

*Fleeting Imaginaries*  
*Master of Fine Arts Candidates Exhibition I and II*  
SCHOOL OF ART AND ART HISTORY  
COLLEGE OF THE ARTS  
UNIVERSITY OF FLORIDA  
March – April 2023

MCKINNA ANDERSON  
INDIA BROOKS  
ALLISON BURCH  
JEREMIAH JOSSIM  
MARK-C HILBERT  
MICHAEL HOFMANN  
NATALIE NOVAK  
JIANGXIN WANG

.

*Fleeting Imaginaries*

*Master of Fine Arts Candidates Exhibition I and II*

SCHOOL OF ART AND ART HISTORY

COLLEGE OF THE ARTS

UNIVERSITY OF FLORIDA

March – April, 2023

MCKINNA ANDERSON

INDIA BROOKS

ALLISON BURCH

JEREMIAH JOSSIM

MARK-C HILBERT

MICHAEL HOFMANN

NATALIE NOVAK

JIANGXIN WANG

*Fleeting Imaginaries*  
*Master of Fine Arts Candidates Exhibition I and II*

*Fleeting Imaginaries* is the product of three years of hard work by this year's Master of Fine Arts candidates. The time between when these students were admitted to our program and the opening of this exhibition has been one of transformation for the Studio Art program in the School of Art and Art History, here, at the University of Florida. During this period, we have worked to redefine our curriculum to become a more interdisciplinary arts program. The fruits of this process are evident in the work of these graduate students who are earning their MFA this year. These MFA candidates may have entered UF as specifically photography students or painting students or ceramics students but looking at their work in this exhibition one would be hard pressed to match the candidates to their original disciplinary emphases.

*Fleeting Imaginaries* is an exhibition that consists entirely of mixed-media installations that in each case make material innovative form and content to create works that allow for a space in which the ideas and constructs that shape our present world can be examined, contested, rearranged, and/or reformed.

One of the greatest pleasures I've had since becoming director last year is the increased capacity with which I get to interact with our MFA graduate students. It has been a great pleasure seeing this exhibition take shape from studio spaces to gallery. I am especially thrilled that we have the opportunity to document all of our students' effort with this catalog. I would like to congratulate McKinna Anderson, India Brooks, Allison Burch, Mark-C Hilbert, Michael Hofmann, Jeremiah Jossim, Natalie Novak, and Jiangxin Wang on their tremendous accomplishments and wish them all future success.

DR. ELIZABETH ROSS  
DIRECTOR AND ASSOCIATE PROFESSOR  
SCHOOL OF ART AND ART HISTORY  
COLLEGE OF THE ARTS  
UNIVERSITY OF FLORIDA

The concept of the social imaginary was first coined by Jean-Paul Sartre in 1940, later developed by Jacques Lacan, and is still used by scholars today to describe the network of normative expectations, values, and belief through which people conceive of and recognize their collectivity. In this sense the imaginary is not simply the realm of the fictive or fantastic but is a vitally real aspect of existence through which material is given shared meaning.

In *Fleeting Imaginaries* we are introducing the work of a group of artists exploring the visualization of these Imaginaries and their assumed pervasiveness, opening spaces for questioning how they are constructed.

The exhibition presents mixed media installations featuring painting, sculpture, performance, and AI-inflected video that grapple with the paradoxical nature of a contemporary world that simultaneously isolates individuals and conglomerates masses.

In *Fleeting Imaginaries I* it is possible to trace an interest in how collective imaginaries influence the way we interact with and see reality. This is reflected in Jeremiah Jossim's examination of nomadism and the American landscape; the way McKinna Anderson's work evades the stability of material reality; in the difficulty of escape from the cycle of commodification and suffering demonstrated in Jiangxin Wang's installation; and through the traversal of parallel worlds generated through artificial intelligence observed in Michael Hofmann's video animation.

In *Fleeting Imaginaries II* the artists explore how individual spaces of recognition and regeneration can be developed within and around such collective constructions. India Brooks' installation examines theoretical architectural spaces and their possible effect on the human psyche. Allison Burch recontextualizes concepts of development and decay in our increasingly industrialized landscape. Mark-C Hilbert's work investigates the uncanny relationship between the self and its increasingly surveilled digital double in a technologically driven society. Finally, Natalie Novak seeks to generate space where the magical possibilities of girlhood allow for a reprieve from patriarchal restrictions.

Through their ideas and unique research, these artists contemplate the (im)possibility of escape through an exploration of fleeting realities and manifested connections.

JESÚS FUENMAYOR AND MARK HODGE  
CO-CURATORS





*Fleeing Imaginaries*  
*Master of Fine Arts Candidates Exhibition I*  
March 24 – April 7, 2023

MCKINNA ANDERSON  
JEREMIAH JOSSIM  
MICHAEL HOFMANN  
JIANGXIN WANG



Through a theoretical process I explore timescales of materials using a multidisciplinary approach. The installed system supposes a conversation between the realms of the ecological, architectural, and mystical by way of constructed geologic structures that model as an ecosystem. Working with a materials subjectivity to transmutation, the objects respond to processes that propose how time and pressure might inform their evolution, however unstable that may be.

Interested in their sensitivity to change, each object is enmeshed within its own material threshold. Whether it be a breaking point, boiling point, or point of tension, when subjected to seemingly invisible systems of pressure, a change of state occurs, and the material shifts and phases into an alternative form. I cannot see temperature change, but I do see its effects - boiling bubbles which indicate heat, or the formation of crystals which in this case demonstrates a decrease in temperature, and the passing of 24 hours.

*something* I can never see the beginning of deals with an ontological tension of being and the present moment, if there ever really is one. I am aware of my own ephemerality – TIME made all the more apparent by my use of objects that will long outlive and outlast my -blink- of experience. I live in a body that, as it grows, it also decays and eventually fails – I am relentlessly earthbound and beholden to my 100 years. But I am surrounded and fascinated by Earthly processes that vastly exceed my small scope of time, a geologic scale of time that I only glimpse in perceived tension held by inches equaling hundreds of years.

*something*  
I can never see  
the beginning of

2023

Steel, concrete,  
Borax, paper pulp,  
rainwater, hydrated  
lime, plaster,  
wood, Naphtha,  
petroleum,  
hydro-treated light  
Dimensions  
variable









*Auriculars* explores the parallel worlds of artificial intelligence. Generative life forms construct a metaphorical puzzle within technological, ecological, and cosmological ecosystems.

Mysterious space broadcasts are recomposed to structure soundscapes eclipsed by silence. Satellite remapping of moving imagery collides with multidimensional non-narrative formations.

Rebuilt metaverses, space, terrains, and creatures allow for experimental convergences between sonic and image. This multilayered experience culminates in the emergence of an off-planet amalgamation of speculative complexity and nonlinearity.

These intersecting systems of exploration and connection invite viewers to temporarily inhabit the fleeting world of *Auriculars*. As *Auriculars* unfolds, a multitude of dynamic systems imagery and sounds coalesce. *Auriculars* fades in with the sound of twisting machine turbines. On the screen are two interstellar portal spirals that spin at a cadence of the turbine sound. A diffusion occurs.

Networks of strings unfurl across the screen, simulating motion through space-time. The viewer witnesses the emergence of new spatial ecosystems of land and water. Teleportation: there is a roller-coaster quality to the twists and turns of the animation.

*Auriculars* cuts to a perspective of dropping in from above, down into a tunnel. Satellite mappings adhere to the inside of the portal and landing platform. Over the next nineteen minutes, the world of *Auriculars* evolves. Eventually, the intermittent static fades to distortion, then to silence, and then the re-worlding continues.

## *Auriculars*

2023

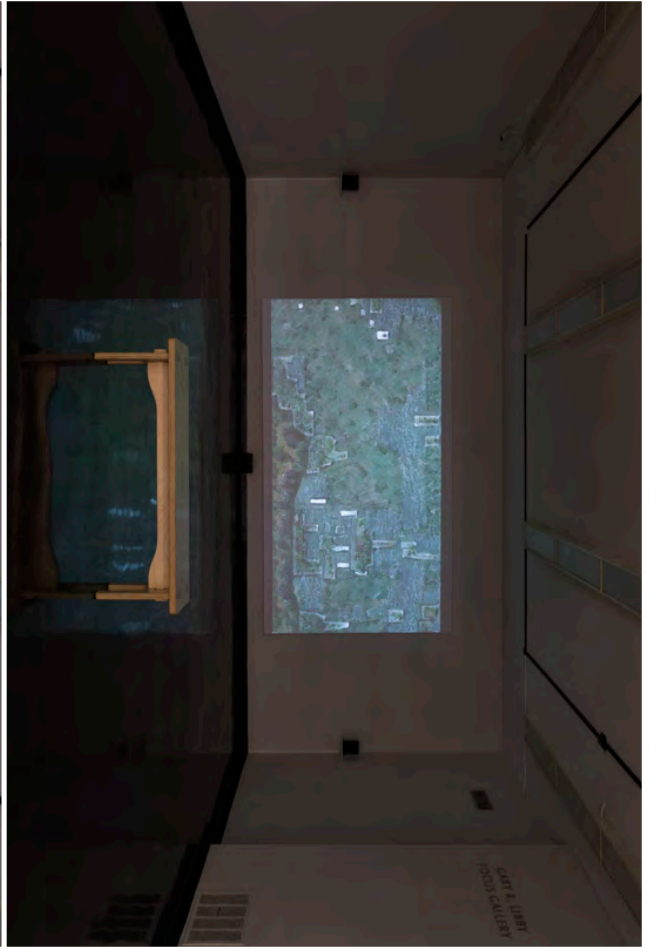
AI, Animation,  
Video, Sound  
(19:09)

