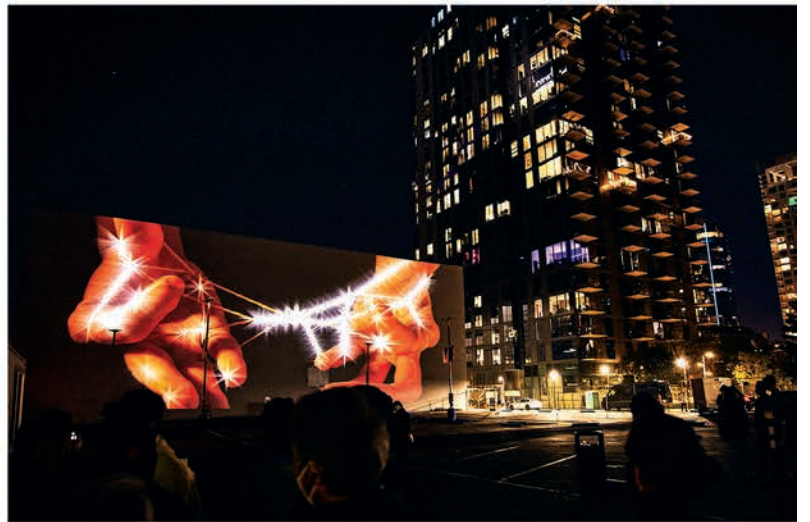
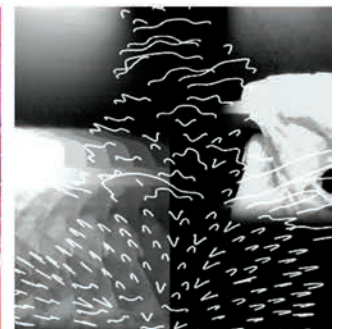


LAW WEEKLY



INSTITUTIONS AND OUTLIERS: AUTUMN IS ART SEASON BY SHANA NYS DAMBROT



THE
RETREAT
AT PACIFICA GRADUATE INSTITUTE
SANTA BARBARA, CALIFORNIA

TEND TO YOUR SOUL

October 7-9, 2022
**Portals to the Imaginal:
Re-Visioning Depth Psychology
for the 21st Century**
An immersive learning experience in honor of
Pacifica's on campus re-opening

Times of personal as well as collective upheaval confront us not only with the archetypal tensions between chaos and rigidity, life and death, but also with the need for psychologies that can evolve to accommodate an emerging consciousness. We invite you to join the distinguished faculty and alumni of Pacifica Graduate Institute, along with invited artists, as we offer creative, forward-thinking scholarship that both builds on and transcends the boundaries of Jungian and post-Jungian theory. This conference additionally celebrates the formal, public re-opening of our campuses.

Join us, as we come together in creative community, to contribute to the hope that through engaging more deeply with one another – especially in these challenging times – something new will come.

Keynote Presentations

Portals to the Imaginal in a Digital Era: Cultural Complexes and the Mythopoetic Imagination in the 21st Century
Thomas Singer, M.D.

Mythic Imagination: Claiming Presence and the Body Poetic in the "After Times"
Marissa Chibas

Reconsidering Individuation in the 21st Century: When Archetypal Patterns Shift
Joe Cambray, Ph.D.

Tradition and Lineage: Mythopoetics in the Writing of Africanist Women
Fanny Brewster, MFA, Ph.D.

The Imagination Matrix
Stephen Aizenstat Ph.D.

Featured Presentations

Music as a Window to the Imaginal through Dreamtime and Waking Reverie
Juliet Rohde-Brown, Ph.D. and
Daniel Siuba, M.A., Ph.D.c

Mythic Meditation: Labyrinth
Emily Chow-Kambitsch, Ph.D.

Re-Imagining the Sacred: Jung's Approach
Lionel Corbett

Remembering How to be a People: Exploring Psychological Belonging by Forming Conscious Groups
Peter Dunlap, Ph.D.

Transcending the Classroom and Consulting Room: The Initiation and Invitation of Collective Trauma
Jemma Elliot, M.A., LMFT, LPCC

Eastern Spiritual Practices and the Process of Individuation: Exploring Lived Experience
Pat Katsky, Ph.D.

Imaginal Mediums: The Occult Origins of the Unconscious in Jung's Red Book
David Odorisio, Ph.D.

Co-Creative Responsibility for the Posthuman Age
Glen Slater, Ph.D.

Depth Psychology is Transdisciplinary: Introducing Jungian Arts-Based Research as a Methodology for Learning and Being in the 21st Century
Susan Rowland, Ph.D.

Art at the Abyss: Recreating Depth Psychology for a World on the Edge
Mary Antonia Wood, Ph.D.

