

LAW WEEKLY[®]

PASADENA CELEBRATES
100 YEARS OF THE
CHEESEBURGER

OUR EDITORS' CALENDAR
PICKS OF THE WEEK

JANUARY 5 - 11, 2024 / VOL. 46 / NO. 9
LAWWEEKLY.COM

LADY FAITH LEADS
THE HARDSTYLE PACK

FAITH IN THE LADY

BY BRETT CALLWOOD



CALENDAR

GO EDITORS' PICKS

ARTS

THURSDAY, JANUARY 4

DTLA Art Night Opulent Mobility Preview at The Makery. The 9th annual Opulent Mobility exhibition is curated by A. Laura Brody and Anthony Tusler, and celebrates the many beautiful manifestations of strength and joy within the community. The curators have planned engaging creative crafting activities for the DTLA Art Night First Thursdays crowd; the exhibition officially opens Sunday, January 7, 1-4pm, and is on view through January 31; Panel talks on neurodivergence and art (January 21) and chronic illness and art (January 28) to enrich the exhibition's message. *260 S. Los Angeles St, downtown; Thursday, January 4, 6-9pm; free; makery.la.*

FRIDAY, JANUARY 5

Time-Being: Scientific, Philosophical, and Mystical Perspectives at Wonzimer Gallery. A group exhibition examining the issue of time as intertwined with the nature of being. Time and the self are understood to be inseparable. The self is not simply in time; the self is time and time is the self. Subjective temporal life arises through the apprehension and unification of successive states of mind and body. It is an ongoing construct that is actualized and disclosed by the structures of consciousness. This phenomenology of time together with ontology give an account of the structures of consciousness that constitute time-being, or rather time-becoming. *341-B Avenue 17, downtown; Opening reception: Friday, January 5, 5-10pm; On view through February 9; free; wonzimer.com.*

SATURDAY, JANUARY 6

Night of the Black Dahlia at St. Felix. Enter through the shadowed alley and follow the faint air of tragic jazz as we gather to commemorate the final week in the life of Elizabeth Short, who was destined to be forever known as the Black Dahlia. Live Crime Jazz by Skip Heller's Voodoo 5, featuring Lena Marie Cardinale, readings from the classic *Severed: The True Story of the Black Dahlia* by Jerry Stahl, Carson Gilmore, Michelle Carr, and more. The evening will commence with classic film noir burlesque by Kara



Spade and Vanessa Burgundy, cocktails, and dark exotica. Presented by AMOK Books. *1602 N. Cahuenga Blvd., Hollywood; Saturday, January 6, 8-11:30pm; \$5-\$10; instagram.com/vanessaburgundy.*

Emily Furr: Bombshell at Sargent's Daughters.

Furr employs sexual innuendo and feminine

tropes as allegories for war and weaponry, producing provocative and ironic images that examine cultural attitudes towards technology. In *Bombshell*, Furr turns her focus to explicit signifiers of femininity, such as high heels, compacts, and perfume bottles. As the double entendre implies, these items are at once alluring and potentially dangerous. Masculinity is also present, as lipstick tubes and missiles both evoke phalluses that pierce the compositions. Furr's signature cosmic skies serve as backdrops to this psychosexual, Pop-inspired playfulness. *538 N. Western Ave., Melrose Hill; Opening reception: Saturday, January 6, 6-8pm; On view through February 17; free; sargentsdaughters.com.*

Flora and Flesh Closing Performance at Lauren Powell Projects.

A variety of painting and sculpture confronts art history's fixation on a romanticized paradise lost, plunging headfirst into the wild, raw passions of nature through a defiantly queer perspective. The-matically linked through their incorporation of aesthetics of play, mythology, and decorative arts, the artists usher in a sensibility of Queer Rococo—channeling the dark, frothy opulence of the traditional Baroque style,

while personally examining what it means to be a gay man in this day and age. *5225 Hollywood Blvd., East Hollywood; Saturday, January 6, 5pm; free; laurenpowellprojects.com.*

SUNDAY, JANUARY 7

Linda Sibio: Wall Street Guillotine Performance at Craft Contemporary.