Dimensions  
variable







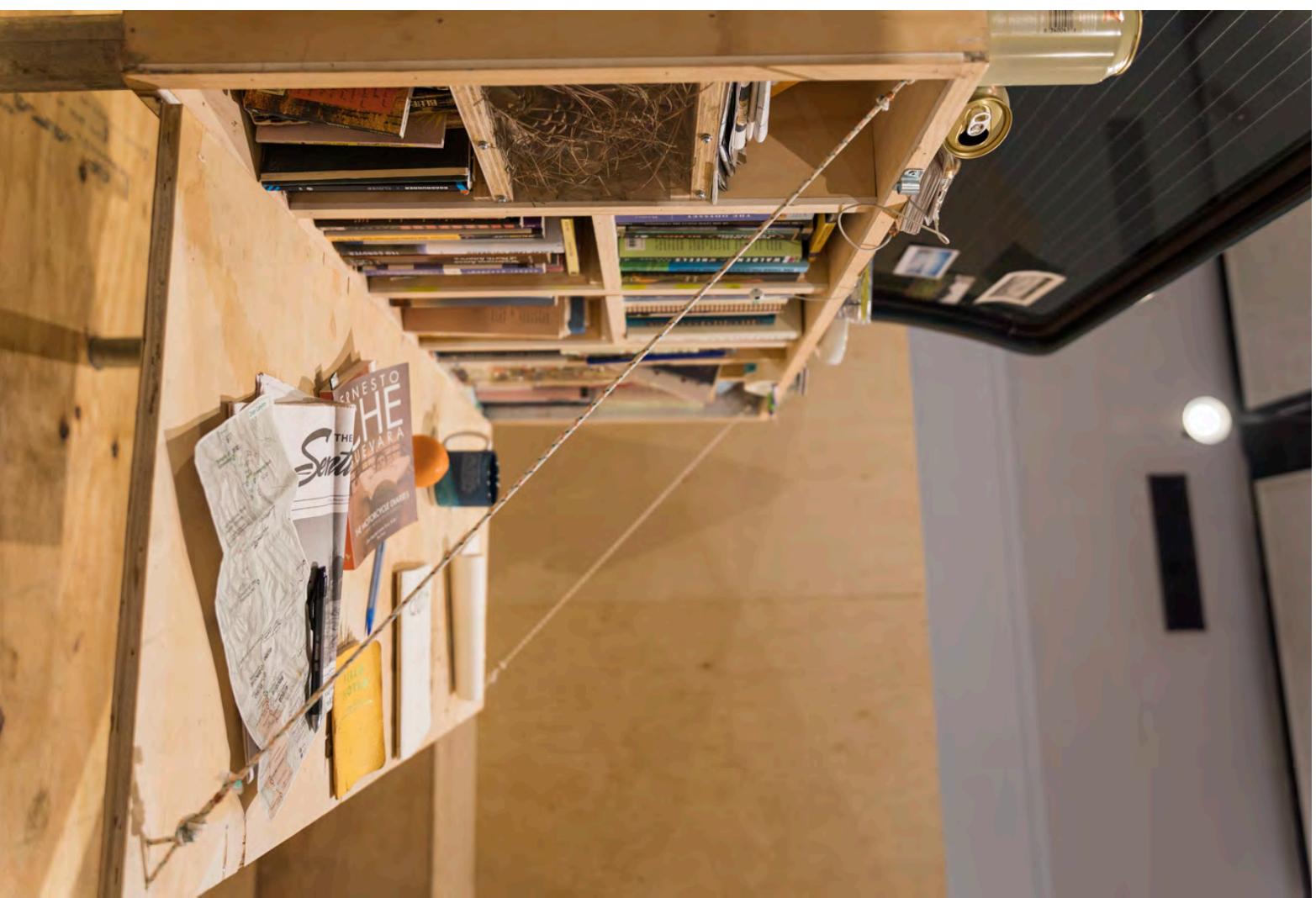




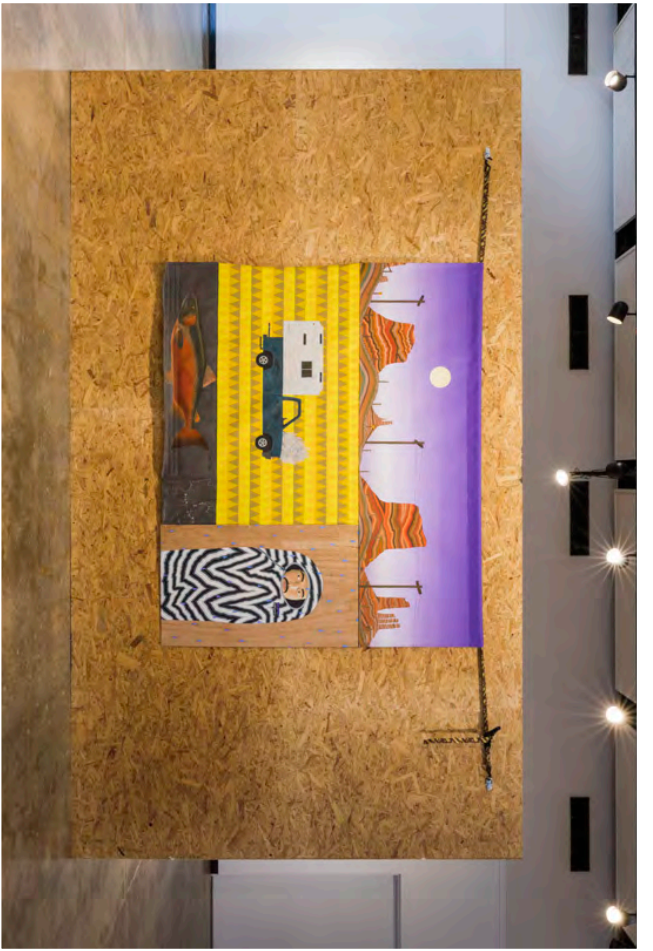
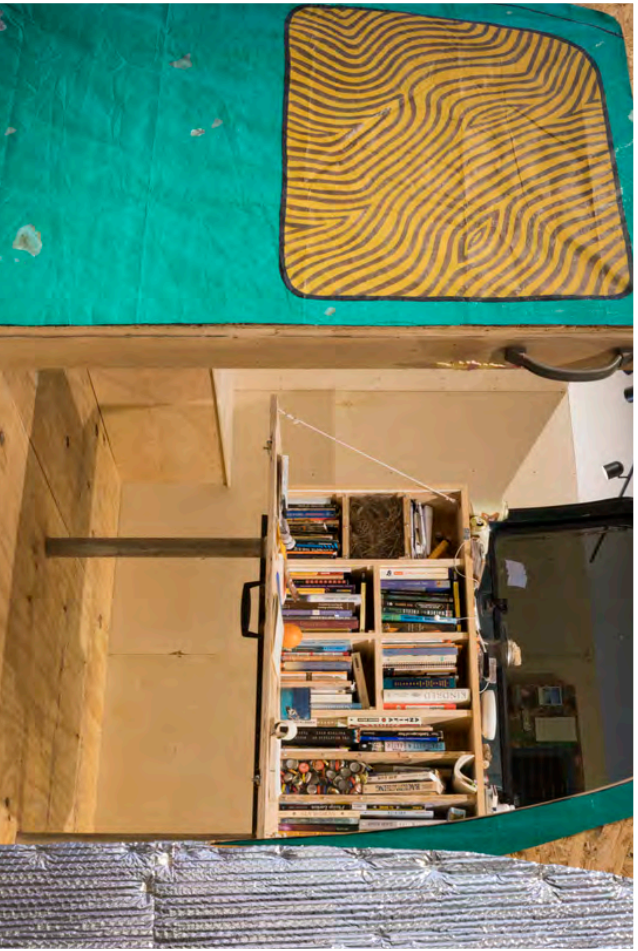
*adrift* is a contemplation of the American landscape through the lens of nomadic living. The artworks presented here underscore a deep need to escape mainstream society by means of a perpetual drift. This transient lifestyle makes visible a particular lived experience within the North American landscape and considers what transpires when someone walks away from the recognized order. Seen through a threshold or portal, the landscapes of this imagined story mimic an unending search for the pursuit of individuality amongst the deserts and blue skies of the American west. There is an absence of action as the viewer becomes the protagonist in a cyclical state of contemplation. *adrift* questions the romanticized notions of life on the road, offering a candid elucidation of a transient lifestyle through a multidisciplinary approach to making.

