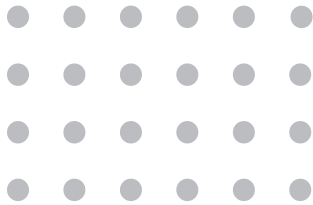




Projects '08

New Work In The Carriage House August 16 - October 5, 2008

Islip Art Museum



Projects '08

August 16 - October 5, 2008

Louise Barry & Dorothy Schultz

Gail Biederman

Charlie Brouwer

Linda Byrne

Helen Gamble

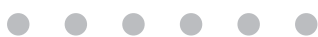
Charles Gick

Caroline Mak

Susan Meyer

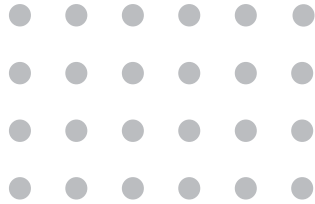
Laura Mina

Lorraine D. Weglarz



New Installations at The Carriage House

Projects '08



The summer season at the Carriage House ends with *Projects '08*, an exhibition of installations by 11 emerging artists who explore a variety of aesthetic, social and political concerns.

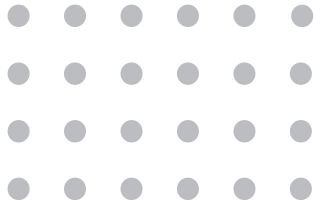
Since works in the exhibit are site specific, all of our artists have considered the century-old architecture of the building and used it as an integral part of their projects. Many installations comment directly on the plight of the environment and mankind's role as stewards of the earth. Some present alternate utopias. Others turn inward to reflect on the spirit and the spiritual as an antidote to modern travails. No matter the point of departure, all of the projects are characterized by wit, inventiveness and a deep engagement with the world around us.

Greeting visitors even before they enter the Carriage House is *Sweet Memory*, a sculpture **Laura Mina** has made of recycled metal and fallen tree limbs. Her imaginary plant, with its exotic blossoms, reflects the defining shapes and patterns of various cultures she has encountered in her travels and her cherished memories of gardens past.

Gail Biederman's installation in the Cage Room draws inspiration from maps of Long Island. She has carved street grids of well-known towns and the paths of major highways like the LIE from heavy felt. By draping her replica of the island along the walls and ceilings, she condenses our quintessential suburban topography into a maze of cul-de-sacs, deadends and labyrinthine mystery.

Helen Gambel's pristine cloth shed in Gallery 2 evokes a kind of monastic solitude that many religions—from Native American practices to Eastern Buddhism—promote as the necessary step toward enlightenment. The piles of wood and water pails on the side of the shed imply a life free of material distractions, reduced to simple tasks and inward contemplation.

Louise Barry and Dorothy Schultz have covered the walls of the Carriage House stairwell and a small closet at the foot of the stairs with found objects and forgotten memorabilia. Always witty, and often belly-laugh funny, their *Museum of Mistakes* is an installation that uses humor to explore our relationship to the past.



Tucked into the small annex in the stairwell is **Susan Meyer's** installation, *Together*. This utopian city is based on George Lucas's film THX 1138 and other sci-fi narratives in which the achievement of perfection results not in happiness—but soul-deadening ennui.

Linda Byrne's installation in Gallery 3 is a huge net of plastic 6-pack rings, plastic cable and plastic tubing. Appropriately titled *Ghostnet*, the work is a pointed comment on the perils of overfishing and the way we carelessly pollute our seas and waterways with man-made castoffs.

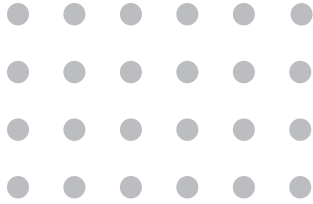
Caroline Mak has filled the Bathroom Gallery with alternate plumbing that spills puddles of colorful tape on the floor instead of water. Her pipes and tape careen around corners and up walls, turning a forgotten space into an astonishing three-dimensional drawing.

In her installation in Gallery 4, *Here and There*, **Lorraine D. Weglarz** uses the iconic Greek column—a high point of Western civilization—as a point of departure to remind viewers that all societies are fragile and finite. Made of monofilament embedded with black sand and crystal, the columns emerge from the ceiling like ghostly apparitions from the past.

