

Sandy Winters: Pretexts and Subtexts

December 9, 2005 - January 31, 2006

Gulf Coast Museum of Art, Largo, Florida

The work of New York artist Sandy Winters explores imagery associated with machinery and the natural world and utilizes a variety of materials, ranging from conté crayon and charcoal, to wood, paint, metals and found objects. The exhibition, *Pretexts and Subtexts* features a site-specific installation and a number of oil paintings on both wood and metal. Winters received her M.F.A. from Cornell University. She was a resident of Miami, Florida for seventeen years before moving to New York City where she has lived for the past fifteen years.

Other Venues:

MIA Gallery (Miami International Airport) [**Organizer**], September 16, 2004 - January 9, 2005

The Ringling School of Design, Sarasota, January 20 - February 18, 2005

Von Liebig Museum at Naples Art Center, Naples, April 22 - June 11, 2005

The Arts Center at Okaloosa Walton Community College, September 12 - October 13, 2005

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Carolina Sardi: Exquisite Tension

December 3, 2005 - January 29, 2006

Gulf Coast Museum of Art, Largo, Florida

Carolina Sardi's sculptures convey maximum information through minimal use of form. For Sardi, the concept is as important as the execution and the notions of positive and negative space can easily become transposable. While she works in the medium of steel, her pieces convey both a delicacy and an organic sensibility, which reflect her keen interest in the simple interactions that often occur in life. Sardi offers the viewer a vision of the architectonic in her sculpture, communicating both the beauty of the form and the exquisite tension of the arrangement. Sardi is an Argentinean sculptor established in Miami since 1995.

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Josette Urso: Landscapes, City Scenes

February 25 - April 23, 2006

Gulf Coast Museum of Art, Largo, Florida

A native of Tampa and a graduate of the University of South Florida, Josette Urso has been a New York City artist for the past eighteen years. Her work is diverse, and over the years has involved watercolor, textiles, drawings, collage, oils, and acrylics, the work always reflecting her life's experience. This body of work reflects Urso's environment and day-to-day life in New York City, as well as her travels to other countries. The technical virtuosity of the acrylic paintings and graphite drawings is matched equally by the sensitivity she exhibits to day-to-day life. Whether in the city or the countryside, she is an artist alive and engaged in her world, observing much that most take for granted. She has exhibited broadly in the United States and Europe, and her work is held in numerous prestigious collections including: the University of South Florida Contemporary Art Museum, the Fine Arts Museum of Long Island, and the Gulf Coast Museum of Art.

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Richard Currier: New Work

February 25 - April 23, 2006

Gulf Coast Museum of Art, Largo, Florida

Richard Currier brings a quality to his large-scale still life paintings that transcend representation and imbues the subject with a master painter's hand, a quiet mystery and the deft handling of light and atmosphere. Whether his subjects are watermelons, mangos, or carambolla, the pieces take on a transcendent life of their own. Educated at the Ringling School of Art and Design, Currier has further studied in Amsterdam and Paris.

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Bianca Pratorius: Filmed Edifices

February 25 - April 23, 2006

Gulf Coast Museum of Art, Largo, Florida

Bianca Pratorius works with a subtle palette, muted further by the encaustic process. Carefully placing down wax layer over wax layer allows her to image the mystery of the vibrant emerging cityscape. Much like a face, the city is composed of elements that give it character and uniqueness. Pratorius is continually drawn to buildings or sites under construction, finding balance and rhythm in their geometric supporting structures. She takes the structures out of their proposed context, decomposes and reintroduces them; thus distorting their original functionality. This process of decomposition is crucial to her work and it represents constantly evolving urban terrain.

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Will Boys Be Boys?

May 12 - July 2, 2006

Gulf Coast Museum of Art, Largo, Florida

Organized by: Independent Curators International, New York

Curator: Shamim M. Momin, Associate Curator, Whitney Museum of American Art

Artists: Slater Bradley, Larry Clark, Greg Fiering, Matt Luem, Lilah Freedland, Tim Gardner, Luis Gispert, Anthony Goicolea, Janine Gordon, Ryan Humphrey, Nikki S. Lee, Julia Loktev, Maria Marshall, Ryan McGinness, Chloe Piene, Jeff Reed, Tom Sachs, Dean Sameshima, Collier Schorr, Type A (Adam Ames and Andrew Bordwin)

Bringing together the works of nineteen nationally recognized artists, *Will Boys be Boys?* examines the nature of adolescent masculinity in art from the past 5 years, including paintings, photographs, and sculptures to installation pieces and video works. The artists explore the notion of the adolescent male, as a socially determined type, in terms of his physical appearance - clothing, hairstyle, and accessories-as well as his pastimes and behaviors. Aware of post-feminist ideas about the complex fluidity of gender and identity, these artists treat the subject with deliberate ambiguity, manifested as a mixture of celebration, critique, imitation, and desire. Male adolescence is seen as a multivalent condition: sometimes androgynous, even feminine in some respects, both arrogant and vulnerable; alternating at times between threatening menace and exuberant innocence.

