

## ARTS &amp; ENTERTAINMENT

WEEK OF JUNE 16-22, 2010

A GUIDE TO THE GREATER FORT MYERS ARTS &amp; ENTERTAINMENT SCENE



COURTESY PHOTO

Blue Dice is coming June 26

## All that Summer Jazz

Concert series continues  
25-year tradition  
of free shows

Blue Dice, a soulful nine-piece band from Tampa, rolls into Naples to open the 25th annual SummerJazz on the Gulf concert series at The Naples Beach Hotel & Golf Club on Saturday, June 26.

SummerJazz on the Gulf concerts take place from 7-10 p.m. on the resort's scenic Watkins Lawn overlooking the Gulf of Mexico. Parking is just north of the hotel at Lowdermilk Park (free for those with a city of Naples beach sticker). Free trolley service runs between the park and the hotel throughout the evening. Concertgoers are encouraged to bring lawn chairs and blankets; coolers are not permitted.

Arrive early and dine at the hotel's H.B.'s on the Gulf, or enjoy a cocktail at the Sunset Beach Bar. Refreshments and grilled items also will be available for purchase at each concert.

In conjunction with each concert, The Naples Beach Hotel & Golf Club offers a special rate for concertgoers who want to spend the night. The SummerJazz special starts at \$149 per room and includes two reserved beach chairs, unlimited tennis, access to the resort's spa and fitness center, valet parking, afternoon tea and cookies at 4 p.m. daily, and admission for children ages 5-12 in the morning Beach Klub 4 Kids activities. For reservations or additional information, call 261-2222 or visit [www.NaplesBeachHotel.com](http://www.NaplesBeachHotel.com). ■

### in the know

- >> **What:** The 25th annual SummerJazz on the Gulf series
- >> **Where:** The Naples Beach Hotel and Golf Club
- >> **When:** 7-10 p.m.
- >> **Saturday, June 26:** Blue Dice
- >> **Saturday, July 24:** Late Night Brass
- >> **Saturday, Aug. 28:** The Mike MacArthur Band
- >> **Saturday, Sept. 18:** Denise Moore and Then Some
- >> **Admission:** Free
- >> **More:** Special room rate for concertgoers who want to spend the night
- >> **Info:** 261-2222 or [www.naplesbeachhotel.com](http://www.naplesbeachhotel.com)



ERIC RADDATZ/ FLORIDA WEEKLY

"Parallel Park," a public art project created by Marylyn Dintenfass in downtown Fort Myers.

# parallel park

Modern art adorns parking garage downtown



DINTENFASS

BY NANCY STETSON

nstetson@floridaweekly.com

**A** PARKING GARAGE AND FINE ART ARE TWO things that seem as if they'd never go together.

But the new Lee County Justice Center parking garage is about to change that.

"Parallel Park," a public art project created by internationally renowned artist Marylyn Dintenfass, is being installed this month at the garage. A dedication ceremony is expected to take place in mid-August.

The work is a series of 23 images, each one 33 feet high by 23 feet wide, that are enlargements

## WEEK at-a-glance



### Theater review

"Footloose," at the Broadway Palm Dinner Theatre, is a great production. **C8** ►



### Travel

Magical Marquesas is Polynesia's lost paradise. **C20** ►



### There's no plan B

Florida Weekly's film critic, Dan Hudak, gives "The A-Team" three stars. **C11** ►



### Cuisine

Clancey's on McGregor dispenses comfort in copious quantities. **C27** ►

SEE PARKING ART, C4 ►





ERIC RADDATZ/ FLORIDA WEEKLY

“Parallel Park,” a public art project created by Marylyn Dintenfass for the Lee County Justice Center parking garage.

## PARKING ART

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of Ms. Dintenfass’ series of wildly colorful gestural paintings incorporating circles and lines.

“They’re luscious, nothing short of,” declares Barbara Anderson Hill, a consultant for the city of Fort Myers Public Art Program. “It’s a phenomenal project.”

Kevin Williams of BSSW Architects Inc., architect of the garage and the justice center, designed the garage with triangular structures protruding from all four sides to hold artwork.

“What they were going to do was decoration, or embellishment,” Ms. Hill says. Instead, she adds, “This is real art — real, awesome, an authentic work of fine art at this scale.”

