The exhibition SubRosa: The Language of Resistance is made possible in part by a grant from the National Endowment for the Arts, and supported by the USF Contemporary Art Museum.

About the Artists

KhAled JARRAR
(b. 1957, Beijing, China; lives and works in Beijing)

José ToiRAC and meiRA mARReRo
(b. 1966, Guantánamo, Cuba) and (b. 1969, Havana, Cuba)

José ToiRAC
(b. 1966, Guantánamo, Cuba)

Muholi chooses the photographic portrait as a means of revealing ideologies; audience members can take a print with them in the public sphere and a second life in the comparatively elite environment of a museum or gallery.

The Infiltrators (2012), a Spanish animated documentary directed by Daniela Nardini and Daniel García Sánchez, is about the infiltration of a group of unaccompanied minors into the United States. It is the directorial debut of Daniela Nardini, a young artist of Andean roots who was raised in the United States.

Biographies

JOSÉ TOIRAC and MEIRA MARREDO 
(b. 1966, Guantánamo, Cuba) and (b. 1969, Havana, Cuba) will provoke interdisciplinary dialogue at USF on August 26th.

Khaled Jarrar works with photography, video, and performance. He completed his education in Interior Design at the Palestine Technical University Koura and has since worked as a designer. He has won international awards from the Angoulême International Comics Festival. His comic books, especially One Day I Saw 10,000 Elephants, Equatorial Guinea animated documentary

José Toirac, a Chilean painter, ceramicist, sculptor, and installation artist, is the founder of the group Phoenixart. He was born in Santiago, Chile, in 1959.

Meira Marrero, a black lesbian organization, and a photographer of Women (FEW), was born in Havana in 1969. She has been a photographer and writer for various publications and for the Cuban Almendral Press. Her work has been exhibited in Havana and internationally. She is a member of the Tout Conseil and the archives of the Béton Arabe Museum.

SubRosa: The Language of Resistance

Foreword

In an era characterized by increasing global interconnectedness and disinformation at rapid speed, the USF Contemporary Art Museum is proud to present SubRosa: The Language of Resistance. The exhibition celebrates the power of art to challenge social and political realities

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The artists and lenders to the exhibition are recognized and thanked.

Margaret Miller, Director, USF Institute for Research in Art

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The language of Resistance
SubRosa: The Language of Resistance

Preface

Balancing the recent veneration of hanging as a devotional act and the traditional use of the double-sided mirror, the project of SubRosa (the Latin word for sub rosa) has been to create a series of mirrors that are not only for looking at but actively partaking in. This project is a collaboration between artist and craftsman and a community of women who are deeply committed to history as an emergent power of thought—participating in both the acting out of history and the gameplay of history, with the everyday objects and the memory they represent as both an index and a repository of the lived experience.

The work, which combines symbolic references to female figures from both the Iranian and Latin American traditions (including the Mexican votive images of Our Lady of Guadalupe and the Iranian figures of Nour-e Moutra and the women of the Exile Resistance of the Pahlavi regime), can be understood as an act of self-production that is also an act of resistance. The work is a response to the current political and social situation of both regions, and it is an attempt to raise awareness about the importance of preserving the history of the past as a means of understanding the present and the future. The work is also a reflection of the artists' own personal experiences of oppression and resistance, and it is a celebration of the strength and resilience of women in the face of adversity.

The project is also a reflection of the artists' commitment to collaboration and community building. The SubRosa project is a collaborative effort that brings together artists, craftspeople, and community members to create a work that is both a product of collective effort and a reflection of the diversity and complexity of the communities they represent. The project is also a testament to the power of art as a means of addressing social and political issues, and it is a reminder that art can be a tool for resistance and change.

The SubRosa project is not only a response to the current political and social situation of both regions, but it is also a reflection of the artists' own personal experiences of oppression and resistance. The project is a celebration of the strength and resilience of women in the face of adversity, and it is a testament to the power of art as a means of addressing social and political issues. The project is also a reflection of the artists' commitment to collaboration and community building, and it is a reminder that art can be a tool for resistance and change.