halsey at Coney Art Walls 2015, photo by Martha Cooper



Micol Hebron  
"Commute" 2016

amazing times and I am so fascinated by the presidency of Donald Trump. It's not a matter of how qualified you are anymore. It's about your performance." *kristinawong.com*. —ALEX DISTEFANO

### LAUREN HALSEY

Lauren Halsey is kind of on fire right now. Brilliant, radiant, home-based fire. The smoke, akin to that found in her native South Central during its historic and painful Uprising in 1983 (before she was born), started straight out of Yale in 2014 with her MFA mixed media proj-

erally — between her beloved community, art, architecture, public space and assorted black cultures, and often with real art posted on telephone poles in the community. At the Hammer, she drew upon ancient Egyptian mythmaking and then flipped it many centuries forward, populating bas relief-like gypsum blocks with images of men in du-rags and graffiti scrawls. Here we also see her fascination with Afrofuturism and funk, as well as her drive to honor the trauma of loss within her community.

At MOCA, she created an immersive space of white caves that took viewers on a funky fan-

of winning the Frieze Art Award and showing at Frieze New York this past May. The show in Paris, *Too Blessed to Be Stressed*, will be on display through September 2. She invited kids to carve things into gypsum at *L.A. Times Festival of Books* earlier this year, for a future project. And already on the books is a major show at L.A.'s prestigious David Kordansky Gallery in 2020. One thing for sure, her fire will continue to rage on. [davidkordanskygallery.com/artist/lauren-halsey](http://davidkordanskygallery.com/artist/lauren-halsey). —WYATT CLOSS

### MICOL HEBRON

For cross-disciplinary artist Micol Hebron, there are no boundaries between life, work and art. This is not a question of balance, but of integration. A feminist activist, artist, teacher, and organizer based in L.A., Hebron's certainly makes objects, images and performance events. But for her it goes way beyond these conventional forms, to include social systems and institutional critique, from the internet to the exhibition space. For example, Hebron is writing from Ghana, where she's taking a class with artist April Bey centering on the country's textiles, art and music. Believe it or not, this is unrelated to Hebron's other project in Ghana, helping establish a school on artist Todd Gray's residency property. She's heading to check on their progress after the class ends.

"When people think of art, they think of painting, drawing, sculpture — aesthetic, material things," Hebron tells the *Weekly*. "My practice is



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equally dematerialized, and involves durational performance, social media, community conversations and even feminist summer camp!” She’s been developing a sort of feminist theory of everything (Feminism 4D), which involves living her philosophy in everything she does, and “doing everything in a feminist way. So, I consider all parts of my life — teaching, family, social, art, online — to be part of my art.” This is true of the global phenomenon of the art-world Gallery Tally gender accounting project she established in 2013, art space the Situation Room that she opened in her converted garage, the hosting of feminist field camps and video art festivals, and even her Instagram account.

Speaking of, Hebron is fresh from an ongoing skirmish with artist Spencer Tunick and the National Coalition Against Censorship, who brazenly appropriated her original male-nipple pasty project and then got super weird about it. In the context of their stated fight against the policing of social media, Tunick and the NCAC basically just took her project off the web and used it as their own. Disappointingly, they’ve worked hard to shut her out after she demanded due credit.

“In 2014 in response to the removal of topless images of myself and friends attending an art exhibition and breast cancer fundraiser, I was warned that I’d violated community guidelines prohibiting the exposure of female nipples.” Genuinely shocked at the blatantly sexist double standard of targeting female nipples specifically, her reaction was the sarcastic and humorous gesture of taking their implications literally and masking her female nipples with digital pasties of male ones. “This act of literalizing was intended to point out how irrational they were, and hopefully get people — and social media enforcers — to think about how their policies might actually be harming the community, rather than protecting it,” Hebron explains. It was the start of a five-year and very much ongoing battle, waged not only on her own behalf but that of other female identifying artists.

In June of this year, artist Spencer Tunick and the National Coalition Against Censorship created a campaign called #wethenipple, using the male nipple pasty in a performative protest at Facebook HQ in New York. Both Tunick and NCAC admitted to not having researched or credited Hebron initially, feeling that if it was “all over the internet,” it was okay. “While I certainly do hope that everyone takes part — and has fun — in fighting against sexist double standards,” says Hebron, “I found it shocking that Tunick and NCAC would claim my art as their own.” It’s not lost on her that in a way they proved many of the points she’s been working on for years.

For further proof, look no further than the still relevant message of the original art posters at Gallerytally.tumblr.com. After tallying and visualizing the gender breakdowns of nearly 600 galleries through contributions of over 5,000 artists since 2013, the statistics embedded in these lively and frequently hilarious images, still reveal that male artists are represented twice as often as females, with an average ratio

of nearly 70 percent male artists in the galleries’ programs.

*Keep up with Hebron when she’s not in posting jail at Facebook at Micol Hebron Artist Page, and Instagram @Unicornkiller1. —SHANA NYS DAMBROT*

## RODRIGO VALENZUELA

Don’t let the imposing sculptural installations and nested layers of in camera spaces and ar-



ayed objects fool you, Rodrigo Valenzuela is a photographer. While he often generates large-scale, labor-intensive scenes and motifs in the studio — tableaux constructed of mixed media structures of paper, plaster, metal and paint — all of this is done in the ultimate service of photographs. Except when such as at his last show at Culver City’s Klowden Mann Gallery, when he drills a 15-foot plaster screw through the gallery wall and displays it in the powdery avalanche of its own crumble of destruction, which sometimes just needs to happen.

While his work includes images like landscapes, architectural elements, production processes, and construction apparatuses and are thus not abstract, their subject matter is fairly esoteric. A student of philosophy as well as art, Valenzuela sees all his activities as elements in a larger investigation about the nature of reality, the possibility of truth, and the search for meaning. Valenzuela spoke to the *Weekly* by phone from Tampa, where he was installing at the museum — just one of the roughly 40 exhibitions he’s had or been part of in the last two years, including a video-based exhibition at the New Museum in New York which had closed just the week before.

Two years ago is also when he moved to L.A., from Portland, after graduating from nearby Evergreen State where he studied philosophy and became a photographer almost by accident. “I really learned English from television,” says Valenzuela. “So I’m very cognizant of how pop culture is embedded in language, creating

an ideological apparatus that becomes part of you. At Evergreen we were allowed to be sort of free-range,” he says; so for example he could choose to use video and photography as responses to the texts and topics that interested him.

Subsequent work uses analog “set-building” to question the upside down way in which we signify truth and reality. As he layers objects and images, several realities are layered and

a counterfactualism is created that subverts confirmation bias about the truthiness of images. “We think photographs are true but they are fleeting, chosen moments. Building things is true. Why do we think that pictures are more real than objects?” he wants to know.

In his next shows at Portland’s Upfor and at Klowden Mann, he dismantles tropes of L.A. modernism through an architecture of civil disobedience. “I’m from Chile, where labor unions are strong and artists are considered middle class and working class,” he says, explaining why he’s attracted to construction materials like chalk and rebar. “I’m more likely to shop at Home Depot than an art supply store!” But he is ultimately a photographer, and although he doesn’t walk around with a camera, it comes naturally to him to use film to slow down and describe the world. “There are valuable life lessons there,” he says. “Thinking and making are parallel activities.” [rodrigovalenzuela.com/](http://rodrigovalenzuela.com/); [klowdenmann.com/artist/rodrigo-valenzuela](http://klowdenmann.com/artist/rodrigo-valenzuela). —SHANA NYS DAMBROT

## TERRY CREWS

In the entertainment industry, Terry Crews has been an anomaly. Maybe you know him from his 130 episodes of *Brooklyn Nine-Nine*. Or as an action hero from *The Expendables*. Or as a host on *America’s Got Talent*. There’s a lot of multi-hyphenates in showbiz, but it’s unusual for one man to have so many. Terry Crews has evolved into a veritable brand — one that might be more recognizable now

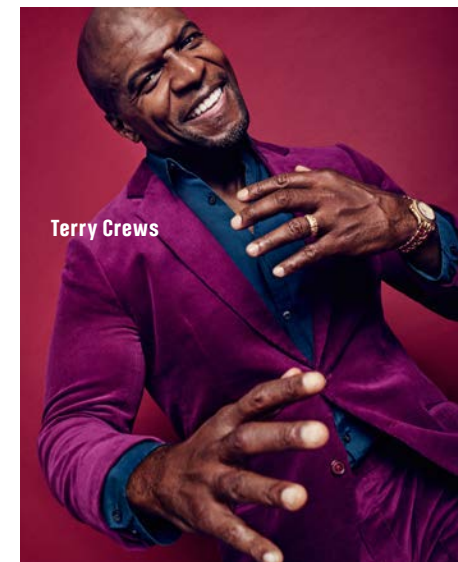
than Old Spice, the one that really put him on the map.

Long before Terry Crews became recognized as Terry Crews, he was a young artist honing his craft as an illustrator and painter. Hailing from a religious household, he wasn’t allowed to do much except hang out at home. No movies. No playing. Just solitude with nothing but his imagination. At some point, he learned to play the flute.

“I used to spend hours just on my own, drawing,” Crews explains to *L.A. Weekly*. “I would draw the movies that I wasn’t allowed to see. I learned to go into this creative space in my head. I’m left handed but right-brained, so art just took.”

He carried the craft into adulthood, where the only time he didn’t draw was in game season during his career as an NFL player (add it to the list of hyphens), because he was always nursing broken fingers. After he was cut from his team, he kept his family afloat by painting commissioned portraits of other players, which looked so realistic that people wouldn’t even compliment his craft — they thought they were looking at photos.

Since blowing up as an actor, Crews has only continued to invest in himself as an artist, upgrading the range and quality of his supplies and massively expanding his offerings as a creative. There’s his furniture line for Bernhardt Design. There’s the *Come Find Me* children’s book he illustrated (and



turned into an AR experience). There’s the cover he illustrated for *Ad Age*. There’s the Bob Ross-style Christmas painting special he did for NBC. Currently, he’s working on his first graphic novel.

There are full-time artists who don’t accomplish half of what Terry does as a creative, and he attributes his success to the discipline and regimentation he learned from sports training and time in the gym. Without a doubt, Terry Crews is a modern day Renaissance man (Google it), but mostly, he’s just Terry Crews. [twitter.com/terrycrews](https://twitter.com/terrycrews). —DUSTIN CLENDENEN



## ZACKARY DRUCKER

Artist Zackary Drucker says she's used "code-switching" as a trans woman navigating the complex contexts of social and cultural structures. Add to that, she appreciates the nuances of moving between and among the interconnected yet oppositional worlds of fine art and entertainment production in Los Angeles. An acclaimed visual artist whose solo and collaborative practice include photography, film-making, and performance, Drucker is also an award-winning film and television producer, and a committed advocate, activist and author.

Along an evolving continuum of fine art and pop media, Drucker used her own story as a foundation for challenging perceptions on gender, sexuality, and individual truth in our society. Increasingly, she's involved in telling other people's stories, too. "I spent those earlier years exploring my own narrative," Drucker tells the *Weekly*. But being hired as a producer on the groundbreaking television series *Transparent* put her in a real position to expand the canon, and shepherd trans representation to a broader audience.

Similar to what *Modern Family* did to advance marriage equality, Drucker agrees that, "Storytelling creates empathy in the real world. Often, something like a TV show is the only information people get about our community," she says. "Helping do that work is a privilege that comes with a lot of responsibility. I feel safe and comfortable to be visible, many do not. But these young people are giving me hope for the future."

In fact it was exactly her high profile as an artist that got her the *Transparent* producer call, having performed and exhibited around the world including at the Whitney Biennial in 2014 and Sundance Film Festival around that same time. As alienated as the realms of art and television might seem, Drucker feels that "artists in L.A. have always been influenced by Hollywood." Calling out icons like Paul McCarthy, Mike Kelley and Marnie Weber, she notes that while, "Maybe they rejected it, but they were still in dialog with

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it. In fine art there's nothing but freedom, I can take every creative liberty with myself. But in entertainment it isn't just about me. It's about investing and participating in projects that expand our notion of difference."

"Most of what I'm doing now I can't talk about yet! But you can say it's a docu-series

files," he says of the data that drove the images cast by 42 large-scale projectors onto the billowing panels of the concert hall. "Yes, we are giving a context and consciousness to architectural spaces, but I think we are somehow making a very sinestatic narrative, meaning we are trying to make the space have a sense

was getting emails from curators and the curious from all over Europe.

Since then, his schedule has been nonstop, including *Virtual Depictions: San Francisco*, a sculpture that moves based on data, in the lobby of a Mission District office building. To inaugurate ARTECHOUSE at Chelsea Market in New York this September, his *Machine Hallucination* will focus on the city's



Zackary Drucker and Amos Mac, *Distance is where the heart is, Home is where you hang your heart, #3* (2011), courtesy Luis De Jesus

that's like a true crime show with a major production company," she says. "I've been traveling and shooting. And there's a genre indie feature starting this fall. But photography will always be the anchor of my daily practice — of myself and my friends and the people around me. I just never want to be bored." [zackarydrucker.com](http://zackarydrucker.com); [luisdejesus.com/artist\\_dtl.php?id=66](http://luisdejesus.com/artist_dtl.php?id=66). —SHANA NYS DAMBROT

## REFIK ANADOL

Artist Refik Anadol used to wonder if buildings could dream. Now he knows the answer is yes. A dream is the subconscious regurgitation of sensations, memories, and images. Without intelligence, buildings lack the tools needed to regurgitate much of anything except commuters. So Anadol is giving them a kind of artificial intelligence, or an artificial consciousness. He did this with WDCH Dreams, celebrating the Walt Disney Concert Hall's 15th anniversary in September 2018, by conceiving an ever-changing projection-mapped light display based on audio and visual data stored within the hall's archives.

"It would take 17 years to listen to all the



Refik Anadol at Walt Disney Concert Hall "Dreams"

of smell, a sense of imagination, a capacity?"

As a graduate student at Bilgi University in his native Istanbul, Anadol created a piece called *Quadrature*, transforming a wing of the Santral Istanbul Museum of Contemporary Art into what he calls a living sculpture, for his thesis project. Projected images mimicking the building's facade responded in constant flux based on ambient audio in the neighborhood. Images of *Quadrature* went viral on social media and suddenly Anadol

architecture using A.I. to harness images and identify connections between them, creating a machine-based interpretation of the city's evolving face through the decades.

"Humans, machines and environments is a beautiful triangular concept and a relationship I find very inspiring," Anadol explains about his mind-boggling new form of art. "In physical and virtual worlds, that's where they can happen." [refikanadol.com](http://refikanadol.com); [artechouse.com](http://artechouse.com). —JORDAN RIEFF

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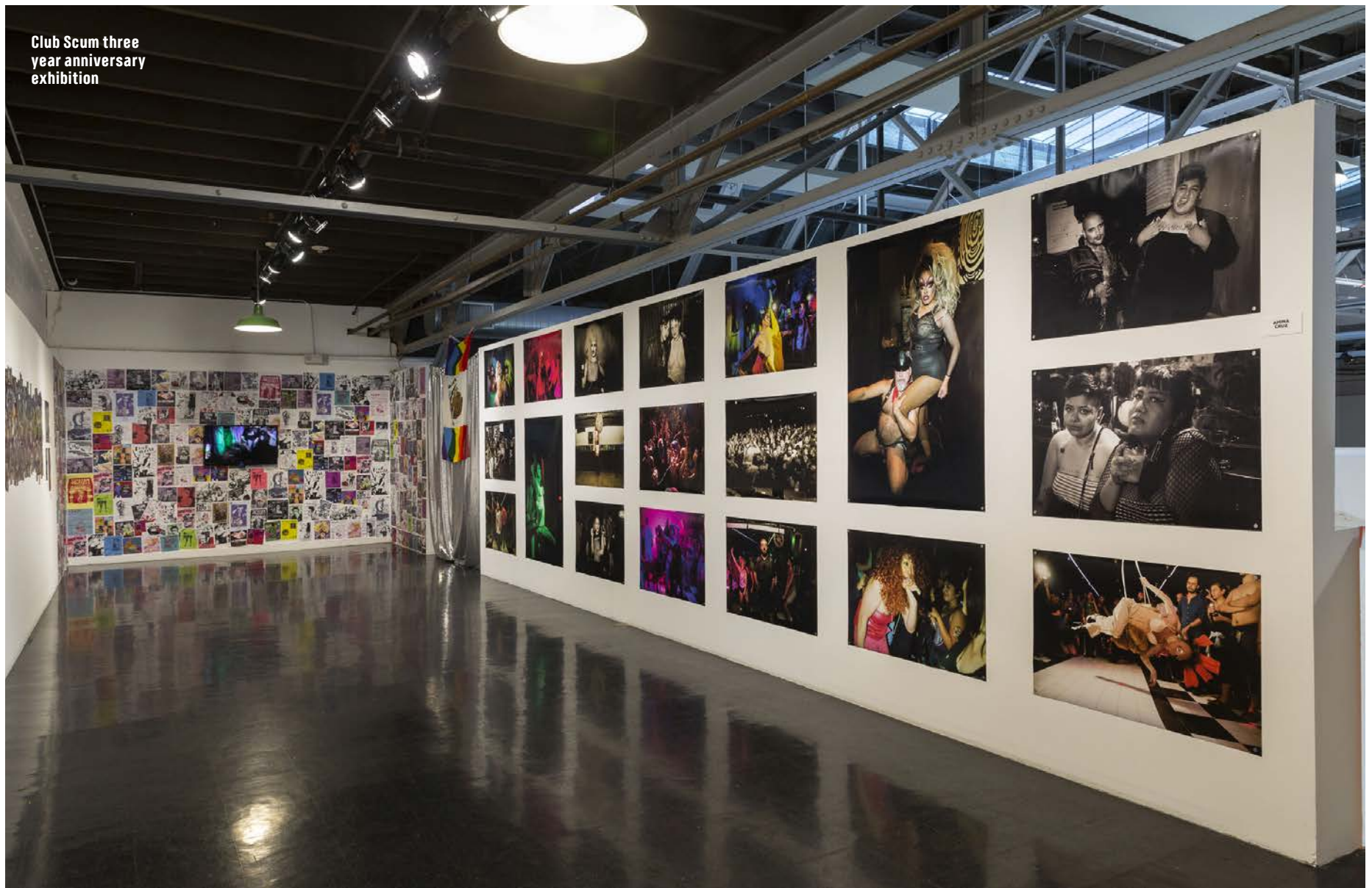
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Club Scum three year anniversary exhibition

## BEST OF L.A. ARTS

# FROM MILITARY INSTALLATION TO ARTS INSTITUTION

The Armory Center for the Arts prioritizes inclusion and diversity with its bounty of free offerings

BY TANJA M. LADEN

Located roughly two blocks north of Colorado Boulevard in Old Pasadena is the Armory Center for the Arts, an elegant yet unassuming structure built in the 1930s with the words “California National

Guard” inscribed above the entrance. That’s because the California National Guard Armory occupied the structure from the time it was built in the 1930s until it was decommissioned in the 1950s, at which point the world-champion Pasadena Badminton Club

took over. Eventually, the building fell into disrepair, the Pasadena Badminton Club left, and the site became the property of the city of Pasadena. In 1989, it became home to the Armory Center for the Arts, making the Armory’s past is almost as interesting as its future.

The Armory is an outgrowth of the education department of the former Pasadena Art Museum, which dated back to 1922 when it was the Pasadena Art Institute. In 1942, they merged with the brand-new Pasadena Museum of Art, moving to what is now the Pacific Asia Museum. In 1954, the institute changed its name to the Pasadena Art Museum, and started to focus on acquiring and presenting modern art. One of the museum’s many major achievements was exhibiting the country’s first retrospective of works by Marcel Duchamp in a 1963 exhibition curated by the legendary art world impresario Walter Hopps.

In 1969, PAM was absorbed by the Norton Simon, and the Pasadena Art Workshops started. In 1989, the workshops merged with Pasadena Gallery of Contemporary Art, and

what is now known as the Armory Center for the Arts was officially — and finally — born.

Today, the Armory’s mission is “to build on the power of art to transform lives and communities through creating, teaching, and presenting the arts.” To date, it’s participated in both Pacific Standard Time initiatives, hosted solo shows of works by Robert Rauschenberg, presented a public project by Yoko Ono, and organized a 2012 flight-based performance piece by artist Richard Jackson called “Accidents in Abstract Painting.”

Highlights of more recent exhibitions include Club SCUM: Three Year Anniversary Exhibition, the six-month Slanguage Residency at the Armory’s La Casita and Do you want the cosmetic version or the real deal? Los Angeles Poverty Department, 1985-2016.

The Armory is also heavily involved in public programming, keeps admission free and maintains a strong commitment to social justice through no-cost arts education. Armory teaching artists such as Edgar Arce-neaux, Alice Könitz, Olga Koumoundouros, Rodney McMillian and Mary Weatherford lead year-round studio art classes, and in



Katia Tirado,  
Parody Paradise, 2018,  
performance photo  
Part of Pacific  
Standard Time LA-LA  
Photo by Ian Byers-Gamber



Sonido Apokalitzin,  
Below the Underground  
Renegade Art & Action  
in 1990s Mexico, 2017,  
install+performance  
Pacific Standard Time LA-LA  
Photo Ian Byers-Gamber

2015, First Lady Michelle Obama awarded the Armory with the National Arts and Humanities Youth Program Award, which the Obama administration called “the highest honor for after school art programs in the nation.”

In keeping with its roots, the nonprofit organization continues to bring contemporary visual art and culture to the public. Plans for the upcoming season include Calafia: Manifesting the Terrestrial Paradise, organized by the Curatorial Team of the MexiCali Biennial and on view from October 5 through January 12, along with a yet-to-be-titled exhibition by the L.A.-based, Tijuana-raised artist, Tanya Aguiñiga.

The Armory is helmed by executive director Leslie A. Ito — an alumna of the Armory’s predecessor, the Pasadena Art Workshops, who came from a prestigious post as president and CEO of the Japanese American Cultural & Community Center, and before that served as director of grant programs at



Club SCUM three  
year anniversary  
exhibition



Club SCUM Three  
Year Anniversary  
Exhibition at the  
Armory (crowd  
surf)

the Los Angeles County Arts Commission. Irene Tsatsos has been the museum’s director of exhibition programs/chief curator since 2010, and was previously the executive

director of LACE from 1997-2005. She also worked at the Whitney Museum in New York, coordinating the 1997 Biennial.

