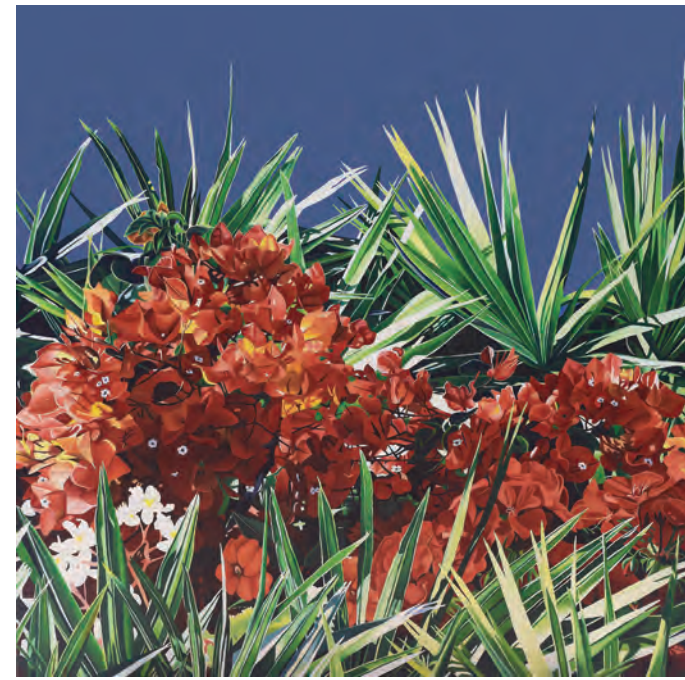


SKYWAY 2024

The Sunshine Skyway Bridge, after which this five-museum exhibition is named, connects the communities of greater Tampa Bay. Heading south from I-275, it masses over the horizon like a steel and concrete pile, a sort of Chartres of bridge making, or a wildly epic vision out of Hart Crane. Soaring more than four-hundred-feet above Tampa Bay, the structure is the longest cable-stayed concrete bridge in the world—a feat of engineering that physically joins Tampa to St. Petersburg and Sarasota, but also ties together the cumulative cultural and economic strength of these cities to the world.

If the bridge once had its problems—an original structure was the site of two major maritime disasters in 1980—its current span and scale makes it a fitting model for another XL-sized collaboration: 2024's ambitious display of the area's best recent works of contemporary art. Conceptualized as a triennial in 2017, this joint enterprise has grown in scope and ambition. Seven years after its initial launch by four museums, *Skyway: A Contemporary Collaboration* currently showcases the efforts of five institutions—The John and Mable Ringling Museum of Art, the Museum of Fine Arts, St. Petersburg, the Sarasota Art Museum, the Tampa Museum of Art and the University of South Florida Contemporary Art Museum—their respective directors, countless museum staff, six curators (the show's Guest Curator is Evan Garza), and some sixty-six artists and artist collectives. Their combined force adds up to a uniquely powerful event: a multi-venue exhibition that profiles the best new art the region has to offer.

Billed as a grouping that highlights the “diversity of art being made in Hillsborough, Manatee, Pasco, Pinellas, and Sarasota counties,” *Skyway* includes artists whose origins and interests encompass the world. Made by global citizens who live in Greater Tampa, their artworks represent both far-reaching visions and the particular uniqueness of working in the region. At USFCAM, an early decision was made to concentrate on artworks that focus on a wide-open notion of landscape. The rationale: to invoke both the particularities of place and the universal ideas these artworks provoke. (Note: J.M.W. Turner routinely depicted his vision of the universe while painting mostly English seascapes.)



Karen Tucker Kuykendall, *Hello Sunshine*, 2023

Subtitled “12 Ways of Looking at a Landscape,” after Wallace Stevens’ 1917 poem “Thirteen Ways of Looking at a Blackbird,” our twelve-artist exhibition is designed as a conceptual entry point into different artworks in various media that delight in and expand original thinking about their environs, whether these be ideational or physical. Not your run-of-the-mill collection of pictures of sand dunes or beaches, streetscapes or urban sprawl, mountains or forests, the landscapes imagined for USFCAM’s galleries run the gamut. Their geographies are realistic, social, emotional, internal, political, mental, domestic, natural and much more.

