

A close-up photograph of a horse's eye. The eye is dark and appears to be looking towards the camera. A white, irregularly shaped patch is visible on the sclera (the white part of the eye) near the top. The surrounding skin and hair are dark and textured. The lighting is dramatic, highlighting the contours of the eye and the texture of the skin.

MFA 2021

OUT TO
PASTURE

OUT TO PASTURE

USF MFA 2021

With essays by SK West, USF MA Art History Alumna 2019
University of South Florida School of Art and Art History

Published on the occasion of
OUT TO PASTURE: 2021 MFA Graduation Exhibition
April 2 – May 7, 2021
USF Contemporary Art Museum



FOREWORD

This compendium features the studio artworks by the graduating Master of Fine Arts students at the University of South Florida's School of Art and Art History accompanied by an introduction and a series of writings by recent USF MA Art History alumna, SK West. The essays examine each artist's works through different themes.

The students and the writer developed the following:

Nostalgia & Now: The Reconstruction of Memory

Bonnie Mae Carrow, JD Hardy, Nadia Ivanova, Andrés Ramírez

Carnal Physicality: Explorations of the Body

Chase Palmer, Jonathan Talit

Putting the Cartography Before the Horse: Art and Our Environment

Luke Myers, Erin Oliver, Ian Wilson

That's Absurd! Put a Pair of Suspenders on Your Disbelief. Babes

Leonidas Dezes, Laura Pérez Insua, Lisa McCarthy, Maxwell Parker

The MFA at USF is acknowledged as a premiere program among its peers nationally. Students create artworks that embrace a vast range of materials and diverse, innovative conceptual strategies.

Our eminent faculty are internationally distinguished for their scholarly and creative research achievements and as notably outstanding, inspiring teachers.

Sincere appreciation is extended to publication designers Don Fuller and Marty De la Cruz, and to the generous donors who made the endeavor possible.

Congratulations to our incredibly dedicated, gifted and talented graduate students for the entire production—from the original inception to this dynamic record that you hold in your hands!

WALLACE WILSON

Director + Professor, USF School of Art and Art History

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WHEN THE BULLS ARE PUT OUT TO PASTURE

Merriam Webster defines “out to pasture” in two ways: 1. To bring animals to a large area of land to feed on the grass there; 2. To force (someone) to leave a job because of old age, sometimes used of things.

The idiom comes from the practice of retiring draft animals too old to work by letting them spend their last weeks of life grazing in the pasture, waiting for them to quietly die. It is both a charming wordplay on this class of USF Bulls, and a slight sleight at the institutional powers that be. To be put out to pasture is to be left in peace after years of work; it is also to be ignored until some inevitable conclusion.

After helplessly witnessing the previous class be dealt a series of blows as the virus initially emerged in 2020, and now making their way to their own graduation, this herd of MFA students have been all but grazing during this pandemic.

To say these Bulls have been having a cow would be udder nonsense – rather, they’ve been working hard to be among the best in their field. This exhibition proves that the grass is truly greener where you water it.

In putting together a catalog for the grand finale show of MFA students, it is customary for the graduating artists to have individual essays about their work written by graduate art historians, which are then compiled into a neat publication. This has been the case for the last few years in order to further engage in a dialogue between the people making art and those studying the history of it – an exercise in writing about a living person who, and whose loved ones, is going to read what is written about them.

For those with a background in writing about history, this kind of assignment can seem daunting as there is no longer the cover of anonymity, nor is there the buffer between death and interpretation. The writer’s risk, certainly, is higher than a typical research project where even if the artist is living, there is minimal concern about them reading it.

As the editor of the catalog for the class of 2020, *Battin’ A Hundred*, I learned firsthand how to help my fellow art historians navigate the task of writing about a real person who can, and will, read about themselves through the art historian’s lens. It is a unique opportunity at this level of academia that requires negotiating the boundaries between interpretation and intention, and which enables the writer to find their voice in harmony with the work.

When gathering feedback from all parties, I found that the art historian would often reveal a perspective or connection previously unknown about the artist’s work; the art historian helped articulate and enliven the works; the art historian gained a new appreciation for the people who make art, and vice versa. The results are spectacular.

This year’s version, however, will not come together like those catalogs. This is a one-woman-writer show. I have been entrusted to put together some kind of text to accompany the lucky 13 artists’ grand finale of graduate school; my project is taken with deep sincerity and wholehearted appreciation to the artists for their time, work, and permission to be punny.

The artists found connections between one another and a selection of themes, which will guide the catalog’s configuration. They can be read in, or out of, order and are meant as an introduction to the artists and their practice, rather than as a final word.

That, my friend, is for you to have.

Enjoy,

SK WEST
USF MA Art History Alumna 2019



NOSTALGIA & NOW: THE RECONSTRUCTION OF MEMORY

WRITTEN BY: SK WEST

How did you get here? You turned the pages, or maybe just opened the book up to this point and decided to read this word (and this one, too). But, how did you get here? What were you just doing, or thinking about? Every single thing you have ever said, done, or thought has led you to this exact moment. Nobody remembers the layers of each one. The most uncanny quality about a memory is that it can feel real even if it didn't happen, and even this un-memory can be understood as its own version of real. By trying to reconnect with parts of the past, and endeavoring to un-conceal what has been done, felt, seen, or misremembered, the artist can reconfigure their perspective – and the viewer's, too.

BONNIE MAE CARROW questions the personal in relation to the universal, and vice versa, in her installations. For example, the octagon-and-dot patterned tile in her century-old home in Tampa, which adds so much historical charm to the space, is not only *not* an anomaly of the area, but is also frequently incorporated in modern renovations. There isn't a word for this experience, learning that what was once presumed to be an individual feeling or occurrence is actually far more common than expected, but it is something we all have had to re-order in our conscience at one point or another. Her installations of octagon-and-dot tiles with other construction materials, like drywall or OSB, reference this universal point of understanding and her childhood environment with doomsday-preppers as parents who constantly remodeled the house into a family compound for the apocalypse.

JD HARDY leans into the idea that time is unstable with poetic video installations that are presented almost as light sculptures that bend into corners and refract between pieces of mirrors. These dreamy projections of tactile surfaces on flat walls or supports betrays our disconnect between visual expectation and the literal surroundings they are displayed on. Her videos are looped without optically disclosing such an editing format: miniscule pixels waver ever so slightly or shadows seem to flicker, which either causes the viewer to blink twice and pay attention or feel satisfied for having seen the whole of a supposedly static image. The viewer is left with an impression, and thus a memory, which may or may not align with what was really seen, and which further investigates the human experience of repetition and subjectivity.

NADIA IVANOVA uses memory as motif by referencing patterns and materials associated with designer wealth in connection with “lesser” concrete, wood, or other forms. A concrete block with a rat's silhouette carved out of it sits on a luxe black platform with gold studs on the sides; animal skulls and bones are displayed on a reflective, blue surface where the viewer can see their undersides upon a closer look. Her work challenges the ideologies of power and the politics of capitalism versus socialism in relation to her own national identity: the artist was born in Bulgaria under a communist regime, then moved to America shortly after the regime fell with the hope of living the “American dream”. The visual juxtaposition of such rough and durable materials with the decadent and plush surfaces reveals the tension of expectation versus reality.

ANDRÉS RAMÍREZ is the child of Colombian and Salvadoran immigrants. This experience of growing up between cultures informs his life and his practice of processing through collective trauma, intergenerational grief, and more through images and installations. His photographs-turned-photobooks give enough of a narrative to tell his own story, while leaving plenty of room for the reader to fill in their own experiences and connections – hey, I got one of those runner-up ribbons when I was a kid, too. By presenting the vulnerability of his own memories (the personal is profound) and lived experience as a first-generation American son of immigrants (the personal is political) the viewer is able to reflect on their own points of overlap or appreciate their points of departure.

BONNIE MAE CARROW



Photo: Forrest MacDonald

Bonnie Mae Carrow is a visual artist originally from the Pennsylvania and Delaware area, whose multidisciplinary practice moves between contemporary craft, sculpture, video, and installation. Her work explores the home as a socio-political landscape. By recreating or manipulating household architectural elements through the form of installation, she queers domestic spaces to interrogate the ideologies that influence their construction. In her thesis work, she combines aspects of mid-century interior design and raw materials of construction to discuss historic and contemporary housing practices as utopian ideals with dystopian realities. By examining the architecture of her parent's home, as well as her own, she deconstructs her inherited ideas of a perfect world.

