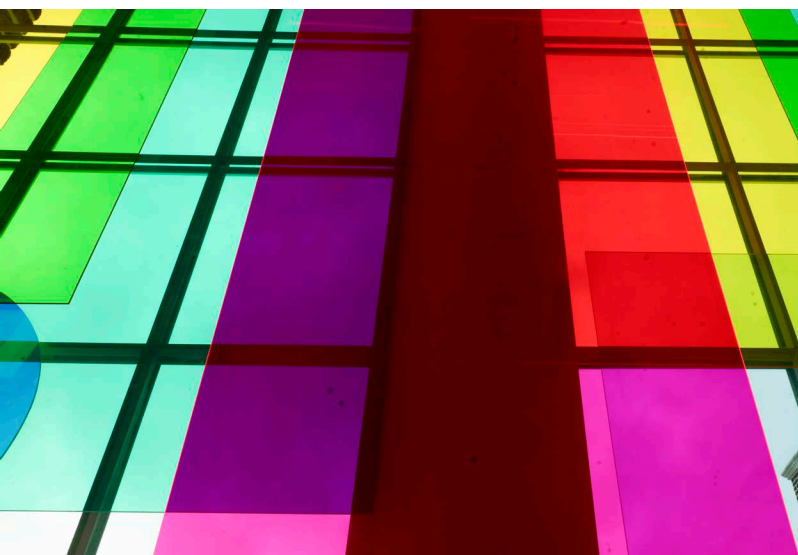




Inside Out

ABOUT THE INSTALLATIONS

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COMING TOGETHER

JOSE ALVAREZ (D.O.P.A)

Thomas McGuire Hall
at Sarasota Art Museum

Concepts to explore and discuss:

site-specific
abstract art vs representational art
color palette

Essential questions

- What elements of the artwork do you think make it unique for this space?
- How is the artwork integrated with the space? How would the artwork change if it had different dimensions?
- What elements are recognizable?
- What do the abstract elements make you imagine?
- Why do you think the artist chose that title?



Jose Alvarez (D.O.P.A), *Coming Together*, 2020, Ink on vinyl
Courtesy of the artist and GAVLAK Los Angeles / Palm Beach,
Photo: Rich Schineller

Coming Together was created for the Sarasota Art Museum in 2020 in the midst of an unprecedented global pandemic that produced feelings of isolation and disconnectedness for many people.

In D.O.P.A.'s words: "In the act of creating this mural, I thought of the museum as a place of healing. A place that contains within it the possibility of transformation, a place that acts as a vessel of sorts to lift our spirits, celebrate our connections as humans and bring in the possibility of hope. That's the reason that I named it *Coming Together*. Not just as an obvious response to our current world atmosphere but actually as a proposal to encourage us to lose ourselves in the objects and activities that we as humans create in order to give our lives meaning. I've tried to fill one's direct and peripheral vision upon entering the space. Continuing my visual inquiry of both the fantastic and the philosophical, I've utilized a very bright and welcoming color palette. I try to invite the visitors to contemplate the dance played out in front of them. Ultimately, the painting creates a type of fantastic visual reverie destined to transport the viewer to a higher place. A place of "non judgement" and acceptance. A visual oasis in the midst of an urban setting. A visual testament of our collective story of survival and recovery."

"A story where Art becomes not only a vehicle to transport the viewer, but also a tool to heal myself and others."



ABOUT THE ARTIST

Jose Alvarez (D.O.P.A) (b. 1961) was born in Venezuela and currently resides and works in South Florida. Alvarez's work spans various media, including performance, works on paper, and large-scale vinyl installations – all grounded in the exploration of common human experience.

FORCE FIELD

ODILI DONALD ODITA

Jan Schmidt Loggia

Concepts to explore and discuss:

site-specific
color palette
installation

Essential questions

- What colors do you see?
- How would you describe the color palette the artist used?
- How do the colors make you feel?
- What shapes do you see?
- What do they make you think about?
- What do you think must happen if the artist used different shapes?
- Was the artist successful in conveying a sense of celebration and uplifting spirits with their artwork?
- What details from the artwork support your opinion? Do you agree that artwork can heal the spirit? Why or why not?



