



**Jeff Whipple  
50-Year Retrospective  
Exhibition at the  
Leepa-Rattner Museum of Art  
Tarpon Springs, Florida  
August 8 - December 7, 2025**

Curated by Sara Felice

Christine Renc-Carter, Executive Director

Glenn Stevenson, Preparator





In a career spanning five decades, Jeff Whipple has created highly acclaimed artwork that is uniquely distinctive and immediately recognizable. His signature style includes groupings of three short lines that have branded his art since the early 1980s. He has had 87 solo exhibitions in galleries, colleges and museums including the Tampa Museum of Art, the Gulf Coast Museum of Art, the Museum of Art, DeLand, and the Boca Raton Museum of Art. His art has been in dozens of group exhibitions across the USA and has received 51 top awards in competitions.

Whipple had a 50-year retrospective at the Leepa-Rattner Museum of Art in Tarpon Springs, Florida in the fall of 2025. The show will travel to the Spartanburg Art Museum in South Carolina in 2026.

Whipple's play "Spokesperson" was produced in Chicago in 2008 and his comedy, "Couch Potatoes of the 22nd Century" was produced in 2009 in Orlando. He's had 17 other play productions since the mid-1980s. He's won several playwriting awards including five Florida statewide playwriting competitions.

Whipple won the Florida individual artist fellowship four times. It was a highly competitive state-funded grant selected by museum directors, curators, and arts professionals. He won the same type of state grant in Illinois two times when he lived in Chicago. One of his Florida fellowships was for Playwriting and all the others were for Visual Art. In 2001, he won the \$10,000 Fulton Ross Grant based on career achievements. He received an Art Ventures artist grant from the Community Foundation of Northeast Florida in 2017 and 2021. In 2018, he won a \$25,000 artist grant from the Pollock-Krasner Foundation. In 2024, he was awarded a \$10,000 artist grant from the City of Jacksonville.

Whipple's paintings for a New Orleans library were selected as one of the fifty best public art projects in 2012 by the Public Art Network. His other public art commissions include an 80-foot-long video on the exterior of the Tampa Museum of Art, a 300-foot-long translucent lighted mural for the City of Tampa, and a 150-foot long mural for a library in St. Petersburg, Florida. The Tampa Museum of Art commissioned Whipple to create a large-scale outdoor video and art installation in Miami Beach that was seen by hundreds of thousands during the week of Art Basel Miami in 2006. In 2014, he won a national competition to create a 75-foot-long mural for a school in Washington, DC. In 2019, he won a national competition to paint two 26-foot murals for a public school in Washington, DC. In 2021, he installed five sculptures for a park in St. Petersburg, Florida. His sculptural frame for a park in North Bay Village near Miami was dedicated in March 2024.

Whipple's artwork is in dozens of corporate, municipal, college and museum collections.

He received an MFA from the University of South Florida in 1980. He has taught at several colleges including Arizona State University, Florida State University, and Northern Illinois University.

[www.jeffwhipple.com](http://www.jeffwhipple.com)

Facebook: Jeff Whipple Artist  
Instagram: jeff.k.whipple.artist





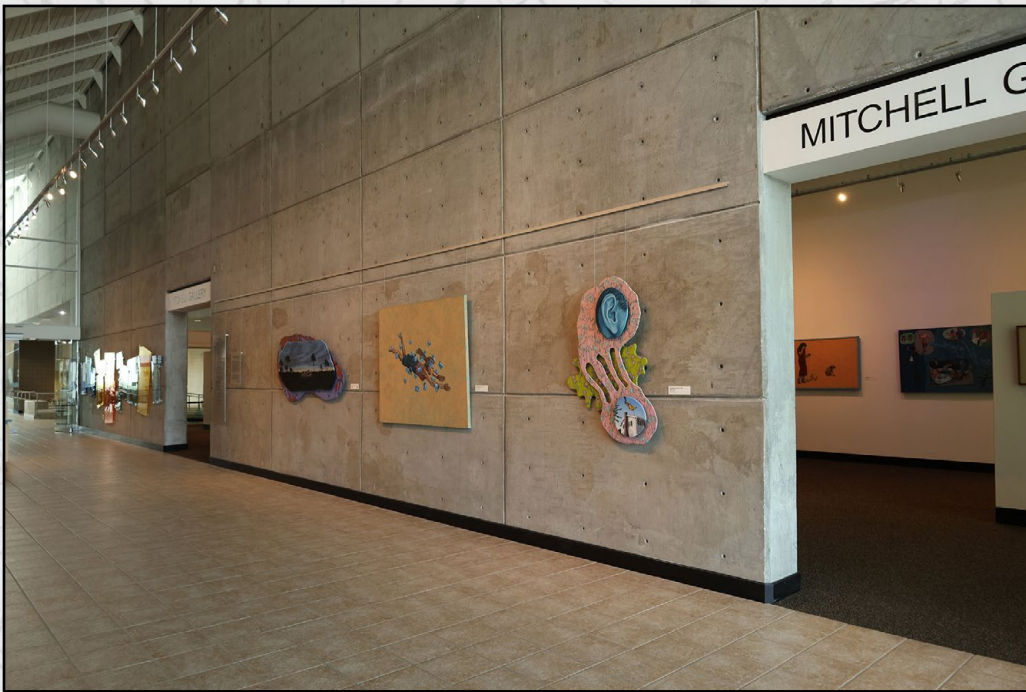








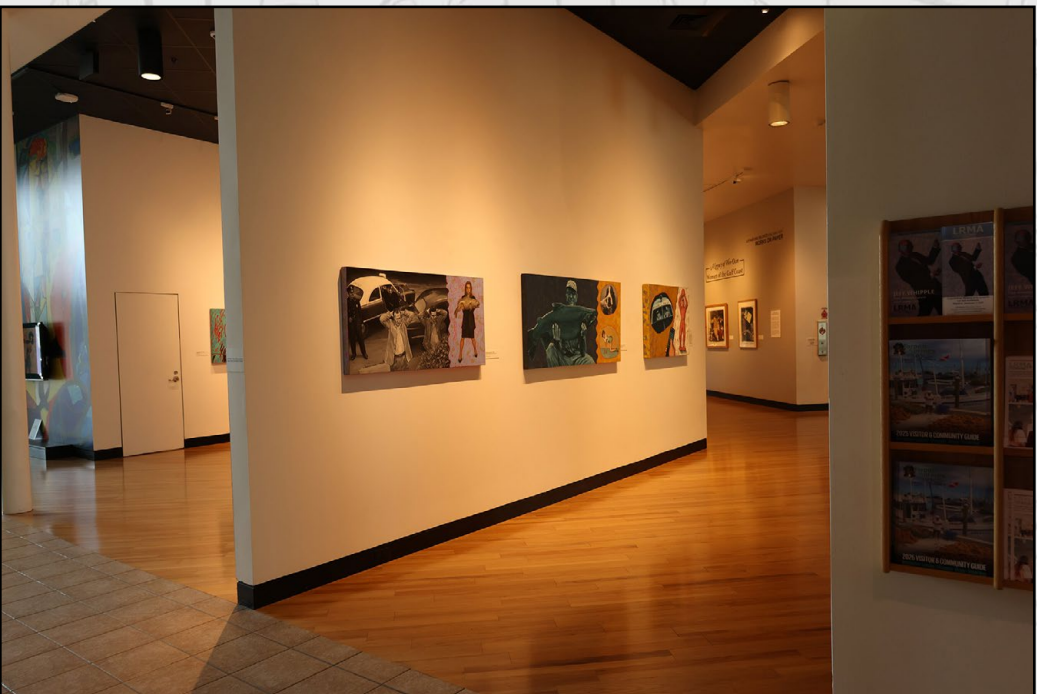
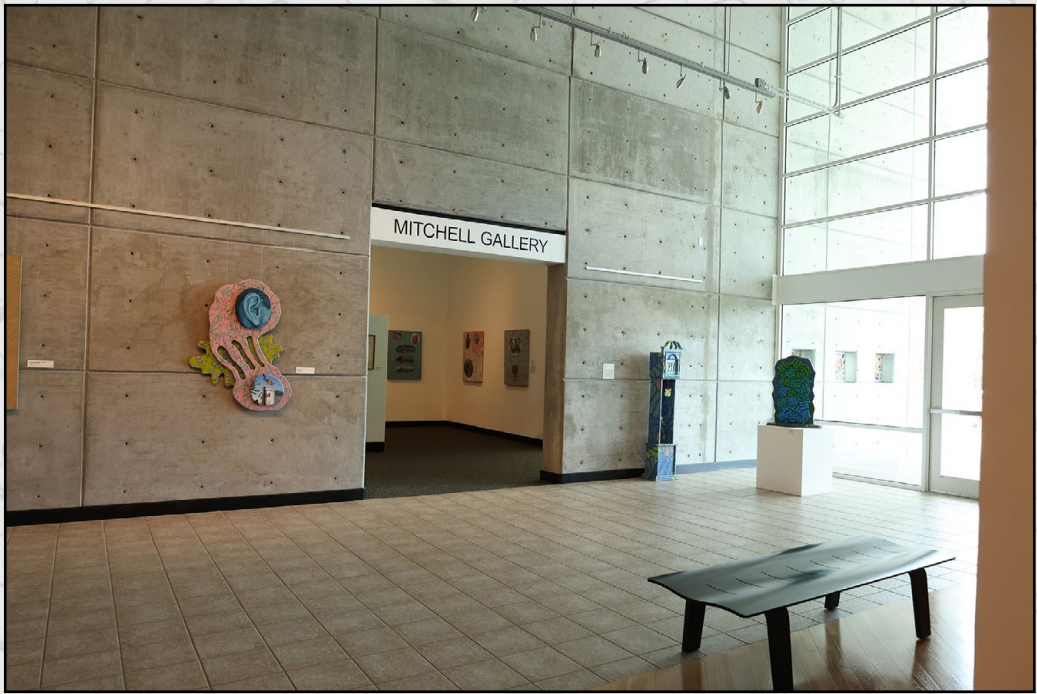




The exhibit was presented in five exhibition galleries in the museum. They are usually used for five exhibitions but Christine Renc-Carter, the Executive Director decided this retrospective needed all five galleries.



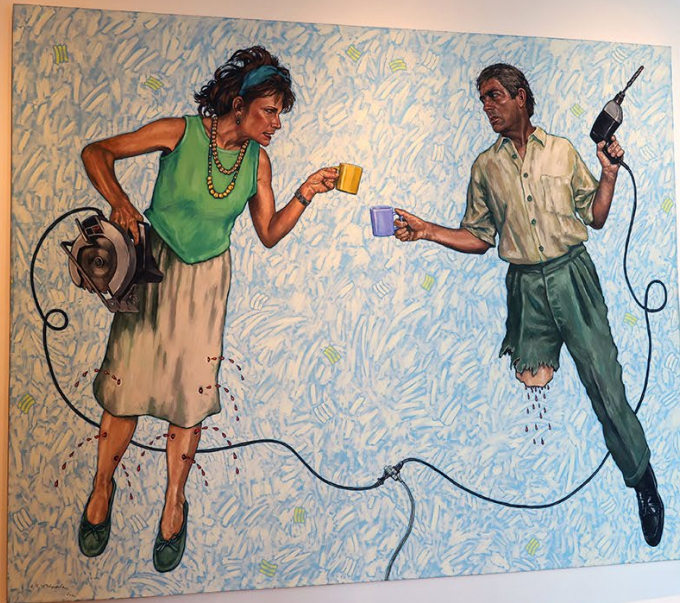












Jeff Whipple (American, b. 1957)  
*Domestic Discussion*, 2001  
 Oil  
 96 x 120 in.  
 On loan from the artist



Several artworks in the exhibit have QR codes on the tags. When a viewer puts their phone cameras on the QR, it prompts to an audio recording of Jeff Whipple talking about the piece.



*"Domestic Discussion", oil on canvas, 8 feet x 10 feet, 2001*

This is the QR for "Domestic Discussion". If you put your phone camera on it, it'll pop up a link to the audio for this piece. You don't need to download the Soundcloud software. Just ignore that and find the play arrow to click it and listen. All the audio clips are about two minutes long.











Title card info written by curator Sara Felice.

**Jeff Whipple (American, b. 1957)**

***The Office Heroine*, 1993**

Oil

60 × 48 in.

St. Petersburg College Foundation, Inc., College Collection

*The Office Heroine* (1993) launched Whipple's *Post Modern Hero* series, a satirical take on classical heroism recast through the lens of contemporary American life. Inspired by a kitschy Aztec warrior poster spotted in a Mexican restaurant, Whipple and collaborator Leanne envisioned a humorous inversion: replace the sword with a keyboard, the breastplate with a blouse, and let the woman take center stage. In this inaugural work, Whipple poses as the vulnerable subordinate clinging to the leg of a triumphant office heroine, surrounded by the wreckage of technology of the time and bureaucratic detritus. The piece marks a stylistic departure from Whipple's earlier, more layered metaphorical compositions, opting instead for the direct punch of visual irony and role reversal. While rooted in parody, the painting also reveals the artist's moment of creative vulnerability, channeling career doubts into reinvention. Bold, funny, and disarmingly sincere, *The Office Heroine* reframes power, gender, and labor in a post-industrial world where heroism wears business casual. This is a form he would later revisit (the triumphant feminine) in 2010's, *Emerging*.





*"The Office Heroine", oil on canvas, 60" x 48", 1993  
Collection of St. Petersburg College, Clearwater, Florida*



*"Emerging", oil on canvas, 50" x 40", 2010*







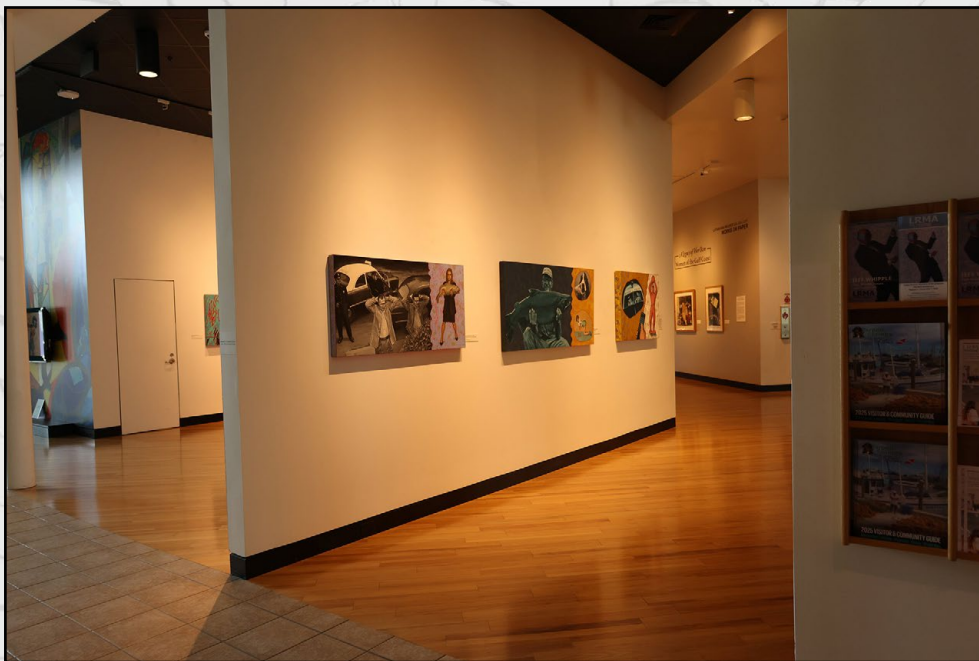
"Edges", oil, 30" x 40", 1986



"Hold", oil, 36" x 36", 1986. Jeff posed for this.