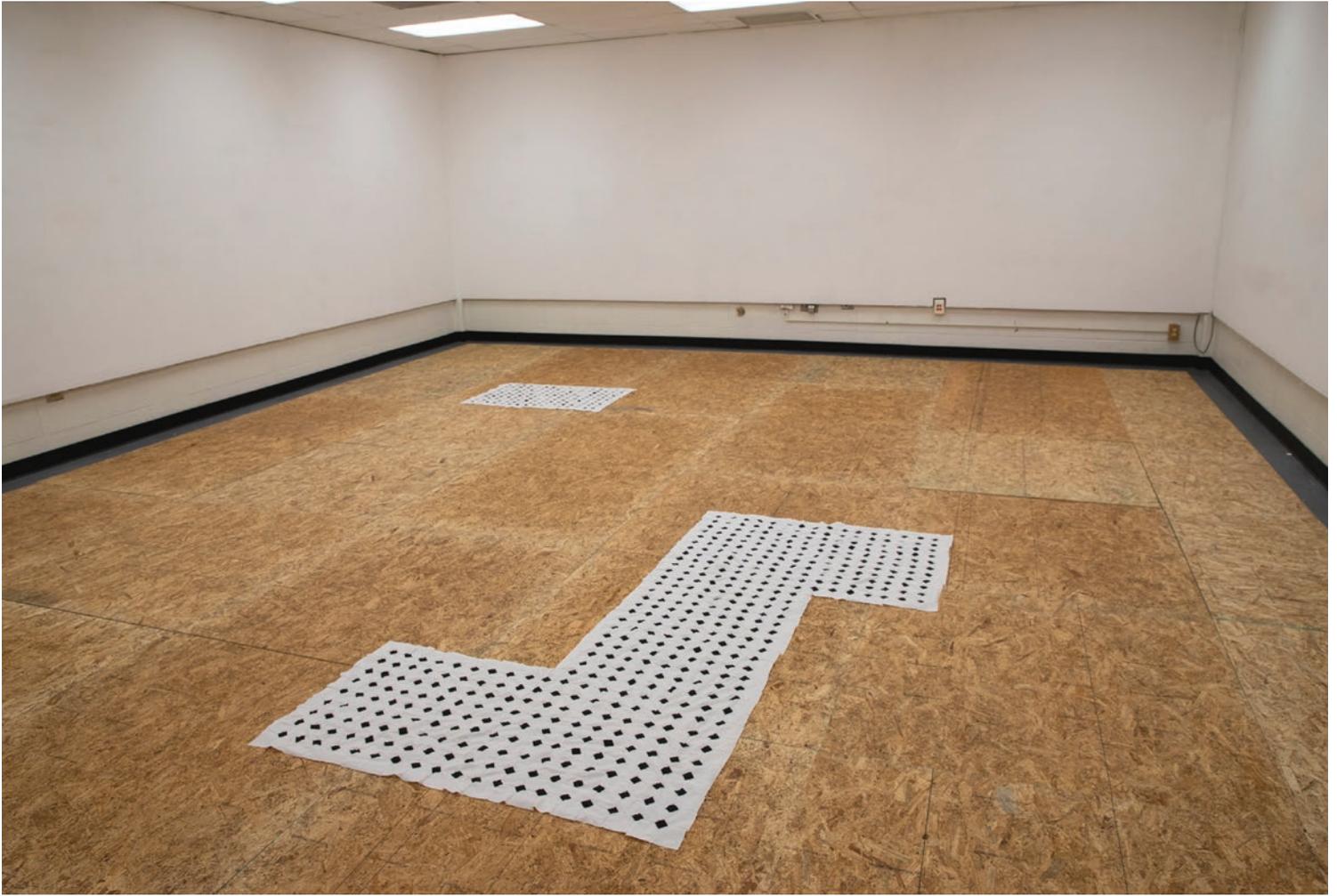
Before entering the MFA program at University of South Florida she earned her BFA, magna cum laude, from Millersville University of Pennsylvania in 2017. She has exhibited work both regionally and internationally, at the Susquehanna Museum of Art in Harrisburg, PA, and the Hotel Pupik artist presentation in Scheifling, Austria. She has been awarded residencies at the Hotel Pupik experimental artist residency and the Icelandic Textile Center.

Bonniemaecarrow.com



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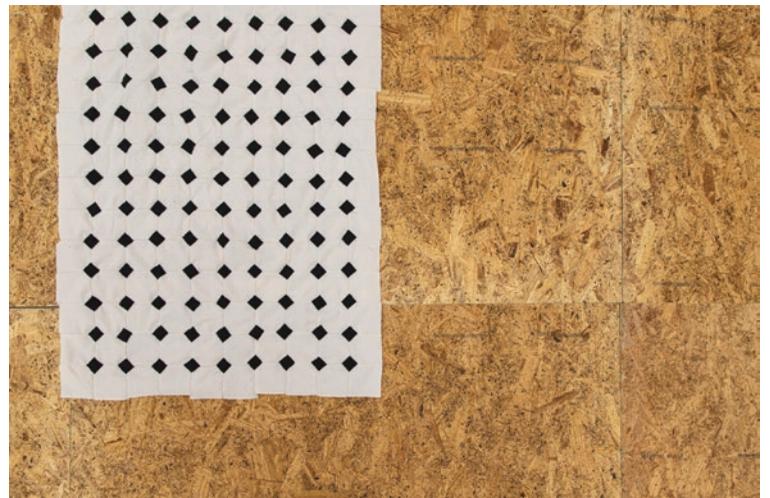
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1. *Discord of Memory*, 2020
 Oriented strand board, glass block, trailer from *Left Behind* (2000).
 Variable dimensions
 Photo by Andrés Ramírez

2. *Untitled (where two things meet)*, 2019
 Red brick
 2.5 x 7 x 9 inches
 Photo by Pat Blocher

3. *Synchronous Dissonance*, 2020
 Oriented strand board, cotton fabric.
 Variable dimensions
 Photo by Andrés Ramírez

4. *Synchronous Dissonance (detail)*, 2020
 Oriented strand board, cotton fabric.
 Variable dimensions
 Photo by Andrés Ramírez



4

JD HARDY



Photo: Forrest MacDonald

"... support for [projected imagery] being neither the celluloid strip of the images, nor the camera that filmed them, nor the projector that brings them to life in motion, nor the beam of light that relays them to the screen, nor that screen itself, but all of these taken together, including the audience's position caught between the source of light behind it and the image projected before its eyes!"

—Rosalind Krauss
Voyage on the North Sea

JD Hardy is a video installation artist. Her looped videos offer seemingly stable frames that are fragmented, mimicking the skew of dissociation that occurs when our assumed reality suffers frequent fissures. Imagery is exposed as the viewer is caught in the path of the projector's beam or confronts itself in mirrored planes. Projecting tactile facades onto flat surfaces, her work engages our phenomenological connection to the physical structures that surround us. Compositions focus-in while refracting out to envelop the viewer amidst layered images.

Before entering the MFA program at the University of South Florida, Hardy received her BFA from the University of Nebraska at Omaha in 2010. In 2012, she co-founded Benson First Friday, a thriving non-profit for the arts in Omaha, Nebraska. She was co-curator of Petshop Gallery from 2012-2018. And was a 2017 fellow at the Union for Contemporary Arts, an arts organization driven by the principles of cultural equity.

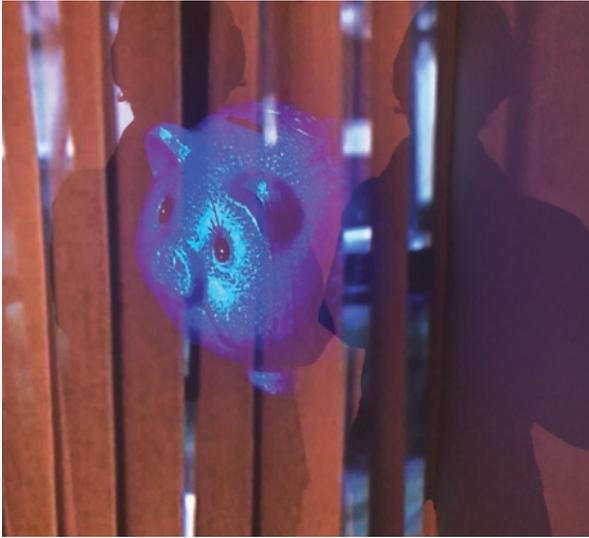
jamiedaniellehardy.com

1. Rosalind Kraus, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition*. (New York: Thames and Hudson, 1999), 25.

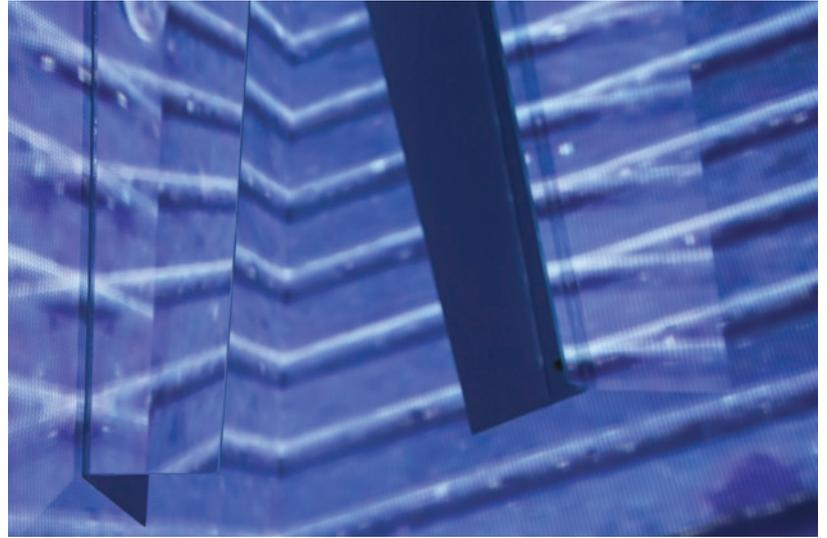




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1. *Mimesis Cliché*, 2021
(Cat, Lucky Piggy Bank, Wall, Blinds Open, Blinds Closed)
Installation view of five channel video projection
Infinite loop
Photo: Andrés Ramírez

2. *Mimesis Cliché*, 2021
(Cat, Lucky Piggy Bank, Wall, Blinds Open, Blinds Closed)
Installation view of five channel video projection
Infinite loop
Photo: Andrés Ramírez

3. *Door Stop*, 2020
Still frame from single-channel video projection
10-minute loop

