

LAWEEKLY

GALLERY PICKS

OF THE WEEK

MICHAEL BARTON MILLER, CLIFF LeCUYER

Michael Barton Miller's "aroundsound" sculptures, in his words, trace "the topography and movement of sound," specifically the ambient noises that fill our lives just below the threshold of our awareness. With their jagged, constantly shifting contours, Miller's layerings of wiggly, erratically formed slices of white foamcore do suggest the quavering shape of echocardiograms, voice prints and other electronically derived sound equivalents. The sculptures actually derive from Miller's own unscientific impressions of sound; but, unlike those machine-produced paper charts, Miller's three-dimensional projections embody the sounds' volumetric presence, frisky, intricate shape, and not-quite pleasant, not-quite pernicious character. Given substance like this, those little and far-off noises seem like ungainly, ever-present (albeit ghostly) creatures, domesticated but untameable.

Clifford LeCuyer's photographs echo the whiteness of Miller's objects, as well as the eccentricity of their forms. But the fabricated topologies LeCuyer photographs are as aqueous and curvaceous as Miller's are jagged and brittle. With their bloopy shapes, LeCuyer's imaginary landscapes look rather like orderly, even symmetrical, tempests in color-deficient lava lamps; but their dramatically recessional spaces give them an otherworldly quality, a cartoon science-fiction starkness and animation (in terms both of vitality and caricature) whose soft photographic tonality adds to the images' seductive incongruity.

Michael Barton Miller and Clifford LeCuyer at POST Wilshire, 6130 Wilshire Blvd.; thru Feb. 9. (323) 932-1822. Miller also at POST Downtown, 1904 E. Seventh Pl.; thru Feb. 12. (213) 622-8580.

—Peter Frank