

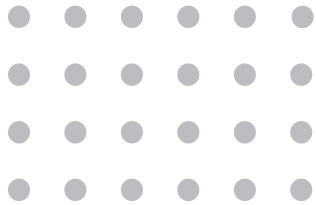


Site Specifics'11

New Work in the Carriage House

June 4 - July 24, 2011

the
Carriage
House



Site Specifics '11

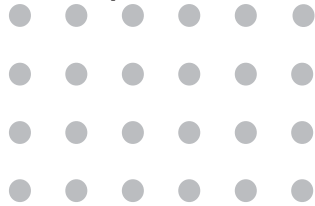
June 4 - July 24, 2011

Rob Carter
Emily Feinstein
Chuyen Huynh
Sandra Eula Lee
Olivia Kaufman-Rovira
Jongil Ma
Junko Sugimoto

Curated by Karen Shaw

● ● ● ● ● ● **New Installations at The Carriage House**

Site Specifics



To celebrate the 19th summer season at the Carriage House, Karen Shaw, the senior curator, selected seven emerging artists to live and work in our landmark building. Each artist was assigned a space to create a site-specific project during their three-week residencies. Although no one knew each other before arriving here in the spring, by chance and zeitgeist most of their projects focus on two distinct themes: architecture and nature.

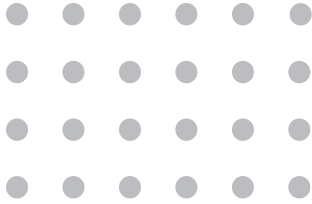
Several installations question the conventions of the rooms and physical spaces we inhabit and take for granted. Must ceilings always be at an even height? Do walls have to be perpendicular? Our residents provide alternative visions that are challenging and inventive.

Because the Carriage House is located in a spacious park, complete with a lake and lush greenery, it is not surprising that nature is the point of departure for projects in *Site Specifics 11*. Whether commenting on the fragility of the environment or the sheer wonder and beauty of the earth, many of our artists have created engaging reflections on the ongoing relationship of humans to the world around them. Though the works on exhibit vary in style from minimalism to over-the-top Baroque, all are thought-provoking and entertaining.

Born in Vietnam, **Chuyen Huynh** describes her experience as an immigrant as a constant encounter with the strange and unfamiliar. Her cave-like structure in Gallery 1, with its painted shadows, interrupted vistas and unexpected obstacles, reflects her sense of dislocation in an attractive but strange new world.

Jongil Ma's elegant three-dimensional drawing of thread and wood fills the entire space of Gallery 2. The installation's title, *You Started, Winding It Up I Followed, Going Around It*, alludes to romantic entanglements, but the woven sculpture evokes other association as well, including children's art work, thoughtless scribbles, and the Greek myth in which Ariadne's thread guides Theseus through the Labyrinth.

Emily Feinstein's *Mothers Pool* is inspired by a pool that currently exists outside her mother's assisted living facility. Snugly fitting into two small spaces in the stairwell, the installation speaks of aging and abandonment. Surreal in their scale and placement, the pools reveal an absent joy. Details like the protective coverings



that no longer function add to an atmosphere of melancholy and decay.

Sandra Eula Lee's installation in Gallery 3 comments on our peculiar, ambiguous relationship to nature. She has placed a common Costco "house plant," in the center of the room and surrounded it with her own plein air drawings of flora and fauna and photographs she took of empty benches at the nearby Bayard Cutting Arboretum. Her installation describes a public that would rather purchase nature than engage it directly.

In Gallery 4, **Olivia Kaufman-Rovira's** massive chandeliers of wheat grass and water bottles swing side-by-side in a deliberate juxtaposition of nature and plastic, of material that returns to the earth and material that never disintegrates. No cautionary environmental tale, her installation is a tribute to human ingenuity and the infinite potential for alternate ways of using both natural and synthetic materials.

Junko Sugimoto's breathtaking canopy in Gallery 5 covers the entire ceiling in a honeycomb of linked cylinders that filter light in dappled patterns throughout the room. With a nod to the fluidity that characterizes contemporary architecture, she uses nuanced shades of blues and greens to create an unforgettable space that evokes spring's emergence, summer forests, and quiet chapels that invite reflection.

