

SKYWAY 2024: 12 Ways of Looking at a Landscape **Self-Guided Exhibition Tour**

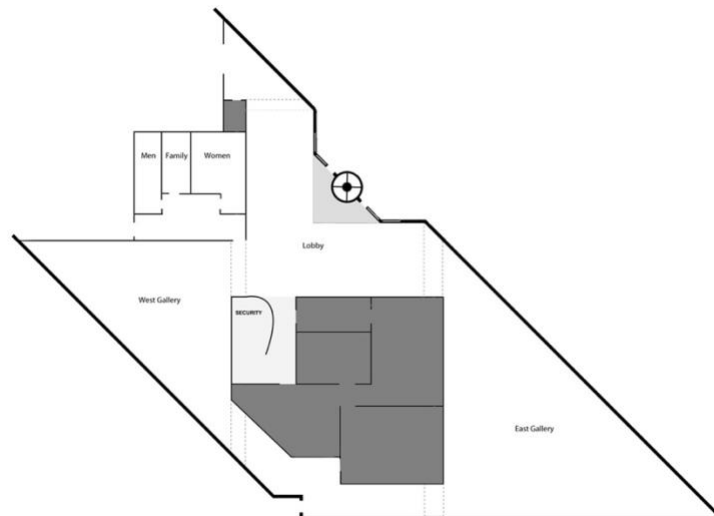
Welcome to *SKYWAY 2024: 12 Ways of Looking at a Landscape* at the USF Contemporary Art Museum. We are delighted to have you here for this self-guided tour.

As you navigate through the exhibition, we encourage you to take your time and immerse yourself in each piece. To enhance your exploration, we suggest that you compare and contrast selected artworks throughout the museum. Consider aspects such as the themes, techniques, and materials used by the artists, as well as the emotions and thoughts the pieces evoke in you. Ask yourself questions like:

- What similarities or differences do I notice in the artists' approaches?
- How does the context of each artwork shape its meaning?
- What stories or messages do you think the artists are conveying through their work?

This process of comparison will deepen your understanding and appreciation of contemporary art, allowing you to engage with the works in a thoughtful and meaningful way.

SKYWAY: A Contemporary Collaboration is a multi-institutional exhibition that has been celebrating the vibrant art scene in the Tampa Bay region since 2017. This third iteration showcases the collaborative efforts of five esteemed institutions: the Ringling Museum of Art, Ringling College of Art and Design, Museum of Fine Arts, St. Petersburg, Tampa Museum of Art, and CAM. Curated by Christian Viveros-Fauné, CAM's exhibition *Skyway 2024: 12 Ways of Looking at a Landscape* includes 12 artists whose pieces explore various interpretations of landscapes—realistic, internal, political, mental, natural, and social—inviting you to engage with and expand your understanding of the environments we inhabit.



LOBBY



Andrés Ramírez
b. 1991, Anchorage, AK
Lives and works in Tampa
Migrant Workers Picking Strawberries, 2023
Archival inkjet print on vinyl
Courtesy of the artist



Elisabeth Condon
b. 1959 Los Angeles, CA
Lives and works in Tampa, FL
Archipelago, 2024
Detritus, polymer, acrylic
Courtesy of the artist and Emerson Dorsch,
Miami FL

Through aerial photography Andrés Ramírez captures expansive views of South Florida, as he did in *Migrant Workers Picking Strawberries*. His images highlight large-scale social and industrial processes, turning landscapes into vibrant abstractions. By providing a bird's-eye view, Ramírez contrasts the beauty of the scenery with the stark realities of daily life, prompting viewers to reconsider their connection to the environment and unseen dynamics at play.

Elisabeth Condon explores landscapes through artificial construction and imagination, as seen in her work *Archipelago*. Combining diverse influences and materials, her dynamic compositions disrupt traditional figure-ground hierarchies, creating fluid, calligraphic forms that invite multi-perspective engagement. Condon's paintings illustrate the interplay between nature and artifice, transforming paint into a medium that encapsulates time and space.

