

# LAWEEKLY



FOOD: BEST OF SMALL PLATES

DIRTY HONEY PREP FOR ALBUM RELEASE AND L.A. SHOW

UNBINGED: SMALL SCREEN HALLOWEEN REVIEWS

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**CONSTANCE MALLINSON'S  
PERFECT AND PERTURBING  
PORTRAITS OF PLASTIC**  
BY SHANA NYS DAMBROT

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Hundreds of people demonstrate in support of Israel in front of the West Los Angeles federal building, in Los Angeles, California, USA, 10 October 2023



NEWS

# HOMELAND SECURITY WARNS OF POSSIBLE VIOLENCE AGAINST THE JEWISH COMMUNITY

As conflict erupts in Israel and the Gaza Strip, officials warn of possible security risks in the U.S.

BY ISAI ROCHA

**D**ays after a former Hamas leader put out a “call for action,” LAPD said it was increasing its patrols around Jewish and Muslim establishments.

While the police department said it had not identified “credible” threats, it spoke with Jewish and Muslim community

leaders to plan for future safety.

“The Los Angeles Police Department is aware of recent statements made calling for action as it relates to the conflict in the Middle East,” LAPD said in a statement. “We have no information of any specific or credible threats to the City of Los Angeles but we are continuing to as-

sess the situation for any potential impact to our communities.”

In a law enforcement memo reviewed by L.A. Weekly, the U.S. Dept. of Homeland Security advised U.S. law enforcement that while there have not been credible threats, there is a possibility of “Foreign terrorist organization” support-

ers targeting the Jewish community in the U.S.

“Past events in the Middle East have served as a catalyst for violence adjacent to protests, directed assaults and acts of violence against Jewish institutions,” the memo said.

Law enforcement has also been made

aware of sentiments made online, in response to the global “Day of Jihad,” highlighting social media users who have used terms such as “arm up,” and “ready the ammo.”

“We urge the community who attend demonstrations to remain calm and peaceful,” the Los Angeles Sheriff’s Dept. wrote in a statement. “We are supplementing additional personnel from the detective division and specialized units to have high visibility in strategic locations throughout the county.”

While not specifically citing a reason, striking Hollywood actors did not picket in either Los Angeles or New York on Friday, Oct. 13, out of an abundance of caution, but continued Monday.

“Picket lines will be closed at all New York and Los Angeles locations. We’ll see you next week,” SAG-AFTRA, the actors union, said.

Dueling protests occurred during the weekend, with an “All out for Gaza” rally at the Consulate General of Israel on Wilshire, and a march in support of Israel at the Young Israel of Century City, down to the Museum of Tolerance.

“We will flood the streets of Los Angeles this Saturday, Oct. 14, with our unwavering support for the Palestine people and their ongoing struggle for liberation,” rally organizers for Answer Los Angeles said in an online statement.

Confrontations between protesters and police occurred, with several videos showing verbal spats, but ultimately no arrests were made.

“We have been mourning the tragedy in Israel, but we have also shown incredible strength by gathering together to donate supplies, clothing, and funds,” organizers for the Jewish Federation of Greater Los Angeles (JFEDLA) said.

The JFEDLA continues to accept donations with the Goldhirsch-Yelin Foundation matching donations up to \$1 million.

“We must show our unity,” JFEDLA President, Rabbi Noah Farkas, said at an October 8 Solidarity Vigil. “We here in L.A. cannot carry the rifle, we cannot carry the stretcher... but our funds can.”

Hamas, a militant group that governs the Gaza Strip, conducted what the U.S. described as a terrorist attack in Israel on October 7. As of this writing, the attack



People carry Palestinian flags as they demonstrate in support of the Palestinian people in front of the Consulate General of Israel in Los Angeles, California, USA, 14 October 2023

ETIENNE LAURENT/EPA-EFE/SHUTTERSTOCK



reportedly led to more than 1,300 deaths of Israelis, according to U.S. President Joe Biden in a press conference earlier this week.

In response to the attacks, Netanyahu said he would “destroy” Hamas, which in the past has been found to house military bases, hostages and key leaders inside, or under schools and hospitals. Israel’s siege of the Gaza Strip, in response to the attack, has killed at least 1,800 Palestinians with the death toll expected to rise.

Israeli military personnel have urged Gazans to evacuate northern Gaza for “the safety and security of your families,” as its siege was expected to continue. The northern part of Gaza is home to about 1.1 million people, about half the total population of the strip.

The United Nations denounced the Israeli military’s call for evacuations, with Under-Secretary-General for Humanitarian Affairs, Martin Griffiths, saying it “defies the rules of war and basic humanity.”