Of course, the Armory isn’t the only cultur-

al institution in the Pasadena area — far from it. The region is home to the aforementioned Norton Simon Museum; the Huntington Library, Art Collections and Botanical Gardens; Pasadena Museum of History; USC Pacific Asia Museum; Pasadena City College Galleries; and ArtCenter College of Design. It also boasts renowned performing arts groups and independent organizations, including Fulcrum Arts, Side Street Projects, the Gamble House and Kidspace Children’s Museum.

“Per capita, we just might have more reputable art museums, cultural institutions and small-to-mid-sized nonprofit arts organizations than any other city in L.A. County,” the Armory’s director of communications, Jon Lapointe, told *L.A. Weekly*. “[W]e all collaborate, respect, and genuinely like each other. No competition. We are all on the same team.”

When asked about the Armory’s vision of the future, Leslie Ito tells *L.A. Weekly* that the organization’s goal is to be a “model arts

institution” that listens to the community and cultivates a genuine feeling of inclusivity. “We are developing a new framework for how we make decisions, one that is focused on bringing together people from all backgrounds to authentically collaborate, contribute and thrive,” she says.

“Many arts organizations across L.A. County are engaging in work toward diversity and inclusion,” Ito continues. “At the Armory, we are integrating these values into the organization’s core. [...] The Armory is on a journey to make this work part of our organizational DNA. We understand this is a process, and it will take time, courage, persistence and commitment. This is a journey we are ready for. This is the Armory’s future.”

*The Armory Center for the Arts, 145 N. Raymond Ave., Pasadena; (626) 792-5101, armoryarts.org.*



Naoki Urasawa's *This is Manga* exhibit at JAPAN HOUSE Los Angeles



eign Affairs, the L.A. location is actually one of three Japan Houses in the world, the other two being in London and Sao Paulo. But right off the bat, Japan House L.A. stood apart from its peers, reaching the kind of diverse audience that can only be found in our particular neck of Southern California.

“Where we’re located in Hollywood, people don’t really expect to see anything about Japan,” says Kaifu. “People walk by all the time, and we see them almost lured inside wondering what this space even is. Many of them are tourists who have come to see Hollywood entertainment. But once they are in our facilities, they are fascinated.”

With the exception of (perhaps) the Holly-

## BEST OF L.A. ARTS

# JAPAN HOUSE IS A FEAST FOR ALL THE SENSES

Just one of three in existence globally, the project immerses visitors in all manner of Japanese culture

BY DUSTIN CLENDENEN

In August 2018, a cultural outpost opened its doors in one of the most unlikely of places in Los Angeles — the giant, crawling-with-tourists mall at Hollywood Boulevard and Highland Avenue. Boasting an art gallery, a restaurant, a library, a screening room and a retail space, Japan House Los Angeles has made its mark immersing Angelenos (and the city’s visitors) in the eclectic best that Japanese culture has to offer.

Gallery exhibitions have spanned the gamut from a manga artist retrospective to a showcase

of the innovation made possible with Japanese industrial design prototyping techniques, while the event space has held flower arranging workshops and live dance performances. Inn Ann, the on-site restaurant, is open for regular service, but is also used to host tastings and hands-on culinary classes on subjects like sushi prep and noodle-making.

Japan House L.A. has made a point of integrating the whole body and all the senses into every experience. The art exhibits obviously stimulates the eyes, but many of them incorporate sound, touch and even smell. Special



Sou Fujimoto's *Futures of the Future* exhibit featured more than 100 models at JAPAN HOUSE Los Angeles

events tend to compliment the current exhibitions in the gallery — like the comic character design workshop in conjunction with *This is MANGA: The Art of NAOKI URASAWA*, and a Piperoid paper building workshop to compliment the Prototyping in Tokyo exhibition. The hit *Movie & Bites* series exposes attendees to the sights and sounds of Japanese cinema, and then the culinary team from Japan House will come out and recreate some of the dishes just seen on screen.

“The concept of Japan House is that it’s not just an art gallery or museum,” Yuko Kaifu, president of Japan House L.A., tells *L.A. Weekly*. “What is unique about what we’re doing here is that you can experience Japan with all five senses.”

A project by the Japanese Ministry of For-

wood Bowl, most Angelenos with any fine art and cultural inclinations tend to steer clear of the Hollywood and Highland intersection, but over the past year, that’s started to change. “In London and Sao Paulo, Japan Houses are located where people love art and culture,” Kaifu explains. “There are people who never come to Hollywood, but now because of our program they are starting to come back.”

With so much focus on exhibitions that engage the five senses over the past year, BAKERU may be engaging a sixth sense — the spirit — by inviting attendees to participate directly in Japanese folk traditions. The exhibit will be on view until October 6.

*Japan House Los Angeles, 6801 Hollywood Blvd., Hollywood; japanhouse.jp/losangeles.*

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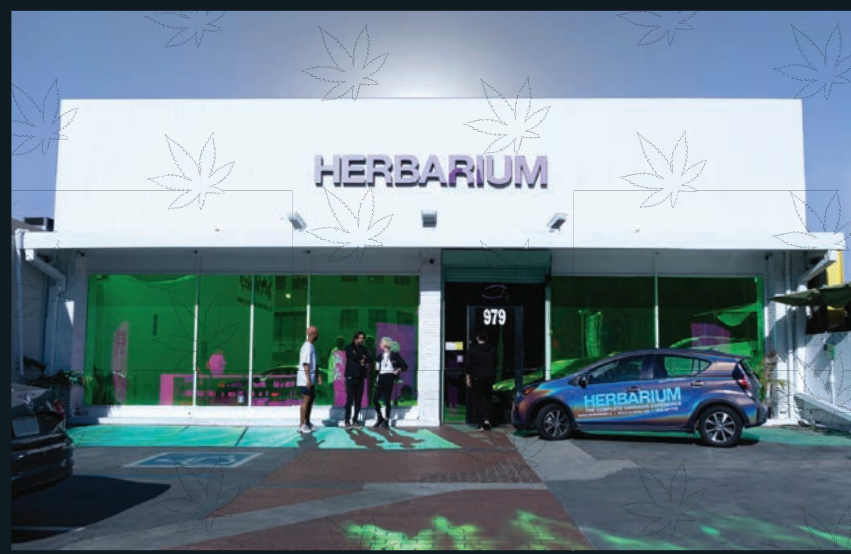



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## BEST OF L.A. ARTS

# THE GALLERIES OF THE HOLLYWOOD MEDIA DISTRICT

From modern works to art best seen in the dark, the 11 galleries to visit in Hollywood

The Hollywood Media District has quietly become a densely packed gallery district, with at least 11 of the city's most exciting contemporary art venues in a neighborhood bounded roughly by Highland, La Brea, Santa Monica and Melrose. Most of their current shows close this weekend or next, returning with big September season offerings.



## REGEN PROJECTS

Regen Projects was established in 1989 by Stuart Regen and Shaun Caley at 619 N. Almont Drive in West Hollywood. In 1993, the gallery relocated to 629 N. Almont and was further expanded to 633 N. Almont. In 2007, Regen Projects opened a second space around the corner at 9016 Santa Monica Blvd. Their permanent home was designed by Michael

Maltzan, at 6750 Santa Monica Blvd., where they've been since September 2012, staging expansive ambitious exhibitions with a blue chip roster of contemporary artists from Anish Kapoor and Marilyn Minter to Tavares Strachan, Doug Aitken and Elliott Hundley. Theaster Gates will have a solo exhibition opening on September 14.

6750 Santa Monica Blvd.; Tue.-Sat., 10 a.m.-

6 p.m.; (310) 276-5424; regenprojects.com. —ELLEN JOO

## STEVE TURNER, LOS ANGELES

Steve Turner Contemporary launched in 2007 on Wilshire Boulevard across the street from the Los Angeles County Museum of Art. In January of 2015, the gallery was renamed Steve Turner, Los Angeles when they relocated to Hollywood.

With its three gallery rooms, the gallery presents up to 27 exhibitions annually, most of which are solo exhibitions. "Gallery programming in Los Angeles is international in scope," Turner tells the *Weekly*. "We present and represent emerging and mid-career artists from around the world, most of whom do not live in Los Angeles — for example, the U.K. or Latin America. Artists frequently have their first American solo exhibition or their first Los Angeles solo exhibition with us." They complement this "out of town" focus with some favorite Los Angeles-based artists, and participate in numerous international art fairs outside the United States, among them, Buenos Aires, Bogota, Mexico City, Rio de Janeiro,



6 p.m.; (323) 460-6830; steveturner.la. —ELLEN JOO

## LAXART

LAXART was founded in 2005 in Culver City, then relocated in 2014 to the renovated historic recording studio on Santa Monica Boulevard in Hollywood. "LAXART has long featured emerging and underrepresented, Los Angeles-based artists," director Catherine Taft tells the *Weekly*. "But just as the city has evolved, so too has our mission; more and more, we are presenting established and mid-career artists and other historical figures in museum-scale exhibitions and programs. Our focus has expanded nationally and internationally while we continue to support the local talent that keeps L.A. so exciting."

LAXART present a two-person show from Phil Peters and Karen Reimer opening on September 22.

7000 Santa Monica Blvd.; Tue.-Sat., 11 a.m.-6 p.m.; (323) 871-4140; laxart.org. —ELLEN JOO

## JEFFREY DEITCH

This September marks the one-year return of Jeffrey Deitch to the Los Angeles art world after being away once he left his tumultuous tenure as director of MOCA in 2013. That brief absence doesn't seem to have dialed down his provocative, disruptive ways, and that's a good thing. The space on Orange Drive has been poppin' since the initial Ai Weiwei show last fall and the current group show curated by artist Nina Chanel Abney, "Punch," which is open only through August 17 has been no exception.

As the gallery's cheeky retro video game-ish website will inform you, the feminist and sometimes minimalist work of Judy Chicago will be on display beginning September 7, followed by a yet-to-be-named "group exhibition of contemporary Japanese Pop artists," per gallery staff.

925 N. Orange Drive; Tue.-Sat., 11 a.m.-6 p.m.; (323) 925-3000, deitch.com/los-angeles.

—WYATT CLOSS

Lima, Brussels, Berlin, Munich, Dusseldorf, Copenhagen, London, Paris, Torino, Milan, Madrid, Barcelona and Vienna.

On September 7, the gallery presents three solo exhibitions from artists Francisco Rodriguez (Santiago-born, London-based), Rebecca Shippee (New Haven), and Jon Key (New York).

6830 Santa Monica Blvd.; Tue.-Sat., 11 a.m.-





Jeffrey Deitch  
Ai Weiwei Exhibition  
installation

PHOTO BY SHANA NYS DAMBROT

## KOHN GALLERY

In 1985, Michael Kohn opened up the doors to Kohn Gallery in New York City in 1985, moving to Santa Monica and later relocating to West Hollywood near Beverly and Crescent Heights. In 2014, the Kohn Gallery purchased their new location on Highland Avenue, and created a gorgeous lofty space a small museum might envy.

“We focus on anything between artists working in California in the ’60s and ’70s all the way through today, including contemporary artists working throughout the world,” the gallery’s Joshua Friedman tells the *Weekly*. “Our program strives to look at a broad range of artists using multimedia to establish connections between generations.” Landmark shows have included recent offerings from Tony Berlant, Jonathan Lyndon Chase, Jess, and Gonzalo Lebrija.

The gallery will be presenting Los Angeles-based Enrique Martinez Celaya’s new body of work “The Tears of Things,” opening on September 13.

1227 N. Highland Ave.; Tue.-Fri., 10 a.m.-6 p.m., Sat., 11 a.m.-6 p.m.; (323) 461-3311, [kohngallery.com](http://kohngallery.com). —ELLEN JOO

## TANYA BONAKDAR GALLERY

Tanya Bonakdar Gallery first opened at 130 Prince St. in New York City’s storied arts neighborhood of SoHo in 1994, later relocating to 521 W. 21st St. in the expansive newer gallery district of Chelsea in 1998. Finally giving in to the allure of the West Coast in 2018, the gallery opened its second location, in Hollywood, with winning installations of work by L.A.’s Charles Long followed by Iceland’s Olafur Eliasson.

The gallery is committed to presenting work across all media, in “a rigorous program of ambitious exhibitions by an international stable of artists. With our two spaces in New York and Los Angeles, we offer a diverse platform

committed to presenting work across all media and beyond the walls of the gallery,” they note — as well as frequently sharing versions of exhibitions on both coasts.

For the next exhibition in their Los Angeles location, Brazilian artist Ernesto Neto will have his solo exhibition of his new works, “Children of the Earth,” from September 14.

1010 N. Highland Ave.; Tue.-Sat., 10 a.m.-6 p.m.; (323) 380-7172, [tanyabonakdargallery.com](http://tanyabonakdargallery.com). —ELLEN JOO

## DIANE ROSENSTEIN

Diane Rosenstein was founded in 2012 in the Hollywood Media District and has been a beacon and an anchor for the growing scene there ever since. As one of the early pioneers in the neighborhood, Rosenstein has pursued a dynamic and eclectic program that has included feminist icon Eleanor Antin, street art phenom KATSU, underappreciated modernist and Afrofuturist Joe Ray, contemporary Light and Space sculptor Gisela Colon, and beloved influential Los Angeles-based painter and professor Roland Reiss. Julian Stanczak’s “The Eighties” opens on September 7.

831 N. Highland Ave.; Tue.-Sat., 10 a.m.-6 p.m.; (323) 462-2790, [dianeroseinstein.com](http://dianeroseinstein.com). —SHANA NYS DAMBROT

## VARIOUS SMALL FIRES (VSF)

In 2012, Esther Kim Varet opened up Various Small Fires, with its first location in Venice Beach’s Abbot Kinney and a name inspired by a work of art by Ed Ruscha. Johnston Marklee Architects designed their subsequent permanent Hollywood location in 2014, where they have presented exhibitions from interdisciplinary artists like Lisa Anne Auerbach and painter Judith Linhares. In April 2019, the gallery’s second location was opened in the Hannam-dong neighborhood of Seoul, South Korea.

While the majority of represented artists

in the program are women, James Herman currently has a solo show entitled *Yardwork* from August 10 to August 31; and on September 7, Various Small Fires will present Robin F. Williams’s solo exhibition, “With Pleasure,” in which the artist presents her newest series of optically charged, intellectual and cheeky surrealist portrait scenes.

812 N. Highland Ave.; Tue.-Sat., 10 a.m.-6 p.m.; (310) 426-8040, [vsf.la](http://vsf.la). —ELLEN JOO

## NONAKA-HILL

Situated in a nondescript strip mall, right next to a 24-hour Yum Yum Donuts, the new Nonaka-Hill gallery’s storefront is still dominated by the big Best Cleaners sign that belonged to the space’s previous tenant. Launched last year, Nonaka-Hill primarily shows contemporary Japanese art. Through the end of August, the gallery’s unusual opening hours of 7 to 11 p.m. allow visitors to view the light-based installations of Takuro Tamayama and Tiger Tateishi while it’s optimally dark outside.

In September and early October, Nonaka-Hill will showcase the work of 20th-century conceptual artist Yutaka Matsuzawa, along with photographs by his close friend and collaborator Hanaga Mitsutoshi. Then, on October 12, the gallery will present works from the archive of Butoh dancer Tatsumi Hijikata, on loan from Keio University in Tokyo.

720 N. Highland Ave., Hollywood; temporary hours: Tue.-Sat., 7-11 p.m.; (323) 450-9409; [nonaka-hill.com](http://nonaka-hill.com). —LYLE ZIMSKIND

work in a variety of styles and mediums — Trenton Doyle Hancock, Amir H. Fallah, Fay Ray, Reuven Israel, Alison O’Daniel — but who all share the same desire to share their own experience with the audience.

The gallery later relocated to its current, brightly renovated historic Hollywood location in February 2017, where its program continues to expand. On September 7, will present her solo exhibition of esoteric, ritualized portrait tableaux, “For I am With You Until The End of Time.”

616 N. La Brea Ave.; Tue.-Sat., 10 a.m.-6 p.m.; (310) 281-0961, [shulamitnazarian.com](http://shulamitnazarian.com). —SHANA NYS DAMBROT

## KP PROJECTS

KP Projects, originally named Merry Karnowsky Gallery, was established by Merry Karnowsky in 1997, and for more than 20 years was located at the historic gallery building of 170 S. La Brea — where Launch LA, the other half of KP Projects — still has its home. But when the lease came up late last year, Karnowsky left the Miracle Mile and moved into lofty new digs further up La Brea close to Melrose, and fittingly inaugurated her new Hollywood home with a blockbuster show of Vivian Maier photographs.

They subsequently showed gallery favorites like Greg “Craola” Simkins and Todd Carpenter, as well as a group show of OG women street artists, and their current (through August 24) exhibition of historic prints by editorial photography legend Henri Dauman — only his second U.S. exhibition despite his



PHOTO BY ELLEN JOO

## SHULAMIT NAZARIAN

Shulamit Nazarian was established in Venice Beach in 2012, in a uniquely reconceived multi-story modern townhouse with an even more unique point of view on their exhibitions program. Growing from a passion for identity-based narrative and eclectic, high-concept storytelling, the gallery represents artists who

titanic stature in the world of editorial photojournalism.

In September, they will present a group exhibition titled *Chroma* with artists associated with KP Projects, as well as emerging talent.

633 N. La Brea Ave.; Tue.-Sat., noon-6 p.m.; (323) 933-4408, [kpprojects.net](http://kpprojects.net). —SHANA NYS DAMBROT



Moira Hahn  
*Hell Scroll II Drought 2015*  
watercolor on paper

## BEST OF L.A. ARTS

# LOWBROW AT LACMA

The recent acquisitions honor the legacy of Greg Escalante while also breaking barriers for a genre that's often ignored by established institutions

BY SHANA NYS DAMBROT

**B**eloved gallerist, publisher, collector, patron, friend and surfer Greg Escalante died tragically almost exactly two years ago, and there are hundreds of thousands of people all over the world who miss him still. On a clear Saturday at the end of June of this year, 2,000 of those people showed up at LACMA for a special two-day viewing of selections from a unique, heartfelt and overdue new permanent collection project — fine works of the lowbrow and pop surrealist art that Escalante loved so much, acquired in his memory.

The project is shepherded by LACMA curator and Escalante's beloved partner in life Britt Salvesen, who recalls that shortly after Escalante's death, a friend suggested that acquiring art for LACMA in his honor could be

the perfect way to acknowledge his legacy. The Greg Escalante Memorial Collection is now comprised of works that came to LACMA in a couple of ways. As Salvesen anticipated, some works came as donations from artists and collectors in memory of their friend, while others have been purchased with funds donated for that purpose.

"I proposed the plan and a short list of artists to LACMA's director, development department, and fellow curators in the modern and contemporary departments," Salvesen tells the *Weekly*. "All were in favor and they gave me leeway to approach potential funders and select specific artworks. All potential acquisitions then went through our normal review process: first I presented them to the director, then to the Board of Trustees, and with those approvals, the



Laurie Lipton  
*The Party!*  
1984  
Graphite on paper

acquisitions were made."

The first contributions of funds came as early as November 2017 and Salvesen has built up the budget and potential for donations gradually from there. She then did some groundwork and had preliminary discussions with collectors and artists. "I got a lot of support and advice from those involved with Gregorio Escalante Gallery (Heidi Johnson and Wendy Sherman especially), and from the Escalante family,"

Salvesen notes. "And the artists have all been extremely supportive and generous as well. I expect the collection to continue to grow now that these selected acquisitions have been put on display."

Thus far, works by about a dozen artists are included in this capsule collection, most of them not previously represented at LACMA. "The Fear of Green" by lowbrow kingpin and lifelong Escalante brother in arms Robert Williams, comes to LACMA as a gift

Robert Williams  
*The Fear of Green*  
 2001  
 oil on canvas  
 gift of Ed and Danna Ruscha



Mark Ryden  
*Wood Lincoln*  
 2012  
 14-color screenprint on wood,  
 custom frame



of Ed and Danna Ruscha. A brilliant work ironically depicting the MOCA facade by F. Scott Hess, once rejected by that institution is represented in etching form (a gift of Alice and Neil Ovsey) and in finished oil painting (gift of Clara and Jason Stevens). Work by Laurie Lipton, Shag, C. R. Stecyk III, Shepard Fairey, Jeff Gillette, Moira Hahn, Mark Ryden, Marion Peck, Sandow Birk, Gomez Bueno, and Jason Salavon will doubtless soon be joined by more.

While all of this is deeply heartwarming from the point of view of the community Escalante nurtured, from a more detached art historical perspective, the representation

of these artists in the permanent collection of their own hometown county museum is a cultural imperative, and had been at something of a lack until this initiative took hold — a situation which also speaks to Salvesen in her dual role as friend and institutional professional.

“When presenting the works for approval, I made the case that LACMA, as an encyclopedic museum with a particular focus on art made in and about Southern California, should have some representation of this art in the collection,” says Salvesen. “Yes, it can be critical of the artworld and of the museum itself, but this type of critique is part of the

avant-garde impulse generally and is important for us to acknowledge. It is also the case that many of these artists have been positively inspired by LACMA and our encyclopedic collections throughout their lives. So in a way, it has been a dialogue all along, which the museum is now joining more explicitly,” she says. “Social media has generated a strong community around this art, but there is a still a magic to seeing real objects. That’s what a museum can make possible.”

LACMA, 5905 Wilshire Blvd., Mid-Wilshire;  
[unframed.lacma.org/2019/06/26/study-center-pop-celebrating-greg-escalante](http://unframed.lacma.org/2019/06/26/study-center-pop-celebrating-greg-escalante).



*The Unknown (Explored, Explained, Exploded)*  
by Damien Hirst

## Palms Casino Resort showcases an extensive art program in the heart of Las Vegas

Their collection of street, modern and blue-chip art is apparent in every detail of the newly remodeled hotel.

SPONSORED CONTENT BY PALMS CASINO RESORT • PHOTOS COURTESY OF PALMS CASINO RESORT

Palms Casino Resort is nearly completed with a \$690 million hotel and casino transformation. The crown jewel of this renovation is the property-wide art program that includes original pieces by globally renowned artists **Damien Hirst, Jean-Michel Basquiat and Andy Warhol**. “Guests are brought on a visual journey from the minute they walk in the door and will find special touches at every corner, from our gaming felts down to the mini-bar,” said Jon Gray, general manager of Palms. “We have curated a collection that is bold, relevant to today’s traveler and most of all a truly interactive experience.”

In addition to the original works, there are several pieces on loan from the personal art collections of Frank and Lorenzo Fertitta and newly commissioned creations by leading contemporary artists such as **Adam Parker Smith, Jason REVOK, Eric Haze, Scott Hove, Felipe Pantone, James Jean and Timothy Curtis**. Other artists whose work is prominently displayed include **Dustin Yellin, Takashi Murakami** and **KAWS**.

