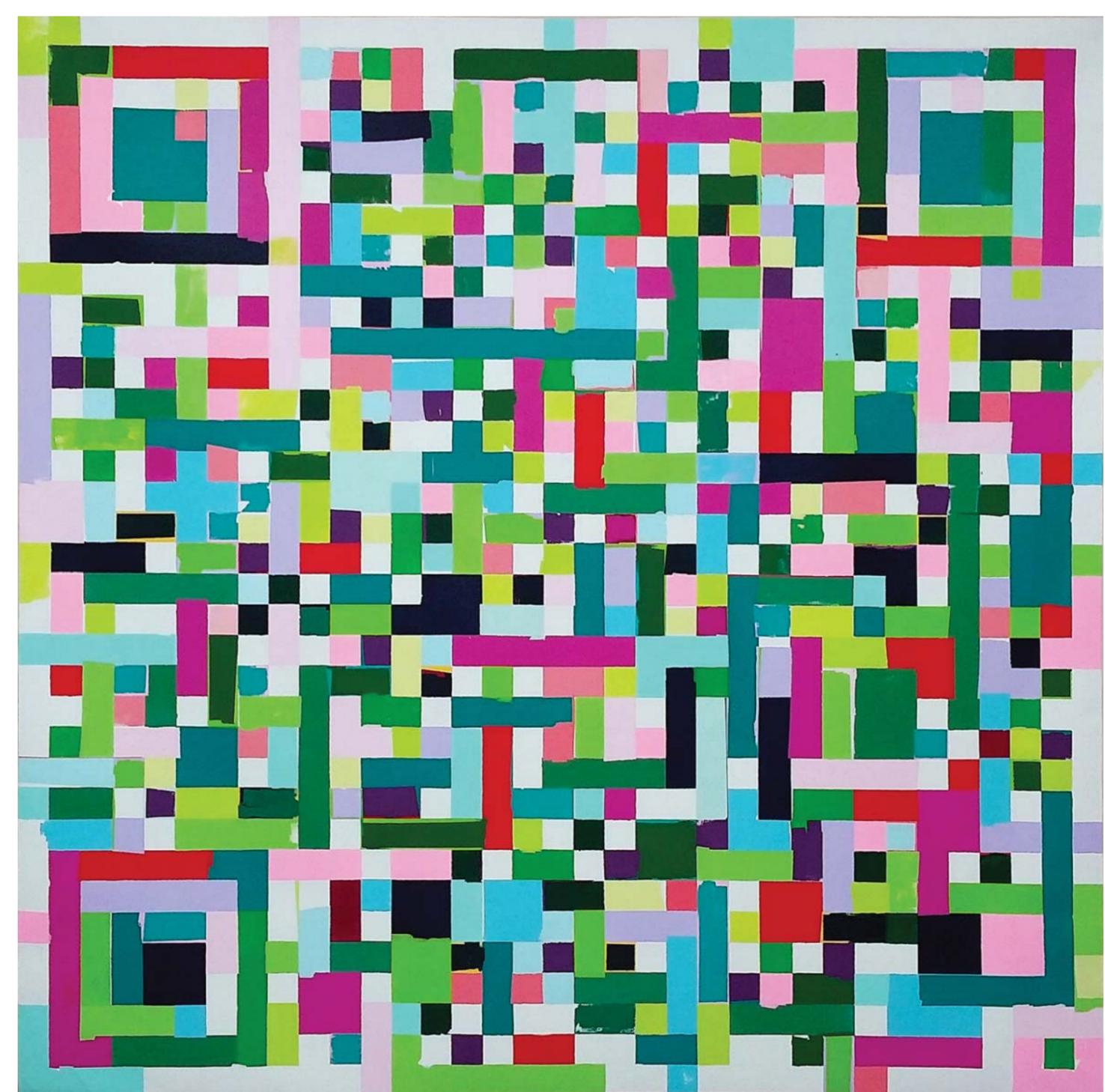


orlando museum of art
FLORIDA PRIZE
in contemporary art

• anthea behm • adler
guerrier • maría martínez-
cañas • noelle mason •
ernesto oroza • matt
roberts • dawn roe • kyle
trowbridge • michael
vasquez • sergio vega •



Kyle Trowbridge, QR 3211806, 2012, acrylic on canvas, 76 x 76 inches, Courtesy of Emerson Dorsch Gallery, Miami. © Kyle Trowbridge. Image courtesy of the artist.

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FLORIDA PRIZE
in contemporary art

May 13 – August 28, 2016

Orlando Museum of Art
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GALLERIES + LENDERS

David Castillo Gallery, Miami Beach, Florida

Emerson Dorsch Gallery, Miami, Florida

Fredric Snitzer Gallery, Miami, Florida

Julie Saul Gallery, New York, New York

KaBe Contemporary, Miami, Florida

Miami Spaces, Miami, Florida

Minerva Art Gallery, Sydney, Australia

Arthur Halsey Rice, Ft. Lauderdale, Florida

ARTISTS

Anthea Behm

Adler Guerrier

María Martínez-Cañas

Noelle Mason

Ernesto Oroza

Matt Roberts

Dawn Roe

Kyle Trowbridge

Michael Vasquez

Sergio Vega

Dawn Roe, installation view of *Mountainfield Study*, 2016, split-projection single-channel HD video (running time 5:17 minutes),
Courtesy of the artist. © Dawn Roe. Photo by Raymond Martinot.

FOREWORD & ACKNOWLEDGMENTS

by Glen Gentele, Director & CEO

The *Florida Prize in Contemporary Art* exhibition examines the state of contemporary art in the State of Florida, and this year's program is resonant. It is intelligent, timely and thought provoking, and by extension the exhibition underscores the Orlando Museum of Art's mission to inspire creativity, passion and intellectual curiosity by connecting people with art and new ideas.

It is my honor to share with you this catalog, published on the occasion of the 2016 *Florida Prize in Contemporary Art* exhibition. The works of art presented continue to reinforce my belief in the power of art and creativity. As I stated for each of the past Florida Prize exhibitions, many of the artists originally hail from cities outside of Florida and outside of the United States. They live and work in Florida. Their art is experimental, entertaining, inventive and intellectually engaging. They share with us new and varying perspectives about people, society and the condition of our lives in the 21st century.

This exhibition attracts people from all walks of life and compels them to consider what art is and what it can be. Ten artists who have never before been exhibited at the Orlando Museum of Art are featured this year and they are influencing future generations who will live, work and actively contribute to the Central Florida community – and perhaps to the field of contemporary art.

I salute all of the artists who participated in this year's exhibition and extend my sincere thanks to each and every one of them: Anthea Behm, Adler Guerrier, María Martínez-Cañas, Noelle Mason, Ernesto Oroza, Matt Roberts, Dawn Roe, Kyle Trowbridge, Michael Vasquez and Sergio Vega.

Special thanks are due to the Orlando Museum of Art's donors who helped to fund this exhibition: The Rita and Jeffrey Adler Foundation, PNC Bank, Rocky Santomassino, Anonymous, Nancy and Jeffrey Baumann, Robert B. Feldman, M.D., Wendy and Michael Henner, Terry and James Mahaffey, Terry Snow, Daisy and Jan Staniszki, the Ambassadors, the State of Florida Division of Cultural Affairs, Council of 101, the Chelsey G. Magruder Foundation, the Martin Andersen-Gracia Andersen Foundation, the Orange County Government through the Arts & Cultural Affairs Program, the Warren and Augusta Hume Foundation and United Arts of Central Florida.

To our colleagues and friends who lent works for the exhibition: David Castillo Gallery, Emerson Dorsch Gallery, Fredric Snitzer Gallery, Julie Saul Gallery, KaBe Contemporary, Miami Spaces, Minerva Art Gallery and Arthur Halsey Rice. Your participation in, and genuine excitement for this initiative is deeply appreciated. Thank you.

I extend my sincere thanks to the Orlando Museum of Art Board of Trustees for their ongoing support across the spectrum of programming. Their dedication and service enriches greater Orlando and the lives of so many people from youngsters to senior citizens year after year. To the staff of the Museum – thank you for your amazing work and collaboration internally and externally. I wish to acknowledge the work of Hansen Mulford, Chief Curator, and the entire curatorial team for their dedicated service and to making this exhibition such a success. To the Museum's docent corps, volunteers, friends and support groups – I offer my sincere thanks on behalf of the community served by the Museum for your support and belief in our work. Thank you again!

Left to right: Adler Guerrier, installation view of *Untitled (stoic derivation)* (detail), 2016, acrylic on wall, 120 x 120 inches each (4 sections), Courtesy of the artist and David Castillo Gallery; Adler Guerrier, *Untitled (held within the fold; marks, trace) ii*, 2016, graphite, acrylic, enamel paint and xerography on paper, 23 x 18 ½ inches (folded), Courtesy of the artist and David Castillo Gallery; Adler Guerrier, *Untitled (marked time, traced affect found to be held within the fold)*, 2016, graphite, acrylic, enamel paint and xerography on paper, 71 ¼ x 48 inches, Courtesy of the artist and David Castillo Gallery. © 2016 Adler Guerrier. Photo by Raymond Martinot.

INTRODUCTION

by Hansen Mulford, Curator

The *Florida Prize in Contemporary Art* is an initiative of the Orlando Museum of Art that brings new recognition to the State's most progressive artists. Now in its third year, the 2016 exhibition is an in-depth examination of recent work by ten outstanding artists. These artists work in a wide range of media and artistic practices, engaging significant issues in new and innovative ways. The challenging nature of their works demonstrates the continuing vitality of contemporary art in Florida.

Technology, surveillance, immigration and empowerment are among the themes examined by artists in this year's exhibition. These issues are addressed in works by Matt Roberts, who uses mobile tracking technologies to deliver his ephemeral augmented reality experiences; Kyle Trowbridge, whose abstract paintings contain QR codes with subversive messages; Noelle Mason, whose eerie cross-stitch embroideries reproduce surveillance images used by U.S. immigration enforcement; and Ernesto Oroza, whose collected works, *Objects of Necessity*, celebrates innovative community-based design and technology in contemporary Havana.

The significance of place, community, history and journeys, both long and short, are other themes encompassed in the exhibition. Multi-media works by Adler Guerrier, María Martínez-Cañas and Dawn Roe speak to these topics with expansive visual essays. Michael Vasquez's paintings of neighborhood gang members dramatize their use of signs and symbols to express power in their communities. Sergio Vega's cinematic video of his journey to the heart of the South American continent explores the dream of finding the true location of the biblical Eden, and Anthea Behm's erudite video takes viewers on a short tour of the Art Institute of Chicago as narrators deliver circular, philosophical monologues about art and life. These and many other works reflect the compelling and imaginative ideas brought together in the *Florida Prize in Contemporary Art*.



Right: Noelle Mason, *Ground Control (Mexicali/Calxico)* (detail), 2007, hand-woven gobelin tapestry, wool, 72 x 96 inches, Courtesy of the artist. © Noelle Mason and ASTER (Advanced Spaceborne Thermal Emission and Reflection Radiometer). Image by NASA/GSFC/METI/ERSDAC/JAROS and U.S./Japan ASTER Science Team.



ANTHEA BEHM

Anthea Behm's video, *Adorno/Bueller* (fig. 1), presents a series of actors who deliver short monologues as they walk a loop through the modern art galleries of the Art Institute of Chicago. The video's script is adapted from the text of *Aesthetic Theory* (1970) by the Frankfurt School philosopher Theodor Adorno and the script of *Ferris Bueller's Day Off* (1986) by filmmaker John Hughes. As they walk, the actors deliver their monologue directly to the viewer, while they change their clothes from suit and tie (Adorno) to bathrobe (Bueller) and back again. For Behm, these two philosophical statements represent mirror opposites of each other.

The first monologue is text entirely from *Aesthetic Theory*, and as each succeeding monologue is delivered, Behm inserts more and more of the *Ferris Bueller* script into Adorno's text. The difficult philosophical language quickly becomes incomprehensible as the two texts mix. The third script is half Adorno and half Bueller and so becomes the most abstracted. Halfway through the video, the monologue becomes entirely Bueller expounding his breezy philosophy of life. The process is then reversed until the Adorno text is whole again.

Adorno's book is a wide ranging examination of modern art, art history and contemporary society. Its narrative often suggests circular lines of thought like, "Insofar as a social function can be predicted for artworks, it is their functionlessness." On the other hand, Bueller's monologue expresses fun, pop culture clichés like, "A person should not believe in an 'ism, he should believe in himself." While the combination of these texts are amusingly absurd, the convincing tone of the actors' deliveries as they walk among masterpieces of modern art creates an uncanny impression that it somehow makes sense.

fig. 1

Anthea Behm, production still from *Adorno/Bueller*, 2011, single channel video (running time 13:28 minutes), Courtesy of the artist and Minerva, Sydney. © 2011 Anthea Behm. Photo by Jesse Avina.

Full Title: *Adorno/Bueller*; Theodor W. Adorno, *Aesthetic Theory*, 1977, ed. Gretel Adorno and Rolf Tiedemann, trans. Robert Hullot-Kentor, University of Minnesota Press, 1997, pp 243-244; Ferris Bueller's Day Off, dir. John Hughes, 1986, minutes 4:36-5:47. Scott Cupper, Shariba Rivers, Ben Veatch, Shawn Pfautsch, Carolyn Defrin, Jason Economus, Jennifer Shin, Richard Hamilton, Towards a Definitive Statement on the Coming Trends in Men's Wear and Accessories (c) Adonis in Y-Fronts, 1962 © Artists Rights Society (ARS); Agnes Martin, Untitled #12, 1977 © ARS; Robert Rauschenberg, Persimmon, 1964 © Visual Artists and Galleries Association Inc. (VAGA); Roy Lichtenstein, Mirror in Six Panels, 1971 © Estate of Roy Lichtenstein; Roy Lichtenstein, George Washington, 1962 © Estate of Roy Lichtenstein; James Rosenquist, Volunteer, 1963-4 © VAGA; Alex Katz, Vincent and Tony, 1969 © VAGA; Ed Ruscha, City, 1968, Custom Blur: Surface Blur radius 100 + threshold 2, Surface Blur radius 10 + threshold 203, Surface Blur radius 20 + threshold 85, Gaussian blur radius 16.5; Brice Marden, Rodeo, 1971 © ARS; Frank Stella, De la nada vida a la nada muerta, 1965 © ARS; Sam Francis, In Lovely Blueness No. 2, 1955-56 © ARS; Sol LeWitt, Wall Drawing #111: Circle with broken bands of color, 2003 © ARS; Adolphe-Joseph-Thomas Monticelli, Still Life with Fruit and Wine Jug, 1874; Georges Seurat, Oil Sketch for "La Grande Jatte", 1884; Georges Seurat, A Sunday on La Grande Jatte - 1884, 1884-86; Jitish Kallat, Public Notice 3, 2010, unilluminated, courtesy the artist; Jasper Johns, Corpse and Mirror II, 1974-75 © VAGA; Mark Rothko, Untitled (Purple, White, and Red), 1953 © ARS; John Chamberlain, Toy, 1961 © ARS; Joan Mitchell, City Landscape, 1955 © Estate of Joan Mitchell; Willem de Kooning, Excavation, 1950 © ARS; Willem de Kooning, Untitled, 1948-49 © ARS; Jackson Pollock, Greyed Rainbow, 1953 © ARS; Robert Motherwell, Wall Painting with Stripes, 1944 © VAGA; David Smith, Tanktotem I, 1952 © VAGA; Lucio Fontana, Conchetto spaziale (Spatial Concept), 1962 © ARS; Willem de Kooning, Untitled XI, 1975 © ARS. The Art Institute of Chicago: Modern Wing, designed by Renzo Piano, 2009; Gallery 240, designed by Shepley, Rutan and Coolidge, 1893; Grand Staircase, designed by Shepley, Rutan and Coolidge, 1910. Steadicam, Director of Photography: Carl Wiedemann; Assistant Director: Danièle Wilmouth, Adebukola Bodunrin; Sound recording: Alan Strathmann, ChiaLin Hsu, Matt Griffin, Balta Pena; Steadicam Assistant: Tommy Heffron, Gonzalo Escobar, Anthony Rizzo; Production Assistant: Jessica Hyatt, C. Jacqueline Wood, Crispin Rosenkranz, Michael Milano, Jordan Scrivner, Caylin Colson, Jason Economus; Hair and Makeup: Mark Bazant; Still Photography: Jesse Avina, Jill Frank, Yasamin Ghanbari, Christopher Keener; Production Support: Staff and Security at Art Institute of Chicago, Faculty and Staff at School of the Art Institute of Chicago, Frédéric Maffet, Warren Cockerham, Yoni Goldstein, Tiffany Joy Ross, Susaan Jamshidi, Enjoy Gavino; Sound Mixing: Alan Strathmann; Color correction: JWJ Ferguson; Digital Compositing: Brock Jole; Funding: Australian Government through the Australia Council, its arts funding and advisory body, The Ian Potter Cultural Trust, 2011.

