

LAWEEKLY

WORLD PEACE AND THE
SECRET OF LIFE WITH PHIL
ROSENTHAL

MEET EXISTENTIALLY
ENGAGED CERAMICIST
ALEX ANDERSON

MUSIC: *THE SEX ORGANS*
INVASION IS UNDERWAY

MARCH 1-7, 2024 / VOL. 46 / NO. 17
LAWEEKLY.COM



CALENDAR

GO EDITORS' PICKS

ARTS

THURSDAY, FEBRUARY 29

Beyond the Visible at albertz benda. A group exhibition bringing together artists whose work explores the interconnections within our perceived—or imagined—realities. Artists in this exhibition construct worlds in which the tangible seamlessly merges with the metaphysical through interplays of vivid color, geometric forms, and repeated elements. Approaching space, psyche, and the natural world using distinctive techniques and personal narratives, each artist within *Beyond the Visible* examines themes of subjecthood, nature, and the human soul through their respective constructions of transcendental, ethereal landscapes, and psychological universes. *8260 Marmont Ln., West Hollywood; On view February 29-March 30; free; albertzbenda.com.*

Desire to See: Photographs by Agnès Varda at Fahey/Klein Gallery. The first U.S. exhibition dedicated exclusively to Agnès Varda's photographic work, this retrospective provides a comprehensive visual narrative of the iconic French New Wave filmmaker's life and creative pursuits. Through a diverse selection of photographs spanning from vintage lifetime prints developed and printed by Varda, to newly discovered posthumous works, the survey showcases Varda's self-portraits, offering an introspective look into the artist's identity alongside portraits of fellow artists and documentary images from her extensive travels, highlighting her radical vision and passionate engagement with the world. *148 N. La Brea, Hollywood; Opening reception: Thursday, February 29, 6pm; Walkthrough with Rosalie Varda: Saturday, March 2, 2pm; On view through April 13; free; faheykleingallery.com.*

FRIDAY, MARCH 1

Giant Robot Biennale 5 at Japanese American National Museum. Since 2007, JANM has partnered with Eric Nakamura, founder of globally obsessed-over visual cultural universe Giant Robot, to produce the *Giant Robot Biennale*, a recurring art exhibition that highlights diverse creative works cel-



brating the ethos of Giant Robot—a staple of Asian American alternative pop culture and an influential brand encompassing pop art, skateboard, comic book, graphic arts, and vinyl toy culture. *Giant Robot Biennale 5* will feature artists Sean Chao, Felicia Chiao, Luke Chueh, Giorgiko, James Jean, Taylor Lee, Mike Shinoda, Rain Szeto, and Yoskay Yamamoto, among many others. *100 N. Central Ave., Little Tokyo; Opening reception: Friday, March 1, 6-9pm, free; On view through September 1, \$16 regular admission; janm.org.*

SATURDAY, MARCH 2

Von Wolfe: Oracle at Richard Heller Gallery. Von Wolfe's creative process balances human intuition with advanced digital tools, using diffusion models within a node-based system to achieve remarkable precision. Von Wolfe adeptly bridges the digital and the tactile, treating each medium with equal respect and ensuring their coexistence is both harmonious and distinct. A direct descendant of Baron von Schlossberg, who served as the court painter to King Ludwig II of Bavaria, the artist's work demonstrates

a unique blend of heritage, intellectual curiosity, and a commitment to exploring the intersection of art and technology. *Bergamot Station, 2525 Michigan Ave., Santa Monica; Artist reception: Saturday, March 2, 4-6pm; On view through March 23; free; instagram.com/richardhellergallery.*

The Pink Cloud and Brazilian Short Films at the Hammer.