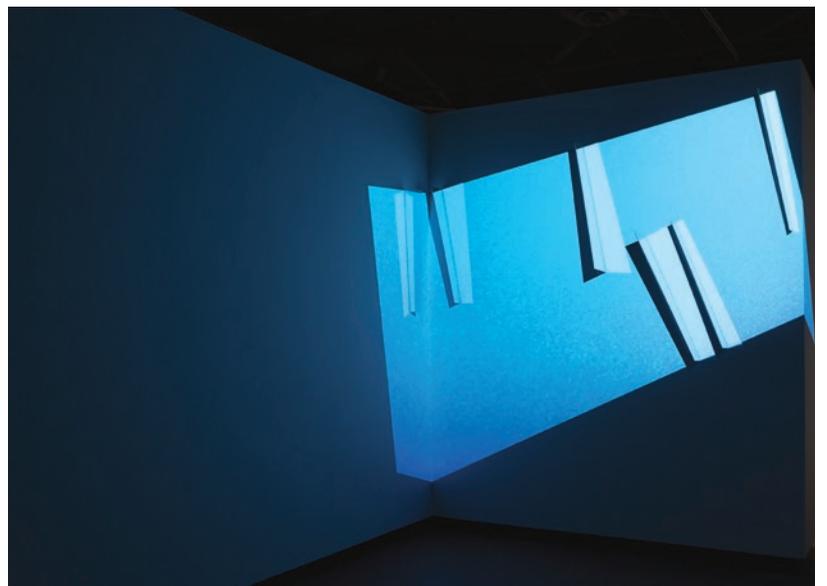
4. *Mimesis Cliché* (detail), 2021
(Cat, Lucky Piggy Bank, Wall, Blinds Open, Blinds Closed)
Installation view of five channel video projection
Infinite loop

5. *Three Breaths*, 2019
Single channel video projection, mirror
and plexiglass
8 minute loop

6. *Three Breaths*, 2019
Single channel video projection, mirror
and plexiglass
8 minute loop

Images courtesy of the artist.

6



NADIA IVANOVA



Photo: Forrest MacDonald

Nadia Ivanova is an interdisciplinary artist based in Tampa, Florida. She combines mixed media such as concrete, wood, metal, textiles, fur, clay, and bronze to form installations. Her work examines the ideologies of power structure, the conflicts between capitalism and socialism, and the effects these have on national identity. Nadia was born 1977 in Sofia, Bulgaria and grew up under communist regime. Shortly after the fall of the regime and the arrival of democracy in her country, Nadia moved to USA with the hopes to live the American dream. Her work is based on the experiences and the knowledge she gained from her homeland and what eventually became home.

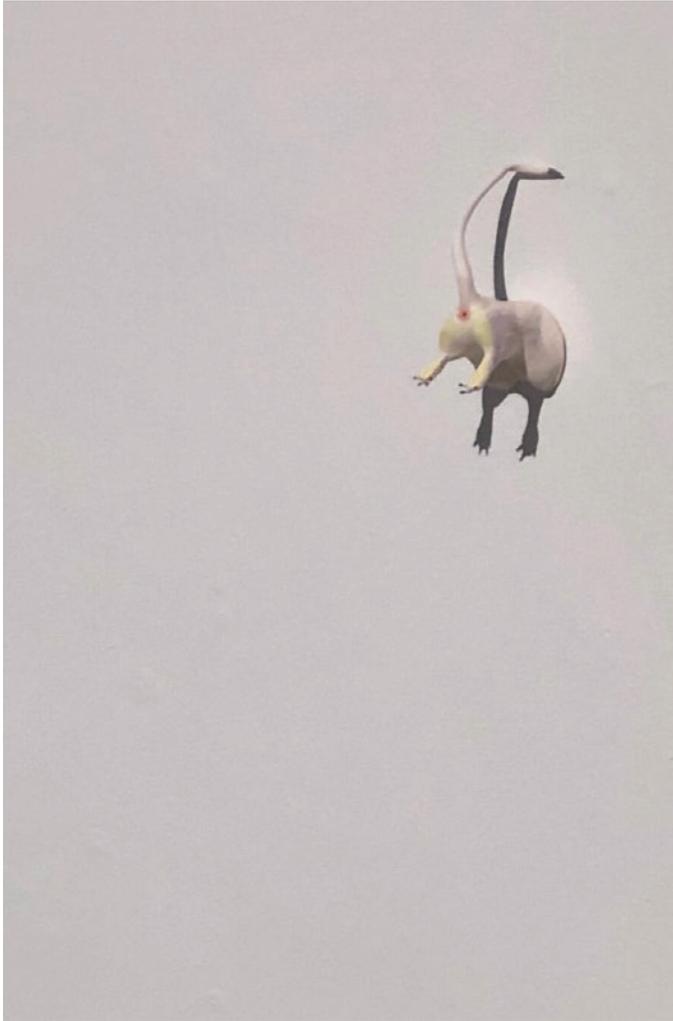
Ivanova received her BFA from the University of South Florida in 2016, she has participated in multiple group shows in the state of Florida.

Nadia-Ivanova.com





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1. Details of *How to Lose Money with a Cow and The Elegance of Despair*, 2019-2020
Real animal skull and bones casted on bronze.
variable dimensions

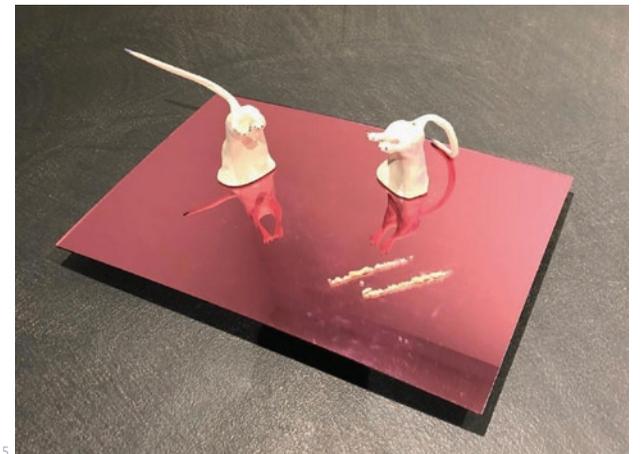
2. *It's Gucci*, 2020
Concrete, velvet, wood, resin, clay
26 x 45 x 31 inches

3. Detail from *Dialogue with Rats*, 2019
Plexiglas, saw dust, clay and powder.
Installation; variable dimensions

4. Detail from *Dialogue with Rats*, 2019
Plexiglas, saw dust, clay and powder.
Installation; variable dimensions

5. Detail from *Dialogue with Rats*, 2019
Plexiglas, saw dust, clay and powder.
Installation; variable dimensions

Images courtesy of the artist.



ANDRÉS RAMÍREZ



Photo: Forrest MacDonald

Andrés Ramírez's (b. 1991, Anchorage, Alaska) practice is primarily two-dimensional, focusing mostly on photography, installation, and video that are meant to consider and analyze issues unique to people of color, immigrants, and first-generation Americans.

As a child of Colombian and Salvadoran immigrants, Ramírez draws on his family's lived experience in the United States. His work focuses on how immigrants and first-generation Americans deal with intergenerational trauma, strained family dynamics, and the most basic sense of belonging and visibility within the institutions and social structures imposed upon them. Ramírez's personal and family lived experience form the basis of his work but are often where the conversation tends to be concentrated; the goal of his work is to surpass his own culture(s) as the focus and allow the viewer to use it as a tool for reflection of themselves and their own circumstances.

While his work takes a variety of forms, it comes from a particular place that isn't universal or immediately legible but always tries to deal with problems that everyone deals with. Whether it be loss, pain, anxiety, health issues, or politics, he looks at them through the eyes of a person between cultures.

andresramirezphoto.com







3



4

1. *WE DONT DO THAT/Cambios De Tema*, 1991-Present
Newsprint, red ink, blue ink, arguments, discussions, and frustration.
Variable dimensions
2. *Polar Grass*, from the August/September book of *Put Your Glasses Back On (Face The Facts)*, 2019
Digital photograph
Variable dimensions
3. *Muletas*, from the December/January book of *Put Your Glasses Back On (Face The Facts)*, 2018-2019
Digital photograph
Variable dimensions
4. *Improper Retirement*, from the February/March book of *Put Your Glasses Back On (Face The Facts)*, 2019
Digital photograph
Variable dimensions
5. *WE DONT DO THAT/Cambios De Tema* (detail), 1991-Present
Newsprint, red ink, blue ink, arguments, discussions, and frustration.
Variable dimensions

Images courtesy of the artist.



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CARNAL PHYSICALITY: EXPLORATIONS OF THE BODY

WRITTEN BY: SK WEST

The human body exists in an infinite range of dimensions and characteristics yet is comprised of the same stuff in every iteration: the recipe calls for a brain, some bones, and a lot of blood, among other things. It is one of the great wonders of humanity to start with the same internal guts but produce billions of versions of life that differ wildly from one to the next over the course of millennia while also illuminating patterns of behavior or experiences that are endlessly universal. From the depths of prehistory to present day to our impending post-apocalyptic future, emotions such as loneliness, joy, embarrassment, indifference, or yearning are inherent to humanity, just as everyone knows their own fart smells better than anyone else's – knowledge that is collective yet unspoken. Life is, and always has been, capital-W Weird; the artist has an opportunity to exploit and explore the human body, inside and out.

