MFA
VISUAL ARTS
UNIVERSITY OF SOUTH FLORIDA

A COMPENDIUM OF IMAGES AND WORDS

FROM FACULTY AND GRADUATE STUDENTS

MASTER OF FINE ARTS PROGRAM
SCHOOL OF ART AND ART HISTORY
UNIVERSITY OF SOUTH FLORIDA, TAMPA

HISTORY of the MFA at USF

During my 37 years teaching at USF, I thrived on the vitality and strength of our outstanding graduate students. I felt we created an environment that maximized each student's potential, and was unique in its flexibility and the imaginative initiative of its faculty.

For example, long before it was popular, we were cross-disciplinary in our approach. In the late 1960s, Merce Cunningham, John Cage and Robert Rauschenberg did an extended residency here. Students have always been encouraged to follow the dictates of their ideas, to whatever medium or discipline that led them. Critiques have been cross-media, and over the years students have collaborated with fields such as engineering, theater, music and literature. In recent years, workshops in performance and installation have been offered.

Faculty members have designed cross-media theme classes, such as "The Body" or "Acts of Resistance," and art historians have lured studio grads with such courses as "Nuclear Iconography" and "Art and Travel." Thriving USF programs have been developed in Paris and New York, and excursions taken to such places as Havana, Miami, Venice, London and South Africa.

Students select the venues for their MFA solo shows, and we have seen them in cigar factories, stores, city streets, and even one on a farm, (as well as many in the School's gallery). Each final show is a culminating event for the MFA community, highlighting what I see as our greatest strength: the liveliness, depth and frequency of interaction among faculty and students. This has created a vital micro "art world," energized and informed by a barrage of visiting artists and critics, and extending out into the surrounding urban context.

Mernet Larsen
Professor Emerita

(at right) **Candace Garrett**, *Beneath her hooves languished innocence defiled by the unconcerned incubus*, mixed media installation

a personal message from THE

DIRECTOR

More than 20 years ago, I was just out of graduate school and teaching at a university in the northeast. I became friends with another young professor who had received his Master of Fine Arts degree from the University of South Florida and had also recently completed the Independent Studio Program at the Whitney Museum in New York.

During our countless hours of conversations about art and education, it became apparent to me that the MFA at USF was quite unique — a center for advanced visual arts study that embraced individuality in the supporting climate of an artistic community.

Interestingly, in 1994 I was appointed Director of the USF School of Art and Art History and encountered first-hand this genuinely dynamic and diverse MFA program. I initially sought the position because I was convinced that USF and its MFA provided the right mix of fresh ideas and a kind of "can do" spirit. It remains a profound joy to be a part of an institution where making art is valued as a lifelong commitment.

Our Master of Fine Arts program draws students from around the world. This is a course of study — an opportunity, really — for individuals who, after serious consideration, have chosen artmaking as their vocation.

This highly selective graduate program offers a rigorous three-year curriculum designed to educate and challenge the most creative and promising artists. The MFA at USF is a top-tier program with dedicated professors, a progressive course of study and numerous opportunities for self-enrichment.

We provide students with excellent mentors, facilities and critical response. We encourage them to link their interests with disciplines across the campus — and beyond. Our students benefit from a stimulating visiting artists program in the School as well as at our Contemporary Art Museum and at the world-famous art research center, Graphicstudio.

Most of all, we seek to inspire in each person the imagination, critical thinking and courage to leap into places where there are few "givens," many surprises and anything is possible.

Wallace Wilson
Director and Professor

Program Information

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.

USF's MFA is a 60 credit-hour, three-year program that calls for full-time participation. While there are structured course requirements and opportunities for electives beyond the School, students will want to attend lectures, visiting artists' presentations and exhibitions.

For information regarding our generous financial-aid packages, check our web site: www.art.usf.edu.

Degree Requirements

- Graduate Seminar *6 credits total*
- Contemporary Thought *3 credits*
- Studio and discretionary electives *32 credits total*
- Writing Seminar *3 credits*
- Professional Practices *2 credits*
- Art History *8 credits total*
- Non-art elective *3 credits*
- Final Research Project *2 credits minimum*

Here's what a student might expect during the three years:

First Two Years

- Independent study with faculty of student's choice — revised each term
- Critiques by faculty
- Graduate Seminar (semesters 1 and 2) — *in-class critiques and discussion of critical theory and contemporary issues*
- Contemporary Thought
- Professional Practices
- Art History and outside electives of student's choice
- MFA Research Project Proposal (end of second year)

Third Year

- MFA Exhibition
- Supporting written document
- Oral Examination by Faculty Supervisory Committee and at least three other faculty selected by the student

facilities

USF boasts one of the best artmaking centers in the Southeast, with fully equipped shops, professional studios and up-to-date technology for around the clock creative production. Knowledgeable and helpful technicians staff our facilities. Graduate students have access to all of our workspaces, some of which require nominal training. At right is a partial listing; more detailed and up-to-date information is available on our website: www.art.usf.edu

SPACE

- Every MFA student has a private studio, 24/7.
- Metal, wood, clay and general fabrication shops accommodate everything from plaster to resin, 24/7.
- Outdoor work areas enhanced by Florida's temperate climate.
- New canopied foundry shared with Graphicstudio and their invited resident artists.
- Dedicated spaces for installations, performances, special projects and digital presentations.

PAINTING AND DRAWING

- Generally, our painters and drawers work in their private studios.
- There is also a drawing studio with a professional lighting system, a still life/prop collection, projectors and a mini-art library.

SCULPTURE AND CERAMICS

- Hand tools as well as power tools for check out.
- TIG/MIG and spot welders, plasma cutter, horizontal/vertical band saws, light sheet metal equipment and bronze foundry.
- Kilns include gas, electric, salt and wood.
- Table, radial and band saws, planer, lathe, dual compound slide miter box, etc.
- Multimedia projectors and digital cameras.

PHOTOGRAPHY

- Various darkrooms and a private studio.
- 30 in. color processor (RA-4).
- Graphics darkroom, 20 x 24 in. copy camera, UV exposing source, vacuum frames.
- Mural printing room.
- Shooting studio.
- New Macintosh lab, 42 in. and 20 in. Epson inkjet printers, scanners up to 8.5 x 14 in.
- Medium-format and 4 x 5 in. cameras, tripods, lighting kits, Polaroid backs, etc.