Artist Linda Sibio premieres her solo performance piece, *Wall Street Guillotine*. This special performance will further investigate themes in her solo exhibition, *Economics of Suffering, Part IV* (an interdisciplinary project that combines intricate drawings, performance, and installation to explore devastating effects and emotional scarring caused by the ongoing worldwide financial crisis)—drawing parallels between forms of torture from the Holy Wars of the Middle Ages and our current wealth disparity. *5814 Wilshire Blvd., Miracle Mile; Sunday, January 7, 3pm; free; craftcontemporary.org.*

How to Move a Mountain Book Release Party at ROSEGALLERY. The gallery's current exhibition, *Fragmented Lucidity: The Art of Collage and Photomontage*—a presentation of works





back thanks to the Madchester sounds of the Charlatans (UK, or whatever) and the glorious Oxford drone of Ride. That's the best double bill since the Manic Street Preachers went out on tour with Suede. This is the second leg off this tour, after the same bands were at the same venue last February. "Ride and the Charlatans are two very different bands, joined together through a special era for UK indie rather than sonics," we said in our review. "But the show also worked because both bands were blurring genre lines from the very beginning." *7 p.m. on Friday, January 5 at the Wiltern, \$35+, livenation.com.*

The Eagles Kia Forum

This is, we're being told, the Eagles' final tour. Following the death of Glenn Frey, the band has battled valiantly on, but they seem to be about done and that's probably appropriate. The Eagles remain one of the least cool but most loved bands to ever have existed in the rock realm, with many people constantly criticizing them for being decidedly inoffensive. Yet they've written and released a ton of classics and they should be remembered fondly. Steely Dan also performs. *7:30 p.m. on Friday, January 5, Saturday January 6, plus Friday January 12 and Saturday January 13, at the Kia Forum, \$150+, thekiaforum.com.*

Venomous Pinks Alex's Bar

Back in 2021 when we reviewed Venomous Pinks on the Suburban Clampdown festival bill, we said that "the Arizona three-piece took no shit and pummeled our heads. Metaphorically." Also, "bass player Gaby Kaos was sporting a shirt that read, 'Bassists against racists.'" Clearly, they're our sort of people. Their self-titled album is out now, so expect to hear a lot of that in Long Beach on this killer bill. Love Equals Death, SideKick, and Madam Bombs also perform. *2 p.m. on Sunday, January 7 at Alex's Bar, \$12.88, alexsbar.com*

Chocolate Watch Band Whisky A Go Go

The world famous whisky is hosting a series of shows to celebrate its 60th (!) anniversary, and Los Altos outfit the Chocolate Watch Band is the first. Fans of the Nuggets box will know them for the songs "Sweet Young Thing" and "Are You Gonna Be There (At the Love-In)," but they have seven full albums, the most recent of which was released in 2019. The Fantastic Fllinis, Wasted Surfer Chick, and the Shag Rats also perform. Look out for more of these anniversary shows, from Canned Heat (Jan. 12), Strawberry Alarm Clock (Jan. 13), Love (Jan. 14) and Robby Krieger of the Doors (Jan. 16). *6 p.m. on Thursday, January 11 at the Whisky A Go Go, \$25, whiskyagogo.com.* [L]

by Katrien De Blauwer, Ken Graves, and Kensuke Koike—hosted in collaboration with publishers Luhz Press. In addition to bringing out Graves' new monograph, Luhz



celebrates the release of Caleb Stein's *How to Move a Mountain* in the context of the show. Originating in the early 20th century, modern collage and photomontage revolutionized art by reimagining traditional forms of expression. Photomontage, an offshoot of collage popularized by Dadaists like Hannah

Höch, used cut and reassembled photographs for satirical and political commentary. These innovative styles continue to influence modern art, offering new avenues for creativity and social critique. *Bergamot Station, 2525 Michigan Ave., Santa Monica; Sunday, January 7, noon; exhibition on view through January 13; free; rosegallery.net.*