Charlie Brouwer's installation in Gallery #5 reflects the artist's ongoing exploration of transcendental experience—the passing from one world to the other that is described by mystics and those with deep religious conviction. As a metaphor, his ladders within house frames stretch from earth and material concerns toward the heavens and the promise of peace.

The threat of global warming is the inspiration for **Charles Gick's** work in Gallery 5. The artist has installed a floor of baked and cracking mud. At the far end of the room is a wall of spoons filled with dirt. In contrast to this somber palette, a video monitor in the center of the floor projects a brilliant blue sky with fluffy clouds. A human finger pokes and prods the clouds, thoughtlessly pushing aside the only hope in sight for much-needed rain.

Projects '08 was curated from an annual open call for proposals that attracted nearly 100 applicants from every corner of the globe. A distinguished panel of



art professionals selected the finalists—a difficult task given the high quality of submissions this year. Contributing time and expertise to the panel were: Donna Harkavy, an independent art critic and curator; JoAnna Isaak, an art critic, author and professor at Fordham University; Betsy Alwin, an artist who received a Carriage House grant last year; and Islip Art Museum and Carriage House staff, including: Karen Shaw, Senior Curator; Janet Goleas, Director of the Museum’s Permanent Gallery; William Smith, Exhibitions Co-ordinator; and Mary Lou Cohalan, Director of the Islip Art Museum and Carriage House.

By definition and design, installation art is ephemeral. These works in the Carriage House will cease to exist when the exhibition closes. We shall miss our artists and their thoughtful, inspiring works of art when our doors close in October. We know they will all continue to make important contributions to our culture as they advance their artistic careers.

Mary Lou Cohalan/ Director/ August 2008

Artists' Statements

Louise Barry and Dorothy Schultz

Museum of Mistakes

The *Museum of Mistakes* celebrates the imperfect process of discovery and the mutable boundaries of human knowledge. While the project explores the excesses of human error, it is also essentially about our relationship to the past. Mistakes are only mistakes in retrospect. The Museum's collection of found objects, informative documents, and obvious forgeries creates a makeshift commentary on the inherent fragility and inconsistency of what we know and what we believe. The *Museum of Mistakes* disregards the moral imperative of "truth," and instead becomes a world in itself, one which imitates our uncertain experience of reality.



Louise Barry and Dorothy Schultz
Museum of Mistakes
Detail
Location: Stairwell areas

Gail Biederman

Carving a Path

My installation responds to my surroundings and explores my personal relationship and familial history with Long Island. Made of industrial felt, the drawing in space is composed of net-like maps that depict towns, train lines and highways on the island. While derived from actual paper maps, the installation transforms the streets and highways. Gridded, geometric plans collapse, morphing into the organic. The cast shadows are considered as carefully as the felt, as I aim for an intimate reminder of a special place, a piece that is both substance and shadow.

Through mapping, I examine connections between body, identity and place. Maps help me realize where I am, not only physically—but temporally and emotionally. Creating mood as much as meaning, my maps reconstruct places and events and restore them as new experiences.

I often begin with ordinary street maps of the places where I have lived and to which I remain connected. Through my manipulations, the messiness of real life enters into these dry abstractions. Sites are personalized. Geographical spaces transform into psychic places; inside and outside merge into one.



Gail Biederman
Carving a Path
Detail
Location: Cage Room

Charlie Brouwer

Sometimes...

Thank God it is not up to me to figure out the world and set it straight. I only know that, “Sometimes...” I have an experience that makes me feel closer to beauty, truth, or goodness. Those rare moments are the rewards of my life and art.

Ladders and homes intersect with my life and they occur often in my art. This is not only about being on a ladder while painting my home or building a sculpture. Metaphorically, my life and art swing back and forth between home and ladder—between security and risk. These two worlds are like the particles and waves of light: they can be distinct or they can be the same thing. Experiencing them depends on what you look for—a matter of the head, and in the case of homes and ladders, a matter of the heart. The truth is a paradox—an inexpressible acceptance of opposites. The houses and ladders in this installation are temporarily held together in place, supporting each other, like a paradox.

