

INTRODUCTION

Congratulations to our graduate students in the 17th 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—indeed they entered our program in the Fall of 2020—at an especially difficult time during the pandemic. Yet, the studios have been increasingly active and I know our students have dedicated themselves to completion of signature artworks for this exhibition.

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.



Willow Wells, Peepers, 2023



Rachel Treide, Contact/Converse, 2022



Manon VanScoder, video still from 2gether4ever, 2021



Kai Holyoke, We'd Be Lucky To Die With All Our Glass Teeth, 2023

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, international student body, 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**

ACKNOWLEDGMENTS

The USF Contemporary Art Museum is pleased to present *SOMEDAY YOU'LL HAVE TO SAY IT OUT LOUD*, an exhibition of eight students graduating with MFA degrees from the USF School of Art and Art History. I extend my congratulations to Molly Duff, Kai Holyoke, Caitlin Nobilé, Trinity Oribio, Rachel Treide, Manon VanScoder, Alicia Watkinson, and Willow Wells. This exhibition from the class of 2023 reflects intensive creative research and three years of collaboration with an amazing faculty in the School of Art and Art History.

The museum's 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 graduating MFA students to assist them in installing their work. Curator of the Collection and Exhibitions Manager Shannon Annis, Exhibitions Designer Gary Schmitt, Chief Preparator Eric Jonas, and Preparator Alejandro Gómez all work closely with each student to develop optimum installation strategies while introducing the students to best museum practices. New Media Curator Don Fuller works with the



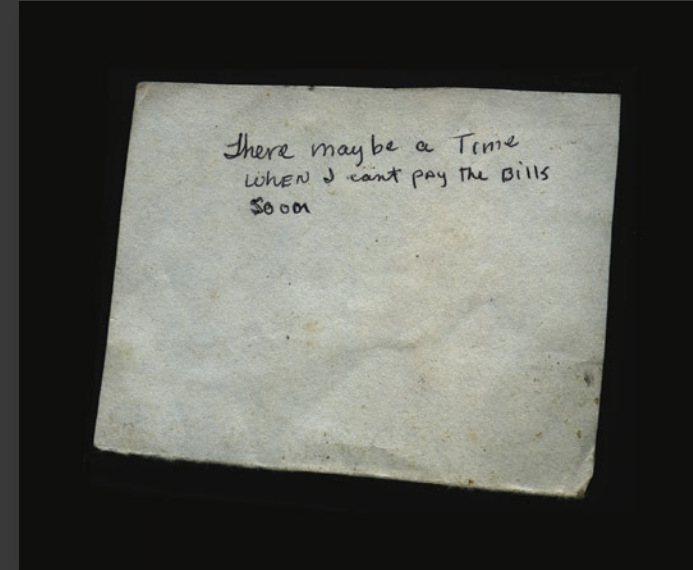
Alicia Watkinson, video still from Becoming, 2022



Molly Duff, image from book Subtle Body, 2021



Caitlin Nobilé, Fatality, 2022



Trinity Oribio, Soon, 2021

students to create this brochure and other materials. Curator of Education Leslie Elsasser organizes and presents educational programs related to the exhibition and provides a forum for the artists' voices by moderating a panel discussion. Many thanks to Program Coordinator Amy Allison, Chief of Security par excellence David Waterman, Event Coordinator Tammy Thomas, and students Madalynn Rice, Victoria Mercado-Lues, Bressia Borja, Arya Mhatre, Hanna Weber, Delaney Foy, and Sofia Mariscal.

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, Research Administrator. 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 eight graduating MFA students on a strong exhibition which reflects their individual strengths as artists.

**MARGARET MILLER, DIRECTOR
USF CONTEMPORARY ART MUSEUM**

CHECKLIST

All works are courtesy of the artists.

MOLLY DUFF
Subtle Body, 2023
ceramic, clay, fabric
installation, dimensions variable

Subtle Body: A Documentation of Process, 2023
digital print
9-1/2 x 11 in.