Behm's two *A/B Extract* works (fig. 2-3) are digital reproductions of paintings at the Art Institute of Chicago that appear in *Adorno/Bueller*. Behm photographed them in the gallery then used a blur filter to mask the image before printing them at actual size. Behm received approval to include these paintings in her video, but not to reproduce them as still photographs. Just like blurring a face on a reality television program, blurring the images circumvents the need to obtain permissions from artists or owners for use of the image. Conceptually, these works address the nature of unique works of art and how proliferation in digital media changes our access to them.

Still 010235:15-01-04; James Rosenquist, *Volunteer, 1963-4*; *Custom blur* (fig. 4) is related to the *A/B Extract* series. The painting, *Volunteer*, by James Rosenquist at the Art Institute of Chicago also appears in *Adorno/Bueller*, but Behm has extracted the image from the video rather than taking a picture of it. The work's irregular shape reflects the distorted perspective of its appearance in the video, while the fragmented sequence suggests a view of the painting seen in motion as it appears in the video.

Born in Sydney, Australia, Behm received her MFA from the School of the Art Institute of Chicago and her BFA from the University of New South Wales, Australia. She was a Core Fellow at the Museum of Fine Arts Houston, and a participant of the Whitney Museum of American Art Independent Study Program and Skowhegan School of Painting and Sculpture. Behm has received numerous awards including the Ian Potter Cultural Trust Fund from the Ian Potter Foundation and the Dame Joan Sutherland Fund from the American Australian Association. Her work has been exhibited nationally and internationally at institutions including Socrates Sculpture Park, New York; Smack Mellon, New York; Kadist Art Foundation, California; The Frye Art Museum, Washington; Vox Populi, Pennsylvania; Dallas Contemporary, Texas; Artspace, Sydney, Australia; the Centre for Contemporary Art, Singapore; and the Kiasma Museum of Contemporary Art, Helsinki, Finland. Behm's work has been reviewed in *The New York Times*, *X-TRA*, *Kaleidoscope*, and *Art & Australia*; and her writing has been published in *Feminism Reframed: Reflections on Art and Difference*, Cambridge Scholars Publishing. She is currently an Assistant Professor of Photography at the University of Florida in Gainesville.



fig. 2
Left: Anthea Behm, *A/B Extract*; Ed Ruscha, *City, 1968*, *Custom Blur*: Surface Blur radius 100 + threshold 2, Surface Blur radius 10 + threshold 203, Surface Blur radius 20 + threshold 85, Gaussian blur radius 16.5, 2011, Lambda print, edition of 3, 48 x 55 inches, Courtesy of the artist and Minerva, Sydney. © 2011 Anthea Behm. Image courtesy of the artist.

fig. 3
Right: Anthea Behm, *A/B Extract*; Richard Hamilton, *Towards a Definitive Statement on the Coming Trends in Men's Wear and Accessories (c) Adonis in Y-Fronts, 1962*, *Custom Blur*: Surface Blur radius 77 + threshold 56, Surface Blur radius 42 + threshold 80, Surface Blur radius 58 + threshold 65, Gaussian blur radius 1.5, 2011, Lambda print, edition of 3, 24 x 32 inches, 25 x 33 inches, Courtesy of the artist and Minerva, Sydney. © 2011 Anthea Behm. Image courtesy of the artist.



fig. 4
Left to right: Anthea Behm, *Still 010235:15-01*; James Rosenquist, *Volunteer, 1963-4*; *Custom blur*, 2016, archival inkjet print on dibond, 9 1/2 x 73 inches, Courtesy of the artist and Minerva, Sydney; Anthea Behm, *Still 010235:15-02*; James Rosenquist, *Volunteer, 1963-4*; *Custom blur*, 2016, archival inkjet print on dibond, 14 x 73 inches, Courtesy of the artist and Minerva, Sydney; Anthea Behm, *Still 010235:15-03*; James Rosenquist, *Volunteer, 1963-4*; *Custom blur*, 2016, archival inkjet print on dibond, 12 x 70 inches, Courtesy of the artist and Minerva, Sydney; Anthea Behm, *Still 010235:15-04*; James Rosenquist, *Volunteer, 1963-4*; *Custom blur*, 2016, archival inkjet print on dibond, 14 x 69 inches, Courtesy of the artist and Minerva, Sydney; and Anthea Behm, *Adorno/Bueller*, 2011, single channel video (running time 13:28 minutes), Courtesy of the artist and Minerva, Sydney. © 2016 Anthea Behm. Photo by Raymond Martinot.



ADLER GUERRIER

“In our most trivial walks, we are constantly, though unconsciously, steering like pilots by certain well-known beacons and headlands,” wrote Henry David Thoreau, describing the familiar and often little noticed features that orient us psychologically to our surroundings and provide a sense of place. Adler Guerrier’s artistic practice begins with walking and other forms of deliberate, mindful travel. Based in Miami, his walks take him through familiar neighborhoods and urban landscapes of the city at all hours, day and night. These walks are in fact guided by self-imposed limitations as to the places he goes. With camera in hand, he takes scores of pictures that later he will selectively bring into multi-media works that become narratives of place, time and his purposeful wanderings.

Guerrier’s expansive installation (fig. 5) created for this exhibition presents a series of works on paper set onto a mural painted on the gallery walls. The mural is divided into four sections, each an arrangement of lines and blocks of color in greys and pastel hues. With manufacturer names like Blue Seafoam, Fruit Punch and Lemon Meringue, these colors are common in Miami’s urban landscape and reflect an aesthetic that arose through many choices made within the community over time.

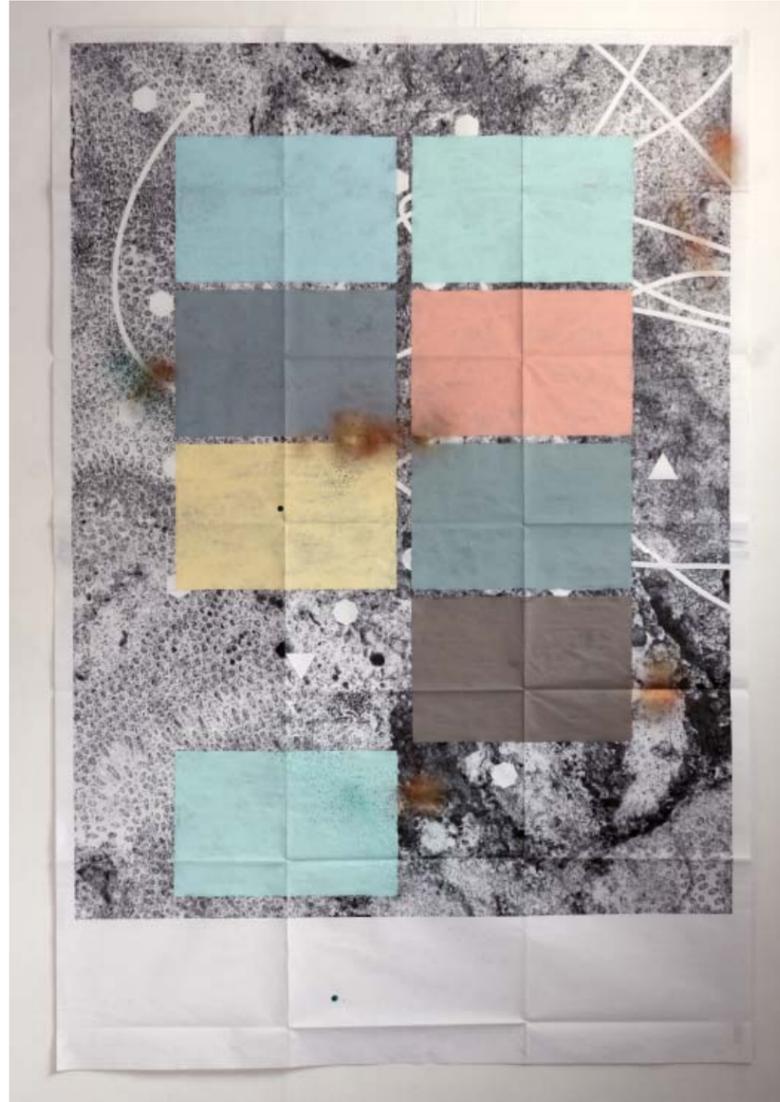
The series of folded works on paper are each layered compositions that include photographs, graphic elements and painting. The black and white photographs show incidental views of landscape, such as tangled tropical foliage, a weathered keystone slab and a section of a concrete balustrade. On the photographs, graphic lines crisscross the image in meandering curves, and graphic symbols punctuate scattered points. The next layers are orderly sets of rectangles painted on top of the composition in hues of the surrounding wall mural. Finally, Guerrier has folded the paper in a way similar to a map. When hung unfolded, the paper retains sharp creases at the folds that give the sheets dimension and a sense of physical presence.

Guerrier’s photographs in this installation are nondescript details that might be seen in a passing glimpse, but they represent specific places he has noticed and recorded. They are images that anchor the overall work to a real place. The white graphic lines and symbols direct the eye to travel and pause in ways that might be visual equivalents to wandering and stopping. This movement is confined to its own plane, separate from the photographs below. Similarly, the painted rectangles live on their own plane, but are visually linked to the surrounding wall mural by their color and geometry.

fig. 5
 Left to right: Adler Guerrier, installation view of *Untitled (stoic derivation)*, 2016, acrylic on wall, 120 x 120 inches each (4 sections), Courtesy of the artist and David Castillo Gallery; Adler Guerrier, *Untitled (held within the fold; marks, trace) i*, 2016, graphite, acrylic, enamel paint and xerography on paper, 23 x 18 ½ inches (folded), Courtesy of the artist and David Castillo Gallery; Adler Guerrier, *Untitled (the fold holds an inclination towards affected views, marks and trace)*, 2016, graphite, acrylic, enamel paint and xerography on paper, 71 ¼ x 48 inches, Courtesy of the artist and David Castillo Gallery; Adler Guerrier, *Untitled (held within the fold; marks, trace) ii*, 2016, graphite, acrylic, enamel paint and xerography on paper, 23 x 18 ½ inches (folded), Courtesy of the artist and David Castillo Gallery; Adler Guerrier, *Untitled (marked time, traced affect found to be held within the fold)*, 2016, graphite, acrylic, enamel paint and xerography on paper, 71 ¼ x 48 inches, Courtesy of the artist and David Castillo Gallery; Adler Guerrier, *Untitled (held within the fold; marks, trace) iii*, 2016, graphite, acrylic, enamel paint and xerography on paper, 23 x 18 ½ inches (folded), Courtesy of the artist and David Castillo Gallery. © 2016 Adler Guerrier. Photo by Raymond Martinot.



Adler Guerrier, *Untitled (the fold holds an inclination towards affected views, marks and trace)*, 2016, graphite, acrylic, enamel paint and xerography on paper, 71 ¼ x 48 inches, Courtesy of the artist and David Castillo Gallery. © 2016 Adler Guerrier. Image courtesy of the artist.



Adler Guerrier, *Untitled (marked time, traced affect found to be held within the fold)*, 2016, graphite, acrylic, enamel paint and xerography on paper, 71 ¼ x 48 inches, Courtesy of the artist and David Castillo Gallery. © 2016 Adler Guerrier. Image courtesy of the artist.

Guerrier talks about these layers of visual elements as a way of distancing himself from the initial experiences of the places he visits, allowing them to become more abstract and unremarkably common. Being 45 feet long and 16 feet high, the work is perhaps its own distinct place, requiring a stroll from one end to the other and stepping forward and backward to take in its scope. Its layers of distinct but related elements, shifts in scale, modes of representation and material qualities create complex relationships that reveal themselves in time and with mindful attention.

Born in Port-au-Prince, Haiti in 1975, Guerrier received his BFA from the New World School of the Arts in Miami. In 2008, Guerrier was featured in the Whitney Biennial, and has had recent solo exhibitions at the Perez Art Museum Miami; David Castillo

Gallery; Art and Culture Center of Hollywood; and Newman-Popiashvili Gallery, New York. Guerrier's work has also been exhibited at the Little Haiti Cultural Center, Miami; Samuel P. Harn Museum of Art, Gainesville; Bass Museum of Art, Miami; Museum of Contemporary Art, North Miami; Studio Museum in Harlem, New York; Whitney Museum of American Art, New York; and Locust Projects, Miami, to name a few. His work has been reviewed in *Artforum*, *Art in America*, *The New York Times* and *ARTNews*. Guerrier is included in the collection of the Perez Art Museum Miami, Miami; The Institute of Contemporary Art, Miami; and the Studio Museum in Harlem, New York. He currently lives and works in Miami where he is represented by David Castillo Gallery.



Left to right: Adler Guerrier, installation view of *Untitled (stoic derivation)* (detail), 2016, acrylic on wall, 120 x 120 inches each (4 sections), Courtesy of the artist and David Castillo Gallery; Adler Guerrier, *Untitled (the fold holds an inclination towards affected views, marks and trace)*, 2016, graphite, acrylic, enamel paint and xerography on paper, 71 ¼ x 48 inches, Courtesy of the artist and David Castillo Gallery; Adler Guerrier, *Untitled (held within the fold; marks, trace) ii*, 2016, graphite, acrylic, enamel paint and xerography on paper, 23 x 18 ½ inches (folded), Courtesy of the artist and David Castillo Gallery; Adler Guerrier, *Untitled (marked time, traced affect found to be held within the fold)*, 2016, graphite, acrylic, enamel paint and xerography on paper, 71 ¼ x 48 inches, Courtesy of the artist and David Castillo Gallery; Adler Guerrier, *Untitled (held within the fold; marks, trace) iii*, 2016, graphite, acrylic, enamel paint and xerography on paper, 23 x 18 ½ inches (folded), Courtesy of the artist and David Castillo Gallery. © 2016 Adler Guerrier. Photo by Raymond Martinot.

