L.A.’s Iron Chef Dishes On The Mount Everest of Food Competitions

BY MICHÉLE STUEVEN
POTENTIAL BIKE ASSEMBLY BAN BRINGS CONCERN TO HOMELESS COMMUNITY

A ban on public bicycle assembly and “chop shops” has been voted on by the Los Angeles City Council, leaving some homeless activists and some council members concerned over how it will affect criminalization of the homeless population.

BY ISAI ROCHA

The Los Angeles City Council on Tuesday voted in favor of a bike ban, prohibiting the assembly or sale of bikes on public property. The ban would extend not to just bicycles, but also bicycle parts, with the thought of preventing their theft and sale.

The motion was presented by Councilman Joe Buscaino, saying the ordinance would not stop people from repairing personal bicycles and “expressly exempts this activity.”

“I believe this ordinance will give LAPD the necessary tool to prevent bike theft, clean up our streets and improve the quality of life for our residents across the city,” Buscaino said during the Tuesday council meeting.

The public “chop shops” that Buscaino aims to target consist of three or more bicycles, a bicycle frame with the gear cables or brake cables cut, two or more bicycles with missing parts, or five or more bicycle parts.

Of the 14 council members who voted on the item, Mike Bonin, Nathya Raman and Curren Price voted against it.

In a tweet Wednesday, Councilwoman Raman called the ordinance “political theater” by the city council and is unlikely to prevent bike theft.

“This law makes it look like Council is addressing the very real problem of bike theft, without actually addressing the problem,” Raman said. “There are real investments that we could make to prevent bike thefts, like bike storage lockers at transit hubs and other infrastructure on city streets. Instead, we have created an ordinance which is extremely unlikely to actually reduce bike theft, and likely to be selectively enforced, against people of color and people experiencing homelessness.”

Similar sentiments were shared by Los Angeles homeless advocates known as the “People’s City Council,” calling the ordinance an “attack” on poor people.

“This is nothing but a draconian measure meant to crack down on poor people,” the activists tweeted Tuesday. “Our public officials deserve to be relentlessly confronted about their attack on the unhoused. Fuck them.”

The vote required unanimous support to pass and will be voted on again, needing only a majority vote to pass.

SOFi STADIUM SELECTED TO HOST WORLD CUP GAMES IN 2026

SoFi Stadium in Inglewood has been selected to host World Cup games by FIFA, the governing body of international soccer.

FIFA announced a total of 16 North American cities in the U.S., Mexico and Canada would be hosts to the sport’s biggest international tournament.

“As a world-class soccer city with numerous iconic stadiums, as well as three incredible professional soccer teams, the Los Angeles area celebrates SoFi Stadium being selected to host the 2026 FIFA World Cup, the Los Angeles Sports and Entertainment Commission said on Thursday.

The state-of-the-art stadium in Los Angeles County opened to the public in 2021, hosting Super Bowl LVI, with the championship Los Angeles Rams winning the crown in its home field.

The other host cities in the U.S. will be Atlanta, Boston, Dallas, Houston, Kansas City, Miami, New York/New Jersey, Philadelphia, San Francisco Bay Area and Seattle.

The three Mexican cities hosting games will be Guadalajara, Mexico City and Monterrey.

The remaining two cities that will host come from Canada: Toronto and Vancouver receiving nods.

The 2022 FIFA World Cup is scheduled to take place in the State of Qatar from Nov. 21 to Dec. 18.

It also will be the final World Cup tournament to feature 32 teams, as the number will increase to 48 for the North American tournament in 2026.

A total of 80 matches are expected for 2026 and the host for the final match has not yet been revealed.

LA OFFERING KIDS UNDER 5 COVID VACCINE FOLLOWING AUTHORIZATION

L.A. County is now offering the COVID-19 vaccine to kids under 5 years old after the FDA announced emergency use authorization for the age group last Friday.

The county began offering the vaccine to children as young as 6 months old on Tuesday, June 21, as it did not immediately implement vaccinations, giving time for the CDC to give states the thumbs up.

