



Appleton Museum of Art

BIENNIAL ²⁰¹⁴

OUTSIDE THE BOX, July 19-October 19



FROM THE DIRECTOR

The Appleton Museum of Art is pleased to provide a venue in which installation artists have the opportunity to exhibit their work. *Outside the Box* features installation art by Florida artists Michael Bauman and Kate Helms, Zachary Gilliland, Patricia Schnall Gutierrez, Richard Herzog, Terri Lindbloom, Judith Salmon, and Mikaela Raquel Williams.

The everyday meaning of installation refers to the hanging of pictures, or the arrangement of objects in an exhibition, and by definition installation art is art that is created, constructed or installed onsite where it is exhibited. Often, it incorporates materials or reflects the physical features of the space. When the artists selected for this exhibition arrived onsite they were challenged to adjust their pieces to fit within their allotted space in the Edith-Marie Appleton Gallery.

I would like to thank to Dr. Matthew McLendon, curator of modern and contemporary art at the John and Mable Ringling Museum of Art, for serving as the juror. Dr. McLendon selected the works for the exhibition from those submitted and also selected the artists who will receive the Best of Show, 2nd Place and Honorable Mention Awards.

Visitors to the exhibition have the opportunity to vote for their favorite piece. The votes will be tallied, and the People's Choice Award will be announced at the conclusion of the Biennial.

Thanks are also extended to museum staff Ruth Grim, curator of exhibitions; David Reutter, registrar; Paul Arthur, preparator and Jen Boys, graphic design, web and public relations coordinator for making this show a success.

I hope you enjoy the exhibition!

Cindi Morrison
Director
Appleton Museum of Art
Ocala, FL



Installation art has been used throughout the decades to convey any number of potent philosophical musings. With recent major works engaging with notions of futility [Chris Burden, *When Robots Rule: The Two Minute Airplane Factory*, 1999] and impermanence [Felix Gonzalez-Torres, *Untitled (Portrait of Ross in L.A.)*, 1991], depravity [Paul McCarthy, *WS*, 2013] and sublimity [Olaf Eliasson, *The Weather*, 2004], installation art has been one of the

major cornerstones of contemporary practice for some time. That said, because it is difficult to package, to store, to display and to sell, it holds a tenuous place in the proving ground of contemporary art—the market. For this reason, programs such as the Appleton’s Biennial for installation art are essential for enabling artists who specialize in this type of work - artists who may find it difficult to find other outlets for their practice because of competing market forces. The Appleton Biennial gives them space and a platform.

In considering each of the works entered, I took particular interest in the level of realization of the work, the concept underpinning the work and the thoroughness of the presentation of the work. Each of the selected works showed particular strength in these areas. I have also attempted to include a broad array of works that are representative of wider trends in contemporary art practice. Beyond these criteria, two sub-themes seemed to be brought forward by the majority of the work submitted. These related themes are environment and identity, both used in the broadest senses possible. By its very nature, installation art acts as an interjection into a space, an environment that is familiar - in this case the gallery — but through the work of art that space is recast into the role of the unfamiliar. As we engage with the work, we are forced to engage in a reconsideration of the space it inhabits; our environment becomes a construction, or at the very least, an extension, of the artist’s will.

The deconstruction of identity plays out through many of the selected works as well. This is a Florida biennial; the artists are a part of and impacted by the particular, some might say peculiar, nature of this state. Nothing in Florida happens on a small scale. Our particular brands of hyperbolic tourism, nature and general spectacle each find their way into the discourse produced by these works in varying degrees of subtlety. As with any curatorial project, my concern is not if you the viewer “likes” the work presented, but rather I hope that while you are viewing the installations, and, hopefully long after, you will perhaps find yourself asking new questions and perhaps find yourself looking at your world in a new way. A new perspective, after all, is the greatest effect of art.

Matthew McLendon, Ph.D.
Curator of Modern and Contemporary Art
John and Mable Ringling Museum of Art
Sarasota, FL



Erased In The Wash!, 2013
200' washing machine hose, brass hardware, audio
14'x 14'x 4'

Patricia Schnall Gutierrez Sarasota, FL

My work remains focused on the exploration of the contemporary feminine character based on traditional, political and personal circumstances. The work, post-minimal and conceptual in nature, ranges from two-dimensional and installation to performance and collaborative projects. The content reveals an intimate commentary on a variety of issues of the modern world, the role of women and personal life stories. The choice of execution and materials is essential to accentuate the intent of each particular piece; hundreds of filled plastic garbage bags hung on shower hooks, draped washing machine tubing with sounds of home, paper packages constructed alongside volunteers, intimately photographed domestic portraits, drawings, paintings and interactive public works, all contributing to the larger collective dialogue they are inspired by. The ontological conceptualization of woman continues to unfold in the 21st century. Through my work, I strive to create an awareness of how women have been defined in the past and the insight this knowledge gives us as we move forward.



FL2907EL, 2014
Vintage boat, cast silicone alligator skins, wood, moving blankets, rope, T8 fluorescent lights, plastic stake, extension cord
9'x12.5'x10'

Michael Bauman and Kate Helms Tampa, FL

Our recent collaborative projects gleefully celebrate the painfully obvious fact that *any* paradise is not wholly indigenous, but more of a bionic hybrid of natural and constructed elements. In essence, paradise betrays societal weakness: a profound disenchantment with the grocery bag texture of the everyday. In vibrant fashion, we utilize sculpture, photography and installation to layer bizarre, highly exoticized mythologies onto the 'native' subtropical landscape with almost worshipful reverence.

