

## SCHOOL DIRECTOR'S STATEMENT

Congratulations to our graduate students in the 12th 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 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.

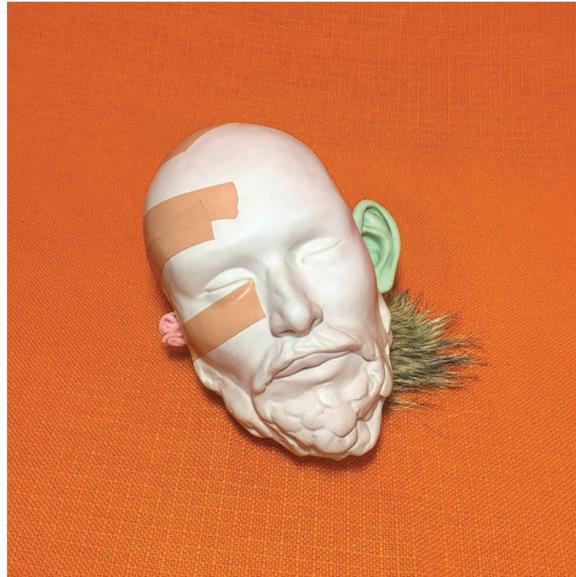
Faculty welcome the prospect to connect with our students, responding to new concepts and working as collaborators as well as guides to uncover fresh dimensions in the forms, objects, performances and images that are created. Our valued staff provides resolve and ingenuity in solving formidable problems, from bureaucratic labyrinths to one-of-a-kind projects—especially so with this eclectic group of emerging artists.

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 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 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



Ben Galaday, *History is What You've Made of Me*, 2015. Polished porcelain, fox fur, medical tape, wax.



Samir Bernardez, *Mnemonics*, 2015. Silver gelatin print.

## ACKNOWLEDGEMENTS

The USF Contemporary Art Museum is proud to present *Buried Alone*, the 12th MFA Graduation Exhibition to take place in its galleries. The seven artists in the 2018 class have brought fresh perspectives and ambitious horizons to their exhibition, the culmination of their research in the three-year Master of Fine Arts program of the USF School of Art and Art History.

The annual MFA show is always a great experience for the museum faculty and staff—it is gratifying to see how the students have grown and developed in their artistic practices since they first came to USF. CAM is a platform for the artist's voice, and we work diligently to provide the students with all of the assistance they require to best achieve their artistic visions. Their work tends to be very energetic, highly experimental and risk-taking, and it is, frankly, a lot of fun to work with them and see the exciting results. In turn, in conceptualizing, planning, mounting and interpreting their installations, the students acquire valuable practical skills and an introduction to museum best practices and standards, which will serve them well in their professional careers.

The opportunity to exhibit their work in an accredited art museum is just one of the many ways in which CAM contributes to the students' learning experience over the course of their studies. Our exhibition program brings outstanding contemporary artists, curators and works of art from all over the world to campus and to the Tampa Bay area. Along with 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 in its permanent collection, graduate assistantships and internships.

The extraordinary collaboration between CAM and the School of Art and Art History in creating this exhibition is the key to its success. My thanks to the faculty and staff of the School of Art and Art History, particularly Wendy Babcox, Associate Professor and Graduate Faculty Advisor; Dr. Allison Moore, Assistant Professor of Art History; Maureen Slossen, Program Specialist and Graduate Advisor; and Wallace Wilson, Director.

The faculty and staff of the Contemporary Art Museum all contribute in vital ways to the exhibition. Tony Palms, Exhibitions Designer and Coordinator, collaborates with the students to create the overall design. Chief Preparator Vincent Kral, and staff Eric Jonas, Kate Alboreo, Scott Pierce, Angel Poulos, and Annalieth Garzon work closely with each individual student to develop optimum installation strategies. Shannon Annis, Exhibitions Manager and Registrar, introduces and maintains best museum standards and practices. New Media Curator Don Fuller and Graphic Designer Madeline Baker guide the students in the publication process, including the critical catalog published by the School of Art and Art History. Curator of Education Leslie Elsasser provides a forum for the artists' voices. Many thanks to Amy Allison, Program Coordinator; Events Coordinator Alyssa Cordero; Chief of Security par excellence David Waterman and security staff Faith Gofton,

Adam Bakst, Leya Ibrahim and Zoe McIlwain; student assistant Ashley Jablonski and interns Krista Darling, Kayla Knapp and Garrett Young. Members of the Institute for Research in Art have also contributed to the effort: Margaret Miller, Director; Randall West; Sarah Howard; Kristin Soderqvist; Will Lytch, and Mark Fredricks.