PRINTMAKING

- Facilities renovated in 2004.
- 3 studios, 1 of which is digital; Macintosh computers.
- 2 large etching presses, 2 lithography presses and stones.
- Automated and manual screen-printing equipment.
- 2 graphics darkrooms.
- Epson 3000, 7000, 9500 and 9600 inkjet printers.

ELECTRONIC MEDIA

- 15-station Macintosh lab; Adobe, Macromedia and other software for digital imaging, sound, animation, web and video production and post production.
- Shooting studio with lights and sweeps.
- Digital cameras, lighting equipment, tripods, microphones for checkout.
- Dedicated graduate student digital lab, 24/7.
- "Smart gallery" — wired and wireless project room to develop and present electronic and interactive sculpture, installation and performance.

Institute for Research in Art

USF's Institute for Research in Art (IRA) houses the Contemporary Art Museum, Graphicstudio and the Public Art program. The IRA is dedicated to an international artists' residency program that brings to the University and Tampa Bay community today's most accomplished and influential artists. Exhibitions, collection development, publication of limited edition graphics and sculpture multiples, commissioned public art works, lectures, symposia, workshops and special events are designed to foster awareness about the role of contemporary artists in shaping our culture and society.

Graduate students from the School of Art and Art History are eligible for assistantships and employment at the Museum and Graphicstudio.

Public Art

The USF Public Art program focuses on site-responsive works, typically resulting in the creation of places, as opposed to objects. Most projects have been developed for the spaces between buildings, with footprints that result in plazas, gardens and courtyards. USF has been a leader in the public art field, commissioning major projects by Alice Aycock, Dale Eldred, Richard Fleischner, Doug Hollis, Nancy Holt, Tim Rollins and K.O.S., James Rosenquist, Ned Smyth and Gary Moore.

Contemporary Art Museum

The USF Contemporary Art Museum, adjacent to the School of Art and Art History, presents significant and investigative exhibitions of contemporary art from around the world. Exhibitions to date have included the work of Vito Acconci, Arakawa, James Casebere, Jackie Donachie, Keith Edmier, Mary Kelly, Matt Mullican, Elizabeth Murray, Lucy Orta, Andy Warhol, Atelier van Lieshout (AVL) and Edward Ruscha.

Graphicstudio

USF Graphicstudio is the acclaimed artist workshop and visual arts research center at the University of South Florida. Lesley Dill, James Rosenquist, Kiki Smith, William Wegman, Vik Muniz and other leading contemporary artists are invited to work in state-of-the art studios in collaboration with expert artisans to create works on paper — prints, photographs, digital images and books — and editions of sculptures in a variety of materials.

Artist in Residence

USF MFA Program, 2004

The School of Art and Art History at the University of South Florida offers a unique situation for MFA students that is seldom found in a university: the opportunity to experience the inner workings of both a major contemporary art museum and a nationally known publisher of artists' prints and sculpture multiples.

While many colleges and art schools can help a student learn the craft of being an artist in an academic sense, or maintain active guest artist lecture programs, only a very few can do these things and at the same time, offer a window into the nuts-and-bolts complexities of the working international art community at large.

USF's Contemporary Art Museum and Graphicstudio, both highly respected institutions known throughout the world, have for years maintained consistently exciting programs by bringing in successful, established artists from all five continents to execute ambitious, cutting-edge projects, in all media. Because the School's MFA program values and encourages students to explore interdisciplinary avenues of expression, the opportunity to meet and learn from such a large variety of professionals in the field is invaluable.

Allan McCollum
Artist
New York

Where Are They Now?

As part of the MFA program, we prepare students for various pursuits in the world beyond the university. We offer professional practice workshops; individual consultations; job, grant, residency and gallery resource information, and seminars to review resumes, application portfolios and interview techniques.

Below is a brief list of what some of our MFA alumni have become after graduating:

- Professors at major universities and art academies, including Art Institute of Boston, Austin Peay University, Denpasar (Bali) Institute of Art, Elon University, Florida International University, Florida State University, New York University, Parsons School of Design, Ringling School of Art and Design, Rochester Institute of Technology, Southern Illinois University, University of Delaware, University of Georgia, University of Houston, University of Miami, Washington State University and Washington University (St. Louis).
- Practicing artists throughout the world
- Master printers
- Museum administrators and staff
- Web and graphic designers
- Gallery owners and directors
- Filmmakers and videographers
- Teachers at community and junior colleges and art/design schools
- Exhibition preparators, designers and installers
- Architects and interior designers
- Public and private K–12 schoolteachers
- Assistants to top international artists
- Set and props designers
- Administrators at cultural agencies and arts councils
- Independent exhibition curators
- Performers

Visiting Artists, Scholars, Thinkers and Musicians

Every top MFA program provides a high quality selection of visiting lecturers and artists-in-residence for its students, and USF is no exception. Visitors from beyond the campus bring a variety of ideas and strategies that complement the permanent faculty.

The two unique aspects of the Visiting Lecture Program at USF are 1) the artists and scholars are selected by the faculty with input from the students — plus — the added programming by our close colleagues at the Contemporary Art Museum and Graphicstudio and 2) the artists are often involved in studio production and our students are active assistants and observers.

During recent years, the MFA students at USF have had the good fortune to engage the following:

Funding for our visiting lecturers is provided by the Golding Endowed Chair in Modern and Contemporary Art.

