

SCHOOL DIRECTOR'S STATEMENT

Congratulations to our graduate students in the 16th 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 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.

Of course, COVID-19 has been a significant and added hurdle for these artists. Yet, studios have been generally active and I know our students have dedicated themselves to completion of signature artworks for this exhibition. Ultimately the virus will pass—and importantly, our graduating students will have this material legacy of their hard work.

Our 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 and elective courses throughout the varied 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 guides 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 practice, along with an eclectic 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

Kim Darling, *City of the Future*, 2021



Marlon Tobias, *That usta be da Juke Joint*, 2020



ACKNOWLEDGEMENTS

The USF Contemporary Art Museum is pleased to present *Inverso*, an exhibition of six students graduating with MFA degrees from the USF School of Art and Art History. I extend my congratulations to Kim Darling, Aimee Jones, Natalia Kraviec, Krystle Lemonias, Tatiana Mesa Paján, and Marlon Tobias. The exhibition from the class of 2022 reflects intensive creative research and three years of collaboration with an exceptional faculty in the School of Art and Art History.

This annual exhibition gives MFA graduates an opportunity to work with a professional museum staff to present their art and engage in related educational programs. The CAM staff work with the students to equip them with the tools and practical skills they will need in their professional careers. Visitors to the exhibition will have the opportunity to view work by this group of talented emerging artists.

CAM is committed to contributing to the success and learning experiences of students. The exhibition program brings outstanding contemporary artists, curators and works of art from all over the world to campus and to the Tampa Bay area. In addition to lectures, symposia, talks, publications, and other related educational events presented to illuminate and expand the meanings of the exhibitions, the museum provides opportunities for research on its permanent collection, graduate assistantships, and internships.

The faculty and staff of the Contemporary Art Museum work with the students to assist them in installing their work. Curator of the Collection and Exhibitions Manager Shannon Annis, Chief Preparator Eric Jonas, and Preparator Alejandro Gómez, work closely with each student to develop optimum installation strategies while introducing the students to best museum practices. New Media Curator Don Fuller and Graphic Designer



Aimee Jones, *Vacation Mode*, 2022



Tatiana Mesa Paján, *Skin*, 2020 (detail)

Martha De la Cruz work with the students to design a catalogue. Curator of Education Leslie Elsasser provides a forum for the artists' voices. The student organization CAM Club supports the MFA panel, moderated by Wanda Raimundi-Ortiz, the Orlando based performance artist. Many thanks to Program Coordinator Amy Allison, Chief of Security par excellence David Waterman, Event Coordinator Ana Vidal, and students Tijonne Allen, Madalynn Rice, Bressia Borja, Taylor Charles, Victoria Mercado-Lues, Caitlin Meyers-Rezzonico, Sophia Miliziano, and Hanna Weber.

Other faculty and staff of the Institute for Research in Art have contributed to the success of the exhibition. My gratitude for the contributions of Randall West, Deputy Director of Operations; Sarah Howard, Curator of Public Art and Social Practice; Kristin Soderqvist, Director of Sales and Marketing; and Mark Fredricks, Communications Specialist. Special thanks to Will Lytch for his photographic documentation of the exhibition.

I also offer my thanks to the faculty and staff of the School of Art and Art History, particularly Noelle Mason, Associate Professor and MFA Coordinator; Julie Herrin, Office Manager; Maureen Slossen, Academic Program Specialist and Graduate Advisor; and Wallace Wilson, Director. Above all, I wish to congratulate the six graduating MFA students on a strong exhibition which reflects their individual strengths as artists.

MARGARET MILLER, DIRECTOR
USF CONTEMPORARY ART MUSEUM



Krystle Lemonias, *Hole up yuh foot!*, 2021

USF CONTEMPORARY ART MUSEUM
4202 East Fowler Avenue, CAM101
Tampa, FL 33620-7360 USA

Hours: Mon.-Fri. 10am-5pm, Thurs. 10am-8pm, Sat. 1-4pm
CAM is closed Sundays, USF holidays, and between exhibitions.
cam.usf.edu // (813) 974-4133 // 24-hour info (813) 974-2849 // caminfo@usf.edu



Inverso is supported in part by the State of Florida, Department of State, Division of Arts and Culture and the Florida Council on Arts and Culture, the USF School of Art & Art History, the Stanton Storer Embrace the Arts Foundation, and CAM Club. The USF Contemporary Art Museum is accredited by the American Alliance of Museums.