Location

Hosted at Pacifica Graduate
Institute's Ladera Lane Campus
801 Ladera Lane
Santa Barbara, CA 93108

Date and Time

October 7-9, 2022
Friday: 1:00 PM – 9:00 PM
Saturday: 9:00 AM – 9:30 PM
Sunday: 9:00 AM – Noon

Questions

The Retreat at Pacifica
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Pacifica is accredited by the Western Association of Schools and Colleges (WASC).

LA WEEKLY

SEPTEMBER 9-15, 2022 // VOL. 44 // NO. 44 // LA WEEKLY.COM

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LA WEEKLY (ISSN #0192-1940 & USPS 461-370) is published weekly by LA Weekly LP, 724 S. Spring St., Los Angeles, CA 90015. Periodicals postage paid at Los Angeles, CA. LA Weekly is available free of charge in Los Angeles County, limited to one copy per reader. Additional copies of the current issue of LA Weekly may be purchased for \$1, payable in advance at the LA Weekly office. Outside Los Angeles County, the single-copy cost of LA Weekly is \$1. LA Weekly may be distributed only by LA Weekly's authorized independent contractors or LA Weekly's authorized distributors. No person may, without prior written permission of LA Weekly, take more than one copy of each LA Weekly issue. For back-issue information call 310-574-7100. The entire contents of LA Weekly are Copyright 2014 by LA Weekly LP. No portion may be reproduced in whole or in part by any means, including electronic retrieval systems, without the express written permission of the publisher, LA Weekly, 724 S. Spring St., Los Angeles, CA 90015.



PHOTO BY CHEMA GONZALES

VALLE FOOD AND WINE FESTIVAL RETURNS TO BAJA ON OCTOBER 22 AND 23 IN BRUMA

BY MICHELE STUEVEN

After a three-year hiatus, the fourth annual Valle Food & Wine Festival returns to Mexico's Valle de Guadalupe on Saturday, Oct. 22 and Sunday, Oct. 23. The weekend event includes an all-star lineup of chefs like Nancy Silverton, Rick Bayless, Aarón Sánchez, Bavel's Ori Menashe, Neal Fraser of Red Bird, Burt Bakman from Slab BBQ, Frank Ostini from the Hitching Post 2 in Buellton, California, and Daniel Horn of Cuyama Buckhorn.

Each day will feature 25 chefs and 20

winemakers from the United States, Tijuana, Ensenada, Valle de Guadalupe and Tecate. In addition to the food, there will be a variety of craft brews, artisan cocktails and live music. Tickets for each day are sold separately, and the lineups of chefs, winemakers and music are exclusive to each day.

Chefs will prepare dishes using local ingredients from nearby Ensenada, known for some of the best seafood in Mexico, inspired by regional or Mexican dishes, like ceviche, and the area's most famous export, fish tacos.



foods are cooked under the sun and stars of Baja's storied wine region over open fires, in barrel smokers and in Caja Chinas, unique to the rustic style of contemporary and traditional cooking of the region. The day-into-evening Saturday event, and the daytime Sunday event both feature live music and dancing, artisan vendors, culinary talks and live painting.

Ticket levels start at general admission, \$255 per day; early admission, \$355 per day; VIP \$495 per day or VIP Saturday/Sunday Weekend \$925; and the three-day All-In VIP Weekend, \$1,300 (includes a ticket to Friday's exclusive welcome dinner, and Saturday and Sunday VIP Tickets).

The ultimate "Travel with the Chefs Weekend Experience" (\$5,550) offers to spend the weekend with the visiting ce-

lebrity chefs, hopping on a luxury sprinter van on Friday afternoon in San Diego to join them for a Street Food Crawl from Tijuana to Ensenada. That experience includes All-In VIP tickets plus exclusive access to the talent lounge in the festival (tickets are not sold for this), and for every two tickets purchased, lodging where the chefs are staying.

Add-ons include the exclusive welcome dinner in Valle de Guadalupe on Friday, Oct. 21, 2022 (\$325), and the Portée Petanca + Restaurante five-course farm-to-table dinner collaboration by chefs Horn, Elmo Ruffo, and Kael Mendoza (\$225) on Sunday, Oct. 23, 2022.

Transportation from the United States or within the region also is available through the Travel & Transportation page of the website. [A]

MUSIC

PETER'S HOOKS

Former *New Order* man revisits his *Joy Division* roots

BY BRETT CALLWOOD



PHOTO BY JODY HARTLEY

Peter Hook isn't shy in coming forward. The former Joy Division and New Order man currently is on a North American tour with his band the Light, performing the music of Joy Division. It's been 15 years since he ceased to be a member of New Order, that band splitting in 2007 and then reforming without him in 2011, but the legal battles between Hook and the other NO members rage on.

That feels incredibly sad; Hook, Bernard Sumner and Stephen Morris in particular were in two era-defining bands together, and co-created a huge amount of staggeringly good music. That they can't their shit together feels ridiculous – a fact not lost on Hook.

