

"DIRTY ELEMENTS" AT UCI'S ART GALLERY • OPINION: WEAPONIZING THE RECALL PROCESS • CELEBRITY CHEF OPENS NEW IRVINE EATERY

IRVINE WEEKLY

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Taco Bell Numero Uno:

Original Location Finds Home in Irvine

IRVINE WEEKLY CLASSIFIEDS

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EMPLOYMENT



Senior Infrastructure Consultant

(Irvine, CA) Lead the projects providing management solutions for municipal infrastructure including water, wastewater & recycled water systems. Develop new infrastructure management technologies by integrating process modeling (waste, wastewater, stormwater, etc.), risk assessment, data analytics & optimization techniques. Supervise, train & mentor junior staff. 40hrs/wk. Master's Degree in Civil Engineering or related & Min 3yrs of experience related to providing engineering and management technology solution required. Resume to Kayuga Solution, Inc. Attn: Colin Chung, 9641 Irvine Center Dr, Irvine, CA 92618

Business Development Specialist.

Req'd: Bachelor's in Bus. Admin., Sociology, or related. Mail Resume To: David Jin CPA, P.C. 420 Exchange Suite 250, Irvine, CA 92602

HR Manager,

F/T, Master's degree in HR Management, Mail resume: Absurd Media Group, Inc. 160 North Riverview Drive Suite 200

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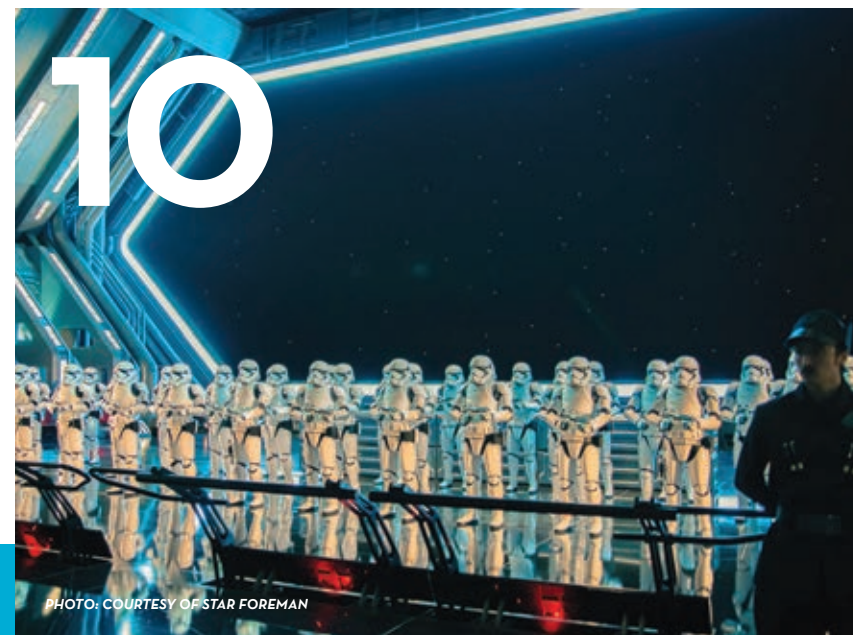


PHOTO: COURTESY OF STAR FOREMAN

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COVER: • Photo Courtesy of Taco Bell

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PHOTO BY: UNIVERSITY ART GALLERIES, UC IRVINE

SUBVERTING THE PATRIARCHY

"DIRTY ELEMENTS" AT UCI'S ART GALLERY TRANSFORMS CLASSICAL ART MOTIFS INTO "SENSUAL SPACES OF EROTIC DELIGHT."

After two L.A.-based millennial women – one a visual artist, the other a curator – met in 2018, they bonded over their mutual interest in art of many genres. The curator soon began collaborating on an installation of paintings by the artist, Katherina Olschbaur. Their intent in the exhibition was to address and challenge cultural myths regarding gender, especially patriarchy, in our political and social world while appropriating images from traditional European art.

The visual artist Olschbaur, originally from Austria, and the curator Allyson Unzicker, from Southern California, were both passionate about painting, film, theory and literature. This commonality helped cement their artistic relationship.

