
EVERY DISASTER MADE US WISH FOR MORE


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USF MFA 2017

With essays by students in the graduate Art History program
University of South Florida School of Art and Art History

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Every Disaster Made Us Wish For More:
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USF UNIVERSITY OF SOUTH FLORIDA
COLLEGE OF THE ARTS

FOREWORD

WALLACE WILSON
DIRECTOR + PROFESSOR
USF SCHOOL OF ART AND ART HISTORY

This compendium features the collaborative efforts of the graduating Master of Fine Arts studio students and the Master of Arts students in Art History at the University of South Florida's School of Art and Art History. It is indicative of the emphatic commitment to transdisciplinary research and learning in the College of The Arts and throughout the University.

The students self-selected the pairings of one studio graduate with one art history student based on writing preferences and research backgrounds. Once decisions were made, the artist and scholar shared dialogue, studio visits, written drafts, and edits–back and forth–until the final artworks and essays reached the ideal form and tenor. A final polish was achieved through cooperation with USF's Writing Studio.

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.

The USF MA program in Art History is unique in that the curriculum is based exclusively on small, writing-intensive seminars. Students engage in advanced research about current issues in art history.

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

Sincere appreciation is extended to the publication designers, Don Fuller and Madeline Baker, and to the generous donors who made the endeavor possible. The catalogue is the result of a cooperative venture between our graduate student organizations: MFAO (Master of Fine Arts Organization) and Art Research Forum. Fundraising included a silent auction held at Tempus Projects, a unique off-campus gallery, in addition to an online crowdfunding project.

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!

ARTISTS

GRADUAL FLUX: KATE ALBOREO'S *PLANTOMACHY*

BY ASHLEY WILLIAMS

With admiration for the singular purpose of survival found in plants, Kate Alboreo paints heroic scenes of plant life caught in the continual battle for existence in her series, *Plantomachy*.[1] Every decision a plant has made for survival is permanently visible in its appearance, with each choice building on the last, manifesting its tenacity in layers of physical transformations. Every movement made to find sunlight is apparent in a tree's posture and outward branching limbs. Complex root systems demonstrate a plant's need to negotiate around obstacles, while annual growth rings indicate age and environmental conditions through which a tree has lived. Gnarled limbs, fungi, cypress knees, and burl wood can all be found in Alboreo's paintings that depict the organism's reactions to and interactions with its surroundings.[2]

Interested in the visually dramatic entangled bodies found in Hellenistic sculptures such as *Laocoön and his Sons*, Alboreo presents a snapshot of her subjects as intertwined roots and limbs. Appropriating "-machy" from "Gigantomachy," the mythic struggle between the gods and the giants in Greek mythology, *Plantomachy* embodies the battle between plants for resources to survive.[3]

While exploring local ecosystems found within areas such as Morris Bridge Wilderness Park, Lettuce Lake Park, and Fort De Soto, Alboreo first captures her subject's likeness in sketches and photographs. She then reimagines the imagery, mirroring the gradual permanence of every movement a plant makes with every brush stroke on the canvas.[4] Priming her canvas with absorbent ground to allow for a watercolor treatment of oil paint, Alboreo creates transparent layers, creating an "evolving ecosystem of imagery."[5] Building upon every stroke, the viewer can see the evolution of the painting as it developed, similar to being able to see the history of a plant's life. During her painting process, Alboreo exaggerates the color palette and the anthropomorphic features of her subjects. Interested in the ambiguity of form found in Cecily Brown's work, Alboreo abstracts these features to a bodily appearance, addressing an awareness to an individual's own struggle of perseverance.[6]

Alboreo's more recent paintings in the *Plantomachy* series embrace a science-fiction element. By incorporating grotesque, anthropomorphic features that begin to resemble creatures found in science-fiction films and television, viewers are left to question if these subjects are plant or human. These violent, bodily representations of botanicals are shown in large scale paintings that read like a film still. While plants move at a pace so gradual that their growth and movement can only be detected over long periods of time, Alboreo's paintings capture a moment of flux, paradoxically in a medium that does not move.

In *Plantomachy*, Alboreo transports her subjects out of their natural environment and interjects them into the museum space. Through her painting process and abstraction of form, Alboreo's subjects begin to reveal the connections between humans and plants. While appearing disparate, both humans and plants are like-minded in their need to evolve and overcome obstacles that they may be presented with to survive. Thus, *Plantomachy* provokes viewers to question their relationship with nature.

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[1] Kate Alboreo, Interview with Ashley Williams, January 26, 2017.
[2] Kate Alboreo, Artist Statement, accessed January 23, 2017, http://www.katealboreo.com/.
[3] Kate Alboreo, Interview with Ashley Williams, February 12, 2017.
[4] Kate Alboreo, Artist Statement, accessed January 23, 2017.
[5] Kate Alboreo, Thesis Proposal, accessed January 23, 2017.
[6] Cecily Brown (1969 -) is a contemporary London-born artist known for her colorful, erotic depictions of bodily forms.

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Photo: Hillary Jones McCullough

1. *Gurgling Salt*, 2016
   oil on canvas
   48 x 48 inches

2. *Slipping Limbo*, 2016
   oil on canvas
   48 x 48 inches

3. *Chafing*, 2016
   oil on canvas
   96 x 36 inches

4. *Wresting Boys*, 2016
   oil on canvas
   56 x 72 inches

5. *Dripping Fingers*, 2016
   oil on canvas
   48 x 48 inches

Images Courtesy of the Artist

BENJAMIN WHITNEY BUHL'S *SUFFICIENTLY DISTANT FUTURE TIME*: REINTERPRETING THE FAMILIAR

BY MARIANA GÓMEZ

As you enter the working space of Benjamin Whitney Buhl, a different number of objects greet you. Arranged in piles, or otherwise scattered categorically around the nearby courtyard, these items would bear no meaning to the untrained eye. Scrap, concrete blocks, old lamps, exhaust vents, plastic, metal pieces, and even an uprooted tree trunk lie around waiting to be transformed into something new. Buhl, however, moves around them with ease, his eyes wandering and exploring them all, discovering crevices, shapes, and shadows that no one else sees.

It is hard to imagine an artist such as Buhl in a closed space or studio. His hands and artistic ability move beyond the limitations that some mediums offer. Open and ample spaces are what Ben requires to create. Therefore, for his thesis exhibition, Buhl has chosen to integrate objects found around the University of South Florida and blend them with the entrance to the Contemporary Art Museum on campus. Buhl's thesis exhibition conflates his multiple ideas in response to the building, particularly, the space frame, otherwise known as canopy, in which the artist bases his work. Elatedly, Ben pulls out the original floor plan of the museum, and immediately points to the canopy in its entrance. The architectural intervention relies on the unity of different materials that otherwise would not make sense if these were presented separately. Buhl unifies these elements by utilizing a palette of yellow tones. The artist's interest in *Homage to the Square with Rays* (1959) created by Joseph Albers, is what inspires these variations of color. As the artist sees it, yellow is the most defiant color to work with.[1] Immediately related to brightness and positivity, the artist must find a way to break this preconceived reaction. This challenge converges with the aim to revere the canopy by fusing the artist's arrangement and incorporate it into the CAM's entrance.

The artist seeks to construct intervening forms that create a flowing narrative between the old and the new; the established architecture and the newly created site-specific project. Buhl's work is reminiscent of Phillipe Parreno's *Marquee, Guggenheim* (2009). Both artists highlight and honor the existing narrative of the audience's experience while entering a museum. Paying homage to the direct involvement between the public's physical presence within the work of art, as well as contrasting the frantic energy of the individual to the unchanging established institution.

Buhl's installation resonates not only with the reinterpretation of the familiar,[2] but also with the surrounding elements, such as the blossoming trees with heavy branches draped with Spanish moss that inhabit the adjacent terrain of the museum. The shapes and vines included throughout Buhl's thesis exhibition echo this magnificent and distinctive Floridian natural trademark. As in any work of art, there is always more than meets the viewer's eye. In the case of Benjamin Whitney Buhl's *Sufficiently Distant Future Time*, the intrigue resides in the cohabitation between material stripped of function,[3] architecture and natural open space.

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[1] Benjamin Whitney Buhl, Interview with Mariana Gómez, February 13, 2017.
[2] Benjamin Whitney Buhl, Artist's Statement, accessed February 16, 2017, http://benjaminwhitneybuhl.com.
[3] Benjamin Whitney Buhl, Artist's Statement, accessed February 16, 2017.