USF CONTEMPORARY ART MUSEUM

INVERSO

APRIL 1 – MAY 7, 2022

Kim Darling // Aimee Jones // Natalia Kraviec
Krystle Lemonias // Tatiana Mesa Paján // Marlon Tobias

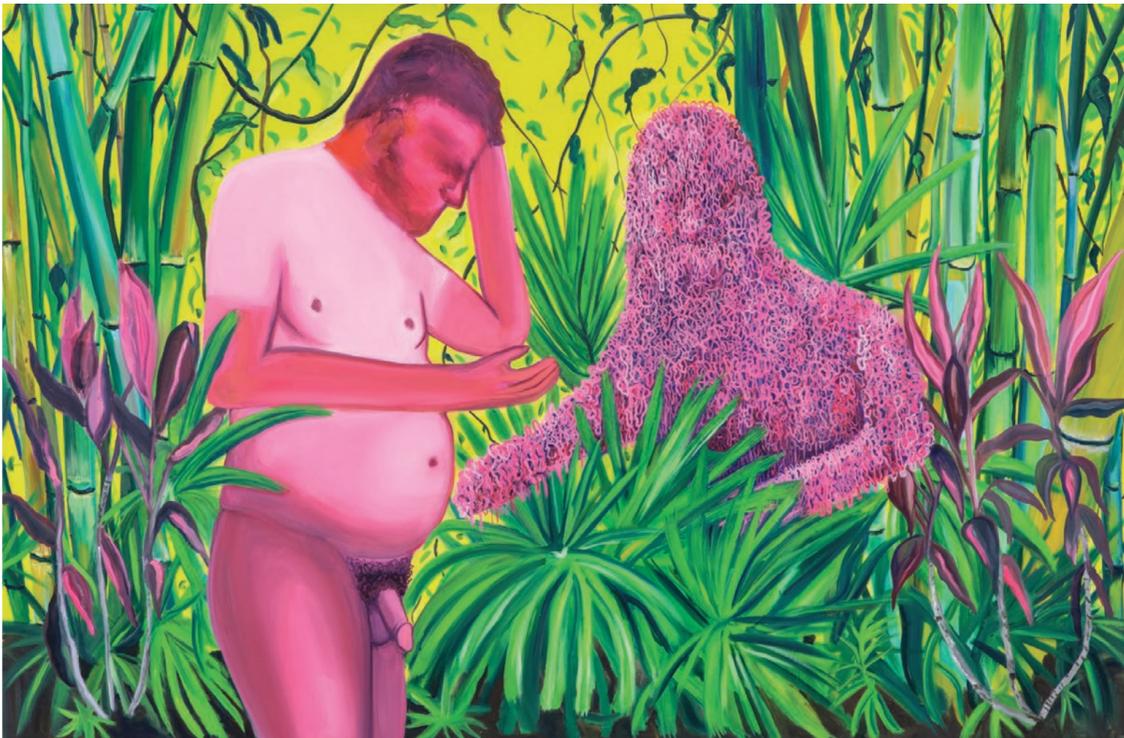
ABOUT THE ARTISTS

Kim Darling // Omaha, Nebraska
B.F.A. (2016) University of Nebraska, Omaha
Website: ratsneststudio.com // Instagram: @kimdahling

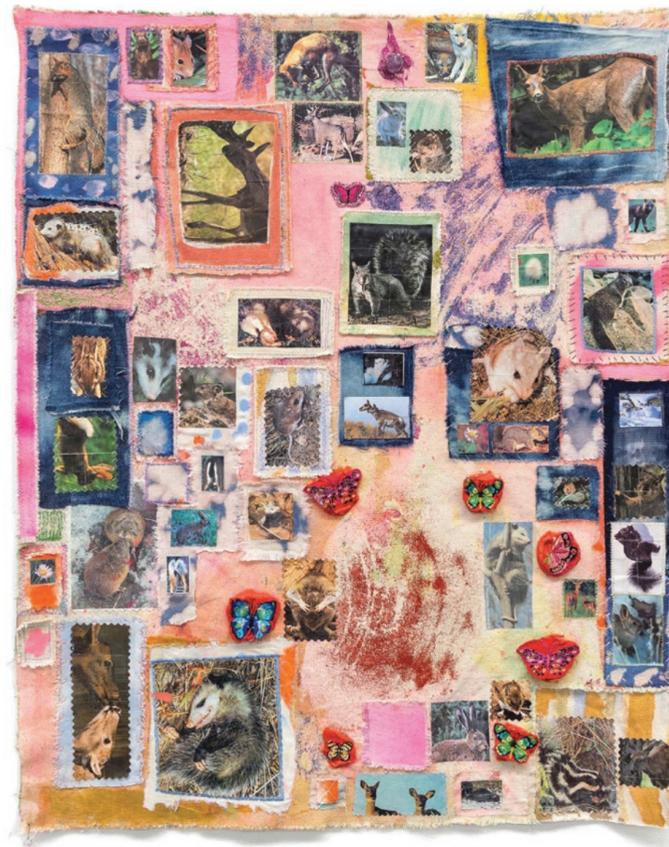
Kim Darling is a multidisciplinary artist, educator and independent curator exploring the intersection of social practice and studio work. Her work vividly articulates contemporary queer feminism using both rendering and materials at hand. She holds a BFA from the University of Nebraska at Omaha. Darling's work has been featured in national and international solo and group exhibitions at notable institutions. She is the recipient of several Artist-In-Residency awards. Kim adores her three children, Zoe, Ian, and Ollie, and lives in Tampa, Florida with her beloved dachshund, Lady.