"I have no relationship with Barney and Steve, and in fact, they actually tried to stop me playing this music when

I started," Hook says via a Zoom interview. "It's still very much like a fight to death with them lot, over New Order and Joy Division, which is incredibly sad at our age with all we achieved. 31 years [together], and yet they take the New Order name and treated you like shit. It's disgusting behavior. I'd love to know what I'm supposed to have done, to warrant it. Unfortunately, the legal procedures involved are not straightforward. As one wealthy bloke, which I am, to fight three wealthy people is virtually impossible. It's just all about money. The angst, the stress and the pain involved in it, not only for you but also for your family."

Yeah, these wounds are still fresh. Getting locked down during the pandemic didn't help, although he did initially enjoy a break from the relentless touring cycle.

"It's an interesting point, because the thing about it is, I thought it would be the end of the world, sort of like when New Order split up, I thought that would be the end of the world," he says. "And yet, it wasn't. In fact, it was the start of something much better. So the thing is, when you've had something taken away from you, it's a bit of a shock. There's that struggle about being unable to work, be-

ing machine," he says. "It's wild, and fantastic. At my age, maybe I shouldn't get as excited about touring as I do. By god, it doesn't half take it out of you. I'm sure Air Canada is out to kill me. The world may appear to be back to 'normal,' but it isn't. A lot of the things that we took for granted, like moving around this beautiful planet of ours, is proving to be very difficult. But oh my god, the audiences could not be better."

This week sees Hook and the Light perform a Joy Division set at the Ace Hotel Theatre – plush surroundings considering that post-punk band's humble beginnings.

"If we went into the club and it had a toilet, it felt like the height of bloody luxury," Hook says. "I remember coming back after a long time off, and I did a gig at Manchester Academy, and I went in and I was absolutely gobsmacked to find that, not only did it have a toilet seat, it also had bloody central heating. When I think of some of the shit holes! But in music, we call that paying our dues. I did that again when I formed the Light. Nobody thought we'd get past one gig so to be here 12 years later, celebrating Ian Curtis' 40 year legacy, is absolutely wonderful and I couldn't be prouder."

It seems tragically inconceivable that Ian Curtis was just 23 when he committed suicide in 1980 – his life has barely gotten going. And yet he left the world with so much.

"Ian sadly had nothing out of Joy Division," Hook says. "It was really just beginning. That's the wonderful thing about him. The legacy that he's left, and the joy (no pun intended) was done completely innocently. Not for money or fame. It's a very pure thing. He was confused and ill, but I like to think the music gives people something to hang on to. There is hope. It's about using it to get through to the next stage."

Joy Division were on the eve of their debut US tour when Curtis died, so it means a lot to Hook that he can bring this music over here. He has particularly fond memories of L.A.

"Of course we bloody enjoy it – we come from the middle of the north of England," he says with a laugh. "The first time I got to L.A. I was over the moon and I felt like Billy Big Bollocks. To be a group member in L.A. brings a hell of a lot more credence and kudos than in England. You try to get into a club in Manchester for free because you're in a band and they'll tell you to piss right off. In L.A., they're laying out a red carpet for you."

As we will again, sir.

Peter's Hooks: Peter Hook & the Light performs Joy Division: A Celebration on Thursday, Sept. 8 and Friday, Sept. 9 at the Ace Hotel Theatre. **LA**

CANNABIS

HUMBOLDT SURVIVORS PREP FOR AWESOME HARVEST

If you survived this long in legal cannabis in Humboldt County, the conditions were solid for you to grow the heat this year, but prices are still in the gutter

BY JIMI DEVINE



The annual full-term harvest serves as a major survey point on the cannabis calendar year, we talked with Humboldt farmer, dispensary owner and 2015 Cup Winner Chrystal Ortiz to get her take on the situation heading into Harvest 2022.

This year we enter the weirdest harvest yet. While there will still be significant tonnage produced in California, less of it than ever will be associated with the people who backboned the state's production levels for 40 years. In the process of celebrating the survivors, it's essential we don't forget those who thought they were

going to make it this far.

Some legacy operators did whatever they had to do, to take part in the legal market — whether moving their whole families or commuting two hours a day to get to a farming space they could get permitted. Some did not have the resources to pull it off. In celebrating another harvest, we're not making light of their struggle.

We continue to watch brands enter the legal market later than expected. And if the weed holds up, the entry point doesn't matter because people will still be excited. Just look how big the Serge Cannabis drop

was locally last week, or how huge the first 3rd Gen Family flower drop will be out of their new Mendocino facility. We hope many farmers in the Emerald Triangle will be able to jump back into the game in a similar fashion when exports start state to state and then internationally. There is just too much pot in California right now, but there probably isn't enough being grown to go around for Europe and The Middle East when the time comes.

Chrystal Ortiz owns a dispensary in Humboldt County as well as High Water Farm, one of the state's biggest name dry farms. She gets to see the recent market hurdles from both perspectives.

