BEYOND SUPPORT

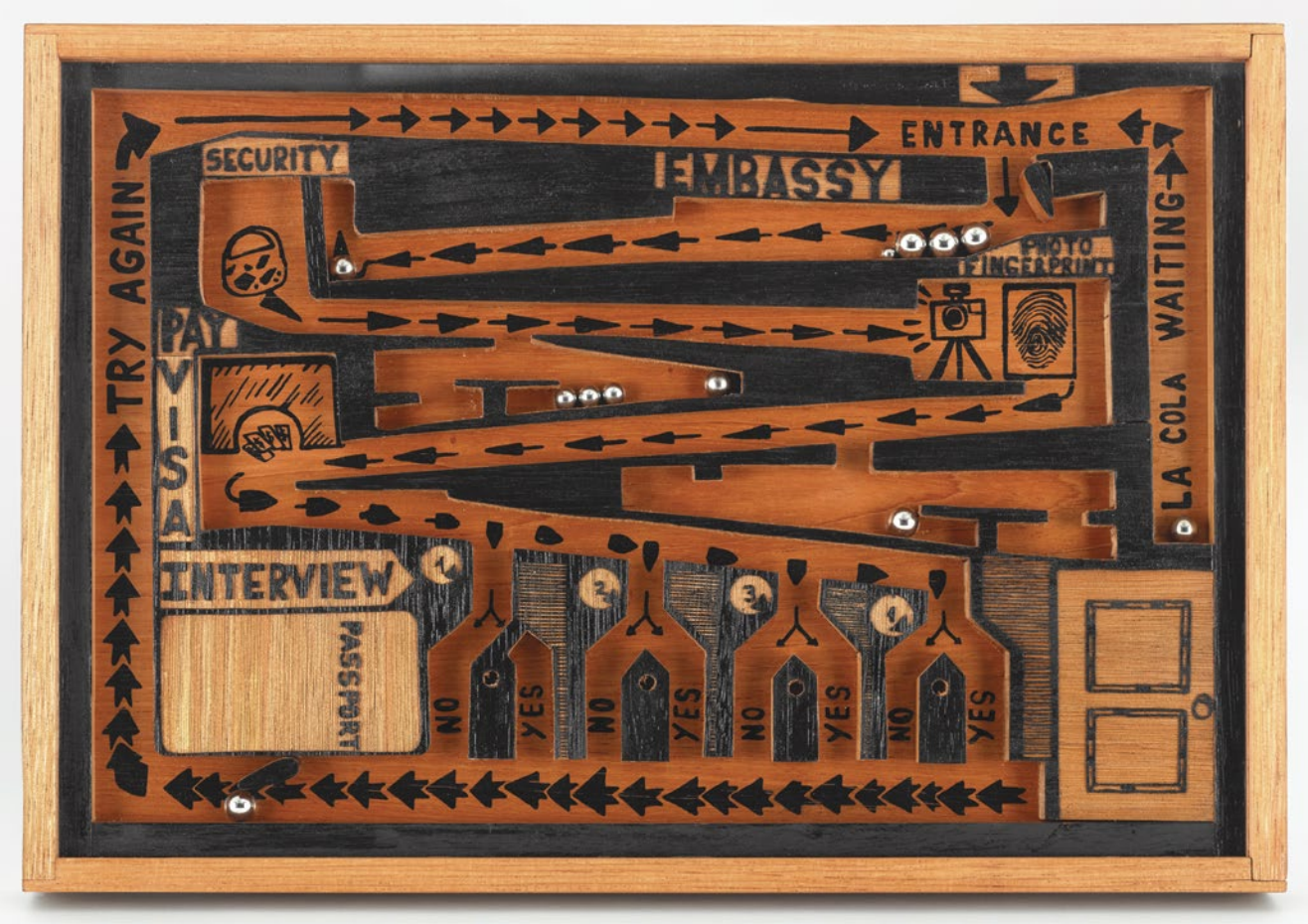
FROM THE UNIVERSITY OF SOUTH FLORIDA COLLECTION



CARLOS AMORALES
EL ANATSUI
ABEL BARROSO
JOHN CAGE
CARLOS GARAICOA
BARBAD GOLSHIRI
NANCY GRAVES
ROBERT HUFF
SOL LEWITT
LUCY ORTA
TAVARES STRACHAN
RICHARD TUTTLE
SIEBREN VERSTEEG
CLAUDE VIALLAT

June 13 – August 2, 2025
USF Contemporary Art Museum





Abel Barroso, *Embassy Game*, 2016. Published by Graphicstudio, University of South Florida Collection. Photo by Will Lytch.
Cover: Lucy Orta, *Urban Life Guard, Ambulatory Sleeper*, 2001. Gift of the artist, University of South Florida Collection. Photo by Peter Foe.

