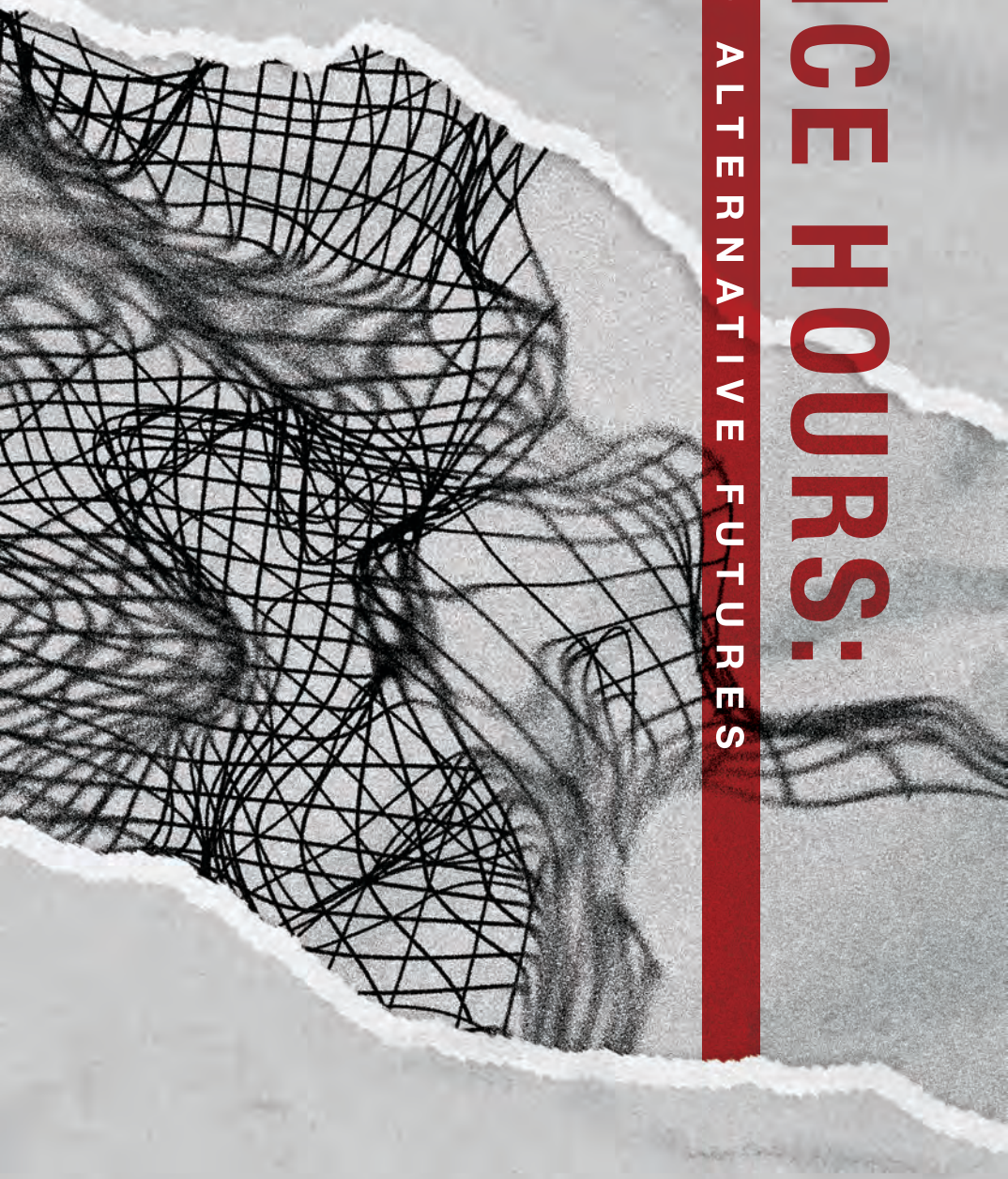


OFFICE HOURS:

TOWARD ALTERNATIVE FUTURES



Cover: Vinh Huỳnh, MB. Illustration. 2026

OFFICE HOURS:

TOWARD
ALTERNATIVE
FUTURES

Published on the occasion of *Office Hours: Toward Alternative Futures*, an exhibition at the University of South Florida, drawn from the USF Art Collection, which was developed through ARH 6798: Critical Perspectives and Contemporary Art—Curation Focus, directed by Dr. Jocelyn E. Marshall (School of Art & Art History), and presented in collaboration with the Department of Women's, Gender, and Sexuality Studies.

Exhibition on view April 14, 2026–April 9, 2027.

Published by
USF School of Art & Art History
4202 E. Fowler Avenue, FAH 229
Tampa, FL 33620, USA
(813) 974-2360
www.usf.edu/arts/art/

ISBN: 9-798895-914465

All rights reserved. No part of this publication may be reproduced without the written permission of the publisher.

Copyright © 2026 the authors, the artists, Graphicstudio, USF Contemporary Art Museum, Tampa, Florida, unless otherwise noted.

Editor: Mya Jones

Graphic Designer: Vinh Huynh

Assistant Designer: Ethan Hutcheson

Contributors: Sabrina J. Barilone, Camilla Byrd, Yasmin Digo, Vinh Huynh, Kenny Jensen, Mya Jones, Dr. Jocelyn E. Marshall, Dr. Michelle Hughes Miller Lauren Nelson, Deseré Rivera-Matos, Kayla Simons, and Josepha Yague.

Copy Editing & Proofreading: Shannon Annis and Dr. Jocelyn E. Marshall

Printed in an edition of 20 copies.

Office Hours: Toward Alternative Futures is presented with the support of the USF College of Design, Art & Performance, the USF School of Art & Art History, the USF Women's, Gender, and Sexuality Studies, and the USF Contemporary Art Museum.

TABLE OF CONTENTS

FOREWORD	6
INTRODUCTION R.E./VISION: ALTERNATIVE WAYS OF SEEING	8
PANDORA'S PARADOX: ARAKAWA & SCHAPIRO ON MYTH & MEANING	12
THE BODY & THE BYLINE IN LORNA SIMPSON'S <i>ART IN THE NEWS</i>	16
LANGUAGE AS ART OBJECT	19
TESTIMONY, VISIBILITY & CULTURAL MEMORY IN ITURBIDE'S <i>JANET</i>	23
MEMORY, IDENTITY & THE IN-BETWEEN IN LEONORA CARRINGTON'S <i>THE MEMORY TOWER</i>	26
BETWEEN FANTASY & REALITY IN SANDRA CINTO'S <i>OPEN SEA</i>	29
SATURATED UNIONS: OPAQUE & AMBIGUOUS REALITIES IN KENDA NORTH'S <i>SUBMERGED TOUCH</i>	31
A CANTICLE FOR RAUSCHENBERG: THE INVERTED WORLD OF <i>CANTO XIX</i> DRAWING	33
THE DISCERNING EYE: GENERATIVE GAZE IN LESLEY DILL'S <i>EYE DROP</i>	36
TWISTED WITHIN THE COCOON	39
NOTES	42
ESSAYIST/CURATOR BIOGRAPHIES	44
ACKNOWLEDGMENTS	46

FOREWORD

On February 13, 2026, our department, Women's, Gender, & Sexuality Studies, held our 4th Annual Conference at The University of South Florida. This was no small act; in this moment that is defined by fear, vulnerability, and chaos, and, for us, increasing politicized demands that WGSS scholars and teachers be less visible, less vocal, and, frankly, less present (given multiple closures and reorganizations in WGSS departments across the nation¹), this conference was our call for recognition and community. We invited colleagues to join us in exploring the words of Lauren Berlant, our commitments “to the political project of imagining how to detach from lives that don’t work and from worlds that negate the subjects that produce them” and to create possibilities “to live beyond survival, toward flourishing not later but in the ongoing now.”²

At “Present Tense – Future Possibilities,” we gathered over 120 artists, academics, and community members from across Florida. Our presenters spoke to broad themes of negation and creation: state violence and resistance; power and embodiment; loss and care; and the role of collective, personal, Queer, and/or Southern narratives in constructing identity, community, and present/past/future. We told important stories and asserted new meanings, visions, and worlds, with joy.

Two months later, I watched artwork be installed on our department's walls from the USF Contemporary Art Museum's (CAM) vault, a selection crafted by graduate students in Dr. Jocelyn E. Marshall's graduate course on Critical Perspectives and Contemporary Art. The resulting exhibition, *Office Hours: Toward Alternative Futures*, worked with themes associated with our conference and displayed work that had not been on view for many years—exciting!

As each selection was placed, I stared, wanting to understand it, to immediately recognize its relationship to the themes of visibility, embodiment, and resistance, to see in it the sorrow of today or the

possibility of joy for tomorrow. Some puzzled me, despite using forms that felt familiar: a woman standing in the street, idioms I'd heard, a trapped foot, textiles, and shapes that engendered "home." I hypothesized and wondered what else there was to discover.

Then, on opening night, the students presented their research on their piece(s), laying out their understandings of the artists' narratives – contested, partial, lived, and imagined. I began to hear the artists' compelling stories, as well as familiar constructs like gaze, capitalism, unvalued women's labor, fluidity, and queerness. I learned about artistic processes that bind and transform, and I felt deeply the importance of this cross-college collaboration that helps us continue the promise of our conference. I also imagined that perhaps the art pieces themselves, previously protected in the vault, might also appreciate being viewed again.