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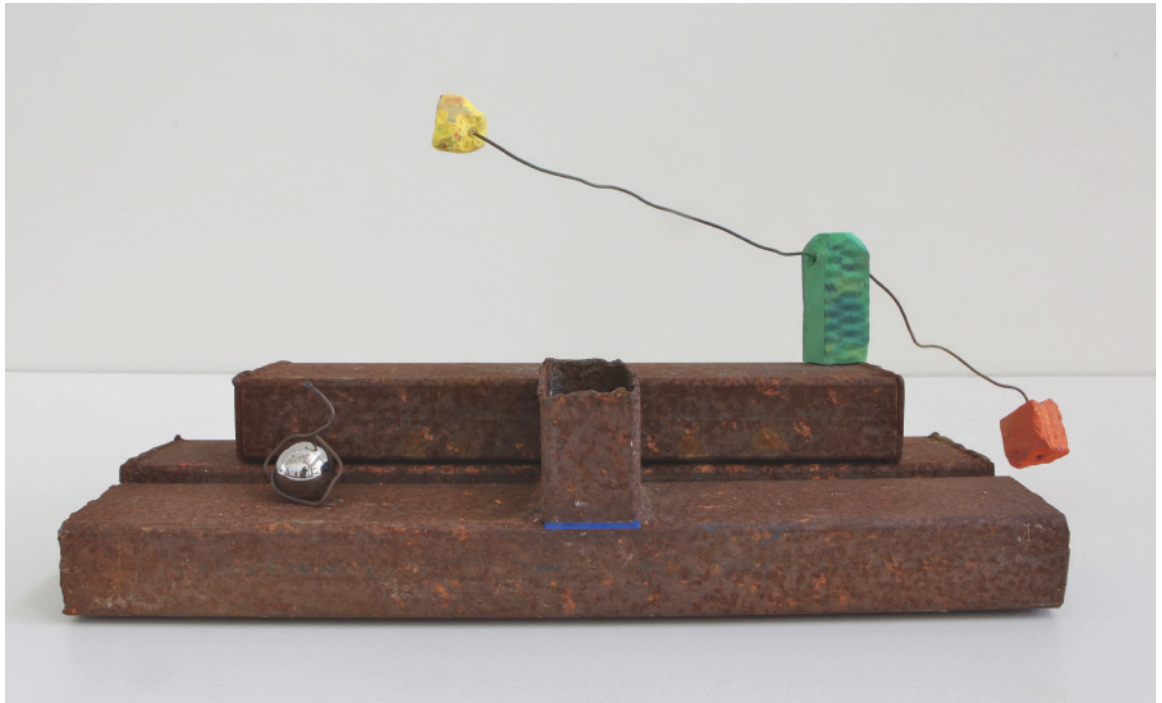

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1. *Untitled No. 24.*, 2016
   Stöðvarfjörður, Iceland

2. *Untitled No. 22.*, 2016
   Stöðvarfjörður, Iceland

3. *Untitled No. 22.*, 2016
   Stöðvarfjörður, Iceland

4. *Untitled No. 14.*, 2017
   Tampa, Florida

5. *Teeter Totter*, 2017
   Tampa, Florida

Images Courtesy of the Artist

Photo: Hillary Jones McCullough

CONFINED BY CONSTRUCTED SPACE IN *THE DEPTHS*

BY JEANIE AMBROSIO

For *The Depths* (2017), Joshua Dodhia has constructed an 8 x 10 x 16 foot rectangular structure comprised of unpainted MDF paneling with metal studs spaced two feet apart on the exterior. Black felt lines the floor of a long, dark hallway which the public can enter. This is the first time viewers will be entering into his artwork and the first work Dodhia has made at this scale. The hallway leads viewers to a room tiled with painted cement boards and rectangular cubes fixed to the structure. In the center of the ceiling, a lone fluorescent light fixture hums loudly and illuminates the cement grid surrounding the occupants. The singular fixture recalls the isolated experience of a single person within such a confined space.

Many of Joshua Dodhia's sculptures create a strong relationship between interior and exterior formal characteristics and utilize materials that range from wood and wax to concrete and clay. The beginning of this relationship stems from his early work in ceramics, as it is an inherent quality of pottery. He is interested in a diverse array of architecture, from the interiors of Baroque cathedrals to the outer design of Brutalist buildings and modern prisons. In each case, he considers the way space can control the human body and mind.

In *The Depths*, Dodhia has focused in on the political, sociological and psychological challenges surrounding the prison system, particularly the intersection of the most extreme form of incarceration and mental health—solitary confinement. The inception of these concerns began with his reading of *Total Confinement: Madness and Reason in the Maximum Security Prison* by Lorna Rhodes, an emerita professor of anthropology from the University of Washington. Approaching the subject of solitary confinement, she and her team conducted numerous interviews with various inmates and staff of several maximum security prisons in Washington state. It is through these highly personal accounts that Rhodes can transform "the conundrums that unfold daily within prison walls to enter into a larger conversation about these institutional practices and the ways they immerse us in certain confounding aspects of our national life."[1] The conundrums Rhodes presents are numerous, however at the forefront are the actions of the prisoners as a result of the severe control placed upon them. The choice to 'act out' is often less of a choice rather than a need for attention or physical interaction with another human being, no matter if it is in a positive or negative form. Through the deeply intimate accounts Rhodes presents to the public, the issue of control within a space is examined on a human level.

In the interior of *The Depths*, the concept of a solitary confinement cell is reduced to its most basic form, devoid of function, and reimagined by Dodhia. The incorporation of the public into *The Depths* raises questions of how spaces surrounding us can control or affect free will and choice. Once outside the structure, viewers are reminded of their freedom—both to enter the installation, move casually around it, and to leave whenever they choose. By extending this experience to the public, Dodhia presents larger queries about the "kinds of considerations made that define the spaces around us; whether these considerations be through our own choices or through what is imposed on us."[2] By interlocking ideas of space with literal spaces of reform, such as solitary confinement, Dodhia reinterprets these ideas as a set of formal concerns, focusing in on the aesthetic experience of *The Depths*. The effect on prisoners devoid of free will is contrasted by the museum-going public, yet the same question of how space affects us on a daily basis remains. From the inside, viewers are confronted with the artist's aesthetic decisions and how the space he has created is directly impacting them at that particular moment.

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[1] Lorna A. Rhodes, *Total Confinement: Madness and Reason in the Maximum Security Prison* (Berkeley, Calif: University of California Press, 2004), xiv.
[2] Joshua Dodhia, Interview with Jeanie Ambrosio, January 25, 2017.

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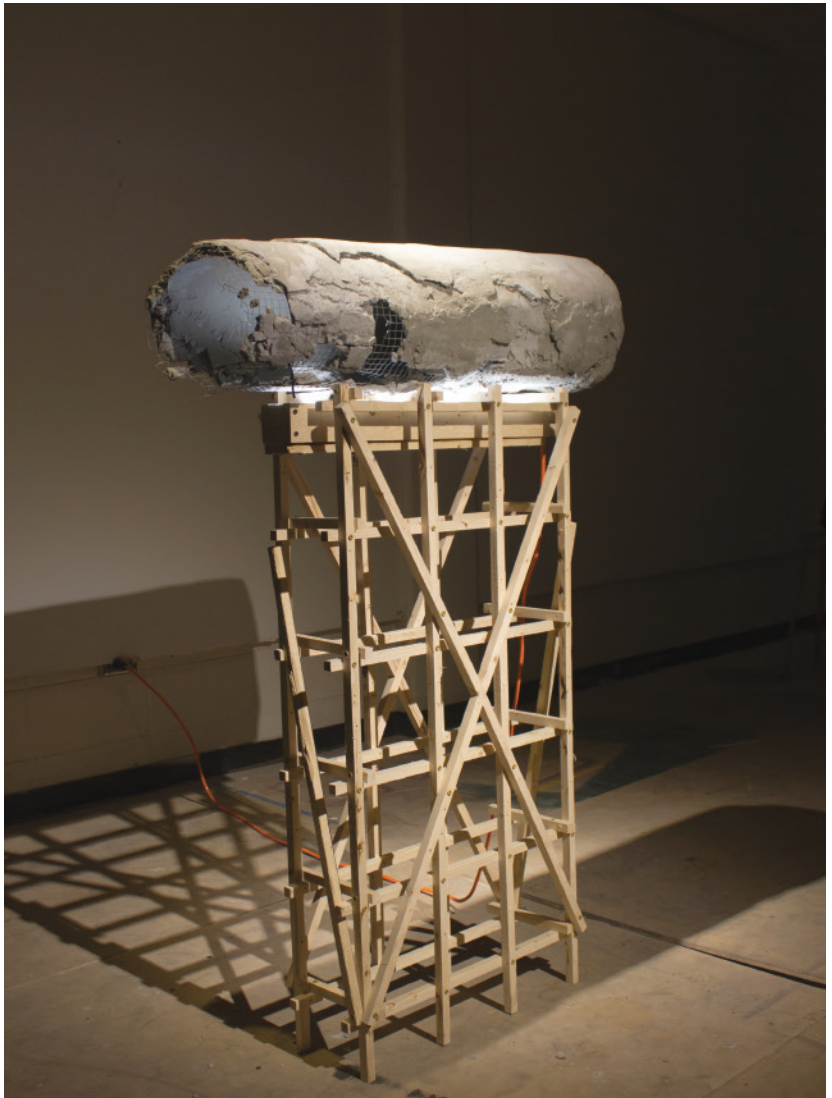

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Photo: Hillary Jones McCullough

1. *Pathway* (detail), 2015
   wood, stucco, plastic, fluorescent lamp
   64 x 27 x 27 inches

2. *2 Degrees*, 2015
   stucco, steel, wood, LED lamp
   56 x 37 x 11 inches

3. *Maquette (a study for monumental objects)*, 2015
   cement, clay, nylon, Plexiglas
   13 x 7 x 7 inches

4. *Tower* (detail), 2015
   cement, clay, steel
   46 x 10 x 17 inches

Images Courtesy of the Artist

TRANSCENDENT PLANES & CONTINGENT OBJECTS

BY AMANDA POSS

Victoria Trespando's sculptures utilize materials like wood alongside video projections, Plexiglas, neon and LED lights to explore far-reaching concepts and meanings. The resulting combinations of abstract shapes challenge the viewer's reliance on sight alone, and transform natural materials into forms that embody a quiet, "mystical"[1] quality that conflate religious and cultural references.