MONDAY, JANUARY 8
100 Carats: Icons of the Gem World at Natural History Museum. Over two dozen stunning and massive gems form a never-publicly-seen collection. Among them are beryl gems saturated in deep blue aquamarine, a near-flawless emerald, a spectacular royal blue sapphire, a rainbow-filled clear goshenite, and an exquisitely-cut 111 carat green tourmaline. The centerpiece of the exhibit, the Jonker I Diamond, is the largest stone cut from the Jonker Diamond—the fourth largest in the world when it was found in 1934—and weighs in at 125 carats. This historic gem has passed through the hands of global royalty and Hollywood stars, but has not been on public view for decades. Aside from their beauty and brilliance, these exceedingly rare gems also tell the scientific story of the history of our planet. Their existence is evidence of massive mountain-building events, violent volcanic eruptions, and the unforgiving pressures and temperatures of the Earth's interior. *900 Exposition Blvd., Expo Park; On view through April 21; \$18 general*

admission; free to LA County residents Monday-Friday, 3-5pm; nhm.org.

TUESDAY, JANUARY 9

Reza Nosrati: Chaos II at MEY Gallery. Recent paintings by Tehran-based artist Reza Nosrati marks the first time the artist's work is being shown in the United States. In ancient Greek mythology, Chaos is the empty yet energetically charged space at the beginning of time. Also regarded as an airborne goddess, Chaos has come to be symbolized by birds. In this exhibition, the artist visualizes this revered yet elusive subject; expanding upon his ongoing series of the same name, *Chaos II* features kaleidoscopic birds in flight against prismatic and undulating backgrounds. Ebbing between motion and stillness, Reza's fluttering subjects are calligraphic in their grace; like scripture, they cascade across the canvas. *8967 Sunset Blvd., West Hollywood; Opening reception: Tuesday, January 9, 5-8pm; On view through February 3; free; meygallery.com.*

MUSIC

JANUARY 5-11 Charlatans UK / Ride The Wiltern

The glory days of Britpop come crashing



FOOD

PASADENA CELEBRATES 100 YEARS OF THE CHEESEBURGER

BY MICHELE STUEVEN

It's always been the stuff of local legend, but according to the city of Pasadena, the cheeseburger's origins can be traced back to 1924 in Pasadena. It was the first time the Aristocratic Hamburger (original hamburger with cheese) appeared on the menu of The Rite Spot roadside burger stand on Route 66 — price: 15 cents.

Visit Pasadena is celebrating big time with a long list of events during cheeseburger week Sunday, Jan. 21, through Saturday, Jan. 27, including a cheeseburger walking tour and some cheesy offers by showing your Metro TAP card at partici-

pating restaurants.

For the month of January, book a room at a participating Pasadena hotel to get a free cheeseburger or food and beverage offer.

The Langham Huntington, Pasadena is introducing an exclusive cheeseburger to commemorate the centennial and offering the Royal Royce Package. The package includes a one-night luxury room stay, complimentary parking, and the Royal Royce Cheeseburger, valid Monday, Jan. 1, through Wednesday, Jan. 31. The deca-

dent combination includes a patty made up of short rib and brisket, ½ of a lobster tail, cheese fondue, chanterelles, and micro-arugula, topped with truffle shavings. The bun is sprinkled with gold leaf. It will be on the menu at the Royce for the month of January and priced at \$100.

The Pasadena Hotel & Pool is offering a cheeseburger centennial package that gives you a free cheeseburger and 5% off the Best Available Rate with a minimum two-night stay between Jan. 2 – Jan. 31.

Hotel Dena's Cheeseburger 100th Anniversary Package is available from Tuesday, Jan. 2, through Jan. 31, and includes a Dena Rite Burger for Two and late checkout at 1 p.m. Book now with this booking link. The cheeseburger is made with Angus beef, melted cheddar cheese, crisp lettuce, tomatoes, pickles, and a secret sauce sandwiched between a toasted brioche bun.

Hyatt Place Pasadena is offering a Cheeseburger 100th Anniversary special that includes 50% off food and beverages with your stay between Monday, Jan. 1, and Wednesday, Jan. 31.