UCLA Film & Television Archive hosts The Brazilian Filmmakers Collective in conversation with their films over two nights of programs that include short and feature length documentary and narrative work. 2020 feature *The Pink Cloud* imagines the world being locked down for years indoors due to a mysterious cloud that kills upon contact. In luli Gerbase's debut feature, two casual acquaintances, Giovana and Yago, are locked together in an apartment as this unexplained threat circles the globe. While that may sound like COVID, *The Pink Cloud* was made prior to the pandemic, yet ss time seems to both stop and fast forward through the film, it eerily captures that familiar real-life time of isolation with disquieting

accuracy. The program includes a slate of new Brazilian short films in which close attention is paid to the inner thoughts and lives of characters and subjects, exposing the unseen and often unspoken in dynamic and creative ways. *Billy Wilder Theater, Hammer Museum, 10899 Wilshire Blvd., Westwood; Saturday, March 2, 7:30pm; free; hammer.ucla.edu.*

SUNDAY, MARCH 3

The 36th Annual Stay Home and Read a Book Ball. The Library Foundation of Los Angeles is back with everyone's (well, definitely my) favorite fundraising gala of the year—the one you can attend in your pajamas. Share photos of your literary festivities on the Library's socials and show off what you'll be reading—and wearing (fancy bathrobes?), and eating (cheese boards encouraged!), and of course, your adorable literary pets—by tagging @LibraryFoundLA in Instagram and Twitter, using hashtag #StayHomeandRead to let others know you are celebrating and sustaining the essential work of our public libraries. *Wherever you want; Sunday, March 3; \$25; lfla.org.*



MUSIC

MARCH 1-7

**Cherry Glazerr
Teragram Ballroom**

L.A. based indie rockers Cherry Glazerr

play the Teragram on Friday in support of new album *I Don't Want You Anymore*, out now via Secretly Canadian. "This is an album that you listen to when you need catharsis. It kind of takes you through all the phases of a romantic relationship and the turmoil that comes up when you get involved with

someone," frontwoman Clementine Creevy said in a statement. "I wanted to paint a picture of crawling into a safe haven where you can just float, sometimes feeling stuck and at a loss, unsure of what you want and blossoming into a unique butterfly and soaring through a swamp at dusk despite everything." *8 p.m. on Friday, March 1 at the Teragram Ballroom, \$25, teragram-ballroom.com.*


Otoboke Beaver The Belasco

Japanese punk-rock-garage quartet Otoboke Beaver began their North American tour last year and it finally hits Los Angeles on Saturday. The tour comes in support of their newly released album *Super Champion* via Damnably. "It's a mixture of songs from love to food, life and JASRAC," said the band. "Our music is genreless and has various elements. We hope that it will be our masterpiece of chaos music. It also sounds like champion." *7 p.m. on Saturday, March 2 at the Belasco, thebelasco.com.*

Kendra Morris Gold Diggers

Gold Diggers is a lovely, intimate place to catch a show, and Kendra Morris is just the sort of artist you want to experience there. The Brooklyn singer-songwriter and visual artist's new album, *I Am What I'm Waiting For*, dropped on August 25 via Karma Chief Records. "Produced by new collaborator Torbitt Schwartz aka Little Shalimar (Run The Jewels), *I Am What I'm Waiting For* is not only a sophisticated and joyful sonic reinvention, but an unfiltered expression of Morris's idiosyncratic worldview that luxuriates in the little details," they say. *7 p.m. on Tuesday, March 5 at Gold Diggers, \$16.54, gold-diggers.com.*

Municipal Waste The Bellwether

Virginia crossover thrash band Municipal Waste are one of the greatest groups of that sub-genre in recent memory. All of the energy, fun and chops of an Anthrax, all of the aggression and attitude of a Black Flag, they released their seventh album *Electrified Brain* in 2022 and we hope to hear more new music soon. They're on tour with splatterthrashers Ghoul, and that sounds like the perfect double bill. *8 p.m. on Tuesday, March 5 at the Bellwether, \$35, thebellwetherla.com.* 





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WORLD PEACE AND THE SECRET OF LIFE WITH PHIL ROSENTHAL

BY MICHELE STUEVEN



Somebody Feed Phil kicks off its seventh and biggest season so far on Netflix today, taking the famous food adventurer Phil Rosenthal to a whopping eight locations: Mumbai, Washington D.C., Kyoto, Iceland, Dubai, Orlando, Taipei, and Scotland.