Originally from Asturias, Spain, Trespando began working in sculpture at the University of the Basque Country in Bilbao. The possibilities inherent in creating sculptures from wood provided her ample opportunities for experimentation, both formally and conceptually, which she continued into her graduate study.[2] In her first year at the University of South Florida, Trespando used wooden sculptures to engage with culturally and symbolically charged icons often encountered in Spain, such as polychrome Catholic statuary figures. Many of those early objects blended contemporary discourses on banality and the spectacle with overtly Catholic iconography, all of which was further embellished with the bright neon lights and colors of the Floridian landscape.

These references eventually evolved from direct comments on ritual objects and cultural imagery to more non-referential shapes and arrangements that focus on form and space. Trespando's current investigations commonly use contingent, poseable wooden objects that suggest impermanence and change. At times, she plies the wood with flat, glossy colors while other sections are layered with hazy, iridescent patterns of color over a spackled texture. This texture, characteristic of many of her sculptures, creates an indeterminate surface that appears to fluctuate between flatness and three-dimensionality.

Trespando further complicates the way we view and understand her sculptures by including a number of small wooden forms in her arrangements. These intimately scaled and beautifully crafted objects are painted with bright yet subtle transitions between synthetic blues, pinks, and greens. Through the coloring and texturing of these objects, such as the juxtaposition of real and artificial wood grain, Trespando tests the viewer's ability to separate the natural from the contrived. Additionally, their placement alongside and atop of sturdier, geometric structures invites strong parallels with design. The arrangement of forms may, for instance, invoke associations with the decorative or functional objects we collect and place atop of shelves, tables, and pedestals—yet the fabrication and presentation resists and subverts our normal interactions with objects in domestic spaces.

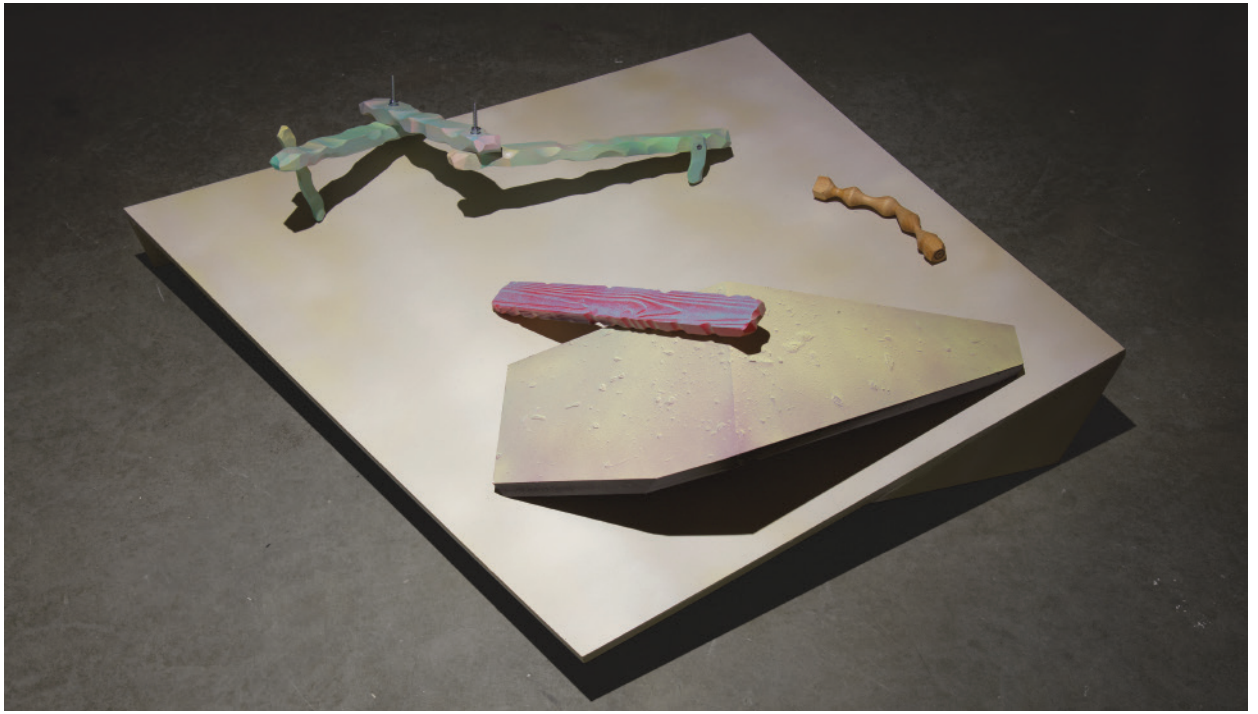
Trespando also gives nuance to the apparent decorative or functional implications in her work by layering in complex symbolisms drawn from her own cultural experiences. Take for instance a previous work, called *Untitled (Predella triad for space vacation)* (2016). The sculpture is composed of three irregular, low-lying geometric planes whose surfaces are textured with a glossy, grey-blue hue. Each flat plane rests on delicately turned wooden legs and is illuminated from below with neon LED lights that slowly shift between primary and secondary colors. The effect is almost otherworldly, causing the structures to appear to 'float' and 'breathe' together. The supernatural visual effect is reinforced by the word *predella* in the title, which refers to a platform under the altar in a church. The integration of Catholic symbolism from her childhood in Asturias suggests that the relationship between the three sculptures creates a "holy trinity" of sorts, linking them both visually and conceptually. However, the use of threes—a common strategy in Trespando's oeuvre—also invokes the fields of science and mathematics (for example, the fundamental use of triangles in geometry or the process of deriving a precise location through triangulation).

The concept of overlapping and sometimes competing knowledge systems embedded in Trespando's work is deeply rooted in her own experiences with culture and language. For example, certain words do not have exact translations and therefore have subtly different uses and meanings. In Spanish, both *ser* and *estar* translate in English as "to be." However, *ser* describes things that are permanent or unchangeable, whereas *estar* refers to a temporary condition. This abstract consideration of language informs her studio practice, especially as she considers the conditions of knowledge and structures inherent in art. "[In sculpture], you are told to find the way something *is*," Trespando says, "you are taught that there is a right way for things *to be*."[3] Yet for her, art making is more about the possibility for creating multiple or fluid meanings.

Examining the *ser/estar* example in relation to sculpture provides one possible way to understand why Trespando constructs so many of her compositions in temporary states. She creates large quantities of smaller sculptural objects in the studio, often quickly and intuitively. When placed together with some of the larger, and more complex wooden structures, these arrangements become experimentations in movement and placement. The overall sculpture becomes a system of solids and voids, fragmentation and unity, each object reacting to one another and to the space in which they are eventually installed. In this manner, the sculptures exist as they are (*ser*), but they are always changing (*estar*) through different compositional arrangements, allowing the possibility of flux[4] to permeate the work like an infinite puzzle.

The sum of these inquires into Trespando's work necessarily addresses the viewer. In many ways, the arrangement and articulation of the disparate wooden constructions become features in a strange and abstract landscape within the gallery. Viewers are invited to move delicately among, through, and around these objects in the room. The experience of

bodily movement consequently becomes a part of a larger choreography between the objects and the viewer, in which meaning becomes ongoing—an 'activation' of the viewing experience, as opposed to art that only requires optical contemplation. As one navigates Trespando's constellations of wooden sculptures, the viewer becomes aware of how his or her experiences of form, texture, and color are mitigated by and through the exploration of eye and body. Once recognized, the dynamism of the sculptures truly activates, only to be deepened through layers of formal juxtapositions, implied histories, and cultural experiences.



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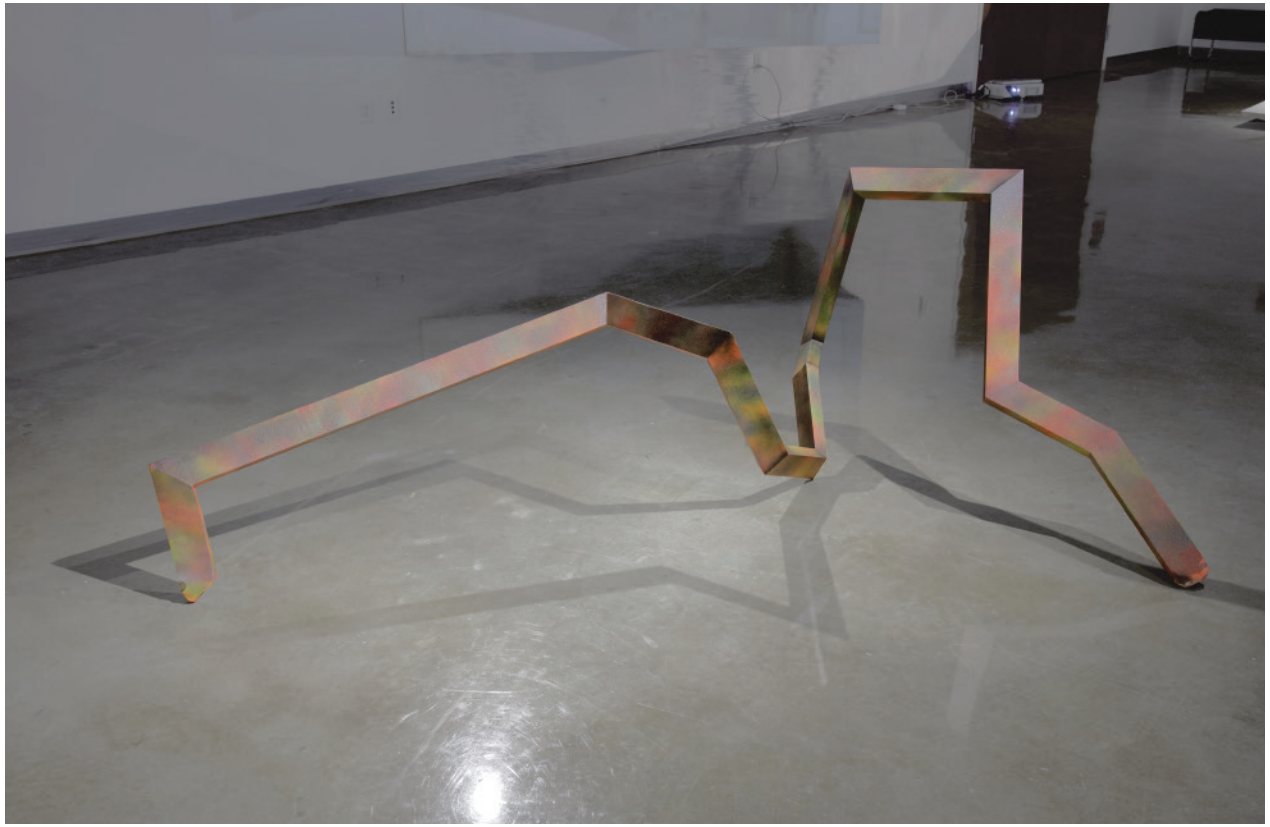
[1] Victoria Trespando, Interview with Amanda Poss, February 10, 2017. Trespando employs this term in relation to her Spanish-Catholic heritage and experiences with ritual objects as well as to describe the indeterminate, dreamy quality of her sculptures through the use of non-naturalistic colors, abstract forms, and contemporary materials.