Authored by artists Elisabeth Condon, Keith Crowley, John Gurbacs, Karen Tucker Kuykendall, Caui Lofgren, Bruce Marsh, Eric Ondina, Sebastian Ore Blas, Andrés Ramírez, Bradford Robotham, Erin Titus and Susanna Wallin, their wildly varied and sharp-eyed representations give evidence of a common territory—the rich artistic landscape of a cultural region that has very much come into its own.

CHRISTIAN VIVEROS-FAUNÉ CURATOR-AT-LARGE, USFCAM

FROM THE DIRECTOR

The regional exhibition *Skyway* is now in its third iteration. Like its namesake, this multi-institution project connects the Tampa Bay area and builds a bridge between local art museums and communities.

This year, Christopher Jones and Ola Wlusek from The John and Mable Ringling Museum of Art, Katherine Pill from the Museum of Fine Arts in St. Petersburg, Joanna Robotham from the Tampa Museum of Art, Rangsook Yoon from the Sarasota Art Museum, and Christian Viveros-Fauné from the USF Contemporary Art Museum worked with Guest Curator Evan Garza to select the works displayed in the five concurrently presented exhibitions.

Artists selected hailed from Hillsborough, Pasco, Pinellas, Manatee, and Sarasota counties, representing a diverse selection of mediums and styles. Many of these regional artists have connections to the University of South Florida as current and former students and faculty. It is heartening to see the strong influence of USF’s School of Art and Art History on our region.



Erin Titus, *End of Summer Sale*, 2023



Bruce Marsh, *Sea Grapes III*, 2024

For the USF Contemporary Art Museum, Curator at Large, Christian Viveros-Fauné has selected 12 artists that engage the landscape using a range of styles and media.

Skyway: 12 Ways of Looking at a Landscape engages viewers with unique perspectives and perceptions. Viewers may find the works on view mysterious, disturbing, expressive and animated by a mix of the real and unreal. The intensity and richness of our environment and the multiple ways it can be seen or pictured is the subject of this exhibition.

I acknowledge and thank the capable team of the USF Contemporary Art Museum for their skills and commitment to presenting exhibitions that recognize and honor the integrity of each artist’s work. Gary Schmitt, Exhibition Designer worked with Christian Viveros-Fauné to select colors for the walls that reflect the flora natural to Florida. The USF Contemporary Art Museum is pleased to participate in this regional triennial with the Ringling Museum, the Sarasota Art Museum, the Tampa Museum of Art, and the Museum of Fine Arts in St. Petersburg. Most importantly, I wish to recognize the strength of the artists included in this exhibition.

MARGARET A. MILLER
DIRECTOR AND PROFESSOR
USF INSTITUTE FOR RESEARCH IN ART
CONTEMPORARY ART MUSEUM/GRAPHICSTUDIO

CHECKLIST

All artworks courtesy of the artist unless otherwise noted.

ELISABETH CONDON
Archipelago, 2024
detritus, polymer, acrylic
57 x 176 in.
Courtesy of the artist and Emerson Dorsch, Miami, FL

Burning Embers, 2023
acrylic and mediums on linen
72 x 57 in.
Courtesy of the artist and Emerson Dorsch, Miami, FL

Noel, 2024
detritus, polymer, acrylic, pouring medium
54 x 180 in.
Courtesy of the artist and Emerson Dorsch, Miami, FL

KEITH CROWLEY
Dawn, Sunshine Skyway Bridge (a Letter to Strangers), 2024
watercolor on paper
74 x 57 in.

Mid Morning, 1639 Tenth Street (Letter to John), 2024
oil on linen
78 x 54 in.

Nocturne (Sapphire Shores), 2024
watercolor on paper
20-1/4 x 16-1/2 in.

Nocturne (Flamingo Inn), 2024
watercolor on paper
18-1/4 x 25 in.

JOHN GURBACS
Balance Rainbow, 2022
oil on canvas
48 x 36 in.

Banner Yellow, 2022
oil on canvas
40 x 30 in.

Intersection, 2021
oil on canvas
48 x 48 in.

KAREN TUCKER KUYKENDALL
Everything's Coming Up Roses, 2023
oil on canvas
54 x 63 in.

Hello Sunshine, 2022
oil on canvas
30 x 30 in.

Sunday Best, 2023
oil on canvas
24 x 24 in.

