

Glen Gentele  
Director

## Foreword

Five years. Five major exhibitions. Fifty artists. This year marks the fifth anniversary of the *Florida Prize in Contemporary Art* exhibition and an important milestone for us.

I am proud to share this exhibition catalog which features ten amazing artists who are producing work in Florida. The Florida Prize award is now fully underwritten. Orlando art patrons Gail and Michael Winn have made this possible, and I extend my sincere gratitude to them for their philanthropic investment in this important exhibition, and for their leadership, and commitment to the success of this program and the Orlando Museum of Art. The artists included in this exhibition share perspectives that are broad, provocative, and intriguing. They generate criticism and support as they explore important issues of our time. They represent the best art being produced in the State of Florida today. Together, the artists and the exhibition underscore the Orlando Museum of Art's mission to inspire creativity, passion, and intellectual curiosity by connecting people with art and new ideas.

This year's artists are Carlos Betancourt, Brooks Dierdorff, Rafael Domenech, Gonzalo Fuenmayor, Ya Levy-La'ford, Jason Lazarus, Glexis Novoa, Kerry Phillips, Mr. Kenya (Robinson), and Jack Stenner. My gratitude and thanks go to each of them for their intense vision, intellectual prowess, and ongoing work and contributions to the field.

I am delighted to announce that Mr. Kenya (Robinson) was selected by the Award Selection Committee to receive the \$20,000 Florida Prize for her installation titled *Modern Times, 1936-*. Carlos Betancourt was selected by the public to receive the People's Choice award of \$2500. I extend my congratulations to both artists on their awards, and to all of this year's artists for their excellent work. Sincere thanks

are due again to Gail and Michael Winn for their tremendous ongoing support.

Special thanks go to our generous sponsors of the exhibition: Rita and Jeffrey Adler Foundation, Anonymous, R.J. Santomassino, Dr. H.E. and Gene Gross, Terry and James Mahaffey, Jan and Daisy Staniszki, Dr. Robert B. Feldman, Sam Flax, Terry Snow, Bloomingdale's, Tesla, and Hunter Vision. This exhibition would not be possible without their direct support. I cannot thank you enough!

To our generous beverage and culinary sponsors - thank you for making the preview opening party absolutely fantastic. My deep gratitude goes to 1921 by Norman Van Aken, Arthur's Catering and Events, Artisan's Table, Black Rooster Taqueria, Cuisiniers Catered Cuisine and Events, Dubsdread Catering, Jillycakes, K Restaurant, Kobe Japanese Steakhouse, Orlandough Craft Donuts, Reyes Mezcaleria, ABC Fine Wine & Spirits, Cavalier Distributing Florida, Central 28 Beer Co., Cooper's Hawk Winery & Restaurant, Tequila Herradura, JDub's Brewing Company & Tap Room, MIA Beer Company, Shakers Bar Catering, Ten 10 Brewing Company, Tito's Handmade Vodka, Orlando Wedding and Party Rentals, One Way Valet, Porch Therapy and Orlando Weekly.

My thanks and appreciation go to our friends and colleagues - Andrew Rafacz Gallery, David Castillo Gallery, Dot Fiftyone Gallery, Fredric Snitzer Gallery, Jorge M. Pérez Collection and Peter Menéndez - who lent works to this year's Florida Prize exhibition. Thank you for your help.

I recognize the entire curatorial team of the Orlando Museum of Art led by Hansen Mulford, Senior Curator, for their service to this institution and to the larger community. Your work does not go unnoticed.

The 2018 *Florida Prize* jurors, Nelda Damiano, Danny Olda, and Alex Rich, brought keen insights to this year's exhibition and I would like to thank each of them for their participation in the show.

Further, to the Museum's collecting groups - Acquisition Trust and Friends of American Art - the docent corps, volunteers, friends and support groups, I offer thanks on behalf of the community for your belief in, and support of, the Orlando Museum of Art. I want to thank the entire Museum staff who collectively worked on the production of this exhibition and preview opening party making it such a great experience for our many guests.