As of this writing, additional rallies related to the conflict will continue into the weekend.

#### TALKS BETWEEN HOLLYWOOD ACTORS AND STUDIOS FALL APART

After multiple days of negotiations between representatives for Hollywood actors and studios, the production companies walked away from the bargaining table.

The Alliance of Motion Picture and Television Producers (AMPTP), who represents several major studios such as Disney, Amazon, Netflix and NBC Universal, pulled back after the Screen Actors Guild (SAG-AFTRA) called for a “levy”

on streaming services. The request would allegedly cost the companies upward of \$800 million per year.

SAG-AFTRA President Fran Drescher said their ask was not “outrageous,” and she was “shocked” by the AMPTP response.

“We’re not asking for the moon,” SAG-AFTRA said in an online post. “Just a fair deal that respects our craft and livelihood. It’s time we get what is rightfully ours!”

While Hollywood Writers ended their strike last week, ratifying a new contract with the AMPTP, the actors continue their rallies that began July 15.

“From coast to coast, we are unwavering in our fight to get what we deserve,” SAG-AFTRA wrote in a statement. “One day longer, one day stronger! We’ll see you on the lines next week.”

#### ARREST MADE IN CHINATOWN ROBBERY

A suspect was arrested on Oct. 13 for a September boutique robbery in Chinatown.

Courtland Thornton, 31, was allegedly caught on surveillance video in a struggle with an employee of Angie’s Boutique in N. Broadway before reaching over the front counter, taking property and punching her in the face. It is reported that the woman has since recovered from her injuries.

The suspect was found in Hawthorne and taken into custody by the LAPD Gang and Narcotics Division. The suspect attempted to flee the home through the backyard, but was apprehended by police without incident, according to LAPD.

Thornton is being held on \$80,000 bail. [E]

# WIDER ATTEMPTS AT CANNABIS LOUNGES STRUGGLE

A recent veto from Governor Gavin Newsom is the latest wrench thrown at smoking pot legally with friends

BY JIMI DEVINE



Studio Lounge Corner View

Nearly six years since the implementation of Prop 64, the fact that the social cannabis use scene in California still operates in mostly a gray area is garbage.

Essentially, we've gotten to the point now that the farther you get from West Hollywood, the worse off you are. We can't emphasize enough how much places like The Woods and The Artist Tree are our stan-

dard bearers at the moment, along with a few shops in San Francisco. But the SF lounges kind of feel like bars that are too bright or too dark with weed. The varying formats we see in WeHo make it the winner for sure.

So while lounges are technically legal under prop 64, you have to find a winning municipality. Then you need to find a way to be commercially viable besides, "hey, you can smoke pot here." Which may

not be enough in this saturated market. Assemblymember Matt Haney (D-San Francisco) was trying to help with the latter when he filed Assembly Bill 374 earlier this year.

"Lots of people want to enjoy legal cannabis in the company of others," said Haney after the bill passed its final hurdle on the way to Newsom's desk last month. "And many people want to do that while sipping coffee, eating a scone, or listening to music. There's absolutely no good reason from an economic, health or safety standpoint that the state should make that illegal. If an authorized cannabis retail store wants to also sell a cup of coffee and a sandwich, we should allow cities to make that possible and stop holding back these small businesses."

Haney went on to note that while Cali-

only allow customers to order cannabis at a counter, purchase nothing else, and then leave.

"California's small cannabis businesses are struggling," said Haney. "Issues like over-saturation, high taxes, and the thriving black market are hurting cannabis businesses who follow the rules and pay taxes."

Haney called AB 374 simple because it allows cannabis retailers to diversify their business by selling non-cannabis-infused foods and selling tickets to live performances.

"To be clear, we're not saying that coffee shops should be allowed to sell cannabis," said Haney. "We're saying that cannabis shops should be allowed to sell coffee. It shouldn't be illegal for an existing cannabis business to move away from only selling marijuana and instead have the opportunity to grow and create jobs by offering coffee or live jazz..

On Oct. 8, Gavin Newsom responded to the bill making it to his desk after crushing in the Senate with a 33 to 3 vote and then in the Assembly in a 66 to 9 vote. Seemingly bipartisan, but not not enough to get the pen to the paper.

"To the Members of the California State Assembly:

I am returning Assembly Bill 374 without my signature.

This bill would allow local jurisdictions to permit certain cannabis retailers to prepare and sell food or drinks that do not contain cannabis, as well as host and sell tickets to live events at their licensed premises.

I appreciate the author's intent to provide cannabis retailers with increased business opportunities and an avenue to attract new customers. However, I am concerned this bill could undermine California's longstanding smoke-free workplace protections.

