

LATIMES.COM/CALENDAR

['Installations,' from Page D16] are the reason for the magical visual effect. Whatever the case, this bit of "smoke and mirrors" is an invitation to marvel.

Mario Ybarra Jr. has made a "wall of fame" and a gift shop in honor of Reggie, the famous 7½-foot-long, 114-pound alligator that eluded capture for two years in Harbor City's 56-acre Machado Lake. A local resident (reportedly a former LAPD officer) had allegedly illegally raised him as a pet, then dumped him in the lake when he got too big; futile (and expensive) efforts to capture Reggie a while back gained the wild animal an enthusiastic local following.

Ybarra's vinyl mural, easel paintings, news clippings, alligator-themed furniture and souvenirs — including the usual key chains, plush toys and jewelry but topped off by a crispy "portrait" of Reggie made from deep-fried chicharones — are remnants of a mythical fan club for a dangerous-but-lovable outlaw. Art is wittily positioned as a similar cultural marker for compelling fantasies of the contemporary social role held by artists. Reggie ended up in the Los Angeles Zoo, Ybarra's art in a museum.

Michael C. McMillen brings his well-known skills at crafting environments as phony perfect as a movie set to a bunker-like room draped in military camouflage and stacked with suitcases, cartons and assorted dust-covered junk. Reminiscent of a 1950s bomb shelter, the set is a stage for the projection of a looped montage of apparently found movie footage.

Wartime newsreels intersect with aerial views of swimsuit-clad bathers idly wading at the ocean's edge — a sort of "On the Beach" motif of pervasive doom and quiet yearning, which today feels right on target (you should pardon the expression). Titled "Quotidian Man," the theatrical installation evokes the commonplace



Armory Center for the Arts

SCI-FI: Deborah Aschheim's "Nostalgia."

'Installations Inside/Out'

Where: Armory Center for the Arts, 145 N. Raymond Ave., Pasadena, and other locations

When: Continuing through Dec. 31

Info: Detailed list of artists and installations at www.armoryarts.org

hum of anxiety lurking beneath the glossy surface of modern American life, which periodically erupts into an irrational paroxysm of violence.

Upstairs, Deborah Aschheim's suspended tangles of plastic tubing dimly illuminated by light-emitting diodes compose the show's final compelling work. Surrounding architectural models vaguely familiar in their science-fiction trappings, the glowing lights of "Nostalgia for the Future" speak of failed Utopias, here reduced to a level approaching nightclub party décor. Like McMillen, Aschheim fabricates a pungent environment at once fragile, beautiful and bereft.

Additional gallery works by Seth Kaufman, Carlos Mollura, Sarah Perry, Betye Saar, John Trevino and the team of Kim Abeles and Ken Marchionno are also on view. A catalog to document the commissioned installations is in the works.

christopher.knight@latimes.com

LATimesChristopherKnightOct9

Clipped By:



mulfinger
Mon, Apr 24, 2017