StereoVision

Contemporary Art Museum

USF
UNIVERSITY OF
SOUTH FLORIDA
COLLEGE OF VISUAL &
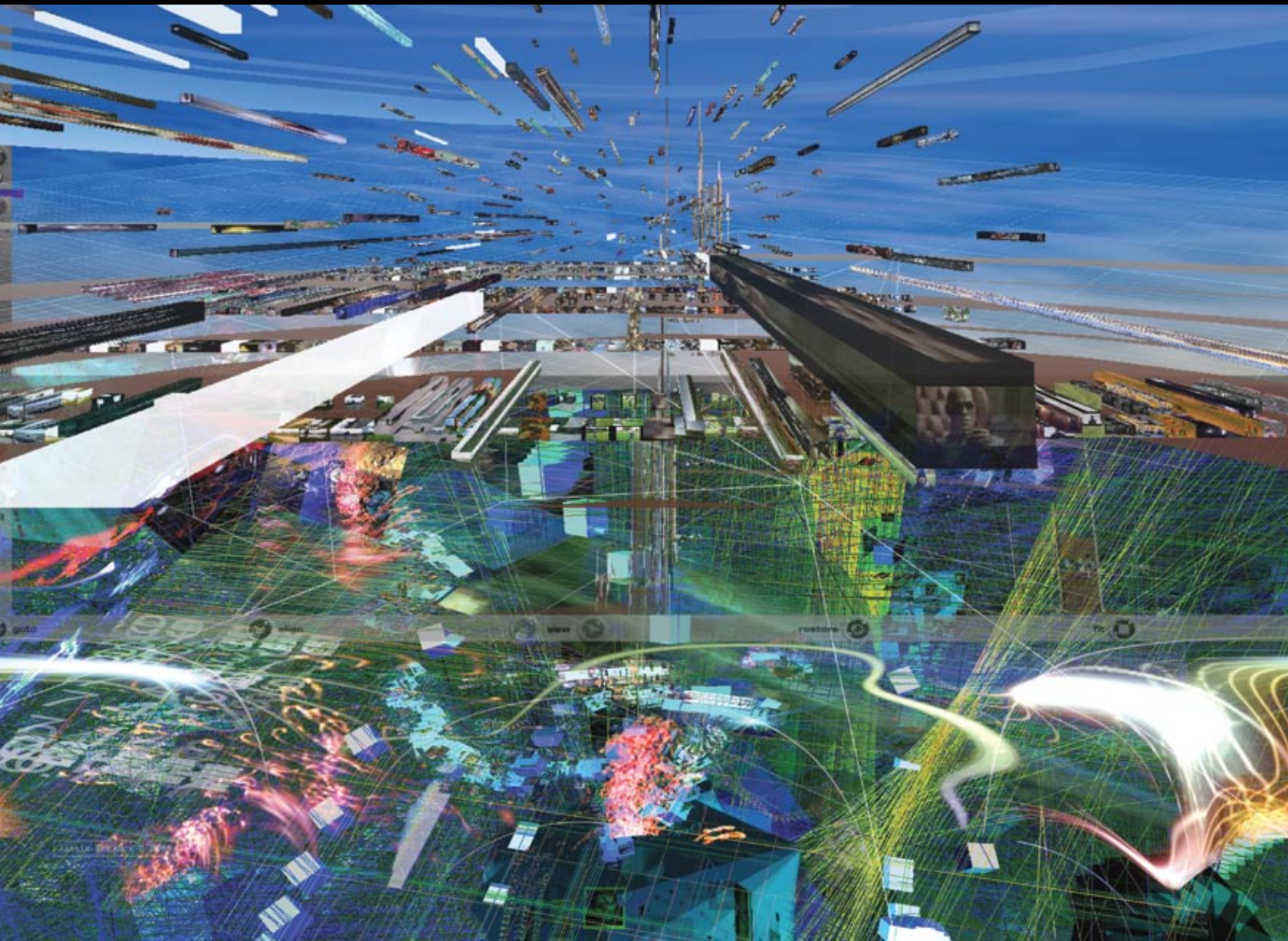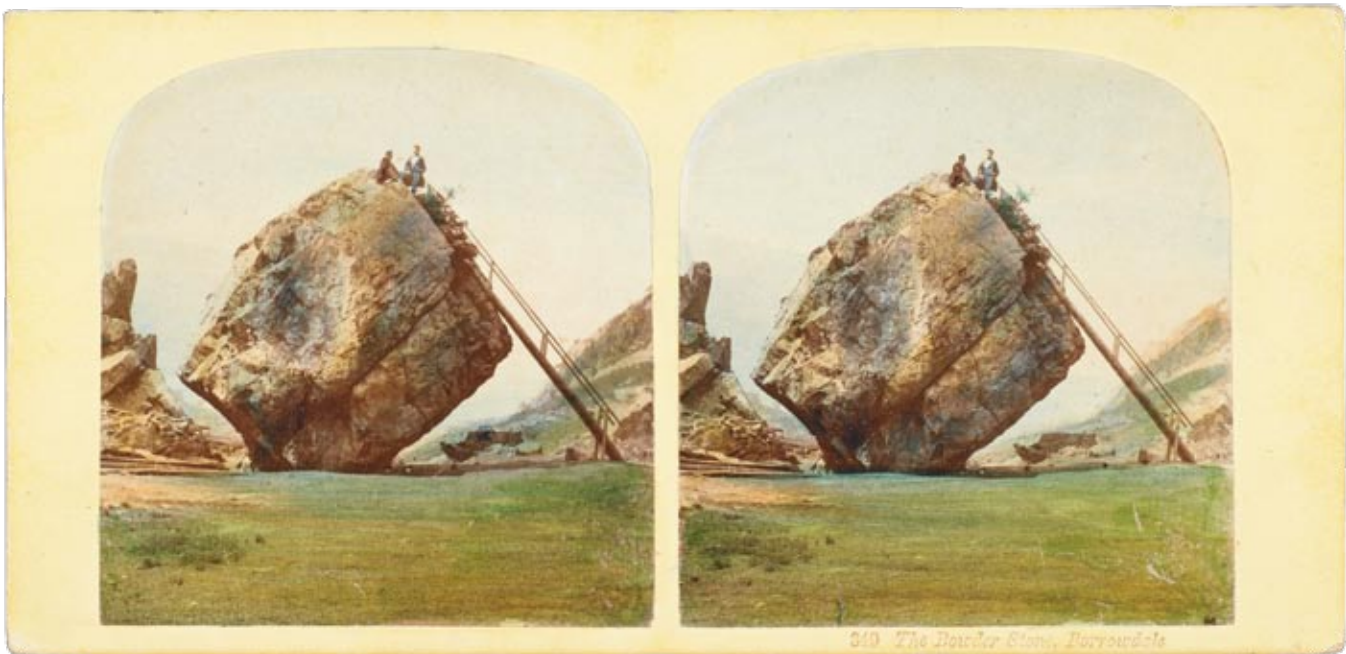PERFORMING ARTS

