

**FOR IMMEDIATE RELEASE**

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## **43 Artists prepare for a whirlwind install of Outdoor Site-specific Art in upcoming 2-Night Biennial**

Outside the Box<sup>3</sup> at Whitespace – The Mordes Collection

Curated by Lisa Rockford

Whitespace - The Mordes Collection  
2805 N. Australian Avenue, West Palm Beach, Florida 33407  
T: 561.842.4131

**Exhibition Dates:** Friday & Saturday, APRIL 1 - 2, 2016, 7:30p – 10:30p

Admission: \$10 per person

Free parking. No reservations required. Open to the Public.

**OUTSIDE THE BOX<sup>3</sup>** is the third biennial to be hosted by **Elayne Mordes** at her perfectly situated scenic waterfront site *Whitespace*, in Palm Beach, which also houses her enviable international collection. 43 proposals were selected to interact with the unique landscape & outdoor environment. This temporary outdoor art happening will take place April 1 & 2, 2016, as part of the closing weekend festivities of *Whitespace-The Mordes Collection's* annual show.

This year's exhibit has grown in scope with nearly double the amount of installations as the inaugural exhibit. 38 of the artists are new to the biennial, and this edition offers a larger pot of prize money for three Best in Show awards than the previous exhibit. The majority of the artists are from throughout Florida, including Gainesville, Tampa, and Miami, but artists as far as New York city and even the United Kingdom are also commuting to be a part of the exhibit.

The distinctive and alternative format of the exhibit asks artists to propose a temporary work, suitable for outdoors that will respond creatively to the site, or be interactive in nature. The installations should interrelate with the unique landscape & outdoor environment and involve their own lighting elements. Attendees will view the accumulated spectacle of forms, colors, lights, and sounds on the lake waterfront, marshy beach, and find installations within the grass, bushes or trees, and around the building and wrap around tarmac.

The exhibit involved extensive preparation on the part of the curator and artists. An open call was issued in June of 2015, requiring artists to submit sketches with detailed proposals. In October, the final artists were selected by the curator, **Lisa Rockford**, who said she gave preference to installations that were "imaginative, include interactive and/or multi-sensory elements, have high aesthetic appeal, and incorporate nature, or adapt well to the site." An example of a clearly illustrated sketch by **Joanna Carter** is for a proposal to create a 3-dimensional site-specific drawing with string. [\(image\)](#)



Artists next did site visits with the curator in December 2015 to research their assigned spots. Each of the artists explored, measured, photographed, and tested the grounds. Artists also had to incorporate lighting and a "rain plan." They will have less than two days to install their works, so that they stay "fresh" for viewing.

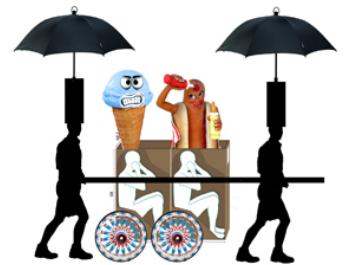
At the event, attendees can use a printed map to ensure that they find all 43 installations. The artworks range from hand-sculpted ceramics, found object assemblage, site-specific installation, bn video art, live performance art, and interactive installations encircling the museum building.

After paying admission, visitors will immediately walk through the first artwork, a gateway with an installation of hand-made ropes by artist **Alejandra Aristizabal**.



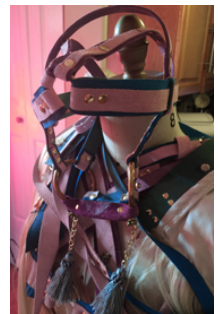
Viewers will next encounter several performances on the tarmac driveway, including an imposing interactive sound & performance work by **Juraj Kojs** & company, which utilizes cutting edge technology. Viewers will touch a large cage to activate the work, stimulating sonic waves and hear magnified and digitally processed sounds of the immediate environment recorded by the artist onsite, such as water splashes, frog and bird calls, reeds in the wind and walking on the sand. Speakers will project the sounds in all directions. Periodically, a performance featuring 2 sound artists occurs inside the cage that will further digitally process tactile impulses and triggers provided by the viewers. Thus, the work will exist as both an installation and a performance space (Image).

Two other performances on the front tarmac will be quite the spectacle, ongoing throughout both nights, akin to sideshows, with roving, costumed performers. "HurdyGurdyHotDog" by **House Pencil Green** is a cross between a mobile medieval puppet theater and a modern day hot dog cart. **The cart** will be pushed and pulled around the premises by two performers, the "organ grinder" and the "monkey", with two more people inside the cart performing the "ice cream cone" and the "hot dog". These performers will execute cut-up versions of Greek theater and popular television shows, and will speak directly to viewers when performing soliloquies (Image is of the sketch from their proposal).



Nearby, **Kale Roberts**, a transgender artist from Tampa known for pushing boundaries, will be performing the role of a poni animal human hybrid in "Optical Tranimal ", pulling people around on free carriage rides in an amish style horse cart.