CHASE PALMER conflates the cacophony of consumption through themes of over-indulgence and brash clumsiness in his paintings. His figures are made malleable within a kind of physics unique to the composition; contorted and stretched into permanent discomfort, these elastic figures are pieces of sunburnt flesh that collide into one another or even themselves. Palmer's compositions reference the burning backdrop of Florida, whether in terms of a roiling body of water or warped palm trees. His textured bodies perform grotesque rituals of decadence: one shovels hot dogs into two mouths on the same head while splatters of ketchup freefall onto a thick pile of the food on the beach, or a singular, detached breast floats in a chaotic jacuzzi of carnal limbs, thrashing about in all directions, as two misshapen figures, mouths agape, nearly merge. Palmer's practice manipulates physical reality into corporeal lunacy, pairing hideous discord with striking detail that presents a world unto itself.

JONATHAN TALIT's sculptures explore the flesh and its natural fissures in a manner most unsettling – a comment to be taken as a compliment, of course. His vessels reference the human body in forms that appear swollen or contracted, stiff or limp, unscathed or scarred. These works and their intimate resemblance of flesh tones and shapes remind the viewer of how bizarre the body is with all its swaths and orifices, and how it functions as a barrier to the outside world but is also vulnerable to it. Skin, after all, is a membrane as much capable of containing or concealing as it is leaking or revealing. Talit's sculptures delve into this multiplicity of our physical being with unapologetic persistence to explore ideas of ambiguity, the womb, and more.

CHASE PALMER



Photo: Forrest MacDonald

My work is an illogical burlesque of over-consumption represented through a disparate over-construction of activity. I use painting, the medium that has been the traditional depicter of both the natural world and actual histories, to create a variation of discordant pictorial languages.

I first encountered my current mode of painting after eating chicken and waffles for the first time. As I was pouring combinations of syrup, butter, hot sauce, and ketchup onto the dish to create the perfect harmony of the sweet and the savory, I realized this goal was a great thematic pursuit. It was also a challenge of virtuosity to organize the picture plane with the same bravery as drizzling ketchup.

Florida exists as a cornucopia of saturated lunacy where any class of people can live a hedonistic beachside lifestyle under the scorching yellow sun. This ass backwards setting provides an artificial foil to the human appearance and serves my aim to create a psychologically perplexing compositional space. It affirms my interest in inventing physics of form which could only exist in each wild image I compose.

With the current non-reality of crowds, I am working on a body of work which showcases an entanglement of many figures sharing the same claustrophobic space. Socially distanced reality is a dysfunctional dystopia. We do not trust imagery, yet we are still seduced and led astray by its power. What does this turn us into?

Chase Palmer (b. 1996. Louisville, KY) is an artist who has exhibited in over forty group exhibitions nationwide and is currently preparing for his first two-person international show. He received his BFA from Herron School of Art and Design in Indianapolis, Indiana in 2018.

chasepalmerandstuff.com







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1. *Man Cutting Into a Bloody Steak*, 2019
Oil and acrylic on canvas.
36 x 48 inches
2. *Hippity-Jippity Splash Jam*, 2020
Oil and Acrylic on Canvas
48 x 70 inches
3. *Bean Brunching Horsie*, 2020
Oil and acrylic on canvas
50 x 60 inches
4. *Lallygag Breakgear*, 2020
Oil and acrylic on canvas
30 x 30 inches
5. *Flammable Jacuzzi Doozy*, 2020
Oil and acrylic on canvas.
50 x 60 inches

Images courtesy of the artist.



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JONATHAN TALIT



Photo: Forrest MacDonald

I am interested in flesh as a membrane; the site of negotiation between our inner and external worlds. Through exercise, diet, sexual activity, and clothing, we are constantly brokering deals between various desires that are expressed on our skin. I make work that displays these negotiations. This can include making a sculpture that appears to swell from internal pressure, or from a surface that merges two seemingly opposed connotations (i.e. insectile and beauty queen makeup). Holes intrigue me because they are punctures in membranes. They expose the frightening fragility of surfaces while also offering proof of the possibility of change. I am attracted to the vessel for its content regarding the womb and secrets, but also as a form in transition: just after one thing and now becoming another. Holes also make us curious to peer into and afraid of what might be looking back out. My work displays the possibilities of change and ambiguity while holding the freedom and terror of them simultaneously.

Jonathan Talit grew up in Lakeland, FL. He attended Boston University and graduated with a BFA in Sculpture, Cum Laude. He has attended residencies at the Atlantic Center for the Arts, Vermont Studio Center, and Gallery 263 in Cambridge, MA. His work is in both private collections as well as the collection of Gallery 221 at HCC, Dale Mabry. He currently lives and works in Tampa, FL, where he is an MFA candidate at the University of South Florida, Tampa.

jonathantalit.com







3
 1. *Syntax*, 2020
 Cardboard, Wire, Hot Glue, Plastic Rhinestones, Pins, Prosthetic Jaw.
 10 x 14 x 16 inches



4
 2. *Silly Agitations*, 2020
 12 x 12 x 24 inches
 Handkerchief, Spray Cheese, Printed Images.

3. *Wiggle in the Middle* (detail), 2018
 Fired Clay, Tar Gel, Acrylic Paint, Fake Hair, Cat Scratcher.
 16 x 16 x 40 inches

4. *Construction*, 2020
 Cardboard, Copper Tubing, Stone, Car Air Fresheners, Plastic,
 Printed Images, Stretch Fabric.
 14 x 44 x 77 inches

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 5. *Wiggle in the Middle* (detail), 2018
 Fired Clay, Tar Gel, Acrylic Paint, Fake Hair, Cat Scratcher.
 16 x 16 x 40 inches



Images courtesy of the artist.



PUTTING THE CARTOGRAPHY BEFORE THE HORSE: ART AND OUR ENVIRONMENT

WRITTEN BY: SK WEST

A setting is a landscape is an environment is a habitat is a shelter is a domain is a world is a space is a place. No matter where, people *are*; the human body contains itself yet is perpetually contained by something else. The boundaries between the physical body and its ever-changing surroundings are negotiated with our every movement or mood. Intangible qualities, like ambiance or tension, have the possibility to directly affect our internal perceptions as much as tangible factors, such as rose petals on the bedspread or a polluted traffic jam. An individual's environment is predictably unstable, both temporally and geographically. Furthermore, one of the many delightful paradoxes of humanity is that we're really good at destroying the only place we inhabit; the artist sets out to plot the points of interest or insignificance within the sphere of our global realm.

LUKE MYERS takes convening with nature to another, deeper level: he has spent several hours reading books to ants, capturing their movements on a high-resolution camera, and spending time with them in the wild. By presenting these minute creatures and their quiet lives moving here and there on the big screen, the viewer can appreciate all the work ants really do; by reading books to the ants, Myers demonstrates his dedication to the environment on multiple strata, from the physically insignificant to the cerebral. Some of his other works further strengthen – or, at least, remind us to fortify – the potential of our connection with natural beings, and signify technology's role in doing so.

ERIN OLIVER creates installations that abstract the natural environment with ephemeral materials and projected imagery to invent a space of light and shadow. Her work spatializes ideas of artifice and imagination, landscape and world, construction and intuition. These installations are informed by scientific diagrams and her own understanding of nature as it relates to the space of the installation, materials used, and projections displayed. The intricate layers of physical material and surfaces in relation to the intangible light and shadows amalgamate into an otherworldly atmosphere that is at once familiar and unknown.

IAN WILSON doesn't necessarily paint daydreams, but rather the places where one daydreams. The window you stare out of to escape your desk job becomes a portal to another life, and allows your brain to project alternate realities where you win that argument by saying the perfect retort, or you end up falling in love with that guy in the lavender sweater that you once saw at the zoo, or some other completely reasonable thing to daydream about. The light bouncing off of the clouds through the airplane window is shown as a fractal pattern that reaches to the edges of the canvas, a dazzling glare made tangible instead of subtly colored, which further transforms a common picture into a chance for imagination. Regular spaces like windows, airports or planes, a walkway with a railing are translated into a vivid system of line and shape, thus revealing our own musings on the potential of re-vision.

