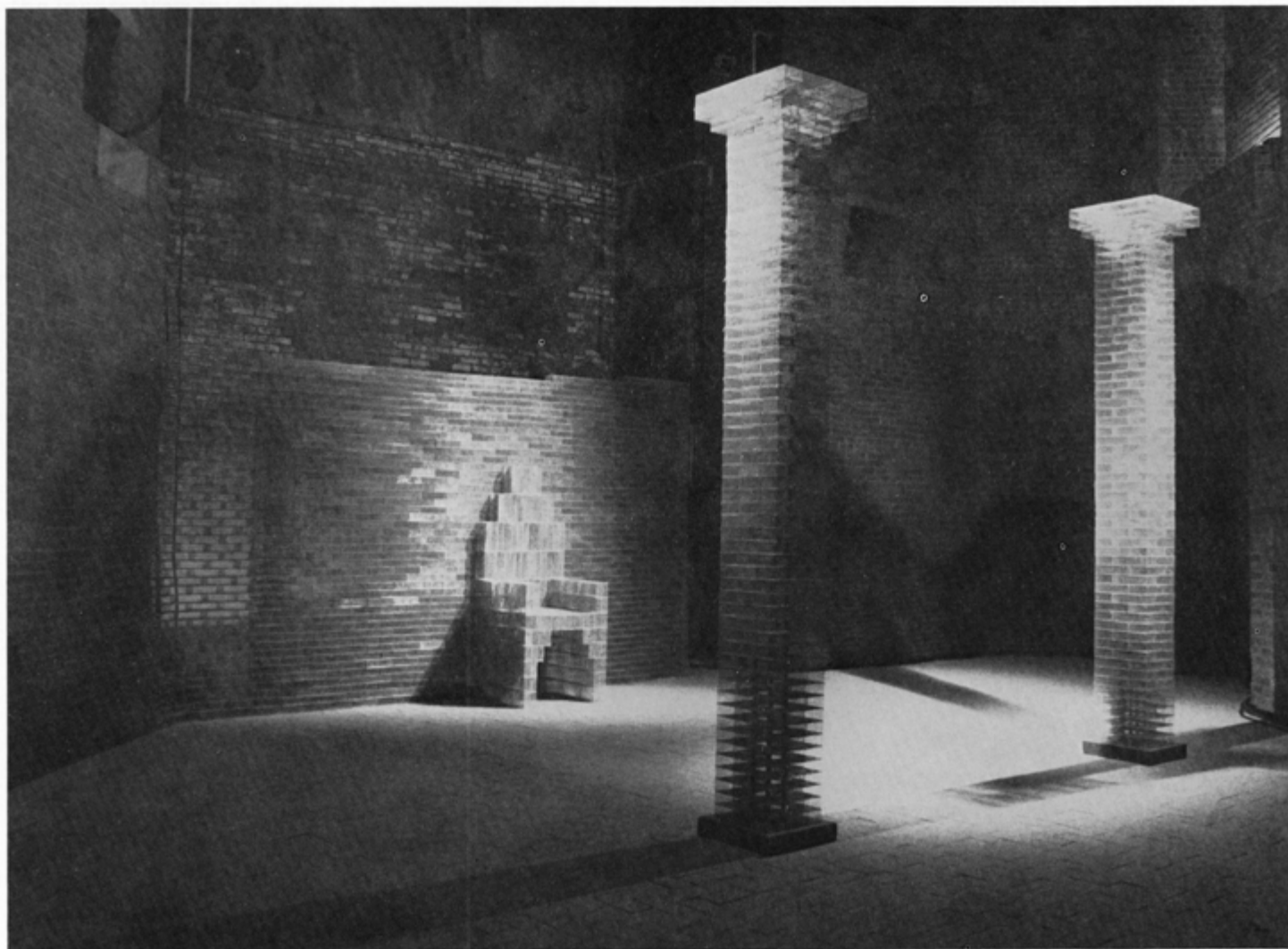


**KIT-YIN SNYDER**

**“ENRICO IV”**



**June 26 - September 8, 1990**

**University Art Gallery  
Staller Center for the Arts  
State University of New York at Stony Brook**

## ***ENRICO IV*: SET/INSTALLATION**

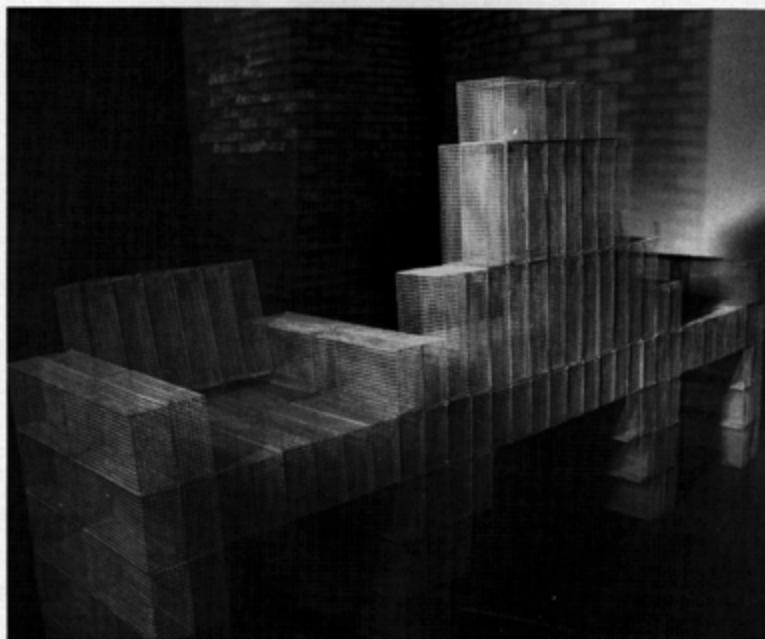
**ADAPTED FROM THE ORIGINAL PLAY,  
*ENRICO IV*, BY LUIGI PIRANDELLO**

**PRODUCED BY KIT-YIN SNYDER**

**WRITTEN BY KIM SNYDER**

**NARRATED BY ANTHONY KORNER**

**SOUND BY CLIFF HAHN**



*Così è*, 1988 (detail)  
Wire mesh, 36" high x 64" wide x 18" deep

## **ACKNOWLEDGEMENTS**

I would like to express my gratitude to all the people who worked with Kit-Yin Snyder to produce the set/installation of *Enrico IV* for the University Art Gallery: Kim Snyder for writing and coaching the voice-over narration; Anthony Korner for his wonderful reading of the script; and Cliff Hahn for sound production.

Thanks also to Michael Maszk and Peter Pantaleo for carpentry and installation assistance; Andy Nittoli, Audio Electronic Engineer, Patrick Kelly, Technical Director, and Liz Stein, Assistant Technical Director, Staller Center for the Arts, for their advice and assistance; and to members of the University Art Gallery staff: Michael Hill Claudette Lewis, Edward Matthews, and Fanny Ramos, Gallery Assistants; Rosemarie Miller, Gallery Intern; and Mary Balduf, Gallery Secretary.

Most of all, I wish to thank Kit-Yin Snyder for sharing her thought-provoking work with the Stony Brook community. *Enrico IV* is a perfect complement to the Staller Center's 1990 International Theatre Festival.

Rhonda Cooper  
Director

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State University of New York at Stony Brook

Typesetting and printing: Expressway Offset, Plainview, NY

Front cover: *Throne Room*, 1986  
Wire mesh, 10' high x 40' wide x 16' deep

# KIT-YIN SNYDER

Born in China and raised in New York City, Kit-Yin Snyder has, through her art, successfully integrated the teachings of her Buddhist upbringing with her persistent interest in classical Western architecture. Her training in Chinese calligraphy contributed to her understanding of placing forms in space. As she has observed, architecture, sculpture, and calligraphy all involve the incorporation of discrete elements to form a unified structure. Her concern with space, her use of fragments of architecture as sculpture, and her long-term interest in the dramatic arts, have led to her current installations that use theater as a means of expressing her philosophy of life.

