

## Critic's choice

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Neil Kendricks

The best installation art doesn't just draw the viewer into the space; it embraces him or her, sometimes as a part of the piece. IN/SITE '92, several exhibitions of installations scattered throughout the San Diego/Tijuana region, tries to follow in this tradition. This pilot project to a large-scale proposal has all the markings of a great idea.

The group of installations on display at Mission Brewery Plaza (2150 W. Washington St., 260-1313, through Saturday) feels incomplete, however, a three-dimensional collection of rough conceptual sketches rather than a series of fully developed projects.

While the artists each have been given a good deal of space to work with, most of the rooms are simply used as framing devices to present work that could easily have been shown in a more conventional gallery setting.

There are exceptions, such as Lynn Hendrick's installation, "Depositions," with its subtle and unobtrusive presence. Her changes to a room are minimal and practically invisible, until you notice the rectangular panes of glass installed in an overhead girder.

It's here that Hendrick has placed a mixture of found and sculptural objects: a dead bird with its beak tied shut, bits of mold, hair and scraps of metal exemplifying the already-stark quality of the room.

Seen as a whole, Hendrick's "Depositions" is akin to an exhibit box filled with miscellaneous evidence — remnants to unknown rituals or artifacts unearthed during an archaeological dig.

It's here in this quiet room of mysterious connections that the viewer is offered a provocative hint on how an installation can *effectively* use a space. Hendrick doesn't simply opt to fill in the dimensions.

— Neil Kendricks