

# PATRICIA SWEETOW GALLERY

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### Art: Reviews

By HELEN A. HARRISON

#### *'Color Lines'*

Islip Art Museum, 50 Irish Lane, East Islip, (631) 224-5402. Through April 4.

For the eight artists in this group show, color is the main ingredient and often the subject of their work.

Anna Ellerington creates striped compositions by peeling away successive layers of painted tape. The torn strips hang down from the canvases, partly hiding the colors beneath. Although it sounds like a formal exercise, the effect is sensuous and visually intriguing. The same is so of Carlos Estrada-Vega's mosaics of pigmented paste. Their irregular surfaces, velvety textures and subtle chromatic shifts have an impact that is all the stronger for being understated.

Gravity contributes to **Markus Linnenbrink's** multicolored resin panels, in which stripes of thick pigment seem to flow downward. More sculptural than painterly, his colors butt up against each other and at times overlap, but each retains its integrity. This is also true of Yeardley Leonard's horizontal stripe paintings, which, although abstract, allude to the bands of reflected color one might find in a calm, misty seascape.

The sky is the basis of meditative works by Jill Baroff and Byron Kim. Ms. Baroff's "Blue Skies" is a series of digital photographic details of the skies above different cities. The minute variations from panel to panel are hardly perceptible, challenging the viewer to draw the distinctions. Conversely, each of Mr. Kim's untitled series of foot-square painted panels has the special character of a specific Sunday. Diaristic notations indicate what was happening in the artist's life while that particular sky was in view. Mr. Kim literally becomes a "Sunday painter," not just on the day but of it.

Peter Sarkisian and Stephen Dean use animation to explore the interaction of color and light. Mr. Sarkisian's "Blue Boiling in Pail" is a Tony Orsler-like projection of bubbling liquid onto a hard plastic surface, creating the illusion of movement. Place a hand under the projector and it, too, will seem to boil. Shadowy figures also interrupt the light show in Mr. Dean's "No More Bets," a video close-up of intricately programmed casino illuminations, in which color becomes an entertainment spectacle.