Protecting the health and safety of workers is paramount. I encourage the author to address this concern in subsequent legislation.

For this reason, I cannot sign this bill," the governor said in his veto message.

Some have trouble with that language of Newsom's response. Since there already are lounges operating in the state with staff that need to enter the consumption spaces to provide basic services from changing out water jugs to cleaning ashtrays, what's the big deal if they drop off a coffee, too.

One of the things the effort may have had going against it was how much cannabis stuff hit the governor's desk at once. Specifically, a lot of the wagons were circled around the fight to get AB 1207 banned that would have devastated branding in the industry. So even with the big wins in both Sacramento chambers, it was hard to rally the troops with everything going on. [E]

FOOD

# BEST OF SMALL PLATES

Raphael Lunetta Is The King Of Prix Fixe

BY MICHELE STUEVEN

Long before the small plate movement began, diners were jamming into Santa Monica's *JiRaffe* restaurant on Monday nights for a chance to experience chef Raphael Lunetta's intriguing new concept: The Tasting Menu — something that has become commonplace in L.A. dining rooms.

Popular with both diners and chefs, the sharing plates and small bites trend has taken off and redefined how we experience dining and doesn't look like it's going anywhere anytime soon. In fact, this week's *dineLA* celebrates 15 years, largely inspired by the first chefs to participate — Lunetta and his *JiRaffe* partner and childhood friend Josiah Citrin who went on to open the Michelin starred *Melisse*.

"The small plate movement really approached us in the early 2000s for a couple of reasons," the Dogtown native and avid surfer tells *L.A. Weekly* in his current restaurant, Lunetta. "Going out to dinner and sitting in front of somebody at a little two top had gotten a little boring. In the '80s and '90s lunch was big. People would go out and have martinis, and lunch was a big meal. Then it became less relevant. Then dinner came to a place where it needed to be more casual, relaxed and social. Then all the charcuterie plates and pickled vegetables came out, which was ahead of its time in terms of economics in the restaurant business. Back then

those restaurants were really doing well in terms of labor, as compared to now. It's tougher than it's ever been. So small plates came in and then communal dining. More unique and eclectic wines were available and it became much more of a social sharing experience and exciting way of a variety of small bites and small flavors with a more relaxed service."

It's that shift that Lunetta says prompted the closure of the upscale *JiRaffe* after 18 years of business and the opening of his current space in 2016, which combines everything from fine dining to breakfast, full-bar outdoor pandemic patio, and an upcoming tapas bar.

"The small plate movement brought in a much younger demographic" he says. "So this was very refreshing after doing *JiRaffe*. We weren't forced to use tablecloths and had a little bit more space for communal dining."

Lunetta's prix fixe dinners have hit a fever pitch and are the best and most diverse in the city. There have been about 30 different tasting menus in the last 18 months, including a fundraiser for Oahu fire victims that brought together the talents of fellow chefs Citrin and Jar's Suzanne Tracht, with 100% of food sales going to the victims.

Other themed typically four-course Taste of Lunetta dinners include *Cinco de Madre*, *Viejo Madrid*, *Old Hollywood* and *Puerto Nuevo*.



Lunetta team from left in Los Alamos - Chefs Raphael Lunetta, Emilio Cuyuch, Lisa Gardner and general manager Hannah Hruby



Chef Lunetta



Chefs Raphael Lunetta and Emilio Cuyuch at the farmers market.

This week's \$35 dine LA lunch menu looks like this:

#### Starters:

- Chilled pea soup and crab cake, delicately flavored with lemongrass coulis.

#### Entrees (Choose one):

- Mushroom fettuccini prepared with white wine, roasted shiitake, reggiano, and shaved fresh black truffle
- Seafood Risotto Milanese - a seafood lover's dream featuring rock shrimp, Maryland crab, bay scallops, squid, spring peas and a lobster reduction.
- Bolognese Mafaldine - classic favorite with housemade meat sauce, reggiano and fresh basil.

#### Dessert:

- Lemon bundt cake with fresh whipped cream and a pomegranate reduction.

Always inspiring and conspiring with fellow chefs, he recently took his close team of executive chef Emillio Cuyuch, pastry chef Lisa Gardner and general manager Hannah Hruby to Los Alamos for a food festival to celebrate the 20-year anniversary of Full of Life Foods with friends Clark Staub and Jill Davie.

"What the tasting menu does for the restaurant is bring together different cultures and spark conversation within the community," says Cuyuch, who often spends walks on the beach Lunetta grew up on to brainstorm prix fixe ideas, just as five customers saunter into the restaurant.

