



UNIVERSITY

OF SOUTH FLORIDA

UNIVERSITY OF SOUTH FLORIDA
MASTER OF FINE ARTS

MA

MA



THE MFA AT USF

With more than 200 Master of Fine Arts programs in the country, what's unique about the one at the University of South Florida? Perhaps comments from a national evaluation and accreditation visiting review team best provide a response...

"The MFA in Studio Art at USF is a conservatory-style program of exceptional quality. The work routinely produced by faculty, graduate and undergraduates is world-class, and the atmosphere of intimacy and ease of human interaction is both distinctive and rare. The sense of belonging expressed by faculty, staff and students was palpable. The amount of space available... particularly studios, is exceptional."

Our vitality springs from our laser focus on just doing one thing without compromise: Developing and refining an intense, transformative studio practice learning experience for our community of students. While we maintain highly productive interdisciplinary relationships with other programs on campus, we do not offer degrees in the design fields, for instance. This is virtually unheard of at either private art schools or multifunctioning university art departments.

Each year all studio faculty meet for a retreat to discuss and implement changes to enhance our already progressive MFA—and make it even more relevant to the discourse and issues that are emerging in the larger, globalized contemporary art world. We are solely dedicated to graduating artists with courage, intellectual rigor, and curiosity that will thrive as their impact defines the future.

For each change we ask ourselves a single question: Will the alteration fundamentally improve the education of our students? As a result of this self-critical approach to revision, we are actually performing as artists... because we are!

This is why our primary teaching model, for every graduate student, remains anchored to one-on-one mentoring by the studio faculty of your choice. Yes, there are a handful of classes (two seminars, contemporary theory, professional practices) and there are scheduled group critiques. But, each day, each semester, inside dozens of our individual graduate student studios, you will find one, high achieving artist transfixed in dialogue with another artist; one who is undeniably moving toward professional success.

Join our selective, unique community of MFA artists. Think of us as an intimate, future-focused, conservatory-style art school that just happens to be at a major, urban research university.

WALLACE WILSON
Director



MIKAELA WILLIAMS







WHAT TO EXPECT

Our nationally ranked Master of Fine Arts degree is an idea-centered program encouraging broad media exploration, in-depth projects and engagement with theoretical and cultural issues.

YEAR 1

Independent studio work with faculty of your choice

Both open and private critiques with students and faculty

Graduate Seminar I, Fall semester

“Critical Perspectives in Contemporary Art” course, Spring semester

Art history and/or electives

YEAR 2

Independent studio work with faculty of your choice

Both open and private critiques with students and faculty

Graduate Seminar II, Fall semester

“MFA Professional Practices” course, Spring semester,
including NY field trip

Art history and/or electives

MFA Thesis Project Proposal; once approved, you form a
Faculty Thesis Committee for your third and final year

YEAR 3

Independent studio work with faculty of your choice

Periodic meetings with your MFA Faculty Thesis Committee

Graduation “Thesis Exhibition” at end of the year

Development of your written document to support
the Graduation exhibition

Oral defense of your Graduate exhibition and written document



USF's MFA is a 60 credit-hour, three-year program that requires full-time participation.

While there are structured course requirements and electives beyond the School, students will want to attend lectures, visiting artists' presentations and exhibitions.

Every current MFA student receives a full tuition waiver plus either a scholarship or a graduate assistantship.





SPACE + FACILITIES

The School of Art and Art History features one of the most advanced and complete studio art making centers in the Southeast. With state of the art equipment and technology for around the clock production in all mediums, students explore new avenues of creation and work under the guidance of experienced technicians and professors to expand their artistic horizons. MFA students have access to all of our workspaces, some of which require minimal training.

EQUIPMENT + SUPPORT

Complete selection of hand and power tools available for free check out.

METAL: TIG/MIG and spot welders, plasma cutter, horizontal/vertical band saws, light sheet metal equipment, and bronze foundry.

CLAY: numerous kilns include gas, electric, salt, and wood in varied sizes.

WOOD: table, radial, and band saws, planer, lathe, dual compound slide miter box.

PHOTOGRAPHERS: 24 hour access to digital and analog facilities. Labs include black and white 4"x5" enlargers, 16"x20" archival washer, stainless steel sinks.

PAINTING + DRAWING: work in their private studios. Access to a drawing studio with advanced lighting system, a still life/prop collection, slide and opaque projectors, and a mini-art library.

DIGITAL LABS: There are digital labs throughout the entire studio complex—including an MFA-only lab. We run the latest still imaging, animation, design, and video software on the most current Mac platforms. Sound booth, advanced animation, and post production.

VIRTUAL REALITY: New Virtual Reality system with touch controllers.

MEDIA LABS: Media labs include color balanced monitors, top of the line scanners, top of the line archival printers (up to 44").

MEDIA EQUIPMENT: Additional media equipment includes: medium-format and 4" x 5" cameras, high-definition digital still and video cameras, tripods, professional lighting kits, microphones, and a variety of camera and darkroom accessories.

LASER ENGRAVER/CUTTER: Large, 24" x 48" top of the line Laser Engraver/Cutter.

ETCHING + LITHOGRAPHY PRESSES: Large Charles Brand etching and lithography presses.

SCREENPRINTING: Complete facilities for screen-printing.

GRAPHICS DARKROOM: Graphics darkroom for photo-printmaking processes.





SPACES + ASSISTANCE

Every MFA student has a spacious, private studio, 24/7—including a new, 5,000 sq. ft. MFA "village".

Covered Outdoor Studio Center for largescale fabrication.

Large, dedicated spaces for installations, projections, special projects, performances, and digital artworks.

Metal, wood, clay and general fabrication shops accommodate everything from plaster to resin to bronzecasting.

High resolution Artec Eva scanner and 3D printers in various locations.

New Lighting Studio.

Digital modeling and Fabrication Center with two new, multi-axis CNC routers in specially designed workspace.

Full time, professional USF technicians throughout the facilities.

Beautiful, new 3,000 sq. ft. Student Gallery

Visual Resources Center with current art journals, videos, reference books for check out.



