

ACKNOWLEDGEMENTS

As a joint presentation across four Tampa Bay museums, *Skyway 20/21: A Contemporary Collaboration* celebrates the diverse artistic talent in our region through a unique cultural alliance. USFCAM extends deep gratitude to our partnering institutions, the Museum of Fine Arts, St. Petersburg; The John and Mable Ringling Museum of Art; and the Tampa Museum of Art for inviting USFCAM to join the second iteration of *Skyway*. It was an honor and a privilege to work to realize *Skyway 20/21* with my esteemed curatorial colleagues Katherine Pill, Curator of Contemporary Art, Museum of Fine Arts, St. Petersburg; Joanna Robotham, Curator of Modern and Contemporary Art, Tampa Museum of Art; Christopher Jones, Stanton B. and Nancy W. Kaplan Curator of Photography and Media Art, and Ola Wlusek, Keith D. and Linda L. Monda Curator of Modern and Contemporary Art, The John and Mable Ringling Museum of Art; and guest juror and independent curator Claire Tancons. I am so appreciative to the curatorial team for their brilliant contributions to this project and exceptional guidance, compassion, and friendship through the challenging periods of uncertainty, loss, and outrage during the past year.

I extend heartfelt congratulations to all the artists representing Hillsborough, Manatee, Pinellas and Sarasota counties who are exhibiting in *Skyway 20/21*. And special recognition to USFCAM's *Skyway 20/21* artists Rosemarie Chiarlone, Danny Dobrow, Babette Herschberger, Akiko Kotani, Cynthia Mason, Ry McCullough, Casey McDonough, and Kodi Thompson for their generous patience, understanding, and flexibility in realizing the *Skyway 20/21* presentation following the necessary postponement of the planned 2020 exhibition due to the circumstances of the COVID-19 global health pandemic.

USFCAM's participation in *Skyway 20/21* is made possible through generous philanthropic support from the Gobiuff Foundation and the Victor and Lee Leavengood Endowment. The fully illustrated *Skyway 20/21* catalog was funded by Brown & Brown Insurance and The

Casey McDonough, *the immeasurability of this cosmological collider*, 2021



Cynthia Mason, *Limp Pricks and Plants in Rising Water*, 2021

Stanton Storer Embrace the Arts Foundation. Special thanks to Dr. Allen Root for his support, in honor of his late wife Janet G. Root, of the exhibition and educational programs.

I am thankful for the USFCAM leadership of Margaret Miller, Director and Professor; Noel Smith, Deputy Director and Curator of Latin American and Caribbean Art; and Randall West, Deputy Director, Business Operations and Strategic Planning, for their contributions to this project. Sincere gratitude to my colleagues for their ongoing support and dedication: Amy Allison, Program Coordinator; Shannon Annis, Curator of the Collection and Exhibitions Manager; Marty De la Cruz, Digital Media Assistant; Leslie Elsasser, Curator of Education; Mark Fredricks, Communications Specialist; Don Fuller, New Media Curator, Communication and Technology Manager; Eric Jonas, Curatorial Associate and Preparator; Will Lytch, Photographer; Anthony Wong Palms, Exhibition Coordinator and Designer; Christian Viveros-Fauné, Curator at Large; and David Waterman, Chief of Security.

USFCAM appreciates the expertise of Dr. Laura Harrison and her team at the USF Access 3D Lab for their technical assistance with the digital scanning and presentation of the virtual model of the exhibition for our digital platform.

USFCAM is proud to be part of *Skyway's* notable cultural alliance bridging our communities and fostering connections, dialogue, and exchange among artists and audiences.

