

SCHOOL DIRECTOR'S STATEMENT

Congratulations to our graduate students in the 15th Annual Master of Fine Arts Graduation Exhibition! Since its inception, more than 100 students have been featured in this cooperative venture between the Contemporary Art Museum and the School of Art and Art History. Students begin planning their contributions to the exhibition a year prior to the opening. They fully realize the value of this opportunity to work with the CAM professional staff.

For at least three years, these exceptionally imaginative students have engaged our distinguished faculty and endured challenging critique sessions as well as sleepless nights preparing for semester reviews. They have stretched well beyond their initial perceptions of what art could be and its impact on an audience.

Of course, COVID-19 has been a significant and added hurdle for these 13 artists. Yet, studios have been generally active and I know our students have dedicated themselves to completion of signature artworks for this exhibition. The virus will pass—and our graduating students will have the legacy of their hard work.

Our MFA at USF is acknowledged as a premiere program among its peers nationally. Its uniqueness resides in a demanding curriculum of studio practice and inquiry coupled with critical studies seminars in the history of art and elective courses throughout the disciplines of a major research university.

Faculty welcome the prospect to connect with our students, responding to new concepts and working as collaborators as well as guides to uncover fresh dimensions in the forms, objects, performances and images that are created. Our valued staff provides resolve and ingenuity in solving formidable problems, from bureaucratic labyrinths to one-of-a-kind projects—especially so with this eclectic group of emerging artists.

The MFA program offers every graduate student the opportunity to work in any medium or materials and to select from among our eminent faculty for directed study contracts. Virtually unheard of at other institutions, this open invitation to explore, experiment and discover, leads to startling and innovative outcomes. The fruit of this philosophy toward graduate art studio practice, along with a varied student body from throughout the nation and beyond, endows this exhibition with the delightful and provocative staging of new art.

The unorthodox nature of many of the works has generated significant consultation and cooperation between the museum staff and our students. We offer our gratitude for assisting these artists in realizing their envisioned realities and developing this exhibition.

And, again, congratulations to our graduating MFA students! The graduate studio experience affords the time and community to expand ideas about art and oneself, and the relationship of the two to the larger world. The University has benefited from your presence and we extend our sincere best wishes.

Wallace Wilson, Director
USF School of Art and Art History



Maxwell Parker, *The Rocket Ship*, 2020



Ian Wilson, *Maersk freighter off of Wilmington NC*, 2021

ACKNOWLEDGEMENTS

The USF Contemporary Art Museum is proud to present *Out to Pasture*, the 15th MFA Graduation Exhibition to take place in its galleries. The thirteen artists in the 2021 class have brought fresh perspectives and ambitious horizons to their exhibition, the culmination of their research in the three-year Master of Fine Arts program of the USF School of Art and Art History.

It has been over a year since the COVID-19 pandemic upended the normal course of our lives and activities. This happened just before the 2020 MFA show, and forced a radical change in the way that CAM could operate. The museum, along with the rest of the university, was shuttered, and staff and students scrambled to find a way to install and present their important exhibition. A year later, the pandemic is still with us but has somewhat abated, and while the university community is allowed into the museum on a limited basis, unfortunately many of the procedures adopted last year are still needed. Students have installed their works on a staggered schedule in order to maintain social distancing; instead of an opening reception there is a virtual gallery tour; and the moderated panel discussion also happens virtually. Happily, face to face oral defenses can be conducted in the galleries; and an online reservations system ensures that students and faculty can enter to see the show.

Out to Pasture will have a robust presence on CAM's website thanks to the creative efforts of the museum team. The shuttering of the museum forced an expanded offering of myriad points of virtual access to its programming, and the exhibition, its content, and events will be accessible via various platforms including Instagram and other social media outlets. A virtual 3D walk-through of the exhibition has been recorded and will be posted on the CAM website, thanks to Dr. Laura K. Harrison, Director, and the staff of the Access 3D Lab of the USF College of Arts and Sciences. The zoom gallery tour and moderated panel discussion will be recorded and posted, and each installation is being photographed by a professional photographer as well; good documentation of this show is more urgent than ever.

We have to thank the artists for overcoming great odds in nevertheless creating stellar installations that showcase both their talent and learning, and the skill of the teaching faculty. CAM is a platform for the artist's voice, and we are honored to work diligently with the students to provide them with all of the assistance they require to best achieve their artistic visions, and to equip them with tools to navigate their futures. By conceptualizing, planning, mounting and interpreting their installations, the students acquire valuable practical skills and an introduction to museum best practices and standards, which will serve them well in their professional careers. Their work tends to be very energetic, highly experimental and risk-taking, and it is very rewarding to witness the exciting results of their three years of intensive artistic research and practice.