MARÍA MARTÍNEZ-CAÑAS

María Martínez-Cañas is a photo-based artist who often does not use a camera. Instead, she employs the materials and technical processes of photography to create unconventional works that expand the boundaries of the medium. These explore the nature of photography as a mode of representation, an artistic medium and a record of the past. “Ideas,” she says, “drive my use of the medium, rather than the other way around.”

The *Vestigios Series* (fig. 7-9) is a recent body of work that addresses all of these themes. For the series, Martínez-Cañas selected a number of photographs from an archive of a family friend, José Gómez-Sicre. Gómez-Sicre, along with her parents, was brought up among a circle of intellectuals who championed modern Latin American art in the mid-to-late 20th century. Also, like Martínez-Cañas and her parents, Gómez-Sicre was Cuban born and left the country after the revolution.

The photographs selected by Martínez-Cañas are of varied people and places that were part of Gómez-Sicre’s world in the 1940s and 50s. The gelatin silver prints look as if they have been handled over the years and have the distinct physical appearance of their age. Using a fine sand paper, Martínez-Cañas erased areas of each image, sometimes leaving only faint remnants of the image or the paper stock itself. Shadowy faces, legs in fishnet stockings, an automobile door and disembodied arms were left by Martínez-Cañas as fragile connections to the subject matter of each picture and the personal history they represent.

Art and personal histories also come together in *FGT-Photogram [Untitled (America #3)]* (fig. 6). Martínez-Cañas was visiting the de la Cruz Collection in Miami when she saw the work of Félix González-Torres being prepared for installation. The work consisted of a string of bare light bulbs that were intended to be hung from the ceiling. She asked to make a record of the work, and did so by placing 36 sheets of printing-out paper underneath the bulbs while they were arranged on the floor. The printing-out paper was exposed directly by the lightbulbs, which are seen in the negative form as soft black circles scattered along the linear wires that join them. Martínez-Cañas’s work, made with the light from González-Torres’s work, is a poetic memento of her friend who passed away in 1996.

In other works, artistic references are more far reaching. The *Bunker Series* (fig. 10) began with photographs Martínez-Cañas took of WWII era bunkers along the German coast. It is not difficult to see these monuments to 20th century tyranny as examples

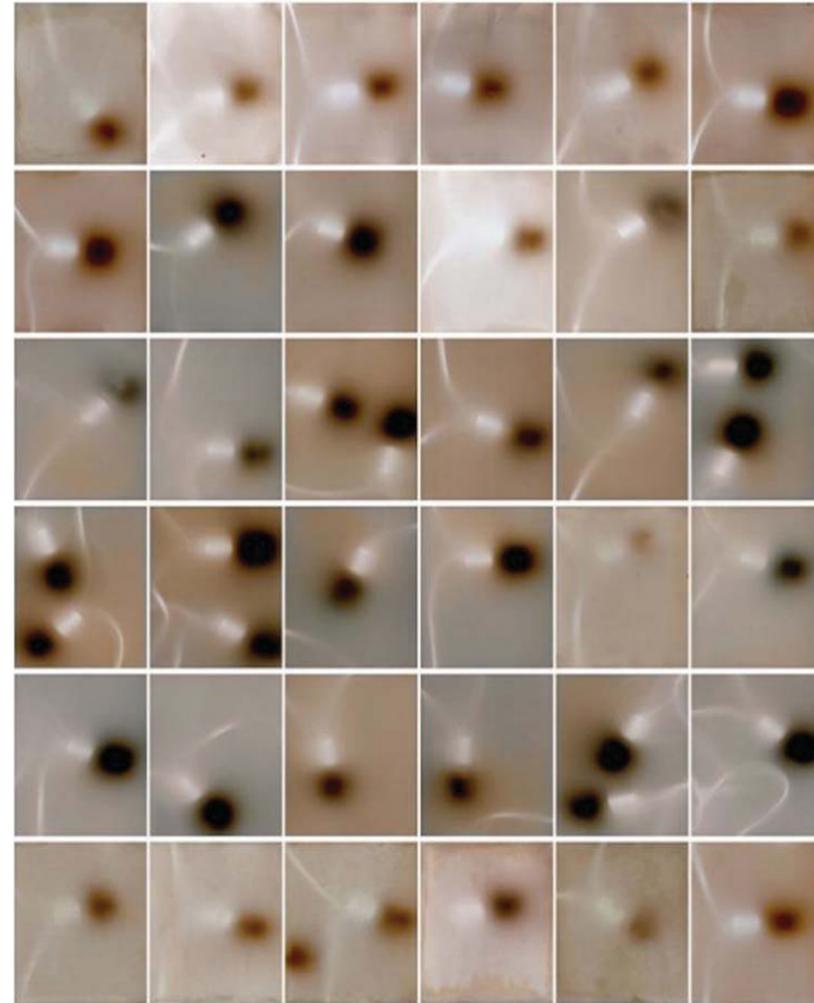


fig. 6
María Martínez-Cañas, *FGT-Photogram [Untitled (America #3)]*, 2010, 36 unique prints on printing-out paper, 8 x 10 inches each (36 prints), Courtesy of Julie Saul Gallery, New York and the Fredric Snitzer Gallery, Miami. © María Martínez-Cañas. Image courtesy of the artist.



fig. 7-9
Left to right: María Martínez-Cañas, *Untitled 013*, 2015, from the *Vestigios Series*, sanded gelatin silver print, 10 x 8 inches, Courtesy of the artist; María Martínez-Cañas, *Untitled 014*, 2015, from the *Vestigios Series*, sanded gelatin silver print, 10 x 8 inches, Courtesy of the artist; María Martínez-Cañas, *Untitled 016*, 2015, from the *Vestigios Series*, sanded gelatin silver print, 10 x 8 inches, Courtesy of the artist. © María Martínez-Cañas. Images courtesy of the artist.



of sophisticated modernist design. Working in collaboration with Rafael Domenech, the photos were cut, rearranged and augmented with fanciful hand drawn structural details. The resulting compositions appear oddly reminiscent of Constructivist sculpture or Dadaist collage.

The *Photo Painting Series* pays homage to historic and contemporary artists who have inspired Martínez-Cañas throughout her career. The series began with *Untitled 001 [FB + EM]* (fig. 11), which explores relationships between the paintings of Francis Bacon and photographs of Edward Muybridge. Muybridge's innovative 19th century photographs of the human body in motion were used by Bacon as source material for the figurative distortions that were hallmarks of his style. *Untitled 001 [FB + EM]* includes images of Muybridge's photographs, fragmented views of the figures from cinematic sources, jagged scrapes of blood red Rubylith film and expressive sections of painting. Martínez-Cañas's haunting tribute to these two artists probes the sources of creative ideas and the extraordinary ways an artist's vision can transform them.

Born in Havana, Cuba in 1960, Martínez-Cañas received her MFA from the School of The Art Institute of Chicago, and her BFA from the Philadelphia College of Art. She was awarded a Visual Arts Fellowship from the Civitella Ranieri Foundation and a South Florida Cultural Consortium Fellowship for Visual & Media Artists from the Miami-Dade Department of Cultural Affairs.

Martínez-Cañas's work has been exhibited at Fredric Snitzer Gallery; Julie Saul Gallery, New York; National Hispanic Cultural Center, New Mexico; Basque Museum Center of Contemporary Art, Spain; National Portrait Gallery, Washington, D.C.; The Bronx Museum of The Arts, New York; Perez Art Museum Miami; Museo Nacional de Bellas Artes, Havana, Cuba; and the New York Public Library, New York, to name a few. Her work has been reviewed in *The Miami Herald*, *Art in America*, *ARTnews*, *Artforum*, *The New York Times*, and *Chicago Tribune*, among others. Martínez-Cañas is included in numerous public collections including the American Art Museum, Smithsonian Institution, Washington D.C.; Chrysler Museum, Virginia; Los Angeles County Museum of Art, California; Museum of Contemporary Art, Illinois; Museum of Fine Arts Houston, Texas; Museum of Modern Art, New York; New York Public Library, New York; Walker Art Center, Minnesota; and the Whitney Museum of American Art, New York. She currently lives and works in Miami and is represented by Fredric Snitzer Gallery in Miami and Julie Saul Gallery in New York.

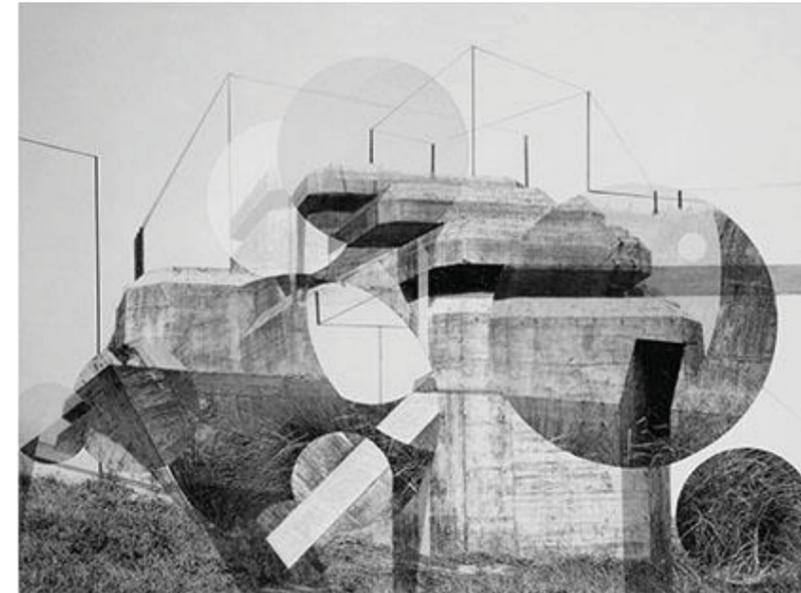


fig. 10
María Martínez-Cañas, *Untitled 006*, 2013, from the *Bunker Series*, a collaborative work with Rafael Domenech, collage and watercolor on Arches Aquarelle, 34 x 44 inches, Courtesy of Julie Saul Gallery, New York and the Fredric Snitzer Gallery, Miami. © María Martínez-Cañas and Rafael Domenech. Image courtesy of the artist.



fig. 11
María Martínez-Cañas, *Untitled 001 [FB+EM]*, 2011-12, from the *Photo Paintings Series*, image transfers, collage and painting on wood veneer, 48 x 96 inches each (2 panels), Courtesy of Julie Saul Gallery, New York and the Fredric Snitzer Gallery, Miami. © María Martínez-Cañas. Image courtesy of the artist.

NOELLE MASON

Noelle Mason's weavings and embroideries present striking incongruities between their domestic crafts aesthetic and the chilling imagery they depict. Mason's work investigates the nature of contemporary surveillance technologies and the impact of its ubiquitous presence in society. She challenges the widely held notion that such visual data is a truthful and value neutral record. Instead, she proposes that these technologies are inherently dehumanizing for both the subjects and events they record and for viewers who internalize their content. Further, by encouraging viewers to objectify others and engage in voyeuristic fantasies, it can fuel the very anti-social behavior it seeks to guard against.

Mason recalls a childhood experience in 1984 as informing her initial interest in surveillance and the politics of the U.S.-Mexico border. Living in Southern California, she watched live television coverage of the massacre at the San Ysidro McDonald's restaurant where 38 people were killed or wounded, most of whom were Hispanic. The deranged perpetrator was reported as saying beforehand that he was going "human hunting." Mason's multi-part project, *Human Hunting* (fig. 15-17), takes publicly available surveillance technologies used by government agencies and vigilante groups to track undocumented immigration along the border.

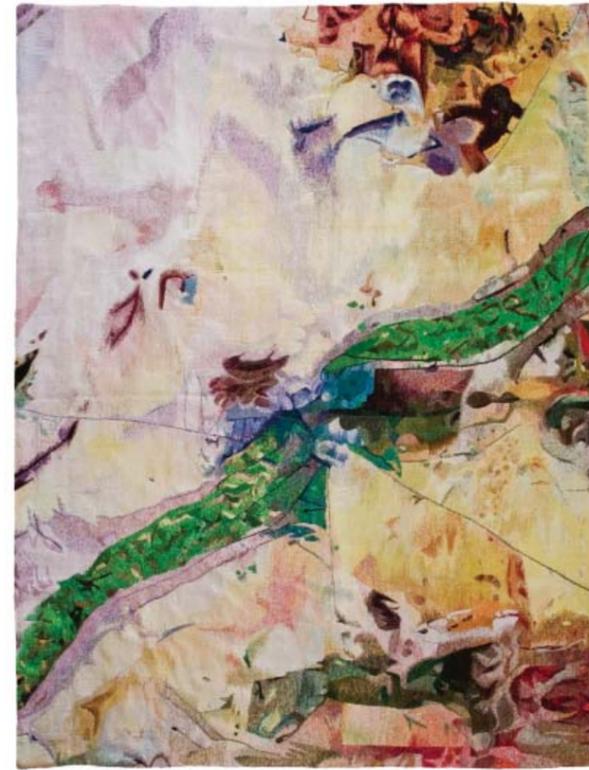
Human Hunting includes a series of cross-stitched embroideries that reproduce surveillance images of people trying to cross the border at night or being smuggled in trucks. These haunting pictures, captured with night vision, X-ray and infra-red technologies, record people as insubstantial figures in black or white. These ghostly forms are seen walking through dark landscapes or tightly packed in trucks. The framed embroideries are crafted with skill and care, but are far from the sentimental expressions associated with the medium.

Ground Control (fig. 12-14) is a series of tapestry rugs that reproduce satellite images of border regions. These include a view of the area around Calexico and Mexicali that contrasts verdant irrigated farm land on the California side with the adjacent arid landscape in Mexico. Another rug contrasts El Paso and Ciudad Juarez. Considered one of the world's most dangerous areas on the border, it is a center of criminal activity including human trafficking. Mason commissioned a team of craftsmen in Mexico to make the rugs with a handweaving process that has been used for pictorial tapestries since the 15th century. The fee Mason paid for each rug was determined by the cost to smuggle a family across the border at the time the weaving was done.

Nothing Much Happened Today (for Eric and Dylan) (fig. 19) is a large-scale cross-stitched embroidery that faithfully renders one of the most iconic images of the massacre at Columbine High School in 1999. Captured by a surveillance camera in the school cafeteria,



fig. 12-14
Left to right: Noelle Mason, *Ground Control (Colorado River Delta)*, 2012, hand-woven gobelin wool tapestry, 96 x 120 inches, Courtesy of the artist; Noelle Mason, *Ground Control (El Paso/Ciudad Juarez)*, 2014, hand-woven gobelin wool tapestry, 96 x 120 inches, Courtesy of the artist; Noelle Mason, *Ground Control (Mexicali/Calexico)*, 2007, hand-woven gobelin wool tapestry, 72 x 96 inches, Courtesy of the artist. © Noelle Mason and ASTER (Advanced Spaceborne Thermal Emission and Reflection Radiometer). Images by NASA/GSFC/METI/ERSDAC/JAROS and U.S./Japan ASTER Science Team.