From a delicious detente between Republicans and Democrats on the significance of fusion and bi-partisanship in Washington D.C., to an emotional meal of raw lamb Kibbeh at a Palestinian restaurant in Dubai, the increasingly popular series is a reflection of Rosenthal's philosophy of life.

"I think the theme of the season, if not the series, is that we are better as a

species when we cross-pollinate," the award-winning producer tells *L.A. Weekly*. "Washington D.C. was a revelation. I had a bit of an agenda on that one. In addition to exploring the city, I wanted to see if I could get a Republican and a Democrat to sit down together and have lunch with me. It wasn't easy, but we got Republican congressman Brian Kevin Fitzpatrick from Pennsylvania and the U.S. Secretary of Transportation Pete Buttigieg to sit down with me at a Cambodian restaurant."

Through his positivity, warmth and sense of humor, *Somebody Feed Phil* has developed a dedicated cult following and Rosenthal has gone from next-door neighbor with a travel show to a celeb-

rity with a frenzied following selling out venues across the globe. Fans wait in line for him at book signings, crying, shaking and sharing their life stories with him, and he takes the time to listen and interact with each one of them. His Live Nation tour *SOMEBODY FEED PHIL: An Evening with Phil Rosenthal* will make no less than 15 stops this year, including Thursday, May 9, at the United Theater on Broadway in DTLA as part of the *Netflix is a Joke* Festival.

In addition to eating haggis in Scotland, Bedouin barbecue in Dubai and exploring the only thing he hates (yoga), cross-pollination and immigrant cultures are of endless fascination to the

award-winning show *Everybody Loves Raymond* - family. His wife of nearly 35 years, Monica Horan, who played the bubbly Amy MacDougall-Barone on *Everybody Loves Raymond*, appears in half of the new season's episodes, daughter Lily is in two and son Ben makes an appearance as well. And as much as Rosenthal will loathe to admit it, he attributes much of the show's popularity to his brother Richard, who co-produces the culinary travelog.

"I don't like saying it, but he runs the show," Rosenthal says. "He makes me jump in the cold water when I don't want to. He has an understanding at this point of what people want to see me do. I fight it every step of the way. I don't want to get on that camel, and he says you're doing it. I don't want to dive into the freezing water, he says do it. I say alright and then I'm usually happy that I did it. I'm not happy at the moment, but afterwards I'm glad to cross off something that was of the unknown."

And while diversity, tolerance and adventurism may be a strong theme in the Rosenthal household, daughter Lily's palate is still a work in progress. **JUST TRY IT:** A Phil and Lil Book comes out via Simon and Schuster on Tuesday, March 5 — a hilarious picture book geared toward young children about a food-loving dad encouraging his picky eater daughter to *just try* something new.

"She's not as bad as the kid in the book," he says. "In fact, when she was younger she fell in love with foods like caviar, foie gras and truffles. I'm like, you're 3! She'd ask for that if we went out to eat. So now I'm broke and she has an amazing palate. It was either that or just noodles with butter. It took some doing to get her to try it with red sauce. Why was she attracted to the most expensive things on the menu? I have absolutely no idea. She sure didn't get it from me. You would think having fish eggs is not something a kid is going to be attracted to.

"Even though it's a kids book, there's a message there for all of us," he says.

"How many of us grown adults don't want to try not just food but anything out of their comfort zone, like travel or eating something you've never tried before. That's the whole point of my show, to at least get you off the couch. I'm not exactly the brave one, but I've become less afraid because I've taken those baby steps out of my comfort zone. All of our fear comes from the unknown. You try it and at least it's not unknown anymore and there's no reason to be afraid. You may not want to do it again, but you're not afraid. That's the secret of life."

This article first appeared on LAWeekly.com []

globe-trotter.