LUKE MYERS



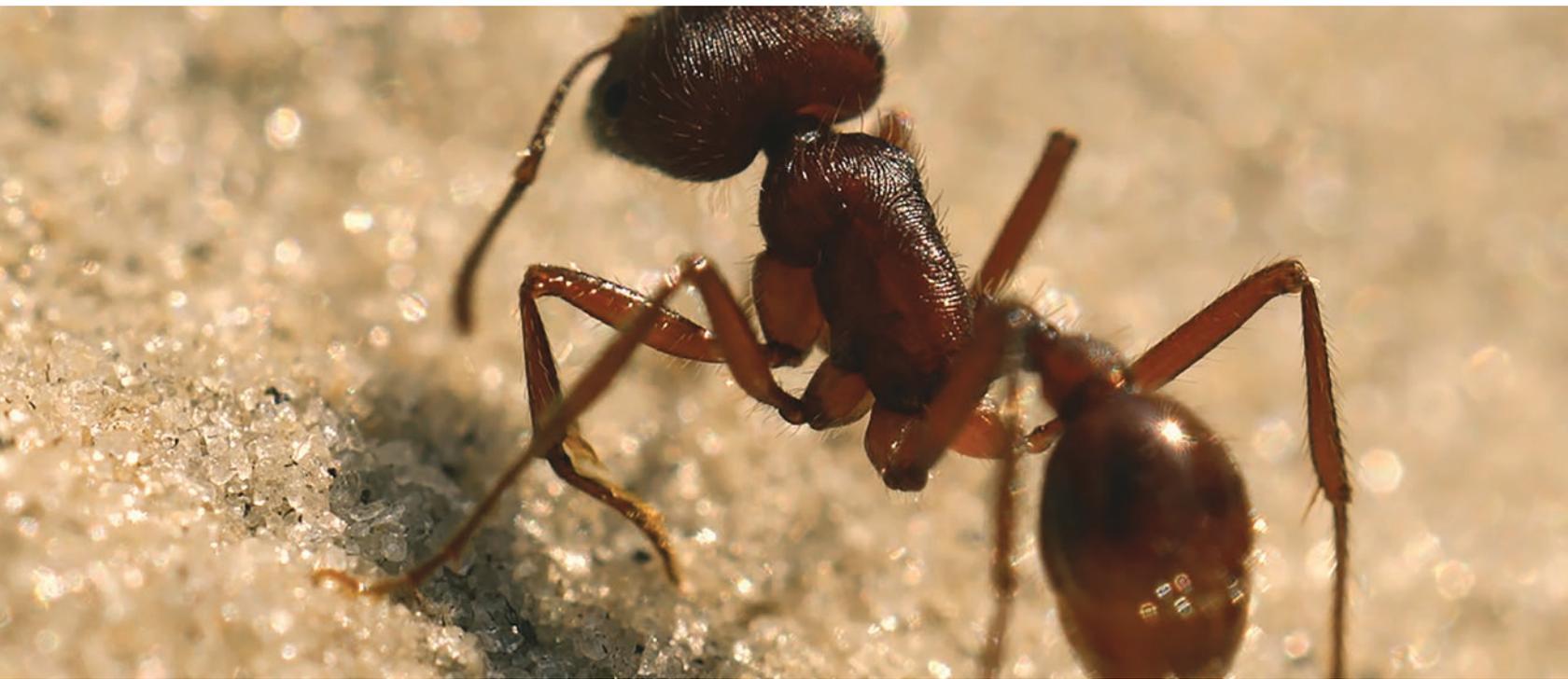
Photo: Forrest MacDonald

Luke Myers is a sculptor and multi-disciplinary artist who fuses scientific methodologies and technology with natural materials and concerns. His practice investigates the possibility of rebuilding empathetic connections to the natural world, in response to the disasters of anthropocentrism. He is currently working on a series of "Artifacts of Uncertain Temporality", taking as a starting point the idea that the far future and distant past are colliding in our present, presenting exciting opportunities for objects and artists. This work is inspired by contradictions like the Singapore Supertrees, sustainable capitalism, and generative design algorithms, and imbued with the magic and wonder of the natural world.

Luke earned his BA in studio arts from the University of Maine at Augusta. In 2020, his work was part of shows at Dunedin Fine Arts Center and the Museum of Science and Industry in Florida, and the Art Pavilion in London. His work is held in the public collections of University of Maine Augusta, and the Waldoboro, Maine Public Library. In summer 2018 (and every summer since), he has participated in an artist residency and performance cooperative called (stillness), which has had a significant influence on his practice.

lukeamyers.com





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1. *Credit Scene (After the End of the World)*, 2020-2021
Carbon Fiber, Inkjet printer, canvas, images of local trees
96 x 50 x 29 inches
2. *Reading With Ants: Annihilation*, 2019
Single-channel video (still)
13min 36sec
3. *Reading With Ants: Annihilation*, 2019
Single-channel video (still)
13min 36sec
4. *Beetle Burial Ritual with Webcam*, 2021
Florida Yellow Sand, Endoscope Camera, 9" tablet, quartz crystal,
Florida deep-digger scarab beetles collected after natural death.
Variable dimensions
5. *Beetle Burial Ritual with Webcam (detail)*, 2021
Florida Yellow Sand, Endoscope Camera, 9" tablet, quartz crystal,
Florida deep-digger scarab beetles collected after natural death.
Variable dimensions

Images courtesy of the artist.

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ERIN OLIVER



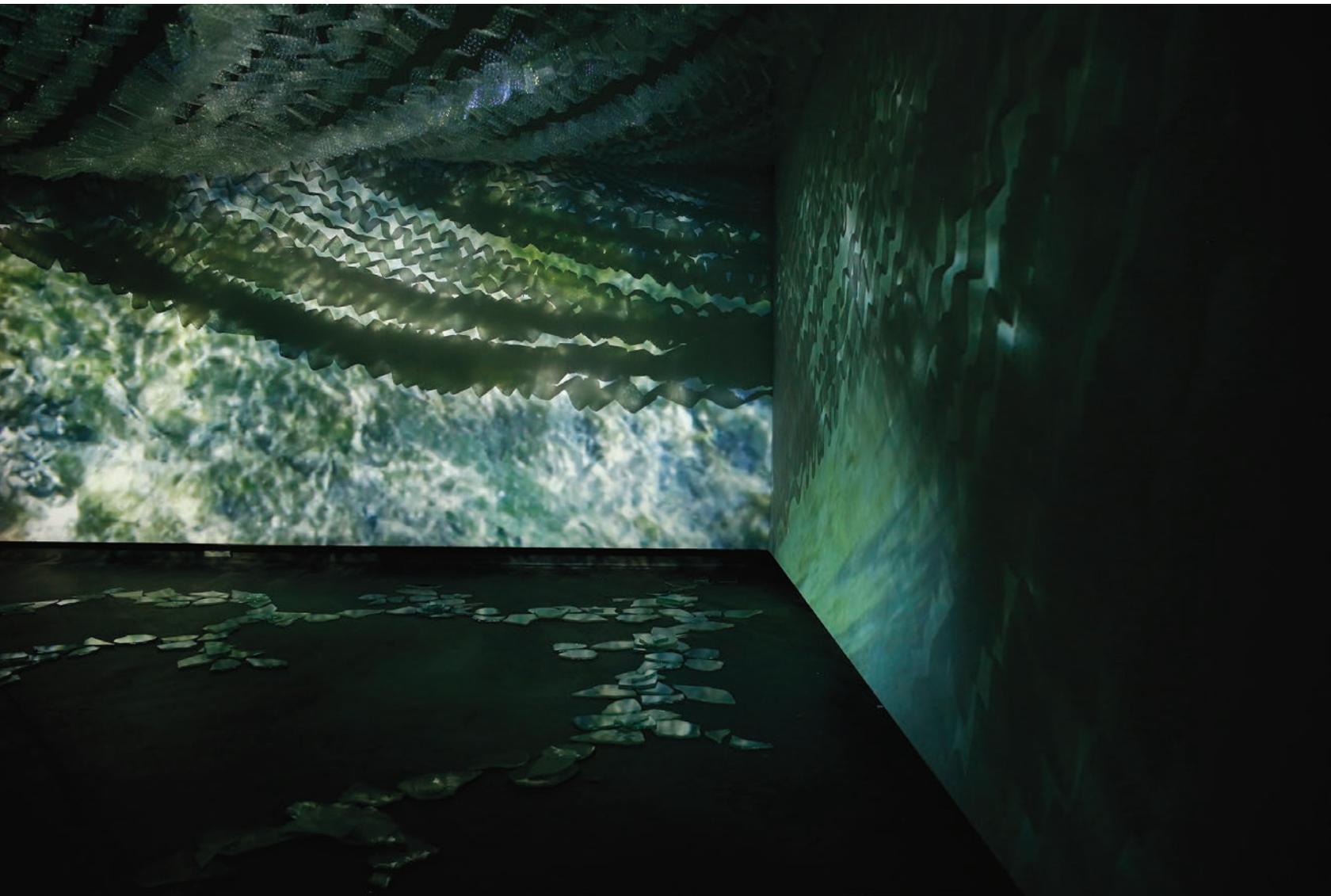
Photo: DM Witman

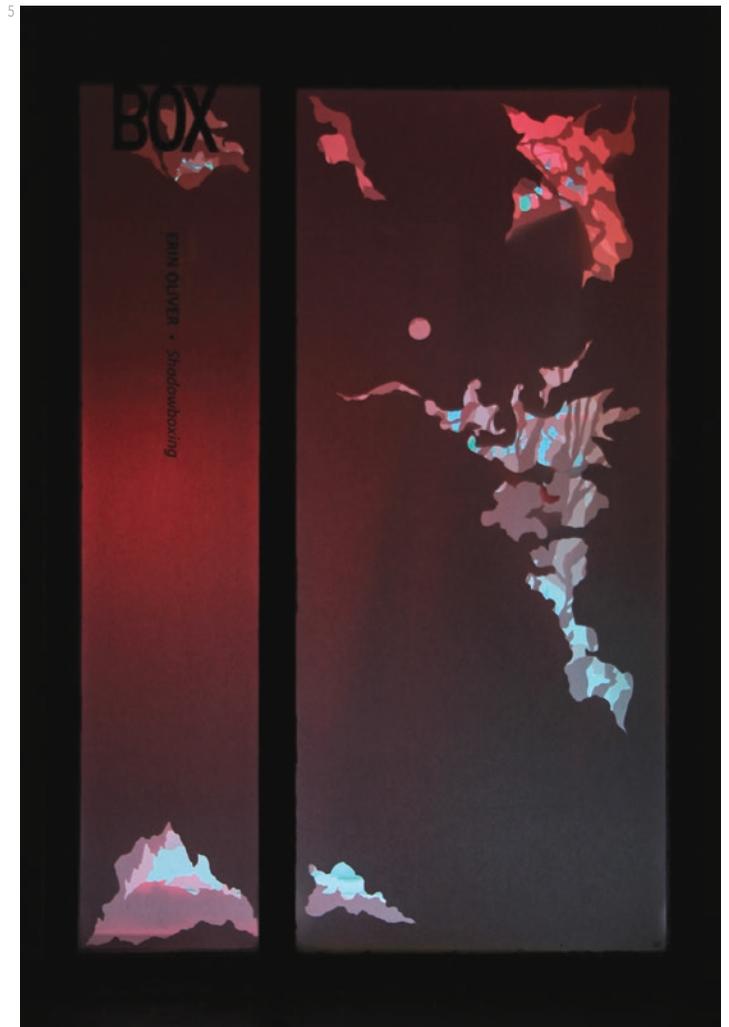
Erin Oliver is a multi-disciplinary installation artist whose work investigates ideas about abstraction and artifice, cyclical processes, and permeable spatial membranes. Through an intuitive making process, Oliver responds to the landscape and uses abstraction to deconstruct natural imagery through drawing, cutting, layering, and suspending ephemeral materials in space. She then superimposes those shapes through light and digital projection, composing echoed forms through layers of shadows. The materials serve as objects as well as screens, distorting the sense of light and space, and notions of real, constructed, and imagined. By combining sensory input from her surroundings with contextual knowledge and imagined realities, Oliver traverses a sense of place theoretically and experientially in order to question and explore our experience of space, both its limitations and its possibilities.