The Hilton Pasadena is offering a cheese-

burger package that includes a cheeseburger meal for two and free valet parking for one vehicle, offered from Tuesday, Jan. 2, to Saturday, Feb. 3. The package will be available on the Hilton Pasadena's offers page.

The Westin Pasadena's Cheeseburger Centennial special offers a free cheeseburger and a glass of beer or soft drink with your stay.

Melting Pot Walking Food Tours is introducing the Pasadena Cheeseburger Centennial Walking Food Tour for the month of January. Enjoy eating around Old Pasadena while learning about local history, lore and architecture.

Ice House Comedy Club, the oldest comedy club in the nation, offers \$5 off the cheeseburger sliders when you show your Metro TAP card.

SLAB Pasadena is offering a free lemonade, iced tea or sweet tea when you show your Metro TAP card during Cheeseburger Week.

Additional offers and experiences may be added and will be available at www.visitpasadena.com/cheeseburger-centennial-celebration. [Q]

CANNABIS

HOW WILL THE MURDER OF AN OAKLAND POLICE OFFICER CHANGE CANNABIS ENFORCEMENT?

We asked the cannabis industry if they believe the death of Oakland Police Officer Tuan Le would impact enforcement of the vast amount of crimes targeting it

BY JIMI DEVINE

The California cannabis industry is still in shock from the death of an Oakland Police officer last Friday. Officer Tuan Le was part of an overnight operation targeting the frequent break-ins facing Oakland on a nightly basis, many of them targeting the cannabis industry. The taskforce was responding to the second break-in of the night at the same dispensary three hours after they had cleared it following the initial robbery. While exiting the dispensary, the robbers opened fire on the unmarked police car Le was in with his partner. Le was hit, fellow officers put him in the back of another police vehicle and rushed him to Highland Hospital. He died a few hours later.

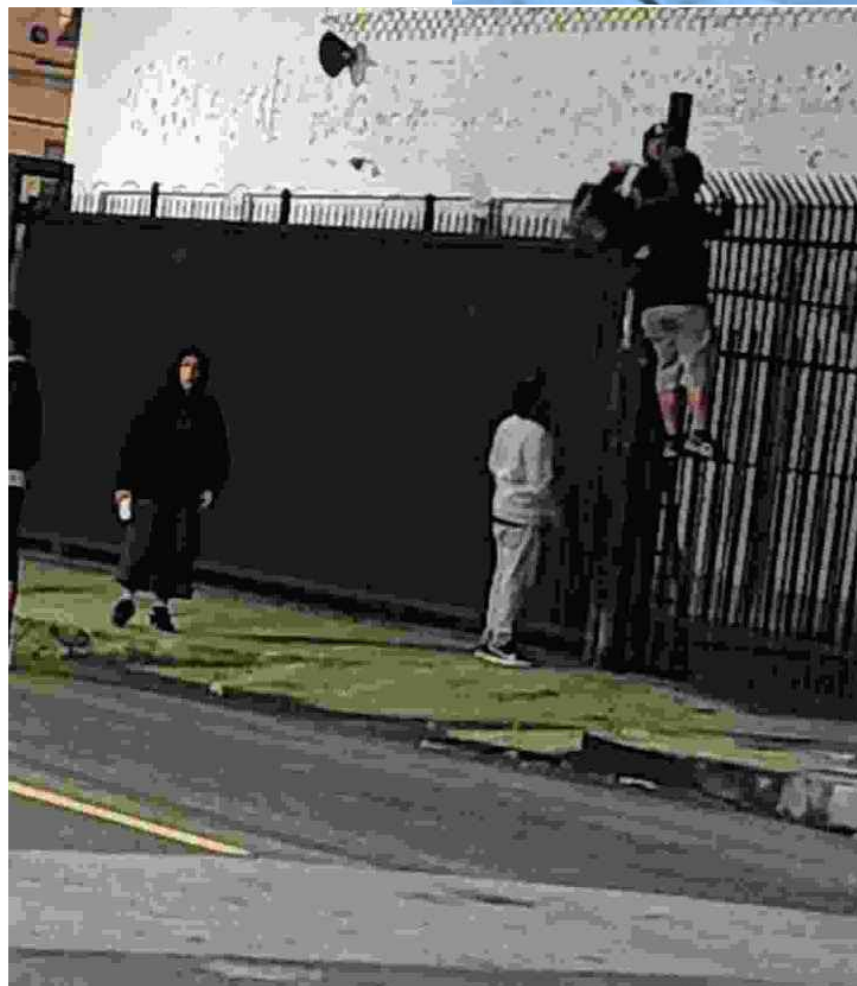
The California cannabis industry had grown accustomed to waking up to the news of who had been hit overnight with separate crews targeting all over the state. But the news of a police officer losing his life in the line of duty while responding to a robbery at a dispensary hit like a shockwave. Especially, given the industry's hopes for more protection, we posted an article on the subject the morning Le was killed. He died doing exactly what we called for in the piece.