The old (no longer functional) ladders I use in my current series of installations are courtesy of Frank Levering. Through sheer will, he has dedicated his life to keeping his family’s 100 year-old cherry orchard in operation because it means something to him—“sometimes...” that is reason enough. The ladders, like us all, show evidence of being used, worn and repaired, and like us they are unable to stand on their own. The house forms are made from slabwood (saw mill scraps) from cutting logs into boards that in turn are used to build real houses and ladders.

The drawings and small sculptures on the walls are another aspect of my search for those “sometimes...” experiences. They help me slow down and focus on the ideas and feelings associated with the installation. Ten of the drawings were done here, in this room, while working on the installation and the others were done as part of another installation when I used some of these same ladders.

“Sometimes...” I have an experience that makes me feel closer to beauty, truth and goodness...



Charlie Brouwer
Sometimes...
Detail
Location: Gallery 5

Linda Byrne

Ghost Net

Art making for me is a place where my emotions and my intellect meet. An idea or an image sets off my imagination and compels me to actualize it. Often my work deals with loss of different things, symbolized by images that resonate with me. Sustainability and global warming have become major issues in today's world. My installation addresses the depletion of our oceans, seas, and other waterways.

Ghostnet is a giant fishing net made out of recycled plastic 6-pack rings, plastic cable ties and plastic tubing. This work comments on the overfishing and depletion of an important food source, specifically the fact that masses of abandoned or lost nets pollute our waters causing damage to wildlife and coral reefs.

Long Island in particular is dotted with many small fishing towns and deals with periodic problems of ecological die-offs. It bears witness to the slow vanishing of our natural and man-made world. This work examines the relationship between nature and synthetics and continues the dialogue established by many artists throughout modern history. The ghostly, translucent form hangs and drapes like a fishing net drying outdoors as it alludes to minimal art, soft sculpture, pattern and repetition.



Linda Byrne

GhostNet

Detail

Location: Gallery 3

Helen Gamble

Zen Proverb

I have always loved the clean lines of farm buildings. They are eminently practical and yet have a spare beauty. They also hold a certain mystery for me. I know what happens there. I am familiar with the tools but the spaces tease me. I can never find the right balance. They exemplify a series of dualities: between practical and beautiful; between attainable and unattainable; and between desire and satisfaction. This installation explores these dualities.

This piece was inspired by the Zen proverb:

Before enlightenment: chop wood, carry water.

After enlightenment: chop wood, carry water.



Helen Gamble
Zen Proverb
Detail
Location: Gallery 2

Charles A. Gick

Waiting

My work is affected by the landscape of which I am an occupant. The phenomenal and ephemeral qualities found in the environment—a gust of wind, the passing of a cloud, a violent storm, the heat of summer, the cracking earth on the dried up belly of a pond, the simple passing of a day— provide a familiar background for my observations. The seemingly still presence of an object in space—the empty chair, the empty vase, the made bed, the drained tub, the set silverware, and the blank table—is suffused with stationary strength. Each is quiet; each acts as a counterpart to the movement that surrounds it.

My newest body of work consists of a series of environmental installations informed by the human desire to mend, heal, fix, and communicate with the natural environment. This particular installation is entitled *Waiting*. Conceptually, this installation is inspired by issues of global, personal, and socio-political conversations and events that center around the fragile state of our environment and humankind's tenuous relationship with nature.

Through a variety of materials, such as earth, household objects, and video, I create hybrid installations that explore the intersections between memory, the body, our emotions, and the sensory experiences we share with the natural environment. As these unique forms try to communicate with one another, often lines are blurred; one is not sure where the body ends and the landscape begins; or where the landscape ends and emotions begin. Each seems to pass through the other, forming a texturally rich and surreal language, acknowledging changing places, confronting a sense of loss, exploring human will, and providing a source to contemplate its poetry.