Office Hours invites all of us to see such connections between the art and gender and sexuality studies, especially regarding shared precarity. Art, like WGSS, has a history of speaking about and to power and oppression amidst significant challenges for such voicing. In the current moment, though, it is our shared commitment to this discourse and to those whose precarity we try to illuminate in our work that matters.

We are honored to have the artists' provocative works in *Office Hours* in WGSS, and we thank the students, Dr. Jocelyn E. Marshall, and CAM for the opportunity. The exhibition as designed by the students and described in this catalogue, is a reimagining of past and purpose, of present and visibility, of future and possibilities. What better environment within which to teach, create, and research?

Michelle Hughes Miller, PhD
Professor & Department Chair of
Women's, Gender, & Sexuality Studies
University of South Florida

INTRODUCTION

R.E./VISION: ALTERNATIVE WAYS OF SEEING

Mya Jones

Emerging from and expanding within the academic structure, office hours are typically reserved for reframing, testing ideas, and thinking aloud. Within this alternative space, such questions unfold: What conditions shape how bodies become visible? How are identities recognized? And who determines how they are understood? To begin addressing these questions, the exhibition invites you to reconsider how one navigates visibility, recognition, and understanding. Feminist scholar Saba Mahmood presents an alternative perspective that moves beyond the limitations of resistance, understanding this capacity as emerging within the very frameworks that shape and constrain the conditions of being.³ Therefore, this lens foregrounds the ways recognition takes shape within *Office Hours: Toward Alternative Futures*.

Throughout the space, artistic interventions recontextualize how bodies are seen and interpreted, allowing perception to negotiate shifting modes of recognition. This movement extends into a broader framework that attends to how marginalized communities navigate the systems that shape their visibility. It is through this (in)visible thread that the selected works readdress and reconfigure hegemonic structures from within. In this regard, a revision of the opening questions is framed through the concept of disidentification, as developed by cultural theorist José Esteban Muñoz. Disidentification is the strategy that marginalized individuals use to resist and rework dominant cultural forms; it operates not by assimilating into or rejecting them, but by working within and against them, transforming the dominant visual languages.⁴ Through these processes, acts of R.E./Vision—a concept we are using to comprehensively frame entwined themes of resistance, embodiment, and visibility—and ultimately, foster new interpretations. In doing so, revision emerges as an ongoing process, in which meaning is continually reworked through shifting ways of seeing.

In this regard, our curatorial aim reimagines the solitary academic ritual of office hours as a collective space for shared inquiry. As the themes take form, they invite nonlinear navigation, with compositions returning to these ideas through shifting and overlapping visions. The exhibition opens with Arakawa's *Untitled 1*, from "*No!*" *Says the Signified* and Lorna Simpson's *Art in the News*, bringing image and text into dialogue with one another. Working through the textual and visual capacities of embodiment, utilizing their compositional qualities of layering and collage, together these pieces explore the limits of complete understanding by varying the degrees of transparency and opacity in their representations. The pair uses lithography to remix textual elements, drawing on language and the circulation of mass media to question the mechanisms of meaning.

Extending this linguistic dimension, Jenny Holzer's two variations of *Truisms* bring the notion of truth into focus, making legible how meaning is structured and repeated across the space. As these statements are embedded within the composition, their repetition functions as a form of ratification, with written language establishing how meaning is recognized. In this way, *Truisms* positions the mode of address as a structuring force, in which statements set the terms of understanding. In turn, visibility itself, as cultural theorist Nicholas Mirzoeff suggests, materializes within a relation of force and emerges from the hierarchies that produce perception and recognition.⁵ Thinking through these conditions, claims of the truth and acts of looking become a structure of power.

In this regard, Feminist theorist bell hooks' oppositional gaze transforms the sovereignty of vision into a site where meaning is produced and contested.⁶ For hooks, the act of looking is shaped by histories of domination that determine who is authorized to see. The oppositional gaze, then, marks a refusal of this authority, challenging a way of seeing that neither resolves nor reduces what is encountered.

With this in mind, compositions such as Graciela Iturbide's *Janet* and Leonora Carrington's *The Memory Tower* activate this tension. *Janet* captures the syncretism of marginalized communities through photogravure, in which the image carries a legacy tied to cultural memory and to the reproduction of the individual. The archival aspects of photogravure evoke documentation and preservation, while the physical print serves as a form of witnessing that engages with how seeing is shaped and authorized. In turn, *The Memory Tower* becomes an incised site where intaglio operates not only as a technique but also as a ritual process through which selfhood is transformed.

From here, the tower opens into a site where perception extends across layered, overlapping states throughout the surrounding compositions. Sandra Cinto's *Open Sea* functions as the blueprint of landscape, its cyanotype composition mapping wave-like forms that structure space through repetition and flow. The topographic depiction embodies an emotional landscape in which multiple orientations coexist. In contrast, Kenda North's *Submerged Touch* suspends the physical form within a fluid environment in which the body dissolves. Through the distortion and refraction, the figure is presented across multiple visual planes. In this way, the tetrad of perspectives gives appearance to what Feminist scholar Mariana Ortega describes as being-between-worlds, where the multiplicitous self is lived across overlapping realities and remains in motion.⁷

From this state of multiplicity, the site invites a re-centering of the body into the present tense, where visibility is actively negotiated. Robert Rauschenberg's *Canto XIX*, Lesley Dill's *Eye Drop*, and E.V. Day's *Twisted I* mark this shift, introducing new modes of visibility and resistance. Rauschenberg's *Canto XIX* remixes mass-media fragments into a Dantean allegory. This facsimile drawing uses solvent transfer to expose the moral decay of capitalism, reclaiming inversion as a creative, collective tool to disrupt our current, unsustainable reality and recenter the social structure. Dill's *Eye Drop* intertwines the

human form, merging language through an oculus that exposes the tension between the discerning eye and societal conformity. Day's *Twisted I* layers multitudes of femininity, recontextualizing hosiery as a cocoon in which the body undergoes a metamorphosis, making the chrysalis-like structure into a site of transformation. Across this grouping, the body is held within overlapping temporal states, remaining in flux as power is reworked and reconfigured over time. Through this layering, what queer studies scholar Elizabeth Freeman describes becomes visible: the body can function as a site where history is not simply recalled but felt, where past and present converge and are rearticulated through an embodied experience.⁸

Extending this movement from the body into symbolic form, Miriam Schapiro's *Pandora's Box* marks not an ending, but an opening. Where we began with Arakawa's *Untitled 1*, from "*No!*" *Says the Signified* recontextualizes how meaning is made through language, Schapiro shifts that process into how the work comes into being. Through the technique of *Femmeage*, Schapiro's reimagined collage becomes the exhibition's generative site, a metaphoric box operating as both a container and threshold that gathers the recurring themes of visibility, embodiment, and resistance. Through these reconfigurations, dominant structures are not simply exposed but shifted, opening space for alternative ways of seeing, relating, and imagining the future. Returning to the foundational questions that *Office Hours* emerges from, the curatorial aspiration keeps these inquiries open. Here, visibility becomes unfixed, embodiment remains in motion, and resistance isn't just an intervention, but a set of disidentifying strategies enacted to work within and against systems of power. In this space, new ways of seeing and knowing can begin to take form, positioning you as an active participant in the ongoing negotiation of recognition, relation, and toward alternative futures.

PANDORA'S PARADOX: ARAKAWA & SCHAPIRO ON MYTH & MEANING

Lauren Nelson

In *Pandora's Box* (1983), Miriam Schapiro invites the viewer into a domestic space rich with symbolism. Collaged cut-outs dance across the white page in a flurry of brightly patterned teacups, hearts, and floral motifs, referencing a lexicon of quilted imagery. Schapiro's work is distinctly personal and feminine, evoking childhood memories and intimate spaces sequestered from the public eye. While *Pandora's Box* invites the viewer into a familiar world, Arakawa's *Untitled 1* from "No!" *Says the Signified* (1973) is the opposite of an invitation. The first in a suite of six lithographs, the work boasts a slick, impenetrable surface, divided into two distinct hemispheres by a crisp yellow demarcation line. Diagrammatic marks and text flicker in and out of view, muted colors bleed to gray, and a dark mass of ink overwhelms its barrier, spilling into the western region of the print like water through a dam.

At first glance, these works may appear unrelated to the viewer. The vibrant florals of *Pandora's Box* and the dark, masculine palette of *Untitled 1* are formal opposites, yet the two share similar conceptual underpinnings. In both works, the artists expose hidden contradictions, paradoxes, and discrepancies within systems of modern mythmaking. Here, 'myth' carries a specific definition and context. In his collection of essays "Mythologies," Roland Barthes, a French philosopher and critic, explored how contemporary value systems shape modern myths. According to Barthes, myth is a "type of speech"⁹ that adopts existing signs—objects, images, or words—and transforms them into naturalized ideologies. This process strips things of their history, making historical and political constructs appear inherently natural.¹⁰

For Schapiro, myth lends context and meaning to otherwise arbitrary symbols. Her collaged cutouts adopt multiple simultaneous associations, both acknowledging and subverting the myths in play. Take, for example, the motif of the house, which repeats three times across the busy surface

of *Pandora's Box*. This floral appliqué, reminiscent of a child's drawing, references both private domestic spaces and the marginalized positions of women artists working in the 1970s. Schapiro herself defines feminist art as "an ideological house, under whose roof each woman has her own individual room."¹¹ No longer is the house simply a stand-in for the domain of the 1970s housewife and the limitations imposed upon her by society. By populating the page with clusters of overlapping feminine motifs, Schapiro transforms the house from a symbol of isolation to one of community, where women artists can work collectively on their ideas. She challenges an assumed myth of the house and presents an equitable, even joyful alternative.