Best known for her site-specific experimental sculpture, Ms. Snyder originally intended to pursue a career in architecture. Before receiving her Masters of Fine Arts degree in sculpture from Claremont College in 1979, Ms. Snyder earned a Bachelor of Science degree in electrical engineering and a Masters degree in mathematics. She taught ceramics at Swarthmore College for many years before leaving the teaching field to devote herself to the creation of large-scale works for alternative and public spaces.

In 1979, Ms. Snyder originated her standard module of hand-made, transparent wire-mesh bricks. While visiting and living in Europe, she became interested in Greek and Roman classical ruins as sculpture and began incorporating elements of architecture into her installations. Returning to New York City, Ms. Snyder became a studio resident at P.S. 1, an art space in Long Island City. There she created four works, one of which was inspired by the ziggurats of antiquity. Conscious of the effects of light on her pieces, Ms. Snyder manipulated light sources to create varying densities in her arches, walls, and columns. Funded by a National Endowment grant in sculpture, her first outdoor installation, *Two Part Invention*, was produced in Bryant Park in 1981 during an artist-in-residency for Public Art Fund. Changes in natural light played an important role in determining the viewers' perception of this piece as well. Ms. Snyder spent seven weeks placing her wire-mesh structures along the walkways of the park behind the library at Fifth Avenue and 42nd Street to create an installation that remained essentially undisturbed for two years.

Kit-Yin Snyder created her largest work two years later at the City University Graduate Center.

Installed in the cold of winter, *Córdoba* was an architectural installation comprising 32 arches set in an enormous space. The effect of direct light on the open-mesh structures was to lend an illusion of solidity to the airy work. Later that year, in Artpark in upstate New York, Ms. Snyder introduced natural elements into her work. Combining trees found on the site with her fragmented cloister, she initiated a series of works that further challenge the viewers' perception of reality. Like *Zen koans*, these works challenge the viewer to perceive experience without intellectualizing or sentimentalizing. Lifting some of the veils that cloud our perception, Kit-Yin Snyder shows us that our experience of the world is an illusion that can easily be manipulated.

Subsequent works, including three installations from 1984 dedicated to the Roman emperor Hadrian, incorporated reflecting pools that are reminiscent of Hadrian's Villa near Tivoli, with its several square miles of buildings, courtyards, gardens, and circular colonnaded pools. Like wire mesh, the ever-changing images in the reflecting pool remind the viewer of the elusive nature of reality.

In 1986, Ms. Snyder created two works undoubtedly inspired by her sense of drama. Dedicated to the author of *Gone With the Wind*, *Margaret Mitchell Square* in Atlanta, Georgia, uses four columns to represent Tara, the plantation that serves as the novel's main setting. A waterfall and a fountain were incorporated into the square as well. That same year, Ms. Snyder designed *Throne Room* as one of the sets for a



*Córdoba*, 1983 (detail)  
Wire mesh, 9' high x 65' wide x 45' deep

production of "The Memory Theatre of Julio Camillo," produced by the Creation Production Company (through the auspices of Creative Time, Inc.) inside the Anchorage of the Brooklyn Bridge. The addition of continually changing light in *Throne Room* provided Ms. Snyder an important opportunity to examine further the idea of what is real and what is not.

