



Painting the Town

■ **TIM EBNER.** ROSAMUND FELSEN GALLERY, BERGAMOT STATION B4, 2525 MICHIGAN AVE., SANTA MONICA. (310) 828-8488. TUE.-SAT. 10 A.M.-5:30 P.M. THROUGH OCT. 7.

■ **BUMPY.** POST, 1904 E. SEVENTH PL. (213) 488-3379. WED.-SAT. NOON-6 P.M. THROUGH OCT. 14.

■ **ENRIQUE MARTÍNEZ CELAYA.** DOROTHY GOLDEEN GALLERY, 2224 MAIN ST., SANTA MONICA. (310) 399-4489. TUE.-SAT. 10 A.M.-5:30 P.M., SUN. 1 P.M.-5 P.M. THROUGH OCT. 14.

By David A. Greene

While many of us were still on vacation or hiding under rocks, the sleepy summer officially came to a close and the usually busy fall art season got underway. Among the more interesting new shows are three that feature painting.

POST is a recently opened space in an artists' loft building in downtown Los Angeles. The significance of "Bumpy," the goofy title of its inaugural show, didn't strike me until after I had left the gallery: Indeed, I later realized, all the paintings I had just seen were.

This formal distinction may be the missing adjectival link that draws together a slew of hard-to-classify recent painting. There's Pauline Stella Sanchez's canary-yellow *Bubbles Bubbles Bubbles and Things That Pop #1* (1992), a plaster snapshot of roiling liquid; Nancy Evans's *Untitled* (1995), a rubbery red-and-yellow acrylic field punctuated by what look like multicolored soap scraps; and David Lloyd's own untitled work from 1995, an undulating canvas coated in layers of resin and glossy metal-flake paint, interrupted by expressionist brushwork.

"Bumpy" itself is thoughtfully arranged, with an eye both toward justifying its novel theme and complementing the seven modestly sized works by as many artists in the show. Also included are Habib Kheradyar's *Painting Without Canvas* (1988/91), a grayish mound of pigment and wax scraped from an old painting and rolled into a ball — a blunt reduction of the show's title — and Leonard Bravo's *Untitled #13* (1995), whose puffed-up surface of hard foam is painted in deep purples, blues, and reds. Bravo's work humorously approximates a mutated ornate gilded frame, while its visibly powdery pigments nicely bookend Sanchez's equally dry-looking, color-saturated painting across the room. (Upstairs, in a project-room gallery, is a solo show of Bravo's less-resolved works.)