Sincere gratitude and thanks go to the City of Orlando, and to Orange County, for their ongoing support of art and culture in Central Florida. To the Orlando Museum of Art Board of Trustees, thank you for your leadership across the spectrum of the institution. Your contributions are recognized each day. They make our work possible. Finally, I wish to thank our many friends, supporters, and guests, new and old, who visit and share in the quality and vision of the Orlando Museum of Art.

### RIGHT:

Mr. Kenya (Robinson), *Modern Times, 1936-* (detail), 2017-18, Inflatable, plastic figures, chicken wire, foam, artificial turf, steel dressmaker pins, dimensions variable

LEFT:

Gonzalo Fuenmayor, *Tropicalypse*  
(detail), 2017, charcoal on paper,  
84 x 180 in.

*The Florida Prize in Contemporary Art* is organized by the Orlando Museum of Art (OMA) and brings new recognition to the State's most progressive artists. Now in its fifth year, the OMA has surveyed artists working throughout the State before selecting the ten to be represented in the exhibition. Artists range from emerging to mid-career, but each is engaged in exploring significant issues of contemporary art and society in original and visually exciting ways. In all cases, they are artists whose achievements are marked by a distinguished record of exhibitions, awards and other recognition. *The Florida Prize in Contemporary Art* underscores the Orlando Museum of Art's commitment to the art of our time, and to supporting artists who live and work in our State.

This year's artists are exceptionally diverse, working in practices and media that are as widely varied as the ideas they express. One characteristic that visitors will find particularly exciting is the ambitious scale of much of the work in the exhibition. Included are mural-sized drawings, paintings and photographs, such as Gonzalo Fuenmayor's charcoal drawings of apocalyptic landscapes, Jason Lazarus's heroically scaled portrait of a young boy redrawn with LED lights, Glexis Novoa's politically charged billboard-sized text paintings and Brooks Dierdorff's photo blowups of popular visions of Edens. Monumental sculptures include Carlos Betancourt's 26-foot long dining table heaped with objects in celebration of abundance, Mr. Kenya (Robinson)'s critique of white male privilege comprised of 8,900 plastic figures of white men, and Kerry Phillips' evocative assemblages of discarded treasures. Several artists have created room-sized immersive works, including Rafael Domenech's exactly arranged installation of books and sculptures that reveal his deep study of the meaning of place, Jack Stenner's exploration of possible futures for humanity that is crowned by

a golden VW camper bus suspended from the ceiling, and Ya Levy-La'ford's immersive room that takes visitors on a journey through light, dark, symbol and language.

A common thread through the work presented by the selected artists this year seems to be addressing our relationship to places and objects. Objects - monumental or minute, new or repurposed, on pedestals or dethroned, the discarded, the mythical - objects indeed, and our relationship to them, are a vector to creating situations, reawakening our sense of place and offering visions of places wished for, in response or in contrast to our current state of affairs. These objects and their materiality - or immateriality - are "fragments" that help us make sense of the whole "picture," and, through them, we are called to envisage a new utopian landscape. Whether this utopia is presented as a physical locus per se, a conceptual one, or actually being overturned and operating as a dystopia, it is often sublimated in the prophetic presence of an oracle-like element, through which these artists are encouraging us to look at things from another angle, a different point of view, envisaging new possibilities and even, at times, offering a glimpse of a new world order.

# Introduction

Hansen Mulford

Senior Curator

Coralie Claeysen-Gleyzon

Associate Curator



Jason Lazarus is an artist, educator, and curator based in Tampa, where he is also an Assistant Professor of Art and Art History at the University of South Florida. Working in overlapping modes of expanded photographic practice and public engagement, Lazarus seeks experiential forms and methods to grapple with politics of representation. His work includes a range of methodologies: found and appropriated images, text-as-image, animated GIFs, photo-based sculptures, and public submission repositories among others. This expanded photographic practice seeks new approaches of research, building knowledge and bearing witness.