Yeah... But I Wish That I Could Scrape The Sides II, 2023
ceramic, yarn
60 x 18 x 12 in.

KAI HOLYOKE
Paradise Lakes, 2023
installation: cardboard, textile, human hair, urine, feline feces, construction paper, paper mache, hot glue, yarn, googly eyes, safety pins, wigs, ink, glitter, acrylic paint, video, CRTV
9 x 7 x 7 ft.

We'd Be Lucky To Die With All Our Glass Teeth, 2023
installation: cardboard, acrylic paint, motor, foam, paper mache, paper towel, newsprint, guitar amp, feathers, contact mic, balloons, textile, hot glue
12 x 7 x 7 ft.

CAITLIN NOBILÉ
KoRn.com, 2022
acrylic on canvas
8 x 10 x 3/4 in.

Line of sight, 2022
acrylic on wood
5 x 5 x 1-1/2 in.

No catharsis, 2022
acrylic on canvas
24 x 36 in.

Playable teaser, 2022
acrylic on wood
12 x 16 x 3/4 in.

CAITLIN NOBILÉ cont.
Thank you for saving me, but I wish you hadn't, 2022
acrylic on wood
3 x 5-1/2 x 1-1/2 in.

The gap in the door, 2023
triptych, acrylic on wood
84 x 144 x 2 in.

TRINITY ORIBIO
For The One Who Is The Most Beautiful, 2023
wood, steel, satin
24 x 72 in.

La Trinidad, 2023
archival pigment print
36 x 25 in.

Untitled, 2023
oil on canvas
144 x 96 in.

RACHEL TREIDE
All The Time, 2023
video
5:01 min.

A Place You Cannot Go, 2023
photo transfer on glass, wood, paint
14 x 16 x 8 in.

Lower Falls Triptych, 2022
ambrotypes
5 x 4 in. each

A Scene You Cannot See, 2023
photo transfer on glass, wood, paint
14 x 16 x 8 in.

Shift I, 2023
photopolymer print
3 x 4 in.

Shift II, 2023
photopolymer print
3 x 4 in.

RACHEL TREIDE cont.
Shift III, 2023
photopolymer print
3 x 4 in.

Shift IV, 2023
photopolymer print
3 x 4 in.

Shift V, 2023
photopolymer print
3 x 4 in.

Still There Now, Forever, 2023
Van Dyke Brown and inkjet print on Thai Kozo paper
14 x 16 x 8 in.

A Thing You Cannot Keep, 2023
photo transfer on glass, wood, paint
14 x 16 x 8 in.

MANON VANSCODER
COMMAND CTRL DEL, 2023
time-based
4:30 min.

each day is an endless scroll, 2023
time-based
12:31 min.

Have you ever tried breathing exercises?, 2023
time-based
2:10 min.

Heaven Opened, 2022
time-based
1:30 min.

I won't meet you in heaven I rather celebrate on my own, 2022
time-based
5:06 min.

ALICIA WATKINSON
Notations in Passing I, 2023
monotype
11 x 14 in.

Notations in Passing II, 2023
plywood, lightbulbs, ceramic bases, timers
35 x 504 x 6 in.
duration of light set daily according to the previous day's activities and observations

WILLOW WELLS
Base, 2023
lithograph
17-1/2 x 12 in.

Crawling, 2023
oil paint
11 x 11 in.

Leisure, 2023
etching
12 x 9 in.

Mimic, 2023
oil paint
16 x 20 in.

Progress, 2023
lithograph
17-1/2 x 12 in.

Resonance, 2023
etching
14-3/8 x 18-1/2 in.