"I think the actual growing season this year has been phenomenal. And so just from like, purely like farmer's perspective in terms of like, the joy of it, like the actual weather and the season has been really beautiful, forgiving and amazing.

"The market conditions are dire and bleak and depressing, I think we're all just kind of in a state of disassociation, I think, from that reality," Ortiz said with a laugh, before emphasizing again things were pretty awesome this year besides the pound price.

While she does her best to take it in stride, she took her own hits this year. She and her husband, Noah, had to lay off their farm staff. He's now on the farm full-time, while she runs the dispensary.

We asked her which of her hats she found trickier at the moment, being a cannabis farmer or dispensary owner in the heart of the world's most famed cannabis-producing region.

"I haven't even considered that question. I mean I haven't. The farming part obviously is super hard. The dispensary has positive cash flow and it kind of rolls, but it's super slow. Everything's so slow. Ticket sales are down. People are down. So they're both hard," Ortiz said. "They're both equally hard for different reasons."

But the survivors like Ortiz who have made it this far in Humboldt should have a decent leg to stand on against the flood. It's hard to compete with Southern Humboldt in smoke-free years as plenty of pot contests have shown over the years, especially The Emerald Cup.

"At least the quality is gonna be stellar. The season has been phenomenal. There's less smoke in the air. There's no smoke, you know, it's just one of those seasons so far," Ortiz said. For us, that's just been beautiful."

While some of the best weed came from drought years, what's the point if it all ends up smelling like the Wildfire Kush phenotypes of 2018 caused by the record-breaking Mendocino Complex Fire? Thankfully nature has different plans for farmers this year.

"We had early rains, we had a good water table," Ortiz said. "And so with market conditions, aside all the other obstacles that would be there to potentially hinder your business you know, bombs, pathogens, weather all that stuff, has been graceful."

From there, the conversation went through the twists and turns of each harvest. Ortiz noted it's hard to grow with an uncertain future. She feels like there was still a lot of hope throughout 2018. But in 2019 things started to take a turn toward the horrors of 2020 and 2021.

But in the process, she emphasized it wasn't just the crashing value of cannabis causing the problems.

"With all the scaling up and with all those production increases, and we also had a bunch of nurseries with a bunch of pathogens like Hop Latent Virus, super mites and a bunch of shit we never dealt with before when everybody was small scale isolated forest grow," Ortiz said. [A]

So that's exciting," Ortiz said.

But while some farmers have never recovered from fires, much of the time it was the wider market coming online in recent years driving down the pound price. For those participating in California's legal market, it was the mega-farms that drove down prices. For those participating in the state's underground cannabis economy, it was the fact people could drive to places like Oklahoma or Maine and get pot that was 85% as good, without the risks of shipping it all the way from The Emerald Triangle

Those factors remain persistent.

This Autumn's art season is set to rival anything that came in the Before Times, as an urgent desire to get back in the swing of things, a backlog of major planned exhibitions, and a spate of high-profile new gallery inaugurations combine for a September that will wreak havoc on every art-lover's calendar. For some guidance on the absurdly massive September 10 (and only slightly less ridiculous September 17) gallery opening slates, refer to our regular Arts Calendar lineup, where we will do our best to give form to the chaos. In the meantime here's a look ahead at the rest of the season, with a baker's dozen of selected highlights from area institutions, plus a few notable independent outliers.