Aimee Jones // Dallas, Texas
B.S. in Mass Communication (2014), Texas State University, San Marcos
Website: aimeejonesart.com // Instagram: @aimeejonespaint

Aimee Jones is a visual artist and current MFA candidate and current candidate for a graduate certification in Women and Gender Studies at the University of South Florida. She has exhibited in Spain, Texas, Florida, and was a participant in the HANNAC Can Bomi Residency in Barcelona. She specializes in painting the human figure that is transformed in both domestic and botanical landscapes. After studying advertising in Texas, she moved to Italy to study under a ceramic artist specializing in Italian tile painting. From there, she moved to Madrid for 3 years to be an educator and has been creating work as a response to her life experiences and research since.



Aimee Jones, *Con los ojos tristes*, 2022



Natalia Kraviec, *A Love Letter to the Deer*, 2021

Natalia Kraviec // Beatrice, Nebraska
B.F.A. (2014) University of Nebraska, Omaha
Website: nataliakraviec.com // Instagram: @empress1989

Natalia Kraviec is a multidisciplinary artist whose work is rooted in assemblage and collage. They make densely packed abstractions in the form of tapestries, paintings, and sculptures by amassing found objects and images, personal ephemera, textiles, and paint. They integrate craft techniques like tie-dye, quilting, and macramé to investigate shifting aesthetic values through the free interplay of form. By weaving these disparate objects together to challenge hierarchical systems of vision and to hypothesize new material relationships, Kraviec upends formal expectations and deconstructs their inherent bias towards the perfection of the grid.

Krystle Lemonias // Jersey City, New Jersey
B.F.A. (2018) New Jersey City University, Jersey City
Website: krystlelemonias.com // Instagram: @empress1989

Krystle Lemonias is an interdisciplinary visual artist, labor activist, and art educator. Her work has been shown in the *Hindsight 2020: A Year Later* exhibition at the Polk Museum of Art and in the *Make America What America Must Become* exhibition at the Contemporary Art Center in New Orleans. Lemonias creates work with numerous skill sets. She is primarily influenced by her research on social class privilege, citizenship, labor rights, and how economic inequality affects black communities. Found materials, fabric, and iconography are used to communicate these themes. She sees her work as a tool to encourage the education of cultural identity to this population and its connection to the broader diaspora. Her dedication to the visual arts is an important contribution to the record of contemporary black art and history.



Tatiana Mesa Paján, *Skin*, 2020 (detail)



Natalia Kraviec, *Egg in my Crocs*, 2021



Marlon Tobias, *Jenkins-Wilson*, 2020

Tatiana Mesa Paján // Havana, Cuba
B.F.A. (2004) San Alejandro Academy (ISA), Havana
Website: tatianamesapajanartevida.com // Instagram: @madurezuyotopia

Tatiana Mesa Paján (1981) is an artist born in Havana, Cuba, who lives and works in the United States. The body of her production alters media constantly, while the sensibility remains close to questions related to language, documentation, and memory. Mesa Paján is a process-based artist fascinated by relationships. She is a Founding member of The Department of Public Intervention in Havana (DIP), and a Co-Curator of *Experiencia de Acción: 30 días*, 8th Havana Biennial, Havana, (2003). Mesa Paján's art has been displayed in Cuba, Amsterdam, Barcelona, Madrid, Mexico, Argentina, Brazil, Lithuania, and the United States.