Olschbaur and Unzicker, the latter, associate director and curator at UC Irvine, soon began working on the exhibition **"Dirty Elements,"** which would draw on themes from classical artworks, while transforming these pieces into what she calls "sensual spaces of erotic delight." The exhibition, featuring eight large oils by the artist, opened in January at UC Irvine's University Art Gallery, with several paintings deriving inspiration from mythology, religious and historical artworks.

As Olschbaur explains, "In my twenties, I saw Velasquez, Goya and Manet at the Prado and other museums, the Gentileschi [an Italian baroque painter] show in Rome, and artworks in London. These paintings deeply affected me in terms of form and representations of

hierarchies and textures, and I tried to bring their atmosphere into the DNA of my practice."

Unzicker adds, "Art history is embedded in Katherina's consciousness. She utilizes these histories and compositions, looking to the works of old masters as inspiration to illuminate her own narratives. In her studio, she has images printed of historical paintings and monographs to look at for inspiration."

Yet the uninformed viewer might not notice the classical references in her vibrantly colored pieces (all created last year), as a cursory look reveals artworks featuring sultry and provocative females alongside often-despondent men. Therefore, a study of Unzicker's essay accompanying the show, "Petals in the Mud," is critical to understand

ARTIST KATHERINA OLSCHBAUR
PHOTO BY: TUCK REILLY

the significance and iconography of Olschbaur's work.

The signature painting in *Dirty Elements*, inspired by the 1513 woodcut "Aristotle and Phyllis" by Hans Baldung Grien, features a female captor subduing a male, as two other figures gaze at the spectacle. Unzicker explains in her essay: "Grien's tantalizing work depicts both Phyllis and Aristotle nude, with Phyllis garnishing a whip and riding sidesaddle atop Aristotle. Aristotle, who believed women to be inferior to men, is pictured on all fours, wearing merely a bridle and reins."

In "Road Trip," a nude woman lies seductively on her back against the hood of a gleaming sports car. The female figure is "consciously self-aware" and not an object of desire, as Unzicker writes. As Olschbaur had conveyed to her that the film *Crash* (1996) by David Cronenberg was one of her favorites, Unzicker realized how relevant the movie was to "Road Trip." She then wrote in her essay about how the death drive and

