

School Director's Statement

Congratulations to our graduate students in the 10th Annual Master of Fine Arts Graduation Exhibition! Since its inception, about 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.

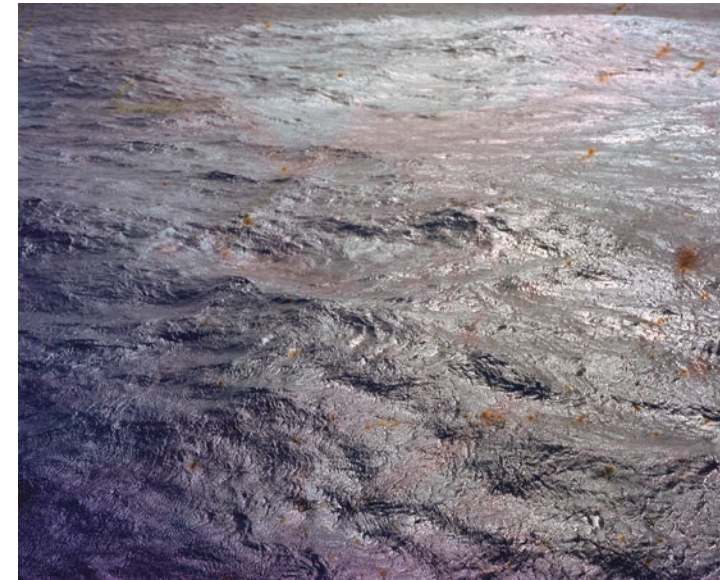
For at least three years, these exceptionally imaginative students have engaged our distinguished faculty and endured challenging critique sessions as well as sleepless nights preparing for semester reviews. They have stretched well beyond their initial perceptions of what art could be and its impact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



Leslie Reed, *Points of Departure, Falkor*, 2015

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

Acknowledgements

The USF Contemporary Art Museum is proud to showcase *Only the Tip*, the tenth 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 2016 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 Wendy Babcox, Associate Professor and Graduate Faculty Advisor, Maureen Slossen, Program Specialist and Graduate Advisor, and Wallace Wilson, Director, of the School of Art and Art History 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 the students, as well as Don Fuller, New Media Curator, for his 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 publication process; Peter Foe, Curator of the Collection, and Shannon Annis,



Elizabeth Schneider, *Let's work together*, 2016

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, CaRissa Maynard, Carolyn Pacheco, and Andrea Tamborello; student interns Jessica Brasseur, and Alejandra Gotera, and student program assistant Juan Jimenez; David Waterman, Security Chief (and so much more), for his patience and good humor throughout the installation process. Members of the Institute for Research in Art are recognized for their efforts to realize this exhibition: Margaret Miller, Director; Amy Allison, Mark Fredricks, Sarah Howard, Will Lytch, Noel Smith, Kristin Soderqvist, Megan Voeller 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 community.

Alexa Favata, Deputy Director
Institute for Research in Art



Craig Hanson, *Untitled*, 2015

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Hours: M-F 10am-5pm, Sat. 1-4pm; Closed USF Holidays



Only the Tip: 2016 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 photo: Larissa Mueller and the 2016 MFAs



2016 MFA Graduation Exhibition

Sasha Adorno • Merritt Fletcher Evripidou • Craig Hanson • Tamesha Kirkland
N. Mackintosh • Jenn Ryann Miller • Leslie Reed • Gary Schmitt
Elizabeth Schneider • Princess R. Smith • Matthew Drennan Wicks

April 1 – May 7, 2016



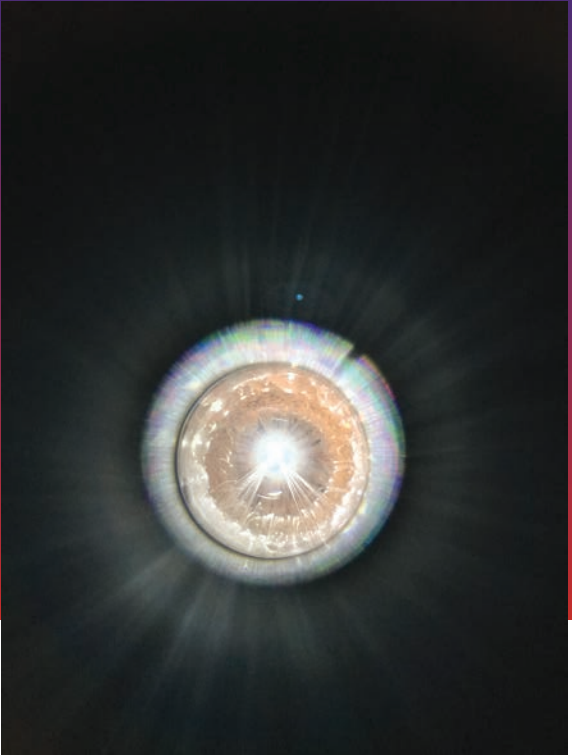
Merritt Fletcher Evripidou, *Of A Salitire Peacock (A Bird of Paradise Dreamed)*, 2016