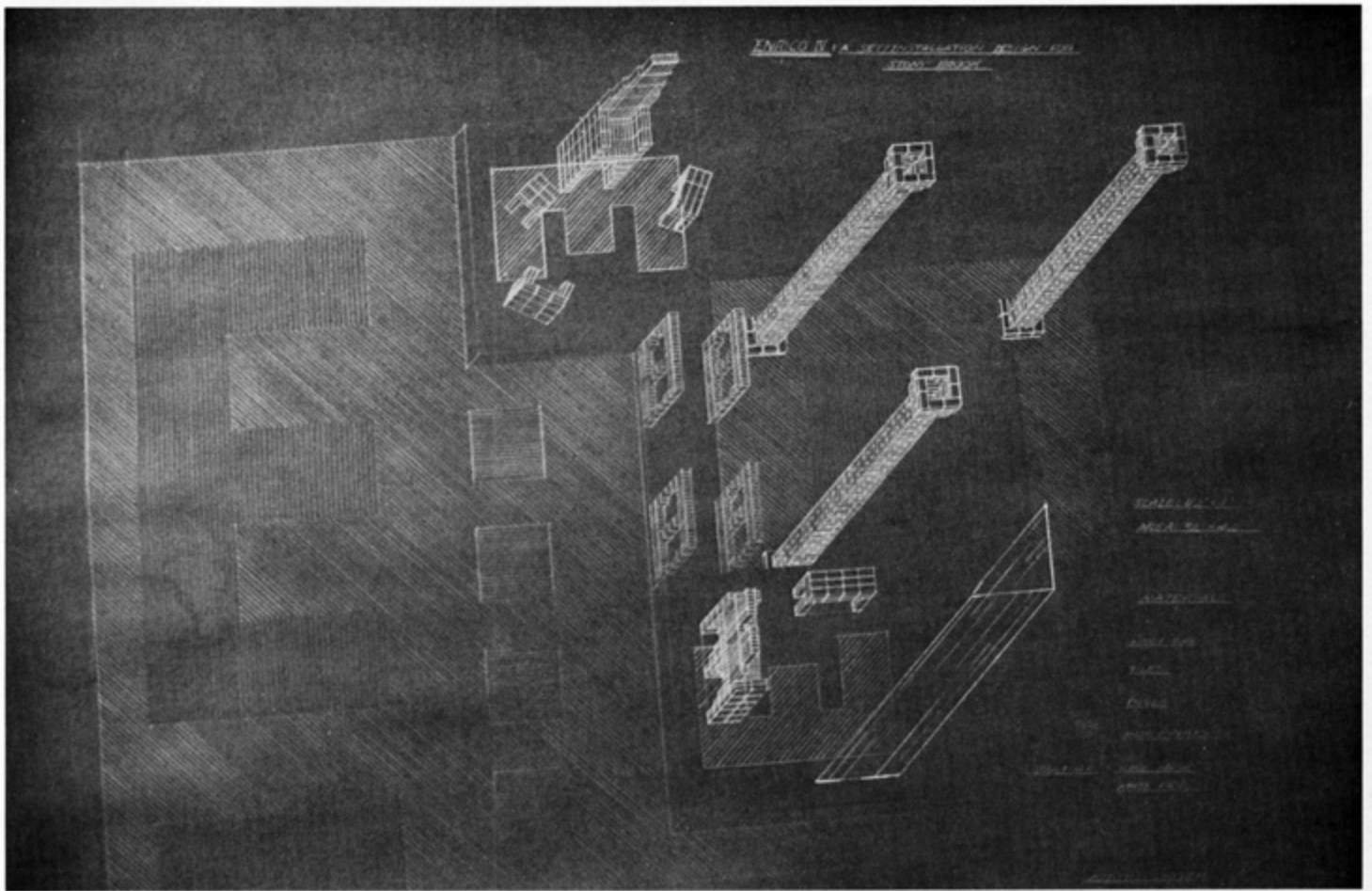
In 1988, Kit-Yin Snyder created her own production in a set/installation of Luigi Pirandello's *Così è (se vi pare) (Right You Are if You Think You Are)* with theatrical lighting and a voice-over: a theater setting without actors. In her current work, *Temple of Jupiter*, an outdoor installation for Snug Harbor in Staten Island and *Enrico IV (Henry IV)* here at the University Art Gallery, Ms. Snyder incorporates many of the ideas of her earlier works while extending her use of garden elements. At Snug Harbor, rows of trees are used to represent the columns of a Roman temple, which is reinterpreted to become a manipulated natural space. *Enrico IV* is a set/installation that combines a theatrical stage set with an artificial garden, including reflecting

pools and a voice-over narration of an adaptation of the play by Pirandello. Ms. Snyder has created a site-specific indoor installation that compels the viewer to confront his or her own view of reality. The viewer stands within the space, but none of it is real: There are no actors, no grass, no water. Kit-Yin Snyder explains that the actor in the voice-over is searching for what may or may not be the truth of his own madness. The pilgrim, whether Buddhist or otherwise, is also searching for the Truth. Ms. Snyder's juxtapositions of the real and unreal, the durable and the transitory, which shift back and forth with the changing light and perspective, provide the mirror that may help to illuminate the way.