Wetlands are filled. Palms are planted. Myth replaces reality. We exploit a landscape that is both the subject of national ridicule (e.g. @_FloridaMan) and the object of deep desire (South Beach, yachts, tanlines) to present concise narrative alternatives to traditional representations of tropical culture.



Creeping Ivy, 2013

Hand-cut vinyl, laser-cut acrylic mirrors, wood, steel
20' x 56' x 1.5' (dimensions variable)

Richard Herzog Sarasota, FL

As an artist, I do not have the answers. I feel my role is more like an activist. I do not create work with a political agenda nor have a politically motivated view. My role is to bring awareness to the society in which we live and to the subjects, objects and ideas that permeate our culture in a subordinate or subversive manner. My current work explores botanical forms, the lack of interaction between man and nature, our disconnection from this environment and the 'artificialization' of nature, natural spaces and all things living. These sculptures talk about organization and the chaotic nature within natural and man-made forms. I look at how items are composed and their many parts, then abstract their elements – keeping true to their inherent qualities. Some sculptures are more organic in form as if growing or flowing from group to group, mimicking ivy or spring flowers sprouting here and there. All a combination of a systematic organization of natural forms possessing a chaotic multi-layered visual effect creating a metaphor of our world, dominated by its rapid pace and over-stimulation.



Untitled, 2014

Wood panels, plaster, steel forms, 3-D printed forms, magic marker, Plexiglass
Dimensions variable

Terri Lindbloom Tallahassee, FL

As an artist, I take an interdisciplinary approach working predominantly within multi-media installations – both site-specific and non site-specific. Within these installations I have incorporated video, photography, 3-D imaging and/or drawing. The materials I use may range from rubber, cotton batting, drywall and plastic bags to fabricated steel and wood forms. My work is very conceptual and at times minimal and terse. The idea is most important and working out the best solution for the idea with whatever materials are appropriate to the idea is what I am most concerned with. Viewer interaction is also important for the work to succeed.



Recollections, 2013
Wax, seeds, fabric, video
12ft x 8ft (floor); 8ft x 8ft wall projection

Judith Salmon St. Petersburg, FL

Reflections on impermanence, the things we lose and those we retain even as a memory – are some of the concerns I try to articulate through a variety of media, traditional and non-traditional. The ephemeral nature of a substance such as beeswax, the simplicity of cotton thread and the immediacy of digital images provide methods which amplify and give voice to my concerns.

The works installed as *Recollections* are imprints of my own feet painstakingly molded in wax. These ‘empty’ wax forms are witnesses to the personal and collective void; those spaces in our history made empty by departures of many kinds. Lingering recollections associated with times past are also evoked in this work by the use of pungent allspice seeds filling the voided imprint of the foot. A video plays out on indigo fabric, allowing viewers to enter another ritual of passage or journey as a clay foot is returned to river, the symbol of life flowing without pause.



Broke Down Palace, 2014
Cypress wood and Briwax
16 individual pieces with height ranges from 4'-10' and widths of between 2"-4"

Zachary Gilliland Sarasota, FL

Sometimes the smallest details can have as big of an impact on our future as a major life event. What happens to the rest of those moments, all the ones that slip through the cracks in our memory? So much of what shapes our lives goes unnoticed or seemingly disappears.

Broke Down Palace is a reflection on the first 16 years of my life with each sculpture representing a year filled with all the incredible and insignificant moments engrained, stained and twisted into the day to day. Just as unconventionally shaped and blended the first half of my life was, so too was my process for creating a visual representation of that path. From utilizing the scrap cypress wood from a local table maker, to stacking and ultimately shaping the forms one foot at a time on the spindle sander, I gave new life to this otherwise disregarded yet perfectly beautiful wood.



Rainbow, 2014
Video installation and extended media;
Couch and space shuttle area rug- fabric and LED lights
Dimensions variable

Mikaela Raquel Williams Tampa, FL

My video, installation, performance, photography and collage work coalesces in the video installation, *Rainbow* (2014). *Rainbow*'s components consist of video art, theater performance and music television, incorporating a DIY aesthetic with the use of low-fi monitors, electronics, ephemera, dollar store items and kids' craft supplies to reconstruct advanced technologies in found and handmade objects. *Rainbow* creates a sensory experience that can be manipulated into different formats for different installation sites. The work is an exploration of assorted personae culled from science-fiction and comedic tropes in the context of music videos, talk shows, stand-up comedy and commercials to address themes of habitat and technology through absurdity and play. Constructing naive objects deliberately informs different video components that represent channel surfing or internet browsing in my current projects.

Each scene of *Rainbow* parodies the smooth contours of media experience with an awkward low-craft sensibility, influenced by growing up in Florida surrounded by tacky architecture, spectacle and tourism. Growing up near the space shuttle program and having two parents that worked there are huge influences on my studio practice and technological views.

Appleton Museum of Art Mission Statement

The Appleton Museum of Art brings art and people together to inspire, challenge and enrich present and future generations through our wide range of collections, programs and educational opportunities.

Museum Hours

Monday: Closed
Tuesday-Saturday: 10 a.m.-5 p.m.
Sunday: Noon-5 p.m.

2014 BIENNIAL, *OUTSIDE THE BOX*
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Opening Reception
July 19, 5-8 p.m.

College of Central Florida
APPLETON Art
MUSEUM of

4333 E. SILVER SPRINGS BLVD.
OCALA, FL 34470-5001
352-291-4455
APPLETONMUSEUM.ORG