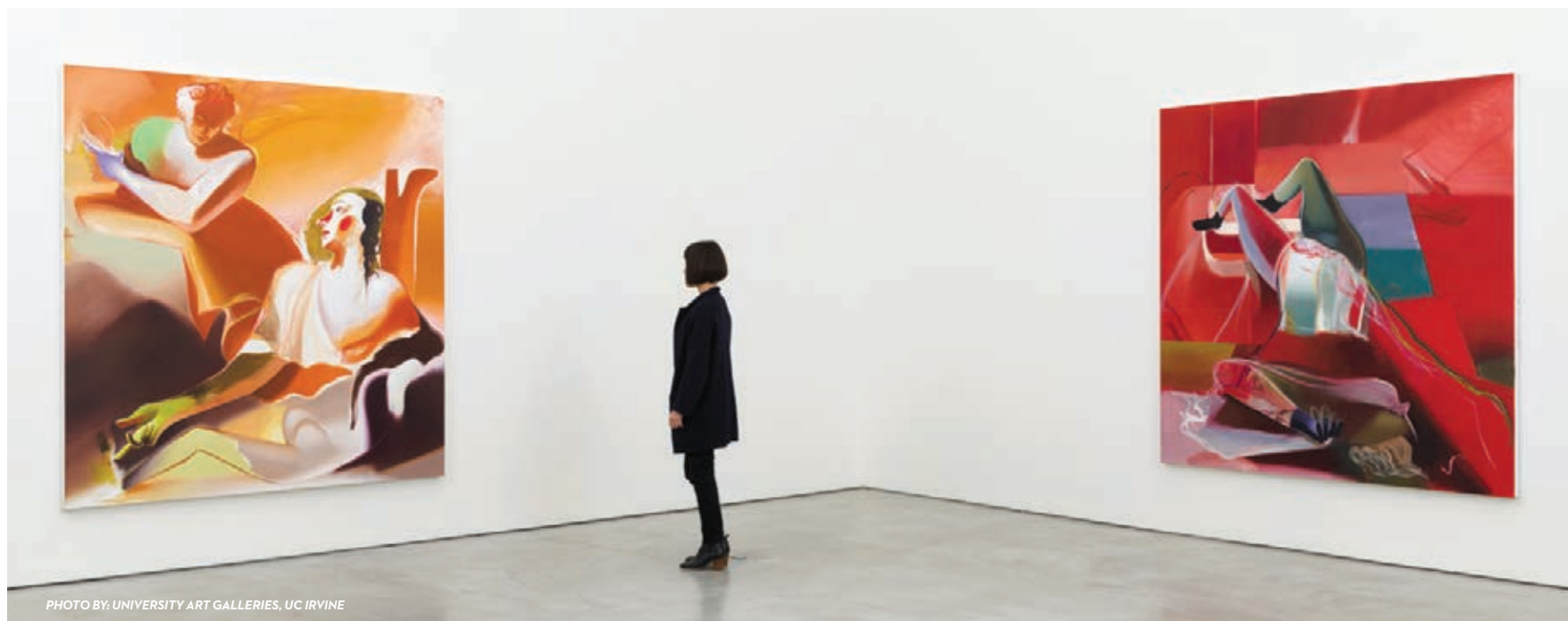


PHOTO BY: UNIVERSITY ART GALLERIES, UC IRVINE

eroticism are bound together.

The painting "Ecstasy" features a poised angelic female floating above a prone male who is partially under-

ground. Unzicker writes about this work: "In religious iconography, saints are often depicted pointing, as a sacred symbolic gesture; yet here the angel's

finger points off into the unknown, as if signaling condemnation." Olschbaur adds, "I am interested in concepts of devotion, submission, adoration and worship in a broader sense. So, in some way I approach religion from an erotic or ecstatic point of view."

Another piece in this show, "Sub Red," depicts a portly man wearing a glove and socks, while lying lifelessly on the floor. Unzicker writes: "Olschbaur weighs in on the art historical canon by implying a scene of violent sexual aftermath, with her title implicating the figure's role as a submissive." The artist's "Into the Open" illustrates a woman falling off a horse, while a tornado appears nearby. The curator writes, "Horses are a common motif in Olschbaur's practice, where they symbolize strength and power while also connoting unbridled passion and sexuality."

"Liaison" features three androgynous figures, with one person tying up another. During a tour of the show, Unzicker explained that this artwork depicts a kind of torture scene, with one figure subverting another. (She added that we need to subvert patriarchy.) Olschbaur's two other works in this alluring exhibition are "Me, Him or the Angel" and "Vision (or how I became part of society)," with the latter displaying a woman sitting on a man.

As significant of an aspect of Dirty Elements, explained Unzicker in our interview, was the process employed to conceive and execute it and their approach to working together. "I would

often reference or share something with her to stimulate the conversation and to see where our interests overlapped and intertwined. Often in response, she would make drawings and send them back to me. She too would send me content that she was thinking about while making the work. We spent hours in conversation and studio visits prior to the show. I attempted to put her work into language, which is not a simple task. I wanted to ensure that what I was writing was an honest and direct accompaniment to the work rather than a direct interpretation."

She also described an underlying theme of the show: "If we cannot escape patriarchy as we cannot escape language, women must continually challenge and subvert these roles and myths."

Toward the end of her essay, Unzicker writes, "Dirty Elements" contemplates a space between seduction and malaise, beyond the silent surface of the canvas." She then elucidated this statement: "The surface of a canvas is literally silent; however the paintings engage a psychological space that moves beyond material alone."

Dirty Elements is on view at UCI's University Art Gallery through March 14; Tue-Sat, noon-6 p.m.; gallerystaff@uci.edu, uag.arts.uci.edu. Katherina Olschbaur's paintings are also available at Nicodim Gallery in Los Angeles and in Bucharest, Romania.

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TACO BELL NUMERO UNO, TACO BELL HEADQUARTERS IRVINE



TACO BELL NUMERO UNO, DOWNEY

TACO BELL NUMERO UNO FINDS FUTURE HOME IN IRVINE

THE HUMBLE BUILDING WHERE THE GLOBAL BRAND WAS BORN WILL BE PRESERVED AT THE COMPANY'S IRVINE SPECTRUM CAMPUS.

