Audrius Plioplys (Washington Project for the Arts, April 1 to 29) Plioplys makes a nice debut with this show, roughly divided into three parts yet bound by the artist's preoccupation with "meaning" in his work. The word "door" blinks at passers-by from the WPA window, and appears in various guises and attitudes throughout the exhibition. Plioplys uses fluorescent and incandescent light, mirrors, and doors to construct his studies in ambiguity; the viewer finds himself drawn to the mysteries concealed in the constructions, only to find that what seemed unapproachable was easy, until the approaches cease to exist on a physical plane, becoming questions of perception, reality and relationships. Tues. to Sat. 10 a.m. to 6 p.m. 1227 G St. N.W. 347-8304.

AUDRIUS PLOIPLYS: NEW WORKS. What the photo above shows is a black venetian blind mounted against another just like it, and illuminated from within. The effect is not banal, but mysterious and somehow prescient, as though Plioplys had turned nostalgia around and made it into an emotion regarding the future, not the past. Sound obscure? There's no convenient way to describe these experimental, strange black works which use mirrors and lights to create moods ranging from melancholic to frantic. They call forth loneliness, pain, confusion, isolation, and occasionally, an eerie serenity. Ruggedly conceptual, this art is often elegant, too, with its carefully prepared surfaces. It is strange, but it's all part of quite an artistic vocabulary. Plioplys, an M.D., has a metaphysical mind. Range: $100-500 (Washington Project for the Arts, G Street, through April 29.)