The opportunity to exhibit their work in an accredited art museum is just one of the many ways in which CAM contributes to the students' learning experience over the course of their studies. Our exhibition program brings outstanding contemporary artists, curators and works of art from all over the world to campus and to the Tampa Bay area. Along with lectures, symposia, talks, publications and other related educational events presented to illuminate and expand the meanings of the exhibitions, the museum provides opportunities for research in its permanent collection, graduate assistantships and internships.



Chase Palmer, *Flammable Jacuzzi Doozy*, 2020

Times such as these challenge relationships. I am pleased to say that the extraordinary collaboration between CAM and the School of Art and Art History in creating this exhibition, that is the key to its success, has proved strong and resilient. My thanks to the faculty and staff of the School of Art and Art History, particularly Noelle Mason, Associate Professor and Graduate Faculty Advisor; Julie Herrin, Office Manager; Maureen Slossen, Program Specialist and Graduate Advisor; and Wallace Wilson, Director.

The faculty and staff of the Contemporary Art Museum all contribute in vital ways to the exhibition. Tony Palms, Exhibitions Designer and Coordinator, collaborates with the students to create the overall design. Chief Preparator Vincent Kral and Curatorial Associate Eric Jonas work closely with each individual student to develop optimum installation strategies. Shannon Annis, Curator of the Collection and Exhibitions Manager, introduces and maintains best museum standards and practices. New Media Curator Don Fuller and Graphic Designer Marty De la Cruz guide the students in the publication process. Curator of Education Leslie Elsasser provides a forum for the artists' voices. Many thanks to Program Coordinator Amy Allison; Chief of Security par excellence David Waterman and security staff Gillian Olortegui. The CAM Club supported the MFA panel, moderated by Amanda Poss, Director of the HCC Art Galleries and MA Alumna, while SK West, also an MA alumna, moderated the MFA gallery talk. Members of the Institute for Research in Art have also contributed to the effort: Director Margaret Miller, Randall West, Sarah Howard; Kristin Soderqvist; and Mark Fredricks. Special thanks to Will Lytch for his meticulous photographic documentation of the exhibition.

Finally, I salute and thank the graduates, Bonnie Mae Carrow, Leonidas Dezes, JD Hardy, Laura Pérez Insua, Nadia Ivanova, Lisa McCarthy, Luke Myers, Erin Oliver, Chase Palmer, Maxwell Parker, Andrés Ramírez, Jonathan Talit, and Ian Wilson, for sharing their extraordinary research with us. We wish them every success in their surely bright futures.

Noel Smith, Deputy Director
Institute for Research in Art



Luke Myers, *Reading With Ants: Annihilation*, 2019. Cover image: Andrés Ramirez, *Polar Grass*, from the August/September book of *Put Your Glasses Back On (Face The Facts)*, 2019

USF CONTEMPORARY ART MUSEUM
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Tampa, FL 33620-7360 USA

Hours: M-F 10am-5pm
CAM is closed Saturdays, Sundays, USF holidays, and between exhibitions.
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MFA 2021

OUT TO PASTURE

APRIL 2 - MAY 7, 2021 // USF CONTEMPORARY ART MUSEUM

Bonnie Mae Carrow, Leonidas Dezes, JD Hardy, Laura Pérez Insua, Nadia Ivanova, Lisa McCarthy, Luke Myers, Erin Oliver, Chase Palmer, Maxwell Parker, Andrés Ramírez, Jonathan Talit, and Ian Wilson

ABOUT THE ARTISTS

BONNIE MAE CARROW // HOCKESSIN, DELAWARE

B.F.A. (2017) Millersville University of Pennsylvania, Millersville
Bonnie Mae Carrow is a visual artist 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 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.

LEONIDAS DEZES // BALTIMORE, MARYLAND

B.A. Digital Arts (2011), Stetson University, Florida

Leonidas Dezes' work looks for meaning in the apparently frivolous aspects of play, humor, and levity. He uses a combination of media including animation, video, music, and performance to create lo-fi, colorful, hand-drawn imagery and simple computer-generated graphics. His most recent project takes the form of a live streaming program titled, *Total Insanity*. His weekly broadcast 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.

JD HARDY // PENSACOLA, FLORIDA

B.F.A. (2010) University of Nebraska, Omaha

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.

LAURA PÉREZ INSUA // SANTA CLARA, CUBA

B.F.A. (2018) Universidad de las Artes ISA, Havana, Cuba

Laura Pérez Insua 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, she 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. 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; her work of the last two years is a series of contemplations on the social and political conditions of the U.S.