The title *Pandora's Box* offers another layer of mythic subtext. In Greek mythology, Pandora, the first woman, opened a jar, releasing misery and evil into the world and trapping hope inside.¹² The blank page of *Pandora's Box* acts as a similar container for its contents. Schapiro's bright and playful composition is a hopeful response to societal inequities. Optimism germinates here, on the protected domain of the blank page, waiting patiently to be released.

While Schapiro's work engages closely with myth, Arakawa steps outside this system to assume a more objective perspective. Unlike *Pandora's Box*, Arakawa's *Untitled 1* is not an easy work to enter. An antidote to passive viewing, its inky spillage obscures and transforms glimpses of legible text. The color palette is muddled and dissonant. Diagrammatic marks provide flashes of information to the viewer without accompanying context. At the top margin of the page, ruler markings unspool in a continuous border, at once a measuring tape and a timeline. Arakawa's world is opaque and unclear, yet the sparse visual clues coax the viewer to search for an internal logic. Arakawa is calling attention to the limitations of perception, resisting straightforward interpretation in favor of complex cultural critique. *Untitled 1* encourages the viewer to search for significance in broken words and phrases, but what happens when language fails us? When are our systems of analysis woefully inadequate? Can we sit in this discomfort, or do we strive to impose meaning where none exists?



The series title “*No!*” *Says the Signified* echoes these concerns. The term “signified” directly references Barthes’ breakdown of mythmaking, acknowledging the moment when myth replaces denotation with connotation. Here, the subjective displaces the literal, resulting in distorted truths and universally accepted falsehoods.¹³ Arakawa’s work resists this switch entirely. By remaining opaque to the viewer, the ‘signified’ resists simplification and therefore cannot be transformed or co-opted. Arakawa leads the viewer to abandon assumptions and observe closely. While myth produces comfortable passive meaning, *Untitled 1* urges discomfort, uncertainty, and active engagement. Arakawa’s chosen medium of lithography, a printing technique based on the antipathy between oil and water, further centers moments of resistance and incompatibility that are absent in myth.

Untitled 1 and *Pandora’s Box* offer diametric approaches to critiquing societal systems of mythmaking. Both artists ask the viewer to look past the shallow surface of universal truths, to question and critique rather than blindly accept inherited assumptions. The artists may employ different strategies, yet both successfully expose breakdowns in our belief systems. With *Pandora’s Box*, Schapiro celebrates the history of women’s handwork while subverting the oppressive myths surrounding women’s roles in society. Arakawa urges us to question our search for neat, tidy answers and to approach our systems of meaning-making with an awareness of their faults. Both *Pandora’s Box* and *Untitled 1* stir up exciting implications for our exhibition, *Office Hours*. Imagining alternative futures requires a patchwork of similarly diverse responses to break free from binary forms of viewership. With these works, Schapiro and Arakawa have laid the groundwork for us to continue to push, question, and subvert harmful myths and universal truths.

(Top) Arakawa, *Untitled 1*, from “*No!*” *Says the Signified*, 1973
Multicolor lithograph with collage, 30 1/4 in. x 37 1/2 in. x 1 1/2 in.
Published by Graphicstudio, University South Florida Collection

(Bottom) Miriam Schapiro, *Pandora’s Box*, 1983
Stencil (collage on paper), 31 1/2 in. x 48 1/4 in.
Gift of Graphicstudio, University South Florida Collection

THE BODY & THE BYLINE IN LORNA SIMPSON'S *ART IN THE NEWS*

Mya Jones

Headlines, bodies, identities, and reports circulate across Lorna Simpson's *Art in the News* (1999), where the newspaper's language structures how Black bodies are seen and what is understood as truth. The bodies are presented as layered black-and-white photographic images depicting a generational lineage of infants, toddlers, and adults. Fragmented as a constructed genealogy, these figures form a familial tree. Columns of news hold their place, and headlines remain legible; the text continues to circulate as if nothing has shifted in the report's lineation. Within this order, the photographs of the bodies repeat, disperse, and return in altered form, never fully resolving into a clear image. What materializes in the composition is a multiplicity of identities across the surface. Faces are partially revealed; bodies are overlaid; couples, individuals, and adolescents appear suspended between the columns' registers. Embodiment here unfolds across the page through transparency, layering, and repetition. In this regard, Simpson makes visible how historical Black trauma is inscribed within and across Black bodies. In *Art in the News*, the bodies materialize through visual and textual structures, where embodiment persists in a state of somatic flux.

At its core, somatic practices attend to trauma-related tension. Within the composition, the somatic refers to the lived experience of the body as it is perceived and encountered. This circulating instability within the arrangement produces a tension, marking the individual bodies as constructed through historical systems of representation, rather than as something that exists of its own accord. Framed through the composition, the work constructs a form of somatic engagement in which the body is experienced

FRIDAY, OCTOBER 1, 1999

THE TAMPA TRIBUNE

TAMPA, FLORIDA • <http://www.tampatribune.com>

5 MEDIA GROUP, NEW ORLEANS



China reveals

China brings out missile and launch system in a display of its military power. The missile is a new type of missile, and the launch system is a new type of launch system.

Japan nuclear accident under control; 3 hurt



Schools: Rewards nice, not enough

USPS - The schools that reward ways of thinking and learning are the ones that are most likely to succeed. The schools that reward ways of thinking and learning are the ones that are most likely to succeed.

The under revolution

The under revolution is a revolution that is taking place in the world. It is a revolution that is taking place in the world. It is a revolution that is taking place in the world.

U.S. to investigate

U.S. to investigate the nuclear war incident. The U.S. is investigating the nuclear war incident. The U.S. is investigating the nuclear war incident.

Plan possible

Plan possible for the future. The plan is possible for the future. The plan is possible for the future.

National park founded

National park founded in 2000. The national park was founded in 2000. The national park was founded in 2000.

Tampa Bay Online

Tampa Bay Online is a website that provides news and information about Tampa Bay. It is a website that provides news and information about Tampa Bay.

The Tampa Tribune

The Tampa Tribune is a newspaper that provides news and information about Tampa. It is a newspaper that provides news and information about Tampa.

Florida Metro 12

Florida Metro 12 is a television station that provides news and information about Florida. It is a television station that provides news and information about Florida.

Tape threats chill

Tape threats chill FAMU students. The tape threats have chilled FAMU students. The tape threats have chilled FAMU students.

U.S. has had 2 similar incidents

U.S. has had 2 similar incidents. The U.S. has had 2 similar incidents. The U.S. has had 2 similar incidents.

Florida A&M students

Florida A&M students show their school ID cards to Leon County sheriff's deputies and a Tallahassee police officer as they approach campus Thursday.

U.S. to investigate

U.S. to investigate the nuclear war incident. The U.S. is investigating the nuclear war incident. The U.S. is investigating the nuclear war incident.

Plan possible

Plan possible for the future. The plan is possible for the future. The plan is possible for the future.

National park founded

National park founded in 2000. The national park was founded in 2000. The national park was founded in 2000.

Tampa Bay Online

Tampa Bay Online is a website that provides news and information about Tampa Bay. It is a website that provides news and information about Tampa Bay.

The Tampa Tribune

The Tampa Tribune is a newspaper that provides news and information about Tampa. It is a newspaper that provides news and information about Tampa.

Florida Metro 12

Florida Metro 12 is a television station that provides news and information about Florida. It is a television station that provides news and information about Florida.

Tape threats chill

Tape threats chill FAMU students. The tape threats have chilled FAMU students. The tape threats have chilled FAMU students.

U.S. has had 2 similar incidents

U.S. has had 2 similar incidents. The U.S. has had 2 similar incidents. The U.S. has had 2 similar incidents.

Florida A&M students

Florida A&M students show their school ID cards to Leon County sheriff's deputies and a Tallahassee police officer as they approach campus Thursday.

U.S. to investigate

U.S. to investigate the nuclear war incident. The U.S. is investigating the nuclear war incident. The U.S. is investigating the nuclear war incident.

Plan possible

Plan possible for the future. The plan is possible for the future. The plan is possible for the future.

National park founded

National park founded in 2000. The national park was founded in 2000. The national park was founded in 2000.

Tampa Bay Online

Tampa Bay Online is a website that provides news and information about Tampa Bay. It is a website that provides news and information about Tampa Bay.

The Tampa Tribune

The Tampa Tribune is a newspaper that provides news and information about Tampa. It is a newspaper that provides news and information about Tampa.

Florida Metro 12

Florida Metro 12 is a television station that provides news and information about Florida. It is a television station that provides news and information about Florida.

