



Installation view of *Bumpy*, 1995, at POST, Los Angeles.

'Bumpy' and Leonard Bravo at POST and Christopher Hammerlein at 1 drive-by

During the past five years, the Los Angeles gallery scene has been invigorated by the presence of artist-run venues, and the impact of these spaces is irrefutable. Work exhibited at Food House and TRI, for example, earned significant critical praise and some even made its way into local museums. Both of those spaces are closed, but two others have emerged to carry the torch. POST, located downtown, also has a project gallery called Room Service, and 1 drive-by is a storefront window in Silverlake that features contemporary work.

POST opened in early September with an exhibition about painting entitled *Bumpy*, which featured seven Los Angeles artists, some widely shown elsewhere and others relatively new on the scene. The title referred to a common visual element in recent painting, but also alluded to circumstances in the life of painting itself and in the personal relationship between the artist and his/her work. One, Leonard Bravo (a founder of Food House), also had a solo show in the project room. Founder/director Habib Kheradyar opened the space in order to continue the efforts he began last year as director of the Cerritos College Gallery, and he hopes that the group exhibitions at

POST can provide support for the enterprises of the project room artists; here, artists will be able to show work that might be discouraged in commercial galleries. The group exhibitions, Kheradyar said, probably will reflect his own aesthetic interest in rigorous simplicity, "work that offers complexities within its simplicity."

1 drive-by recently staged its third exhibit in the Silverlake Boulevard window, Christopher Hammerlein's *Caryatid*, a collapsible monument made from colored wooden building blocks crafted from fallen trees. The debut exhibition featured Casey Cook's graffiti paintings, followed by a selection of work by the 74-year-old "outsider" artist Henry Hill; upcoming is an installation of approximately fifty portraits of Mars by Russell Crotty. Director Clifford LeCuyer hopes that by taking contemporary art out of the commercial galleries and putting it on the street, it can have some impact within the city's car culture, demystifying gallery activities and so creating a new relationship between public art and the contemporary art scene. LeCuyer also would like to get windows in different parts of the city, thus building a network of drive-bys that could be viewed during the course of a day, or simply viewed serendipitously from passing rush hour traffic.

The presence of these new venues is reassuring, however. It demonstrates the tenacity of artists in the community who refuse to rely solely on the gallery system for the determination of significant work and how it should be viewed, and one hopes that the effects of such artist-run spaces will continue to ripple through the Los Angeles art scene.

—Timothy Nolan

Bumpy and new work by Leonard Bravo closed October 14 at POST, Los Angeles. Christopher Hammerlein's *Caryatid* was on display