MURIEL HOLLOWAY



WOOD SHOP





METAL SHOP

CNC ROUTER





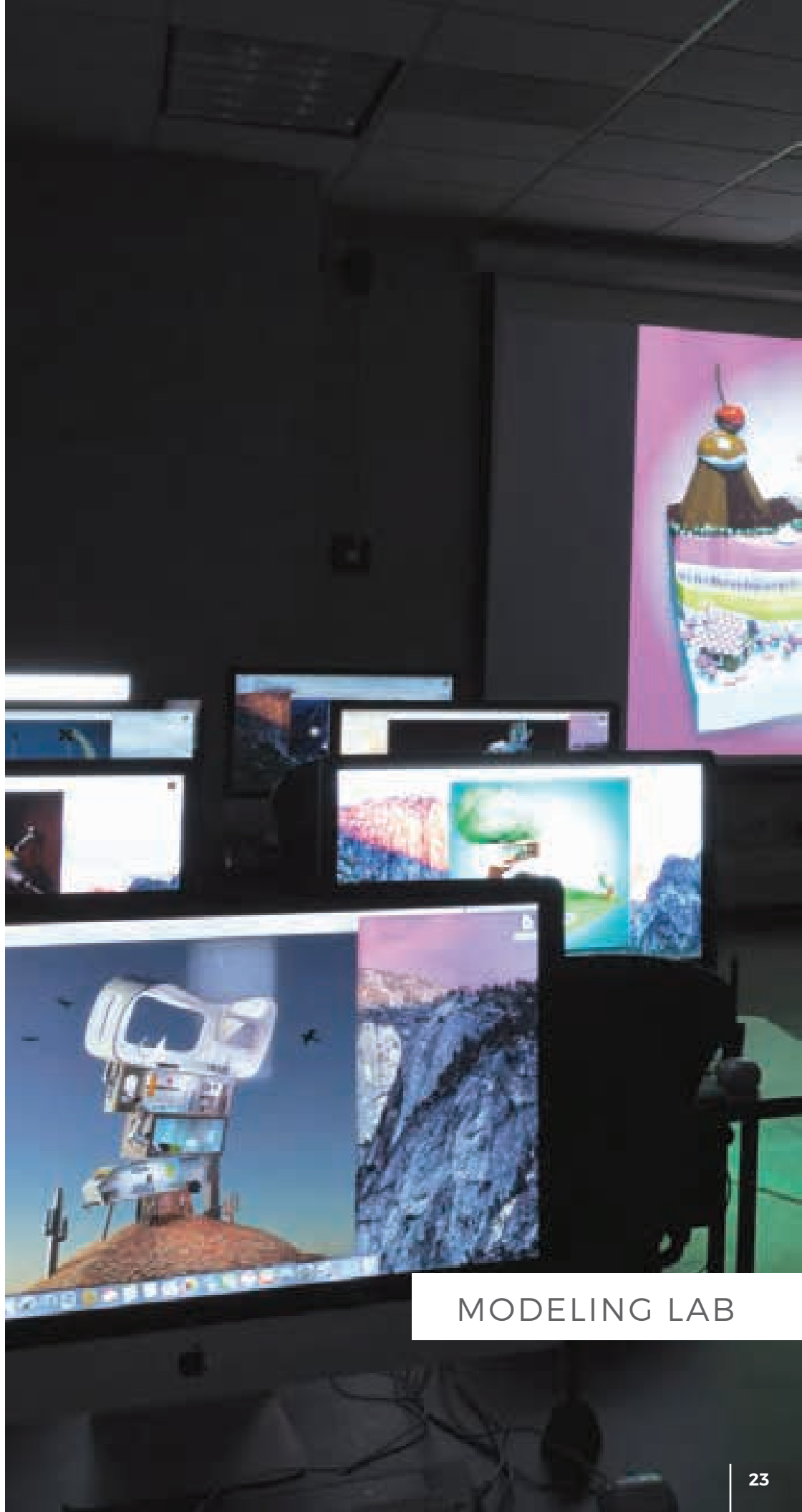
LIGHTING STUDIO



GRAD STUDIOS



CERAMICS



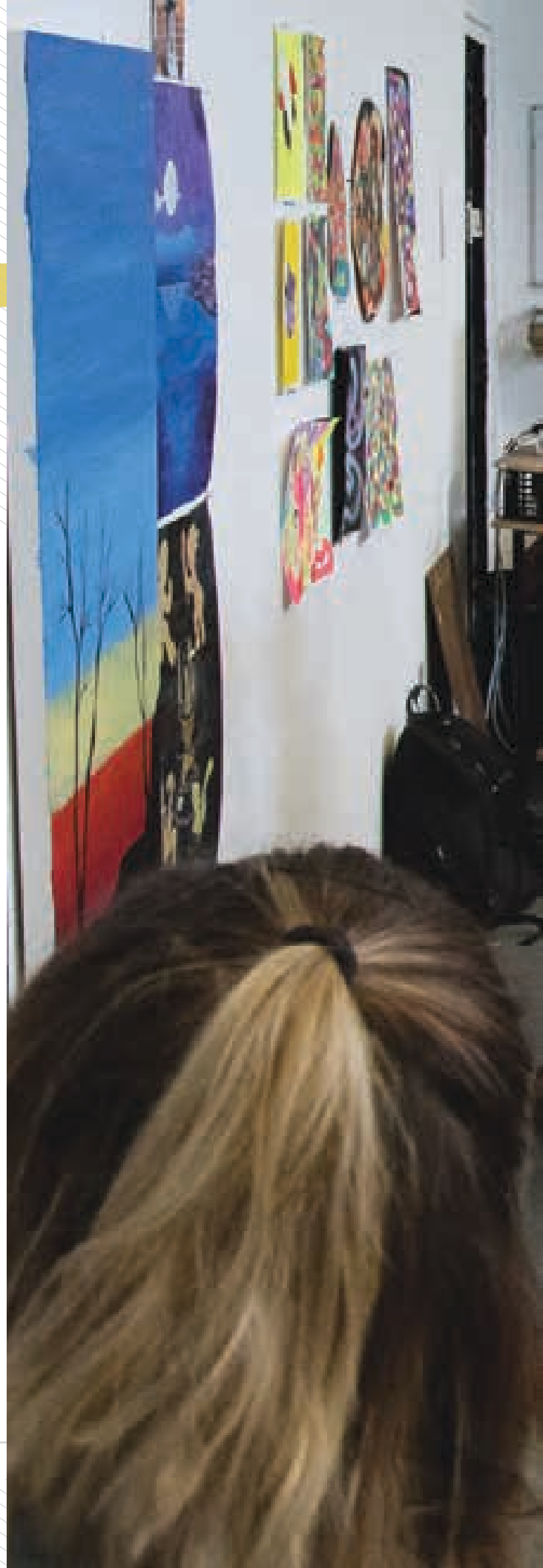
MODELING LAB

FACULTY

Consistent with the global reach of contemporary art, our world class faculty have been recruited from throughout North America, South America, Europe and Asia. They hold the MFA or PhD degree in Studio Art practice from some of the most respected and prestigious art academies and research universities.

The diverse backgrounds of our faculty and their impressive professional accomplishments provide a wealth of experience for our MFA students to draw upon. Their success in terms of national and international exhibitions, installations, performances, public art commissions, video showings, fellowships and published, critical reviews create the foundation for a vibrant education in contemporary art practice.

Our interdisciplinary program thrives on the broad range of experiences that our passionate and acclaimed faculty bring to their teaching.







CLOCKWISE FROM TOP LEFT:

1. *I Heap Upon You*, archival ink jet print, 2015.
2. *A Memory is Never Heard*, photo gravure with hand-made paper chin-collé, 2016.
3. *Gethsemane 9*, installation of cut archival inkjet prints and copper nails, 2016.



WENDY BABCOX



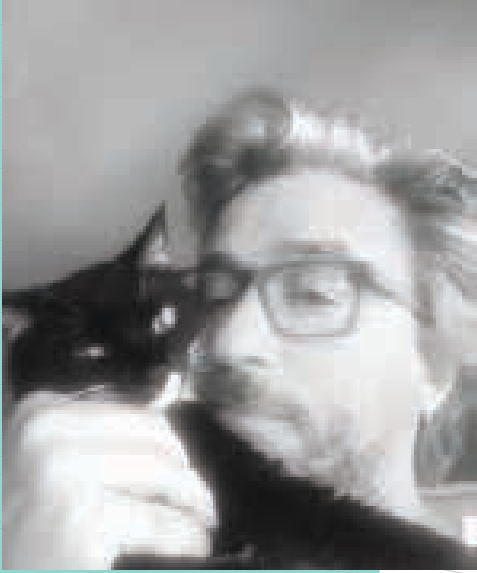
**ASSOCIATE PROFESSOR
PHOTOGRAPHY
MFA COORDINATOR**

—
MFA | UNIVERSITY OF FLORIDA

Wendy Babcox works primarily with photographic media and its many hybrid forms. Her recent photographs explore the marks we make in our shared landscapes, from the monumental in scale to the seemingly insignificant gestures of daily life. Often employing sardonic humor in the form of interventions, she investigates landscape formation as both a product of human behaviors and environmental processes. In *You Heap Upon Me* (2015), the subject, overwhelmed by a riotous mass of color and texture, becomes a part of the landscape. In *A Memory is Never Heard* (2016), Babcox creates a large-scale dimensional photographic collage that reimagines the sub-tropical landscape in a site-specific work. In her project *Every Olive Tree in the Garden of Gethsemane* (2016), Babcox examines the intractable conflict in between the Israelis and Palestinians through a suite of twenty-three photogravures of each olive tree situated in the fabled garden. Each tree stands as a witness to the conflicts of the past and into the future.

Babcox has extensively exhibited works in solo and group exhibitions in New York, Chicago, Jerusalem, Russia, New Zealand, Mexico, Colombia, and Peru. Notably, she has been featured in solo exhibitions at Orlando Museum of Art, The Front in New Orleans, the Urban Institute of Contemporary Art in Grand Rapids and at the Transmodern Age Festival in Baltimore. She has installed three public art projects, including a permanent installation at the Tampa International Airport. Babcox received a BFA from the University of Colorado and a MFA from the University of Florida.

NEIL BENDER



ASSOCIATE PROFESSOR PAINTING + DRAWING

MFA | UNIVERSITY OF GEORGIA

Neil Bender makes paintings and collages that probe fluid practices of gender and sexuality. He recasts imagery exploited by popular culture with seductive surfaces and color in order to form a new interface for open dialogue or experience. In *The Discoverer* (2014) the viewer is confronted by a woman. The subject is an over tanned Floridian who could be in her late 20s or early 40s, having had too much work done to tell. She spreads herself open in order to uncover the sources of why she did this to herself. The probing is reflexive as the hands she uses are the tracings of Bender's hands. Beneath leather skin, cultural tropes like Elvis and girls in daisy dukes are uncovered. With humor as a starting point, Bender's work aims to alleviate the anxiety of desire and fulfill fetishes and fantasies.

His work has been shown in many national and international venues, including the Front in New Orleans, the Boston Center for the Arts, the CUE Art Foundation in New York City, the Atlanta Contemporary Art Center, Saltworks Gallery in Atlanta, the Boston Center for the Arts, and Palazzo Casali in Cortona, Italy. His work has been shown in art fairs such as Scope in Miami and New York, Circa PR in San Juan, the Bridge Art Fair in Miami, and Art Chicago. Bender's work was featured in *New American Paintings*, and the book *Strange Attractors: Investigations in Non-Humanoid Extraterrestrial Sexualities*. He attended the Skowhegan School of Painting and Sculpture and the Vermont Studio Center. His BFA was conferred from Rutgers University and a MFA from the University of Georgia, where he received a Joan Mitchell Foundation Grant.



CLOCKWISE FROM TOP LEFT:
1. *The Discoverer*, ink, acrylic, collage on paper, 2015.
2. *My Daughter's Overturned Bedroom*, oil on canvas, 2014.
3. *My Interior*, ink, acrylic, collage on paper, 2016.



CLOCKWISE FROM TOP LEFT:

1. *Whitetail Rut Heat Map*, porcelain, taxidermy, mixed-media, 2016.
2. John Byrd + EE Dyemon, *Objects Made in Times of Death and Dying*, ceramic, wood, mixed-media 2016.
3. *Untitled (Bobcat)*, porcelain, taxidermy, mixed-media, 2014.

JOHN BYRD



ASSOCIATE PROFESSOR CERAMICS + SCULPTURE

—
MFA | UNIVERSITY OF WASHINGTON

John Byrd has created a sculptural language of composite creatures made of clay, taxidermy, and cast, found objects. He does not propose an ethical stance on animal rights. Instead Byrd's sculptures act as personal and humorous studies of the hypocritical desire to simultaneously honor and consume animals. *Untitled (Bobcat)* is a porcelain sculpture of a sixteen inch tall bobcat claspng a limp rabbit in its jaw and standing atop a pile of shredded textiles and detritus. A taxidermy canary is inset in the back of the bobcats head. Sections of the bobcat's muscular and digestive system are visible, accentuating the animal's role as predator.

John Byrd has exhibited sculptures in the United States and abroad. Notably, he has had numerous exhibitions at New York City's Garth Clark Gallery. Byrd received his BFA in Ceramics from Louisiana State University in 1997 and his MFA in Ceramics from the University of Washington in 2000.

SHAWN CHEATHAM



INSTRUCTOR ART + MEDIA

—
MFA | UNIVERSITY OF SOUTH FLORIDA

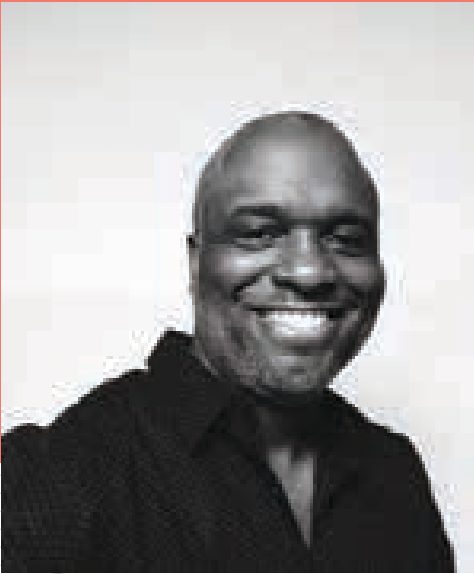
Shawn Cheatham makes films that illuminate those who institute and control knowledge. They also try to make people fall in love. *Eulogy* (2017) is a still of a khaki-clad, old man, shuffling toward an arid mountain range. The short film of the same title is a poetic meditation on a man's bitter renaissance after the death of his wife.

Cheatham's work has been exhibited both nationally and internationally in such venues as the New York Short Film Festival, The Toronto International Film and Video Awards, and the Tromanale Festival in Berlin. He directs QA Productions. Cheatham received an Individual Artist Grant from the Arts Council of Hillsborough County. He studied film and media at the University of Florida and received his Master of Fine Arts from the University of South Florida.



CLOCKWISE FROM TOP:

1. *Persona Sisters*, analog photograph, 2014.
2. *Eulogy*, digital photograph, 2017.
3. *Sweet Pickles*, video still, 2005.