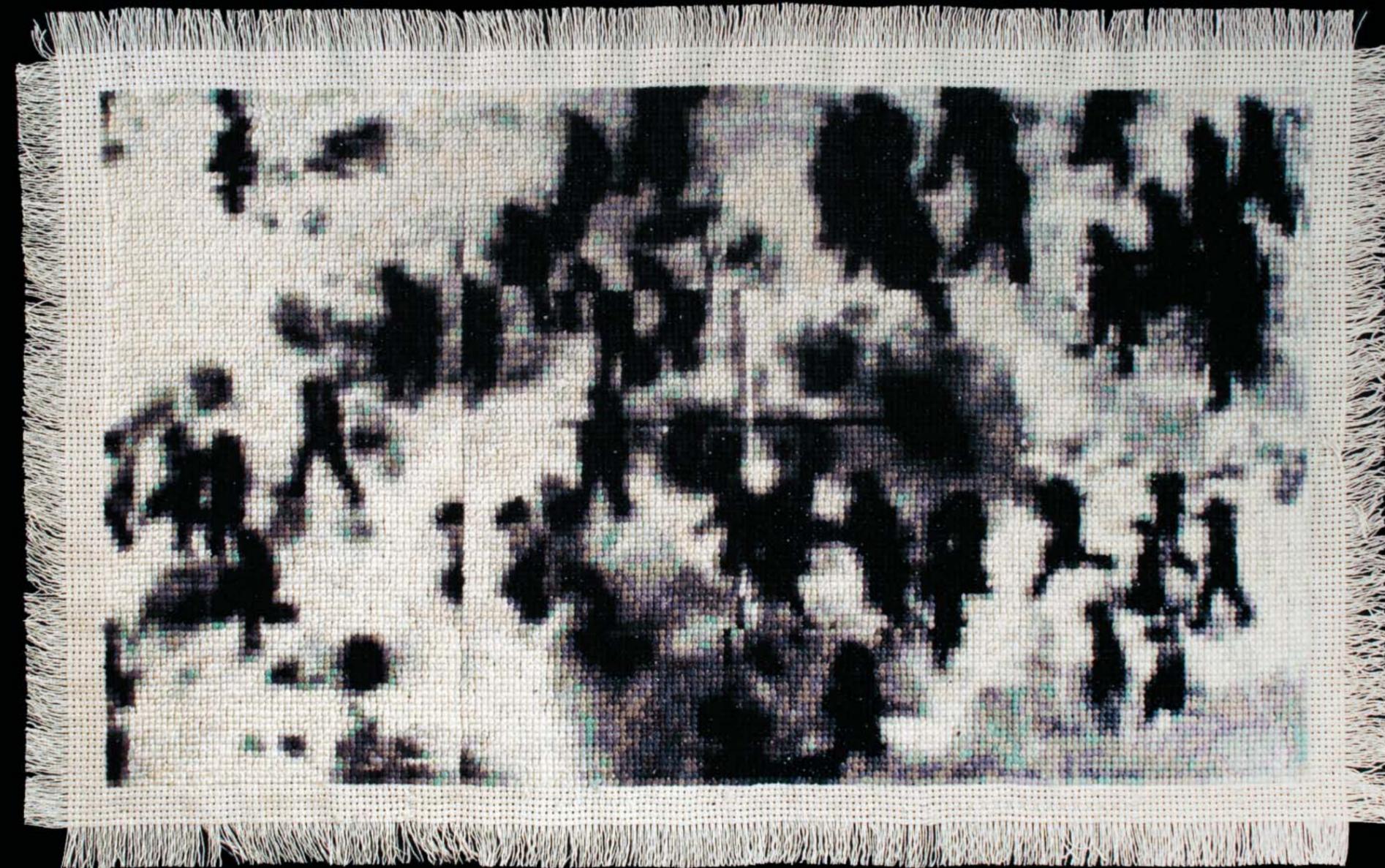
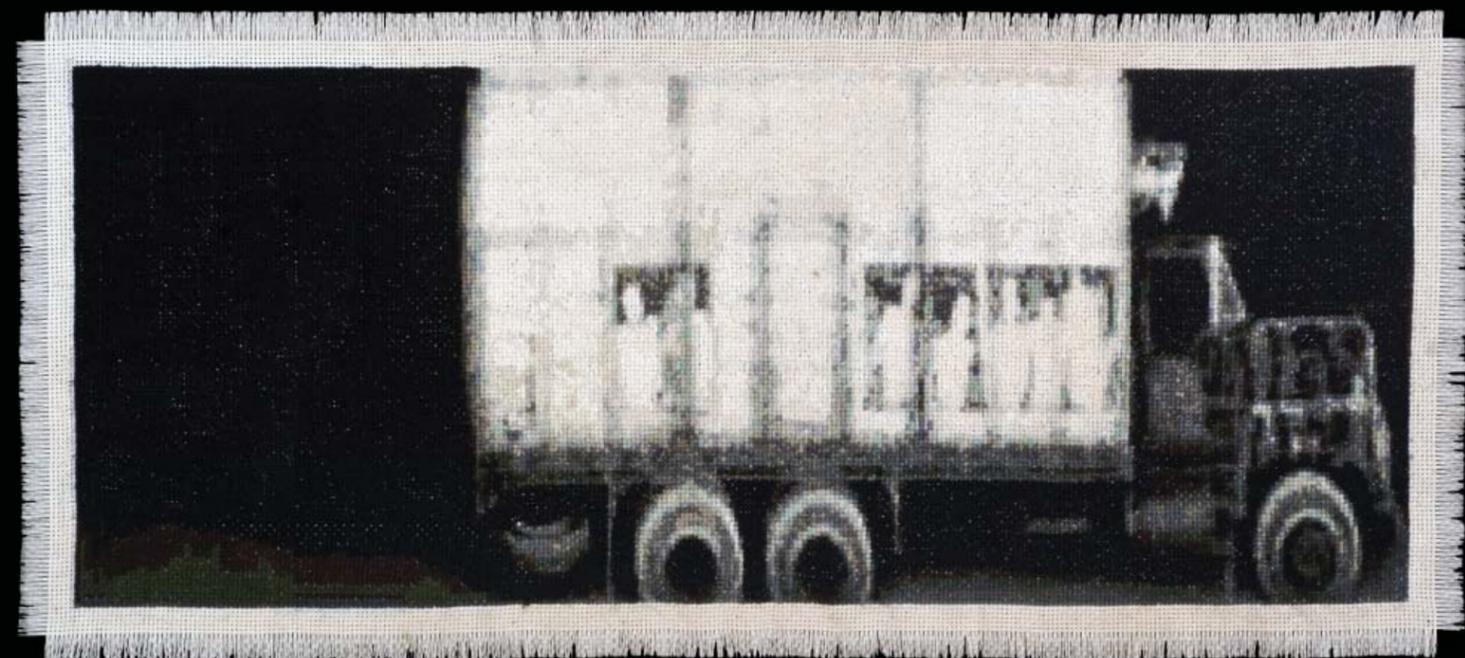
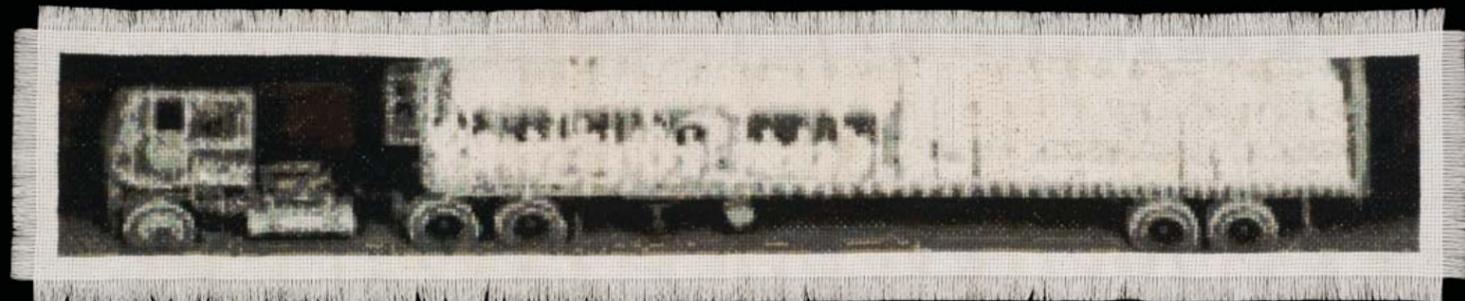


fig. 15-17
Top: Noelle Mason, *X-ray Vision vs. Invisibility (Load Truck #3)*, 2006-2014, hand embroidered 14-count cross stitch on cotton, 8 x 29 inches, Courtesy of the artist; Bottom: Noelle Mason, *X-ray Vision vs. Invisibility (Load Truck #5)*, 2006-2014, hand embroidered 14-count cross stitch on cotton, 12 1/2 x 24 1/2 inches, Courtesy of the artist; Right: Noelle Mason, *X-ray Vision vs. Invisibility (Pollos #3)*, 2006-2014, hand embroidered 14-count cross stitch on cotton, 11 1/4 x 16 1/2 inches, Courtesy of the artist. © Noelle Mason. Images courtesy of the artist.

Eric Harris and Dylan Klebold are seen pausing to scan the room. Mason is interested in the visual expressions of hysterical masculinity that are evident in this image and other expressive outlets, such as Harris's journals. The stances they take with their weapons, military clothing, boots, gloves and other accessories appear to be performance that is informed by popular culture's fictionalization of violence and glamorization of male aggression.

The time and date signature at the bottom of *Nothing Much Happened Today (for Eric and Dylan)* is a reminder that this time intensive, hand-crafted textile is a copy of a fleeting video image lasting a fraction of a second. An even more time intensive project is *Love Letters/White Flag: The Book of God* (fig. 18) in which Mason reproduces hundreds of pages of Eric Harris's journal. Harris's writings in the months before the attack are hate-filled, homicidal rantings against everyone, from classmates to mankind in general. These are accompanied by a variety of drawings of death-dealing fantasy figures, outfits and gear he planned to wear, and floor plans of the school.

Mason uses black thread stitched onto vintage white cotton handkerchiefs to replicate Harris's stark penmanship in black ink. The effect is remarkable for its similarity to the actual pages while also having a distinctly different material presence. Harris's tortured and appalling texts appear to be transfigured and weightless. Mason's fastidious, painstaking replications of these pages are a way for her to internalize their meaning, and perhaps are a kind of penitence for unsettled social responsibilities.

Born in 1977 in Chula Vista, California, Mason received her MFA from the School of the Art Institute of Chicago, and her BA in Studio Art and Theatre from the University of California in Irvine. She was a participant of the Skowhegan School of Painting and Sculpture Residency Program, and is the recipient of the Joan Mitchell Foundation Painters and Sculptors Artist Grant and the Illinois Art Council International Artist Grant. Mason has exhibited nationally and internationally in a variety of non-traditional spaces, galleries, and institutions, including the Ybor City Campus Art Center; Thomas Robertello Gallery, Illinois; National Museum of the American Indian, New York; and Urban Institute of Contemporary Art, Michigan. Her work has been reviewed in *The Miami Herald*, *The New York Times*, and *Chicago Reader*. She is currently an Associate Professor at the University of South Florida in Tampa.

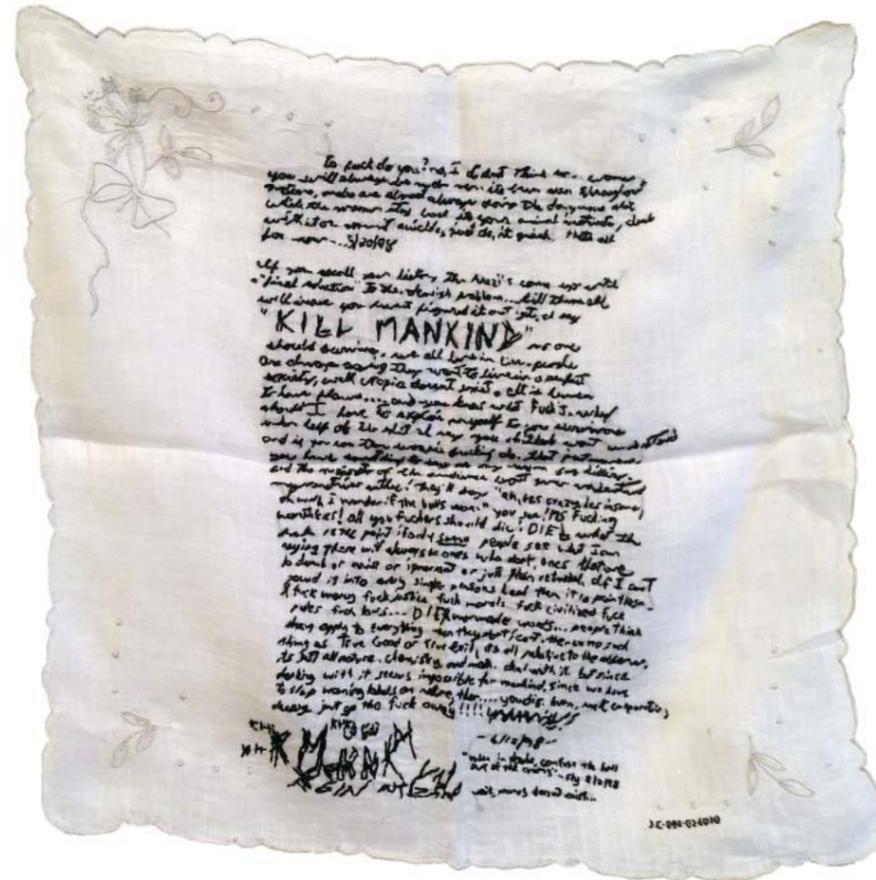


fig. 18-19
Above: Noelle Mason, *Love Letters/White Flag: The Book of God* (detail), 2009-2016, hand-embroidered on vintage white handkerchiefs, dimensions variable, Courtesy of the artist. © Noelle Mason. Photo by Azela Santana. Right: Noelle Mason, *Nothing Much Happened Today (for Eric and Dylan)*, 2009, cotton cross stitch, 32 x 40 inches, Courtesy of the artist. © Noelle Mason. Image courtesy of the artist.





Top to bottom: Noelle Mason, *Love Letters/White Flag: The Book of God*, 2009-2016, hand-embroidered on vintage white handkerchiefs, dimensions variable, Courtesy of the artist; Noelle Mason, *Through a glass, darkly (spring cleaning)*, 2016, Borax, combo desk, composition notebook and no. 2 pencil, 30 x 21 x 31 inches. Courtesy of the artist. © Noelle Mason. Photo by Raymond Martinot.

ERNESTO OROZA

Ernesto Oroza is an artist and designer whose work draws on research of vernacular design and production that responds to a community's needs and circumstances. His practice involves gathering visual and narrative documentation, as well as collecting relevant objects in the places he visits. From this research, he produces exhibitions, tactical interior designs, original works and thematic essays that critically examine collective engagement with material culture in the making of community.