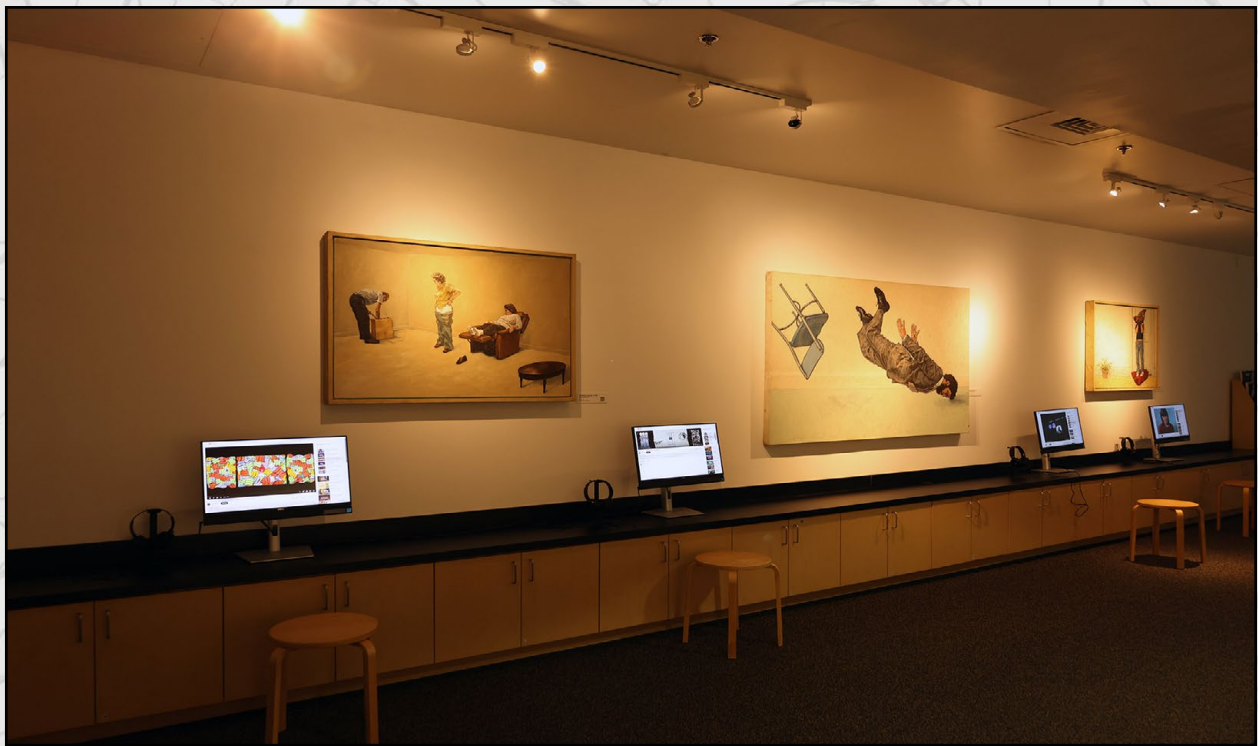






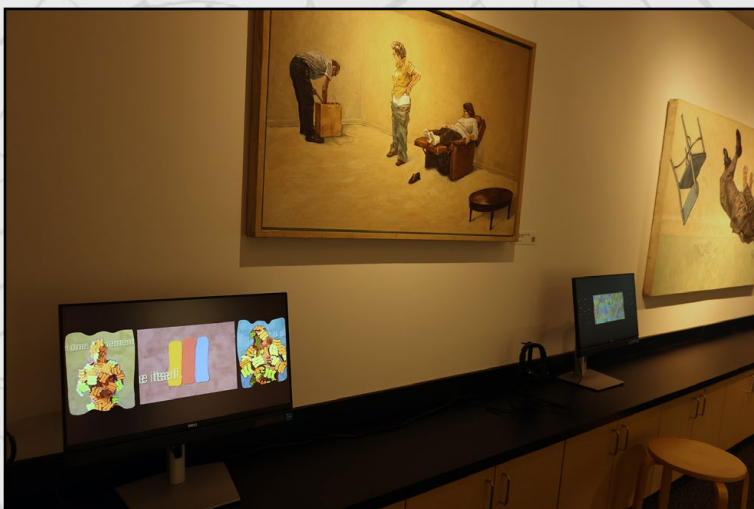
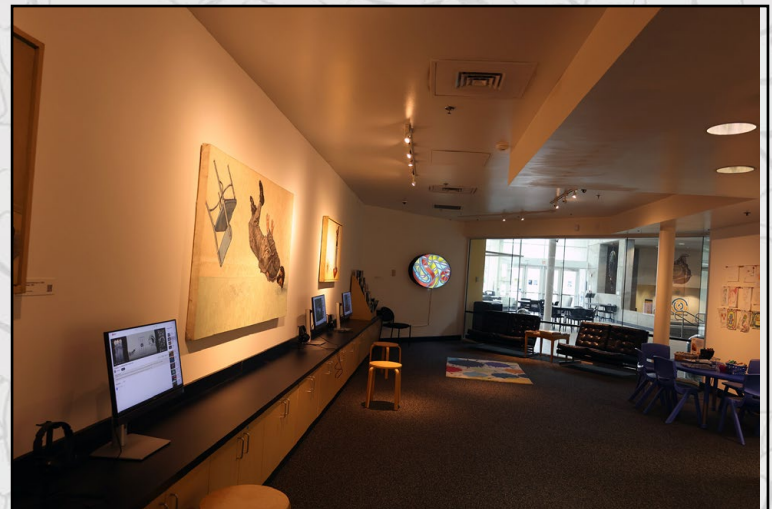
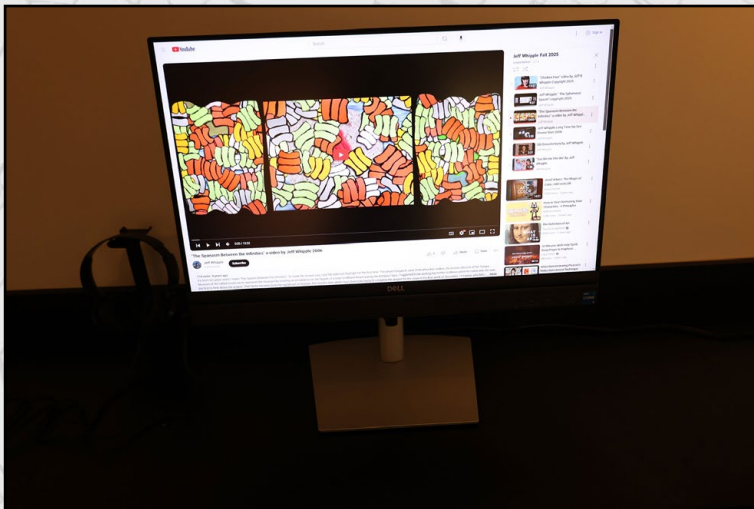






The Leepa-Rattner Museum of Art has a media room in the middle of their galleries. They had four monitors linked to several of Jeff Whipple's art videos on YouTube. They played continuously and viewers could choose which ones they wanted to see. Earphones were provided.

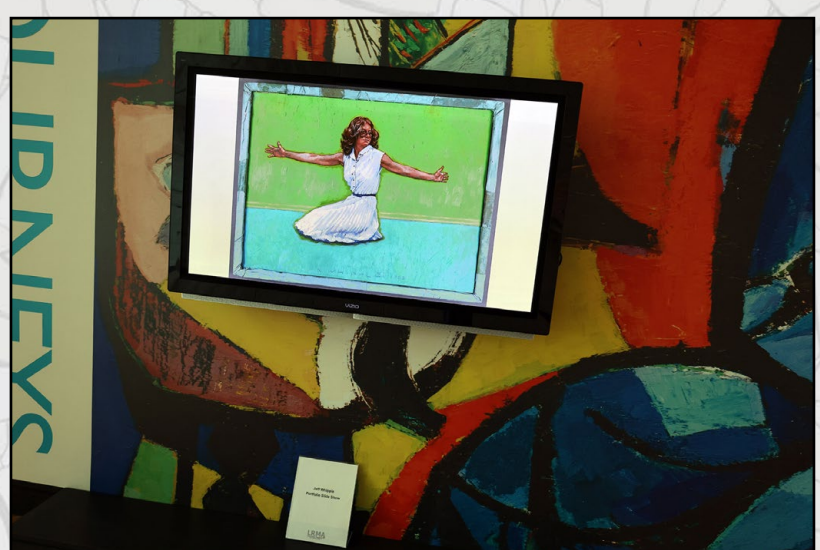
The videos are all less than 16 minutes and a few are only 2 minutes long.







The museum had a monitor running during the exhibition that showed photographs of hundreds of Jeff Whipple's artworks from the fifty-year time span. It ran continuously and people would sit and watch as different eras of Whipple's art career would be displayed while actual art from those years was on display in the same rooms.







**Jeff Whipple (American, b. 1957)**

***Life Clock*, 2010**

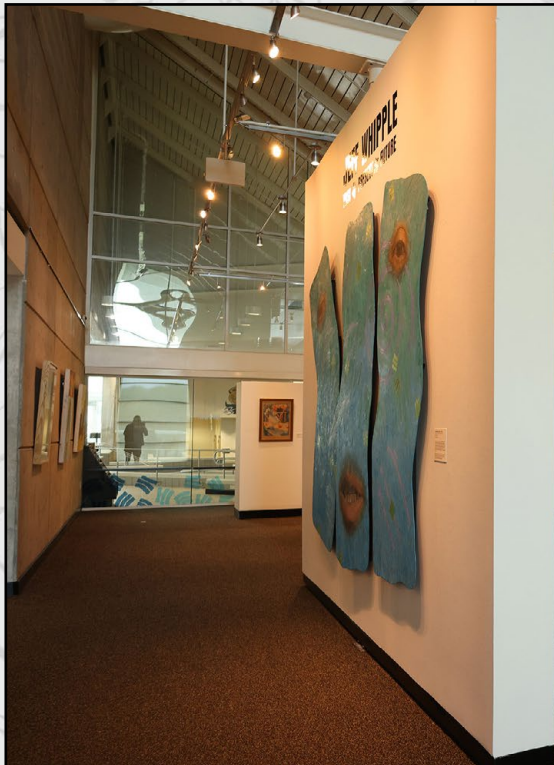
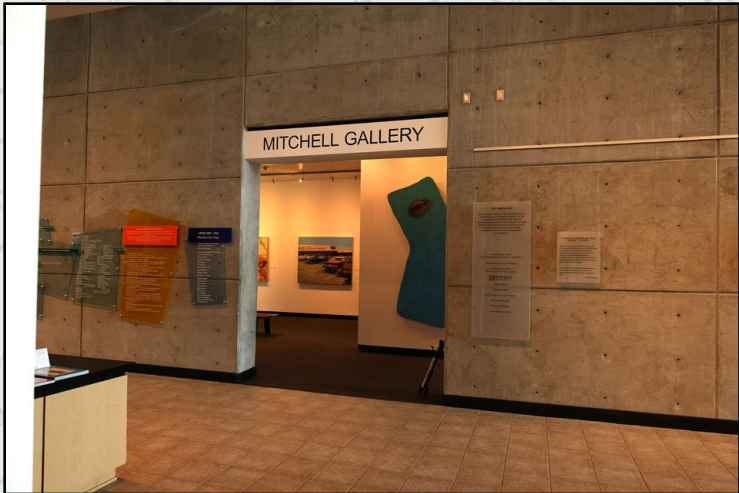
Mixed Media

60 x 16 x 12 in.

On loan from the artist

"I found a grandfather clock at the side of a road, covered in mold and roaches. I fixed it up, drawn the theme of a clock named 'grandfather' as if time itself is somehow a parent. I put a new clock mechanism in it, adding a life symbol face, referring to how time is only relevant to our life. The numbers on the face are random, unrelated to a 12 hour clock and irregularly placed. They represent the arbitrary nature of how we perceive time. The twelve hours system is based on our 24 hour day and would be meaningless to Martians. Why not 65 o'clock? Or 2279 o'clock? Or 3b o'clock? Real grandfather clocks work using weights to make the clock tick. The weights here are a frightened head, representing every person, and a spiral. I use a spiral to represent time: each year winds around, December to the next December, like an endless rising coil or spiral. The pendulum is a life symbol masked person, the goddess of time, who is wincing, unsure where time will go, not knowing if it'll be great or horrible."





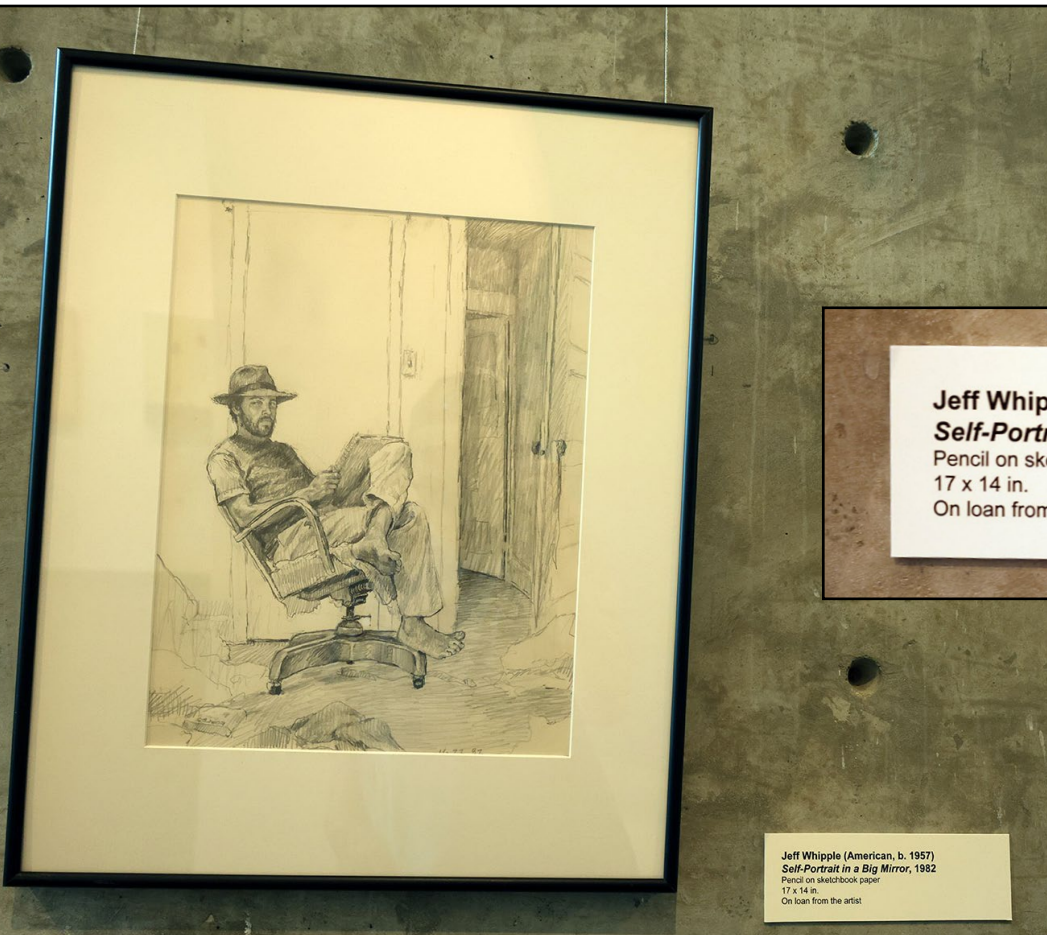
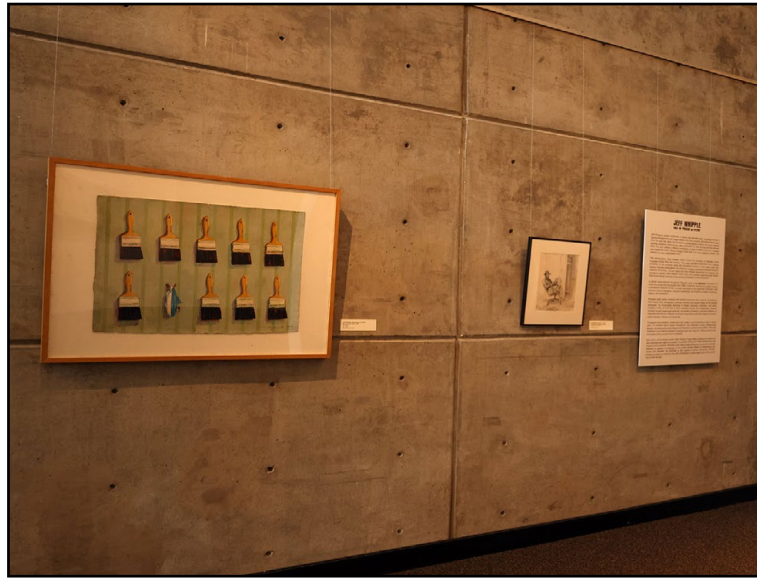
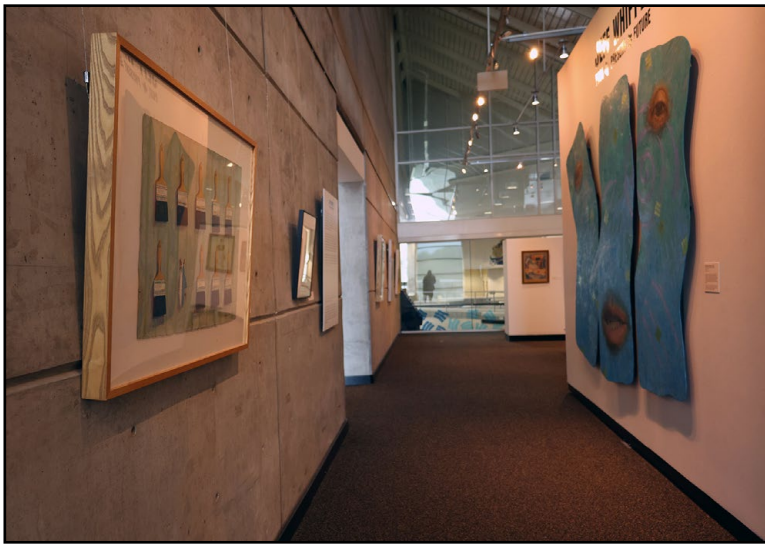