Rhonda Cooper



*Sicily Remembered, 1985 (detail)*  
Site installation, 11' high x 45' wide x 40' deep



Working drawing for *Enrico IV*, 1990  
Gouache on paper, 22 x 30"

A predominant element in my work has always been the interplay between light and shadow against the translucence of the wire mesh modules. This semi-transparent material has the properties of absorbing as well as reflecting its light sources. Depending on the various light sources, the visual characteristics of the material shift, thereby creating a continuous visual phenomenon. As the light source changes, the material can transform from being a solid and ice-like structure, to an airy ghost-like form. The discovery of these properties has led me to begin integrating my work in a theatrical environmental context. In 1985, I created a set in a collaborative project with Blondell Cummings, a dancer. In 1986, I created a set for an experimental theater piece entitled "The Memory Theatre of Julio Camillo" which was staged at the Brooklyn Anchorage.

In 1988, I further expanded this theatrical context for my work by developing my own theater productions. Here, the wire-mesh modules are the basis for creating an environment, or set, in which the production takes place. The only actors in my performance are: a single, prerecorded voice-over narrative, light, and shadow. Throughout the telling of the story, ever changing streams of colored light suggest the presence of moving characters on the set. These elements are all orchestrated to reveal the drama

as the story unfolds for the viewers.

These new theatrical works have allowed me not only to expand the visual aspects of my art, but also to begin integrating my own personal philosophical concerns. At present, I am working with the adaptation of two works by Luigi Pirandello, *Così è, (se vi pare)*, and *Enrico IV*. These two pieces deal with characters as subjective interpreters, who are looking for the absolute truth in a world where that is virtually impossible. This thematic element is portrayed visually in the installation itself. Ever-shifting streams of light and shadow allow me to present an environment with many different visual "realities." I also feel that the subject matter of Pirandello's work touches very deeply on several themes which are very prevalent today. My prerecorded narrations have been rewritten in such a way as to ask the viewer to take part in the search for what may or may not be the "truth." In an age that is somewhat riddled with moral disillusionment, I want to present an environment where viewers can appreciate and accept the avidity of maintaining their own subjective interpretation, or beliefs. The subjective answer is, in the end, all that you are left with after the story has been told.

Kit-Yin Snyder  
November, 1989

# KIT-YIN SNYDER

Born in Canton, China

## EDUCATION

- BSEE (Bachelor of Science in Electrical Engineering), City College, New York City  
MS (Masters degree in Mathematics), U. of Michigan, MI  
MFA (Sculpture), Claremont Graduate School, Claremont, CA