This metal van rumbles and bumps as I spin my way through a country that most people barely glance upon. This land we wanted so badly and stole and shot and pilfered just to have. Now it is here. And I get the strange feeling we don't know what to do with it, because it's not the city with things to do and it's not our phones with things to see. It is utterly un-human and somewhere along the way we have forgotten the mystery of things that are not 'us', while simultaneously not liking most of 'us' too. I have chosen a rust-bound but somewhat dependable GMC and this country's plethora of highways disperse me into towns with similar names and dirty bars. I sleep in Walmart parking lots, on BLM land, and in friends' driveways. Anywhere that's free, those campsite fees add up. People ask me if I'm searching for something. To be honest, I'm afraid to look that deep and the foggy dawns keep me somewhat content. I while away most days with beer, books, and cigarettes. Time is different without a tv or cell service. It simultaneously moves like molasses and a forest fire. Whole weeks pass by in an instant but then a cold night outside of Boseraman can feel unending. The loneliness creeps up on you. Like a breakup or the death of a friend, it could be 3 weeks or 30 years later, but it can hit just the same. I can say one thing. I ain't going back to that fucking shitty job and paying a fortune for a crap rental, when I could build a better home with my own hands. And that is my biggest grievance, the corporations and laws that support them have taken all the tools out of our hands. They have made a world where we work for their livelihood and forget our own meaning.

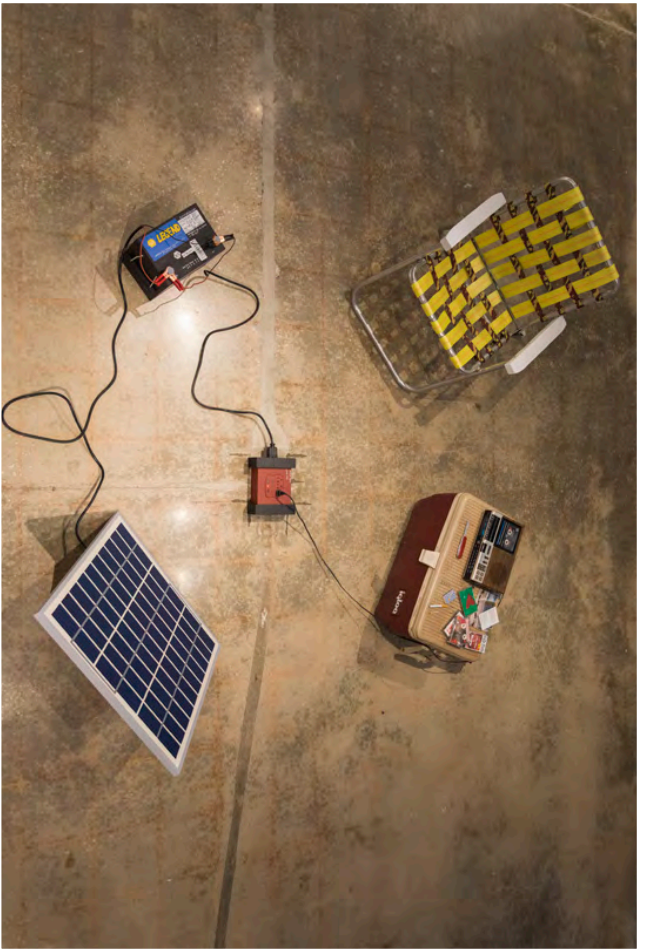
*adrift*  
2023  
mixed-media  
installation  
Dimensions  
variable













We are all part of a socio-cultural assembly line in everyday life. We are individual bodies that are being educated, confined, objectified, exploited, and tortured. Just as bodies in slaughterhouses and hospitals have been treated by standardized procedures, we have been classified and assigned to categories for the purposes of regulation and profit.

*theater opening* presents the inevitable violence of settings like the slaughterhouse and the hospital as analogous to the damage done by forced and unyielding societal constructs in human civilization. It also offers a symbolic anatomical deconstruction of the self as a means of release and healing.

Through this work I seek to interrogate my values, what I am in relation with, what I have been taught, and what actually is important in the constitution of myself. I wish to penetrate the membrane of societal construction, the protection mechanism, and examine what is underneath the surface, my skin, my limits, to find what is underneath the disguise, conformity, formatting, and categorization of cultural norms in society.

To deconstruct myself as the institution, and present that deconstruction simultaneously as the slaughterhouse and hospital operating room is a gesture of opening, healing, and love.

I am questioning what I was made to believe, how individuals are being processed and valued in the current society, as well as the excessiveness of the visible and invisible violence.

*theater opening* examines and display the process of “opening” a body. The significance of this opening is two-fold: it is an act of presenting the actuality of the body without filters or masks, which the society normally demands; it is also an endeavor to explore the concepts of body mutilation, dismemberment, self-harming—activities that are natural to living beings but are deemed taboo in our society. The central concern behind this act of “opening” is to display an unmasked individuality as a counteraction against the regulations imposed by the institutions that value uniformity, rationality, positivity, and productivity.

*theater opening*

2023

mixed-media  
installation  
Dimensions  
variable









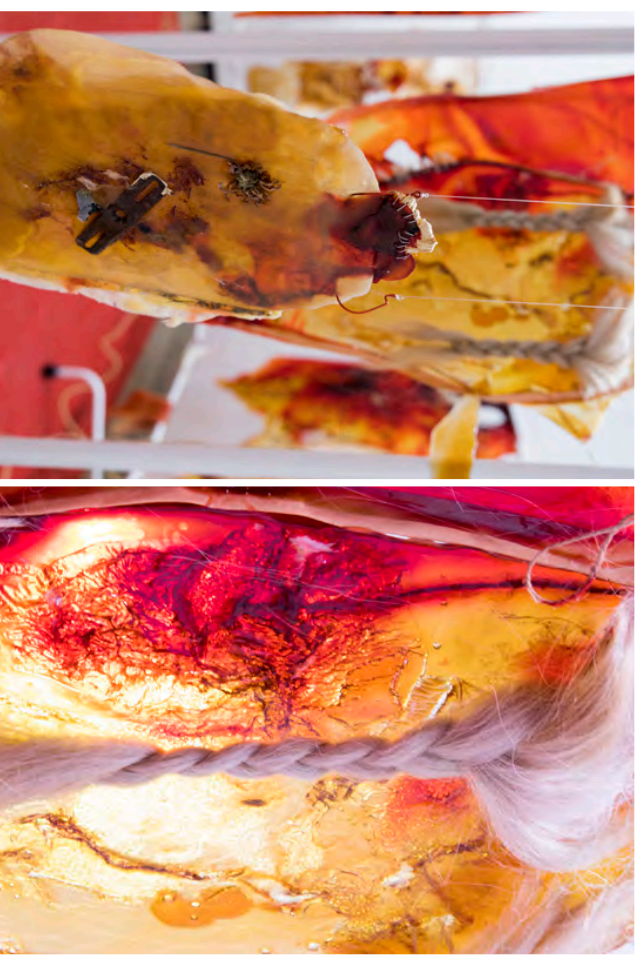
As ORLAN pointed out in her 1993 performance piece

*Omniprésence*: “skin is disappointing.” The slaughterhouse/hospital provides a parallel setting for viewers to rethink the uncomfortable situation of the body in institutionalized society. The act of “opening” the bodies is a method to re-claim the long-lost individuality within this society. Central to this “opening” is the removal of skin—the “deceptive” mask in ORLAN’s words—and the revealing of the blood. Blood is a crucial, indispensable part of the body (human and animal) that flows beneath the skin and keeps the body alive. However, blood is also being seen as taboo, as a “biohazard”, often related to disease and negative connotations. It is not considered appropriate to be shown in an exhibition space without a content warning. I wish to reveal what is underneath the skin, the blood—my own blood that I consider to be natural, lively, sublime and most importantly, not a fixed symbol, setting it free from the imprisonment of the skin.

To post the uncomfortable truth that whereas blood is the component within the body that sustains our every move, act, and breath, it is the skin that society looks at and bases judgements upon. The act of “opening,” thus, is also a call for looking beneath socially constructed surface values, and to look at the essence of matter, to appreciate the actuality of individuals, even if they are considered taboo.

The sculpture features latex skin panels that each contain my own blood, food coloring, rice paper, povidone iodine, hydrochloric acid, glycerin, leaves or plants, and butcher paper. The medical screens forming a circular structure reference an operating theater that invites the viewer to interact with the piece in the context of how the individual body was processed in this institutional space. The structure of the installation is referencing an institutionalized body and the operating theater, with hospital curtains and plastic vinyl curtain strips, used to imply the entrance of the slaughterhouse and the discipline implied in this institutional space.