FROM THE DIRECTOR

The USF Contemporary Art Museum (CAM) organizes and presents temporary exhibitions designed to introduce students, faculty, and the broader community to artists working in the global art arena. The museum is a teaching laboratory with educational programs that connect students and visitors to contemporary art.

For the summer of 2025, CAM is presenting two concurrent and related exhibitions: *After Structure* and *Beyond Support*. Both exhibitions will consider formal structures and the influence of social, cultural, and political activity in the artworks on view.

Beyond Support, installed in the Lee and Victor Leavengood Gallery and the Genevieve Lykes Dimmitt Lobby Gallery, features work selected from the collection by Mark Fredricks, Research Administrator at the Contemporary Art Museum and Graphicstudio, assisted by Christian Viveros-Fauné, CAM's Curator at Large. Mark Fredricks also wrote an essay included in this brochure. The USF Contemporary Art Museum maintains and manages the collection that was started in the 1960s and includes contemporary fine art prints, works on paper, sculpture editions and photography. Graphicstudio gives one print produced from each edition to the University of South Florida Collection. Other entities have gifted artworks to the collection, including the Martin S. Ackerman Foundation, Robert Stackhouse and Carol Mickett, the Andy Warhol Foundation for the Visual Arts, and the Helen Frankenthaler Foundation.

Students can access the collection online or visit the Contemporary Art Museum for a hands-on experience under the supervision of CAM's Curator of the Collection, Shannon Annis. The collection is also available for class lectures, activities and research projects. The museum has a special arrangement with the Judy Genshaft Honors College. *Picture This* is a collaborative project/class that uses the art collection to teach research methodologies, understand the curatorial process, think critically and promote meaningful dialogue about a range of contemporary issues embedded in the artworks. CAM's Curator of Education and Public Art, Jennifer Miller, structures and organizes a series of workshops for 35 sessions of *Acquisition of Knowledge*, a freshman class in the Judy Genshaft Honors College that utilizes artworks from temporary exhibitions and the collection.

Several of the artworks in *Beyond Support* were contributed by artists participating in temporary exhibitions, including Barbad Golshiri, an Iranian artist who was included in *SubRosa: The Language of Resistance* in 2013, curated by Noel Smith, former Deputy Director of CAM. Golshiri recently directed some changes to his work based on current cultural and societal challenges. Barbara Young, the widow of Bob Huff, an alumnus of USF and chairman of the art department at Miami Dade College, Kendall Campus, gifted several works to the collection. The John Cage work was donated by the Bob Rauschenberg Gallery in Ft. Myers, and Graphicstudio gifted works by Abel Barroso, Carlos Garaicoa, Nancy Graves, and Siebren Versteeg. Peter Foe and Nora Armstrong contribute to a fund to purchase art and included in this exhibition are purchases from this fund by El Anatusi and a work from the *Do It Yourself* portfolio by Sol LeWitt.

Elizabeth Lyman, in honor of her husband, Charles Lyman, gave two works by the French artist, Claude Viallat that are large in scale and unframed: 80-1/2 x 185 and 74-7/8 x 161-1/2 inches. Viallat founded the Supports/Surfaces movement in the 1970s that explored new ways to present paintings outside the traditional context of stretched canvases.



Carlos Amorales, *Fighting Evil (with style)*, 2002. Gift of the artist, University of South Florida Collection.

Stanton Storer has pledged through his Embrace the Arts Foundation to give Tavares Strachan's *The Encyclopedia of Invisibility (Black)* from 2021, containing 2400 pages of carefully researched individuals, places, and events that are often overlooked or hidden from history.

Evident in the small selection of artworks in this exhibition is the range of mediums and ideas contained within the University of South Florida Collection.