One customer admits he's been following the Santa Monica chef's tasting menus since those Monday nights at Ji-Raffe many years ago.

So what makes that prix fixe concept so habit forming?

"Because I don't have to think," he says. "I can sit down, the food comes and I don't have to get into a heated conversation with my date over the menu."

Personally, I think it's the sopa Azteca, Baja carne asada, grilled Mexican wild shrimp and rum caramelized Manzano plantains on Puerto Nuevo night.

#### Teleferic Barcelona Is Terrific For Tapas

Even with no less than 20 employees from Spain, including General Manager Natal Ferrer, the recently opened Teleferic Barcelona in Brentwood goes beyond expectations, even for well-seasoned Spaniards.

Family owned and operated by siblings Xavi and Maria Padrosa, the menu offers

a variety of hearty paellas like the paella mixta (squid ink, gulf shrimp, scallops, octopus and clams), paella veggie with seasonal mushrooms, cauliflower, artichokes, seaweed stock) and the Ibérico pork paella with acorn-fed pork chop, pork belly and mushrooms.

As more tapas restaurants pop up in Los Angeles, Teleferic's selection of small plates stands out as a true taste of Spain without being forced or overthought. It's the fourth stateside location from the Barcelona-based restaurant group, which has operated three locations in the Bay Area since 2012.

A long list of affordable snacks and small plates include an Iberian Oyster with gazpacho and Iberian ham, various croquettes including crab topped with tuna sashimi and spicy aioli, the traditional Pan con Tomate loaded with tomato and chorizo butter,

and a buttery 38-month cured Iberian Pata Negra ham. For purists, the smoky patatas bravas potatoes is reminiscent of something you'd find in your best friend's abuela's kitchen. Wash it down with one of the many sangrias, like the Barceloneta made with sparkling wine, lemonade, prickly pear, honey, rosemary, orange and mixed berries.



Diver Sea Scallops from Dine LA Dinner Menu



Seafood Risotto Milanese



Sticky Toffee Pudding



zucchini blossoms and sweetcorn agnolotti.

## ENTERTAINMENT

## UNBINGED REVIEWS

Small Screen Halloween: Reviews of *The Fall of the House of Usher*, *Chucky* and *Suburban Screams*

BY ERIN MAXWELL



Streaming services, cable TV and Primetime television are fighting for your viewership now more than ever. *UNBINGED* is here to help you weed through it all, with reviews of the latest shows that highlight what we love, what we hate and what we love to hate-watch, too.

The Halloween season is upon us, and with it comes a new crop of scary new series, specials and shows poised to get audiences in the morbid mood. For this edition of *UnBinged*, we take a gander at new works from a few masters of horror: Mike Flanagan's *The Fall of the House of Usher*, Don Mancini's *Chucky*, and John Carpenter's *Suburban Screams*.

**The Fall of the House of Usher (Netflix)**

Master of the macabre Edgar Allan Poe is a grim fabler of gothy goodness who has been thrilling dark-hearted English majors and black-lipstick wearers ever since he put a pen to paper. So when word got out that Netflix's golden boy Mike Flanagan was going to adapt his work *The Fall of the House of Usher*, it seemed both fitting and perplexing. How does one adapt a sordid short story into a multi-episode series?

Well, you don't. Instead, you use the tale as a foundation for a series weaving Poe's work into an eerie amalgamation that stands on its own. *The Fall of the House of Usher* is not an adaptation but a transformation of the writer's body of work using the cursed family as the central focus. In this version, Roderick (Bruce Greenwood) is far from the sickly figure from the original tale, but rather a titan of industry with six highly-accomplished, awful children who are doing their very best to serve their own self interests. And this is the story of their demise.

Flanagan pulls references and characters from classic Poe works to create complex and modern morality tales. Recalling Hammer films of yesteryear with a smattering of *Tales from the Crypt*, the adaptation maintains the foreboding flair of the original work as characters and references to various tales are united in a single narrative, creating a tour de force of classic horror.

The cast is superb with Flanagan's usual gang of players all present and accounted for. Greenwood particularly shines as the head of the family and does a significant amount of the heavy lifting as a character

we both sympathize and loathe in equal parts. Other standouts include Mary McDonnell as Madeline Usher, the true backbone of the family, and a gravelly-voiced Mark Hamill who joins the troupe as the Usher's attorney, Arthur Pym, a man who knows where all the bodies are hidden (and hid most of them himself).

