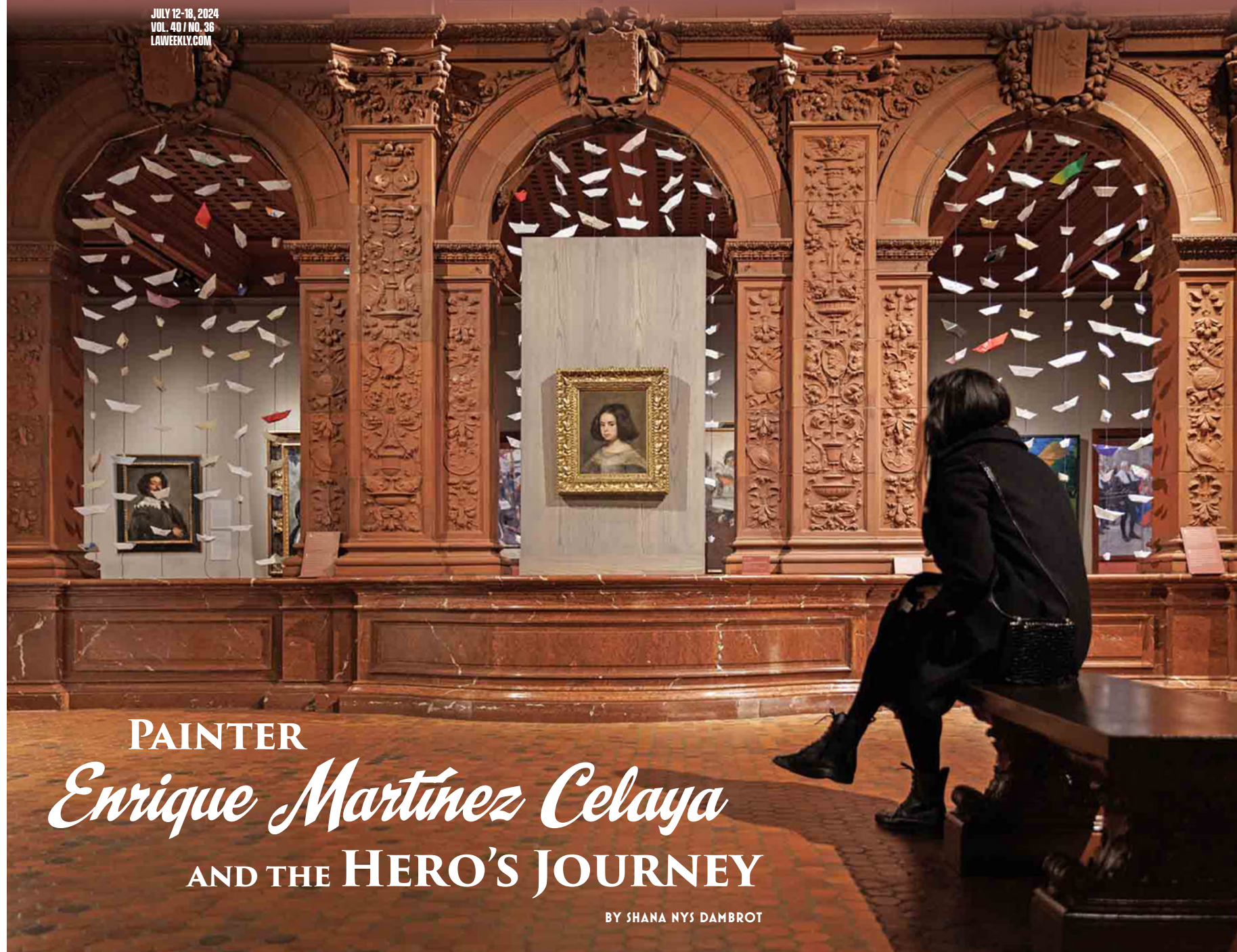


LA WEEKLY[®]

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PAINTER

Enrique Martínez Celaya

AND THE HERO'S JOURNEY

BY SHANA NYS DAMBROT

MUSIC

SORRY MOM BLEEDS FOR JEFF ROSENSTOCK

BY BRETT CALLWOOD

The Best Gig I Ever Saw: Juno Moreno of Brooklyn-based punks Sorry Mom told us about a particularly bloody Jeff Rosenstock experience.