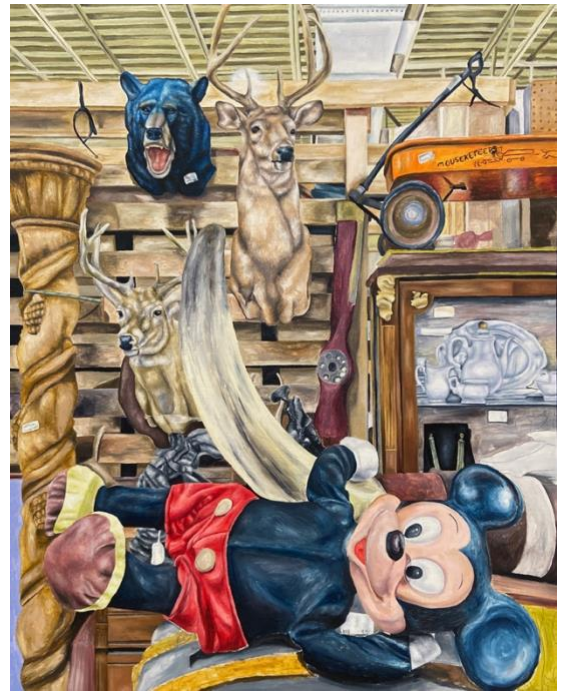
Both Ramírez and Condon offer compelling views on landscape through distinct approaches. Ramírez's socio-political lens contrasts with Condon's abstract and conceptual exploration of reality and imagination. Despite their differing mediums and philosophies, both artists challenge conventional landscape representations, providing varied insights into the relationship between humanity and the environment.

- How do the different mediums (photography vs. painting) influence the artists' ability to convey their messages about landscape and environment?
- In what ways do the bird's-eye perspective of Ramírez's photographs contrast with Condon's immersive, ground-level approach? How does each perspective affect the viewer's understanding of space?
- How does each artist interpret the concept of time? What does Ramírez's depiction of labor processes say about temporal experience compared to Condon's fluid, frozen moments in her pours?

WEST GALLERY



Karen Tucker Kuykendall
b.1950, Tampa, FL
Lives and works in Tampa, FL
Everything's Coming Up Roses, 2023
Oil on canvas
Courtesy of the artist



Erin Titus
b.1995, Tallahassee, FL
Lives and works in Tampa, FL
Once Bitten, Twice Shy, 2023
Oil on panel
Courtesy of the artist

Karen Tucker Kuykendall celebrates the joy and beauty in the ordinary with her painting *Everything's Coming Up Roses*. Her work playfully explores patterns and spatial planes, blending the real with the unreal. Kuykendall's dynamic paintings aim to uplift viewers through vibrant compositions that invite detailed inspection. Her use of symbolism, color, and harmony transforms everyday subjects into extraordinary experiences, highlighting the beauty in the mundane.

Erin Titus examines the complexities of domestic spaces in *Once Bitten, Twice Shy*. She investigates how domestic objects evoke memories and emotions, creating narratives that challenge perceptions of intimacy. Titus portrays ordinary items as significant elements that "engorge space," fostering a tension that is both picturesque and dissociative. By placing collected memories in unfamiliar contexts, she constructs a dialogue that redefines associations, inviting viewers to reconsider their relationships with domestic landscapes.

Both Kuykendall and Titus explore the significance of everyday objects and environments, but with different emotional resonances: Kuykendall celebrates joy and beauty, while Titus navigates the complexities of memory and intimacy within domestic spaces.

- How do both artists invite viewers to engage with their work? What strategies do they use to encourage close inspection or emotional reflection?
- How do the color palettes and compositional choices of each artist contribute to the overall impact of their paintings? What differences can be observed in how they use color to affect mood and meaning?



John Gurbacs
b. 1947, Budapest, Hungary
Lives and works in Tampa, FL
Intersection, 2021
Oil on canvas
Courtesy of the artist



Eric Ondina
b.1988, Sacramento, CA
Lives and works in Tampa, FL
Auto Pilot Malfunction, 2023
Egg tempura emulsion on canvas
Courtesy of the artist

John Gurbacs creates intricate oil paintings that draw inspiration from construction debris, tropical foliage, and microscopic patterns. His work highlights the contrast between natural and artificial forms, inviting viewers to see the connections between disparate elements. Influenced by fractals and Buddhist mandalas, Gurbacs illustrates the geometry of nature and the balance of order and chaos. His labor-intensive paintings reflect deep observation of the environment and reveal how nature and human construction can mirror each other in unexpected ways.