Though most English majors and book lovers will no doubt know the outcome of the stories based on character names and episode titles, the road to ruin for

the Usher family is vastly entertaining, filled with drug-fueled orgies, evil maniacal monkeys, and a myriad of ravens. Usher is among Flanagan's best work because of the family dynamic and the well-assembled cast who bring complexity to characters that would otherwise be categorized as two-bit villains in lesser hands. *The Fall of the House of Usher* is a spectacular use of not just Flanagan's talents, but those of his cast and it makes for an ingenious way

to position Poe for contemporary audiences.

**Chucky (Season 3; Syfy/USA Network)**

Congratulations, Charles Lee Ray! You are moving up in the world. No longer the plastic plague of Chicago or the scourge of Hackensack, New Jersey, the most gruesome Good Guy to ever roll off an assembly line has made his way to the White House. And just when you thought domestic affairs couldn't get any more fucked.

Don Mancini's *Chucky* TV series has been the surprise hit of the small screen since its debut in 2021 thanks to a razor-sharp writing, a good amount of grisly gore, and a clear story arc for the demonic doll. Now in its third season, *Chucky* aims beyond terrorizing suburbanites. His eye is on the prize as the plastic psychopath finds a place in the heart of Henry (Callum Vinson), the son of President James Collins (Devon Sawa, in his fourth role of the series).

The gang from *Chucky's* previous bloodbath is still alive, somewhat well, and very much on the hunt for *Chucky*. Jack (Zackary Arthur), Devon (Björgvin

Arnarson) and Lexy (Alyvia Alyn Lind) take to social for their search, but luckily, *Chucky* loves to play and soon lures them to his new hideout at 1600 Pennsylvania Ave. Let the games begin!

*Chucky* is an icon of horror for good reason. Fueled by malicious intent, cutting quips and a marketable look, the creepy little bastard's staying power is in no small part due to the talents of both Mancini's vision and Brad Dourif's talent as the voice behind the plastic facade. And the third season's political twist looks to keep the flavor fresh by taking the character in bold, ridiculous new directions that fit the campiness of the show and the franchise as a whole.

**John Carpenter's Suburban Screams (Peacock)**

Halloween. *The Thing*. *The Fog*. *Escape from New York*. In the Mouth of Madness. Master of horror John Carpenter isn't horror royalty for nothing. The director/writer/composer/occasional actor has helped mold the genre for the better part of the last century, bringing it out of the shadows of Hollywood and into the forefront as an important part of the entertainment industry. His most recent endeavor is a new anthology called *Suburban Screams*, for which the helmer lends his talents as producer, director and narrator. But sadly, it's not quite worthy of his name.

*Suburban Screams* examines the evil that dwells beneath the surface of domestic bliss. Using a mixture of news clips, interviews from people with some connection to the tragedies, and actors to re-create events, the series rehashes true crime events from small towns, and digs deep into urban legends that have plagued rural areas for eons.

Taking a page from shows like *Unsolved Mysteries* and *America's Most Wanted*, *Suburban Screams* uses dramatizations to fully realize the horrific events of these middle-class areas. Talking heads of folks from the periphery provide accounts that supposedly transpired, but much of the drama is filled in with exaggerations and what-if scenarios. The hope is to create a show that captures the interest of true crime aficionados, while pulling at the heartstrings of audiences with eyewitness accounts, but substandard acting and a script brimming with overused horror tropes make the re-creations feel cheap and the victims seem exploited.

There is nothing scary or spooky about *Suburban Screams'* campfire ghost stories and boilerplate clichés. The dramatizations might be a throwback to the energy of the '90s true crime shows, it's difficult to find entertainment in these stories. This is a show that wants to spotlight forgotten frights, but only manages to commercialize them. [A]



MUSIC

# STICKY SWEET!

*Dirty Honey* prep for album release and L.A. show

BY BRETT CALLWOOD



PHOTO BY KATARINA BENZOVA

**Dirty Honey**  
John Notto (guitar), Marc LaBelle (vocals), Jaydon Bean (drums), Justin Smolian (bass)

The two years since L.A. rock & roll band Dirty Honey released their self-titled debut album have been nothing if not eventful. That first album may have been created during a pandemic but, when the world reopened, these lads were able to take full advantage.

Multiple grueling European tours saw their stock rise across the Atlantic, while over here they opened for bands as prestigious as Guns N' Roses and the Black Crowes, earning a ton of new fans in the process.

"It's been an interesting ride to say the least," says singer Marc LaBelle. "The last year or so has really been focussed on bringing our band and our style of music over to Europe a lot. I think we've been there three times in the last 18 months. We've done some really cool stuff along the way. Opened for Guns N' Roses, and played Hyde Park [London]. Played a bunch of festivals over there, and really got acquainted with what it means to tour in Europe. It's been really exciting, it's been a lot of hard work and obviously tiring, but

all of it is in good fun."