Tape threats chill

Tape threats chill FAMU students. The tape threats have chilled FAMU students. The tape threats have chilled FAMU students.

U.S. has had 2 similar incidents

U.S. has had 2 similar incidents. The U.S. has had 2 similar incidents. The U.S. has had 2 similar incidents.

Florida A&M students

Florida A&M students show their school ID cards to Leon County sheriff's deputies and a Tallahassee police officer as they approach campus Thursday.

U.S. to investigate

U.S. to investigate the nuclear war incident. The U.S. is investigating the nuclear war incident. The U.S. is investigating the nuclear war incident.

Plan possible

Plan possible for the future. The plan is possible for the future. The plan is possible for the future.

National park founded

National park founded in 2000. The national park was founded in 2000. The national park was founded in 2000.

Tampa Bay Online

Tampa Bay Online is a website that provides news and information about Tampa Bay. It is a website that provides news and information about Tampa Bay.

The Tampa Tribune

The Tampa Tribune is a newspaper that provides news and information about Tampa. It is a newspaper that provides news and information about Tampa.

Florida Metro 12

Florida Metro 12 is a television station that provides news and information about Florida. It is a television station that provides news and information about Florida.

Tape threats chill

Tape threats chill FAMU students. The tape threats have chilled FAMU students. The tape threats have chilled FAMU students.

U.S. has had 2 similar incidents

U.S. has had 2 similar incidents. The U.S. has had 2 similar incidents. The U.S. has had 2 similar incidents.

Florida A&M students

Florida A&M students show their school ID cards to Leon County sheriff's deputies and a Tallahassee police officer as they approach campus Thursday.

U.S. to investigate

U.S. to investigate the nuclear war incident. The U.S. is investigating the nuclear war incident. The U.S. is investigating the nuclear war incident.

Plan possible

Plan possible for the future. The plan is possible for the future. The plan is possible for the future.

National park founded

National park founded in 2000. The national park was founded in 2000. The national park was founded in 2000.

Tampa Bay Online

Tampa Bay Online is a website that provides news and information about Tampa Bay. It is a website that provides news and information about Tampa Bay.

The Tampa Tribune

The Tampa Tribune is a newspaper that provides news and information about Tampa. It is a newspaper that provides news and information about Tampa.

Florida Metro 12

Florida Metro 12 is a television station that provides news and information about Florida. It is a television station that provides news and information about Florida.

Tape threats chill

Tape threats chill FAMU students. The tape threats have chilled FAMU students. The tape threats have chilled FAMU students.

U.S. has had 2 similar incidents

U.S. has had 2 similar incidents. The U.S. has had 2 similar incidents. The U.S. has had 2 similar incidents.

Florida A&M students

Florida A&M students show their school ID cards to Leon County sheriff's deputies and a Tallahassee police officer as they approach campus Thursday.

1000 Sunday October 24 at 8pm @ the Tampa Museum of Art, 600 N. Ashley Drive. Call 327.8130 for directions. Tab is free with museum admission. For more information on Art in the News, call USF CAM at 813.974.8133 or check out www.cam.usf.edu.

The Art in the News project was organized by the USF Contemporary Art Museum, curated by Margaret Miller, Director of USF CAM, and Independent Curator Jude Delinger. The project was sponsored in part by the Arts Council Hillsborough County, the Board of County Commissioners, The Tampa Tribune and the Tampa Museum of Art.

as layered and continually in flux. As Black feminist scholar Hortense Spillers articulates, the body must be understood as “layers of attenuated meanings, made in excess over time,” revealing how identity is formed through accumulation rather than a fixed presence.¹⁴ In *Art in the News*, the accumulation becomes visible in the overlapping photographic figures, where their transparent depiction allows multiple meanings, and embedded historical traumas occupy the same space at once. Simpson utilizes collage and offset lithography, foregrounding the disjunction between image and text. The bodies become archived within the same field as headlines and reports. The newspaper becomes a medium that organizes how these images are read, positioning the body within a structure that determines its legibility.

Within this context, Simpson reprints the newspaper’s authority through its print logic. The columns and headlines continue to signal truth, but the photographs work through tension between what is read and what is seen. The appearance of credible news fractures under the pressure of the images, exposing how meaning is constructed. These figures accumulate as what Spillers describes as a “locus of confounded identities,” where histories and meanings gather, overlap, and resist resolution.¹⁵ Simpson revises and reorganizes the ways bodies are recognized through the visual and textual systems that attempt to define them. *Art in the News* allows embodiment to remain in motion; unfixed, mediated, and continually unfolding into new meanings. Visibility, in turn, emerges as a contested site in which historical Black trauma is continually reconfigured across the body, as a form of constructed truth.

LANGUAGE AS ART OBJECT

Sabrina J. Barilone

What does *Truisms* (1978-1983) say about Jenny Holzer's approach to the use of words as an art medium? Holzer presents a seemingly endless list of two hundred and fifty-three one-liner truths spread across eight large sheets, reminiscent of advertising posters. *Truisms* acknowledges the power of words used to create agendas and ideals, which reiterate French philosopher Roland Barthes' thoughts on myth and the ideologies perpetuated by the bourgeoisie and its exclusionary practices—mechanisms that facilitate restrictive gatekeeping within the art world.¹⁶

Holzer created her own myths in *Truisms* as part of an independent study at the Whitney Museum, which involved a large reading list of canonical literature. Holzer developed one-liner summaries of each text and categorized them alphabetically to question the validity of bourgeois ideology and its ability to pass off its own sets of values, aesthetics, and social arrangements as collective truths. *Truisms* speaks to Barthes' analysis of the creation of myth, a hidden set of rules and ideologies created by and for the benefit of the ruling class and the bourgeoisie, imposed upon all of society through “naturalized” culture. Barthes regards myth as a figure of speech that conveys ideologies and hidden agendas to the reader. Myth is a form of communication, so it is not limited to words, and can extend to images, movies, social media, and advertisements.¹⁷

(On Page. 20) Jenny Holzer, *Truisms*, 1978-1983
Offset lithograph, 35 in. x 23 in.
Museum Purchase, University of South Florida Collection

(On Page. 21) Jenny Holzer, *Truisms*, 1978-1983
Offset lithograph, 35 in. x 23 in.
Museum Purchase, University of South Florida Collection

EVERY ACHIEVEMENT REQUIRES A SACRIFICE
EVERYONE'S WORK IS EQUALLY IMPORTANT
EVERYTHING THAT'S INTERESTING IS NEW
EXCEPTIONAL PEOPLE DESERVE SPECIAL CONCESSIONS
EXPIRING FOR LOVE IS BEAUTIFUL BUT STUPID
EXPRESSING ANGER IS NECESSARY
EXTREME BEHAVIOR HAS ITS BASIS IN PATHOLOGICAL PSYCHOLOGY
EXTREME SELF-CONSCIOUSNESS LEADS TO PERVERSION
FAITHFULNESS IS A SOCIAL NOT A BIOLOGICAL LAW
FAKE OR REAL INDIFFERENCE IS A POWERFUL PERSONAL WEAPON
FATHERS OFTEN USE TOO MUCH FORCE
FEAR IS THE GREATEST INCAPACITATOR
FREEDOM IS A LUXURY NOT A NECESSITY
GO ALL OUT IN ROMANCE AND LET THE CHIPS FALL WHERE THEY MAY
GOING WITH THE FLOW IS SOOTHING BUT RISKY
GOOD DEEDS EVENTUALLY ARE REWARDED
GOVERNMENT IS A BURDEN ON THE PEOPLE
GRASS ROOTS AGITATION IS THE ONLY HOPE
GUILT AND SELF-LACERATION ARE INDULGENCES
HABITUAL CONTEMPT DOESN'T REFLECT A FINER SENSIBILITY
HIDING YOUR MOTIVES IS DESPICABLE
HUMANISM IS OBSOLETE
HUMOR IS A RELEASE
IDEALS ARE REPLACED BY CONVENTIONAL GOALS AT A CERTAIN AGE
IF YOU AREN'T POLITICAL YOUR PERSONAL LIFE SHOULD BE EXEMPLARY
IF YOU HAVE MANY DESIRES LIFE WILL BE INTERESTING
IF YOU LIVE SIMPLY THERE IS NOTHING TO WORRY ABOUT
IGNORING ENEMIES IS THE BEST WAY TO FIGHT
ILLNESS IS A STATE OF MIND
IMPOSING ORDER IS MAN'S VOCATION FOR CHAOS IS HELL