Juno Moreno: The best gig I ever saw was Jeff Rosenstock at the Bowery Ballroom, when he was recording his live album.

Halfway through the show, I got kicked

in the nose super hard and got a really bad nosebleed. I guess he noticed that I was covered in blood, and he yelled to check if I was ok in the middle of the song, which actually made it onto the live album.

Bloody nose aside, it was the best show I've ever been to, and some of the most fun I've had seeing live music.

Sorry Mom's single "But I'm a Quarterback" is out now. 



JACK BEAL

WHAT'S POPPING UP

Sijang Tongdak and Caviar In Koreatown and an Asada Fest

BY MICHELE STUEVEN

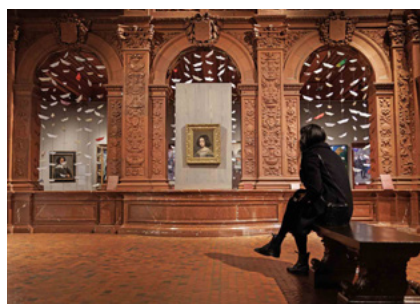


Purely Elizabeth Goop Kitchen banana bread

PURELY ELIZABETH

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Asados Los Mesquites - Carne Asada

NORTHGATE GONZÁLEZ MARKET

Celebrate National Fried Chicken Day at [Chimmelier](#) in Koreatown featuring Sijang Tongdak and Caviar from Saturday, July 6, through Saturday, July 13. The limited-time offering showcases Sijang Tongdak, a traditional Korean-style whole fried chicken that brings the nostalgic flavors of Korea's outdoor markets, known as "Sijang." The classic dish is given a modern twist by pairing it with Kaluga hybrid caviar. The special includes Hawaiian rolls and coleslaw, great for creating a chicken sandwich. The package feeds two, costs \$105 and includes:

- ♦ Sijang tongdak (8-pc cut)
- ♦ Kaluga Hybrid Caviar (1 oz, additional caviar can be purchased during checkout)
- ♦ Hawaiian rolls
- ♦ Coleslaw
- ♦ Mac salad
- ♦ Soy vin pickles

Goop Kitchen has launched its first dessert collaboration with Purely Elizabeth for the [ultimate clean banana bread](#), featuring its ancient grain granola. It's made with almond flour and topped with a creamy cinnamon cashew butter frosting, granola, cashews and pumpkin seeds. It's gluten- and dairy-free, available all summer for delivery or pickup for \$5.95 at [order.goopkitchen.com](#).

[Good Boy & Friends](#), an alternative natural wine fair, designed to breathe some new life into the traditional tasting culture and celebrate local wines, takes place on Saturday, July 13, at Homage in Chinatown. There will be more than 40 wineries onboard. Tastings will run from 4 p.m. til 10 p.m., and will be followed by an afterparty inside the brewery that will go on until 2 a.m. Food will be provided by [Biite Club](#).

On Saturday, July 13, top taqueros will serve handmade tacos as part of the first-ever Asada Fest presented by Northgate González Market. The event will bring "Los Meros Meros" to one huge block party at Rolling Greens Arts District, at 1005 Mateo St., in DTLA. Paying homage to the 40-year legacy of Los Meros Meros de la Carne Asada, attendees will be able to enjoy recipes by notable chefs like Javier Plascencia, who helped define Baja California's Michelin Guide-recognized food scene for the last 20 years; San Diego's Claudette Zepeda of Top Chef fame; Robe-Grill "Que Chille" social media sensation coming directly from the northeast badlands of Hermosillo, Sonora; and Chef Daniel Castillo of Heritage Barbecue, a self-made California institution in San Juan Capistrano that is known for its hours-long lines and Chicano-style smoked meats. For tickets, visit [ticketon.com/event/asadafest](#). 📍

PAINTER ENRIQUE MARTÍNEZ CELAYA AND THE HERO'S JOURNEY

BY SHANA NYS DAMBROT

To draw a child well you have to do it with love—even, or especially, when the child is wise beyond their years, or has witnessed trauma, or has an attitude problem, or is your gentle but inscrutable granddaughter sitting still so you can practice your technique. Even, or especially, when that

child is yourself.