Oroza's essay, *The Architecture of Necessity*, addresses architecture and urban development in his native Havana. Severe economic conditions, limited materials and oppressive government regulations require citizens to be both innovative and subversive when modifying their homes and places of business to meet the changing conditions in their lives. Oroza writes that the operational principle of design in Havana is "form follows necessity." He counters the progressive and idealistic doctrines of modern urbanism with an organic process he calls the "Updating City." In this process, the city's inhabitants, such as family units or individuals, imagine, project and continuously transform the city incrementally over time. Similar principles are also at work in the design and fabrication of utilitarian objects, like furniture, appliances and vehicles. These are examined in Oroza's series, *Objects of Necessity*.

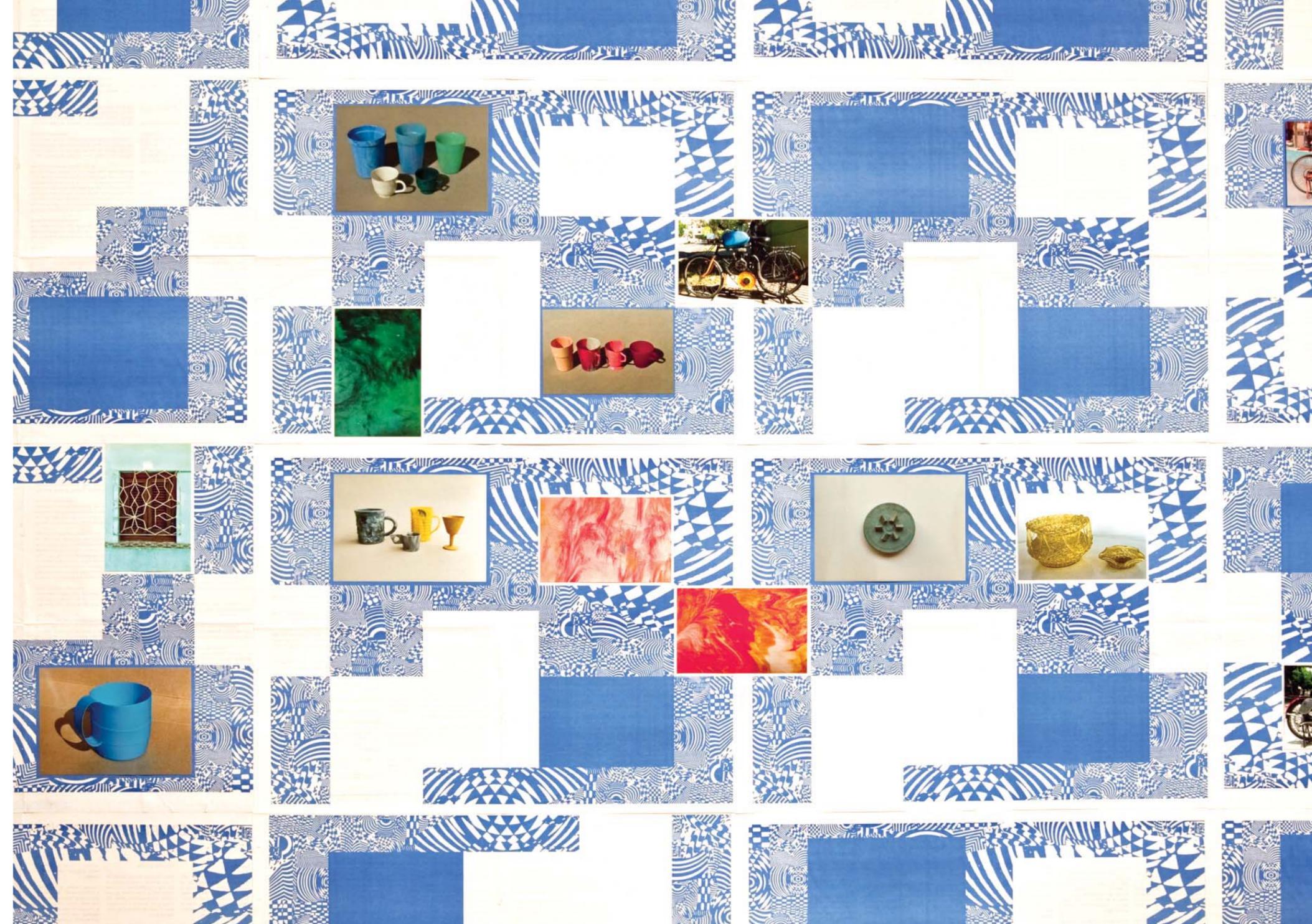
Oroza's installation reflects the varied output of his research and production. Tabloids with his essay, *The Architecture of Necessity*, are used as wallpaper for the gallery (fig. 21). A vintage slide projector cycles dozens of visuals of architectural renovations Oroza has documented throughout Havana (fig. 20). A display case exhibits everyday objects like cups and glasses made by repurposing parts from other objects (fig. 22). Lampshades made with scotch tape reflect alternative uses for available materials.

Of particular interest to Oroza are design solutions for broken plastic chairs. These cheap mold-made chairs are often the only affordable furniture available in some communities. New steel legs or improvised upholstery can extend their life and make them more comfortable. Oroza has included a simple design of his own for attractively reinforcing these legs to prevent breaking (fig. 23).

The documentary, *Marakka 2012* (fig. 24), produced by Oroza and Magdiel Aspillaga, highlights the work of Waldo Fernandez. Fernandez came to Miami from Cuba in 1980 and began a business selling old Cuban movies. The demand for these films in the Cuban American community prompted Fernandez



fig. 20-21
Above: Ernesto Oroza, *Moral Modulor II* (from *Architecture of Necessity*) (slide detail), 2013, 80 slides and slide projector with timer, dimensions variable, Courtesy of the artist. © Ernesto Oroza. Image courtesy of the artist. Right: Ernesto Oroza, *Tabloid/Wallpaper of Architecture of Necessity* essay with photos from the thematic series *Architecture of Necessity*, *Technological Disobedience* and *Marakka 2000* (detail), 2016, site specific installation, 17 x 41 feet, Courtesy of the artist. © Ernesto Oroza. Photo by Ramond Martinot.



to amass a significant archive of films, newsreels and home movies shot in Cuba. To further meet the demand, he recopied the original material and often made editorial improvements as he saw fit. While Fernandez is essentially pirating the material he sells, he astutely observed laws and legal loop holes in the process. The documentary touches on another line of Oroza's research that examines how individuals and communities adopt subversive strategies, or in some cases "technologies of disobedience," to meet compelling needs.

Born in Havana, Cuba in 1968, Oroza received his BA in Industrial Design from the Higher Institute of Design and his Certificate in Graphic Design from the Polytechnic Institute of Design in Cuba. He was a visiting professor of Les Ateliers, École Nationale Supérieure de Création Industrielle in Paris, France, and a professor of the Polytechnic Institute of Design. Oroza has been awarded fellowships by the Guggenheim Foundation; Christoph Merian Foundation, Switzerland; South Florida Cultural Consortium Fellowship for Visual and Media Artists; and the Harpo Foundation Grant. Most recently, he was awarded the 2016 Pernod Ricard Fellowship, Villa Vassiliev, Paris. His work has been exhibited at the Museum of Modern Art, New York; Groninger Museum, The Netherlands; LABoral Centro de Arte y Creación Industrial, Spain; Montreal Museum of Fine Arts, Canada; Museo Rufino Tamayo, Mexico; Institut de Cultura La Virreina, Spain; and Jeu de Paume, France. Oroza's work has been reviewed in *Art in America*, *Paletten*, *Artforum*, *ArtNexus*, *Miami Rail*, and *Art Papers*. His work is included in the collections of the Pérez Art Museum Miami; The Montreal Museum of Fine Arts, Canada; NSU Art Museum, Fort Lauderdale; and The CIFO Collection, Miami.



fig. 22-23
Top: Ernesto Oroza, *Technological Disobedience*, 1993-2016, variety of utilitarian and decorative objects, dimensions variable, Courtesy of the artist. © Ernesto Oroza. Photo by Raymond Martinot. Left: Ernesto Oroza, *Corrected Chairs*, 2016, monobloc plastic chairs, wood, paint and zip-ties, 32 x 22 x 20 inches each, Courtesy of the artist. © Ernesto Oroza. Image courtesy of the artist.



fig. 24
Left to right: Ernesto Oroza, installation view of *Moral Modulor II* (from *Architecture of Necessity*), 2013, 80 slides and slide projector with timer, dimensions variable, Courtesy of the artist; Ernesto Oroza, *Technological Disobedience*, 1993-2016, variety of utilitarian and decorative objects, dimensions variable, Courtesy of the artist; Ernesto Oroza, *Son O No Son*, 2016, scotch tape hanging lamp, 24 x 24 x 24 inches, Courtesy of the artist; Ernesto Oroza, *Corrected Chairs*, 2016, monobloc plastic chairs, wood, paint and zip-ties, 32 x 22 x 20 inches each, Courtesy of the artist; Ernesto Oroza, *Tabloid/Wallpaper of Architecture of Necessity* essay with photos from the thematic series *Architecture of Necessity*, *Technological Disobedience* and *Marakka 2000*, 2016, site specific installation, 17 x 41 feet, Courtesy of the artist; Ernesto Oroza and Magdiel Aspillaga, *Marakka 2012*, 2012, single channel video (running time 34:49 minutes), Courtesy of the artist. © Ernesto Oroza. Photo by Ramond Martinot.



MATT ROBERTS

Matt Roberts specializes in real-time video performance and new media art. His recent work involves multiple technologies that deliver augmented reality experiences accessible through mobile applications. These works are interactive and dependent on the participant's location. He also works collaboratively on certain projects with Terri Witek, a poet and colleague on the faculty of Stetson University.

The Strangers (fig. 26-29) is a new series of works that virtually co-opts paintings from the Orlando Museum of Art's collection of 18th, 19th and 20th century American art. Using a leading augmented reality app, visitors can access *The Strangers* by viewing each painting through the camera on their mobile device. The phone will recognize the painting and present the appropriate augmented work. Viewers will see the image of the painting change, while Witek recites a brief poem in the form of a question and answer. One example shows a large bone suspended in front of a woman in a Victorian dress as Witek says, "Q: What lies at a reasonable depth? A: The punctuating bone."

The Strangers does not interpret these historic works, but instead co-opts them for a new purpose. Familiar works of art can become burdened by their history and settled by our expectations. *The Strangers*, as Roberts and Witek say, "lets visitors get to unknow the collection."

Dream Garden (fig. 25) is a site-specific project that has appeared in four locations since the project began in 2015. At the Orlando Museum of Art, it virtually occupies the Council of 101 Grand Gallery. The garden is populated by people who text a seven-word phrase about a dream, like the example, "Words without sounds fall from our mouths." These appear as floating lines of text that fill the gallery space when viewed through a smartphone camera.

Dream Garden is a collaborative project that includes both Terri Witek and Michael Branton. The creators see it as drawing upon a community resource, people's dreams, to expand and enhance a public space without damaging or diminishing it for others to use. As a community garden, it is a place to grow and share dreams while enjoying the spectacle of its virtual abundance.

fig. 25
Matt Roberts and Terri Witek with Michael Branton, *Dream Garden*, 2016, augmented reality, Courtesy of the artist. © Matt Roberts. Image courtesy of the artist.



Q: What lies at a reasonable depth?



A: The punctuating bone.



Q: Where is the terrace of what can be?



A: Tally the children.

With technologies changing so rapidly, it can be difficult for media artists to keep work fresh and relevant over time. The installation, *Waves* (fig. 30), was first created in 2011. Its technology is not cutting edge, but it remains poetic in function. A buoy located 20 miles off the coast of Cape Canaveral sends data to *Waves* about wave conditions at sea. The data is converted into low frequency sound waves that cause wave patterns in a vibrating bowl of water, which are then projected on a wall. The wave patterns on the wall do not tell us much about the actual conditions at this distant point in the ocean, but the sequence of data that links them is mysteriously satisfying.

Roberts has exhibited both nationally and internationally, including exhibitions at xCoAx, Glasgow, Scotland; ISEA, Vancouver, Canada; FILE, Sao Paulo, Brazil; Digital Art Festival Taipei, Taipei, Taiwan; 404 Festival of Electronic Art, Rosario, Argentina; O, Miami, Miami, Florida; The Lab, San Francisco, California; and ConFlux, New York, New York. He was awarded the Transitio Award during the Transitiomx_02: International Festival of Electronic Art and Video in Mexico City, and his work has been reviewed in *The New York Times*, *Wall Street Journal* and *Miami Herald*. Roberts received his MFA from the University of Illinois at Chicago, and is currently an Associate Professor of Digital Art at Stetson University, DeLand, Florida.

fig. 26-29
Top left: De Scott Evans, *At the Kitchen Window*, 1889, oil on canvas, 29 9/16 x 19 1/2 inches, Purchased with funds provided by Martha Ellen Brumback and Frances Marie Brumback in honor of the OMA's 75th Anniversary. Image courtesy of the Orlando Museum of Art. Top right: Matt Roberts and Terri Witek, mobile application still of *The Strangers (Kitchen Window)*, 2016, augmented reality, Courtesy of the artist. Mobile application still courtesy of the artist. Bottom left: Thomas Mickell Burnham, *The Young Artist*, 1840, oil on canvas, 25 x 30 inches, Purchased with funds provided by Martha Ellen Brumback and Frances Marie Brumback in honor of the OMA's 75th Anniversary. Image courtesy of the Orlando Museum of Art. Bottom right: Matt Roberts and Terri Witek, mobile application still of *The Strangers (The Count)*, 2016, augmented reality, Courtesy of the artist. Mobile application still courtesy of the artist.