The Art Guys
Shimon Attie
Alice Aycock
Burt Barr
Abel Barroso
Abraão Batista
Linda Benglis
Jake Berthot
Jack Burnham
Jim Campbell
James Casebere
Liset Castillo
Judy Chicago
Mel Chin
Albert Chong
Robert Colescott
Robert Creeley
Malcolm Daniel
John DeFazio
Lesley Dill
Jenny Dubnau
Michael Dvortcsak
Keith Edmier
Sharon Engelstein
Okwui Enwezor
Ruth Fine
Hal Foster
Judy Fox
French/Mottershead
Nancy Friedemann
Edward Fry
Suzi Gablik
Kendall Geers
Guillermo Gomez-Peña
Jeff Goodby
Jon Goodman
Adam Gopnik
Consuelo Gotay
Clement Greenberg
The Guerrilla Girls
Virginia Heckert
Julie Heffernan
Susanna Heller
Paulo Herkenhoff
Dave Hickey
Nancy Holt
Patrick Ireland/Brian O'Doherty
Graciela Iturbide
Alfredo Jaar
Doug Jeck
Niels Borch Jensen
Eduardo Kac
Mel Kendrick
Rodger Kingston
Michael Klein
Komar and Melamid
Barbara Kruger
Marcia Kure
Donald Kuspit
Leslie Lerner
Alfred Leslie
Lucy Lippard
Los Carpinteros
James Luna
Markus Lüpertz
Ellen Lupton and Abbott Miller
Maria Martinez-Cañas
Allan McCollum
Marie-Cecile Miessner
Ibrahim Miranda
Jeffry Mitchell
Vik Muniz
Houria Niati
Odili Donald Odita
Hugh O'Donnell
Olu Oguibe
Luis Angel Parra
Jürgen Partenheimer
Philip Pearlstein
Simon Penny
Beverly Pepper
Jose Alejandro Restrepo
Barbara Jo Revelle
Marlon Riggs
Tim Rollins
James Rosenquist
Ed Ruscha
Jerry Salz
Alison Saar
Jovi Schnell
John Scott
Bernie Searle
Miriam Shapiro
Lorna Simpson
Keith Sonnier
DJ Spooky
Robert Stackhouse
Pat Steir
Robert Storr
Renee Stout
Roberto Tejada
Robert Farris Thompson
Sidney Tillum
Janaina Tschäpe
Fatima Tuggar
Corina Matamoros Tuma
Richard Tuttle
Joep van Lieshout
Sergio Vega
Bernar Venet
John Waters
William Wegman
Peter Williams
Martha Wilson
John Yau
Robert Zakanitch
Elyn Zimmerman

Neil Bender

Faculty Biography

Neil Bender (MFA, University of Georgia; BFA, Rutgers University) came to the USF faculty upon finishing the Skowhegan School of Painting and Sculpture Residency. Immediately prior to that he exhibited in New York in conjunction with the grant he received from the Joan Mitchell Foundation after completing his MFA. He has taught with University of Georgia on their Studies Abroad Program in Cortona, Italy, and has been in solo and group shows in Austin, Pittsburgh, Raleigh, Boston, Nashville, and extensively in Atlanta and Athens, Georgia.

Artist Statement

My images court "hooks" such as graphic imagery and lurid color to seduce the viewer into a psycholgically dense web that addresses our cultural fascination with flesh. I mix personal experience with objective observation to create an overflowing, lascivious world of pleasure and pain that is more "real" to me because of its inherent flatness and manipulability. Pink is important for its culturally mediated connontations of passivity and femininity, which I turn on end to create aggressively individual images of our biology and sexuality that are multilayered spectacles.

La La Land (panel 4 of 6), oil and glitter on canvas, 48 x 72 in.

La La Land (panel 5 of 6), oil and marker on canvas, 48 x 72 in.

The Frightened Autofile, oil on linen, 40 x 40 in.

Idyll, acrylic on paper, 22 x 30 in.

Bejeweling the Plain, oil on linen, 24 x 24 in.

Elisabeth Condon

Faculty Biography

Elisabeth Condon (b. Los Angeles, CA) holds an MFA in Painting from the School of the Art Institute of Chicago and a BFA in Painting from the Otis Art Institute of Parsons School of Design. Her recent group exhibitions include Foxy Productions, New York, NY; Beaker Gallery, Tampa, FL; superior (an art space), Cleveland, OH; Gallery 32, London, UK and the 2005 Florida Focus exhibition, Gulf Coast Museum, Largo, FL. In 2004, Condon was a participant at Stock 20 International Artist Residency, Taichung, Taiwan. She maintains studios in Tampa, FL and Brooklyn, NY.

Artist Statement

In my work, landscape functions as a metaphorical container for life lived moment to moment. Creating spaces through which I absorb and sift events is how, through painting, I navigate experience.

> Illusionism, cartoon, pours, "Pat the Bunny-like" textures — visual systems with disparate conceptual motivations — commingle in my work to evolve hybrid terrains. The abbreviated forms and sweeping scale of traditional Chinese landscape conventions, postcards, signage and children's book illustrations offer methods of visual invention and inspire me to build form from the rubble of the discarded palette or the flow of material.

Greetings, oil on linen, 36 x 36 in.

Thomas McLaughlin

Artist Statement

For thirty years my work has been a reflective attempt to draw attention to the occurrences of awe and the sublime in nature while living in an urban environment. My previous images have taken their form as sculpture, painting, and prints. Currently I make boats; sailing boats that find their identity and history in pastoral settings of public parks. I also teach the history and fabrication of these objects at WoodenBoat Magazine's School in Brooklin, Maine.

Faculty Biography

Thom McLaughlin is an associate professor at USF and is the coordinator of the Foundation Studio. He received his MFA from Indiana University in 1978.

Richard Beckman

Tohu Bohu, glass and resin, 62 x 21 x 21 in.

Artist Statement

My new work is the beginning of my attempt to bring into the light all of the "organic" stuff that the shells of my old work has always, by the nature of its form, left concealed. Whereas my old work was often engineered, carefully constructed, and often used rational systems or a simple universalizing geometry to generate forms my new work spills forth as if squirted out from the pressure of having been held hostage to such an armoring and guarded presence.

Faculty Biography

Richard Beckman, (MFA, University of New Mexico, 1990), has exhibited his sculpture in New York, Chicago, Los Angeles, etc. His solo exhibitions have been reviewed in Art in America, ART PAPERS, Sculpture Magazine, Visions, Artspace, the Los Angeles Times, etc. He has been the recipient of three teaching awards and the President's Award for Faculty Excellence since arriving at USF in 1991. Beckman received a National Endowment for the Arts/Southern Arts Federation Artist's Fellowship in 1995 and two State of Florida Individual Artist's Fellowships (1995, 2000).

Zim Zum, steel, 60 x 36 x 36 in.

Where'd my bunny go?, steel, 44 x 25 x 25 in.

Ryan Berg

Faculty Biography

Ryan Berg received his MFA from the University of Washington, Seattle in 1998.

Artist Statement

Unsustainable Characters. When you combine fantasy and characters in a fleeting, unsustainable moment, strange actions and powers occur. Often these fantastic actions and powers reveal events, feelings and behaviors that are in some way real and tangible. My time in this is rock and roll time. The little making the big happen.

