

TAMPA MUSEUM *of* ART

EXHIBITIONS ON VIEW



Located in downtown Tampa at the intersection of Ashley Drive and Whiting Street

DRAWING IN SPACE

Florida Collects
Sculpture by John Henry
January 17 – April 4, 2009

Florida Collects features select sculpture by John Henry from private collections around the state, and is part of the statewide initiative, *Drawing In Space, The Peninsula Project*. This special exhibition features seven monumental works

of sculpture by Henry, each placed in a public site throughout Florida—Boca Raton, Miami, Naples, Orlando, Sarasota, Tallahassee, and Tampa. In conjunction with these sculptural installations, museums in each city are presenting accompanying, unique exhibitions featuring aspects of Henry's work and career.



BIT, BYTE, DOT, SPOT Post-digital Art

April 18 – July 11, 2009
The Tampa Museum of Art invited professors and students in illustration and media arts departments at Manatee Community College, Ringling College of Art & Design, University of Central Florida, University of Florida, University of Miami, and the University of Tampa,

to participate in a group exhibition showcasing digital art. Constantly changing technology encourages new artmaking techniques, and not surprisingly, many 21st-century artists use digital technology to create or assist in creating their artwork. Each collaborative team will create an interactive project for museum visitors of all ages to explore.

TOP: John Henry (American, born 1943). *Big Max*, 1995. Painted Steel, 33'H x 65'W x 40'D
Courtesy of the artist

BOTTOM: Michelle Tillander (American, born 1958) and Joo Yeon Woo (South Korean, born 1977). *Iterative Convergence* (detail), 2009. Five wooden chairs, five 7" LCD monitors, five DVD players, and one eye camera. Variable dimensions. Courtesy of the artists



Interim Location 2306 N. HOWARD AVE | TAMPA, FL 33607 | 813.274.8130
www.TampaMuseum.org

TAMPA MUSEUM *of* ART



OPENING FALL 2009

The Tampa Museum of Art is constructing a new 66,000-square-foot facility in downtown Tampa's Curtis Hixon Waterfront Park. Designed by San Francisco architect Stanley Saitowitz, the museum will provide the region with a variety of world-class traveling exhibitions, a growing collection of contemporary and classical art, and expanded educational programs. TMA will become a nationally recognized major art destination and premier venue for residents and visitors, and is scheduled to open in the Fall of 2009.



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This exhibition showcases digital art and explores how changing technology encourages new artmaking techniques. Students and professors from five Florida colleges and universities created unique works for this interactive exhibition.

APRIL 18 - JULY 11, 2009

Since many artists of the twenty-first century use digital technology to create or assist in creating their artwork, the Tampa Museum of Art invited professors and students in the fine and media arts departments of regional institutions to participate in a group exhibition showcasing such art. Many of the artists featured in this show worked collaboratively to create stimulating, interactive projects that can be explored by museum visitors of all ages.

Symbolizing a wedding planner gone awry, Juliet Davis' website project, *Altar-ations*, questions gender construction and who, in fact, really is in control of a woman's self-image. Visitors can choose their own engagement ring, spin for a spouse, build a better baby, and/or manage their virginity. Options are all just a click away – or so it seems. Navigating the site triggers audio interviews with young people who are contemplating issues surrounding sexuality, marriage, commercialism, and reproductive technologies.

Dee Hood's collaborative video, *Ofish0*, is a journey through the information landscape where real and virtual boundaries slip in and out of focus. In this colorful, fast-paced video, Hood and her students explore the impact of technology on "information" in contemporary culture through the use of text and imagery. Ideas about information as connection, data, message, pattern, and stimulus, among others, are expressed and explored.



Jack Stenner and Patrick LeMieux's *Game-Space* is a simulation of a simulation. In their artwork, the path of the visitor/viewer/subject, contemplating artworks within the gallery, drives a parallel representation in the form of a videogame. Each factor reflects the other, questioning our construction of "reality." What relationships exist between the notion of play as expressed in the videogame and the play of the artist, viewer, work, and institution? What is the value of contemplation in and outside this game? How is subjectivity transformed when the artwork returns our gaze?