Finally, I salute and thank the graduates Samir Bernardez, Gloria Ceren, Will Douglas, Ben Galaday, Nestor Caparros Martin, Zakriya Rabani and Kim Turner-Smith for sharing their extraordinary research with us. We wish them every success in their surely bright futures.

Noel Smith, Deputy Director  
Institute for Research in Art



Zakriya Rabani, *Shred til ya Ded*, 2017. Shopping cart, "dead" skateboards.



Kim Turner-Smith, *Spore*, 2017. Archival pigment print, 32 x 25 inches.

### CONTEMPORARY ART MUSEUM | Institute for Research in Art

University of South Florida  
4202 East Fowler Avenue, CAM101  
Tampa, FL 33620-7360 USA  
Hours: M–F 10am–5pm, Thurs. 10am–8pm, Sat. 1–4pm  
Closed Sundays and USF Holidays  
cam.usf.edu | facebook.com/usfcamfan | #usfcam  
813-974-4133 | info: 813-974-2849 | caminfo@admin.usf.edu



*Buried Alone: 2018 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.



# BURIED ALONE

**2018 MFA GRADUATION EXHIBITION**  
Samir Bernardez // Gloria Ceren // Will Douglas  
Ben Galaday // Nestor Caparros Martin  
Zakriya Rabani // Kim Turner-Smith

**MARCH 30 - MAY 5, 2018**  
**USF CONTEMPORARY ART MUSEUM**

## ABOUT THE ARTISTS

### SAMIR BERNARDEZ | CAMAGUEY, CUBA

B.F.A. (2015) Instituto Superior de Arte - Habana, Cuba  
For Samir Bernardez Cabrera's thesis project *Hosting*, he worked to ship household and sentimental objects from his native Cuba to the United States, ultimately housing them in USF's Contemporary Art Museum. For the artist, these objects serve as symbols of Cuban roots and culture, with a sincerity, honesty, and humility that is worth saving.

Cabrera's concern lies in how these ordinary items communicate with the surrounding museum environment. His interrogation of the museum as center of power is a line of inquiry that is always present in his art. In *Hosting*, he hopes that by bringing these ordinary objects to the museum, the viewer will wonder if that now makes them art, and question who has the authority to make that distinction, the artist or the institution?

(Text written by James Cartwright and amended by Wallace Wilson)

### GLORIA CEREN | HUSTLE-TOWN (HOUSTON), TEXAS

B.F.A. (2014) University of Houston - Houston, Texas  
Ceren's work investigates the complexities that arise from being in a body that identifies as other. She chooses not to define such a term because to define is to place limitation. Through cross-disciplinary projects in painting, video, and more recently performance, Ceren explores her hybridized identity. Embracing a feminist sensibility, she posits the various conditions of her difference with that which

encompasses her immediate experienced sphere. The work strives towards freedom of action that is for the individual over collective measures. We are in a time where idiosyncrasy needs to be embraced! We live in an inane moment in our history, so why not extrapolate from such absurdity?

### WILLIAM DOUGLAS III | CHESAPEAKE, VIRGINIA

B.F.A. (2012) Virginia Commonwealth University - Richmond, Virginia  
I make photographs that indirectly remind the viewer of a familiar vernacular. The cliché photograph is a visual myth with an existing set of ideas that have been used to naturalize a conservative set of values. I am using the form of photography against the myth, to create a rift between form and content. I use sculptural approaches to liberate the photograph from its own processes, to speak of photography through materials not associated with the photograph at all. Through my expanded artistic practice, I create artworks that poetically evoke a feeling of mystery in the gallery. The studio allows me to experiment with the tension between the fiction I am creating and the truth of indexical objects and imagery. I incorporate cast and reproducible objects which serve as a mediary between the photographs and the more discrete sculptural elements. I am interested in using historical cues as a metaphor for our social, political, and economic circumstances. I have embraced a post studio practice that necessitates travel and the finding of or searching for relics both physical and photographic. This residue and accumulation of my

travels culminates in the construction of a fictitious novel concerned with the contemporary experience of trauma and romance. Photograph, constructed environment, and found objects combine to point a finger at the false construction of realities propped up by historical mythologies of the world outside the gallery.