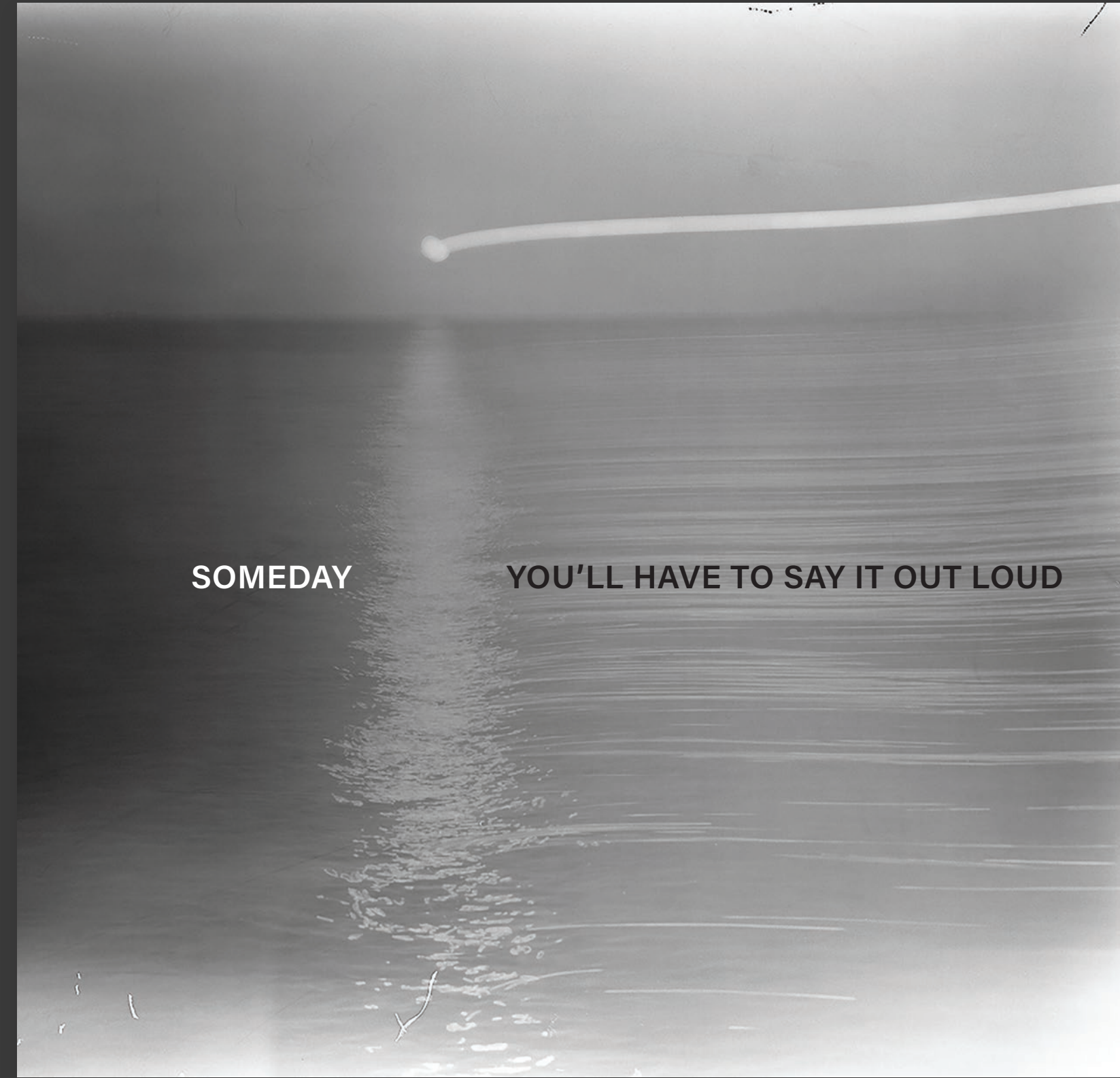
Stem, 2023
oil paint
11 x 11 in.

Whispers, 2023
oil paint
24 x 48 in.

Whole, 2023
leather-bound book of 16 etchings
5-1/4 x 4 in.