Like the plot of a novel about where art comes from, when Enrique Martínez Celaya was six and half years old, still living in Cuba where he was born and where his family would soon leave to join the father who had traveled ahead to Spain, his mother gave him a notebook. The picture

on the cover was Spanish master Diego Velázquez's *Portrait of a Little Girl* (ca. 1638–42). On its pages, the young Cuban boy with a proclivity for art drew pictures and wrote letters to his absent father, and visualized the circumstances of their reunion. Airplanes, rainbows, ships; small misadventures and triumphs; the various

presents he desired from abroad. Decades later, on the other side of all those oceans, dreams, separations, schools, and an acclaimed international art career, that old notebook was rediscovered by the artist's mother in a box filled with other artifacts from his childhood, which she had miraculously preserved. An ec-



centric and profoundly, foundationally personal series of monumental paintings was born in that moment. And better still — Martínez Celaya knew which museum had the Velázquez.

Martínez Celaya's work is characterized by a certain dream-logic sensibility, and often features adolescent protagonists in symbol-rich settings — surrounded by fruit trees, frozen lakes, muddy roads, abandoned homes, caged birds, dramatic botanicals, wild horses, and, in particular, the wide, moody sea. He speaks eloquently about how his family's history of migrations, losses, and returns has affected him. And his style has a certain flickering, poetic dissonance about it — equal parts classical and folkloric, narrative and mysterious, urgent and elusive, beautiful and difficult. But the suite of seven large-scale (118 x 92 inch) paintings that emerged from this rediscovery of the notebook reserve that impassioned impasto for the artist's treatment of the ocean. "The sea that separated us was both the way and the obstacle," says Martínez Celaya about that time in his life; it was and remains both a promise and a barrier. That complexity is in full force at the Hispanic Society, where each canvas features encroaching, cresting ocean waters intervening in the mostly black and white, meticulously faithful renditions of the original materials from the sketchbook.

Calling it a "substrate" for the paintings — whose subject, per the series and exhibition title, *The Word-Shimmering-Sea*, is both the water and the writing — Martínez Celaya devotes most of the pictorial space to these enlarged but rather sparse armatures of first-grade drawings and scholastic penmanship. Their emergence from raw canvas grounds makes an aggressively schematic counterpoint to the hefty, dynamic, almost metonymic waters. When I saw them in the artist's Los Angeles studio earlier this year, the paintings made me uneasy. Despite the almost somatic impact of the oceans, they felt unresolved; despite their pride of place in the hero's journey across migration, separation, reunion, and the attainment of resolution, they seemed unfinished to me — and I said as much. "But wait," he said, "I have to tell you the

rest of the story!"

So it turns out that the original Velázquez painting is one treasure among many in the world-class permanent

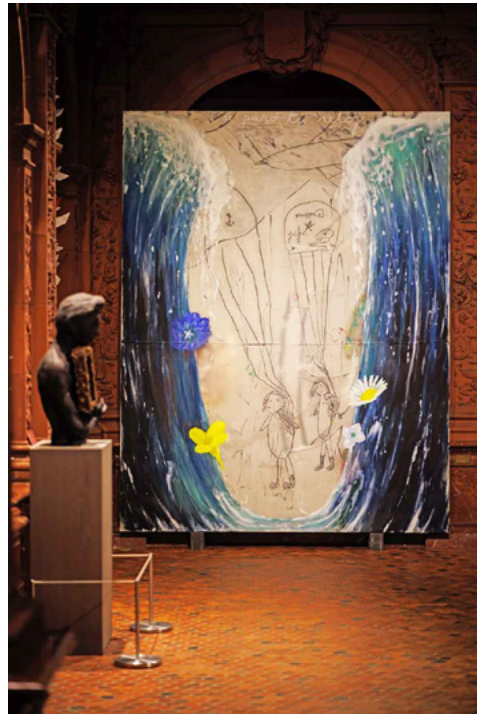
launching a new initiative that will engage contemporary artists with the museum's holdings — and crucially, unavoidably, its architecture. Months later, I hardly

clear-voiced, poignant, and complete. In a very real sense, the room is a protagonist in this story, as surely as are the Velázquez portrait, the little girl, the little boy, and the man.