Eric Odina employs egg tempera to depict the chaotic intersections of social narratives and ideologies. In *Auto Pilot Malfunction* he uses snapshots to capture moments of conflict and discontent, blending real events with social media stories to create a visual commentary on truth and perception. Odina questions the reliability of shared truths in a skeptical era, reflecting on how clashing societal values shape our understanding of reality.

Both John Gurbacs and Eric Odina explore the complexities of their environments, yet they do so through different lenses: Gurbacs celebrates the beauty of interconnectedness, while Odina critiques the chaotic nature of social narratives.

- How do the visual styles of Gurbacs and Odina differ? What techniques do they use to convey their themes, and how do these choices impact the viewer's experience?
- How do Gurbacs and Odina construct narratives within their artworks? What stories are being told, and how do the artists manipulate form and content to communicate these stories?

EAST GALLERY



Sebastian Ore Blas
b. 2002, Lima, Peru
Lives and works in Tampa, FL
Fishy Things, 2024
Oil on canvas
Courtesy of the artist



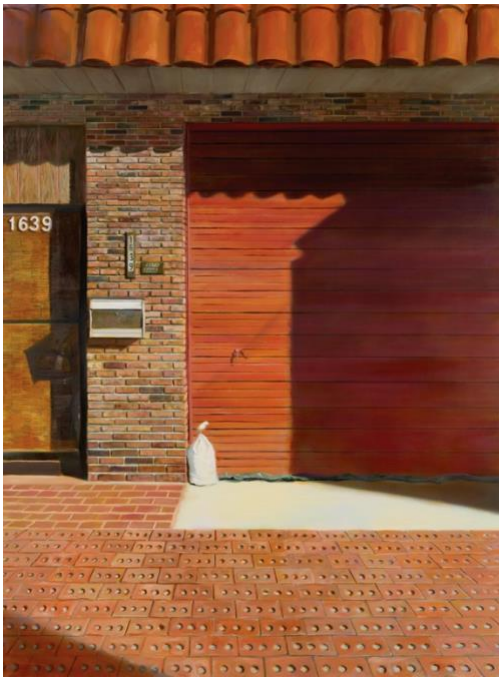
Susanna Wallin
b. 1975, Lund, Sweden
Lives and works in Tampa, FL
Lizzy, 2024
4k Video projection with audio
15:20 min loop
Cast: Justin Elwell, Johnny Elwell, Jack Smith
Courtesy of the artist

Sebastian Ore Blas creates a contemporary still life in *Fishy Things* using oil on canvas to explore themes of personal identity. His vibrant "tablescapes" employ traditional still life techniques, evoking warmth and joy while inviting viewers to engage with the nuances of romance and relationships. By combining traditionally rendered objects with abstract forms, Blas emphasizes inclusiveness and the beauty of everyday life, presenting an authentic portrayal of identity and interactions.

In *Lizzy* Susanna Wallin employs video to merge experimental and narrative elements, addressing deeper existential questions. Inspired by a neighbor's death and the symbolic gift of an electric organ, her work reflects on care, memory, and the stories that endure. Wallin's film poses thought-provoking questions about honoring lives we may not fully understand, creating an immersive audio-visual experience that navigates the complexities of existence and the interplay between reality and imagination.

Both Ore Blas and Wallin explore themes of identity and memory, yet their artistic expressions differ significantly in medium and approach—Ore Blas celebrates the warmth of relationships in a traditional format, while Wallin examines the layered complexities of life and death through an experimental lens.

- How do both artists construct narratives within their works? What stories emerge from Blas's visual compositions compared to the more abstract narrative in Wallin's film?
- How does the choice of medium (oil on canvas vs. video projection) affect the viewer's experience? How do these formats influence the way each artist conveys their themes?



Keith Crowley
 b. 1974, Media, PA
 Lives and works in Sarasota, FL
Mid Morning, 1639 Tenth Street (Letter to John), 2024
 Oil on linen



Caii Lofgren
 b. 1972, Eugene, OR
 Lives and works in Bradenton, FL
 Selections from the *America The Beautiful* series, 2022

Keith Crowley's painting *Mid Morning, 1639 Tenth Street (Letter to John)* conveys an intimate narrative through oil on linen, capturing the likeness of a late friend's home. His detailed techniques evoke memories and emotions tied to the space, highlighting the contemplative nature of painting in contrast to the immediacy of photography. This work serves as a tribute to personal relationships, exploring how spaces and memories intertwine to shape our understanding of place.