On Saturday, June 18, the CDC co-signed the FDA's authorization, with CDC Director Dr. Rochelle Walensky calling the authorization an "important step forward."

"Together, with science leading the charge, we have taken another important step forward in our nation's fight against COVID-19. We know millions of parents and caregivers are eager to get their young children vaccinated, and with today's decision, they can," Walensky said in a statement. "I encourage parents and caregivers with questions to talk to their doctor, nurse, or local pharmacist to learn more about the benefits of vaccinations and the importance of protecting their children by getting them vaccinated."

The FDA's authorization now means all age groups may receive the COVID-19 vaccine.

"Many parents, caregivers and clinicians have been waiting for a vaccine for younger children and this action will help protect those down to 6 months of age," FDA Commissioner Robert M. Califf, M.D., said. "Those trusted with the care of children can have confidence in the safety and effectiveness of these COVID-19 vaccines and can be assured that the agency was thorough in its evaluation of the data."

The Western States Scientific Safety Review Workgroup, which represents not only California, but also Nevada, Oregon and Washington, reviewed the findings by the FDA and CDC and aligned themselves with the federal agencies.

"Vaccines are safe, effective and widely accessible,” California Governor Gavin Newsom said. “We’re strongly encouraging parents to protect their kids from COVID-19 with these vaccines, and California has pre-ordered nearly 400,000 doses that can be administered at the more than 8,500 vaccine sites throughout the state.”

L.A. County remains at a “medium” rate of COVID-19 community transmission and is “relatively stable,” when measured with the CDC’s standard per 100,000 people.

If COVID-19 hospitalizations continue to increase, public health projects the county reaching a “high” level of community transmission by June 29, possibly triggering the return of indoor mask mandates.

"Should there be a change in the rate of increase of hospital admissions, the date could be earlier, or the date could be later," Ferrer said. [1]
His restaurant Maude in Beverly Hills was awarded a Michelin star in 2019, and his Hollywood hotspot Gwen Butcher Shop and Restaurant has landed on too many Best Of lists to count. The top-selling cookbook author has been on a slew of popular cooking shows a mile long and was named Chef of The Year by Eater in 2016. So why is it so bloody important to Curtis Stone to win Iron Chef: Quest For An Iron Legend? In the flashy new Netflix reboot of the Food Network show that originated in Japan, five returning Iron Chefs are pitted against challenger chefs in a bolder and more dramatic kitchen stadium filled with top-of-the-line equipment in a larger space. The celebrity chef lineup includes Stone, Ming Tsai, Marcus Samuelsson, Dominique Crenn and Gabriela Camara. Stone kicks off the series with a lamb kissed by fire challenge against Louisiana chef Mason Hereford. Chefs Alton Brown and Kristen Kish co-host the tense cooking competition.

Andrew Zimmern and Nilou Motamed serve as series judges, along with guest judges Francis Lam, Nancy Silverton, Justin Willman, Danny Trejo, Lorena Garcia, Loni Love, Wolfgang Puck and legendary Iron Chef Masaharu Morimoto.

“When someone gives you an opportunity to compete against the best, of course you’re going to do it,” Stone tells L.A. Weekly at a recent chocolate challenge luncheon, at the London West Hollywood. He made venison loin served on top of sunchoke puree with a spice mix of mustard seeds, coriander and black pepper, black and white sesame and cocoa nibs, finished with a sauce of venison stock and 82% chocolate.

“I’m a boxer and can’t resist a challenge, even if I think I might get my ass kicked. When you get to a certain level and can fight against someone amazing, then of course, you take the chance because you want to know where you stand. It’s intimidating when you have to walk up to the judges and put yourself before them. Alton always looks a little angry.”

Light on his feet and famous for a signature swoon-worthy smile that lights up the kitchen, Stone admits to getting serious at the grill in the precious 60 minutes he has to deliver a masterpiece worthy of the coveted golden chef’s knife during the battle royale.