The wide range of street, modern and blue-chip art is apparent in every detail of the newly remodeled hotel.

Here is some of the incredible art you can expect to see on property:

### **UNKNOWN (EXPLORED, EXPLAINED, EXPLODED) BY DAMIEN HIRST**

In the middle of the dramatic center bar Unknown is Damien Hirst’s iconic *The Unknown (Explored, Explained, Exploded)* from 1999. On the walls surrounding Hirst’s shark sculpture are 16 new spot paintings from Hirst’s ‘Pharmaceutical’ series, which have all been created specifically for the bar. Guests

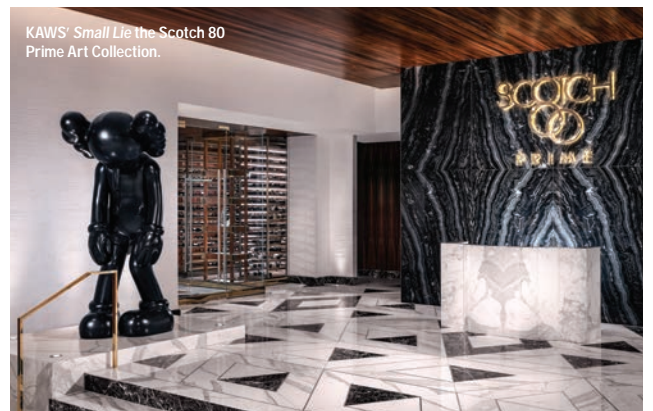
can sip expertly crafted cocktails surrounded by works by the artist, who has also designed the unknown bar’s logo, napkins, and cocktail stir sticks.

Hirst’s *The Unknown (Explored, Explained, Exploded)* is an important work from the artist’s Natural History series. The work consists of a 13-foot-long tiger shark divided into three parts, each of the three sections suspended in a formaldehyde solution within a steel tank measuring over two meters in height.

### **SCOTCH 80 PRIME ART COLLECTION**

Alongside certified Japanese Kobe Beef, flaming seafood towers and one of the city’s most impressive Scotch collections, the restaurant’s beautiful food and beverage offerings come with an equally bold gallery’s worth of blue chip and contemporary art. Incredible installations, famous masterpieces and unexpected displays of creativity from some of the world’s best artists including **Jean-Michel Basquiat, Andy Warhol, Damien Hirst, KAWS, CRASH, Jason REVOK, Jenny Boot, Robert Munday, Kathryn Macnaughton**, and an original piece by **Scott Hove** are seen throughout Scotch 80 Prime.

As guests arrive, they are welcomed by **KAWS’** eight-foot *Small Lie* statue and Damien Hirst’s *Grecian Nude* which provides a transformative entrance into the steakhouse. Ladies heading to the restaurant’s restrooms will be pleasantly surprised as they step into **Scott Hove’s** newly-commissioned, immersive *Cakeland* installation. **Andy Warhol’s** *Repent and Sin No More* is joined by Damien Hirst’s famed spin and spot paintings, both in rarely seen black and white. The spontaneous nature of the Spin works is a contrast to his formulaic series of spot paintings – but both explore the idea of an imaginary mechanical painter.



**KAWS' Small Lie the Scotch 80**  
Prime Art Collection.



**Speaks for Itself triptych & Sugar Ray**  
by Jean-Michel Basquiat.

Also showcased is Hirst’s *The Believer*, part of the artist’s Kaleidoscope series of paintings that are made by placing thousands of different colored butterfly wings in intricate geometric patterns into household paint.

For those wishing for the ultimate private dining experience, the restaurant’s private dining room features three original works, including triptych *Speaks for Itself & Sugar Ray* from famed artist **Jean-Michel Basquiat**. Each of the artist’s eclectic pieces bring free-spirit style to the fine dining experience.



PALMS  
by Adam Parker

### PALMS BY ADAM PARKER SMITH IN PORTE CHERE

Palms commissioned Brooklyn-based artist, **Adam Parker Smith** to create a PALMS sculpture in his signature steel Mylar balloon-like style. As soon as guests arrive to the hotel's porte cochere, they are greeted with the artist's energetic installation, comprised of colorful objects that spell out 'PALMS' over a lush, living greenery wall.

### WISH YOU WERE HERE FRONT DESK BY OLIVIA STEELE AND KEEGAN GIBBS

The perfect greeting and an invitation to create an instant e-postcard, the *Wish You Were Here* front desk installation combines a larger-than-life photo mural and hot pink neon text to create a multi-dimensional and whimsical backdrop for guests' arrival experience. The work is a collaboration between photographer **Keegan Gibbs'** iconic skyscape cloud imagery and light artist **Olivia Steele's** signature neon messages.

### UNRIVALED VIEWS AND ICONIC ARTWORK FROM DUSTIN YELLIN AND RICHARD PRINCE AT APEX ROOFTOP BAR & LOUNGE

Located on the top of the Ivory Tower, APEX Rooftop Bar & Lounge not only boasts what has been deemed as "the best view of the Las Vegas Strip," meticulously crafted cocktails and lively music, but also houses artwork from **Dustin Yellin** and **Richard Prince**. Guests can enjoy their evening in the sky surrounded by four of Dustin Yellin's *Psychogeographies*. Each weighing nearly 3,000 pounds, these humanoid sculptures are comprised of collages cut from magazines and books, laid down on glass and fused together with resin to create 3D paintings. Also in the boutique lounge, is Richard Prince's *Untitled (Vegas After Dark)*, which captures the allure and stimulating energy of the town that glistens below.



Psychogeographies  
by Dustin Yellin



Wish You Were Here Front Desk  
by Olivia Steele & Keegan Gibbs

### HIGH LIMIT GAMING LOUNGE OFFERS CRAFT COCKTAILS WITH A SIDE OF ART BY RICHARD PRINCE AND OLIVIA STEELE

Palms' new High Limit Gaming Lounge offers guests the opportunity for guests to gamble in style. Contemporary light artist, **Olivia Steele's** newly commissioned *All I Ever Wanted Was Everything* shines within the room as a nod to the excess of Las Vegas. Steele's work is joined by two of **Richard Prince's** nurse paintings, *Nurse in Las Vegas* and *Las Vegas Nurse*. These mysterious ladies match the tone of the lounge.

The luxurious new High Limit Gaming Lounge provides an intimate experience for discerning gamers while encircling them in iconic art including **Andy Warhol's** Dollar Sign paintings and **Damien Hirst's** Sun Disc sculpture from his 'Treasures from the Wreck of the Unbelievable' project.



Alimental Thread  
by James Jean

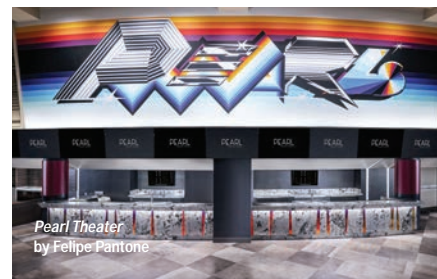
### SEND NOODLES' ALIMENTAL THREAD BY JAMES JEAN

Drawing guests into the intimate Send NOODLES restaurant at Palms are two newly commissioned immersive art murals by famed Taiwanese-American artist **James Jean**. The murals titled *Alimental Thread* were created using acrylic paint and acrylic gouache (an opaque acrylic matte finish paint) and took the artist over 60 hours to complete. The artist's signature style, free flowing shapes and exaggerated elements can be seen throughout.

### PEARL THEATER BY FELIPE PANTONE

Argentinian-Spanish artist, **Felipe Pantone** brings his style of cutting

edge street art to the Pearl Theater foyer. His work depicting the word "Pearl" brings rhythm and dynamism to a room that will greet the lively spirits of those coming together to appreciate their favorite music artists. Influenced by the '80s and '90s, his style livens up the space above the main bar with its bright colored and geometric font. Pantone's art is a welcome addition to the Pearl remodel that features some of the world's hottest acts including Lady Antebellum and Billy Idol.



Pearl Theater  
by Felipe Pantone

### FANTASY TOWER, CASINO FLOOR AND HIGH LIMIT LOUNGE FEATURING TAKASHI MURAKAMI, DAMIEN HIRST AND TIMOTHY CURTIS

**Timothy Curtis'** commissioned *I Wear my Money on my Face* painting greets those looking to cash out their chips at the Cashier's Cage. This almost twenty-foot painting is a composition of faces made out of worldwide currency symbols.

**Hirst's** artwork continues to feature on the casino floor and at new venues at Palms, including the colorful abstract *Beautiful Artemis Thor Neptune Odin Delusional Sapphic Inspirational Hypnosis Painting* that spans the Fantasy Tower hallway before guests enter the elevators to the tower's new renovated rooms. The hallways of the tower are further decorated with **Takashi Murakami's** boldly graphic and colorful *Open Your Hands* acrylic painting which displays the artist's signature joyful anime-like flowers.



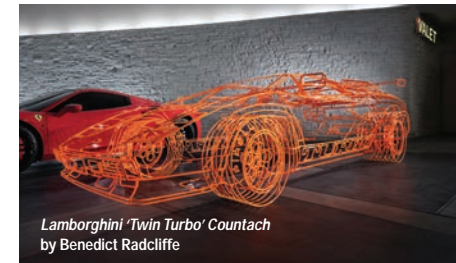
Dollar Sign by Andy Warhol



All I Ever Wanted Was Everything  
by Olivia Steele

### LAMBORGHINI 'TWIN TURBO' COUNTACH BY BENEDICT RADCLIFFE AT THE VALET

Radcliffe is known for creating almost anything out of wire frames. He most recently sculpted the Lamborghini 'Twin Turbo' Countach that is parked in the Palms' valet. This sculpture took the British artist five months to create and has been powder coated fluorescent orange, which is one of Radcliffe's favorite colors. Radcliffe made his first full size wireframe car in 2005, which was exhibited in a parking space rather than in an art gallery, and has since made numerous wireframe sculptures including Range Rovers, a Jaguar E Type, Ferrari F40 and a Lancia Delta.



Lamborghini 'Twin Turbo' Countach  
by Benedict Radcliffe

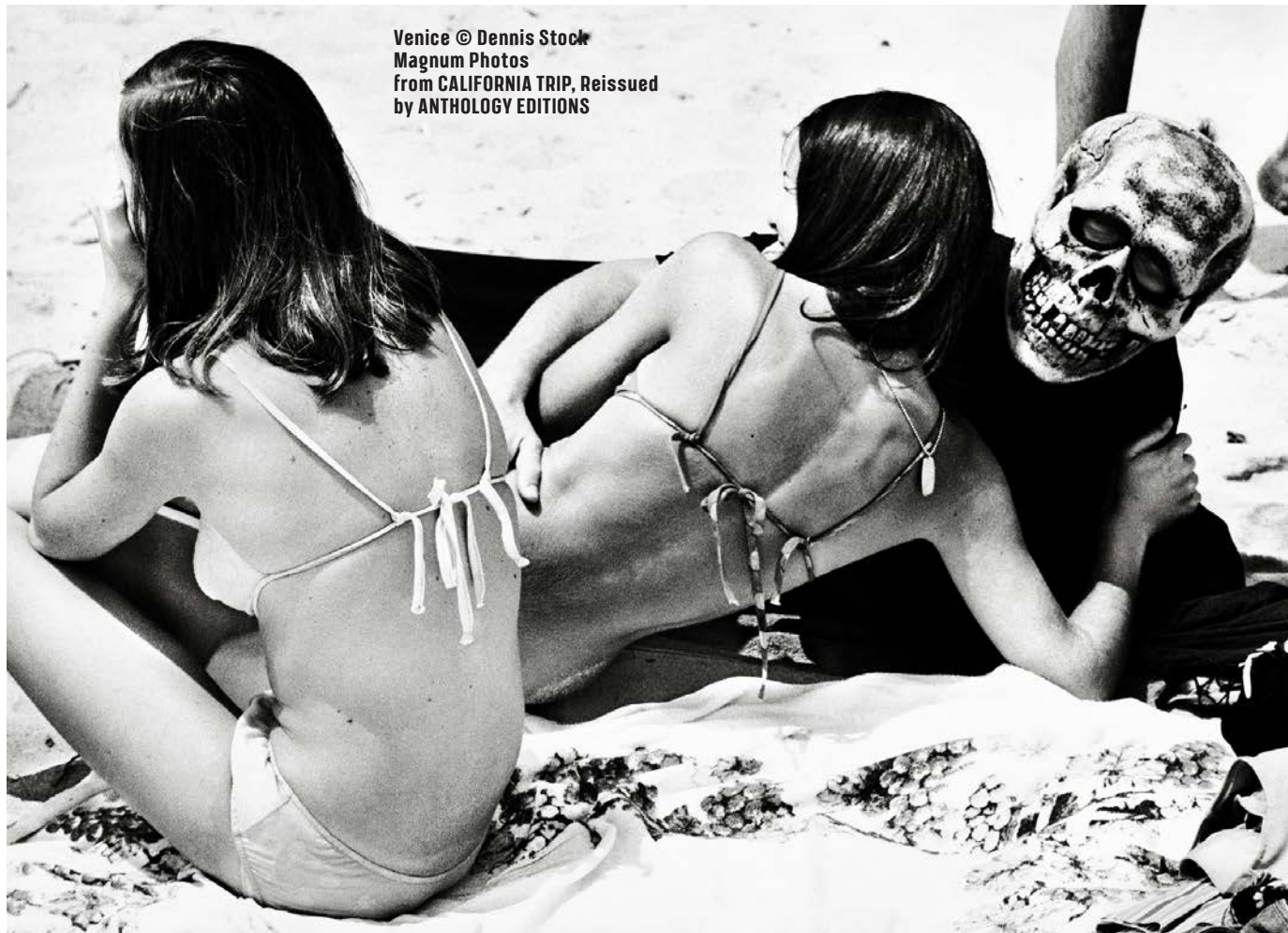
### TIL DEATH DO US PART BY JOSHUA VIDES

First generation Guatemalan-American graphic designer and visual artist **Joshua Vides**, best known for his collaborations with everyone from Lebron James to Takashi Murakami, **debuted** one of his signature black and white installations at Palms Casino Resort tucked away inside the Pearl Concert Theater.

Recreating Las Vegas' most iconic venue, A Little White Wedding Chapel, Vides' newest installation, titled "Til Death Do Us Part," is an 800 sq. ft black and white wedding chapel made perfect for an instagram-worthy wedding or vow renewal.



Til Death Do Us Part  
by Joshua Vides



Venice © Dennis Stock  
Magnum Photos  
from CALIFORNIA TRIP, Reissued  
by ANTHOLOGY EDITIONS

## BEST OF L.A. ARTS

# THE BEST ART BOOKS OF 2019

From a reissue of civil rights and literary icon James Baldwin to documenting the Golden State through the decades

**O**ur summer books roundup ranges from hefty tomes reimagining serious topics to artisanal reissues and digital publications celebrating the extra whimsical, with both historical and brand new works spanning photojournalism and the graphic novel, from the cheeky and utopian to the positively catty.

### SOUL, R&B, FUNK. PHOTOGRAPHS 1972-1982 (BRUCE TALAMON, TASCHEN)

Bruce Talamon's inspired images of R&B royalty, taken during a visually spectacular era in black music history, finally get the Taschen treatment in *Soul, R&B, Funk. Photographs 1972-1982*. Companion text whispers backstories and context for the L.A. photographer's coming of

age, but luxurious prints do the talking. Talamon made glorious use of unfettered access, finding his groove and learning early, while taking his first concert photo — of Miles Davis — to “stay out of the way and don't mess up the vibe.”

Talamon witnessed pivotal moments bridging soul and funk, and the birth of sounds still reverberating through pop music. L.A. is the most frequent backdrop — from the Coliseum and the Forum to long-lost Crenshaw hotspots, rehearsal and fitting studios — even Marvin

Gay's mom's house. Irresistible Al Green, dripping in powder blue, dropping roses for the ladies; moody silhouettes, as evocative as a full spread of *Soul Train* dancers strutting toward the camera. Queens get their due: Diana Ross a sequined deity of bygone elegance; raw, radiant Chaka Khan; Patti LaBelle's wings and life on the road.

Amid perfect compositions of P-Funk and stage shots that vibrate off the page, it's the quieter moments that may stir, like the sweetness in Sly Stone's eyes, or a pensive James Brown at the keys. All of it will make you nostalgic for the ease, honesty and glamour of the '70s, even if you never lived them.

Talamon doesn't forget those who helped him break barriers, especially mentor Howard Bingham, with whom he shared a 44-year friendship. You can glimpse it, looking-glass style, in the juxtaposition of two images: Both center Isaac Hayes, feeling himself in a full-length gold chain robe. The first is Talamon's shot; in the second, taken by Bingham, a young Talamon crouches at the foot of the stage, waiting to make his move. *Purchase the book at Eso Won in Leimert Park, or in their online store: esowonbookstore.com/book/9783836572408. —BEIGE LUCIANO-ADAMS*

### CALIFORNIA TRIP (DENNIS STOCK, ANTHOLOGY EDITIONS)

Photographer Dennis Stock's 1970 master-

piece of Hippie-era romanticism gets a fresh incarnation in a new reissue of *California Trip* from Anthology Editions.

In 1968, Stock went on a classic American road trip, a journey to physically discover California. He'd been dropping in and out for 15 years by the time the proper assignment came down from the prestigious Magnum Agency to which he had long belonged. As he admits in the foreword to the first edition, the enormity of the everyday chaos of the California experiment had “scared” him, but off he went — like so many, one day he just sort of found himself there. Here.

“The state seemed unreal,” he wrote. “The people were constructing layers and dimensions of life that unsettled me. Surrealism is everywhere...”

His pictures embody the constantly shifting perceptual sands the defined the California he found along the coast in 1968. The plethora of paradoxes in plain view were abundant, not only in their totality but as each single image with itself contains multitudes, and presents a moment of juxtapositional energy that has the potential to throw the doors of perception wide open. No wonder he was scared. He called it the “Big Trip,” and it was. The book certainly is.

He found and photographed free-love forest dwellers on horseback, beachfront beauty queens, NASA-type radar situations, Randy's Giant Donut somehow already present, pampered pooches, street art, big waves and surfers, impossible sunsets, endless highways, nudism, modernism, the Watts Towers, actors, anarchists, and gurus — all real and all here in black and white. Literally, though. The work was shot on film (of course) and at a time when both serious art and thoughtful documentary photography was still predominantly practiced in black and white. Not only would this have infused a certain historical gravitas into even the most ridiculous pictures at the time, but seeing them again in retrospect the aspect of strangeness is heightened, even as the imagery itself remains oddly familiar today. *shop.mexicansummer.com/product/dennis-stock-california-trip. —SHANA NYS DAMBROT*

### THE FIRE NEXT TIME (JAMES BALDWIN, WITH PHOTOGRAPHY BY STEVE SCHAPIRO, TASCHEN)

This classic James Baldwin book, widely considered one of the best on race relations, is the gift that keeps giving, this time brought to life with over 100 photographs from the era. While several editions have been printed since the book first came out in 1963, and its legacy also inspired the recent *The Fire This Time: A New Generation Speaks About Race*, by Jesmyn Ward, this new treatment by Taschen as a popular edition, makes for an even richer read.

The book is composed of two independent essays, both in the form of letters, “My Dungeon Shook,” and “(To) My Nephew on the One Hundredth Anniversary of the Emancipation.”

# Education, Meet Innovation.



## Train to be a Nurse.

Stanbridge University is home to the West Coast's first SynDaver Synthetic Cadaver Lab.

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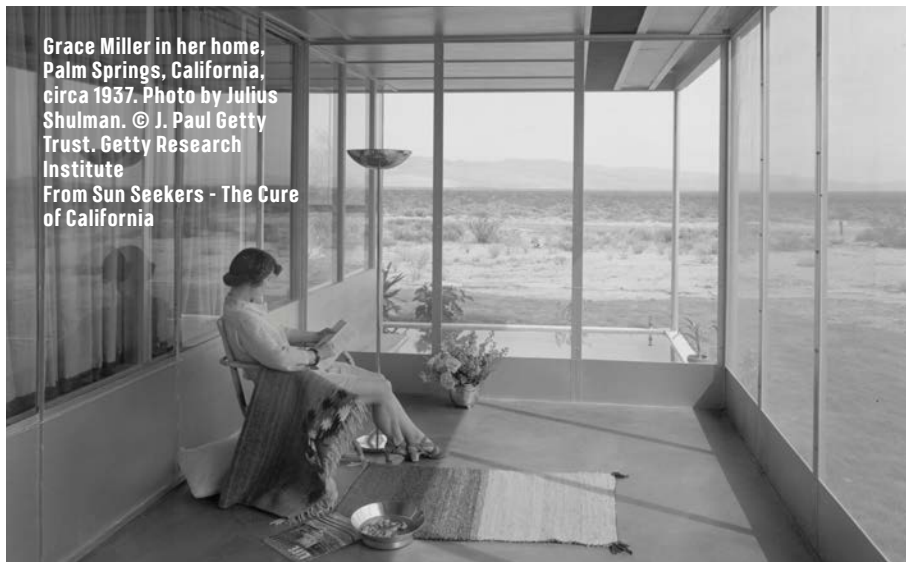


**STANBRIDGE  
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For required federal disclosures, visit [stanbridge.edu](http://stanbridge.edu).



Back in 1963, *The New York Times Review of Books* wrote, “[Baldwin] has fashioned his plea to America out of the past he has known, from the ferment of the present and the possibilities of the future.” Now we not only feel the pain of his eloquent words, but see it via Steve Schapiro’s stark, poetic photographs.



Some of the images by Schapiro were taken when he traveled with Baldwin for *Life* magazine in 1963. Others, taken over a couple of the following years, not only pair well with Baldwin’s prose, but they are some of the most prolific photographs of the Civil Rights movement we have. Many of them have become iconic, such as the image of a marcher from Selma to Montgomery in 1965 with the words “VOTE” scrawled across his forehead. No wonder his work is featured in the National African American Museum of History and Culture. The stylized manner of the book’s layout, often involving poignant two-page spreads, also allows us to absorb the text with the same defiant eloquence as its writer. *Find out more at Taschen’s website: taschen.com.* —WYATT CLOSS

## RAVER J. COMICS (JANINE JORDAN, AFTER PARTY BOOKS)

There was once an L.A. woman who changed her life in radical ways — twice. Most recently when she and her husband, and EDM legend, retired to Central America to create and advocate a sustainable carbon-neutral lifestyle. But once, a long time before that, when she had a revelation and gave up capitalism for rave-induced utopianism. This is that story. Well, a crazy-pants far-out grown-up cartoon version of that story — and it’s a blast.