Rock and Roll Mind Space. The place for this meeting of fantasy and character is a space that is paradoxically real and imagined. Somehow the result relates to living. The stage is made of mist and air, and images float in and out with both complication and gracefulness. This drama of fantastic rock and roll space and character development takes place in a few ways for me. One is the image and object that represents the having of the idea in a way related to memorabilia, collections and fanaticism. The second is to become the character and to live that fleeting behavior for a short time. Elton-Bowie-Iggy-Astaire-Bangs-Bolan-Rod-Roxy-**Played Loud!**

Fred Astaire & Lester Bangs (Only Love Can Break Your Heart), ceramic, 5 x 4.5 x 5 ft.

Yellow Twins, ceramic, 7 x 4 x 4 in.

(opposite page) Burt (from Slapdown), performance

Julie Weitz

Faculty Biography

Julie Weitz recently received her MFA from the University of Wisconsin in Madison. She has exhibited her work both nationally and internationally and has co-edited and written for two art journals. Most recently Julie has focused her art, writing and political activism on issues concerning global conflicts and the Jewish community.

Artist Statement

I have developed an approach to painting that mimics a process of representing, erasing, covering up, embellishing and destroying history. Varying materials, perspectives, styles and representations collide in the workable space of each painting. As I struggle for an understanding to a seemingly unending conflict, my paintings have become a place to project and visualize the complex baggage tied to this situation.

Jew Sketch, charcoal, 24 x 18 in.

Muslim Sketch, charcoal, 24 x 18 in.

Wall, Fence, or What Have You, oil and charcoal, 72 x 48 in.

Bradlee Shanks

Faculty Biography

Bradlee Shanks (MFA, Arizona State University) works as a print media artist and is the coordinator for printmaking in the School of Art and Art History. Bradlee has been a frequent exhibitor in national and international print exhibitions, most recently through portfolio collaborations and exchanges. In addition to his studio work, Bradlee has been active as a visiting artist including 2004 invitations to Anderson Ranch, the University of Miami and the University of Louisiana. Shanks' work can be found in numerous collections including The Fogg Museum, the Bibliotheque Nationale and the Nelson-Atkins Museum.

Artist Statement

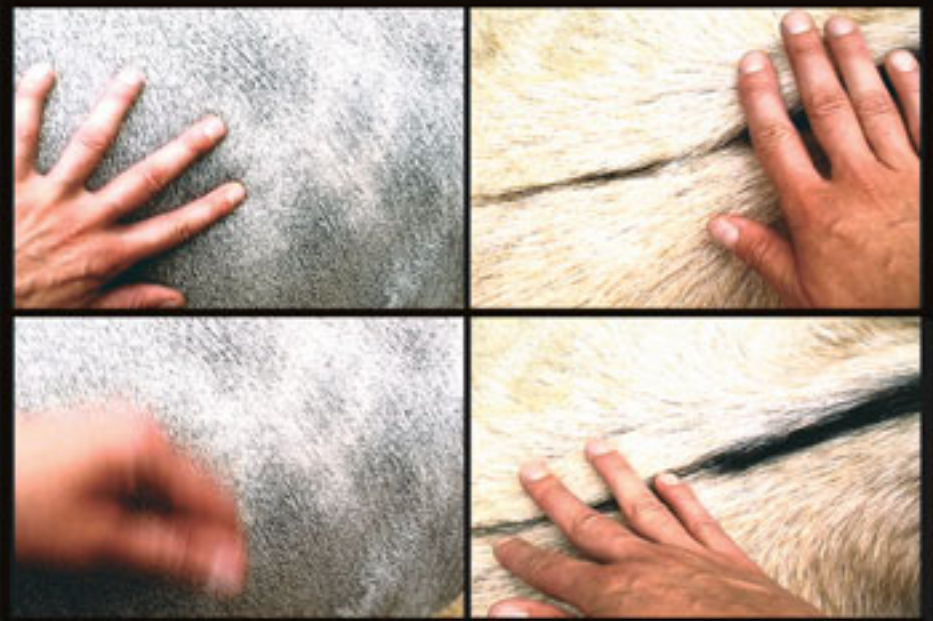
Pictures are a trigger, a point of departure in the unfolding of experience. While the muse of process motivates my work, more importantly it leads me beyond my mundane capability to a place of elegant purpose, a force that reveals itself through the metaphor of images. I believe something intensely personal also represents a fragment of universality.

Nesting, screen print, 16 x 20 in.

Dome, screen print, 14 x 11 in.

Taboo, screen print, 10 x 10 in.

My Pet, c-print, video stills 20 x 24 in.



New Year, video stills

Wendy Babcox

Faculty Biography

Wendy Babcox (MFA, University of Florida) was born and grew up in the United Kingdom. She moved to the United States in 1989. Her recent work has been included in exhibitions at the Tampa Museum of Art, the Urban Institute of Contemporary Art (Grand Rapids, Michigan), Objex Artspace (Miami), the Center for the Visual Arts (Denver), and in exhibitions that traveled to Mexico City, Bethlehem, Russia, and Peru, among other places.

Artist Statement

Recent works evidence a concern with the politics of looking, particularly with regard to the extravagant and often colossal nature of the Floridian tourist industry. Photography is an increasingly mediated experience, and the information an image unpacks for the viewer is only as important as that which has been concealed. To this end, the proliferation of digital technologies has served to heighten the consequence of image selection.

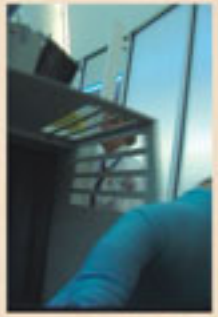
Rozalinda Borcila

Faculty Biography

Rozalinda Borcila (MFA, Michigan State University) was born and raised in Romania, studied at Cluj Polytechnic Institute. Recent exhibits at the Museum of New Art (Detroit), Watson Institute at Brown University (Providence), National Center for Contemporary Art (Kalingrad, Russia), Istanbul Museum of Contemporary Art (Turkey), Nickle Art Museum (Canada) and the Venice Biennale (part of Border Counter, curated by Multiplicity). Founding member of easyCity (Amsterdam).

Artist Statement

There is a coincidence between power and image, actualized violence and vision technologies, control of bodies and control of representation. In an encounter with power on visual terms, looking back requires acts of trespass. *Geography Lessons (... cont.)* is a series of interventions in the highly controlled space of airport security zones: inside X-Ray machines, at passport check points, immigration control, baggage claim. This video archive is a structured and somewhat absurd system of unauthorized counter surveillance, a meditation on the nature and implications of representation.