Often responding to exhibition context and issues of social justice, for his installation at the Orlando Museum of Art, Lazarus chose to recreate a detail he found within a painting from the Museum's collection. Thomas Mickell Burnham's 1840 painting *The Young Artist* depicts an African American boy posing for a portrait being drawn by a white boy, while other children look on. The drawing is a simple outline in white chalk. It is a cheerful scene with everyone enjoying the young artist's display of talent. At the time *The Young Artist* was painted, Burnham was working in Boston then the intellectual center of the American abolitionist movement and his painting was readily understood by Boston's public as a message of racial harmony and opposition to slavery. *The Young Artist* optimistically depicts America's children, its future, putting aside issues of race to play together.

Lazarus's *The Young Artist (1840/2018)* recreates the detail of young artist's white chalk portrait dramatically enlarged and uses strips of white LED lights as his image-making tool, a medium he regards as an extension of his photographic process. Rather than framing a picture through a camera, Lazarus focuses on the charged lines he found in the painting. Burnham's portrait of a young African American boy by a white

companion is transfigured into a still incomplete portrait whose gaze is now settled on us with retina-jarring intensity. Additionally, Lazarus considers the path through the galleries to and from his installation and the source painting (now on view in the Orlando Museum of Art's "People and Places" exhibition, currently in the Carl and Gini Weyand Gallery) an integral part of the work.

As social justice is an important aspect of his practice, Lazarus has woven into this installation the additional roles of a call-for-entry\* and call-for-action\*\* in support of the *Southeastern US Equity Scholarship*, a new program which enables artists of color residing in the Southeastern United States to attend ACRE (*Artists' Cooperative Residency and Exhibitions*) fully-funded in the summer of 2019.

Since 2014, Lazarus has been fabricating reversed-tone photographs that feature a small magenta-colored focusing dot. The viewers are encouraged to stare at the dot for a period of time, close their eyes and engage a new vision of the original image as an afterimage—one that reveals itself over a period of a few seconds, and often in stages, as some details either are slow to appear or may not appear at all.

As with *Niketown, Magnificent Mile (Afterimage Study)*, source images are typically charged with social and political content. In this case, Lazarus has chosen a reportage image captured in front of the Niketown store on Michigan Avenue during the protest over the fatal police shooting of Laquan McDonald on Black Friday, 2015. Taking over the Magnificent Mile in downtown Chicago, usually well-protected from moments of assembly and political dissent during the busiest shopping day of the year, the protesters linked arms to block the Nike flagship storefront as a political pressure point, disrupting the highly symbolic flow of capitalism on a day

normally used as an economic litmus test and key predictive indicator, gaining impressive coverage and pointed, if momentary, visibility for police brutality in Chicago.

On August 17, 2017, a 70-mile strip of solar eclipse totality swept across the United States. *Untitled*, an installation of used, handmade solar-eclipse viewers made by people for this event, represents a partial selection from the artist's growing archive. Eclipse viewers employing a pinhole aperture emerge from a (pre-photographic) deep history of vision and representation. For the artist, these one-time-use eclipse viewers simultaneously emerge from history and portend complicated implications for the future of vision and representation. Embodied in the present moment, the eclipse viewers—constructed from the runoff of late-capitalism—become our lens.

\*A fully-funded scholarship for artists of color living in the Southeastern US to produce new work, engage with international artists and curators, and exhibit work in Chicago. More information about this summer 2018 opportunity can be found at <https://www.acreresidency.org/application/scholarships>.

\*\*For those with means to do so, the artist is seeking monetary donations of any size to help fund the second year (and future years) of the Southeastern US Equity Scholarship—a scholarship for artists of color residing in the Southeastern United States. To donate directly to the ACRE Southeastern US Equity Scholarship, please contact Emily Green, ACRE Executive Director, at [emily@acreresidency.org](mailto:emily@acreresidency.org).

RIGHT:  
Jason Lazarus, *Untitled*, 2018, used solar  
eclipse viewers, dimensions variable







LEFT TO RIGHT:

Jason Lazarus, *Niketown, Magnificent Mile (Afterimage Study)*, *Chicago Black Friday Protest, November 27, 2015*, 2016 original reportage image made by Al Aninon, archival pigment print, 37 x 28 in.

Jason Lazarus, *The Young Artist (1840/2018)*, 2018, S5630 waterproof LED lights, solder, electrical cords, electrical transformers, artist tape 177 x 104 in.