A graphic novel combining a luscious, hyper-stylized psychedelic futurist aesthetic with a simple but compelling hero’s journey to enlightenment, the first in the woman’s Raver J. comic book series, *Save the Rave* is the origin story of the Jivana Thoreau character, a kind of superhero whose powers come from, ultimately, the universe within her. Confronting both the

greed and corruption of the corporate money swamp, while at the same time serendipitously exposed to the sparkly pagan love community of rave culture, Jivana comes to a crossroads, and magic ensues.



Raver J. Comics

From the Raver J. art and activism platform, a previous novel is also available, as well as music and a slate of environmental justice actions connected to the central message of the books. That is the Raver J. creed, “Follow your heart, save the world.” Co-produced by Janine Jordan and High Concept Media Properties. *Available now from After Party Books, in digital form, and in print in 2020: raverj.com.* —SHANA NYS DAMBROT

## SUN SEEKERS: THE CURE OF CALIFORNIA (LYRA KILSTON, ATELIER EDITIONS)

The irresistible lure of California predates its mythic status as a destination for achieving

## BEST OF L.A. ARTS

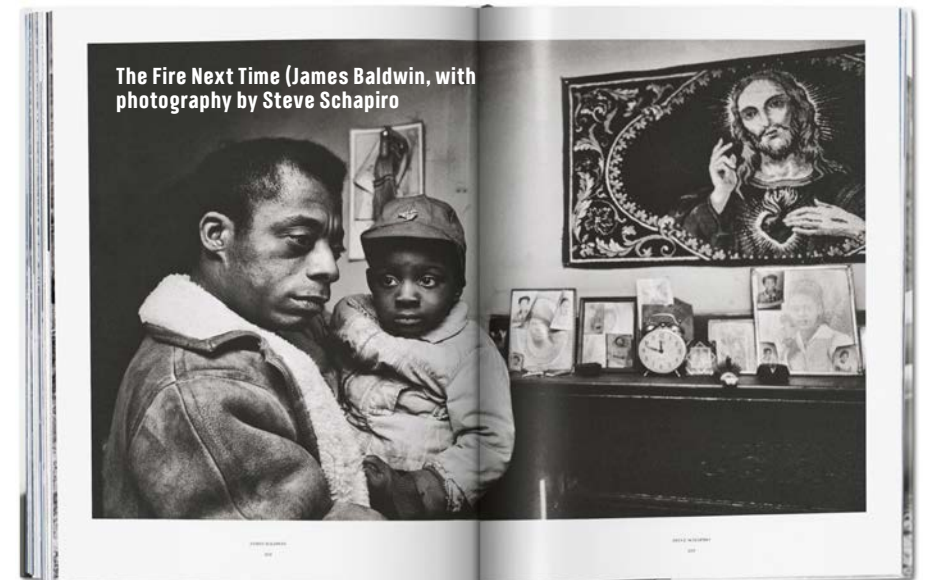
fame and fortune in entertainment, technology, agribusiness or even the mining of “gold in them thar hills.” The earliest Spanish colonizers imagined this region to be preternaturally conducive to longevity, and starry-eyed health seekers began migrating here in waves around the middle of the 19th century. Succeeding generations have been drawn to bask in the local sunny climate not merely for the familiar promise of aesthetic or hedonistic gratification, but also in the hope of benefiting from its healing powers.

Los Angeles author Lyra Kilston’s *Sun Seekers: The Cure of California* is the second volume

Atelier Editions: [atelier-editions.com/store/sun-seekers-the-cure-of-california](http://atelier-editions.com/store/sun-seekers-the-cure-of-california). —LYLE ZIMSKIND

## CATS: PHOTOGRAPHS 1948-2018 (WALTER CHANDOHA, TASCHEN)

Is this giant book of cat pictures the book you didn’t know you always needed? Maybe, maybe not. But it’s a safe bet there’s someone in your life that will treasure it. Artist Walter Chandoha passed away in January of this year at the glorious nine-lives age of 98, but not before he oversaw production on Taschen’s definitive book of cat photography — anthologizing his own



in publisher Atelier Editions’ lavish Illustrated America book series devoted to excavating this country’s eccentric cultural history. Prominent among these seekers profiled is the Austrian-born architect Richard Neutra, who spied a California tourism poster featuring the exotic image of a palm tree after World War I and spent the next few years achingly “dreaming of sun-drenched liberation.” The “raw-food architecture” style of Neutra’s early L.A. years, characterized by “the medicinal aura of a healthful, sun-trapping house,” evolved into the iconic Hollywood Hills “flat-roofed modern homes” with “walls of glass, turquoise pools, and austere patios.”

Less well remembered today is the German ur-hippie William Pester, who around the same time established a solitary Eden in the Palm Desert and became known as “The Hermit of Palm Canyon.” Among his spiritual descendants in the middle of the century were the long-bearded cadre of “Nature Boys” memorialized in Jack Kerouac’s *On the Road*, one of whom wrote a song about Pester that became a hit for Nat King Cole.

Fascinating and fun, *Sun Seekers* thoroughly chronicles the far-out history of California’s holistic-minded denizens and the lasting resonance of their quests for alternative modes of sustenance and environmental bliss. *Release by*

60-year career as the king of feline portraiture.

Although his career predates the internet’s disturbing obsession with cat pictures by several decades, #catsofinstagram impresarios will recognize the flutter of delight on every page. But more than that, these pictures are frequently also quite beautiful. In truth, Chandoha was a talented and well-trained photographer who worked in advertising, portrait studio, newsroom, and wartime photojournalism before the appearance of a magical stray in 1949 New York City changed the course of his career forever.

There are children with their cats, gangs of roving toms, shop cats, magazine advertising cats, cats in midair leap, kittens in baskets, freaked out, yawning, eating, climbing, sleeping; interspecies friendships with ducks, rabbits and dogs. Across the decades textiles, palette fads, fashions, decor, and street scenes all tell a parallel story of decades of American popular taste. At times, moody and classic black and white portraiture alternates with candid and colorful snaps. Alternately melancholy, whimsical, nostalgic and ridiculous, if you buy only one coffee table book of pretty kitties, make it this one. [taschen.com/pages/en/catalogue/photography/all/05344/facts.walter\\_chandoha\\_cats\\_photographs\\_19422018.htm](http://taschen.com/pages/en/catalogue/photography/all/05344/facts.walter_chandoha_cats_photographs_19422018.htm). —SHANA NYS DAMBROT



# ARCHITECTURE THAT ENGAGES

From a portfolio of high-concept art spaces to affordable housing, Kulapat Yantrasast of wHY Architects welcomes people into his designs

BY JORDAN RIEFE



In the past five years, one architect has become the art world's go-to designer. He is, of course, Kulapat Yantrasast, founder and creative director of the design firm wHY in Culver City. His practice, opened in 2003, is responsible for the ICA LA remodel in the Arts District, the Marciano Arts Foundation's transformation from a Masonic temple in the Wilshire corridor, Christie's dazzling showroom in Beverly Hills, David Kordansky Gallery on La Brea, and even the tent that sheltered the inaugural Frieze Los Angeles from biblical storms on Paramount's backlot last February.

"I love art and I love people, and I would like a wonderful encounter to happen between the two," Yantrasast tells *L.A. Weekly*. "In designing spaces for art, I think about how the art should

feel natural and confident in that context, and at the same time allow people to feel comfortable and confident in that space, too. They meet on their own terms. A museum is not just a storage space for art. Now it is a site for creative encounters."

Other such sites for creative encounters and frequent elevation of adaptive reuse strategies include San Francisco's Asian Art Museum, where wHY is remodeling portions and adding onto an 1890's public library, similar to a concurrent project at New York's Museum of Natural History set to open later this year. There, wHY is gutting and renovating the building's oldest section, from 1860. Across Central Park at The Met, wHY is in the design development phase of the 40,000-square-foot remodel of the Rockefeller Wing, scheduled to open in 2023.



aspect of execution from him," Yantrasast says about his self-taught mentor.

Yantrasast was hired specifically to work on Ando's most prominent American building, the Modern Art Museum of Fort Worth in Texas. "That was my very first project ever, and it was my baby from the beginning. I didn't know anything at all about working in America. He gave me a lot of freedom and a lot of trust to work on that. It was a very meaningful project for me."

If the work of wHY can be easily summed up (it really can't), it is by a sleek, modern aesthetic with clean lines conjuring a cool and inviting, but unobtrusive aura. "When you think about architecture that people use every day, rooms and staircases and courtyards, all of these things have a spiritual quality that allows people to reflect deeper into their own psyche. That's the power of architecture that I would like to deploy," he explains.

"People consume architecture as eye candy through social media. There's very little engagement. People are losing the ability to discern between good architecture and bad architecture. It's a problem of our time," he says.

The Fort Worth museum opened in 2002, the same year that Yantrasast, after eight years, said goodbye to Ando and moved to Los Angeles. With the city's profile as an art center expanding in recent years, so too has wHY, which is now for the first time working in Europe at Scotland's Ross Pavilion, a grassy park at the foot of the cliff upon which sits Edinburgh Castle.

Their design calls for structures built into the earth, with sloping grassy roofs accessible by foot. "The land is so important, it's right under the castle. It's about finding harmony with the landscape," Yantrasast explains.

Living in a coastal house of his own design in Venice, Yantrasast has found harmony with his own creative and personal landscape. "I felt too old for New York," he answers when asked why he chose L.A. to open wHY. "Every time I come to L.A. I feel a sense of freedom. This is a place where you can still experiment and make something quite unique."

wHY Architects: [why-site.com](http://why-site.com)

SPONSORED CONTENT



## HERBARIUM: THE BUDTENDERS YOU DESERVE

Herbarium's budtenders are the best in the business, but the scope of their talents reach far beyond the realm of Cannabis.

SPONSORED CONTENT BY HERBARIUM • PHOTOS COURTESY OF HERBARIUM

**W**hen you walk into Herbarium on any given day, you will be greeted by members of the most talented budtending crew in the business.

Whether it's Omar, who always hooks you up with the most flavorful cannabis strain; Candice, who always points you in the right direction when it comes to choosing between edible chocolates or gummies; Jackie, who helped you find the perfect vape cartridge; or Julia, who has always been there when you couldn't decide between sativa or hybrid pre-rolls, our budtenders are always here for you to guide you toward your best cannabis experience. They are extensively trained on the properties of every product we carry so they can truly give you the most helpful advice.

Our budtenders are the best in the business at helping you get high, but what you may not know is that many of our budtenders are prolific artists outside of the dispensary. Vic, our newest floor manager and OG teammate, is a very talented dancer when he's not tending to the buds. After endlessly entertaining his family members with his impromptu performances, he was enrolled in the Thomas Pullen Performing Arts School when he was just 4 years old and that became the start of a lifelong passion for dance.

Vic, or Vicardo Moon as he's known professionally, is heavily inspired by the dance styles of the 90s because of its "authentic vibe that made you feel a part of something," but he also appreciates that now with modern technology, it's much easier to share his passion for dance with others and to be exposed to different kinds of dance from

all over the world. Currently, his favorite styles of dance are African Dance, Contemporary, and Freestyle. "I love the freedom of expression and dance helps me communicate what I have trouble putting into words."

We are so thrilled to celebrate the artistic successes of our ever-talented staff. Next time you need a great smoke to help get your creative juices flowing, you can be sure that the budtenders at Herbarium are not only knowledgeable about cannabis, but they know how to use it to help them achieve their creative goals. Come meet our incredible staff!



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BEST OF L.A. ARTS

# IS DAVID ARQUETTE THE NEW BOB ROSS?

Find out as Raw Materials Art Supplies moves around the corner and celebrates with art classes

BY SHANA NYS DAMBROT



David Arquette  
"Joy of Painting"

**F**or years a fixture on a Historic Core block of Main Street in downtown, Raw Materials Art Supplies have always colored a little outside the lines. In addition to their expansive and thorough inventory and friendships in the art community, they've sponsored exhibitions in their storefront windows, offsite plein air painting festivals, educational and philanthropic pursuits in the wider downtown neighborhood, and any number of other art-booster type situations. And now they're moving — but don't fret, they're going to a much bigger space and it's only right around the corner on Los Angeles Street.

The new location will be open for business as of August 15, with an Art Happy Hour on Friday, August 16 (5-7 p.m.); amid drinks and snacks, all are invited to come try their hand at replicating the night's featured work of art, courtesy of the ghost of Vincent van Gogh. In fact it is just this sort of workshop/class gathering model that Raw Materials hopes to do more of in their

new big digs. Art Happy hours are just \$20, and fun events like denim dip-dyeing on September 1 are free; but master classes, such as oil painting with Salomón Huerta on Saturday, September 7, are limited attendance and pricier tickets (\$100-\$120) are required.

All of which brings us to the central question of the moment. Do we live in a world where David Arquette is the new Bob Ross? It seems that the answer is yes. Yes, we do. And on August 24, Raw Materials will prove it. That's when Arquette, a Certified Ross Instructor (CRI®) — because that's a thing — leads a two-hour intensive instructing the pigment-curious of any (or no) skill level in the mysterious ways of America's favorite, and happiest, landscape painter. You get an official certificate of course completion, and as always, tuition includes supplies like paint, brushes and easels. But it's BYO happy trees.

*Raw Materials Art Supplies, 645 S. Los Angeles St., downtown; rawmaterialsLA.com.*

# COLLEGE 2040

How and Why Universities Must Evolve Over the Next Two Decades

BY PAUL ROGERS

The workplace is changing. Students are changing. The science of teaching and learning is changing. We spoke to educators and experts to find out how these shifts might impact American universities over the coming 20 years, as they position themselves to meet the evolving needs of next-generation learners.

## FEWER UNIVERSITIES, MORE CHOICES

Of today's nearly 5,000 degree-granting post-secondary educational institutions in the U.S. (as of the 2017-2018 school year, according to the National Center for Education), many simply won't exist in 2040. The number of high school graduates is decreasing in line with a wilting U.S. birth rate, which hit a 32-year low in 2018. And fewer of these are opting for "traditional" four-year, campus-based college straight out of high school, in large part due to soaring tuition costs (Forbes

reported that the cost for a four-year degree doubled between 1989 and 2016).

"People who have just graduated from high school, with good grades and good test scores, who want to spend four years getting a ... degree and then leave the university - that number of people is not the sweet spot for higher education over the next twenty years," said Richard DeMillo, director of Georgia Institute of Technology's Center for 21st Century Universities, a living laboratory for fundamental change in higher education.

Counterintuitively, this forecast culling of universities will likely coincide with a steep increase in higher education options, in terms of the availability and affordability of courses, where these occur in a student's lifetime, their duration, and how they are delivered (i.e. partially or entirely online). "While [traditional four-year college] will still be an option, it will be less so than it is now," said John H. Pryor, founder of Los Angeles-based

Pryor Education Insights. "Online universities will continue to improve and grow ... Working as you learn will become more prevalent ... Credentials will become more mainstream, where people obtain smaller certifications of focused talent. Stackable credentials will also be used to add up to a degree."

## THE NEW WORKPLACE

In order for universities to continue to equip their students with marketable expertise, these institutions will need to address the so-called "21st-century skills" that contemporary employers are seeking.

"Research suggests that the skills that are important in the 2040 economy will be strong social, emotional, creative complex problem solving and teamwork skills," said Mark Kamlet, professor of economics and public policy, and provost emeritus at Carnegie Mellon University.

"Current liberal arts and sciences programs already foster adaptability by teaching students problem solving, abilities to work in group projects [and] creative thinking," noted Pryor. "As well as leadership by both the experiences in the classroom and outside the classroom (e.g., athletics, student organizations, living and learning communities, etc.)."

These abilities can't always be effectively imparted by traditional teacher-learner interactions, or from

textbooks. Universities will need to create further immersive experiences in which these are simultaneously taught and practiced, with institutions of higher education functioning in a fashion that parallels that of contemporary (and near-future) workplaces.

"I think immersion is the way to do it," said DeMillo, who is also the Charlotte B. and Roger C. Warren Chair of Computer Science at Georgia Tech. "If you want to train people to be able to form and function efficiently in teams, you probably don't want to teach them to do that in a university that in which teamwork is dysfunctional."

In some cases, employers are working in conjunction with universities to foster workplace-appropriate education for their employees, such as Starbucks' College Achievement Plan, a partnership with the University of Arizona, and Google's teaming with 25 community colleges to offer its IT Support Professional Certificate.

## THE NEW STUDENT

The immediately post-high school, campus-based model will survive at some level, in part because of the enduring value to personal growth of the away-from-home "college experience". But it'll be far from the norm (or just form part of a larger, lifelong norm).

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## Join us for our Information/Orientation Day Saturday, August 24, 2019 | 10 am - 4 pm

Join us for our last Information/Orientation Day for fall 2019 enrollment and learn about our various degree programs in the tradition of Depth Psychology informed by the teachings of C.G. Jung, Joseph Campbell, Marion Woodman, James Hillman, and others.

Pacifica is an accredited graduate school offering degrees in Clinical Psychology, Counseling Psychology, the Humanities and Mythological Studies. The Institute has two beautiful campuses nestled between the foothills and the Pacific Ocean in Santa Barbara. All of Pacifica's degree programs are offered through low-residential learning sessions that take into account vocational, and life commitments.

- ▶ Experience Pacifica's unique interdisciplinary degree programs led by our renowned faculty.
- ▶ Tour both of our beautiful campuses including the Joseph Campbell Archives and the Research Library.
- ▶ Pacifica's \$75.00 application fee will be waived for all attendees.
- ▶ Learn how to navigate the admissions and financial aid processes to make graduate school a reality.
- ▶ Enjoy complimentary continental breakfast and lunch.
- ▶ Hear from Pacifica faculty and alumni about their experiences and career outcomes.
- ▶ We will be giving away a \$200 bookstore gift certificate.
- ▶ This is the last Information Day before fall enrollment.
- ▶ Space is limited - register early.



### Featured Presentation with Michael P. Sipiora, Ph.D.

#### James Hillman's Political Legacy

While his project was to re-vision psychology, James Hillman's vision extended beyond that discipline to the world at large and his concerns for democracy and the life of the citizen.

Register online at [pacifica.edu](http://pacifica.edu) or call 805.969.3626

## Now Enrolling for Fall 2019

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## CELEBRATING 20 YEARS OF ACADEMIC EXCELLENCE IN ENTERTAINMENT

The Los Angeles Film School is proud to be an integral part of the entertainment industry for the past 20 years as one of Hollywood's leading Entertainment Arts Schools. Since our doors opened in 1999, we have welcomed eager students excited for their first day, expanded our program offerings, hosted top Hollywood filmmakers, and celebrated alumni successes—all while honoring our mission to prepare the next generation of creative professionals for their future in the entertainment industry.

To commemorate our 20th anniversary, we are inducting five alumni into the inaugural class of our 2019 Spotlight Academy. The Spotlight Academy recognizes the sustained and significant accomplishments of our alumni who have made exceptional contributions to the entertainment arts, including film, television, music, audio, gaming and media industries.

Our legacy lives on through the distinguished alumni who have excelled in their fields and thrive in creative environments. From Oscar® nominations to GRAMMY® and Emmy® wins, our alumni continue to shape the world around us through the art of storytelling. Now, it's our turn to share their stories.

### Meet The Spotlight Academy Inductees

#### Andrés F. Borda Zabala:

Andrés is an international alumnus from the Recording Arts Program. Since graduating in 2011, Andrés has personally won 5 Grammys for his work with Natalia Lafourcade and Carlos Vives. He currently works as the head audio engineer for Carlos Vives in Bogotá, Colombia.

#### Hannah Lux Davis:

Hannah graduated from the film program in 2006 and is best known for her work as a music video director. She directed Ariana Grande's thank u, next music video, which broke YouTube's record for most views within 24 hours. Hannah is currently nominated for eight MTV VMA awards, including Best Direction for thank u, next.

#### Kyle Newacheck:

Kyle is a 2004 graduate of the film program and has more than 80 combined directing, writing and producing credits. Kyle has worked on projects like Workaholics (you may recognize his character Karl), Parks and Recreation, Community. Most recently, Kyle directed Netflix's Murder Mystery, which holds the record for 30.9 million streams on its opening weekend.

#### Brandon Trost:

Brandon is a graduate of the film program (2000). Brandon's cinematography contributions to popular feature films like This is The End, The Disaster Artist, and Can You Ever Forgive Me? have earned him acclaim in the entertainment industry. While Brandon is best known for being a cinematographer, he is directing an upcoming Sony Pictures movie with Seth Rogan.

#### Jordan Wilby:

Jordan is an Emmy award-winning sound effects designer from the Recording Arts Program (2004). His credits include sound editing for Marvel's Daredevil, Punisher, Defenders and Jessica Jones, as well as Seasons 1 and 2 of Stranger Things. Jordan is nominated for another Emmy award this year for his sound editing on the animated short stories, Love, Death & Robots on Netflix.

### The Los Angeles Film School Degree Programs

We offer degrees in Film, Audio Production, Animation, Music Production, Graphic Design and Entertainment Business. Whether you begin your journey in Hollywood or choose the flexibility of online classes, our accelerated programs are designed to mimic real-world studio environments taught by our industry-experienced faculty.

For more information about The Los Angeles Film School and the Spotlight Academy, please visit: [www.lafilm.edu](http://www.lafilm.edu) or call 323.860.0789.



# THE LOS ANGELES FILM SCHOOL® SPOTLIGHT AWARDS

To commemorate our 20th anniversary, we created the Spotlight Academy, an institution that recognizes the sustained and significant accomplishments of our alumni who have made exceptional contributions to the entertainment arts. During our first Spotlight Awards ceremony we will induct five alumni into the inaugural class of the Spotlight Academy.

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BORDA ZABALA**  
AUDIO ENGINEER

CARLOS VIVES



**HANNAH LUX  
DAVIS**  
DIRECTOR

thank u, next



**KYLE  
NEWACHECK**  
DIRECTOR

Murder Mystery



**BRANDON  
TROST**  
CINEMATOGRAPHER

Can You Ever Forgive Me?