“You see this tall study dude, he’s like the cooking version of Thor,” says Mark Dacascosa, who reprises his role as The Chairman in the new show. “He’s even got the accent. He’s an imposing, attrac-
tive figure who is eloquent and can cook.”

The toughest part of the competition for Stone is the clock, which he’s convinced actually runs two minutes per actual minute. He even set his own timer against the official clock because the time flew so fast.

“I’ve cooked in my restaurants thousands of times, so I know where everything is, but the producers put the spices on the other side of what makes sense, so we have to dart back and forth. There’s something about the stress of being in there that slows down your tempo.

Things go wrong. I made a pie on one of the shows and you had to make the crust with cold butter, and that day it was too soft. You make that decision to push on instead of running back to the fridge, in and out of camera, which takes time. Those are the hiccups that happen.”

But when he’s in the kitchen at Maude, named after his paternal grandmother, or Gwen, his maternal grandmother’s name-
sake, Stone is the judge. And he’s a very discerning one.

“I can get cranky in the kitchen,” says Stone, who recently launched Gathar, a private chef and catering platform offering unique dining experiences where highly skilled chefs come to you.

The key to it is to be really fair. But when you’re trying to achieve something wonderful, you can’t accept mediocrity, and I quickly explain to people when they come to work with us, you’ll either make it or you won’t. I’m not going to decide it, you’re going to decide it. You either want it bad enough, or you don’t. It doesn’t matter if you fit the skills or not, because if you don’t have the skills or you’re not quick enough, but you’ve got the right attitude, you’ll get there and we’ll be patient with you. But if you’re lazy in your work and sloppily, it won’t work. If I said to cut it into squares and you’ve cut them more into triangles - NO! When that happens, we throw it away and start again. It’s all attitude. We have a talented team that can teach you the technique, but you have to have the right attitude, and that’s harder and harder to find these days.”

Co-host and longtime fan of the Aussie transplant, Kish has witnessed that obsession with perfection on plenty of occasions.
“I started watching him on Take Home Chef, a long time ago,” the Korean born chef tells L.A. Weekly at the big chocolate showdown. “He’s this charming, strap-ping Australian man and what I learned the most from him, from that show that I’ve carried with me since his career has evolved, is that he is an incredible teacher. He can teach anybody about anything without that person feeling intimidated. It’s a skill and an art for a personality to be able to do that. Being able to watch him in Kitchen Stadium, I knew he could cook, but he can really cook anything, and lean into any theme seamlessly and tell a full story. He is probably one of the most versatile and knowledgeable chefs I’ve ever seen.”

Married for nine years this month to Beverly Hills 90210 actress and Arcadia native Lindsay Price, the couple has two children and one is a picky eater. When they’re not in Hollywood, they are cooking on their 60-acre Agoura Hills ranch.

Stone and his brother and restaurant partner, Luke, were first exposed to livestock farming on their grandmother Gwen’s farm in Australia. The brothers each started their career in a butcher shop and also co-own Georgie’s Restaurant and Butcher Shop in Dallas.

He’s adopted L.A. as home because Price’s family lives here, but as he has seen the city undergo changes, Stone wonders how long they will stay.

“There’s a lot to love here,” he says. “The funny thing about L.A. is you love it for all the wrong reasons. You love the weather, you like how simple and easy everything is. It’s an easy city to live in. Then there’s stuff that annoys you about it. I can’t stand the homelessness and really have a hard time with it. I come from a place where the minimum wage is about double. I see people’s paypackets and wonder how on earth do they survive on that if you’re the breadwinner in the family with kids?”

The Iron Chef thrives under the pressure of Kitchen Stadium and loves the challenge of living out of a box, both in life and in cooking.

“The worst thing in the world is when someone says we want you to do a dinner
and we eat everything and we like all sorts of cuisine," he says. "But if someone says to you they love Mexican food or seafood or have food allergies, I can come up with some ideas. It's hard when the parameter is so wide. It's a challenge. I like picky eaters."