3 Horizontal Lines, Penang, video stills

Robert Lawrence

Faculty Biography

Lawrence's interdisciplinary work addresses our discourses on place, nature and technology. For the last six years he has expanded his work to creatively engage the unique conceptual opportunities of the Internet, particularly in the manner in which it facilitates an examination of issues of geographical and cultural "position." Lawrence received his MFA from the University of California at San Diego. He has just completed a one year Fulbright Fellowship at the University of Malaysia, Sarawak in Borneo.

Dad's Boots, video stills

Artist Statement

Without a map, a peninsula is 75% the same as an island. I am interested in where I am, and in the ways we connect and divide with technologies. Working between the stubborn truths of physical location and the conceptual possibilities in the 'everywhere/nowhere' of the web, I want to ask personal questions with social resonance.

from the installation 3 Horizontal Lines, Penang, untitled digital stills, 5 x 5 in.

Victoria Hirt

Faculty Biography

Victoria Hirt's (MFA, Rhode Island School of Design, 1986) work has been widely exhibited both nationally and internationally in numerous solo and group exhibitions including: the Museum of Fine Arts and the Fogg Museum, Boston, MA; Blue Sky Gallery, Oregon Center for the Arts, Portland, OR; Center for the Visual Arts, Toledo, OH; John and Mable Ringling Museum of Art, Sarasota, FL, the Southeast Museum of Photography, Daytona Beach, FL and the Huntsville Museum of Art, Huntsville, AL. Her work is represented in private and public collections throughout the United States.

Artist Statement

My work is about women and their place in the history of art and culture. As one glances through these histories, it is apparent that women are objectified in imagery and myth — some how their strength is always their ultimate undoing. By appropriating images of these myths, I hope to challenge the very nature and function of iconic images in our culture and the ease with which we invest the commonplace with ritual content divorced from object and dependent on context.

Joan, giclee print, 16 x 36 in.

Lust, giclee print, 16 x 36 in.

Syrinx, giclee print, 16 x 36 in.

Louis Marcus

Faculty Biography

MA (1975) New School for Social Research; MFA (1982) University of Colorado. Teaches photography and history of photography at the undergraduate and graduate levels; founder and coordinator of the School's Summer Art Program in Paris. Recipient of two NEA regional fellowships (1987 and 1995) and two Florida Individual Artist's Fellowships (1987 and 1995). His work has been exhibited both nationally and internationally and is held in numerous public and private collections, including those of the Bibliothèque Nationale, Paris, the Southeast Museum of Photography, and the University of Arizona. He has completed four artist residencies at Cité des Arts International Paris.

Montreuil, Ektacolor print, 9 x 13 in.

Artist Statement

In my recent wanderings through urban spaces, I find not so much that I take photographs of things, but that I'm taken by the things around me. Is there an inch of the city that doesn't carry the trace of those who have passed through it yesterday, or a moment five hundred years ago? I relish the process of losing myself in Baudelaire's "forest of symbols" and often what captures me is a what captures me is a powerful resonance with another place and time of my own life, or of times and places that I seem to carry within me that have preceded my own existence.

Villejuif, Ektacolor print, 9 x 13 in.

Edifice, inkjet print, 40 x 60 in.

Wallace Wilson

Artist Statement

My most recent artworks are large inkjet images of diffused subjects resisting the expectation of visual and/or conceptual clarity.

Conduit, inkjet print, 40 x 60 in.

Faculty Biography

Wallace Wilson received his MFA in 1975 from the School of the Art Institute of Chicago. He is Professor and Director of the USF School of Art and Art History. Wilson's photographic artworks have been exhibited in more than thirty one-person and more than seventy group exhibitions in the US, Europe, Asia, Africa and Latin America. Some twenty public and corporate collections include the Museum of Modern Art, New York; the Art Institute of Chicago; the San Francisco Museum of Modern Art; the Brooklyn Museum; Bibliothéque Nationale, Paris; and the International Polaroid Collection in Germany. Professor Wilson has taught at the University of Kentucky, the University of Delaware, the University of Gothenberg (Sweden), the London Study Centre and the University of Florida.

a ***student's*** *perspective with*

Sarah HOWARD

My work explores the female body and examines the tension experienced between the self as object/subject bound by its societal and cultural positioning. In examining this tension between the body and its subjecthood, constructions depicting the reproductive organs expose ***issues of power, persuasion, and possession of the body,*** its fluids and functions in the service of breaking down the upright lines of proper representation. Commercial forms of gaming allow for my feminine perspective to be subversively inserted within a familiar frame or context.

Access to the resources of the University community provides vital opportunities for exhibition and teaching experience, as well as offering a creative, energetic environment for the development and support of one's artistic process. The faculty are generous with their time and energies towards students and open and available for critiques, discussions and friendship beyond the classroom. I was given the time and access to the resources I needed to realize my vision, discover new tools and techniques and improve my craft.

Dealer's Choice (detail)