BY: RUKSANA HUSSAIN

PHOTOS: COURTESY OF TACO BELL

What do you do when an integral part of your existence is threatened by forces outside your control? You move heaven and earth to save it, of course! A few years ago, Taco Bell's original location – lovingly named "Numero Uno" – established by founder Glen Bell in 1962 in Downey,

California, found itself in a somewhat similar, albeit less severe, conundrum. The company immediately began the process of saving the existing building, which had long since ceased operation as a branch of the much-loved Mexican-inspired, quick-service restaurant brand but nonetheless held an important

place in its history.

"As part of our communications team, we have a room that we call the fishbowl that has monitors rotating real-time social listening," shares Matt Prince, senior manager, public relations and brand management. "On there one morning, they talked about how the first Taco

Bell was in threat of being demolished and we had no idea." A local publication in Downey mentioned the impending doom of the original location. Though it had only operated there until about the mid-'80s, with several other businesses calling it home until 2014, the landowners had decided to move forward with a new development.

The plan to save Numero Uno was to raise the building from its foundation, put it on a flatbed truck and drive it from Downey to the Taco Bell headquarters in Irvine. The route map was shared publicly ahead of the move in November 2015, turning it into a social event for fans. "This moment in time for Taco Bell was a great piece of history. We wouldn't be able to have Taco Bell today if it wasn't for this individual restaurant," says Prince. "It's so inspiring to see this 400-square-foot building the size of a two-car garage where it all started to become the global brand that it is today. We knew there would be an appetite for people to be a part of the journey."

Sure enough, on the route that day there were people with signs on corners, cheering along the way as some followed the entourage while honking their horns. "The sight of the giant building being taken down the street was enough to stop traffic; the look on people's faces, whether or not they knew what was happening, was priceless," shares Prince. "We moved the building at about 11 p.m., had a police escort, and about 20 to 30 fans that were caravaning behind us. I was right behind the building with a livestream camera on my truck, there were helicopters above. It was probably the closest I'll ever get to a high-speed chase, it was pretty invigorating."

The truck carrying the building moved at about 24 m.p.h. and took a little under two hours to get to Irvine, where the building is resting safely at the parking lot of the headquarters, wrapped and protected in its current condition, awaiting the verdict on its next phase of life. Lease extension negotiations put a pause on plans to renovate it to its original glory from 1962, but discussions have resumed now that the company has renewed its office space at the Irvine Spectrum campus until 2030. Taco Bell has always been headquartered in Southern California, and a majority of that time, about 40 years, has been in Irvine specifically.

"We have great ties to Southern

California and Irvine. The biggest challenge for us as a brand is growth, so we felt that over the next 10 years, this space had enough opportunity for us to grow," shares Prince. "Irvine's a wonderful place to do business, we have a lot of history here and wanted to keep it going and stay where our roots were." The Yum! Brands subsidiary also announced in the new year its commitment to making all consumer-facing packaging recyclable, compostable or reusable by 2025 worldwide, and continues to champion easy and accessible vegetarian options around the world.

The company has come a long way from opening its 100th restaurant in Anaheim in the '60s and going public with 325 restaurants in the '70s, to launching its Taco Bell mobile ordering and payment app, retail collaborations and pop-up dining experiences in the past decade. Part of that growth has also included efforts such as its Feed The Beat program, which has helped support more than 1,700 new artists and bands since 2006, and the Taco Bell Foundation, established in 1992, that has reached more than 3.5 million young people across the country.

The foundation has awarded more than \$83 million in grants and scholarships, focused on education and career readiness. Its Live Más Scholarship, first launched in 2015, is an opportunity for students anywhere in the country to focus on their passions beyond what is typically seen through scholarships today that are often academically- or athletically-inclined. "We wanted to provide some financial benefit to people who have a passion for creativity," says Prince. This year, \$6 million in scholarships will be awarded, bringing the total to \$17 million. "It has been amazing to be able to donate so much money back to the creative spirit," he adds.

While Taco Bell's corporate headquarters continues to flourish at its Irvine home, the fate of Numero Uno remains undecided yet. Unable to part with more details at this time, Prince shares the goal is to do something for fans and guests to visit and experience the history of Taco Bell. "My goal with the future of Numero Uno would be to have more open fan-engagement experiences for the public, whether it's a museum or space that changes based on what's happening with the brand," says Prince. "It's not as easy to just put it somewhere and call it a day. We want to make sure we do it right."



