# **SKYWAY 2024**

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

If the bridge once had its problems—an original structure was the site of two major maritime disasters in 1980—its current span and scale makes it a fitting model for another XL-sized collaboration: 2024's ambitious display of the area's best recent works of contemporary art. Conceptualized as a triennial in 2017, this joint enterprise has grown in scope and ambition. Seven years after its initial launch by four museums, Skyway: A Contemporary Collaboration currently showcases the efforts of five institutions—The John and Mable Ringling Museum of Subtitled "12 Ways of Looking at a Landscape," after Wallace Art, the Museum of Fine Arts, St. Petersburg, the Sarasota Stevens' 1917 poem "Thirteen Ways of Looking at a Blackbird," Art Museum, the Tampa Museum of Art and the University of our twelve-artist exhibition is designed as a conceptual entry South Florida Contemporary Art Museum—their respective point into different artworks in various media that delight in and directors, countless museum staff, six curators (the show's Guest Curator is Evan Garza), and some sixty-six artists and be ideational or physical. Not your run-of-the-mill collection artist collectives. Their combined force adds up to a uniquely of pictures of sand dunes or beaches, streetscapes or urban powerful event: a multi-venue exhibition that profiles the best sprawl, mountains or forests, the landscapes imagined for new art the region has to offer.

Billed as a grouping that highlights the "diversity of art being" natural and much more. made in Hillsborough, Manatee, Pasco, Pinellas, and Sarasota counties," Skyway includes artists whose origins and interests encompass the world. Made by global citizens who live in Gurbacs, Karen Tucker Kuykendall, Caui Lofgren, Bruce Marsh, Greater Tampa, their artworks represent both far-reaching Eric Ondina, Sebastian Ore Blas, Andrés Ramírez, Bradford visions and the particular uniqueness of working in the region. At USFCAM, an early decision was made to concentrate on and sharp-eyed representations give evidence of a common artworks that focus on a wide-open notion of landscape. The territory—the rich artistic landscape of a cultural region that rationale: to invoke both the particularities of place and the has very much come into its own. universal ideas these artworks provoke. (Note: J.M.W. Turner routinely depicted his vision of the universe while painting mostly English seascapes.)





expand original thinking about their environs, whether these USFCAM's galleries run the gamut. Their geographies are realistic, social, emotional, internal, political, mental, domestic,

Authored by artists Elisabeth Condon, Keith Crowley, John Robotham, Erin Titus and Susanna Wallin, their wildly varied

**CHRISTIAN VIVEROS-FAUNÉ** CURATOR-AT-LARGE, USFCAM



Bradford Robotham, Landscape, No. 1, 2023

# FROM THE DIRECTOR

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

concurrently presented exhibitions.

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



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



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

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

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

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

**ELISABETH CONDON** Archipelago, 2024 detritus, polymer, acrylic ourtesy of the artist and Emerson

Burning Embers, 2023 acrylic and mediums on liner 72 x 57 in.

Courtesy of the artist and Emerson Dorsch, Miami, FL

medium 54 x 180 in. Courtesy of the artist and Emerson Dorsch, Miami, FL

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

to John), 2024 oil on linen 78 x 54 in.

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

JOHN GURBACS Balance Rainbow, 202

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

# KAREN TUCKER KUYKENDALL

oil on canvas

oil on canvas 24 x 24 in.

**BRUCE MARSH** 

Conversation, 2024

Sea Grapes III, 2024

ERIC ONDINA

Auto Pilot Malfunction, 2023

# **SEBASTIAN ORE BLAS**

Dinner Date, 2022

oil on canvas 50 x 50 in.

Solstice, 2023 oil on canvas 38 x 46 in.

archival inkjet print on vinyl

Migrant Workers Picking Strawberrie archival inkjet print on vinyl

Regatta at Clearwater Beach, 2023

archival inkjet print 30 x 81 in.

Mr. Frog's Menagerie, 2023

Wills Hill, 2024

Gorge, 2023 archival inkjet print 30 x 60 in.