### BEN GALADAY | PORTLAND, OREGON

B.F.A. (2011) Oregon College of Art and Craft - Portland, Oregon  
Using a formal language of children's fable, personal myth, 70s porn and low-budget sci-fi film, I address the idiosyncratic mechanisms of cognition and the anxiety of an existential hypochondriac.

I'm compelled to destabilize nostalgia, twisting sentimentality and romanticization. Utilizing theatricality and the uncanny I explore the disorder of an assumed reality exacerbating the alienation from one's self and surroundings.

My work describes the dilemma of communication and the dichotomy of intimacy; the profound satisfaction of being seen and the acute discomfort of exposure.

Shimmering in the precarious state between the familiar and the foreign, attractive and unnerving, I make alluring objects with ulterior motives; distillations of forgotten memories and lost dream fragments, deceptively poppy and fizzy with an underlying dread and perverse self-awareness.

### NESTOR CAPARROS MARTIN | MALAGA, SPAIN

B.F.A. (2011) Universidad de Granada - Granada, Spain  
I work closely with the inter-reaction of spaces and its timelines, and how reality and fiction fluctuate with the aid of technology. I utilize a variety of media including sculpture, film, sound and video to initiate open-ended, ongoing and unresolved projects.

Process leads my work in divergent trajectories. It is this expanding path of inquiry that facilitates a constant state of presentness. I use space as a laboratory to consider the nature of existence. I question our perception in relationship to space in time, utilizing virtuality as sensical phenomena.

### ZAKRIYA RABANI | NAPLES, FLORIDA

B.F.A. (2015) University of Florida - Gainesville, Florida  
The art I make is elementary (in a post-minimal way), and unusual yet familiar. Adopting everyday objects and simple materials, I am thinking about formalism within my work and the ability to transport the mind into faded traditions, to bring old memories to light as well as feel experiences that have long past. Attracted to process and the will that comes from my artistic self, I am compelled to unfurl my ideas through the use of uncomplicated form, matter and materials.

By gathering or creating tools, artifacts, toys and instruments that can be found in a cultural or political structure, I believe that I can open a door for spectacular opportunities. My work forms a space from collected

artifacts that have all retained the soul and stored memories of its previous owner(s).

### KIM TURNER-SMITH | MARTIN, TENNESSEE

B.A. in Photography (1999) Columbia College - Chicago, Illinois  
My work reflects a personal narrative, a visual diary of sorts; I layer intimate details of my personal life, with serendipitous findings. The open-ended images provide glimpses into the impermanence of all things with a sense of melancholy that pervades the acknowledgement of the transitory nature of our existence.

My goal is to weave together moments in time that suggest a stream of conscious observation of the world and ultimately reminds us of the fragility of the world around us. Embracing emotion and intimacy, themes explored in my work include vulnerability, isolation, temporality and the poignancy of childhood. These fleeting and unconscious visual markers are a way of documenting what is impossible to retain.

The still and moving imagery not only reflects my desire to illustrate states of impermanence, but also speaks to photography itself as an art form that momentarily stops time and allows for introspection of details and experiences. The images don't ask for a specific interpretation, instead they thread together a series of lost moments that gain strength from their connectedness; eventually building to a life lived.



William Douglas III, *american breakfast (berlin)*, 2017.  
Archival inkjet print, led, insulation foam, and OSB.



Samir Bernardez, *Buey (Ox)* from *Hosting*, 2018.