While atop the cart, participants will hear a sound work that is a collaboration between Kale Roberts, Mikaela Raquel Williams and Lily Matthews for an immersive experience. Kale will take breaks for food, water and grooming service from her driver & handler, **Lily Matthews**, and perform other trans-morphic elements of play and gender. (Image is detail of the tranimal costume)



Viewers will be visually confronted by the monstrous scale and cherry red color of "The Blob Attacks..." by **Sylvia Riquezes**, which will be made to custom-fit the overhang portico entrance to the gallery.

According to the artist, *The Blob is a monster; it represents the all-engulfing negative aspects of growth. It represents a metaphor of the urban stacking, and conglomeration in contemporary cities. It is a reflection about the concept of "city" and its uncontrolled growth repercussions.* (Image represents a previous version of the work)

Other captivating artworks will force attendees to stop and look as they make their way along the tarmac toward the waterfront installations. **George Goodridge** will be installing several of his eye-popping works (Image) on a manicured section of lawn. George describes his works as "idiosyncratic objects with a biomorphic twist, considered to be non-representational and figurative simultaneously," objects which blur the lines between sculpture, painting and architecture.





Attendees may be momentarily alarmed by the arresting presence of a patrol car onsite. "The Border Cruiser," by **Steven Gagnon** ([Image](#)) is a video installation inside an actual former police car. He was inspired to create this work after conversing with illegal immigrants in New York City. A video featuring a Brazilian immigrant who tells his ordeal of how he entered the United States illegally and the difficulties he faces once he is in the country is projected from inside onto the rear windows of the vehicle.

The intent of the work is to heighten public awareness of the dangers and hardships that immigrants face when they enter the country illegally to find work.

Since its' debut during ArtBasel Miami Beach, the project has been exhibited at Locust Projects Miami and the Art Car Museum in Houston, Texas for the Twelfth International Fotofest Biennial.

A more contemplative work, which invites participation, is "You Are A Diamond In The Rough" by **Georgeta Fondos**. Georgeta used this quote as a starting point for her idea:

*Your vision will become clear only when you can look into your own heart. Who looks outside, dreams; who looks inside, awakes. – Carl Jung, Swiss psychiatrist and founder of analytical psychology*

Georgeta will create a wishing well made of cinder blocks in the shape of a heart, filled with transparent fabrics and lights. Viewers are to write their wishes or hopes for love and throw them inside, adding to the installation. The artist states the piece is *"a metaphor for one's talent and potential that has not been tapped into or has not been recognized by others, just as a diamond is unrecognizable as a precious stone when found in its raw form. My installation revolves around the idea of the duality of things: some of us may seem to have a rough exterior, a cold-hearted, closed, or protected nature, which is contradicted by the beauty deep inside our hearts."*

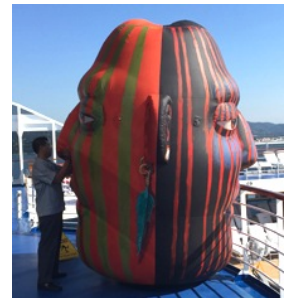


**TD Gillispie** is returning for a third Biennial to create another ambitious installation, created specifically for the exhibit. TD was initially inspired by the historic format of the "peep show," an idea that dates back to 15<sup>th</sup> century Europe. The artist has created a glowing tent-like space for the viewer to enter, utilizing the crazy-quilt sewing method learned from her grandmothers in childhood. Instead of fabric, the artist used vintage female undergarments that are semi-sheer so that the viewer is partially revealed in the form of a silhouette to other onlookers. The entrance is in the shape of a keyhole, another iconic symbol connected to feminine secrets. ([Image](#))

According to the artist, the construction is meant to act as metaphor: *"We cover and adorn ourselves, yet at times, we are transparent. We invite others into our world, into our physical bodies, but usually choose to conceal some aspects of our being."*

As visitors weave their way along the asphalt through more sculptural interventions and projections, they will pass through a gate into the second stage of installations on the backside of the property, along the waterfront. This area will include two additional live performances, ongoing throughout each night.

Some artworks will stand out right away, due to their vivid colors, or large scale. For example, many will surely want to pause for a selfie at one of **Frank Hyder's** giant inflatables from his *Janis* series. ([Image right](#)) Due to their 9 foot scale, and self-lit interiors, they will be seen from far off down the beach.



As visitors continue exploring the waterfront, and look out into the water, they will notice an otherworldly, floating sculpture by **Leah Brown**. The six foot head emerges from the water, creating an illusion of a giant figure peacefully laying in repose, peacefully admiring the starlight. The work is part of Leah's ongoing investigation of her experience during dreaming. It was modeled digitally, CNC routed in layers of foam, and painted.

([Image left](#))



Adjacent to the water, will be a glowing aquarium of sorts. **Hidden LED lights make the tank glow** like a beautiful otherworldly chamber, yet the beauty is interposed with mass quantities of plastic. Behind the tank a video will be projected large scale onto the wall of the building.