CAUI LOFGREN
Selections from the America the Beautiful series, 2022:
Alabama
Delaware
Florida
Illinois
Maine
Montana
New Hampshire
South Carolina
Vermont
mixed media
20 x 24 in. each

BRUCE MARSH
Beach Stones, 2024
oil on canvas
48 x 60 in.

Conversation, 2024
oil on canvas
61 x 62-1/4 in.

Sea Grapes III, 2024
oil on canvas
60 x 48 in.

ERIC ONDINA
Auto Pilot Malfunction, 2023
egg tempera emulsion on canvas
70 x 90 in.

Bread and Circus, 2022
egg tempera emulsion on canvas
72 x 84 in.

Slip and Slide, 2023
egg tempera emulsion on canvas
70 x 50 in.

SEBASTIAN ORE BLAS
At Home, 2023
oil on canvas
48 x 60 in.

Dinner Date, 2022
oil on canvas
48 x 60 in.

Fishy Things, 2024
oil on canvas
50 x 50 in.

Solstice, 2023
oil on canvas
38 x 46 in.

ANDRÉS RAMÍREZ
Controlled Burn - Sugar Cane Field, 2023
archival inkjet print on vinyl
53 x 40 in.

Migrant Workers Picking Strawberries, 2023
archival inkjet print on vinyl
58 x 77 in.

Regatta at Clearwater Beach, 2023
archival inkjet print on vinyl
40 x 53 in.

BRADFORD ROBOTHAM
El Capitan Reflected, 2021
archival inkjet print
40 x 30 in.

Gorge, 2023
archival inkjet print
30 x 60 in.

Landscape, No. 1, 2021
archival inkjet print
30 x 81 in.

Mound, 2023
archival inkjet print
30 x 60 in.

ERIN TITUS
End of Summer Sale, 2022
oil on canvas
37 x 25 in.

Exceptional Earner, 2024
oil on panel
20 x 16 in.

Mr. Frog's Menagerie, 2023
oil on panel
16 x 16 in.

Once Bitten, Twice Shy, 2023
oil on panel
20 x 16 in.

Our Lady of Goodwill, 2024
oil on panel
16 x 16 in.

SUSANNA WALLIN
Lizzy, 2024
4K Video projection with audio
15 min. loop

Wills Hill, 2024
4K Video projection with audio
7 min. loop

USF CONTEMPORARY ART MUSEUM
Hours: Mon.-Fri. 10am-5pm; Thu. 10am-8pm; Sat. 1-4pm;
Closed Sundays and USF holidays.
Contact: (813) 974-4133; caminfo@usf.edu; cam.usf.edu
Social: Scan the QR code for links to our socials.



Cover image: Andrés Ramírez, *Migrant Workers Picking Strawberries*, 2023. Courtesy of the artist. © Andrés Ramírez.

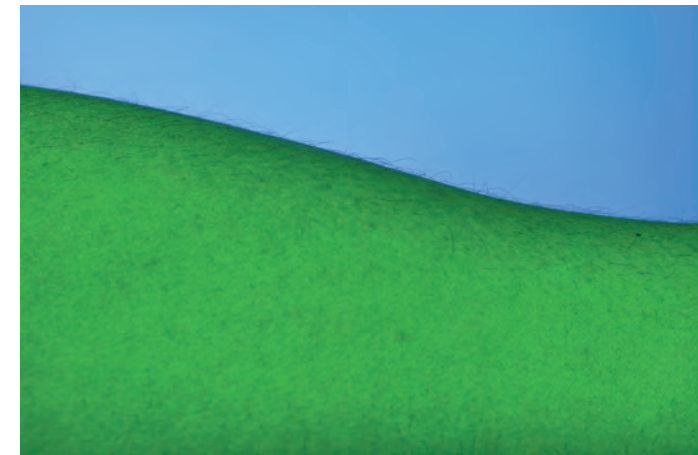
SKYWAY

A CONTEMPORARY COLLABORATION 2024



SKYWAY 2024: 12 Ways of Looking at a Landscape
7/19/24 – 11/23/24, USF Contemporary Art Museum

**Elisabeth Condon // Keith Crowley // John Gurbacs // Karen Tucker Kuykendall // Caui Lofgren // Bruce Marsh
Eric Ondina // Sebastian Ore Blas // Andrés Ramírez // Bradford Robotham // Erin Titus // Susanna Wallin**



Bradford Robotham, *Landscape, No. 1*, 2023

