

[back to top](#)**art** **STEPHEN KALTENBACH**

As with those in any style or art form, many of the stars in the conceptual-art firmament cooled off rapidly and seemed to disappear not long after the movement's Big Bang. Sometime in the early '70s, Stephen Kaltenbach's star, once one of the brighter, went into a kind of eclipse. The quirky two-word ads he placed in art magazines petered out. The sleek, mysterious time capsules and bronze plaques featuring terse wordplays stopped popping up in survey shows and biennials. Turns out Kaltenbach hadn't folded his tent, only moved it far into the shade. This microprospective brings those curious, clever objects together with other, less well-known devices of the same era as well as with pieces the Sacramento-based artist has concocted more recently — such as the confoundingly simple yet almost subversively irksome 1967 *Canvas Drapery Arrangement* (a blank canvas lying on the floor, "to be arranged differently each day") or an edition of lip prints, or a just-published "Christian science-fiction novel set in Los Angeles" from this most born-again of conceptualists. At Another Year in L.A., 2121 N. San Fernando Road; Mon.-Fri., noon-5 p.m.; Sun., 1-4 p.m.; thru July 29. (323) 223-4000.

—Peter Frank

[back to top](#)**classical & new music** **SOUNDSCAPES:ART AND MUSIC**

What, after all, is music but aural pictures? This week, violinist Songa Lee Kitto and pianist Chie Nagatani explore the relationship between the two mediums with sounds "meant to reflect the diverse time periods and artistic works" presented in the collection of the Norton Simon Museum. The program includes Prokofiev's Sonata No. 1 in F major (1946), which taps the Cubist slants of Braque, Picasso and Popova; Saint-Saëns' Violin Sonata No. 1 in D major in conjunction with Pierre Auguste Renoir's masterpiece of light, *Le Pont des Arts*; and Somei Satoh's *Birds in Warped Time II* (1980), whose swooping, soaring violin score echoes Brancusi's famed sculpture series *Bird in Space*, a visual homage, as the artist observed, not to birds per se but to flight. At the Norton Simon Museum, 411 W. Colorado Blvd., Pasadena; Fri., July 15, 7 p.m.; free with museum admission. (626) 449-6840 or [www.nortonsimon.org](http://www.nortonsimon.org).

—Mary Beth Crain

[back to top](#)**performance** **BRUCE LaBRUCE: Heterosexuality is the Opiate of the Masses**

In a 60-minute performance-interrogation taking place in what he describes as a "terrorist theme park," Bruce LaBruce photographs a porn model who has been tortured, beaten and finally decapitated by in-house terrorists. Following the beheading comes the interactive part: Audience members can decide whether to be photographed as either a studly terrorist or hot, buttery victim. Serving as the backdrop and background context are large-scale photographic images of iconic '70s revolutionary leaders, including those from Germany's Red Army Faction (RAF) and the Black Panther Party. This performance employs LaBruce's photographic installation of film stills from his feature *The Raspberry Reich*, a radical pornographic fantasy about a gang obsessed with the anarchist Bader Meinhof, as the RAF is also known. In the film, LaBruce uses sexual actions and overlaid text graphics, putting a fruity twist on sloganeering with such lines as "The Revolution is my boyfriend," "Join the homosexual Intifada" and "Put your Marxism where your mouth is." Peres