Tiring or not, the band found the time to write and record a second album, *Can't Find the Brakes*, due for release on November 3. "Won't Take Me Alive" is the single that preceded it, a typically raucous, high energy hard rock tune. For LaBelle, it's just great to get the new music out there.

"I'm definitely excited for it to get out," he says. "It kind of feels like it's old news for us at this point, because we finished tracking it in May, and a couple of weeks after that it was done. So it's been kicking around my phone since then, I've obviously had the freedom to listen to it a bunch, and I'm in this strange place where people aren't familiar with the material but I'm super familiar with it and I know what's coming for our fans and for music fans really. I think there's a lot of new sonic elements to this record that are really interesting and different for us, that hopefully people like. We'll see."

*Can't Find the Brakes* was recorded in Australia with longtime producer Nick DiDia. Having had just one week to record the debut during COVID, it was nice to

kick back Down Under for a month and take their time over this new one.

"It was awesome, honestly," says LaBelle. "I had the freedom to maybe listen to a verse I wrote on a song the next day, while I woke up with the sunrise on the beach. I was able to go into the studio that day, later on, and maybe write something new and really dial it in so it's the complete executed vision of what we wanted to finally do."

The frontman says that, while there



melody, harmony, and he had some good ideas rhythmically as well."

The band's bout of touring kicked off in San Francisco on October 18, and it reaches the Belasco here in L.A. on November 20.

"We can't wait," says LaBelle. "It's actually quite interesting to finally be playing these new songs for people. There's a different dynamic to the show obviously. This will be the first time American audiences have seen Jadon play. It'll definitely be the first time audiences will be hearing some of these songs live. So it's really exciting for us. We've got a whole new stage design. We're adding different elements to the show for the first time, so the Dirty Honey touring machine is definitely growing, which is exciting. I don't know what to expect really, when I step onstage for the first time, so that's got me a bit nervous in terms of what the show will look like."

While the setlist is largely fixed for the tour, there are a few spots left open for fun and options.

"It changes every night," says LaBelle. "When it's a great crowd, sometimes you just don't want to leave. So you just start playing more songs and it's totally a thing – you get out what the crowd puts into it. You're all on this journey together and if it's going really well, why not play a new one that we've never played before" Or play an AC/DC song? Let's just have some fun. You want to take that ride and sometimes you don't want it to end."

The rest of 2023 will be filled with touring for Dirty Honey. Next year, they'll be heading back to Europe, and have plans to play Australia, New Zealand, Japan and South America.

"So we're going to be pretty busy again," LaBelle says. "I don't think there's any end in sight. That speaks to why the record is called *Can't Find the Brakes*. It's just an out of control touring train that doesn't look like it's stopping any time soon."

All aboard!

*Dirty Honey's Can't Find the Brakes is Out November 3. They play the Belasco on Monday, November 20.* [A]

ART

# Painter Constance Mallinson's Perfect and Perturbing Portraits of Plastic

BY SHANA NYS DAMBROT

With a taste for the sumptuous detail and prismatic colors of 17th-century Dutch still life painting, and an equal love for picturesque landscape and the random plastic garbage she collects on her daily walks, Constance Mallinson blends classic modes of art history with a critique of modern hyper-consumerism. Like Rauschenberg on his one-block-radius hunt for his Combine series' sculptural materials, she accumulates and hoards all manner of found objects—toys, food wrappers, containers, ribbons, balloons, figurines, accessories, electronics, grooming tools, giftwrap, bubble wrap, styrofoam, tape, tokens, bags, dolls, straws, novelties, baby stuff, stress balls—before arranging them into compositions, and rendering their kaleidoscopes of clutter in photorealistic, 1:1 scale. Evoking surprise, delight, disgust, nostalgia, whimsy, humor, horror, and shame, Mallinson's prismatic paintings are confoundingly, deliberately beautiful, creating a cognitive dissonance in the viewer between the work's seductive aesthetic and its spotlighting of our environmentally toxic behavior. As a pink plastic Koonsian rabbit perches on a glacier and it all melts into the sea; as shimmering plastic ribbons slither across verdant forests; as rare tree frogs dissolve into a bit of AbEx frenzy, we are reminded that when we throw things away, there is no such thing as "away."