McARTHUR FREEMAN

ASSISTANT PROFESSOR ANIMATION + DIGITAL MODELING

MFA | CORNELL UNIVERSITY
MASTER OF ART + DESIGN | NC STATE UNIVERSITY

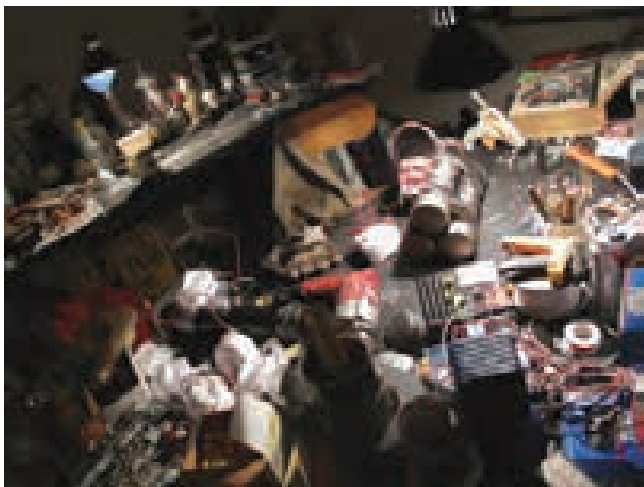
McArthur Freeman's practice explores how concepts of identity construction and hybridity are visually generated. The series *Finding Forms: Organic Abstraction* consists of globular, abstract forms and appendages that are spliced together and covered in skin. The strange mutations suggest familiarity, while simultaneously collapsing into abstraction, proposing the breakdown and reformation of new identities. One such sculpture titled *Pine App* began as a speculative drawing--a term coined by the artist to express the automatic and intuitive nature of his process. From this step, Freeman translates the drawing into a digital sculpture, fabricates the object using a 3D printer, and finally casts it in bronze. The pseudo-scientific, multi-step process allows the artist to intentionally conceive forms virtually and then physically materialize them in the world.

Freeman is the recipient of the prestigious McKnight Junior Faculty Fellowship from the Florida Education Fund. His work has been exhibited in over sixty group and solo exhibitions in the United States. Most recently, he had a solo show, *Strange Figurations*, at the Carver Center Gallery (2017) and participated in *Digitalia* at the Barrett Art Center (2017). During 2017, he presented talks at SIGGRAPH Asia and more recently at The National Council on Education for Ceramic Arts (NCECA) titled "Digital Clay: Hybrid Practices for Digital and Traditional Sculpting". Freeman's work has been published in the *Nka Journal of Contemporary African Art*. He earned a BFA in Drawing and Painting from the University of Florida, a MFA from Cornell University with a concentration in Painting, and a Master of Art and Design from North Carolina State University in Animation and New Media.



CLOCKWISE FROM LEFT:

1. *Pine App*, bronze, 2014.
2. *Strange Figurations #7*, resin 3D print, 2017.
3. *Strange Figurations #3*, resin 3D print, 2017.



CLOCKWISE FROM TOP:

1. *His eminence Ambassador and Consultation Group Member Gregory Odell Green, accompanied by his entourage, as he lays claim upon new territory for The New Free State of Caroline, as local natives celebrate their emancipation 072, Jody Shapiro, inkjet on Crane Museo Silver Rag 300, 2010.*
2. *M.I.T.A.R.B.U. (Mobile internet, television and FM radio broadcast unit.), 1967 Volkswagen Westfalia Camper Van, sound and video recording equipment, 35 watt FM transmitter, 100 watt television transmitter, assorted computer equipment with a continuous live internet broadcast system, antenna, rug, chairs, tables, assorted papers, records, tapes and other assorted materials, 2001–2004.*
3. *Worktable # 9 (Minneapolis), he of Righteousness, mixed media installation, 2011.*



GREGORY GREEN

PROFESSOR SCULPTURE + TRANS-MEDIA

—
MFA | THE SCHOOL OF THE
ART INSTITUTE OF CHICAGO

Gregory Odell Green is internationally recognized for his challenging and controversial work. Since the early 1980s, he has created multidisciplinary works, performances, and films, exploring systems of control and the evolution of individual and collective empowerment. Green's work considers the use of violence, alternatives to violence, and the accessibility of information and technology as vehicles for social or political change. Referencing historical precedents and disturbingly anticipating various historical events, such as the tragedy of 9/11, his artwork expands the parameters between art and activism, culture and social commentary.

With over 35 one-person exhibitions and over 350 group exhibitions, performances and film screenings, Green has played a significant role in the contemporary art discourse of the last 30 years. Of recent note, Green's work was included in *2050: A Brief History of the Future* (2015–2016) at the Louvre Museum and the Royal Museums of Fine Arts of Belgium, *Chicago Conceptual Abstraction, 1986 – 1995* (2013) at the Museum of Contemporary Art Chicago, *Theatre of The World* (2013) at the Museum of Old and New Art in Tasmania, *Absentee Landlord* (2011-2012) at the Walker Art Center, along with other exhibitions in Los Angeles, New York, Spain, Germany, Switzerland, Ireland, Italy, and the Netherlands. Green's works are included in major public and private collections, including the Museum of Contemporary Art in Los Angeles, the Tate Gallery in London, the Saatchi Gallery in London, the Museum of Modern Art in New York City, the Whitney Museum of American Art in New York City, and most recently, the Museum of Contemporary Art in Chicago. His work is represented by Aeroplastics Contemporary, Tillow Fine Arts, and the International Fine Arts Consortium. Green received a BFA from The Art Academy of Cincinnati and a MFA from The School of the Art Institute of Chicago.



SUE HAVENS

ASSISTANT PROFESSOR PAINTING + DRAWING

—
MFA | THE MILTON AVERY GRADUATE SCHOOL
OF THE ARTS AT BARD COLLEGE

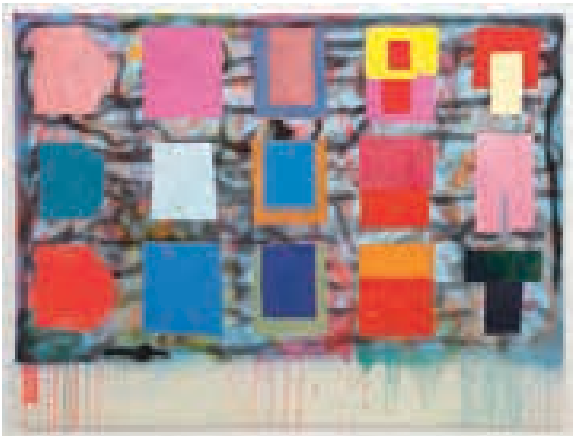
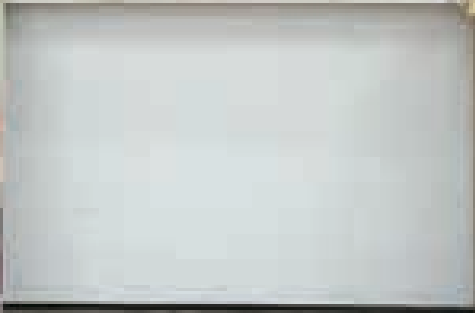
Sue Havens makes paintings and sculptures that combine paradoxical, formal elements. She describes her work as geometric with a built in wobble. The tension between disparate combinations such as flatness and dimensionality produce an intuitive logic. Her works demand sustained looking in order to make sense of this logic. The painting titled *Brick and Mortar* (2016) appears to be a quilt of patterns found in nature. Delineated sections cause the patterns to recede or jut into the viewer's space. Planes of abstraction disrupt the flat surface and defamiliarizes the material.

Havens has exhibited internationally and nationally in spaces such as Galerie Nord in Berlin; Teckningmuseet (The Museum of Drawings) in Laholm, Sweden; and The Parlour in Bushwick, New York. She was a 2008 Fellowship recipient in Painting from the New York Foundation for the Arts. Havens authored, designed and illustrated the book *Make Your Own Toys* (2010). She holds a BFA from The Cooper Union, and a MFA from The Milton Avery Graduate School of The Arts at Bard College.



CLOCKWISE FROM TOP:

1. *Brick and Mortar*, acrylic on canvas, 2016.
2. *Petite Dot*, fired clay and ceramic glaze, 2016.
3. *Brick and Mortar (Ephesus)*, acrylic on canvas, 2016.



CLOCKWISE FROM TOP:

1. *OOPS*, mixed media, 2016.
2. *Untitled (Dancers)*, mixed media on canvas, 2015.
3. *Doubt*, mixed media on canvas, 2014.



EZRA JOHNSON

ASSISTANT PROFESSOR PAINTING + VIDEO

MFA | HUNTER COLLEGE OF THE
CITY UNIVERSITY OF NEW YORK

Ezra Johnson's multi-disciplinary practice investigates and expands upon inert interpretations of the medium of painting. Paintings, sculptures, and animations recursively play off of one another revealing concealed spaces and propelling static objects into motion. Johnson creates material presence in flux, drawing awareness to the space within and between works. In *Oops!* (2016), the interjection of the title is inscribed with crosshatched lines on a large, low-hanging canvas. The word is covered by a pile of pink paint smeared across the surface. On the ground leaning up against the wall, two rectangular forms precariously balance on a cement block, which is mimicked in a small painting next to it. The synergy between materials provides a catalyst to construct the scene that caused the exclamation, *Oops!*

Johnson has recently had solo exhibitions at the Freight & Volume Gallery in New York City, the Volta Art Fair, also in New York, the Young Projects in Los Angeles, and the Mindy Solomon Gallery in Miami. He has participated in group shows at the Nerman Museum of Contemporary Art (Kansas City), the Hammer Museum (Los Angeles), the ICA Philadelphia, and the Site Santa Fe Biennial. Johnson's work has been featured in the Los Angeles Times, ArtNews, Hyperallergic, and the New York Times. His BFA was conferred from the California College of the Arts and Crafts, and he received his MFA from Hunter College.



ROBERT LAWRENCE

ASSOCIATE PROFESSOR NEW MEDIA

MFA | UNIVERSITY OF CALIFORNIA SAN DIEGO

Robert Lawrence works as a theorist and intermedial artist at the intersections of traditional and Internet media. His projects combine film, text, installation and performance with Internet components. This hybrid practice examines ways we now construct inconsistent identities between embodied and online space, and the ways online life transforms notions of time, image and narrative. Lawrence chaired the first College Art Association Conference panel on art combining traditional and Internet elements in 2012. His theoretical work on Post-Internet intermedia has been presented in the last two years in conferences at the University of Montreal; Utrecht University, NL; University of Rennes, FR; and UC Berkeley.

Since 2007, *Tango Intervention* has been performed in 44 cities internationally. His project *Tango Panopticon 2.0* was the first synchronous worldwide performance supported with live Internet video streaming from 16 cities on four continents. Work-in-Progress *Horizon*, which combines online worldwide performances engaging horizon lines was presented in workshop format at Live Performers Meeting in Rome. *Now Appearing in Bucharest*, has been screened at 23 international film festivals since 2016.

Lawrence has been awarded numerous grants and awards, including a Fulbright Fellowship in Bucharest; a Fulbright in Borneo, Malaysia; a NEA/Rockefeller Grant; a McKnight Foundation Fellowship; and 4 Jerome Foundation Grants. He received a BA in Humanities from UC Berkeley and a MFA from UC San Diego.



CLOCKWISE FROM TOP LEFT:

1. Still image from film *Now Appearing in Bucharest*, 2016.
2. *Tango Intervention*, site specific dance interventions in public space augmented with significant elements online at www.Tangointervention.com, 2007-2013.
3. *Horizon*, worldwide synchronous actions engaging horizonlines with live streaming video to Internet. Work-in-Progress.