## SELECTED INSTALLATIONS

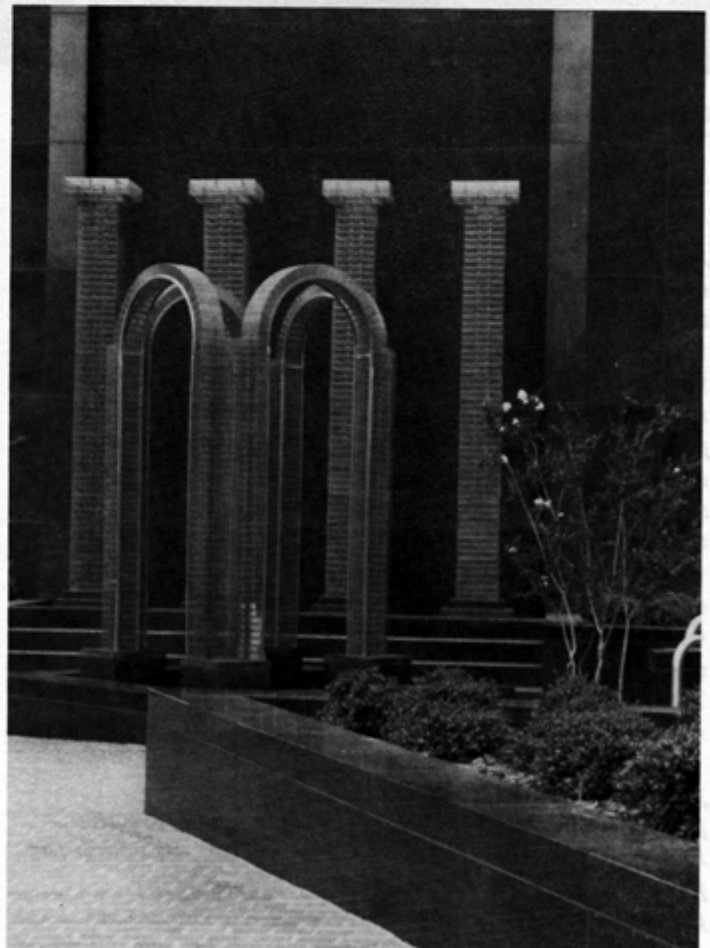
- 1990 "Temple for Jupiter," an outdoor installation for Snug Harbor, Staten Island, NY  
1989 "Flagellation - Homage to Piero della Francesca," Edicola, Rome, Italy  
1986 "Throne Room," a set for "The Memory Theatre of Julio Camillo," at the Brooklyn Anchorage, Creative Time, New York City  
1985 "Sicily Remembered," an outdoor installation for Atlanta Art Festival, Atlanta, GA  
"Giardino Cinese," a collaborative installation at Sala Uno, Rome, Italy  
"A Fragment/A Moment," a set for collaborative project with dancer Blondell Cummings, Midtown Whitney Museum, New York City  
"In Three Dimensions - Recent Sculpture by Women," Pratt Institute, Brooklyn, NY  
1984 "Hadrian's Dream," an outdoor installation for the Houston Festival, Houston, TX  
"Hadrian's Improvisation," an outdoor installation at Hudson River Museum, Yonkers, NY  
"Hadrian's Retreat," an installation at Sculpture Center, New York City  
1983 "Cordoba," at CUNY, City University Center, New York  
"House That Art Built," CAL State Fullerton Gallery, Fullerton, CA  
"Siciliana," an outdoor installation at Artpark, Lewiston, NY  
"Shared Space," installation at the Bronx Museum, NY  
"Air and Ice," an outdoor installation on Lake George, Bolton Landing, NY  
"4th Texas Sculpture Symposium," Huntington Gallery, University of Texas, Austin, TX  
1982 "Cloister," an installation at Just Above Midtown (JAM), New York City  
1981 "Two Part Invention," an outdoor installation at Bryant Park, New York City  
"Environmental Interplay - 7 Sculptors," Alternative Museum, New York City  
"Made in Philadelphia IV," the Institute of Contemporary Art (ICA), Philadelphia, PA  
1980 "P.S. 1 - IV," an installation at P.S. 1, Long Island City, NY  
1979 "Temple," ARCO Center for Visual Art, Los Angeles, CA

