

## **Between abstract and the visceral**

*Holly Myers. Los Angeles Times. Los Angeles, Calif.: Jul 18, 2003. pg. E.39*

*(Copyright (c) 2003 Los Angeles Times)*

With their streamlined forms and immaculately polished surfaces, the sculptures of Brazilian artist Edgard de Souza, now at L.A. Louver Gallery for the International Biennial, appear at a glance to belong to that hyper-slick class of abstraction one appreciates with a detached eye and is likely to quickly forget. After a moment or two of contemplation, however, it becomes clear that the work is in fact almost embarrassingly visceral.

A pearly, tear-shaped sphere suggests sexual fluids. A vaguely ovary-like form covered in smooth black leather points toward some dark cavern of femininity. A stainless steel, horseshoe-shaped ring connecting two other forms calls to mind all the bodily locations in which it's possible to plant a piercing.

Photographs hung alongside the sculptures offers a revealing glimpse into the origin of their forms. In each, a male figure crouches on a platform, his head consumed by a hole in the floor and his body contorted into a variety of positions. The motif is repeated in a bronze sculpture on the second floor, which -- figural but stylized -- functions as a bridge between the body and its abstract variations. The show is an exemplary exercise in refinement. With only a few materials (bronze, wood, acrylic, leather) and a slender spectrum of color (white, pearl, cream and near-black), De Souza exacts a stirring sensuality.

L.A. Louver Gallery, 45 N. Venice Blvd., Venice, (310) 822-4955, through Aug. 30. Closed Sundays and Mondays.