Mound, 2023

# ERIN TITUS

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

oil on panel 16 x 16 in.

Once Bitten, Twice Shy, 2023

## SUSANNA WALLIN





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



Skyway 2024: 12 Ways of Looking at a Landscape is supported in part by the Florida Department of State, Florida Arts & Culture; the USF College of The Arts; the Lee and Victor Leavengood Endowment; and the Dr. Allen W. and Janet G. Root CAM Endowment. **Skyway 2024: A Contemporary Collaboration** is supported by the Gobioff Foundation and the Stanton Storer Embrace the Arts Foundation. The USF Contemporary Art Museum is accredited by the American Alliance of Museums.



















SKYWAY

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



# 12 WAYS OF LOOKING AT A LANDSCAPE

### **ELISABETH CONDON**

## b. 1959, Los Angeles, CA // Lives and works in Tampa, FL

Elisabeth Condon's paintings approach landscape as an artificial construction, as something simultaneously real and imagined. For this purpose, she scavenges and recombines elements from diverse sources and inspirations—nature, recycled materials, vintage wallpapers, of nature. Branches of a tree are similar in form to a bolt of lightning, nightclubs, Yuan dynasty scrolls—complicating the unfolding of time. the rings of Saturn resemble the rings of water in a puddle—yet According to Condon, décor doubled as God inside her childhood home. Wallpaper surrounded her: its plant and lattice patterns portrayed landscape in stylized and abbreviated ways, much as scrolls do. Condon's wall-mounted paintings liberate those same patterns in ribbons of color, eliminating hierarchies of figure and ground. Her floor "pours"—like compares and contrasts natural and man-made forms to spark similar Archipelago (2024) and Noel (2024)—complicate the unfolding of time, while transforming patterns into a personal calligraphy. In her rollicking include Buddhist mandala paintings, which traditionally look to balance work, the tension between allowing material to be fully itself and wanting opposite ideas, such as large and small, order and chaos, the physical to control it regularly yields lyrically liquid space and forms.

Elisabeth Condon, a second-generation Los Angeles native, holds an John Gurbacs was born in Budapest, Hungary, and came to the US in Otis Art Institute of Parsons School of Design, New York, NY. Her paintings have been recognized by the Joan Mitchell and Pollock Krasner Foundations, and with a Florida Individual Artist Fellowship. as private collections throughout the United States, Europe, and Asia. Highland Park, NY; Respite, commissioned by Tribeca Film Institute's roots in abstract, nonobjective work. Storefront Art Recovery Initiative, in cooperation with Hudson Square BID and Trinity Hudson Holdings; and the paintings Verdant Tampa Bay at the Tampa International Airport, and Notes on a Landscape at the Judy b. 1950, Tampa, FL // Lives and works in Tampa, FL Genshaft Honors College, University of South Florida, Tampa, FL.

## KEITH CROWLEY

## b. 1974, Media, PA // Lives and works in Sarasota, FL

"Our lives are an accumulation of memories," Keith Crowley writes. For him, both painting and photography harness this idea. "Photography billowing net through which the largest watercolor in this exhibition visualizes the eastern view of Tampa Bay as seen from the exhibition's between reserves of emotion and painterly detail.

Keith Crowley is a painter based in Sarasota, FL. His work has been featured at the Tampa Museum of Art, Tampa, FL, and Museum of Fine Arts, St. Petersburg, in two prior Skyway exhibitions. Most recently, Crowley's work has been exhibited at Philadelphia's Atelier FAS Gallery Sarasota, FL since 2015. In 2001, he received his MFA in Painting from State of Florida; and the Florida Department of Natural Resources. the Savannah College of Art and Design, Savannah, GA.

### **JOHN GURBACS**

## b. 1947, Budapest, Hungary // Lives and work in Tampa, FL

John Gurbacs's paintings record observations of his own environment, both the natural and the man-made. He is interested in fractals, which he describes as computer generated forms that interpret the geometry these also exist separately in time, space, and scale. Gurbacs takes photographs of things like construction debris, tropical foliage, and microscopic patterns to draw and then paint their images on canvas. In canvases like Intersection (2021) and Balance Rainbow (2022), Gurbacs recognitions of formal oneness in the viewer. His sources of inspiration and the metaphysical.