[2] Victoria Trespando, Interview with Amanda Poss, January 26, 2017. The use of wood as a primary material for sculpture has a strong familial tie for the artist as well, since her father, grandfather, and great-grandfather were craftsmen who worked with wood.

[3] Victoria Trespando, Interview with Amanda Poss, January 26, 2017.

[4] The term 'flux' has a specific historical connection to experimentations that occurred within the art world during the 1960s (such as Fluxus, Happenings, etc.), but can be applied contemporarily to the language of sculpture through its associations with changing states, continuous motion, and fusion.



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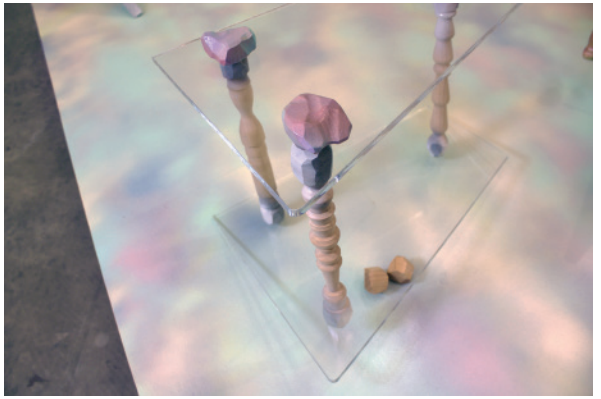

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Photo: Hillary Jones McCullough

1. *Untitled (Space Vacation II)*, 2016
   wood, paint and hardware
   10 x 36 x 36 inches

2. *Untitled (Space Vacation II)* (detail), 2016
   wood, paint and hardware
   10 x 36 x 36 inches

3. *Untitled (Space Vacation II)* (detail), 2016
   wood, paint and hardware
   10 x 36 x 36 inches

4. *Untitled (floor structure for Space Vacation)*, 2016
   wood, paint, texture and hardware
   36 x 30 x 108 inches

5. *Hover (Space Vacation)* (detail), 2016
   wood, paint, hardware and LED lights
   10 x 48 x 48 inches

6. *Untitled (articulation I) / Contingent structures*, 2016-17
   wood, paint, texture and hardware
   60 x 30 x 36 inches

7. *More than one (III)*, 2016
   wood, paint and hardware
   24 x 3 x 12 inches

Images Courtesy of the Artist

NOTHING GROWS RIGHT ANYMORE

BY JAMES CARTWRIGHT

Brandon Geurts paints bodies. These bodies exist in a state of failure, where the emotional and psychological disconnect between mind and body is reflected externally. This inner struggle becomes outwardly manifest as our emotions escape their prison and seize control over our appearance. Our skin is forfeit, "our bodies operate without our consent, our flesh acts on its own desires."[1]

It often appears that Geurts has turned his subjects inside out and stretched, shredded, or otherwise distorted every signifier that identifies a body as human. His prevailing concern for figures in a state of transition recalls philosopher Julia Kristeva's theory of abjection, where the abject is located in a liminal state that is on the margins of two positions.[2] He describes his subjects as "tourists in an unfamiliar and unnatural world, badly imitating what they see."[3] One imitation is expressed through the performance of gender, as his figures veer towards the feminine but their gender is shifting and never fully resolved. Geurts might even be creating a third position, in which gender signifiers are subsumed into a new being that defies the grossly imbalanced gender power structures in our society.

His characters are typically isolated within a vast space, which emphasizes their severe alienation. This isolation within an unfamiliar setting achieves a disorienting impact that unites subject and viewer, as both grapple with uncertain relationships to their surroundings. Although viewers may not identify with his subjects, Geurts hopes to initiate some form of empathetic connection. The "otherness" of his figures might make people squeamish, but there is no intention to frighten viewers. One might interpret their failed mimicry as an attempt to be accepted as part of our world, though we may be the ones unworthy of their presence. Caught in tragic states of transformation, these creatures stare back at us, pleading for help that we do not know how to provide. Instead, we shamefully avert our eyes as we remain paralyzed and fail them time after time. Those few brave enough to draw close to the ailing monster find themselves in a conflicting position between pity, disgust, and sometimes lust.

Geurts' work is highly cinematic in inspiration and presentation. He draws from a well of sources that include the mind-warping films of David Lynch and David Cronenberg, the gruesome tradition of horror movies, and he even references cartoons for the plasticity of their characters and anatomical rule-bending that allow bodies to morph and contort to reflect inner states. His paintings occasionally give the impression of a film still capturing a fragmented slice of time, with his subject frozen in one sequence of metamorphosis. Although these fragments could suggest a larger narrative, these connections remain amorphous.

Brandon Geurts paints bodies in the style of portraiture. However, his bodies are not idealized; they are not young, athletic, or beautiful, unless one is seduced by the monstrous. His exploration of abnormal bodies through painting places him in conversation with other artists working in corporeal territory, such as Raymond Pettibon, Dana Schutz, and Francis Bacon. During the creation process, Geurts works intuitively as he tangles with the physicality of oil painting. He prefers to create paintings on a small scale, as he feels that large paintings quickly become unwieldy, denying him the immediacy he seeks in art-making. For Geurts, working on a smaller scale feels more direct, where his room to maneuver is compressed and his mark-making takes on a combative quality that "feels like a stab."[4]

He primarily paints with oil on paper or canvas, though he works in an unregulated punk-aesthetic style that incorporates watercolor, acrylic, ink, pencil, and other materials that convey the same haphazard quality as the shifting, disparate parts of his figures. His colors blaze with a blinding neon intensity that shocks viewers, knocking them off-balance so that they are unsure of exactly what they are witnessing in that moment. This unnerving tension with color evokes horror films, where unnatural colors are used to manipulate the audience's perceptions and cause them to doubt reality. The surreal treatment of color extends to the figures themselves, as colors swirl and bleed into and envelop characters while vibrant pinks, purples, and yellows erupt from bodies, brutally fusing form with environment in an irreversible act of painterly violence.

Within his thesis exhibition, Geurts' large paintings draw people into his space, providing breathing room for visitors and a place where moments can linger. His smaller paintings are arranged in chaotic combinations that disorient the viewer. Experienced as a whole, these works become one large mass of flesh and color, a living entity where multiple parts bounce off of each other and scream for attention. Each image is individually framed, identifying it as an independent body operating within the larger organism. Geurts forgoes placing any glass over the paintings, thereby removing a barrier between image and viewer and allowing for an immediate, visceral interaction to take place. This decision offers new empathetic possibilities, as his creatures become more accessible to us and more vulnerable to our judgment. Standing before this assemblage of flesh and form, viewers become increasingly aware of their own bodies, and how their comfortable normality suddenly feels outrageously abnormal and susceptible to transformation.

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[1] Brandon Geurts, Artist Statement, accessed January 29, 2017, http://www.brandongeurts.com/artist-statement/.

[2] Kristeva, Julia. *Powers of Horror: An Essay on Abjection.* (New York: Columbia University Press, 1982). Kristeva also discusses how we are both drawn to and repelled by the abject, and how we can recognize it through heightened fear and adrenaline and physical reactions such as nausea.

[3] Brandon Geurts, Artist Statement, accessed January 29, 2017.

[4] Brandon Geurts, Interview with James Cartwright, January 27, 2017.