"Self-Portrait on My Birthday", Oil on wood panels, 126 " x 94" x 3", 2010

"I started this painting on my birthday, May 28, using photos of my face that I took that day." - Jeff Whipple





**Jeff Whipple (American, b. 1957)**  
**Self-Portrait in a Big Mirror, 1982**  
 Pencil on sketchbook paper  
 17 x 14 in.  
 On loan from the artist

Jeff Whipple (American, b. 1957)  
 Self-Portrait in a Big Mirror, 1982  
 Pencil on sketchbook paper  
 17 x 14 in.  
 On loan from the artist





# JEFF WHIPPLE

## PAST PRESENT FUTURE

Jeff Whipple's artistic vocabulary is distinct and decades-deep, developed through a rigorous engagement with image-making, absurdist narrative, and philosophical inquiry. Over the past fifty years, he has built a multidisciplinary practice that spans drawing, painting, sculpture, performance, video, and public art, often blurring the lines between them. His work reflects a lifelong investigation of what it means to perceive, interpret, and inhabit the world, filtered through a lens that is at once skeptical, incisive, and marked by a wry, understated humor.

This retrospective, *Past, Present, Future*, traces the evolution of Whipple's visual language across time and medium. From early figurative experiments and collaged surrealism to the symbolic clarity and conceptual precision of his mature work, into digitally informed compositions, the exhibition reveals a continuity of thought alongside continual reinvention. Across media and time, Whipple approaches his subjects with persistent curiosity: What happens when clarity and confusion share the same frame? How do we assign meaning to the ordinary, the absurd, or the overlooked?

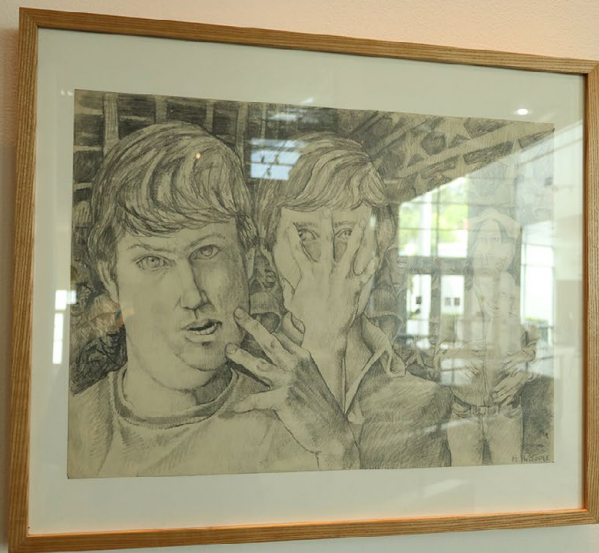
A central visual element throughout Whipple's work is the **Spanasm**—his term for a three-line symbol first introduced in the 1980s. It functions variously as a graphic anchor, a conceptual metaphor for life, or a quiet interruption in the visual field. Over time, it has become a kind of signature—not just of authorship, but of intent: a marker of presence, rhythm, and connection.

Whipple's early works, rendered with technical precision and a taste for contradiction, draw heavily from photography, personal memory, and popular media. As his practice developed, he incorporated elements of theater, language, installation, and satire, creating a body of work that is both materially diverse and intellectually cohesive. Whether through large-scale paintings, hand-drawn animations, concrete sculptures, or integrated text banners, Whipple constructs images that operate like staged encounters, poised between intimacy and spectacle.

Throughout the exhibition, motifs recur and mutate: a hand obscuring a face, a vacant gaze, an isolated figure caught mid-gesture. His characters occupy indeterminate spaces, simultaneously psychological and theatrical, symbolic and quotidian. The work maintains a taut balance between conceptual rigor and visual wit, offering viewers both immediate clarity and slow-burn complexity.

More than a chronological survey, *Past, Present, Future* offers a portrait of an artist who has remained both agile and insistent, constantly shifting form while holding firm to his deepest preoccupations. Whipple's work doesn't seek resolution so much as it cultivates attention: to gesture, to language, to the quietly strange details of contemporary life. Across five decades, he continues to ask questions without demanding answers, inviting his audience instead to stay with contradiction, to look longer, and to think harder about what we see.





Jeff Whipple (American, b. 1957)  
*Double Self-Portrait, 1973*  
Pencil  
On loan from the artist



Jeff Whipple (American, b. 1957)  
*Self-portrait, 1976*  
Pencil  
On loan from the artist



Jeff Whipple (American, b. 1957)  
*Self-portrait, 1976*  
Pencil  
17 x 14 in.  
On loan from the artist

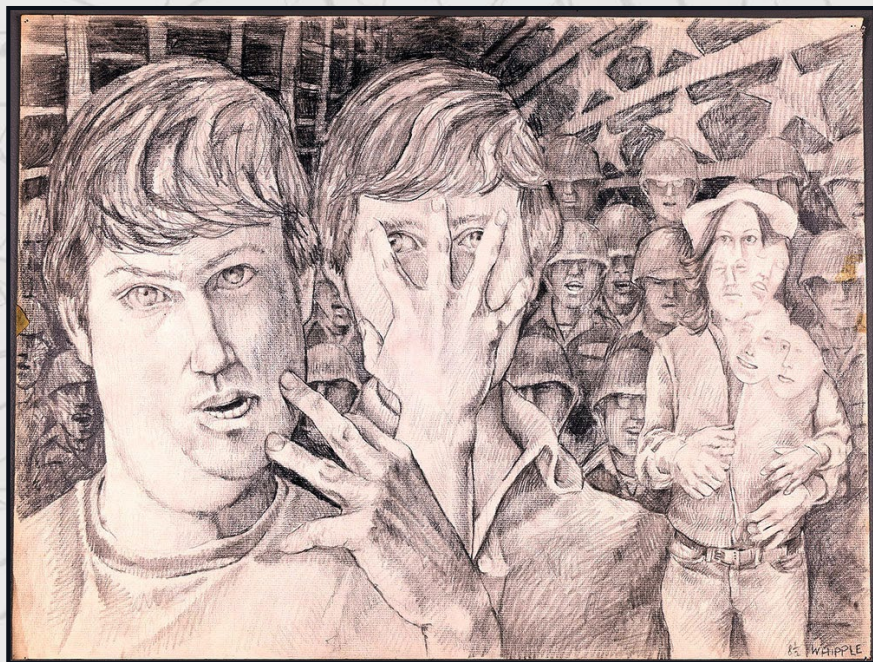


Jeff Whipple (American, b. 1957)  
*Self-portrait, 1976*  
Pencil  
On loan from the artist





*"Pool Shooter", pencil, 24" x 18", 1973*



*This is a double self-portrait. Note the gesture is like the one above. I was trying to be consistent even in Drawing 1. The woman on the right is Barb. The other images are from imagination or magazines. Pencil on paper, 18" x 24", 1975*



This page shows the oldest artworks in the exhibit. Upper left drawing is from 1973. The portrait of the artist's brother in a baseball uniform is from 1976.

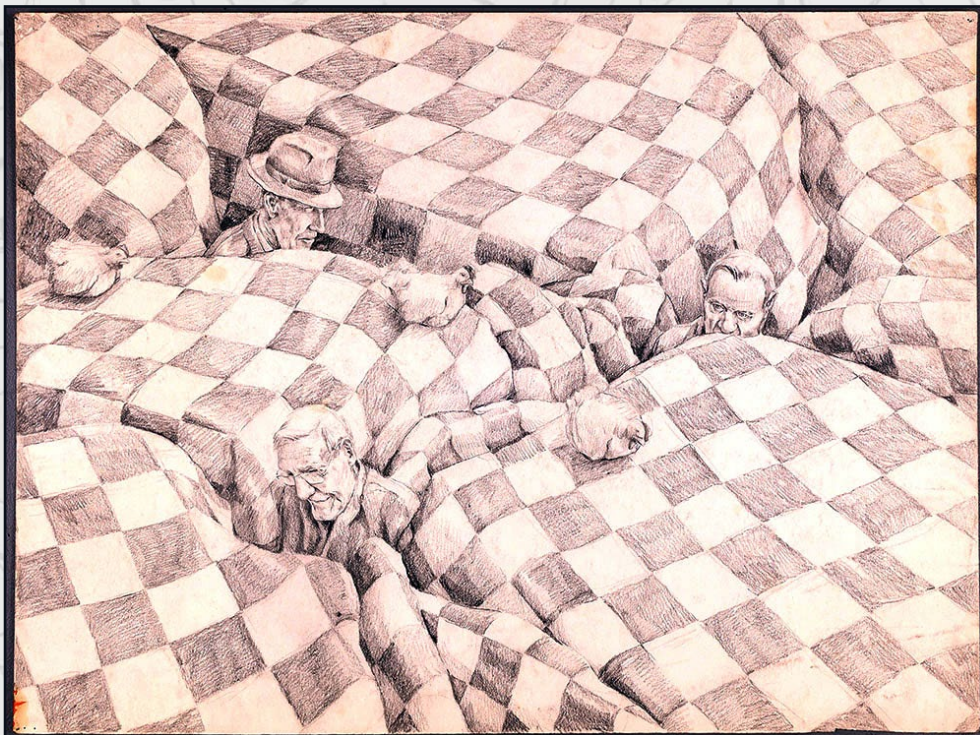




**Jeff Whipple (American, b. 1957)**  
*Figure in fabric field, 1977*  
 Pencil  
 24 x 36 in.  
 On loan from the artist

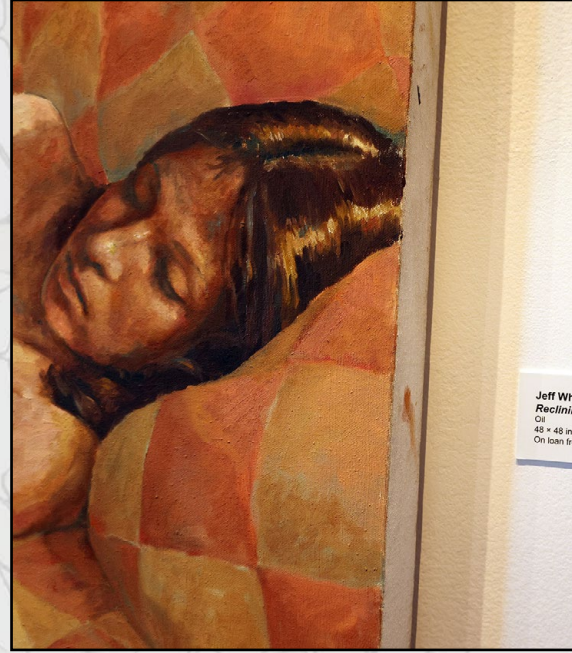
**Jeff Whipple (American, b. 1957)**  
*No title, 1977*  
 Pencil  
 18 x 24 in.  
 On loan from the artist

These images are from a 1977 series, which placed figures in checkered fabric fields. It was Whipple's first series of consistent artwork in a distinctive, unique style. This fabric background behind the imagery returns to his work in an abstract form in 1983.