2023 MFA GRADUATION EXHIBITION

April 1 – May 6, 2023 // USF Contemporary Art Museum



SOMEDAY

YOU'LL HAVE TO SAY IT OUT LOUD



Someday You'll Have To Say It Out Loud 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.



Cover image: Trinity Oribio

Molly Duff // Kai Holyoke // Caitlin Nobilé // Trinity Oribio
Rachel Treide // Manon VanScoder // Alicia Watkinson // Willow Wells

ABOUT THE ARTISTS

MOLLY A. DUFF // Spring Lake, MI
B.F.A. Printmaking + Ceramics (2016) Kendall College of Art and Design, Grand Rapids, MI
M.A. (2020) Maharishi University, Fairfield, IA
mollyaduff.com // Instagram @mollyaduff

Body is the fulcrum that all of my artistic practices stem from. I build ceramic sculptures that are figurative in a distorted way. Elongated legs, flaccid penises, and butt cheeks employ a sense of humor in the figure. With these objects I am questioning why we find exposure of the body comical. I use pink velvet and colored clay slips to adorn my objects. I'm interested in the conversation that can be created between materials that are opposite in nature, pairing soft with hard, fuzzy with smooth, or shiny with dull.

I also address the body through movement and gesture in the installation practice of applying clay coils and slip on canvas. The repeated symbol of an upside down U is repeated to create a composition. I install the canvas in a way that becomes seamless; the space wears the textile like a layer of skin, appearing to be applied directly onto the wall's surface. This approach to installation creates an interruption that breaks the architecture of the gallery. I question the body's relationship to impermanence. I use color to reference skin: pinks, browns, and undertones of greens and blues create correlation to the body.



Molly Duff, *Fuzzy Boots (Half off at Macy's)*, 2021

KAI HOLYOKE // Tampa, FL
B.A. Art History (2019) University of South Florida, Tampa, FL
kaiholyoke.com // Instagram @kaiholyoke

Big thoughts. Silly objects. Papier-mâché, sound, cardboard, found fabric, used pillowcase stuffing, and wigs are activated as props and backdrops within larger contexts. Performance, video, and installation work together to create parallel realities that question the one we find ourselves in. A funner world, a visceral world, a world where mirrors obscure our footwork and rules only function when they're broken. This is the world where normalized internet culture meets identity and where identity meets the body.

We understand the world through screens—I attempt to create work through a similar lens while contradicting our reliance on technology. Here, absurdity and sincerity are central, interchangeable, braided terms. While pulling the internet out of the screen, I'm pushing myself further into it. The body reacts with malleability—flesh is putty for playfulness. This is the world where I am an actor of myself.

Obstacles are of the utmost importance; productive failure remains a primary objective. Intervening with broken instruments and found objects, I enhance the janky, and humorous qualities that live within them. This is the world where DIY will never die.

This work celebrates incapacity, reifies the multiplicity of identity, and questions the relationship of the body to its material environment.



Kai Holyoke, *Paradise Lakes, Detail*, 2023

CAITLIN NOBILÉ // Boca Raton, FL
B.F.A. Studio Art (2017) Florida Atlantic University, Boca Raton, FL
Instagram @11th_angel4ever

My practice involves creating a tangible reconciliation between the painted surface and the screen, while questioning how disparate the two mediums really are. I make acrylic paintings of enclosed spaces that mimic video game logic such as first-person perspective, and lighting as navigation and visual cues to guide the viewer through the space. My compositional structure of long empty spaces is informed by the dreamlike perspective of metaphysical painting, an art movement which explores the subconscious.