Odili Donald Odita, *Force Field*, 2019/2020, Acrylic paint on masonry
Courtesy of the artist and Jack Shainman Gallery,
Photo: Sarasota Art Museum

Force Field bathes the Museum's Schmidt Loggia with colorful angular forms arranged in a rhythmic composition, with slivers of white acting as visual ellipses, much like phrasing in a jazz riff.

Odita writes: "Color in itself has the possibility of mirroring the complexity of the world as much as it has the potential for being distinct. I explore in the paintings a metaphoric ability to address the human condition through pattern, structure, and design, as well as for its possibility to trigger memory"



ABOUT THE ARTIST

Odili Donald Odita (b. 1966, Nigeria; lives and works in Philadelphia, PA) is well-known for his site-specific kaleidoscopic patterns of hard-edge, colorful shapes.

28 COLORS (SARASOTA, FL) LEAH ROSENBERG

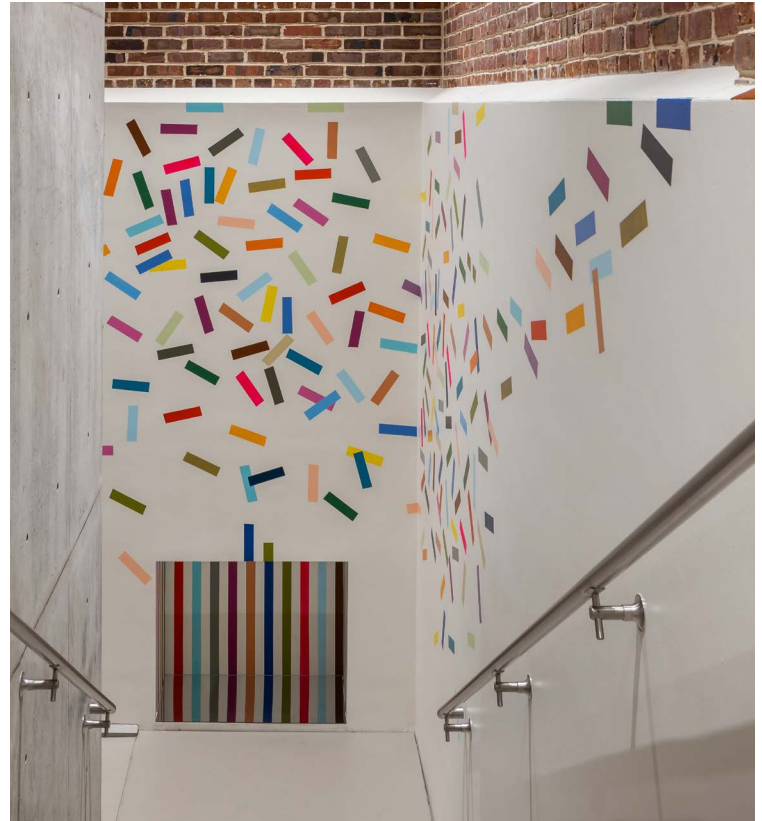
Wendy G. Surkis & Peppi Elona Lobby
and Mary Ann & John Meyer Vertical Gallery

Concepts to explore and discuss:

site-specific
color palette
installation

Essential questions

- What colors do you see?
- What colors stand out?
- What colors did you notice first?
What colors have not been used?
- What shapes do you see?
What other shapes do you notice?
How do the shapes travel throughout the space?
- What do you see that you didn't see before?
- What emotions does the installation bring to you?
- What colors would you add to the colors of Sarasota?