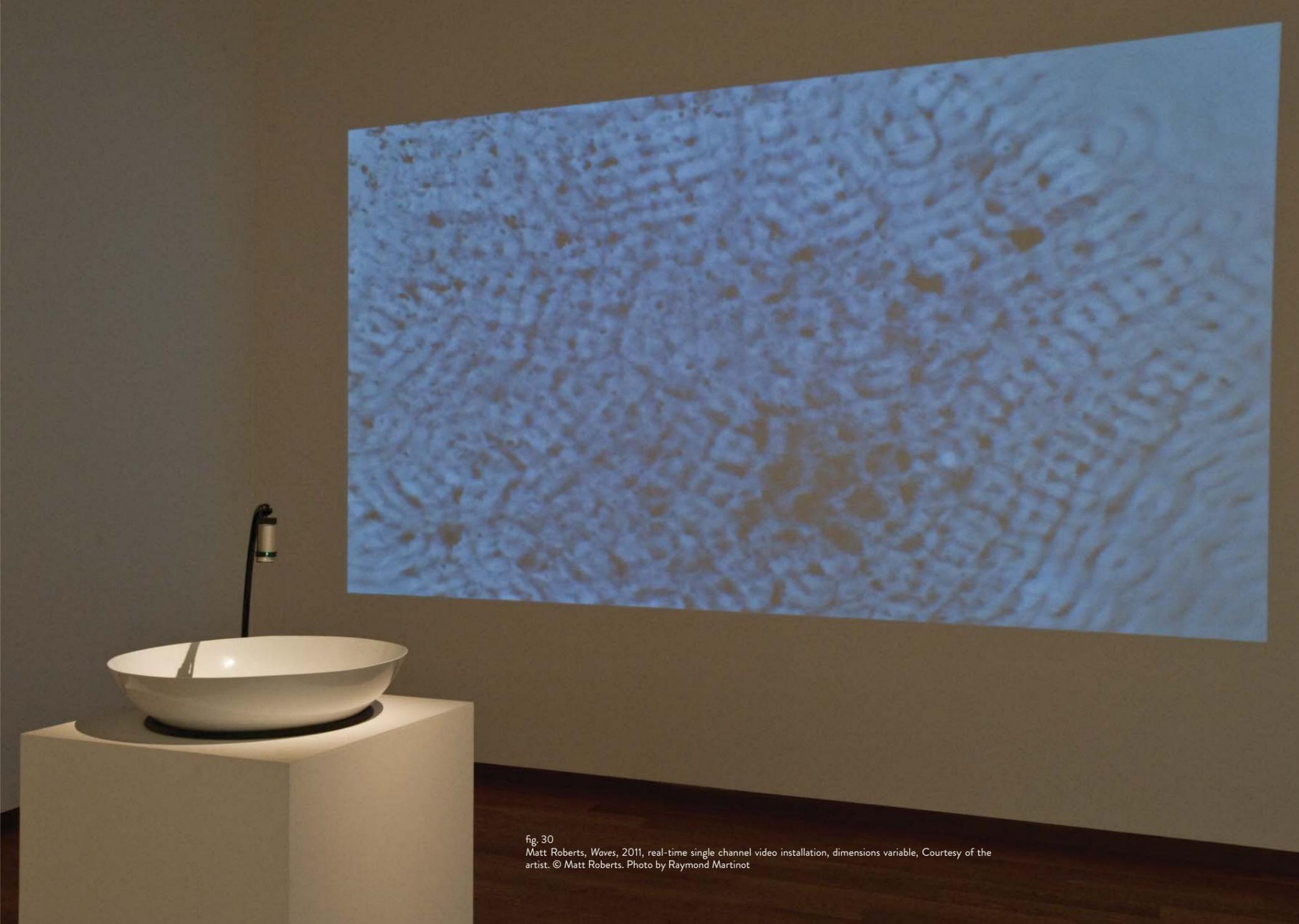
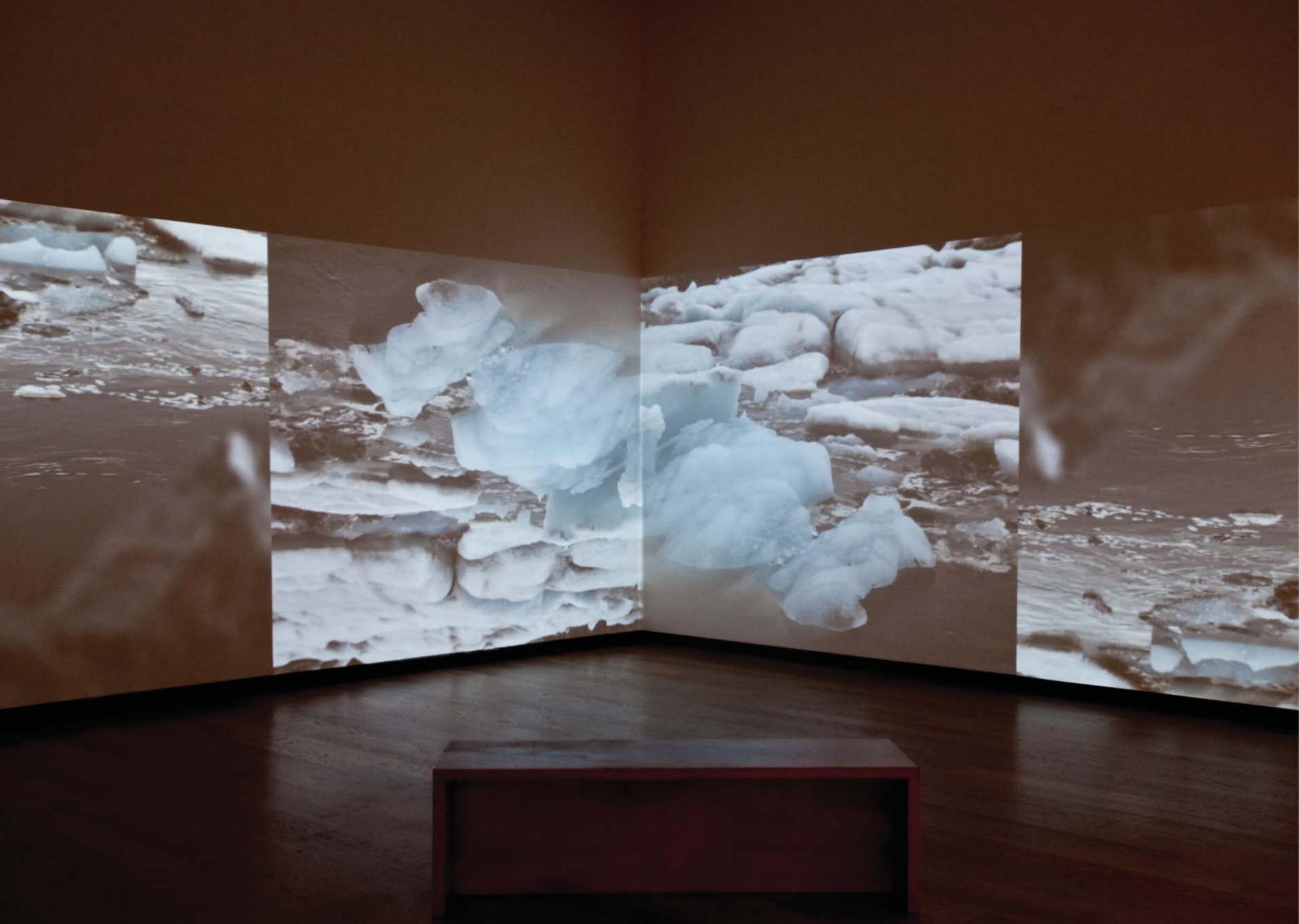


fig. 30
Matt Roberts, *Waves*, 2011, real-time single channel video installation, dimensions variable, Courtesy of the artist. © Matt Roberts. Photo by Raymond Martinot



DAWN ROE

Mountainfield Study is a project that grew out of work done at the Listhús Artist Residency Program in Iceland and the Banff Center for the Visual Arts in the Canadian Rockies. These two locations, over 3,000 miles apart, have distinctly different geographies, but their rugged subarctic landscapes play an important role in the aesthetic direction of this body of work. During her residencies, Dawn Roe spent her time amassing photographs and video clips of these dramatic landscapes that would later become the combined, multi-view compositions seen in her finished work (fig. 32-40).

The severe climate of these regions has resulted in hardened landscapes marked by sharp contours and abrupt contrasts of tone and texture. Roe captures these features in photographs by showing charcoal grey rocks against glistening snow, barren peaks silhouetted against bright skies and pale ice swirling in dark streams. These strong lines, edges and tonal planes found in the natural environment complement the sharp edges, jumps in scale and vantage points that occur when Roe joins images together.

These montage compositions distance the viewer from the sense that the photograph is a direct representation of the subject. Roe pushes this distancing further by incorporating out-of-place materials such as irregular pieces of aluminum foil or cotton cheesecloth. The crinkled foil catches light in ways that are surprisingly similar to patchy snow and moving water. The thin open weave of the cheesecloth has visual parallels to the topographic undulations of hills and snow banks. Nevertheless, these elements create a visual dissonance that moves the work further toward abstraction.

Roe's photographs capture the striking natural beauty of these environments, but nature is not the primary subject of her work. Photography and video are a means of exploring what she calls the "incongruities" between how we see and experience the world and how it is represented with the camera. The point of departure for *Mountainfield Study* is not only the landscapes of Iceland and the Rockies, but also her experience observing and traveling through them. What was seen or remembered during these trips were subjective impressions, some vivid and complete, others fragmentary and fleeting. Unlike the fixed moment of the photograph, perceptions are often fluid and unsettled. Roe's composite images capture a semblance of these subjective experiences, while also maintaining their integrity as photographic statements.

Mountainfield Study (fig. 31) is a two-channel video installation that brings these ideas to a time-based medium with startling effect. The fractured individual frames now move with mesmerizing energy in all directions at once, colliding, separating and reforming in impossible combinations of land and sky. Sometimes the compositions are kaleidoscopic; sometimes they sweep by like flight in a dream. In time, as the viewer watches, their sense of being grounded in any way vanishes and these eerie remote landscapes become near hallucinatory visions.

fig. 31
Dawn Roe, installation view of *Mountainfield Study*, 2016, split projection single-channel HD video (running time 5:17 minutes), Courtesy of the artist. © Dawn Roe. Photo by Raymond Martinot.

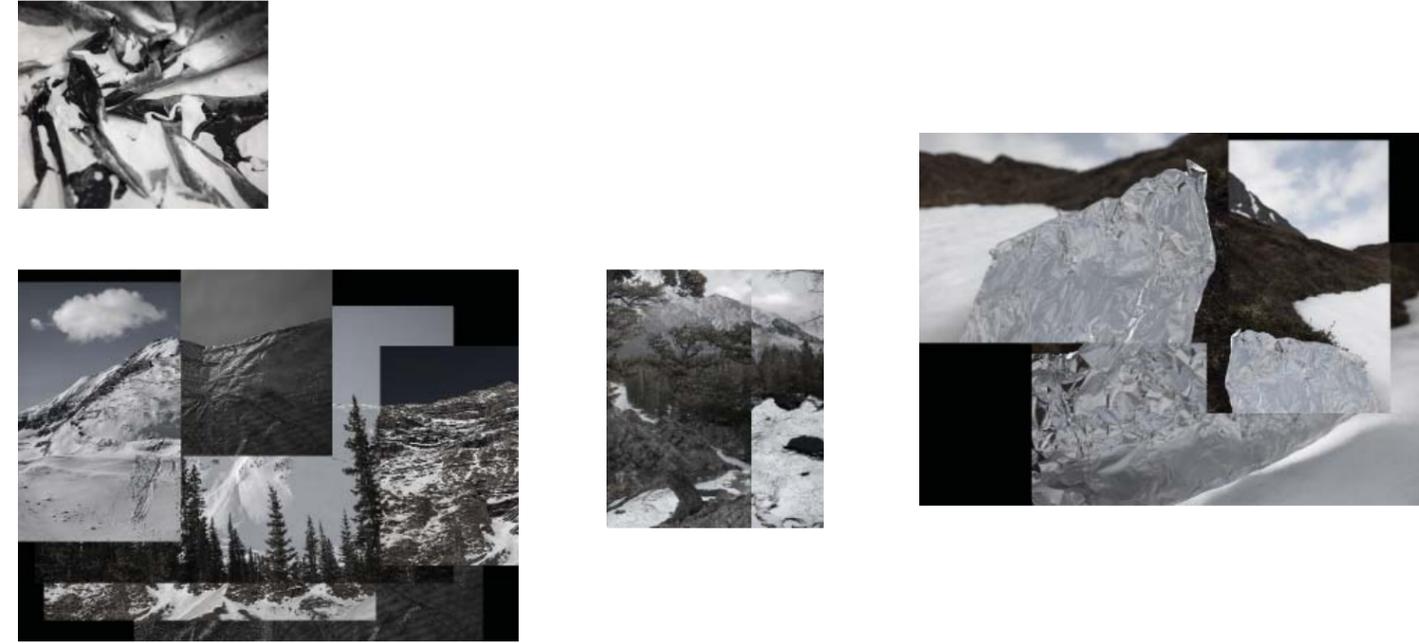


fig. 32-40
 Left to right: Dawn Roe, *Mountainfield Study (Cloth and Mountain)*, 2015, pigment print, 30 x 40 inches, Courtesy of the artist; Dawn Roe, *Mountainfield Study (Tree)*, 2016, pigment print, 20 x 24 inches, Courtesy of the artist; Dawn Roe, *Mountainfield Study (Cloth)*, 2016, pigment print, 20 x 24 inches, Courtesy of the artist; Dawn Roe, *Mountainfield Study (Stream, Snow and Foil)*, 2015, pigment print, 30 x 40 inches, Courtesy of the artist; Dawn Roe, *Mountainfield Study (Waves)*, 2016, pigment print, 20 x 24 inches, Courtesy of the artist; Dawn Roe, *Mountainfield Study (Plastic and Salt)*, 2016, pigment print, 20 x 24 inches, Courtesy of the artist; Dawn Roe, *Mountainfield Study (Glacier, Rock and Scrim)*, 2016, pigment print, 30 x 40 inches, Courtesy of the artist; Dawn Roe, *Mountainfield Study (Tree, Rock and Ice)*, 2016, pigment print, 24 x 20 inches, Courtesy of the artist; Dawn Roe, *Mountainfield Study (Snow, Foil and Grass)*, 2015, pigment print, 30 x 40 inches, Courtesy of the artist. © Dawn Roe. Images courtesy of the artist.

Roe received her MFA in Studio Art from Illinois State University, and her BFA in Photography from Marylhurst University. Roe is the recipient of awards from The Associated Colleges of the South/Andrew W. Mellon Foundation, The United Arts of Central Florida, The Chicago Department of Cultural Affairs, and The Society for Photographic Education. Roe's work has been exhibited at Visual Voice Gallery, Montreal, Canada; The William King Museum, Virginia; The White Box at The University of Oregon, Oregon; Newspace Center for Photography, Oregon; Asheville Art Museum, North Carolina; Perth Centre for Photography, Perth, Australia; and Beam Contemporary, Melbourne, Australia. Her work has been reviewed in *Sun Sentinel*, *Ft. Lauderdale Magazine*, and *Verve Magazine*, and is included in the collections of the Broward County Cultural Division, Fort Lauderdale; Fulton County Arts Council, Atlanta, Georgia; and Weber State University, Ogden, Utah. She divides her time between Asheville, North Carolina and Winter Park, Florida where she serves as Associate Professor of Art at Rollins College. In 2013, she founded the public art project Window (re/production | re/presentation) and serves as the curator.

KYLE TROWBRIDGE

Kyle Trowbridge began his current series of paintings based on the graphic form of quick response (QR) codes in 2011. It was only a few years earlier that advances in smartphone technology made these codes a tech icon of the moment and widely accessible for consumers. Trowbridge was intrigued by the code's visual similarity to grid-based, geometric abstract painting, while also being a coded language that conveys meaning. Throughout the 20th century, abstract art has been considered by some as an esoteric language requiring special knowledge and critical interpretation to decipher.

Trowbridge's initial paintings in the series follow the code's format directly. They are square large-scale QR codes containing messages that are readable with a smartphone QR reader (fig. 41-42). These paintings began by drafting a short phrase or quip like, "I've never enjoyed the price of freedom." The message is then converted to a QR code, which becomes the tonal composition of the painting. As Trowbridge develops the composition, he must monitor how each color's tone, intensity and temperature affect the readability of the underlying code. The challenge of the work for Trowbridge is to push the complexity of the painting's vibrant colors while maintaining the code's functionality.

As Trowbridge continued to work on the series, he found ways to break out of the formal restrictions of the code that he set for himself. Some intriguing discoveries involved the degree of error variances (some up to 20%) that the codes could have before they were unreadable. In work of the past couple of years, patterns have spread into rectangular formats, diagonals slice through compositions and once ridged grids have become irregular animated patterns of eye popping color.