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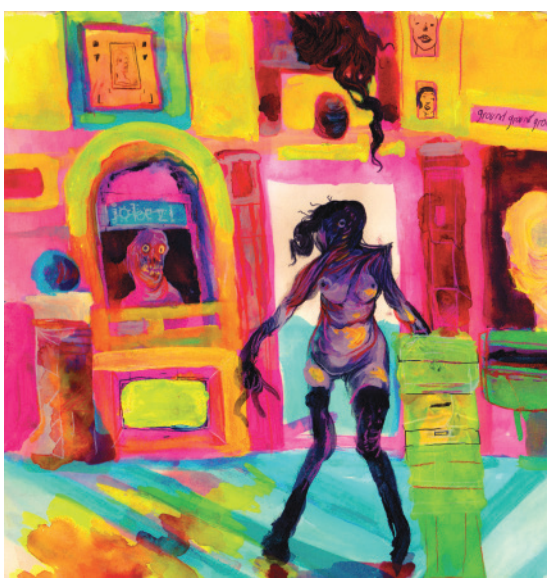

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Photo: Hillary Jones McCullough

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1. *Prone To Subversion*, 2017
   oil on paper
   15 x 11 inches

2. *Cowards Only*, 2017
   oil and acrylic on paper
   11 x 11 inches

3. *You Deserve New Eyes*, 2017
   oil and acrylic on paper
   12 x 15 inches

4. *Phantom Spectator*, 2017
   acrylic on paper
   13 x 13 inches

5. *Wasted at the Corpse Museum*, 2016
   acrylic on paper
   15 x 9 inches

6. *Gumming for a Sound Bite*, 2017
   oil on paper
   14 x 8 inches

Images Courtesy of the Artist

THE CURIOSITY OF SELF

BY ERIN E. HUGHES

Throughout life each of us has asked ourselves "Who am I?" With this question in mind Bahareh Khoshooee explores the fluidity of identity through her works of art. As a woman from Iran living in the United States, she considers how location, time, and circumstances can influence an individual's identity.[1] Khoshooee draws heavily from her own life, incorporating family videos from her childhood into her artworks along with aspects of religious and cultural traditions.[2] These explorations are what keep her work from being shown in her own country, as each of her works contains aspects of "cultural and religious transgressions," regardless of her own intention.[3] Working in an interdisciplinary mode, her projects include light installations, video, sound manipulation, animation, and objects.[4]

Khoshooee cites Cheryl Donegan and Pipilotti Rist as two major influences for her work.[5] As with Donegan and Rist, Khoshooee uses her body as her instrument in her videos. By placing herself within her work she more readily investigates feminist issues, such as how feminism is commodified by capitalism. This concept is directly addressed in her earlier work titled *Holy Mother of Pearl* in which she joins together clips of herself in various layers of veiling with excerpts from a store selling chadors[6] and stocked grocery store shelves.[7] The changing scenes challenge viewers to find the connection between seemingly different items.

For her thesis exhibition, Khoshooee will construct another world, in the physical and narrative senses, to transport viewers and herself. This area will be completely sealed off from the other gallery spaces. She will create this space within the museum so her lighting and projection can play a large part in her performance. Some of the projection will be on Khoshooee while some may have an interactive aspect for the audience. As an appropriation from her heritage, she will construct a "life-size" buraq, a mythical flying horse-like creature who transports humans from one realm to another. The buraq is widely known in Islamic cultures as the creature that transported the prophet Muhammed on the night of Miraj. It is said that the creature carried him between Mecca, Jerusalem, heaven, and back to Mecca in one night.[8] During the performance, Khoshooee will enact a tale of travel as her buraq transports her through time and space. By placing herself in the legendary seat of the prophet it is understood that some Muslims may read this in a heretical context. The question is, can we as viewers separate culture and religion?

Through the use of projection and looping video, Khoshooee will explore concepts of body and soul, fractured and whole, and how a being is changed by new locations. Multiple projectors will simultaneously run during the performance with live-feed video as well as pre-recorded sequences. Such layering and fragmentation awakens viewers to the idea of multiplicity and otherness.

Khoshooee's performance and installation will explore honesty, lies and the interpretive space between the two.[9] We are left to question how truth and identity are constructed, how much is fluid, and if anything within identity is truly immutable.[10]

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[1] Bahareh Khoshooee, Interview with Erin E. Hughes, February 2, 2017.
[2] Bahareh Khoshooee, Artist's Statement, accessed January 31, 2017. http://www.bahareh-khoshooee.com.
[3] Bahareh Khoshooee, MFA Proposal Video, 2016.
[4] Bahareh Khoshooee, Artist's Statement, accessed January 31, 2017.
[5] Cheryl Donegan (1962-) is an American conceptual artist known for her video artworks; Pipilotti Rist (1962-) is a Swiss performance, video-based artist.
[6] A large piece of cloth that is wrapped around the head and upper body leaving only the face exposed, worn especially by Muslim women (Oxford Dictionary Online).
[7] Artist's website, www.bahareh-khoshooee.com.
[8] The Editors of Encyclopedia Britannica, Buraq, Encyclopedia Britannica, 1998, https://www.britannica.com/topic/Buraq.
[9] Bahareh Khoshooee, Interview with Erin E. Hughes, February 13, 2017.
[10] Bahareh Khoshooee, Artist's Statement, accessed January 31, 2017.

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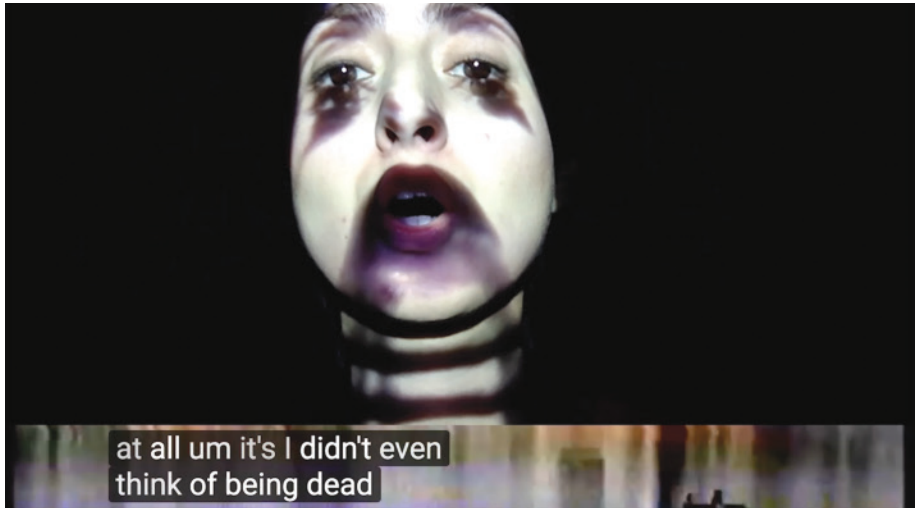

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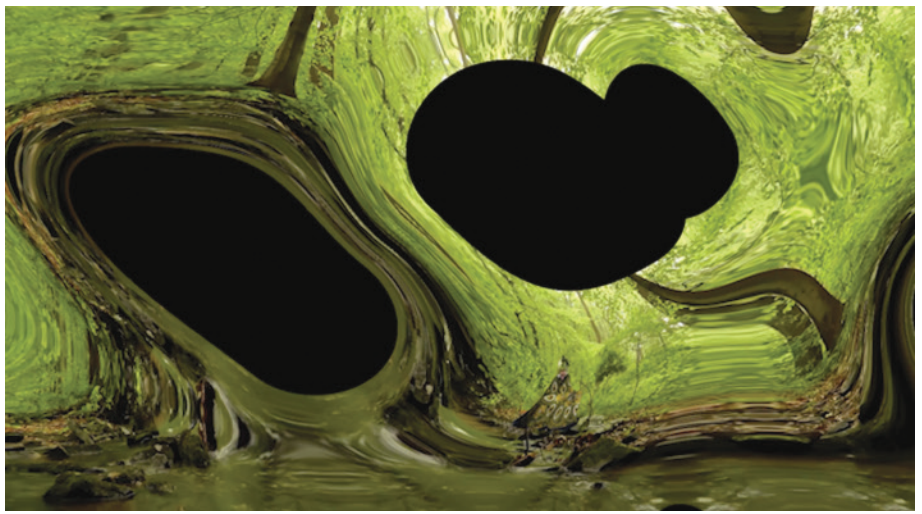

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Photo: Hillary Jones McCullough, edited by: Bahareh Khoshooee

1. *Depends on the Sun's Angle*, 2016
   video (4:26)

2. *How Do We Ensure We Didn't Consider the Fruitless as Fruitful?*, 2016
   video (1:38, loop)

3. *Tragedy Brings Them Back to a Virtuous and Happy Mean (Accidental Microwavable)*, 2016
   video (4:41)

4. *A Distance of but Two Bow-Lengths*, 2016
   video (4:58)

5. *The Slow Betrayal of our Bodies by Forces We Cannot Master*, 2016
   video (4:36, loop)

6. *Mirror Drain Exhibition—Installation Shot* (collaboration with Ben Galaday), 2016
   sculpture, video map, audio

Images Courtesy of the Artist

THE DEMOCRATIZATION OF BODY AND OBJECT: KATE KINDER'S COLOR EXPLORATION

BY LAURA R. COLKITT

Vibrant, exaggerated colors envelop viewers as they enter Kate Kinder's carefully constructed art environments in the 2017 USF MFA thesis exhibition. Using mixed media like acrylic, oil, and pastel, the artist adroitly creates dreamlike paintings that radiate with energetic luminosity. Kinder's large effervescent paintings enchant onlookers with their sizable stature, inviting viewers to imagine themselves within the works. However, it is the small details that tie the works together, evincing a cohesive experience for the audience. For example, Kinder includes repeated floral, vegetal, and geometric decorative motifs. Recurrent vessels and obscured corporeal forms frequently appear, fluidly dancing over the canvas in non-naturalistic colors. The canvas is affixed upon massive, similarly patterned hand-painted banners which extend into the viewer's three-dimensional space. Thereby, the artist refuses to privilege figures over objects, backgrounds, or even the tangible space of the real world—instead she forces a dialogue between each element. It is through this dialogue of experimental color, repeated forms, and extension into material space that a democratization of matter becomes evident. Kinder's art thus questions the boundaries of an optical experience and posits a reconsideration of what it means to be an object in the universe.