SARAH HOWARD
Curator of Public Art and Social Practice
Contemporary Art Museum | USF Institute for Research in Art

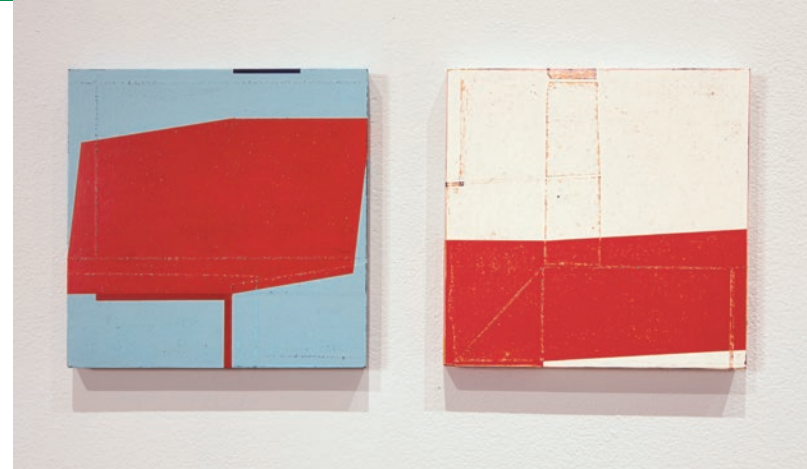
FOREWORD

Museums are capacious spaces for personal as well as communal experiences. New art often requires an elastic approach to installation, as artists challenge institutions to innovate new ways to present art which is often realized in a range of mediums. The curatorial team for *Skyway 20/21: A Contemporary Collaboration* represented the four participating Tampa Bay museums on an adventurous endeavor. Realizing this exhibition required studio visits in Hillsborough, Pasco, Pinellas, Manatee and Sarasota counties to identify individual and collective talents to create a literally sprawling exhibition. *Skyway 20/21: A Contemporary Collaboration* invites viewers to engage with artworks that serve as a testimony to the unique way that artists interact with today's world. 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, and Sarah Howard from the USF Contemporary

Art Museum worked with guest curator Claire Tancons to select the works displayed in the four concurrently presented exhibitions.

This is the second iteration of *Skyway*, conceived as a triennial, and the first time the USF Contemporary Art Museum is participating. The curatorial team selected 49 artists, many associated with the USF School of Art and Art History as faculty and alumni, from over 300 submissions, representing a broad scope of the diverse and talented artists working in and around the Tampa Bay area. *Skyway 20/21* connects and celebrates our artistic community following the past year of isolation and social distancing.

MARGARET A. MILLER
Director and Professor
Contemporary Art Museum/Graphicstudio
USF Institute for Research in Art



Above: Babette Herschberger, *Interrupted Structure #24*, 2017, *Interrupted Structure #37*, 2019
Left: Akiko Kotani, *Red Falls*, 2021
Below: Danny Dobrow, *Martin Martin on View: The Hyper Pots* (detail), 2021.



Rosemarie Chiarlone, *Equity*, 2020

CONTEMPORARY ART MUSEUM
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Tampa, FL 33620-7360 USA

Hours: M–F 10am–5pm; Closed Saturday, Sunday and USF Holidays

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UNIVERSITY of SOUTH FLORIDA
College of The Arts
Institute for Research in Art
Contemporary Art Museum

Skyway 20/21: A Contemporary Collaboration at the USF Contemporary Art Museum is supported by the Gobiuff Foundation, the Stanton Storer Embrace the Arts Foundation, the Lee and Victor Leavengood Trust, and Dr. Allen Root in honor of his late wife Janet G. Root. The USF Contemporary Art Museum 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, and the National Endowment for the Arts. The USF Contemporary Art Museum is accredited by the American Alliance of Museums.



SKYWAY

A CONTEMPORARY COLLABORATION 20/21

JUNE 14 – SEPTEMBER 1, 2021

USF CONTEMPORARY ART MUSEUM

ARTISTS FEATURED AT USFCAM:

ROSEMARIE CHIARLONE // DANNY DOBROW

BABETTE HERSCHBERGER // AKIKO KOTANI // CYNTHIA MASON

RY MCCULLOUGH // CASEY MCDONOUGH // KODI THOMPSON

SKYWAY 20/21 AT USFCAM

Embodying the spirit of the iconic Skyway bridge that serves as a gateway spanning and connecting communities across Tampa Bay, *Skyway 20/21* is the second iteration of the collaborative platform among four regional institutions, offering a vital reconnection with our cultural community at a time when we need it most. Following the traumatic period of isolation and social distance during the COVID-19 pandemic shutdown, intense anxiety, outrage, exhaustion, grief, hope, and resilience have propelled collective calls for long-overdue racial equity and systemic change across our economic, political, and institutional spheres. Our cultural compass and the power of artistic vision provide guidance in navigating society's shifting currents in our post-pandemic journey forward. As in-person events and experiences are restored, we are honored by this special privilege to produce, present, and experience art in celebration with our community.