In the eyes of many, the violence of last Friday morning moved the ongoing cannabis crimewave into its next chapter. Some expect an uptick in enforcement but what might look like? Given the struggles California has had containing the issue on its own, there are starting to be presumptions the feds will get more involved in the enforcement to come.

For an example of this type of effort, the federal government would be organizing something similar to the two recent task forces that saw 23 people arrested and charged with the robberies of 40 dispensaries. The Denver District Attorney's office noted the arrests were the result of lengthy, multi-agency investigations conducted by the Denver District Attorney's Office, Denver Police Department, Aurora Police Department, FBI, ATF,

the Regional Anti-Violence Enforcement Network (R.A.V.E.N.), and the Violent Criminal Enterprise Task Force (V.C.E.T.F.).

"RAVEN is a locally unified task force



that exemplifies ATF's commitment to relentlessly target violent criminals and their organizations," said ATF Special Agent in Charge Brent Beavers. "We are once again grateful for the Denver



Denver and Oakland. Numerous markets have been targeted in California, especially downtown Los Angeles and the surrounding area. Zugatti's Director of Cultivation, Sean Curtis, noted some of the local problems.

"As much money as we pay in taxes, and as many robberies as there are, I think there should be a special task force specifically for green zones," Curtis told L.A. Weekly. "I have a licensed facility in Skid Row, in the past 3-4 months there have been six robberies within two blocks of my facility. One of them resulted in the cops killing two armed men."

Curtis noted last week, the security from another facility came to talk to his guard because he was approached by guys driving three new Broncos and they told him when they came to rob the place if he didn't leave, they would shoot him.

"What the fuck are we supposed to do?" Curtis said, "I have on camera, three patrol SUVs caught a group of guys breaking into a warehouse across the street, the cops had the guys against the fence, had their cop trucks parked in the street with their headlights on the robbers and then they let them go! The guys came back within 10 minutes."

We'll keep an eye on where enforcement goes from here. 📍

District Attorney's Office and their team of prosecutors who have always stood ready for the task of prosecuting violent offenders."

These violent crews are not just in

MUSIC

FAITH IN THE LADY

Lady Faith leads the hardstyle pack

BY BRETT CALLWOOD



Lady Faith is, by all accounts, the number one hardstyle DJ and producer in the states. For the uninitiated, hardstyle originated in Europe in the '90s, it has evolved to the point that it now clocks in at a swift 150 BPM. "Modern hardstyle can be recognized by its use of synthesizer melodies and distorted sounds, coupled with hardstyle's signature combination of percussion and bass," says Wiki.

Born in Iraq, she's clearly had quite a journey — figuratively and literally. The artist was introduced to music at a very early age.

"As a Persian girl who was born in Iran, we are a very musical people and I was constantly surrounded by music from the moment I opened my eyes," Lady Faith says. "I studied music and learned to play the guitar and clarinet, but my musical talents really emerged in the production of EDM music. For the most part, I grew up loving heavy metal,

speed metal and gangster rap, with a bit of classical music. I think it is that rebellious music that fascinated me as a kid and is a big part of my love for hardstyle, which is considered the rebellious genre of EDM."

Faith left Iran when she was 7 years old and moved to Portland with her family. When she reached her teens, she moved to Los Angeles with her older sister.

