

Miranda, Carolina, "Essential Arts & Culture: King Tut and 'Angels in America' return, Laura Owens' 356 Mission to close", *Los Angeles Times*, March 2018

Los Angeles Times

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By CAROLINA A. MIRANDA MAR 31, 2018



Playwright Tony Kushner, who has productions of "Angels in America" being staged on each coast. (Carolyn Cole / Los Angeles Times)

"Angels in America" comes soaring back and King Tut makes the rounds — again — while painter Laura Owens announces that her art space 356 Mission will close. I'm Carolina A. Miranda, staff writer at the Los Angeles Times, with your week's essential art news:

ESSENTIAL IMAGE



An installation view Patrick Martinez's exhibition "America Is for Dreamers" at the Vincent Price Art Museum , on view through April 7. (Carolina A. Miranda / Los Angeles Times)

"Patrick Martinez: America Is for Dreamers" at the **Vincent Price Art Museum** is the artist's first solo museum exhibition in Los Angeles. His work examines the **city's landscape** (stucco walls, commercial neon, street signs) as much as the social forces that shape it (inequity and police violence). The show is on view through April 7. Vincent Price Art Museum

'ANGELS' SOARS

Times theater critic **Charles McNulty** traveled to New York to see **Marianne Elliot's** production of playwright **Tony Kushner's "Angels in America,"** which just landed on Broadway. The play, a profound examination of sexuality and politics in the midst of the **AIDS epidemic**, remains wildly current. "Kushner's hopeful political conviction retains its urgency but seems even more persuasive than before," writes McNulty. Especially noteworthy: **Nathan Lane's** "titanic" portrayal of Donald Trump-mentor **Roy Cohn**, "a Broadway performance for the ages" — one that "voices the antagonistic, ruthless, predatory, exploitative side of our animal nature." Los Angeles Times

McNulty also spoke with Kushner about the revival. The play was a cultural watershed that earned its writer both a **Tony Award** and a **Pulitzer Prize**. But that doesn't make him any less anxious about bringing it back to the stage. In the age of the juke box musical, "Broadway," he says, "is nothing but anxiety." Los Angeles Times

Plus, critic **Ben Brantley** describes the new production as hitting the system like "a transfusion of new blood." New York Times

And, in case you missed it, it's a good moment to read **McNulty's** review of the **National Theatre** production when it was staged in London last year. Los Angeles Times



Amanda Lawrence in the National Theatre production of Tony Kushner's "Angels in America" in New York. (Helen Maybanks)

TALL WOMEN

"**Three Tall Women**" was the play that helped rehabilitate **Edward Albee**'s reputation in the 1990s. **Charles McNulty** took in the new Broadway production — starring **Glenda Jackson, Alison Pill** and **Laurie Metcalf** — while he was in New York. "Broadway might not be the ideal home for a play that has no interest in sugarcoating its truth," he writes. "But Albee's writing is sublimely searing, [**director Joe**] **Mantello**'s staging is magnificent to behold and these three larger-than-life actresses are nothing short of transfixing." Los Angeles Times



Glenda Jackson, from left, Alison Pill and Laurie Metcalf in Edward Albee's "Three Tall Women" at the Golden Theatre. (Brigitte Lacombe)

24-HOUR PARTY PEOPLE

Since we're on the subject of theater, Times classical music critic **Mark Swed** has now seen all 24 hours of **Taylor Mac's "A 24-Decade History of Popular Music"** and has lived to tell the tale. "It

is, on the surface, like nothing else, a queering of American history with the help of a quirky selection of 246 songs, a great many of them put to audacious use," he writes. Los Angeles Times



Taylor Mac wades into the audience during a performance of "A 24-Decade History of Popular Music" at the Theatre at the Ace Hotel. (Luis Sinco / Los Angeles Times)

CLASSICAL NOTES

In addition to 24-hour shows, **Mark Swed** has somehow managed to materialize at numerous other concerts around town. This includes a performance of the San Francisco Symphony, led by **Michael Tilson Thomas**, at **Walt Disney Concert Hall**. Playing **Mahler's Fifth Symphony**, he writes that it took "less than half a minute of a 75-minute syphony and only a trumpet solo to tell that [Thomas] had the key to Mahler like never before." Los Angeles Times



Michael Tilson Thomas conducts the San Francisco Symphony at Walt Disney Concert Hall. (María Alejandra Cardona / Los Angeles Times)

Also on the deck was a performance of **Peter Ablinger's "Voices and Piano"** at **Zipper Concert Hall** by pianist **Nicholas Hodges**. "He is a pianist with a flabbergasting technique and instantly engaging musicality," writes Swed. Los Angeles Times

SONIC TRACE

"Your mother's voice — where you finish and where I begin. Your voice is a sonic trace of who you are, your identity." That's vocalist **Carmina Escobar** chatting with The Times' **Jeffrey Fleishman**, who has a beguiling profile of the singer. Fleishman attended one of the classes she teaches at CalArts, where she and performance artist **Ron Athey** taught a class about speaking in tongues. Bonus: some stunning portraits Escobar by Times staff photographer **Mel Melcon**. Los Angeles Times