The L.A. Weekly corresponded with Mallinson on the occasion of her current solo exhibition—a series of intimately scaled paintings in which she pursues her issues-based ideas, obsessive gathering of detritus, and advanced studio technique. Rather than the large, even monumental, scale at which she is known to work, in this series Mallinson offers small-scale works replete with intimate gestures, dis-

tilled narratives, and hidden treasures. At this scale as well, Mallinson is thinking about cycles, stories, and hands—her own/the artist's, the viewer's, and perhaps most of all the hands that first manufactured then shipped, owned, and finally discarded the treasured trash Mallinson would later collect by hand for use in an entirely new purpose.

**L.A. WEEKLY:** When did you first know you were an artist?

**CONSTANCE MALLINSON:**

"Artist" is a culturally constructed identity that has many implications so until one reaches art school or slightly before, one does not attach great meaning to the word. But in looking back, I think I met some of the criteria when: I could keep myself endlessly engaged in an activity and didn't need outside entertainment; I often chose to play by myself rather than with my friends; I preferred making things to buying them; I asked a lot of questions; I really (often to my chagrin) did not fit in with the crowd. Now I know why!

**What is your short answer to people who ask what your work is about?**

OK, I'll try not to be as long-winded as I usually am. Using the traditional language of paint with its unique qualities of color, compositional and formal freedoms and its rich history the paintings bring into focus the "fatal attraction" of late capitalist hyper consumption. From my daily walks through the urban streets I glean all manner of mostly plastic post consumer objects, many of which are stunningly beautiful and seductive (especially when rendered in paint) but are contributing to the demise of the planet. We all share in this abundance/waste cycle so here it is documented for consideration.



Constance Mallinson



"Frog and Soda Bottle", Oil/Can. 9"X12" 2023

### What would you be doing if you weren't an artist?

Probably something in the other arts. I contemplated careers in music, acting, and writing. Seems art was easiest for me and I wouldn't age out when my voice failed. Although my daughters tell me I should have been a therapist.

### Why do you live and work in LA and not elsewhere?

I contemplated NYC quite a bit but moved here from Washington, DC with my spouse in the late 70's. I found L.A. exciting and especially loved the proximity to so many natural wonders. Now that I have an amazing garden I can't imagine life without it in a concrete jungle, as it feeds me in so many ways. The vibrancy of the art community is fantastic.

### When was your current show or project?

I currently have an exhibition of "Recent Small Works" at Rory Devine Fine Art in West Adams through October 28. I typically have worked in a monumental scale and for this show reversed course and tried to pack in as much content and visual punch as I could on a small scale.

### What artist living or dead would you most like to show your work with?

I continue to study Dutch still life from the 17th century and find many similarities with that period—the ostentatious display of wealth and sumptuous objects, voracious capitalism—so artists such as Pieter Boel, Jacob Jordaens, and Willem Kalf would make an interesting pairing. But in the present I will be having a two-person exhibition with my long time friend and colleague, painter Merion Estes, next year and am very much looking forward to our mutual show with two different approaches to similar content.

### Do you listen to music while you work?

I absolutely have to! I have a very diverse taste in music: Bach keyboard, English 20th Century Modern, Bill Evans, Keith Jarrett, a lot of the new Icelandic composers like Nils Frahm, Max Richter, Arvo Part, Harold Budd, all the way to Johnny Greenwood and Black Country. The list is too huge to enumerate, except that since I studied piano I listen to a lot of it. 🎧

Website, etc.  
[constancemallinson.com](http://constancemallinson.com)  
IG: @MakePaintingGreatAgain



"Green Trash", Oil/ca, 9"X12", 2021



"Icebergs", Oil/Can 6"X12", 2023



"Color Coordinated", Oil/Can. 9"X12", 2022

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Coordinate & communicate navigation of the Music Department's admissions process w/ admissions office and compliance academics, etc. Req: BA in Music-related major; and must have taken "Music Supervision" & "Intro to Music Business" courses. Apply to: International American University, Inc. Attn: Hong Ha Vinh Doan 3440 Wilshire Blvd., #1000 Los Angeles, CA 90010

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Design 3D lighting fixture models, research design proposals, create dimensional drawings. Req'd. MS in Mechanical Design/Engineering & 2 yrs Send resume to: Westgate Mfg, Attn Richard Siegel, 2462 E 28th St, Vernon, CA 90058

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positions. 100% remote ok. Salary \$136,000-170,000/yr. Apply to [careers2@altruist.com](mailto:careers2@altruist.com) & specify job code: A061419905.

