

PATRICIA SWEETOW GALLERY

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ART: REVIEWS

The Allure of Gold and Glitter

By Helen A. Harrison

'All That Glitters'

Islip Art Museum, 50 Irish Lane, East Islip, (631)224-5402. Through Jan. 25.

Yes, it is true: Gold is not the only thing that glitters. The artists in this group show prove the old saying by using a variety of shiny, lustrous and gleaming materials, of which gold is only one.

For Mary Boochever, Max Gimblett and Paul Hunter, gold leaf is the subsurface layer that illuminates their paintings by reflection. All three play down gold's precious nature and emphasize its luminosity.

The opulence of pure gold and its sensuous appeal are exploited by Martin Cary Horowitz, who applies it to found and fabricated objects. In "Floor Curve" and "Center Bend," minimal wood and bronze shapes are treated to a rich coating of 24 karat leaf, like priceless artifacts from a Pharaoh's tomb. The gilding on "Gold Bomb I," a deadly missile encased in an iron cage, makes it appear too valuable to destroy.

The show's other artists use plastic glitter flakes, cellophane, aluminum foil and fake gemstones in works that range from subtly understated to deliberately garish. Maura Robinson's "Speechless" series of rhinestone-encrusted wood panels looks like the remains of a set from "The Wizard of Oz." For Daniel Dueck, glitter recalls the starry skies and aurora effects he experienced in his native Canada, while **Jamie Vasta** uses it to simulate the sparkle of flames.