



Enrique Martínez Celaya, "The Treasure of the Patient," 2015, metal, wire, bronze and 5 birds, 84 x 48 x 61", is currently on view at L.A. Louver.

as a realist painter, illustrating the breadth of oeuvre. Shelton's paintings have a pop sensibility that is tempered by his ironic wit. The works are often made in response to the world at large, in that they depict images of angst as well as of contemplation. Shelton is as comfortable depicting the nude as the clothed body. Often his works converse with other works of art, for example "Who's Afraid of Red Yellow and Blue" (2011) pokes fun at Barnett Newman's similarly titled Abstract Expressionist painting. Whether working on single or multi-panel compositions, Shelton consistently draws inspiration (or outrage) from contemporary culture as well as the media, and in this survey we can discern his evolving and evocative point of view and interpretation of the world (Temporary Space LA, Miracle Mile).

Jody Zellen

In **Enrique Martínez Celaya's** work "The Invisible (or the Power of Forbearance)," a bronze sculpture of a young boy is standing in a water basin as tears are falling from his eyes merging with the bath of tears below him, leaving a gentle and moist sound behind, like water echoing of cave walls. In the dark room, where the sculpture stands, we see both him and ourselves reflected in the mirrors surrounding it, as if it's not merely the sadness of the boy we're looking at, but also our own. But why is he crying? Are his tears about loss, loneliness, his unfulfilled hopes and dreams, or is the boy a symbol for human desire, causing suffering and pain? The bronze boy can be seen once again at the end of

the exhibition in "Lone Star," stretching over the two floors of the gallery. The piece titled "The Treasure of the Patient," based in the gallery's open-air Skyroom, displays him caged in with holes in his chest from which real birds fly in and out, as if freedom is his cure, perhaps his freedom of desire. In between are a number of other works by the Cuban artist, who was brought up in Spain, which all seem to be part of his personal narrative. In "The Sigh", a large-scale oil and wax painting, a crooked tree along a fence stands against a background of a fiery sky. Its crown goes up in flames, suggesting another dark side of the human psyche, that of fear eating away at the soul (L.A. Louver Gallery, Venice).

Simone Kussatz

Last year, photographer **Jay Mark Johnson** went to Kenya's Maasai Mara river gorge to document the wildebeest migration through his slit camera, which emphasizes time over space. The results of his images were quite surprising and deviated immensely from what usual digital photography captures. Instead of seeing masses of wildebeest as we know them from National Geographic magazine or TV, his camera only captures the movement of the animals as they come down the hill one by one, which make them appear as tiny fine lines. Another series titled "Wavelength" consists of large format color photographs depicting the rhythmic movements of ocean waves around the world (in Florida, California, Hawaii, the Caribbean, Great Britain, Australia and South Africa), similarly offering some neat