CLOCKWISE FROM TOP:

1. Phase 1 Live Archive, Contemporary Jewish Museum, San Francisco, CA, 2013.
2. The Search, The Luminary, St. Louis, MO 2014.
3. THTK (Liege, Belgium), International Biennial of Photography and Visual Arts, Liege, Belgium 2012.



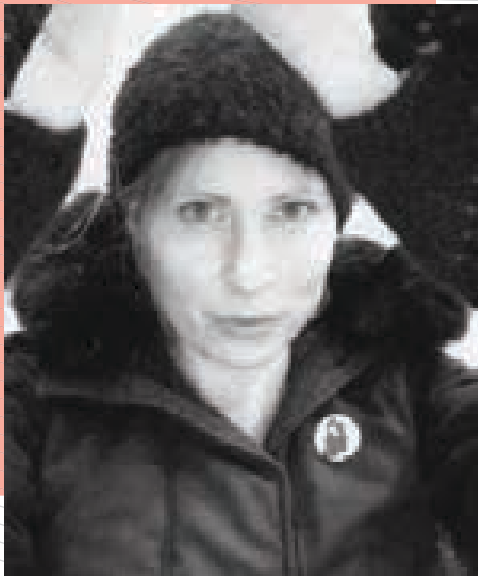
JASON LAZARUS

ASSISTANT PROFESSOR PHOTOGRAPHY

—
MFA | COLUMBIA COLLEGE CHICAGO

Jason Lazarus is an artist whose research and practice grapples with the politics of representation. His project titled *Phase I Live Archive* (2011–present) is a growing collection of recreated Occupy Wall Street protest signs made in collaborative public workshops and sourced from documentation JPEG files found online.

Lazarus has exhibited works nationally and internationally. He has been included in major exhibitions such as *A Matter of Memory: Photography as Object in the Digital Age* (2017) at the George Eastman Museum; *About Time: Photography in a Moment of Change* (2016) at the San Francisco Museum of Modern Art; *Black Is, Black Ain't* (2008) at the Renaissance Society, Chicago; and in 2017 he was the Artist in Residence at Hunter East Harlem Gallery, New York. His work has been recently written about in publications such as *ArtForum*, *Frieze*, and the *Los Angeles Times*. Lazarus is the curator of Coco Hunday, presenting solo exhibitions of emerging and mid-career artists. He is a co-founder of the online art criticism platform *Chicago Artist Writers*. Lazarus is represented by the Andrew Rafacz Gallery. His MFA is from Columbia College Chicago.



NOELLE MASON

ASSOCIATE PROFESSOR TRANS-MEDIA

MFA | THE SCHOOL OF THE ART
INSTITUTE OF CHICAGO

Noelle Mason jumps out of airplanes. Her practice incorporates photography, craft, and performance to expose how individual responses to collective trauma are shaped. Mason appropriates the visual mediation left over after afflictive events such as the Rodney King beating or undocumented US/Mexico border crossings in order to draw awareness to systems of violence and power. In the installation titled *Love Letters/White Flag: The Book of God* (2009-2016), Mason hand embroidered Eric Harris' journal entries leading up to the Columbine High School massacre on vintage handkerchiefs.

Mason was awarded both the 2017 Southern Prize Fellowship in Atlanta and the 2016 First Place Florida Prize in Contemporary Art. She has also been the recipient of a Joan Mitchell Foundation Grant, a Jerome Fellowship, and the Illinois Arts Council International Artist Grant. Her work has been exhibited nationally and internationally in a variety of non-traditional art spaces, galleries, and institutions, including the National Museum of Mexican Art and the Smithsonian Institute. Mason is the director and curator of Parallelogram, an alternative exhibition space in Tampa. She has participated in residencies at the Skowhegan School of Painting and Sculpture, Franconia Sculpture Park and at 1a Space in Hong Kong. She holds a BA in both Theatre and Fine Arts from the University of California, Irvine and a MFA from the School of the Art Institute of Chicago.



CLOCKWISE FROM TOP LEFT:

1. *nothing much happened today*, hand-embroidered cotton, 2009.
2. *ground control (mexicali/calexico)*, wool, 2012.
3. *Banned/Contraband (Ulysses)*, psilocybe cubensis "Golden Teacher" and Banned Book, 2014.

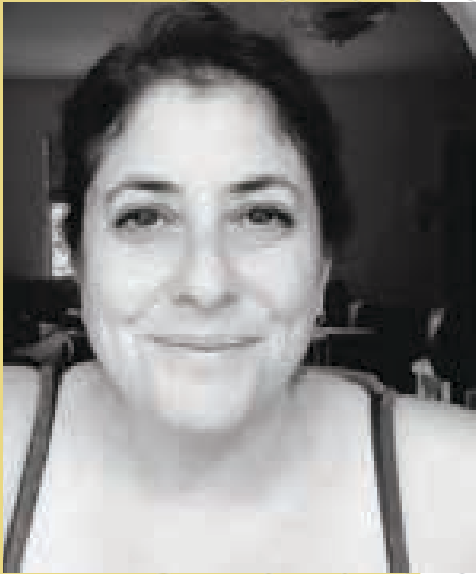




CLOCKWISE FROM TOP:

1. *objet petit a 1*, archival inkjet print, 2012.
2. *Quantum Populi, A Taxonomy*, graphite on paper, 2012.
3. *Oceanus*, 3-D printed PLA, 2017.





ANAT POLLACK

**ASSOCIATE PROFESSOR
ELECTRONIC MEDIA + DIGITAL FABRICATION**

—
MFA | CARNEGIE MELLON UNIVERSITY

Anat Pollack's works explore the perception and pliability of the experience of time altered through emotional encounters, particularly in relation to trauma. She is a convergent media artist that layers and repeats sounds and images to prompt indiscernible triggers, paralleling the act of perception and memory processing in real time. In doing so, Pollack employs digital and mechanical systems as a bridge between the interactivity of the mind, body, and technology.

Pollack has exhibited works nationally and internationally. Notably she has had solo exhibitions at the ARC Gallery in Chicago and the Kansas City Artist Coalition. Pollack's work has been exhibited at the M.I.A.D Venado Tuerto Muestra Internacional de Arte Digital in Argentina, the VII Salon de Arte Digital at the Centro Pablo de la Torriente Brau in Cuba, the APEX Gallery in New York, the Post Alley Film Festival in Seattle, the New Forms Festival in Canada, and Data Poesis in Colorado. She has presented her research at RSVP Words, Images, and the Framing of Social Reality Conference at the New School in New York City. Pollack received a BA from Indiana University and a MFA from Carnegie Mellon University.



CLOCKWISE FROM TOP:

1. *Conduit*, archival inkjet print.
2. *Petropark*, archival inkjet print.
3. *Terrarama*, archival inkjet print.



WALLACE WILSON

PROFESSOR + DIRECTOR PHOTOGRAPHY

—
MFA | THE SCHOOL OF THE ART
INSTITUTE OF CHICAGO

Wallace Wilson makes images of diffused subjects, altering perceptions of everyday life and resisting conceptual clarity of the recognizable. The large scale photograph *Terrarama* shows an obscured mountain range in the distance with sun casting light from behind the gentle crest. A black vignette seeps into the landscape like a dark fog, as if the image is collapsing in on itself. The indistinct forms and hazy color feel more like a memory or a dream state than an indexical likeness of a landscape.

Wilson has exhibited works in over 100 individual and group exhibitions in the US, Europe, Asia, Africa, and Latin America. His photographs have been collected by 20 public and private institutions, including the Museum of Modern Art in New York, The Art Institute of Chicago, the Bibliothèque Nationale in Paris, and the International Polaroid Collection in Vienna. His works and exhibition reviews have been featured in more than 50 periodicals and is the subject of the book *Victims of Paradox: Photographs by Wallace Wilson*. He has presented on art, culture, education, and photography at conferences such as the International Conference on the Americas, the Southern Graphics Council, the Oxford University Round Table, the National Council of Arts Administrators, FotoFest International, the National Association of Schools of Art and Design, and the Society for Photographic Education. He has served as an external reviewer and evaluator for art programs throughout the US. Wilson received a BA from the University of Texas at Austin and a MFA from the School of the Art Institute of Chicago.



JOO YEON WOO

ASSISTANT PROFESSOR PAINTING, DRAWING + MIXED MEDIA

MFA | THE PENNSYLVANIA STATE UNIVERSITY
MFA | HONGIK UNIVERSITY, KOREA

Joo Yeon Woo uses painting, drawing, and photography to examine themes of place and displacement. With this in mind, her practice seeks to answer the following questions. (1) How do my physical and psychological experiences of displacement affect and express a sense of identity? (2) How do I express my Korean regionality in a global community? (3) How do I apply collecting as an artistic action in my creative works? The answers result in series such as *What's My Name* (2013), graphic photographs of binders on a white ground shown from a side view. Each binder is filled with immigration documents, representing a single family's attempt to cross borders. In a sense the images are surrogates for immigrant experiences, showing that the possibility of moving to a new nation is fraught with laborious, bureaucratic tasks and not always realized.

Woo has exhibited works nationally and internationally at institutions including the A.I.R. Gallery in Brooklyn, The Academy of Fine Arts Sarajevo in Bosnia, the Sejong Museum of Art in Korea, The Vargas Museum at the University of the Philippines, the Mahmoud Darwish Museum in Palestine, the Center for Global Justice in Mexico, and the University of the Andes in Colombia. She has participated in international artist-in-residence programs, including the VCCA in Virginia, the Red Gate Residency in Beijing, and the Contemporary Yunnan in China. She also received the Korean National Art Festival Award at the National Museum of Contemporary Art and was selected for the Korea Young Artists Biennale. Woo received a BFA from Kyungpook National University in Korea, a MFA from Hongik University in Korea, and a MFA from the Pennsylvania State University.



CLOCKWISE FROM TOP:

1. *What's My Name?* (installation view), digital pigment print, 2015.
2. *Gyopo Portraits*, embossing on paper, 2017.
3. *untitled*, graphite, acrylic and collage on paper, 2017.

