

## SCHOOL DIRECTOR'S STATEMENT

Congratulations to our graduate students in the 11th Annual Master of Fine Arts Graduation Exhibition! Since its inception, more than 100 students have been featured in this cooperative venture between the Contemporary Art Museum and the School of Art and Art History. Students begin planning their contributions to the exhibition a year prior to the opening. They fully realize the value of this opportunity to work with the CAM professional staff.

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

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

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

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

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

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

Wallace Wilson, Director  
USF School of Art and Art History

Joshua Dodhia, *Maquette (a study for monumental objects)*, 2015



## ACKNOWLEDGEMENTS

The USF Contemporary Art Museum is proud to showcase *Every Disaster Made Us Wish For More*, the 11th MFA Graduation Exhibition to be presented at the museum. Each spring this tradition animates the end of the museum's season with expectation and enthusiasm, and this year's exhibition, featuring ambitious projects by the 2017 graduates, provides an exciting conclusion to the spring semester.

CAM is a destination where art aficionados, casual visitors, and USF faculty and students can encounter works by a variety of emerging and established artists throughout the year. Yet, when it comes to audiences, we regard our ongoing relationship with the School of Art and Art History and its graduate students as a very special one. CAM provides a critical component to their graduate educational experience, both as a museum that showcases global contemporary art within a two minute walk from their studios and classrooms, and as the site of their capstone experience, the MFA Graduation Exhibition.

In addition to exhibitions, CAM offers opportunities for students to interact with artists, curators and scholars representing diverse perspectives through lectures, colloquia, conversations and studio visits. It also provides directed studies, graduate assistantships and internships that include the expanding realm of social practice, that help students gain confidence and experience critical to the success of today's artists. Through their participation in the annual MFA Graduation Exhibition, students come to understand the dynamic interplay of theory and practice that characterizes professional artistic development and collaboration.

My thanks to the faculty and staff of the School of Art and Art History, particularly Wendy Babcox, Associate Professor and Graduate Faculty Advisor, Maureen Slossen, Program Specialist and Graduate Advisor, and Wallace Wilson, Director, for their ongoing dialogue and dedication that ensures the success of this exhibition.

The faculty and staff of the Contemporary Art Museum are thanked for their collaborative spirit in presenting this challenging exhibition each year, notably Tony Palms, Exhibitions Designer and Coordinator, who is responsible for its design in consultation with each of the students, as well as Don Fuller, New Media Curator, and Madeline Baker, Media Assistant for their generous donation of time and talent in designing the catalogue published by the School of Art and Art History, while guiding the students through the



Walter Eric Matthews, *Palpable Blur*, 2016.

publication process; Peter Foe, Curator of the Collection, and Shannon Annis, Exhibitions Manager and Registrar, for introducing the students to professional standards and policies of accredited museums; Vincent Kral, Chief Preparator, for his management and installation strategies for the individual projects with assistance from staff Ian Foe, Eric Jonas, and Andrea Tamborello and student interns Jing Liu, Alexander Odum and Scott Pierce; Amy Allison, Program Coordinator, and Ashley Jablonski, Assistant, for tracking all the details; David Waterman, Security Chief (and so much more), and staff Faith Gofton, Alex Heron, Leya Ibrahim and Ekaterina Osipova, for their patience and good humor throughout the installation process. Members of the Institute for Research in Art are appreciated for their efforts to realize this exhibition: Margaret Miller, Director; Alyssa Cordero, Mark Fredricks, Sarah Howard, Will Lytch, Noel Smith, Kristin Soderqvist, and Randall West.

I thank all of the graduates for making our final exhibition of the spring so remarkable by sharing the culmination of their research and creative energy, which adds so much to the life of the university and to the Tampa Bay arts community.

Alexa Favata, Deputy Director  
Institute for Research in Art



Bahareh Khoshooee, Video still from *Depends on the Sun's Angle*, 2016

### CONTEMPORARY ART MUSEUM | Institute for Research in Art

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*Every Disaster Made Us Wish For More: 2017 MFA Graduation Exhibition*, is sponsored in part by the USF School of Art and Art History. The Institute for Research in Art is recognized by the State of Florida as a major cultural institution and receives funding through the State of Florida, Department of State, Division of Cultural Affairs, the Florida Council on Arts and Culture, the National Endowment for the Arts, and the Arts Council of Hillsborough County and the Board of Hillsborough County Commissioners. The USF Contemporary Art Museum is accredited by the American Alliance of Museums.