N. Mackintosh, *Red Painting*, 2016



Jenn Ryann Miller, *Too Pretty To Eat*, 2015



Sasha Adorno, *Untitled*, 2016 (detail)



Gary Schmitt, *Who Farted*, 2016



Tamesha Kirkland, *The Jackson House*, 2016 (detail)



Princess Smith, *Swing, Swing, Swing*, 2015



Matthew Drennan Wicks, *Untitled (Purgatory)*, 2016 (detail)

Checklist

[<all works courtesy of the artists>](#)

Sasha Adorno
Untitled, 2016
five mixed media sculptures
23-1/2 x 13-1/4 x 14 in. each

Sasha Adorno
Untitled, 2016
mixed media
19-3/4 x 19-3/4 in.

Sasha Adorno
Untitled, 2016
mixed media
27-1/2 x 19-3/4 in.

Merritt Fletcher Evripidou
Fertile Ground, 2016
mixed media
12 x 12 in.

Merritt Fletcher Evripidou
Blue Flower, Big Yellow Pink Big Wood Orange Bone, White Orange Red Blue Yellow Blue Wood and Pink Orange and Green Paper, 2016
mixed media; 13 suspended sculptures
dimensions variable

Merritt Fletcher Evripidou
Of a Salitire Peacock A Bird of Paradise Dreamed, 2016
mixed media
48 x 48 x 48 in.

Merritt Fletcher Evripidou
Pileated, 2016
mixed media
36 x 36 x 36 in.

Merritt Fletcher Evripidou
Sulcus, 2016
mixed media
36 x 36 x 36 in.

Merritt Fletcher Evripidou
Untitled (Philogenetic Lineages), 2016
mixed media
48 x 48 x 48 in.

Merritt Fletcher Evripidou
Untitled (Philogenetic Lineages), 2016
mixed media
48 x 48 x 48 in.

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Merritt Fletcher Evripidou
Untitled (Philogenetic Lineages), 2016
mixed media
48 x 48 x 48 in.

Tamesha Kirkland
Jackson House, 2016
charcoal on paper
15 x 22-1/4 in.

Tamesha Kirkland
Kress Block, 2016
charcoal on paper
15 x 22-1/4 in.

Tamesha Kirkland
New Beginnings, 2016
charcoal on paper
19 x 50-3/4 in.

Tamesha Kirkland
An Old House on Martin Luther King, Jr. Blvd and 57th St, 2016
charcoal on paper
26 x 43 in.

Tamesha Kirkland
St. James Church, 2016
charcoal on paper
25 x 39-1/2 in.

Tamesha Kirkland
Tampa Armature Works, 2016
charcoal on paper
22 x 66 in.

Tamesha Kirkland
Untitled, 2016
charcoal on paper
24 x 56 in.

Tamesha Kirkland
Untitled, 2016
charcoal on paper
24 x 56 in.

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Untitled, 2016
charcoal on paper
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Untitled, 2016
charcoal on paper
24 x 56 in.

Tamesha Kirkland
Untitled, 2016
charcoal on paper
24 x 56 in.

Jenn Ryann Miller
Chatting Up Chip, 2016
enamel and mixed media on panel
24 x 24 in.

Jenn Ryann Miller
Don't Hide the Food, 2016
enamel and mixed media on panel
24 x 24 in.

Jenn Ryann Miller
Having a Handy Cousin, 2016
enamel and mixed media on panel
24 x 24 in.

Jenn Ryann Miller
Hi Everyone, 2016
enamel and mixed media on panel
24 x 24 in.

Jenn Ryann Miller
I Love the Way, 2016
enamel and mixed media on panel
24 x 24 in.

Jenn Ryann Miller
Keep the Party Going, 2016
enamel and mixed media on panel
24 x 24 in.

Jenn Ryann Miller
Looks Like Fancy, 2016
enamel and mixed media on panel
24 x 24 in.

Jenn Ryann Miller
Or at Least Fake It, 2016
enamel and mixed media on panel
24 x 24 in.

Jenn Ryann Miller
Thanks for Your Recurring Columns, 2016
enamel and mixed media on panel
24 x 24 in.