June 15 – August 4, 2007

Anonymous (American), *The Bowder Stone, Borrowdale*, 1890s. Tinted albumen print stereograph. Courtesy of The Drapkin Collection. Photo: Sean Deren of Riley Arnold Production.

USF Contemporary Art Museum

Foreword and Acknowledgements

Izabel Galliera's exhibition, *StereoVision* was inspired by The Drapkin Collection. *StereoVision* includes vintage stereographs on loan from the collection representing various themes including portraiture, cityscapes, industrial marvels and journalistic subject matter. The 19th century stereographs are joined with contemporary photographs, sculptures, holograms and video installations on loan from other collections. The exhibition offers viewers experiences that are immersive which probe and disturb our normative visual, auditory and kinetic perceptions.

This is the second time Robert Drapkin, M.D., FACP, has generously allowed the USF Contemporary Art Museum to borrow works from his substantial and distinguished collection with exceptional strengths in 19th and early 20th century photography. In 2004, Noel Smith, Virginia Heckert, Rodger Kingston and I curated an exhibition titled *The Amazing & The Immutable*. With photographic images culled from the Drapkin Collection located in Clearwater and the Margulies Collection in Miami, we attempted to draw formal and thematic comparisons in photographs produced at the turn of the 19th and 20th centuries.

I gratefully acknowledge the professional staff of the Contemporary Art Museum including Alexa Favata, Associate Director, and Victoria Billig, Program Assistant, for assisting and supporting Izabel Galliera with the myriad of details in organizing this project. Tony Palms, assisted by James Rodger, designed and installed the exhibition.

Don Fuller designed the announcement card and catalog and coordinated the prepress details. Other staff are recognized for their support including: Kristin Soderqvist, Sarah Howard, Kristin DuFrain, Peter Foe, David Reutter, Shannon Annis, Randall West, Noel Smith, Tom Pruitt, Lesley Brousseau, David Waterman, Amber Cobb, Jordan Starr-Bochicchio, and Denton Crawford.

I would also like to acknowledge the Members and Corporate Partners of the USF Institute for Research in Art; the sponsorship of SolidWorks® Corporation, specializing in 3D CAD (computer-aided design) software; Audio Visual Innovations (AVI), a Tampa based company specializing in full-service audiovisual products; and the generous support of a community donor for making *StereoVision* possible.

Izabel Galliera is acknowledged for her insights, intellect and vision in curating this provocative exhibition; I am already looking forward to her future projects. Finally, I extend my deep appreciation to the lenders of the exhibition and especially to Robert Drapkin M.D., FACP, for his enthusiastic interest and continuous support of our programs and for his collaborative spirit and generosity in loaning works so that *StereoVision* could be realized.

Margaret A. Miller
Professor and Director
Institute for Research in Art
Contemporary Art Museum | Graphicstudio

Frank Robbins (American), *Burning of the Imperial Refinery*, 1875. Albumen print stereograph. Courtesy of The Drapkin Collection. Photo: Sean Deren of Riley Arnold Production.

StereoVision: The Skin and The Form

by Izabel Galliera

> "The time will soon come when a man who wishes to see any object, natural or artificial, will go to the Imperial, National or City Stereographic Library, and call for its skin or form, as we would a book at any common library."[1]

The *StereoVision* exhibition looks simultaneously at the past, present and future as it examines how art and technology have shaped our vision and perception. Stereographs, a groundbreaking 19th century antecedent of virtual reality, are joined with contemporary photographs, sculptures, holograms, mixed media and video installations. Rather than considering the stereograph as an initial and imperfect form in an evolutionary development leading to contemporary forms, *StereoVision* proposes a discursive platform to question perceptive notions of space.

Stereography, a dynamic 19th century form of visual representation, consists of the merging of two images—referred to as *stereo views, stereo cards, stereo pairs* or *stereographs*—in an instrument called the stereoscope designed to produce an illusion of three-dimensional space. The stereoscope is based on the principles of binocular vision where each eye sees a slightly different image and the brain fuses them together allowing for the perception of depth. The first stereoscope was invented by the English physicist Sir Charles Wheatstone

(1802–1875) in 1838, and used drawings to achieve the three dimensional effect. In 1849, a Scottish physicist, Sir David Brewster (1781–1868) invented the double camera for taking stereoscopic views and devised the lenticular stereoscope that used lenses instead of mirrors, and replaced the drawings with photographs. Demand for stereo views rose dramatically following their display at the Crystal Palace Exhibition in 1851, when Brewster presented Queen Victoria and Prince Albert with a stereoscope. With the mass publication of stereo views of every imaginable subject, the stereoscope became a household form of entertainment and the first universal system of visual communication prior to cinema and television. "No home without a stereoscope" was the motto of the London Stereoscopic Company, founded in 1854.[2]