It was a little bit like magic.

Other elements of the installation: at the far end of the room, a careworn, mournful wooden sculpture of a boy holds the notebook, its 50-year-old cover image staring across the expanse of painted ocean and the passage of time at the original, with whom it too has been reunited; four small paintings by Martínez Celaya based on *Little Girl*, augmented with young Enrique's objects of desire, such as a balloon, new socks, and the plane that took his father away and could take Enrique to meet him; a canopy of light projections of items from the notebook illuminating the ceiling; and garlands of paper boats made by students in his childhood town of Nueva Paz. As well, a thoughtful selection of early-20th-century works from the permanent collection — by Goya, Miguel Viladrich Vilá, Eugenio Hermoso Martínez, and others — line the vestibule, delivering on the promised engagement and offering a charming art historical potpourri that reinforces the enduring themes of children, families, and migration in art history.

But back to the building, because I can't stop thinking about how much the architectural setting and context amplify Martínez Celaya's paintings. The idea that the canvases I saw in his L.A. studio seemed to remain unfinished until the moment of reunion between 17th-century canvas and 20th-century cahier is appealing, in that novelistic way. But the animation they elicit from this stately old manse is equally remarkable. The decorative motifs of its terra cotta walls, the interior cloister-like colonnades, the cathedralesque archways to which the canvases are measured within a centimeter, the fact that a tall ship graces its seal and its lozenge is central to the mosaic floor — all of this contributes to a dreamlike sensation of its own, conjuring the salty mist of memory from which the whole project arose. The power of the exhibition ultimately lies in the sense that we are witnessing the moment when the hero finally completes his quest. [E]



THE HISPANIC SOCIETY MUSEUM & LIBRARY

collection of the Hispanic Society of America, located in a stunning building in Washington Heights. Long story short, the venerable institution's director, Guillaume Kientz, has co-curated this exhibition with Martínez Celaya, thereby

recognized the paintings I'd seen in Los Angeles. The artist had done nothing further to them, they were as they had been. But in this space, with its particulars of setting and aura of a particular history, they felt finished — balanced, connected,

sation of its own, conjuring the salty mist of memory from which the whole project arose. The power of the exhibition ultimately lies in the sense that we are witnessing the moment when the hero finally completes his quest. [E]

FOOD

LYCHEE, DRAGON FRUIT AND MORE SUPERFRUIT SORBETS — CHILL OUT WITH BOUT IT!

BY MICHELE STUEVEN



bout it!

MICHELE STUEVEN

Mixologist Jason Bran began bartending in 2000 at high-profile bars and restaurants like STK Steakhouse, XIV from the MINA Group and SBE, and The Roger Room. At Warwick in Hollywood, Bran helped bring elevated mixers and fresh

juices to bottle service. He's back behind the stick at bout it! — but without the alcohol.

In his colorful shop directly across the street from CBS Television City, Bran is mixing up superfood bowls made with his signature full-flavored and thick sorbet bases topped with an array of fresh

fruit, as well as smoothies, a variety of coffees and cold-pressed juices like Turnt Up Turmeric and Rage Against The Fatigue.

The smoothies are made in a state-of-the-art vacuum blender and include Peanut Butter Açaí Time, a liquid PB&J with tropical twists co-starring Spread

The Love, and the Dungeon Dragon Fruit, which blends either a pitaya or lychee base with banana, strawberries, mango, cold-pressed pineapple juice and coconut milk.

For the base of the bowls, Bran experimented with different açais and also offers proprietary bases like avocado, pitaya



Super Food flight

MICHELE STUEYEN

and lychee. The Matcha Bowl comes with an added caffeine boost. Toppings include fresh fruit, hemp granola, raw blueberry honey and cacao nibs. The top seller is the PBB Bowl, an intermingled helping of granola, banana, blueberries, strawberries, cacao nibs and unsalted peanut butter that provides all flavors in each bite. The chilly Dragon Bowl is a vibrant combination of nut-free granola, banana, blueberries, strawberries, coconut and honey atop bright pink pitaya sorbet.

bout it! offers bowl flights for those who need help narrowing down a favorite. Don't like bananas? You can customize your bowls to your taste.