Will Boys Be Boys? is organized thematically into three sections. The first group of works addresses the rituals and activities of adolescent males and includes the photo-realist watercolors of Tim Gardner, in addition to photography and video. A second section

focuses on 'image' and includes photography and video. Artists in the third group explore the symbols and objects with which adolescent males associate themselves.

Other Venues:

The Salina Art Center, Kansas, November 20, 2004 - January 29, 2005
Indianapolis Museum of Art, October 22, 2006 - January 14, 2007

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The Emergent-Garde: Engulfed

July 14 - September 3, 2006
Gulf Coast Museum of Art, Largo, Florida

Artist: Diran Lyons

The Emergent Garde series aims to focus on young artists who are creating dynamic work that challenges the viewer's notion of contemporary art. *ENGULFED* unites the artwork of national and international contemporary artists *Pia Fries, Charles Gaines, Felix Gonzales-Torres, Katharina Grosse, Donald Lipski, and Diran Lyons*, artists whose work through concept, scale, and the dramatic building of suspense produce an overwhelming aesthetic experience, evoking a sense of the sublime. The exhibition will feature an assortment of video installations, paintings, photography, and manipulated objects, resulting in six sociopolitical and aesthetically charged artworks that investigate the paradoxical combination and confusion of real and imaginary space.

Studioworks 2006

July 14 - September 3, 2006
Gulf Coast Museum of Art, Largo, Florida

Juror: Tracy Midulla

The annual juried exhibition, *Studioworks* presents the work of the Museum's on campus instructors and students. The exhibition is designed to demonstrate the strength of the Museum's teaching programs and artists and instructors who have taught or taken classes or workshops in the GCMA studios during the past twelve months are invited to participate. This year's juror is Tracy Midulla, artist and professor of fine art at Hillsborough Community College in Tampa.

Edgar Sanchez Cumbas: Poetical Observations

July 14 - September 3, 2006

Gulf Coast Museum of Art, Largo, Florida

In his current body of work, entitled *Poetical Observations*, Tampa artist Edgar Sanchez-Cumbas, conceives these images through an examination of the exterior self. It has grown from the relationships between man and environment, as well as research into the philosophy of Chinese paintings and Tibetan Dzogchen meditation, where beings are in harmony with nature and each other. The works depict sacred figures stepping through spiritual mysticism to engage the viewer in personal, confrontational scenarios. These sacred figures present themselves as the protectors of sacred land, seemingly as a last resort, a seemingly last resort caught in an intimate moment for the viewer to experience.

Dimitri Kozyrev: Space / Vision / Perception

September 16 - October 29, 2006

Gulf Coast Museum of Art, Largo, Florida

Although carefully constructed through detailed observation, the paintings of Russian-born Dimitri Kozyrev depict lush, kaleidoscopic impressions of the urban landscape, such as what might be seen by a speeding driver rushing down the freeway. Kozyrev states that his current work stems from observations based on the experience of driving a car, "The environment along the freeway structures is essentially lost for the driver in the fast movement of the vehicle, because the driver's attention is always directed forward; the landscape disappears on either side of the driver, and only fragmented elements of it imprint in the driver's memory." The resulting paintings and diptychs are composed of fractured, overlapping planes of opulent color that reference the analytical cubism of early Modernism.

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Selections from the Collection: The Altered Landscape

September 16 - October 29, 2006

Gulf Coast Museum of Art, Largo, Florida

Artists: William Pachner, Leslie Neumann, Robyn Voshardt/Sven Humphrey, Josette Urdo, Bianca Pratorius, Stacy Rosende, Mark Messersmith, Glenna Finch, Joyce Ely-Walker, Larry Dinkin, Richard Protovin, and Arline Erdrich.

Curator: Laurel DeLoach (Registrar/Exhibitions Coordinator)

Clyde Butcher: The American Wilderness

November 11, 2006 - January 28, 2007

Gulf Coast Museum of Art, Largo, FL

Galleries: Rhoda Newberry Reed, Gallery One, Peter Brown & Harper-Merrick

Internationally acclaimed photographer, Clyde Butcher, is featured in this exhibition. The 37 large-scale black and white photographs included in this exhibit document Butcher's search for the American wilderness and his commitment to preservation. From the Big Cypress National Preserve to the Rocky Mountain National Park, to the Pepperwood Redwood Forest in California, Butcher's photographs focus the viewer's attention on the grandeur of nature, its fragility, and our responsibility to assure its preservation. In commenting on his work and role as an artist, Butcher has said, "As an artist, I reach deep within myself to express an image that will touch another. Art is an intimate experience. It is with that intimate experience that I believe the artist has the power to transform and bring a new insight into life."

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