The history of the stereoscope is often inappropriately entangled with the history of photography. But the stereoscope's conceptual structure and historical events that ignited its invention are fundamentally unrelated to photography. Although the binocular disparity, absolutely essential to the function of the stereoscope, had been a known phenomenon since antiquity, it was only in the early to mid 19th century that scientists were concerned with defining a physiological explanation of stereography.[3]

Conceptually and ideologically, the invention of the stereoscope repositioned the viewer from a distant, static and unchallenged authority to a near, active and vital participant in the perception of space. In *Techniques of the Observer*, art critic Jonathan Crary points out that the invention of the stereoscope overcame the deficiencies of monocular space and perspective explored in painting and photography:

> "The relation of observer to image is no longer to an object quantified in relation to a position in space, but rather to two dissimilar images whose position simulates the anatomical structure of the observer's body."[4]

Viewed through a stereoscope, the physicality and depth of a scene are created by the codependent and metonymical relation between the human eye and the optical apparatus. It is unlike the camera obscura or even later film where the viewer, sitting in a darkened space, is passively observing the projected and final image. With the stereoscope the viewer and the apparatus are equally important in producing the image and meaning. Nineteenth century physiological research on

Barbara Probst, *Exposure #1*, 2000–2002

the retina of the human eye has indicated that the affect of three-dimensionality of a stereograph is achieved as the optic axes of each eye diverged, which is subsequently determined by the proximity of the viewer to the device. Several examples of historical stereoscopes are displayed to show their various structures and potential usages in the exhibition. For a direct experience, goggles are available to view the stereo cards three-dimensionally.

The stereoscopes and stereographs in *StereoVision* are chosen from the Drapkin Collection of 19th and 20th century photographs. Dr. Robert Drapkin began collecting approximately thirty years ago and his collection includes over eight thousand images representing various photographic processes and diverse subject matter. The numbers of stereographs and stereoscopes displayed in the exhibition indicates the collector's long time fascination with stereography and its popular mass appeal in the 19th century.

From its inception the stereograph's significance resides not only in the subject matter represented, but most importantly

Brian Meola, *Untitled, LB12*, 2006

in the mode of viewing. The invention of the stereograph revolutionized our perception of space bringing into question the very nature of our visual awareness. *StereoVision* presents contemporary international artists who explore its aesthetic ramifications and technological possibilities, further extending the three-dimensional experience initiated by the stereograph. Most importantly, the contemporary artworks selected may be seen less as literal extensions of the vintage stereograph and more as visual and conceptual investigations into the nature of spatial perception.

Works by contemporary artists such as Barbara Probst, Juan Céspedes, Janet Cardiff, Brian Meola and Leandro Erlich provoke in the viewer a continuous self-awareness of the physiological nature of perception. For example, German artist Barbara Probst questions the monocular space inherent in the mechanics of the photographic image. Her *Exposure #1*, composed of two photographs of a single scene shot simultaneously with two cameras, appears as a visual experiment and an attempt to create a sense of three-dimensional space using only two-dimensional surfaces. Shown on a TV set turned on its side, *Inside 3/3* by Mexican artist Juan Céspedes, is a video featuring the artist himself crouching inside the monitor, like a child playing and drawing on the inside of the screen. Céspedes's work has a homemade quality in its technological simplicity; it produces a claustrophobically visceral reaction as it addresses conceptual notions of spatial relativity. Brian Meola's five *Untitled* light boxes optically tease the viewer into an *ad infinitum* visual play in the attempt to bring the featured images into focus. Its intentional blur is caused by several layers of collaged magazine pages and the light box display, which freezes the images in a timeless opaque "in-betweeness". Optical illusion coupled with pictorial perspective is represented in the visually deceiving architectural structure
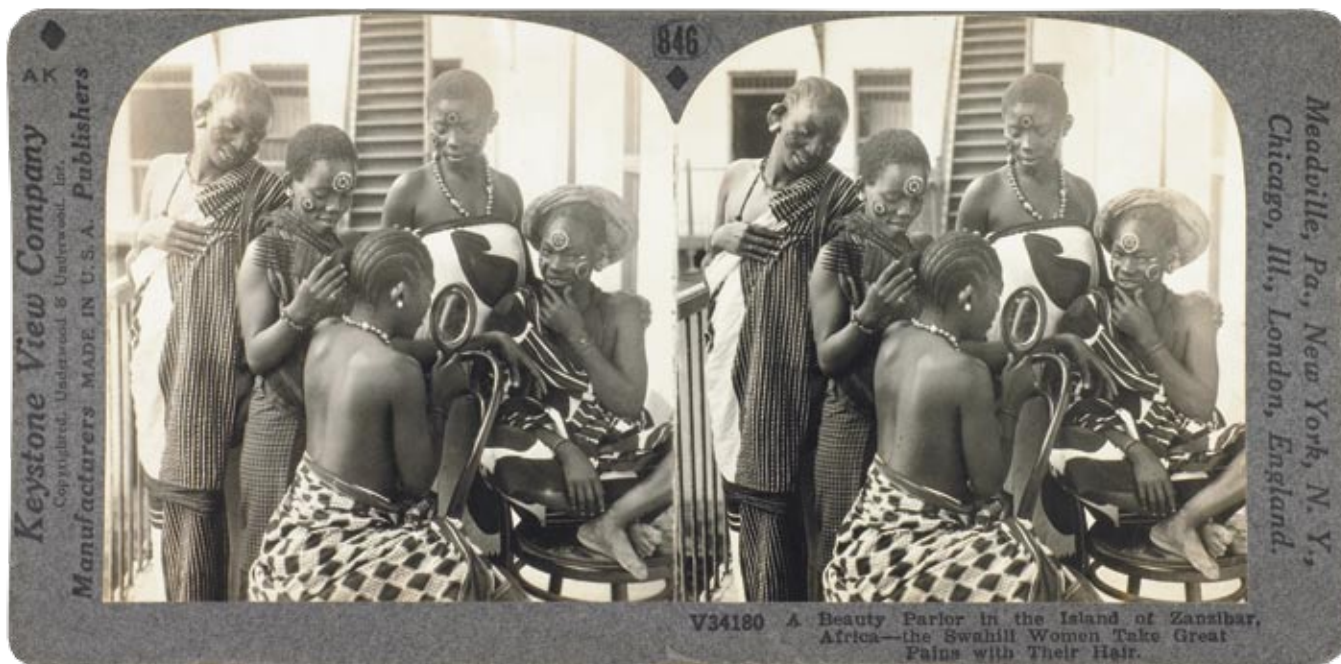
Leandro Erlich, *The Corridor*, 2006