Audience members are invited to move around the structure in a particular way that is similar to the assembly line in a slaughterhouse, by positioning the audience in the visceral reality of this exposure. *theater opening* invites the audience to fully experience this artificial, sterilized setting to experience the “blood inside out,” by participating in the deconstruction of myself as a product of the institution, in this case as subject of the slaughterhouse and hospital operating room. We are both human and animal; branded, imprisoned, consumed, and killed.







*Fleeting Imaginaries*  
*Master of Fine Arts Candidates Exhibition II*

INDIA BROOKS  
ALLISON BURCH  
MARK-C HILBERT  
NATALIE NOVAK

*Archi-Sculpture* is an installation about the influence of architecture as sculpture on human psychology, and the effects it can have socially, politically, and environmentally. These speculative concepts are an interdisciplinary approach towards a moral landscape.

My creative process and research involve the use of intuitive choreographed performances, speculative design models, and writing. Through this process I explore the potential of creating work that combines architecture, sculpture, and landscape design. The work in this exhibition features a carefully designed mediation space surrounded by speculative designs for architectural spaces.

An important part of my practice involves using architecture and design in a speculative manner. Dunne and Raby coined the term “Speculative Design” in their book *Speculative Everything: Design, Fiction, and Social Dreaming*. Dunne and Raby say that “Speculating through design by presenting abstract issues as fictional products enables us to explore ethical and social issues within the context of everyday life.”

My speculative designs are created with cultural interactions, social paradigms, and spirituality in mind. They advocate for the reclaiming of public space for communities in order to raise awareness of environmental and social issues. They are created with the intention of sparking the public’s imagination regarding the rich possibilities inherent in public land use.

Through architectural design, my *Singular Meditation* space promotes the idea of spirituality as an individual experience. This space for meditation and contemplation provides refuge for an environmental experience related to the aesthetic form. Space like this is a much-needed outlet for so many in current times.

Throughout the river ecosystems in central Florida, there are immense cypress trees. Some of the oldest and largest trees have hollowed. Through natural aging, the buttress of the trees continues to support the upper portion while the center erodes away. The space left behind is the inspiration for the meditative space presented here.

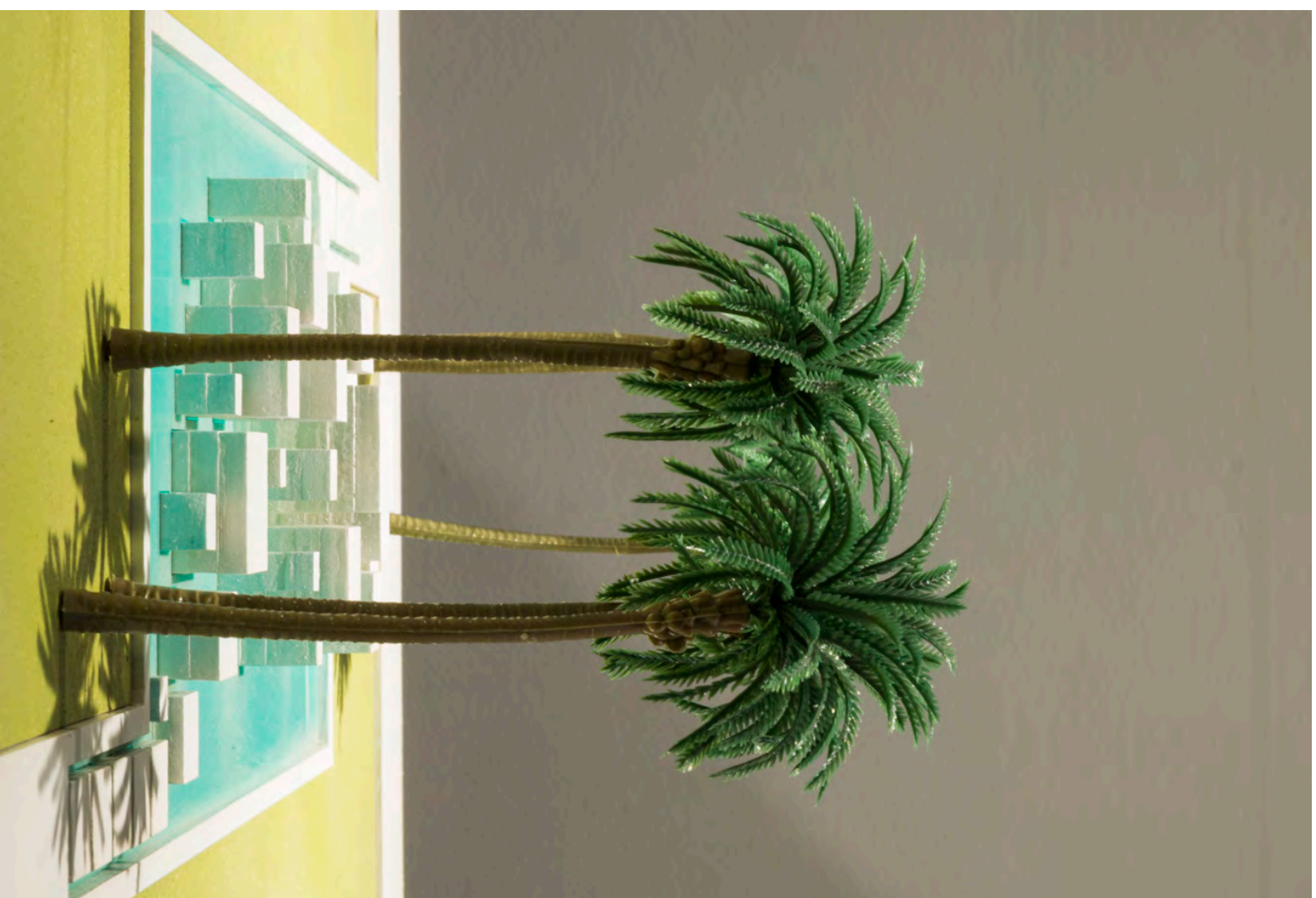
Following this idea of using architecture to inspire, evoke thought, and emotion, I have created a majestic form that will hold the individual. While providing an individual, personal space, the form is open to the surrounding environment. It provides personal, spiritual space without closing off the natural world.

### *Archi-Sculpture*

2023

Architectural models, video

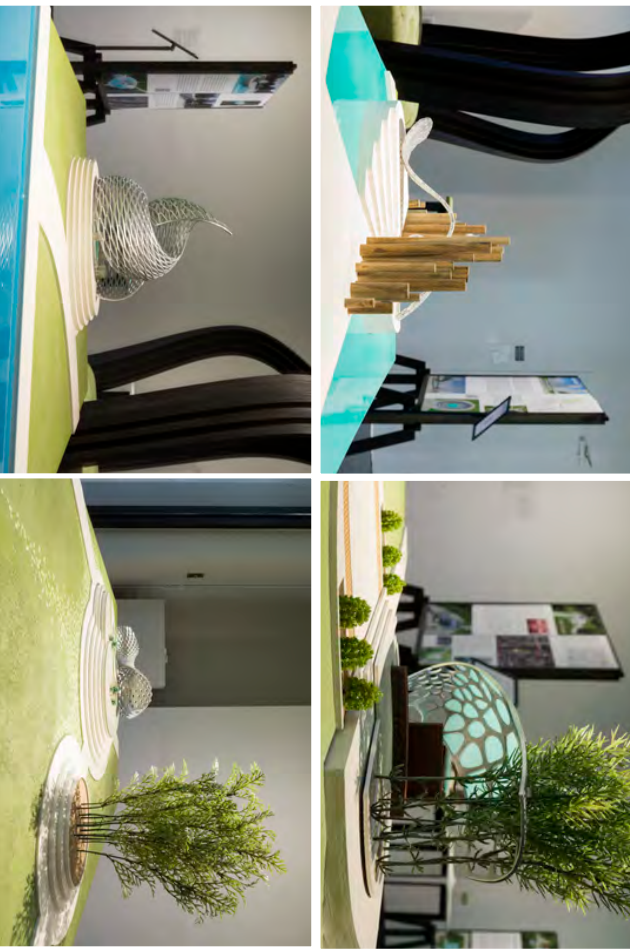
Dimensions variable













Through my years of growing up in the Rust Belt region of the Great Lakes, surrounded by crumbling buildings and encompassed by new construction, I've observed an apathetic view cast upon weed-covered buildings that sit vacant, while new developments are championed. Now in the present, the deterioration and re-glamorization of the built environment has furthered and become ubiquitous across the United States, where a gap has arisen between the developed curators of new construction and spaces of deindustrialization.

*Rifts* is largely informed by Sara Ahmed's work in *Queer Phenomenology*. Ahmed writes that people and places are perceived as neutral or deviations, and how this binary leads to a fixed understanding of the places we inhabit and how we develop our identities. She emphasizes the importance of bending and queering the social structures and ideas that are already set at the status quo in order to move towards an equitable future.