NADIA IVANOVA // SOFIA, BULGARIA

B.F.A. (2016) University of South Florida, Tampa

Nadia Ivanova is an interdisciplinary artist who 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. Ivanova was born in Sofia, Bulgaria and grew up under a communist regime. Shortly after the fall of the regime and the arrival of democracy in her country, she moved to the USA with 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.



Bonnie Mae Carrow, *Discord of Memory*, 2020. Photo by Andrés Ramírez



Leonidas Dezes, *Total Insanity—Expert Hacker Nathaniel Superfly*, 2020



Laura Pérez Insua, *Full Spectrum Dominance*, 2018

LISA MCCARTHY // BUZZARDS BAY, MASSACHUSETTS

B.F.A. (2018) Tufts University, Massachusetts

Lisa McCarthy's studio practice utilizes the languages of painting, drawing, and performance to fluidly move between styles, materials, and processes. Drawing inspiration from the contemporary art landscape, McCarthy uses humor to speak truths about gender biases in art today, with 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 complex subjects that have a strong foothold in artistic discourse, including classic concepts such as desire, idealism, self-esteem, critiques of human behavior, and identity politics.

LUKE MYERS // SOMERVILLE, MAINE

B.A. (2018) University of Maine, Augusta

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.

ERIN OLIVER // FREDERICKSBURG, PENNSYLVANIA

B.S. Art Education (2005) Temple University, Philadelphia

Erin Oliver's multi-disciplinary installation work investigates ideas about abstraction and artifice, cyclical processes, and permeable spatial membranes. Through an intuitive making process, she uses abstraction to deconstruct natural imagery through drawing, cutting, layering, and suspending ephemeral materials in space. She then super-imposes 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.

CHASE PALMER // TAMPA, FLORIDA

B.F.A. (2018) Herron School of Art and Design, Indianapolis, Indiana

Chase Palmer's work is an illogical burlesque of over-consumption represented through a disparate over-construction of activity. He uses 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. His current body of work showcases an entanglement of many figures sharing the same claustrophobic space.

MAXWELL PARKER // ALBANY, NEW YORK

B.F.A. (2018) State University of New York, Plattsburg

Maxwell Parker makes machines that focus on energy: kinetic, potential, radical, and extreme, with their purpose being narrative and emotional. His 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. His works are self-referential and windows into his imagination, oftentimes implying a larger narrative of the maker and audience. He invites the audience to participate where they have permission to play and perhaps reconsider the role of imagination in their perception of the physical world.



JD Hardy, *Door Stop*, 2020



Lisa McCarthy, *The Player*, 2019



Nadia Ivanova, detail from *Dialog with Rats*, 2019

ANDRÉS RAMÍREZ // ANCHORAGE, ALASKA

B.F.A. (2017) University of South Florida, Tampa

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

JONATHAN TALIT // LAKELAND, FLORIDA

B.F.A. Sculpture (2014) Boston University, Massachusetts

Jonathan Talit is interested in flesh as a membrane; the site of negotiation between our inner and external worlds. He makes 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 him because they expose the frightening fragility of surfaces while also offering proof of the possibility of change. His work displays the possibilities of change and ambiguity while holding the freedom and terror of them simultaneously.

IAN WILSON // GREENVILLE, NORTH CAROLINA

B.F.A. (2011) Appalachian State University, Boone, North Carolina

Ian Wilson's painting practice is an investigation of personal experiences with mundane and common experiences of boredom and daydreaming. He uses framing devices such as windows, railing, or objects in motion such as vessels, as what he calls 'partitions.' He uses these partitions to place the viewer in quotidian places such as airports, grocery stores, piers, the natural world, or the workplace. This treatment elevates mundane objects, such as partitions, and the common experience of looking, boredom, and waiting through a sense of play and exploration.



Andrés Ramírez, *Green Corner*, from the February/March book of *Put Your Glasses Back On (Face The Facts)*, 2019



Jonathan Talit, *Silly Agitations*, 2020

CHECKLIST

ALL WORKS ARE COURTESY OF THE ARTISTS

BONNIE MAE CARROW

When the World was Mine, 2020-2021

hand-made ceramic tile, drywall, and joint compound
dimensions variable

Windswept, 2021

single channel video
1:16 min

LEONIDAS DEZES

Total Insanity: The Retrospective, 2021

multimedia
video streams variable length

JD HARDY

Mended Quilt, 2021

single-channel projection: 110 videos of partially mended hand-me-down quilt
audio: cicadas (captured in the summer of 2020) and white noise
20:00 min loop

LAURA PÉREZ INSUA

Hombre Nuevo, 2021

single channel video
7:08 min

NADIA IVANOVA

Being a Rockstar in your Industry is a Matter of Broken Hearts, 2021

mixed media
dimensions variable

LISA MCCARTHY

Always Too Drunk to Be the Bride, 2021

oil, acrylic, ink stick, graphite on mylar and clayboard
30 x 36 in.