The Corridor by Argentinean artist Leandro Erlich. Using *trompe-l'oeil*, the artist challenges the material existence of an everyday corridor with doors, and creates an illusory three dimensional space where the viewer is confronted with psychological reality of one's own presence. A similar effect, yet achieved through different aesthetic means, is *House Burning* by Canadian artist Janet Cardiff. The artist combines words, sound and visual imagery to create an immersive virtual space. While gazing at the images on the TV and listening through the headphones, the viewer becomes a participant and explorer of an almost hypnotic three-dimensional space anchored somewhere between fiction and reality.

While the works in the exhibition are primarily united conceptually and through their specific mode of viewing, there are thematic correspondences that invite further discursive comparisons between the vintage and contemporary works. A look back to the mid 19th century demonstrates that the stereo cards' themes were anchored within the current cultural and socio-political realities of the time, even though

physiological inquiries provoked their discovery. Due to its three-dimensional effect, availability and maneuverability, the stereoscope and stereograph played a major role in fulfilling the demand and curiosity of the Victorian period. This was the great era of European empire with colonies on every continent, including domination of Central and South America and the newly divided Africa—"the dark continent." The stereoscope's effects of tangibility and vividness quickly turned the represented objects and subjects into ocular possessions. For instance, the images of American Indians taken by Wheeler as part of the 1871 and 1873 expeditions depict natives in their natural habitat. The uneasiness of their gaze and body gestures reveals a staged scene. The intrusive feel of the scene is emphasized by the virtual effect of the stereograph.

Classic Holmes Type Stereo Viewer, 1880s
Courtesy of The Drapkin Collection. Photo: Sean Deren of Riley Arnold Production.

Keystone View Company (Founded 1892, USA), *A Beauty Parlor in the Island of Zanzibar, Africa–the Swahili Women Take Great Pains with Their Hair*, 1900s. Albumen print curve mounted stereograph.
Courtesy of The Drapkin Collection. Photo: Sean Deren of Riley Arnold Production.

Benjamin West Kilburn (American, 1827–1909), *The Surging Sea of Humanity at the opening of the Columbian Exposition*, 1893. Albumen print curve mount stereograph.
Courtesy of The Drapkin Collection. Photo: Sean Deren of Riley Arnold Production.

Furthermore, the singularity of the experience, where only one person at a time can view the stereograph, strengthens the intimate consumption that objectifies the subjects. The vivid reality effect of stereographs allowed the western world to travel to Egypt, the Congo, Mexico, Cuba, Palestine, and the Antarctic Ocean from the comfort of their armchairs. Although numerous, the stereographs provided a limited and myopic view of the foreign lands. The colonizing Western gaze and representation of 'the other' can be perceived in singular scenes becoming representative of entire cultures and even continents. The selection of stereographs for the exhibition is arranged in loose groups that attempt to deconstruct stereotypical categorizations and culturally defined groups. The subjects include: various types of portraiture, cityscapes and industrial marvels, and journalistic subject matter.

StereoVision features diverse examples of contemporary portraiture. Concerned with various modes of representation, artists such as Rochelle Costi, Chuck Close and Peter Bahouth transform the traditional two-dimensional portrait into three-dimensional experiences. Rochelle Costi's *Desvios/Diversions–Amaro* is simultaneously a physiological and poetic commentary on the multi-layered nature of human vision and perception. The work, employing images from real medical archives, consists of before and after shots documenting a young boy's corrected eye dysfunction. Displayed front and back in a life-size light-box and set against a mirrored wall, *Desvios/Diversions–Amaro* creates a reflective third dimension able to contain at once the viewer and the two photographs. In *4 Holographic Self-Portraits* Chuck Close explores the medium of holography.[5] His work proposes an intriguing comparative look at portraiture as well as holography, as a technique derived from stereography. Peter Bahouth embraces stereography to create vibrant contemporary installations with three-dimensional images that provoke personal and intimate viewing experiences. Bahouth's free standing viewers hold the transparencies of various subject matter including portraits, and are deliberately sized so that most viewers will have to bend down to gaze into his sculptures creating a dynamic 'push and pull' action of the body in space.

The 19th century stereoscope was unequaled in its fusion of the real and the optical. It is noteworthy that not all subject matter creates a three-dimensional effect. For a defined reality effect, the represented scene must feature objects or subjects on several
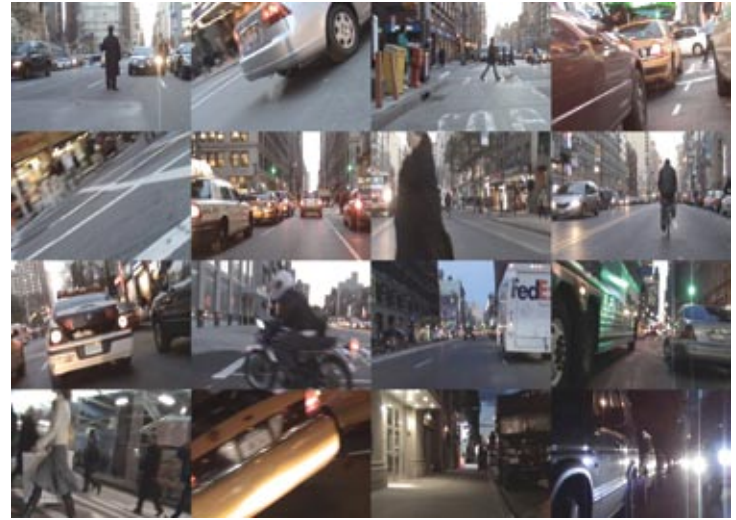

