

Lance Rothstein, *S6 No. 61*, 2007, Polaroid, 5 x 4 inches

Lance Rothstein

Clearwater

Lance Rothstein left art school to become a photojournalist and was a staff photographer at Florida newspapers and other publications for more than 15 years. He rediscovered artistic photography in 2008 and, after moving to Belgium with his wife Linda, he immersed himself in traditional, silver-based image making, with an emphasis on Polaroid and other instant photography methods. Now back in Florida, Rothstein works as a free-lance photojournalist and runs darkroom workshops in St. Petersburg, while continuing to explore the mysteries of film photography.

"I use vintage cameras and expired film to investigate the ephemeral and ethereal nature of being, and the relationships between existence and perception. I seek the perfection of the deStijl movement while simultaneously embracing 'imperfections.' But I mostly believe that everything is perfectly what it is."



Tenee' Hart, *Powdered & Pale*, 2017, mixed media, 72 x 52 x 48 inches

Tenee' Hart

Tallahassee

Tenee' Hart is an 'unconventional' fiber sculpture artist pursuing themes of feminism that delve into topics of beauty, anatomy, and injustices of women. Hart hails from Virginia, where she was born and raised. She received her Bachelor of Arts degree from the University of Mary Washington in 2011. Later, Hart received an MFA from Florida State University, where she has been teaching since 2014. She enjoys dinosaurs, radical feminism, glitter, stickers, fur babies, and everything that is the 80s.

"The pairing of aesthetic beauty with topics that shock, entice, or disturb serve as staples in my work. The woman as creator, woman as the oppressed and the self-perception of the woman are just some of the themes explored. The pairing of these topics with formal aesthetics can, in turn, make these subjects more approachable. In a way, I am attempting to attract my viewers with formal aesthetics by beautifying the grotesque, unjust, and bizarre. I believe this visual attractiveness of my work lulls the audience into a false sense of security so that they can then be informed by the work."

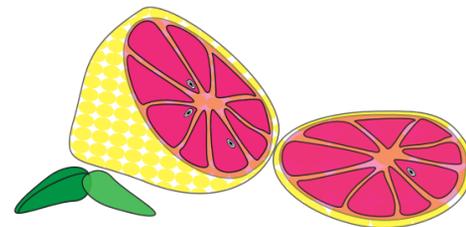


Related Events FREE and Open to the Public:

Fresh Squeezed 3

Opening Reception
Saturday, May 11, 5-9pm

Artist Talk by Lance Rothstein
My Path Back to Art
Thursday, May 16, 6:30-7:30pm



Upcoming Exhibitions:

June 8-28

Pride Pop-Up show

July 8-31

Paint-by-Numbers Pop-Up show

July 13-September 19

This is Me: 2019 Members Show

July 13-August 4

Jackie Lanier: Shades of Grey

August 10-30

Cats vs. Dogs Pop-Up show

September 6-27

Artofficial Intelligence: The St. Pete Robot Exchange

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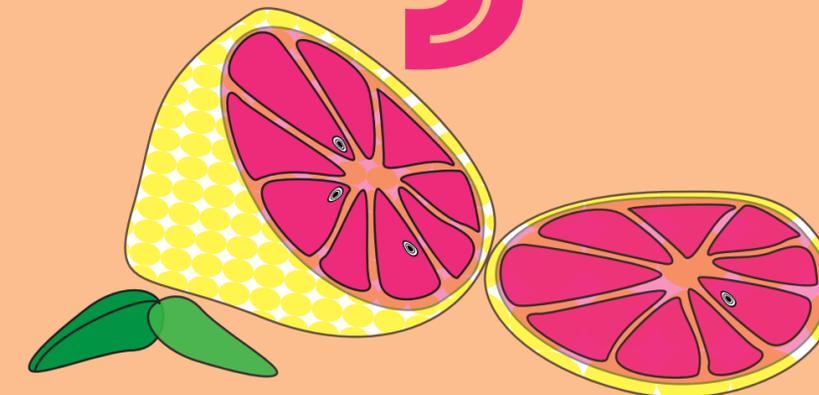
Lisa & Perry Everett

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FRESH SQUEEZED 3



EMERGING ARTISTS IN FLORIDA

May 11–June 28, 2019

morean artscenter

Fresh Squeezed 3: Emerging Artists in Florida

I think we may be on to something.

For this, our third installment of bringing fresh, emerging art to our community, we received a record 200 entries—more than twice what we received in previous years. While it was difficult to narrow down that list to 7, the amount of entries is a testament to the quality of artwork being produced in our beloved Sunshine State.

We're proud to present these seven individuals to you—artists from as far northwest as Pensacola, and as far south as Tequesta. They are teachers, students (sometimes both!), fashion designers, dancers, printmakers, photographers, painters, sculptors, filmmakers. They are all incredibly talented, with no doubt many more accolades and career highlights ahead of them.

While there is great diversity among the works presented for this exhibition, their themes can be boiled down to two areas. Ericka Sobrack, Lance Rothstein, Alexa Velez and Chad Steve explore the extraordinary in the everyday. Whether it's a lawn chair gloriously bathed in the light of a streetlamp, a gravity-defying dancer in a parking lot, a crumbly building façade somewhere in Europe, or a larger-than-life tennis ball, these artists make us stop and experience the magic we may have been missing all along.

