

Art Review

Diverse materials seek to create different images

Carriage House presents the "Site Specifics '08" exhibit

By **KRYSTAL DeJESUS**

EAST ISLIP — "The Site Specifics '08" exhibit on installations and mixed media at the Carriage House, located at Brookwood Hall on Irish Lane, has brought together seven artists from various locations to display their unique artwork through July 27.

"Every year for about 10 years, the Carriage House has been presenting experimental art," said Karen Shaw, the museum's senior curator.

"Site Specifics '08" is one of three exhibits that the museum presents every year, according to the museum website. All of the artists are mostly from the Brooklyn area with the exception of one from Ohio, and were chosen based on their previous work, Shaw noted.

Each gallery is completely original but the interior space is incorporated into all of the work. The pieces were not just displayed in a room, but dependent upon the room they were displayed. "The rustic interior allows artists great freedom of design, choice of medium and latitude in installation,"

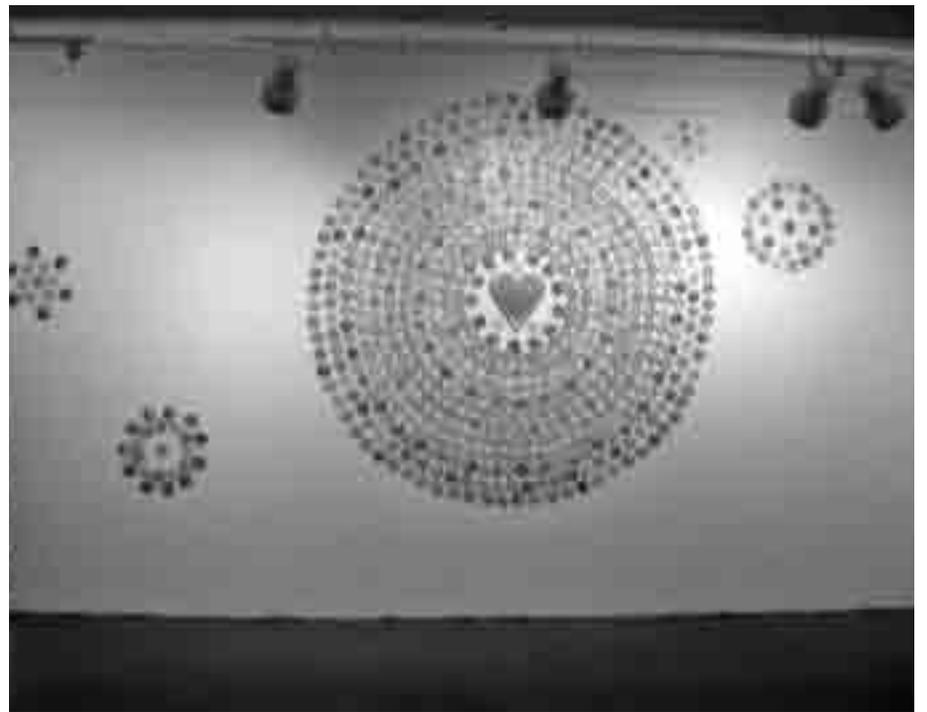
was an explanation on the museum's website.

All of the pieces were very different from each other, but two of them had reflection as a component. The first gallery, *Yellow Paper*, by Susan Leopold, uses mirrors to reflect the room and projected images of the 1903 mansion that houses the main office of the museum.

"The illusion of space is achieved by embedding photographs into sculptural forms lined with mirrors," said Leopold in her statement on the piece.

We're Not in Kansas Anymore by Lindsay Packer used reflection in a much different way than Leopold's piece. Packer used a strand of blinking Christmas lights to reflect off small animal figurines, which made it look as if their shadows on the wall were running.

Reflection was also used to create a tornado-like movement on the wall above the figurines. When the two come together it appears as if the figurine shadows on the lower portion of the wall are running from the tornado on the upper portion of the wall.



Artist John Monti's *Flower Power* is part of the Islip Art Museum's "The Site Specifics '08" exhibit. IB/DeJesus

"There seems to be an engineering quality to it," said William Smith, the museum's assistant director.

Mia Pearlman's *Gyre* used its space in a different way by using the ceiling to install her work. The piece, which is a collection of cut paper installations, spirals down from the ceiling and is not at all symmetrical.

"I wanted to create a piece that the viewer was invited to walk around and would be very different from various angles," said Pearlman in an e-mail message.

Pearlman used approximately one-third of all her cut paper to create *Gyre*, and it took a day and a half to install. "Using the ceiling was very challenging because gravity affects the

pieces in ways you might not expect," Pearlman added.

The exhibit also featured the work of John Monti with his gallery *Flower Power*, which is a collection of brightly colored plastic flowers arranged in a pattern on the walls of one room. Bill Cravis' *Pitter Patter* symbolizes the connection between our needs and wants and our carbon footprint.

Margie Neuhaus' *Scanning Viscera* and Sheri Willis' *Flutter Arrhythmias* were more mechanical than the other galleries. Neuhaus used a moving light to create an image of internal organs, where as Willis used sound and distorted images to create a different atmosphere. "I find it very interesting," Smith said of the exhibit. ■

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