"I went to school and got a job in the IT world, working as a network specialist for the Getty Museum," she says. "It was a heck of a transition, that came with many challenges, but as per my current attitude in life, I just powered through those challenges and made the best of my situation with lots of faith in my heart. Once I became a professional DJ, I finally felt that I now had a purpose. It has become much more intertwined with my identity now and I feel blessed every day that a female,

born in one of the most restrictive environments on earth, can now entertain tens of thousands of festival goers every year. I'm extremely grateful for every opportunity that I have gotten and have always tried to give hope and set a good example for the ones that look up to me and hope to follow in my footsteps."

The good Lady started DJing over a decade ago.

"When I first started, I learned the art

where I like producing fun party tracks. My Faithful fans seem to love it also."

Lady Faith says that she will never forget her first set, which took place at a show called Sin City in San Bernardino in 2010.

"Another DJ could not attend and somehow my name was brought up," she says. "I was set to open the show and expecting maybe 20 people in front of me. Instead, I was greeted by maybe a thousand or more people hungry to get their night started with some hard dance. It was a very intimidating experience, yet I performed flawlessly and quickly came to realize that this was something I could do, even in front of some pretty big crowds. It was definitely a situation of being thrown into the deep end of the pool and it really helped me at the beginning of my career."

Her first release was a track called "Donyaye Man," created with JDX in his studio. "I wrote and recorded the vocals myself in Farsi," she says. "I tried to feature some Persian instruments and show where I originally come from and how amazingly beautiful those sounds are. I don't play it much anymore, but it will always have a very special place in my heart."

Fast-forward to now, and her most recent release is the "Strike Gold" track.

"It's a party track, released with Scantraxx main label," she says. "The theme is basically about having confidence in yourself and going for gold when the opportunity presents itself. As per usual, my experimentation continues with this track, as I've brought in some Hard Techno influences into it. The response to the 'Strike Gold' was great and I hope to do more like it."

In January, Lady Faith will perform at the Observatory in Orange County, and the whole set promises to be a banger.

"As usual, I'm going all in and giving my Faithful a set full of energy," she says. "I have a few unreleased tracks and remixes I'm excited to play for them. It's going to be a night of authentic hardstyle music from euphoric to raw. A powerful musical story that will shake you to your very core. If you have never heard hardstyle live before, grab a ticket and get ready for the night of your life. See you there."

At the time of writing, we're preparing to welcome in the new year, and Lady Faith has plenty planned for 2024.

"I have so many plans for 2024, I cannot talk about them at the moment," she says. "My number one plan is to release more music this year, but I am working on some really fun stuff. Stay tuned."

Lady Faith performs at 8 p.m., on Saturday, Jan. 13, at the Observatory. [A]

of mixing exclusively on vinyl," she says. "I would spend my time at a local record store where I would frequently spin music for patrons of the store or people who walked past the store during the day. It was here that I met my first agent. From a production perspective, I spent many hours learning from a Dutch producer who lived in the United States at that time by the name of JDX. He is a legend in the hardstyle scene, and I am greatly appreciative of the skills he gave to me that have aided my career."

Her sound has evolved in those 10 years.

"When I first started as a DJ, I was playing hard house and hard trance, both originating from the UK," she says. "After a couple of years, I was introduced to hardstyle. I completely fell in love and hardstyle quickly became my genre. I have continuously experimented with my sound throughout the years and now I'm in a phase in my career

INSIDE THE SPIRAL UNEARTH'S ROBERT SMITHSON'S CHILDHOOD, CATHOLICISM, ART, AND DEATH

Suzaan Boettger's biography of the artist best known for "Spiral Jetty" looks at his passion for art and religion, and his obsession with his dead brother.

BY SALLY ECKHOFF

A spiral, when you think about it, works like an inside-out labyrinth. The end is completely visible from the outside. If you can walk it, there's hypnotic pleasure in following your feet to the center. That's the experience promised by *Spiral Jetty*, the monumental earthwork that arcs through the blood-red waters at Rozel Point, in Utah's Great Salt Lake. This is a massive sculpture — a 1,500-foot-long rock pathway conceived and built in 1970 by the enigmatic artist Robert Smithson. A tall, skinny, brooding, chain-smoking ersatz cowboy from Passaic, New Jersey, Smithson lived only three more years after finishing *Spiral Jetty*. He went up in a light plane for a long view of his newest project, *Amarillo Ramp*, still in its beginning stages, and crashed in the desert. He was 35.