**Carlos Betancourt**

*About the Temporal and Universal (20)*, 2014-15

Pigmented inkjet on fine art paper  
21 x 14 in.

Courtesy of the artist

*Alberto con la tuna de la trastornada sexual entregada a Cristo* from the *Rincon Flamboyant Series*, 2005  
Metallic Lambda print  
56 x 45 in.

Courtesy of the artist

*Amulet for Light VI (aqua)*, 2012  
Pigmented inkjet on fine art paper  
21 ½ x 30 in.

Courtesy of the artist

*Apito y Cenizas with Letter to Alberto* from the *Warshipping of My Ancestors Series*, 2001  
C-print  
43 ½ x 41 ½ in.

Courtesy of the artist

*Back Stories at Hobe Sound* from the *Polaroids Back Stories at Hobe sound Series*, 3-2004, 2004  
Large format polaroid  
Edition 5/5  
28 x 23 in.

Courtesy of the artist

*Bejigante en el Rio Blanco* from the *Vieques and Rincon Series*, 2004  
Metallic Lambda print  
40 x 29 in.

Courtesy of the artist

*Castro in Triumphant Advance to Havana* from the *Interventions in Nature Series*, IV, 2001  
Print on vinyl, (13) IV or V-525  
132 x 156 in.

Courtesy of the artist

*Disposable Memories II (I)*, 2017  
Mixed media, collected jewelry, epoxy, wood  
36 x 36 in.

Courtesy of the artist

*En la Arena Sabrosa*, 2004  
Performance photo  
39 x 51 in.

Courtesy of the artist

*Family Portrait: Mami, Papi and Alberto* from the *Rincon Flamboyant Series*, 2005  
Metallic Lambda print  
48 x 48 in.

Courtesy of the artist

*GUABANCEX by Rio Blanco* from the *Casa Cubuy Series La Gran Piedra*, 2003  
C-print surfaced mounted on plexiglass  
20 x 32 in.

Courtesy of the artist

*Hood on the Hood and Tennis Shoes I* from the *Interventions in Wynwood Series*, 2003  
Installation photo  
9 ½ x 13 ½ in.

Courtesy of the artist

*Let Them Feel Pink*, 2011-12  
Mixed Media (wood, paint, epoxy, resin, collected objects)  
82 x 324 x 36 in.

Courtesy of the artist

*Portrait of a Dream VII* from the *Rincon Flamboyant Series*, 2005  
Metallic Lambda print  
8 x 6 in.

Courtesy of the artist

*Re-Collections, Fuchsia*, 2009  
Lambda print  
48 x 48 in.

Courtesy of the artist

*Self Portrait* from the *Untitled 1000 with Souvenirs Series*, 2005  
C-print  
19 x 18 in.

Courtesy of the artist

*Sunday Afternoon in el Yunque*, 2008  
Metallic Lambda print  
24 x 15 in.

Courtesy of the artist

*The Enchanted Garden II* from the *Casa Flamboyant Series*, 2010  
Metallic Lambda print  
26 x 36 in.

Courtesy of the artist

*The Mockingbird* from the *Interventions in Wynwood Series*, 2003  
c-print surfaced mounted on plexiglass  
33 x 35 in.

Courtesy of the artist

*Three Pointer in Rio Blanco* from the *Vieques and Rincon Series*, 2003-04  
Metallic Lambda print  
19 ½ x 29 in.

Courtesy of the artist

*Times of Illuminations I (Just a piece of sky)*, 2017  
Mixed media (wood, collected objects, paint, color pencils, markers, oil stick)  
105 x 105 x 4 in.

Courtesy of the artist

*Una Ceiba en el Rio* from the *Interventions in Nature II Series*, 2001  
Metallic Lambda print  
8 x 10 in.

Courtesy of the artist

*Untitled with self portrait (large sketches) I*, 2012  
Mixed media collage on paper  
26 x 30 in.

Courtesy of the artist

*Vieques from the Black Background Series*, 2007  
Lambda print on fine art paper  
28 x 28 in.