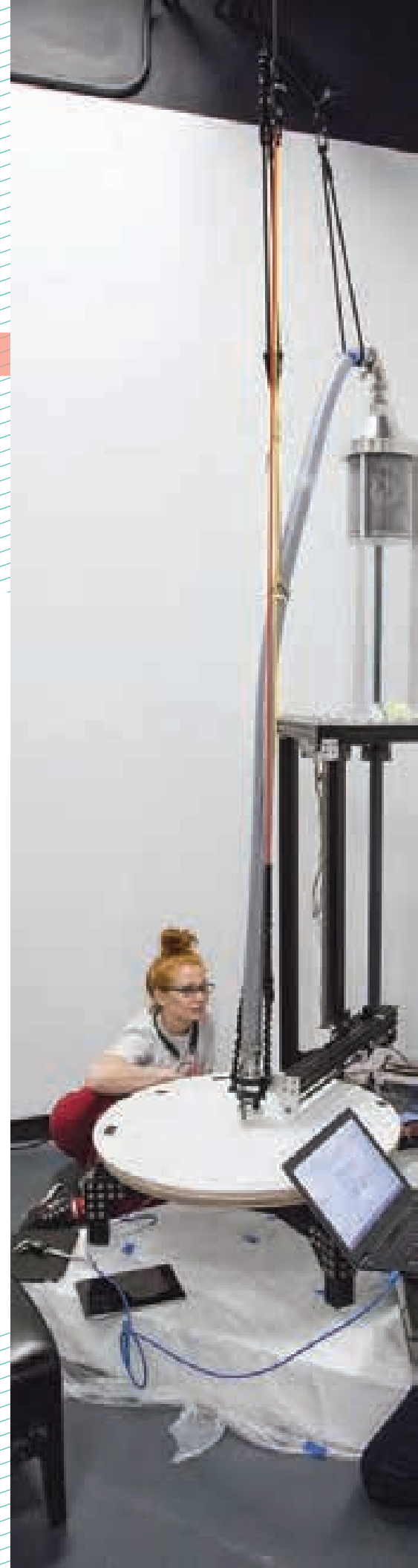




STUDENTS

From throughout the US and abroad, they arrive in hot and humid Florida every August. Along with too many sweaters and heavy coats, they bring excitement and trepidation to their First Year of our MFA program. Through six challenging semesters at USF they gradually but emphatically become emerging artists.

During the journey our MFA students work, read, and think harder than they ever imagined. They start and pause; they stop and start again; they persevere until they create new artworks that surpass their own expectations. As individuals anchored by the group, they develop a deep and confident sense of self-criticality and build interpersonal bonds that will enable them to support one another for a lifetime.





PAT BLOCHER



JUSTIN MARTIN

MFA GRADUATION EXHIBITION

On an invariably beautiful September evening each year, the doors of the USF Contemporary Art Museum are thrown open as hundreds of faculty, staff, relatives, alumni, supporters and other visitors from throughout the region, stream in for the Annual Master of Fine Arts Thesis Exhibition.

Sure, it's a student show-but over the years, the word is out: It's a chance to celebrate a thoroughly diverse collection of sophisticated, sometimes over-the-top and sometimes over-the-top art performances in a professional and installed exhibition, we definitely the place to be!

With a DJ providing an inspiring backdrop, with food and beverages to fuel the crowd, with everyone dancing to the max-the evening pulsates with anticipation, palpable excitement especially for about a dozen MFA students-relief.





STUDENT PROFILE:

BAHAREH KHOSHOOEE

Bahareh Khoshooee, a recently graduated MFA student from Iran, creates works that shift between performance, video, and sculpture. She questions the fluidity of identity and how it changes in new environments. Khoshooee was appointed to the position of Archive Intern at the David Zwirner Gallery in New York City.



Why did you choose the MFA program at USF?

BK: I chose USF because they provided the best financial aid package. I was coming from Iran. So I couldn't afford tuition, and I am not eligible for loans in the US. Also, I really loved the interdisciplinary description of the program. That was interesting to me because I did not have a fine arts background.

What was your role at USF's Graphicstudio?

BK: I had an assistantship there, helping in the sculpture department. I got to contribute to the production of sculpture objects and how they are archived. Sometimes I observed the printing process. I gained a lot of skills that I didn't expect to become familiar with. I learned mold making which I will use later in my work.

What were the influences from your teachers and how did they help you develop as an artist?

BK: Each one specialized in one thing that I love to learn more about and I kept trying to learn. One was very organized. She knows what she wants to do and does it. I had the chance to learn that from her, which is a really important characteristic for being an artist because you are your boss, your secretary, and your worker at the same time. She also helped me embrace humor in my work. I learned that it can be a powerful tool, especially for women to reinforce their power. I embrace that now and can talk about it in my work. Another art prof definitely prepared me to become an artist in the art world. I didn't know the academic language of art that well. So he helped me write better. He spent a

lot of time outside of class helping me with grammar and word choice. There were one or two words in my artist statement that were not right, and he didn't want to overlook that. I think that matters because I have a disconnect from the language. I have to translate words to Farsi first. Sometimes, if I am translating it wrong, it means something else to English speakers. I was another professor's Graduate Teaching Assistant. Through observation and assisting him, I learned how to become a positive and understanding, yet serious teacher. He also introduced me to a lot of texts, artists, and theories that I eventually used in my thesis work.

Looking back on the past three years, can you share a highlight of the program?

BK: One thing that helped me find my way was a course we take called Professional Practices. I learned how to position myself in the art world.

What did it result in?

I am in the habit of constantly applying to exhibitions, residencies and grant opportunities now. I do not worry if I don't get in, that's just the way it is. For example, there was an all inclusive, open call for an exhibition titled Nasty Women that was organized in response to the US presidential election. It was not a big deal at the moment that I discovered it. It was a small show in New York City, and I was the 30th artist to apply. Then it blew up, and now many big cities nationally and internationally are hosting iterations of the show. But at the moment that I applied to it, I just wanted to show solidarity with this group of people. One of the curators of Nasty Women happened to like my work a lot and used it in the press release. She also offered me a solo exhibition in New York. While she liked my work, she said she offered me the show because she saw potential in my website. People do not realize how your online presence is related to your practice. Building a solid website was an important aspect of the Professional Practice course.

Another good thing about this program is its small size. Everyone becomes intensely close friends with each other. You grow with your peers and you inherit things from them.

It definitely shows up in the Thesis Exhibition at the USF Contemporary Art Museum. Every year I am shocked that so many different approaches to art making and different mediums fluidly exist in one space.

BK: My group is magical. One professor taught us to share everything with each other. This is our group, the best friends that we are going to have for the rest of our lives and there should not be anything we hide from each other. There should be no competition among us. We have to compete with the world out there. So, we always share residencies and open calls together. We have gradually become closer and are radically sharing everything that we know now.



STUDENT TRAVEL

In addition to our Study Abroad opportunities, we, along with our MFAO student club, assist with funding field trips each semester to New York City and every December to the acclaimed Miami/Basel Art Fair.

With our experienced faculty, these extended visits will shape your understanding of the larger, contemporary art world as a means to enhance your studio practice and to prepare you for your professional life after graduation.

The field trips strengthen the bonds among your MFA classmates and tap into USF's vast network of alumni, artists, gallery owners, critics and scholars around the world.









STUDENT PROFILE: JASON PINCKARD

Jason Pinckard is a first year MFA student at USF. He uses conceptual photography to manipulate collective imagery from popular culture.

Why did you choose the MFA program at USF?

JP: When I visited USF as a prospective student, I went through the graduate studios. I was impressed that everyone had their own space, but they seemed to flow in and out of each other's studios. It looked like there were a lot of good ideas bouncing around. I was inspired by the ambition of the students. It seemed like a good community. Everyone was competitive without undermining each other. There was a fluidity and openness that I did not see when I visited other places.

What have been the highlights of your first year?

JP: I've been really surprised with how much can be accomplished and how much you can change very quickly. The highlight for me has been seeing the growth of the other first year MFA students and myself. You go in one week and see that someone is moving in a whole new direction. Not only is it a new direction, it has a depth to it. Everything is constantly fresh, moving, and evolving.

Can you describe how you choose which professors you want to work with?

JP: I want different viewpoints. I recognize that people from different medium backgrounds and people with different experiences are all valid and helpful. As a photographer, of course I want to work with one photo professor each term. But I am not going to pigeonhole myself. In my first semester I also worked with two painters, but each has a very different mind set. Most recently I worked with two sculpture profs.

How has the visiting artist series affected your practice?

JP: I have benefitted from the studio visits. Michael Berryhill was very supportive. He gave me a lot of good information to look up about film. I don't think it is glaringly evident in his painting, but he has an immense pop culture intelligence. His advice got me thinking differently about how my work is not only put together, but how it is presented. My studio visit with Franklin Evans was beneficial in a different way. We talked about what was going on in the art world that my work is engaged with. He also suggested galleries that I may want to look into.

BASMA AL-SHARIF
Visiting Artist





VISITING ARTISTS

Outstanding MFA programs provide diverse and inspiring visiting and in-residence artists and scholars—and USF is no exception.

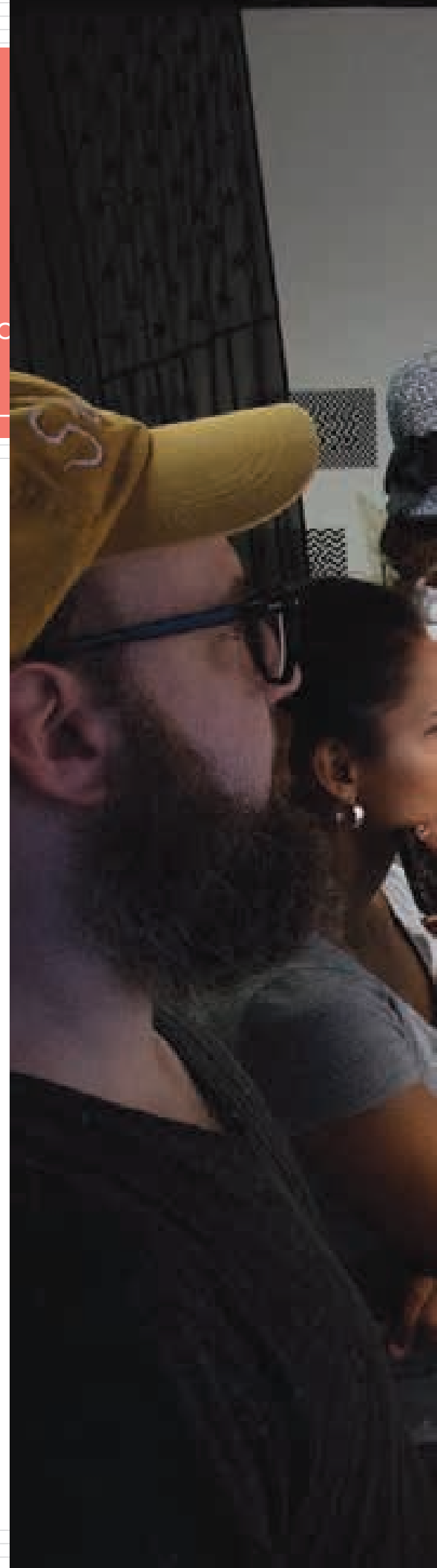
With the combined resources of our School, the Contemporary Art Museum, and the renowned Graphicstudio, we offer one of the most compelling and ambitious Visiting Artists and Scholars Series in the nation.

Plus, our guests don't just deliver a lecture, jump on a plane and head out of town. They schedule one-on-one studio visits, attend critiques, deliver demonstrations, and often hold Friday morning discussions and debates with our students.