Cover image: Original design by Kate Kinder, 2017

## 2017 MFA GRADUATION EXHIBITION | March 31 – May 6, 2017

KATE ALBOREO · BENJAMIN WHITNEY BUHL · JOSHUA DODHIA · VICTORIA TRESPANDO ESCOBIO · BRANDON GEURTS  
HILLARY JONES-MCCULLOUGH · BAHAREH KHOSHOOEE · KATE KINDER · WALTER ERIC MATTHEWS · SCOTT OWEN PIERCE



Benjamin Whitney Buhl, *Untitled No. 22*, 2016



top: Victoria Trespando Escobio, *More than one (II)*, 2016  
bottom: Hillary Jones McCullough, Video still from *Shedding / Cracked Lips*, 2017



Kate Kinder, *Mosquitos Hovering*, 2016



Scott Owen Pierce, *Schematic Sky Memory*, 2017



top: Brandon Guerts, *Gumming for a Sound Bite*, 2017  
bottom: Bahareh Khoshooee, *Mirror Drain Exhibition Installation* (collaboration with Ben Galaday), 2016



## CHECKLIST (ALL WORKS COURTESY OF THE ARTISTS)

### KATE ALBOREO

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

*Sea Legs*, 2017  
oil on canvas  
110 x 120 inches

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

**BENJAMIN WHITNEY BUHL**  
*Sufficiently Distant Future Time*, 2017  
mixed media  
dimensions variable

**JOSHUA DODHIA**  
*The Depths*, 2017  
wood, steel, cement board, paint, fabric  
8 x 16 x 10 feet

**VICTORIA TRESPANDO ESCOBIO**  
*Installation III - All in the name of what we don't know / Space Vacation*, 2017  
wood sculpture, video projections  
dimensions variable

**BRANDON GEURTS**  
*Addressing Room*, 2017  
ink on paper  
10 x 8-1/2 inches

*Beefcake*, 2017  
oil on paper  
9-1/2 x 13-3/4 inches

*Breathing Spit*, 2017  
oil on paper  
8-1/4 x 7-3/4 inches

*Cowards Only*, 2016  
oil on paper  
8-3/4 x 9-3/4 inches

*Finger Market*, 2017  
oil on paper  
13 x 8-3/4 inches

*Gumming for a Sound Bite*, 2017  
oil on paper  
8-1/2 x 16-3/4 inches

*Heathen at the Perfume Counter*, 2017  
oil on paper  
8-1/2 x 13-1/2 inches

*Hulk Cosplay Expert*, 2017  
oil on paper  
7-1/4 x 13-1/2 inches

*I Can't Stay Hidden*, 2017  
oil on paper  
12 x 10-1/4 inches

*I Don't Know Waves*, 2017  
oil on paper  
11-3/4 x 8 inches

*I've Seen What You Used to Look Like*, 2017  
oil on paper  
10 x 10-1/2 inches

*Macho Posturing Contest*, 2017  
oil on paper  
6-3/4 x 14-3/4 inches

**BRANDON GEURTS (cont.)**  
*Molding My Boy*, 2017  
oil on paper  
8-1/4 x 11-3/4 inches

*Not the Kind of Thing You'd Expect from a Body*, 2017  
oil on paper  
10-3/4 x 7 inches

*Panic on Goth Night*, 2017  
oil and acrylic on paper  
19-1/2 x 17-1/2 inches

*Phantom Spectator*, 2017  
acrylic on paper  
11-3/4 x 11 inches

*Prono to Subversion*, 2017  
oil on paper  
9 x 15 inches

*Put Your Knife In Me*, 2017  
oil on paper  
7 x 11-1/4 inches

*Put Up Your Dukes*, 2017  
acrylic on paper  
9-1/2 x 13-1/4 inches

*Stressed Out the Muse*, 2017  
oil on paper  
10-1/4 x 10-3/4 inches

*Unnerving Zone (The Little Sex)*, 2017  
oil on paper  
9 x 15-1/4 inches

*Wasted at the Corpse Museum*, 2016  
watercolor on paper  
7-1/2 x 15-1/4 inches