MFA from School of the Art Institute of Chicago, IL, and a BFA from 1957 at the age of 9. He became interested in drawing at an early age while living in Cleveland, Ohio. He moved to Miami in 1959, and studied art in high school, eventually completing an AA in junior college and a BFA in Painting from Florida State University Tallahassee, FL. Gurbacs Condon's work is included in the permanent collections of the Hudson attended the University of South Florida, Tampa, FL, for graduate studies, River Museum, Yonkers, NY; United States Embassy in Beijing, China; and then worked in construction. The latter helped him develop imagery the Tampa Museum of Art, FL; and Pérez Art Museum, Miami, FL; as well that contrasts man-made and natural forms. He received a Florida State Individual Fellowship Award and an NEA Regional Fellowship Award in Condon lives and works between New York, NY, and Tampa, FL. Her 1986. From 1990-1995, Gurbacs worked as an Artist-in-Schools for the public art commissions include *Urban Idyll*, commissioned by MTA Arts Hillsborough County Arts Council; from 2000-2004, he served as adjunct & Design Percent for Art for the NYCT Astoria-Ditmars Boulevard Station professor at the University of Tampa, Tampa, FL, and St. Petersburg in Queens, NY; Lattice Views, commissioned by Norte Maar in Brooklyn's College, St. Petersburg, FL. He paints in a representational style, with

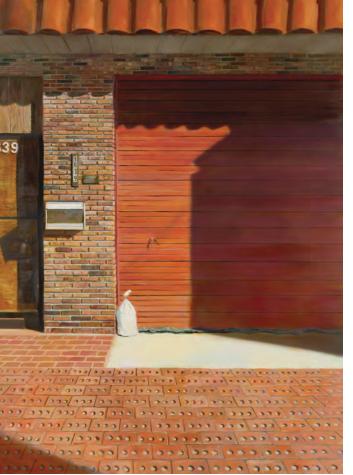
### KAREN TUCKER KUYKENDALL

For Karen Tucker Kuykendall, painting is her way of "making sense of things." Her process is, she says, "at first fast and furious, then tentative and deliberate." Kuykendall's compositions are consequently "cluttered, busy, frantic, and loud; they begin with the observation of ordinary things—individual images that are combined and manipulated." Kuykendall's images are intended to glorify real things in the world, but is fast; painting is slower," he says. Both processes are essential to the also to come alive as something entirely different. The artist paints what way the artist responds to imagery and the feelings these elicit. Witness she sees rather than what she understands; then she tries to understand the care with which he constructs the likeness of a friend's home—the what she paints. Works such as Everything's Coming Up Roses (2023) 2024 painting Mid Morning, 1639 Tenth Street (Letter to John)—and the and Hello Sunshine (2022) deal with the organization of interrelating patterns and spatial planes, emphasizing the play between the "real" and the "unreal" in pictures that mine image, symbolism, spatial planes, color, namesake, the Skyway Bridge. Whether working in watercolor or oil, pattern harmony, tension, and humor. Kuykendall states: "The paintings I Crowley's compositions remain awake to the myriad connections made am doing right now have to bring joy. I want that to be my job right now. I want my paintings to invite close inspection, but in the long run, I want