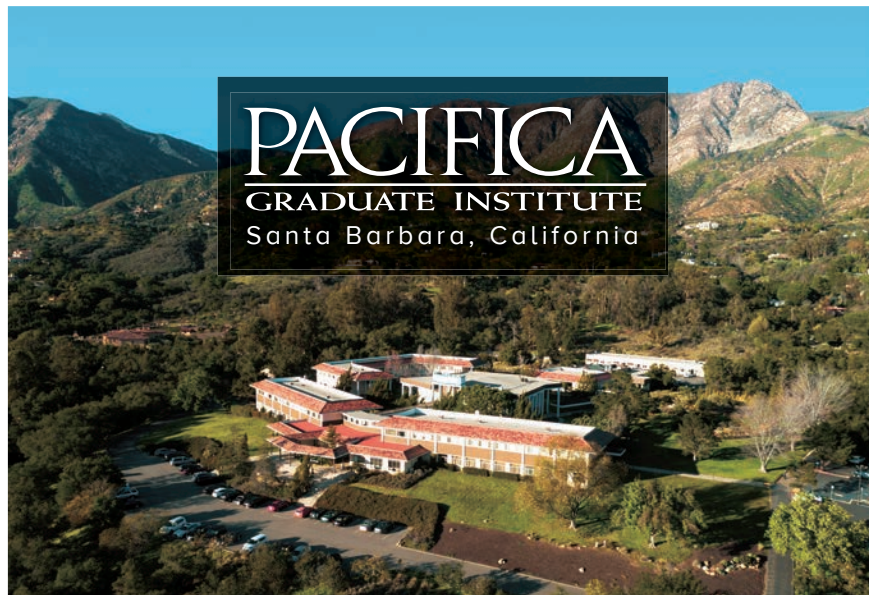


**JORDAN  
WILBY**  
SOUND EFFECTS EDITOR

Stranger Things

For more information about The Los Angeles Film School and the Spotlight Awards,  
visit [www.lafilm.edu](http://www.lafilm.edu)

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M.A./Ph.D. in Mythological Studies

M.A. in Engaged Humanities & the Creative Life



**Now Enrolling for Fall 2019**  
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## Cal Lutheran: An Open Classroom

There are over 4,000 students at California Lutheran University, each with their own unique backgrounds, beliefs, and worldviews. But they have one thing in common - they're open.

They're open to learning about people from all walks of life and to exploring new ideas in a foreign country. They're open to applying their knowledge in real-world settings and serving their communities.

They're even open to attending class inside of a jail. Cal Lutheran students learn with inmates in the Ventura County Todd Road Jail through the "Inside-Out" Prison Exchange Program. Not only do they all earn college credit, but they also gain new perspectives from each other through group discussions and collaborating on final projects. Our students are breaking barriers and opening themselves to what lies outside of campus.

Class behind bars may seem radical, but it's one of many ways that Cal Lutheran students learn beyond the pages of a textbook. Every year, 200 of them also open themselves to

new experiences by taking their education overseas. Students who explore Japanese society and pop culture through their coursework hop on a plane to Tokyo for a few weeks to experience the country for themselves. They leave with a deeper understanding of the culture and with the skills they need to connect with a global community.

Others search for new knowledge by pursuing research in a foreign country. Under the mentorship of Dr. Anita Stone, selected Cal Lutheran biology students trek to the Amazonian forests of Brazil to study the social behaviors of squirrel monkeys. This first-hand experience in field research opens up new possibilities for their futures.

Cal Lutheran's graduate students are further along in their careers, but they remain open to learning more about themselves and building meaningful connections through hands-on training.

M.S. in Quantitative Economics students work at the Center for Economic Research and Forecasting, which is one of only six university-based forecast centers in the country. They collaborate with faculty to develop the annual Ventura County and San Fernando Valley economic forecasts. Business, government, and non-profit organizations across California use their reports to help guide the future of our region.

Aspiring clinical psychologists and marriage and family therapists in our Graduate School of Psychology work with clients at our clinics in Oxnard and Westlake Village. Following the 2018 California wildfires and Borderline Bar & Grill shooting, they received additional training from disaster specialists to better serve the victims and their community in crisis. These Cal Lutheran students understand that they don't have to wait until graduation to start making an impact in the world.

At Cal Lutheran, we're open. We encourage our students to not only embrace new perspectives and ideas but to engage with them outside of the classroom. We want them to discover that the world can be an incredible place, especially when they're open to whatever lies ahead. Learn more at [CalLutheran.edu](http://CalLutheran.edu).

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## Cal State LA Downtown introduces a new B.A. in Communication in Downtown LA

Cal State LA is excited to launch its newest undergraduate degree program in Downtown L.A. next spring. The B.A. completion in Communication with an option in Organizational Communication provides individuals with the skills required to pursue careers in fields that include marketing, sales and public relations. Developed by the University's College of Professional and Global Education in partnership with its College of Arts & Letters, the program's broad-based curriculum makes it applicable to a variety of professional contexts and setting including traditional business, management and others.

The launch of the new program is timely and in line with projected employment trends. According to the U.S. Bureau of Labor Statistics (BLS), employment in communications and media-related fields will grow 6% while careers in business occupations are expected to grow 10% respectively through 2026. Expansion of both sectors is expected to be fueled by increased globalization, a growing economy, and the need to create, edit, and share information across a variety of channels and platforms. In addition, a 2016 study by the Pew Research Center found that individuals with college degrees earn approximately \$17,500 more per year when compared against their counterparts with a high school diploma.

The B.A. program's Organizational Communication focuses on coursework that emphasizes the ways globalization, changes in technology, and innovation contribute to a dynamic and changing environment in which human communication is both a primary and fundamental process. As an upper division transfer program, the B.A. in Communication is a great fit for working professionals

and community college transfer students with busy schedules who have completed 60 units of transferable coursework, but have not received their degree. Classes are conveniently taught in the evenings at Cal State LA Downtown by respected faculty who also teach at Cal State LA's main campus. Students enroll in several courses per term and are able to complete their degree in approximately two years.

As LA's university since 1947, Cal State LA has long served as an economic engine for Southern California by providing quality education. This new B.A. program continues in the university's tradition of providing angeleños with accessible educational options that propel them toward success. In fact, the university was ranked #1 in the nation for the upward mobility of its students in a study published by the New York Times.

Located in the city's financial district, Cal State LA Downtown is convenient to industry, freeways, and public transportation options. The campus offers bachelor's degree, master's degree, certificate, and professional training programs through the University's College of Professional and Global Education in fields ranging from business and social work, to healthcare and game design. The modern facility, which debuted in early 2016, features 12 technology-enhanced classrooms, MAC and PC labs with the latest hardware and software, comfortable student lounges, collaborative work spaces, and convenient onsite, underground parking.

Applications for the Spring 2020 B.A. Communication program open August 1, 2019. To learn more about the program, join our interest list, or sign-up for an upcoming webinar, please visit us online at [calstatela.edu/dtla/degree-programs](http://calstatela.edu/dtla/degree-programs).



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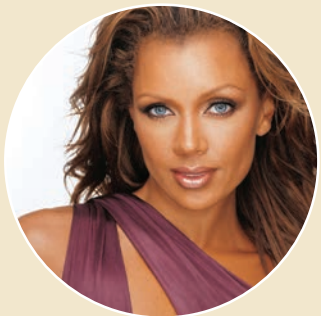
## THEATRE

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interested in a rigorous intellectual experience that connects with their souls and positively transforms how they see the world. A Pacifica graduate degree equips our students for the vocation they feel called to, whether to enhance what they are already doing or equip them for new and additional work in the world.

To learn more about Pacifica, join us for one of our upcoming information days and learn about our various degree programs in the tradition of Depth Psychology informed by the teachings of C.G. Jung, Joseph Campbell, Marion Woodman, James Hillman, and others.

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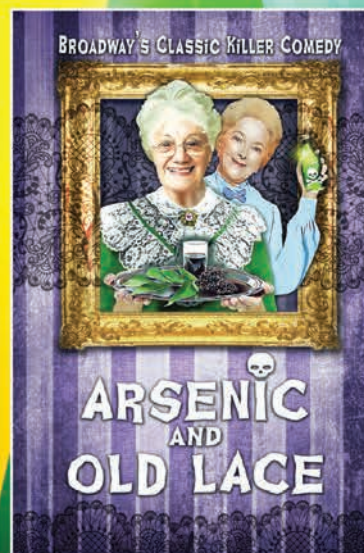
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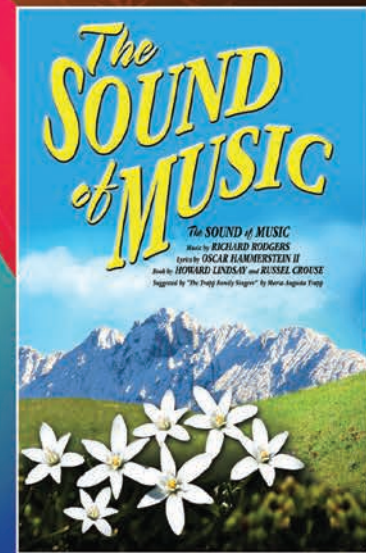
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# LA WEEKLY

## 2019 LA THEATRE GUIDE

Theater still thrives in Los Angeles, from the best of Broadway and touring shows to edgy and experimental underground productions. Spanning legendary landmarks with four-figure capacities to converted storefronts staging amateur efforts, this city provides nightly theater at all levels of intimacy and grandeur, fueled by probably the largest and most diverse population of actors and writers anywhere. Here are some forty-seven of our favorite theaters in and around L.A., including their 2019-20 season calendars (where available).

Illustration by: Tobias Graves

### 24th STREET THEATRE

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(213) 745-6516 [24thStreet.org](http://24thStreet.org)

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Nov. 2: *Mictlán*  
Dec. 12-15: *Niebla*

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An award-winning repertory theatre that brings modern magic to classic stories.

Through Sept. 8: *Frankenstein*  
Sept. 22 – Nov. 16: *Gem of the Ocean*  
Oct. 13 – Nov. 13: *Buried Child*  
Dec. 4-23: *A Christmas Carol*  
Feb. 9 – Apr. 11, 2020: *The Winter's Tale*  
Mar. 1 – Apr. 18, 2020: *Alice in Wonderland*  
May 10 – June 7, 2020: *Sweeney Todd: The Demon Barber of Fleet Street, A Musical Thriller*

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Founded in 1981 and guided by Founding

Artistic Director, Tim Robbins, the theater company provides a supportive environment for a diverse ensemble of artists and the development of their groundbreaking work, as well as education and outreach programs, striving to strengthen communities in a way that only the medium of theater can.

Oct. 3 – Nov. 16: *1984*  
Feb. 6 – Mar. 28, 2020: *Can't Pay? Won't Pay!*  
Apr. 23 – June 13, 2020: *Cabaret*

### AHMANSON THEATRE

The Music Center, 135 N. Grand Ave., Los Angeles, CA 90012  
(213) 972-4400 [CenterTheatreGroup.org](http://CenterTheatreGroup.org)  
At the Ahmanson Theatre, Center Theatre Group presents a wide range of dramas, musicals, comedies, classic revivals and Broadway tours.

Sept. 5 – Oct. 20: *Latin History for Morons*  
Oct. 23 – Nov. 24: *The New One*  
Dec. 3, 2019 – Jan. 5, 2020: *Swan Lake*  
Jan. 14 – Feb. 16, 2020: *The Last Ship*  
Feb. 18 – Mar. 29, 2020: *The Book of Mormon*  
Apr. 7 – May 10, 2020: *Once on This Island*  
July 21 – Aug. 23, 2020: *1776*

### ALEX THEATRE

216 N. Brand Blvd., Glendale, CA 91203  
(818) 243-2539 [AlexTheatre.org](http://AlexTheatre.org)

The Alex Theatre is a 1,400-seat historic performing arts and entertainment center in Downtown Glendale that delivers a year-round season of world-class programming that includes theatre, music, dance, film, comedy, and more.

Sept. 22: *Barnum*

Sept. 25: *Swan Lake*  
Oct. 13: *Pacific Ballet Dance "Goes Broadway"*  
Nov. 10: *The Goodbye Girl*  
Dec. 7-8: *The Nutcracker*  
Feb. 9, 2020: *It Shoulda Been You*  
May 3, 2020: *Kismet*  
June 27, 2020: *The Sleeping Beauty*

### AMMUNITION THEATRE COMPANY IN THE PICO

10508 W. Pico Blvd., Los Angeles, CA 90064  
(323) 628-1622 [AmmunitionTheatre.com](http://AmmunitionTheatre.com)

Passionate artists/activists presenting works which reflect the diverse, evolving identity of America, fostering original works and reimagined classics (check out website for upcoming info and show dates).

### BEVERLY HILLS PLAYHOUSE

254 S. Robertson Blvd., Beverly Hills, CA 90211  
(310) 855-1556 [BHPlayhouse.com](http://BHPlayhouse.com)

One of LA's oldest and most respected acting schools, which also presents professional theatre productions throughout each year.

### BOOTLEG THEATRE

2220 Beverly Blvd., Los Angeles, CA 90057  
(213) 389-3856 [BootlegTheater.org](http://BootlegTheater.org)

Bootleg Theater is a year-round inclusive art space for original, boundary-defying live theater, music, and dance performances born from the diverse cultural and artistic landscape of Los Angeles.

Oct. 4 & 5: *Watching Paint Dry*

### BOSTON COURT PASADENA

70 N. Mentor Ave., Pasadena CA 91106  
(626) 683-6801 [BostonCourtPasadena.org](http://BostonCourtPasadena.org)

A state-of-the-art, intimate venue specializing in adventurous new plays and reimagined classics.

Sept. 9 – Oct. 27: *How the Light Gets In* by E.M. Lewis

### CERRITOS CENTER FOR THE PERFORMING ARTS

18000 Park Plaza Drive, Cerritos, CA 90703  
(562) 916-8500 [CerritosCenter.com](http://CerritosCenter.com)

Opened in 1993, the Cerritos Center for the Performing Arts is a 154,000-square-foot, 1,721-capacity entertainment and music venue located in the Cerritos Towne Center of Cerritos.

Oct. 11-27 (select dates): *Once*  
Feb. 14 – Mar. 1, 2020 (select dates): *Kinky Boots*  
Apr. 3 & 4, 2020: *Mannequin Man by Day, Tenor by Night*  
May 1-17, 2020 (select dates): *Newsies*  
Aug. 7-23, 2020 (select dates): *The King and I*

### THE COLONY THEATRE

555 N. Third St., Burbank, CA 91502  
(818) 448-7000 [ColonyTheatre.org](http://ColonyTheatre.org)

The Colony Theatre is a spacious yet intimate 268-seat theater and performing arts center in the heart of Downtown Burbank.

Sept. 26-29: *Living A Why Not Life*  
Oct. 10-13: *Talking To Myself*  
Nov. 21-24: *Chico's Angels: Chicas In Space*

## LA WEEKLY

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## COMPLEX HOLLYWOOD

6476 Santa Monica Blvd., Hollywood, CA 90038  
(323) 465-0383 [ComplexHollywood.com](http://ComplexHollywood.com)

Multiple small theaters and studios rentable for productions, rehearsals, classes, casting, screenings, readings and more.

THE MUSIC CENTER'S  
DOROTHY CHANDLER  
PAVILION

135 N. Grand Ave., Los Angeles, CA 90012  
(213) 972-7211 [MusicCenter.org](http://MusicCenter.org)

The Dorothy Chandler Pavilion, the first and largest theater of The Music Center, is an elegant five-story space that is home to Glorja Kaufman Presents Dance at The Music Center and the LA Opera, and has been the site of unparalleled performances by stunning music luminaries and virtuosos.

Sept. 14 – Oct. 6: *La Bohème*  
Oct. 12 – 20: *The Light in the Piazza*  
Oct. 20: *Javier Camarena*  
Oct. 25-31: *Psycho Live with Orchestra*  
Nov. 16 – Dec. 15: *The Magic Flute*  
Feb. 1-23, 2020: *Eurydice*  
Feb. 22 – Mar. 14, 2020: *Roberto Devereux*  
May 2-23, 2020: *Pelléas & Mélisande*  
May 8, 2020: *Rodelinda*  
June 6-28, 2020: *The Marriage of Figaro*

## DOWNEY THEATRE

8435 Firestone Blvd., Downey, CA 90241  
(562) 861-8211 [DowneyTheatre.com](http://DowneyTheatre.com)

The Downey Theatre is a 738-seat professional performing arts center that offers comfortable seating, excellent sight-lines, helpful staff, affordable rental rates and adequate parking, which makes this venue ideal to accommodate a wide array of events.

EL CAMINO CENTER FOR THE  
ARTS

16007 Crenshaw Blvd., Torrance, CA 90506  
(310) 329-5345 [CenterForTheArts.org](http://CenterForTheArts.org)

Comprising three venues available for performances, meetings and special events, the mission of the El Camino College Center for the Arts is to present high-quality performing arts in a positive environment for the education and entertainment of the student, faculty/staff and surrounding communities.

Oct. 10-13 (Campus Theatre): *Almost Maine*  
Nov. 2, 3, 7-9 (Campus Theatre): *The Curious Incident of the Dog in the Night-Time*  
Mar. 13-15, 20-22 & 27-29, 2020 (Campus Theatre): *The Who's Tommy*  
May 15-17, 21 & 22, 2020 (Campus Theatre): *Antigone*

## EL PORTAL THEATRE

5269 Lankershim Blvd., North Hollywood, CA 91601  
(818) 508-4200 [ElPortalTheatre.com](http://ElPortalTheatre.com)

Located in the heart of the NoHo Arts District, El Portal Theatre is a dynamic three-theatre performing arts complex featuring the 360-seat Debbie Reynolds MainStage, 96-seat Monroe Forum, and the award-winning, 42-seat Stuart Rogers' Theatre Tribe.

Aug. 24: *Belly Dance Evolution celebrates the best of the last 10 years of BDE*  
Sept. 21: *Date Nite Live!*  
Oct. 6: *The Male Intellect: An Oxymoron?*  
Dec. 6-22: *The outrageous new holiday comedy musical from the Troubadour Theater Company*  
Dec. 27-29: *Holiday Magic: Where Magic and Comedy Collide*

## FREUD PLAYHOUSE, UCLA

245 Charles E. Young Drive East, Los Angeles, CA 90024  
(310) 825-2101 [TFT.UCLA.edu](http://TFT.UCLA.edu) [CAP.UCLA.edu](http://CAP.UCLA.edu)

The Ralph Freud Playhouse in UCLA's Macgowan Hall is a 562-seat proscenium theater that is home to year-round theatrical repertory and musical theater.

Oct. 11 & 12: *Ain Gordon: 217 Boxes of Dr. Henry Anonymous*

## Geffen Playhouse

10886 Le Conte Ave., Los Angeles, CA 90024  
(310) 208-5454 [GeffenPlayhouse.org](http://GeffenPlayhouse.org)

The Geffen Playhouse has captured the creative spirit of Hollywood with imaginative adaptations, new commissions, and wildly theatrical productions at one of L.A.'s most charming and intimate theater venues.

Aug. 20 – Sept. 29: *Witch*  
Sept. 3 – Oct. 6: *Skintight*  
Oct. 22 – Dec. 1: *The Thanksgiving Play*  
Nov. 5 – Dec. 8: *Key Largo*  
Feb. 4 – Mar. 8, 2020: *Revenge Song: A Vampire Cowboys Creation*  
Mar. 3 – Apr. 12, 2020: *Nightfall*  
Apr. 7 – May 10, 2020: *Bernhardt/Hamlet*  
May 5 – June 14, 2020: *The Enigmatist*  
June 16 – July 19, 2020: *Macbeth*

## GLENDALE CENTRE THEATRE

324 N. Orange St., Glendale, CA 91203  
(818) 244-8481 [GlendaleCentreTheatre.com](http://GlendaleCentreTheatre.com)

Longtime theater-in-the-round presenting classic Broadway plays and musicals, including kids' shows.

Through Sept. 14: *Annie The Musical!*  
Sept. 20 – Oct. 12: *The Ghost and Mrs. Muir*  
Oct. 19 – Nov. 16: *Blithe Spirit The Musical*  
Nov. 22 – Dec. 24: *A Christmas Carol*

## THE GROUNDINGS THEATRE

7307 Melrose Ave., Los Angeles, CA 90046  
(323) 934-4747 [Groundlings.com](http://Groundlings.com)

An improvisation and sketch comedy theatre that has been entertaining LA audiences for 45 years and been the springboard for countless Hollywood careers.

Fridays (10 pm): *The Yard*  
Fridays (8 pm) & Saturdays (8pm & 10 pm):

*Groundlings Treasure Hunters*  
Sundays: *Sundays of Our Lives*  
Wednesdays: *The Crazy Uncle Joe Show*  
Thursdays: *Cookin' With Gas*  
Aug. 19: *The Black Version*  
Aug. 20: *One! With Edi Patterson*

HOLLYWOOD PANTAGES  
THEATRE

6233 Hollywood Blvd., Los Angeles, CA 90028  
(323) 468-1700 [HollywoodPantages.com](http://HollywoodPantages.com)

Painstakingly restored at the turn of the New Millennium to recapture its original 1930s look and luxury, the 2,703-seat Pantages hosts epic musicals and, occasionally, concerts.

Sept. 24 – Oct. 6: *Blue Man Group*  
Oct. 8-27: *Anastasia*  
Oct. 29 – Nov. 3: *Jesus Christ Superstar*  
Nov. 5-24: *Summer*  
Dec. 4, 2019 – Feb. 2, 2020: *Disney's Frozen*  
Feb. 18 – Mar. 8, 2020: *Escape to Margaritaville*

Begins Mar. 2020: *Hamilton*  
Mar. 24 – Apr. 12, 2020: *The SpongeBob Musical*  
Apr. 28 – June 7, 2020: *Mean Girls*  
June 12 – July 5, 2020: *My Fair Lady*  
July 7-26, 2020: *The Band's Visit*

## THE KIRK DOUGLAS THEATRE

9820 Washington Blvd., Culver City, CA 90232  
(213) 628-2772 [CenterTheatreGroup.org](http://CenterTheatreGroup.org)

The Kirk Douglas Theatre is a former 1940s movie house in Downtown Culver City that Center Theatre Group transformed into an intimate 317-seat theatre.

Sept. 13 – Oct. 27: *On Beckett*  
Jan. 24 – Feb. 23, 2020: *Until the Flood*  
Mar. 18 – Apr. 19, 2020: *Block Party: Celebrating Los Angeles Theatre*  
May 29 – June 28, 2020: *Sakina's Restaurant*

LA MIRADA THEATRE FOR THE  
PERFORMING ARTS

14900 La Mirada Blvd., La Mirada, CA 90638  
(562) 944-9801 [LaMiradaTheatre.com](http://LaMiradaTheatre.com)

A 1,250-seat state-of-the-art venue presenting musicals, plays, concerts and more, located on the border between LA and OC counties.

Oct. 25 – Nov. 17: *Roald Dahl's Matilda The Musical*

SPONSORED CONTENT

LA MIRADA THEATRE'S  
2019/20 SEASON IS  
ON SALE NOW!

