

# Weekend

## Arts & Performance

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### Sculptures, photos capture things in flux

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In the past, Lee Boroson has filled galleries with big inflatable columns and slides, temporarily altering the architecture of the traditional white cube of an art space with a lot of air and some nylon. His new work, at Genovese/Sullivan, spars with some of the same issues — space, structure, time, and atmosphere — in markedly different media. It's an exciting and largely effective transformation.

"Dewpoint," an expansive sculpture made of 7,000 glass spheres, each about the size of a quarter, hangs from the ceiling, cradled in felt girdles, but seem-

ingly floating and filled with air. It effervescently catches and reflects light, stretching perhaps 10 feet, with the nose of a missile and the curves of a woman. Gaze into its mouth, and you're lost in a bubbling eternity of glass and light. Like a cloud, "Dewpoint" is poised at a point of transformation, and we have caught one moment of nature's miracle.

Other pieces embody the rays of sun that splash down between clouds and anoint the ground they touch. In "Blue Ray (for Church)," Boroson starts with a stainless steel base in the shape of a cloud, then using a hot wire drawn through styrofoam, carves that shape out, diminishing its size as it moves up — mimicking a ray of

sun, but painting it blue. "Church" refers to 19th-century landscape painter Frederick Church, who specialized in what he called "god rays."

"Crepuscular Ray E.N. No. 2" has as its base a steel rendering of the shape of Boston's Emerald Necklace, the circle of park land designed by Frederick Law Olmsted. Scores of slender, strong white strands rise from its edges toward the sky, catching the light and creating a shimmering moire effect for anyone who walks past.

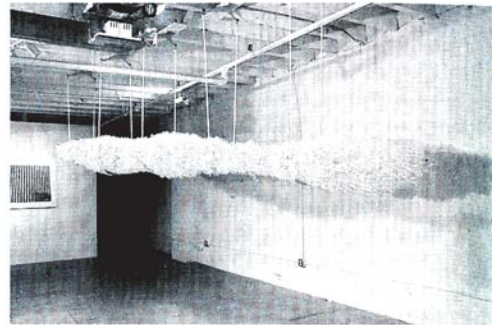
The "Blue Ray" series and "Crepuscular Ray" use negative space and conceptual twists to rattle the cages of simplistic, black-and-white spiritual thinking. "Crepuscular Ray" begins on the ground,

with the shape of a man-made landscape, casting light upward.

"Blue Ray" is styrofoam; it takes up space rather than illuminates it; it traces the shape of a cloud rather than the opening through which sunlight pours. It is the dark, rather than the light — but no less beautiful.

Boroson surrounds his sculptures with his latest body of work: color photographs of empty modernist buildings, slated either for demolition or renovation. At first, the haunting pictures seem to have little to do with his cloud pieces, but look a little closer: these, too, grapple with empty space and its meaning. The buildings are suspended, waiting, in flux with regard to their very structure.

The photos are strong, but they don't and can't have the physical presence of the sculptures. Boroson apparently has become passionate about photography. Can he use just a camera and dramatically affect his viewer's relationship to space? It seems unlikely, but part of this artist's strength is in his ability to reinvent himself. Stay tuned.



PHOTO/LEE BOROSON

"Dewpoint," a sculpture of 7,000 small glass spheres, captures the feeling of transformation in Lee Boroson's exhibit.

#### Lee Boroson: Inbetween

At: Genovese/Sullivan Gallery,  
450 Harrison Ave., through Feb. 3.  
617-426-9738.