A tougher challenge is the current state of the restaurant industry. After two years of pandemic-related closure, Maude reopened this year. Gwen pivoted from fine dining to neighborhood market during Covid. As costs rise, the challenges continue.

"It's a funny business," he says. "People ask why restaurant workers get paid such a little amount. Because that's the economics of a restaurant and it sucks. We hate it. But then we also can't lose money and we're not trying to make a fortune, but we've got to break even. If you pay your dishwasher 25 bucks an hour, you can't make the business work. It's a tough part of it.

"I read a study that said 72% of people looking for a job right now want to work from home. That means I've got 28% of the people to talk to. Unfortunately, if you want to work at a restaurant, you can't do it from home. In this new world where nobody wants to go to a workplace, so many people in this industry have decided to move on to something else. That just makes our world smaller. Does it do something to the macroeconomics of it? Maybe it means we have to charge more and pay more. Maybe people will be open to that, maybe not."

But despite the hurdles and long hours, Stone says that the chef community is stronger than ever with camaraderie and support you won't find as easily in other workplaces. Whether it's in Kitchen Stadium or on Sunset Boulevard, they are in the trenches together, and it takes a certain breed and passion for the plate to push on.

"When I started cooking, it was a very uncool profession," says Stone, who unapologetically credits social media to much of his success. "My buddies used to tease me when I put on my gingham pants and my white jacket and the big goofy hat in a five-star hotel. I walked up to the mirror and saw myself, and had to laugh. Was I ready to wear this for the rest of my life? Yes. It's a silly looking uniform, but the industry has become pretty since then. Food has become more accessible to people through digital media, and it's amazing. I love seeing people with their cameras out enjoying the food."
Obi-Wan Kenobi attempts to capture the lightning in the bottle that was Rogue One: A Star Wars Story by taking disparities within the narrative and dubiously constructed characterzations under the microscope. To do this, the series tacks on a student road trip aspect of The Mandalorian, attempting to recreate the magic between Din Djarin and Grogu. But the problems with the story undercut any attempts to play on the fans' love for previous properties.

Obi-Wan's story development and supporting characters are uneven and, at times, inane. Inadequate villains seem to fumble at the finish line like buffoons from comic book serials, which might work for the page, but not the screen. Why is the Empire hiring evildoers who are just gonna kill each other at the finish line? And why is that a reason to promote them? It might just be a shaky start, but so far, Obi-Wan comes off as the one thing it shouldn't be - cliche. That's not to say there aren't moments of pure glee, like when Darth Vader Force-chokes rando's out of a window. Watching Obi's interactions with Vader (Hayden Christensen/voice of Jones) make up the best parts of the series, but the story that surrounds their interactions is flimsy. The evildoers behind Obi-Wan seem to want to exploit Star Wars fans here, hoping for an occasionl lightsaber battle between Vader and Obi-Wan will satiate the masses.

Obi-Wan is fine for die-hard Star Wars fans who need their fix, but not compelling enough for casual watchers looking for a good story. At its best, Obi-Wan Kenobi is pure nostalgia fuel for the die-hard fan base, but at its worst, it is a series unworthy of its lineage.

The Boys (Season 3, Amazon Prime)

Amazon Prime's dark superhero series The Boys returns for a third season, promising more over-the-top violence, more emotionally scarring sex scenes involving spandex, more Billy Joel tunes, and more demented situations.

Created by Eric Kripke and based on the Garth Ennis comic, the third season sees a slightly nicer, gentler Billy Butch-er (Karl Urban), who has pulled back on killing "supes" while Hughie (Jack Quaid) now works for the government, and may or may not be controlled by an evil entity. Meanwhile, ticking time bomb Homelander (Antony Starr) is one bad day away from destroying the entire goddamn world.

This year, the Boys team has a goal: kill Homelander and destroy the company that made him - Vought International. But how does one kill a god? To do so, the gang must dig deep into the death of Soldier Boy (Jensen Ackles), another super bastard from a bygone era whose powers were fueled by his Id.

