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Notions of visibility at CAM; Akiko Kotani's crocheted waterfall and four shows at DFAC

See how artists interpret political invisibility at USF's CAM, which includes the erection and dismantling of a wall. Travel informs Akiko Kotani's work and a varied mix of shows open in Dunedin.

By Maggie Duffy

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INTO THE LIGHT: THE VISIBLE TURN

USF's Contemporary Art Museum will open another thought-provoking, conversation-starting exhibition on Friday. **"The Visible Turn: Contemporary Artists Confront Political Invisibility"** addresses the current disenfranchisement of people and ideas through four major works, emphasis on major. Jorge Tacla has painted a monumental, 26-foot "portrait" of the Syrian city Homs in ruins. Karolina Sobecka addresses climate change by reconstructing historical clouds. Tavares Strachan's installation, *130,000 Years*, takes on the concept of invisibility with an 18-channel video work and a 2,000 page Encyclopedia of Invisibility. And Bosco Sodi's *Muro*, a wall of clay bricks made by Mexican migrants, will be erected and then dismantled by museum guests. Beyond the exhibition's political aspects of the topic of invisibility is Marcel Duchamp's belief that making art is making the invisible visible. Before the opening reception from 7-9 p.m., an artist conversation between Tacla and curator-at-large Christian Viveros-Fauné takes place from 6-7. On Jan. 24, Sodi will erect his wall with a public performance from 10 a.m.-3 p.m., followed by its dismantling by the public from 3-8 p.m. A reception with remarks happens from 6-8. All events are free, but it costs \$5 to park. 3821 Holly Drive, Tampa. ira.usf.edu.