During recent years, our students have had the good fortune to engage the following—and many more:

ACKROYD AND HARVEY
DIANA AL-HADID
BASMA ALSHARIF
THE ART GUYS
SHIMON ATTIE
BEN BELLAS
ZOE BELOFF
MICHAEL BERRYHILL
IÑIGO CABO
JIM CAMPBELL
JAMES CASEBERE
MEL CHIN
ROBERT COLESCOTT
LESLIE DILL
MARK DION
JENNY DUBNAU
KEITH EDMIER
JAMES ELKINS
NICOLE EISENMAN
OKWUI ENWEZOR
FRANKLIN EVANS
BEN FAIN
HAL FOSTER
KEN FOUNTAIN
SUZI GABLIK
KENDALL GEERS
GUILLERMO GÓMEZ-PEÑA
ADAM GOPNIK
RASHAWN GRIFFIN
ANGELINA GUALDONI
GORDON HALL
TRENTON DOYLE HANCOCK
ZACHARY HARRIS
JULIE HEFFERNAN
DAVE HICKEY
ALFREDO JAAR
BARBARA KRUGER
DONALD KUSPIT

MIWON KWON
ALIX LAMBERT
MERNET LARSEN
SHAUN LEONARDO
DANIEL LIBESKIND
LUCY LIPPARD
KALUP LINZY
LOS CARPINTEROS
CHRISTIAN MARCLAY
RANIA MATAR
ASPEN MAYS
VIK MUNIZ
GINA OSTERLOH
CLIFFORD OWENS
TIM RODA
AMANDA ROSS-HO
ED RUSCHA
JERRY SALTZ
ALISON SAAR
JOVI SCHNELL
DANA SCHUTZ
BERNI SEARLE
LORNA SIMPSON
ALEC SOTH
DJ SPOOKY
JERED SPRECHER
ROBERT STORR
RENEE STOUT
STEPHANIE SYJUCO
TONY TASSET
JANAINA TSCHAPE
FATIMAH TUGGAR
RICHARD TUTTLE
JOEP VAN LIESHOUT
SERGIO VEGA
JOHN WATERS
WILLIAM WEGMAN





INSTITUTE FOR RESEARCH IN ART (IRA)

**USF CONTEMPORARY ART MUSEUM
GRAPHICSTUDIO
PUBLIC ART**

IRA offers a unique opportunity for access and engagement with a broad range of visiting artists, curators and critics, providing students with a vibrant network of arts professionals and collectors from the local community and beyond.





CHRISTIAN MARCLAY
Arranging tape at Graphicstudio.

RESEARCH IN ART

Within the USF College of The Arts, the Institute for Research in Art (IRA) unites the USF Contemporary Art Museum, Graphicstudio and the Public Art program through art and education initiatives, exhibitions, and the production of new work with leading international artists.

The synergy between the School of Art and Art History and the Institute's initiatives enrich the student experience with interdisciplinary programs and professional development opportunities. Educational lectures, symposia, artist residencies, workshops and community engagement add to the diverse spectrum of cultural programs available to students. IRA offers a unique opportunity for academic and engagement with a broad range of visiting artists, curators and critics providing students with a vibrant network of arts professionals and collectors from the local community and beyond. Graduate students from the School of Art and Art History are eligible for assistantships and employment at the museum and Graphicstudio. IRA's faculty and staff offer expanded experience and knowledge to the USF arts community through their research initiatives and technical expertise in art production processes and preparatory practices.





TRENTON DOYLE HANCOCK
Lecture with students at Graphicstudio.



USF CONTEMPORARY ART MUSEUM (USFCAM)

USFCAM, adjacent to the School of Art and Art History, organizes and presents significant and investigative exhibitions of contemporary art from Florida, the United States and around the world. Serving as a teaching laboratory, USFCAM's curatorial and socially engaged initiatives and educational programs are designed to present the students, faculty and community with current issues of contemporary art practice, and to explore the role of the arts in society. USFCAM publishes relevant catalogues, presents critically recognized traveling exhibitions and commissions new projects by national and international artists. USFCAM maintains the university's art collection, comprising more than 5000 contemporary art works. In partnership with USF Health, USFCAM's Art In Health program explores intersections between the arts and healthcare, conducting observation-training workshops for health students and creative studio sessions for patients, caregivers and therapists. USFCAM also presents an annual exhibition featuring the work of the graduating MFA students. Recent exhibitions include *Duke Riley: Flights of Fancy*, *Histórias/Histories: Contemporary Art from Brazil*, *Sandra Cinto: Chance and Necessity*, and *SubRosa: the Language of Resistance*. Socially engaged projects include *Pedro Reyes: Amendment to the Amendment*, and *The Music Box: Tampa Bay*.



JANAINA TSCHÄPE
Blood Sea video installation at USFCAM.

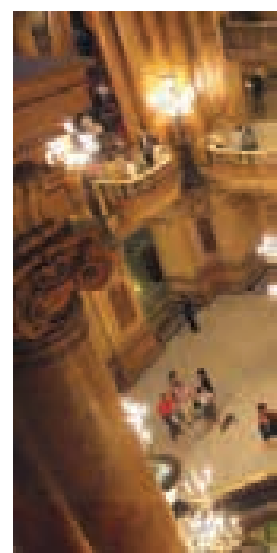
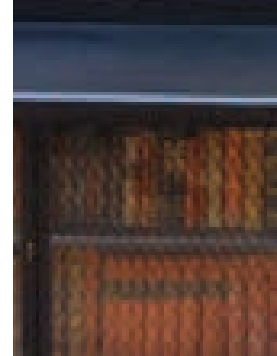
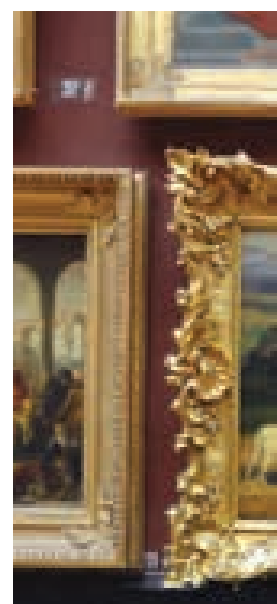
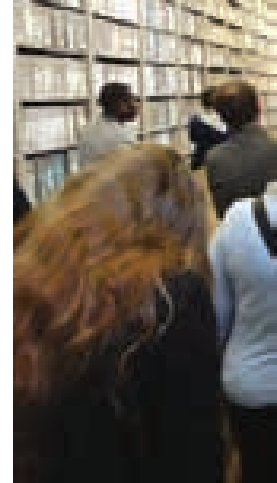


IVA GUEORGUIEVA
Graduate student interns pulling a print at Graphicstudio.



GRAPHICSTUDIO

Founded in 1968, Graphicstudio is the acclaimed atelier and visual arts research center at USF. International contemporary artists are invited to work in the fully equipped studios in collaboration with master printers and fabricators in the production of unique and limited edition prints and sculpture multiples. Graphicstudio utilizes the expertise and resources of the university to create an innovative environment and is committed to a philosophy that provides artists with the freedom to experiment and pursue new directions, materials and processes to advance their creative practice. Graphicstudio has a strong history of traditional printmaking techniques including intaglio, lithography, silkscreen, and relief along with photogravure, cyanotype and pigment prints. Sculpture multiples are produced in a range of media including bronze, steel, aluminum, wood, rubber, and less traditional materials including lava (basalt) and pigmented resins. Impressions of Graphicstudio editions have been acquired by leading museums and corporate and private collections worldwide. In 1990, the National Gallery of Art in Washington D.C. established an archive of the editions published by the studio. Recent publications include projects with Diana Al-Hadid, Mark Dion, Iva Gueorguieva, Trenton Doyle Hancock, Alex Katz, Christian Marclay, Allan McCollum and Vik Muniz.





STUDY ABROAD



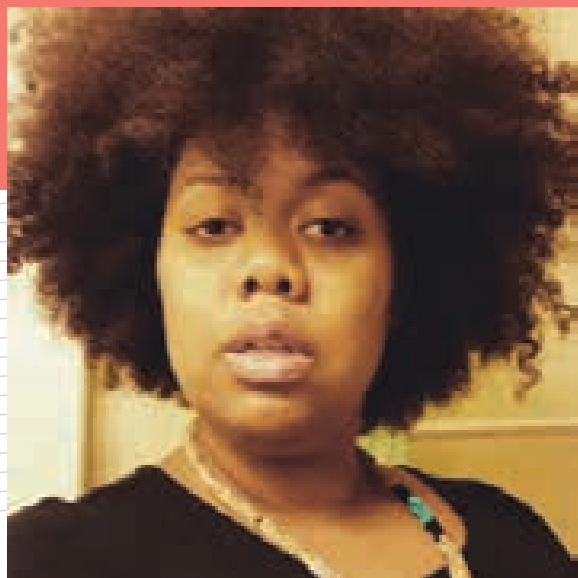
Over the course of 35 years more than 1,200 students—many from our MFA program—have traveled to the City of Light each summer. The Paris Program offers endless opportunities, profound experiences, small class sizes, and dedicated, seasoned faculty—as a result, our students are transformed into global citizens and artists.

The School, the College, and the University offer multiple scholarships and travel grants to Paris, our Excursions to London and Venice, as well as a wide variety of programs, virtually anywhere on the planet. In recent years our MFA students, traveling with the assistance of USF financial aid, could be found in distant countries from Iceland, or China, or Cuba—to Russia, or Kenya and Italy, to name just a few.



ALUMNI PROFILE: PRINCESS SMITH

During her final year of the MFA program, Princess caught the attention of music producer Swizz Beatz, who featured her artwork among other emerging artists known as "The Unknowns". Her works were projected on the exterior of the Bronx Museum and later, at the international auction house, Sotheby's. She currently is an artist and full time teacher in Tampa.



Why did you choose the MFA program at USF?

I think it's important to mention that I didn't want to go to grad school at first; I didn't think it was anything that was within reach for me. But when I talked to the staff at USF, it just kind of seemed right. It started to seem like it was something that I wanted to do. Also, I was offered scholarships and an assistantship with a full tuition waiver. I was able to quit a job that I worked for eight years. It was a struggle to work and go to school at the same time.

What were your expectations?

As I continued to get excited about the program I just knew that I wanted to grow more as an artist and learn more, to establish relationships with other artists. That part of the program exceeded my expectations. After the first semester was when I started to develop expectations for the program: this is what I like, this is what I can do, this is what I need, the people here in this program. I appreciated the ability to select specific faculty and work closely with them.

You mean the directed studies contracts, where you decided on the faculty each semester you thought would be most beneficial to your growth?

Yes, as my growth evolved as an artist and I expanded my skills, I was able to experiment, even. You know, the faculty

members encouraged me and helped me get over my fears of stretching and moving beyond what I was comfortable doing. I learned how to spread out in that sense.

What do you remember about the more academic and scholarly courses?