Rob Carter's two-channel video in Gallery 6 fuses the chariot scene from *Ben Hur* with contemporary NASCAR races. In doing so, the artist presents an insightful critique of class, public spectacle and blood sport—and the way mass entertainment reflects a nation's core values, no matter the century. The title *CIRCVLVS* is a mash-up of English and Latin, of letters used in Imperial Rome and in the common typefaces found in American media. Using the circular race track as a metaphor, the artist compares the two cultures and concludes that we may have come full circle.

With its emphasis on material transformation and multiple associations, *Site Specifics'11* is serious fun. We thank our artists and welcome our visitors to the Carriage House and another season as Long Island's center for experimental art.

Mary Lou Cohalan, Director / Karen Shaw, Senior Curator

Artists' Statements

Rob Carter *CIRCVLVS*

This video is made up of several thousand images that I photographed at the Lowes Motor Speedway, in Concord, North Carolina. They document the 2007 Bank of America 500 NASCAR race. Shown as a split-screen video, the images are comprised of a series of shots taken directly over the start finish line (approximately two stills per lap), and a selection of other views and details that describe the action of the 10-hour event in approximately six minutes. The soundtrack to the video is appropriated from the chariot race in the 1959 epic movie *Ben-Hur*. The audio footage has been reassembled to fit and complement this similarly grueling modern-day chariot race.

NASCAR is one of the most popular sports in America, but it is also one of the most politically, environmentally and socially divisive in terms of audience. This video forms an ironic dialogue between a modern day social and sporting gathering, the Roman version of 2000 years before us at the Circus Maximus, and the grand illusions and dissimulations of the Hollywood epic. It highlights the entrenched political divisions that exist in America today, and reaffirms the imperial understanding that the manipulation of the people by those in political or financial power is especially effective in the form of entertainment.

Contact: www.robcarter.net

***Rob Carter** was born in Worcester, UK, and attended the Ruskin School of Drawing and Fine Art, Oxford University, Oxford, UK. He received an MFA from Hunter College in Manhattan.*

He has had numerous solo and group exhibitions, and has exhibited his work internationally. He has been accepted for numerous residencies, including a program at McColl Center in Charlotte, NC., a stay which has influenced the work in this exhibit and a video work that was shown at the Carriage House in 2008.



Rob Carter
CIRCVLVS 2008-11
Two channel HD video
Location: Gallery #6

Emily Feinstein

Mothers Pool – 2011

Much of my work stems from my experience as a child growing up with my father who was a cabinetmaker. We had a shop in the basement. The process of shaping and constructing space was pervasive throughout my childhood. Everyday objects and structures inspire me, the ones we build and utilize in our daily life. They become the subjects of the places I create. I think of my process as eliciting physical memory—making my experience of place tangible. I explore how we are reflected in the things we build by creating fragments of places, at times miniature worlds that are full of history and absence with hints of possibility yet to be realized.

Mothers Pool references an unused swimming pool built in the 50's that is in back of the assisted living facility where my mother now resides. At one time it was a beach hotel. The pool is heroic in its proportion but currently drained and rusted. There remains a worn and frayed protective covering that is falling into the pool. I found it very moving.

Contact: emfein@verizon.net

Emily Feinstein received her BA from Temple University in Philadelphia, PA, and her MFA from Bard College in NY.

In her long career, she has received many fellowships and awards, including a residencies at the Virginia Center for the Creative Arts, MacDowell Colony and Yaddo. She has had numerous solo and group exhibits, including a recent installation at Socrates Sculpture Park in Long Island City, NY



Emily Feinstein
Mothers Pool 2011
Mixed media
Location: Stairwell space

Chuyen Huynh *Peek*

I, regardless of time spent in any culture, am always a foreigner. Foreign not to the language but to the idea, for language is merely its falling shadow. And the foreigner's means of communication is to visualize language.

Through automatic drawing installations, I recapture and deconstruct unfettered dreams of mysterious landscapes from my childhood in Vietnam, blending the lines of child fantasy and adult reality to create my visual language of memory.

In my playground, one experiences boundless time for space, motion for chaos, and freedom for interpretation. But there is no place for replication. Each vision always strives to be more than itself, fleeting like a moment of thought in time.