Experimental vocalist Carmina Escobar in Griffith Park. (Mel Melcon / Los Angeles Times)

STAND IN LINE TO SEE THE BOY KING

"Like Barbra Streisand, Elton John and Cher, **Tutankhamun**, boy king of ancient Egypt, periodically goes on a world tour for what may or may not be a last live performance for the fans," writes Times art critic **Christopher Knight** of the new exhibition at L.A.'s **California Science Center**. Knight notes that this show is lighter on commercial dazzle than previous incarnations. Even so, apparently "it's impossible to show ancient Egyptian art in an American museum in something other than darkened galleries made eerie by atmospheric blue lighting and pin spots." Los Angeles Times

I'm prepping for the show by listening to **Steve Martin** expound on the funky **golden idol**. Saturday Night Live



About 150 artifacts from the 5,000 in Tutankhamun's famous tomb have just launched another world tour. (California Science Center)

On a related note, the **Getty Conservation Institute** announced Tuesday that it had nearly finished a multiyear conservation project on **Tut's tomb**. Los Angeles Times

356 MISSION TO CLOSE

The artist-run space **356 Mission**, founded by painter **Laura Owens** and **Wendy Yao**, the proprietor of **Ooga Booga** art book shop, will shut its doors in May, when shows by painter **Alake Shilling** and installation artist **Charlemagne Palestine** come down. The closing of the Boyle Heights space comes in the wake of anti gentrification protests in the neighborhood. But Owens and Yao tell me that isn't the reason they are closing. "Our lease was ending, and we felt it was the right time," says Owens. Los Angeles Times



Charlemagne Palestine's installation at 356 Mission is one of the art space's final exhibitions. (Brica Wilcox)

DESIGN MIND

And because I've been on an architecture bender: I got a look at a newly released rendering of an event space planned for the **Wilshire Boulevard Temple** designed by **Shohei Shigematsu**, partner at **Rem Koolhaas's Office for Metropolitan Architecture**. "The whole form is generated from a respect to the existing structure," says Shigematsu. *Los Angeles Times*



A first-look rendering of the Wilshire Boulevard Temple's new OMA-designed Audrey Irmas Pavilion. (OMA / Luxigon)

Plus, I explore a tiny sidebar from the LACMA exhibition "**Found in Translation: Design in California and Mexico, 1915-85**" (which closes Sunday — get over there!) that looks at a curious architectural style known as "**Colonial Californiano**." It is a Mexican style drawn from a U.S. style that was drawn (sort of) from a Mexican style attributed to the Spanish. And so you know, Luis Barragán *hated* it. *Los Angeles Times*



It came from Southern California: Pasaje Polanco, a mixed-use apartment building in Mexico City's Polanco neighborhood designed in Colonial Californiano style, a Spanish Colonial Revival derivative, by Francisco J. Serrano in 1939. (Carolina A. Miranda / Los Angeles Times)

GALLERY NOTES

Christopher Knight made the rounds and has reports on two intriguing Los Angeles shows. This includes a show of photographic works by **Christopher Russell** at **Von Lintel Gallery**, in which the artist scratches into the surface of photographs creating "luminous" works that are "neither photograph nor drawing but something in between." Los Angeles Times



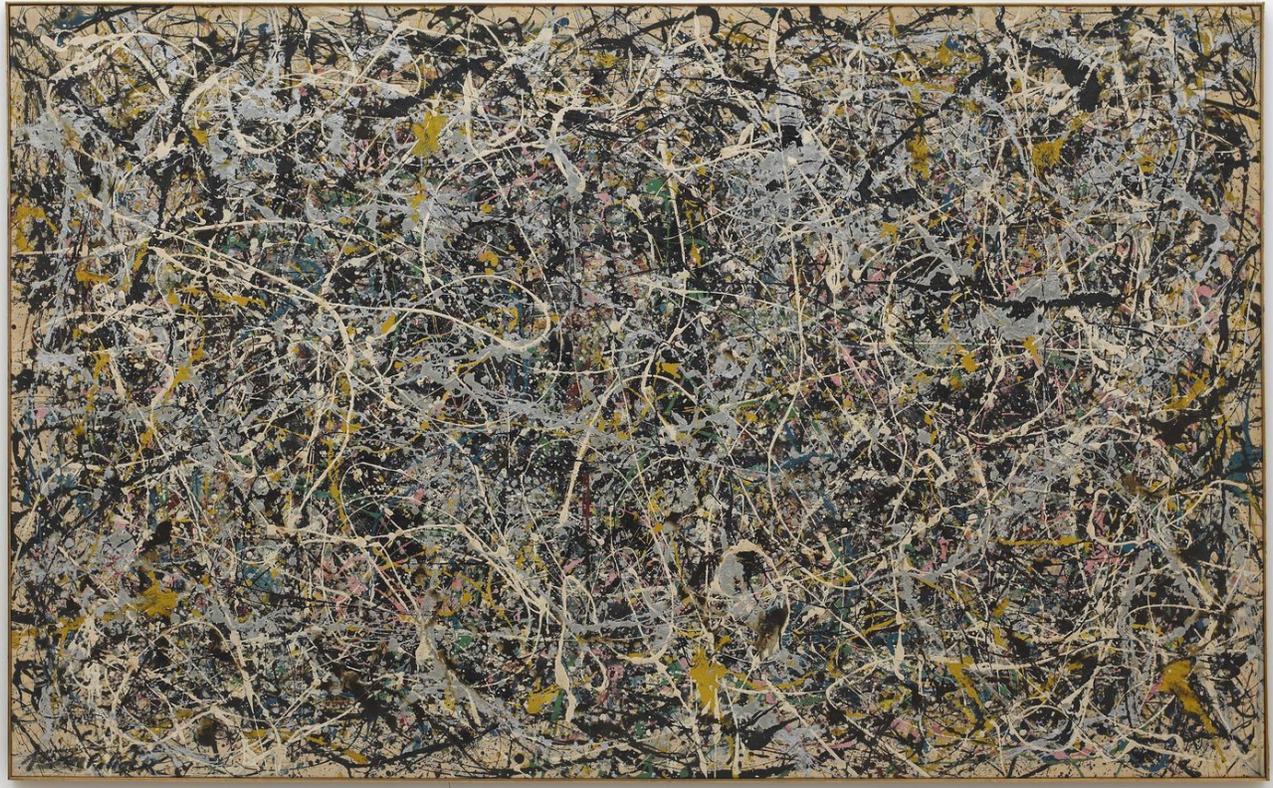
Christopher Russell, "The Explorers #1 (detail)," 2017, at Von Lintel in Culver City. (Von Lintel Gallery)

