

# Los Angeles Times

FRIDAY, DECEMBER 7, 2001

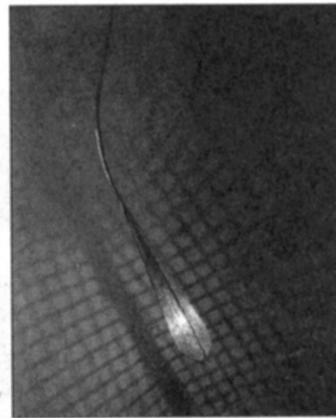
COPYRIGHT 2001/CC/166 PAGES

**Light Sources:** In her current exhibition at Patricia Faure Gallery, **Blue McRight** brings many of the concerns of her public light-sculptures down to a domestic scale, with limited but intriguing results.

The show features about a dozen slender, reed-like forms made from shiny aluminum tubing, each of which expands at one end into an oblong cocoon of wire mesh that houses a single light source. Some of the pieces rise from the floor like flower stalks, their elliptical heads bowing downward. The rest hang from the ceiling in elegant curves that taper off within two to six feet of the ground.

The objects themselves are a curious fusion of organic form and hip urban finish. They imply the promise of life, whether it be vegetal, insectival or extraterrestrial, and create an exquisitely consuming atmospheric effect in the darkened gallery. The mesh casings throw massive nets of shadow across the walls, enclosing the viewer in an embrace that feels both predatory and protective, while fragments of external sound float through the nets like particles of sea life.

Were they to be separated and installed in a different context, however, the objects might easily be mistaken for a series of stylish lighting fixtures, more fit for a fash-



Patricia Faure Gallery

**Reed-like forms made from shiny aluminum tubing are featured at an exhibition by Blue McRight.**

ionable new bar than for a museum—which might not be such a bad thing, if McRight happens to be inclined in that direction. One senses that participation in an intelligently designed architectural environment would bring the works a more complete sense of purpose.

As it is, however, the show is a compelling exploration of form, light and atmosphere that seems to be suspended in an experimental or intermediary stage. Because the path that McRight is attempting to forge is such a promising one—winding between fine art and design, large and small scale, the public and the private realm, the organic and the high tech—it's probably best to overlook the limitations of its early stages.

*Patricia Faure Gallery, Bergamot Station, 2525 Michigan Ave., Santa Monica, (310) 449-1479, through Dec. 15. Closed Sunday and Monday.*