The 7 foot chamber is the foundation for a performance called "Disposable Ethic" by **Christin Paige Minnotte**. Christin will appear throughout the night to perform in the tank. [\(Image\)](#)

"Disposable Ethic" is intended to illuminate contradictions inherent to industrial progress, specifically with respect to plastics in the ocean. Christin states: *Plastics have democratized consumer goods and allowed for countless innovations; but their proliferation and the abuse of their "design ethic" of disposability is endangering our oceans, and thereby humanity. Ethics are at the heart both of the designed-to-be-discarded product and of the unethical use of these products.*



*I've always thought of humanity's striving to transcend, transgress even, our finite bounds, as the crux of our species' evolutionary identity. So it is interesting that the very intelligence, which allows for these innovations - plastics, space travel, quantum physics, atom splitting - can be as powerfully destructive as they are creative. Perhaps what differentiates humans from the animal kingdom is that we're not creating to fit better into the material world but rather to escape it, master it, grow beyond it. Perhaps further, it is the motivations or ethical considerations behind the implementation of these innovations / inventions that further differentiates us or even impels the desire to transcend.*

*I'm thrilled to be presenting my performance, sculpture and video work "Disposable Ethic". It promises nothing less than resplendence. I can't imagine much better than showing alongside other glowing examples of over 40 contemporary artistic minds.*



One of the largest works in the exhibit that also responds to the daunting presence of plastic is "Exhale" by **Amanda Madrigal**, covering approximately 1,000 square feet of grass. The work represents a years worth of crochet stitching. The work is evidence of her interest in the consumer impact on the environment, made up of 100% recycled plastic.

[\(Image\)](#) Amanda states: *"For me, the repetitive process involved in creating "Exhale" was an ultimate release, and an act of meditation. Through simple and repetitive actions, I have captured what is fleeting and transformed time and energy into something tangible. The piece*

*acts as a physical construct made to collect my thoughts, ideas, feelings and memories. Repurposed materials are repeatedly torn apart and stitched back together; a process that came to me as naturally as breathing."*

Other elaborate performances include an interactive, outdoor shadow puppet performance by **Jean-Michael Vissepó** and an endurance performance, "The Eagle Trance" by **Carol Adrianza**, which involves the artist reaching a deeper level of consciousness, performing in front of a video projection and re-baptizing herself in the water on-site. [\(Image\)](#)

There are more notable installations and site-specific interventions than can be mentioned. The Outside the Box<sup>3</sup> Biennial is sure to become one of the most significant and indispensable celebrations of visual art in South Florida, and will clearly be a spectacle of visual delights for all who attend.



**OUTSIDE THE BOX<sup>3</sup> ARTISTS:**

Adrienne Tabet  
Alejandra Aristizabal  
Allison Kotzig  
Allison Matherly & Jeffrey Noble  
Amanda Madrigal  
Amanda Covach  
Angela Valella  
Carol Adrianza  
Christin Paige Minnotte  
Desiree Moore  
Frank Hyder  
Gardner Cole Miller  
George Goodridge  
Georgeta Fondos  
Hayley Parfitt  
House Pencil Green  
Isabel Gouveia  
Jean-Michael Vissepó  
Jen Clay  
Joanna Carter  
Juraj Kojs  
Kale Roberts with Lily Matthews & Mikaela Raquel Williams  
Karla Caprali  
Karla Walter  
Katelyn Fay  
Katerina Friderici  
Lauren Shapiro  
Leah Brown  
Liliana Crespi  
Lisa Stephens  
Lucinda Linderman & Kerry Phillips  
Marilyn Walter  
Martin Casuso  
Michael Bauman  
Neil Buchwalter  
Paul & Beatrice McClelland  
Peter Symons  
Pip Brant  
Richard Herzog  
Steven Gagnon  
Sylvia Riquezes  
TD Gillispie

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Attendees can also see the exhibition *inside* the museum, **"XXL PHOTO"** which is part of the 8th season of "Whitebox", a project space for emerging and mid-career international artists. The artists included in this exhibition present a historical survey of photography which includes the landscape and figurative format, as well as digital manipulation and color experimentation of photography. "The "Outside the Box" exhibition marks the final weekend to see this exhibition.

**ABOUT THE CURATOR:**

Lisa Rockford, MFA from the School of the Art Institute of Chicago, is an exhibiting artist and professor, has worked with over 150 artists from South Florida and beyond, curating much-talked about group exhibitions in South Florida that are very contemporary in nature, including *Possessed*, *The Triumph of Detritus*, *Humoritorium: The Art of Whimsy*, and *Appropriated Gender* among others.

Lisa Rockford was named a "Rising Star" in *Gold Coast Magazine's* 2014 article, "40 under 40," for her community building art events, and has been featured on Chicago Public Radio, and covered by the Chicago Reader, Peel Magazine, The Sun Sentinel, New Times, and the Miami Herald.

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