That's left for a series that once smashed a man's head between the thighs of a drugged-out superhero during cunnilingus? Using a newborn with laser eyes as a lethal weapon, interspecies intercourse, superhero orgies and a shocking sex scene involving shrinkage (not what you think), to name a few things.

As always, Starr shines as Homelander as his sanity and humanity seems to slip even more. His cold blue eyes reveal not a single hint of human emotion while he terrorizes civilians and superheroes alike, and it's absolutely chilling. A hand-crafted hero whose lab-based childhood created a psychopath with superhuman powers, Homelander is perhaps the most vile villain to ever grace the screen, and an absolute delight to watch.

The third season of The Boys delivers in spades. It's got more violence, more random musical numbers, more heart-breaking moments of despair, and more to say about the state of today's affairs. It feels like a punch to the cranium with its nihilistic doom, gloom, fucking and fighting. It might be crude. It might be savage. But it also is outstanding...for those who can handle it.

Obi-Wan Kenobi (Disney+)

Disney+ continues to expand the Star Wars Universe with Obi-Wan Kenobi, the Mouse House's latest small screen attempt to keep Star Wars audiences engaged and happy after the success of The Mandalorian and The Book Of Boba Fett (once it became The Mandalorian). Although the IP is considered sacred to fans who need their fix, but not compelling enough for casual watchers looking for a good story. At its best, Obi-Wan Kenobi reveals entertaining and thought-provoking content that appeals to fans of sci-fi and fantasy alike, giving us TV nerds a full feast to choose from.

In all, Love, Death & Robots proves why it deserves every one of its animation Emmy wins, as it advances the industry while blowing our little minds. And this time around, there are a bit more twisted tales to match the tremendous array of techniques.
KIM SHATTUCK STILL MAKES THE MUFFS REALLY REALLY HAPPY

BY BRETT CALLWOOD

It seems crazy that it's been two and a half years since Kim Shattuck of the Muffs, the Pandoras, the Coolies, the Pixies and more passed away. Pretty much that entire period has been cloaked in the global pandemic; indeed, Kim's tribute concert had to be canceled right at the very start of lockdown and we were robbed of our chance to say goodbye to an L.A. rock & roll great together.

Prior to Shattuck's death, the Muffs had been reissuing their back catalog one album (or EP) at a time, and Ronnie Barnett (bass) and Roy McDonald (drums) have continued that great work. The latest to get the spit-n-polish treatment is 2004's Really Really Happy. It was already a stellar piece of work – there really isn't a bad Muffs album – but the reissue comes with a full disc of Shattuck demos, and it's a treat.

"We went slightly out of order," says McDonald. "We had been doing the reissues in order and actually the next one should have been Alert Today Alive Tomorrow, but we were never able to connect with Fat Wreck Chords to get approval to do that, so we just went to the next record. Maybe they'll get in touch. We were negotiating for a bit and then it just fell apart. But we skipped to the next record."

Shattuck was, the guys say, a master at demoing. Hence the fact that the bonus disc, named The New Improved Kim Shattuck Demos, sounds like the quality is as good as many band's actual albums.

"This is the first thing we've done since Kim went away," says Barnett. "We're not prepared to dig through her archives at this point, so we were wondering what to do for bonus tracks. I'm searching around, and I was always the technically inept member of the band. So while Kim's sending raw MP3s and digital links, back in the early 2000s, I always had to have CD burns. So I had a big stack of random CDRs with one or two tracks. But before we recorded, Kim compiled them all onto one disc. So that's what that record is. Kim recorded the vocals at home."

McDonald says that Shattuck's demo genius evolved over time.