Courtesy of the artist

**Brooks Dierdorff**  
*Edens (From Shutterstock)*, 2018  
Inkjet on perforated vinyl, wood  
Dimensions variable (8 individual pieces)

Courtesy of the artist

*Failed American Utopian Communities (1776-present)*, 2018  
Laser Cut Inkjet prints  
36 x 24 in. (each)

Courtesy of the artist

*Paradise #1, Paradise #2, Paradise #3*, 2018  
Found automotive windshield sun shade  
10 x 10 in. (each)

Courtesy of the artist

**Rafael Domenech**  
*Biblioteca*, 2017  
Installation  
Variable Dimensions  
Courtesy of the artist and Fredric Snitzer Gallery

*Cambolo (object of social derive)*, 2018  
Sculpture  
24 x 16 x 21 in.

Courtesy of the artist and Fredric Snitzer Gallery

*Post Archeology (process object/ coincidental object)*, 2015-17  
Repurposed CNC MDF cutting boards, black bone oil based ink  
96 x 240 in.

Courtesy of the artist and Fredric Snitzer Gallery

*Resaca*, 2017  
Plexiglass, wire, aluminum, variable repurposed media, polyurethane, plastic zipties  
42 x 32 x 30 in.

Courtesy of the artist and Fredric Snitzer Gallery

*Untitled*, 2017-18  
Artist books  
Dimensions variable  
Courtesy of the artist and Fredric Snitzer Gallery

*Untitled (79th)*, 2017  
Sculpture  
24 x 20 x 6 in.

Courtesy of Peter Menéndez

*Untitled (abstract formation of generic box)*, 2018  
Collage  
35 ½ x 14 x ¼ in.

Courtesy of the artist and Fredric Snitzer Gallery

*Untitled (wall book)*, 2018  
Book sculpture  
10 ½ x 17 x 8 ½ in. (installed)

Courtesy of the artist and Fredric Snitzer Gallery

*Vermont drawing (political drawing, chance, complexity, and contradiction after robert venturi)*, 2017  
Collage: ink, tape, mixed media on paper  
77 ½ x 64 ½ in.

Courtesy of the artist and Fredric Snitzer Gallery

**Gonzalo Fuenmayor**  
*Apocalypse Magnus*, 2014  
Charcoal on paper  
116 x 58 in.

Jorge M. Pérez Collection, Miami



*El Color de lo Conocido*, 2017

Charcoal on arches hot pressed oval pane  
24 x 18 in.  
Courtesy of the artist and Dot Fiftyone Gallery

*The Seeds of Decadence*, 2017

Charcoal on paper  
84 x 157 ½ in.  
Courtesy of the artist and Dot Fiftyone Gallery

*The Taste of Omnipotence*, 2017

Charcoal on arches hot pressed oval pane  
18 x 24 in.  
Courtesy of the artist and Dot Fiftyone Gallery

*Tropicalypse*, 2017

Charcoal on paper  
84 x 180 in.  
Courtesy of the artist and Dot Fiftyone Gallery

**Ya Levy-La'ford**

*Impenetrable Consciousness*, 2018

Site-specific installation (aluminum steel, acrylic with enhanced metallic pigmentation, blue LED lights)  
Dimensions variable  
Courtesy of the artist

*Ndebele*, 2016

Acrylic, ink, pigment, rabbit glue, alcohol, egg, bleach, resin, natural weathering, light  
73 ½ x 55 ½ x 3 in.  
Courtesy of David Weinstein

*Pygmies*, 2017

Acrylic, ink, pigment, rabbit glue, alcohol, egg, bleach, resin, natural weathering, light  
120 x 30 7/8 x 3 ½ in.  
Courtesy of the artist

*Ro*, 2017

Site-specific installation (aluminum steel covered with chrome, acrylic with enhanced metallic pigmentation, blue LED lights)  
Dimensions variable  
Courtesy of the artist

*The Impossible Dream*, 2018

Site-specific sculptural video  
35 x 24 ¼ x 20 ½ in.  
Courtesy of the artist

*UNLOADED*, 2018

Site-specific environment  
Dimensions variable  
Courtesy of the artist

**Jason Lazarus**

*Niketown, Magnificent Mile (Afterimage Study), Chicago Black Friday Protest, November 27, 2015, 2016*  
Original reportage image made by Al Aninon  
Archival pigment print  
37 x 28 in.