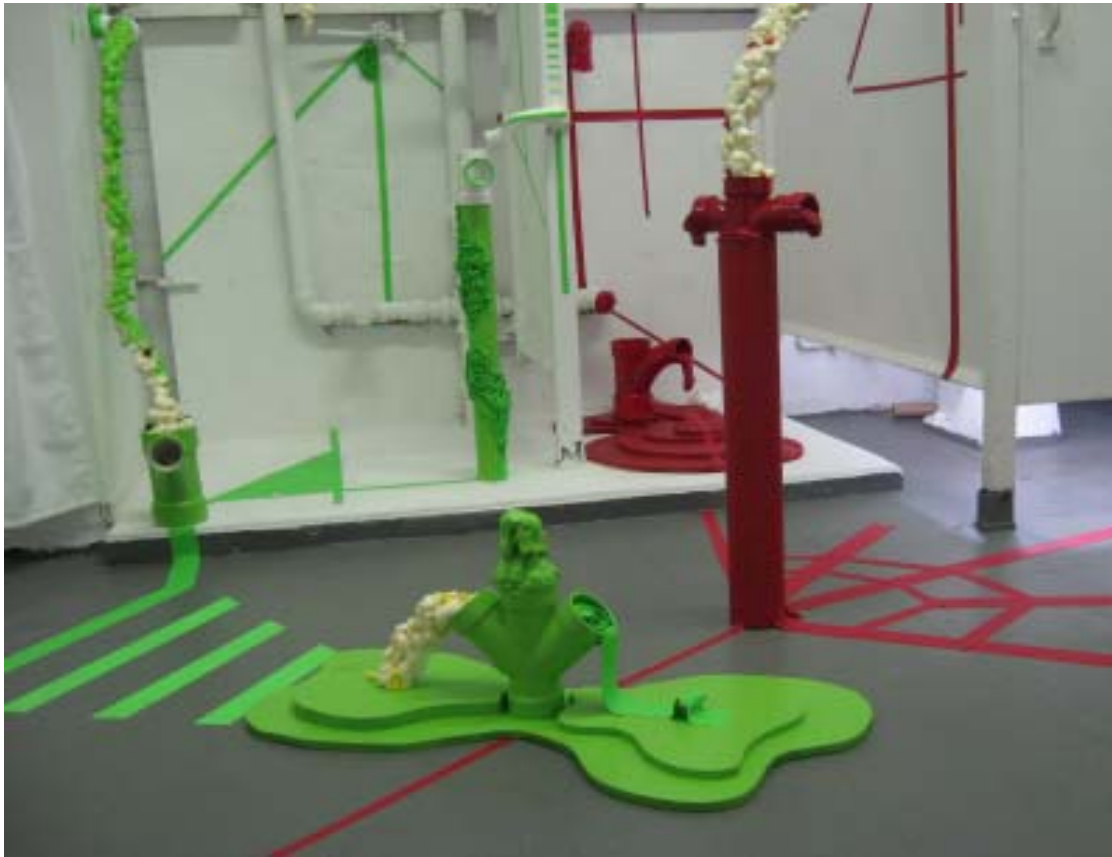
Charles A. Gick
Waiting
Detail
Location: Gallery 6

Caroline Mak

Overflow 2008

The systems that emerge in my installations contain references to disciplines ranging from topography, biology, and the decorative arts. Natural processes are translated, reflected and re-created in my installations. In the process of construction, systems become apparent in the spaces they are assigned to, each self-contained worlds with their own inherent logic.

In *Overflow 2008*, an imaginary network of pipes is mapped out on the bathroom wall by juxtaposing brightly colored tape and PVC plumbing tubing against the white background of the bathroom space and the existing network of white pipes. The PVC tubes form a slightly crazed jungle gym of pipes that spew colorful industrial detritus or retreat into puddles of tape on the floor of the bathroom. The layers of tape on the floor function as a large drawing—a method to visualize the connections between the pipes. In addition, the tape traverses the divide between two-dimensional and three-dimensional, by forming ripples and ridges, forming a topographic surface on the walls and floor.



Caroline Mak
Overflow 2008
Detail
Location: Bathroom

Susan Meyer

Together

Together takes as its subject experimental communities and psychosocial terrain. Composed of acrylic and wood shapes that make reference to futuristic architectural models, stalactites, crystal formations and Buckminster Fuller's geodesic domes, the sculptural elements combine to create a fantastical, sci-fi environment. Inhabited by nude HO scale figures, some engaged in communication and sexual exploration, others detached in states of reverie or ennui, the installation depicts a model world that may, or may not, be working out.

A video component remixes the last scene from *THX 1138*, the George Lucas film. In the original version, the main character escapes the "safe" underground civilization and emerges to the open earth, giant sun blazing behind him. The remixed version repeats and reverses the sequence; the tiny figure emerges and retreats endlessly.

