

Art By Edward J. Sozanski

More than meets the eye. It's unusual to encounter a work of art whose shadow is more "real" than the object itself, but such is the case with *Incident*, an installation by Linda Yun at Arcadia University.

As you come upon *Incident*, which sits on the floor behind a free-standing wall, it's remarkably unprepossessing, just a white metal frame to which long strips of shiny gold Mylar have been attached. A fan ruffles the shimmering strands like hair blowing in the wind.

As you move toward the other end of the room, *Incident* disappears behind the wall, but its presence persists through the hum of the fan and flickering shadows cast on a wall. These suggest either the reflection of sunlight on flowing water or flames dancing in a fireplace.

This ethereality represents the essence of *Incident*. It's all a matter of perception, and of the viewer's position within the room. Change position and, except for the hum, *Incident* all but disappears.

That single experience comes close to encapsulating the theme of "A Second Look 7," a show featuring four artists and one artist team who have appeared in one of Arcadia's regular works-on-paper shows. This edition was curated by Sheryl Conkelton, director of exhibitions at Tyler School of Art.

At fewer than a dozen works, it might seem a little sparse until you consider the conceptual underpinnings of each piece. Visitors must recognize how perception and interpretation can be affected by such factors as the character of light, the viewer's position relative to the work, and the layers of ambiguity a particular work might contain.

For instance, Canadian artist Lucy Pullen has installed three hanging sculptures, each a thin strip of bent ash configured in a Möbius double loop. From any point in the room, the figures traced in the air look different,

yet the structures are identical.

Most art involves illusion on some level, and Phillip Adams' imposing charcoal drawings convey that truth with striking immediacy. Each is a portrait of a young person (two men, one woman) wearing reflective sunglasses. They are drawn from photographs, with a high degree of verisimilitude.

Superficially, they might be appreciated as photorealism, but reflections in the sunglass lenses add a level of slightly surreal complexity by injecting narrative or descriptive content, such as a lawn party or a scene with buildings. The reflected scenes suggest another dimension of reality, or of memory.

James Johnson's *House* requires the viewer's imaginative input. It's a wall pierced by four tiny windows and a door at floor level. Inside you see not a furnished interior, but the guts of a deep stud wall, accessorized by bits of boards and lumber. The interior glows pinkish from a neon sign proclaiming, "I can get you anything you want." If you want a real house, you have to imagine it.

Like all the artists in the show except Pullen, Marcia Kocot and Tom Hatton are Philadelphians. They have been exhibiting in the city for years, most recently with pieces that try to make tangible the state of awakening.

They do this at Arcadia with a suite of 16 digital images, each recording the time on a particular date when one or the other of them photographed a bedside digital clock while semiconscious. What you see are mostly smears of bright green light on a black ground, time represented not only as ephemeral but as substantive.

Kocot and Hatton devised this method to depersonalize process, to eliminate any trace of the artist's hand. However, the concept of *Night/Time* identifies it as ineluctably theirs. Like every other work in the show, it tests one's perceptual acuity, powers of ratiocination, and perhaps even of tolerance for art that makes the viewer work for a reward.

■ "A Closer Look 7" continues in the gallery at Arcadia University, 430 S. Easton Rd., Glenside, through Dec. 21. Hours are 10 a.m. to 3 p.m. Tuesday through Friday, to 8 p.m. Thursday, and noon to 4 p.m. Saturday and Sunday. Closed Nov. 26 through 30. Free. 215-572-2131 or www.arcadia.edu/arts.