A good artist bio is a treasure box, and Suzaan Boettger gives the reader more of Smithson than anyone has to date. Still, reading *Inside the Spiral* is like getting a Snickers bar and being forced to eat the wrapper, too. There's so much analysis and detail wrapped around the story of Smithson's paroxysmal psyche that it feels like actual labor to get to the kernel of truth. This biography is dense enough to sink any ordinary reader. But once it becomes clear that Smithson was haunted by a childhood loss as grim as a circle in Hell, the information feels necessary, like padding for something fragile. In Boettger's telling, Smithson was tenacious, but not quite a survivor. Remarkable, then, that he managed to win so many allies on his short journey. He liked significant people — artists and dealers — who held court in bars as if they were royalty or judges. But death was always on his mind.

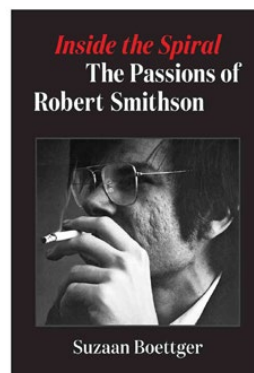
God isn't in the details of Smithson's life so much as in the foundation. The Smithsons were Roman Catholics, and Robert was "a crazy Christian" — a friend's words — to the end. Sacred art was very much a thing in the 1950s

in the U.S., and plenty of ambitious mid-century artists, from Milton Avery to Andy Warhol, were making it. The ecstatic Catholic vein running through every study of Western art would get a boost in 1961, when JFK became the first Catholic to ascend to the White House. Smithson was a passionate reader on the sacred, and an equally passionate (though not very good) poet. This was more than conditioning. Smithson's central attraction to his religious upbringing was linked to an obsession with blood — oceans of it.

Robert Smithson was his parents' second child, and his life revolved around the older brother he never met, Harold Smithson, who died of leukemia in 1936 at age 9, before Robert was born. Boettger reports that Harold would have suffered and bled incessantly with this disease, and that Robert was conceived approximately a week after the first anniversary of Harold's death. The author makes much of the "replacement child phenomenon" to explain Robert's morbid turn of mind. At least he started out with his own name, unlike Vincent van Gogh, who reportedly was born exactly one year after the stillbirth of the first Vincent, and more than once had to look at the tombstone with his name on it.

Smithson latched onto the trauma of Harold's death and made it the center of his work, knitting it together with images of sacrifice, crucifixion, bloody doves, and flayed angels. *Inside the Spiral's* reproductions of Smithson's early drawings and paintings show him experimenting with black and red brushwork in a bold, stiff, Byzantine style, like an American Georges Rouault.

In the narrative we witness the emergence of a fantastically uninhibited inhibited guy. Nancy Holt, who Smithson had known since middle school and would later marry, refused his invitation to his first New York opening because Smithson seemed so bizarre. (It's not clear if this was intended to be a date.)



In her words, Smithson was "one of the ten students to watch in high school, because he might commit suicide or go crazy or something like that." This was in addition to his emerging interest in awkward and mechanical sex and his love of leather bars. Nevertheless, after converting to Roman Catholicism, Holt stuck with Smithson for the rest of his life.

Alice Neel's 1962 portrait seems to further a sense of slightly creepy self-involvement. Smithson's fingers are long and sensitive. He's got that backward-curved magician's thumb. His hair is floppy and probably dirty. His eyes focusing down his pointy nose, and his nose itself, give him the feral stare of a wild animal — a raccoon or an opossum (and I mean that as a compliment). Given Neel's attraction to male vulnerability, it's a fitting portrayal of a soul, at least from the outside. Smithson was said to dislike it because it showed his acne scars.