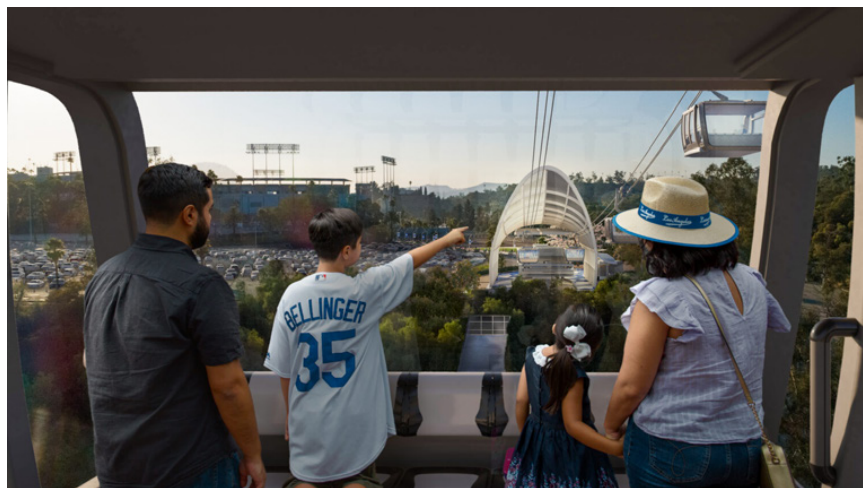
"The real Orlando is not Walt Disney World, that's for sure," he says. "But because Disney World has been in Orlando for over 50 years, they've employed tens of thousands of immigrants, who have all set up their own neighborhoods around the city. It's as wonderful a place to eat as L.A. or New York. There are neighborhoods from all over the world who brought their food with them. There's the Filipino ice cream shop and crocante Puerto Rican porchetta. Some of the best food in America is there right now."

A good part of the show's success is something that Rosenthal tapped into many years ago with his multi Emmy-

METRO BOARD APPROVES ENVIRONMENTAL IMPACT REPORT FOR GONDOLA TO DODGER STADIUM

Clearing an early hurdle, the proposed aerial gondola to Dodger Stadium moves forward after the L.A. Metro Board approved its final Environmental Impact Report.

BY ISAI ROCHA



The Los Angeles County Metro Board of Directors voted to accept the environmental report associated with the projected aerial gondola to Dodger Stadium.

The fate of the gondola was temporarily in the hands of the Metro board, as it was tasked to review the project's environmental impact report (EIR), hear from residents and make a decision on whether or not it would have environmental implications.

The board held on to the draft EIR for several months often going back and forth between its verbiage and asking for clarification on several issues that would affect the local communities.

This was one step in the L.A. ART goal of getting the gondola operating by the start of the 2028 Summer Olympics, as approvals must still go through California State Parks, CalTrans and the Los Angeles City Council.

In late January, Los Angeles City Council Member Eunisses Hernandez relayed her continued concerns about the aerial gondola and submitted a proposal to stop the “flawed” project.

“The communities that surround

Dodger Stadium already bear the burden of the traffic congestion and increased pollution that stems from an increasingly year-round schedule of events at the stadium,” Hernandez said. “With this proposal, Metro is asking them to absorb the impact of constructing a gondola that would fly just feet over their homes and fundamentally change the landscape of their neighborhoods without ever demonstrating that this is the most effective and efficient way to mitigate stadium traffic.”

With alternative transportation strategies in mind, the Metro Board called for additional support to ease traffic to Dodger Stadium, outside of what the gondola would provide.

A lawsuit was also launched by the L.A. Parks Alliance, asking a Los Angeles Superior Court to “invalidate” the gondola’s final EIR under the California Environmental Quality Act (CEQA).

“The Metro Los Angeles board voted to certify the fatally flawed Final EIR for Frank McCourt’s gondola to Dodger Stadium,” Jon Christensen, who is an adjunct assistant professor at the Institute of the Environment and

Sustainability at UCLA and a leading voice for the ‘Stop the Gondola’ organization. “The Los Angeles Parks Alliance will now take that decision to court and ask a judge to send the FEIR back for a redo under CEQA. A judge will now have to do what the Metro board should have done today: uphold the law to ensure a fair and objective analysis of the impact the gondola would have on Los Angeles State Historic Park and communities.”

Metro also set 30 conditions for the project in an attempt to benefit the affected Chinatown community, including offering unlimited free rides for residents, and a 10% market share to local businesses.