The site-specific piece of public art is a county and city collaborative effort, paid by private and public funding.

### Making an impact

Ms. Dintenfass’ work is owned by the Metropolitan Museum of Art in New York City, the Museum of Fine Arts in Houston, the Minneapolis Institute of Art, the Cleveland Museum, the Detroit Institute of Art and the Smithsonian American Art Museum. She has exhibited in more than 60 national and international shows and has had more than a dozen solo shows. (She has a solo show scheduled in January 2011 at the Bob Rauschenberg Gallery at Edison State College.)

She’s done numerous large-scale commissions, including installations at the Baltimore Federal Financial Building, Ben Gurion University in Israel, Tagimi Middle School in Japan and the Port Authority of New York’s 42nd Street Bus Terminal.

Rather than have an open call for artists for the parking garage project, the Fort Myers Public Art Committee, working under time constraints, researched 14 artists and their work online and then chose three to present proposals. From those, they picked Ms. Dintenfass for the commission.

“What was intriguing was the scale and the technology they were using,” the

artist says. “It was an outdoor piece, on all four sides of a very large building. It was an opportunity to make an impact. For an artist, that’s exciting.”

She was also inspired by the quality of Florida light, and how that would affect her work.

“This piece is going to go through a series of very interesting iterations on a daily basis, because of how the light hits it and how the light moves around the building,” she says. “At some angles, the colors will sing and the area will look like a monument; at other times, the images will be ephemeral.

“That’s one of the pleasures of this piece. It’s going to be constantly changing. It’s not going to look the same at the same time of day, or with the weather.”