—

Margaret Miller
Professor and Director
Contemporary Art Museum and Graphicstudio
University of South Florida

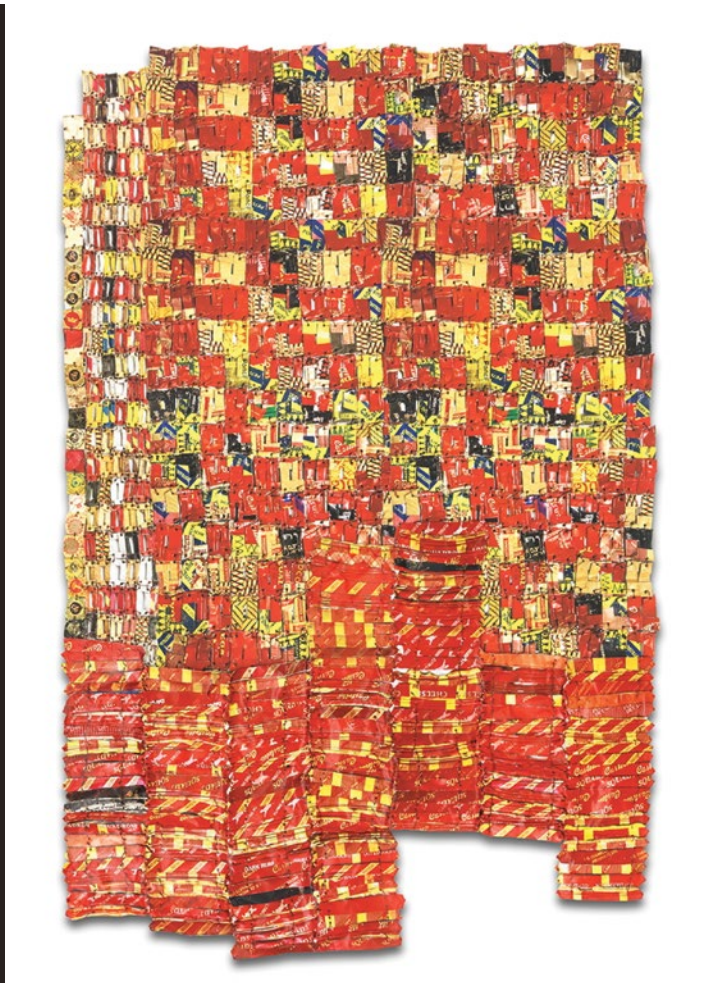
BEYOND SUPPORT

Mark Fredricks

Support is a big subject. At its simplest and broadest, support is something that helps something else. Supports within artworks provide structure and definition, like stretcher bars inside paintings or armatures within sculptures. Exhibitions have conceptual supports to help undergird their theoretical or philosophical arguments. In our day to day lives, support systems are formalized structures that help social, cultural, and political life to function properly. Support is often invisible and taken for granted, and it is different for each person. We are most aware of our need for support when we aren't getting it.

For the USF Contemporary Art Museum, support represents all the ways we are enabled to realize our mission, sometimes by giving support and sometimes by receiving it. This exhibition considers some of the ways that support can succeed or fail, can be present or absent, can meet needs or frustrate them. Most of the works included in this exhibition have been donated, in some cases by individuals, sometimes by the artists who made them. Some works were donated by other institutions, and a couple were purchased by the museum. All of them represent acts of support in some form or another.

Beyond their existence as part of the University of South Florida Collection, these works also consider the ways that support can be present or missing within the artwork itself, and the need for support within the systems we negotiate in our everyday lives. Two untitled **Claude Viallat** paintings (1987 and 1992), generously donated by Elizabeth Lyman including one in honor of Charles Lyman, eschew the tradition of stretcher bars and reorient our idea of what a canvas ought to be. Viallat's repetition of *le haricot*—the bean shape seen in each of his paintings—releases the viewer from questions of representation and turns our attention to the interaction between the painted mark and the pieces of canvas that have been found or donated to him.



El Anatsui, *Striped Flags*, 2023. Museum Purchase, University of South Florida Collection.

