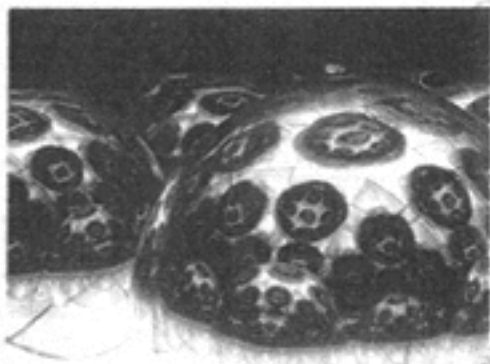
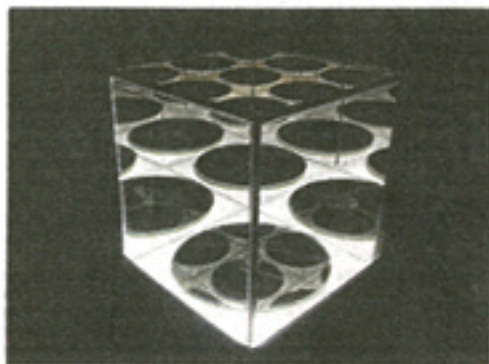
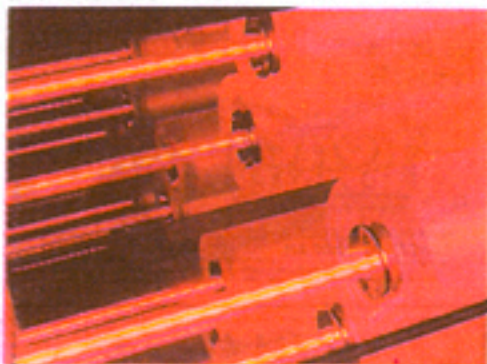


# Arts & Reviews

## GALLERIES



Maggie Stark's structures of mirror and glass, which evoke a sense of eternity, stagger the viewer with their endless ricochets and reflections of light.

# Everything is illuminated

With light and mirrors, she offers glimpse of the eternal

By Cate McQuaid

GLOBE CORRESPONDENT

While not explicit trickery, good art is often about

spoke and mirrors,

viewer to a vision of

Maggie Stark doesn't

with mirrors and lig

opt: magical.

Stark, who is shy

ery, has built struct

within. Light and re

staggering the viewe

beauty is daunting;

some of the sculptor

ffence, or as a cage

hope the two are not

Look at "Time Re

a reflective sphere i

made of transparent

of the box and the g

then right back ont

reflections within re

The similar "Diss

comes from below, a

reflectivity along the

horizontal diameter the

is taken over by light

sandblasted, so it h

opal glow.

The artist has al

trick of light, in whi

shadows over photog

these are lovely; two

cells straining to se

all the time; sculptor

a welcome contributi

Also at Boston S

bronze pieces, while

some of forced white

objects, hoping, but

story "Militia" featu

is an armature that

a baby's pacifier with

er. Frost does best w

covered trillium with

ect, and here the pal

carves a snake biting

radiating color

Carrie Moyer, a b

be reckoned with, H

Samson Projects feat

ween the hard-edge

Maggie Stark: Time-Shift and Christopher Frost:

Material Goods

At: Boston Sculptors Gallery, 486 Harrison Ave., through

With light and mirrors, she offers glimpse of the eternal

By Cate McQuaid

GLOBE CORRESPONDENT

While not explicit trickery, good art is often about spoke and mirrors, using diversion and conceits to lure the viewer to a vision or idea that's completely unexpected. Maggie Stark doesn't work with smoke, but she makes art with mirrors and light, and the result is just what you'd expect: magical.

Stark, who is showing her work at Boston Sculptors Gallery, has built structures of mirror and glass, lighted from within. Light and reflection ricochet, multiplying endlessly, staggering the viewer with the implication of eternity. Their beauty is daunting; the sheer geometric multiplicity in some of the sculptures might be seen as a metaphor for existence, or as a cage from which you'll never escape. Perhaps the two are not so far apart.

Look at "Time Reversal (Poised for Flight)": At eye level, a reflective sphere sits before a ring of white light in a box made of transparent mirrored glass. The lines and shadows of the box and the glimmer of the light reflect off the orb, then right back onto it, creating a kaleidoscopic pattern of reflections within reflections.

The similar "Dissolve (orb 2)" offers relief. Here the light comes from below, and Stark has sandblasted away the reflectivity along the bottom of the piece. Along the ball's horizontal diameter the reflection quiets to a lacy drapery, then is taken over by light below. "Dissolve (orb 1)" is completely sandblasted, so it has no reflection, but the serenity of an opal glow.

The artist has also made some photographs — another trick of light, in which you set a composition of objects or shadows over photographic paper and expose it. The best of these are lovely; two titled "Night Light" look like luminous cells straining to separate. Photographers work with light all the time; sculptors don't do it enough, and Stark makes a welcome contribution.

Also at Boston Sculptors Gallery, Christopher Frost's

Maggie Stark: Time-Shift and Christopher Frost:  
Material Goods

At: Boston Sculptors Gallery, 486 Harrison Ave., through  
March 11. 617-482-7781, [www.bostonsculptors.com](http://www.bostonsculptors.com).

Carrie Moyer and Diana Puntar

At: Samson Projects, 450 Harrison Ave., through March 11.  
617-357-7177, [www.samsonprojects.com](http://www.samsonprojects.com).

Colleen Kiely: Between What I See and What I Say

At: Trustman Art Gallery, Simmons College, 300 The Fenway,  
through March 3. 617-521-2268, [www.simmons.edu/trustman](http://www.simmons.edu/trustman).