Should the gondola project not meet the conditions set by the Metro board, it reserves the right to nullify the use of Metro property.

Compton Passes Stricter Punishments For Street Takeovers

The City of Compton hopes to thwart street takeovers with harsher penalties for those caught in the middle of illegal events.

The Compton City Council unanimously passed an ordinance to not only incorporate a \$5,000 fine for those charged, but also have cars seized and auctioned off.

Street takeovers typically involve multiple cars and crowds of people

blocking the passage through an intersection. In the middle of the intersection, cars often peel into donuts, power slides, and burnouts, creating massive clouds of smoke in front of the crowds. There have been multiple occasions where these takeovers in Compton have been followed by thefts at local gas stations, and earlier this year, a shooting.

“We want to send a message here in Compton that we are not going to tolerate that anymore,” Compton City Councilman Jonathan Bowers said during the meeting. “It will go into a digital hot sheet, so we may not get you that day, but we will get you later.”

On February 7, Erick Romero Quintana was arrested for allegedly organizing multiple street takeovers throughout Los Angeles County, including Compton. Law enforcement officials claim Quintana levied his social media following into these large gatherings at select locations.

The council members spoke about using videos and surveillance to identify who are not only actively participating in the burnouts and car games, but also crowd members in order to assess fines.

Should Compton PD confiscate a vehicle in a street takeover, the car may be processed by the city manager and sold in an auction, whether the vehicle belongs to the accused or a family member. [L](#)

ART NIGHT

**FRIDAY, MARCH 8
6-10 PM**

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Enjoy an evening of art, music and entertainment as Pasadena’s most prominent arts and cultural institutions open their doors with free admission from 6:00-10:00 pm.

ArtNight is produced by Pasadena’s Cultural Affairs Division in partnership with many cultural institutions.

For information on ArtNight, please call the ArtNight Pasadena Hotline at (626) 744-7887 or visit ArtNightPasadena.org. For information on accessibility and/or to request written materials in alternative formats, please call the City of Pasadena at (626) 744-7062.

PARTICIPATING INSTITUTIONS
Alkebu-Lan Cultural Center, Armory Center for the Arts, ArtCenter HMCT Gallery, ArtCenter Williamson Gallery, ArtWORKS Teen Center, City of Pasadena City Hall, Jackie Robinson Community Center, Lineage Performing Arts Center, MUSE-IQUE at the Pasadena Senior Center, Norton Simon Museum, Parson’s Nose Theater, Pasadena City College Boone Art Gallery and V Gallery, Pasadena Museum of History, Pasadena Public Library Jefferson Branch, Pasadena Unified School District at Paseo Colorado, Red Hen Press, Reminders Creative Reuse, Shumei Arts Council, The Gamble House with California Art Club, and USC Pacific Asia Museum.

FREE SHUTTLES

- Limited shuttle service due to regional bus and driver shortages.
- Free shuttles run 6-10 p.m., with stops at each venue.

PASADENA TRANSIT
Pasadena Transit Route 10 runs along Colorado Boulevard and Green Street until 8 p.m. Schedule at: PasadenaTransit.net

METRO GOLD LINE
Attend ArtNight by taking the Metro Gold Line to Pasadena: Metro.net

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MUSIC

GENITAL THOUGHTS!

The Sex Organs invasion is underway

BY BRETT CALLWOOD



The Sex Organs are an intergalactic garage rock two-piece. To the casual observer, it might look like they're just a couple of musicians in costume. But no! They really are an intergalactic garage rock two-piece. Think the White Stripes smashed into GWAR, and stirred until gloopy.

The difference is, rather than these aliens looking like grotesque warlords, this pair resembles a giant, walking, hairy dick, and a giant, walking, hairy vagina.

The Sex Organs are Bone (guitars, vocals) and Vagina Dentata (drums, vocals), and they journeyed here from the Andromeda Galaxy to offer us a little educational nudge.