Certeau's *Walking in the City* has led me to navigate the town I live in with a new lens. Walking or riding my bike has become a primary source of research where I observe local and historic businesses being bought, torn down, then the new empty space is filled with an unaffordable luxury apartment after months of constant construction. *Rifts* uses imagery of construction materials and familiar development motifs—wooden frames, bricks, concrete, and square box buildings for luxury housing—and bends them, creating a queering of the norm. In *Rifts*, I have constructed my own luxury pillars as a stand in for unaffordable luxury apartments. They have been built, bent, and rendered flaccid, unable to fulfill their intended purpose, highlighting the false neutrality of the contemporary built environment.

A tax break policy in the United States has led to these ubiquitous building of luxury apartments and developers. In their path lies a trail of new development upon 'deterioration' within these areas across the country labeled as "Opportunity Zones." These abandoned areas are condemned as unusable or unproductive under a capitalist economy, and unthinkingly trimmed and destroyed along with their histories, ultimately displacing their occupants and gentrifying these areas. These "Opportunity Zones" are rebuilt until they are boxed-up and re-shaped into a functional form that looks and acts the part of the imagined consumerist ideal created by developers and investors.

*Rifts*

2023

- Clay tiles, Soil,
- Weeds, Grass
- Seed, OSB Board,
- Concrete, Sand,
- Cinderblocks,
- Repurposed Pallet
- Wood
- Dimensions
- variable



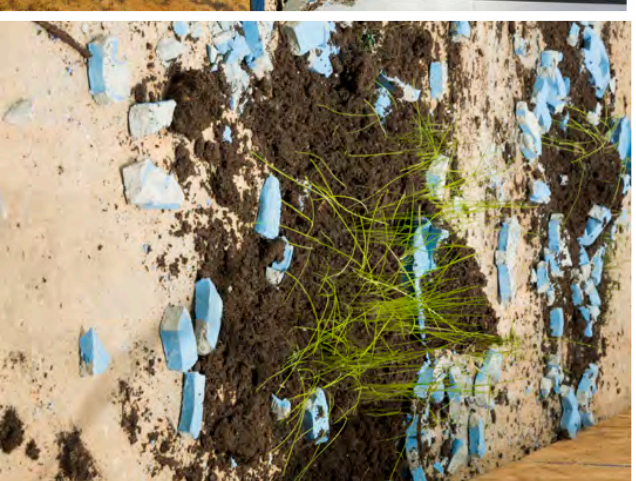
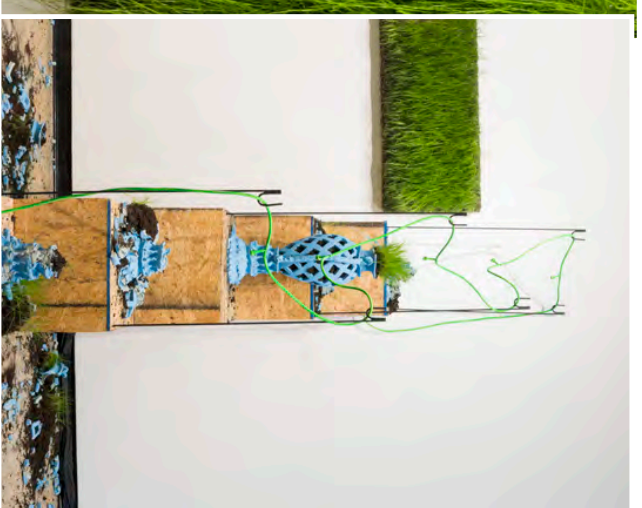
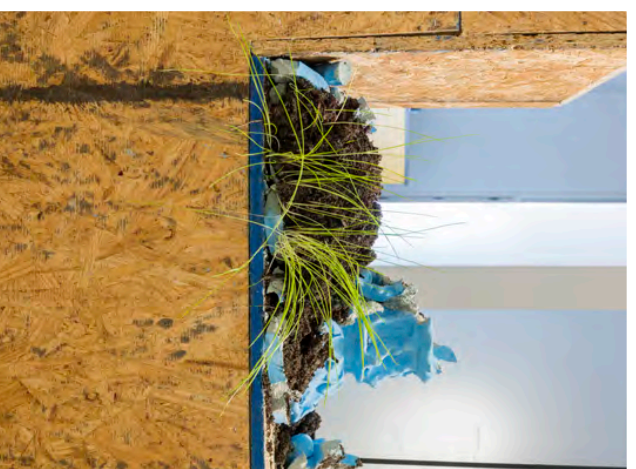
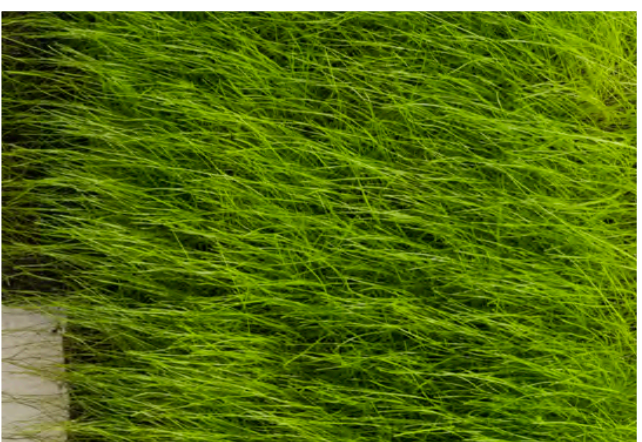
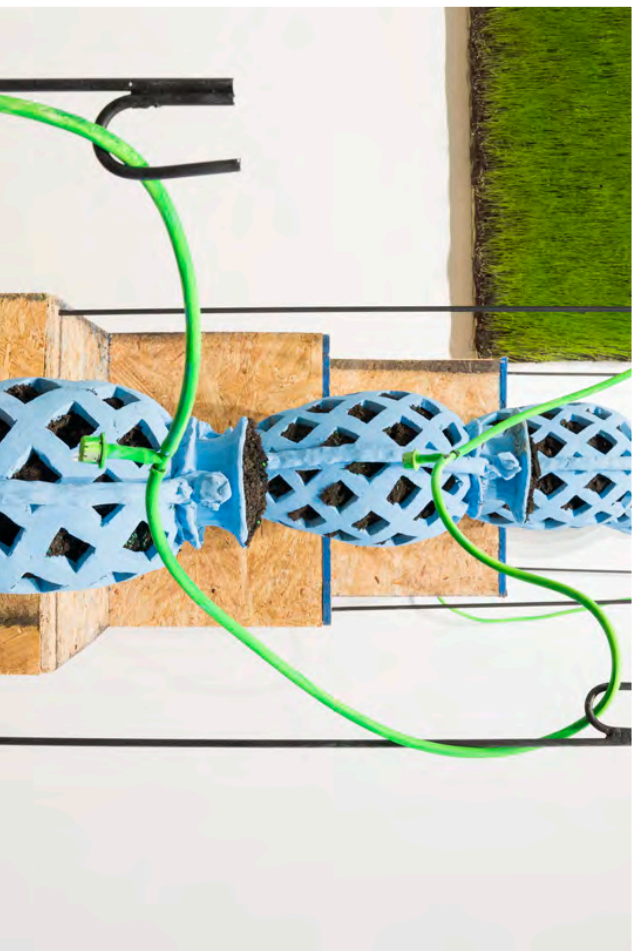






In the building of these cities and lived spaces, there are incorporated ecologies that are accepted and there are the unaccepted plants that are abated. The lawn stands in for the status quo of the acceptable, and weeds as the deviants and unaccepted. Buildings are seemingly in constant opposition with the natural environment that surrounds them, however this separation is constructed. Unknowingly, weeds queer these spaces by bending and breaking through the concrete and brick structures, disrupting the sterile and curated nature of development.

*Riffs* recontextualizes and speculates on ideas of equitable repurposing that prioritize living organisms and their memories over new development and questions what truly needs to be curated in our environments. Repurposing, de-privatizing resources, and a symbiotic relationship with spaces, plants, and objects on the fringes of our built environment can be at the forefront of civil planning.