Skyway 20/21 at USFCAM features eight intergenerational artists who translate ideas and transform materials to communicate unique perspectives of our contemporary experience. Articulating visual languages through a range of media and processes, Rosemarie Chiaroni, Cynthia Mason, Ry McCullough, and Kodi Thompson offer opportunities to translate and decipher their individual lexicons that express the human condition. Danny Dobrow, Babette Herschberger, Akiko Kotani, and Casey McDonough highlight the complexities of their practice through deep material investigation and transformation. Collectively, the works create an expanded dialogue that speaks to our current moment, engaging and reflecting the social challenges of our time.

Rosemarie Chiaroni's work explores the physical and psychological boundaries of human connection through the visual structure of text. Inspired by the poetry of her longtime collaborator and friend Susan Weiner, Chiaroni's elegant constructions are layered with social and political contexts. Her artist-designed flag, *Equity*, symbolizes and participates in the ongoing struggle for racial parity. Delicately crafted handmade books, perforated works on paper, and sculptural installations incorporate graphic expressions of poems addressing the coronavirus. Issues of equity and otherness that are obscured or challenging to decipher generate layers of meaning to be reconstructed and expanded by the viewer.

Expanding the concept of a visual vocabulary, Kodi Thompson's ceramic sculptures articulate a unique language of personal symbols inspired by urban design found in graffiti, architecture, and skateboarding culture. Developing his *Alphabet* of two-dimensional shapes into three-dimensional forms, Thompson extrudes clay through die-cut shapes to create dense, geometric columns, which he cuts, alters, and reconfigures into new abstract compositions—a process he describes as drawing in space. Glazed and cold-finish color treatments highlight the features of the sculptures' extruded forms. Thompson's ongoing material exploration and expanding



Rosemarie Chiaroni, *Consequence*, 2019.

Ry McCullough, *Themes for a Left-Handed Pitcher*, 2021: *Still Life with Left-Handed Pitcher* (07-09), 2021. *Left-Handed Pitcher Still Life (II)*, 2021. *Perfect Games (Theme for a Left-Handed Pitcher)*, 2021.



visual lexicon transcends ancient and modern forms of communication and invites decoding and interpretation from multiple perspectives.

Ry McCullough's practice engages the fields of printmaking, creative writing, drawing, sound, and sculpture to create unique systems that probe the margins and boundaries of how art constructs language and communicates meaning. These systems of making have the potential to expand or collapse, which generates opportunities for discovery in his thematic investigations of the philosophical, abstract, and fluid state of being across time and space. Inspired by the perfect game Los Angeles Dodgers' pitcher Sandy Koufax threw against the Chicago Cubs in 1965, *Themes for a Left-Handed Pitcher* engages compositional fielding of the domestic pitcher and black and white balls in a callback and comparative dialogue between sculptural objects and works on paper. Inviting playful and participatory discovery, the project includes an amplified palindromic sound score and a zine, which are both available to download. Interspersed with the sounds and schematics of the game, discreetly placed baseball cards evoke a change-up between the fabricated and found forms, the known and the unknown.

Composing a visual language that merges the material and spatial boundaries of sculpture and painting, Cynthia Mason's recent series speaks to the artifice of humanity's authority over the natural world in our age of the Anthropocene. Fascinated by the overlap and edges of topographies, her work melds the corporeal and the geological with fleshy folds, sagging forms, prickly limbs, and gaping orifices that gesture to a link between our own skin and the surface of the Earth. Limp grids and stacks, precariously supported by loose threads and armatures that threaten to unravel and collapse, suggest the instability of our infrastructure and inadequacy of social systems to respond to our fraught relationship with the natural environment. Stained with pigments, crusted with minerals, and adorned with aristocratic beauty marks, the soft sculptural works incorporate contrasting materials of rich velvet and utilitarian canvas to comment on society's preoccupation with superficial status as we face impending failure in our urgent anthropogenic moment.