The Art Teacher, 2021

oil, acrylic, graphite on clayboard
48 x 60 in.

Cat Man, 2021

spray paint, oil and acrylic on Dibond
36 x 48 in.

Klepto, 2021

acrylic, oil, graphite on clayboard
48 x 72 in.

Moonwatch, 2021

oil, acrylic, graphite on mylar and clayboard
30 x 36 in.

Nipples, 2021

oil, acrylic, graphite on clayboard
48 x 72 in.

Tied, 2021

oil, ink stick, acrylic, graphite on mylar and clayboard
30 x 36 in.

We're Going Down, 2021

oil, acrylic, graphite on mylar and clayboard
30 x 36 in.

LISA MCCARTHY cont.

You Can Have My Artichoke, 2021
oil, acrylic, graphite, oil stick on mylar and clayboard
30 x 36 in.

LUKE MYERS

Credit Scene (After the End of the World), 2021

carbon fiber, inkjet printer, canvas, images of local trees
49 x 100 x 30 in.

Booker Creek, 2021

unique inkjet print on archival canvas
225 x 13 in.

Rainbow Springs, 2021

unique inkjet print on archival canvas
225 x 13 in.

Sunken Gardens, 2021

unique inkjet print on archival canvas
225 x 13 in.

ERIN OLIVER

The next few fleeting moments are ours, 2021

suspended cut paper
12 x 50 x 8 ft.

CHASE PALMER

A Pinch of an Instant, 2021

oil, acrylic, sand on canvas
7 x 9 ft.

ANDRÉS RAMÍREZ

Being a Rockstar in your Industry is a Matter of Broken Hearts, 2021

mixed media
dimensions variable

LISA MCCARTHY

Always Too Drunk to Be the Bride, 2021

oil, acrylic, ink stick, graphite on mylar and clayboard
30 x 36 in.

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30 x 36 in.

MAXWELL PARKER

Push Truck, HONK, 2021
wood, steel, batteries, generator, wire, lights, projectors, projections, screws, zip-ties, 5-Gallon buckets, wheels, Tow-Mater Axel, belts, Ford Windstar rear gate, horn, drills, acrylic, plaster, cocktail forks, dinner forks, spoons, castors, wrench, stainless steel, outlets, rope, hose clamps, washers, resin, sand, paint, silicone, Flex Seal, solar panel, batteries, corrugated steel roof, plaster, back-up camera, monitor, straps
18 x 25 x 10 ft.

Push Truck, HONK Instruction, 2021

VHS, edition 1 of 7
7 min. loop; 8 hours
viewing platform: wood, aluminum, power, plug, tube, sponge, tape, screws, zip ties, extension cord, stick
48 x 42 x 30 in.

ANDRÉS RAMÍREZ

Le Cuento El Milagro Pero No El Santo, 2020-2021

single channel video, sound
53:19 min.

JONATHAN TALIT

Like a cat in heat stuck in a moving car, 2021

fired clay, glaze, Plasti Dip, spray paint, flocking, resin, steel, packaging peanuts, ottoman, iridescent pigment
74 x 44 x 52 in.

Noir, 2021

fired clay, glaze, paint, steel, velvet, MDF, flocking, iridescent pigment
60 x 18 x 25 in.

ERIN OLIVER

The next few fleeting moments are ours, 2021

suspended cut paper
12 x 50 x 8 ft.

CHASE PALMER

A Pinch of an Instant, 2021

oil, acrylic, sand on canvas
7 x 9 ft.

ANDRÉS RAMÍREZ

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mixed media
dimensions variable

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30 x 36 in.

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48 x 60 in.

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oil, acrylic, graphite on clayboard
48 x 72 in.

Tied, 2021

oil, ink stick, acrylic, graphite on mylar and clayboard
30 x 36 in.

We're Going Down, 2021

oil, acrylic, graphite on mylar and clayboard
30 x 36 in.

IAN WILSON

2 pm, 2021

oil, acrylic, and graphite on canvas
70 x 89-1/2 in.

LGA to GSO, 2021

oil on canvas panel
18 x 24 in.

Maersk Ship, 2021

oil and graphite on canvas
25 1/2 x 37 in.

Night Shift, 2021

oil, acrylic, and graphite on canvas
51-1/2 x 71-3/4 in.

Railing, 2021

oil, oil pastel, and graphite on canvas
20 x 36 in.

Rear Window, 2020

acrylic, graphite, and gesso on paper mounted to panel
18 x 24 in.

Erin Oliver, *Night Swim*, 2019

