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***Fleeting Imaginaries: Master of Fine Arts Thesis Candidate Exhibitions I
and II
at UF's University Galleries
March 24-April 7, 2023
April 14-28, 2023***

Gainesville, Fla. — University Galleries will host two exhibitions showcasing the work of University of Florida School of Art and Art History's Master of Fine Arts (MFA) degree candidates. The first will run from March 24 to April 7, 2023. The second will be open from April 14 to April 28, 2023. Concurrent with these exhibitions at the Gary R. Libby University Gallery, further graduate student work will be shown in the Gary R. Libby Focus Gallery. The exhibitions are free and open to the public.

Fleeting Imaginaries: Master of Fine Arts Thesis Candidate Exhibition I

March 24-April 7, 2023

Artists: McKinna Anderson, Michael Hoffman, Jerimiah Jossim, Jiangxin Wang

Fleeting Imaginaries: Master of Fine Arts Thesis Candidate Exhibition II

April 14-28, 2023

Artists: India Brooks, Allison Burch, Mark-C Hilbert, Natalie Novak

The exhibitions will be curated by University Galleries director Jesús Fuenmayor and School of Art and Art History Visiting Assistant Professor Mark Hodge. *Fleeting Imaginaries I* and *II* will present 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. These artists contemplate the (im)possibility of escape through an exploration of fleeting realities and manifested connections.



Thesis Project Descriptions for *Fleeting Imaginaries: Master of Fine Arts Thesis Candidate Exhibition I*

Below are brief descriptions of each of the artists' projects in-lieu of thesis that will be displayed in the exhibition:

McKinna Anderson's work is titled *something I can never see the beginning of*. Through a theoretical process she investigates material timescales using a multidisciplinary approach to construct geologic structures that model alternate an ecosystem. The installed system supposes a conversation between the realms of the ecological, architectural, and mystical by way of performative objects that respond to how time and pressure might inform their evolution, however unstable that may be. The work is made up of manufactured ecosystems constructed of steel piping that leak a dripping solution of water and borax that causes crystals to grow on the structure during the exhibition. The work ponders the final end of the human-influenced environment and the possibility escaping from the stability of the material reality.

Michael Hoffman's work *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 sound 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*.

Jerimiah Jossim's *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.

Jiangxin Wang's work is entitled *+opening*. *+opening* is an immersive installation, including sound and projected video that showcases the unfiltered cruelty and violence of the animal meat product slaughterhouse as a mirror image of human society, through the lens of the



slaughterhouse/hospital analog. Wang's installation encourages viewers to consider how individuals are processed as meat and merchandise in our current society and presents a way for the viewer to reclaim their individuality in the face of such a society.

Thesis Project Descriptions for *Fleeting Imaginaries: Master of Fine Arts Thesis Candidate Exhibition II*

Below are brief descriptions of each of the artists' projects in-lieu of thesis that will be displayed in the exhibition:

India Brooks' *Archi-sculpture* is a sculptural body of work accompanied with video production that links architecture and form to human psychology. This work focuses on the influence of constructed form on humans while highlighting alternative ways of existing within the fabric of civilization, examining the relationships between humans, spirituality, the environment, and the urban landscape.

Allison Burch's *Rifts* is influenced by her growing up in the rust belt region of the great lakes, surrounded by crumbling buildings and sprawling new development. *Rifts* uses imagery of fencing and industrial yellow paint that signifies the separation between industrial ruins partially reclaimed by nature and new construction projects. Utilizing construction materials and familiar development motifs such as structural wooden frames, bricks, concrete, and square box buildings for luxury housing – Burch then bends these forms, creating a queering of the norm, disrupting the false neutrality of the contemporary built environment.

Mark-C Hilbert's work *Like Home* consists of a combination of AI-generated projected video, sound, and performance. Mark will vocally perform a series of songs for, with accompanying visuals projected over himself and the stage on which he is standing. *Like Home* is a commentary on the uncanny nature of the data-mined reflections of ourselves that social media companies, and other websites that collect web traffic data, present to and through their algorithms.

Natalie Novak's *Levitate (what if we could free float?)* is a sculptural installation that utilizes a hybridity of mediums including painting, drawing, fiber, and craft-based practices to explore the transitory state of the artist's girlhood through the lens of magical thinking. This installation engages with contradiction, performativity, and abstraction through an alternative mode of representation that denies objectification, and offers complexity and multiplicity to the lived experience of being a girl/woman in post-Roe America. *Levitate (What If We Could Free Float?)* embraces girlhood/womanhood as a perpetual state of flux- a visceral process of becoming and



unbecoming, doing and undoing, always evolving- and directly challenges essentialist definitions of gender that reduce women and girls to fixed, binary containers.

See <https://arts.ufl.edu/galleries/events/> for more information.



About University Galleries

University Galleries is comprised of three art galleries that play an integral role in the teaching mission of the School of Art + Art History, College of the Arts at the University of Florida, as well as serving the entire UF and Gainesville community.

University Gallery (UG) UG's primary mission is to provide the greater Gainesville community with a contemporary venue that explores new directions in visual art, incorporating historical perspectives as well. UG collaborates with myriad UF colleges, community and regional entities in creating a trans-disciplinary venue for artwork that is relevant to education at UF, and the greater north-central Florida region. Exhibitions feature nationally/internationally known artists in the fall, a bi-annual studio art faculty exhibition, juried student art exhibition, and MFA graduating thesis project exhibitions in the spring.

Gary R. Libby Gallery presents art exhibitions that are organized by graduate student curators, in conjunction with the director of the galleries, providing an opportunity for students to learn experientially about curation, exhibition design, and presentation, and visitors to view professionally presented shows that primarily feature contemporary art.

Constance and Linton Grinter Gallery of International Art presents exhibitions organized by graduate student curators, in conjunction with the director of the galleries that feature international and multicultural artworks. This venue allows graduate students to learn experientially about curation and exhibition design, and visitors to experience art and artifacts from across world cultures.

Parking Information

Daytime parking is available in reserved spaces between Fine Arts Building C (FAC) and Inner Road. From SW 13th Street, enter campus on Museum Drive. Turn right on Newell Drive, then right on Inner Road. Turn left into the parking lot behind FAC. The first three spaces on the left are reserved for gallery use. Parking permits are issued to gallery visitors in the University Gallery.

For more information, please contact the University Gallery at (352) 273-3000 or visit our website at www.arts.ufl.edu/galleries.

About the College of the Arts

The College of the Arts is one of the 16 colleges and more than 150 research centers and institutes at the University of Florida in Gainesville, Florida. The College of the Arts offers



baccalaureate, master's and Ph.D. degree programs in its three institutionally-accredited schools — the School of Art + Art History, School of Music and School of Theatre + Dance. The college is home to the Center for Arts in Medicine, Center for Arts and Public Policy, Center for World Arts, Digital Worlds Institute, University Galleries and the New World School of the Arts in Miami. More than 100 faculty members and approximately than 1,200 students work together daily to engage, inspire and create. The college hosts more than 300 performances, exhibitions and events each year. Faculty and students also exhibit and perform at other local, national and international venues. To learn more, visit www.arts.ufl.edu.

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