Erin Oliver (b. 1983, San Diego, CA) currently lives and works in Tampa, Florida, where she is an MFA candidate at the University of South Florida. She also holds an Art Education degree, Magna Cum Laude, from Temple University's Tyler School of Art. Oliver has received several grants and residency fellowships including the Vermont Studio Center, the Ellis-Beauregard Foundation, Penland School of Crafts, the Ella Foundation Pratt Emerging Artist Grant, and was recently awarded the Gasparilla Emerging Artist Award, juried by Paul Galloway from MoMA. Her paintings and installation work has been exhibited along the East coast including Tempus Projects in Tampa, FL, the Carrack Modern Art in Durham, NC, and the Greenhill Center for North Carolina Art in Greensboro, NC.

Erin-Oliver.com







1. *Exploded Tunnelbooks*, 2019
Installation of layers of cut wood, lights.
Dimensions variable.
2. *Night Swim (the dark mother)*, 2019
Installation with bubble wrap, glass, and multiple video projections
10 x 15 x 6 feet
3. *Shadowboxing* (detail), 2019
Tunnelbook Installation in window vitrine (layers of cut paper, light)
6 x 8 x 6 feet
4. *Miniature peephole #3*, 2019
Tunnelbook (layers of cut paper, light)
1 ½ x 1 ½ x 2 inches
5. *Shadowboxing*, 2019
Tunnelbook Installation in window vitrine (layers of cut paper, light)
6 x 8 x 6 feet

Images courtesy of the artist.

IAN WILSON



Photo: Forrest MacDonald

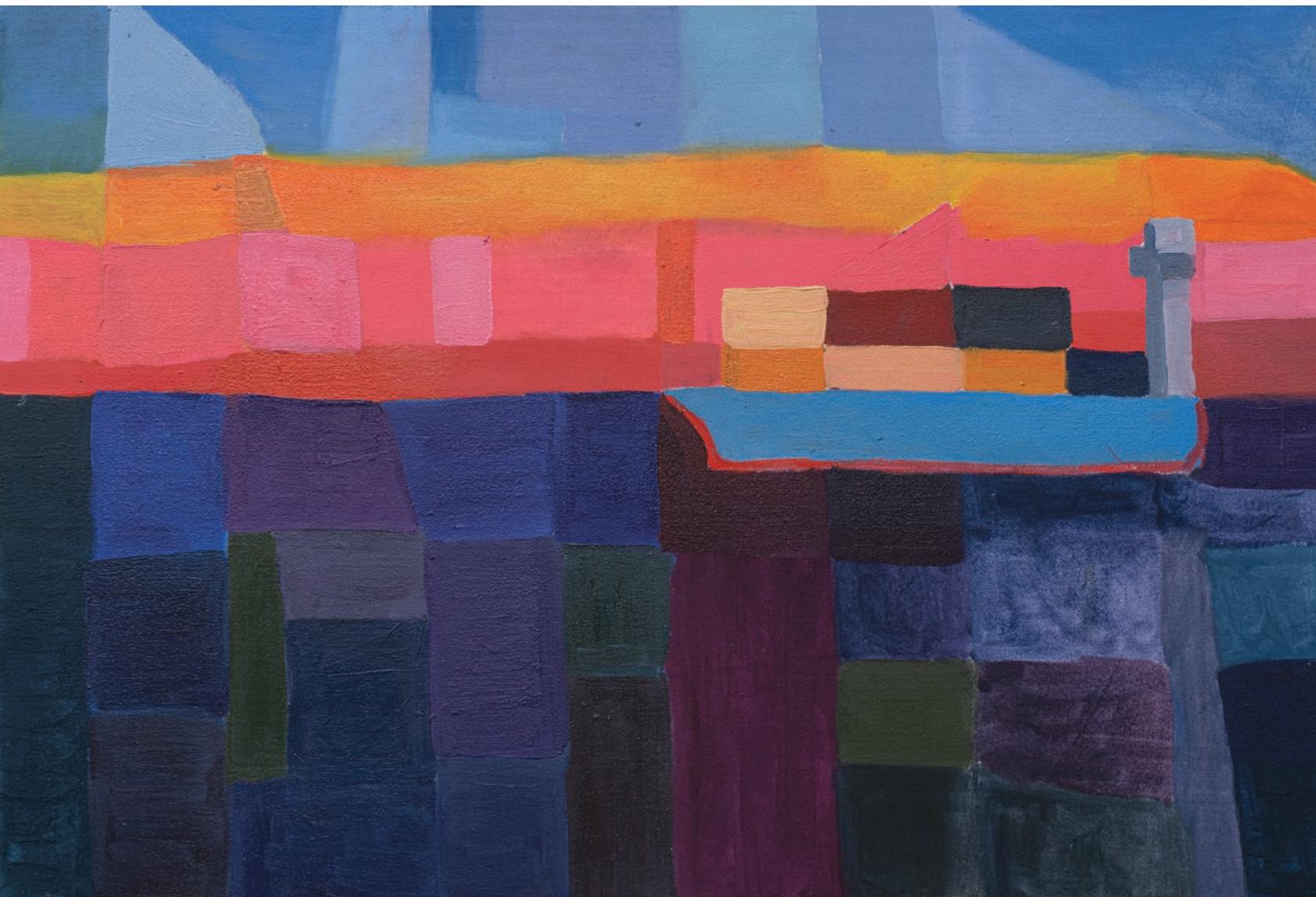
My painting practice is an investigation of personal experiences with mundane and common experiences of boredom and daydreaming. I use framing devices such as windows, railing, or objects in motion such as vessels. I call framing devices 'partitions. Partitions exist in three categories of space, "constrictive space", "semi-constrictive space", and "non-constrictive space". Partitions are not always present in "non-constrictive" space. And if they are present, they are mobile. "Non-constrictive space" is unique that is an escape from physical confinement, whereas "constrictive" and "semi-constrictive spaces" embrace varying levels of physical confinement.

Each partition in varying levels of constriction offers an escape from boredom through fantasy. I use partitions to place the viewer in quotidian places such as airports, grocery stores, piers, the natural world, or the workplace. Fantasy alleviates boredom and places a body into a creative, transcendental, meditative state. This experience is explored using inventions involving light being treated as a magical object to convey fantasy, as well as geometric abstraction, and color-field painting, to explore formal issues of flatness. This treatment elevates mundane

objects, such as partitions, and the common experience of looking, boredom, and waiting through a sense of play and exploration.

Ian Wilson (b. 1988 Harrisburg, PA) earned his BFA in studio art from Appalachian State University. He has been painting almost every day for twelve years. He has exhibited nationally. Ian also ran a small semi-annual interview project DERHOUSE (DASHAUS) from 2013-2018. It has been featured in gallery exhibitions nationally. Ian came to Tampa by way of Portland, Oregon. He is originally from eastern North Carolina.

ianwilsonart.net







1. *Maersk freighter off of Wilmington NC*, 2021
Oil and graphite on canvas.
24 x 36 inches
2. *Approaching SeaTac*, 2020
Acrylics, gesso, and graphite on paper mounted on panel.
18 x 24 inches
3. *Eastern North Carolina*, 2020
Acrylics, gesso, and graphite, on 150 lb paper.
18 x 24 inches
4. *Railing*, 2020-21
Oil, oil pastel, graphite, and gesso on canvas.
36 x 48 inches
5. *Floating*, 2018
Acrylic on canvas.
8 x 10 inches

Photos: Luke Myers





TRENK
present
AL INC.

Hello again, this is Nathaniel Superfly. You may remember me from a few weeks ago when I threatened an attack on Total Resistance's ill-fated attempt to get rid of Buzko. Well, don't worry, I've

THAT'S ABSURD! PUT A PAIR OF SUSPENDERS ON YOUR DISBELIEF THERE, BABES

WRITTEN BY: SK WEST

Have you ever tried to make a sentence that has, probably, never been said before? I don't mean to put you on the spot, but can you answer this question without saying something completely absurd? What is your definition of absurd, anyway? Does it include every day of the last few years? Your whole life? Existence itself? Do you believe we are living in a computer simulation? Do you have proof otherwise? Are you confident enough to put money on it? Are you confident? You're sure you know what you're doing? Where do you draw the line? Is it along the same lines as the artist? When does art imitate life? Isn't all of life art? Is that all? Would you like to share your responses out loud right now? Do you trust me? Can you trust me just for a minute? For how long can you hold your breath? Longer than me? Wait, how did we get here? Have you noticed anything out of the ordinary lately? Ever had a life-changing burrito? You've come all this way – are you enjoying yourself? Wait, weren't we talking about art? Do you trust the artist? Does the artist even know what they're doing? Do you?