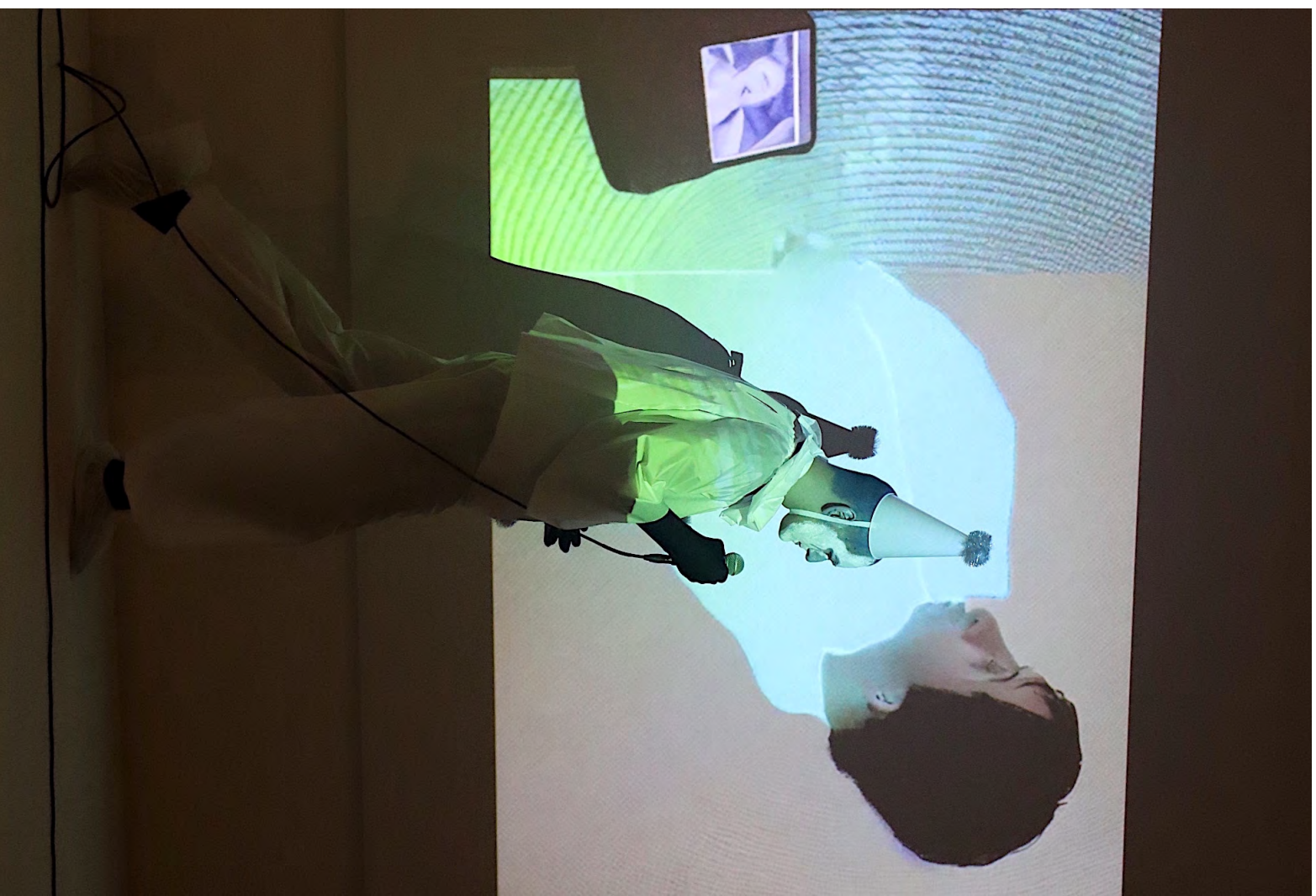
In the present moment, the Uncanny is the dominant sensation generated from the tension between Post-Industrial Capitalist Ideology and the Material reality produced under it: Inflation, inaccessibility to housing, resource scarcity, food insecurity, the wage gap, exploitation of the working class, ecological instability and regulatory capture are all increasing while the dominant hegemonic power structures retain the myth that the current set of Neoliberal Free Market Economics is the best viable system for organizing our socio-political system. We are not liberated by this understanding, but instead are filled with a paralyzing anxiety that we have no ability to meaningfully engage with or alter this fact. The result is a fatalistic apathy that we have no choice but to go through the motions and thus continue to serve the interests of capital. We are simultaneous victims and perpetrators of this system. This contradiction without possibility for resolution produces the sensation of the Uncanny.

Simultaneously as the artist of the work and a character within it, I am presenting it as a novel spectacle. I am critiquing AI and its effects, yet I am presenting it as a novel spectacle. My control enacted in the creation of the videos and their interpretation through the textual context of both my voice and the emotive context of music does not negate its control over me or my incentive to wield its novelty to impress for personal gain. My performance as a clown—specifically a pierrot, a traditional figure of both sympathetic melancholy and foolish arrogance—places me as both the emissary and hostage of the idea of AI.

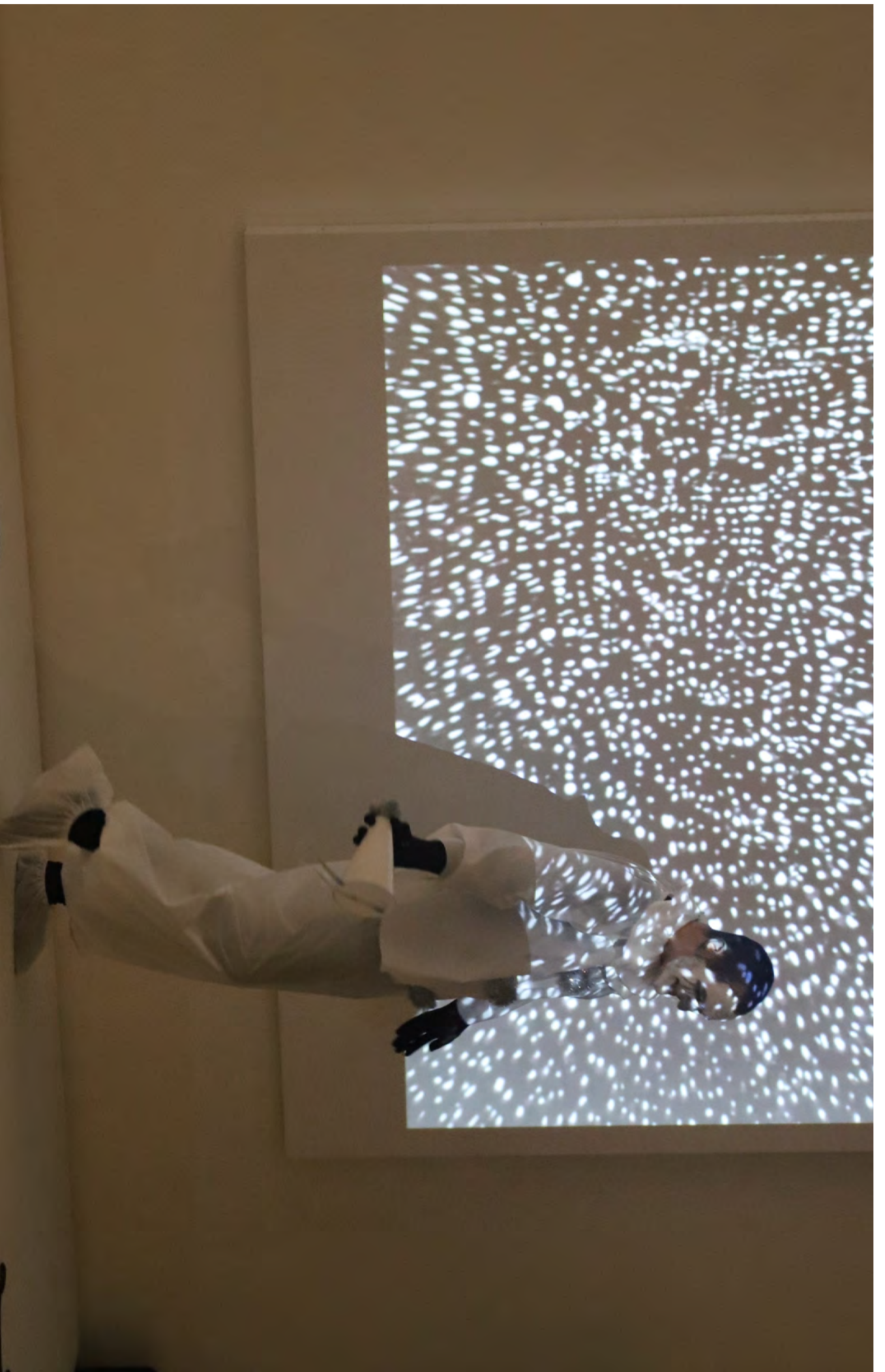
As we continue to engage and interface more continuously with technological apparatuses of consumerism, we are influenced and incentivized more continuously to consume. The possibility to fulfill desires or self-actuate independent of either consumption or the production of capital for another individual or entity shrinks smaller and smaller. We are trapped in a big carnivalesque Skinner box, where the only activities available have been curated down to a limited set of rigged pay-to-play games. The only way to win is not to play the game, but there is only the game.