The components of *Together*, sculpture and video, create a dialogue between a glistening model environment and discordant details, suggesting a tension between the communal and the individual and perhaps eliciting consideration of the role this conflict plays in the American experience.



Susan Meyer
Together
Detail
Location: Annex Gallery

Laura Mina

Sweet Memory

This sculpture was created and installed in response to the outdoor space in front of the Carriage House. As an artist I strive to create sculptures that take into account, and respect the natural beauty of, the existing surroundings. When added to it, my work is intended to inspire a sense of unity that transforms the location and evokes a dreamlike sense of space. I consider pre-existing flora and make my own additions, subtractions and movements when necessary. As a result, even when the sculpture is taken down, the yard will remain enhanced. My goal is to draw attention to the green world all around us and inspire viewers to think how we can all build in a sustainable way without compromising aesthetics.

You will notice the placement of this sculpture helps to balance the space of this yard. It responds to the other installations to the East as well as the garden to the West. The organic nature of the forms and materials of my sculpture subtly weave together with these other eye-catching elements. The recycled, weather-worn, metal and wood compliment the surrounds while simultaneously bringing the space to life. On a smaller scale, you will notice that the sculpture actually unifies itself with the hibiscus bush behind it.

My love of gardens and plants began when I was very young. I followed the gardener who maintained the ground of my childhood home and learned the names of plants and trees that grew in our yard. I also planted fruit and vegetable gardens with my grandfather. Some my fondest memories come from checking the ripeness of watermelons, sifting peanuts from dirt, and climbing into the arms of my grandparent's apple tree.

Over the course of my life, my passion for gardening has grown. I have been inspired by the richness of gardens as different as those I nurtured in Vermont and in Southeast Asia. I have always known I wanted to fuse my passion for art and passion for plants. My sculpture is the result of this marriage of interest. My sculpture is a symbolic autobiography, reflecting my favorite childhood memories and experiences

I would like to thank my friend and mentor John DiNaro whose kindness, generosity and ability to inspire have led to this accomplishment. This kindness is the rich soil from which I have grown.



Laura Mina
Sweet Memory
Installation view
Location: Carriage House entrance

Lorraine D. Weglarz

Here and There

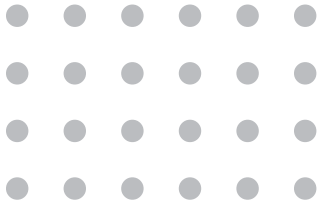
When I look at and think about my installation, *Here and There*, I see it as drawing from a complex set of resources. I use poetry for words that conjure visual expression, astronomy and physics for ideas that move me into and out of my physical universe, history and archeology to know where I have been, music and painting when they join forces to be heard as pure emotion.

If I were pressed to state the most singular influence on my work, I would have to say it would be Mark Rothko's paintings. I first saw a small collection of his work at the Chicago Art Institute too many years ago to remember. I remember thinking and saying to myself "how elegantly simple" they were. It was and still is the clarity of his ideas and emotions taking form that drew me in then, and still do.

I chose "columns" as a form for my work as they are iconic to western European culture. For most of us, they represent the highest level of achievement of the Greco-Roman world. It is also a world that came and went, left its artifacts for us to admire and now serves as reminder that our world is a fleeting experience leaving its residue for future generations to study in their search for knowledge. We are "here" but also moving to "there." It is all a matter of one's perspective. In one sense, this installation is an enormous time-piece, a three dimensional "clock" in perpetual motion in a multi-dimensional universe. Recently an artist friend seeing this latest work of mine commented that it looked like a pencil drawing (in space). I hope visitors will look upon it that way too.



Lorraine D. Weglarz
Here and There
Installation view
Location: Gallery 4



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The staff of the Islip Art Museum would like to thank the artists for their participation in *Site Specifics '08* in the Carriage House.

Slate of the Arts



NYSCA

This exhibition was made possible with funds from the New York State Council on the Arts, a State Agency.

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The Islip Art Museum wishes to acknowledge the in-kind support from the Town of Islip's Department of Parks, Recreation and Cultural Affairs, as well as additional funds from the Museum's Membership Fund and Heart For Art, Inc.