## CHECKLIST

### ALL WORKS COURTESY OF THE ARTISTS

#### SAMIR BERNARDEZ

*Hosting*, 2018  
mixed media  
dimensions variable

#### GLORIA CEREN

*Defenestration*, 2018  
performance, remnants and documentation  
dimensions variable

#### Dreadfully

2018  
Kane Kalon  
dimensions variable

#### Glance of, Glance off

2018  
glasses, stand and battery packs  
dimensions variable

#### Paragons

2018  
Polaroid photographs  
192 x 3-1/2 inches

#### Putting the Tint in Taint

2018  
multichannel live stream video  
dimensions variable

#### WILLIAM DOUGLAS

*america's finest city*, 2018  
print on vinyl  
10 x 8 feet

#### new color vision

2018  
laser engraved OSB  
24 x 48 x 4 inches

#### there is no humor in heaven

2018  
mixed media  
10 x 20 x 4 feet

#### too much has been forgotten in the name of memory

2018  
concrete, bondo, and paint  
6 x 2 x 2 feet

#### BEN GALADAY

*Planet Trap*, 2018  
mixed media  
dimensions variable

#### NESTOR CAPARROS MARTIN

*Project Ranger*, 2017-ongoing  
mixed media  
dimensions variable

#### ZAKRIYA RABANI

*Divine Decks*, Tampa, 2018  
steel, wood, shoelace, used skateboard decks, light  
16 x 30 x 25 feet

#### Divine Decks

Tampa, 2018  
book  
9 x 6 inches

#### KIM TURNER-SMITH

*Collection of Light*, 2017  
archival pigment print  
36 x 27 inches

#### A Forest Full of Hungry Mouths

2018  
HD video  
7:35 minute loop

#### Frozen Egg

2018  
archival pigment print  
17-1/2 x 17 inches

#### Path of Totality

2017  
archival pigment print  
33 x 26-1/2 inches

#### Self

2017  
archival pigment print  
16-1/4 x 10-3/4 inches

#### Skylight

2016  
archival pigment print  
19-1/2 x 19 inches

#### Spore

2017  
archival pigment print  
25 x 32-1/2 inches

#### Tell Me All You Know

2017  
archival pigment print  
33 x 26-1/2 inches

#### Untitled (frozen pond)

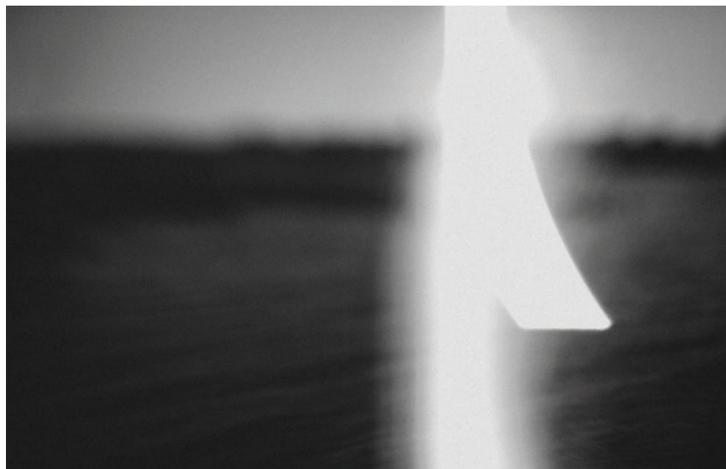
2018  
archival pigment print  
18 x 19 inches

#### Untitled (ice chunk)

2018  
archival pigment print  
19 x 18 inches

#### Yellow Dwarf Star

2018  
archival pigment print  
18 x 17 inches



Kim Turner-Smith, *Vestige*, 2017. Archival pigment print.



Gloria Ceren, *Oblique Approach (Crush #29)*, 2017.  
Performance (sequence)



Ben Galaday, *Roast 2 (If Not You, Who?) <detail>*, 2018.  
Ceramic, mixed-media, rotisserie motor, adhesive inkjet print. Photo: Will Douglas



Zakriya Rabani, *Divine Decks*, 2017. Used skateboard decks, steel, light.



Nestor Caparros Martin, *Untitled (index #1)*, 2017. Part of the project *Black Wall*, silver gelatin print.