I never really studied theory or anything like that before I got to USF. When I started to take those classes, not only the course material, but the knowledge the professors shared in conversations about certain theories, it was really exciting to learn those things that shaped art movements and the different works artists were doing in the past and how they inspire the contemporary art of today.

At first, it's like, oh my goodness, this is a lot, but as you get in to it, you find that the theory goes along with what you are making and that's when it starts to get interesting. It was really useful when I was writing the academic papers because I felt that it would help especially when it came towards the end of the program, when you are required to develop a written thesis paper and come up with our studio thesis project.

In the Critical Perspectives class and the Professional Practices course, we had some really great conversations that helped me with developing my ideas, when it came to writing about identity or writing about feminism, all of those different topics that played a part in the final thesis studio work.

What about the exhibitions at the USF Contemporary Art Museum? Were there any of those you remember being important to you?

Yes, especially the exhibition, *A Family Affair*. It featured Renee Cox, USF alumnus Kalup Linzy, and Deborah Willis. Renee Cox had this huge, monumental piece. I actually got to see and hear her during the symposium before the opening of the show. She was deconstructing ideas about race, gender... which went hand-in-hand with what I was working on. To see that work in person, to be able to talk to that person, it had a profound impact on me. The way the school and the museum made these experiences available to us and opportunities to meet these people and to have them come in to our own MFA studios—I can't even tell you how many purposeful, meaningful conversations I had with artists who came to my studio.

Maria Magdalena Campos-Pons; what a great conversation! She said very few things, but the things she did say, they were so meaningful and eye opening. From among the visiting artists, you find the ones you want to spend time with, so they come to your studio and you have great, unscripted conversations. They look at your work and they give you critiques; all of that is important when it comes to having a young artist's mind and not really knowing where the heck you exactly want to go.

Did you go on any of the New York and/or Miami field trips that are part of the program?

I think we got a couple hundred dollars to go to New York, and got reimbursed for the plane ticket as well—of course any dime helps! I appreciate how you guys are readily available to lend a helping hand knowing a lot of us aren't in a situation where we can just dish out all that money.



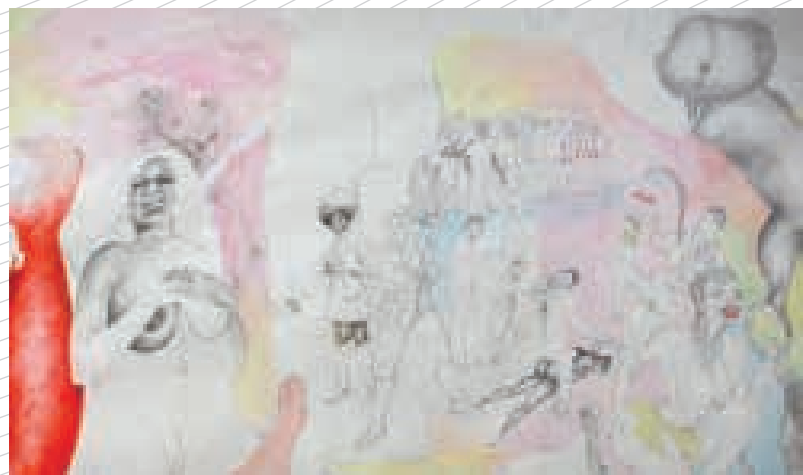
Were the trips worthwhile?

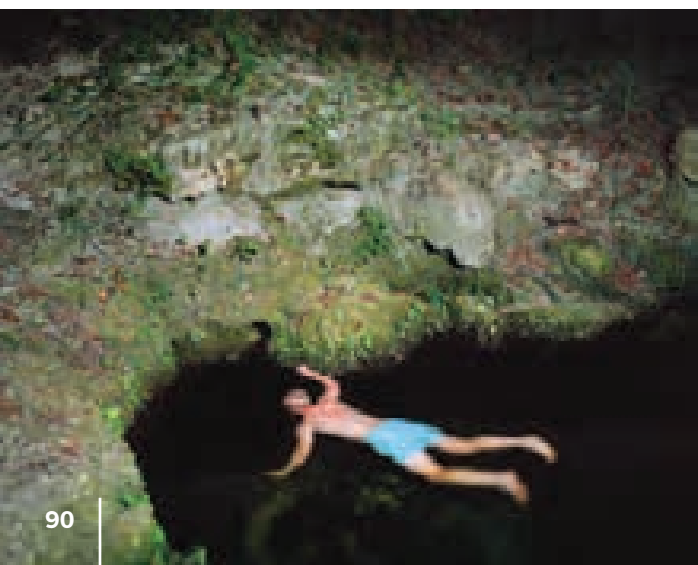
I went to New York and Miami a couple times before grad school but it wasn't as thorough as the times we went with one of our MFA professors; that was definitely a helpful experience. We learned the way the galleries worked and learned how to submit our portfolios to them. That was definitely an eye opening experience; we had a lot of guidance on that trip.

Your last thoughts, about your artwork included in the Thesis Exhibition at the Museum?

I think the piece was more of a conversation or dialogue. I was trying to get to that point the whole time during my MFA program. I always had these questions running through my mind: questioning who I am, questioning womanhood, questioning racism, etc. That last piece was putting it all out there, some people may see it as risky, and some people might see it as me criticizing... there were a lot of different ideas in that piece.

I was adding to the conversation, I realized that it was okay to not have all the answers to the questions. As I went through that process, certain things started to make sense... like the history of African-American slavery. I knew that I wanted to include the main figure that I had been thinking about for a long time, and utilized that character to do all the talking for me. I don't know, I think to this day I'm still exploring that idea of what exactly is the place of that character, and I know that's okay. I will figure it out.







ALUMNI PROFILE: JEREMY CHANDLER

Jeremy Chandler received his MFA from USF in 2009. Currently he is a Professor and Photography Area Coordinator at a university in Connecticut. Chandler's oeuvre vacillates between staged and documentary images in order to construct a visual language informed by personal connections to place.

Why did you choose the MFA program at USF?

JC: I came for a visit during ArtHouse (annual studio open house) and that is what sold it for me. I was like, whoa this place is #@*## amazing; I have to come here!

How did USF provide financial assistance?

JC: USF is very generous with their financial support. Everyone got their tuition waived. I received a small fellowship, and I was also able to teach classes. Ultimately, I didn't have to take out any student loans while I was there.

Did you receive funding to go on trips as well?

JC: My class received funding to go to New York City a couple times. I had an exhibition at the Atlantic Center for the Arts, and I was able to get funding for that as well. There was definitely money available if you had a worthy project and could justify the expense.

How did you utilize USF's Graphicstudio and the on-campus Contemporary Art Museum (CAM)?

JC: I remember that during my last year in grad school there was an exhibition at CAM titled Elsewhere. It was about artists working with the idea of place as a construct of the artist's imagination. I remember that it was an important show for me to see because it was what I was doing too. There were other impactful shows as well, but that one really stuck with me. When I was a Graduate Teaching Assistant, I always took students to CAM and Graphicstudio at least once a semester. A lot of schools have museums and that sort of thing. But to have both of these institutions, to have well known artists coming in, that's pretty exceptional.

Can you recall specific experiences you had with visiting artists?

JC: I had a studio visit with Mark Dion. He was one of my favorite artists and he liked my work. It was really encouraging.

Did you take advantage of the open-disciplinary philosophy of the program?

JC: I never strayed too far from photography. While I was working primarily with photographers, anytime we had a visiting artist, regardless of the discipline they were working in, I always tried to have a studio visit with them. I worked with some of the art history, painting, and sculpture faculty as well. I didn't work with everyone. That is my one regret from my grad school days.

Do you think your experience at USF measured up to your expectations?

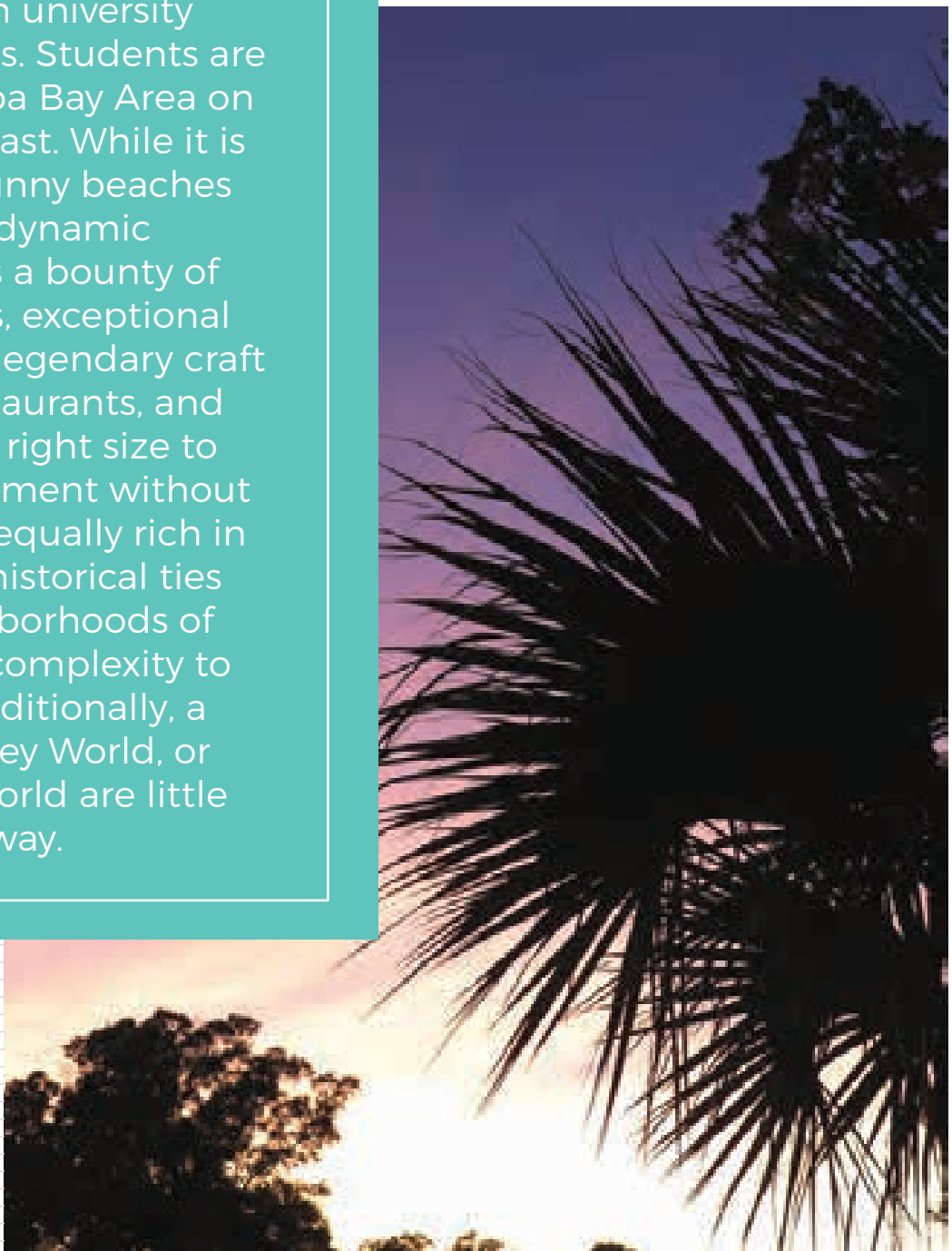
JC: Oh yeah, absolutely. It was the perfect place for me. USF had an artist residency vibe. The grad students were more like working artists. The visiting artists that came in were awesome too. I also got teaching experience, helping me develop as an instructor. The Contemporary Art Museum and Graphicstudio were amazing resources. For example, I was able to take my students to Graphicstudio to watch a master technician pull a photogravure. That's not something you get everywhere. It was a really good place on many levels, not only in shaping me and my practice as an artist, but also helping me find a community.