"It's always been my mission to do things the right way," Bran tells LA Weekly in between pouring a black-

berry ginger spritz made from his own ginger beer base. "I love the challenge of doing something different. As a bartender, I've worked the full spectrum of locales and it's definitely a different crowd here. When I'm serving alcohol, there's like a moral conflict. Booze has been glamorized for the last few years and we're starting to see a pushback now — especially from the younger generation — for healthier options."

But that doesn't rule out a line of high-quality cocktail mixers in the future to challenge what the mixologist considered a weak mocktail space. In the meantime, Bran is happy with unconflicted slinging shots like ginger, matcha and turmeric and the slingshot that blends ginger root, granny smith apple, lemon and blackberry. [E]



Jason Bran, bout it!

MICHELE STUEYEN

ENTERTAINMENT

REVIEW: 'DESPICABLE ME 4' IS MORE ANNOYING THAN FUN

BY ASHER LUBERTO

How many minions does it take to screw on a light-bulb? The same amount of minions it takes to screw audiences out of 13 bucks at the theater. There are countless yellow henchmen in *Despicable Me 4*, but their imbecile slapstick is more wearisome than wonderful, and you may start to feel worn down by the amount of childishness on display.

Ideally, this franchise is supposed to deliver laughs out of villains acting benign, which in this case means having a heart of gold and being terrible at heists. But while the concept of mad geniuses having the brains of elementary school students is somewhat clever, there are so many mindless vignettes that we end up feeling more exhausted than entertained.

The film, directed by *Despicable Me* regular Chris Renaud, picks up almost a decade after the last one left off and

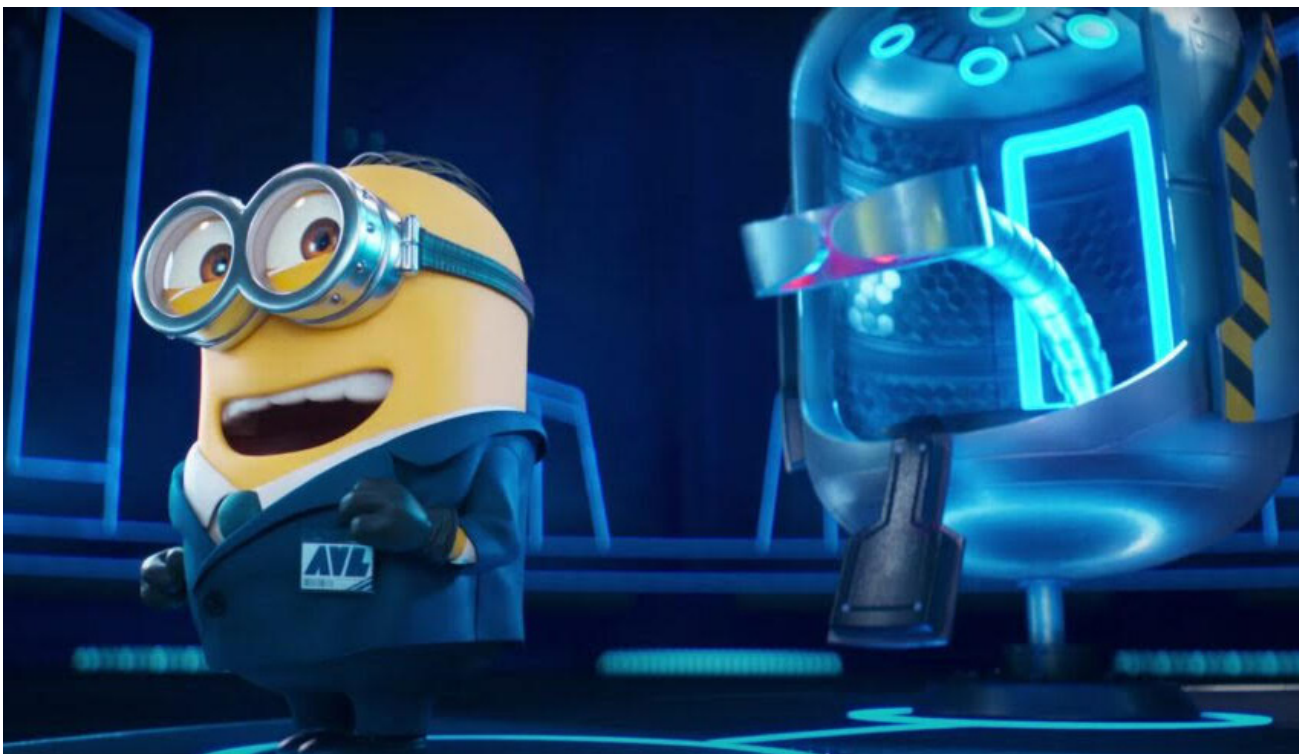
there's been a new addition to the franchise. Gru (Steve Carrell) now has a baby boy, Gru Jr., who has more than just his dad's crooked nose, slicked-back hair and harsh-sounding accent. He's got his dad's penchant for chaos. You thought changing diapers was hard — this baby treats every day like it's April Fool's Day.