RAISE BOYS AND GIRLS THE SAME WAY
RANDOM MATING IS GOOD FOR DEBUNKING SEX MYTHS
RECHANNELING DESTRUCTIVE IMPULSES IS A SIGN OF MATURITY
RECLUSES ALWAYS GET WEAK
REDISTRIBUTING WEALTH IS IMPERATIVE
RELATIVITY IS NO BOON TO MANKIND
RELIGION CAUSES AS MANY PROBLEMS AS IT SOLVES
REMEMBER YOU ALWAYS HAVE FREEDOM OF CHOICE
REVOLUTION BEGINS WITH CHANGES IN THE INDIVIDUAL
ROMANTIC LOVE WAS INVENTED TO MANIPULATE WOMEN
ROUTINE SMALL EXCESSES ARE WORSE THAN THE OCCASIONAL DEBAUCH
SACRIFICING YOURSELF FOR A BAD CAUSE IS NOT A MORAL ACT
SALVATION CAN'T BE BOUGHT AND SOLD
SELF-AWARENESS CAN BE CRIPPLING
SELF-CONTEMPT CAN DO MORE HARM THAN GOOD
SELFISHNESS IS THE MOST BASIC MOTIVATION
SELFLESSNESS IS THE HIGHEST ACHIEVEMENT
SEX DIFFERENCES ARE HERE TO STAY
SIN IS A MEANS OF SOCIAL CONTROL
SLIPPING INTO MADNESS IS GOOD FOR THE SAKE OF COMPARISON
SLOPPY THINKING GETS WORSE OVER TIME
SOLITUDE IS ENRICHING
SOMETIMES SCIENCE ADVANCES FASTER THAN IT SHOULD
SPENDING TOO MUCH TIME ON SELF-IMPROVEMENT IS ANTISOCIAL
STARVATION IS NATURE'S WAY
STASIS IS A DREAM STATE
STERILIZATION IS A WEAPON OF THE RULERS
STRONG EMOTIONAL ATTACHMENT STEMS FROM BASIC INSECURITY
STUPID PEOPLE SHOULDN'T BREED
SURVIVAL OF THE FITTEST APPLIES TO MEN AND ANIMALS

Although Barthes' philosophies were born out of Marxism, cultural discourse is still embedded with myth, using codes and words to instill a sense of power, belonging, and inclusion. The problem doesn't lie in who it includes but who it excludes. Networking and exposure to wealth-related resources create a different lived experience from that of lower-class communities. Familiarity creates a sense of belonging and creates space, while its absence limits the ability to engage. One of Holzer's truisms states that "Everyone's work is equally important," defying cultural exclusions, inviting everyone to participate, and making space for those traditionally marginalized by class.

Holzer considers the text the image itself. Choices to make the art accessible supported her belief that her art lies in getting these calculated words out to the public. "You only have a few seconds to catch people, so you can't make long, reasoned arguments, but I hope they're not simplistic or idiotic,"¹⁸ Holzer said on the topic. Her goal was for people to see them, read them, laugh at them, and be provoked by them. Public encounters and interaction are integral to Holzer's *Truisms*. They first appeared as broad black and white posters wheat-pasted on storefronts, exterior walls, and fences around Manhattan between 1977 and 1979. In lieu of focusing on gallery walls, Holzer places her truths in the visual field, within the grasp of people from all walks of life. The public interacted with these truisms by suggesting revisions or simply crossing out sentences with which they disagreed.

In this action, Holzer's *Truisms* were fully activated, prompting society to question statements of truth posted in the media and perpetuated through culture. Their authoritative format challenges power structures—not only highlighting how marginalized lower-class communities are excluded through power structures imposed in linguistic expression, but also encouraging a rethinking of these imposed ideals.

TESTIMONY, VISIBILITY, & CULTURAL MEMORY IN ITURBIDE'S *JANET*

Camilla Byrd

Janet (1997), a photogravure by Mexican photographer Graciela Iturbide, sits at the intersection of documentation and poetic testimony. It explores visibility, identity, and quiet resistance to the erasure of marginalized histories, while also considering how visibility is constructed and controlled within everyday spaces. The choice of photogravure is significant: historically used to reproduce photographic images for mass circulation, it carries a legacy tied to cultural memory and the replication of the individual. Its archival connotations evoke documentation and preservation, while the physicality of the print and the depth of its image allow it to function not just as a photograph, but as an act of witnessing. In *Janet*, presence itself becomes testimony, and visibility becomes a site of meaning.

Shot in a nondescript urban space, Iturbide frames *Janet* squarely in the center of the image, standing on a brick-paved street. She faces the camera head-on, her posture relaxed yet assured. Her elaborately draped, semi-transparent clothing—held in place by body chains, necklaces, and hoop earrings—contrasts with the bare expanse of the street and sidewalk. She holds a small, fashionable purse. Bright, directional light carves deep shadows across her body and the street. Utility poles, parked cars, and a distant pedestrian ground the image in a lived public space, yet Janet's presence refuses to be invisible. In a space that might otherwise overlook her, she asserts herself, making visibility something active rather than given.

Working in black and white, Iturbide heightens attention to contrast, texture, and gesture. Her photographic practice balances documentary realism with symbolic nuance, allowing images to operate on multiple registers of meaning. As she has said, she photographs quickly,



Graciela Iturbide, *Janet*, 1997

Photogravure, 30 in. x 26 in.

Published by Graphicstudio, University of Florida Collection

following intuition and what surprises her, always searching for something “that has not been seen.”¹⁹ This approach is evident in *Janet*, where the image does not feel staged or overdetermined, but instead emerges from a moment of encounter. The subject is not presented as an ethnographic “type,” but as a figure who resists easy categorization. This ambiguity is central to the photograph’s power, opening onto meanings shaped by the viewer’s own positionality.

This resistance to fixed identity can be understood through José Esteban Muñoz’s concept of disidentification, in which marginalized subjects inhabit dominant cultural frameworks without fully submitting to them, instead reshaping them from within.²⁰ In *Janet*, the subject appears within a recognizable visual language of documentary photography, yet her presence unsettles that framework, occupying the image on her own terms.

The image functions as a form of visual testimony—a declaration of this person, this moment, this composition. By the late 1990s, Iturbide had achieved international recognition, yet remained committed to photographing individuals often excluded from dominant narratives. *Janet* can be read as part of a broader project of making historically marginalized people visible, while also questioning how that visibility is produced. The image avoids voyeurism; its subject is presented with dignity and resists easy consumption.

Janet exemplifies Iturbide’s ability to balance documentation with poetic ambiguity, creating a work that is both a record and a meditation. By making visibility an act of testimony, the photograph reworks the conditions under which its subject is seen. As a photogravure, it also carries the weight of reproduction and preservation, yet holds a subject who resists easy categorization. Visibility here is not passive or given—it is constructed, negotiated, and claimed, engaging cultural history as an ongoing, contested space shaped through looking and interpretation.

MEMORY, IDENTITY, & THE IN-BETWEEN IN LEONORA CARRINGTON'S *THE MEMORY TOWER*

Kayla Simons

Office hours can provide a space for asking questions and exploring ideas; Leonora Carrington's *The Memory Tower* (1995) becomes a place to engage in these same opportunities. This work leaves several aspects open to the imagination, as Carrington presents us with three ambiguous figures who form the base of the tower, embodying memory and hope. The indeterminacy of these forms represents us, as viewers, who can project ourselves into the composition, filling the tower with our own reflections while simultaneously using them to explore our identities.

Just as the figures in *The Memory Tower* do not take a definite shape, neither do they exist in a recognizable world. Feminist and Latinx scholar Mariana Ortega's concepts of being-between-worlds and being-in-the-world can serve as a lens for viewing this piece. Being-in-the-world involves the self as integrated into the social and cultural structures of the world, while being-between-worlds involves the singular self-inhabiting and navigating variations in these systems, especially those in which the self does not "belong."²¹ *The Memory Tower* illustrates this duality between what we know as home and the new structures, customs, and standards we are expected to conform to. These shadowy forms mirror what it is like to exist in a state of alienation. The landscape surrounding them is devoid of all other colors or life; they float in the water, with nothing around them; they are isolated and alone. The only things they have are the tower they occupy and the few other dark configurations found with them in this liminal space.



Leonora Carrington, *The Memory Tower*, 1995

Intaglio, 33 1/2 in. x 25 3/4 in.

Published by Graphicstudio, University of South Florida Collection

By viewing these non-descript inhabitants of the tower in their in-between world, we can also see how they exist in-between identities. They are not quite ghosts, nor quite human; they are not exactly shadows, nor entirely solid. In them, we can examine what Ortega calls the multiplicitous self, or the in-between self, which is the self in the making.²² These forms exist perpetually in an in-between state, thereby embodying the multiplicitous self in their physical appearance. In this piece, they represent the relationship between our identities and recollections. Just as these figures are not completely one thing, neither are we. Similar to these beings who are never fully formed, our own memories continuously shape our identities, keeping us perpetually incomplete and in a state of constant flux.

The world of *The Memory Tower* also represents hope. While the absence of color initially conveys an unsettling, gloomy tone, there are still dreams to be found. For instance, the grey form in the center of the tower has a light emanating from its head. Brightness can also be found above the tower, as it begins to break through the clouds. The vagueness lets us interpret this luminosity on our own; perhaps it represents good memories, or it signals the glimpse of a better future. Whatever it may be, these figures, like ourselves, can embody hope even through the in-betweenness.

BETWEEN FANTASY & REALITY IN SANDRA CINTO'S *OPEN SEA*

Josepha Yague

Sandra Cinto's artwork engages the viewer with environments that intersect dreams and reality. Born and based in São Paulo, Brazil, she creates linear and curving waves that evoke an atmosphere of lived fantasy. Inspired by *The Raft of the Medusa* (1818) by Théodore Géricault and *The Great Wave off Kanagawa* (1831) by Katsushika Hokusai, she creates massive murals, cyanotypes, and drawings that engulf the surroundings and the audience. Across these works, there is a thread of maximalism and minimalism. *The Raft of the Medusa* emphasizes urgency through its scale and movement, while *The Great Wave off Kanagawa* presents force with a sense of calm. *Open Sea* (2016) captures elements of both, as its large waves contain smaller ones, creating a layered composition. *Open Sea* stands as a skill and style shaped by these canonical influences.