### An abstract metaphor

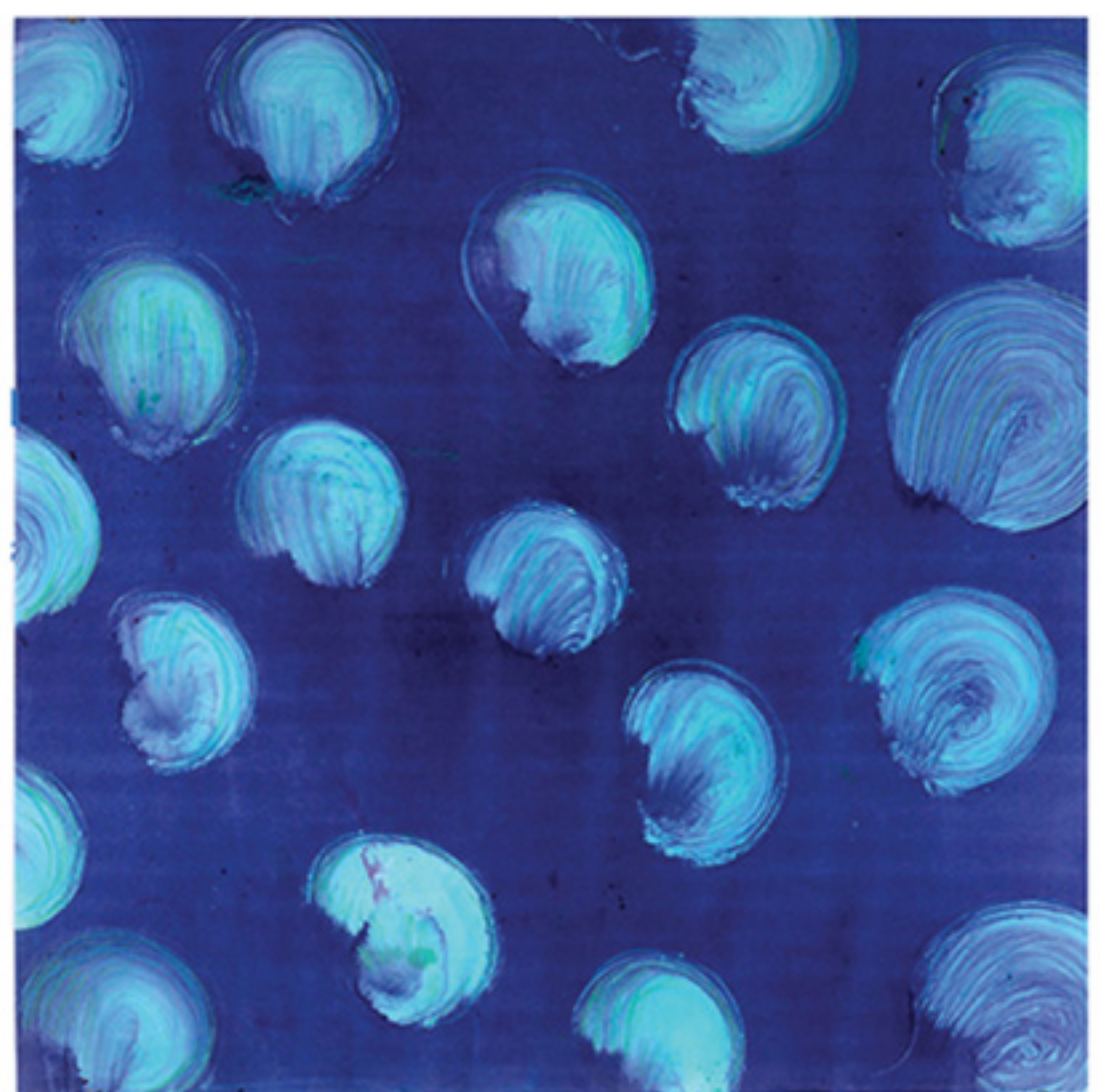
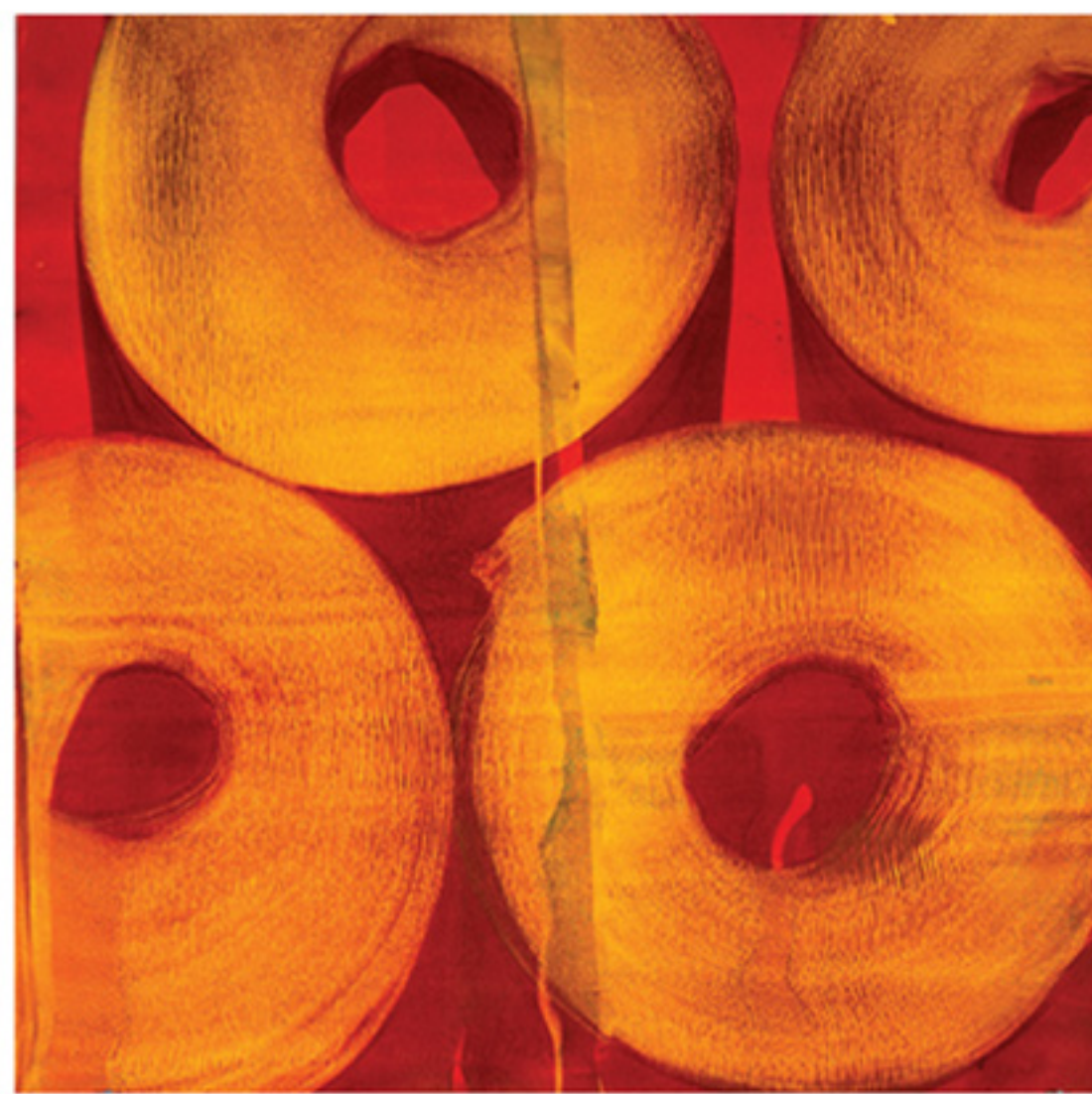
Using specialized digitalizing software, the 35-by-35-inch oil on paper monotypes were blown up and printed on open-weave Kevlar/fiberglass fabric panels. Ms. Hill describes the material as having “a transparency to it.”