TACO BELL NUMERO UNO EN ROUTE TO IRVINE



TACO BELL NUMERO UNO, TACO BELL HEADQUARTERS IRVINE



TACO BELL NUMERO UNO, DOWNEY



PHOTO BY AZUSA TARN

WEAPONIZING THE RECALL PROCESS

THE VINDICTIVE ATTEMPT TO RECALL TWO PUBLIC SERVANTS DOES OUR VETERANS A DISSERVICE.

BY: NICK BERARDINO

For the past several years, a group of residents led by former Mayor Larry Agran have used veterans to settle a personal grudge with the developer of the Great Park. Specifically, it is alleged that while Agran was leading the Great Park's development he and his team were responsible for wasting millions of dollars and mismanaging the Great Park's development. Agran's political career consequently came to an abrupt end.

Because of the loss of funds, alleged waste and mismanagement, and the state's termination of redevelopment funding, it became necessary for a private developer to step in and complete the Great Park. Since then, the former mayor and his followers have done everything they can to exact revenge on the private sector developer. They have stopped at nothing to get back at their rivals, including actions which would prevent veterans from having a veterans cemetery in Irvine.

We all know that deception, sadly, is a frequent tool in politics, and most of us have unfortunately come to accept this. But using veterans as part of the cemetery deception is appropriately viewed as unconscionable by most Americans. Yet the former mayor and his supporters continue to promote this unconscionable

deception.

They have been actively circulating petitions (for the second time) to move the proposed cemetery to an area in the Great Park footprint that will cost taxpayers approximately \$91 million (the so-called ARDA site). The current widely supported site (the so-called "golf course site") will only cost taxpayers approximately \$51 million. The governor only approved \$25 million for the cemetery, but fortunately for veterans the Great Park developer is willing to contribute around \$26 million for the golf course site. This generous donation fully funds the cemetery at the golf course site.

The governor was very clear and even reduced the legislative requirements for Irvine to receive the \$25 million from the state for a veterans cemetery.

The golf course site meets all the governor's requirements, while Agran's proposed \$91 million ARDA site meets almost none of the requirements. In simple terms, it is totally disingenuous to promote the \$91 million ARDA site as a possible location for a veterans cemetery.

The fact that the Agran petition would deprive veterans of their well-deserved cemetery has not stopped the petitioners from continuing to seek their petty political revenge on the developer. In fact, they have weaponized the recall process against two of the

four brave and patriotic council members who have stood up to the former mayor and his anti-veterans cemetery supporters.

These council members have simply obeyed the law as set forth by the Legislature and the governor regarding the state's requirements to build a veterans cemetery. These two public servants made a conscious choice to patriotically stand shoulder to shoulder with the brave men and women who have sacrificed so much to protect our great country and democratic principles. For this act of patriotism, they have been subjected themselves to this vicious recall effort by the former mayor.

We veterans ask you to stand shoulder to shoulder with the American Legion, VALOR (Veterans Alliance of Orange County), Southern California Memorial Park Foundation, Veterans Democratic Club and thousands of veterans and tell your friends and neighbors not to sign the petitions being circulated in front of grocery stores that will result in denying veterans their final resting place.

God bless each of you and God bless America!

Nick Berardino is president of the Veterans Alliance of Orange County (VALOR).



BEET AND HUMBOLDT FOG - PHOTO: CHRIS COSTA

TOP CHEF STAR BRIAN MALARKEY DISHES ON NEW RESTAURANT HERB & RANCH

THE CULINARY STANDOUT'S NEW EATERY OFFERS VARIETY FOR CUSTOMERS WITHOUT COMPROMISING ON QUALITY.



BRIAN MALARKEY - PHOTO BY DUSTIN BAILEY

BY: SAM MACHADO

Fans might remember Brian Malarkey as one of the finalists on the third season of *Top Chef*. He's been an active cook for a majority of his life, with restaurants across the country in Austin, Las Vegas, Hawaii and San Diego. Now Malarkey has opened Herb & Ranch at the University of California, Irvine. Open to the public, residents can try some quality dishes, from avocado toast and herb-roasted chicken breast to hot and cold sandwiches and freshly made poke bowls.