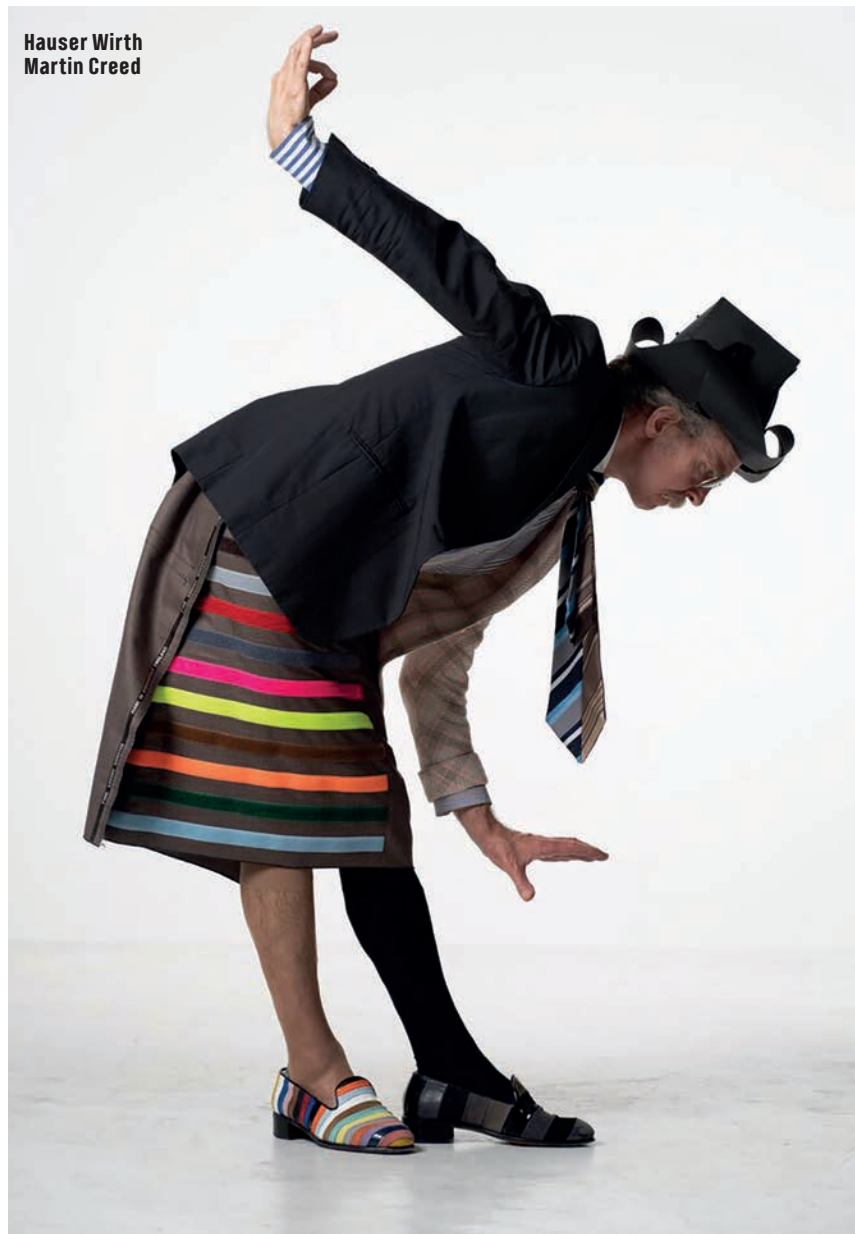
SEPTEMBER LUMINEX

Last April, the South Park neighborhood of DTLA became a futuristic outdoor after-dark public art gallery, with stunning, monumental projected works of video, animation, and digital media on walls around the Pico/Hope/Olive/Broadway enclave. Thousands of people took advantage of the free one-night adventure which activated the urban edifices using state of the art equipment to project imagery from the bucolic to the psychedelic, and the minute it ended everyone wanted to know when the next one was. Well, it's the 17th. *LUMINEX 2.0: Projected Realities* explores the deeper, even esoteric meaning embedded in these forward-looking technology-enhanced mediums themselves. Across 12 sites, the spectacular screening settings will further incorporate AR installations, immersive moments, digital drone activation, live performances, holograms(!), sound and video feeds, and more dimension-blurring works of art and app-based interactive mapping. *Downtown, September 17, 7:30-11:30pm; free; luminexla.com.*

Other Places art fair

OPaf returns to San Pedro's Angel's Gate and Leary-Merriam Battery hilltop grounds to celebrate five iterations of this cheeky, hard-to-define collective contemporary art project. OPaf grew out of its original organizers' habit of staging artistic interventions in bizarre and unlikely locations outside of the gallery realm. A few years ago, this practice went public, and a rhizomatic network of like-minded interdisciplinary creative instigators — individuals, collectives, teams, curators — banded together to create this inside-out, performance- and programming-rich installation array. This year, OPaf5 welcomes dozens of such participants, along with a KCHING Radio stage hosting live and broadcast happenings, a closing event on Sunday starring Bitter Party,

Hauser Wirth
Martin Creed



ART

INSTITUTIONS AND OUTLIERS: AUTUMN IS ART SEASON

13 shows to look forward to this Fall if you survive this weekend's art attack

BY SHANA NYS DAMBROT

and all weekend, the special participatory installation *Kite Show*, organized by A History of Frogs and Harborview and Pole, with 20 artist-designed kites available for guests to fly on the site's scenic overlook. *San Pedro, September 17-18, noon-6pm; \$5; OPaf.info.*

Chloë Bass, Justen LeRoy, Thaddeus Mosley at Art + Practice

Chloë Bass | #sky #nofilter: *Hindsight for a Future America* is a photography, text-based, performance art, and public sculpture project by conceptual artist Chloë Bass, the crossplatform result of a series documenting perfect blue skies during the anxious 2016 election cycle and painting them with her own and discourse texts as a form of critique and meditation. There's a book component, a gallery exhibition, and the imminent unveiling of a newly commissioned public sculpture in South Los Angeles in the form of a participatory sundial. Bass will also open a unique outdoor project at the Skirball in November (see below). *Justen LeRoy's Lay Me Down in Praise* presents a three-channel film installation layering of Black performers and geological footage in order to consider the links between liberation and ecology. Like the Bass exhibition, it is co-presented by CAAM. *Thaddeus Mosley: Forest* (which arrives from the Baltimore Museum of Art) highlights the artist's remarkable skill in abstract wood sculptures infused with the diasporic spirit. *Leimert Park, September 17 - January 21; free; artandpractice.org.*