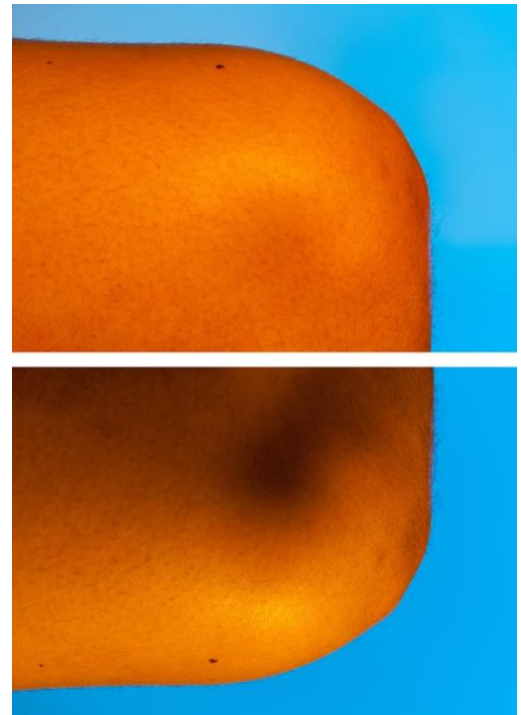
Caii Lofgren's series *America the Beautiful: Artefacts of the Anthropocene* employs mixed media to envision a futuristic landscape inspired by folklore and ecological history. By appropriating 1960s USDA agricultural posters, Lofgren critiques themes of hybridity, migration, and the tension between nature and built environments. The series addresses contemporary environmental issues, encouraging viewers to reflect on their relationship with the land and the cultural narratives influencing ecological survival.

While both Lofgren and Crowley explore memory, identity, and the connection between people and their environments, they do so through different artistic practices—Lofgren with a speculative, culturally rich narrative and Crowley with a personal, emotional focus on the everyday and intimate.

- How do the chosen mediums (mixed media vs. oil on linen) influence the overall expression and impact of each artist's work? What does each medium allow the artist to convey?
- In what ways do both artists use symbolism to convey their themes? How do the symbols in Lofgren's work reflect cultural and ecological concerns compared to the personal symbols in Crowley's painting?
- How do Lofgren and Crowley address the theme of nature in their works? In what ways do their portrayals of the environment differ, especially regarding the tension between natural and built spaces?



Bruce Marsh
b.1937, Inglewood, CA
Lives and works in Ruskin, FL
Beach Stones, 2024
Oil on canvas
Courtesy of the artist



Bradford Robotham
b.1975, Kingstown, Jamaica
Lives and works in Tampa, FL
El Capitan Reflected, 2021
Archival inkjet print
Courtesy of the artist

Bruce Marsh's painting *Beach Stones* exemplifies his realist approach to perception. Throughout his career he has employed various techniques, including oil painting, to connect with viewers' preconceived notions of objects. In *Beach Stones* Marsh explores the interplay of light, color, and form, inviting reflection on how we perceive natural elements and the transient beauty of the environment. His belief that "content creeps into paintings unbidden" highlights his organic approach to creation, where subject matter evolves naturally.

Bradford Robotham takes a conceptual approach in *El Capitan Reflected*. His photographs serve as transformative self-portraits that merge the human body with imagined landscapes, presenting arms and legs as mountains and canyons. This biomorphic representation challenges traditional views of landscape and identity, suggesting their intrinsic connection. Robotham's process emphasizes authenticity, with images captured and printed as conceived, enhanced by vivid lighting that forges a strong link between body and nature.

Both Marsh and Robotham explore themes of perception and identity —Marsh celebrates the natural world through realism, while Robotham conceptually examines the body as landscape. Each invites viewers to explore the connections between people and their environments in unique ways.

- How do both artists address the theme of perception in their works? In what ways do Marsh's realist techniques challenge or reinforce viewers' understanding of reality, while Robotham's conceptual approach complicates the notion of personal identity?
- How do Marsh and Robotham address the theme of nature in their works? What contrasts can be drawn between Marsh's depiction of natural elements and Robotham's integration of the human form within imagined landscapes?