*We Will Be Masters*, 2016  
watercolor on paper  
12 x 8 inches

*Weaning Bed*, 2017  
watercolor on paper  
11-1/2 x 10-1/4 inches

*Where I Dropped My Knife*, 2016  
watercolor on paper  
13-1/4 x 12-1/2 inches

*You Deserve New Eyes*, 2017  
oil on paper  
10 x 12-1/2 inches

**BAHAREH KHOSHOOEE**  
*As doubt is a cognitive luxury*, 2017  
mixed media  
dimensions variable

**KATE KINDER**  
*As Long as There are No Cantaloupes*, 2017  
oil, acrylic, pastel on paper  
26 x 20 inches

*Backwards Hats*, 2016  
oil and pastel on paper  
24 x 18 inches

*The Bottoms of My Feet are Full of Dust*, 2016  
ink on paper  
10 x 7 inches

*Buffalo Chicken Tacos Remind Me*, 2016  
ink on paper  
12 x 9 inches

**KATE KINDER (cont.)**  
*Cake by the Beach*, 2017  
oil, acrylic, pastel on paper  
52 x 37 inches

*Can't Get Past the Grocery Aisle*, 2017  
oil, acrylic, pastel on paper  
50 x 42 inches

*Chewing My Own Teeth*, 2017  
oil, acrylic, pastel on paper  
30 x 36 inches

*The Cold Air Breathed Back*, 2017  
oil, acrylic, pastel on paper  
28 x 18 inches

*Derby Haze*, 2016  
oil and pastel on paper  
28 x 23 inches

*Don't Tell Me That Doesn't Look Like Magic Dust*, 2016  
oil, acrylic, pastel on paper  
24 x 18 inches

*Early Dip Outs*, 2016  
oil and pastel on paper  
28 x 23 inches

*Gem Stones Left on Drum Heads*, 2016  
ink on paper  
12 x 9 inches

*Girls Don't Cry*, 2016  
ink on paper  
10 x 7 inches

*Head Between My Lungs*, 2017  
oil, acrylic, pastel on paper  
57 x 72 inches

*Maybe That's Enough for Now*, 2016  
oil, acrylic, pastel on paper  
28 x 23 inches

*Obviously No Answers for as Many Specks on Your Skin*, 2016  
ink on paper  
10 x 7 inches

*Pool Party*, 2016  
ink on paper  
10 x 7 inches

*So Early My Eyes Feel Like Dry Noodles*, 2016  
ink on paper  
10 x 7 inches

*Sour Puss*, 2016  
ink on paper  
10 x 7 inches

*Sunk into the Stuck Confetti*, 2017  
oil, acrylic, pastel on paper  
26 x 20 inches

*Thanksgiving Tequila Shots with Cindy*, 2016  
oil and pastel on paper  
24 x 18 inches

*Untitled Tapestry #1*, 2017  
acrylic on canvas  
15 x 6 inches

*Untitled Tapestry #2*, 2017  
acrylic on canvas  
15 x 6 inches

**KATE KINDER (cont.)**  
*Wade Through My New Age*, 2017  
oil, pastel, acrylic on paper  
18 x 24 inches

**WALTER ERIC MATTHEWS**  
*Arial Build*, 2016  
oil and acrylic on canvas  
27 x 23-1/4 inches

*Doubt and Dynamite*, 2017  
oil and acrylic on canvas  
60 x 48 inches

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

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

*Looks Like a Shout*, 2016  
oil on panel  
48 x 36 inches

*Nocturne*, 2017  
oil and acrylic on canvas  
60 x 48 inches

*Things Becoming Things*, 2016  
oil and acrylic on panel  
78 x 74 inches

*Untitled*, 2016  
oil and acrylic on canvas  
26-1/2 x 23 inches

**HILLARY JONES McCULLOUGH**  
*Fountain*, 2017  
video, continuous loop  
4 min.

*Hair Tho*, 2017  
video, continuous loop  
5 min.

*Mountain / Asheville / January*, 2017  
video, continuous loop  
5:05 min.