*No title, pencil, 18" x 24", 1977*



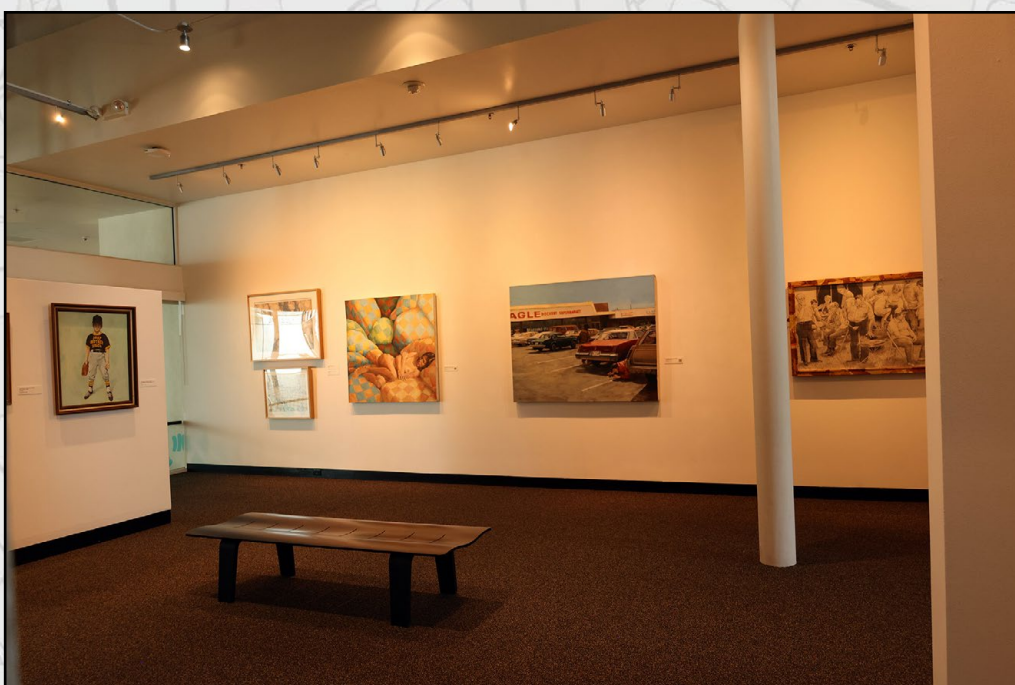


**Jeff Whipple (American, b. 1957)**  
***Reclining figure in fabric field, 1977***  
 Oil  
 48 × 48 in.  
 On loan from the artist



*Reclining figure in fabric field, oil, 48" x 48", 1977*

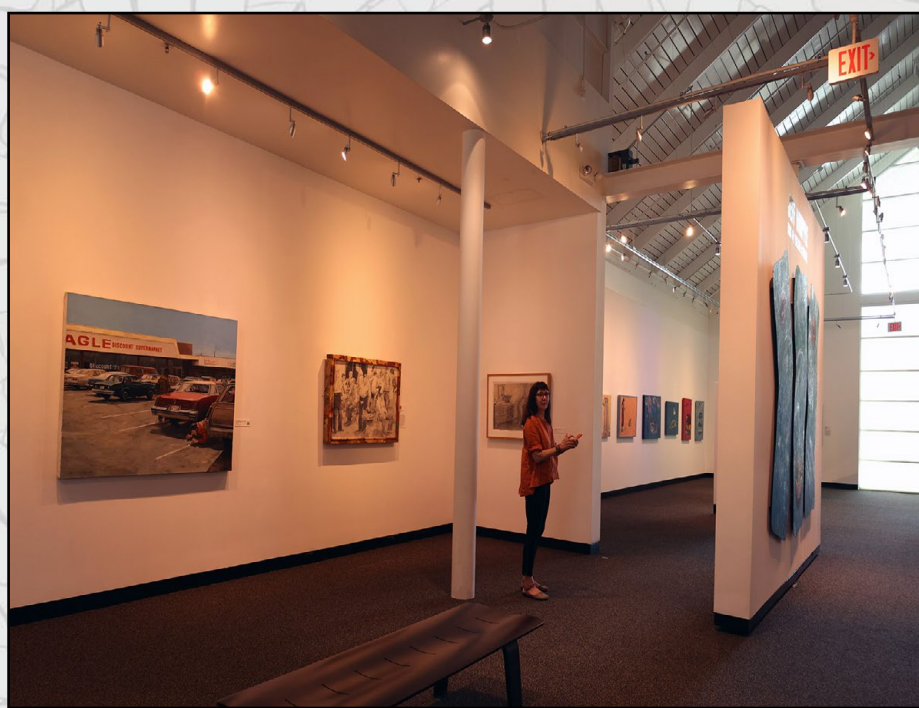
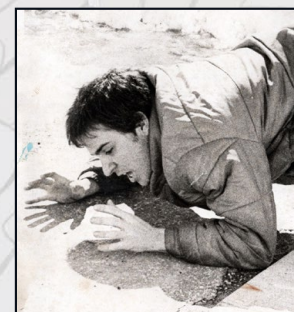
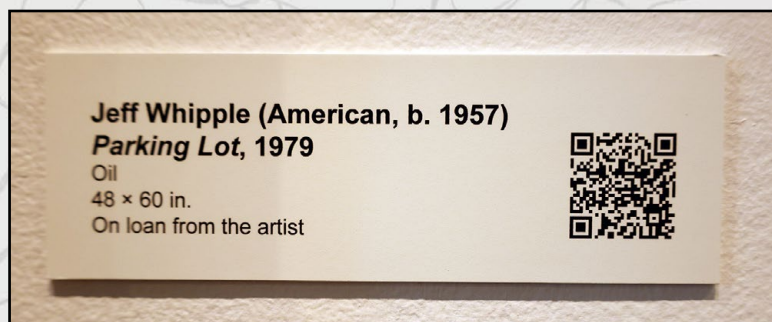








*"Parking Lot", oil, 48" x 60", January 1979. "My station wagon is the car on the right and by sheer coincidence, my upstairs neighbor's car is the green one. He was thrilled to see his car in the painting when he came into the basement to do laundry." - Jeff Whipple*





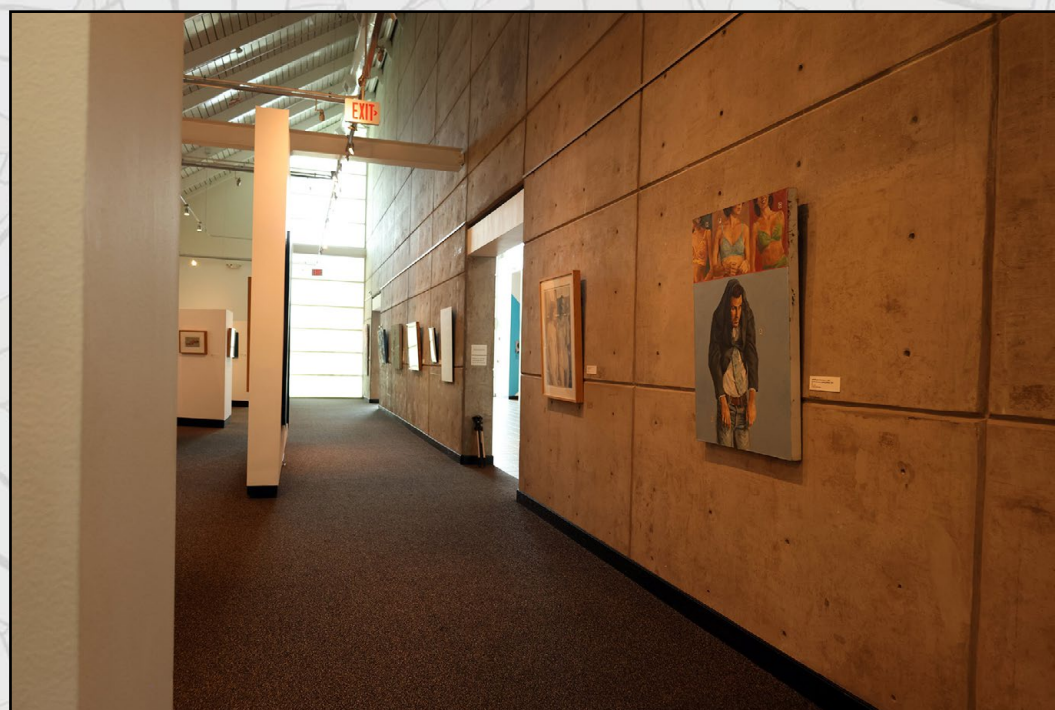
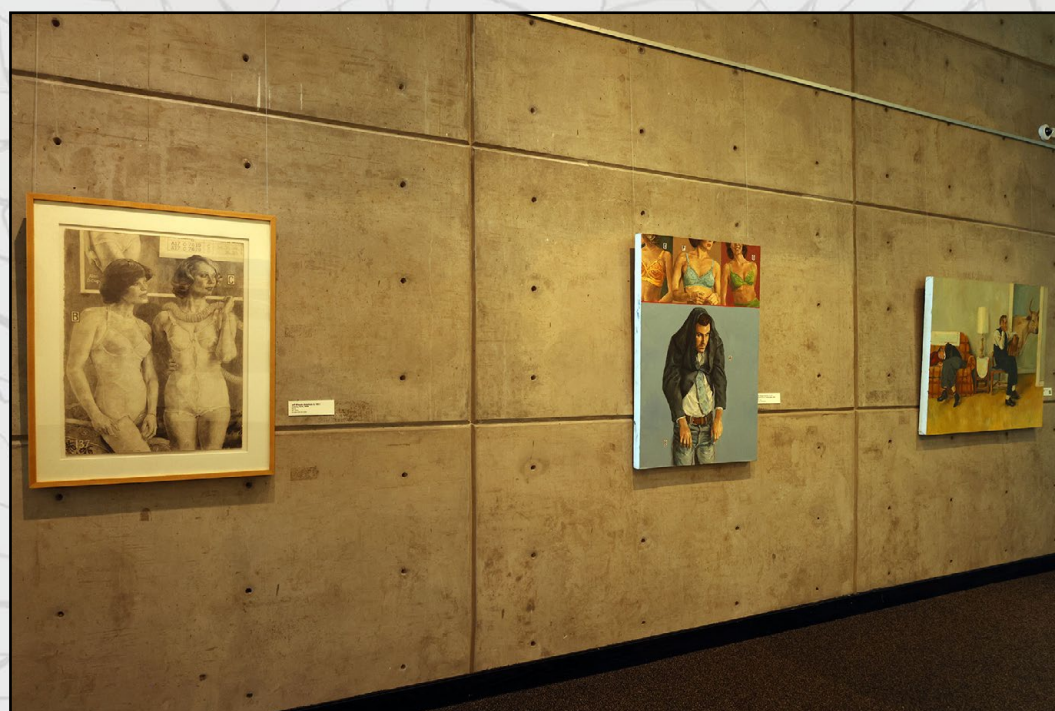


**Jeff Whipple (American, b. 1957)**  
***Cow in Hallway*, 1978**

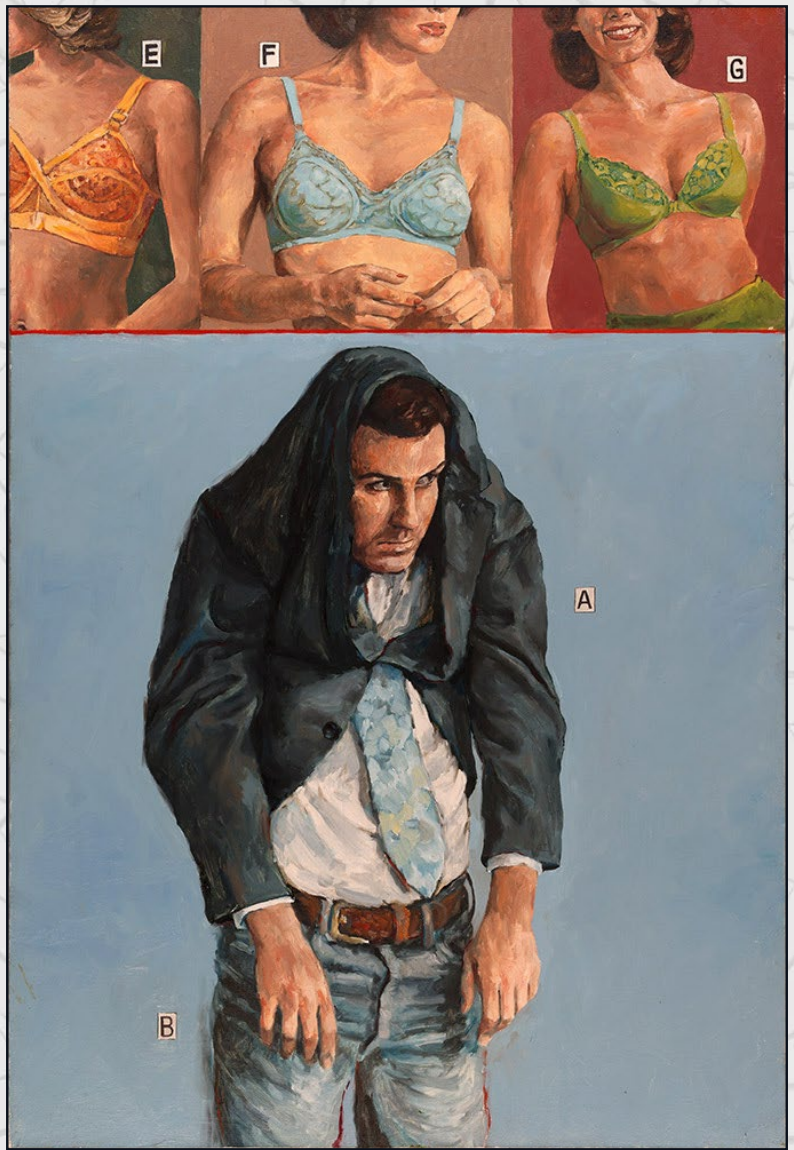
Oil  
 39 × 50 ¾ in.  
 On loan from the artist





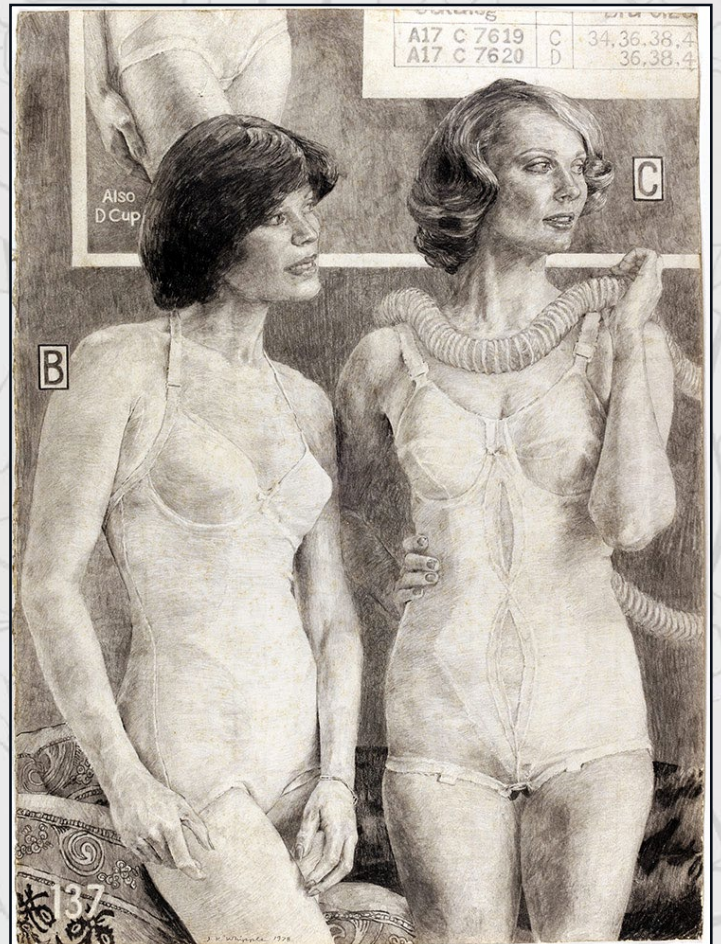






*"Self-Portrait as a Catalog Model", oil, 45" x 30", 1978.*

For a short time in 1978, in his last months as an undergraduate, Whipple experimented with a commercial catalog format to place unusual combinations of figures and objects.



*"Catalog Girls", pencil, 30" x 22", 1978.*





The wall tag for this drawing has a commentary written by Sara Felice, the exhibit curator.

The tag also has one of the reference photos Whipple used for the drawing.