Karen Tucker Kuykendall was born in Tampa, FL, and continues to live and work there. She received her BA in Visual Arts from Florida State University, Tallahassee, and an MA in Art Education from the University of and No. 5 Butchie Alley, as well as in a group show at Ibis Gallery, New South Florida, Tampa. She has been active in the arts in both Hillsborough Orleans, LA. His work has been published three times in New American and Pinellas Counties and has participated in numerous gallery and Paintings. Prior to living in Sarasota, Keith lived in Philadelphia for 14 museum exhibitions in Florida and nationally. She has received various years. During that time, he was represented by Bridgette Mayer Gallery; grants, fellowships, and awards throughout her career. Her paintings he was a member of Tiger Strikes Asteroid, and a founding member of the are in numerous corporate and public collections, including the Tampa Church Studios in Philadelphia. In addition to his studio practice, Keith Museum of Art, FL; Polk Museum of Art at Florida Southern College, served as Preparator at the Princeton University Art Museum, Princeton, Lakeland, FL; the City of Clearwater, Florida; Pensacola Community NJ. He has worked as Chief Preparator at the Ringling Museum of Art in College, FL; Rollins College, Winter Park, FL; the Capitol Building of the







Keith Crowley, Mid Morning, 1639 Tenth Street (Letter to John), 2024

### b. 1972, Eugene, OR // Lives and works in Bradenton, FL

Caui Lofgren's paternal grandmother, a native of Marinduque, the Philippines, instilled within him a deep respect for nature, complicated by a romanticized vision of a Kerouacian American West imagined by his Swedish/Filipino father. Conflating these two narratives, Lofgren arrived at a species of magical realism informed by both real and imagined events, migration, capitalism, and cross-cultural mythology. His series America the Beautiful: Artefacts of the Anthropocene depicts an imagined futuristic landscape informed by popular folklore and the conflation of various dichotomies, among them native/nonnative, exotic/naturalized, hybridity/homogeneity. Appropriated 1960s USDA agricultural posters serve as a physical and conceptual framework for this mixedmedia series. The selection of nine doctored prints on view at USFCAM are populated by a cast of real and imagined characters, mythological landscapes, and fictional events. In Lofgren's work, survival is inextricably linked to the culture and politics of land use, as well as to the implications of global warming and diminishing natural resources about which we are now only too aware.

Born in Eugene, Oregon, and raised in various cities of the United States, Caui Lofgren draws upon US ecological history and the family stories of his Swedish/Filipino upbringing that shaped his interest in patterns of migration, ecology, and tensions between the natural and built environment. Lofgren has exhibited his work regionally and nationally, and has been featured in *Manifest* International Drawing Annual, Conversations with Artists, and at Site: Brooklyn Gallery. Lofgren is an artist, an educator, and has held academic appointments at the secondary and college levels. He currently resides with his family between Bradenton, FL, and Kailua, HI.

## **BRUCE MARSH**

### 1937, Inglewood, CA // Lives and works in Ruskin, FL

Bruce Marsh is a self-described realist who strives to make paintings that connect with received notions about the appearance of the world. He professes a deep concern for color in all its fluid and fugitive qualities; for the appearance of objects in space and for the nature of our wandering attention. Over the years, Marsh has used a wide range of subjects and processes such as collage and faux-collage, screenprinting, stencils, airbrush, photography, watercolor, and computers—as seen in the paintings Conversation (2024), Beach Stones (2024) and Sea Grapes III (2024). According to Marsh, "content creeps into the painting unbidden," which has led to his lifelong interest in the nature of perception. An influential teacher taught Marsh that "art was an ethical pursuit, far above decoration or illustration." Since then, his painting has pursued formal integrity and coherence.

Bruce Marsh's work has been exhibited nationally and throughout the Southeastern US for 66 years. Born in Los Angeles in 1937, Marsh attended University of California, Santa Barbara; University of California, Los Angeles; and California State University at Long Beach. He juggled painting and teaching throughout his career, joining the faculty at the University of South Florida, Tampa, FL, in 1969 as a Professor of Art, before his retirement as Professor Emeritus. Marsh's paintings have been featured in many solo and group exhibitions and are represented in the collections of the National Gallery of Art, Washington, DC; the Ringling Museum of Art, Sarasota, FL; Museum of Fine Arts, St. Petersburg, FL; Tampa Museum of Art, FL; New Orleans Museum of Art, LA; Raymond James, Inc.; IBM Corporation; and Southern Bell Corporation, among many others. He has been commissioned to create large-scale works for public spaces, including Florida's Orlando International Airport; Raymond James Financial; M.D. Anderson Cancer Center in Houston, TX; The City of Tampa, FL; and approximately 40 others.