Gru's got his hands full, alright, but he enjoys his life of suburban mundanity, doing the dishes, cleaning up diapers, keeping the wife in a chipper mood. You know, dad stuff. But then his arch nemesis, Maxime (Will Ferrell), escapes from a high-security prison and his entire routine is thwarted. He takes his family out of their comfortable habitat to a remote location, where they can avoid Maxime's revenge plot, which involves a ploy to steal Gru's new baby.

Of course, all of this is just an excuse to let Gru's minions run wild, bouncing off walls and exploding off vending

machines while they speak in mumbled gibberish, which is what fans are really paying to see. They should honestly just call this franchise *The Minions*, since the wide-eyed, banana-hued, Tic-Tac-shaped villains have earned this franchise nearly \$5 billion in revenues, not the family misunderstandings of Gru. There's an admirable Looney Tunes quality to these characters — a scene where some of them are turned into Mega Minions is hilariously bonkers — but their hijinks might be better suited for television than a feature-length film.

The endless stream of minion antics does have its moments, but at 90 minutes of crammed, cacophonous silliness, there just aren't enough jokes to warrant the onslaught of misfires. Yes, this movie is going to entertain young children. Yes, it's going to make bank at the box office. And yes, it's going to sell more toys than Toys "R" Us. Does that make it a good film? You tell me. [A]



UNIVERSAL PICTURES

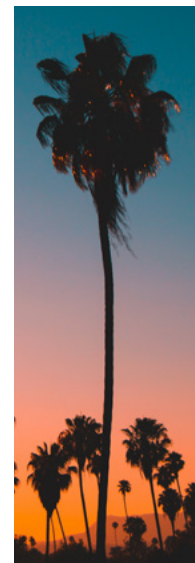
LA WEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

Specialist - Contracts & Regulatory Affairs w/ at least master's deg in law & 84 mos exp in regulatory affairs, contracts, or othr legal fields. Review & negotiate terms of contracts, doc deviations from stndrd terms, review & improve clients' corp stndrd form agreements, rsrch laws & govt filings & assure compliance by clients RE its contracts & policies, maint rcdrs of contracts & amendments, cnct legal rsrch & prep memos. Salary: \$101,700/yr. Jobsite: Los Angeles, CA. Send resume to Elevate Services, Inc. at 2375 E. Camelback Rd., Ste 690, Phoenix, AZ 85016.

Operations Manager (La Puente, CA). Master's in Biz Admin or reltd field; 2 yrs of biz mgmt exp; Proficiency in Microsoft Office; Strong ability to build collaborative relationships among managers, vendors, & employees; X'Int problem-solving & comm skills. Salary: \$102,565/yr. Apply to the Owner of Trendy Production Inc., 18195 E Valley Blvd., La Puente, CA 91744. Email to: Henry@trendyskateboards.com.

Business Development Analyst. Req'd: MBA, MA in Bus. Analytics, or rel. \$63,398/year. Mail Resume: International American University, Inc. 3440 Wilshire Blvd., Ste 1000, Los Angeles, CA 90010



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Thank you
Saint Jude, Saint of the
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