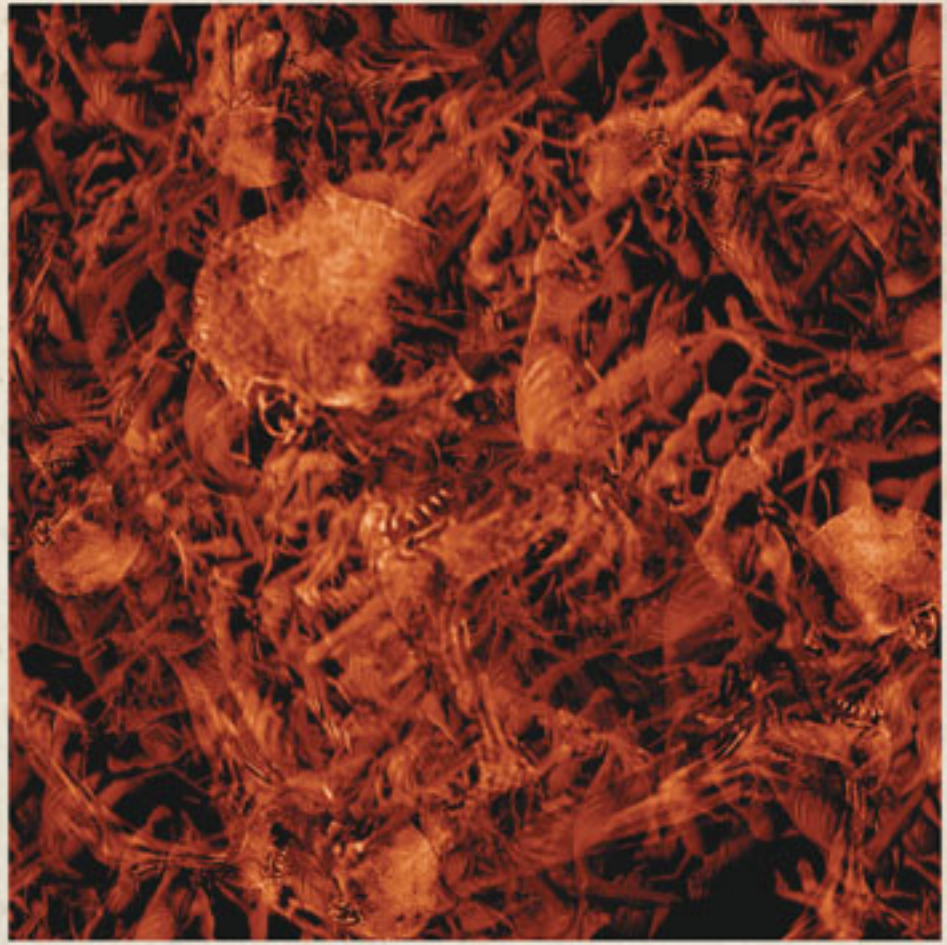
Faites Vos Jeux, mixed media, 8 x 4.5 x 4.5 ft.

(opposite page) Dealer's Choice, mixed media installation, 5 x 3.5 x 5 ft.

Sally Pettibon, *Swimmer,*
CLR print, 32 x 20 in.

Britzel Vasquez, *Red Series 4,*
digital print, 64 x 48 in.

Ed Ross, *Ending Our Voices for... Journey Into Stillness,* ceramic, paper, natural materials, 35 x 18 ft.

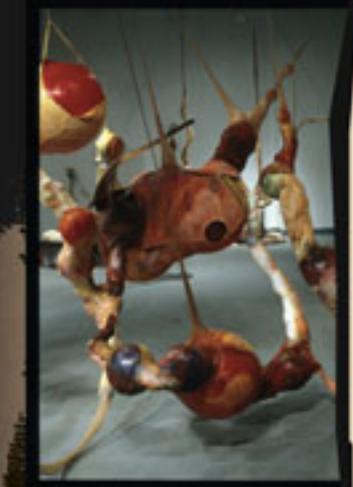


Larry Sheffield, *Endless Death,* screen print, 24 x 24 in.

Peg Trezevant, *Approaching Infinity,* oil on linen, 24 x 18 in.

Erika Schmidt, *Wireless Caller,* video projection and performance

A Student's Perspective with I Made Jodog



When I first came here I knew that I wanted my artmaking process to change. So when I got here I was very open and I tried everything: sculpture, electronic media, photography, painting. That was really good for me. Then in my second year I was able to take these experiences and create a new form of art that was right for me.

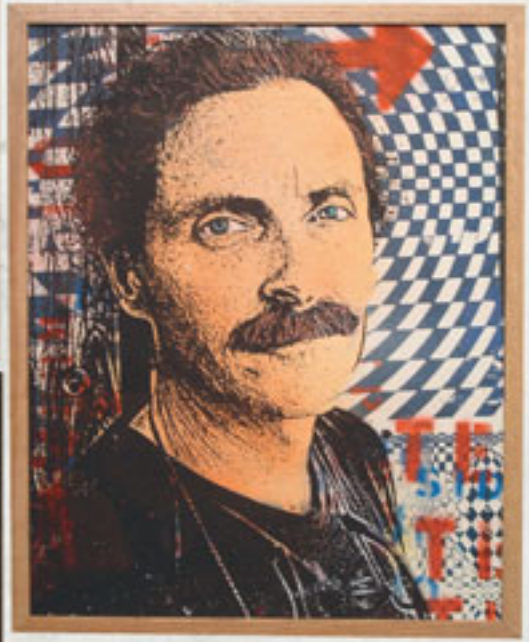
I really enjoy the loose program structure here. At any time I can talk with professors and students about the work and the art. I like the mixing of faculty, the fact that I bring painting and sculpture together in my work, and that I can bring the faculty together in the same way creates good dialgue.

With this installation I was thinking about how I would use the space. The work is on the floor, the wall and the ceiling. This reminds of my culture in **Bali** where there are high places like mountains and low places like the ocean.

Procession, clothing, night gowns, panty hose, epoxy, latex, oil paint

John McGrane, *Know!,* lithograph, 12 x 9 in.

Gerald Habarth, *Horn,* mixed media installation, 12 x 10 x 8 ft.



Brandon Dunlap, *Portraits,* screen printing, drawing, painting

Julie Zenz, *Rack of Lambs,*
mixed media, 9 x 16 ft.

Shane Richardson, *Hatchery: A Surrogate Habitat,* installation and performance

Tom Judge, *Silo Project,* site-specific sculpture

A student's perspective with

ETHAN Kruszka

I generally begin with an idea or gesture which then informs the making and materials used for a work. This process typically requires a fair amount of experimentation and folly as the materials are often unfamiliar. The physical construction of a work is often dictated by chance and accident.

The dialogue between faculty and students at USF is exceptional. USF Art Faculty members are notorious for their dedication, accessibility and general rapport with students. USF helped me to develop my ideas through critical dialogue with faculty as well as providing technical guidance and support in the studio.

1 *Jiskefet (Hans Brinker + Jodi Huisentruit Model) from Transatlantic in Orange,* mixed media, 37 x 23 x 24 in.
2 *Stages in Short Gasps: Where it Now Gets Dark,* mixed media installation
3 *S.S. Friso (planting tulips) from transatlantic in orange,* mixed media installation, 112 x 52 x 120 in.
4 *Painting/Birthday: The Illusion That Everything Lasts,* mixed media installation
5 *Cones (Gnome and Pig),* cast epoxy resin, 13 x 13 x 23 in.
6 *Cone (Rooster),* cast epoxy resin, 13 x 13 x 23 in.
7 *Stages in Short Gasps: Where it Now Gets Dark, detail*
8 *S.S. Friso (planting tulips), detail*

My reasons for attending USF are simple.