Babette Herschberger's practice also looks to juxtapositions between the built environment and the natural world. Intrigued with how erected structures, such as billboards, architecture, and urban infrastructure contrast and intersect with the landscape, Herschberger works intuitively to create abstract compositions with minimal color and form to emphasize surface. Using informal and banal materials, she uses collage to build pigmented layers generating sublime surfaces of planes and forms that function as a form of drawing within painting. Installed to draw the viewer's eye across the shifting planes within the work, her boldly colored compositions suggest objects, structures, and shadows as interruptions within the decentered horizon.

Weaving intersections between art, nature, and science, Casey McDonough mines the contradictions present in our human experience with the natural world by investigating the transformative and transcendent potential of material. Anchored and suspended in a corner of the gallery, delicate clay girders expand structurally

when intertwined into a larger constellation of bright, luminous, and reflective material forms. Amplified and echoed through shadow and repetition, celestial contours and biomorphic patterns spotlight macro and micro perspectives; smaller gestures invite close observation while broader connections reveal a volumetric presence and intricate dialogue between spatial and material exploration.

In her monumental installation *Red Falls*, Akiko Kotani expands her material exploration of crochet stitching as a transformative act which honors the strength and resiliency of abused women, materially interwoven with the trauma and power carried and contained within their bodies and psyche. Using thread created from red plastic trash bags, over two dozen crocheted panels cascade like a waterfall and flow onto the gallery floor suggesting the natural and potent functions of women's bodies. The softness of the material and expansive scale of the work exaggerates each stitch, a part of her process she considers as a journal, recording and reflecting her emotions as she works. Kotani's stitching process symbolizes the repetitive and patient nature of women's domestic labor, which is often unrecognized and undervalued.

Danny Dobrow expands his ongoing conceptual discourse with the field of craft, and specifically pottery, with a playful interrogation of the cultural hierarchies between the disciplines of craft, pottery, fine art, and design. Employing appropriation to craft a fabricated narrative, Dobrow presents the working studio of the fictional artist Martin Martin. Building the imagined history of the ceramicist's successful early career with functional objects, Dobrow's accompanying exhibition catalogue for *Martin Martin on View: The Hyper Pots* explains the evolution of Martin's career. After renouncing and destroying some of his early works, Martin reimagined a series of white vessels through two phases, resulting in highly saturated objects oozing with contemporary materiality and primed for the digital stage of a social media era. *Hyper Pots* refers to a movement within contemporary ceramics where a proliferation of highly decorated and extreme glaze surfaced ceramics on Instagram propelled the field of ceramics into the valuable blue-chip art market.

BABETTE HERSCHBERGER (b. 1961, St. Joe, IN)
Babette Herschberger has exhibited widely across the United States and was an artist-in-residence at ArtCenter South Florida/Oolite Arts in Miami, FL. Her work was published in *New American Paintings*, edition #112, and is in the collection of Miami Dade College's Museum of Art + Design, Miami, FL, as well as a number of corporate collections. Herschberger completed her AS in Graphic Design with honors at the Art Institute of Fort Lauderdale, Fort Lauderdale, FL. She lives and works in St. Petersburg, FL.

With innovative and distinct approaches to creative practice, the *Skyway 20/21* artists inform and expand our understanding of our contemporary context, new perspectives and dialogue to address some of our most pressing social conditions. Together, their contributions demonstrate the exceptional caliber of artistic talent, aesthetic and material concern, and conceptual rigor located in our creative community. *Skyway's* collaborative model and regenerative platform reinforce the vital role artists and art institutions play in opening dialogues about contemporary culture and expanding, uniting, and sustaining our community's social networks through shared experience.

SARAH HOWARD
Curator of Public Art and Social Practice
Contemporary Art Museum | USF Institute for Research in Art

ABOUT THE ARTISTS

ROSEMARIE CHIARLONE (b. 1951, Philadelphia, PA)

Rosemarie Chiaroni has exhibited in numerous solo and group shows nationally and internationally. Her works are included in notable public and private collections including the National Museum of Women in the Arts, Washington, D.C.; The Center for Book Arts, New York, NY; Beinecke Rare Book and Manuscript Library, Yale University, New Haven, CT; Ruth and Marvin Sackner Archive of Concrete and Visual Poetry, University of Iowa, Iowa City, IA; and the Museum of Contemporary Art North Miami, North Miami, Florida, among others. Chiaroni received The Pollock-Krasner Foundation Award and was awarded residencies at the Vermont Studio Center, Johnson, VT, and The Deering Estate, Miami, FL. Chiaroni received her BFA from the Pennsylvania Academy of Fine Arts, Philadelphia, PA, and an MS from Florida International University, Miami, FL. She lives and works in Tampa, FL, and Miami, FL.

