

CULTURE MONSTER

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5 DAYS OUT

Highlights of the week ahead in arts, music and performance

THEATER

"Our Great Tchaikovsky"
Walls Annenberg Center for the Performing Arts
Beverly Hills
Opens 8 p.m. Wednesday
Through Aug. 6, \$45-\$100

MUSIC

"Sondheim on Sondheim"
Los Angeles Philharmonic
Hollywood Bowl
7:30 p.m. Sunday
\$18-\$61

THEATER

"Yitzhak Rabin: Chronicle of an Assassination"
Ford amphitheater
Hollywood
8:30 p.m. Sunday
\$30-\$70

MUSIC

"Shaham Plays John Williams"
Los Angeles Philharmonic
Hollywood Bowl
8 p.m. Tuesday
\$8-\$116

THEATER

"Born for This: The Musical"
The Broad Stage
Santa Monica
Opens 7:30 p.m. Thursday
Through Aug. 6, \$50-\$105

ART REVIEW

Follow the threads to a new vision

Unraveling the secrets of Analia Saban's 'Threadbare' takes a sharp eye.

BY LEAH OLLMAN

Analia Saban's work at Sprüth Magers gallery is curious and consuming from the very start, but for the most delicious, delirious, mind-bending experience, head upstairs.

"Threadbare (16 Steps)" is relatively quiet and unassuming. Its conceptual intricacies take time to unfold. While most of the other works strike with the immediacy of grenades, this one's power mounts, methodically.

"Threadbare" consists of 16 large, framed panels that read like mounted pieces of fabric. They actually are photographic prints of a length of raw linen that changes from frame to frame. The white surface upon which the images are printed looks like paper but is instead acrylic paint that has been layered and dried to form a substrate. The inversion tickles: Each image is not paint on canvas; rather, it's canvas on paint.

In the "Threadbare" sequence, the linen goes from wrinkled to pressed, from intact to frayed around the edges and pocked with holes. The edges continue to unravel and the holes become gashes, the liberated threads collecting in loose swirls on the now-broken surface. By the final frame, the tight weave has become thoroughly undone, transformed into a field of shorn, looping tresses. It's a wondrous hoot, a physics lesson (matter is neither created nor destroyed) and an art history teaser, touching down on Minimalism's spare seriality,

Lucio Fontana's slashed canvases and Jackson Pollock's tangled skeins, all as part of a performative conceptual gesture.

Saban has made it her cunning practice to reconstitute painting and sculpture, to fiddle with foundations, essences and definitions, to take nothing for granted. In other work at Sprüth Magers, she folds thick slabs of concrete as though they were paper. She drapes them like pelts. The surfaces crack and break up coarsely where creased. These concrete pieces rest on beautifully crafted walnut pallets or sawhorses, skewering another expectation by fashioning an ostensible "support" more precious and refined than the sculpture resting upon it.

Born in Buenos Aires and based in L.A., Saban is consistently inventive with materials, but not everything that emerges from her lab-like studio ensnares mind and eye. A series of collaged paintings made of laser-sculpted paper and pleated ink, for instance, feels inconsequential. Her woven paintings, on the other hand, are a startling delight. In place of some warp or weft threads, Saban runs what look to be semi-solid stripes of dark paint through the loom. The glossy tubes of pigment bulge against the opposing threads, arteries literally and metaphorically circulating the paintings' lifeblood.

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Sprüth Magers

Where: 5900 Wilshire Blvd., L.A.

When: Through Aug. 19; closed Sundays and Mondays.

Info: (323) 634-0600, www.spruethmagers.com



Photographs by BRIAN FORRESTER, Sprüth Magers

DETAILS FROM Analia Saban's work "Threadbare (16 Steps), 2017" at Sprüth Magers gallery.

ART NEWS

The Broad sets plan for Kusama tickets

BY DEBORAH VANKIN

Yayoi Kusama fans, stick close to a computer on Sept. 1. That's when the Broad museum plans to release tickets for the highly anticipated exhibition "Yayoi Kusama: Infinity Mirrors," running Oct. 21-Jan. 1.

The museum will release all tickets — about 50,000, for the entire Kusama run — at noon on Sept. 1. The show, the Broad's first visiting special exhibition, is expected to be the most popular since the museum opened in 2015 and is expected to sell out swiftly. "It will be a matter of hours," museum director Joanne Heyler said.

The tickets will be available at www.thebroad.org.

Kusama's "Infinity Mirrored Room — The Souls of Millions of Light Years Away" is in the Broad's permanent collection. For the exhibition, six "Infinity" rooms — immersive, kaleidoscopic environments by the 88-year-old Japanese artist — will be on display, as well as paintings, sculptures and works on paper.

Whereas general admission to the Broad is free, the Kusama exhibition will be \$25 for adults (free to children 12 and younger). Some same-day standby tickets will be sold for \$30, their availability depending on cancellations, the flow of visitors and other factors.

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Dana Ross Photography

CONDUCTOR Eduard Schmieder, who founded iPalpiti with wife Laura in 1997, with ensemble in 2012.

iPalpiti fest beats strong

Stellar showcase of elite young musicians turns 20

BY RICK SCHULTZ

In Laura Schmieder's Century City office are posters from several years of the iPalpiti Festival of International Laureates, an annual showcase for young-adult musicians she and husband Eduard founded 20 years ago.