Contact: www.chuyenmhuyen.com

***Chuyen Huyen** received her BFA from Syracuse University School of Visual and Performing Arts in 2009 and attended the Chautauqua Art Institute. She studied in Italy and France, and has received several major grants and awards. Her work has been included in many group shows, including a recent exhibit at Taller Boricua Gallery in Manhattan.*



Chuyen Huynh
Peek
Mixed Media
Installation detail
Location: Gallery 1

Sandra Eula Lee *Seeing Forest and Trees*

For *Seeing Forest and Trees*, I considered some of the relationships we have with the natural world-- shaping the view and extending our grasp into it. Taking the two windows in Room 3 as my starting point, I created a planter seat to enjoy the view, modeled after the street tree and benches I experience in Brooklyn.

I took photographs at the Bayard Cutting Arboretum, a Long Island State Park near the Islip Art Museum and Carriage House. My subject matter was the many benches intimately nestled in and subsumed by the man-made landscape, lovingly placed to look at the view.

Accompanying the planter seat and photos are framed drawings that I made that provide yet another way of looking at the landscape.

Contact: www.sandralee-studio.com

Sandra Eula Lee received her BFA in Sculpture from Cornell University in Ithaca, NY, and her MFA from Hunter College in Manhattan.

She has been included in numerous group exhibits at Manhattan galleries and has exhibited her work in the far east, including venues in China and Korea. She has participated in many residency programs, and recently completed a workshop with Creative Capital at Aljira Center for Contemporary Art in New Jersey.



Sandra Eula Lee
Seeing Forest and Trees
Mixed media
Installation detail
Location: Gallery 3



Olivia Kaufman-Rovira *Grass Beings, Plastic Hives*

I transform everyday materials and objects into the extraordinary. By juxtaposing materials with unlikely shapes or structures I create a visual language that explores the intersection and boundaries of themes such as natural and unnatural, life and death, ephemera and permanence, attachment and detachment, along with others pertaining to universal questions and the human condition.

Grass Beings, Plastic Hives specifically brings together two seemingly opposite materials to explore the relationship of man-made and naturally occurring materials and what impact that may have on the environment.

The grass, used here symbolizes life, human energy and potential for growth. It was grown in this space specifically for the Site Specifics exhibition. The plastic was salvaged from the trash and is presented in an organic form making reference to the life cycle. Plastic is dead yet it will last for a metaphorical eternity and is a product of human potential, ingenuity and energy.

More than being an environmentally focused piece and calling attention to our consumptive society, *Grass Beings, Plastic Hives* considers the durability of human life and ingenuity in relation to the universe and time.

Contact: www.oliviakaufman.com

***Olivia Kaufman-Rovira** received her BFA from Mason Gross School of Arts at Rutgers University, NJ. She lives in Jersey City, NJ, where she is a sculptor and installation artist working in a variety of media. She sews, draws, paints, glues, tapes, designs molds and employs natural materials in small and large-scale work.*

She is an artistic facilitator for people with developmental disabilities in West Orange, NJ



Olivia Kaufman-Rovira
Grass Beings, Plastic Hives
Mixed media
Installation detail
Location: Gallery 4

Jongil Ma

*You Started, Winding It Up
I Followed, Going Around It*

I create woven sculptures that take the form of large, site-specific installations. Each piece engages with a public space through its interaction with the preexisting architecture and spatial dynamics. I am interested in conveying complex emotions. The tension in the graceful curved lines, delicate joineries, and temporal forms speak to the fragility and ephemeral nature of human relationships, and, equally, to the balance and stability in nature.

Working Process:

I cut strips of various thickness and width out of pine, poplar and maple then color them by spraying. Based on the character of each space I use, I design with a theme connecting to the space. I incorporate some of the site's major structures, such as columns and joineries, and weave strips of different sizes over and around them.

Contact: www.majongil.com

***Jongil Ma** received a BFA from the School of Visual Arts in Manhattan, participated in the AIM program at the Bronx Museum of Art and has completed a summer residency at Kwangju Art Museum in Japan.*

In addition to solo exhibits, he has been included in numerous group shows, including those at the Bronx Museum of Art, Jamaica Flux and Socrates Sculpture Space.