In an exclusive interview with *Irvine Weekly*, Malarkey explained that he wanted to open a new eatery in Orange County to give everyone the chance to try out some great variety. "One day you can have a poke bowl, one day you can have the press sandwich or something off the grill, or the incredible salad. And

it's done to be really quick and really healthy and affordable, so just so many high points," he said. "There's always a special, you can get in there really quick and get out fast and feel good."

Originally from Oregon, Malarkey has been living in San Diego for the past 15 years. He became well known for opening a number of restaurants in Southern California, including the award-winning Herb & Wood, named as one of the country's "10 Best Restaurants" by *USA Today*. Now that Herb & Ranch is open, Malarkey is grateful to be part of a new project that offers so many options to the public.

"People have a lot more expectations in Southern California I think than most places in the country – or maybe the world – as far as health options, gluten [and] allergies," Malarkey said. "So the idea of this

place is it's very far-reaching for so many different people based on what they're looking for that day. I think this is a revolutionary concept in all honesty."

Herb & Ranch has an indoor and outdoor setting, and a grassy area for guests to enjoy their time outside. Malarkey said Herb & Ranch is all about both quality and quantity to give a memorable experience that will keep everyone coming back.

"It's the best deal in town," he said. "[It's the] freshest quality and the design is over the top; it's beautiful. Irvine really stepped it up for the customers and it's fantastic and I hope you get the opportunity to come check it out."

Herb & Ranch, 5301 California Ave., Irvine; Mon.-Fri., 6:30 a.m.-4 p.m.; (949) 316-4491, herbandranch.com.



POE DAMERON'S X-WING CAN BE SEEN PARKED OUTSIDE THE RIDE

DISNEYLAND'S RISE OF THE RESISTANCE RIDE IS AN IMMERSIVE FORCE FOR STAR WARS FANS

THE NEW RIDE DELIVERS ON ITS AMBITIONS, OFFERING STATE-OF-THE-ART TECHNOLOGY AND ABUNDANT THEME PARK THRILLS.

BY: MICHAEL COOPER

PHOTOS: STAR FOREMAN

Star Wars: Galaxy's Edge, which opened last year at both Disneyland and Disney World in Anaheim and Florida, respectively, was the largest themed land expansion in Disney park history, coming in at a whopping 14 acres. A collaboration between Disney Imagineering and Lucasfilm Ltd., the land recreated the remote planet of Batuu, with details

including shops, interactive experiences and dining. But it only had one main attraction when it opened back in May; Millennium Falcon: Smugglers Run, an interactive motion experience where guests actually climb into the cockpit of the Millennium Falcon, was met with much fanfare. But it was always a prelude to Rise of the Resistance, which has been touted as one



MEMORABLE CHARACTERS FROM THE MOVIES MAKE AN APPEARANCE ON THE RIDE.

of the most interactive experiences in any theme park, ever. Rise finally opened last month, and for Star Wars fans it truly proves irresistible.

"Immersive" is a word that Disney PR uses a lot to describe the attraction, and it's definitely accurate. What sets Disney apart from all other parks is the way their rides tell a story or follow a theme. No roller coaster or water ride goes unbranded. Rise of the Resistance has its own tale to tell. The 15-minute experience puts guests into the battle between First Order and the Resistance,

by blurring digital and reality. There are screens that project our favorite actors throughout the ride, reprising their roles from the films. At the same time, the animatronics Disneyland is known for are there too, seamlessly merging media with the physical world. In this way, Rise of the Resistance is a descendant of the *Ratatouille* ride at Disneyland Paris and the *Pirates of the Caribbean: Battle for the Sunken Treasure* ride at Disneyland Shanghai. For those unfamiliar with those attractions, it's also like a more animatronic-heavy, state-of-the-art version of the *Transformers* ride at Universal Studios.

There are multiple "scenes" inside of the Resistance journey – and yes, a long wait in line is part of it. But as has been

the trend with most big rides in recent years, a lot of that waiting is incorporated into the overall story. So what exactly is the story? (Spoilers ahead!)

After a devastating battle, the Resistance has fled with General Leia Organa to an undisclosed location. As the First Order and Supreme Leader Kylo Ren (Adam Driver) hunt the Resistance and their supporters, they set up a temporary outpost in the forested areas along the outskirts of Black Spire Outpost on the planet Batuu, where they are looking for new recruits to join their cause. That's where you come in.

