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'The Sky's the Limit' by Elizabeth Nehls, first place at East End Arts Council.



'Wild Maid' by Claire Watson at Art Sites.



'Waves and Rocks,' photo by Anthony Lombardo, best in show at East End Arts Council.



'Three Graces' by Rondi Casey at Art Sites.

The word 'body' links two different art shows in Riverhead

BY JOYCE BECKENSTEIN | CONTRIBUTOR

From their titles, you might assume the two art exhibitions now in Riverhead — “The Body in Motion” at East End Arts Council and “The Body Altered” at Art Sites gallery — have a certain connection. Each takes the word “body” as a point of departure but, from there, they part ways. “The Body Altered” is about the human body as an expression of self-image. “The Body in Motion,” a juried exhibition, is about movement and the dynamic forces that propel it, from crashing waves to flashing lights and strolling window shoppers.

Artist Candyce Brokaw, who co-curated “The Body Altered” with Art Sites director Glynis Berry, conceived the idea for the show after undergoing surgery to remove ruptured and toxic silicone breast implants. Her terrifying ordeal motivated her to cast aside Venus and Adonis idols, and instead mine for art and beauty among real bodies that real people inhabit.

Entering the gallery you meet yourself, shattered and disarrayed, through a fragmented, mirror-on-mirror sculpture by Jennifer Ryan, “It’s All Smoke and Mirrors.” What follows is a thematically and visually rich kaleidoscopic show: wallet- to mural-sized works that channel culture, race, ethnicity, gender and disability through the scope of life’s relentless recycling of physical appearances and psychological states of mind.

Christopher Schneberger’s “A Case of Levitation: The Story of Frances Naylor” deals with the things we do in dreams that we cannot otherwise imagine doing. His surreal vintage-like photographs with text combine fantasy and truth about Frances Naylor, born in 1907. We’re told that she lost both her legs at age 3. At 13, she dreamed so hard about walking that she one day magically levitated and drifted through the house, as if she had legs. “Measuring Frances” depicts the



'Measuring Frances' by Christopher Schneberger at Art Sites.

'THE BODY IN MOTION'

On view through April 9 at East End Arts Council. 133 East Main St., Riverhead eastendarts.org, 727-0900

Visitors can pick up a coupon for a free class at EEAC or a consultation/session at local businesses, all related to the ‘The Body in Motion’ exhibit.

'THE BODY ALTERED'

On view through April 18 at Art Sites. 651 West Main St., Riverhead artsitesgallery.com, 591-2401

Free programs offered in conjunction with the exhibit:

Saturday, March 20, 2 p.m.: PowerPoint presentation ‘Mirror, Mirror on Your Wall,’ followed by panel discussion with Christina Strassfeld, Bastienne Schmidt, Candyce Brokaw and Marisa Viola. Part of North Fork Arts Project.

Saturday, March 27, 5 p.m.: Poetry reading organized by North Sea Poetry Scene.

legless child floating against the wall as her mother measures her height.

Then there’s Matt Sesow. At age 9, he lost an arm in an airplane propeller. He made his dream of becoming a successful artist reality as evidenced in “Left Behind With Bunny,” rendered in his signature punk cartoon style.

One needn’t lose a limb to feel severed by, or from, society by virtue of a physical condition. “And then Kelly Green got fat and then Kelly Green got fatter and then Kelly Green didn’t matter any more,” by Jim Bloom, sums up how harsh life can be.

Similarly, other artists tackle things Mother Nature doles out for the psyche to sort. Gender and sexual identity, pregnancy, illness, aging — all affect body appearance and shape how we view ourselves. In Elizabeth Silver’s “Untitled (Janet),” androgynous figures emerge pained and strained from a tangle of scribbled forms. Sofia Lee Moran’s photograph