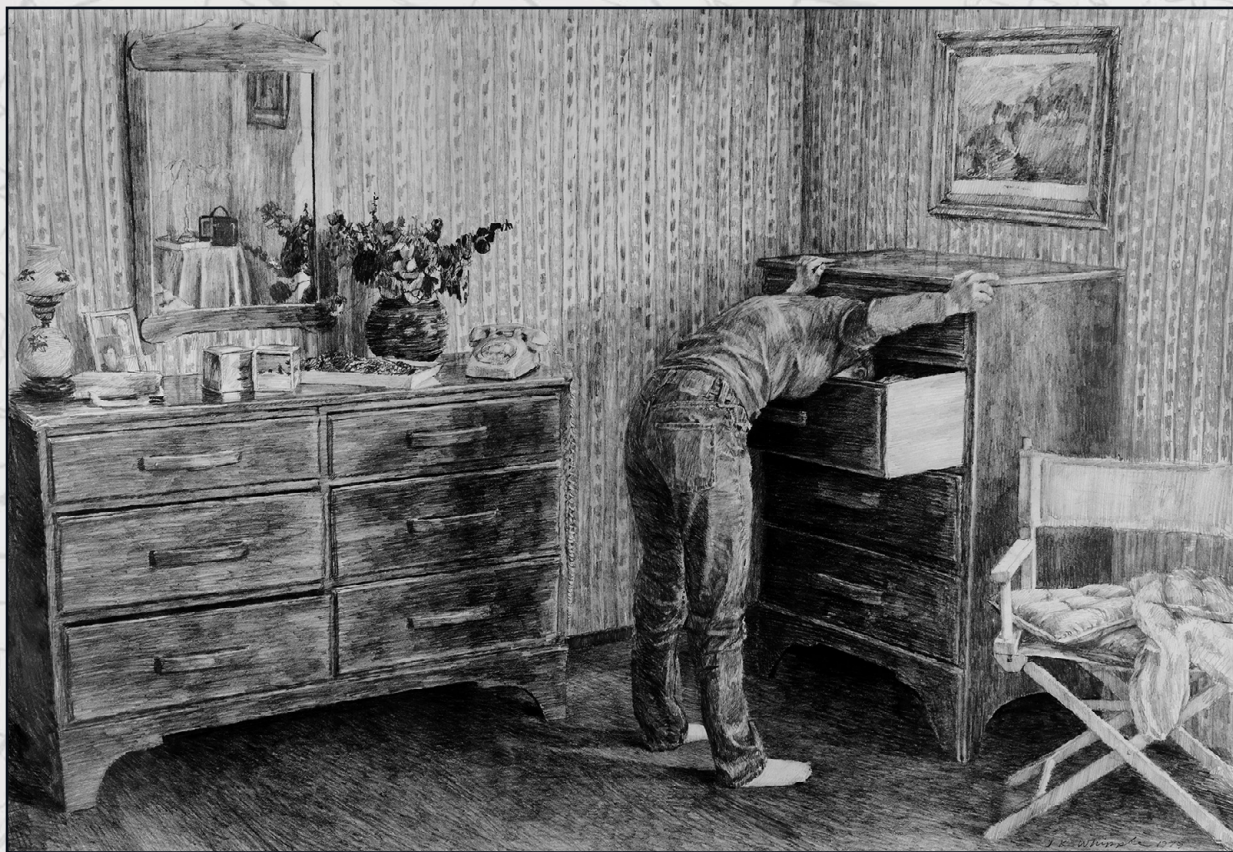


**Jeff Whipple (American, b. 1957)**  
***Memorial Day, 1978***

Pencil on thick paper  
30 × 44 in.  
On loan from the artist

*Memorial Day (1978)* presents an intricate tableau of everyday American life, rendered in meticulous pencil on paper. Composed from a series of candid photographs taken in parks during Memorial Day and Fourth of July weekends, the scene is not a literal record but a constructed memoryscape, an assemblage of strangers, each figure representing a different facet of remembrance. Whipple approached the drawing as an “epic” meditation on memory, using the holiday’s name as both a prompt and a metaphor. The picnic, a quintessential symbol of Americana, becomes a site of quiet introspection and subtle unease. Despite the casual setting, the expressions and postures suggest emotional distance, tension, and fragmented narratives. The work was selected for the *77th Exhibition by Artists of Chicago and Vicinity* at the Art Institute of Chicago, a significant achievement for the then 21-year-old student. Even in this early piece, Whipple’s ability to weave observational detail into psychologically charged social commentary is fully present.





*"Drawer", pencil, 24" x 36", 1979.*

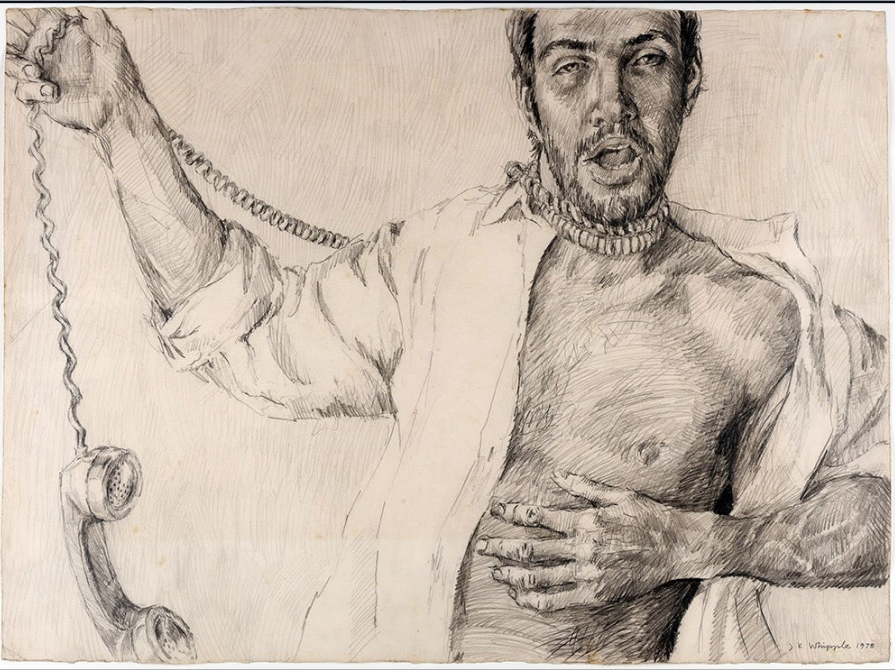
"For this new series in 1979, I wanted to include larger environments. I'd left out backgrounds in some of the recent artworks. Now I wanted to create clear, definite locations for my figures.

While visiting my girlfriend Jenny's parents' home, I asked Jenny to put her head in an open dresser drawer. She didn't hesitate. When I saw the developed photograph of that scene, I thought it could fit my idea for making environments for figures in odd poses. I reproduced that image as accurately as I could with pencil on paper." - Jeff Whipple from his memoir, "Drawn into Something"









*"Self-Portrait with a Phone Call", pencil, 22" x 30", 1978. Drawn from a mirror.*



This QR code links to a recording of Whipple talking about the drawing above. In the two minute clip he talks about how he made the drawing and the controversy about it that happened 25 years later.



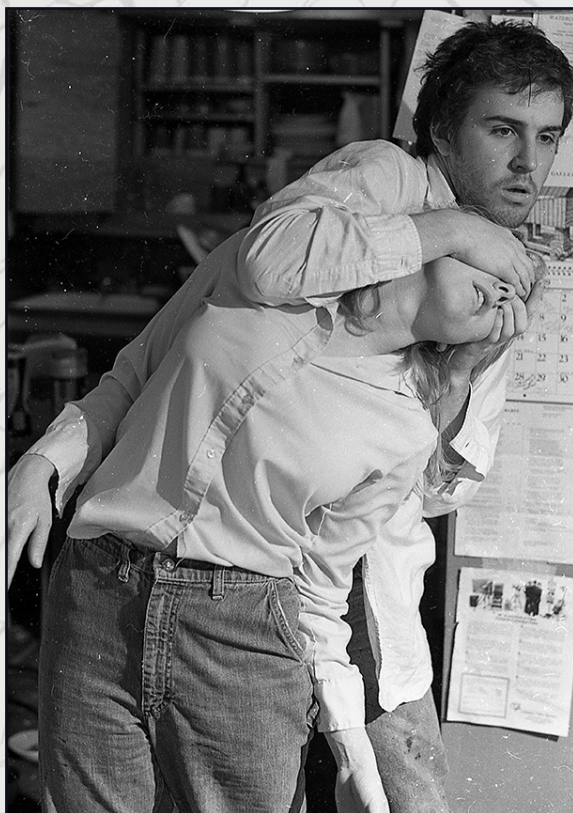
**Jeff Whipple (American, b. 1957)**  
***Self-Portrait with a Phone Call, 1978***

Pencil  
22 x 30 in.  
On loan from the artist

"This is my studio in the basement of a small house where I rented a one-room apartment in 1978. I've never smoked cigarettes, but my friend Mike left a pack after a visit and I used one for this selfie photo. Both the painting on the easel and the one stacked in back were later used for traction to get my car out of ice. Note the short-cropped hair, which was very unusual for "normal" young men in the late 1970s; I wasn't normal as you can see in *Self Portrait with a Phone Call*."







The artist has many of the reference photos he used for artworks and they can be available for an exhibition. The one above, from 1978, was from a session of poses of him with his girlfriend Jenny. One of the poses was used in the drawing at right. He photographed their poses with the camera on a tripod, posing after the timer was set.

He used black and white photos because it was cheaper than color and he could develop them himself in his little apartment.

In the audio recording linked to the QR code, Whipple talks about the difficulty of trying to control the interpretation of this piece and how it's evolved over time.



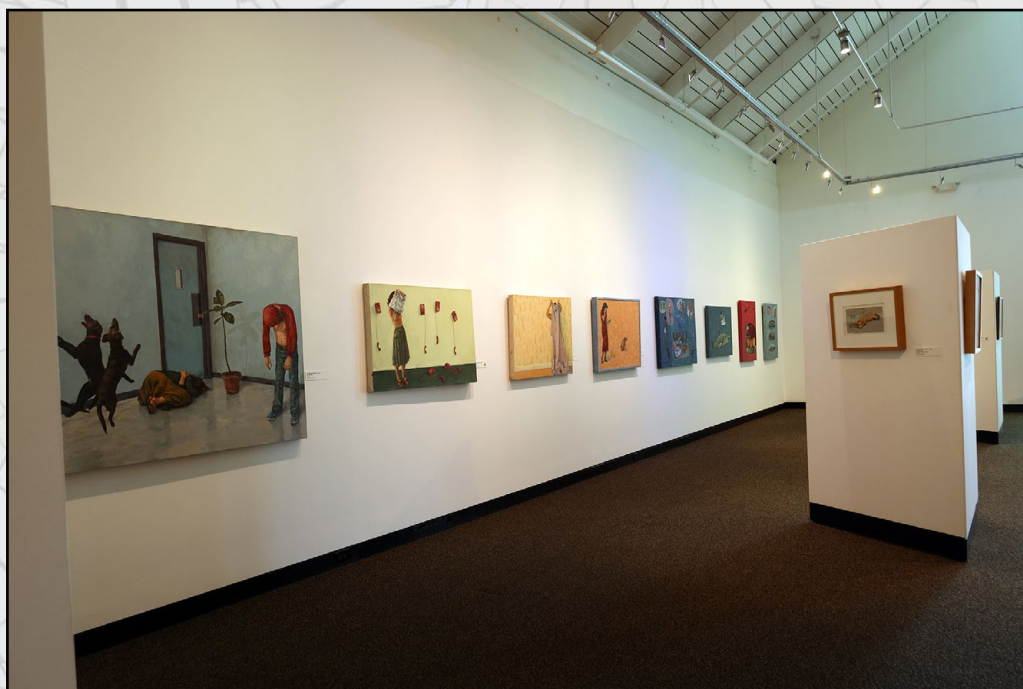
*"Perception", pencil, 36" x 24", 1978.*















Jeff Whipple (American, b. 1957)  
No title, 1979  
Oil  
30 x 45 in.  
On loan from the artist



Jeff Whipple (American, b. 1957)  
No title, 1979  
Oil  
30 x 45 in.  
On loan from the artist

**Jeff Whipple (American, b. 1957)**

***No title, 1979***

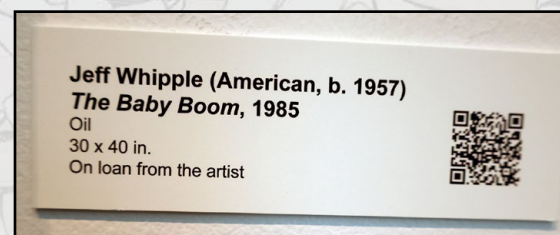
Oil

30 x 45 in.