Today, codes are still an element embedded into Trowbridge's paintings, but they are likely to vanish in the future as he sees new directions opening for his work. Aesthetic issues and creative innovation clearly fuel the energy and success of his paintings. Dropping messages in could be optional, but there is something about such terse zingers as, "You're so pretty when you're faithful to me," that seem too close to home for him to give up (fig. 43). Interestingly, new and more intuitive image recognition technologies are replacing QR codes. These may or may not become part of Trowbridge's future work.



fig. 41-42
Top: Kyle Trowbridge, *QR 3211806*, 2012, acrylic on canvas, 76 x 76 inches, Courtesy of Emerson Dorsch Gallery, Miami. © Kyle Trowbridge. Image courtesy of the artist.
Bottom: Kyle Trowbridge, *QR 794723*, 2012, acrylic on canvas, 75 x 75 inches, Courtesy of Emerson Dorsch Gallery, Miami. © Kyle Trowbridge. Image courtesy of the artist.

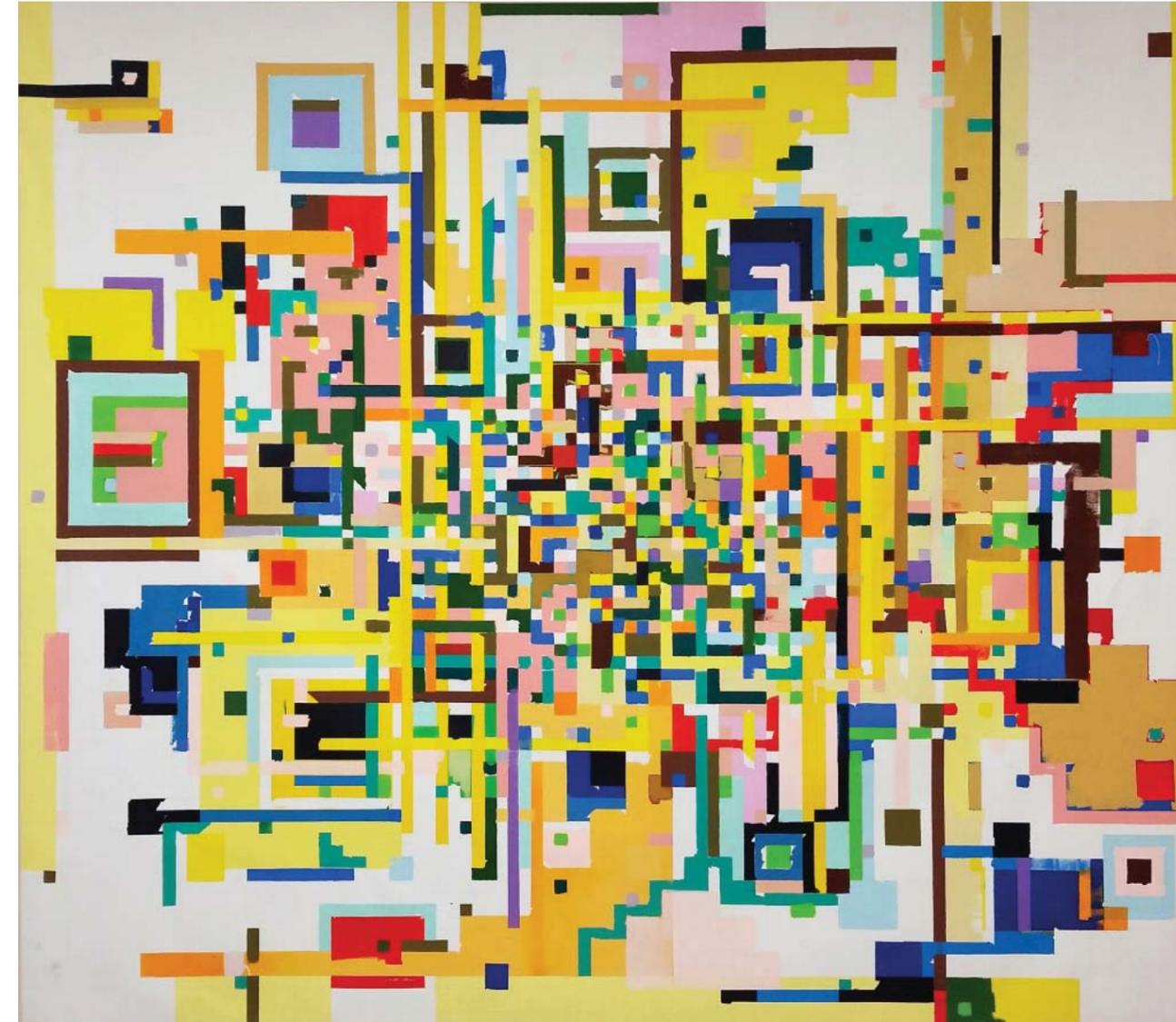


fig. 43
Kyle Trowbridge, *You're So Pretty When You're Faithful to Me*, 2015, acrylic on canvas, 86 x 98 inches, Courtesy of the artist. © Kyle Trowbridge. Image courtesy of the artist.



Trowbridge received his MFA in Painting from the University of Miami, and his BFA in Graphic Design from San Diego State University in California. In 2006, he was selected as the United States Representative for the Vienna Biennale, and has been the recipient of numerous grants and awards including the South Florida Cultural Consortium Fellowship for Visual and Media Artists. Trowbridge's work has been exhibited at Emerson Dorsch Gallery; Miami Art Museum; The Art Museum of El Salvador, San Salvador, El Salvador; and Museo de Las Casas Reales, Santo Domingo, Dominican Republic. His work has been reviewed in *The Miami Herald*, *Miami New Times*, *Art Pulse Magazine*, *Art in America*, *Palm Beach New Times*, and *Miami Art Exchange*, to name a few. Trowbridge's work is included in numerous public collections including the Carnegie Public Library, San Juan, Puerto Rico; The Amity Art Foundation, Connecticut; the Museum of Contemporary Art, Florida; and the Lowe Art Museum, Florida. He is currently a Professor at the University of Miami and is represented by Emerson Dorsch Gallery in Miami.

Left: Kyle Trowbridge, *Expletive Deleted*, 2015, acrylic on canvas, 60 x 96 inches (diptych), Courtesy of the artist. © Kyle Trowbridge. Image courtesy of the artist.

Right: Kyle Trowbridge, *This Will Stay With You Until You Die!*, 2015, acrylic on canvas, 48 x 36 inches, Courtesy of the artist. © Kyle Trowbridge. Image courtesy of the artist.



MICHAEL VASQUEZ

Michael Vasquez's portraits of neighborhood gang members are heroic in scale and presentation. Often larger than life, they fill his over-sized canvases with striking poses that express confidence in themselves and what they represent. "I want these works to be aggressive and intimidating," says Vasquez. "I want people to look up to these people just as I did growing up."

Vasquez was born and raised in St. Petersburg, Florida – a city where poverty and limited opportunities encouraged gang activity. Many of these gangs were small and membership was based on neighborhood location and ethnic and racial associations. As an example, Vasquez notes a Cambodian gang whose members were children of refugee families (fig. 47). Being a new minority among impoverished White, African American, Latino and Vietnamese communities, they had to become organized for their own protection.

The sources of Vasquez's paintings are photographs he has taken of friends and acquaintances over the years. Some of the individuals depicted have outgrown their gang associations, while some of his more recent subjects are from neighborhoods around Miami where the artist currently lives. His paintings celebrate the code and allure of gang membership, which is prominently expressed in an array of visual signs, symbols and performative behaviors. He also addresses the dark side of this life, which is marked by violence, crime and an uncertain future. This is apparent in the subtler signals of facial expressions and body language. He says, "I am most interested in the duality within these values and of conflicting feelings that arise such as pride and shame, affiliation and separation, respect and disrespect, etc., all of which play important factors in one's vulnerable and definitive coming-of-age years."

As provocative as Vasquez's subjects are, it is the array of visual strategies he uses that make his paintings distinctive. This begins with figurative compositions that emphasize the strong bonds that exist between gang members. He shows young men standing together in tight groupings with crisscrossed arms and hand signs (fig. 44 and fig. 46). Their eyes are locked onto the viewer and sometimes solidarity is expressed in a display of weapons. Vasquez regularly uses the fisheye perspective of his photographic sources to make hands, arms and elbows jut aggressively out into



fig. 44
Michael Vasquez, *275 North - OZ and Red*, 2016, acrylic and acrylic spray paint on canvas, 96 x 72 inches, Courtesy of the artist. © Michael Vasquez. Image courtesy of the artist.



fig. 45
Michael Vasquez, *Zombies*, 2009, acrylic on canvas, 72 x 96 inches, Collection of Arthur Halsey Rice. © Michael Vasquez. Image courtesy of the artist.



fig. 46
Michael Vasquez, *Chain Strangle*, 2010, acrylic on canvas, 60 x 84 inches, Collection of Arthur Halsey Rice. © Michael Vasquez. Image courtesy of the artist.

the viewer's space (fig. 45). Run-down family homes, stash houses, overgrown backyards and old cars provide settings that hint at the underlying difficulties of neighborhood life. Vasquez also creates more conceptual backgrounds such as satellite views of the streets and blocks that constitute home turf. These maps are symbolic representations of the connection between identity and geography for these young men.

It was at the New World School of the Arts in Miami, where Vasquez earned his BFA, that he discovered his passion for figure painting. During one semester, several portrait assignments led him to the idea of beginning a series based on friends from his St. Pete neighborhood. He quickly understood that the subject matter was not only personally meaningful, but it also offered extraordinary opportunities for making powerful contemporary figurative paintings. Gang culture is expressed largely through a language of visual display. Men, who project their power through body language, clothing, colors, tattoos, jewelry, hand signs, tags and graffiti, are extraordinary subjects for pictorial narratives. Now many years into



fig. 47
Michael Vasquez, *Stash House*, 2009, acrylic on canvas, 60 x 84 inches, Courtesy of the artist. © Michael Vasquez. Image courtesy of the artist.

his project, Vasquez continues to find fresh expressive possibilities in his examination of this complex and troubling segment of urban culture.

Born in 1983 in St. Petersburg, Florida, Vasquez received his BFA from the New World School of the Arts in Miami. His work has been exhibited in numerous gallery and museum exhibitions, including the Smithsonian National Portrait Gallery, Washington, D.C.; the Kemper Museum of Contemporary Art, Kansas City, Missouri; the University of Tennessee, Knoxville, Tennessee; Mobile Museum of Art, Alabama; Scottsdale Museum of Contemporary Art, Arizona; the Museum of Contemporary Art, Miami; Miami Art Museum; Naples Museum of Art; the Bass Museum of Art; Fredric Snitzer Gallery; and Miami Art Museum, to name a few. His work has been reviewed in *The New York Times*, *Tampa Bay Times*, *NBC News*, *Miami New Times*, *The Washington Post*, *The Wall Street Journal*, *Miami Herald*, *ArtNews*, and *The Sun Sentinel*. He currently lives and works in Miami.

Right: Michael Vasquez, *C9:Ultimate/Imperial – Carol Mart*, 2016, acrylic and acrylic spray paint on canvas, 72 x 96 inches, Courtesy of the artist. © Michael Vasquez. Image courtesy of the artist.





SERGIO VEGA

Since Europeans arrived in the Western Hemisphere, they have imagined its lands and people as a “New World” in which the aspirations of the world left behind could be reborn. One recurring metaphor has been that the verdant natural environment of the New World was like the Biblical Eden. Some, in fact, interpreted this in the most literal way and imagined that the Garden of Eden still existed somewhere in the heart of South America.

Sergio Vega’s video, *Paradise: Rewired* (fig. 49), takes the viewer on a journey to Mato Grosso, a region in Brazil that has long been associated with the search for the lost Eden. Vega was inspired to explore Mato Grosso after he discovered a little known book written in 1650 by a Spanish colonial writer that argues Eden was located somewhere in this unexplored area. *Paradise: Rewired* is presented in the style of the science/travel documentary with beautiful cinematic visuals and a sonorous British narrator. As the journey progresses, the viewer sees its landscapes, growing towns and diverse populations while the narrator discusses the early text and present conditions of Mato Grosso. Problems of poverty and environmental degradation are abundantly evident. With poignant and often humorous observations, the film makes clear that there is a wide gap between the once wishful dream of discovering an earthly paradise and the messy realities of here and now.

Like *Paradise: Rewired*, *The Lost Steps (after Steichen, Oiticica, Derrida)* (fig. 48) is expansive and encyclopedic in its scope. This large-scale installation is composed of panels cut into abstract shapes that are suspended as floating planes subdividing the gallery space. On the panels are black and white photographs, which Vega took on his travels in Brazil. Most images are of impoverished urban communities, shanty towns and rural areas suffering environmental loss.

In the work, *The Lost Steps (after Steichen, Oiticica, Derrida)*, the title alone purposefully alludes to a diverse range of postwar, modern and progressive ideas critiqued by Vega: *The Lost Steps*, published in 1953, is a celebrated Latin American novel by Alejo Carpentier; Edward Steichen, an important American photographer, was curator of the controversial 1955 exhibition *The Family of Man*; Hélio Oiticica was an innovative Brazilian artist; and Jacques Derrida was an influential French philosopher known for his theorization of *Deconstruction*.

The arrangement of hanging yellow panels is a pointed reference to the installation, *Grand Nucleus Grande Núcleo*, 1960–66, by Hélio Oiticica. Oiticica sought to take his art off gallery walls and bring it into a dynamic, interactive space. Vega uses this strategy as a means of moving his photography into a similar space, allowing viewers to see these images in ever shifting contexts and compositions as they move through the installation.

Vega’s suspended panels with attached photographs also references Edward Steichen’s exhibition design for *The Family of Man*. The large-scale exhibition presented work by an international array of leading photographers that were displayed on free standing panels. *The Family of Man* intended to express a vision of humanity as having common values and aspirations. It sought to project a progressive world view in which shared interests would secure a prosperous future and prevent catastrophes like the recent World War. Steichen’s successful exhibition traveled internationally and was seen by millions, though its simplistic point of view was also widely criticized. Vega’s photographs – with their stark vision of long-term social, political and economic conditions that exist in places like Brazil – reflect his own critique of the failures of such progressive idealism.

fig. 48

Left: Sergio Vega, *The Lost Steps (after Steichen, Oiticica, Derrida)*, 2015, installation of suspended inkjet archival prints on canvas and adhesive vinyl, mounted on sintra and plywood panels, dimensions variable, Courtesy of the artist. © Sergio Vega. Image courtesy of the artist.