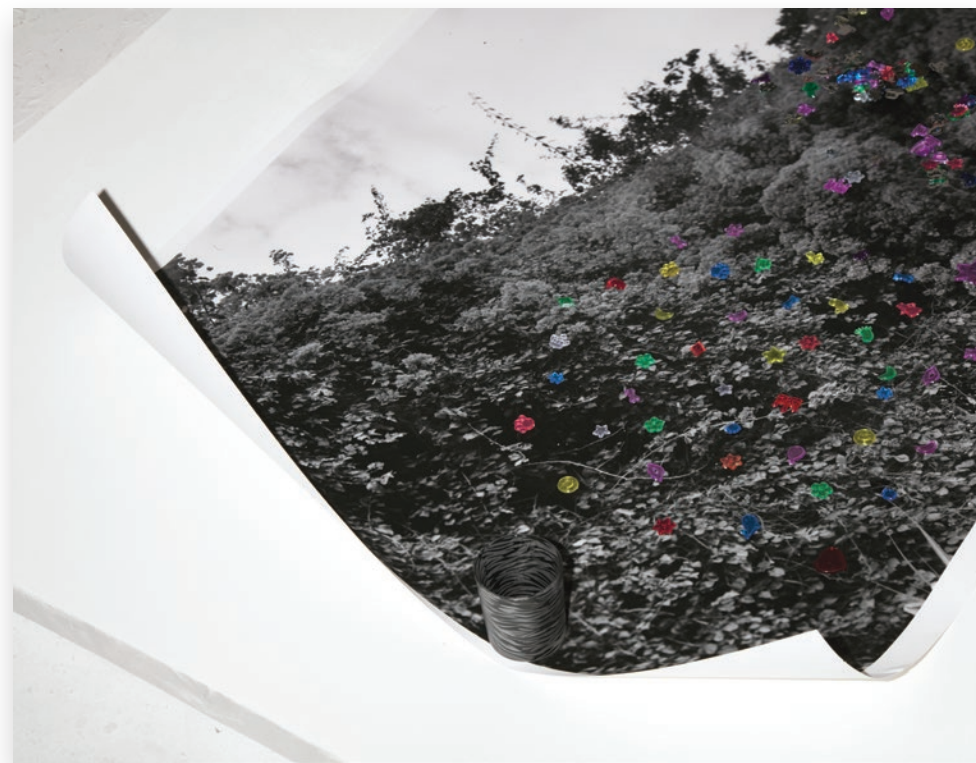
These spaces reference formative memories of physical environments, like childhood homes and hospital rooms, and virtual environments such as video game scenery and early online nu-metal imagery. This process of merging the two mediums—painting and screen—is a response to the emotional impact of the increasingly technological world.



Caitlin Nobilé, *Playable teaser*, 2022

TRINITY ORIBIO // Bellingham, WA
B.F.A. (2019) Central Washington University, Ellensburg, WA
Instagram @trinidad_oribio

With my work I use photography, installation, and painting to dramatize life experiences and examine my performance of femininity within the context of generational trauma. I am guided always by my obsessions, by the desire to know and the need to understand. The power of my own desire fascinates me, where is the breaking point, what will the after be like? Through this deconstruction of my desire, I acknowledge and reckon with the fact my reality is constructed, that almost nothing within this construction is absolute or concrete. I look for an entry point, a center to disassemble. This gives me the freedom to revel in the spectacle and absurdity of everyday life and to create a reality which is akin to the way a child plays, with great power and agency.



Trinity Oribio, *More Stars than there are in Heaven*, 2022

RACHEL TREIDE // Uxbridge, MA
B.F.A. Art History (2018) Savannah College of Art and Design, Savannah, GA
behance.net/racheltreide // Instagram @rachel_treide

As a cultural discussion swirls around the concepts and relevancy of truth, beauty, binaries, and stability, we are inclined to look for examples, precedents, and maps to make sense of the present. The inclination to divine structure from chaos, creating order if it does not exist naturally, manifests here as the creation and revelation of new patterns through found forms. Precedent can be reassuring or discouraging, but the very presence of patterns indicates order that is pervasive, intentional, and enduring.

Through pairing or joining photographs in series of two or more, dialogue between forms is generated and patterns emerge. Landscapes without horizons, jumbled scenes in which living and decaying plant life engage in a struggle for dominance, and flowing paths of water are pictured both up close and from afar. Segments and angles of streams, cliff faces, horizons, and shorelines are joined at seams of similarity, but the differing textures, objects, and vantage points within the frames remind the viewer that the scene created is a fabrication.