Gee's Bend Quiltmakers' Collective at the Huntington

Alabama's Gee's Bend Quiltmakers' Collective has leaped to international attention in recent years, but the history of the community and its unique quilting tradition began in the 19th century; deeply tied to slavery, liberation, migration, and reconstruction, this group gives voice to an indispensable path through history. At the same time, the collective's unmistakable aesthetic merges abstract color patchwork and the legacy of reclaimed materials and communicative functions in ways that continue to appeal to the modernist eye. This two-part exhibition displays quilts and prints recently acquired by The Huntington, including prints made by Gee's Bend quiltmakers Mary Lee Bendolph, Louisiana Bendolph, Loretta Bennett, and Loretta Pettway at residency in Berkeley, where they devised a unique wax-based process that captures all the textural details of the original. In November, an exhibition of the group's influence on new generations of artists exploring quilting as a socially-engaged medium opens at Hauser & Wirth (see below). *San Marino, September 17 - September 4, 2023, \$25; huntington.org.*

Petra Cortright at Palm Springs Art Museum

Petra Cortright: sapphire cinnamon viper fairy takes a look at Cortright's post-digital approach to traditional art genres — especially the Impressionist-adjacent plein air landscape — in an exhibition of evocative, unsettling digital paintings printed on aluminum, linen, and paper. Combining her enduring affection for the physical artifacts of the painting studio with her boundless curiosity about new technological tools and platforms and their relationship to creativity and perception, Cortright sources her imagery online, using the internet as a “stand-in for nature,” before reinstating their physical presence. *Palm Springs, September 29 - March 26, \$14; psmuseum.org.*

**OCTOBER
My Barbarian at ICA LA**

In a wide-ranging enterprise spanning more than twenty years, My Barbarian — artists Malik Gaines, Jade Gordon, and

Alexandro Segade — have enacted interdisciplinary work in video, performance, sculpture, painting, drawing, mask-making, and even puppetry to highlight the violent absurdities of toxic capitalism and its attendant social ills. This exhibition centers around a 3-channel video installation chronicling and contextualizing the group's extensive oeuvre, presented with a selection of props, costumes, and

artworks. *Downtown, October 1 - January 15; free; theicala.org.*

California Biennial, Fred Eversley at Orange County Museum of Art

OCMA is celebrating its long-awaited emergence from construction on its new home by revisiting its best-known exhibition — the California Biennial, produced not quite every two years since

1984. The exhibition is curated by Elizabeth Armstrong, Essence Harden, and Gilbert Vicario with an eye to correcting historical underrepresentation and foregrounding California's unique art history, with special attention to figures and movements that infused this history with elevated craft and engaged social critique. *Fred Eversley: Reflecting Back (the World)* surveys some 50 years of game-changing work by this legend of Light and Space sculpture whose alchemical magic in working with polyester resin has inspired and provoked audiences since at least his 1978 exhibition at OCMA itself (then known as the Newport Harbor Art Museum. Intriguingly, the shows open with a 24-hour reception from October 8, 5pm – October 9, 5pm. *Costa Mesa, October 8 - January 2; free; ocma.art.*

Martin Creed, The New Bend, Cindy Sherman at Hauser & Wirth Los Angeles



SANCTUARY
CITY

Written by Martyna Majok
Directed by Zi Alikhan

“Majok has given us something that transcends politics as only the best and most humane art can.”

— NEW YORK STAGE REVIEW

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PERFORMANCES BEGIN SEP 14

While technically not a museum, Hauser & Wirth is nothing if not institutional. Its three fall shows feature a new project by eccentric genius **Martin Creed**, a Turner prize-winning artist, performer, composer, sometime poet and reliable provocateur. **Cindy Sherman: 1977-82** takes a deeper look at a particular period of Sherman's early career centered around her revolutionary mediated self-portraiture series, with some 100 works — including the complete set of 70 Untitled Film Stills, Rear Screen Projections, Centerfolds and Color Studies. Curated by Legacy Russell, **The New Bend**, like the Sherman, travels from the gallery's New York location, in a lively group show exploring how contemporary artists work in the "raced, classed, and gendered traditions of quilting and textile practice." Russell is particularly interested in the multifaceted dialog with the accomplishments of the Gee's Bend Alabama quilters, who are also the subject of a Fall show at the Huntington (see above). **Downtown, October 27 - December 30/January 8, free; hauserwirth.com**

Nancy Holt at Sprueth Magers

Again, while not technically a museum, Sprueth Magers is in the habit of presenting museological exhibitions, and as this is the first solo show of work by sculptor, installation, and land artist Nancy Holt (1938-2014) in Los Angeles since 1985, **Locating Perception** is on point. While often working in the shadow of her celebrated husband, land art pioneer Robert Smithson, Holt's ideas on methods for navigating and articulating how we fit into the scheme of the world encompassed not only her famous Sun Tunnels land art installation in Utah (for which, tired of asking permission, she finally just bought her own parcel of land and did it herself) but also sculptural objects and installations that brought that conversation inside into art world territory. **Miracle Mile, October 28 - January 14, free; spruethmagers.com.**