LOCAL LIFE

You don't just join a student body, you become part of a community!

The University of South Florida, established in 1956 and located in Tampa, is a high-impact, global research university dedicated to student success. Students are fortunate to live in the Tampa Bay Area on Florida's subtropical west coast. While it is known for its proximity to sunny beaches and amusement parks, this dynamic and growing city also boasts a bounty of alternative exhibition spaces, exceptional museums, vibrant nightlife, legendary craft breweries, farm-to-table restaurants, and historical sites. Tampa is the right size to provide a rich urban environment without dense overcrowding, and is equally rich in distinct communities, with historical ties to Cuba. The different neighborhoods of Tampa offer dimensions of complexity to the character of the city. Additionally, a carnivorous forest, Walt Disney World, or the Psychic Capital of the World are little more than an hour's drive away.





TAMPA, FLORIDA



CARROLLWOOD

Saigon Deli - *We recommend the Pho!*

DOWNTOWN

Cafe Hey

Florida Museum of Photographic Arts

Oceanic Oriental Supermarket

Perry Harvey Sr Park - *This small park was constructed over the Scrub, Tampa's oldest and largest African American neighborhood and honors its history with a block-long mosaic mural of public art. It is also home to the iconic '70s era skate park called Bro Bowl.*

Riverwalk

Tampa Museum of Art

Tampa Theatre - *Beloved 1920s community landmark. The intimate Mediterranean Revival style theatre features a variety of independent and documentary films as well as live performances. Arrive early to hear the organ!*

Waterworks Park

ORIENT PARK

Thai Temple Wat Mongkolrata - *Hosts a Sunday market, offering a variety of authentic Thai food that can be enjoyed along the Hillsborough River.*

SEMINOLE HEIGHTS

Angry Chair Brewery

Bo's Ice Cream

Coco Hunday - *Garage gallery directed and curated by USF arts faculty, presenting solo exhibitions of emerging and mid-career artists.*

CUNSTHAUS - *Artist collective located next to Tempus Projects.*

Mermaid Tavern

Tempus Projects - *Non-profit exhibition space and artist in residency that hosts national and international artists.*

West Hollywood Square - *a curatorial project run by USF arts faculty that includes Parallelogram Gallery, Tiki Bar(n), Plastic Springs Performance Space, Softball Sunvisor Gallery and 8eyes Project Space.*

SOUTH TAMPA

Bayshore Boulevard - *Longest continuous sidewalk in the US, running along the Bay with views of the downtown skyline. Also the site of the annual Gasparilla Pirate Parade.*

Bovine - *Garage gallery directed by an alumnus.*

Buddy Brew - *Carefully sourced beans roasted on site.*

CASS Contemporary

Gallery 501

Queen of Sheba- *Ethiopian food, great for sharing!*

Trader Joe's

SULPHUR SPRINGS

Sulphur Springs Museum

Sulphur Springs Water Tower - *Built in 1927. Maritime lore describes a lighthouse at this site that guided early European explorers from the Bay down the Hillsborough River.*

TAMPA HEIGHTS

Red Door No. 5 Gallery - *Located in an old fire station.*

Tampa Heights Community Garden - *Once a vacant lot, now in its fifth year of community development through gardening.*

TOWN & COUNTRY

Sweetwater Organic Community Farm - *Community supported agriculture that organizes a seasonal Sunday market.*

UNIVERSITY AREA

Aldi

Felicitous - *Coffee and tea shop in a quaint Florida bungalow.*

Graphicstudio - *On campus atelier that collaborates with emerging and established contemporary artists from around the world who have worked in a range of styles and media to produce limited edition prints and sculpture multiples.*

Kaleisa Tea Lounge

MD Oriental Market

Skipper's Smokehouse - *Historic live music concert venue & restaurant.*

Tara's Roti - *Trinidadian and Caribbean fare.*

Pegasus Lounge - *Pornaoke every Wednesday night!*

USF Botanical Garden

USF Contemporary Art Museum

USF Riverfront Park - *Canoe rentals, disc golf, and a high ropes course.*

WEST TAMPA

Bolicho Boulevard - *A Cuban food corridor on Columbus Dr. named for the popular dish made from eye round roast, chorizo sausage and tomato sauce.*

Cigar City Brewing Company

YBOR CITY

Jose Marti Park - *0.14 acres park that has been owned by the Cuban government since 1956.*

Silver Meteor Gallery

Coppertail Brewery

New World Brewery

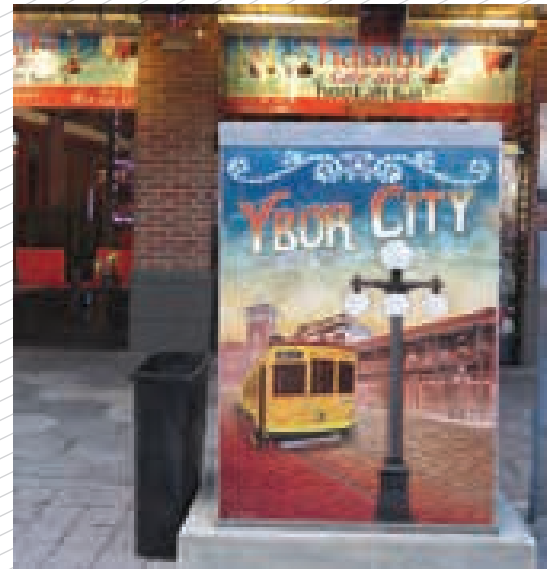
KEY:

ENTERTAINMENT/PARKS

GROCERIES

RESTAURANTS/BARS

MUSEUMS/GALLERIES/ALTERNATIVE ART SPACES



ARTIST-RUN GALLERIES

COCO HUNDAY

212 W. Thomas Street
cocohunday.com/info/

COCO HUNDAY is an exhibition space curated by artist Jason Lazarus and located in Seminole Heights. Programming is anchored by solo presentations of emerging artists.



TEMPUS PROJECTS

4636 N. Florida Avenue
tempus-projects.com

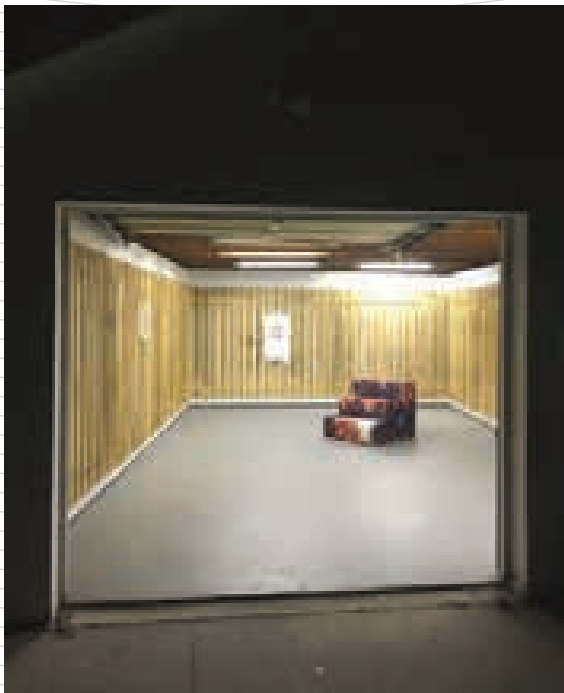
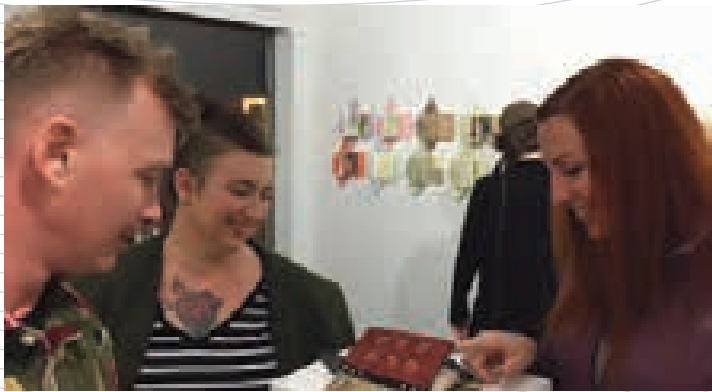
TEMPUS PROJECTS is dedicated to nurturing established and emerging local, national and international artists through exhibitions and events. The non-profit organization promotes artists working in all media and originates, organizes, and hosts exhibitions that engage the Tampa Bay community through the visual arts. Established in 2009, Tempus Projects has presented numerous exhibitions and art-related programs featuring the work of dynamic and engaging artists and collaborators.

CUNSTHAUS was established in the spring of 2016 by fourteen women in the Tampa Bay-area with practices in education, visual art, music, curation, and writing. Sited next to artist-run gallery space Tempus Projects, established in 2009, Cunsthaus is further developing the Seminole Heights neighborhood as an arts destination. Offering unique exhibitions and events spanning a range of media and a varied survey of artists, Cunsthaus' primary mission is to create a space for artistic expression, dialogue and reflection contributing to the arts community within the local neighborhood of Seminole Heights and the Tampa Bay region.

CUNSTHAUS

4634 N. Florida Avenue

tempus-projects.com/cunsthaus.html



WEST HOLLYWOOD SQUARE is a curatorial project run by Noelle Mason and Will Douglas that includes Parallelogram Gallery, Tiki Bar(n), Plastic Springs Performance Space, Softball Sunvisor Gallery and 8eyes Project Space.

WEST HOLLYWOOD SQUARE

806 W. Hollywood Street

westhollywoodsquare.com



On our MFA field trips to New York, you just never know who you will run into . . .

Art critic extraordinaire, Jerry Saltz, shortly after a recent visit with us here on campus, wrote:

Dear All;

Thank you! Thank you! Thank you!
God you have made a special thing happen at the University of South Florida, fell in love with the whole ethos of freedom with slave-drivers, love with grown-up supervision, students vibrant, committed, experimenting, flying high.
I am stunned at what you've made and allowed to bloom.
Thank you for letting me into your Minimum Security Prison.
I imagined my own life lived differently...

Thank you all,
Jerry



DESIGN BY

Madeline Baker

SPECIAL THANKS TO

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