Plus, he checks in on a show inspired by the late Minimalist **Sol LeWitt** at **Honor Fraser** that brings together a worthwhile juxtaposition of "marvelous" LeWitt sculptures and contemporary works. Los Angeles Times

Contributing reviewer **David Pagel** checks out paintings by **Robert Colescott** at Blum & Poe, the geometric abstractions of **Tony Larson** at Zevitas Marcus and new paintings by **Mark Bradford** at Hauser & Wirth. The latter, he writes, are paintings "about displacement and the seismic shifts society is undergoing."

THE ART OF THE SPLATTER

The notion that any preschooler could **fling paint** on a canvas and create a masterpiece will be dispelled during a public viewing of the conservation of **Jackson Pollock's "Number 1, 1949,"** at Los Angeles' **Museum of Contemporary Art** in collaboration with the **Getty Conservation Institute**. The idea, writes **Liesl Bradner**, is to bring [the conservation] process out of the laboratory and into a gallery, providing a rare peek at the science and art behind protecting a painting." Los Angeles Times



Jackson Pollock, No. 1, 1949, enamel and metallic paint on canvas, 63 by 102 1/2 inches. (Pollock-Krasner Foundation / Artists Rights Society)

THEATER NOTES

In 2013, **Reprise Theatre Company** ceased operations due to lack of funding. Now founder **Marcia Seligson** is bringing the theater, known for producing rarely staged musical theater, as **Reprise 2.0**. "**Victor/Victoria**," "**Grand Hotel**" and others will be part of the first season. Times culture reporter **Jessica Gelt** chats with Seligson about the theater's future. Los Angeles Times

Plus, The Times' **Daryl H. Miller** sits in on a production of **Stephanie Alison Walker's "The Madres"** at **Skylight Theatre**. The play examines the period of the Argentine military dictatorship. Things start slowly, but the second half "sparks to life" with tender and fierce emotion. Los Angeles Times

IN THE NEWS...

- "**New Colossus**" at the **Actors Gang** in Culver City, a play about immigrant tales, is being extended until May 12. Los Angeles Times
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- Hollywood actors love the stage — being on it. The Times's **Jessica Gelt** rounds up the latest celebrity castings in theater. Los Angeles Times



Actor Jim Parsons will join the Broadway production of "The Boys in the Band." (Jay L. Clendenin / Los Angeles Times)

- Chicago is so not impressed with **Houston's Anish Kapoor bean sculpture**. So much shade! Chicago Tribune
 - I predict a lot of Instagram selfies at this **Smithsonian exhibition** devoted to **Burning Man**. Architectural Record
 - A tourist attraction in **Indonesia** has a copycat version of **Chris Burden's "Urban Light."**[Hyperallergic](#)
 - **Dara Birnbaum's** prescient art was picking apart imagery and mass media before the word "**meta**" came into common use. **Alex Greenberger** has a profile. ARTnews
 - Have you been watching **FX's "The Trust"** about **J. Paul Getty**, namesake of various Los Angeles institutions? Well, **Julie Miller** has a good backgrounder for you. Vanity Fair
 - This week, Google celebrated Mexican architect **Mario Pani** with a **Google Doodle**. Google
 - The **urbanist meme group** you didn't know you needed. Chicago Magazine
AND LAST BUT NOT LEAST...
- A border wall prototype as designed, so we're told, by **Yayoi Kusama**. The Onion