Global Logistics Analyst: Req'd: Bachelor's degree in Global Logistics, International Commerce, or rtd. \$56,368/year. Send resume to US Pharmatech, Inc., 2927 Lomita Blvd., #A, Torrance, CA 90505

GAME DESIGNER Tencent America LLC has job opp. in Los Angeles, CA: Game Designer. Dsgn in-game systms & vehicles for Live service GAAS games. Salary: \$104,000 to \$114,000 per year. To apply email resumes referencng Req. #GD542 to [us-jobs@tencent.com](mailto:us-jobs@tencent.com)

Dental Services Manager, F/T, bachelor's in dentistry or related. Mail resume: Artur Arkelakyan DDS, Inc. 905 S. Lake St., Ste 102, Burbank, CA 91502

Maintenance Technician: Req'd: Associate degree in Industrial Engineering, Industrial Maintenance, or rtd. \$43,805/year. Send resume to US Pharmatech, Inc., 2927 Lomita Blvd., #A, Torrance, CA 90505.

Cumming Management Group, Inc. seeks Project Manager in Los Angeles, CA. Responsible for the overall coordination of the project team, appropriate communications with the client, management and control of the scope, cost, and schedule objectives for the project as a whole. Telecommuting permitted. Employment and background checks may also be required. Salary Range: \$105,000 - \$125,000 per year. To apply, submit resume to [tami.hoyt@cumming-group.com](mailto:tami.hoyt@cumming-group.com) with reference to the job title (Project Manager) and job code (AJPMLA).

#### ACCOUNTANT NEEDED:

Send resume to Waycap Inc., 100 W. 17th St., Ste. 18, Los Angeles, CA 90015. Job located in LA. Wage ranges from \$57,949-\$62,000.

#### Montessori Preschool Teacher

(Arcadia, CA) Prepare and teach Montessori curriculum to pre-school students. Bachelor Degree or equivalent in Education, Nursing, or related field and 1 year of exp. required. Must have completed a Montessori early childhood credential program. \$40,477 / year. Mail resume to Learning Tree Education, Inc., Attn: HR, 9845 East Lemon Avenue, Arcadia, CA, 91789

Market Research Analyst, F/T, Master's degree in Marketing Communication,

Management, or Related. Mail resume: Leadsmarket.com LLC, 21600 Oxnard Street, Suite 400, Woodland Hills, CA 91367

Commercial Pilot (multiple openings) (Van Nuys, CA) Perform pre and post-flight inspections of fuel, equipment, and navigational systems. Operate fixed-wing aircraft on nonscheduled national and international air carrier routes. Bachelor degree or equivalent in Aerospace Engineering or related field, 12 months of exp. and FAA ATP License required. \$210,290 / yr. Mail resume to Trans-Exec Air Service, Inc., Attn: HR, 7240 Hayvenhurst Avenue, 2nd Fl., Van Nuys, CA 91406

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Scopely, Inc. has the following openings in Culver City, CA: Product Manager - Growth (CIPYY): Contribute to a player-centric marketing & product strategy that drives healthy & sustainable active player growth. Position based at HQ and may be assigned to unanticipated worksites throughout the U.S. as determined by management. Position requires up to 30% domestic & international travel. Telecommuting permitted. Annual base salary range: \$134,511.84 - \$139,511.84. Send resume to: [employment@scopely.com](mailto:employment@scopely.com). Must reference job title and job code CIPYY.

**Senior Data Analyst** sought by Dollar Shave Club, Inc. in Marina Del Rey, CA. Master's or equiv plus 1 yr exp. in related fields. Telecommuting is permissible. \$140K/yr. Send resume to: Hilary Leaf, Director, People, 13335 Maxella Avenue, Marina Del Rey, CA 90292 or e-mail [hilary.leaf@dollarshaveclub.com](mailto:hilary.leaf@dollarshaveclub.com).

Director of Project Manager-Estimator in Commerce, CA. Write and review property restoration estimates. Oversee phases of the reconstruction work for properties damaged by water, fire, storms etc. Reqs: Bachelors in Const. Mgt, Bus., Eng., or in related and 1 yr exp. Wage: \$52,000/yr. Mail resume to: HR, Property Construction & Maintenance. 6474 Corvette Street, Commerce, CA, 90040 or [pprouty@pcm1.net](mailto:pprouty@pcm1.net)

Financial Analyst, F/T, bachelor's in economics, business, finance, or related. Mail resume: American Partners Insurance Marketing, 330 N Brand Blvd, #702, Glendale, CA 91203

The Giant Magellan Telescope is searching for a Senior Electronics Engineer to work at our Pasadena, CA office. Responsibilities: Design, implement, test and review electronics and control hardware, Manage software and electronics interfaces with wavefront sensing subsystems, instruments & ext. contractors. Requirements: BS in Electronics or Electrical engineering; 5 years' exp with electromech. control systems on complex technical projects. Salary: \$150,000/year. Apply via email at [careers@gmto.org](mailto:careers@gmto.org)

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