NOVEMBER Brewery Artwalk

The Brewery Artwalk is a twice annual open studio weekend at the city's favorite art studio complex. The former PBR site's 16 acres are almost entirely dedicated to live-work spaces for contemporary artists, and with more than 100 participating residents working across mediums from painting and drawing to printmaking, fashion, photography, design, architecture, performance, sculpture, and more, visitors get a look at the creative spaces where the magic happens, talk to the artists, and, ideally, purchase artwork directly from them. **Downtown, November 5-6, 11am-6pm, free; breweryartwalk.com.**

William Kentridge at the Broad

There seem to be two kinds of people in the art world: those who are obsessed with South African artist William Kentridge and those who are about to be. The first major show of his work in Los Angeles in twenty years, **In Praise of Shadows** gathers 130 works, covering 35 years. Curated by The Broad's Ed Schad, the exhibition highlights the museum's hefty Kentridge holdings which touch on his considerable and frequently collaborative projects in drawing, filmmaking, printmaking, sculpture, theater, opera, and installation, frequently locating the artist and his studio within the narrative and symbolism, and a significant amount of which have never been shown in the United States. The exhibition ultimately touches on the artist's own twinned passions, for learning and for justice. Coinciding with the exhibition's first week, REDCAT stages the theatrical premiere of the performance **Houseboy**, directed by Kentridge and adding live staging to the dimensions of his ongoing inquiries. **Downtown, November 12 - April 9, \$18; thebroad.org.**

Fabric of a Nation, Chloë Bass at the Skirball

In case it's not yet been made clear, American quilting is having a moment. Is it the comfort that attracts us amid a perilous time, speaking to individual and collective nostalgia? The fascinating history of the genre's social origins in the parable South? A gravitation toward the tactile and exceptionally analog materiality as a resistance to the flatness of the digital age? The poetry of rescuing scraps and transforming them into something greater? Probably yes, it's all of that and more. **Fabric of a Nation: American Quilt Stories** features works by more than 40 artists, including Harriet Powers, Bisa Butler, and Sanford Biggers, exploring the narrative, storytelling power of quilts and quiltmakers. Originally organized by the Museum of Fine Arts, Boston, the Skirball version adds work by Los Angeles artists Sabrina Gschwandtner, Ramsess, and Sula Bermúdez-Silverman. Artist Chloë Bass is also having a moment, with a show at Art + Practice and an ambitious public commission for South LA (see above), and **Wayfinding** is kind of a big deal too. It's the first time in the Skirball's history they've exported their curation to the whole of the 15-acre outdoor campus. In each of its five sections, a large, mirrored billboard sculpture surrounded by dozens of small- and medium-sized sculptures and a site-specific audio element asks deceptively simple questions, and the viewer's psyche does the rest. **Brentwood, November 17 - March 12, \$12; skirball.org.**

JANUARY Njideka Akunyili Crosby at David Zwirner Los Angeles

An exhibition of new work by Njideka Akunyili Crosby will inaugurate the mega-dealer's first gallery spaces (yes, spaces plural) in Los Angeles in January. What will be a string of two massive renovations and one new ground-up edifice opens along Western between Melrose and Clinton, totalling almost

30,000 square feet of interior and exterior spaces. Although they've worked with Akunyili Crosby since 2018, this is their first solo presentation of her exceptional, richly patterned, resolutely humanistic scenic portraits combining universal experiences of community and family with the artist's rich memories of her own Nigerian cultural touchstones. Hollywood. **January 2023, free; davidzwirner.com.**

PALM SPRINGS WOMEN'S JAZZ FESTIVAL

November 11-13, 2022
Palm Springs Convention Center

SATURDAY, Nov 12
ART FAIRE
LEDISI

FRIDAY, Nov 11
NNENNA FREELON
CYRILLE AIMEE
LEA DELARIA

SUNDAY, Nov 13
DIVAS OF THE DESERT

palmsspringswomensjazzfestival.org
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FROM COMIC STRIPS TO STREAMING

UnBinged Reviews of She-Hulk, Harley Quinn and Locke & Key

BY ERIN MAXWELL

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

This week, we take a look at new TV shows based on comic books, from Mar-

vel's new green goddess, She-Hulk, to Netflix's family versus phantom saga, *Locke & Key*, to DC's sexiest super villain sidekick Harley Quinn, now in a well-deserved spotlight.

She-Hulk: Attorney At Law (Disney+)

Disney+'s *She-Hulk: Attorney At Law* (AKA Beauty and the CG Beast) is a hilarious new effort for the small screen that



She-Hulk (Courtesy Marvel Studios)

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stands out from the other MCU (Marvel Cinematic Universe) shows. Its chaotic nature, self-reflexive humor, and high energy (thanks to actress Tatiana Maslany) makes it a playful alternative to super-serious superheroes who sometimes get side-tracked in their own mythology.