Cinto juxtaposes cities filled with fast-paced life—skyscrapers, cars, trains, noise, and dense populations—and invites the viewer to take in the serenity of their environment through her artwork. For this reason, *Open Sea* is an important form of visibility in *Office Hours: Toward Alternative Futures*. Cinto is strategic in using her lyrical and architectural depiction to work within existing systems rather than reinvent them. Her art is featured in universities, galleries, and other institutions, spaces she describes as “sacred” due to their “existential... and spiritual necessity.”²³ Because of this, her work often exists in metropolitan, highly active environments. Her compositions cover walls inside and outside buildings, integrating with the space itself.

Whether large or small, what is central is that *Open Sea* fits the *Office Hours* themes by offering a sense of stillness and sustained thought. Office hours are where people brainstorm, share ideas, and reflect. Cinto's work supports this by creating an environment that encourages attention and imagination. It is also important that this cyanotype was produced at the University of South Florida Graphicstudio in 2016,



Sandra Cinto, *Open Sea*, 2016

Cyanotype, 22 in. x 30 in.

Published by Graphicstudio, University of South Florida Collection

reinforcing her long history of working with universities to expand visibility and access. “Art, as she understands it, is the place of wisdom, of education, of gentleness, of sharing.”²⁴ In closing, *Office Hours: Toward Alternative Futures* creates the possibility of a just future through works like *Open Sea*. What draws the viewer in are the fine lines of each wave against the Prussian blue background. Cinto has the skill to make something simple feel expansive. This act of looking becomes central to the exhibition. To reach an alternative future, there must be reflection, questioning, and awareness of one’s relationship to the surrounding environment. This cultivates agency within the reality of the space Cinto creates.

SATURATED UNIONS: OPAQUE & AMBIGUOUS REALITIES IN KENDA NORTH'S *SUBMERGED TOUCH*

Dyseré Rivera-Matos

Entering a body of water can often create the sensation of entering a new world entirely. One with new dangers, changes to the senses, often far too cold and cloudy for a person to feel comfortable. But once you submit yourself to the discomfort of the water's embrace, you are transported to an alternate reality. The world we live in today seems to be the complete opposite: abundant with differences that we never get accustomed to. How, then, would it look to transform our world into one in which we find comfort in the unknown, or at the very least, a world in which we are not so divided by it?

"The right to opacity," proposed first by Caribbean philosopher Édouard Glissant, suggests that the world need not rely on extreme transparency to establish connection, but rather a human being should be respected simply because they are human.²⁵ We see a representation of these ideas in Kenda North's *Submerged Touch* (2012), a dreamlike composition that utilizes the transformative nature of water and layers of fabric to create a scene shrouded in mystery. Working since the 1970s, Kenda North has been photographing the human form endlessly, often underwater, a space she enjoys for its transformative power of weightlessness and liberation.

In *Submerged Touch*, our subject(s) lie hidden amongst bundles of tulle and warped reflections on the surface of the water. The human form is stripped of its gender and personality, obscured by blue-tinted layers of fabric, with only their hands emerging, conjuring a sense of ambiguity. Positioning the viewer's perspective from below, we become actively submerged in the water as well, invited to shed the confines of societal expectations and float in a space of formless existence.

However, North's photograph does not achieve complete abstraction of the human form, as the subjects' skin color is fully visible. Despite



Kenda North, *Submerged Touch*, 2012
 Ultrachrome pigment print on Hahnemuhle William Turner paper, 14 1/2 in. x 20 in.
 Gift of the artist, University of South Florida Collection

North's multilayered veil of water and clothing, the viewer still receives "clues" about the subject's identity. The human response of the viewer, instilled by society, may then be to form assumptions of identity based on this surface-level information. There are indeed two subjects in this composition, with skin tones so similar that they seem to have been morphed into one. It takes great effort to make them distinct, a visual metaphor of the impulse to reduce those who look alike into one identity, regardless of their singularity.

Glissant traces the roots of these reflexes to Western colonial thought, giving voice to the internal dialogue by saying, "In order to understand and thus accept you... I have to reduce you."²⁶ To bridge the gaps of division caused by our differences, we must reject this colonial mindset and instead accept the aspects of people that may be unknowable. Thus, North's photograph critiques how quickly we as humans attempt to uncover the unknown while also serving as a hopeful manifestation of an alternate reality. A reality opaque enough that we can wade past our discomfort with the unknown and simply marvel at its beauty.

A CANTICLE FOR RAUSCHENBERG: THE INVERTED WORLD OF CANTO XIX DRAWING

Kenny Jensen

Is it a chaotic, barren landscape or abstract mark-making? The *Canto XIX* (1964) drawing by Robert Rauschenberg is initially disorienting and difficult to interpret. Upon closer inspection, the layered scribbles reveal traces of seemingly disembodied, photographic feet and legs that protrude upward like candles aflame. These forms reveal upside-down, ghostly figures that coalesce and dissolve beneath the surface. A bold, black, downward-facing arrow at the top anchors the inverted nature of this world.

This paradoxical effect of experiencing both the uncertainty of a gesture drawing and the certainty of a photograph is achieved by applying a solvent to a mass-produced newspaper or magazine and then using a pen to rub the ink from its original surface, transferring a fractured, mirrored image onto the new paper. As critic Rosalind Krauss describes in her essays “Notes on the Index”²⁷ and “Reinventing the Medium,”²⁸ this technique Rauschenberg developed acts as a direct “index” of the actual material world rather than a mere representation of it.

What is the conceptual significance of this solvent transfer method, and how does it relate to the context and themes of the *Office Hours* exhibition? Are there ways in which, through this series, he created new modes of thinking about and engaging in resistance to the oppressive power structures of his day?

This drawing is part of a series of thirty-four illustrations, one for each canto (verse) of *Inferno*, the first of three canticles of the *Divine Comedy*, which narrates the author’s journey through the depths of hell. This epic allegorical poem, written by Dante Alighieri in the early 1300s, stands as the pinnacle of pre-modern Western art.



Robert Rauschenberg, *Canto XIX* from Dante's *Inferno Suite*, 1964
Facsimile drawing, 14 1/4 in. x 11 1/2 in.
Museum purchase, University of South Florida Collection

Rauschenberg was interested in appropriating this form to create a loose allegory of modernity in late 1950s, Cold War America. Like Dante, he used it as a satirical critique of the corruption and moral failing of those with power. He was particularly critical of the growing war propaganda, racial oppression, and the pervasive negative impact of the mass media and consumer capitalism. In *Canto XIX*, corrupt officials who use their power only to enrich themselves rather than serve the public are forced headfirst into holes in the ground, inverting their position in life.

In keeping with his self-identification as trying “to act in that gap between’ art and life, Rauschenberg was interested in applying his postmodern approach to image-making to the long tradition of illustrating the inferno. Rather than representational illustration, he set out to create a visual language open to a multiplicity of interpretations that bridged drawing, painting, and collage, using readily accessible mass-media images from newspapers and magazines as a direct index of the culture he was critiquing. The size of the drawings even echoes the dimensions of *Life Magazine*, the defining cultural publication of the day.

Collaboration with other visual and performing artists, especially dancers, profoundly informed Rauschenberg’s practice. Unlike the complete and certain medieval model of the universe depicted in the *Divine Comedy*, this drawing presents a bright and vibrating surface, in flux and ripe with possibilities and unknowns. As he did with Dante’s work, this series invites the viewer to collaborate. To remix, reappropriate, and expand his work to critique and resist the oppressive systems in our current context—inverting and transforming systems of power to remake a better, more just world. Towards the goal of what writer and critic T.J. Demos describes as artists and art practices that work to imagine better possible futures beyond despair.²⁹

THE DISCERNING EYE: GENERATIVE GAZE IN LESLEY DILL'S *EYE DROP*

Yasmin Diogo

Lesley Dill's *Eye Drop* (1994) stages vision not simply as passive sight but as an active, generative process. The work presents two almond-shaped eyes from which multiple threads descend, each suspending another eye. These hanging forms evoke both tears and acts of creation, implying that the initial eyes are not merely weeping but producing additional ways of seeing. They also register the body as a site of production through which perceptions are continuously made and remade, introducing the exhibition's broader concern with vision as an embodied and generative practice rather than a fixed or neutral faculty.

This multiplication of eyes challenges the idea of a singular, stable gaze. Each hanging eye varies subtly in color, scale, and texture, emphasizing that perception depends on the viewer's unique stance and is therefore relative, shaped by cultural norms. As such, the work suggests that the initial pair of eyes alone cannot fully perceive reality, opening onto numerous perspectives that cannot be fully controlled. By destabilizing a unified gaze, Dill's work aligns with the exhibition's exploration of plural and contested ways of seeing.