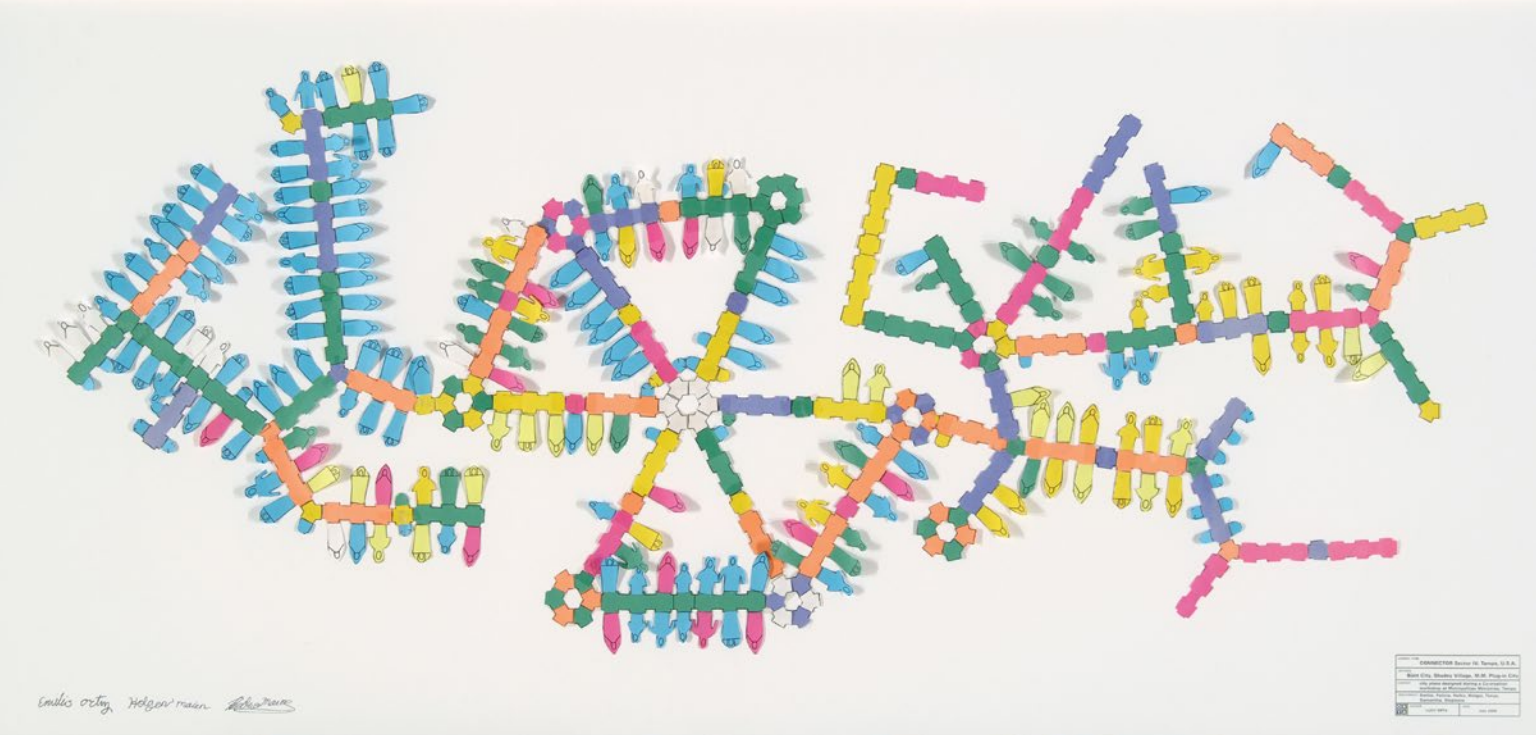
Tavares Strachan's *The Encyclopedia of Invisibility (Black)* (2021), a promised gift of Stanton Storer, calls attention to a systemic lack of support for thousands of people, places, events, and ideas that have been pushed out of mainstream recognition and historically marginalized. Strachan's 2,400-page volume functions as both literature and sculpture, with care put into each decision down to the gilded text on the book's cover and the ebonized maple bookstand used to support it. Visitors to the museum are invited to explore the contents using *The Encyclopedia of Invisibility (Pocket Guide)* (2024), another promised gift of Stanton Storer, presented in the museum bookstore area.

Slider (1999) is a sculptural wall work by **Robert Huff**, an alumnus of USF and former professor and chairman of the art department at Miami Dade College. The artwork was recently gifted to the collection by his wife Barbara Young. It features Huff's signature architectural renderings and isometric drawings, rendered onto sections of shaped canvas, each mounted on an aluminum armature. A rail system connects each piece, and the lower artwork can, as the name implies, slide along the rail to alter the composition. The inventive rail system reorients the formal supports of the artwork to an internalized and tenuous framework within the object.

Gifts to the museum sometimes come from other institutions, such as the gift from the Bob Rauschenberg Gallery at Florida SouthWestern State College in Fort Myers, Florida, of **John Cage**'s *Not Wanting to Say Anything About Marcel* (1969). The artwork is referred to as a Plexigram, which describes its composition as screenprinted Plexiglas. In this case, eight sheets of Plexiglas have been printed with a composition of letters, numbers, and images. Cage's compositional process was aggressively nonhierarchical, even anarchist, and for this artwork the arrangement of the imagery was composed according to a coin flip and the ancient Chinese divination text, the *I Ching*. Even the arrangement of the eight sheets of Plexiglas is left to chance when the artwork is displayed.