"Every record progressed," he says. "When I first joined the band, she sent me some really super primitive demos, like everything that ended up on Blonder and Blonder. So that was 1993, '94 that I was listening to those. By the time we got to this record, she had really dialed in how to make these demos. It made it super easy for Ronnie and me because she kinda worked out the arrangement beforehand. By that time, I'd been in the band for a while so the three of us as a trio, she knew how we played and worked together. I think when she was making the demos she thought of that. This is what I know we can do together. Further on, she started using my old studio drum tracks, to create demos. That was the next phase of it. Basically, she didn't even need us anymore."

He's joking, but that's clearly not true – Shattuck always spoke very highly of her bandmates. Still, she was a creative whiz and a workhorse. She never stopped. It's unfortunate that her time with the Pixies didn't last very long, but her work with the Pandoras and the Coolies left us with some great records. And Really Really Happy is a gem.

"I like it more than its predecessor," says McDonald. "We had come out of a really rough patch, I would say. The fact that we were still together as a band... Kim was in what then was a fairly new relationship. Everyone was in a good spot. We felt like, ok, if we weathered the storm of the past few years, we're pretty solid as a band. You get that on that record. We're excited to be playing and making a record again. I think it has some of our best songs."

"I hadn't heard it in 18 years or however long it's been since it came out," adds Barnett. "Obviously, we still continued to play some of those songs live, but I was astounded at the quality. It's got a lot of songs, and a lot of high quality songs that I'd forgotten about. I'm glad it's getting rereleased because I think it deserves more attention than it maybe got at the time. When Roy said we took a break, we didn't sit on our asses that entire time. We continued to tour and stuff. People mark time by record releases and I get that, but we continued to work all those years."

We had high hopes that the guys were sitting on a pile of unreleased Muffs material, that there might be a new album in the future. That doesn't seem to be the case.

"The last record that we released, No Holiday, we used some of the demos or half finished songs that we'd never finished up," McDonald says. "So there's not much left. I think what was left is what ends up on this record. I don't think there's much left out there. I don't think Kim had any hidden tapes. But maybe."

Finally, we had to ask about that canceled Kim Shattuck tribute concert. Versions of Shattuck's band the Muffs, the Coolies and the Pandoras were all scheduled to appear, and more besides. As of now, it hasn't been rescheduled.

"There has been some discussion a while back of rescheduling it, but I haven't heard anything recently," says McDonald. "But yeah, we rehearsed for it before everything completely shut down."

"We made the decision to cancel it on the Wednesday and the next day we wouldn't have had a choice," adds Barnett. "But me and Roy rehearsed with Jeff and Steve [McDonald] from Redd Kross the Sunday before. We sounded pretty good."

So who knows? The Muffs may yet play again, if only briefly. For now, we can enjoy this album, remember what a spectacular talent Kim Shattuck was, and be glad that she left us with so much joy.

The Muffs' Really Really Happy reissue is out now. [x]
The number of cannabis arrests was up with the world open, but nobody saw the biggest jump in a decade coming following the pandemic

BY JIMI DEVINE

After a dip during the peak of the pandemic in 2020, federal law enforcement agents and their partners arrested 25% more people for cannabis-related crimes in 2021, during the first year of the Biden Administration.

But while a post-pandemic bump in arrests would have been fair to expect, the biggest jump in cannabis arrests in a decade was not. The nation’s oldest cannabis reform organization NORML noted the 6,606 marijuana-related arrests in 2021 represented the most since the 8,500 arrested in 2011.

This followed Joe Biden’s February promise he would pursue decriminalization and mass expungements for people with prior cannabis convictions. A month after that promise, word got out that some staff may have been a little too honest with Joe about their past marijuana use, dozens of young White House staffers were asked to resign. So the hopes of cannabis policy reformers were squashed quickly, but the new soaring arrest numbers are certainly salt in the wound.

2021 saw a similar bump in the amount of plants destroyed by the feds and partners, via the domestic eradication program. The 5.53 million cannabis plants destroyed represented 20% more plants than the previous year.

California saw the most enforcement as usual. A total of 86% of plant seizures and 60% of arrests conducted by federal authorities happened in the Golden State. NORML called the major jump across both categories troubling.