With thick outlines and blocks of pulsating, saturated color, Kinder's art resonates with the medium of stained-glass windows and mosaics. It is no wonder then that Kinder draws inspiration from artists such as Henri Matisse (1869-1954).[1] Her work reverberates as a sort of present-day Fauvism.[2] She revives the painterly, broad brush strokes and loud unapologetic colors found in André Derain (1880-1954). However, Kinder outwardly extends beyond the Fauvist milieu by creating figures reminiscent of Marc Chagall (1887-1985) and seemingly channels Wassily Kandinsky (1866-1944) in her use of color theory. The artist cultivates certain aspects of art historical influences, transforming them into a style that is uniquely her own and remarkably contemporary.

Besides being acutely aware of her place as a painter in the history of art, Kinder pays homage to other, traditionally feminine mediums, such as ceramics and fabric embellishment. Ceramic-looking basins and receptacles routinely appear within her compositions. Turning the three-dimensional craft objects into contemplative two-dimensional representational forms raises their status to "high art." Furthermore, many of her works appear in altered interior spaces, traditionally the realm where women dominate. Cheekily, the painter even sells some of her work "by the yard," in reference to how fabric is sold, demonstrating a commitment to materiality and an interest in democratizing painting and craft.

Besides democratizing subjects within her work, Kinder also has an interest in referencing the objectness of the body. The artist is fascinated by imagining personhood in relation to other entities in the universe, without privileging the human experience. Kinder notes the philosophical influence of Graham Harman's object-oriented ontologies on her art. In his text, *The Quadruple Effect*, Harman acknowledges humanity's limited conscious perception. "No matter how hard I work to become conscious of things, environing conditions still remain of which I never become fully aware."[3] Taken another way, this concept is also explored by Maurice Merleau-Ponty in *Phenomenology of Perception*, who suggests: "I am a consciousness, a singular being who resides nowhere and can make itself present everywhere through intention. Everything that exists, exists either as thing or as consciousness, and there is no in-between. The thing is in a place, but perception is nowhere, for if it were situated it could not make other things exist for itself."[4] Consequently, in Kinder's work and Merleau-Ponty's writings, the corporeal form ambiguously exists in-between both subject and object, present for mutual consideration.

Thus, Kinder's paintings provoke the audience to reconsider the hierarchy of materials in art and the limits of visual perception in understanding the outside world. Her use of illusory settings, animated colors, and recurrent forms that extend into concrete space encourage a dialogue between viewer and artworks—ultimately democratizing real and imagined matter. While the artist is careful to note that sometimes a "painting can just be a painting," her artwork functions on multiple levels.[5] Kinder's 2017 thesis exhibition simultaneously acts as an object of considerable aesthetic appreciation and also a catalyst that sparks a reevaluation of our supposed privileged place in this world.

[1] Kate Kinder, Interview with Laura Colkitt, February 7, 2017. Henri Matisse is well known for his stained-glass windows and cutouts.

[2] Fauvism was a short-lived art movement beginning around 1900 and ending circa 1910. Originally meant pejoratively for the bold colors used by modern artists, the critic Louis Vauxcelles derided the art at the Salon d'Automne of 1905. He called artists such as Matisse or Derain "*les Fauves*" ("wild beasts" in French). The term and style was eventually embraced.

[3] Kate Kinder, Interview with Laura Colkitt, February 7, 2017.

[4] Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Donald Landes (London: Routledge, 2012), 39.

[5] Kate Kinder, Interview with Laura Colkitt, February 7, 2017.

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Photo: Hillary Jones McCullough

1. *Double Coated Bug Spray*, 2016
   oil, acrylic, pastel on paper
   18 x 24 inches

2. *Mosquitos Hovering,* 2016
   oil, acrylic, pastel on paper
   18 x 24 inches

3. *Backwards Hats,* 2016
   oil, acrylic, pastel on paper
   18 x 24 inches

4. *Net of Hair and Flaky Lipstick,* 2016
   oil, acrylic, pastel on paper
   18 x 24 inches

5. *Still Thought It Was On The Other Side,* 2016
   oil, acrylic, pastel on paper
   18 x 24 inches

Images Courtesy of the Artist

PAINTERLY EXERTION

BY TRACEY COLE

When you first approach Walter Matthews' work, you immediately notice his rhythmic, unrestrained marks with bold, neon flashes zipping on the surface of the canvas. Some of his paintings are composed of a dense and tangled array of lines that have a frantic nature reminiscent of Willem de Kooning's landscape abstractions of the late 1950s. On the other side of the spectrum, some of his works are reductive and minimalistic, causing his lines and marks to seem like they are floating, perhaps invoking Arshile Gorky's hovering shapes. By working within the language of abstraction, Matthews aims to create works that are bursting with energy and reflect a lived experience; he wants to produce paintings that "sweat."[1]

Matthews is able to produce 'sweating' paintings through his dedication to process. He views painting as a mode of learning and discovery as he intuitively reacts to each mark he makes on the canvas, while focusing on composition and how to evoke movement. His studio process further enhances the reaction-based nature of his work because his paintings are in conversation with one another. He hangs paintings in his studio in different stages of progress and works on them contemporaneously. This creates an environment where each mark not only impacts what is developing on that particular canvas, but can also inform what type of marks may occur on the other canvases. As a result, the works are constantly in flux and building off of each other, which allows Matthews to discover new avenues and possibilities for mark making.

However, this is not to suggest that the artist's hand has complete autonomy. Before Matthews even places himself in front of a canvas he experiments on a smaller scale with what he calls "Post-it drawings." Here he uses readily available, cheap materials such as colorful Post-its and permanent marker because it provides him with greater freedom than paint to explore and grapple with various compositions through trial and error. Undoubtedly, within this process Matthews' hand and his movements develop muscle memory. Therefore, by the time Matthews first approaches the canvas, he has a general idea about what the painting may become, but it quickly shifts because these plans are loose in nature and one impulsive mark can completely redirect the painting's course.[2] Ultimately, he is not executing a painting; instead, the painting becomes about the process of searching and the canvas transforms into a place of discovery.[3]

Beyond process, the treatment of pictorial space plays an important role in Matthews' oeuvre. Specifically, he has investigated the parallels between the treatment of pictorial space in European Medieval art, such as works by Fra Angelico, and late American Modernist paintings. Matthews is interested in the push and pull that can occur in the figure and ground relationships within these artistic periods. He demonstrates a clear fascination in both the emphasis and negation of flatness as shapes and figures can both come forward and recede despite the apparent lack of perspective. This bears a similarity to how Henri Matisse's early works confounded the viewer's understanding of space by both compressing the pictorial field and suggesting a hypothetical depth where figures and objects unrealistically reside. In this sense, their treatment of space is comparable, but Matthews deviates from Matisse through his lack of clear figures.

Yet, the lack of obvious figures within Matthews' work does not imply the elimination of the *possibility* for figures to emerge. Within his process, Matthews can be thinking of specific objects that can manifest within the work, or he allows the opportunity for figures to emerge organically.[4] Inevitably, experimenting with pictorial space and the suggestion of dimensionality causes an interaction with viewers wherein figures can appear to materialize and then suddenly dissipate. This fluctuation helps achieve Matthews' ultimate goal of slowing down the viewer's experience of looking as viewers try to rationalize what they are seeing on the canvas.

It then becomes apparent that Matthews' work is more than a resurrection of Greenbergian formalism since it moves beyond only focusing on the materiality of paint and its gestural effects or the emphasis on the flatness of the canvas. His paintings focus on process, self-discovery and reflect upon our experience of the world. Moreover, Matthews revitalizes abstraction because it is not hearkening back to the Modernist's Utopian ideals, the creation of a universal language, or the obliteration of the picture. Instead, in essence, the paintings can be viewed as mirroring our experience of the digital world and the oversaturation of images that become a formless, indistinguishable mass of visual information that is constantly in flux. In the end, Matthews hopes that his works' sense of movement, shifting nature, and vitality will strike a chord and entice the viewer into an intimate conversation.

[1] Walter Matthews, Artist's Proposal, 2016. Matthews uses this term to imply that the painting is not static, but alive, frantically moving and exuding energy.
[2] Walter Matthews, Interview with Tracey Cole, January 29, 2017.
[3] Walter Matthews, Interview with Tracey Cole, February 10, 2017. This idea also recalls Harold Rosenberg's, "The American Action Painters," Art News (1952), where Rosenberg discusses how American Modernist painting is about the process and its revelations as the canvas is an arena for both action and self-discovery.
[4] Walter Matthews, Interview with Tracey Cole, January 29, 2017.