"The appearance of the Sex Organs draws shock and awe for different reasons, depending on what moral aisle you side with," their bio reads. "However, their tact isn't geared towards any form of moral subversion (regardless of what Puritans think) — they're here to educate and remind humanity that we have a libido, and we better damn well use it before it's too late!"

Great advice from the musical alien

genitals. Their backstory is that they crash-landed on the planet Earth a decade ago, and "upon seeing the consequences of our dominating behaviors towards one another, the duo concluded that humankind's ongoing abhorrent behavior towards one another must be from varying degrees of self-inflicted sexual repressions."

That's an odd thing for intelligent life from another world to concern themselves with, but our boink levels were down and that got the extraterrestrial alarms ringing.

"All in all, the duo believed we were not getting laid enough, whether by our own hand or the loving touch of another. Their debut album, *Intergalactic Sex Tourists*, sought to address remedies and de-stigmatization of one of our most natural instincts, and since coming back to see how the results of their pro-sex campaign have affected humanity, arrived back on Earth at a much unsexier time than when they last left."

The band themselves clarified things further when we, ummm, probed them.

In 2014, we invaded planet Earth as representatives of a planet inhabited by gigantic and hairy genitals," they said.

"We had been monitoring human sexual activity for the last several decades and felt that it was time to save the world from eternal depression and impending unsexiness. To our surprise, we instantly became a cult act, causing a wave of rock 'n' roll "sexcitement" on our first World tour — right when needed. We gave humans the opportunity to be hilarious and silly again, to feel loose

wonder what sort of a noise a fantastical phallus and a musical muff could possibly make. That's a reasonable question, if an extremely odd sentence. The band has the answers.

"Wild screeching fuzz guitar, primitive pounding drums, and shameless but harmonic lyrics with lots of intergalactic echo," they say. "We feel very much related and attracted to human bands like the Gories and the Cramps — they make our hair stand up on no end!"

The new album is packed with 12 tracks, with titles that include "Hair in My Mouth," "Where is My Dildo," "Nipple Twister," "Do it Myself," "Fuck All the Time," and "Underpants." The songs are typically raucous, but there have been shifts between records.

"We're as horny and potent as ever, but as the world went down the tubes, we were forced to find a new level of directness and a straight-in-your-face approach," they say. "Our sound has become bigger and ballsier, our lyrics more poetic and self-reflecting."

As previously mentioned, Lo Spider was behind the decks for *We're Fucked*, the results of a randy hangout across the Atlantic.

"In 2023, we had a threesome with Lo Spider in his legendary SwampLand studio located in Toulouse (France); he played his organ and the vacuum cleaner amongst fumbling the knobs," they say. "We're also working with the underground rock 'n' roll icon himself, Beat-Man, of Voodoo Rhythm Records, to help us release this album."

Every song on the album is based on a personal experience with a universal message, according to the band. Which makes sense, if "everyone needs to get laid more often" is the sort of message that crosses universes. Their live performances, meanwhile, are the stuff of legend. Sorta.

"It normally starts with blushed faces, followed by cackling attacks, turning into hyper-happiness, bordering on pheromone ODs, and often ending into unadulterated group sex," they say.

When we ask if it's hard to be a giant organ on stage, they offer up a, "Better hard than soft." To be fair, we walked into that one. We should have expected it from ginormous genitals. But don't underestimate them — these Sex Organs have only just started their takeover of this planet.

"In Spring, we will spread our gospel over France, Spain, and Switzerland on our *We're Fucked* release tour," they say. "We will play some major European festivals in summer, and in autumn, we will invade the USA!"

Bring it on!

The Sex Organs' We're Fucked is out March 15. [A]

and unashamed — at least for the length of a show! We proved that changing the perspective of a Sex Organ can be a very healthy and stimulating act, especially for earthlings. We also played in established museums, film, and comic festivals and were (proudly) banned from Castle Dracula in Transylvania because of our hair (true story)! Being the Sex Organs might be challenging, but never boring."

The Sex Organs release their second album, *We're Fucked*, on March 15, a worthy successor to *Intergalactic Sex Tourists*.

