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<p>WEST L.A.</p> <p>NUART THEATRE (310) 281-8223 11272 Santa Monica Blvd. at San Diego Freeway</p> <p>Ends Tomorrow! "More Frightened Than I've Ever Been In A Movie Theatre." Mike D'Angelo, TIME OUT NEW YORK PULSE (JAPANESE) (NR) (4:15) 7:00, 9:45</p> <p>Friday Midnight AKIRA New 35mm Print!</p> <p>Saturday Midnight THE ROCKY HORROR PICTURE SHOW</p>	<p>WEST L.A.</p> <p>Free Rooftop Parking via the Overland Avenue Entrance</p> <p>WESTSIDE PAVILION CINEMAS (310) 281-8223 Pico Blvd. between Westwood & Overland For Advance Tickets call 777-FILM #218</p> <p>"Sarah Silverman is the most outrageously funny woman alive." Peter Travers, Rolling Stone SARAH SILVERMAN: JESUS IS MAGIC (NR) Dolby SR (11:00, 1:45, 4:45) 7:20, 9:45</p> <p>"A marvel...Cooney has made all the right choices." Kevin Thomas, Los Angeles Times GOOD NIGHT, AND GOOD LUCK (PG) Dolby SR (11:45, 2:10, 4:40) 7:00, 9:40</p> <p>"A character study as brilliantly incisive as it is humane." Ella Taylor, LA WEEKLY CAPOTE (R) (11:15, 1:40, 4:20) 7:10, 9:50</p> <p>"A superior Thriller." Stephen Holden, NEW YORK TIMES PARADISE NOW (PG-13) Dolby SR (11:30, 1:50, 4:50) 7:30, 10:00</p>	<p>SANTA MONICA</p> <p>WILSHIRE THEATRE (310) 281-8223 • 1514 Wilshire Blvd.</p> <p>"Astoundingly good!" Roger Ebert, CHICAGO SUN TIMES BEE SEASON (PG-13) Dolby Digital (11:10, 1:45, 4:30) 7:00, 9:50</p> <p>"The performance of the year!" Mick LaSalle, SF CHRONICLE CAPOTE (R) Dolby Digital (11:00, 1:35, 4:15) 7:15, 9:55</p>
<p>WESTWOOD</p> <p>53 Parking After Open In The Garage Across From Theatre</p> <p>REGENT THEATRE (310) 281-8223 1045 Brandon Ave. between Weyburn & Kinross</p> <p>Featuring the voices of Zach Braff, Sieve Zahn, & Adam West CHICKEN LITTLE (G) Dolby Digital (12:45, 3:00, 5:15) 7:30, 9:30</p>	<p>S. PASADENA</p> <p>RIALTO THEATRE (826) 388-2122 1023 Fair Oaks at Oatley</p> <p>"Remarkable." Ken Tucker, NEW YORK MAGAZINE PARADISE NOW (PG-13) Dolby SR (1:15, 3:30, 5:45) 8:00</p> <p>Saturday Midnight Napoleon Dynamite</p>	

SHOWTIMES VALID FOR WEDNESDAY, NOVEMBER 23 ONLY © 2005 LTC

ART

REVIEW

'Things Fall,' but not quite together

By LEAH OLLMAN
Special to The Times

In its title, at least, the exhibition "Still, Things Fall From the Sky" pushes all the right post-9/11 emotional buttons. It conjures a sense of tenuousness and random tragedy. The show itself, encompassing the work of 12 photographers, sculptors, painters and installation and video artists at UC Riverside's California Museum of Photography, ends up evoking randomness, all right, but not of a productively destabilizing sort. What seems to have fallen from the sky is the show's curatorial integrity, slight and scattered as an off-season drizzle.

When an artist's work is taken out of its evolutionary context and asked to serve a curatorial theme, new light can be shed on the art — or, as is largely the case here, the new context can pull a shade down over work that might have been quite luminous on its own.

Take, for example, Janice Kerbel's entry in the show: a crisply rendered, Audubon-style gouache of a hummingbird, annotated with handwritten stats about the bird's markings, habitat, diet and behavior. An audio component periodically pipes in the bird's shrill calls.

Yes, birds do take to the sky, but other than that obvious link there seems to be no rationale for including in the show what appears to be a straightforward take on taxonomic illustration. With just a single work on view, the motivation behind Kerbel's larger project (the documentation of a fictional, natural utopia) is lost, as is the connection be-



Images courtesy of UC Riverside / California Museum of Photography
EUAN MACDONALD: Paperflies in "File Cabinet," a video in "Still, Things Fall From the Sky."

tween the promise of that fabricated world and the vulnerability of our own.

At the other end of the spectrum, Chad Gerth's work relates simplistically and quite literally to the exhibition's theme. His photographs of cracked car windshields illustrate the impact of those things that do, indeed, fall from the sky. The images are mildly mysterious but ultimately mundane.

Vulnerability and disorder

factor into most of the works, but connections are frail and little of the art stands well on its own. Amir Zaki's photograph of two Case Study homes perched precariously over a hillside, their supporting posts digitally erased, conjures a classic Southern California image of living on the edge. Christine Tarkowski's nylon, zippered version of Ted Kaczynski's backwoods cabin feels gratuitous and absurdly out of place.

Rob Fischer's photographs of abandoned trailers and mobile homes, painted over with flames and smoke, are puerile exercises in image tampering. A constellation of tiny photographs of mating flies, by Cristián Silva, appears either incomplete or simply indulgent. Brian Kapernekas' glossy brown "Quicksand Pit," crafted from cardboard and packing tape, is resourceful but utterly inconsequential.

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