La Mirada Theatre's exciting 2019/20 season starts off with the West Coast Premiere of *GRUMPY OLD MEN: THE MUSICAL* (Sept. 20 – Oct. 13, 2019), a new musical-comedy based on the classic 1993 film. TV legend & Tony winner Hal Linden, the beloved Cathy Rigby and Broadway's Ken Page will star in this laugh-out-loud story of family, friendship and love. Fasten your seatbelts, it's going to be a grumpy ride!

From the genius of Roald Dahl comes the Tony Award-winning *MATILDA THE MUSICAL* (Oct. 25 – Nov. 17, 2019), the story of an extraordinary girl who – armed with a vivid imagination, a sharp mind and a love for books – dares to take a stand against the tyranny of adults who seek to crush her imagination. Children (6+) and adults alike will be thrilled an delighted by a show that critics call "smart, sweet, zany and stupendous fun." Broadway's classic killer comedy, *ARSENIC AND OLD LACE* (Jan. 24 – Feb. 16, 2020) combines murder and mayhem with zany humor making for an uproarious black comedy that gives "hospitality" a bad name. Don't miss one of America's most popular comedies in a spiffy new production that will slay you with laughter!

The hills are alive! A beautiful new production of *THE SOUND OF MUSIC* (April 17 – May 10, 2020) is coming to La Mirada Theatre! The spirited and beloved musical

story of Maria and the von Trapp Family will once again thrill audiences with its Tony, Grammy and Academy Award-winning Best Score, including "My Favorite Things," "Do-Re-Mi," "Climb Ev'ry Mountain," and the unforgettable title song. Celebrate Rodgers and Hammerstein's most famous musical for an incredible theatrical experience!

You'll have the time of your life at the last show of our season, *MAMMA MIA!* (May 29 – June 21, 2020). Get swept away by the infectious music, funny story, and dazzling dance numbers that have made *Mamma Mia!* a worldwide phenomenon. Featuring over 20 ABBA songs, including the hits "Dancing Queen" and "Take a Chance on Me," this high-spirited, feel-good sensation will have you singing and dancing in the aisles!

Along with this world-class theatrical season, La Mirada Theatre also presents many nights of entertainment including concerts, comedy and special events. Visit our website at [www.LaMiradaTheatre.com](http://www.LaMiradaTheatre.com) and follow us on social media @LaMiradaTheatre to stay connected and informed about upcoming shows!

Tickets can be purchased at [www.LaMiradaTheatre.com](http://www.LaMiradaTheatre.com) or by calling our Box Office at (562) 944-9801. Parking is FREE! The theater is an intimate venue with just 1,250 seats and is located at 14900 La Mirada Blvd., La Mirada, CA 90638.

# LITTLE SHOP OF HORRORS

Book and Lyrics by Howard Ashman  
Music by Alan Menken  
Directed by Mike Donahue

Tickets start at \$25 | pasadenaplayhouse.org | 626-356-PLAY

Featuring:  
George Salazar,  
(Be More Chill)

“Exuberant... leaves the audience ravenous for more.”  
— *New York Times*

Sep 17–Oct 20  
**PASADENA PLAYHOUSE**

#LittleShopPPH



JOIN US FOR THE  
2019/20 SEASON

The Wallis  
**DANCE**  
The Wallis  
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[TheWallis.org](http://TheWallis.org)

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FOR THE PERFORMING ARTS

TICKETS  
FOR ALL  
PERFORMANCES  
**NOW ON  
SALE!**

Herb Alpert & Lani Hall



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Romantics Anonymous



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Dance @ The Wallis is made possible  
in part by a grant from the National  
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## LA WEEKLY

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## LA MIRADA THEATRE FOR THE PERFORMING ARTS CONT:

Jan. 24 – Feb. 16, 2020: *Arsenic and Old Lace*  
Apr. 17 – May 10, 2020: *The Sound of Music*  
May 29 – June 21, 2020: *Mamma Mia!*

## LA OPERA

## Music Center, Dorothy Chandler Pavilion

135 N. Grand Ave., Los Angeles, CA 90012  
(213) 972-8001 LAOpera.org

Under the leadership of Eli and Edythe Broad and General Director Plácido Domingo, LA Opera has become the country's fourth-largest opera company and been hailed as an important new force in American Opera.

Sept. 14 – Oct. 6: *La Bohème*  
Oct. 12 – 20: *The Light in the Piazza*  
Oct. 20: *Javier Camarena*  
Oct. 25-31: *Psycho*  
Nov. 16 – Dec. 15: *The Magic Flute*  
Feb. 1-23, 2020: *Eurydice*  
Feb. 22 – Mar. 14, 2020: *Roberto Devereux*  
May 1-3, 2020 (at The Broad Stage): *Angel's Bone*  
May 2-23, 2020: *Pelléas & Mélisande*  
May 8, 2020: *Rodelinda*  
June 6-28, 2020: *The Marriage of Figaro*

## LISA SMITH WENGLER CENTER FOR THE ARTS

Pepperdine University, 24255 Pacific Coast Hwy., Malibu, CA 90263  
(310) 506-4522 Arts.Pepperdine.edu

The Lisa Smith Wengler Center for the Arts presents an innovative, unique, entertaining, and diverse program of exceptional performances and museum exhibitions.

Sept. 24-28 (Lindhurst Theatre): *Futureproof*  
Nov. 15-23 (Smothers Theatre): *Ragtime*  
Jan. 28 – Feb. 1, 2020 (Lindhurst Theatre): *Miss Bennet: Christmas at Pemberly*  
Feb. 27 & 29, 2020 (Smothers Theatre): *Dido and Aeneas & Gianni Schicchi*  
Apr. 15-18, 2020 (Smothers Theatre): *The Cherry Orchard*

## LIT LIVE THEATER COMPANY

The Elite Theatre Company, 2731 Victoria Ave., Oxnard, CA 93035  
(707) 532-5076 LitLiveTheaterCo.com

An educational theater company that brings well-known novels and authors' stories to the stage. (Lit Live is a traveling company, performing in venues from Hollywood to Santa Barbara - The Elite is its main venue.)

Oct. 2019: *Macbeth*

## LONG BEACH PERFORMING ARTS CENTER

## Long Beach Convention &amp; Entertainment Center

300 E. Ocean Blvd., Long Beach, CA 90802  
(562) 436-3636 LongBeachCC.com

Comprising the intimate, 825-seat Beverly O'Neill Theater, and the full-production, 3,051-seat Terrace Theatre, hosting world-class performances and Broadway shows, award-winning theatre, comedic talent, and vocal artists.

## THE LOUNGE THEATRE

6201 Santa Monica Blvd., Los Angeles, CA 90038  
323-960-7787 Onstage411.com/BestMan  
Nov. 1 – Dec. 8: *The Best Man* (no performances Nov. 29 – Dec. 1)

## THE LUCKMAN FINE ARTS COMPLEX AT CAL STATE LA

5151 State University Drive, Los Angeles, CA 90032  
(323) 343-6600 LuckmanArts.org

The Luckman Fine Arts Complex is a professional arts entity on the campus of Cal State LA that delivers cutting edge music, dance, and visual arts from around the world to the Los Angeles community.

## THE MARK TAPER FORUM

The Music Center, 135 N. Grand Ave., Los Angeles, CA 90012  
(213) 628-2772 CenterTheatreGroup.org

As one of the top resident theatres in the country, the Mark Taper Forum has developed an impressive number of Pulitzer Prize-winning plays, including Mark Medoff's "Children of a Lesser God," Michael Cristofer's "The Shadow Box," Robert Schenkkan's "The Kentucky Cycle" and Tony Kushner's "Angels in America," Part One – "Millennium Approaches," and has earned a number of distinguished honors including a Tony Award for Theatrical Excellence in 1977.

Sept. 11 – Oct. 13: *A Play Is a Poem*  
Nov. 22 – Dec. 29: *Jitney*  
Jan. 12 – Feb. 16, 2020: *What the Constitution Means to Me*  
Mar. 25 – Apr. 26, 2020: *The Antipodes*  
July 29 – Aug. 30, 2020: *King James*

## MUSICAL THEATRE WEST

Carpenter Performing Arts Center, 6200 E. Atherton St., Long Beach, CA 90815  
(562) 856-1999 Musical.org

Musical Theatre West offers Broadway-quality productions, including Tony Award-winning classics, West Coast premieres, and family favorites, all performed with a full-orchestra.

Oct. 18 – Nov. 3: *Something Rotten!*  
Dec. 6-15: *Holiday Inn*

Feb. 7-23, 2020: *Ragtime*  
Mar. 27 – Apr. 12, 2020: *Mame*  
July 10-26, 2020: *Treasure Island*

## ODYSSEY THEATRE ENSEMBLE

2055 S. Sepulveda Blvd., Los Angeles, CA 90025  
(310) 477-2055 OdysseyTheatre.com  
Celebrating its 50th anniversary in 2019, this theatre company produces an internationally-oriented lineup of contemporary and reinvented classic plays, with an emphasis on the unexpected.  
Through Sept. 29: *Fefu and Her Friends*  
Sept. 7 – Oct. 27: *In Circles*  
Nov. 14 – Dec. 8: *Before*  
Jan. 4 – Feb. 9, 2020: *Dance Festival 2020*  
Jan. 18 – Mar. 15, 2020: *A Day in the Death of Joe Egg*  
Mar. 7 – Apr. 26, 2020: *The Serpent*  
May 2020: *The Unseen Hand*

## PACIFIC RESIDENT THEATRE

703 Venice Blvd., Venice, CA 90291  
(310) 822-8392 PacificResidentTheatre.com

Pacific Resident Theatre is nationally recognized as one of the top regional theaters on the West Coast (upwards of 100 awards) for presenting works of the highest quality, in order to entertain, inform and educate its multicultural community.

Aug. 10 – Sept. 22: *Andy Warhol's Tomato*

## PASADENA PLAYHOUSE

39 S. El Molino Ave., Pasadena, CA 91101  
(626) 356-PLAY PasadenaPlayhouse.org  
Pasadena Playhouse State Theater of California is nestled in the heart of Pasadena's thriving Playhouse District.  
Sept. 17 – Oct. 20: *Little Shop of Horrors*  
Nov. 6 – Dec. 1: *The Great Leap*  
Feb. 5 – Mar. 1, 2020: *The Father*  
Spring 2020: *Annie Get Your Gun*

## REDCAT

631 W. 2nd St., Los Angeles, CA 90012  
(213) 237-2800 REDCAT.org

"REDCAT stage hosts some of the world's most intriguing, envelope-pushing, avant-garde theater, film, music and performance art." – Shana Nys Dambrot, LA Weekly.

Sep. 12 – 15: *Ligia Lewis: Water Will (in Melody)*  
Sep. 19 – 22: *Adam Linder: THE WANT* (Co-Presented with CAP UCLA)  
Oct. 7: *Lana Lin: The Cancer Journals Revisited*  
\*Los Angeles Premiere  
Oct. 18 – 25: *WITKACY / Two-Headed Calf*  
\*U.S. Premiere  
Nov. 6: *Peter Vermeersch and FLAT EARTH SOCIETY:*  
100-year anniversary of *The Oyster Princess*  
Nov. 10-11: Studio: Fall 2019  
Nov. 22 – 23: *Dorian Wood: XAVELA LUX AETERNA*  
\*U.S. Premiere

## REDONDO BEACH PERFORMING ARTS CENTER

1935 Manhattan Beach Blvd, Redondo Beach, CA 90278

(310)318-0644 Joyce.Maddox@Redondo.org  
This sizable performing arts venue (1,453 capacity), rental facility with a modern lobby, hosts high-quality musicals, ballet, and a speaker series.

Oct. 26: *Redondo Beach Ballet*  
Dec. 7 & 8: *Hot Chocolate Nutcracker*  
Dec. 28 & 29: *Los Angeles Ballet Nutcracker*  
Oct. 3, 2020: *Ballet Philippines*

## ROGUE MACHINE THEATRE

1416 Electric Ave., Venice, CA 90291  
(855) 585-5185 RogueMachineTheatre.net

Rogue Machine presents plays that are new to Los Angeles and reflect current culture, while supporting developing playwrights ("Best Production" for three years, Ovation and LADCC Awards; 2017 Ovation Award for "Best Season").

Sept. 14 – Nov. 3: *Ms Lilly Gets Boned*  
Oct. 5 – Nov. 24: *Little Theatre*  
Dec. 14, 2019 – Feb. 2, 2020: *Earthquakes in London*  
Jan. 18 – Mar. 8, 2020: *Disposable Necessities*

SPONSORED CONTENT

## WALLIS ANNENBERG CENTER FOR THE PERFORMING ARTS

The Wallis' 2019/2020 Season will be highlighted with the best in Theater, Music, Dance and Cinema. The centerpiece features an entire season of dance programming showcasing only Los Angeles based companies, including Company-In-Residence BODYTRAFFIC. The Theater seasons will include the West Coast Premiere of *Sisters in Law*, a new partnership with Four Larks with a production of Mary Shelley's classic *Frankenstein* and the U.S. Premiere of the musical *Romantics*

Anonymous. Music concerts this season include Herb Alpert & Lani Hall, Megan Hilty & Cheyenne Jackson, the return of Brooklyn Rider with jazz vocalist Magos Herrera, Emerson String Quartet, Vijay Gupta, Joshua Roman, Garrick Ohlsson, The Violins of Hope featuring Delirium Musicum and many more. Cinema offerings will continue in partnership with Film Independent and The Wallis will present *Contemporary Circus* for the first time with *Circa: Humans from Australia*. More information can be found at [TheWallis.org](http://TheWallis.org).





### ROYCE HALL & ROYCE HALL REHEARSAL ROOM, UCLA

10745 Dickson Court, Los Angeles, CA 90095  
(310) 825-2101 RoyceHall.org CAP.UCLA.edu

A symbol of both intellectual and artistic excellence, the 1,800-capacity Royce Hall functions not only as a monument to Los Angeles' rich cultural past, but also as a portal to the future.

Oct. 6: *Sankai Juku: Meguri*

Oct. 18 & 19: *The Day*

Nov. 9: *Loch na hEala (Swan Lake)*

Nov. 14-17 (Royce Hall Rehearsal Room): *Andrew Dawson: Space Panorama & Spirit of the Ring*

Dec. 13-15: *The Nutcracker*

Mar. 7, 2020: *Octavia E. Butler's Parable Of The Sower*

June 20 & 21, 2020: *Sleeping Beauty*

### RUSKIN GROUP THEATRE

3000 Airport Ave., Santa Monica, CA 90405  
(310) 397-3244 RuskinGroupTheatre.com

Ruskin Group Theatre is creating great live entertainment while supporting the development of local artists. Several of their world-premiere productions have subsequently been produced across the country, and at the La Jolla Playhouse.

Through Sept. 22: *Death of A Salesman* (no performances Labor Day weekend)

### SANTA MONICA PLAYHOUSE

1211 4th St., Santa Monica, CA 90401  
(310) 394-9779 SantaMonicaPlayhouse.com

Comprising three venues - Main Stage, The Other Space, and Artists' Entrance Studio upstairs -, Santa Monica Playhouse stages Critics' Choice theatrical productions, musicals, cultural exchange and educational programming for all ages, plus international touring and rentals.

Through Dec. 13: *Aleichem Sholom: The Wit and Wisdom of Sholom Aleichem*

Through Sept. 28: *Mistakes Were Made: Coulda Woulda Shoulda*

Through Sept. 29: *Snowwhite*

Through Oct. 28: *Magic Mondays*

Through Nov. 22: *We Should Hang Out Sometime*

Oct. 5-27: *Absolutely Halloween*

Oct. 12 - Nov. 10: *The BFF Binge Fringe Festival of Free Theatre*

Oct. 6, 2019 - Mar. 29, 2020: *Love In Bloom*

Nov. 3 - Dec. 15: *All Join In for the Holidays*

Nov. 30 - Dec. 20: *David Sedaris's SantaLand Diaries*

Dec. 31: *The 47th Annual All New One Time Only New Year's Eve Musical*

Jan. 11-26, 2020: *Seniorella*

### SECOND CITY

6560 Hollywood Blvd., Los Angeles, CA 90028  
(323) 464-8542 SecondCity.com/Hollywood

Two comedy stages running musicals, sketch, improv, stand-up, and storytelling.

Fridays through Dec. 13: *Opening Night: The Improvised Musical*

Saturdays & Sundays (noon) through Dec. 14: *The Really Awesome Improv Show*

Saturdays (7 pm) through Dec. 14: *Canuck as F\*ck*

Saturdays (8:30 pm) through Dec. 14: *More Guns: A Musical Comedy About the NRA*

Saturdays (10 pm) through Dec. 14: *Life in Boobs*

### SKYLIGHT THEATRE

1816½ N. Vermont Ave., Los Angeles, CA 90027  
(213) 761-7061 / (866) 811-4111 SkyLightTheatre.org

Skylight expands the boundaries of mainstream theatre through the telling of relevant and more inclusive stories ("Best Production, Writing, and Lead Actress" 2018 LADCC Awards).

Sept. 14 - Oct. 27: *Never Is Now*

Nov 1-24: *The 7 Stages of Grieving*

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# PEGGY NOLAND ROLLS INTO THE ART CAR WORLD

The artist has traded brick-and-mortar for metal bodies and horsepower in her subversive DIY projects

BY LINA LECARO



PHOTO COURTESY PEGGY NOLAND

A wacky and wondrous retail space meets art installation, Peggy Noland's 4-year-old Echo Park store was always a joyful treat for the eyeballs, especially while enduring many a sluggish, traffic-jammed journey past it along busy Sunset Boulevard. Noland's nest-like space burst with otherworldly whimsy — giant green styrofoam hands (with hot pink fingernails), cartoony bodybuilding babe figures, oversized stuffed animals galore and so much more — showcasing her ideas, selling her colorful clothing designs and, as she says during our chat inside her teddy bear sculpture-packed

Hollywood apartment, serving as a billboard of sorts for her work.

Though she closed the Dodger Stadium-area shop a few months ago, the artist who first made a name for herself in Kansas City, where she's from, with another self-monikered store (also now closed and also known for changing themes inside and out — inspired by clouds, polka dots, lipstick, burgers, tinsel, the mall, and anything that appealed to her kooky and kaleidoscopic mood over the years) isn't slowing down. In fact, she's revving up, embarking on new artistic adventures that are as public and visual as her retail space was — maybe more so.

Though her studios/storefronts allowed her

to define herself “on my own whim” and “fake it as [a] ‘store-store’ when I needed to,” Noland's thinking in more mobile terms as of late. Her current preferred canvases are cars. As part of her YouTube series *Peggy's Cartoon-Up!*, Noland — who has done set design for film and TV, bands and even decked out stages at Coachella — has been modifying cars in gorgeous, gaudy and glitzy ways. First came the *Powerpuff Girls* truck she did for her friend Anna Dewey Greer. (Greer was the previous proprietor, along with artist Christine Stormberg, of the Sunset store space with their shop Dog Show, which had a giant unicorn head above its door; Noland now has it in her living room.)

The car projects gave Noland something to focus on while she decided what to do after closing her two stores. “I was negotiating these transitional feelings,” she says about her audacious auto body work, which she's been doing for three years now. “Obviously the TV show *Pimp My Ride* is the original inspiration. A lot of times cars are the most expensive things that

in my studio anyway,” Noland adds. “And it serves another purpose, when we were trying to shop the show around to production companies and stuff, they told us that the category of television it would fall into was wish fulfillment. It made my heart melt to know that I was working as this kind of fairy godmother doing wish fulfillment... What a special feeling that is, to give people like an ‘oh my god’ moment.”

Designing clothing for music artists — including CSS and Beth Ditto, to name a couple — and bringing that level of flashy cool to public retail, her fashion work kinda did the same thing. Still, the sheer size and costs of materials means cars are a lot riskier, and she seems to thrive on the challenge. “With most of my other mediums, I'm showing up with a hot glue gun and some yarn. You know, it's like the cheapest approach. This is a very costly thing to even begin to get the materials to experiment with,” she explains, pointing to photos of her most recent piece, a holographic contact paper-“wrapped” car that utilizes materials used by automotive designers rather than her usual craft stores. “Basically, like a door shape could be a \$300 sheet of contact paper and you got one shot to get it right — if a wrinkle or an air bubble gets in, that's like a \$300 mistake. So doing this asks you to really learn the material and makes you care, whereas with the rest of my work, I'm like purposely sloppy and going for a handmade look.”

Car culture — like shopping culture — is a ubiquitous and defining thing in Los Angeles, and Noland has rather organically fallen into playing around with both, cleverly celebrating yet challenging what they mean. Her L.A. store wasn't really open very often, but when it was it was an experience, the kind of place that you wanted to take pictures of and selfies in (in this way, her campy rainbow-glitter fun-fur aesthetic was sort of a precursor, at least in the retail realm, to the whole selfie “pop-up” backdrop trend). Now working on cars, she is tweaking and tripping out one of our most functional possessions, something that many view as a status symbol; only the truly eccentric dare to defy convention with cars in terms of color and design (think Angelyne's pink Corvette).

Even those of us who consider ourselves beyond basic tastes don't go as far as Noland does with cars (leopard seat covers are a mere baby step). The artist has always pushed boundaries with whatever she's created and expressed her ideas in bold, over-the-top ways. This includes her personal style (check out her popular Instagram for some visuals, including her clothing and groovy hairstyles over the years). Though Noland says she loves objects and making objects, she doesn't love “art being commodified,” which of course happens in traditional gallery spaces, stores and online. With her car project, she seems, for now, free of those concerns, and this bold babe is rolling with it. L.A. would be a happier and more vibrant place if we all followed.

For more info: [peggynoland.com](http://peggynoland.com)

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PHOTOS BY SHANA NYS DAMBROT

## FOOD

# A SLICE OF ART

Nothing Cheezy marries art and pizza to make a spiritually nutritious love child

BY DAVID COTNER

**Y**ou might be surprised at how multifaceted and multidimensional life becomes when you eat a pizza.

It's about stuffing your face almost as much as it is about taking away your general overall existential hunger that hangs open like a gaping empty mouth. Pizza is more than food. It's the cornerstone on which modern popular culture is built. The pizza effect takes something from one culture, transforms it by immersion in another, and brings it back home again — forever changing the cultural and culinary landscape of both. Italian restaurants are the go-to destinations that satisfy everyone and offend no one — the great food equalizers. “Pizza and chill,” is the original Netflix evening.

Pizza is a continuum. The other, less-heralded and yet no less seminal essence of pizza consciousness is its communal aspect. The sharing of an extra-large pizza amongst friends and family seems like such a hokey,

timeworn kind of image; how seared has become the collective American mind over the years from countless television ads for Numero Uno and Shakey's and Pizza Hut and... You get the idea.

