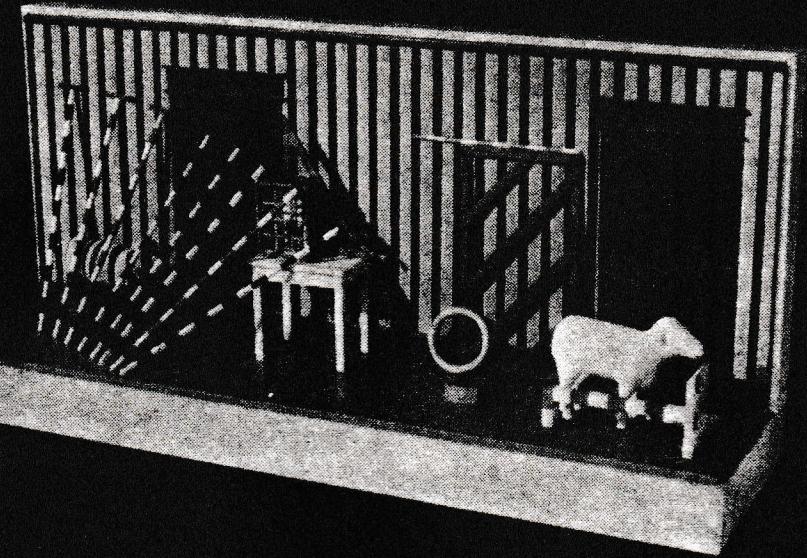


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## Pick Of The Week



In Stanley Kubrick's film *The Shining*, there are numerous scenes of the child protagonist riding his tricycle down seemingly endless hotel corridors. The implied mysteries behind the series of closed doors and the evidence of activity combined with the absence of humanity creates a psychologically haunting ambience. **David Bowers'** shelf environments recall similar sensations. They are on view at one of L.A.'s newest galleries, Roy Boyd, 170 South La Brea, through December 1. Bowers constructs miniature rooms and corridors imbued with mysterious, dream-like circumstance. They all seem to possess important information that is disguised or hidden from view, like physical manifestations of the unconscious. Often the doors stand slightly ajar, as though some force or substance was about to escape. These doors are barely held in place by enigmatic striped t-shaped poles. In a few tableaux, tiny gray bricks drip from the concealed room to tantalize the curiosity. Most of the tableaux have been partially painted in camouflage, the organic, abstract pattern disguising the polite, striped wallpaper decor. The combat associations of the camouflage pattern contrast with the cozy, bourgeois environment. In some tableaux, objects are hidden away under sheets of canvas. Although all of the shelf environments are surreal, *Children Will Stare* (see above) is most overtly so. One white sheep waits passively while another, painted with maroon and gray stripes to match the wallpaper, is camouflaged behind a series of striped poles. The unquestioning sheep do not seem unlikely occupants of such questionable surroundings. A pair of paintings in the exhibition finally relieve the suspense somewhat by revealing the interiors of the rooms. A door in the camouflaged room looks into an adjoining room papered in stripes. The striped measuring poles occupy the space like non-functional furniture, elements of order in the surreal situation.

—Hunter Drohojowska