“The fiberglass scrim has a translucent feel to it, which allows the air to blow through it, yet it provides this saturated image,” she says. “They look extremely painterly. You look at the image, and it’s... a wonderful abstract. They have a spontaneous quality to them.”

She adds that Ms. Dintenfass’ inspiration has to do with the nature of a parking garage. “She felt that there was this wonderful association between the activity — with cars coming in and out of the garage, finding spaces... the circular shapes of tires and steering wheels, and the association of those images to her work, which is very much circular and organic shapes and geometric shapes. It’s the perfect abstract metaphor for the kinds of things that happen in the garage, the sense of movement and shifting of images and certain indications of the idea of movement, of speed.”

The original paintings are on exhibit at Babcock Galleries in New York City. Each one has an automotive-sounding name: “Tornado Torque,” “Fleetwood Would,” “Fairlane Flow,” “Bel Air Breeze,” “Coupe De Ville Coup.”

The abstracts evoke cars, movement and lights.



Marylyn Dintenfass’ original art from which the panels were made for the garage.

“I would avoid trying to be too literal,” the artist says, though she acknowledges some viewers might “a huge desire to attach something specific to it.”

But, she says, it’s more about what the work evokes than what it portrays. “I have had a love affair with the automobile. It’s a natural for me to take that affinity I have for the subject matter, and filter it through

the imagery that I work with on a constant basis. I believe this is going to be a series of constant discovery.”

### A sense of color

Filmmaker Julie Mintz has been following the artist for some time and is making a documentary about her and her work.

“I think Marylyn’s work is extraordinarily unique,” she says. “I don’t think there’s anyone doing work like hers. I think she’s phenomenal. She has a color sense like no one else.

“Her work transcends scale, place and surface.”

Ms. Mintz also loves Ms. Dintenfass’ sense of color.

“Even though she’s using these crazy colors that are out of the natural palette... somehow, they work in any space. I think of her as a true colorist,” she says. “She’s got these bubble-gum pinks next to the deepest, most organic, slimy greens. And it works.

“She gets color on a totally different level than anyone else I’ve seen.”

Ms. Dintenfass is currently at work on a series called “Perfect Pitch” that combines the idea of music and color. She says someone once told her she has perfect pitch when it comes to color, and she finds it interesting that so many “color” terms are used to describe music: chroma, color, scale, value, hue.

Ms. Mintz, a post-production supervisor for the documentary “The Life and Times of Frida Kahlo,” says she’s making a film about Ms. Dintenfass because she believes her work will go down in history for “contributing to our understanding of what we can see.”

She’s excited about covering the installation of “Parallel Park” for her film on Ms. Dintenfass, and she thinks the piece will be a great opportunity for the public to see the artist’s work outside of a museum or private collection.

“Fort Myers made a good choice,” she says. “This is high art, fine art. Young eyes and tired eyes, art critics and appreciators and historians alike, can all take it in. I think it’s a smart choice. For Fort Myers, it’s fantastic.”

Ms. Hill agrees.

“It’s going to certainly create a huge impact aesthetically on that part of downtown,” she says. “Go see it and be knocked out by it.” ■