Only recently — in the past couple of decades, maybe — has pizza been presented as an experience that is solitary and (when frozen) pathetic in its loneliness. A large pizza, a box of wine and thou. Wait, I mean me. Myself. And I. A ménage-a-trois? No. A ménage-a-un.

Enter the collaborative, immersive art-based experience of Think Tank and members of Meow Wolf's Nothing Cheezy — the immersive pizza installation that says, “Fuck all *that*.” You get pizza. You get art. You get games. You get kitsch. You get nostalgia. You definitely get selfies. And then you get more pizza.

It all happens in a very small space that has been transmogrified into something from the outer limits — as if aliens had been listening

in on our radio and television transmissions and come to the conclusion that pizza was the dominant culture on planet Earth. As if.

From the moment you enter the gallery, you're given a plethora of opportunities to include yourself in the proceedings. You immortalize yourself in endless self-portraits — you'll need to, because while the pizza will be gone in 24 hours, your cheesy memories last forever.

They take your order and you go through the maze of ambitious art installations which are gravity-defying and frequently mind-bending. The local indie pizza makers change every week. One week could be Delicious Pizza. Another week could be pizza from Prime. You just never know what you'll get. By the time you get to the end, your pizza is ready. It's a fairly efficient and streamlined system, even if it seems at times as though Technicolor itself has gone to acid-laced hell, melted into endless colors and concepts, and been reborn as a drop of pepperoni grease you'll never get out of your clothes or your mind.

An initiative of the artist Future Fantasy Delight (a member of New Mexico art collective Meow Wolf, soon expanding their reach into their upcoming Los Angeles gallery) and Pizzaboyzzz, this pop-up has everything. Mazes. Balloons. Figurines. That thing where you think you're having a flashback, but you're just in a hallway made of fake fur. The list of artists is wide-ranging and heroic in its complexity: Abars, Baker's Son, Anta52, Balloonski, Isa Beniston (Gentle Thrills), Berk Visual, Cheap Slasher Films, Deladeso,



Allison Bamcat - Gallery Show Artwork



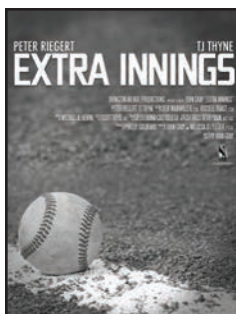
Nina Palomba

Nina Palomba, TOFU, Butch Von Dreaux, and Utopia US.

And there are some installations that you have to seek out and find your way into. They don't just happen passively. You have to want the art as badly as you want your slice. At the end — when you walk through Balloonski's majestic cloud hall made of white balloons pierced by deific hands offering you one last slice — you sit with the other people who have just shared the same experience as you've had, and eat your pizza, together.

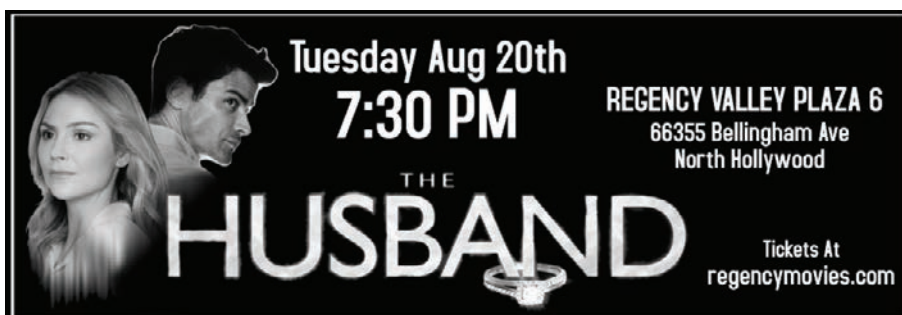
The kind of shared experience that comes along with this stunning, hilarious, delicious once-in-a-lifetime happening is profound and yet — despite its unfolding profundity — seems like the most natural thing in the world. And, much like that other favorite, ideally shared but sometimes solitary experience — sex — Nothing Cheezy is pretty good, even when it's kind of bad.

*Nothing Cheezy at Think Tank Gallery, 516 E. 4th St., downtown, through August; think-tank.gallery/nothingcheezy.*



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## TELEVISION

# BAD ROMANCE AND HEROES DONE RIGHT

The first installment of “Unbinged,” a new column about binging, nerding and hate-watching TV’s best and worst

BY ERIN MAXWELL

Television is an evolving medium. The godless days of rushing home to catch a favorite show have gone the way of 1-800 party numbers, Discmans and PDAs.

We now live in an enlightened age where content can come from anywhere, appear at anytime — no waiting, no fuss, no muss. And everyone is doing it, not just the TV networks. TV has become background music. It plays constantly as we run chores, hang with the family, or perform the most mundane of tasks. With so much content, it isn’t about watching a favorite show anymore, but watching anything that can provide distraction.

But it’s easy to drown in a sea of endless entertainment. What’s good? What’s bad? Don’t worry. “Unbinged” is here to help you navigate the choppy waters of endless programming. After all, your time is valuable. Our’s isn’t.

### V.C. Andrews’ *Heaven* and *Dark Angel* | Lifetime

Lifetime continues to take aim at the 14-year-old-girl-of-our-pasts with its latest series of V.C. Andrews book-to-screen adaptations. While its first go-around covered the incestuous junior high school must-read *Flowers in the Attic* series, this time they delve into the saga of the Casteel clan introduced back in 1985 via the saucy paperback *Heaven*. The five-part movie series follows the tragic hill-born title character as she shifts from one dysfunctional family to the next, discovering sex and secrets along the way. But mostly sex. And usually with a parental figure or relative. V.C. had a few issues.

Fans of the book will find the story moves full speed ahead into disappointment as the tale rushes through the content matter to “get to the good parts.” The pacing is so fast it misses key beats and crucial characters as it skims over the story. At one point, I left the room to get a snack while *Heaven* was fresh out of high school and came back to see her graduate from college. The hurried pace isn’t helped by the disjointed, over-the-top acting of the cast as they attempt to keep up with the stride of the saga. Characters become caricatures. Lead Annalise Basso as *Heaven* never finds her emotional center, turning on a dime from sobbing mess to sexpot. Jason Priestley as Tony Tatterton swaps book Tony’s charisma for misplaced, unexplained

menace delivered in monotone monologues. Essential characters from the book are there to only make *Heaven* either horny or heartbroken.

All and all, these recent primetime additions to Lifetime’s V.C. Andrews catalog are a jumbled mess that only hardcore fans can make sense of... once they get over their initial disappointment.

### *Veronica Mars* | Hulu

Fifteen years after the initial pilot, Kristen Bell’s snarky sleuth returns to the small screen in all-new adventures. And this time around, *Veronica* and the good citizens of Neptune, California, are freed from the confines of a limited budget and given the ability to say whatever the “cuss” she wants. And it’s fucking glorious.

In the fourth season, *Veronica* is hot on the heels of a mad bomber, who targets the Spring Break body-shot crowd that swarms the small town of Neptune once a year. But our girl is not alone, as current friends and old allies return to *Veronica*’s life to help her solve this latest mystery. The Hulu version of the series maintains all of the quick wit and neck-break speed writing that made the show a cult favorite back in the day. Coupled with pitch perfect delivery from star Bell and the main cast, fans of the original will be over the moon to return to the scene of the crime. This is the way *Veronica Mars* was meant to be viewed: off a leash, completely free of primetime constraints so it can properly explore its surreal surroundings and fully embrace the noir content matter.

### *The Boys* | Amazon Prime

Take note, Marvel and everyone else: This is how you do a goddamn superhero show. This dark comedy follows the exploits of a team of antiheroes looking for revenge against the local caped crusaders who are anything but heroes, despite what their PR department says. And just like celebrities, not all heroes are great human beings. In fact, most are irresponsible jerks who only care about their image and the ability to sell, rather than make the world a better place. It’s a telling look into the dark underside of the entertainment industry and those who jump through hoops to keep their public image pristine. With black-as-night humor and gruesome deaths, *The Boys* is an exceptionally crafted series that sets a new standard for the genre.

# HERE COME SEQUELS

Another *Angry Birds* movie and a John DeLorean doc

BY NATHANIAL BELL

Welcome to *L.A. Weekly's* Movie Guide, your look at the hottest films in Los Angeles theaters this week — from indie art house gems and classics to popcorn-perfect blockbusters and new movies garnering buzz. Check here every week before you make your big screen plans.

## Opening wide Friday, Aug. 16

The *Angry Birds Movie 2* is a sobering reminder that yes, there was indeed an *Angry Birds Movie*. The original grossed over \$100 million domestically in 2016. Sony's sequel reunites the characters voiced by Jason Sudeikis, Josh Gad, Danny McBride, Maya Rudolph, Bill Hader and Peter Dinklage, and involves them all in a plot in which they must join forces with a purple bird (Leslie Jones) with awesome powers in order to battle the ruler of the Bad Piggies. A video game tie-in, *The Angry Birds Movie 2 VR: Under Pressure* will be released simultaneously

for the amusement of many.

*47 Meters Down: Uncaged* is the sequel to the 2017 shark survival horror film *47 Meters Down*. Middling reviews weren't enough to deter viewers from turning the original into a modest summer hit. This follow-up copies the basic premise of the first as it follows a group of four teenage girls scuba diving among the ruins of a Mayan city. Unbeknownst to them, it is also the domain of a deadly shark. The same film-making team, consisting of director Johannes Roberts, co-writing with Ernest Riera, all but ensures an aesthetic consistent with the first. Sophie Nélisse, Corinne Foxx, Brianna Tju and Sistine Stallone play the female leads.

*Blinded by the Light* is a crowd-pleasing comedy about a British-Pakistani Muslim teen (Viveik Kalra) in Thatcher's England who rebels ever so slightly against his conservative family by falling head over heels for the music of Bruce Springsteen. Inspired by the experiences of journalist Sarfraz Manzoor, the film explores the tensions between tradition and modernity in working class environs. Directed by Gurind-

er Chadha (*Bend It Like Beckham*).

*Good Boys* is an iffy attempt to transplant the raunchy humor of *Superbad* and *Neighbors* to a junior high setting. The movie follows three sixth graders (Jacob Tremblay, Keith L. Williams and Brady Noon) increasingly desperate quest for approval as they prep for their first kissing party. Viewers who can remember their first panicked attempts to get to first base may appreciate their antics.

*Where'd You Go, Bernadette* is a star vehicle for the versatile Cate Blanchett. In Richard Linklater's latest film, she plays an agoraphobic architect who disappears one day without a trace, leaving her 15-year-old daughter (Emma Nelson) to do the detective work. Based on a bestselling novel by Maria Semple, the film was adapted by Linklater, Holly Gent and Vincent Palmo Jr.

## Wednesday, Aug. 21

In *Ready or Not*, a new bride (Samara Weaving) must survive the night in a ritualistic, lethal game of hide-and-seek initiated by her husband's wealthy, twisted family. This gleefully bloody variation on *The Most Dangerous Game* is the latest in a line of genre films to deal with devilish cults, although its sick sense of humor is its chief distinguishing ploy. Directed by Matt Betteinelli-Olpin and Tyler Gillet of the Radio Silence filmmaking collective.

## Limited/art-house:

### Friday, Aug. 16

*Driven* is the second film this summer to

unpack the legacy of automotive exec John DeLorean. Fashioned as a bromance between the millionaire engineer (Lee Pace) and ex-con Jim Hoffman (Jason Sudeikis), the film dramatizes the downfall of the DeLorean Motor Company after its owner turned to illicit activities to recoup investment costs. The film, directed by Nick Hamm, played at Venice and Toronto. *AMC Century City, 10250 Santa Monica Blvd. #2000 Blvd., Century City; Fri., Aug. 16, various showtimes. (310) 277-2262, amctheatres.com.*

## Saturday, Aug. 17

The Retroformat Coalition presents a screening of *Suds*, the 1920 Mary Pickford vehicle. The silent star plays a London laundress whose dreams of romance come true when a handsome customer (Albert Austin) walks into her life. Live music will be supplied by the redoubtable Cliff Retallick. *The Woman's Club of Hollywood, 1749 N. La Brea, Hollywood; Sat., July 6, 7:30 p.m.; \$15. retroformat.org.*

## Wed., Aug. 21

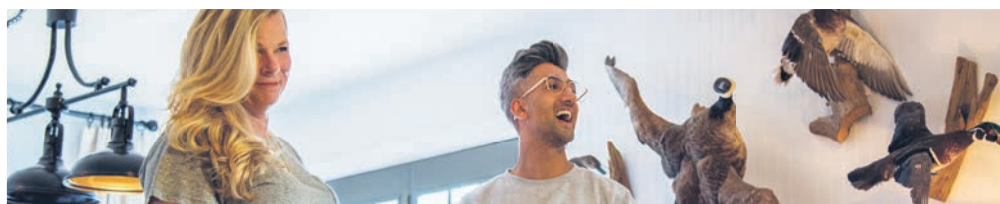
*Your Vice is a Locked Room and Only I Have the Key* is the most extravagantly named giallo horror movie in a genre crammed with such conversational titles. Sergio Martino's sleazy 1972 Italian adaptation of Poe's *The Black Cat* recently received the 4K treatment from legendary British distributor Arrow Films. *The Ray Stark Family Theatre, SCA 108, George Lucas Building, USC School of Cinematic Arts Complex, 900 W. 34th St., University Park; Wed., Aug. 21, 6 p.m.; free. cinema.usc.edu/events.*



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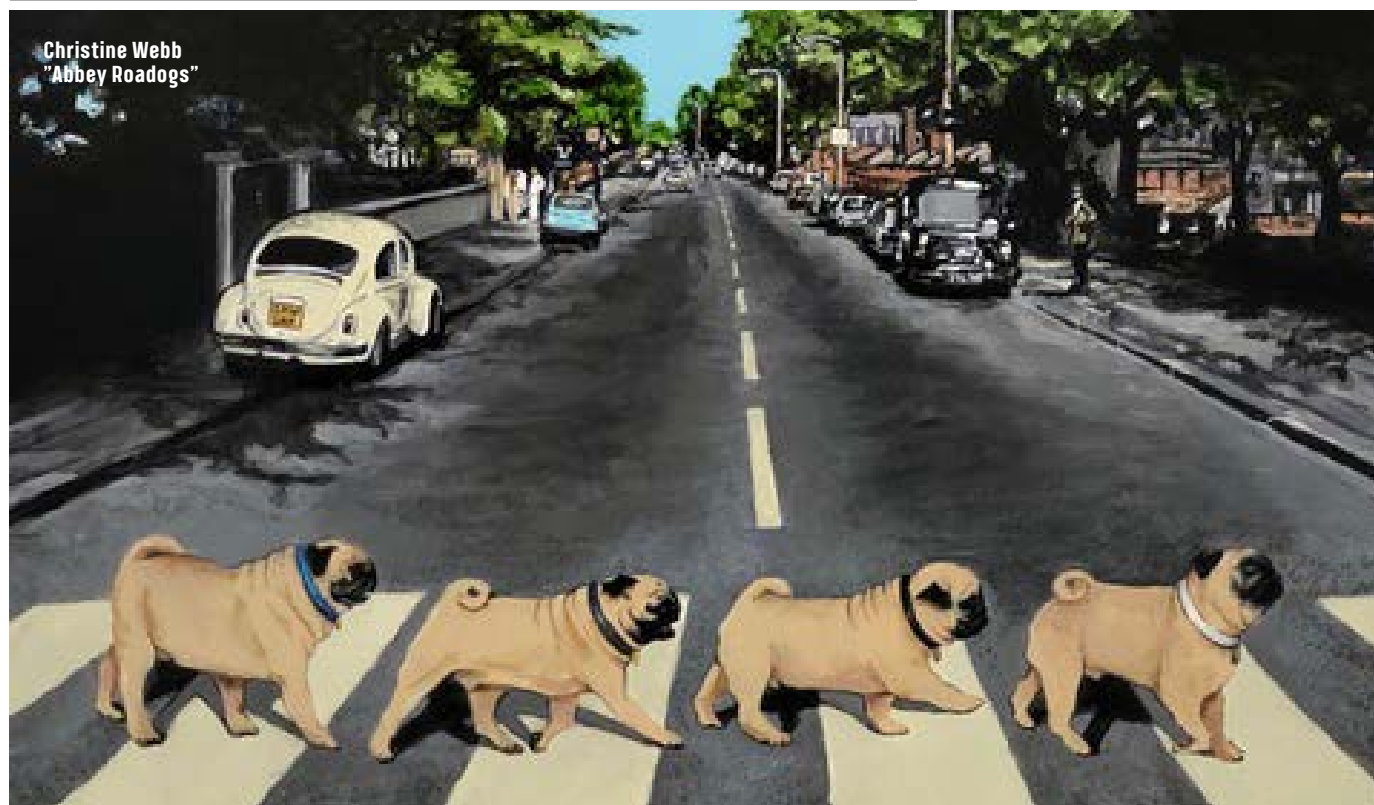
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# MUSIC AS THE MUSE

Remix: The Art of Music challenges artists to create works inspired by soundtracks of their choice, with proceeds going to charity

BY BRETT CALLWOOD



Christine Webb  
"Abbey Roadogs"

In 2016, Gabba Gallery made waves when they introduced L.A.'s art community to a show called Cratedigger: The Lost Art of Album Cover Art. A number of artists created 12x12 pieces of art designed to look like album covers. It was an innovative, ingenuitive exhibition, and its success meant that it happened again the following year. Last year though, the show was expanded. Cratedigger became **Remix: The Art of Music**. Elena Jacobson of Gabba Gallery is the assistant curator, alongside Jason Ostro.

"We did Cratedigger for two years and we wanted to expand it to still be music related," Jacobson says. "We still have some that are album-cover style, and then we have others that are just any kind of music-related art. Starting last year, we partnered with Adopt the Arts, and so part of the proceeds from the show will go to that organization. The only assignment

the artists were given was to use music as their inspiration, and then they could do whatever they wanted with that. We've invited over 60 artists, and they're submitting one to four pieces of work depending on the artist."

So besides the album cover-style art, the show includes portraits of musicians, and pieces that are more loosely influenced by a favorite song or a type of music. Meanwhile, most of the artists are people that Gabba have worked with in the past.

"They're people who we enjoy their art," Jacobson says. "There are some new artists that we haven't worked with before. We have some that we were connected with through Adopt the Arts, that they've worked with. We like to have a range of styles."

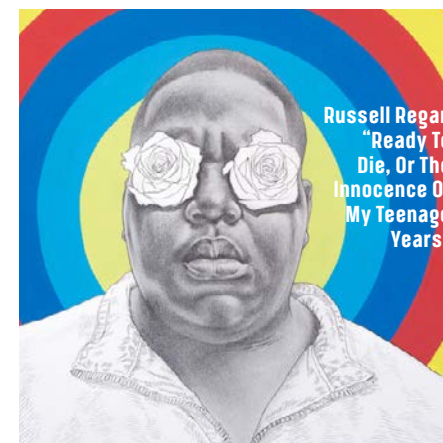
Amy Smith has been showing at Gabba for about five years, and she says that Ostro has been a tremendous supporter of her work throughout

that time. She has been involved with the show for the last three years, which means since the start of Cratedigger.

"This year I'm really excited about the pieces I made for the show," Smith says. "I'm always listening to music or podcasts while I work. I realized I wanted to bring some of my love for hip-hop into the mix but also keep the message of female empowerment as the underlying theme."

Smith was listening to some old Beastie Boys, when "Sure Shot" came on, and the song reminded her of how great the band is.

"I have always loved the Beastie Boys," she says. "They were a staple growing up with two older brothers in the '90s. With that inspiration, I did a word collage piece with the lyrics of Adam Yauch: 'I want to say a little something that's long overdue, the disrespect of women has got to be through. To all the mothers and



"The big difference between Cratedigger and Remix has been the addition of Adopt the Arts to the mix," Toshee says. "The show has also grown quite a bit; this year it features over 70 artists. I've made a piece titled 'Mixtapes n°1.' It features a quartet of multi-colored audio cassette tapes — the kind popular in the '70s and '80s — set against an abstracted backdrop reminiscent of a boombox speaker. The piece is made from a single cast of concrete: no fasteners, no adhesives."

Toshee says that his mixtape-inspired work is a monument to a bygone era.

"It's an elegy to the physical form that for me was synonymous with music during all of my formative years," he says. "It also speaks to my experience growing up in New York City, where cassette tapes and boomboxes were an important part of the streetscape."

The artist is no stranger to the music world, having worked at Napster for many years in their music services department.

"Part of my job was to discover new music and write about it," he says. "The record labels would send us every one of their new releases; we'd have piles of CDs on our desks. The job was a great fit because I've always been passionate about all kinds of music — reggae, Latin, world music, jazz, blues, rock... I'll listen to anything. I've always been a fan of album art and how a great cover can capture the essence of a record, and even expand on it through its own distinct medium. Bringing together these creative experiences resonates on a deeply personal level, as both art and music are integral to my life's story."

On that note, Jacobson says that the exhibit is for both lovers of music and art.

"Of all the shows that we do, this one is really accessible to a wide audience, because if you love music you can probably find something to catch your interest," she says. "So it's not just for art lovers. Music lovers, art lovers, everybody."

After the success of last year's show, the organizers fully expect to continue hosting Remix in 2020, although they're waiting until after 2019's exhibit to make a decision. (We have faith.) Meanwhile, they're excited about the artists they have working with them, and they're excited about the involvement of Adopt the Arts. You should be too.

For more information, visit [gabbagallery.com](http://gabbagallery.com).