Richard Tuttle's *Folded Space* (1994) was a gift from Hank Hine, former director of Graphicstudio and founder of Limestone Press, the publisher of the artwork. *Folded Space* exceeds notions of two- and three-dimensional artworks; its composition of text, lithographic lines, and collaged corrugated cardboard is printed on various panels of a sheet of irregularly folded paper and can only be fully perceived when viewed from multiple angles. By requiring several perspectives, it successfully incorporates the fourth dimension of time into a work on paper. The text on the artwork is Tuttle's rumination about the city of Berkeley and a forthcoming exhibition, presumably *Matrix: Richard Tuttle, Space/Sculpture* at University Art Museum, UC Berkeley, in late 1993. For its presentation in *Beyond Support*, the artwork folds space in another direction by offering a conversation with *After Structure*, a two-person exhibition featuring work by Richard Tuttle and Mike Cloud in CAM's West Gallery.

The Distribution of the Sacred System (2010), by **Barbad Golshiri**, indicts the use of language as a tool of control and domination. Golshiri's artwork attempts to erode the supports of the ideological and theological machinery of his native Iran, whose ruling regime refers to itself as *the Sacred System*. A black iron pulley presents editions of a print featuring words and diagrams drawn from the Islamic legal system, prison slang, political catchphrases,



Lucy Orta, *Connector Sector IV- Bunt City (Metropolitan Ministries Project)*, 2001. Gift of the artist, University of South Florida Collection. Photo by Peter Foe.

and informal recriminations. The work's resemblance to a toilet paper roll is made clear in an accompanying video, where the artist performs as a faceless mouthpiece, elaborating on the contents of the print in satirical and blasphemous tones. Golshiri's artwork is presented with an updated video and some modifications since its original presentation in a 2013 exhibition at CAM titled *SubRosa: The Language of Resistance*, curated by Noel Smith. After that exhibition, the artist gifted this important work to the University of South Florida Collection.

A pair of artworks by **Lucy Orta** illuminate and offer support for the problems related to the ongoing lack of safe and functional housing. *Connector Sector IV - Bunt City* (2001) is a collage and video that present the process and result of a workshop undertaken with a group of young people at Metropolitan Ministries in Tampa, Florida. The participants created *Bunt City*, a reimagined version of urban space that is structured around connections instead of separations. *Bunt City* was developed according to the needs and experiences of the young people with whom Orta collaborated. A second work, *Urban Life Guard, Ambulatory Sleeper* (2001), is a form of portable architecture that provides support and visibility for the body and functions as an individual cell within frameworks like the one created in *Connector Sector IV - Bunt City*. Both works were given to the collection by the artist after their inclusion in the 2001 CAM exhibition *Lucy Orta: Nexus Architecture + Connector IV*, co-curated by Margaret Miller and Jade Dellinger.



Video still from Lucy Orta, *Connector Sector IV- Bunt City (Metropolitan Ministries Project)*, 2001.

Carlos Amorales' playful installation from 2002, *Fighting Evil (with style)*, pairs the artist's visage rendered as a lucha libre mask with a tire swing inexplicably hanging inside the museum. Masks figure prominently throughout Amorales' work, and the mask shown in the wall graphic was created as part of a project where the artist commissioned a professional lucha libre mask of his own face, then staged a series of matches titled *Amorales vs. Amorales*, wherein two wrestlers wearing Amorales masks faced each other. Questions of identity and anonymity raised by the wall graphic are offset by the tire swing, a childhood amusement predicated on a trustworthy support that seems ominously missing from the museum installation. The installation was donated to the collection by the artist following *Carlos Amorales: Fighting Evil (with style)*, a 2002 exhibition at CAM that was curated by Jade Dellinger.



Video still from Barbad Golshiri, *The Distribution of the Sacred System*, 2010.

Visitors to *Beyond Support* are invited to participate in an installation of an artwork by **Sol LeWitt** from *Do-It-Yourself*, a portfolio produced by Susan





Siebren Versteeg, *White Flag (No. 6)*, 2011. Published by Graphicstudio, University of South Florida Collection. Photos by Will Lytch.