With *Star Wars: Datapad*, a land-



STORMTROOPERS ASSEMBLE INSIDE THE NEW RISE OF THE RESISTANCE RIDE AT DISNEYLAND PARK.

wide interactive experience available through the Play Disney Parks mobile app, guests can choose to support either the First Order or the Resistance while moving through the attraction beginning at the start of the line. If you choose to help the Resistance, you'll receive a distress signal from Finn (John Boyega) undercover on a Star Destroyer, and be able to help him and the Resistance in various ways while in line. If you are a First Order loyalist, you're tasked with surveilling and reporting back on the status of Resistance supplies. If you don't pick a side, you'll get assigned to one randomly later on inside the attraction.

The first part of the queue for Rise of the Resistance is your standard Disneyland-style, line-meets-narrative walk-through. You're following a pathway that leads deeper into the forest toward towering cliffs and the remains of an ancient civilization. Guests pass through stone walls, pillars and tight corridors as they get further into the base, with military communications chatter and military plans seen and heard along the way. This leads to a briefing room where rolling droid BB-8 pulls up a hologram transmission from Rey (Daisy Ridley) to welcome the new Resistance recruits. She reveals a plan to reunite with General Leia at an off-planet location that must be kept secret from the First Order.

From the briefing room, guests are taken through an airfield, where they see BB-8 getting ready in Poe Dameron's (Oscar Isaac) signature X-wing starfighter Black One. Then it's onto a transport ship that's piloted by animatronic versions of Nien Nunb and Lieutenant Bek, a new Mon Calamari Resistance officer. It's also escorted by Dameron, who appears via screen, and other X-wings, but he is forced to leave and go for help when the transport and fighters are attacked by a First Order Star Destroyer. Guests exit the ship to find a hangar bay filled with 50 stormtroopers and a handful of First Order officers. The stormtroopers are not projections, but rather stationary statues. The officers are cast members. The giant hangar "window" (which is a projection screen) shows outer space as Star Destroyers fly by. This scene is one of the most breathtaking of the entire ride and getting the chance to take a photo in front of the room full of stormtroopers is a great gift for any Star Wars fan.

And don't be put off when the First Order officers on the Star Destroyer aren't displaying the usual chipper vibes of most Disneyland cast members. Having to "get in line" for them is all part of the fun. As they separate guests into smaller groups to enter an interrogation cell, they even yell at individuals to line up straight.

Inside the interrogation cell you'll see stormtroopers standing atop a balcony above. It's honestly hard to tell at first if these stormtroopers are real or not. Then, Kylo Ren and General Hux (Domhnall Gleeson) appear, and suddenly, Finn reveals himself to be disguised as a stormtrooper, instructing guests to board a hijacked First Order Fleet Transport – reprogrammed and piloted by an R5 series astromech droid – to travel to an escape pod.

Technically, this is where the ride actually starts. It's the first time guests get to sit down (inside an eight-seat vehicle). Nevertheless, it doesn't really feel like waiting up to this point – a purposeful strategy that Disney has really pulled off with Rise of the Resistance. The trackless cars have the moving R5 droids at the front and the remainder of the ride features more digital media mixed with physical action, grand sets and animatronics. Guests come face to face with a docked TIE fighter, AT-AT walkers and turbolaser cannons, as well as stormtroopers firing blaster bolts

and Kylo Ren with his signature red lightsaber. One particularly thrilling moment involves a motion-based Star Tours-type of experience unexpectedly followed by a free fall drop.

For 64 years, Disneyland has been on the cutting edge of the theme park industry, setting a new standard modern-day guests have come to expect in exchange for increasing ticket prices. Rise of the Resistance definitely delivers on its ambitions, offering some of the most advanced, state-of-the-art technology that theme park fans or any thrill seekers could want, especially one belonging to a brand as beloved as **Star Wars**. The force has been with us for 43 years now and, thanks to Disney's imagineers and Lucasfilm's effects experts, it looks like it will continue to be for generations to come.

Rise of the Resistance at Disneyland, 1313 Disneyland Drive, Anaheim; open daily. Tickets and information at Disneyland.com.

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