The program has a progressive and contemporary non-media specific approach.

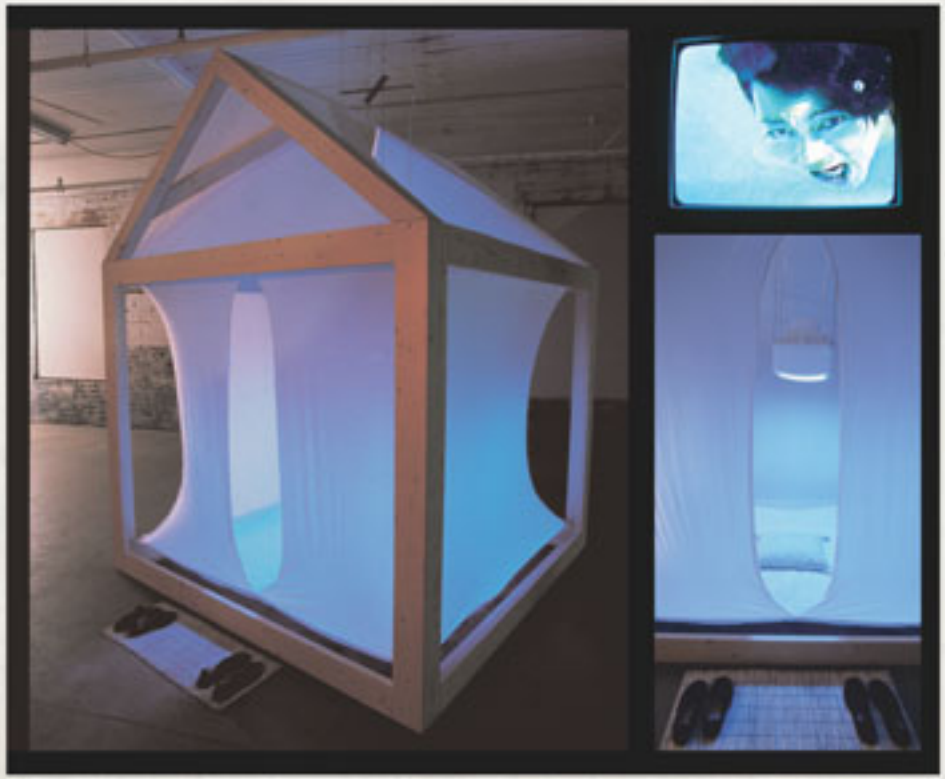
A diverse faculty representing a wide range **of aesthetic and conceptual directions.**

Fellowships, grants, scholarships & assistantships made USF a standout choice financially.

James Kevin Dowdee, *Drops Create an Ocean (installation view),* swimming pool, vinyl balloon, fan motor, fiberglass, plastic, balls, kite

Andrew Kaufman, *Samenessnessing,* carts, monitors, plastic, wires, foam

Jason Irwin, *American Trucking — Trade Show Display,* installation, 8 x 14 x 12 ft.



Donna Stack, *Mama Dyce,* wood, monitor, lycra, concrete pillow, 9 x 7 x 7 ft.

Where to Go, What to Do?

Students don't want to just make art all the time. Fortunately, USF is located in Tampa, a cosmopolitan, multi-ethnic city in a metro region with a population of three million. Situated on Florida's subtropical west coast, the area offers rich experiential raw material for art making, outstanding museums and alternative exhibition and performance spaces, the lively nightlife of Latin-flavored Ybor City, year-round sunny skies and nearby beaches. For getting away — we recommend our Paris Summer Art Program (now in its 19th year) or our exchange programs throughout the world.

Out & About

- Museums — Tampa Museum, St. Petersburg Museum, Salvador Dali Museum, Ringling Museum.
- Galleries — such as Covivant and Beaker, both run by our alumni.
- Beaches — on the Bay, 20 minutes from campus; Gulf beaches, 30–45 minutes.
- Recreation — canoeing access near campus, USF Recreation Center, bike and skate parks.
- Ybor City — nightlife in the historic district with music, foods, dancing and alternative performances, parades, etc.
- Music — Ybor City plus other venues and arenas, amphitheaters, etc.
- Theme parks — Busch Gardens, across the street from campus. Disney and Universal, an hour from campus.

Eats & Drinks

(most of which are 5 minutes from campus)

- Ichiban Sushi — sushi and sake
- Angithi Indian — cheap, tasty lunch buffet
- Rico's Tacos — next to an old school bus
- C'est La Vie — authentic French fare downtown
- Trang's — great Vietnamese
- Tara's Roti Shop — real West Indies food
- Pappa's — Greek lunches and dinners
- Thai Ruby — great yums and panang
- Baraka — Egyptian with live Cairo TV
- The Hub — small, with a cast of characters
- Bernini Italian — in an old Ybor City bank
- Big John's BBQ — and soul food
- Ceviche — tapas and sangria
- Four Green Fields — thatch-roofed Irish pub
- The Front Porch — best homestyle cooking
- The Jerk Hut — Jamaica goat, curries
- Columbia's — with flamenco dancing
- Skipper's Smokehouse — Key West seafood, outdoor music
- And of course — Tampa's legendary Boliche Boulevard – home of the best neighborhood of Cuban restaurants north of Havana!

Industrial Carnival

Art students frequently join with faculty to stage innovative and popular events such as Industrial Carnival; a combination machine circus and performance spectacular that was held in an abandoned cigar factory.

with a student's perspective

Rachel Hoffman

I think that painting can be like telepathy.

It is my hope that I am able to reach across time and space — to reveal my thoughts and emotions, to make my visions visible and accessible and to go beyond what we see with our eyes

The community at USF is like a huge incestuous family. Sure, we have our rivalries, but that stuff mostly serves to motivate a girl like me. ***When I started grad school, it felt as if I suddenly had 50 new siblings.*** And the outside community is really growing. There are a lot of exciting new venues in the Tampa Bay area.

I liked the graduate program because **I knew that I would have the freedom to explore my own individual interests and creative concerns**. I felt that I would be able to design my own path and, for the most part, I can say that it really worked out that way.

Narcissus, oil on canvas, 30 x 24 in.

Fish Feet, oil on canvas, 28 x 40 in.

Yetti Girl, oil on canvas, 30 x 80 in.

