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PRESS INFORMATION

CASA MAGICA, “Revamp Fort Brooke”

An original work commissioned for **Lights On Tampa** (www.lightsontampa.org), a public/private partnership and a program of the City of Tampa, Art Programs Division

Architectural Projection on Fort Brooke Garage, Tampa, FL
6 still images performed in a loop
Projected daily after nightfall from January 10 through February 1, 2009

Fort Brooke Garage is a huge rough concrete building sitting at the edge of downtown Tampa. It's name recalls the military structure, which in the view of modern western history marked the foundation of Tampa, and was located at this site.

Whether intended or unintended by its architects (McElvy, Jennewein, Stefany & Howard), whether desirable or lamentable from the viewpoint of urban development: its visible features seem a stringent tie-in with the typology of a fort. This includes even its vestigial elements of façade decoration surpassing the pure functional necessities of a parking garage.

The finding of this rudimentary façade decoration may actually be identified as the toehold of our piece. We chose to develop a series of images, that work with the formal strategies of décor, like e.g. pattern and repetition, non-realistic perspective and proportion, fitting into the existing architectural structure.

At first glance these nightdresses of Fort Brooke Garage's south façade might seem a glamorous embellishment. They mean to do so, thus recalling, that this esthetics for centuries has been a bellicose magic-cap, and revealing to the more closer view, its un-picturesque aspects.

This deliberately decorative aggregation and processing of finds is basically a piece on contention, on voracity and vulnerability, on achievement as well as loss. The finds themselves identify its specific reference to Tampa, portraying thus its various historic and contemporary areas of life.

There is no mandatory order of the six images. They are given a factual order for their performance in a loop, which – after set in operation – will not have any noticeable beginning or end of the series. What is kept noticeable is the change of images, which is technically the change of real physical slides. *Sabine Weissinger, Friedrich Foerster*