The text at the bottom of the composition, "Much Madness is divinest Sense/To a discerning Eye," drawn from Emily Dickinson, reinforces this tension between dominant norms and alternative ways of experiencing the world. Dickinson critiques society's definition of irrationality, which dismisses views outside accepted expectations. In *Eye Drop*, this line functions as both caption and provocation: the "Discerning Eye" does not enforce a fixed standard but recognizes value in unconventional perspectives. The work thus encourages



Lesley Dill, *Eye Drop*, 1994

Balsawood, metal, copper, paper, 27 in. x 21 1/2 in. x 2 in.

Published by Graphicstudio, University of South Florida Collection

viewers to consider that what is labeled irrational may reveal the unseen rules that shape what becomes legible within society. At the same time, it can be generative, producing new forms of understanding that point toward alternative futures.

Further, *Eye Drop* considers the relationship between vulnerability and strength, revealing how marginalized points of view can endure and contest dominant frameworks. The fragile threads create a sense of precarity, as though these alternative modes of vision are delicate and easily disrupted. Yet their proliferation conveys resilience: the many eyes maintain a persistent presence, producing a plural form of seeing. The body, implied through the eyes, becomes a site where constraint and possibility coexist. It is through this tension that alternative ways of seeing endure as ongoing negotiations within systems that attempt to regulate what is visible and valued.

Overall, within the broader framework of the exhibition, *Eye Drop* contributes to the conversation on vision as a site of possibility and the body as a site through which power is reconfigured. Working with Freeman's notion that the body functions as a portal through which power is negotiated over time, Dill situates the eye as an embodied agent of transformation.³⁰ Therefore, *Eye Drop* invites viewers to reconsider their normative gaze and see beyond established expectations. It frames the act of seeing as a practice of resistance to dominant regimes of perception, in dialogue with hooks' concept of the oppositional gaze.³¹ By proliferating eyes rather than privileging a single viewpoint, Dill enacts Dickinson's call to embrace what is often deemed "madness": alternative modes of vision that open space for new ways of being, knowing, and imagining futures beyond restrictive norms.

TWISTED WITHIN THE COCOON

Vinh Huynh

We live inside structures, the social, digital, and institutional grids that produce and regulate norms, shaping how bodies are understood, controlled, and made visible. Although these structures do not always present themselves as cages trapping us, instead, they exist more subtly, like a net: flexible, adaptive, and difficult to grasp in its entirety. We have lived within them every day and usually don't recognize how tightly they configure our existence.

Though the systems are not stable and unbreakable, when pressure accumulates on the edges, they create weak points. Specifically, where identity resists categorization, where desire exceeds what is permitted, where visibility becomes both a demand and a risk. Metaphorically, before a moth spreads its colored wings, it is trapped and hidden inside the cocoon. Everyone is a moth, and their wings are unique, representing visibility, yet their visibility remains obscured beneath layers of concealment. At those moments, the individuals demanding visibility turn into insects in mid-transformation: a cocoon stage, not fully trapped, not fully free, just resistance. We are insects that resist our own containment. Our bodies are pressing outward against the very mesh that attempts to define us.

Is resistance alone enough to escape or break the system? The cultural theorist José Esteban Muñoz offers a survival gesture called “disidentification”: surviving not through rejection or assimilation, but by working in and against dominant systems simultaneously.³² Resistance then becomes a practice of reconfiguration, to repeat, to push against boundaries, to bend them. The end goal may not be to escape and break the dominant systems, but to create alternative structures, more acceptable, survivable, and comfortable.



E.V. Day, *Twisted I*, 2015
Cyanotype, 39 3/4 in. x 39 3/4 in.
Published by Graphicstudio, University of South Florida Collection

It is within this tension that E.V. Day's *Twisted I* (2015) finds its force, voicing her resistance through symbolic imagery within her work.

At first glance, the work appears almost abstract and undefinable; it is a delicate, floating form on a field of deep blue. However, upon closer look, it reveals a form constructed from fishnet stockings, stretched and layered into a complex, undulating structure. The material is often associated with the body, sexuality, and the feminized figure. However, Day disrupts the expectations. Rather than clinging to the body, the stockings become the system itself, a mesh that simultaneously suggests containment and produces form, like a cocoon.

The imagery diversifies the readings. It could be seen as a person caught in a net, trying to break free. Alternatively, it looks like something is coming into being, a thing actively forming through tension and change. This ambiguity is crucial. The work refuses to settle into one single narrative of victimhood or liberation. Rather, it shows resistance as an in-between, ongoing, unresolved process.

Historically, cyanotype was tied to architectural and industrial blueprints; the medium carries connotations of planning, order, and structure. However, Day uses the medium to capture something fluid, sensual, and unstable. The orderly logic is disrupted by the organic movement of the mesh, suggesting attempts to destabilize the dominant systems that define and contain individuals.

In essence, Day's *Twisted I* attempts to disrupt and resist restrictive structures through ambiguous and symbolic images, and the medium itself. The figure within the work does not simply try to escape the cocoon. It twists, stretches, and persists. And maybe that's the point. Breakthroughs are not always an exit. Sometimes, it is the moment the net begins to lose its shape.

NOTES

FOREWORD

1. Sophia Langford, "Threats to Women's Gender Studies Programs," *Academic Jobs*. February 8, 2026. <https://www.academicjobs.com/higher-education-news/threats-to-womens-and-gender-studies-programs-or-analysis-oracademicjobs-3734>
2. Lauren Berlant, *On the Inconvenience of Other People* (Durham, NC: Duke University Press, 2022), 5.

INTRODUCTION

3. Saba Mahmood, *Politics of Piety: The Islamic Revival and the Feminist Subject* (Princeton, NJ: Princeton University Press, 2005), 34.
4. José Esteban Muñoz, *Disidentifications: Queers of Color and the Performance of Politics* (Minneapolis: University of Minnesota Press, 1999), 11–12.
5. Nicholas Mirzoeff, "Introduction," in *White Sight: Visual Politics and Practices of Whiteness* (Cambridge, MA: MIT Press, 2023), 4–5.
6. bell hooks, "The Oppositional Gaze: Black Female Spectators," in *Black Looks: Race and Representation* (Boston: South End Press, 1992), 116.
7. Mariana Ortega, *In-Between: Latina Feminist Phenomenology, Multiplicity, and the Self* (Albany: SUNY Press, 2016), 51, 65.
8. Elizabeth Freeman, "Turn the Beat Around: Sadomasochism, Temporality, History," in *Time Binds: Queer Temporalities, Queer Histories* (Durham, NC: Duke University Press, 2010), 137, 142–43.

PANDORA'S PARADOX:

ARAKAWA & SCHAPIRO ON MYTH & MEANING

9. Roland Barthes, "Myth Today," in *Visual Culture: The Reader*, ed. Jessica Evans and Stuart Hall (London: SAGE Publications, 1999), 51.
10. Ibid. 55–57.
11. GS Staff, "Miriam Schapiro at Graphicstudio," *Graphicstudio*, June 25, 2015, <https://graphicstudiousof.wordpress.com/2015/06/25/miriam-schapiro-at-graphicstudio/>
12. The Editors of Encyclopaedia Britannica, "Pandora," *Encyclopaedia Britannica*, March 20, 2026, <https://www.britannica.com/topic/Pandora-Greek-mythology>.
13. Barthes, "Myth Today," 55–56.

THE BODY & THE BYLINE

IN LORNA SIMPSON'S ART IN THE NEWS

14. Hortense J. Spillers, "Mama's Baby, Papa's Maybe: An American Grammar Book," *Diacritics* 17 no.2 (1987): 65.
15. Ibid.

LANGUAGE AS ART OBJECT

16. Barthes, "Myth Today," 57–58.
17. Ibid.
18. Rebecca Roberts, Dawn Chan, Kamilah Foreman, Emily Hall, and Diana C. Stoll, *MoMA Highlights: 375 Works from the Museum of Modern Art*, New York (New York: Museum of Modern Art, 2019), 283.

TESTIMONY, VISIBILITY, & CULTURAL MEMORY IN ITURBIDE'S JANET

19. Art21, "Graciela Iturbide in 'Investigation,'" *Art in the Twenty-First Century*, 2014, video, 0:30, <https://art21.org/watch/art-in-the-twenty-first-century/s7/graciela-iturbide-in-investigation-segment/>
20. Muñoz, *Disidentifications*, 1–7.

MEMORY, IDENTITY & THE IN-BETWEEN IN LEONORA CARRINGTON'S THE MEMORY TOWER

21. Ortega, *In-Between*, 51, 65.
22. Ibid, 63.

BETWEEN FANTASY & REALITY IN SANDRA CINTO'S OPEN SEA

23. Paulo Reis, "Sandra Cinto," ArtNexus, no.75 (Dec.-Feb. 2010), <https://www.artnexus.com/en/magazines/article-magazine-artnexus/5d634b0790cc21cf7c0a2340/75/sandra-cinto>.
24. Ibid.

SATURATED UNIONS: OPAQUE & AMBIGUOUS REALITIES IN KENDA NORTH'S SUBMERGED TOUCH

25. Édouard Glissant, "For Opacity," in *Poetics of Relation*, trans. Betsy Wing (Ann Arbor: University of Michigan Press, 1997), 189–90.
26. Ibid.

