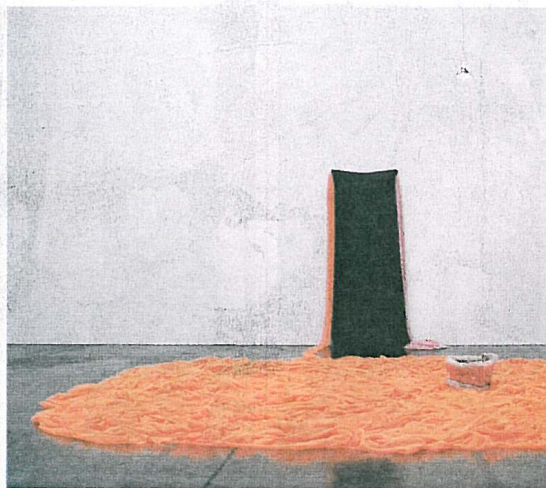


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## Crystal, chiffon, ceramics at play

Beverly Semmes' second solo show at Shoshana Wayne Gallery greets viewers with a dazzling sight: 12 glittering crystal vessels, each centered on its own white pedestal and brilliantly illuminated by a single, low-hanging light bulb. Made from thick ropes of molten crystal coiled together as ropes of clay are coiled to make a pot, the vessels have a loose, expressionistic grandeur, giving the impression simultaneously of muscularity and weightlessness. Grouped in a tight cluster at the center of the gallery, they suggest a spectacular explosion on the surface of a pool of water.



**BEVERLY SEMMES:** "Prairie Dress," from the exhibition "Blood Shot" at Wayne Gallery, is a mix of materials: velvet, chiffon and cast glass.

Titled "Blood Shot Pot," the exhibition is billed as a tribute to Annie Oakley, though the connection is somewhat obscure. The show's invitation sports a great photograph of Oakley peering down the barrel of a pistol, and the crystal works, titled "Shot 1-12," are situated opposite one of Semmes' absurdly long-sleeved velvet gowns, which is titled "Prairie Dress," and positioned as if to have fired those

shots.

The conceptual rationale, however, seems little more than a pretense for the real drama of the show, which lies in the energetic interplay of materials. The fluid, sparkling crystal; the fluorescent orange chiffon of the sleeve that stretches from the shoulder of Oakley's garment into a massive pool on the floor; the Play-Doh-like character of the show's several roughly hewn

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