## AWARDS and HONORS

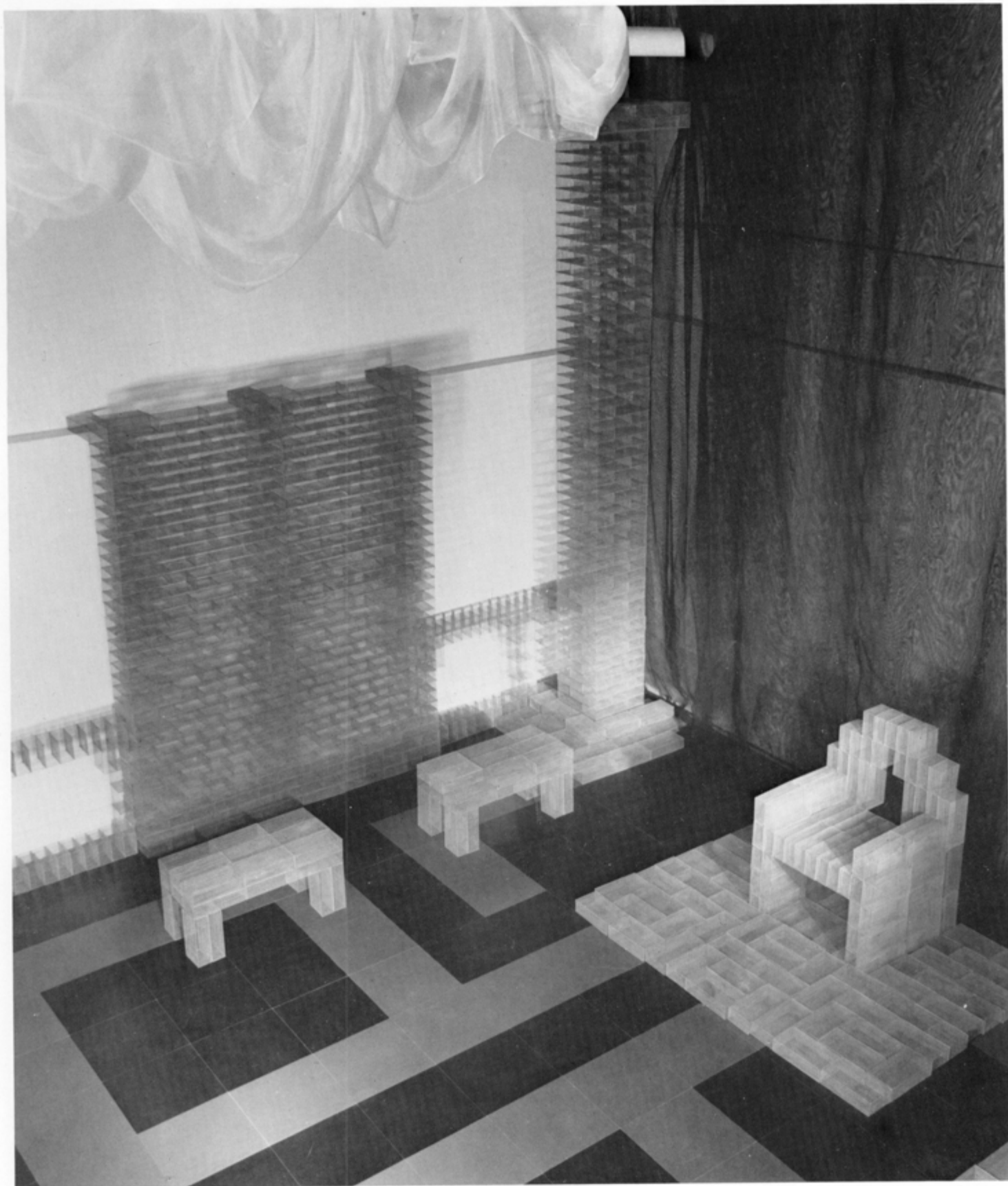
- 1989 Excellence in Design, Art Commission, New York City, for White Street Detention Center commission  
1987 Excellence in Design, Atlanta, GA., for Margaret Mitchell Square  
1986 NEA (National Endowment for the Arts), Fellowship in Sculpture  
"Bessie" award for set design: "Throne Room" for "The Memory Theatre of Julio Camillo," Brooklyn Anchorage, Creative Time, New York City  
1985 New York State Council of Art (NYSCA), collaboration grant in sculpture to build a set for dancer, project at Midtown Whitney Museum, New York City  
1983 Winner of International Water Sculpture Competition, New Orleans World Exposition, LA  
1982 NEA Fellowship in Sculpture  
1981 CAPS Grant in Sculpture, New York  
Artist-in-Residence, Bryant Park, Public Art Fund, New York City  
1980 NEA Fellowship in Sculpture  
1979 Studio Resident at P.S. 1, Long Island City, NY

## COMMISSIONS

- 1986 Margaret Mitchell Square, Percent for Art, Atlanta, GA  
1990 White Street Detention Center, Percent for Art, collaborative outdoor commission with Richard Hass, New York