DANNY DOBROW (b. 1994, Baltimore, MD)

Danny Dobrow was an artist-in-residence at the Morean Center for Clay, St. Petersburg, FL, and has exhibited his work nationally and extensively across the Tampa Bay region. In addition to his studio practice, Dobrow curates exhibitions that provide a platform for emerging artists contributing to the national field of ceramics. Dobrow received a BA from the University of Minnesota, Minneapolis, MN, and a post-baccalaureate in Ceramics from Southern Illinois University, Carbondale, IL. He lives and works in St. Petersburg, FL.

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AKIKO KOTANI (b. 1940, Waipahu, HI)

With a distinguished career of national and international exhibitions, Akiko Kotani has been recognized with multiple awards and residencies including being named the 2019 Artist Laureate by Creative Pinellas and 2013 Pittsburgh Artist of the Year. Her works are found in several private, corporate, and public collections including the Cleveland Museum of Art, Cleveland, OH, and The Metropolitan Museum of Art, New York, NY. Kotani received her BFA in Painting from the University of Hawaii, Honolulu, HI, and her MFA in Textiles from the Tyler School of Art, Eakins Park, PA. She lives and works in Gulfport, FL.

CYNTHIA MASON (b. 1975, Groton, CT)

Cynthia Mason's works have been exhibited in galleries and museums across the United States. Mason received a Professional Artist Grant from Creative Pinellas and has participated in a number of artist residencies nationally including The Helene Wurlitzer Foundation of New Mexico, Taos, NM; the Jentel Artist Residency Program, Banner, WY; and the School of Visual Arts Artist Residency Program, New York, NY. She received her BFA from Ringling College of Art and Design, Sarasota, FL, and her MFA from the University of South Florida, Tampa, FL. Mason is a member of the artist-run Quaid Gallery, Tampa, FL and lives and works in St. Petersburg, FL.

RY McCULLOUGH (b. 1979, Dayton, OH)

Ry McCullough has participated in artist residencies and solo and group exhibitions nationally and internationally. An active participant in zine and print culture, he is the founder of the Standard Action Press Collaborative Zine Project, as well as a founding member of the 24-Hands Printmaking Collective. McCullough is an Assistant Professor of Art and Design at the University of Tampa, Tampa, FL. He received his BFA from Wright State University, Dayton, OH, and his MFA from the University of Georgia, Athens, GA. He lives and works in Tampa, FL.

CASEY McDONOUGH (b. 1981, Pensacola, FL)

Casey McDonough has participated in artist residencies at the Morean Center for Clay, St. Petersburg, FL; the Red Lodge Clay Center, Red Lodge, MT; and the Vendsyssel Kunstmuseum, Hjørring, Denmark. McDonough received a BS in Marine Science and a BA in Studio Art from Eckerd College, St. Petersburg, FL, and holds an MFA from Rhode Island School of Design, Providence, RI. He lives in St. Petersburg, FL where he maintains a studio practice and design collaborative and works as an artist educator.

KODI THOMPSON (b. 1991, Towanda, PA)

Recognized locally with a Creative Pinellas Emerging Artist Grant and as artist-in-residence at the Morean Center for Clay, St. Petersburg, FL, Kodi Thompson has exhibited at museums and galleries nationally including The Erie Art Museum, Erie, PA, and Pittsburgh Center for the Arts, Pittsburgh, PA. Thompson received a BFA from Edinboro University of Pennsylvania, Edinboro, PA, and his MFA from Southern Illinois University, Edwardsville, IL. He lives and works in St. Petersburg, FL where he is the Clay Studio Artist Program Manager at the Morean Center for Clay.