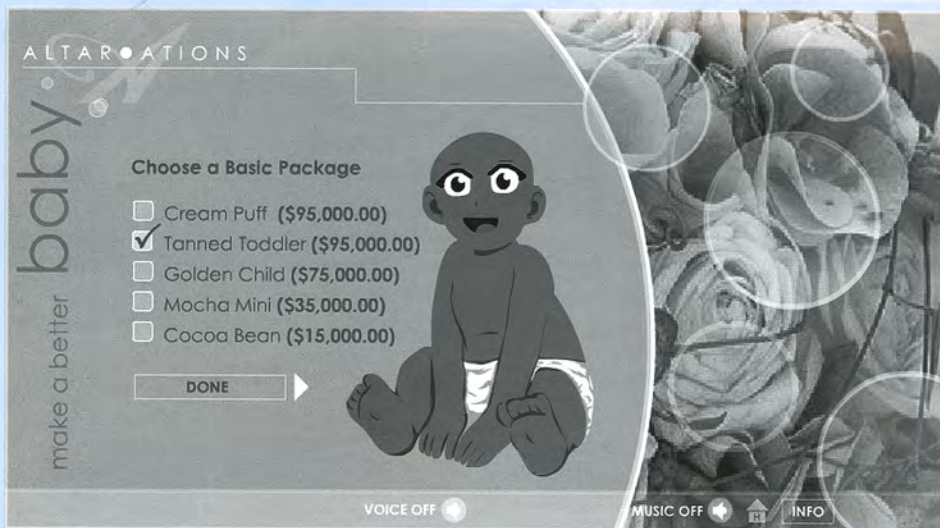
Similarly, Michelle Tillander and Joo Yeon Woo's *Iterative Convergence* is a fascinating installation in which old and new technologies are woven together in a complex set of negotiations that juxtaposes chairs, monitors, and viewer interactions. The installation engages the viewer by briefly capturing his/her image in real time through

a live hidden camera as he/she engages with the artwork. This live interaction unexpectedly places the viewer's image into the fifth screen as part of the iterative nature of the digital visual communication process. This digital interface provokes interpretation as well as intended and unintended meaning.

In Wendy Wischer's installation, *Puddle*, video is projected from the ceiling onto a "puddle" that lies on the floor. Because the video is masked to fit the puddle's size and shape exactly, it seems to reflect its surrounding environment. Video of different images of movement loop: from the ground looking up, then down; from a plane

looking down; from walking, hiking and running; and from facing different directions. *Puddle* is intended to invoke the fantastic while at the same time stir feelings of familiarity and nostalgia in the visitor. The piece also comments on the natural and the man-made, specifically high technology's ability to provide new insight into the familiar.

Glen Perotte explores this issue as well in his *Big Heads* series. Using a state-of-the-art, high-resolution digital camera, Perotte has photographed his subjects' faces in a series of "zones" that are then combined into one image on



Juliet Davis (American, born 1962)
Along with students: Roxie Bebewi, James Cordas, Dana Corrigan, Nessrine Jassim, Fiona May, and Di'Anne Mazzocco
Altar-ations, 2005-06; Website and CD-Rom
Courtesy of the artist



JULIET DAVIS



WENDY WISCHER



WENDY DICKINSON

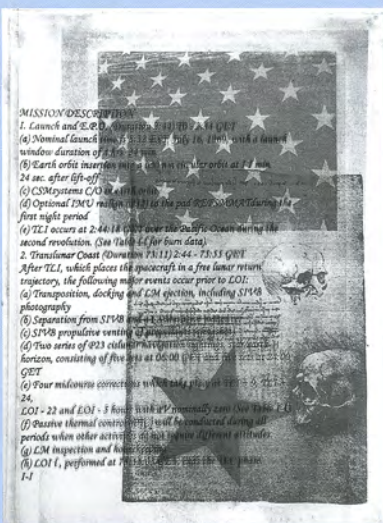


JOE LOCCISANO



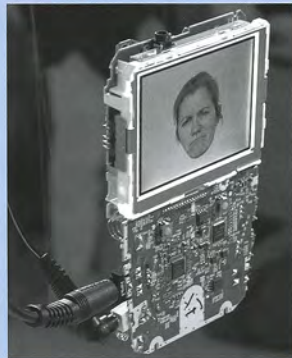
DEE HOOD (2ND FROM RIGHT) AND STUDENTS

Meet
The Artists



ABOVE: Joseph Loccisano (American, born 1963)
Black Flag on the Moon Series, 2008-09
 Mixed Media
 Courtesy of the artist

BELOW AND PAGE 2:
 Michelle Tillander (American, born 1958)
 Joo Yeon Woo (South Korean, born 1977)
Iterative Convergence (detail), 2009
 Five wooden chairs, five 7" LCD monitors
 with video footage, and one eye camera
 Courtesy of the artists