Courtesy of the artist and Andrew Rafacz Gallery

*The Young Artist (1840/2018)*, 2018

S5630 waterproof LED lights, solder, electrical cords, electrical transformers, artist tape  
177 x 104 in.

Courtesy of the artist and Andrew Rafacz Gallery

*Untitled*, 2018

Used solar eclipse viewers  
Dimensions variable  
Courtesy of the artist and Andrew Rafacz Gallery

**Glexis Novoa**

*Brancusi*, 2015-16

Graphite on wall fragment with steel and cement base  
69 ½ x 19 ½ x 19 ½ in.  
Courtesy of David Castillo Gallery, Miami Beach

*Embajada de España*, 2015-16

Graphite on wall fragment with steel and cement base  
63 x 19 ½ x 19 ½ in.  
Courtesy of David Castillo Gallery, Miami Beach

*Ivan Shadr*, 2015-16

Graphite on wall fragment with steel and cement base  
63 ¾ x 12 ½ x 19 ½ in.  
Courtesy of David Castillo Gallery, Miami Beach

*La Bestia*, 2016

Acrylic on canvas  
72 x 216 in.  
Courtesy of David Castillo Gallery, Miami Beach

*Los Americanos*, 2016

Acrylic on canvas  
79 x 78 in.  
Courtesy of David Castillo Gallery, Miami Beach

*Ongoing Conversation*, 2016

Graphite on canvas  
64 x 112 in.  
Courtesy of David Castillo Gallery, Miami Beach

*Se Vende*, 2014

Acrylic on canvas  
78 ¾ x 118 in.  
Courtesy of David Castillo Gallery, Miami Beach

**Kerry Phillips**

*An ordinary account of a place with a place*, 2018  
Cardboard boxes, found objects, found remembered sound  
Dimensions variable  
Courtesy of the artist

*Forgotten unused space (misplaced through remembering)*, 2018  
Card tables, Dad's old TV tray, found bits, desk lamps, electricity  
Dimensions variable  
Courtesy of the artist

*Found, kept, keeping*, 2018

Collected jars, string, gravity  
Dimensions variable  
Courtesy of the artist

*Found, kept, letting go (maybe tomorrow)*, 2018

Collected found objects, string, gravity  
Dimensions variable  
Courtesy of the artist

*Inheriting gravity*, 2018

Braided sheets & plastic bags, found yardsticks & old wallpaper  
Dimensions variable  
Courtesy of the artist

*Stumbling through faults in time (balance in the fall)*, 2018

Collected lamps, wood, gravity, electricity  
Dimensions variable  
Courtesy of the artist

*The world adjacent*, 2018

Site-specific installation  
Dimensions variable  
Courtesy of the artist

*Through a bewildering lack of certainty, clarity dawns*, 2018

Found & kept furniture, carpet, drawers, cushions, metal & wood, mirrors, drywall lamp, old forever-saved clothes from Aunt Mary, little piece of velvet  
Dimensions variable  
Courtesy of the artist

**Mr. Kenya (Robinson)**

*CC'd*, 2017-18  
Glass Tubes with Carbon Residue  
13 ¾ x 17 x 16 in. (installed)  
Courtesy of the artist

*Eight Days a Week (Corporate Karma / Deal or No Deal)*, 2017-18

Aluminum briefcases, Lazy Susan, various materials  
Dimensions variable  
Courtesy of the artist

*Karate Kid at the Halloween Party*, 2017-18

Hand casted plastic figures, disco ball, beaded security ties  
120 x 192 in.  
Courtesy of the artist

*Modern Times*, 1936-, 2017-18

Inflatable, plastic figures, chicken wire, foam, artificial turf, steel dressmaker pins  
Dimensions variable  
Courtesy of the artist

**Jack Stenner**

*Piece of WestFALLia*, 2018

Site-specific installation, projection, VW Westfalia truck "skin," camping table, flashlights, computer screens  
Dimensions variable  
Courtesy of Jack Stenner with special thanks to the Florida Research Ensemble: Greg Ulmer, Chris Bianchi and Devlin Caldwell