

Critic's Picks: Los Angeles

by Molly Enholm

BLUE McRIGHT

In **Blue McRight's** previous exhibition at Samuel Freeman's former Bergamot Station location, *No One You Know*, the LA-based artist streamlined a 1958 Mascot Holly Travel Coach camper by cutting out the middle of the trailer, and reassembling the remaining halves back together. Circling the trailer parked in the middle of the gallery, was a collection of intimately scaled oil on torn-notebook paper paintings, unframed, hung at eye level, depicting portraits of similar trailers and displaced figures united by a surreal dystopian atmosphere replete with ironic undertones. In a side gallery, "the chapel," mysterious birds wrapped in black and draped with ebony horsehair-like twine heightened the mystery, as though entering into some ancient ritual room frozen in time. McRight's new works exchange the image of "the trailer" with a mysterious woman in orange who seems to be symbolically tied to water, whether standing in the ocean or transforming into a suburban spout. Man-made devices used for the dissemination of water are further explored in a series of hybrid objects; gnarled, broken and bound tree branches or hardware combined with water nozzles, hoses—both from gardening to the type used in underwater diving, each delivering the basic necessities of life. In McRight's hands these ready-made objects assume life-like characteristics, from the anthropomorphic struggle of *Bed Wetter*, the willow-esque *Sluice*, to the alert *Big Rainmaker*. These works are engaging on more than one level; playful animation yet solemn in their associations of excess. The aptly titled, "Quench," runs January 12 – February 16 at Samuel Freeman in Culver City.

FROM LEFT:
"SLUICE," 2011
MIXED MEDIA
19" x 52½" x 10"

"UNTITLED (GUSHER)," 2011
OIL ON PAPER, 9" x 6"

PHOTOS: COURTESY SAMUEL FREEMAN GALLERY