Chuck Close, *Self-Portrait*, 1997–2004

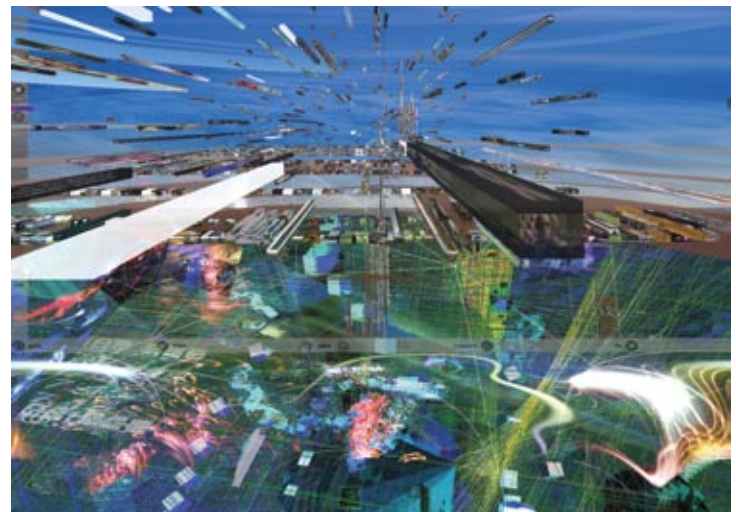Rochelle Costi, *Desvios/Diversions - Amaro*, 2006

planes. Unlike painting and photography, in the stereograph we are given a sense of "in front of" and "in back of" that seems to organize the image in a sequence of receding planes. The growing 19th century bourgeois class, avid for material possessions, gazed eagerly at object-filled stereo cards. There are several stereographs in the exhibition that feature cluttered middle-class interiors and boudoirs. Stereographs were also employed for journalistic reporting. Current events of the period were documented, including natural disasters, parades, political events and incoming immigrants. The devastation of war is also represented including: Civil War (1861–1865), the Spanish-American War (April-August, 1898), the Boer or South African War (1899–1902) and World War I (1914–1918). Examples of each are displayed in the exhibition on stereo cards with commentary. The new age of industrialization and colonial expansion was captured by depicting cityscapes, industries and modes of transportations including the railroad, ships and the whaling industry as representative of an era of industrial growth and colonial expansion.

Fast forwarding into the present time, the viewer can see contemporary representations of the theme of the city. Installations by Zilvinas Kempinas, Ian Burns, William Kentridge, and the artist duo James Tunick and Jānis Garačs address social issues of the global city while exploring conceptual implications of the immersive environment. *Untitled (Bike Messenger)* by the Latvian-born artist Zilvinas Kempinas, is a four-channel video/eight-channel audio immersive installation documenting the artist's rush-hour bike ride through Manhattan. "You can feel literally buffered, gaining a visceral experience of how much the senses edit out to remain functional, if not sane."[6] Probing our normative kinetic and visual perceptive abilities, the artist addresses issues related to the chaos of contemporary urban life where 'start' and 'finish' are irrelevant as long as we are in constant motion. The fragmentary way we receive information is also addressed by Ian Burns in *Colony Cam*. By revealing the inner mechanics and working methodology of his sculptures the artist questions notions of illusion, reception of segmented information and constructed contemporary realities. In the animated video projection titled *Stereoscope*, the South African artist William Kentridge employs the split screen, characteristic of the stereoscope. Unlike the historical stereograph that makes images appear three-dimensional (by presenting each eye with a slightly different point of view of the same scene), in *Stereoscope*, the

Zilvinas Kempinas, *Untitled (Bike Messenger)*, 2006

James Tunick & Jānis Garančs, *Parallel Cityscapes*, 2007

artist disrupts the three-dimensional quality and features two complementary yet unsynchronized projections. Kentridge's work is not only optically, but also visually disturbing as it addresses the social and political chaos of the contemporary global city seen through riots and protests in Moscow, Jakarta and Johannesburg.

In *Parallel Cityscapes*, Jānis Garačs and James Tunick visualize a futuristic approach to the theme of the city. As the artists point out: "*Parallel Cityscapes* depicts the parallels between modern cities and future memory spaces, representing an archive of hundreds of user-generated photographs, video sequences, drawings and computer graphics from the Web, from mobile devices, and from public spaces." Parallel Cityscapes escapes the resemblance to "simulacra"[7] as it creates futuristic simulations and probabilities to push the boundaries of reality and explore not what is, but what could be. With virtual reality taking hold of our contemporary realities, "calling for an object's skin or form," as Holmes considered the stereograph, will soon be the norm.

The mind-body relation is an essential element that links the various works in the exhibition and the viewer is confronted throughout with the strange psychological experience of one's own presence. By joining vintage stereographs with contemporary works in various media, *StereoVision* attempts to challenge the conceptual delineations between art and science and between past, present and future.

Izabel Galliera
Assistant Curator
USF Institute for Research in Art

Ian Burns, *Colony Cam*, 2006

1. Oliver Wendell Holmes, "The Stereoscope and the Stereograph," *Atlantic Monthly* 3 (June 1859), 748. Holmes, a Harvard medical doctor and writer, also devised an inexpensive popular stereoscope and throughout the 1850s and '60s published extensively on the stereographic phenomenon in the *Atlantic Monthly*.
2. Alan Trachtenberg, *Reading American Photographs, Images as History, Mathew Brady to Walker Evans* (New York: Hill and Wang, 1989)16-17.
3. Jonathan Crary points out that both Wheatstone and Brewster "had written extensively on optical illusions, color theory, afterimages and other visual phenomena," all central issues that concerned scientists of the time. Wheatstone was the translator of the Czech Jan Purkinje's major 1823 dissertation on afterimages and subjective vision, published in English in 1830. A few years later Brewster summarized available research on optical devices and subjective vision. Jonathan Crary, *Techniques of the Observer, On Vision and Modernity in the Nineteenth Century* (Cambridge, MA: MIT Press, 1999) 118.
4. Crary, 128.
5. An extension of stereography, holography, invented in 1947 by Hungarian physicist Dennis Gabor (1900-1979) is an advanced form of photography that allows the image to be recorded in three dimensions. See website: *http://en.wikipedia.org/wiki/Holography*
6. Roberta Smith, "Art in Review; Zilvinas Kempinas" (The New York Times, February 10, 2006)
7. Baudrillard's idea of "simulacra" is a duplication whose only function is to be seen as that which is not: "To simulate is feign to have what one doesn't have." See "Simulacra and Simulations," from *Jean Baudrillard Selected Writings* (Stanford, California: Stanford University Press, 2001) 169-187.