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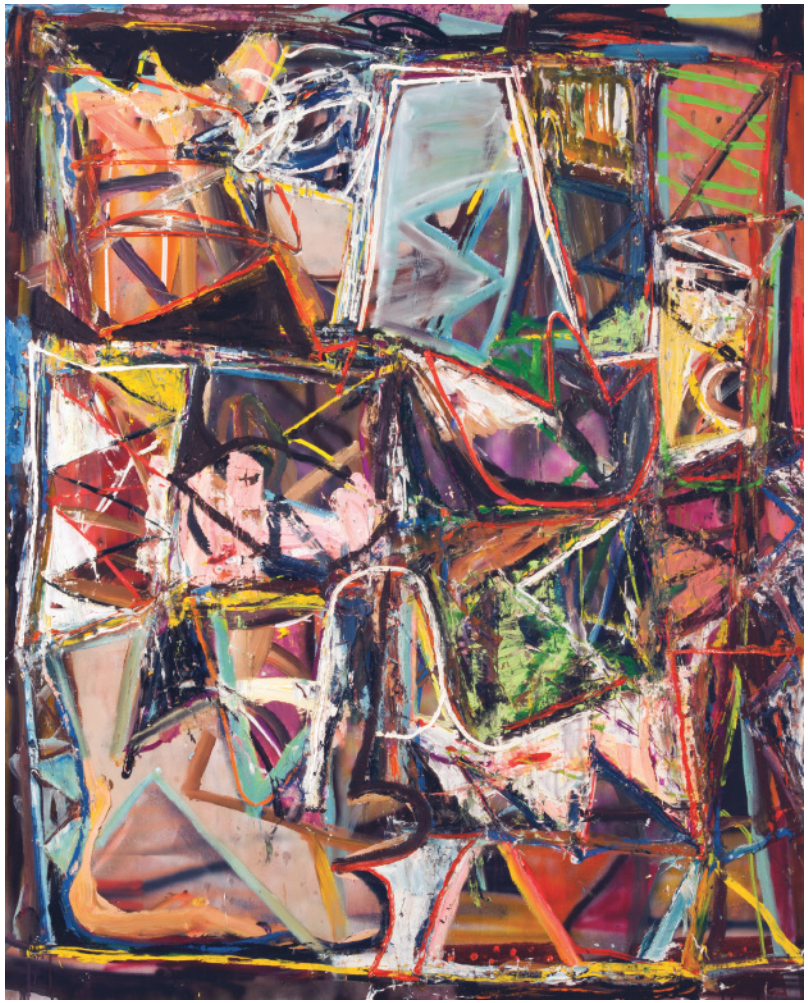

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Photo: Hillary Jones McCullough

1. *Palpable Blur*, 2016
   oil on canvas
   45-3/4 x 42-1/4 inches

2. *Futurist Feelings*, 2016
   oil on canvas
   75-1/4 x 59-1/4 inches

3. *Untitled*, 2016
   oil on canvas
   78 x 74 inches

4. *Irrational Drift*, 2016
   oil on canvas
   59-3/4 x 48 inches

Images Courtesy of the Artist

THE NATURE OF BEING

BY ALEXANDRIA SALMIERI

Hillary Jones McCullough strives to elevate mundane occurrences by challenging traditional understandings of awkwardness and clumsiness as unattractive and undesirable. This theme is present in her photography series *Unspectacular*, in which she created self-portraits that reveal a narrative involving the routine of living within her natural body. The photographs depict events such as Jones McCullough standing in a bathtub and bending over to touch the multitude of mosquito bites and bruises that pattern her legs and feet. These marks are a common occurrence for most people, yet still thought of as unattractive and something to hide. By choosing to focus on this imagery, Jones McCullough considers the way in which people are conditioned to see the awkward and the weird as the opposite of grace and beauty, and she hopes to portray these moments as acceptable. Consequently, she implicitly invites the audience to be awkward with her. However, unlike comedians who create humor out of uncomfortable situations, Jones McCullough's work is brimming with tension and anxiety. These darker emotions stem from her internal struggles with the aforementioned themes, as well as her reflection upon her body betraying her by failing to successfully perform certain tasks.

In her videos, Jones McCullough expands upon the narrative of living within her body by further hinting at its limitations. Not only does her body become the conduit through which she intentionally exaggerates fumbling gestures while executing ordinary tasks, but it also is subject to emotional and physical stress. She is usually unrecognizable due to partial inclusions of her body, and this anonymity facilitates the ability for the viewer to relate to the events unfolding in the videos. Some videos feature herself struggling to perform mundane tasks, such as playing with her hair and rinsing her feet. In one sequence, she combs her hair with her fingers while lying on a bed. Only her hair, arms, and hands are in the frame. The hair is tangled and knotted, and as she labors to force her fingers through her tangled tresses, the strands begin to snap and break. It is a familiar and relatable scenario, yet painful to watch as she tugs on her hair. This sense of distress is exacerbated when, after attempting to braid the hair upside down, Jones McCullough turns to lay face-down and begins to vigorously bang her head against the mattress out of frustration. This sense of pain and aggravation permeates Jones McCullough's narrative of existing within her body as she acts out these daily rituals, and alludes to the body's emotional limitations.

Jones McCullough also utilizes odd juxtapositions and continuous looping video to emphasize these ideas. For instance, she juxtaposes a video of her rinsing off her muddy foot in a fountain's water spout with a video of herself sitting in the shower. Here, Jones McCullough allows the water spurting from the shower head to enter her mouth, where she collects it and then spits it out to resemble water spurting from a fountain. This unremarkable act is repeated, and inevitably interrupted by her occasional chokes of water and gasps for air, which focuses the viewer's attention onto its awkward, weird nature. As Jones McCullough's videos are often played on a loop, reminiscent of a circular narrative, the audience has time to watch and reflect on the gestures. The tension and anxiety builds over time, and pushes the audience into a sense of discomfort that stems from this initially awkward act. Not only is there an unsettling emotional aspect in this work, but also a segue into her body's physical limitations.

Jones McCullough continues to explore her body's physical limits in her "moving images," which she categorizes as occupying a space in-between photography and video. The delicate movement occurring within these largely still clips is informed by the recent surge of interest in cinemagraphs, a subtle form of the popular GIF. An example of these moving images shows Jones McCullough standing on a rock on a mountaintop, overlooking the hilly landscape below. She endures this cold and windy environment for five minutes. There, she keeps her body still and maintains her balance as brisk gusts of wind blow her hair. Water and wind are recurring elements in Jones McCullough's work, whether they comprise the ambient sound in the background or are directly interacting with her body. These elements may provide a contradictory sense of calmness in relation to the uneasy feelings evoked by her work. Indeed, Jones McCullough maintains that the ability for her work to take on individual meaning for the viewer takes precedence over any meaning she may ascribe to it herself.

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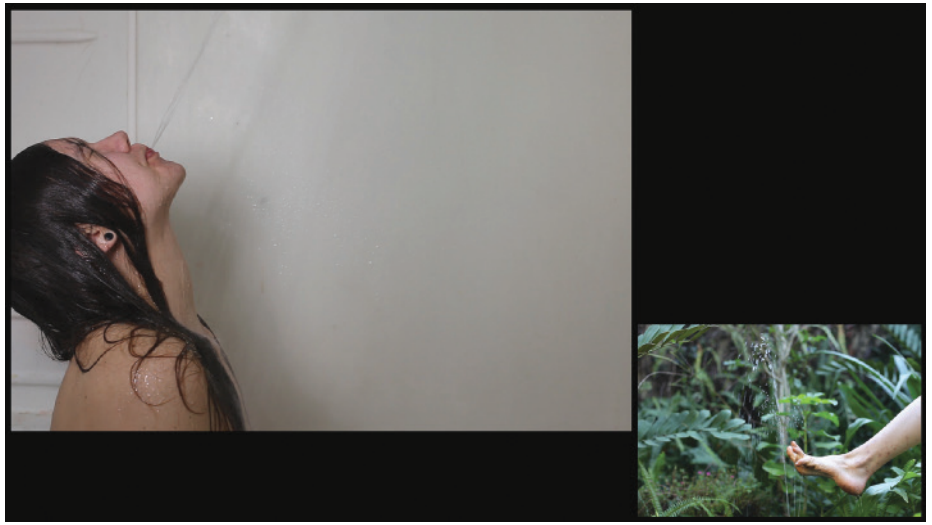

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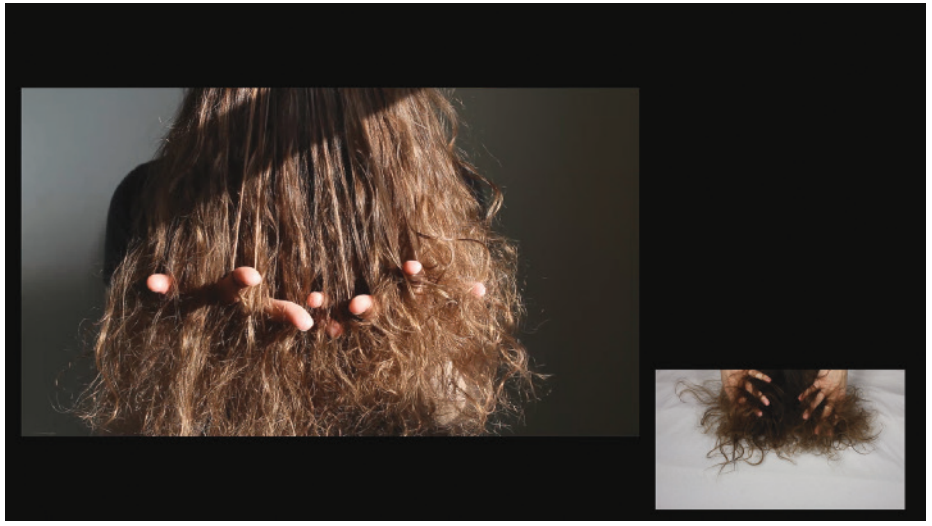
Photo: Hillary Jones McCullough



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1. *Pick / Scratch / Fidget*, 2017
   archival inkjet print
   60 x 40 inches

2. *The Room / Jacksonville*, 2016
   video (1:48, loop)

3. *Shedding / Cracked Lips*, 2017
   video (4:41, loop)

4. *Mountain / Asheville / January*, 2017
   video (5:05, loop)

5. *Fountain / Two*, 2017
   video (2:36, loop)

6. *HAIR THO / Two*, 2017
   video (5:08, loop)

Images Courtesy of the Artist

MECHANICAL REPRODUCTION IN THE FOURTH DIMENSION

BY MARLENA ANTONUCCI

Four abutting, vertically-rotated screens display the live footage of their own presentation from four cameras that face the screens in *There is No Such Thing as Now*. The video installation is paired with *Schematic Sky Memory*, a large-scale photograph that resembles the formal acuity of Alfred Stieglitz's cloud-scapes. The disparity between the flat, still print and the immersive video installation provides a clue to understanding their relationship. Namely, Scott Owen Pierce's work philosophically investigates the camera as a mechanical model of visual perception. He achieves this by simultaneously representing and embodying time in the aforementioned works in order to show that the perceived, present moment is not what it seems to be.