Barbad Golshiri, *The Distribution of the Sacred System*, 2010. Gift of the artist, University of South Florida Collection. Photo by Will Lytch from *SubRosa: The Language of Resistance* at USFCAM, 2013.

Inglett's I.C. Editions, purchased by the museum in 1994. LeWitt's contribution to the portfolio has been installed in the museum and invites museumgoers to draw four shapes using their non-dominant hand with the provided souvenir pencils. Participants are invited to leave their attempts with the museum to be added to those hanging in the installation.

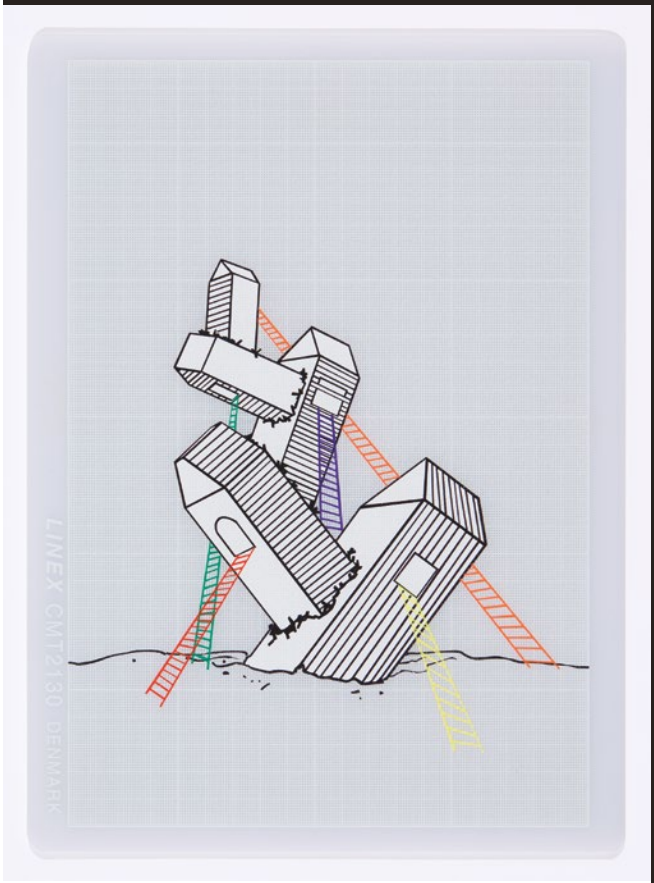
Another more recent museum purchase is Ghana-born sculptor **El Anatsui**'s *Striped Flags* (2023), an intricate composition that echoes the artist's massive sculptures made from folded and crumpled aluminum bottle caps. For this mixed media edition, Anatsui combines a hand-cut digital print with pieces of sculpted aluminum that are printed to resemble the caps of red, yellow, and green liquor bottles, colors significant for their presence in the Ghanaian flag. *Striped Flags*, like all Anatsui's artworks, uses both form and function to work against a history of colonialism in Africa and defy traditional rectilinear understandings of artworks.

CAM maintains a full archive of Graphicstudio, USF's renowned publisher of fine art prints and sculpture editions, including nearly every publication created by the studio within the University of South Florida Collection. Over twenty-five percent of the artworks in the collection were produced at Graphicstudio. Among them are **Nancy Graves**' *Canoptic Legerdemain* (1990), an artwork that, to paraphrase the artist, integrates the volumetric and the pictorial. The aesthetic references in the editioned sculpture weave together historical sources that include Byzantine, Egyptian, and Christian artworks and mythologies. It is the sculpture's illusive weightlessness and apparently unsupported buoyancy that warrants its inclusion in *Beyond Support*. The label's statement of "mixed media sculpture" doesn't do justice to the complexity of elements within it. Brushed stainless steel, aluminum mesh, cast resin, aluminum Hexcel panels, cast epoxy with sand and marble dust, a color lithograph with chine collé on Sekishu rice paper, and a cast paper falcon, all combine in an artwork that seems to hover in suspended motion next to the wall, rather than being mounted upon it.