Artists' Biographies

Peter Bahouth was born in 1953 in Syracuse, New York and practiced criminal and civil liberty law in Boston from 1978–1986, becoming Executive Director of Greenpeace USA (1988–1992) and Executive Director of the Ted Turner Foundation (1993–2001). Bahouth, like many innovators, was never officially trained in art. Despite not following the traditional art career track, in the past few years Bahouth's work has been shown at various venues including: the Jane Jackson Gallery, Atlanta (2003); Shedspace Public Project, Atlanta (2004); Swan Coach House, Atlanta (2005); and Marcia Wood Gallery, Atlanta (2006).

Ian Burns was born in 1964 in Newcastle, Australia. Currently he lives and works in New York. He received his MFA from Hunter College of CUNY, New York; a BFA from the University of Newcastle, Australia and a BA in Engineering from Swinburne University in Melbourne, Australia. His work has been featured in numerous solo and group exhibitions at venues such as: the Tank Station, Dublin, Ireland (2007); Big Orbit Gallery, Buffalo, NY (2006); Islip Art Museum, Islip, NY (2006); PS1 Museum of Contemporary Art, LIC, NY (2005); Newcastle Region Art Museum, Australia (2003); and Hallwalls Contemporary Art Center Fundraiser, Buffalo, NY (2000).

Janet Cardiff was born in 1957 in Brussels, Ontario, Canada. She currently lives and works in Berlin, Germany. Major surveys of her works have been held at the PS1 Contemporary Art Center of the Museum of Modern Art, New York; The Musée d'Art Contemporain, Montreal; and The Castello Rivoli in Turin. Cardiff's work has been featured nationally and internationally at various venues including: Institut Mathildenhöhe Darmstadt, Darmstadt Macba, Barcelona (2007); Cobra Museum, Amstelveen (2006); Hirshhorn Museum, Washington (2005); Central Park, Public Art Fund, New York (2004); Vancouver Art Gallery, Vancouver (2004); and The Power Plant Gallery and the National Gallery of Canada, Ottawa (2002).

Juan Céspedes was born in 1972 in Arica, Chile and currently he lives and works in Santiago, Chile. He received his BFA in 1999 from Universidad de Chile. He has been featured in numerous solo exhibitions at: Andrew Kreps Gallery, NY (2006); Maze Gallery, Turin, Italy (2006); Matucana 100, Santiago, Chile (2002); and La Panaderia, Mexico City, Mexico (2000). Cespedes work has been featured in numerous museum exhibitions including: Biennale of Video, Contemporary Art Museum, Santiago, Chile (2006); 4th Biennal do Mersosul, Porto Alegre, Brazil (2003); and Biennale of Video, LA, USA (2002).

Chuck Close's work has been the subject of more than one hundred exhibitions, including many organized by museums: Chuck Close Prints: Process and Collaboration at the Metropolitan Museum of Art, New York and Chuck Close Paintings: 1968 / 2006 at the Museo Nacional Centro de Arte Reina Sofia, Madrid. He was the subject of an earlier retrospective organized by the Museum of Modern Art in 1998 and the earliest at the Whitney Museum in 1981. He has participated in more than 300 group exhibitions including Documenta 5 and 6, four Whitney Biennials, the Venice Biennial in 1993,1995, and 2002 and the Carnegie International in 1995. The recipient of the National Medal of Arts from President Clinton in 2000, the New York State Governor's Art Award, and the Skowhegan Arts Medal, among many others, Close is a member of the American Academy of Arts and Letters and serves on the board of several arts organizations, including the Whitney Museum of American Art. He has received twenty honorary degrees including one from Yale, his alma mater.

Rochelle Costi was born in 1961, in Caxias do Sul, RS and received her BA in Media Studies from Pontifícia Universidade Católica do Rio Grande do Sul. She also attended courses at the Universidade Federal de Minas Gerais, and the Saint Martin School of Art and Camera Work, of London, England. She received the Vitae Photography grant in 2000 and the Santa Catarina award in 2002. Costi's work has been featured in several group and solo exhibitions, including: I Bienal do Fim do Mundo, in Ushuaia, Argentina; and Museu de Arte Moderna do Rio de Janeiro, Brasil (2007); Neuer Berliner Kunstverein, in Berlin; and Museu de Arte Moderna de São Paulo (2006); Cisneros Fontanals Art Foundation (CIFO), Miami, USA (2005); Museum of Contemporary Art of La Jolla, in San Diego, CA, USA; the 6th and 7th Havana Biennials, in Cuba; the 24th São Paulo International Bienal (1998)

Leandro Erlich was born in 1973 in Buenos Aires, Argentina and currently lives and works in Paris, France. His work has been shown nationally and internationally at various venues including: Contemporary Art Museum, Rome, Italy (2006); Galerie Emmanuel Perrotin, Miami, USA (2006); Galeria de Arte Nogueras-Blanchard, Barcelona, Spain (2005); the 51 Venice Biennale, Venice, Italy (2005); 21st Century Art Museum, Kanazawa, Japan (2004); and El Museo del Barrio, New York (2001).