### **ERIC ONDINA**

## o. 1988, Sacramento, CA // Lives and works in Tampa, FL

Eric Ondina's paintings are composed from snapshots captured in spaces where social forces intersect. The artist seeks out the moments where conflicting narratives, values, and ideologies clash visually, combining them into collages inspired by reality and Ondina's own social media stories. In an era characterized by skepticism and doubt, Ondina's paintings—among them, Bread and Circus (2022) and Slip and Slide (2023)—question our shared understanding of truth. Ondina composes likenesses of a society animated by discontent, desperately trying to make sense of a destiny that often feels elusive, slipping beyond control and comprehension.



John Gurbacs, Intersection, 2021

Caui Lofgren, Delaware, 2023



Eric Ondina, Bread and Circus, 2022

Eric Ondina lives and works in Tampa, FL. As a longtime Florida resident, Ondina draws inspiration from this vibrant state, which serves as a living testament to the grand American experiment; a locale set square at the political epicenter of a nation amid crisis and reckoning. Ondina works with a unique egg tempera formula, which combines a viscous balsam, fossilized hard resins, egg yolk, and water—ingredients that are mutually incompatible, but which form a harmonious and durable whole. Ondina received a BFA from Florida State University, Tallahassee, and an MFA from the University of South Florida, Tampa, FL. Ondina teaches Visual Art and Design at the University of Tampa, FL, and Hillsborough Community College, Tampa, FL.

## SEBASTIAN ORE BLAS

## b. 2002, Lima, Peru // Lives and works in Tampa, FL

Sebastian Ore Blas's work draws from the historical tradition of still-life painting to create intimate artworks that explore the identity behind memories and the constant interplay between objects, space, and the self. According to Ore Blas, "all these elements are interwoven with the essence of queer intimacy in shared experiences." "Tender moments of gregariousness, such as dinners and cocktail parties," he writes, "are themes that dominate" paintings such as *Dinner Date* (2022) and Solstice (2023). Jumping between traditionally rendered objects derived from photographic references—to emphasize the role that photographs play in the creation of memory in our digital age—and more pictorial styles, his "tablescapes" approach themes of warmth and joy from different perspectives. Ore Blas's identity as a gay man faces the viewer with the idea of queer romance as something constant, existing in private life and public spaces. The artist's Latinx background informs the importance of representing validity and community through joyful vibrant palettes and shared spaces.

Sebastian Ore Blas currently lives and works in Tampa, FL. He received a BFA from the University of South Florida, Tampa, FL. His works have been exhibited in group shows across South Florida and in Lima, Peru.

## ANDRÉS RAMÍREZ

## b. 1991, Anchorage, AK // Lives and works in Tampa, FL

Andrés Ramírez's newest photographs present novel perspectives of South Florida. Taken while doing his day job as an aerial photographer, his pictures are shot in transit between projects for clients. Literal bird's eye views of large-scale social and industrial processes, images like Migrant Workers Picking Strawberries (2023) and Regatta at Clearwater Beach (2023) portray elements that are best described as being truly larger than life. In these and other photographs, Ramírez's images reveal, among other struggles, the ever-growing competition for land in Florida—a state where suburban sprawl continually clashes with the harsh environment. A vision of landscape reduced to colorful shapes, disembodied forces, and disorienting abstractions, his pictures make visible phenomena so large that they are routinely rendered invisible to the naked eye.

Andrés Ramírez is an artist based in Tampa, FL. His multidisciplinary practice focuses on personal histories, migration, assimilation, and what it means to be an American. His work operates on a large scale, whether in the sky or in the gallery, in order to enlarge the details and abbreviate the big picture. Ramírez earned his MFA and BFA from the University of South Florida, Tampa, FL, in 2021 and 2017, respectively. Ramírez has exhibited at the Department of Contemporary Art in Ybor City, FL, and at Goodyear Arts in Charlotte, NC. He served as an instructor at the University of South Florida in Tampa until 2022, and currently works as an aerial photographer.