LEONIDAS DEZES named his variety, sketch internet show *Total Insanity* for a reason, folks. In using a plethora of props, green screen effects, live performance, moving camera angles, and more, the show becomes a conglomeration of zany humor. The point of the show is to kind of not really have a point, but rather to be improvisational with the internet. While streaming live, Dezes includes his Skype contact information to create an engagement between himself and the viewer, where the performer and audience can be in conversation. *TI* is sometimes overloaded in simultaneous content and sometimes glitchy, but always irreverently fun, random, and absurd.

LAURA PÉREZ INSUA produces a recipe of cynicism, utopic ideals, and the symbology of the mermaid, among other things, in her work, *Hombre Nuevo*. This five-minute video follows a typical interview-style format, riffing off of Noam Chomsky's interviews and essays, in which an old man sits at his desk, giving a spiel about social change; towards the end, the mermaid's tail is revealed and catches the viewer off guard. Is this a man, or a mermaid? Which one is real, and which is mythical? The man's speech is littered with contradictions, caught somewhere between hopeful and crushed, utopic confidence and dystopic deceit, yet the twist brings suspicion to the plot. What sacrifices are to be made for an ideology, and which are to be trusted?

LISA MCCARTHY uses the infinite possibilities of drawing, painting, and performance to bring humor to hard conversations about gender, identity, and art. Her work addresses cultural rituals that directly impact or involve the individual and the collective society in a pictorial language that is colorful, witty, and dynamic. McCarthy's practice employs what she calls "raunchy satire" to further a serious discussion regarding the complex ideas that permeate our conscience. A long-running series of her work features a character named Poor Lydia, who is constantly extracting herself from one dreadful situation or another; examples include "Poor Lydia tried to buy a vibrator during COVID" and "Poor Lydia thought no one was looking as she picked her nose at the traffic light." We've all been there, as we sympathize with Poor Lydia.

MAXWELL PARKER always wanted to go to the moon as a kid. Then he grew up, learned how to handle power tools, and built himself a rocket out of plywood, bungee cords, and a Pyrex dish (for the window, duh). His sculptures and installations are frequently anchored to this notion of childlike wonder amplified and made real with the power of a credit card and access to a wood shop. They are larger than life models with instructions reduced to a few buttons – or so many buttons that have wildly varying functions – and activated by gleeful enthusiasm. His works elicit curiosity, are fueled by sheer determination that, for example, brainwaves can power a steak-shaped car, and encourage the world to take having an absurd amount of fun quite seriously.

LEONIDAS DEZES



My work looks for meaning in the apparently frivolous aspects of play, humor, and levity. I use a combination of media including animation, video, music, and performance to create lo-fi, colorful, hand-drawn imagery and simple computer-generated graphics. As Henri Bergson writes in his essay on laughter, humor is deeply tied to the social, thereby acting as a reflection of society. Similar to Dada artists who reacted to the horrors of WW1 through absurdity and irreverence, my visual aesthetic and post-ironic sensibility run parallel to memes and niche internet groups, who reflect a contemporary revolt against reason. My most recent project takes the form of a live streaming program titled *Total Insanity*. The show incorporates surreal daily holiday themes, self-conscious commentary, and a plethora of animated characters and video segments. Broadcast weekly over the past year and a half, *Total Insanity* examines live streaming as a venue for coping with the individual and collective anxiety of our crisis-ridden age, through the defiant frivolity of play and humor, and the liberating freedom of alternate personas and fantastical narratives.

Leonidas Dezes is a digital media artist living in Tampa, FL. He received his B.A. in Digital Arts from Stetson University in 2011. While at Stetson, he performed as part of the professor/student collective Mobile Performance Group and presented his full-length album and interactive performance *Deep Into The Blue* at the historic Athens Theatre in DeLand, FL. Before pursuing his MFA at the University of South Florida, he worked as a graphic designer for Hearst Television's national network of news stations and provided animation for Bernie Sanders' 2016 presidential campaign.

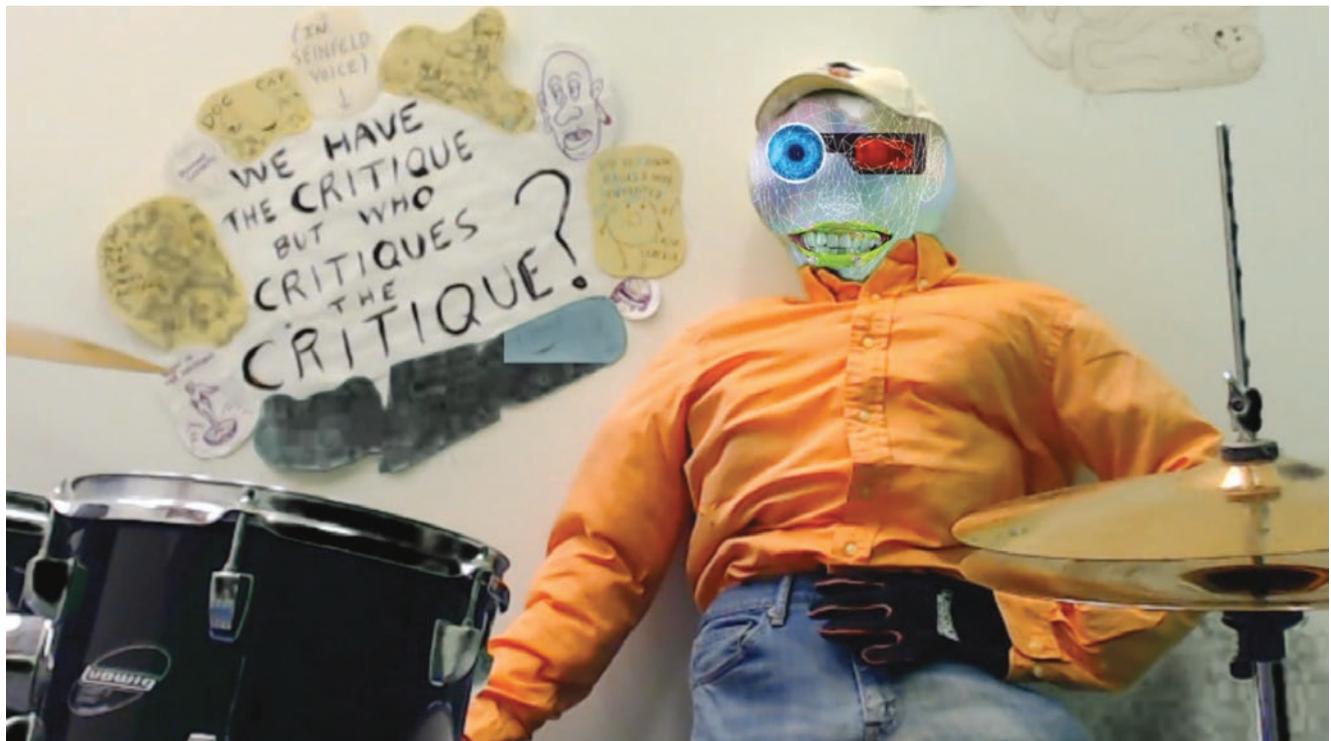
leodezes.com





2

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1. *Total Insanity–Funeral for Asbestos Albatross*, 2020
Video Live Stream
2. *Total Insanity–Leo in his Early Studio*, 2019
Video Live Stream
3. *Total Insanity–Sidekick Chris*, 2020
Video Live Stream
4. *Total Insanity–National Microwave Day*, 2019
Video Live Stream
5. *Total Insanity–Tampa Nights*, 2020
Video Live Stream

Images courtesy of the artist.



5

LAURA PÉREZ INSUA



Photo: Forrest MacDonald

Laura Pérez Insua (b. 1994, Santa Clara, Cuba) is an interdisciplinary Cuban artist living in Tampa, Florida, who makes work that questions perceptions of power. Through a wide range of media including, watercolor, webcam footage, installations, and social practice, Laura Pérez Insua crafts nuanced statements about the structures and characters that control our daily lives. Her current practice focuses on the unveiling of power and its rituals. She seeks out potential faults and cracks in the social and political realm. Pérez Insua's political origin gives her a particular sensibility that allows her to understand other geopolitical realities in contrast or in relation to her own. Pérez Insua's work of the last two years is a series of contemplations on the social and political conditions of the U.S., a humble opinion of an outsider.

Insua exhibited in the 2015 Havana Biennial and the group exhibition *El fin del Gran Relato* at the Cultural Projects Office in Puerto Vallarta Mexico, 2018. Recent exhibitions include group shows in the Carolyn M. Wilson Gallery at the School of Art and Art History, University of South Florida.

lauraeinsua.com







3



4

1. *East Room*, 2019-2020
Inkjet print on paper
10 x 7.9 feet
2. *Full Spectrum Dominance*, 2018
Cowboy pillow, sandbag, paint, wood
9 x 12 inches
3. Detail of *East Room*, 2019-2020
Inkjet print on paper
10 x 7.9 feet
4. Detail of *East Room*, 2019-2020
Inkjet print on paper
10 x 7.9 feet

Images courtesy of the artist.

