



Southeast Museum photo

This surrealistic collage is "Inspiration" by Marie DeJesus.

# Southeast Museum photos great 'Departures'

By **LAURA STEWART**  
FINE ARTS WRITER

**DAYTONA BEACH** — Everything about "Departures III," the engaging new exhibit in the Southeast Museum of Photography's elegant upstairs gallery, is professional.

From "Property Of . . .," Luis Bueno's large multi-image print, to exquisite botanical images by Lisa Stone, works are well executed and presented. Subtle lighting points up each piece's finest qualities, and the sensitive installation gives each the text and space it needs.

Only the artists in the third annual "Departures" are new to the high-level gallery scene — and only because they have just finished their photography programs at Daytona Beach Community College and the University of Central Florida.

So while the wide-ranging display has an appropriate polish, it also reveals fresh approaches and visions. As in any show of student work, there are images that appear to be successful class exercises. The intense neon blue of Sean Stower's "Veritable Glow," a luminous digital image, lends an otherworldly glow, as does the velvety effect of moving water frozen by time-exposure in his technically superb "Reflection."

Youthful self-doubt is perfectly crystallized in Mitzi Fletcher's "Reflections." A young woman gazes into a picture frame, her hair in childish ponytails and expression tentative. Gazing back at her from the frame is her more sophisticated face, applying lipstick and glancing seductively in the viewer's direction.

example of the medium equaling the message. The same sort of exuberant tribute to past art movements is evident in "Inspiration," a surrealistic visual collage by Marie DeJesus, and in Bueno's postmodern, pop-tinged "Property Of . . ."

Fifteen icons of modern life appear against pastel backdrops in the checkerboard "Property Of . . .," each the same size. Seeing Bueno's choices — chocolate chip cookie, soccer ball, disposable lighter, diamond engagement ring, car — at the center

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## If You Go

**WHAT:** "Departures III," works by former DBCC photography students

**WHEN:** 11 a.m.-5 p.m. Tuesday, Thursday, Friday, 11 a.m.-7 p.m. Wednesday, 1-5 p.m. Saturday and Sunday; June and July hours: 1-5 p.m. Tuesday-Sunday, continues through Sept. 6

**WHERE:** Southeast Museum of Photography, Building 1200, Daytona Beach Community College, 1200 W. International Speedway Blvd., Daytona Beach

**ADMISSION:** Free

**INFORMATION:** 386-506-4475 or visit [smponline.org](http://smponline.org)

# MUSEUM: Journey to photography's future

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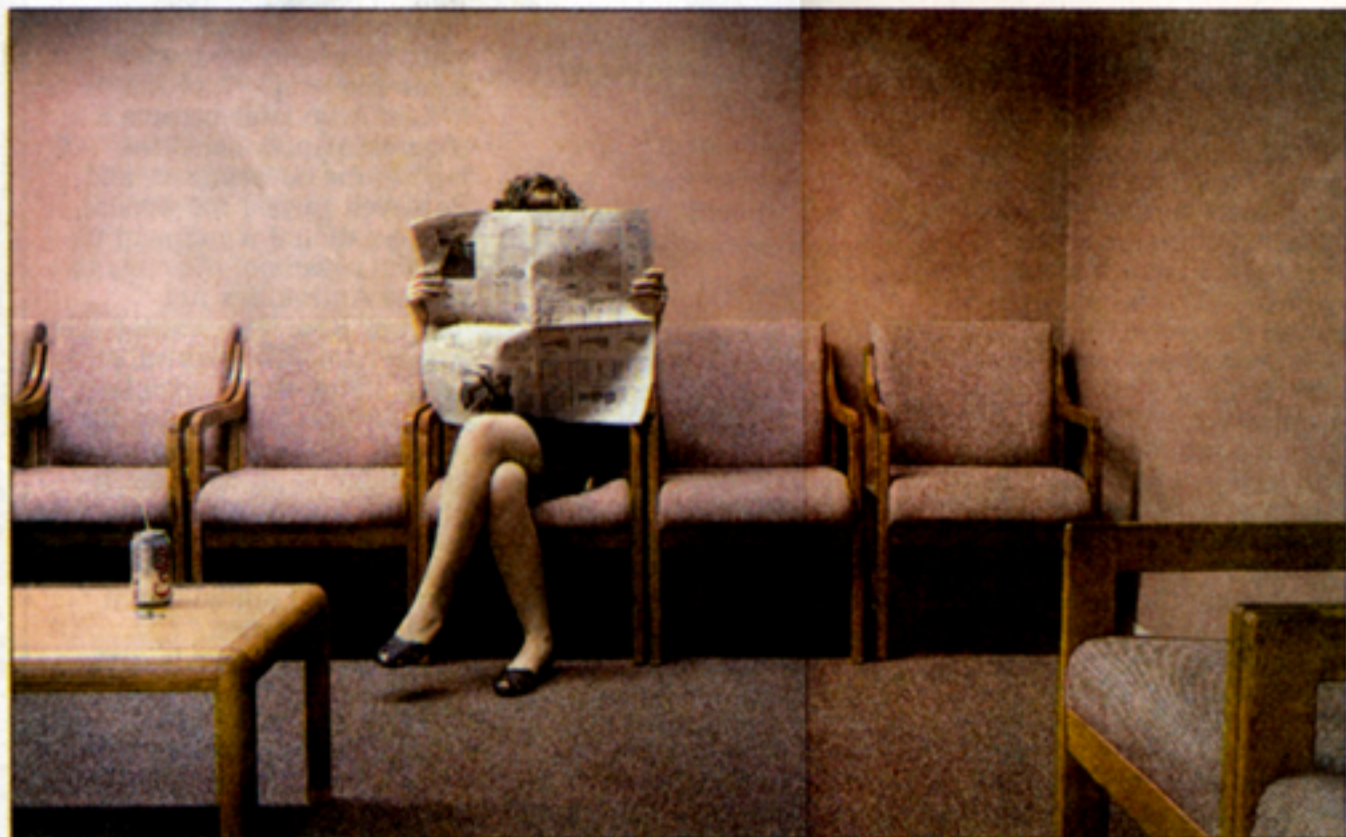
of his whimsical grid's squares adds a sense of levity, and youthful optimism about the upcoming game of life.

Just as precariously perched between innocence and experience is Clarissa Bonet's visual narrative. Her sequence of 10 images shows the same young model in a series of highly suggestive situations. She wears a towel and turban in angst-ridden images, her poses carefully echoing those of classic comments on the theme of "vanity," as in "vanity, thy name is woman." In "The Call," she sits on a bed gazing at a table littered with crumpled tissues and a Princess telephone, its receiver tossed to the floor. Just as emotional, and overblown emotionally, is "My Tools."

The drawer is slightly open on a small vanity table, its mirror reflecting the towel-clad woman lying on her bed with her back

to the world. Hair dryer and straightening iron are on the floor beside the dressing table, and as neatly arranged on its surface as surgical instruments are vanity's basics: eyelash curlers, tweezers, and makeup brushes of every size.

Bonet's deceptively simple images are dead on: teetering between a girl's excitement about becoming a woman and a woman's wish to return to the joys of childhood, they entertain, amuse and invite ongoing involvement. Full-blown but sly, they communicate volumes and spark the imagination. And, best of all in "Departures III," they're only a small part of what's on view, speaking well of photography's future.



"Waiting" by Clarissa Bonet is on display in Southeast Museum of Photography's "Departures III."

From Southeast Museum



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