### *Like Home*

2023  
AI-Generated  
Video, Musical  
Composition,  
Performance 2023  
Dimensions  
variable

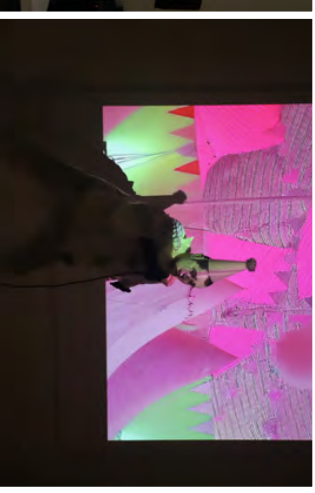
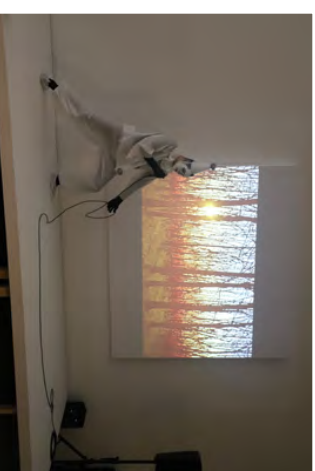
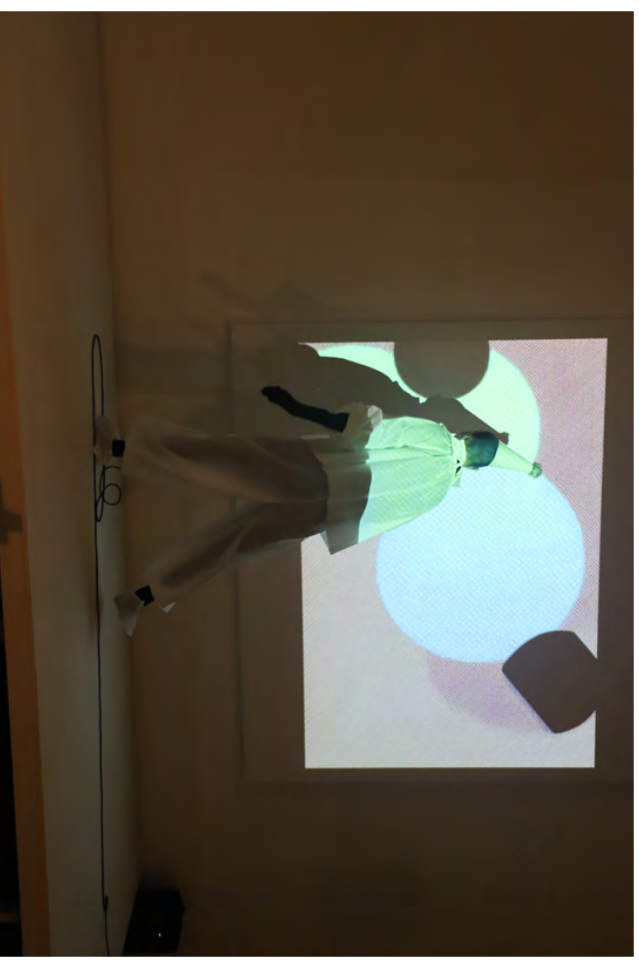
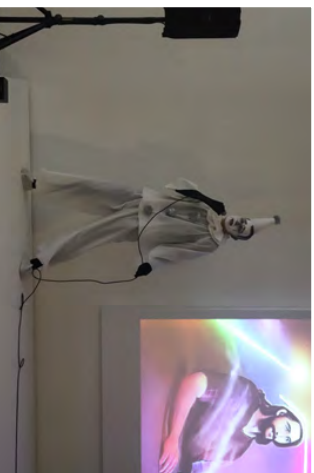






One of many frameworks for conceptualizing the origin from which the Uncanny arises is the recognition of the unconscious self as an *other-ized* aspect of the self which nonetheless influences the behavior of the conscious self. AI algorithms collect our data via our online behavior, webcams, microphones and telemetry to customize our search results, advertising and content that we are shown online. The intent here is to influence us to become our Data-Doubles: the idealized consumer versions of ourselves represented by the data collected by both corporate and state entities. AI is capital made manifest into an entity: models are trained according to competition-based survival-of-the-fittest strategy to produce a singular result.

I've generated the imagery of this piece via DeForum Stable Diffusion, an open-source AI model which allows a user to create visual representations of 3D space from text prompts. This is a time-intensive and highly technical process which requires multiple stages and dimensions or input in order to generate meaningful and legible imagery. Nothing represented is real, and even so, the representations still degrade. Malls, Suburban life, all of the promised comforts of the late 20th Century: simulacra all the way down, until we cannot be certain of any origin point which might have been fixed in something concrete. There may be a human being who has directed this production of meaning, made music and sung, but I'm nonetheless a product of the same system and institutions as AI.





Using a hybridity of mediums such as soft sculpture, painting, drawing, and fiber, *Levitate (twoj aej)* investigates magic through the lens of perpetual girlhood as an alternative means of gaining control and autonomy over oneself. In a time and place where one feels powerless to patriarchal systems of oppression, I draw upon the idea of magical thinking and ritual as a cultural phenomenon embraced and instantiated by girls and young women, specifically in the context of the American slumber party. From concocting potions with products found under the bathroom sink to making friends levitate by reciting the incantation "light as a feather, stiff as a board" I have come to understand my personal interest in magic to be symbolically resonant to the ubiquitous, yet complex and multifaceted experience of living as female on the cusp of adulthood: Finding an awareness of oneself while contending with burdening societal expectations. Through the art of potion making, the reimaged game of levitation, and the materiality of tulle, *Levitate (twoj aej)* seeks to hold space for wishful thinking to enact; A space to exist in-between, a space to become and unbecome, to manifest and release, both individually and collectively.

The installation incorporates handmade inflatable sculptures that I refer to as breathing beings. Each breathing being is informed by the female body in addition to other references including the criss-cross-applesauce position, kneeling, Venus of Willendorf, perfume bottles, rococo style potpourri vases, and headless mannequins. The breathing beings gather with the intention to ritually levitate into formless femme spirits. They are equipped with an offering of homemade potions- a marker for the actualization of the ritual- which drip down the inflatable bodies as the air inside circulates to keep itself lifted. Hovering above the installation is a multilayered piece of fabric, a representation of the transformation of a levitated spirit. The piece is constructed from a process of bathing tulle in paint then carefully stitching/mending/piercing it together by hand.

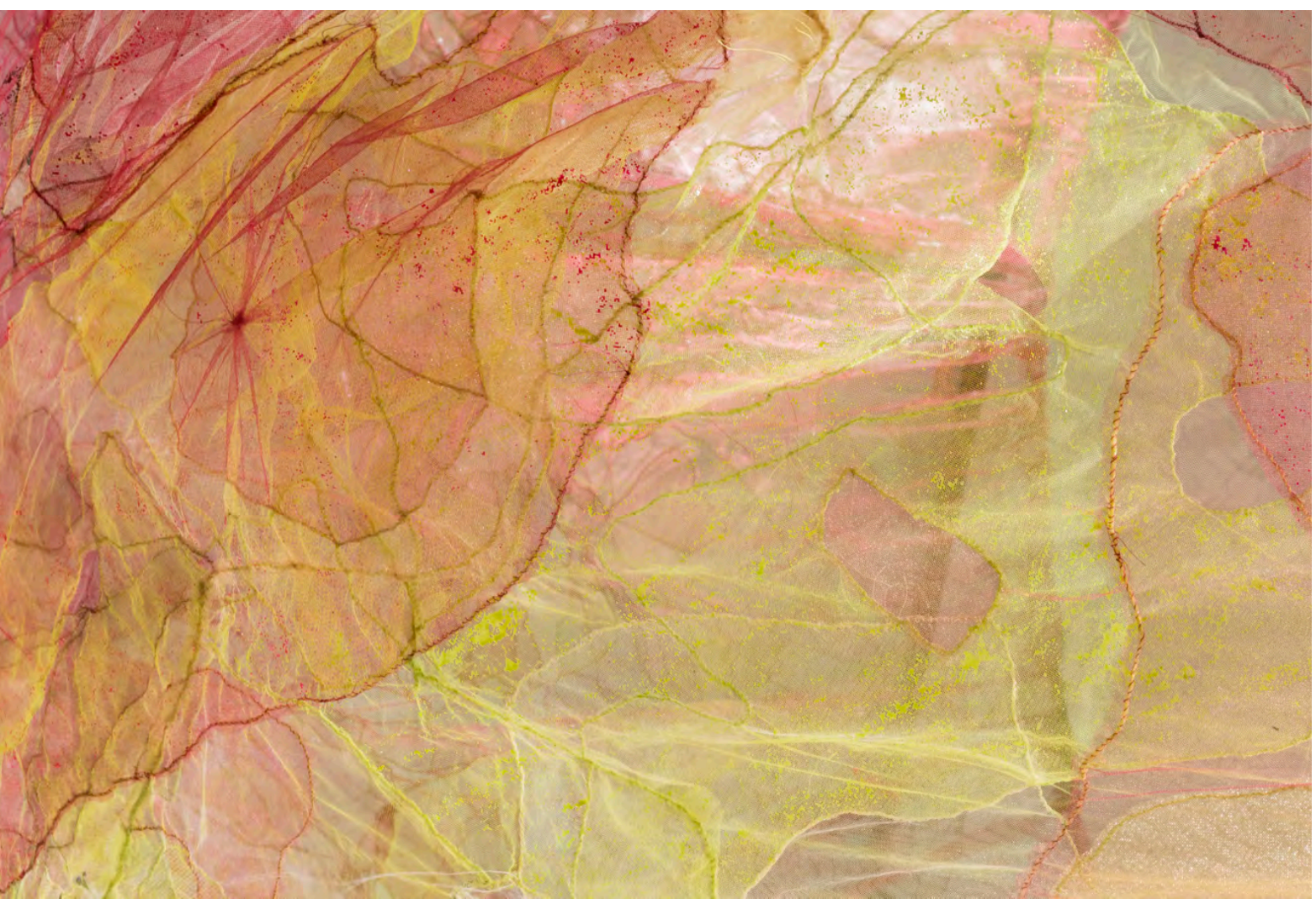
The labor, subjectivity, and contradictions embedded in the material evokes an ephemeral, bodily presence, which is enhanced through weightless drawings in the form of cast shadows.