Zilvinas Kempinas was born in 1969 in Plunge, Lithuania. Since completing his MFA at Hunter College in 2002 he has been living and working in New York. His work is in major art collections including the Martin Marguiles Collection in Miami. In 2006 Kempinas' work has been shown in numerous venues including: the Palais de Tokyo, Paris, and Art Basel Miami Beach. He has two major upcoming solo museum exhibitions: at the Contemporary Art Center, Vilnius, Lithuania in 2007 and Kunsthalle, Vienna in 2008. From January-June 2008 he will be Artist In Residence at the prestigious Atelier Calder, Saché, France.
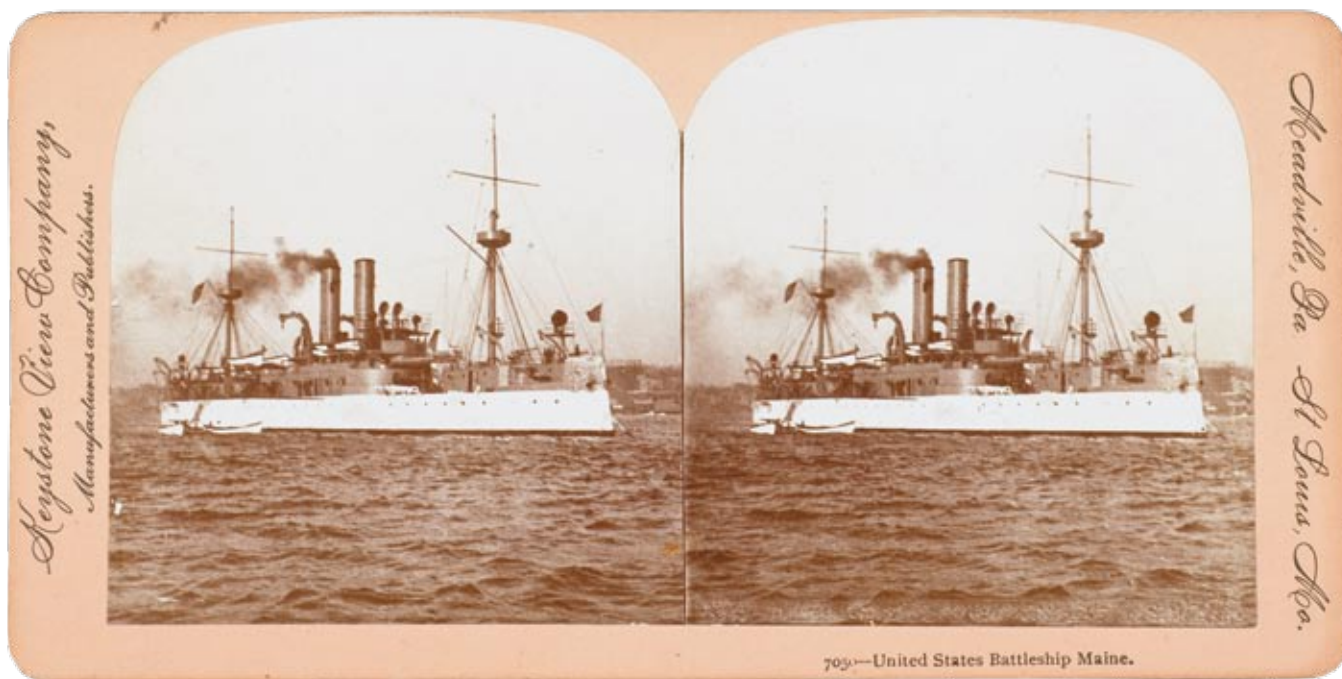
William Kentridge was born in 1955 in Johannesburg, South Africa, where he continues to live and work. Since his first exhibition in 1979, three years after he graduated from the University of the Witwatersrand with majors in politics and African studies, Kentridge's art has been fueled by the urgency of truly momentous historical events – in particular the civil rights movement in South Africa and the violence that characterizes the end of apartheid there. Kentridge's work has been featured in numerous solo shows at various venues including: Miami Art Central, Miami, Florida (2006); Théâtre de la Monnaie, Brussels, Belgium (2005); John Jay College Theater, Lincoln Center, New York (2004); Festival d'Automne de Paris, Centre Georges Pompidou, Paris, (2002); Hirshhorn Museum and Sculpture Garden, Washington, D.C (2002-01); and The Museum of Modern Art, New York, New York (1999). Kentridge has received many awards including: Kaiserring Prize, Mönchehaus-Museum für Moderne Kunst, Goslar, Germany (2003); Sharjah Biennial 6 Prize, United Arab Emirates (2003); and Carnegie Prize, Carnegie International, Carnegie Museum of Art, Pittsburgh, Pennsylvania (2000).

Brian Meola was born in 1978 in Salem, Oregon. He received his B.F.A from the University of Missouri in 2002. He currently lives and works in New York City. He has been actively involved in workshops and residencies, including two in the summer of 2006 at the School of Visual Art and a workshop in 2006 at the Sante Fe Art Institute. Brian's work has been shown at various venues including: Open Studios and Exhibition, School of Visual Arts, New York, NY, 2006; The Jerry Miller Gallery of Contemporary Photography, Palm Springs, CA (2003); Leedy-Voulkos Art Center, Opie Gallery, Kansas City, MO (2002); UMKC Gallery of Art, Fine Arts Building, Kansas City, MO (2002); Leedy-Voulkos Art Center, Opie Gallery, Kansas City, MO (2001).

Barbara Probst was born in Munich, Germany and currently lives and works in New York and Munich. Her work has been shown nationally and internationally at various venues including: Museum of Photographic Arts, San Diego, CA (2007); Museum of Contemporary Photography, Chicago (2007); MOMA, New York (2006) Richard Levy Gallery, Albuquerque, New Mexico (2006); Martin-Gropius-Bau, Berlin (2005); Murray Guy Gallery, New York (2004); Museum of Contemporary Photography, Chicago (2004); Camera Austria/Kunsthaus Graz, Austria (2004); Galeri Asbaek, Copenhagen, Denmark (2004); Sprüth Magers Projekte, Munich, Germany (2003); and Galerie Otto Schweins, Cologne, Germany (2002).