Pierce manipulates how the experience of time is perceived on multiple levels, acknowledging that it often depends on movement in space. *There is No Such Thing as Now* is a multi-episodic succession of scenes with each camera sending live feed to the adjacent screen. In traditional film, time is represented as the individual moment dissolving into a continuous narrative. *There is No Such Thing as Now* breaks with this tradition by presenting time in flux. The cameras try to recreate what they see in the present moment. Yet, they are not able to handle the information. The resulting video stream does unpredictable things, such as intensively flash, because it is trying to show what it is seeing and what it is showing is what it is seeing with a delay. *There is No Such Thing as Now* proposes the question of turning the act of recording onto itself. But it cannot ever pinpoint the 'now.'

Proving that the concept of presentness is formless, Pierce ascribes to the Tralfamadorian asynchronous definition of time explained in Kurt Vonnegut's 1969 novel *Slaughterhouse-Five*.[1] The Tralfamadorians see in the fourth dimension,

> [They] can look at all the different moments just that way we can look at a stretch of the Rocky Mountains, for instance. They can see how permanent all moments are, and they can look at any moment that interests them. It is an illusion we have here on Earth that one moment follows another one, like beads on a string, and that once a moment is gone it is gone forever.[2]

And like the protagonist of the novel, Billy Pilgrim, Pierce's job is to help others see better.[3] Thus, Pierce uses mechanical reproduction to show the ineffable, allowing the viewer to marvel at their inability to be consciously present and by extension the possibility to see all things at once.

Schematic Sky Memory is a prime example. The photograph captures the turbulent swirling of foamy, cumulus clouds and the light from the setting sun, scattering glowing layers of gold and brilliant white through the formations. The horizonless sky presents the supple shapes and visceral texture of clouds as an abstract composition, following the tradition of Stieglitz's *Equivalents* series.[4] Pierce occupies the sky in order to exploit the repository of Stieglitz's language. He writes, "My aim is increasingly to make my photographs look as much like photographs that unless one has eyes and sees, they won't be seen—and still everyone will never forget them having once looked at them."[5] Likewise, Pierce desires to entrance the viewer with a seductive sky, while also referring to a subject beyond itself. However, as Penelope Umbrico's *Suns from Sunsets from Flickr* (2006) series demonstrates, sky-scapes are cliché in a world inundated by images.[6] Accordingly, Scott Owen Pierce presents the subject matter in a new manner to turn it on its head.

Like *There is No Such Thing as Now*, time is also the subject of *Schematic Sky Memory*. Rather than embodying the inability to capture 'now,' it represents time in a way that humans can perceive. Pierce captured the cloud-scape within a minute or so, recording its entirety by taking a series of consecutive, panoramic photographs of overlapping swathes of sky. The artist then dropped the images into the automated section of Photoshop, directing the program to construct a single picture from the many. The program was presented with enough information that it could assemble one composite moment from the details, even though this moment never existed.

Herein lies the crux of *Schematic Sky Memory*: Pierce seduces the viewer into seeing a real moment in order to question the procedure of visual processing. The brain operates in a similar manner to the photographic apparatus, integrating sensorial information from the light reflecting off and refracting from matter at different proximities. Thus humans perceive the concept of 'now' because the brain warps reality. Pierce presents a convincing illusion in order to call our awareness to this limitation of visual simultaneity.

The installation of *Schematic Sky Memory* further represents the possibility of being 'unstuck in time.'[7] The matte surface of the image allows viewers to experience the depth of the skyscape, unmoored by reflections of themselves or the space around them. Furthermore, the photograph levitates off the wall as if it were an immersive portal through which one could imagine moving into the cloud-space. The viewer is able to perceive an experience mechanically mined from the past as if it were real. In this sense, Pierce has created an entrance into a different dimension, one contingent on extra-sensorial perception made possible through the eye of the camera.

[1] Scott Owen Pierce, Interview with Marlena Antonucci, January 26, 2017. Tralfamadorians are an alien race who abduct Billy Pilgrim and teach him about becoming "unstuck in time" and experiencing life in the fourth dimension. With this in mind, Tralfamadorians describe humans, not as vertically erect beings, but long centipede-like figures whose bodies span the totality of their lives. This vision of time and space allows Tralfamadorians to experience the entirety of existence at once and have the ability to concentrate on the moments of their choice.

[2] Kurt Vonnegut, *Slaughterhouse-Five* or *The Children's Crusade*, (New York: Delacorte Press, 1994), 25.

[3] Pilgrim became an optometrist after World War II. This occupation comes with the responsibility of correcting others' vision. Vonnegut writes, "He was doing nothing less now, he thought, then prescribing corrective lenses for Earthlings souls. So many of those souls were lost and wretched, Billy believed, because they could not see as well as his little green friends on Tralfamadore," Vonnegut, *Slaughterhouse-Five*, 27.

[4] Stieglitz produced this series in the 1920s in order to explore the symbolic possibilities of everyday objects in the world that was characteristic of Pictorialist photography. The viewer is intended to transcend the subject matter and recall an equivalent emotional response to the formal composition.

[5] Unlike Stieglitz *Equivalents* series, *Schematic Sky Memory* is not meant to assess the artist's technical abilities. Contrastingly, a successful image for Pierce does not depend on the capacity of the photographer to capture the ideal form in the perfect moment. Alfred Stieglitz, "How I Came to Photograph Clouds," *The Amateur Photographer & Photography* 56, no 1819 (1923): 255.

[6] The artist discovered that sunsets are the most photographed subject matter on the digital image sharing website Flickr. The project appropriates these images, cropping them so the sun is centered and printing them as 4 x 6 c-prints. She updates the title of each exhibition to show how rapidly the subject proliferates. Scott Pierce, "Artist's Proposal," 2016.

[7] Vonnegut uses this phrase throughout the book to explain Pilgrim's time travel.

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1. *Schematic Sky Memory*, 2017
   archival inkjet print
   60 x 90 inches

2. *There is No Such Thing as Now (detail 2)*, 2017
   spy cameras, camera stands, video monitors,
   live video feedback installation

3. *There is No Such Thing as Now (detail 1)*, 2017
   spy cameras, camera stands, video monitors,
   live video feedback installation

4. *8 Hours in the Studio* (still frame), 2015
   time-lapse video loop

5. *Gulf of Mexico (pink),* 2015
   archival inkjet print
   40 x 56 inches

Images Courtesy of the Artist

Photo: Hillary Jones McCullough

ACKNOWLEDGMENTS

BY JAMES CARTWRIGHT, ART RESEARCH FORUM PRESIDENT AND MA GRADUATE STUDENT
KATE ALBOREO AND KATE KINDER, MASTER OF FINE ARTS ORGANIZATION AND MFA GRADUATE STUDENTS

The publication of the 2017 exhibition catalog, *Every Disaster Made Us Wish For More*, was an invaluable learning experience that would not have been possible without the networks of supportive and dedicated people who participated in this process. This catalog was a truly collaborative endeavor, building from the strong foundation laid by previous years' efforts. It took shape under the guidance of the faculty and staff of the School of Art and Art History.

We would like to thank the Director of the School of Art and Art History, Wallace Wilson, for providing keen insight in organizing a project of this scale and complexity. Thank you to Wendy Babcox, Associate Professor, and Dr. Pamela Brekka, Assistant Professor. Also, special thanks is extended to Dr. Allison Moore, whose constructive, meticulous, and timely feedback was essential to elevating the intellectual content of this catalog.

As this catalog commemorates the exhibition, *Every Disaster Made Us Wish For More*, we would like to thank the staff of the Contemporary Art Museum (CAM), a branch of the Institute for Research in Art (IRA), for generously hosting the exhibit and providing additional support and guidance. Thank you to Margaret Miller, Director (IRA), and Alexa Favata, Deputy Director (IRA), for opening their doors and allowing us this opportunity. Thank you to Shannon Annis, Exhibitions Manager/Registrar, and Anthony Wong Palms, Exhibition Coordinator/Designer, for all their work in designing and managing the exhibition. We are truly indebted to Vincent Kral, Chief Preparator, and the support staff at CAM, including Eric Jonas and David Waterman.

Also, we would like to extend a special thank you to the fantastic Don Fuller, New Media Curator (IRA), and Madeline Baker, New Media Assistant (IRA), who designed the layout for this catalog and additional promotional materials for the exhibition.

Thank you for the time and energy you put forth in making this catalog so elegant! Thank you also to Scott Owen Pierce and Hillary Jones McCullough for sharing their photographic expertise. Additional gratitude is extended to Kate Kinder for contributing her graphic design talents to create the exhibition logo.

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