*Margaret Mitchell Square, 1986*  
Commission for Atlanta, Georgia  
Wire mesh, granite, waterfall, fountain, and shrubs,  
37' high x 77' wide x 42' deep



*Così è*, 1988 (partial view)  
Set/installation: wire mesh, tile, and fabric,  
10' high x 31' wide x 15' deep



## PREVIOUS EXHIBITIONS AT THE ART GALLERY

- 1975 FACULTY EXHIBITION
- 1976 MICHELLE STUART  
RECENT DRAWINGS (AN AMERICAN FEDERATION OF ARTS EXHIBITION)  
SALVATORE ROMANO
- 1977 MEL PEKARSKY  
JUDITH BERNSTEIN  
HERBERT BAYER (AN AMERICAN FEDERATION OF ARTS EXHIBITION)
- 1978 LEON GOLUB  
JANET FISH  
ROSEMARY MAYER  
THE SISTER CHAPEL
- 1979 SHIRLEY GORELICK  
ALAN SONFIST  
HOWARDENA PINDELL  
ROY LICHTENSTEIN
- 1980 BENNY ANDREWS  
ALEX KATZ  
EIGHT FROM NEW YORK  
ARTISTS FROM QUEENS  
OTTO PIENE  
STONY BROOK 11, THE STUDIO FACULTY
- 1981 ALICE NEEL  
55 MERCER: 10 SCULPTORS  
JOHN LITTLE  
IRA JOEL HABER  
LEON POLK SMITH
- 1982 FOUR SCULPTORS  
CECIL ABISH  
JACK YOUNGERMAN  
ALAN SHIELDS  
THE STONY BROOK ALUMNI INVITATIONAL  
ANN McCOY
- 1983 THE WAR SHOW  
CERAMIC DIRECTIONS: A CONTEMPORARY OVERVIEW  
CINDY SHERMAN  
THE FACULTY SHOW
- 1984 BERNARD APTEKAR: ART AND POLITICS  
ERIC STALLER: LIGHT YEARS  
NORMAN BLUHM: SEVEN FROM THE SEVENTIES  
EDWARD COUNTEY 1921-1984  
CARL ANDRE: SCULPTURE
- 1985 LEWIS HINE IN EUROPE: 1918-1919  
FRANCESC TORRES: PATHS OF GLORY  
HOMAGE TO BOLOTOWSKY: 1935-1981  
FREEDOM WITHIN: PAINTINGS BY JUAN SANCHEZ/INSTALLATION BY ALFREDO JAAR  
ABSTRACT PAINTINGS REDEFINED
- 1986 KLEEGER: METAL SCULPTURE  
TOBY BUONAGURIO: SELECTED WORKS  
YANG YAN-PING AND ZENG SHAN-QING  
EIGHT URBAN PAINTERS: CONTEMPORARY ARTISTS OF THE EAST VILLAGE  
TV: THROUGH THE LOOKING GLASS  
WOMEN ARTISTS OF THE SURREALIST MOVEMENT
- 1987 HANS BREDER: ARCHETYPAL DIAGRAMS  
MICHAEL SINGER: RITUAL SERIES RETELLINGS  
JUDITH DOLNICK/ROBERT NATKIN  
MARGARET BOURKE-WHITE: THE HUMANITARIAN VISION  
MEL ALEXENBERG: COMPUTER ANGELS  
STEINA AND WOODY VASULKA: THE WEST
- 1988 THE FACULTY SHOW '88  
ROBERT WHITE: SELECTED WORKS 1947-1988  
LEE KRASNER: PAINTINGS 1956-1984  
EDGAR BUONAGURIO: PERMUTATION AND EVOLUTION 1974-1988  
JOAN SNYDER COLLECTS JOAN SNYDER
- 1989 THE M.F.A. SHOW '89  
ROBERT KUSHNER: SILENT OPERAS  
HERMAN CHERRY: PAINTINGS 1984-1989  
HAITIAN ART: THE GRAHAM COLLECTION  
FIBER EXPLORATIONS: NEW WORK IN FIBER ART
- 1990 THE M.F.A. SHOW 1990  
PRINTS BY PRINTMAKERS