*Pick / Scratch / Fidget*, 2017  
archival inkjet print  
42 x 60 inches

*The Room / Jacksonville*, 2017  
video, continuous loop  
2 min.

*Shedding / Cracked Lips*, 2017  
video, continuous loop  
5 min.

*Untitled*, 2017  
archival inkjet print  
42 x 60 inches

*Wall/Fall/Repeat*, 2017  
video, continuous loop  
6 min.

**SCOTT OWEN PIERCE**  
*Schematic Sky Memory*, 2017  
archival inkjet print  
60 x 90 inches

*There is No Such Thing as Now*, 2017  
spy cameras, camera stands, video monitors  
96 x 96 x 96 inches

### KATE ALBOREO - STOW, OHIO

B.F.A. (2010) University of Akron

My work is a visual metaphor for the existential battle fought daily by every carbon-based life form. The subjects are anthropomorphic plant life. The paintings become their own ecosystems as I assimilate collected imagery from my experiences onto the canvas. In this way I force the botanical figures to grapple with one another in impossible spaces.

The plant forms become increasingly more bodily through abstraction as I force them to interact with one another in the environment I create for them. This treatment of these subjects establishes a strong connection between the human and botanical resilience against inevitable mortality.

The painting process mimics the process of the botanical growth and production; each mark that I make is permanent, though some may be later obscured, it is necessary that the next must build upon the previous, thus the entire history and evolution of the painting is visibly recorded.

### BENJAMIN WHITNEY BUHL - PHILADELPHIA, PENNSYLVANIA

B.A. (1987) Elizabethtown College

Benjamin Whitney Buhl sees his found objects and site-specific spaces as transformed collections of eccentric characters only mildly aware of their director, performing moment to moment with frenetic resolve and for the love of attention in a way-way-off Broadway play. His favorite color is yellow.

### JOSHUA DODHIA - BELLEVUE, WASHINGTON

B.F.A. (2007) University of Washington

My interest began with objects at the human scale such as pots and small sculptures. I was fascinated with way I could manipulate ceramic materials to have a visceral impact on myself and, by extension, the viewer. Over time, formal concerns of shape, color, and texture as metaphors for subjective experience became unsatisfying and my attention expanded to social and political concerns such as mass incarceration and mental illness.

As this attention expanded my interest similarly expanded to include structures at the superhuman scale such as Baroque cathedrals, Brutalist architecture, and prisons. My formal concerns broadened to include space and light. I added materials such as wood and steel to my library, bringing similar strategies of expressive manipulation that originally attracted me to ceramics.

My objects are now structures. Combining my material sensibility with formal concerns and social and political interests, these structures are now explorations of the way such social and political systems influence our lived experiences.

### BRANDON GEURTS - ORLANDO, FLORIDA

B.F.A. (2013) University of Central Florida

My paintings describe the anxiety of being inside a body. I explore this anxiety through the creation of ambiguous figures, whose bodies are frozen in liminal states of transformation. Their flesh is in a constant state of rebellion against their bodies, acting on its own desires. As the mind and the body struggle for control, vulnerabilities and neuroses are laid bare. Caught in a loop of failure, my figures occupy an uneasy emotional state between horror, humor and pity. We empathize with them, but we don't really know how to help them or if they even need help.

### VICTORIA ESCOBIO - TAMPA, FLORIDA / CANGAS DE ONIS (ASTURIAS), SPAIN

B.F.A. (2006) EHU/UPV The University of the Basque Country

My work involves the improvised choreography of crafted objects which relate to each other in a non-normative manner and whose identities fluctuate. The individual sculptures are possible, allowing for reconsideration in multiple contexts and articulating a topography determined by a precarious state where its elements are without permanence.

Discontinuity, movement, indeterminacy, contradiction and ambivalence are contemporary conditions that take over my studio practice and enable

the emergence of a contingent sculpture. The work develops in a game of both formal and abstract narratives, where metaphors of the form emerge in the fluid intuition of the construction and articulation of the objects in space. These narratives draw attention to the work's own artificiality at the same time that address current social, political, philosophical and ideological concerns.