"Recorded in Toulouse at SwampLand Studios by madman engineer Lo Spider, the Sex Organs have entrusted their longtime propaganda outlet Voodoo Rhythm Records, to handle *We're Fucked's* release worldwide," the bio reads. "Since forming, the Sex Organs' continuous efforts in crediting an orgasm's healing power have brought their spaceship across Europe, the United Kingdom, and into Canada, with appearances at Azkena Rock Festival, Funtastic Dracula, Cosmic Trip, and Hipsville."

The thing about it all is, you might

ART

MEET EXISTENTIALLY ENGAGED CERAMICIST ALEX ANDERSON

BY SHANA NYS DAMBROT



Ceramicist Alex Anderson's practice is equally defined by its culturally and existentially engaged perspectives and its historically-minded and materially daring technical accomplishments. A gifted and dedicated student of experimental forms and methods, Anderson courts the optical seduction of a good glaze, building off the sparkling appeal of delicate beauty to start heady, more tactile conversations on identity, race, gender, power, nature, industry, and illusion. With influences from artists and designers across not only continents but centuries, Anderson's aggregate lexicon of form, surface, and color moves between figure and pure shape, but always seeks transcendence. More recently, Anderson's attentions have turned to an esoteric, philosophical framework for his sculptural evolutions. His latest exhibition is on view through April 6 at Sargent's Daughters in the still-expanding Melrose Hill gallery district, and unpacks an explicit quest to understand more about what it fundamentally, truly means to be alive. The gallery will also be featuring his work in their



Alex Anderson, *A meeting*, 2024, earthenware, glaze, 24 x 18 x 5.5 in.

presentation at this week's Felix Art Fair at the Hollywood Roosevelt.

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

ALEX ANDERSON: I always wanted

to be an artist, and I realized I had become one when the field also started to see value in the products of my perspective.

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

My work is about what it means to be alive today.

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

I would be a lawyer.

Did you go to art school? Why/Why not?

I went to a liberal arts college for

undergrad and an art school for my MFA. I wanted the freedom, breadth, and critical thinking skills offered by a liberal arts college and the later focus and intensity of a rigorous graduate program in art.

Alex Anderson, *Viriditas*, porcelain, glaze, 13 x 11 x 10 in.



Why do you live and work in L.A., and not elsewhere?

My current solo show at Sargent's Daughters West is titled *Everything is made of light*. The light in L.A. is unique and the energy is palpable. When my work explores the social world, it is very American and very L.A. L.A. also has a significant role in positioning ceramics within the contemporary canon, and I want to be part of that.

When is/was your current/most recent/next show or project?

My current solo show at Sargent's Daughters West is about the energy that animates and connects everything alive, but this excerpt from the gallery press release says it best: "These innovative forms coincide with Anderson's deepening investigation into spiritual practices and esoteric philosophy. As the title of the exhibition indicates, Anderson's recent research has centered around concepts of animacy and energy, including the work of 11th century mystic Hildegard von Bingen. The artist does not view this as a shift away from his past bodies of work, which have explored contemporary politics, racial identity, and consumption. Rather, *Everything is made of light* is another phase in his interrogation of what it means to be alive in the present moment. By focusing on the metaphysical underpinnings of daily life, Anderson's work offers a novel vantage point on desire, suffering, pleasure, and materiality."

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

Alex Da Corte. And then we could get married.

Do you listen to music while you work? If so, what?

Kim Petras on repeat.

Web and socials, please!

IG: @100alexanderson 📷

LA WEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Operations Manager:
Bachelor's Degree in Bus.
Admin., Bus. Mgmt., or
Related. Mail Resume: And
Sportswear Inc., 1753 S. Hill
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RDD Group Corp seeks an
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within the US & abroad
for tournament events,
approximately 2-3 x/yr. An-
nual Salary: \$48,517/yr. Mail
resume to Attn: Nico Riego
de Dios, Director, RDD Group
Corp, Lakewood Tennis
Center, 4212 Clubhouse Dr,
Lakewood, CA 90712



LA WEEKLY Bulletin

Thank you Saint Jude, Saint of the Impossible, EC