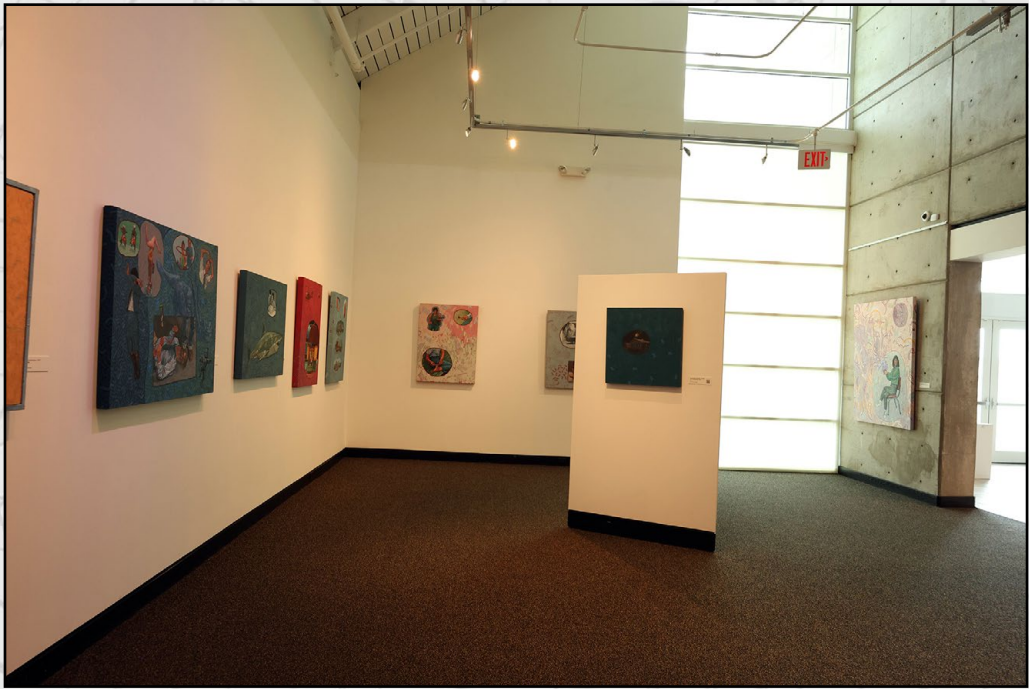
On loan from the artist



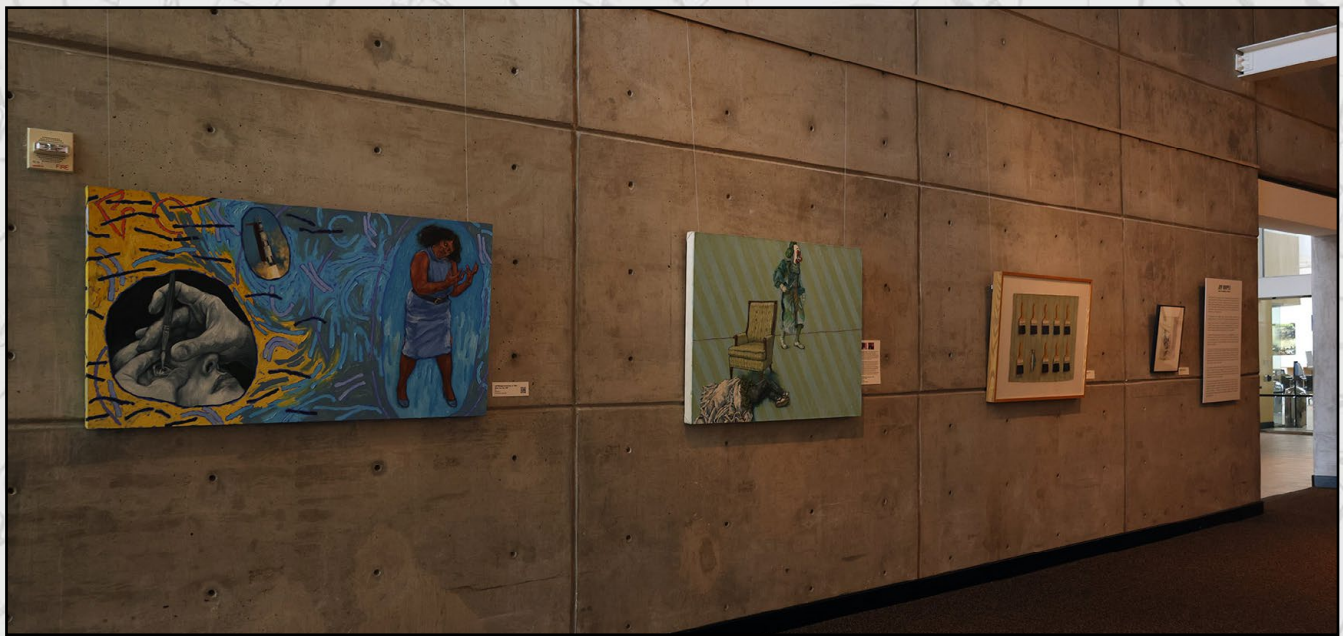




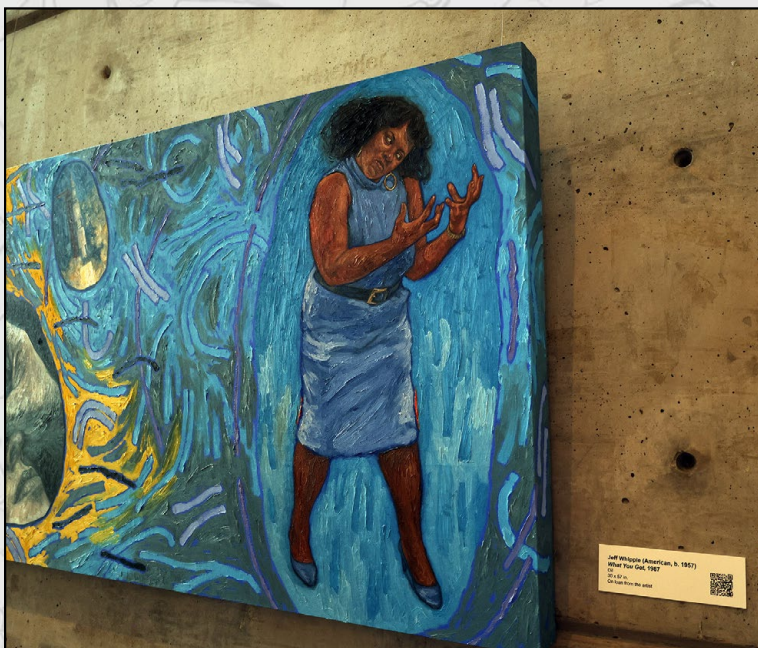
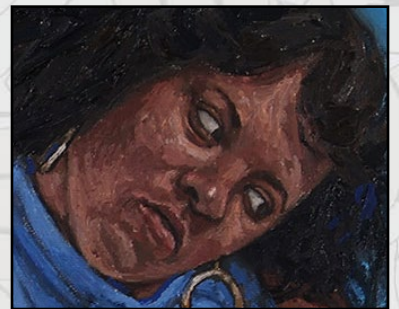




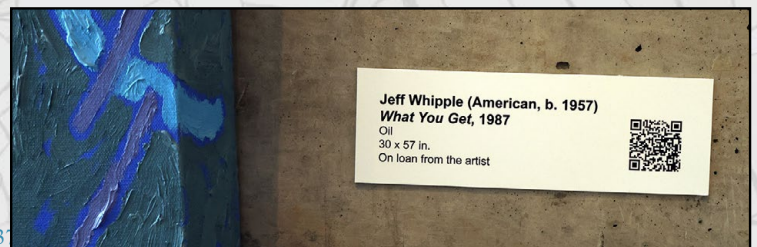




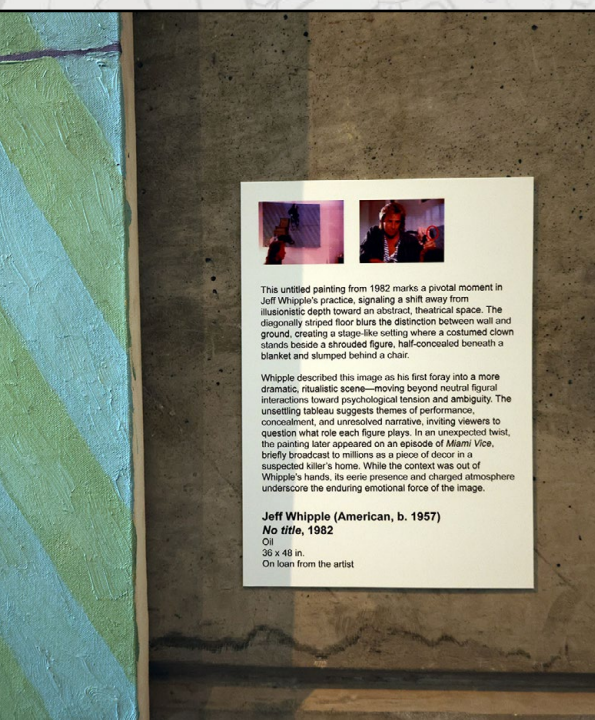
"What You Get", oil, 30" x 57", 1987



In the accompanying audio clip, Whipple talks about "What You Get" from art.



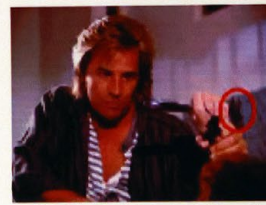




Title card info written by  
curator Sara Felice.



"Miami Vice" episode from 1988.



This untitled painting from 1982 marks a pivotal moment in Jeff Whipple's practice, signaling a shift away from illusionistic depth toward an abstract, theatrical space. The diagonally striped floor blurs the distinction between wall and ground, creating a stage-like setting where a costumed clown stands beside a shrouded figure, half-concealed beneath a blanket and slumped behind a chair.

Whipple described this image as his first foray into a more dramatic, ritualistic scene—moving beyond neutral figural interactions toward psychological tension and ambiguity. The unsettling tableau suggests themes of performance, concealment, and unresolved narrative, inviting viewers to question what role each figure plays. In an unexpected twist, the painting later appeared on an episode of *Miami Vice*, briefly broadcast to millions as a piece of decor in a suspected killer's home. While the context was out of Whipple's hands, its eerie presence and charged atmosphere underscore the enduring emotional force of the image.

**Jeff Whipple (American, b. 1957)**

***No title, 1982***

Oil

36 x 48 in.

On loan from the artist





*"Portrait of the Artist Strapped to a Vacuum", oil on canvas, 24" x 18", 1981*

Below is the transcript from the video of Jeff Whipple talking about this painting. It will be available by a QR link soon.

"In the fall of 1980, I had my MFA thesis exhibition to finish graduate school at the University of South Florida. I decided to make an interesting poster for the exhibition. The main idea I had for the poster would be a photo of me with my upright vacuum cleaner strapped to my torso. That was my metaphor for being an artist strapped to a vacuous culture.

I shot the black and white photo for the poster in an abandoned drive-in theater in Tampa. I finished graduate school in December 1980. In July 1981, I decided to make a self portrait using one of the photos from the drive-in theater. I liked the concept of an artist being strapped to a vacuum. I believed modern culture was vacuous and there was little or no interest in complex, thoughtful art. I was indeed strapped to a vacuum.

I'd read James Joyce's "Portrait of the Artist as a Young Man" when I was an undergraduate and thought it was kind of boring. By contrast, Dylan Thomas's "Portrait of the Artist as a Young Dog" was a joyous romp. Both books were held in literature's highest esteem so my title, "Portrait of the Artist Strapped to a Vacuum" was a direct reference to them.

I didn't want to paint the drive-in theater in the background. I made a layout of me in front of a wall like the ones I was putting in the backgrounds of all my paintings that year.

In the photograph that I chose I'm holding a broom. I switched the broom for a paint brush because I'm an artist, not a janitor. But it's important to see that I used a utility house painting brush, not an artist's brush. I wanted art to be seen as a basic commodity like hotdogs and washing machines.

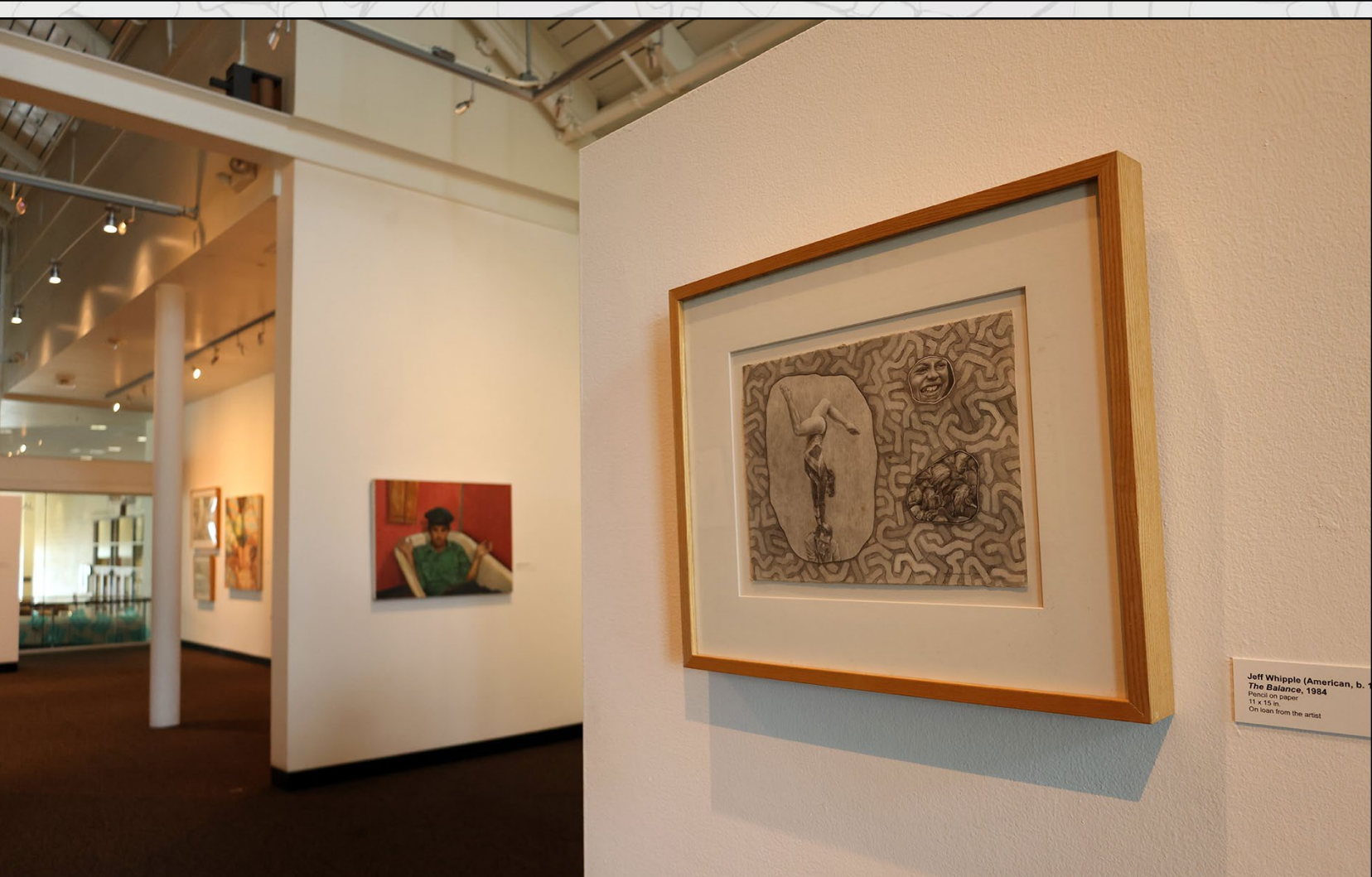
I included the book from the photo in the layout because it represents intelligence. The real book is about aesthetics but that didn't matter in the image.

I didn't use underpainting and what you see in that painting is the only paint I used. I made the background beige, because it's bland and I wanted to be seen against a bland world. But it's very flat with no change from the wall into the floor. That flatness was related to the nearly abstract paintings I had been doing that year. The only nod to illusion of space in this painting is the shadow, which goes under the chair and up the wall.

I had a solo exhibition in Tampa in the spring of 1982. This painting was bought for \$1000 by a young urban professional, or 'yuppie', named Steven Traver. I kept in touch with Steven over the years. He's in his mid-seventies now and last fall he contacted me and basically said he's downsizing and he thought I should have the painting back because it will be more important with my collection than anything he could do with it.

He gave it back to me and I was glad to have it for this exhibition because it's one of the best paintings of my career."







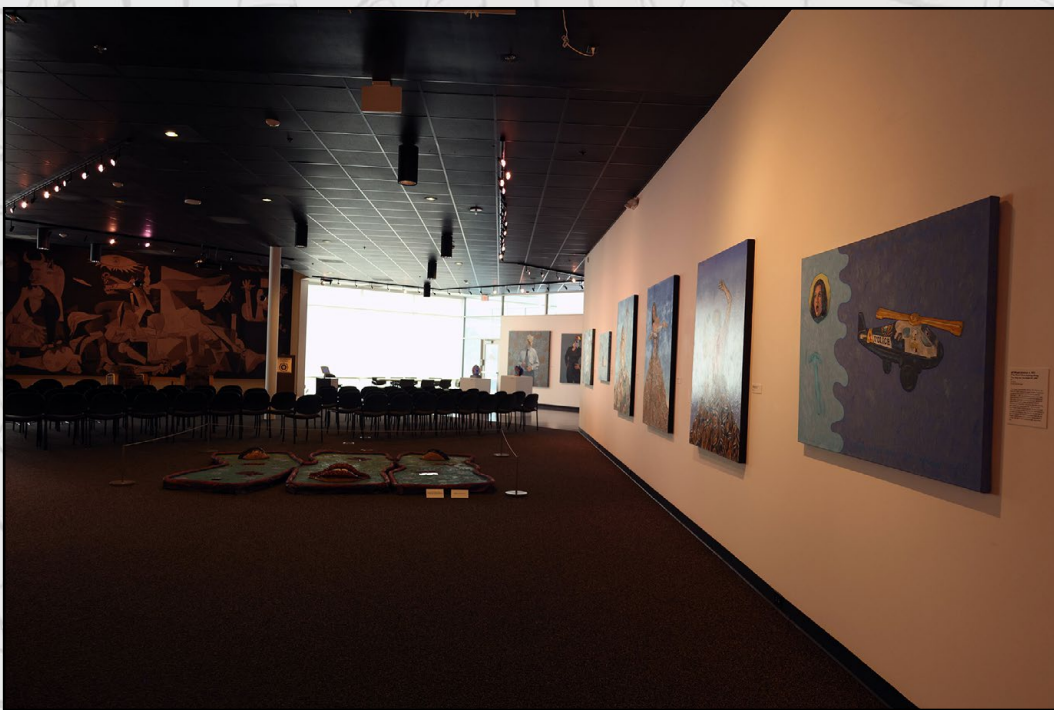
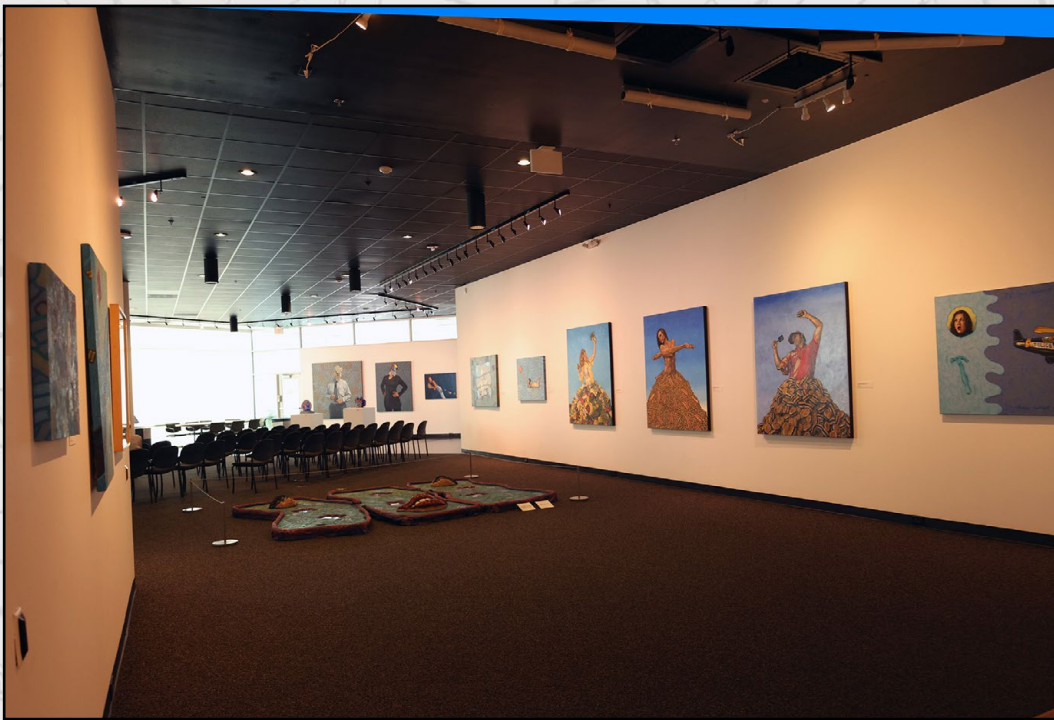


This audio clip is about the inspiration for a series using burning antennas in 1989-90.