### BAHAREH KHOSHOOEE - TEHRAN, IRAN

B.A. (2014) University of Tehran

Searching for my identity, a necessarily fluid process, is laden with meaning—as a female, Iranian video artist and performer, I engage the deceptively simple question: “Who am I?”

My videos are a combination of found footage and original material. I use my body as a tool, my performance as a process. All the characters are me, and I am all the characters. Dressing/undressing, putting makeup on/wiping it off, dancing, gazing at the camera, using the veil sometimes as a fashion tool, sometimes as an inner organ or an embryo, these are the examples of what I do in front of the camera to express different emotions, thoughts, personas. With the help of repetition and glitch and layering different materials on top of each other both physically and visually I occupy and accentuate instability and transience.

Although there might not be any single assured answer to what makes us who we are, I am in a constant search for finding possible answers. Sartre articulates it well in his book *Being and Nothingness*: “being is at bottom beyond the self, and our first formula can be only an approximation due to the requirements of language. In fact, being is opaque to itself precisely because it is filled with itself. This can be better expressed by saying that being is what it is.”

### HILLARY JONES-McCULLOUGH - GAINESVILLE, FLORIDA

B.F.A. (2013) University of North Florida

While my pieces have a quiet, deadpan and introverted quality about them, which, when observed creates a contemplative space, there is

an underlying uncomfortableness. The use of soft, comforting lighting is inviting and draws the viewer in, and it isn't until later that the viewer senses and begins to internalize the hint of anxiety.

Garry Winogrand once said that his “interest in photography is to see what something looks like as a photograph. I have no preconceptions.” In a similar grain, I approach my practice without any preconceived notions about what I will photograph, or what I will capture through video. Instead I observe. I observe my flesh and its imperfections, the way in which my body interacts with the world. The moments I capture elevate the banal and futile aspects of the experience of having a body.

### KATE KINDER - FRANKLIN, KENTUCKY

B.F.A. and B.A. (2012) Western Kentucky University

My work is concerned with humans' relationships with objects, and I use painting as an exploration. The imagery consists of still life motifs as well as the human figure, and are more often than not situated in interior, domestic scenery. Although I do consider that a painting can merely exist as painting, just as a mug can purely exist as a mug, a plant a plant, or a cat just a cat, I do provoke my audience to consider our hierarchal ordering system to the world around us. Approaching ideas of democracy to objects and materials, the body's relation to space, and decorative interiority, I acknowledge a way of seeing which doesn't always occur through ocular vision. Through paint, I am rediscovering a peculiar unevenness to the way we see.

### WALTER ERIC MATTHEWS - TAMPA, FLORIDA

B.F.A. (2013) Ringling College of Art and Design

Walter Matthews' work revels in painting's capacity for the hand and the automatic mark to make manifest forms that can only be arrived at through intuition and dialog with the work itself. His recent paintings explore the space between figuration and abstraction, allowing appearances and resemblances to converge, coalesce and dissipate in unanticipated ways.

In doing so, Matthews invites viewers to participate in the act of painting, often providing visual anchors and cues that allow for continual interpretation and reinterpretation of his work.

### SCOTT OWEN PIERCE - TAMPA, FLORIDA

B.F.A. (2014) University of South Florida

The rise of the Internet and of camera-enabled smart phones has triggered an exponential growth in the amount of images that we are confronted with alongside new photographic tropes and clichés, thus limiting the potential of meaningful representation of traditional photographic subject matter. The goal of my work is to seek out alternative ways of creating meaning in photographs and to craft images that offer an empty space for the purpose of introspection. I have had a life-long need to understand how things function on a mechanical level, and it was an interest in the mechanical function of the camera and image making that drew me to photography. I start my projects by deciding on a set of conceptual guidelines and physical limitations that determine the choice of materials that will be used in the work, the location the act of creation will take place, and the means by which the images will be constructed. This framework allows me to imbue new meaning into each step of project's process. I use cameras to create simple, photographic gestures and arrangements with an emphasis placed on significant shifts in scale and affect. Using the tools of digital photography as a stand-in for the mechanics of human perception, I explore the nature and flaws of vision, memory, and how we understand time and the physical world.

top right: Kate Alboreo, *Dripping Fingers*, 2016  
bottom right: Joshua Dodhia, *2 Degrees*, 2015