Jenn Ryann Miller
What They Did, 2016
enamel and mixed media on panel
24 x 24 in.

Jenn Ryann Miller
What They Did, 2016
enamel and mixed media on panel
24 x 24 in.

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24 x 24 in.

Jenn Ryann Miller
What They Did, 2016
enamel and mixed media on panel
24 x 24 in.

Jenn Ryann Miller
What They Did, 2016
enamel and mixed media on panel
24 x 24 in.

Leslie Reed
Points of Departure, RV Falkor,
N 07°28.859, E 178°12.283, pH:
7.9717, UTC: 06:58, 12/29/2015,
2015

Leslie Reed
Points of Departure, RV Falkor,
N 08°41.772, W 179°44.453, pH:
8.0835, UTC: 01:11, 12/30/2015,
2015

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Points of Departure, RV Falkor,
N 08°41.772, W 179°44.453, pH:
8.0835, UTC: 01:11, 12/30/2015,
2015

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Points of Departure, RV Falkor,
N 08°41.772, W 179°44.453, pH:
8.0835, UTC: 01:11, 12/30/2015,
2015

Leslie Reed
Points of Departure, RV Falkor,
N 09°57.426, W 177°36.091, pH:
8.0447, UTC: 21:24, 12/30/2015,
2015

Leslie Reed
Points of Departure, RV Falkor,
N 13°24.064, W 171°42.950, pH:
8.0496, UTC: 04:53, 01/02/2016,
2015

Leslie Reed
Points of Departure, RV Falkor,
N 13°24.064, W 171°42.950, pH:
8.0496, UTC: 04:53, 01/02/2016,
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Leslie Reed
Points of Departure, RV Falkor,
N 13°24.064, W 171°42.950, pH:
8.0496, UTC: 04:53, 01/02/2016,
2015

Elizabeth Schneider
Don't worry about it, 2016
mixed media
120 x 86 x 86 in.

Elizabeth Schneider
I can see right through you,
2016
oil and acrylic on canvas
74 x 64 in.

Elizabeth Schneider
I'm gonna leave you anyway,
2016
oil and acrylic on canvas
64 x 74 in.

Elizabeth Schneider
Let's work together, 2016
oil and acrylic on canvas
64 x 74 in.

Elizabeth Schneider
We're still looking, 2016
animation
1:07 min.

Princess R. Smith
Making Up for Lost Time, 2016
graphite, charcoal, pastel, acrylic
wash
8 x 12 ft.

Matthew Drennan Wicks
Cloud, 2016
earthenware, engobe
dimensions variable

Matthew Drennan Wicks
Fuck Rug, 2016
vintage linen, grommets,
corrugated foam
8 x 6 ft.

Matthew Drennan Wicks
Glint, 2016
earthenware, glaze, luster, nylon,
china-paint decals, collected milk
crates
dimensions variable

Matthew Drennan Wicks
Mother-in-Law, 2016
porcelain
36 x 20 x 20 in.

Matthew Drennan Wicks
Untitled (Purgatory), 2016
earthenware, glaze, gold leaf
14 x 25 x 23 in.

Matthew Drennan Wicks
Vanitas, 2016
neon
30 x 19 x 2 in.

Matthew Drennan Wicks
Vanitas, 2016
neon
30 x 19 x 2 in.

Matthew Drennan Wicks
Vanitas, 2016
neon
30 x 19 x 2 in.

Matthew Drennan Wicks
Vanitas, 2016
neon
30 x 19 x 2 in.

SASHA ADORNO - Miami, Florida

B.F.A. (2012) Florida International University

The established relationship between art and science allows me to explore the elements of the spiritual and the scientific. I look to the microscopic, studying biological forms that exist within that dimension; exploring and connecting them to conceptual metaphors for death, beginnings and particular emotions and thoughts that associate themselves to what I am observing. Bachelard Gaston writes, "One must go beyond logic in order to experience what is large in what is small."

MERRITT FLETCHER EVRIPIDOU - Huntsville, Alabama

B.F.A. (2010) School of the Museum of Fine Arts, Boston

I like mischief. I flirt with nature to arouse Eros in my art—a sublimation. There is a sort of alchemy when raw materials are worked upon. Inventing, mixing, and remodeling transforms, adds to, and subtracts from all experiences. A storm's volatility is like the upheaval of art elements. The feelings enmeshed can only be passionate. *Fertile Ground* is the physical manifestation of my experiences and exploration of ecology, systems, patterns, reflections, shapes, delineations, and forms found in nature that serve as a jumping off point for the creation of contemporary art pieces that reflect both above and below, inside and outside of those experiences, but ultimately become something else—uncanny; familiar, absurd, unrecognizable.