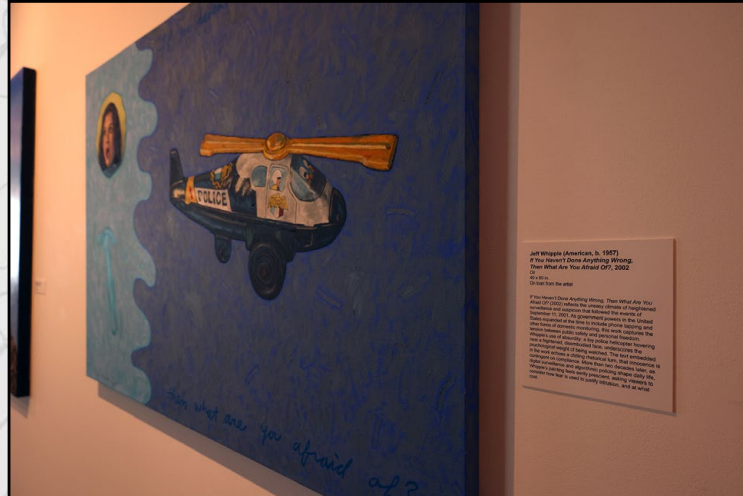
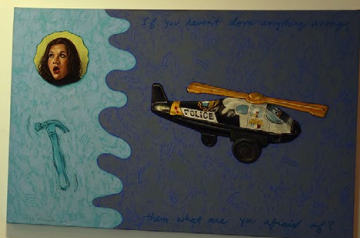


*"The Evening News", oil on canvas, 24" x 24", 1989*



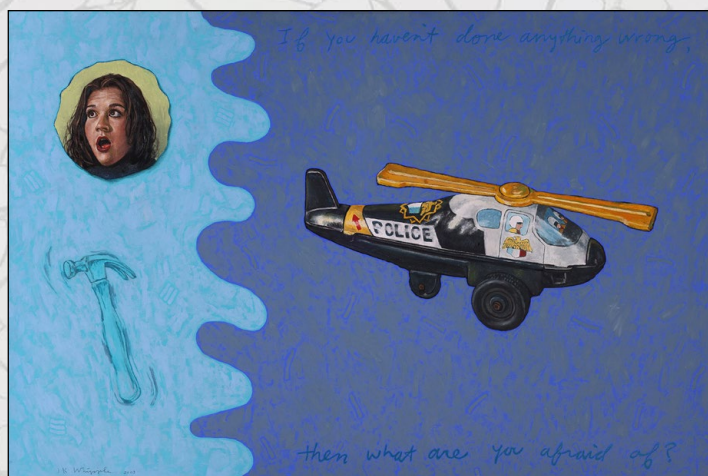






Jeff Whipple (American, b. 1957)  
*If You Haven't Done Anything Wrong, Then What Are You Afraid Of?*, 2002  
 Oil  
 40 x 60 in.  
 On loan from the artist

Title card info written by  
 curator Sara Felice.



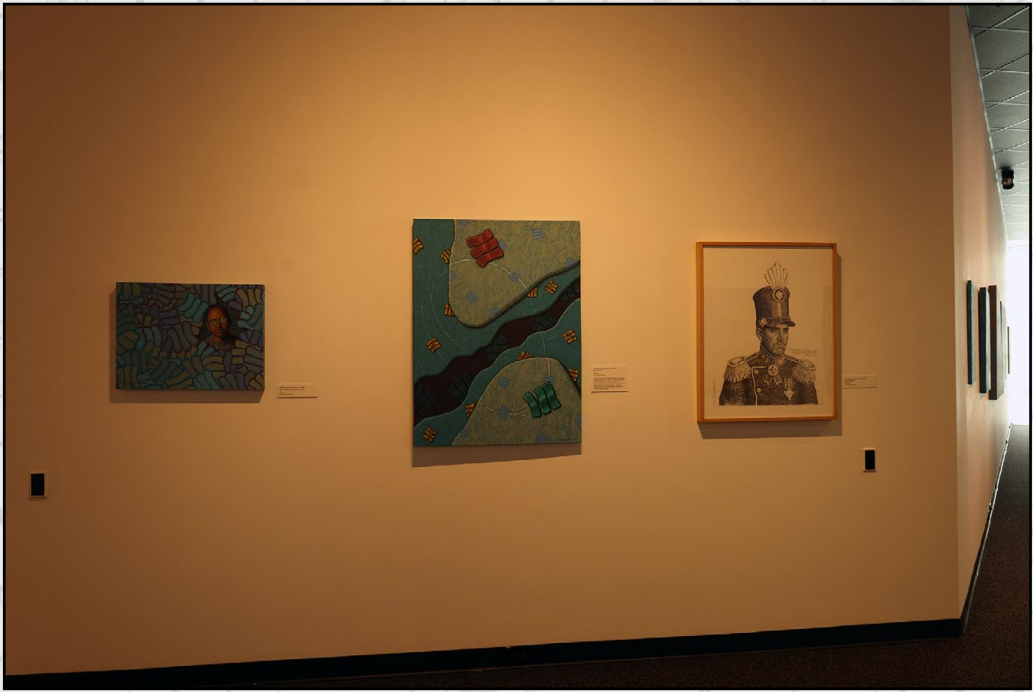
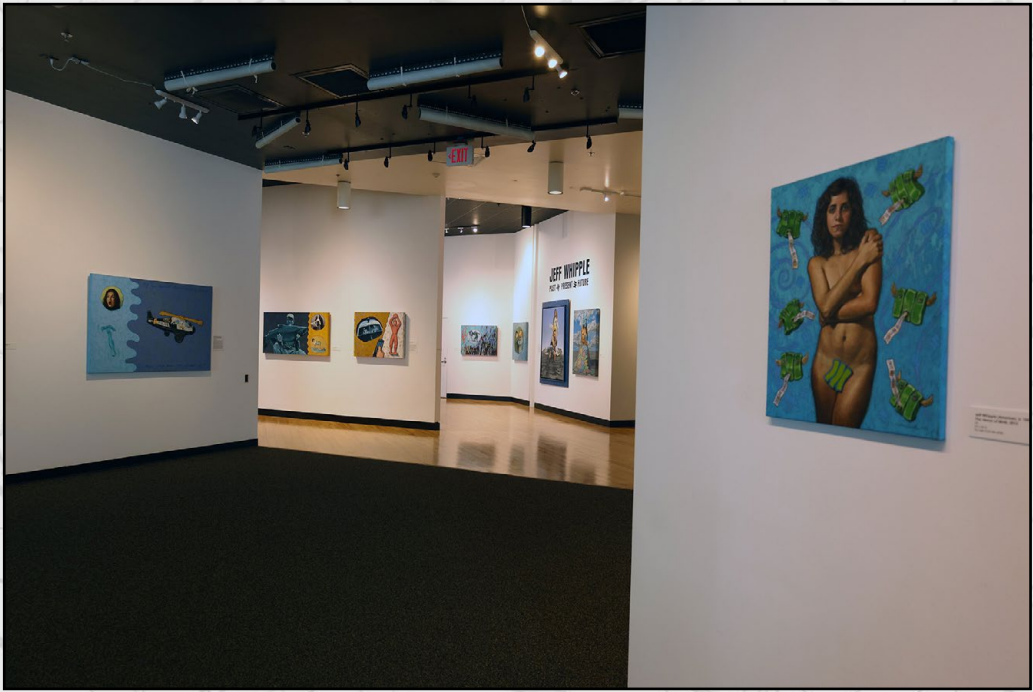
*"If You Haven't Done Anything Wrong, Then What Are You Afraid Of?"*, oil on canvas, 40" x 50", 2002

**Jeff Whipple (American, b. 1957)**  
***If You Haven't Done Anything Wrong, Then What Are You Afraid Of?*, 2002**

Oil  
 40 x 60 in.  
 On loan from the artist

*If You Haven't Done Anything Wrong, Then What Are You Afraid Of?* (2002) reflects the uneasy climate of heightened surveillance and suspicion that followed the events of September 11, 2001. As government powers in the United States expanded at the time to include phone tapping and other forms of domestic monitoring, this work captures the tension between public safety and personal freedom. Whipple's use of absurdity: a toy police helicopter hovering near a frightened, disembodied face, underscores the psychological weight of being watched. The text embedded in the work echoes a chilling rhetorical turn, that innocence is contingent on compliance. More than two decades later, as digital surveillance and algorithmic policing shape daily life, Whipple's painting feels eerily prescient, asking viewers to consider how fear is used to justify intrusion, and at what cost.

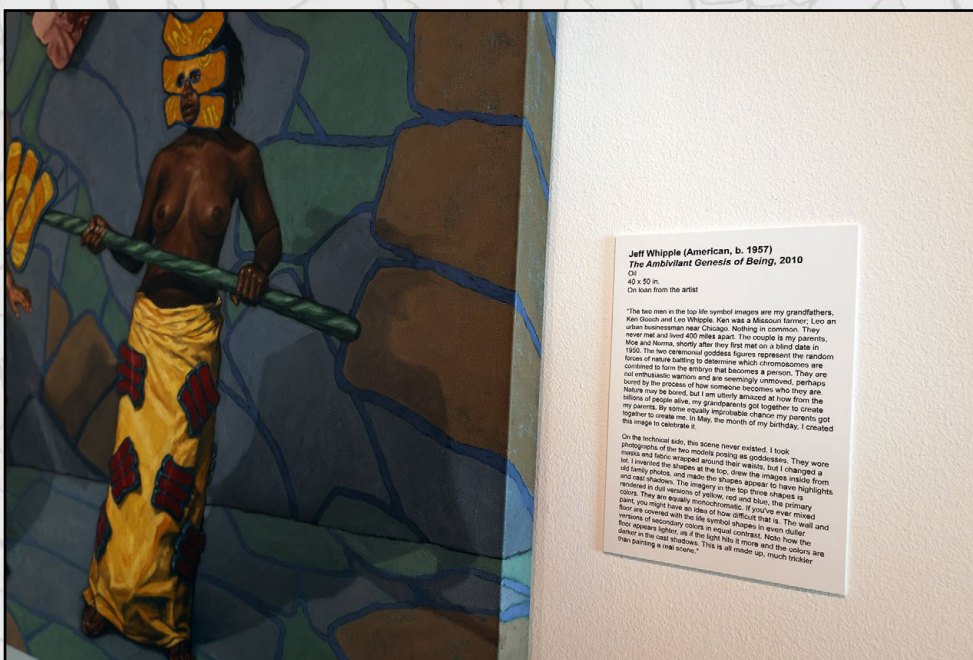
















**Jeff Whipple (American, b. 1957)**  
***The Ambivilant Genesis of Being, 2010***

Oil

40 x 50 in.

On loan from the artist

"The two men in the top life symbol images are my grandfathers, Ken Gooch and Leo Whipple. Ken was a Missouri farmer; Leo an urban businessman near Chicago. Nothing in common. They never met and lived 400 miles apart. The couple is my parents, Moe and Norma, shortly after they first met on a blind date in 1950. The two ceremonial goddess figures represent the random forces of nature battling to determine which chromosomes are combined to form the embryo that becomes a person. They are not enthusiastic warriors and are seemingly unmoved, perhaps bored by the process of how someone becomes who they are. Nature may be bored, but I am utterly amazed at how from the billions of people alive, my grandparents got together to create my parents. By some equally improbable chance my parents got together to create me. In May, the month of my birthday, I created this image to celebrate it.

On the technical side, this scene never existed. I took photographs of the two models posing as goddesses. They wore masks and fabric wrapped around their waists, but I changed a lot. I invented the shapes at the top, drew the images inside from old family photos, and made the shapes appear to have highlights and cast shadows. The imagery in the top three shapes is rendered in dull versions of yellow, red and blue, the primary colors. They are equally monochromatic. If you've ever mixed paint, you might have an idea of how difficult that is. The wall and floor are covered with the life symbol shapes in even duller versions of secondary colors in equal contrast. Note how the floor appears lighter, as if the light hits it more and the colors are darker in the cast shadows. This is all made up, much trickier than painting a real scene."

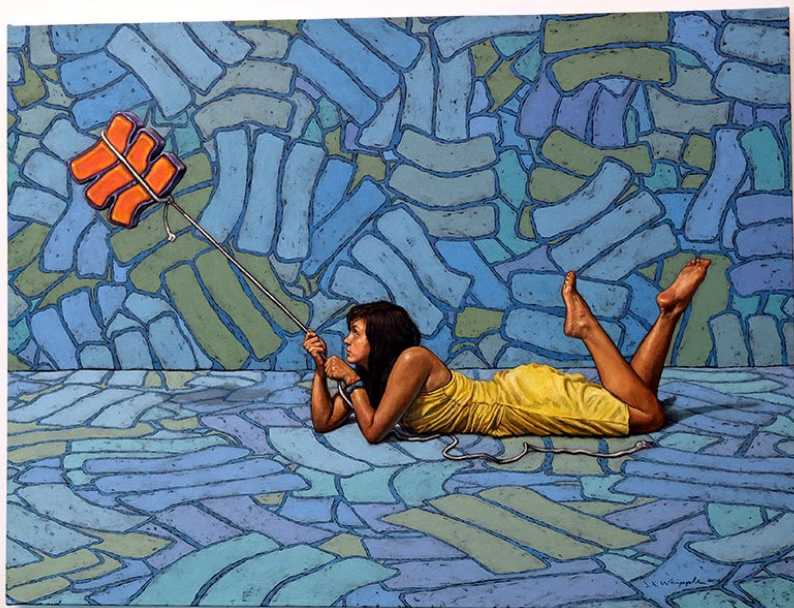












Jeff Whipple (American, b. 1957)  
*Tethered*, 2010  
Oil  
On loan from the artist

"Think of how a young mother is tethered to her baby during pregnancy with an umbilical cord. Parents are challenged by the conflicting desires of wanting to keep their children under control and at the same time building their independence. I also enjoy the interpretation of a girl thinking or dreaming about someone or something. The string is connected to a balloon shaped like a life symbol, which could represent her lover, her career, or a goal in life."