After an accident causes her blood to mix with her cousin Bruce Banner's, attorney Jennifer Walters finds herself in superhero territory as she is now able to "Hulk out." But becoming a "liability" and losing her job at the DA's office, the brilliant lawyer is tapped to head a new "superhero law division" of GLK&H Law Firm where she has to defend meta-humans of all sorts...good and bad.

Unlike previous Marvel shows, *She-Hulk* isn't doing a lot of the heavy lifting (pardon the pun). Neither she nor the show attempts to carry over a previous storyline, or to help develop a complicated concept to prep an audience for an upcoming story arc. Rather, She's just out to have a good time (for now).

This is by far the most ludicrous and amusing of the new Marvel shows. Though different incarnations of the comic book have developed Walters' dark side, the Disney+ version has opted for the lighter shade of green, keeping the premise and the tone fluffy and fun. Fans of the long-running comic (though not recent versions of the superhero) will find that this version is more on par with her original incarnation: silly, sexy, confident and friggin' savage with the clapbacks. And because *She-Hulk* lacks history and

character familiarity with most of the audience, the show can make good use of the original comic's fourth wall breaks, appealing to the audience directly.

The meta humor is a nice break for Marvel fans who love to be in on the joke. Its self-referential tone helps it stand out from the other Disney+ spandex efforts that sometimes take themselves too seriously. *She-Hulk's* ability to call out the absurdity of the MCU and the rules it abides by, as well as a few of its previous plot lines, is what makes it a fun watch. And though far from perfect (that CGI takes a bit of getting used to), for the most part, it's a smashing success.

Locke & Key (Netflix; Season 3)

In the final and third season of the Joe Hill comic book adaptation, the meddling Locke kids once again find themselves hip-high in hijinks as those gosh-darn magical keys once again prove to be too much of a temptation. This time around, along with the usual double-edged swords that the keys represent and the occasional self-serving evil entities, the Lockes are now plagued by the evil spirits of British revolutionary soldiers.

Sadly, the series, while still rich with creativity and character development, hits a slump in this third outing. Though there's new villains to fight against, the battles against a trio of Funky Phantoms feel too familiar; just more supernatural baddies from the spiritual realm who want the keys. We've seen it time and time again throughout the three year run,

Locke & Key (Courtesy Netflix)



and it's getting old. In addition to the lack of truly creative foes, the kids are their own worst enemies. Bode (Jackson Robert Scott) makes terrible decisions, and his small fits really test the patience of viewers forced to watch yet again as the youngest Locke creates more problems for the family and the world as well. Like, can we just send this kid away to military school? That would solve 80% of the issues here.

In the end, the curtain draws for the Netflix series in a milquetoast final outing that wraps up the story but offers repetitious conflicts in a labored effort to reach a conclusion. The story ends for the Lockes, not with a bang, but with a whimper, making it easy to lock up the viewing and throw away the key.

Harley Quinn (HBO Max; Season 3)

After a bit of a delay, the foul-mouthed,

animated Queen of Crime has returned to streaming and, hopefully, a larger audience than previously seen. Joker's former squeeze is back on HBO Max. After living a half-existence on the DC Universe streaming app for its first two seasons (which were then aired on HBO), Harley is finally given the platform to test her raunchy wings. And man, does she fucking soar.

Filled with tons of bawdy jokes and cartoon gore, Harley Quinn as played and produced by Kaley Cuoco (The Big Bang Theory, The Flight Attendant) is the adults-only animation Batman fans have been clamoring for. As Batman tends to live in the dark, Harley lives in the dark side of humor, allowing her mouth to run amok without much of a filter. The series paints Harley less as a head case and more of a misguided miscreant who thinks with her heart rather

than her head, and honestly, it's refreshing.

Though Harley was born from Batman: The Animated Series, she was only seen through the lense of the heavies on the show, rarely given a moment to shine unless it served to further Joker's storyline. By allowing her to find her own identity and self expression, first through her breakup with Joker, then again through her love of Ivy, Harley becomes more real. Even in 2D form.

In this third outing, Harley and Ivy are officially Gotham's Hot Crime Couple, as the duo make it official and try to take

over the city...together. In all honesty, it's great to see. Sure, they are chaotic as hell, killing innocents in their wake and leaving a trail of destruction a mile-wide everywhere they go, but given the fact that there are few same-sex couples ever shown on the small screen with a healthy, passionate sex life and a drive to want to make their relationship work, it's a win. It might be fleeting, but their relationship and the show's ability to get down and dirty with a few of the darkest villains in comics history, makes Harley a novelty and a joy for any true Batman fan. [A]

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Harley Quinn (Courtesy DC/HBO Max)



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