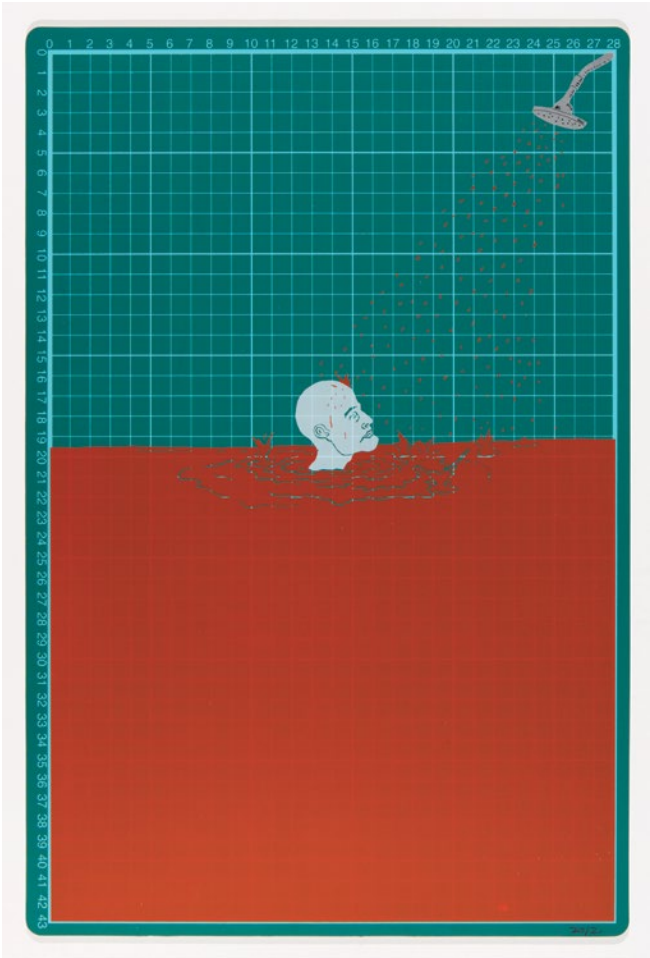
Siebren Versteeg's *White Flag (No. 6)* is a digitally printed flag hanging from a fluorescent tube; a collaboration with Graphicstudio from 2011. The flag's composition comprises 1,200,000 unique images downloaded from the internet using a program written by the artist. The artwork celebrates the pixel, the elementary particle of digital culture, through its photomosaic triband design of the elementary colors of the screen—red, green and blue. *White Flag (No. 6)* subsumes its own support, hoisted upon a fluorescent tube that is on the verge of being a relic, offering itself in surrender to a bygone era.

Graphicstudio collaborations with two artists from Cuba are represented by three artworks in the exhibition. *Embassy Game* is a 2016 game by **Abel Barroso** that satirizes the process of accessing institutional support. The player of the game navigates a fictional embassy in an attempt to obtain a visa via a mazelike process that offers painfully slim chances of success. *Acumulación / Accumulation* and *Mi última palabra / My Last Word* were completed at Graphicstudio in 2012 by **Carlos Garaicoa**. Images of tumorous architectural decay and social alienation are rendered onto idealistic "self-healing" cutting mats. Self-healing cutting mats, found in art and design studios, are made from layers of flexible materials like PVC and minimize damage from tools like knives and rotary cutters. Self-healing is an impossibility for the person immersed to their neck in a literal shower of blood in *Mi última palabra / My Last Word*; instead, the work's morbid imagery cries out for assistance and support.

It is important to note that these examples of generous contributions to the Contemporary Art Museum are presented at a time of a brutal and punitive withdrawal of support for the arts from governmental sources. The long history of the museum's care, management, and presentation of the University of South Florida Collection would not be possible without an equally long record of institutional support from agencies dedicated to helping the arts.



Carlos Garaicoa, *Acumulación / Accumulation*, 2012.
Published by Graphicstudio, University of South Florida, Tampa, FL. Photo by Will Lytch.



Carlos Garaicoa, *Mi última palabra / My Last Word*, 2012.
Published by Graphicstudio, University of South Florida, Tampa, FL. Photo by Will Lytch.