Kalup Donte Linzy,
All My Churen, video, 29 min.
as Nora Lee Braswell (top left)
as Leelabell Braswell (bottom left)
as Jada Braswell (top right)
as Taiwan Braswell (bottom right)

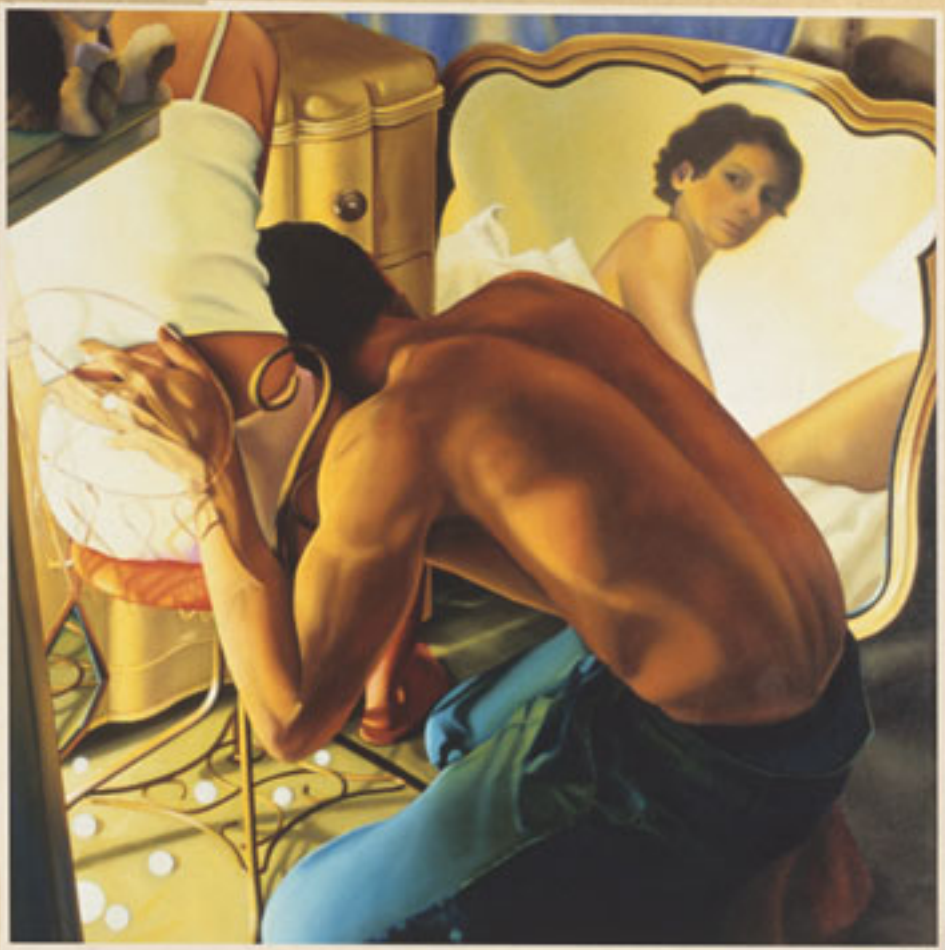
Mike Salmond, *Now,* installation and performance

Kirsten Bengtson
Autoportrait,
silver gelatin print, 24 x 18 in.

David McDaniel
Untitled (from Walking Series), etchings, 10 x 14 in.

Matt Guest
Four Wrongs (top),
The Five Seasons (bottom),
acrylic on canvas, 48 x 72 in.

Michael Parker
How Far Is It?,
oil on panel
48 x 40 in.



King of the Hill, oil on canvas, 60 x 60 in.

A student's PERSPECTIVE with Leslie Elsasser

The first thing I will say is that I am primarily a painter, but it's actually the medium that I work the least in because the content has to dictate the medium. My process is both really contrived and really organic in many ways.

I talk about things in my paintings that you cannot visualize, so my process has always been to manifest these ideas that you can't see and to convince viewers that they are real. I've been painting in a hyperrealistic way, but if you actually look, it is totally implausible.

I compose these works in Photoshop out of usually five to eighteen reference photographs that I shoot from slightly different vantage points and times. Then I make a slide of this digital collage and project it onto the canvas. That is the imposed and unorganic part of the process. Then I let the colors happen organically. First and foremost, the painting is about the paint.

The School of Art and Art History and the community of artists are intense, remarkable and really close. You're closely related in proximity with the other artists. You learn a lot about them and you share these intense experiences because it is pretty insecure making art. It's a symbiotic relationship and there is no way you can live without it.

I went to an ivy league art school and I would never have the access to and dialogue with my professors the way I do here. You're colleagues with these people and you're working with them as professor/students, but then you also have a peer friendship with them.

Original Sin, oil on canvas, 72 x 120 in.

Deities Above, projection

Virginia Beth Shields, *untitled,* mixed media installation

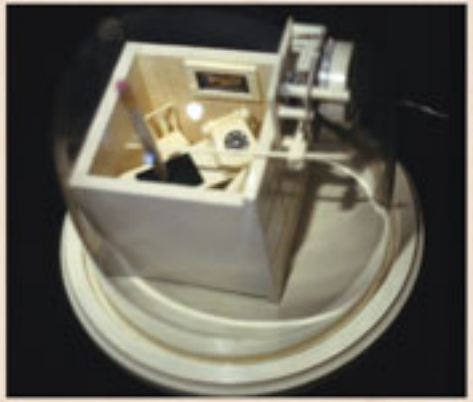
Doreen Horn, *Carry Water (left) and Hobby Horse (right),* mixed media, 23 x 6.5 x 4 ft.

Carole Loeffler, *Beings,* mixed media installation

Claudia Ryan, *untitled (diptych),* monotype, 40 x 58 in.

Margaret Ware
Cairn,
epoxy resin, aluminum,
steel, photos, and artifacts

Chris Deacon
Religioius Bowlers, dremel drawings
on bowling pins, 15 x 5 x 5 in.



Chantel Fortich
Walk to the House of Meats, mixed media, 4 in. x 6 in. x 5 ft. *(top)*
Dr. Gordon's Office, mixed media, 9 x 9 x 9 in. *(bottom left)*
Picayune, mixed media, 5 x 5 x 6 in. *(bottom right)*

Heather Cushman-Dowdee, *Hathor at the Million Mom March,* performance

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