### **BRADFORD ROBOTHAM**

### b. 1975, Kingston, Jamaica // Lives and works in Tampa, FL

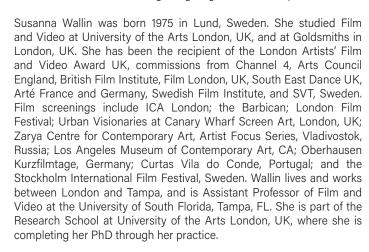
Bradford Robotham's transformative self-portraits explore the idea of "primordial landscapes." Photographs that depict examinations of the artist's own body as a series of journeys to fantasized landscapes, they dramatize arms, legs and joints as promontories, mountains and canyons. In images like El Capitan Reflected (2021) and Gorge (2023), biomorphic form meets the imagined topography and atmosphere of memory. Colors are created incamera, wherein saturated hues and tones are arrived at using manipulated light. Robotham's images are photographed and printed exactly as conceived at the moment of capture; they are not altered digitally in any way.



# down associations that create intimacy." Erin Titus is a painter who explores domestic spaces as an extension currently lives and works in Tampa, FL. SUSANNA WALLIN

## b. 1975, Lund, Sweden // Lives and works in Tampa, FL

Susanna Wallin's films combine experimental traditions with narrative powers structure our telling?" By weaving "indoors with outdoors, dust





Andrés Ramírez, Regatta at Clearwater Beach, 2023

Bradford Robotham received his BFA in Photography from the Tisch School of the Arts, New York University, NY. Past exhibitions include Bradford Robotham: Coney Island, a solo show organized by En Foco in New York City, and New York Temporary: The City through Photography, Film, and Video mounted at the New York Center of Photography. Robotham's photographs were featured in the 2009 publication Through the Eyes of New Photographers, an international survey of emerging artists. From 1996 to 2004, he worked as the Studio Manager for photographer John Coplans (1920-2003). Born in Kingston, Jamaica, Robotham currently lives and works in Tampa, FL.

## **ERIN TITUS**

## o. 1995, Tallahassee, FL // Lives and works in Tampa, FL

By cocooning memories, possessions, and practical rituals of everyday life, Erin Titus builds weathered narratives that challenge the importance of domestic objects in our lives and the association of home as shelter. Influenced by hereditary memory loss, Titus preserves packed compositions that echo the nostalgia of a keepsake while poking fun at the idea of objecthood. Precious renderings of repeated patterns and trinkets, as seen in paintings like End of Summer Sale (2022) and Our Lady of Goodwill (2024), are challenged by her habit of uncanny arrangement. According to Titus, in her paintings "ordinary objects collected from habit engarge space and create tension that is both picturesque and dissociative." "The juxtaposition of collected memories in an unfamiliar space," she explains, "constructs and tears

of the individual. She holds a BFA in Studio Art from the University of South Florida, Tampa, FL. In 2023, she was an emerging artist in Tampa's Gasparilla Festival of the Arts. She has exhibited her work throughout the Tampa Bay region and internationally. Erin Titus

practices and are shown in cinemas and galleries. She engages questions about what we do with our time, our bodies, and the tools we are given to live a life through open-ended narratives that are not necessarily driven by language. Her film *Lizzy* (2024) is the result of hours and days spent in the aftermath of the death of a neighbor—someone who passed away in the house where she had lived her whole life (in Tampa on the Hillsborough River), leaving behind an electric organ for the filmmaker. "Receiving this gift was like a wild riddle from the dead," Wallin recalls. "What care and attention might we give to someone we never knew?" she asks. "How might one's story continue in the hands of another?" "What with bubbles, celebration with critique," Wallin's films create landscapes of layered everyday mystery that "traverse binary notions such as self/ world, truth/fiction, witnessing/imagining, and nature/experience."