CRAIG HANSON - Monterey, California

B.F.A. (2009) Virginia Commonwealth University

Craig Hanson creates large sculptural work dealing with human perception through diverse formal and material explorations. His current studio practice investigates process-based mixed media sculpture employing painterly language to render an active emotional landscape. The viewer becomes aware of him/herself as an object among art objects sharing a conjoined environment, ultimately deepening the metaphysical introspection amongst oneself and our cosmos.

TAMESHA KIRKLAND - Miami, Florida

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

The demolition of a building is a violent process. It is a systematic method of wiping a structure from existence so that no one could utilize or gaze upon it any longer. Sometimes a newer, bigger, and sometimes better structure takes the pre-existing building's place; sometimes it is merely replaced with a parking lot. Several times my sketches, paintings, and drawings have become the last and most recent visual record of a place that had been abandoned long before I came into contact with it. I once joked that everything I draw dies. I find this to be eerie and exciting because it gives me the sense that I am racing against time.

N. MACKINTOSH - Canada

Painting is really the only place where I can do and think whatever I want without fear of censure or being locked up. It is the release, the place where I don't have to follow the rules of everyday life. Painting offers a respite from the cacophony of the outside world where I can communicate and reflect on my thoughts in a non-verbal way, kind of a "visual confessional". Everything I have seen or felt, or fragments thereof, has the potential to provide fodder for the paintings. I might be thinking of serious issues like terrorism, economic crisis and the next moment cat wigs take precedence...

JENNIFER RYANN MILLER - Goshen, Connecticut

B.F.A. (2011) University of Connecticut

Jenn Ryann Miller is a mixed media artist who uses an expanded exploration of material to examine the formal characteristics of ceramics, sculpture and painting. Disparate elements are combined with a domestic color palette to speak about the function of materials in contemporary culture.

LESLIE REED - Kingsport, Tennessee

B.F.A. (2001) Atlanta College of Art

I make a photographic gesture, hear a small echo, and temporarily escape my own head. When I look intently, staggering contradictions and limitless possibilities unfold. I crave the thrill of deconstructing and adapting to new environments and systems. Interventions into the image and actions directly on the film spring from the desire to physically alter and reinterpret place, time, and memory.

GARY SCHMITT - Green River, Wyoming

B.F.A. and B.A. Education (2013) University of Wyoming

Gary Schmitt is an interdisciplinary artist that has never ridden a horse. His work aims to both absorb and reflect the ideals, desires and aesthetics of modern counterculture. He employs satire as a tool to subvert notions of hierarchy and vulnerability.

ELIZABETH SCHNEIDER - Walden, New York

B.F.A. (2008) Cornell University

My paintings, animations, and immersive installations deal with notions of reality and truth by examining imagery as it collides with material-based explorations. Within my work, the physical insistence of paint and color, always vibrant and seductive, interrupts the constructed façade of the pictorial. Referencing painting's male-dominated history of depicting female figures in domestic spaces, I have reconsidered the seductive language of artist's like Bonnard and Matisse, applying it to rational, masculine, military-inspired interiors, such as space shuttle cockpits. These interiors are interrupted and contained by lines and patterns, both formally interesting and conceptually significant as signifiers of otherness. The visual language of boundaries, marks, accumulations, and divisions also alludes to larger social implications, where I use these visual devices to pry at our digitally informed "cyborg-society", where our own authenticity is called into question in a world of isolation and hybridization.

PRINCESS SMITH - Tampa, Florida

B.F.A. (2013) The University of Tampa

KEEP THE BODY, TAKE THE MIND. We were used for our numbers, strength and innovation but they broke the mind because in a free mind there is freedom. A wild or nature man will not profit us they said. So we must break the will to resist, they said. Their eyes closely watched the female for if they broke her she would break her future offspring. I will not be broken any longer. I will resist as long as there is breath in my body. We may still wear the scars from our past and they may still sting sometimes but there are possibilities of healing. I believe it with all my heart and mind because in my mind there is FREEDOM. The function of my work is to understand and deconstruct ideas of inferiority that after hundreds of years still affect the black community, especially the female. Through creating images that place the women in a matriarchal world I aim to rebuild ideas of liberation, pride, self-worth and self-love, which serves as part of the healing process.

MATTHEW DRENNAN WICKS - New Orleans, Louisiana

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

Matthew Wicks investigates material transformation based on traditional craft processes. His work explores the role of craft as commodity in the context of contemporary life.