Smithson could run with the minimalists, writes Boettger, but he wasn't one. His work could be construed as environmental, but he thought eco-activism was too pure. He liked to hang with his dealers, and he liked the cool-cat habitués of Max's Kansas City — Mel Bochner, Tony Shafrazi (not really an artist, but guilty by association), Carl Andre, Richard Serra, Sol LeWitt, Donald Judd, Claes Oldenburg, Ron Bladen (a few creeps in there, for sure). Holt is a constant presence in *Inside the Spiral*, but doesn't make much of an impression until she has a strange hunch that turns her away from Smithson at a crucial moment and saves her life. We don't get much of a sense of color from anyone in *Inside the Spiral*, mostly straight reporting and not much opinionating; the book would have benefited from a few tasty asides. Art wasn't supposed to be autobiography at this point in its history — not in New York, anyway — but this even-handed telling becomes a strain.

The eccentric Texas millionaire Stanley Marsh 3 then steps to the forefront of this story without having done much to earn it. He'd swapped the Roman numerals after his name for a number, thinking it less pretentious, and would have been

just another art surfer but for his talent for bankrolling off-the-wall projects. ("Cadillac Ranch," an installation consisting of vintage cars buried nose-first in the sand, is one.) Smithson and his gang stopped by Marsh's ranch in the summer of 1973 to catch up with Tony Shafrazi, and started casing the property right away — this is where Smithson dreamed up *Amarillo Ramp*, a partial spiral in an artificial lake bed. The piece

starts out at ground level and builds gradually into a circular promontory 15 feet high. It's the mythical uroboros, the snake that swallows its tail. You can't visit it; it's on private property. (As for *Spiral Jetty*, the Utah tourist website reads, "if you are a lover of the iconic photos, you may be expecting something bigger and more dramatic.")

Smithson planned *Amarillo Ramp* for Tecovas Lake, but wanted to see the site from above before beginning work on it. He and Holt staked out a location, and Marsh hired a plane, calling it the Texas version of a taxi. But he flagged the wrong cab. "Every time I pointed out the danger — that word isn't strong enough — [Smithson] would make light of it, and assert that it was about that, it was about that feeling," the terrified Tony Shafrazi said after their first trip aloft. Had they flown a high-wing plane, it would have been safer, but the Beechcraft had wings on the bottom — you couldn't see the ground. Holt and Smithson revised the staked-out setting, but on the second trip Shafrazi stayed behind. Holt demurred too, having been ill and unsettled for days. The pilot apparently banked the plane for a better view and stalled it. All three people aboard — the pilot, the photographer, and Smithson — died.

Boettger eschews the emotional throughout the book, but that doesn't mean readers can't appropriate a grieving space of their own. "Red is the most joyful and dreadful thing in the physical universe," Smithson wrote in his last essay, but the words weren't his. He had borrowed Catholic philosopher G.K. Chesterton's description of his favorite color: "It is the fiercest note, it is the highest light, it is the place where the walls of this world of ours wear the thinnest and something beyond it burns through." It's a bright antidote to Smithson's lamentations, which proved to be prophetic. "Spare my dying puddle," he wrote in a poem that's better chanted than read. "Let the bloody dove go down."

Inside the Spiral is published by the University of Minnesota Press. [R]

LA WEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

President. Job location Gardena, CA. Telecommuting is available. Send resume w/ this ad to Job Code 2388-CEO, N. Haruta, Yamada & Partners USA, Inc., 1411 W. 190th Street, Suite 370, Gardena, CA 90248

Marketing Manager. Job location Los Angeles, CA. Telecommuting is available. Send resume w/ this ad to Code 2388-MM, M. Capazolla, Avanti Capital Investments, LLC, 225 Santa Monica Blvd., Suite 500, Los Angeles, CA 90401



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LA WEEKLY Bulletin

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Thank you Saint Jude, Saint of the Impossible, EC

SECURITY GUARDS NEEDED

Rio Gentlemen's Club - 13124 S Figueroa St, Los Angeles, CA 90061 \$18 to \$20 an hour. Outside security needed for patdowns, ID checks and monitoring parking lot of the club. Please contact Dave Carlson at Rmckinney@jjmfirm.com