“At a time when the overwhelming majority of voters support legalization, and when more and more states — and even members of Congress — are moving toward this direction, it is troubling to see federal agents and their local partners reversing course and reinvigorating their marijuana-related enforcement activities,” said NORML’s Deputy Director Paul Armentano.

Another subject covered by the organization is the amount the increase in enforcement is costing Americans, when so many are suffering from the biggest rise in inflation in decades and wondering how they’ll afford to fill up at the pump. Coincidently, the state that saw the most enforcement also has the highest gas prices in the country.

“The fact that these interdiction efforts are growing — at great cost to the taxpayer — despite increasing momentum for legalization is a testament to the failure of federal prohibition and unnecessarily burdensome state regulatory policies,” said NORML’s Political Director Morgan Fox.

Fox also noted that if there was a fair playing field for operators to work in, the people this enforcement is happening to may already have made the jump to the regulated market.

“Lack of access to banking services and capital, high barriers to entry into legal cannabis markets, and exorbitant tax rates at all levels of government are clearly hampering the ability of licensed cannabis businesses to compete with the unregulated market,” Fox said. “The solutions to this situation are beyond obvious at this point, and they don’t involve law enforcement officers putting themselves at risk by dropping out of helicopters or conducting armed raids.”

Fox wants congress to pursue evidenced-based, market-oriented, and justice-focused policies. He believes this is the real policy move, if officials want to make a dent in the ever-booming underground market, now bigger than ever on both sides of the country.
Phillip K. Smith's new exhibition focuses on the life of art in shared public spaces

BY LIZ GOLDNER

Phillip K. Smith III's light-based public sculptures draw on elements of the Light and Space art movement, and on aspects of reflection, color, light and shadow, environment and change. They are installed throughout this country and beyond in outdoor landscapes, site-specific conditions, and as part of urban architecture. These groundbreaking works are inspired in part by Smith's Light and Space predecessors, including Robert Irwin and James Turrell. Three of Smith's recent sculptures can be viewed as maquettes at the Great Park Gallery.

The Light and Space movement, which originated in the 1960s, is Southern California's response to the minimalist art movement, popular back then on the east coast. But it is much more, as it focuses on depicting sensory phenomena, especially light. Materials include glass, neon, fluorescent lights, resin and cast acrylic. Fabrication methods include technologies of the engineering and aerospace industries.

Adam Sabolick, co-curator of the Phillip K. Smith III: Shared Light exhibition and Gallery Assistant, adds that the nearby UC Irvine art department hosted Light and Space artists as faculty and students in the 1960s and 70s. In addition to Irwin and Turrell, Larry Bell, Ron Davis, Tony De Lapp, Joe Goode, John McCracken and others taught there, while several UCI students and teachers crafted artworks from that genre while studying and working there.

As Smith tells the Weekly, "I think that the Light and Space artists were all in search of a deeper understanding of perception, a more real experience. There was a search for truth through light, perception, site, material, manufactured product, paint, and composition."

He adds, "My Shared Light exhibition focuses on the notion of art sited in the public realm. The greatest cities of the world have embraced the arts as emblems of their identity. Art in the public realm creates iconic visual experiences that positively bond people together around shared memories and shared spaces. The Great Park and Irvine is fertile ground for the siting of these kinds of influential, unifying art projects."

To create his many public art projects, Smith employs his artistic and architectural training, along with his understanding of technology, and his inquisitiveness about new processes and materials. Before building each installation, such as a large window display, he constructs a maquette — a smaller scale model of the piece. Three of his maquettes are displayed throughout the gallery.

Each maquette in the exhibition is accompanied by several photographs of the original installation by photographer Lance Gerber. These photos document the light-based works, along with their interplay with the surrounding environment. Two installations in the show are depicted only through the photos. Smith explains, "I've been working with Lance since 2013. He has photographed every single piece I've made. In my opinion, 99.99% of the world will view my work through photography and video. So the documentation of my work has to be as good as the real thing. Working with Lance has been a fun, rewarding, ongoing conversation. He understands my intent as a light-based artist and knows precisely how I want to visually share my work with the world."