Kodi Thompson, *Object Sketches*, 2021

EXHIBITION CHECKLIST

ROSEMARIE CHIARLONE

Consequence, 2019
embroidered silk organza sewn to silk
chiffon leaves, masonry nails
text by poet Susan Weiner
14 x 14 in., each of 28 fabric pieces;
112 x 90 x 7 in. as installed
Courtesy of the artist and Priscilla Juvelis
Rare Books

Equity, 2020

nylon flag
48 x 72 in.
Courtesy of the artist

In the Marrow, 2019

folded and perforated paper
text by poet Susan Weiner
30 x 22 in., each of six panels;
66 x 46 x 4 in. as installed
Courtesy of the artist

Mask of Corona, 2020

stab bound book: Japanese silk black book
cloth, beaded form, Irish linen blue book
cloth, hand perforated Stonehenge Aqua
Cold Press black paper
text by poet Susan Weiner
Edition of three, one in English, Spanish
and Creole
11 x 11 x 3/4 in.
Courtesy of the artist

Otherness, 2021

32 bricks, cut and torn paper with hand
perforated text
text by poet Susan Weiner
8-1/2 x 140-1/2 x 16 in.
Courtesy of the artist

Tidbit #117, 2019

collage, acrylic silkscreened on found
cardboard
13-1/4 x 10-1/4 in.
Courtesy of the artist

Tidbit #122, 2021

collage, found cardboard
5-1/2 x 5-1/8 in.
Courtesy of the artist

DANNY DOBROW

Martin Martin on View: The Hyper Pots, 2021
pottery, spray foam insulation, Silly String,
ceiling popcorn, table, catalog, electric kiln,
paint, sound system
dimensions variable
Courtesy of the artist

BABETTE HERSCHBERGER

Clipped Yellow, 2021

acrylic on plywood
47 x 45 x 2-1/4 in.
Courtesy of the artist

Collage Painting #38, 2018

acrylic and paper collage on wood panel
10 x 10 x 1 in.
Courtesy of the artist

Collage Painting #41, 2018

acrylic and paper collage on wood panel
12 x 12 x 1 in.
Courtesy of the artist

Interrupted Structure #18, 2017

acrylic and paper collage on wood panels
diptych, 14 x 36 x 1 in.
Courtesy of the artist

BABETTE HERSCHBERGER cont.

Interrupted Structure #24, 2017
acrylic and paper collage on wood panel
10 x 10 x 1 in.
Courtesy of the artist

Interrupted Structure #37, 2019

acrylic and paper collage on wood panel
10 x 10 x 1 in.
Courtesy of the artist

Interrupted Structure #39, 2019

acrylic and paper collage on canvas
27 x 26 in.
Courtesy of the artist

Tidbit #88, 2017

collage, found cardboard
11-7/8 x 8-7/8 in.
Courtesy of the artist

Tidbit #101, 2018

collage, found cardboard
5-3/8 in x 4 in.
Courtesy of the artist

Tidbit #113, 2019

collage, gaffers tape on cardboard
10-3/8 x 8-5/8 in.
Courtesy of the artist

Tidbit #117, 2019

collage, acrylic silkscreened on found
cardboard
13-1/4 x 10-1/4 in.
Courtesy of the artist

Tidbit #122, 2021

collage, found cardboard
5-1/2 x 5-1/8 in.
Courtesy of the artist

Tidbit #123, 2021

collage, acrylic on found cardboard
10 x 8-1/8 in.
Courtesy of the artist

AKIKO KOTANI

Red Falls, 2021
crocheted polyethylene
dimensions variable
Courtesy of the artist

CYNTHIA MASON

*Altar with Limp Pricks and Plants in Rising
Water MMXX*, 2020
shredded documents, ink, acrylic, fabric
dye, mica, salt, velvet, grommets, gesso,
canvas
58 x 16 x 10 in.
Courtesy of the artist

Left-Handed Pitcher Still Life (I), 2021

particle board, acrylic ink, concrete,
polymer clay
25 x 35 x 22 in.
Courtesy of the artist

Left-Handed Pitcher Still Life (III), 2021

particle board, acrylic ink, concrete,
handmade paper, vinyl
25 x 35 x 22 in.
Courtesy of the artist

CYNTHIA MASON cont.