CHECKLIST

CARLOS AMORALES
Fighting Evil (with style), 2002
mixed media installation, tire, rope, vinyl
dimensions variable
Gift of the artist, University of South Florida Collection

EL ANATSUI
Striped Flags, 2023
inkjet pigment print with printed, hand-cut and hand-sculpted aluminum collage, and copper wire
35-3/4 x 23-1/2 x 1/2 inches
Museum Purchase, University of South Florida Collection

ABEL BARROSO
Embassy Game, 2016
handmade Spanish cedar game, laser and hand carved hardwood, screenprint and relief roll with 12 stainless steel balls under Plexiglas
13-1/4 x 19-1/4 x 1-3/4 inches
Published by Graphicstudio, University of South Florida Collection

JOHN CAGE
Not Wanting to Say Anything About Marcel, 1969
plexigram: silkscreen on Plexiglas in wooden base
14 x 20 inches (each panel)
3/4 x 14-1/2 x 24 inches (base)
Gift of Bob Rauschenberg Gallery at Florida Southwestern State College, University of South Florida Collection

CARLOS GARAICOA
Acumulación / Accumulation, 2012
7-run screenprint on self-healing cutting mat
11-7/8 x 8-3/4 inches
Published by Graphicstudio, University of South Florida, Tampa, FL

Mi última palabra / My Last Word, 2012
7-run screenprint on self-healing cutting mat
17-3/4 x 11-7/8 inches
Published by Graphicstudio, University of South Florida, Tampa, FL

BARBAD GOLSHIRI
The Distribution of the Sacred System, 2010
installation, action, and video documentation; digital print on black canvas, pulley
dimensions variable
Gift of the artist, University of South Florida Collection

NANCY GRAVES
Canoptic Legerdemain, 1990
mixed media sculpture
85 x 95-1/2 x 37 inches
Published by Graphicstudio, University of South Florida Collection

ROBERT HUFF
Slider, 1999
pencil, acrylic, and aluminum
38 x 72 x 1-1/2 inches
Gift of Barbara Young, University of South Florida Collection

SOL LEWITT from
Jessica Diamond, Sol LeWitt and Lawrence Weiner
A Do It Yourself, 1993
portfolio containing diagrams, instructions, paper and pencil
variable dimensions
Published by I.C. Editions, New York
Museum Purchase, University of South Florida Collection

LUCY ORTA
Connector Sector IV- Bunt City (Metropolitan Ministries Project), 2001
collage and video
collage: 32-1/2 x 68 inches
video: 9:08 minutes
Gift of the artist, University of South Florida Collection

Urban Life Guard, Ambulatory Sleeper, 2001
various fabrics, screenprint, iron frame, folding camp bed
29-1/2 x 78 x 27-1/2 inches
Gift of the artist, University of South Florida Collection

TAVARES STRACHAN
The Encyclopedia of Invisibility (Black), 2021
leather, gilding, archival paper, ebonized maple
Encyclopedia: 11-1/2 x 9 x 4 inches
Bookstand: 29-3/4 x 28-3/4 x 17 1/4 inches
Promised gift of Stanton Storer

The Encyclopedia of Invisibility (Pocket Guide), 2024
leather, gilding, archival paper, lucite box and stand
overall: 9-1/4 x 12-1/8 x 10 inches
Promised gift of Stanton Storer

RICHARD TUTTLE
Folded Space, 1994
lithograph, letterpress, collage
9-1/4 x 8-1/2 x 5-1/2 inches
Gift of Hank Hine, University of South Florida Collection

SIEBREN VERSTEEG
White Flag (No. 6), 2011
digital print on fabric and polycarbonate fluorescent unit
48-3/4 x 78-1/2 inches
Published by Graphicstudio, University of South Florida Collection

CLAUDE VIALLAT
Untitled, 1987
acrylic on canvas
80-1/2 x 185 inches
Gift of Elizabeth Lyman in Honor of Charles Lyman, University of South Florida Collection

Untitled, 1992
acrylic on canvas
74-7/8 x 161-1/2 inches
Gift of Elizabeth Lyman, University of South Florida Collection

USF CONTEMPORARY ART MUSEUM
Hours: Mon.-Fri. 10am-5pm; Thu. 10am-8pm; Sat. 1-4pm;
Closed Sundays and USF holidays.
(813) 974-4133 / caminfo@usf.edu / www.cam.usf.edu
Social: Scan the QR code for links to our socials.

UNIVERSITY of SOUTH FLORIDA
College of Design, Art & Performance
Contemporary Art Museum

American Alliance of Museums Accredited Museum

STANTON STORER EMBRACE THE ARTS FOUNDATION

Beyond Support is curated by Mark Fredricks, assisted by Christian Viveros-Fauné, organized by USF Contemporary Art Museum, and supported in part by the USF College of Design, Art & Performance, the Lee and Victor Leavengood Endowment, the Kathleen Binnicker Swann Endowment, the Sara Richter IRA Operations and Program Fund, and The Stanton Storer Embrace the Arts Foundation. The Contemporary Art Museum is accredited by the American Alliance of Museums.