The first maquette you will see at the Great Park is of the installation, Three Half Lozenges (2017-21) at the Newark (New Jersey) Museum of Art. The original piece with its multi-colored full spectrum lighting is installed onto three historic double-height windows on the museum's facade. It is constructed with LED lighting, electronic components and unique color choreography. Exhibition didactics note that, "Shifting from linear to rectangular to lozenge within gradating and full fields of color, the three half lozenge-shaped windows operate as a monumental light-based triptych at the scale of architecture."

Across the country in West Hollywood, Parallel Perpendicular (2022), made of steel, glass, LED lighting, electronic components and unique color choreography, is composed of five freestanding parallel and perpendicular planes. They reflect the movement of the sun during the day; at night they become floating fields of color creating a constantly changing composition. The installation also reflects the surrounding trees, bushes, buildings and sky, often bathing them with colored lights. Walking around the magnificent maquette of this piece at the Gallery enables viewers to become part of it, to see themselves and others in it through various permutations and colors.

Also in the Southland, The Circle of Land and Sky as part of the 2017 Desert X at Palm Desert, was composed of 300 mirror-polished upright reflectors. Emerging from the ground, angled at 10 degrees, the reflectors were placed in a large circle. They engaged and tracked the light, sky, mountains and atmosphere of the Sonoran surroundings as the light changed. This process was complemented by the viewers as they moved along and throughout the installation.

One of the more adventurous Smith installations is the Detroit Skybridge (2018), made of an existing skybridge, along with acrylic, aluminum, LED lighting, electronic components and unique color choreography. Connecting two important office buildings in downtown Detroit, Michigan, the 100-foot-long, 16th floor bridge is at night a scintillating multicolored work, composed of shifting gradients and moving planes of light, merging art with architecture, and available for all viewers to see.
In Milan, Italy, in the courtyard of the centuries old Palazzo Isimbardi, Open Sky (2018) greets visitors. The multifaceted semi-circular ring dominates the courtyard, mirroring the building’s intricate floor, its 16th century architecture and the sky, while providing multiple reflections of visitors. Made of polished stainless steel, aluminum and concrete composite panels, it combines an abstract design with concrete construction. It is in a constant state of flux, propelled by constant human interaction.

This installation’s maquette reveals how majestic the original sculpture is.

Smith explains, “There are moments of universal beauty, of shared experience, of discovering experiences that are all of us together as human beings. Light is most often at the root of these experiences. It is the moments of beauty, purity, and universality that I am seeking to create.”

Phillip K. Smith III: Shared Light is on view through August 28 at The Great Park Gallery, Palm Court Art Complex, Great Park, Irvine; cityofirvine.org.

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**PHILIP K. SMITH III: THREE HALF LOZENGES NEWARK MUSEUM OF ART, 2017**

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**LEGAL NOTICES**

**FICTITIOUS BUSINESS STATEMENT**

STATEMENT 2022122906

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NOTICE: IN ACCORDANCE WITH SUBDIVISION (b) OF SECTION 17920, A FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE I WAS FILED IN THE OFFICE OF THE COUNTY CLERK, EXCEPT, AS PROVIDED IN SUBDIVISION (b) OF SECTION 17920, WHERE IT APPLIES TO A FICTITIOUS NAME OF A BUSINESS EXISTING ON THE DATE I WAS FILED. A FICTITIOUS NAME STATEMENT MUST BE FILED BEFORE THE EXPIRATION. EFFECTIVE JANUARY 1, 2014, THE FICTITIOUS BUSINESS NAME STATEMENT MUST BE ACCOMPANYED BY THE AFFIDAVIT OF IDENTITY FORM. THE FILING OF THIS STATEMENT does not of itself authorize the use of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14441 et seq., Business and Professions Code.)

Publish 06/24, 07/01, 07/08, 07/15/22

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