



CITATION

for Temporary Art Installation

ROIL

Brooklyn, NY

Christine Sciulli, Artist

“It’s like standing in a darkroom, rocking a tray of developer in anticipation of the photograph’s first hint of an image. To me, it is about trying to harness the ineffable.

Working with light presents the opportunity to ride on the edges of perception. Time and space are essential to this process. The typical installation window for a gallery show is a week at best. Because of the unusually generous installation schedule Smack Mellon allowed for ROIL, in 3 weeks I was able to create a truly site-specific, large-scale work in situ and respond directly to the raw industrial architecture as the work developed. The vast amount of space was electrifying, because I could finally create an installation where multiple viewing points and a variety of scales of viewing were easily accomplished.

The movement behind ROIL is inspired by the energy required to send water molecules into the pressurized frenzy that was necessary to power the industrial complex of Gairville in the 1900s.”

—Christine Sciulli



ROIL was a site-specific art installation of tulle and white light at Smack Mellon Gallery, in the DUMBO neighborhood of Brooklyn. Frenzied, expanding and collapsing circles of white light were projected through a site-wide soft sculpture in the gallery’s cavernous raw space, a 55 by 28 by 35 ft high installation. The impression harkened back to the roiling steam that once issued from this hall. Here boilers superheated, churned and compressed water into hissing steam that pulsed through pipes and coursed into the surrounding factories of paper product industrialist Robert Gair.

ROIL was created from moving light in the form of kinetic circles projected into 2000 yards of hand-pinned fabric. Eight video projectors were mounted at different vertical angles so that the viewer was always in a skewed relationship to most of the cylinders of light. Projections were “caught” in the network of white translucent fabric as they extended out in constant motion.

With circles expanding and contracting at various rates, the dynamic dialogue among front, rear and side projections presented seemingly arbitrary geometries, dancing ephemera.



GALLERY

Smack Mellon

Kathleen Gilrain, *Executive Director and Chief Curator*

Suzanne Kim, *Deputy Director and Director of Exhibitions*

Tyler Henry, *Media Systems Manager*

PHOTOGRAPHY

Etienne Frossard

Paul Warchol