RIGHT: Wendy B. Dickinson
 (American, born 1963)
She Was Only An Ordinary Little Girl, 2009
 Collagraph and digital prints
 on linen support with wood and
 leather scroll handles
 Courtesy of the artist

the computer. By layering the individual photographs as such, he is able to capture the sitters' features in greater detail than any single camera lens would allow. The result is an extreme detailed, hyper-realistic, three-dimensional-like portrait. While the digital pixels have a leveling effect on the representation since they process all imagery as dots, at the same time, they convey more unique detail than ever before thought possible.

Lastly, Wendy Dickinson and Joe Loccisano's artist books demonstrate the use of technology along with traditional printmaking processes. By using untraditional materials and diverse computer technologies, the artists are able to combine text and image and layer the pages of their books in new ways, resulting in enhanced narratives. In the hands of Dickinson and Loccisano, the computer becomes more than a technological tool of replication, but an integral part of the bookmaking process itself.

The various techniques and formats conveyed in this exhibition undoubtedly will stir awe and inspiration in museum visitors about the discipline's endless possibilities.

The participating institutions are: International Academy of Design & Technology, Manatee Community College, Ringling College of Art & Design, University of Florida, and the University of Tampa.



GLEN PEROTTE



PATRICK LEMIEUX & JACK STENNER



JOO YEON WOO AND MICHELLE TILLANDER

Programming Action Plan:

April 2008 through January 2010

The Tampa Museum of Art's Programming department continues to work on a wide range of projects to successfully transition into the museum's new facility. Key benchmarks are highlighted below as they are accomplished.

APRIL 2008

Establish a Collectors Group to support future art acquisitions

Activity was reported in the Summer 2008 issue of *ArtMuse*.

APRIL 2008 – JUNE 2009

Design and fabricate exhibition furniture and storage systems for the museum's galleries and vaults

Activity was reported in the Fall 2008 issue of *ArtMuse*.

APRIL 2008 – SEPTEMBER 2009

Plan and organize exhibitions for the new museum

Activity was reported in the Winter 2009 issue of *ArtMuse*.

APRIL 2009 – JANUARY 2010

Develop and implement transition plans for new museum opening

The Tampa Museum of Art continues to work on a wide-range of projects to successfully transition into the new facility. In the coming months, decisions

will be made about gallery installations and exhibitions that will be on view during the museum's first two-years of operation. In the early fall, equipment and furniture will be installed in the vaults, workshops, and offices of the new museum. TMA's renowned collection of Greek and Roman antiquities, on loan to the Museum of Arts and Sciences in Daytona Beach, FL, will be de-installed, packed and transported back to Tampa for installation in the new facility. The remainder of the museum's collection, currently in secure storage, also will be retrieved and installed in galleries and/or placed in the vaults of the new facility. As the new museum galleries are installed, and related programming is finalized, TMA will announce plans for the grand opening celebration in early 2010.

TMA will continue a full menu of educational programs through the summer, as well as a comprehensive Community Outreach program through the fall of this year.

RECENT ACQUISITIONS

McDermott & McGough
 (David McDermott, American, born 1952)
 (Peter McGough, American, born 1958)
Sentimental Education, 1998
 A portfolio of eight photogravures
 Edition 6 of 40
 Tampa Museum of Art. Gift of Julie Saul 2008.9.a-h

Joan Fontcuberta (Spanish, born 1955)
Cala Rasca, 1984
 From the *Herbarium* series, 1982-85
 Silver gelatin print
 Tampa Museum of Art. Gift of Julie Saul 2008.10

Joan Fontcuberta (Spanish, born 1955)
Benedictus Popus, 1984
 From the *Herbarium* series, 1982-85
 Silver gelatin print
 Tampa Museum of Art. Gift of Julie Saul 2008.11



LEFT: Maggie Taylor (American, born 1961)
Adrift, 2005
 Digital print
 Edition 1 of 15
 Tampa Museum of Art.
 Museum purchase with funds
 provided by the Frank E.
 Duckwall Endowment within
 the Community Foundation of
 Tampa Bay
 2008.12

Victor Schragar (American, born 1950)
Untitled (Still Life), 1978
 Gelatin silver print
 Edition 4 of 25
 Tampa Museum of Art. Gift of Steven and Mary Klindt 2008.13