Through a performance of ritual, *Levitate (twoj aej)* poses the potential possibility of magic for imagining a new embodied experience, where the pursuit (and struggle) to defy gravity becomes a metaphor for girls' and women's continual resistance against the rules, regulations, and baggage imposed by patriarchal structures. The idea of uncertainty, or failure, also persists in the work, and I often question how long a person can sustain magic until rationality creeps in and physics gets involved.

### *Levitate* *(twoj aej)*

2023

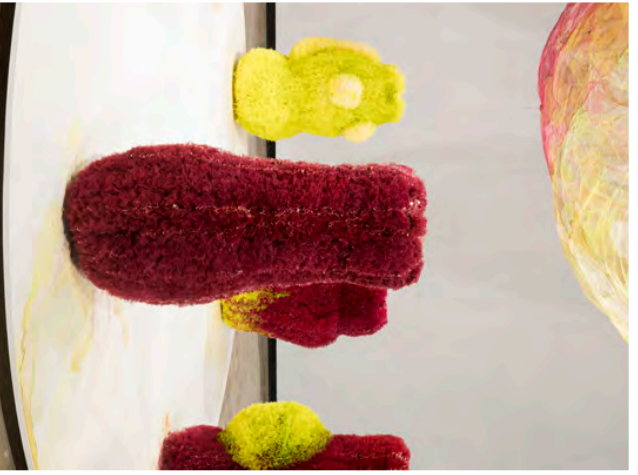
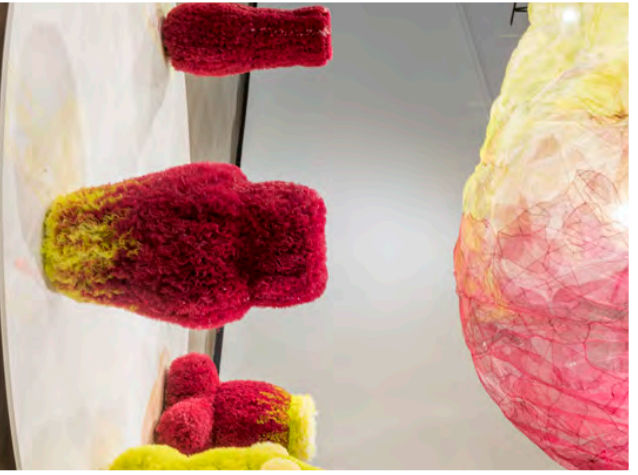
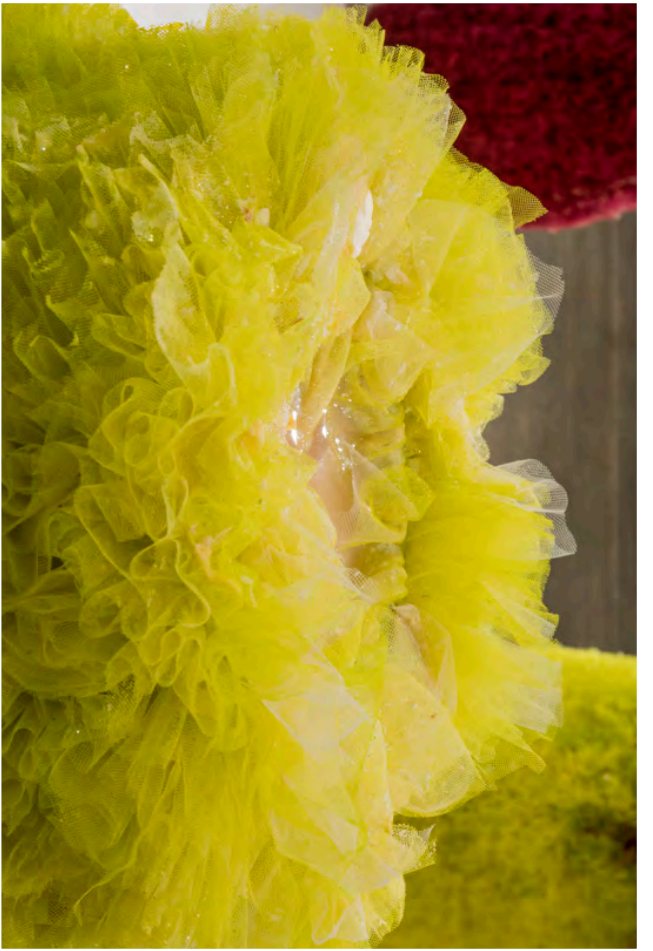
Synthetic nylon  
tulle, fluid  
acrylics, gloss  
medium, thread,  
air, inflatable  
blower, potions  
made  
from expired  
makeup  
pigments, lotions,  
shampoos, hair  
gel, bath bombs,  
vaseline, nail  
polish,  
baby oil, wax,  
imitation pearls,  
iridescent beads  
Dimensions  
variable











UNIVERSITY GALLERIES

JESÚS FUENMAYOR  
Director and Curator

JORGE BERNAL  
Exhibition Coordinator

DIANNE CAPLE  
Administration

MARK HODGE  
Visiting Assistant Professor of Art History

MARTHA WHITEMAN  
HELENA CHEN  
Graduate Assistants

MARICARMEN TORRES  
Intern

GABRIEL DE LA TORRE  
SHARLEENE DESTINE  
BELLA EURY  
ELIZABETH MYERS  
EMILY OSTRANDER  
JENNIFER SÁNCHEZ  
Gallery Sitters

GARY R. LIBBY UNIVERSITY GALLERY +

GARY R. LIBBY FOCUS GALLERY

SCHOOL OF ART AND ART HISTORY  
COLLEGE OF THE ARTS  
400 SW 13th Street  
Fine Arts Building B (FAB)  
PO Box 115803  
Gainesville, FL 32611  
universitygalleriesufl.com  
ug@arts.ufl.edu  
(352) 273-3000



Published by University Galleries  
in association with the exhibitions  
*Fleeting Imaginaries*.

*Master of Fine Arts Candidates Exhibition I*  
(March 24 – April 7, 2023)

and *Fleeting Imaginaries*.

*Master of Fine Arts Candidates Exhibition II*  
(April 14 – 28), 2023.

JESÚS FUENMAYOR

MARK HODGE  
Editors

JESÚS FUENMAYOR

MARK HODGE  
Authors

TERESA MULET  
Design

MARK HODGE  
Copy Editor and Proofreader

JORGE BERNAL  
THOMAS AYCOCK,

LEO ASH PHOENIX  
GABRIEL DE LA TORRE  
Exhibition Installation

#### Photography credits

MCKINNA ANDERSON: 7, 8, 9, 10, 11, 13, 14,  
15, 16, 17, 19, 20, 21, 22, 23, 25, 26, 27, 29,  
33, 34, 35, 36, 37, 39, 40, 41, 42, 43, 45, 46,  
47, 48, 49, 51, 52, 53, 54, and 55

ISABELLA EURY: Cover, 4, 5, 30, and 31

ALTA  
Printer

Edition 500 copies

All rights reserved. No part of this  
publication may be reproduced or  
transmitted in any form or by any means,  
electronic or mechanical, including  
photocopy, recording or any other  
information storage-and-retrieval system,  
without written permission from the  
University of Florida.

All contents ©the authors.

All rights reserved.

Images ©the authors.

All rights reserved.

ISBN 978-1-7363480-1-7

Every reasonable attempt has been made  
to locate the owner or owners of copyrights  
in this catalog and to ensure the credit  
information supplied is accurately listed.  
Errors or omissions will be corrected in  
future editions. Individual works of art  
appearing herein may be protected by  
copyright in the United States or elsewhere  
and may thus not be reproduced in any form  
without permission of the copyright owners.

GARY R. LIBBY UNIVERSITY GALLERY +  
GARY R. LIBBY FOCUS GALLERY

**UF**  
UNIVERSITY of  
FLORIDA

COLLEGE OF  
THE ARTS  
UNIVERSITY OF FLORIDA

SCHOOL  
OF ART +  
ART HISTORY  
UNIVERSITY OF FLORIDA

UNIVERSITY GALLERIES  
UNIVERSITY OF FLORIDA