LISA MCCARTHY



Photo: Andrés Ramirez

Lisa McCarthy is an interdisciplinary artist from the greater Boston area, receiving her BFA in 2018 from the School of the Museum of Fine Arts, Boston at Tufts University. Her studio practice utilizes the languages of painting, drawing, and performance to fluidly move between styles, materials, and processes. Drawing inspiration from the boldness of the contemporary art landscape, McCarthy uses humor to speak the uncomfortable truth about gender biases in art today. Within her work are challenging conversations about social rituals that affect our identities, both individually and as a culture. Her latest series *Impulsive Transgressions* is inspired by what she calls raunchy satire, but it is also a serious discussion about much more complex subjects that have a strong foothold in artistic discourse. Classic concepts such as desire, idealism, self-esteem, critiques of human behavior, and identity politics have all been addressed with a range of approaches, such as with critical comedy or disdain. Her recent exhibitions include Factory Mark Gallery in Framingham, MA, Carolyn Wilson Gallery in Tampa, FL, and Tennessee State University in Johnson City, TN. In July 2021, she will be exhibiting at 621 Gallery in Tallahassee, FL.

lisajmccarthy.com







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1. *Anger Forgiveness 1*, 2020
Oil and oil pastel on dibond
72 x 48 inches

2. *The Player*, 2019
Mixed media on canvas
36 x 60 inches

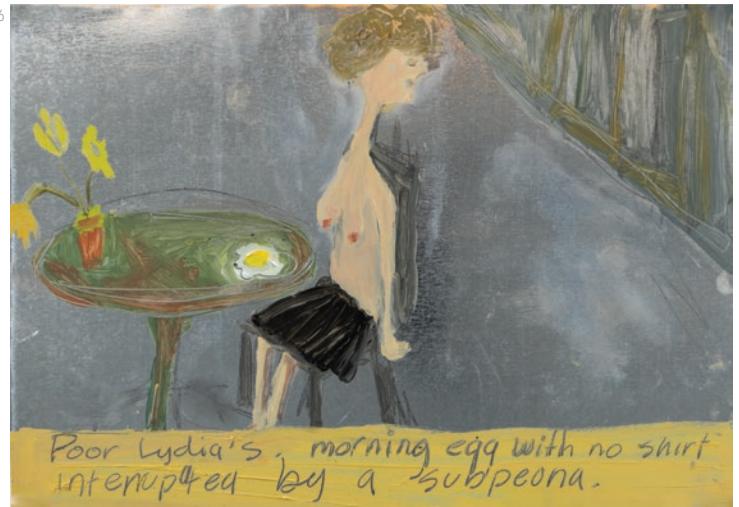
3. *Dishwasher Safe*, 2020
Mixed media on mylar
48 x 24 inches

4. *Honey Baked Shit*, 2020
Mixed media on mylar
48 x 24 inches

5. *Enter Here*, 2020
Mixed media on mylar
15 x 3 feet

6. *Poor Lydia*, 2020
Oil on tin
10 x 7 inches

Images courtesy of the artist.



6

MAXWELL PARKER



Photo: Forrest MacDonald

I am a tinkerer.

As a sculptor, I make machines that focus on energy: kinetic, potential, radical, and extreme, with their purpose being narrative, and emotional. The work maintains a point of view of a mad scientist / artist whose imagination aspires to the absurd in depth and commitment in the creation of the works. The works are self-referential and windows into my imagination, oftentimes implying a larger narrative of the maker and audience. They are absurd however, and exist only for themselves and the imagination of the audience. The audience is invited to participate where they have permission to play and perhaps reconsider the role of imagination in their perception of the physical world.

Motors, hinges, bearings, wheels, pulleys, pumps, and pneumatics allow me to explore the movement of the human body in a sculptural form. Movement frozen in time such as with the tangling, binding, pinching, wedging, strapping, and compressing of materials references the potential energy, and act as a metaphor for the limits of being human. Kinetic and potential energy are merged as the

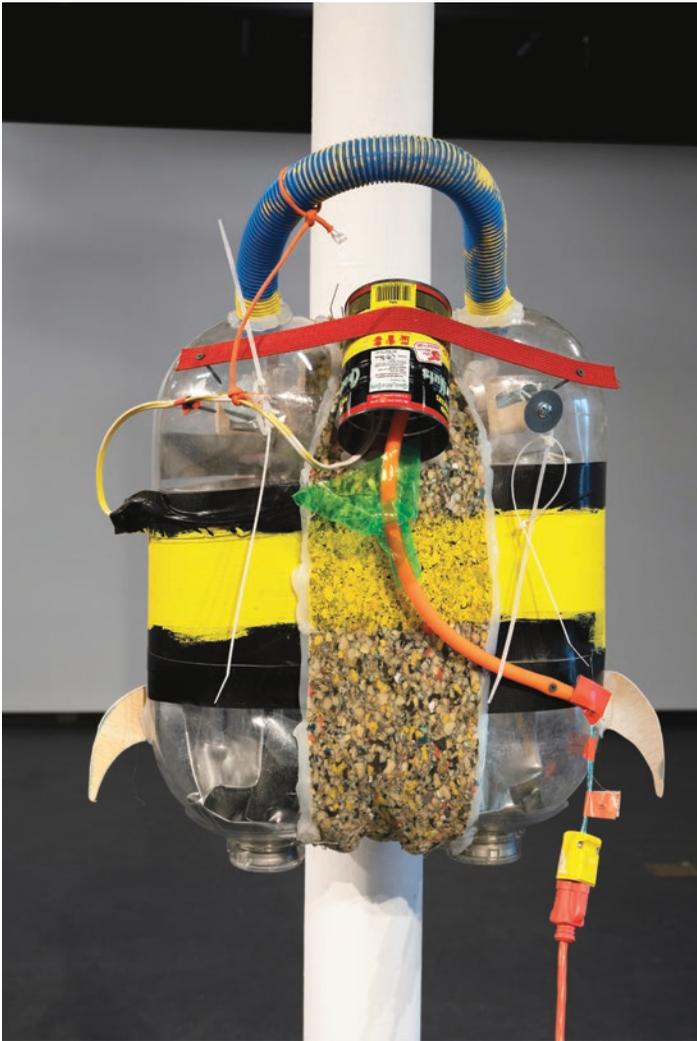
work seems to both need to have and be prevented from having, autonomous movement. Stifling propulsion through the use of constricting parts creates a tension which ultimately destroys the machines themselves, acting as metaphors for human pathos.

Maxwell Parker (b. 1993, Albany, NY) earned his BFA in Sculpture and Drawing from the State University of New York at Plattsburgh. His work has been featured in exhibitions hosted by both art and science spaces up and down the east coast. Most recently, he had a solo exhibition at the Stephanie Ann Roper Gallery in Frostburg, MD. His work is in private and public collections such as the Plattsburgh State Art Museum. Currently, he is an MFA candidate at the University of South Florida in Tampa, where he was the recipient of the Stanton Storer Fellowship.

maxwellparkerart.com







1. *The Rocket Ship*, 2020

Wood, steel, cardboard, fabric, 5 gallon pickle bucket sonic rocket engines, 1-channel sound, electrical cords, pyrex dish, zip-ties, paint, traffic cone, air freshener, tape, hair dryer.
28 x 15 x 10 feet

2. *Push Truck, HONK*, 2021

Wood, steel, rear axle from 1955 Tow-Mater, lights, Ford windstar rear hatch, electrical cords, castors, zip-ties, various junk.
13 x 13 x 16 feet

3. *Spacewell Industries AC Electric Jet Pack (Tool Only)*, 2020

Keg bags, wood, electrical cords, switch, fabric, light, tape, carpet foam, paint, zip-ties, tubes, coffee can.
29 x 24 x 16 inches

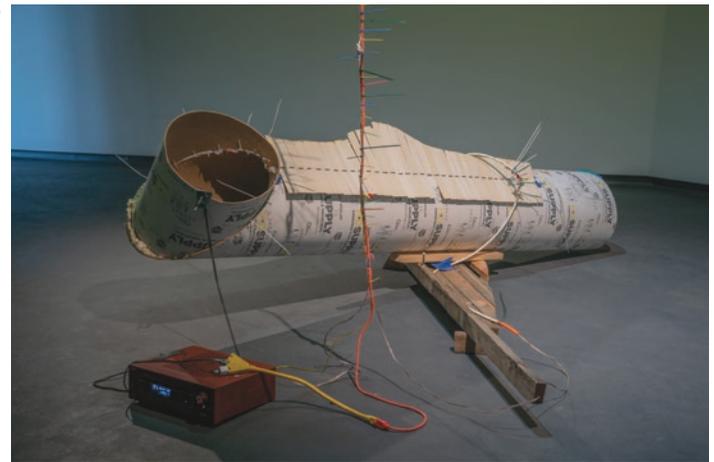
4. *Push Truck, HONK (Video Still)*, 2021

VHS video, security camera footage, sculpture, Max.
7min 27sec

5. *Laying on my Floor Talking to my Ceiling Fan*, 2021

Sono-tube, wood, light bulb, plastic bucket, bungee cords, receiver, speakers, wire, electrical cords, zip-ties, 2-channel audio.
10 x 15 x 6 feet

Images courtesy of the artist.



CREDITS



WRITER SK WEST

SK West received both her B.A. and M.A. in Art History from the University of South Florida. Her academic research interests centered on contemporary art and criticism, and its intersections with philosophy. She is infinitely thankful for her time in the program, the faculty and their guidance, and for the friendship of her incredibly talented colleagues.

SK considers herself to be an Honorary MFA Student and is a lifelong champion of the arts. When not putting words into sentences, she enjoys roller-skating, thrift shopping, convening with nature, watching movies for the first time that everybody else has already seen, and fawning over her beagle, Pinto Bean.

SK hopes you have a good day. You can reach her at sarakay.west@gmail.com

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