## Jeff Whipple (American, b. 1957)

### *Tethered*, 2010

Oil

30 x 40 in.

On loan from the artist

"Think of how a young mother is tethered to her baby during pregnancy with an umbilical cord. Parents are challenged by the conflicting desires of wanting to keep their children under control and at the same time building their independence.

I also enjoy the interpretation of a girl thinking or dreaming about someone or something. The string is connected to a balloon shaped like a life symbol, which could represent her lover, her career, or a goal in life."





John Deere, 1995



John Deere, 1995



John Deere, 1995



John Deere, 1995



John Deere, 1995



## The Post Modern Hero Series

In 1993, Whipple wanted to try a different style of painting. The idea for the Post Modern Heroes started when he was at a Mexican restaurant where they had posters featuring Aztec heroes and their fawning women. He wondered what a modern version could look like with normal people as heroes. He worked on the series for six months and produced a couple dozen pieces before returning to his regular style.



*"The Hotdog Heroine", oil on canvas, 60" x 48", 1993*

"The hamburger pile was real. But the hamburgers were kind of fake. I made cardboard hamburger patties and hot-glued real buns to them. I made a cardboard half-cone and stacked the burgers on it with hot glue. Then I put on the ripped-up real fast-food worker shirt and posed behind the pile with the camera timer snapping the photo. The hotdog heroine was a dancer who posed for me in 1991. She was holding remote controls in the photo. The French fry pile and hot dogs were completely from imagination."



*"The Hamburger Hero", oil on canvas, 60" x 48", 1993*





*"The Fruit and Veggie Heroine", oil on canvas, 60" x 48", 1993*


"I went to a grocery store and bought a ton of vegetables. I made a pile on a slanted sheet of cardboard and took photos of it from different angles. I showed my sketch to Leanne so that she'd understand what I was looking for. We took the photos behind her house. Photoshop had just been invented but my computer couldn't run it if I could've afforded to buy it. I just used my imagination and put this all together on the canvas."







Leepa-Rattner Museum of Art | Fall 2025 Exhibitions



**JEFF WHIPPLE**  
Past, Present, Future  
August 9 - December 7, 2025

**LRMA**  
Leepa-Rattner Museum of Art  
at St. Petersburg College

Fall 2025 Exhibitions | Aug. 9 - Dec. 7, 2025  
**Jeff Whipple: Past, Present, Future**  
**A Legacy of Her Own: Women of the Gulf Coast Part II**



**Friends of LRMA Opening Reception**  
Friday, August 8, 2025 | 6-8 p.m.  
LRMA Lobby  
Leepa-Rattner Museum of Art, SPC Tarpon Springs, Fine Arts building  
Light refreshments will be served (\$10 donation for additional guests)

**RSVP by August 6, 2025**  
(727) 712-5762 or scan QR code



<https://web.spcollege.edu/survey/38473>

**Related Events**  
**Thurs., Oct. 17, 2025 | 6-8 pm**  
**Artist Talk: Jeff Whipple**  
LRMA Interactive Gallery | Admission \$10 suggested donation

**Thurs., Nov. 6, 2025 | 7-8 pm**  
**An Evening with Jeff Whipple: Four Scenes, One Wildly Original Mind**  
LRMA Interactive Gallery | Admission \$15 ticketed event  
Dunedin Public Theater is partnering with LRMA to present one evening of four staged readings of scenes from plays written by Jeff Whipple.

Theater companies who will direct the scenes include Stageworks Theatre, St. Petersburg College Theater Department, Tampa Rep, and freeFall Theatre Company. For a full list of programs and events, please visit [www.leeparattner.org/calendar](http://www.leeparattner.org/calendar)

**Leepa-Rattner Museum of Art**  
600 E. Klosterman Road | Tarpon Springs, FL 34689  
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 LRMA\_7/25





Jeff Whipple, "Jazz and Joy", oil on canvas, each is 36" x 24", 2018  
 Portraits of jazz drummer, Ulysses Owens, Jr. and artist, Liz Gibson.  
 These images were used for the 2018 Jacksonville Jazz Festival Poster with signed edition of 450.



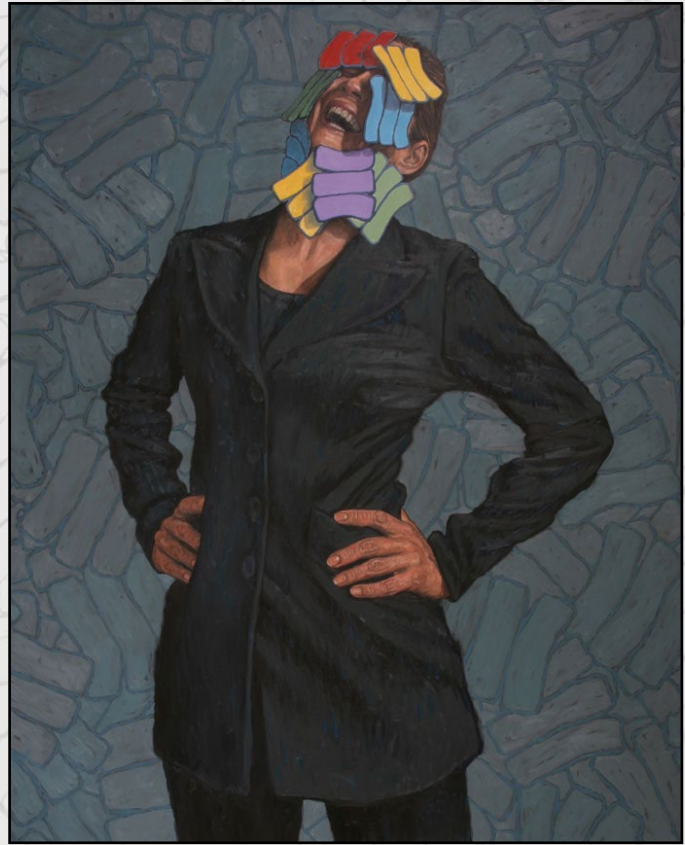








*"The Mover and Shaker", oil on canvas, 56" x 56", 2007*

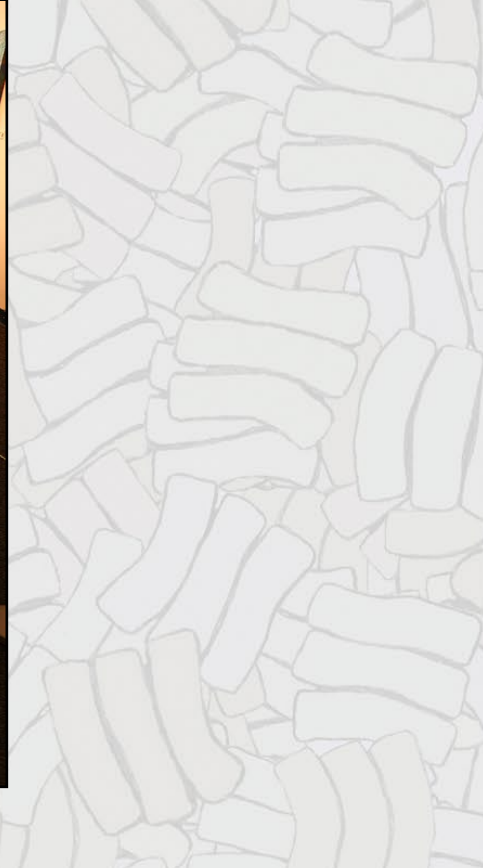


*"The Patron is Delighted", oil on canvas, 60" x 48", 2007*



*"Thief", oil on canvas, 30" x 40", 2024*









Jeff Whipple, "The Life Hole", enamel paint, resin casts, six videos, and mixed media, 8.5' x 11' x 20", 2012



This was commissioned for "BIG ART: mini golf", an artist built miniature golf course at the Boca Raton Museum of Art.













## OTHER AVAILABLE ARTWORK

As with any exhibition of this scope, many notable artworks were not included because of the size limitations of the museum. Sara Felice, the curator, made difficult choices regardless of the merits of the artwork because she wanted to represent segments of Jeff Whipple's career and some works from those eras had to be left out of the show.

Examples of artworks that weren't included are on the following pages. Most of these pieces are in the artist's collection and could be in new iterations of the retrospective without borrowing from collectors or institutions.



*"Remote Controller", oil, 30" x 55", 1989*



*"A Good Bite is Hard to Find", pencil, 11" x 22", 1989*



*"Toy Tanks" oil on canvas, 48" x 60", 1984*



*"I Need No Orders!", oil, 40" x 30", 2013*



*"Self-portrait Looking for Ideas", conte crayon, 17" x 14", 1979*





*"Taxis" oil on canvas, 36" x 48", 1984*



Jeff Whipple, "Attitude", cast gypsum cement, life size, 65" x 25" x 20, 1999

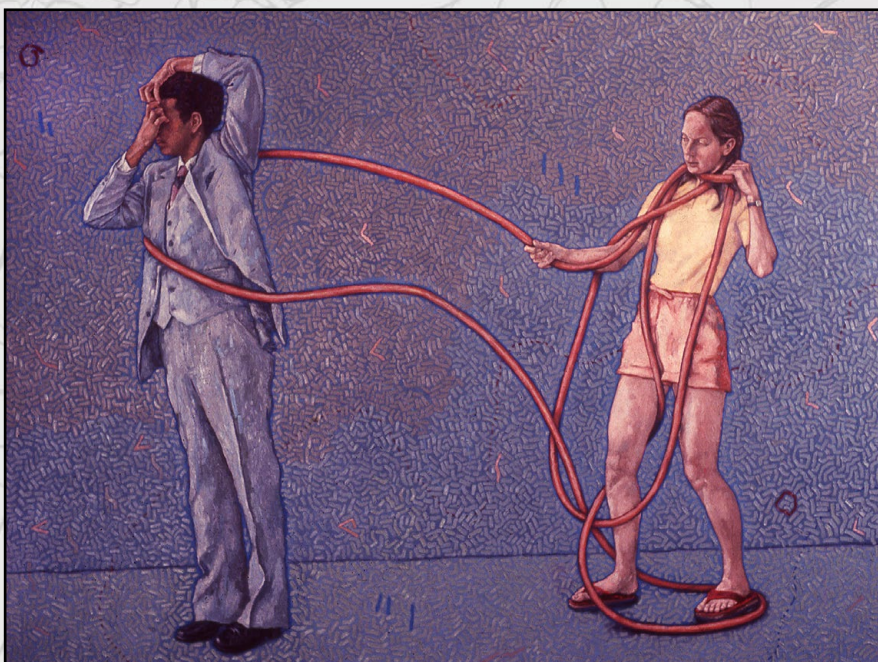


*"Between Deaths (The Rape of Death)", oil on canvas, 84" x 360", (7 feet by 30 feet), 1983*



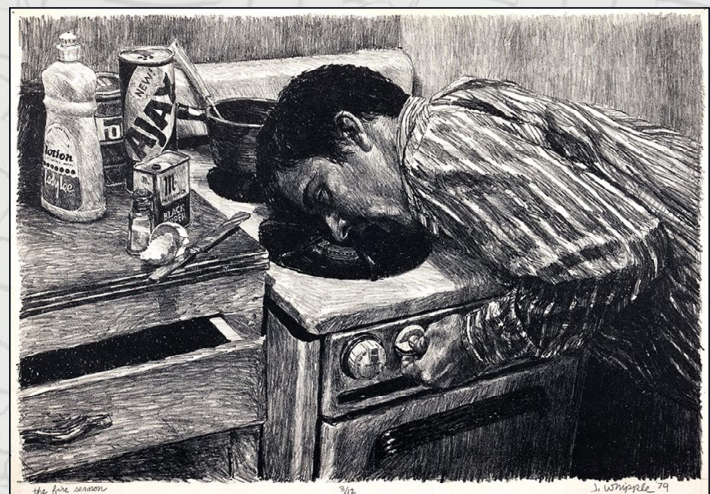


*"Trampoline", watercolor and acrylic on paper, 30" x 110", 1983*



*No title, oil on canvas, 72" x 96", 1982.*

*Collection of the University of South Florida, Tampa, Florida*



*"The Fire Sermon", litho, 12" x 18", 1979.*

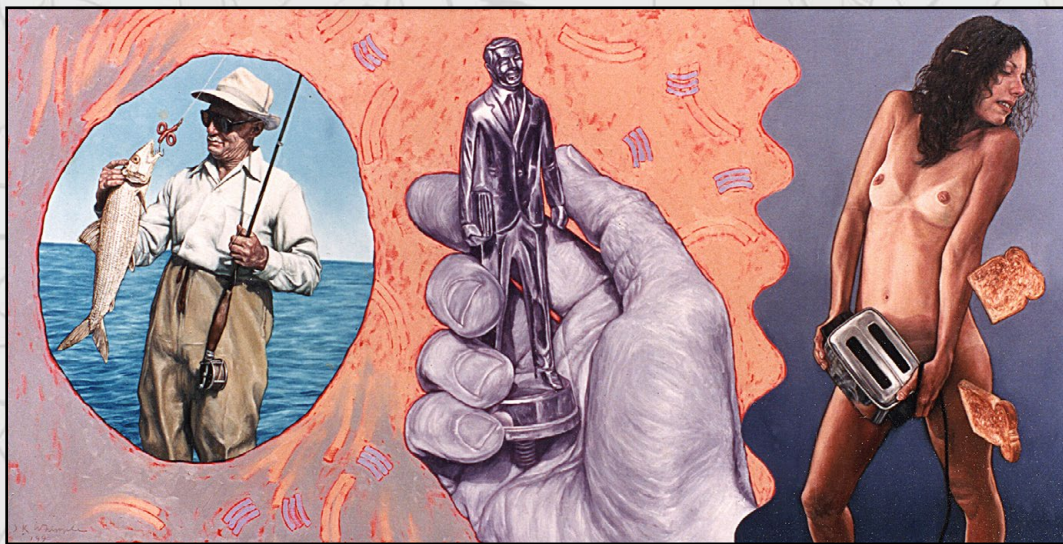


*No title, oil on canvas, 48" x 60", 1980. Collection of Pat Jensen, Seattle, Washington*





*"Hormone Derange", oil, 60" x 84", 1987*



*"Good Bait, Good Bites", oil, 30" x 60", 1990 Collection of Jimmy Jensen, Sanibel Island, Florida*



*"Fast Food Birthday", oil on canvas, 40" x 72", 1979-81. Private collection, Safety Harbor, Florida*





*"All or Nothing at All", concrete, rebar, paint and clear coating, 84" x 42" x 42", 2023*



*"Some Days", concrete, rebar, paint and clear coating, 88" x 29" x 11", 2025*







Jeff Whipple, "Distinguished Speakers", hand-painted panels on wood supports, cat section is 12 ft. x 16 ft., 2016  
Installations at various locations. This view is the Art of the Atlanta Beltline, Atlanta, GA, September - December 2016  
Tens of thousands of people posed for photos in front of the installation.



"Reckoning", oil on canvas, 60" x 48", 2025