A CANTICLE FOR RAUSCHENBERG: THE INVERTED WORLD OF CANTO XIX DRAWING

27. Rosalind E. Krauss, "Notes on the Index: Part 1," in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, MA: MIT Press, 1985), 196–209.
28. Rosalind E. Krauss, "Reinventing the Medium," *Critical Inquiry* 25, no. 2 (Winter 1999): 289–305.
29. "Interview with T. J. Demos," YouTube video, 5:46, posted by "Sonic Acts," May 12, 2020, <https://www.youtube.com/watch?v=pqK0XSJQtv0>.

THE DISCERNING EYE: GENERATIVE GAZE IN LESLEY DILL'S EYE DROP

30. Freeman, "Turn the Beat Around", 137.
31. hooks, "The Oppositional Gaze," 116.

TWISTED WITHIN THE COCOON

32. Muñoz, *Disidentifications*, 4–6, 11, 31.

ESSAYIST/CURATOR BIOGRAPHIES

SABRINA J. BARILONE is an Italian American sculptor and MFA candidate at the University of South Florida who has exhibited across the Southeast and Midwest. She has served as Vice-President of the Macon Public Arts Commission, has 20 years of experience as a Visual Arts instructor in a variety of Georgia public school settings, including a Fine Arts Magnet program and an International Baccalaureate high school, and was named a Bill Griffith Educator Fellow in 2021.

CAMILLA BYRD (b. 1991) is a figurative painter based in St. Petersburg, Florida. Working in oil, she paints scenes of friends and familiar figures, exploring memory, emotional connection, and how relationships shape identity through cinematic light and staged compositions.

YASMIN DIOGO (she/her) is a master's degree candidate in Art History. Her research focuses on Brazilian contemporary art, examining how colonial histories continue to shape the present and how decolonial practices offer ways to engage with and challenge these legacies.

VINH HUỖNH (b. 2002, Vietnam) (he/they) is an interdisciplinary artist, curator, and writer investigating themes of desires, sexuality, immigration, and cultural heritage.

KENNY JENSEN is a multidisciplinary artist and Florida nature enthusiast with a lifelong connection to the region's untamed forests and swamps. With his attention and creative practices, he is interested in experiencing and sharing the wonder that is present in common, overlooked, 'other than human' phenomena that surround us.

MYA JONES (she/her) is an interdisciplinary MA graduate student in Art History and Women's, Gender, and Sexuality Studies. Her research engages Black feminist theory, the art and visual culture of the African diaspora, and, more broadly, contemporary art history.

LAUREN NELSON is a first-year MFA candidate at USF from Hudson, NY. She makes intuitive drawings that explore dreamlike realms and the imaginary life forms that inhabit them.

DYSERÉ RIVERA-MATOS (she/her) is a Puerto Rican scholar and first-year student in the Master of Arts art history program at USF. Her interests lie in exploring the impact of colonialism on Latinx culture and art, and in analyzing works through anti-colonial, queer, and feminist lenses to trace the roots of pervasive prejudices still present today.

KAYLA SIMONS is a graduate student in Art History with a background in Museum Studies. Her research focuses on body art from the 1960s and 1970s and on the relationships among artists, audiences, and their roles in spectatorship and participation.

JOSEPHA YAGUE is a first-year MFA student from Philadelphia. She's an experimental artist who primarily works across painting and sculpture.

ACKNOWLEDGEMENTS

What began as an experimental course assignment evolved into a dynamic collaborative exploration and multi-faceted professional development. It has been an honor to steward the students' vision, inquiries, and individual and collective goals and commitments. I imagine the seemingly ephemeral components will go on to sprout roots elsewhere.

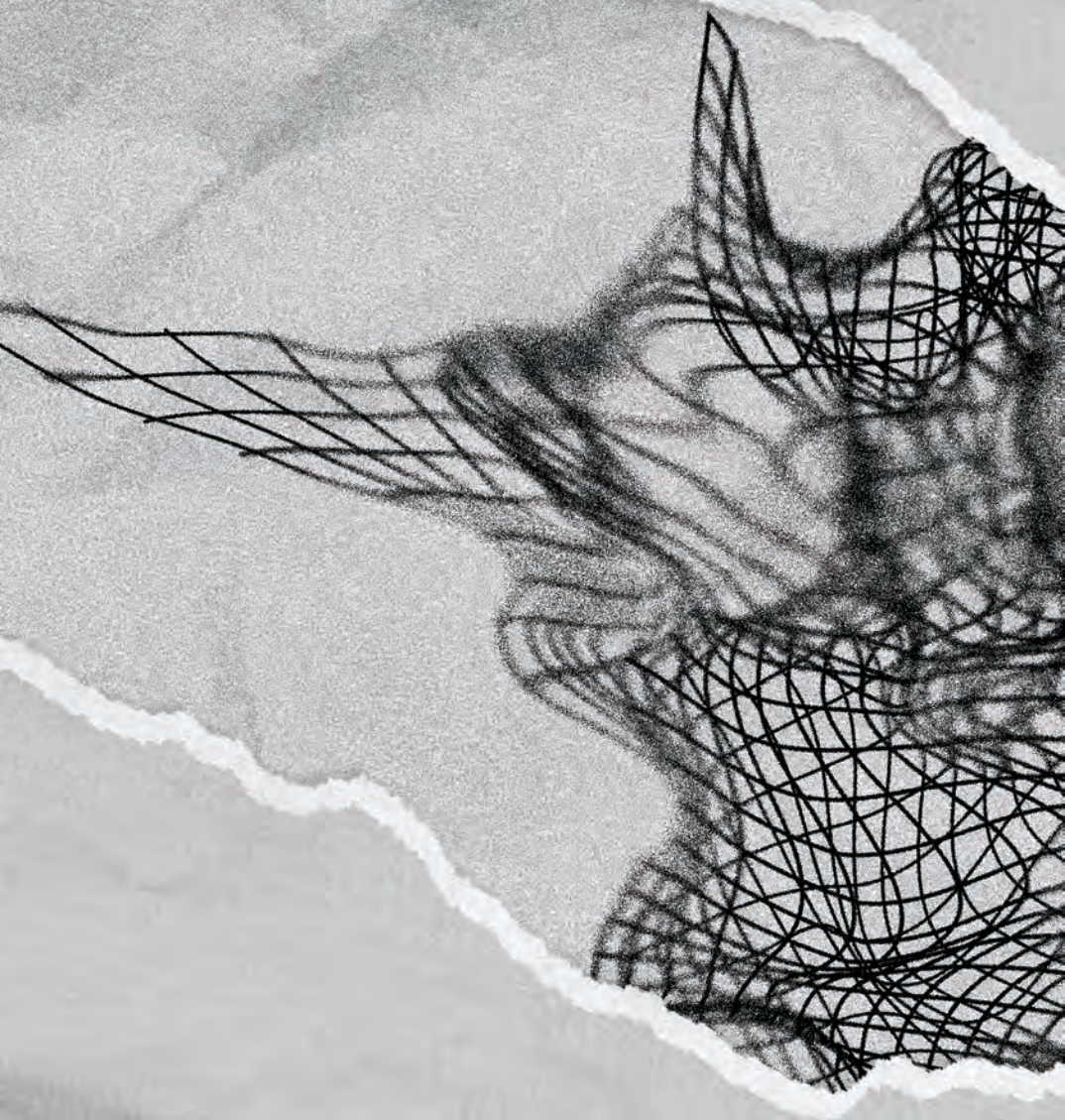
Supporting this growth is a wonderfully generous team that extends beyond my instructorship, a team to which I express much gratitude. The Department of Women's, Gender, and Sexuality Studies were the best hosts we could have asked for, entrusting us with their space and co-sponsoring fantastic opening night festivities. Thank you to the entire Department for your heartwarming openness, and special thanks to the inimitable contributions by Dr. Michelle Hughes Miller, Sarah Junke, and Shelby Martin-Vegue.

Much appreciation is also attributed to the brilliant staff at the USF Contemporary Art Museum, including Curator of the Collection Shannon Annis, Chief Preparator Eric Jonas, Preparator Alejandro Gomez, and Communications Manager Don Fuller. We were so lucky to have such a dream team behind this experiment that ultimately realized an excellent show. Thank you!

Likewise, I am immensely grateful for the support of our home department, the School of Art & Art History, which includes assistance with both the cross-university collaboration and publication of this catalogue. I share special thanks to Director Andrew Scott Ross, Office Manager Marie O'Neil, and Academic Program Specialist Cassidy Santos—all of which have been instrumental in the success of the opening reception, exhibition installation, and catalogue printing.

I conclude by applauding the students who took on dual hats as curators and, now, writers for this catalogue: Lauren Nelson, Mya Jones, Sabrina J. Barilone, Camilla Byrd, Kayla Simons, Josepha Yague, Dyseré Rivera-Matos, Kenny Jensen, Yasmin Diogo, and Vinh Huỳnh. Extra warm thanks are due to Mya Jones and Vinh Huỳnh, who took on additional roles as editor and designer of the publication. I look forward to seeing what these talented folks go on to do next, as well as the new ideas that their exhibition inspires!

Jocelyn E. Marshall, PhD
Assistant Professor of Contemporary Art History
Affiliate Faculty in Women's, Gender, & Sexuality Studies
University of South Florida



9



798895

914465