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## ART IN REVIEW; Beverly Semmes -- 'In the O'

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Beverly Semmes first won attention with monumental dresses and other large-scale clothing that powerfully invoked the female body. But be prepared for total immersion in her current show, a fabric-scape that clothes the entire gallery in hundreds of yards of tangerine-colored chiffon, Niagara-ing from ceiling to floor to form pools of ruffles.

Quirky thigh-high pottery vessels in fluorescent red, seemingly of Greek folk ancestry but hand-made by Ms. Semmes, stand around like exclamation points. And in the middle of the gallery's floor is a huge ovoid bathmat, put together entirely of flesh-colored Band-Aids. (Enamored of these skin-stickers, Ms. Semmes also constructed two wall pieces of colorful children's Band-Aids that resemble patchwork quilts and presents a video close-up of her Band-Aid clad feet.)

A new element is a group of glass vessels, rough-surfaced like the pottery but cast in lead crystal, which were made during Ms. Semmes's recent residency at the Pilchuck Glass School in Seattle.

What can one say in the face of this largesse, which certainly has charged overtones of feminist meaning along with its undertones of female underwear? Not much, except to note that Ms. Semmes is an engaging fantasist and a clever manipulator of architectural space. GRACE GLUECK