By focusing on the anti-monuments within the landscape, the ground beneath one's feet that gives rise to the embodied experience of a place rather than iconic markers of a well-known site, the viewer is allowed a small window into the photographer's encounter with an unmanicured environment.

Materials and methods are sourced from both historic and contemporary photographic processes, including printmaking techniques, silver-based prints, wetplate collodion, and iPhone videos. Working across and with the contact sheet engages the medium and history of photography and its relationship to time and narrative. The act of using a camera to generate serial images exhibits an archival impulse to classify objects, establish connections, and draw conclusions through collection.



Rachel Treide, *Distortion*, 2021

MANON VANSCODER // Toledo, OH
B.A. Film Production (2018) Bowling Green State University, Bowling Green, OH
manvansco.com // Instagram @manvansco

I explore memory, trauma, and mental health themes using video, sound, text, cellphone photography, and digital media. Through emotionally digitized landscapes and moving collages, I recreate personal experiences using symbols and references from internet subcultures, horror, natural world imagery, and more. My work investigates the performative nature of digitally mediated behavior, exploring the intersection of the emotional and digital worlds. I use video to separate the passage of time and layer scenes on the screen like emotions. The desktop serves as a reflection of our thought processes, while the internet is a graveyard of digital remnants. My art seeks to connect the personal with the language of the digital world, using familiar images to question how feelings can be visualized.



Manon VanScoder, video still from *I won't meet you in heaven I rather celebrate on my own*, 2023

ALICIA WATKINSON // Missoula, MT
B.A. Communication Studies / B.A. Psychology (2011) University of Montana, Missoula, MT

I am an interdisciplinary artist living in both the negative and positive spaces while learning how to name them. The spaces between where absence becomes presence becomes absence. The feeling of being nowhere and somewhere at the same time. Pursuing moments and monuments to time past, a look at what has been lost and what still remains.

The form is simplified to construct an environment that generates a level of perception. I have the desire to strip things down, to minimize material and content to the most essential in order to attempt to filter out unnecessary noise. What am I paying attention to? The restriction of color pares down elements and allows a focus on structure, connection, and moments of departure. The architecture defines the space to facilitate movements.

I move into the studio to pull something and let it be something else. To exist in a constant state of weaving in and out of the work. A process of open-ended searching. I relish the shadows, the in-between, and the telling of stories honoring the radiance of the mundane day-to-day. Through the simple and the abstract, whether through sculpture, photography, or gestures on paper—my work provides a vessel for emotional expression and a translation of experience into visual terms.



Alicia Watkinson, *Two Planes, Still Connected*, 2021

WILLOW WELLS // Middletown, CT
B.F.A. (2019) Lyme Academy, University of New Haven, Old Lyme, CT
willow-wells.com // Instagram @willows_wells

My work explores the human body and nature, with the objective of entangling them into a singular form. Using oil paint and printmaking, my work centers around traditional fine-art techniques while taking visual and conceptual inspiration from the genre body horror and its use of the metamorphosis narrative.

Printmaking allows me to utilize line, tone, and layering to both render a subject and disguise it. This allows me to meld figures and plants into cohesive forms that are meant to give the work a sense of "in-between" male and female, and plant and human.

Within my paintings I shift from cool natural colors to vibrant reds, as well as mixing black over warm underpainting. Brushwork and reductive techniques expose and camouflage information, allowing me to flesh out and blur boundaries between figure and landscape.

Through these processes, I am addressing the act of metamorphosis as a tool to express things beyond verbal explanation. The body itself is telling the story exposing exterior and interior conflicts. Implementing this narrative format into other elements of visual culture as well as art history, I'm hoping to further the conversation around the fluidity of gender, sex, and the constriction of binaries.



Willow Wells, *Resonance*, 2023