Leah Rosenberg, *28 Colors* (Sarasota, FL), (2019),
Latex and acrylic paint, Courtesy of the artist

Leah Rosenberg surveyed our hometown on foot and chose 28 colors to represent specific aspects of Sarasota. You will see Purple Hyacinth of the Van Wezel, Sea Star of manatees at MOTE, Vermillion of circus stripes, Tangy Orange of the Sarasota High School team colors, and Oregon of palm tree leaves, as well as 23 other colorful interpretations. The shape of the installation responds to the architecture of the building; solid stripes in the Surkis & Elona Lobby give way to playful confetti in the stairwell, and ultimately fall back into a structured pattern that mimics the original brick masonry.



ABOUT THE ARTIST

For Leah Rosenberg (b. 1979, Michigan), color and process play a primary role in her body of work spanning painting, sculpture, printmaking, food and performance.

VITA IN MOTU

CHRISTIAN SAMPSON

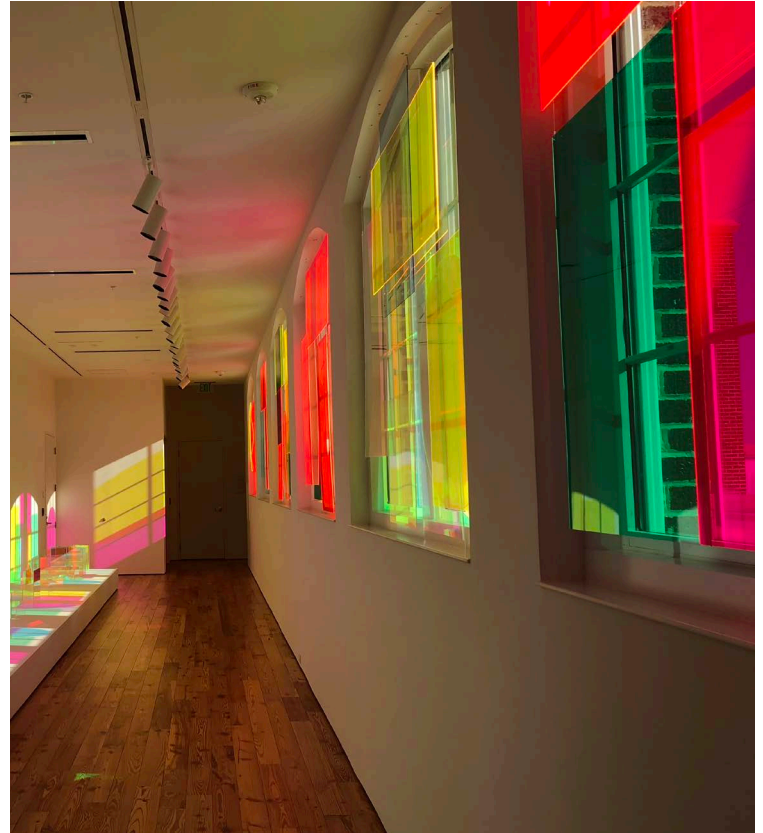
Jonathan McCague Arcade

Concepts to explore and discuss:

site-specific
abstract art
color palette
installation

Essential questions

- What colors do you see?
- What colors stand out?
- What colors did you notice first?
- What colors have not been used?
- What shapes do you see?
- What other shapes do you notice?
- How do you see shapes traveling through space?
- How do you see the shapes interacting with viewers?
- What do you see that you didn't see before?
- Can you see any lines?
- What emotions does the installation make you feel?



Christian Sampson, *Vita In Motu*, (2019), Photo: Coke Wisdom
O'Neal Solar Projection, Color Motion Picture, a durational site-specific installation with dichroic film, acrylic and glass, Courtesy of the artist

The site-specific installation *Vita in Motu* conscripts the architecture of the building and the solar system as collaborators to create an ever-changing dazzling color and light show, reminding us of our place in the universe and that color is light, constantly in flux, and subject to one's perspective.



ABOUT THE ARTIST

Christian Sampson (b. 1974) works with both tangible and intangible materials—Plexiglas, polymers, wood, dyes, light, reflection and shadow—to experiment with space and perception. His works are often site-specific, uniquely responding to architectural space. The ephemeral and ever-changing nature of these colored light projections aligns closely with early cinematic animation and filmmaking experiments.