Marlon Tobias // Newburgh, New York
B.A. in Communication (2018) Florida A&M University, Tallahassee
Website: marlontobiasart.com // Instagram: @marlontobiasart

Marlon Tobias (b. 1988) is a visual artist, lover of history, and art educator. As a New York native born from a mother of southern roots and a father of Jamaican descent, Marlon is influenced by history and the multifaceted spirit of the African diaspora. Using the history of drawing and painting as an anchor, he chronicles the rich stories framed within the context of his subject's daily lives. His work has been shown in *Black Art Matters* at the Carrollwood Cultural Center in 2021, *Visions in Black 2022* exhibition in Sarasota, FL, and was selected as one of the inaugural artists to show his work in the Office of Multicultural Affairs at the University of South Florida.



Kim Darling, *Texas is the reason*, 2021



Krystle Lemonias, *My man can eat eeh*, 2021

CHECKLIST

ALL WORKS ARE COURTESY OF THE ARTISTS

KIM DARLING
Cautionary Colors, 2020
 limited edition book
 10 x 11 in.

Tripping Hazard, 2022
 mixed media installation
 dimensions variable

AIMEE JONES
Cherry, 2021
 oil on canvas
 35 x 36 in.

Con Los Ojos Tristes, 2022
 oil on canvas
 84 x 48 in.

First Burn, 2022
 oil on canvas
 52 x 42 in.

Gabbling Gal, 2022
 oil on canvas
 40 x 45 in.

Shayna Punim, 2022
 oil on canvas
 58 x 51 in.

Sometimes I Cry, 2022
 oil on canvas
 52 x 42 in.

Vacation Made, 2022
 oil on canvas
 72 x 48 in.

NATALIA KRAVIEC
A Contentious Loveseat, 2022
 found loveseat foam, tie-dye napkins, rattan mesh, wild mushrooms, marbles, salvaged fabric, dried clementine peel, rocks, metal rings
 74 x 63 x 4 in.

Fantasy, 2022
 salvaged fabric, canvas, macramé cord, inkjet printed fabric, cotton cord, fiber reactive dye, glass beads
 147 x 128 in.

Martini and a Cigarette in the Den, 2022
 acrylic, wood stain, matte medium, paper, spools of yarn, wild mushrooms, air freshener, salvaged fabric, silk roses, peg rack, canvas, wood
 48 x 37-1/4 x 1-1/2 in.

Night Sweat Patina, 2022
 found mattress foam, tie-dye napkins, rattan mesh, wild mushrooms, makeup brushes, found leather vest, corduroy pants, metal ring, marbles, rocks, acrylic, sand
 71 x 60 x 4 in.

Serenad-In Porch, 2022
 acrylic, fabric, fabric dye, yarn, puzzle, wooden ring, wild mushrooms, wood panel
 48 x 36 x 1-1/2 in.

NATALIA KRAVIEC cont.
Sheet Cake Scrapbook, 2022
 acrylic, matte medium, polished rocks, puzzle, woven circle, corduroy, denim, embroidered patches, polaroid, found images, bulletin board
 24 x 36 x 2 in.

Waves 2 Me, 2022
 acrylic, tie-dye handkerchiefs, salvaged fabric, construction paper, wild mushrooms, ribbon, rope, found image, polished rock, matte medium, circle mirror, wood panel
 60 x 48 x 1-1/2 in.

Wet Net, 2022
 macramé cord, fiber reactive dye, red oak
 12 x 24 ft. as installed/dimensions variable

KRYSTLE LEMONIAS
Bag an Pan, 2022
 stuffed animals, relief printed baby clothes, pillows, ottoman, rugs, lamp, travel mug, lunch box, extension cords
 dimensions variable

Carry yuh ackee go a Linsted market not a quaki would sell, 2022
 video installation, bed sheets, pvc pipes, foot stools, stuffed animals
 dimensions variable

Founder an Lead Organizer, 2022
 woodblock print on paper
 Edition: AP
 24 x 18 in.

Storage 2048, 2021
 intaglio print on paper
 Edition: AP
 24 x 18 in.

TATIANA MESA PAJÁN
Island, 2022
 installation/ found mirrors and images
 dimensions variable

Skin, 2020
 installation/ found objects, flowers and leaves
 dimensions variable

Stone Lint Dandelion, 2013-2022
 installation with found object, mixed media
 dimensions variable

MARLON TOBIAS
The Let Out, 2022
 acrylic, sand, oil pastel on paper
 8-3/4 x 10-1/2 ft.

On behalf of our pastor and the entire Greater Mount Pleasant Family, We Welcome You to This Place! (May the Circle be Unbroken), 2022
 refurbished church pew, old family artifacts
 dimensions variable

The Space Above Where There is Nothing Without What Holds It Up, 2020
 installation
 dimensions variable

YES! There is a Callahan, Florida, 2020
 oil on canvas
 30 x 24 in.