James Tunick, attended Yale University and NYU Tisch Interactive Telecommunications Program (ITP). He is President and Founder of Studio IMC (www.StudioIMC.com), a new media agency based in New York City. Tunick is also Executive Producer of the IMCexpo (www.IMCexpo.net), a show about innovations in art and technology held at the Chelsea Art Museum in New York City. Tunick also produced a 3-month Studio IMC show called Beyond TV at the Museum of TV & Radio in New York City. His work has been featured in Rolling Stone magazine, the Museum of Modern Art, and in the book, *Virtual Sets and Pre-Visualization for Games, Movies and the Web*, by Jean-Marc Gauthier (2004). Tunick is lead developer for Studio IMC technologies like IMC TV, an interactive media player being used for signage in Times Square.

Jānis Garančs was born 1973 in Latvia and works in areas of interactive multimedia installations, virtual reality, and audiovisual performance (www.garancs.net). He received a BFA in Painting from the Latvian Academy of Arts in Riga, and in 2003 a MA in Audiovisual Media, from the Academy of Media Arts (KHM) in Cologne, Germany. Garančs' work has been shown in various venues including Ars Electronica Festival, Austria; Transmediale, Berlin, Germany; DEAF, Rotterdam, the Netherlands; ISEA, Helsinki, Finland; IMCEXPO, Chelsea Art Museum, NYC; TECHNE'06, Istanbul, Turkey; SAT, Montreal, Canada; Centre Georges Pompidou, Paris, France; Banff New Media Institute, Banff, Canada; ICA, London, UK; EXPO'2000 Hanover World Exhibition; and RIXC, Riga, Latvia. Currently, Garančs is a researcher at the Cologne University of Applied Sciences, Germany, part of a research team of the consortium "LIVE" (funded by European Union). Since 2005 he also collaborates with NYC-based StudioIMC.

B. L Singley (Keystone View Company Publishers, founded 1892, USA), *United States Battleship Maine*, 1898. Curve mount albumen print stereograph.
Courtesy of The Drapkin Collection. Photo: Sean Deren of Riley Arnold Production.

E & H.T. Anthony & Co (Publisher) (American, active 1862–1901), *Rooftop Solar Cameras recording the 1871 Procession*, 1871. Albumen print stereograph.
Courtesy of The Drapkin Collection. Photo: Sean Deren of Riley Arnold Production.

Exhibition Checklist

Contemporary Works

1. Ian Burns
Colony Cam, 2006
Installation with plasma screen, fan, small camera, shelf
Dimensions variable
Courtesy of Spencer Brownstone Gallery, New York

2. Peter Bahouth
Bubble, 2006
Drip, 2006
Tree, 2006
Painter, 2006
Fangs, 2006
Splash, 2006
Six stereoscopic slides in viewing stands
54 x 8 x 8 inches each
Courtesy of Marcia Wood Gallery, Atlanta

3. Janet Cardiff
House Burning, 2001
Video installation with headphones
35:25 minutes
Courtesy of The Margulies Collection at the Warehouse, Miami

4. Chuck Close
Self-Portrait, 1997–2004
Four panel hologram
Each panel: 11 x 14 inches
Edition: 22/23
© Chuck Close
Courtesy Pace/MacGill Gallery, New York

5. Rochelle Costi
Desvios/Diversions – Amaro, 2006
Installation with digital print on duratrans, mounted on back light
79 x 44 x 18 inches
Courtesy of Galeria Brito Cimino, São Paolo, Brazil

6. Juan Céspedes
Inside 3/3, 1998
Video installation on TV
Courtesy of The Margulies Collection at the Warehouse, Miami

7. Leandro Erlich
The Corridor, 2006
Plywood, steel, paint
103 x 80 ½ x 107 inches
Courtesy of Galerie Emmanuel Perrotin, Miami

8. William Kentridge
Stereoscope, 1999
Animated video projection
Dimensions variable
Courtesy of Marian Goodman Gallery, New York

9. Zilvinas Kempinas
Untitled (Bike Messenger), 2006
4-Channel video installation
Dimensions variable
Courtesy of Spencer Brownstone Gallery, New York

10. Barbara Probst
Exposure #1, 2000–2002
Two color photographs mounted on Dibond
24 x 16 inches each
Edition: 35/45
Courtesy of Edition Schellmann, Munich – New York

11. Brian Meola
Untitled, LB8, 2006
Untitled, LB9, 2006
Untitled, LB10, 2006
Untitled, LB11, 2006
Untitled, LB12, 2006
Five light boxes
Image size: 11 x 8 inches
Light Box size: 21 x 17 x 2 inches
Courtesy of the Artist

12. James Tunick & Jānis Garančs
Parallel Cityscapes, 2007
Stereoscopic video installation
Dimensions variable
Courtesy of the Artists

For a complete list of vintage works from The Drapkin Collection in the *StereoVision* exhibition, please refer to the supplemental list or visit our website at *www.cam.usf.edu*.

Above: Sir David Brewster (Scottish, 1781–1868), *Brewster-Type Stereoscope*, 1850s–1860s.
Courtesy of The Drapkin Collection. Photo: Sean Deren of Riley Arnold Production.
Cover image: James Tunick & Jānis Garančs, *Parallel Cityscapes*, 2007. Stereoscopic video installation. Image Courtesy of Artists.

USF UNIVERSITY OF SOUTH FLORIDA
COLLEGE OF VISUAL & PERFORMING ARTS

CONTEMPORARY ART MUSEUM | Institute for Research in Art
University of South Florida
4202 E. Fowler Ave. CAM101, Tampa, FL 33620-7360 USA

(813) 974-2849   fax (813) 974-5130
www.cam.usf.edu   caminfo@arts.usf.edu

Audio Visual Innovations
Your Source For Being Seen And Heard.

SolidWorks