Born in Buenos Aires, Argentina in 1959, Vega received his MFA from Yale University and attended the Whitney Museum of American Art Independent Study Program. He has had solo shows at Galerie Karsten Greve, Paris, France; Ikon Gallery, Birmingham, UK; Umberto Di Marino Arte Contemporanea, Napoli, Italy; LWL Landesmuseum für Kunst, Münster, Germany; Palais de Tokyo, Paris, France; the Institute of Contemporary Art, Boston, Massachusetts; and KaBe Contemporary, Miami. In addition, his work has been featured in the Venice, Lyon, Sharjah, Gwangju, Johannesburg, Moscow, Yokohama, and Santa Fe International Biennials. Vega's work has been reviewed in *The Washington Post*, *Art in America*, *Artforum*, *The New York Times*, *Le Monde*, *ArtNews*, and *Time Magazine*. His work is included in numerous public and private collections including Art Museum of the Americas, Washington D.C.; Fondazione Biennale di Venezia, Italy; KIASMA, Museum of Contemporary Art, Helsinki, Finland; Musée d'art contemporain de Montréal, Canada; SMAK, Stedelijk Museum Voor Actuele Kunst, Gent, Belgium; Museo de Arte Contemporânea, Centro Dragão do Mar, Ceara, Fortaleza, Brazil; the Samuel P. Harn Museum of Art, Gainesville; and the Cisneros Fontanals Art Foundation, Miami. He is currently a Professor Photography and Sculpture at the University of Florida in Gainesville and is represented by KaBe Contemporary in Miami.



fig. 49
 Right: Sergio Vega, film stills of *Paradise: Rewired*, 2014-2016, single channel video (running time 42:37 minutes), ed. 1/3, Courtesy of the artist. © Sergio Vega. Video stills courtesy of the artist.



CHECKLIST

Anthea Behm

A/B Extract; Richard Hamilton, Towards a Definitive Statement on the Coming Trends in Men's Wear and Accessories (c) Adonis in Y-Fronts, 1962, *Custom Blur: Surface Blur radius 77 + threshold 56, Surface Blur radius 42 + threshold 80, Surface Blur radius 58 + threshold 65, Gaussian blur radius 1.5*, 2011
Lambda print, edition of 3
24 x 32 inches
Courtesy of the artist and Minerva, Sydney

A/B Extract; Ed Ruscha, City, 1968, *Custom Blur: Surface Blur radius 100 + threshold 2, Surface Blur radius 10 + threshold 203, Surface Blur radius 20 + threshold 85, Gaussian blur radius 16.5*, 2011
Lambda print, edition of 3
55 x 48 inches
Courtesy of the artist and Minerva, Sydney

Adorno/Bueller, 2011
(full title on page 11)
Single channel video (running time 13:28 minutes)
Courtesy of the artist and Minerva, Sydney

Still 010235:15-01; James Rosenquist, Volunteer, 1963-4; *Custom blur*, 2016 (pictured below)
Archival inkjet print on dibond
9 1/2 x 73 inches
Courtesy of the artist and Minerva, Sydney
© Anthea Behm
Image courtesy of the artist



Still 010235:15-02; James Rosenquist, Volunteer, 1963-4; *Custom blur*, 2016 (pictured below)
Archival inkjet print on dibond
14 x 73 inches
Courtesy of the artist and Minerva, Sydney
© Anthea Behm
Image courtesy of the artist

Still 010235:15-03; James Rosenquist, Volunteer, 1963-4; *Custom blur*, 2016 (pictured below)
Archival inkjet print on dibond
12 x 70 inches
Courtesy of the artist and Minerva, Sydney
© Anthea Behm
Image courtesy of the artist

Still 010235:15-04; James Rosenquist, Volunteer, 1963-4; *Custom blur*, 2016 (pictured below)
Archival inkjet print on dibond
14 x 69 inches
Courtesy of the artist and Minerva, Sydney
© Anthea Behm
Image courtesy of the artist

Adler Guerrier

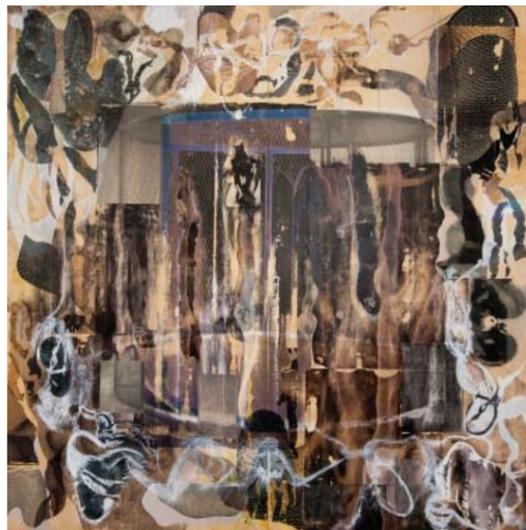
Untitled (held within the fold; marks, trace) i, 2016
Graphite, acrylic, enamel paint and xerography on paper
23 x 18 1/2 inches (folded)
Courtesy of the artist and David Castillo Gallery

Untitled (held within the fold; marks, trace) ii, 2016
Graphite, acrylic, enamel paint and xerography on paper
23 x 18 1/2 inches (folded)
Courtesy of the artist and David Castillo Gallery

Untitled (held within the fold; marks, trace) iii, 2016
Graphite, acrylic, enamel paint and xerography on paper
23 x 18 1/2 inches (folded)
Courtesy of the artist and David Castillo Gallery

Untitled (marked time, traced affect found to be held within the fold), 2016
Graphite, acrylic, enamel paint and xerography on paper
71 1/4 x 48 inches
Courtesy of the artist and David Castillo Gallery

Untitled (stoic derivation), 2016
Acrylic on wall
120 x 120 inches each (4 sections)
Courtesy of the artist and David Castillo Gallery



Untitled (the fold holds an inclination towards affected views, marks and trace), 2016
Graphite, acrylic, enamel paint and xerography on paper
71 1/4 x 48 inches
Courtesy of the artist and David Castillo Gallery

María Martínez-Cañas

FGT – Photogram [Untitled (America #3)], 2010
36 unique prints on printing-out paper
8 x 10 inches each (36 prints)
Courtesy of Julie Saul Gallery, New York and the Fredric Snitzer Gallery, Miami

Untitled 001, 2013
From the *Bunker Series*, a collaborative work with Rafael Domenech
Collage and watercolor on Arches Aquarelle
44 x 34 inches
Courtesy of the artist

Untitled 001 [FB+EM], 2011-12
From the *Photo Paintings Series*
Image transfers, collage and painting on wood veneer
48 x 96 inches each (2 panels)
Courtesy of Julie Saul Gallery, New York and the Fredric Snitzer Gallery, Miami

Untitled 003 [LB+HB], 2011-12 (pictured to the left)
From the *Photo Paintings Series*
Image transfers, collage and painting on wood veneer
48 x 96 inches each (2 panels)
Courtesy of the artist
© María Martínez-Cañas
Image courtesy of the artist

Untitled 006, 2013
From the *Bunker Series*, a collaborative work with Rafael Domenech
Collage and watercolor on Arches Aquarelle
34 x 44 inches
Courtesy of Julie Saul Gallery, New York and the Fredric Snitzer Gallery, Miami

Untitled 010 [RR], 2011-12
From the *Photo Paintings Series*
Image transfers, collage, and painting on wood veneer
36 x 48 inches
Courtesy of the artist

Untitled 012 Diptych, 2015
From the *Vestigios Series*
2 sanded gelatin silver prints
10 x 16 inches
Courtesy of the artist

Untitled 013, 2015
From the *Vestigios Series*
Sanded gelatin silver print
10 x 8 inches
Courtesy of the artist

Untitled 014, 2015
From the *Vestigios Series*
Sanded gelatin silver print
10 x 8 inches
Courtesy of the artist

Untitled 015, 2015
From the *Vestigios Series*
Sanded gelatin silver print
5 x 5 inches
Courtesy of the artist

Untitled 016, 2015
From the *Vestigios Series*
Sanded gelatin silver print
10 x 8 inches
Courtesy of the artist

Untitled 017, 2015
From the *Vestigios Series*
Sanded gelatin silver print
10 x 8 inches
Courtesy of the artist

Noelle Mason

Ground Control (Colorado River Delta), 2012
Hand-woven gobelin wool tapestry
96 x 120 inches
Courtesy of the artist



Ground Control (El Paso/Ciudad Juarez), 2014
Hand-woven gobelin wool tapestry
96 x 120 inches
Courtesy of the artist

Ground Control (Mexicali/Calxico), 2007
Hand-woven gobelin wool tapestry
72 x 96 inches
Courtesy of the artist

Love Letters / White Flag: The Book of God, 2009-2016
Hand-embroidered on vintage white handkerchiefs
Dimensions variable
Courtesy of the artist

Nothing Much Happened Today (for Eric and Dylan), 2009
Cotton cross stitch
32 x 40 inches
Courtesy of the artist

Through a glass, darkly (spring cleaning), 2016
Borax, combo desk, composition notebook and no. 2 pencil
30 x 21 x 31 inches
Courtesy of the artist

X-ray Vision vs. Invisibility (Load Truck #1), 2006-2014 (pictured to the left)
Hand embroidered 14-count cross stitch on cotton
14 1/4 x 10 3/4 inches
Courtesy of the artist
© Noelle Mason
Image courtesy of the artist

X-ray Vision vs. Invisibility (Load Truck #2), 2006-2014
Hand embroidered 14-count cross stitch on cotton
11 1/4 x 18 1/4 inches
Courtesy of the artist

X-ray Vision vs. Invisibility (Load Truck #3), 2006-2014
Hand embroidered 14-count cross stitch on cotton
8 x 29 inches
Courtesy of the artist

X-ray Vision vs. Invisibility (Load Truck #4), 2006-2014
Hand embroidered 14-count cross stitch on cotton
12 x 18 inches
Courtesy of the artist

X-ray Vision vs. Invisibility (Load Truck #5), 2006-2014
Hand embroidered 14-count cross stitch on cotton
12 ½ x 24 ½ inches
Courtesy of the artist

X-ray Vision vs. Invisibility (Load Truck #6), 2006-2014
Hand embroidered 14-count cross stitch on cotton
10 ½ x 18 inches
Courtesy of the artist

X-ray Vision vs. Invisibility (Pollos #1), 2006-2014
Hand embroidered 14-count cross stitch on cotton
11 ½ x 16 ½ inches
Courtesy of the artist

X-ray Vision vs. Invisibility (Pollos #3), 2006-2014
Hand embroidered 14-count cross stitch on cotton
11 ¾ x 16 ½ inches
Courtesy of the artist

X-ray Vision vs. Invisibility (Pollos #4), 2006-2014
Hand embroidered 14-count cross stitch on cotton
12 ½ x 14 ½ inches
Courtesy of the artist

Ernesto Oroza

Corrected Chairs, 2016
Monobloc plastic chairs, wood, paint and zip-ties
32 x 22 x 20 inches each
Courtesy of the artist

Marakka 2012, 2012
Project by the artist and Magdiel Aspillaga
Single channel video (running time 34:49 minutes)
Courtesy of the artist

Moral Modulator II (from Architecture of Necessity), 2013
80 slides and slide projector with timer
Dimensions variable
Courtesy of the artist

Son O No Son, 2016
Scotch tape hanging lamp
24 x 24 x 24 inches
Courtesy of the artist



Tabloid/Wallpaper of *Architecture of Necessity* essay with photos from the thematic series *Architecture of Necessity, Technological Disobedience* and *Marakka 2000*, 2016
Site specific installation
17 x 41 feet
Courtesy of the artist

Technological Disobedience, 1993-2016
Variety of utilitarian and decorative objects
Dimensions variable
Courtesy of the artist

Matt Roberts

Dream Garden, 2016
with Terri Witek with Michael Branton
Site specific augmented reality
Courtesy of the artist

The Strangers, 2016
with Terri Witek
Augmented reality
Courtesy of the artist

Waves, 2011
Real-time single channel video installation
Dimensions variable
Courtesy of the artist

Dawn Roe

Mountainfield Study, 2016
Split projection single-channel HD video
(running time 5:17 minutes)
Courtesy of the artist

Mountainfield Study (Cloth), 2016
Pigment print
20 x 24 inches
Courtesy of the artist

Mountainfield Study (Cloth and Mountain), 2015
Pigment print
30 x 40 inches
Courtesy of the artist

Mountainfield Study (Glacier, Rock and Scrim), 2016
Pigment print
30 x 40 inches
Courtesy of the artist

Mountainfield Study (Plastic and Salt), 2016
Pigment print
20 x 24 inches
Courtesy of the artist

Mountainfield Study (Snow, Foil and Grass), 2015
Pigment print
30 x 40 inches
Courtesy of the artist

Mountainfield Study (Stream, Snow and Foil), 2015
Pigment print
30 x 40 inches
Courtesy of the artist

Mountainfield Study (Tree), 2016
Pigment print
20 x 24 inches
Courtesy of the artist

Mountainfield Study (Tree, Rock and Ice), 2016
Pigment print
20 x 24 inches
Courtesy of the artist

Mountainfield Study (Waves), 2016
Pigment print
20 x 24 inches
Courtesy of the artist

Kyle Trowbridge

Expletive Deleted, 2015
Acrylic on canvas
60 x 96 inches (diptych)
Courtesy of the artist

QR 3211806, 2012
Acrylic on canvas
76 x 76 inches
Courtesy of Emerson Dorsch Gallery, Miami

QR 794723, 2012
Acrylic on canvas
75 x 75 inches
Courtesy of Emerson Dorsch Gallery, Miami



The Gift of Failure, 2016 (pictured on page 56)
Acrylic on canvas
36 x 48 inches
Courtesy of the artist
© Kyle Trowbridge
Image courtesy of the artist

This Will Stay With You Until You Die!, 2015
Acrylic on canvas
48 x 36 inches
Courtesy of the artist

Your Efficiency Bores Me, 2016
Acrylic on canvas
36 x 48 inches
Courtesy of the artist

You're So Pretty When You're Faithful to Me, 2015
Acrylic on canvas
86 x 98 inches
Courtesy of the artist

Michael Vasquez

275 North – OZ and Red, 2016
Acrylic and acrylic spray paint on canvas
96 x 72 inches
Courtesy of the artist

C9:Ultimate/Imperial – Carol Mart, 2016
Acrylic and acrylic spray paint on canvas
72 x 96 inches
Courtesy of the artist

Chain Strangle, 2010
Acrylic on canvas
60 x 84 inches
Collection of Arthur Halsey Rice

Stash House, 2009
Acrylic on canvas
60 x 84 inches
Courtesy of the artist

War and Peace in Little Haiti (Rodd, Rick, and James), 2016
(pictured to the left)
Acrylic and acrylic spray paint on canvas
96 x 72 inches
Courtesy of Miami Spaces
© Michael Vasquez
Image courtesy of the artist



Zombies, 2009
Acrylic on canvas
72 x 96 inches
Collection of Arthur Halsey Rice

Sergio Vega

Paradise: Rewired, 2014-2016 (pictured above)
Single channel video (running time 42:37 minutes), ed. 1/3
Courtesy of the artist
© Sergio Vega
Video stills courtesy of the artist

The Lost Steps (after Steichen, Oiticica, Derrida), 2015
Installation of suspended inkjet archival prints on canvas and adhesive vinyl, mounted on sintra and plywood panels
Dimensions variable
Courtesy of the artist



Installation view of the Florida Prize in Contemporary Art, 2016, Orlando Museum of Art. Photo by Raymond Martinot.

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Right: Kyle Trowbridge, *Your Efficiency Bores Me*, 2016, acrylic on canvas, 36 x 48 inches, Courtesy of the artist. © Kyle Trowbridge. Image courtesy of the artist.



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