Conversely, Anh Pham, J. Leigh Garcia and Tenee' Hart use their artistic voices to remind us of important issues that confront us daily, if not in person, at least in our news feed. Racial disharmony, immigration policies, consumerism, identity and feminism loom large in the world and in their work. They wield their respective mediums and tools to draw our attention to people and issues we should care deeply about.

We are thankful to the many hands and resources that make *Fresh Squeezed* possible each year. Morean Staff members Kelsey Nagy, Beth Reynolds, Jonathan Harrison, Heather Petersen, Gretchen Suding and intern Alicia Franklin made an easier job of narrowing down the list from 200 to 7. Preparators extraordinaire, Betsy Orbe Lester and Tom Kaltenbaugh, make all our exhibitions look fabulous. The generosity of community partners and friends the Gbioff Foundation and Lisa and Perry Everett have made this project possible from its inception. Lastly, a heartfelt thank you to the artists for allowing us to share their work with our community. We look forward to seeing where their vision, effort and talent take them in the future.

Amanda Cooper
Curator of Exhibitions



Alexa Velez, *Restless*, 2017, archival inkjet print, 24 x 36 inches

Alexa Velez Jacksonville

Homeschooled through high school, Alexa Velez began choreographing her own pieces as a teen. At the University of North Florida, she combined her interest in music and dance with her study of photography and film. In the process of creating her own films, she discovered an interest in music for film and took on the challenge of composing soundtracks. Over the last few years, she has been contracted to create promotional material, documentary-based work, and dance films for organizations as well as individual clients. She has worked extensively with Jacksonville Dance Theatre, documenting their performances and occasionally performing with the company as a guest artist on stage. In addition to exhibiting in her home state, Alexa's work has been seen in California, Ohio, Texas, and Oregon. She plans to attend Washington University in St. Louis this fall to work on her master's degree. "This series of moving images portrays mental landscapes through movement and music. As a dancer, choreographer, filmmaker, and soundtrack composer, I combine multiple art forms to create visual narratives about the human experience. I am inspired by the places and spaces I inhabit, transforming ordinary locations into theatrical settings to create relatable and immersive imagery."



Anh Pham, *Human Consumption*, 2018, archival inkjet print, 36 x 24 inches

Anh Pham Jacksonville

A photographer, stylist and visual artist, Anh Pham combines models, fashion and set design to produce highly conceptual work. She curates vintage pieces for her clothing brand Anharchy, and coordinates color, pattern and texture to style her models. Along with fashion, she plays with objects and color to visually orchestrate a specific message to the viewer. She is currently a senior at the University of North Florida. "This series examines our consumerist pop culture and its effect on an individual's self-development in modern society. The pain and vulnerability during self-transformation is an important process of development. Pain causes the tension necessary for growth; however, the majority of our society stigmatizes pain as a weakness. As a result, our consumerist pop culture encourages individuals to mask their pain and seek happiness outside of themselves instead of looking inward."



Chad Steve, *Birdies*, 2016, clay, 12 x 13 x 13 inches

Chad Steve Tequesta

Chad Steve received a BFA in Ceramics from University of Wisconsin-Stout (2008) and his MFA in ceramics from the University of Hawaii at Manoa (2012). He has been an artist in resident at both The Clay Studio of Missoula in Montana and at the Armory Art Center in West Palm Beach. Chad is currently the Director of Ceramics at The Lighthouse Art Center in Tequesta.

"I am interested in objects found in or around parks, games, and recreational activities. With the use of iconic imagery my work encourages the viewer to create a personal connection to the familiar objects. By referencing items such as boat cleats, badminton birdies, tennis balls, or buoys, my work invites the viewer to reminisce on the enjoyment one has experienced through these activities and in turn celebrate the good times."



Ericka Sobrack, *Playground No. 1*, 2016, oil & acrylic on canvas, 60 x 60 inches

Ericka Sobrack Orlando

Ericka Sobrack was born and raised in a small midwestern town in Minnesota. She specializes in large-scale paintings portraying suburban domestic scenes of America in both acrylic and oil paint. Sobrack has participated in local and national juried exhibitions. She currently resides in Orlando and will graduate in May 2019 with an MFA from the University of Central Florida.

"I challenge traditional depictions of reality by orchestrating juxtapositions between the mundane and the eerie to create conflict and tension. By deconstructing and reassembling nostalgic domestic imagery with stark lighting and selective color, I suggest unanticipated narratives and psychological experiences that may be considered 'suburban nightmares.'"



J. Leigh Garcia, *El Sueno Americano*, 2016, screenprint, 14 x 18 inches

J. Leigh Garcia Pensacola

J. Leigh Garcia was born and raised in Dallas, TX. She received an MFA from the University of Wisconsin-Madison, and BFA in printmaking from the University of North Texas. Garcia is currently an adjunct professor teaching printmaking and two-dimensional design at Pensacola State College in Pensacola.

"As a biracial Latina, a seventh-generation Texan of European descent on my mom's side and granddaughter of Mexican immigrants on my dad's, I have followed the roots of my own ancestry to shape my artistic practice. Major events in Texas history such as the Mexican-American War, Battle of the Alamo, Treaty of Guadalupe Hidalgo, and Bracero Program have created a complex relationship between my two cultures: Texans and Mexicans. The residual racial discord that has resulted from these historical moments—particularly, the racialization and displacement of unauthorized Latinx immigrants—is both the context and focus of my work. I encourage awareness of our current immigration and foreign affairs policies by confronting viewers with the gruesome reality that death occurs daily on the Mexico-U.S. border."