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## MUSIC

# GO HEAR

FRI 8/16

## Jackson Browne

@ PACIFIC AMPHITHEATRE

Singer/songwriter Jackson Browne, one of L.A.'s own, is often unfairly dismissed as a middle-of-the-road, safe soft-rocker. In fact, the man is a superb songwriter, active since '66, with 14 stellar studio albums behind him. *Rolling Stone* ranked him at 37 in their "top 100 songwriters of all time" poll in 2015, and even that might be a little harsh. This is, after all, the guy who co-wrote The Eagles' "Take it Easy" with Glenn Frey (and later recorded it himself), and who brought us "The Pretender" and "Running on Empty." 2014's *Standing in the Breach* proved that he's still got it. Expect a career-spanning set here. —BRETT CALLWOOD

## Mon Laferte, Ambar Lucid

@ HOLLYWOOD PALLADIUM

Love can strike down the mightiest person, and even Mon Laferte is not immune to its destruction charms. The confident and daring Chilean chanteuse has been moving into more interesting thematic territory with the 2018 release of *Norma*, an unusual pop album produced by The Mars Volta's Omar Rodriguez-López and recorded by former Doors engineer Bruce Botnick. Laferte just released a new single, "Canción de Mierda" ("Shit Song"), in which she walks through the ruins of her love life via an ostensibly poppy song that's draped in shadowy atmosphere and achingly mournful lyrics. She takes her lust and longing into outer space on another darkly enchanting recent single, "Chilango Blues," sparking her languid dream-pop vocals with spectral roots-rock guitars. Ambar Lucid also expands the boundaries of Latin pop with an arty inventiveness as she talks to ghosts and raises chills. —FALLING JAMES

SAT 8/17

## Orphyx

@ SECRET LOCATION, TBA

Sometimes people beat their heads against a wall because it feels so good when they stop. Keeping this ideal in mind, you get only the finest skull-fracturing beats with noisy Canadian techno duo Orphyx. Taking passive-ag-

Automatic



PHOTO BY  
LOGAN WHITE

gressiveness and turning it into aggressive-aggressiveness with their signature blend of uncomfortable sounds and uncompromising intensity, Orphyx are currently enjoying a post-release high from their *Light Bringer* split with JK Flesh on Hospital Records, and so will you when they play selections from that particular opus. Also live and in full effect: local Hungarian beat-manglers Alexandra Atnif — whose latest album, *Seekers of the Void*, is out now on Crunch Pod — and Andorkappen, the electronics-and-percussion maestro who's just coming down from being ousted from his longtime Los Angeles performance venue F-Space, so have a heart and give that man a great big hand. Rhythmically, though. *Rhythmically*. —DAVID COTNER

## Leslie Stevens

@ MOROCCAN LOUNGE

Leslie Stevens takes her songwriting to another level on her latest album, *Sinner*, in which she delves into a wider variety of provocative and even controversial themes. The local singer has long been cherished for her luminous voice, which possess some of the unbridled, effusive sweetness of Dolly Parton mixed with a little of Stevie Nicks' rueful tone. Stevens' vocals soar majestically throughout the record's varying moods, which includes contributions from guest singer Jenny O. ("Sylvie") and a romantic duet with producer Jonathan Wilson ("Depression, Descent") that invokes the televised spirit of Johnny Cash. With "The Tillman Song," she boldly confronts the contradictions surrounding the death of football star Pat Tillman in Afghanistan via a strange and

progressively multilayered track that builds psychedelically into a bizarrely poignant fever dream. —FALLING JAMES

SUN 8/18

## YOLA Fest

@ LOS ANGELES HISTORIC PARK

On Sunday, Swedish singer, songwriter and model Lykke Li is hosting an all-female music festival taking place at L.A. Historic Park in downtown Los Angeles. The all-star lineup spans multiple genres, featuring artists such as Charli XCX, Cat Power, Megan Thee Stallion, and even a rare acoustic set from Courtney Love. YOLA DÍA is presented by YOLA Mezcal, a mezcal brand located in Oaxaca, Mexico — founded by Yola Jimenez, Gina Correll Aglietti, and Li. The original fest was slated for June 8 but had to be rescheduled due to "production issues." Fans can expect a "celebration of the arts, culture, and music by the women of today." Also in partnership with PLUS1, a portion of ticket sales will benefit the homeless community at Downtown Women's Center in Los Angeles. —SHIRLEY JU

## The Last

@ ALEX'S BAR

One of the few bands to cross the divide between power pop and punk in the late 1970s, The Last are the missing link between The Flamin' Groovies and the garage-rock revivalists who emerged in the 1980s. They were ahead of their time and were uniquely positioned to serve as a direct influence on

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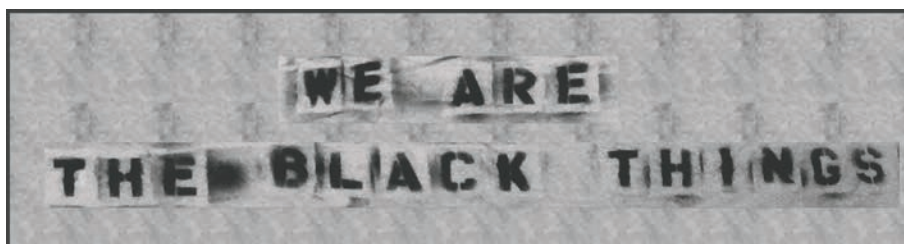
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such stylistically disparate performers as Black Flag, The Bangles, The Descendents, The Pandoras and Jeffrey Lee Pierce, who used to join The Last onstage before he formed The Gun Club. Singer-guitarist Joe Nolte has always mixed starry-eyed romanticism with a ragged punk intensity that separates him from politer power-pop tunesmiths. At this matinee show — stacked with fellow '77-era veterans The Zeros and The Alley Cats — The Last celebrate the 40th anniversary of their landmark debut album, *L.A. Explosion*. —FALLING JAMES

## MON 8/19

### Automatic

@ THE ECHO

We can think of at least two bands that have held the name Automatic (or perhaps The Automatic) over the past couple of decades, but this L.A. post-punk trio might well be the best. Izzy Gaudini (synths, vocals), Lola Dompé (drums, vocals) and Halle Saxon (bass, vocals) are the super-talented women involved, and the debut album, *Signal*, drops in September. "The album ties together their taste for dub reggae, motorik rhythms, and gnarly synth work inspired by bands like NEU! and Suicide with the eerie atmosphere of films by auteurs like David Lynch and Dario Argento," reads their press blurb, and that about covers it. They're playing every Monday in August, so catch at least one of them. —BRETT CALLWOOD

### Emma Charles

@ THE MINT

With her new single, "Scorpio," Emma Charles manufactures intriguing atmosphere with little more than her guitar and subdued embellishments by producer/multi-instrumentalist Doug Schadt. At the center of the song is the Connecticut native's quavering voice, which flutters upward serenely through the loneliness and darkness like a beam of radiant light. Charles' yearning observations about "being on the cusp of Scorpio" are made memorable by a cycling, breathy chorus and subtle hints of romantic mystery. Her 2018 single, "Comfort in the Chaos," is an aptly titled folk-pop reverie in which Charles' lulling vocals spin a gentle web that keeps the outside world at bay for a spell. She appears at the Mint's Hunnypot series, which includes sets from Chris Truett, Down North, and Cheer Up Club. —FALLING JAMES

## TUE 8/20

### Mabel

@ THE TROUBADOUR

English pop-R&B singer and songwriter Mabel has been active on the scene since she was only 19, four years ago. In 2017, she put out her debut EP (*Bedroom*) and her debut mixtape (*Ivy to Roses*), but this month has finally seen the release of her debut full length album, *High Expectations*, preceded by two singles — "Don't Call Me Up" and "Mad Love." Her career, which had gotten off to a strong start, is now in full stride. This year also saw her nominated for "British Breakthrough Act" at the Brit Awards, so she's getting the industry recognition that she deserves to match her

ever-growing fanbase. No openers announced yet, but it should be a great gig. —BRETT CALLWOOD

## WED 8/21

### Steve Miller Band

@ THE GREEK THEATRE

Blue collar boogie rock at its finest — "The Joker" and "Take the Money and Run" might be the band's better known songs, but the Steve Miller Band has 17 excellent albums in the arsenal, 2011's *Let Your Hair Down* being the most recent. A couple of live albums followed in 2014, and we've been waiting for new stuff since then. But this is a band with an amazing back catalog which should mean a great show at the Greek. Members have come and gone over the years, with Miller the only constant. But guitarist Kenny Lee Lewis and drummer Gordy Knudtson have been there since the '80s, and guitarist Jacob Peterson is the "new boy," having joined in 2011. It's a real band, and this will be a really good show. Marty Stuart and His Fabulous Superlatives open. —BRETT CALLWOOD

## THU 8/22

### Skinlab

@ THE WHISKY A GO GO

San Fran metallers Skinlab formed in 1994 when former Defiance singer Steev Esquivel hooked up with guitarists Mike Roberts and Gary Wendt, plus drummer Paul Hopkins, and forged ahead with a Machine Head-influenced groove-metal sound that proved popular in the then-massive nu-metal landscape. But that scene pretty much died, and albums sales suffered, so Skinlab split and reformed a couple of times. The current lineup only features Esquivel from that original band, though guitarist Steve "Snake" Green has been there since '98. With two fresh faces on board, and no new material since 2011's *The Scars Between Us*, we don't really know what to expect from this show except some heavy riffage. Arrival of Autumn, Luna 13, Humanoid and Gigi & Jake Edgley also play. —BRETT CALLWOOD

### The Rolling Stones

@ THE ROSE BOWL

You can't always get what you want, but if you can afford the princely ransom necessary to acquire tickets, you'll get about 20 of the Stones' more popular standards. (If you're lucky, you'll also get a relatively rarity like "She's a Rainbow" or "Monkey Man" instead of generically dreary fillers like "You Got Me Rocking.") Mick Jagger is still impressively energetic onstage just months after undergoing a heart-valve procedure, although his vocals are more mannered than sincere or soulfully engaging these days. Keith Richards' once-mighty guitar growl has been sonically reduced to a cleaner, quieter yacht-rock tone on recent tours, while Ron Wood apparently still thinks he's the new guy as he fumbles his way through Mick Taylor's parts. Even diminished, the unholy triumvirate of Jagger, Richards and Charlie Watts occasionally let some sparks of the ancient magic fly. —FALLING JAMES

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**Notices**

**NOTICE TO DEFENDANT: ANNA SEMENOV, ALSO KNOWN AS ANNA SEMENOV YOU ARE BEING SUED BY PLAINTIFF CALVERRA PROPERTIES, LLC, CASE NUMBER: 18VECV00198.**

**NOTICE!** You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), or by contacting your local court or county bar association.

**NOTE:** The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case.

The name and address of the court is: SUPERIOR COURT OF CALIFORNIA, LOS ANGELES COUNTY, 6230 SYLMAR AVE., VAN NUYS, CA 91401. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: BERNSTEIN & FRIEDLAND, P.C., 16000 Ventura Blvd, Suite 1000, Encino, CA 91436, (818) 817-7570. DATE: NOVEMBER 16TH, 2018

DEPUTY: L. ROMERO, EXECUTIVE OFFICER/CLERK: SHERRI R CARTER

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE#19VECP00286**

To all interested persons: Petitioner **ADRIANNA MICHELLE BERNSTEIN** filed a petition with the SUPERIOR COURT OF CALIFORNIA, COUNTY OF Los Angeles, 6230 Sylmar Ave. Van Nuys, CA 91401, for a decree changing names as follows: Present name **ADRIANNA MICHELLE BERNSTEIN** to **ANIE MICHELLE BERNSTEIN**. The court orders that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Any person objecting to the name changes described above must file a written objection that includes the reasons for the objection at least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing. **NOTICE OF HEARING** 08/15/2019 at 3:30 am. Dept 1 Room 520 at the SUPERIOR COURT OF CALIFORNIA, COUNTY OF Los Angeles, 6230 Sylmar Ave. Van Nuys, CA 91401. **CASE#19VECP00286** Dated 7/01/2019. Huey Cotton Judge of the Superior Court.

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# EMPLOYMENT & EDUCATION

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71

LA WEEKLY

AUGUST 16 - 22, 2019

WWW.LAWEEKLY.COM

**Architect:** draw rough and detailed scale plans for foundations, buildings and structures; develop final building plans analyzing laws and regulations; Bachelor of Architecture or related field. Res: 1000 Wilshire Blvd #1000, L.A., CA 90010

**BI DEVELOPER (ASSOCIATE LEVEL)** sought by Stamps.com, Inc. in El Segundo, CA. Requires Bachelor or foreign equivalent degree in Computer Science, Information Systems or related field, plus 4 yrs. experience in Business Intelligence. Resume to: HR, Stamps.com, Inc., 1990 E Grand Ave, El Segundo, CA 90245.

**Business Coordinator - Asst w/ business activities/dvlpmt.** Schedul g. Track/review supplies/lab samples shipments. Purchasing, recordkeeping recruitment, & admin. Prep reports/forms/correspondence. Liaise w/ Sponsor/CRO. Maintain regulatory docs/charts. Dvlp new sites. Establish business relationships. 35 hrs. Bach's degree (or for. equiv) in Biology, Physics, or Medical Sciences, GCP (Good Clinical Practice) certificate, & 2 yrs Managerial or Administrator/Business Dvlpmt exp req'd. Mail resume & salary reqmnts to: M-Research LLC, Attn. Mr. Potyevskiy, 16029 Butterfield Ln, Cerritos, CA 90703. Job in Cerritos, CA.

**Compositor (Los Angeles, CA)** Composite both CG & live action elements to create visually stimulating scenes for feature films, television & commercials. Construct the final image by combining layers of previously created material. Script, plan/create animated narrative sequences using computer software & hand drawing. 40hrs/wk, Bachelor's degree in Animation/Visual effects or related. Resume to: Ingenuity Studios, Inc. Attn. Matt Kearney, 941 N Highland Ave 2nd Floor, Los Angeles, CA 90038

**CLINICAL LABORATORY SCIENTIST:** Eurofins VRL seeks Clinical Laboratory Scientist to use FDA-approved screening kits to test donor specimens/report results for transplant/transfer of human organs/tissues. Duties: perform lab assays, enter/release test results per SOPs, calculate results of tests performed, confirm/verify/report test results, operate/calibrate/conduct performance checks & maintain lab analyzers/equip/devices. Reqs: B.S. or higher in Biol./Med Tech/sim + 4 yrs' exp in clinical lab w/serology testing focus. As part of 4 yrs., must have some exp w/ automated/manual platforms, knowledge of OSHA guidelines, skills w/aseptic techniques. CA CLS license req'd. Los Angeles, CA work site. Resumes: Eurofins Lancaster Labs, 2425 New Holland Pike, Lancaster, PA 17601 Attn: E. Brand.

**Computer/IT Sr. Consultant, Oracle Applications (Accenture LLP: Los Angeles, CA):** Participates in projects involving strategy, and Oracle Systems optimization as it relates to financial/accounting systems operations, business processes, security, and data integrity. Up to 75% domestic travel required; telework permitted. For complete job description, list of requirements, & to apply, go to: www.accenture.com/us-en/careers/jobsearch (Job #00730991).

**Farmers Group (Woodland Hills, CA)** seeks Program Manager to plan/initiate/manage IT projects & manage IT staff providing production support & application development & quality assurance for major insurance organization. Occ. travel w/in the U.S. Apply at Farmers.com/Careers, Job ID: 190005PY

**Fashion Designer (Los Angeles, CA)** Examine sample garments on & off models, modifying designs to achieve desired effects. Sketch rough & detailed drawings of apparel/accessories, and write specifications such as color schemes, construction & material types. Identify target markets for designs, looking at factors such as age, gender & socioeconomic status. 40hrs/wk, Bachelor's degree in Fashion Design or related required. Resume to: New Crew Production Corp. Attn: Kris Park, 200 W 138th St, Los Angeles, CA 90061

**Fashion Merchandiser:** COMP PROD/PRICE/SUPPLY TO RECM TO PUR/RESALE; MONITOR SALES/GOODS/DEMAND/PRICING req bac'l's deg in fashion merchandising F77 \$43118/VR sub res BNK Import Inc Attn J Bang 1100 S San Pedro #0-09 LA, CA 90015

**FINANCE** Advisory Manager, M&A (Mult. Pos.), PricewaterhouseCoopers Advisory Services LLC, Los Angeles, CA. Conduct pre-deal & confirmatory diligence in a wide range of functional areas incl. IT, Ops & Back-Office areas, focusing on issues impacting purchase price. Req. Bach's deg or foreign equiv, in Econ, Actgng, Fin. Bus Admin or rel. + 5 yrs post-bach's progressive rel. work exp. OR a Master's deg or foreign equiv. in Econ, Actgng, Fin. Bus Admin or rel. + 3 yrs rel. work exp. Travel up to 80% is req. Apply by mail, referencing Job Code CA2076, Attn: HR SSC/Talent Management, 4040 W. Boy Scout Blvd, Tampa, FL 33607.

**FINANCE** BYD Motors Inc. has an opening in Los Angeles, CA for Financial Analyst (Job Code: BYD-FA) to identify financial status by comparing and analyzing actual results with plans & forecasts. Ref Job code & mail resume to: BYD Motors Inc., Attn: HR, 1800 S Figueroa Street, Los Angeles, CA 90015.

**Graphic Designer. Req'd:** BA in Art, Graphic Design, or related. Mail Resume: JT Commerce, Inc. 2416 James M Wood Blvd. #D, Los Angeles, CA 90006

**Harry C. Lin, CPA, A Professional Corporation** seeks Accountant. Mstrs. in Acctg req'd. Work on audits, analyze fin. records, compute tax liabilities. Work site: City of Industry, CA. Mail resumes to 17890 Castleton Street, Ste. 102, City of Industry, CA 91748.

Help build the next generation of systems behind Facebook's products. Facebook, Inc. currently has multiple openings in Los Angeles, CA (various levels/types): **Client Solutions Manager (136825N)** Partner with the sales team to develop industry-specific relationships, drive revenue by negotiating and optimizing complex opportunities, and use data and analytics to build a consultative solution for Facebook's customers. 25% domestic travel. Mail resume to: Facebook, Inc. Attn: AA-USIM, 1 Hacker Way, Menlo Park, CA 94025. Must reference Job title & job code shown above, when applying.

Help build the next generation of systems behind Facebook's products. Facebook, Inc. currently has multiple openings in Northridge, CA (various levels/types): **Research Scientist (136429N)** Develop optimization algorithm to help advance network planning. Mail resume to: Facebook, Inc. Attn: AA-USIM, 1 Hacker Way, Menlo Park, CA 94025. Must reference job title & job code shown above, when applying.

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**HR Specialist (Lakewood, CA)** Maintain employment records related to events, such as hiring, termination, leaves or promotions. Inform job applicants of details such as duties & responsibilities, compensation, benefits, schedules/working conditions. Address employee relations issues, such as harassment allegations, work complaints/other employee concerns. 40hrs/wk, Bachelor's degree in Politics/Business Admin. or related required. Resume to: Eve Hair, Inc. Attn: Faith Son, 3935 Paramount Blvd, Lakewood, CA 90712

**International Distribution Specialist (Los Angeles, CA)** Plan, direct, & manage international distribution operations; Respond to customers'/shippers' questions & complaints regarding distribution services; Develop and document standard & emergency operating procedures for receiving, handling, and shipping. 40hrs/wk, Bachelor's degree in International Trade or related required. Resume to: 3CK Apparel, Inc., Attn. Nicole Song, 747 E 10th St #315, Los Angeles, CA 90021

**Junior Attorney:** Assist in interpret/Analyze IP/immig laws/cases. Must CA Bar licensed & J.D. intern/extern IP/immig laws. Mail resume: US SUNAWFIRM, 12100 Wilshire Blvd., Suite 925, Los Angeles, CA 90025

**Lien Sale 08/22/2019 9am** at 1720 N WORKMAN ST, LOS ANGELES, CA 2016 NISSAN CA LIC# 7VIS377 VIN# KNMAT2MTSGP663254

**Market Research Analyst:** gather information by conducting market research; analyze statistical data and forecast market trends; BA in sociology or related field. Res: 226 Foothill Blvd, Tujunga, CA 91042

**Market Research Analyst:** gather information by conducting market research; analyze statistical data and forecast market trends; BA in psychology or related field. Res: 226 Foothill Blvd, Tujunga, CA 91042

**Director of Marketing.** Job site: Los Angeles. Set objectives for strategic marketing plan, incl branding, market research & marketing communications. Support proposal content. Dev branding, design, & multi-media mktng (print, electronic ads, & collateral). 1-2 direct reports & oversee outside mktng agencies. Some travel to support global mktng & trade shows. Mail resume to: Midnite Air Corp. (dba MNX), Attn: G. Justice, 5001 Airport Plaza Dr., Ste. 250, Long Beach, CA 90815

**Management Consultant (Accenture LLP: Los Angeles, CA):** Provide strategic, unbiased, and objective advisory services to assist our clients in improving productivity and overall performance as it relates to their financial/accounting business operations and switching them to an Oracle Financial Platform. Up to 50% domestic travel required; telework is permitted. For complete job description, list of requirements, & to apply, go to: www.accenture.com/us-en/careers/jobsearch (Job #00735406).

**PRINCIPAL ATTORNEY**  
7 yrs exp with tax litig incl both civil & crim cases. JD + LLM in Taxation. CA license. Resume, ref & writing samples to: Attn: A. Herrera/RE: PA, Hochman Salkin Toscher Perez P.C., 9150 Wilshire Blvd, Ste 300, Beverly Hills, CA 90212.

**Project Scientist** sought by Cedars-Sinai Medical Center in Los Angeles, CA. Ph.D. plus 2 years exp. Send resume to: Ernan Lopez, Manager, VIC, 6500 Wilshire Blvd, Los Angeles, CA 90048.

**Software Engineer II** sought out by Verifi, Inc. in Los Angeles, CA (40hrs/wk) to dvlp, test, & document sftwr programs. Req. Bach's in comp sci, or rtd together w/ 1 yr of rtd exp. Exp to incl working w/ database replication, clustering, & other high availability & scalability dsgns for the database tier; using Linux command line; authoring APIs. Kwldg of HTML, CSS & XML code. Program at an advncd level, such as JavaScript, & leverage libraries such as jQuery. Must've the ability to program in two or more high level programming languages. Send resumes to: Brian Ross at Verifi, Inc.: 5670 Wilshire Blvd., #2400, Los Angeles, CA 90036.

**Senior Program Manager** sought by Stamps.com, Inc. in El Segundo, CA. Requires Bachelor or foreign equivalent degree in Technology or Computer Science, plus 5 yrs. experience as Software Developer or Programmer. Resume to: HR, Stamps.com, Inc., 1990 E Grand Ave, El Segundo, CA 90245.

**Senior IT Auditor** to lead, direct, & perform comprehensive IT audit activities for the co. Job site: Woodland Hills, CA. Reqs: 20% travel within the U.S. Mail resume & ad copy to Ginger Cook, Zenith Insurance Company, 21255 Califa St., Woodland Hills, CA 91367

**Strategic & Commercial Finance Director (Torrance, CA):** Conduct financial analyses of domestic/foreign mkts to eval bus dev opportunities and drive financial decisions; support CEO in financial matters. REQ: Master's in fin/econ/bus adm/related + 1 yr exp. Mail resumes: Easy Express, Inc. 19401 S Vermont Ave, #D100, Torrance, CA 90502.

**Technical Director.** Reqs: Bachelor's degree plus 2 years of experience. Submit resumes to the attention of Helena Enayati, Studios 60 LLC, 6000 S. Avalon Blvd., Los Angeles, CA 90003.

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