She points to one poster for the showcase concert of the 2005 festival at Disney Hall. Seen on the poster are photos of the iPalpiti orchestra; Eduard Schmieder, who is the orchestra's conductor and music director, and a young man in dark glasses, a long black coat and what appear to be snakeskin-print pants.

"That's Cameron," she says. As in Cameron Carpenter, the star organist that Times music critic Mark Swed has called "astoundingly original" and "full of joy and daring."

"He came in wearing zebra pants, had purple hair and matching shoes," Laura Schmieder recalls of Carpenter's audition at the Juilliard School in New York for that festival. "After he played a few bars, Eduard turned to me and said, 'We take him.' It was such an explosion of talent."

Since its 1997 founding as Young Artists International by the Schmieders, the orchestra, festival and musical-talent network, known as iPalpiti since 2008, has fostered the careers of 379 musicians from 45 countries.

Reached by phone in Encinitas where the festival began last Thursday, Eduard recalls violinist Karina Canellakis, who made her iPalpiti debut in 2004. Canellakis leads the L.A. Philharmonic on Aug. 8 at the Hollywood Bowl in an all-Mendelssohn program, returning in April to conduct the L.A. Chamber Orchestra.

"Karina was very musical with a lot of intellect, which helps to become a conductor," Eduard says.

Carpenter and Canellakis, as well as pianist Valentina Lisitsa and cross-over violinist David Garrett, are just some of the talents who got their start with iPalpiti (Italian for "heartbeats").

"From the beginning, our mission has been to discover and support post-conservatory musicians, whose talents were destined to make them the leading classical musicians of their generation," says the iPalpiti website. Some have called iPalpiti the "musical Peace Corps."

To mark the 20th annual iPalpiti Festival, five concerts are being performed in L.A. and Beverly Hills from Sunday to July 30 by various members of the ensemble, with the full iPalpiti string orchestra led by conductor Eduard Schmieder featured at Walt Disney Concert Hall on July 29. That event typically draws connoisseurs of the ensemble's precision, warmth and intensity, as well as those curious to see emerging young professionals.

This year's festival features 23 musicians from 18 countries, including six concertmasters from international or-



MARIAH TAUGER Los Angeles Times

GERMAN cellist Julius Berger, left, with conductor Schmieder at the iPalpiti Orchestra's grand finale concert at Disney Hall in 2010.

iPalpiti Festival of International Laureates

When: Multiple iPalpiti soloist concerts through July 30. Grand finale orchestral ensemble performance July 29.

Where: Venues throughout Los Angeles, San Diego and Orange counties.

Tickets: Free-\$180

Information: (310) 205-0511, iPalpiti.org

chestras. Some return, Laura said, because they see iPalpiti as rejuvenating. "It's a special booster for when they return to their orchestras," she said.

Along with returning veterans, the younger players — 21 and up — are indeed laureates, prizewinners who need the right platform to help them toward the next career step. "We take care of these young people who have dedicated their lives to the tradition of classical music," Eduard says.

From May to August, Eduard will have participated in 10 festivals in seven countries, including a second invitation to conduct the iPalpiti Orchestra at Mozarteum in Salzburg, Austria.

"I never go for famous," Eduard says. "I go for talent. No gimmicks. I listen for honesty and positive emotional energy in performance."

Conductor Schmieder, a Russian-trained violinist who is also director of strings at Temple University's Boyer College of Music and Dance in Philadelphia, says he's especially proud that iPalpiti is a nonprofit organization.

"The great violinist and humanitarian Yehudi Menuhin helped get us off to a good start by lending us his name," he says. "Maybe I'm naive, but

instead of undermining, if people supported each other, there would be peace."

The orchestra's Disney Hall program on July 29 includes Mozart's Adagio and Fugue in C minor and Sinfonia Concertante for Violin, Viola and Orchestra, and the Beethoven-Mahler Quartet "Serioso" No. 11.

Eduard says the program "starts with tragedy and ends with sunshine," adding that the encores, announced from the stage, will be "very unusual."

While the L.A.-based couple share the joy of fostering gifted musicians, it is Laura who had to become a jill-of-all-trades. She handles iPalpiti's chamber music programming (Eduard takes care of the orchestral side) and everything else, from visa problems to lost instruments.

"Because of her administrative abilities, it's sometimes easy to forget that Laura is a first-rate music coach and teacher who has done some transformative things in chamber music," says iPalpiti Chairman Jonathan Steinberg. "She's a big presence."

Over the years, Laura says iPalpiti has been "very choosy" about what they perform. "Musicians take notice of our programming," she says. "It has to be music that moves you."

On July 30, the festival concludes at LACMA's Bing Theater with Ernest Chausson's seldom-performed Concerto in D for Violin, Piano and String Quartet. "I waited 20 years to have this piece on a program," Laura says. "It's massive, so you need the right group, the right combination."

Although Eduard demurred when asked about highlights of the last 20 years, Laura offered this:

"Always the highlight for me is the ensemble's first rehearsal," she says. "After handling so many logistics to make the festival possible, I say I'll never do it again. Then I hear the sound they immediately make and think, 'It was worth it.'"

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