Jongil Ma

You Started, Winding it Up I followed, Going Around It

Wood and string

Installation detail

Location: Gallery 2

Junko Sugimoto

Spring Islip

My work deals with my memory and recreates nature with everyday materials in an interior space. I begin by choosing a particular place from my daily life. I do not work from photographs of the places that inspire me, but rely instead on my memory and imagination—a fundamental part of my perspective when I create art.

My hometown, Katano, is northeast part of Osaka, Japan. It has been completely changed from a country village where I grew up to an urban city. A railroad company built a new station in my town and then started destroying nature to construct new buildings. After 10 years, mountains, rice fields, rivers, and woods have disappeared; there are only concrete buildings. I have many pictures of the old town that shows what it looked like, but it is difficult to fully describe the surroundings and atmosphere.

Through my art, I create the atmosphere of a particular space. Showing detail is not important for my art; the atmosphere of where I spent time is the essential element.

Spring Islip reconstructs my first impression of Islip when I visited the town at the end of April.

Contact: www.junkoart.com

***Junko Sugimoto** was born in Osaka, Japan, and received her BFA from Parsons School of Design, NY, in 2006.*

She has had several solo exhibits, including a recent show at Muriel Guepin Gallery in Brooklyn. She has been included in numerous group exhibits in New York, France and Japan. She has received several grants and awards, including a recent studio grant at Boffo, in Brooklyn.



Junko Sugimoto
Spring Islip
Installation detail
Paper, mixed media
Location: Gallery #5

Some Thoughts, 20 years Later...

In January, the Carriage House Workspace will celebrate its 20th anniversary. It is a fitting time to reflect on what we do here, and why what we do is important.

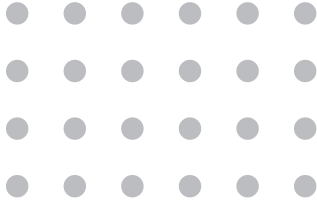
Each year, an average of 25 artists complete residencies here, many of which result in site-specific installations that are on exhibit in the Carriage House for several months. Installation art emerged in the 60's as a way to counter the commercial aspects of art and the fetishization of art objects. Installations are not easily purchased and exist only as documentation once exhibits end. A half century later, installation art and site-specific projects take on an even more critical dimension. In our age of mechanical reproduction on steroids, when everything and everyone enjoys eternal life on Facebook, site-specific art at the Carriage House is—above all—art that must be experienced in person. Photographs, web postings, YouTube clips cannot capture or memorialize these works. The projects our residents create require engagement in real time and real space. They demand presence. It is not a stretch to see this art form, which celebrates the unique and ephemeral, as a metaphor for our own position as living beings—and a reminder that we are more than facsimiles on our blogs and webpages.

Twenty years ago, few people believed that artists, like scientists, needed vehicles for research and experimentation—yet artists have always functioned as vanguards of social development. Through work that is equal parts critique and compassion, they point us toward a more humanistic future. They are as necessary to the survival of our culture as medicine and technology.

Twenty years ago, workspaces for artists were rarities, if nonexistent. Today, thanks to support from agencies like the New York State Council on the Arts, they are growing and expanding. The Carriage House is “artist centered.” We offer our artists funds, time and space to experiment with ideas, media and techniques. We ask only that they expand their creative potential through deep engagement with their artistic practice. We are a founding member of the New York State Artists Workspace Consortium, a group of ten agencies that together offer tremendous opportunities and support for young, emerging artists in every discipline. Look us up on our website, www.NYSAWC.org, and feel our energy. We look forward to our next twenty years and to ever-improving services and support for our residents. MLC



the
Carriage
House



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The staff would like to thank the artists for their participation in *Site Specifics '11* in the Carriage House.

The Carriage House is a workspace for artists administered by Heart For Art, Inc., a nonprofit agency dedicated to promoting the arts on Long Island. The Carriage House site is owned by the Town of Islip.

The Carriage House collaborates with the Islip Art Museum and the Islip Arts Council. All organizations are located in the Brookwood Hall park complex in East Islip, NY.

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State of the Arts



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