*Limp Aristocratic Grid
with Arms*, 2020
shredded documents, polyester fiber,
velvet, charcoal, soft pastel, gesso,
grommets, thread, canvas
92 x 82 x 18 in.
Courtesy of the artist

Limp Grid with Arm, 2021

shredded documents, polyester fiber,
charcoal, soft pastel, ink, mica, salt,
gesso, fabric dye, acrylic, velvet, alpaca
fiber, thermoplastic lacquer coating, wire,
grommets, thread, canvas
90 x 98 x 43 in.
Courtesy of the artist

Limp Grid with Structure, 2021

shredded documents, polyester fiber,
porcelain, rubber, velvet, glitter, mica,
graphite, soft pastel, ink, fabric dye, gesso,
acrylic, grommets, thread, wood, canvas
81 X 87 X 26 in.
Courtesy of the artist

Limp Grid XV, 2020

shredded documents, graphite, charcoal,
soft pastel, salt, ink, fabric dye, velvet,
canvas, thread, grommets
77 x 70 x 16 in.
Courtesy of the artist

Limp Pricks and Plants in Rising Water, 2021

shredded documents, polyester fiber,
graphite, soft pastel, ink, acrylic, fabric dye,
gesso, flocking powder, glue, grommets,
thread, canvas
68 x 64 x 25 in.
Courtesy of the artist

Green Spheroid, 2021

ceramic, underglaze, MDF
9 x 10 x 7 in.
Courtesy of the artist

Grey Spheroid, 2021

ceramic, underglaze, MDF
9 x 9 x 9 in.
Courtesy of the artist

Lotus, 2020

gouache on paper
19 x 19 in., each of nine
dimensions variable
Courtesy of the artist

Left-Handed Pitcher Still Life (I), 2021

particle board, acrylic ink, glazed ceramic,
felt
25 x 35 x 22 in.
Courtesy of the artist

Left-Handed Pitcher Still Life (II), 2021

particle board, acrylic ink, concrete,
polymer clay
25 x 35 x 22 in.
Courtesy of the artist

Left-Handed Pitcher Still Life (III), 2021

particle board, acrylic ink, concrete,
handmade paper, vinyl
25 x 35 x 22 in.
Courtesy of the artist

RY McCULLOUGH cont.

*Perfect Games (Theme for a
Left-Handed Pitcher)*, 2021
projected sound from single speaker
9:00 min. (infinite loop)
Courtesy of the artist

Themes for a Left-Handed Pitcher, 2021

text: CMYK digital print on 55 gsm
newsprint
cover: screenprint on 270 gsm cardstock
6.75 x 10.57 in., 24 pages (ed. 25)
Courtesy of the artist

Commemorative Buttons (2021 USFCAM edition), 2021

color digital prints, aluminum, cellulose
acetate, spring steel
1 x 1 x 1/4 in. each (ed. 400)
Courtesy of the artist

CASEY McDONOUGH

*the immeasurability of this cosmological
collider*, 2021
ceramic and mixed media
dimensions variable
Courtesy of the artist

KODI THOMPSON

Alphabet, 2018
ceramic and underglaze
36 x 90 x 4 in.
Courtesy of the artist

Green Spheroid, 2021

ceramic, underglaze, MDF
9 x 10 x 7 in.
Courtesy of the artist

Grey Spheroid, 2021

ceramic, underglaze, MDF
9 x 9 x 9 in.
Courtesy of the artist

Lotus, 2020

gouache on paper
19 x 19 in., each of nine
dimensions variable
Courtesy of the artist

Left-Handed Pitcher Still Life (I), 2021

particle board, acrylic ink, glazed ceramic,
felt
25 x 35 x 22 in.
Courtesy of the artist

Left-Handed Pitcher Still Life (II), 2021

particle board, acrylic ink, concrete,
polymer clay
25 x 35 x 22 in.
Courtesy of the artist

Left-Handed Pitcher Still Life (III), 2021

particle board, acrylic ink, concrete,
handmade paper, vinyl
25 x 35 x 22 in.
Courtesy of the artist

All USFCAM *Skyway 20/21* exhibition photos by Will Lytch.