

POOR PEOPLE'S ART

A (Short) Visual History of Poverty in the United States

USF Contemporary Art Museum





Cover image: Jill Freedman, *Resurrection City*, Residents outside their shelters relax in the shadow of the Washington Monument in Resurrection City, a three thousand person tent city on the Washington Mall as part of the Poor People's Campaign, 1968. The Jill Freedman Irrevocable Trust.

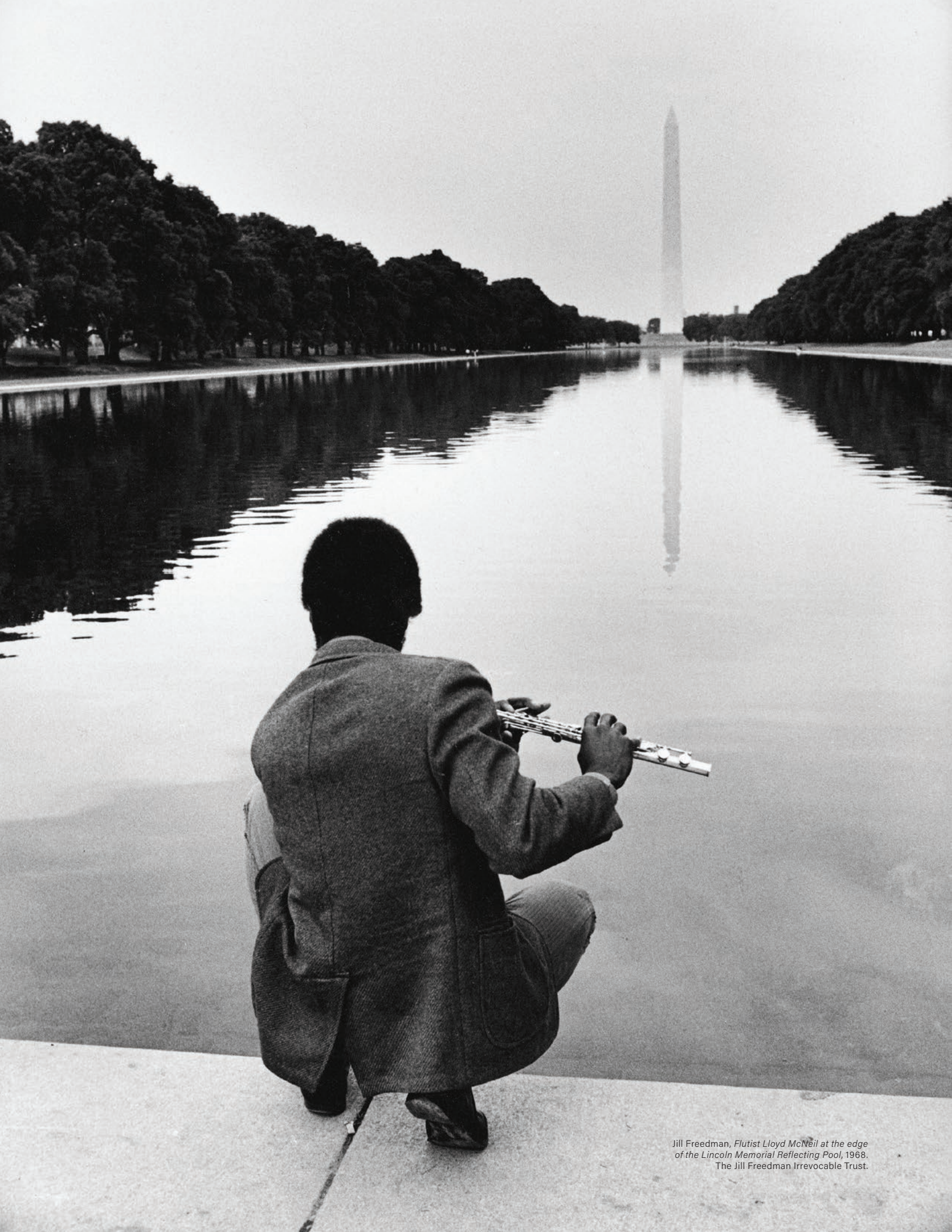
Inside cover image: Hiram Maristany, *Buttons*, 1969. Courtesy of the Estate of Hiram Maristany.

POOR PEOPLE'S ART:

**A (SHORT) VISUAL HISTORY
OF POVERTY IN THE UNITED STATES**

CURATED BY CHRISTIAN VIVEROS-FAUNÉ

January 13 – March 4, 2023
Contemporary Art Museum
University of South Florida, Tampa



Jill Freedman, *Flutist Lloyd McNeil at the edge of the Lincoln Memorial Reflecting Pool*, 1968.
The Jill Freedman Irrevocable Trust.

Poor People's Art is supported in part by an award from the National Endowment for the Arts; the Schaina & Josephina Lurje Memorial Foundation; the Stanton Storer Embrace the Arts Foundation; the Lee & Victor Leavengood Endowment; the USFCAM ACE (Art for Community Engagement) Fund Patrons; Dr. Allen Root in honor of his late wife Janet G. Root; and the State of Florida, Department of State, Division of Arts and Culture and the Florida Council on Arts and Culture.



World

RESURR

POP

CIT

to
come

to
ACTION

YESTER 1968



Anonymous, Placard inspired by Poor People's Campaign posters, 2022.
Previous spread: Staci Sciotti, Placard inspired by Poor People's Campaign posters, 2022.

FOREWORD + ACKNOWLEDGMENTS

Margaret Miller

The USF Contemporary Art Museum presents temporary exhibitions and related educational programs that serve as a platform for an international cadre of artists engaged with a range of themes exploring some of the most challenging issues of the day. In keeping with this mission, we are pleased to present *Poor People's Art: A (Short) Visual History of Poverty in the United States* from January 13 through March 4, 2023.

Christian Viveros-Fauné, Curator at Large, explores the Poor People's Campaign, a multi-cultural, multi-faith, multi-racial movement initiated by Dr. Martin Luther King Jr., and connects it to the more recent project of William J. Barber II called the Poor People's Campaign: A National Call for Moral Revival. The exhibition presents the works of artists who offer a social history of underrepresented and underserved communities in the U.S. since 1968. Presented in two parts, *Poor People's Art* includes *Resurrection (1968-1994)* in the museum's West Gallery, and *Revival (1995-2022)* in the Leavengood Gallery (East Gallery). Visitors to the museum will explore a range of materials, including photography, sculpture, painting, protest signs, video, and ephemera that demonstrate how artists

grapple with inequities and other injustices that are inextricable from American poverty.

Leslie Elsasser, Curator of Education, worked with Christian Viveros-Fauné to organize a workshop for USF students, faculty, and staff to create placards expressing their engagement with poverty for the exhibition. Events designed to support the exhibition include a panel discussion with participating artists and "Old News/New News: Resurrection City and Visualizing Poverty in America," a lecture by Lisa Sutcliffe, Curator in the Department of Photographs of the Metropolitan Museum of Art.

Each member of the CAM team contributes in a multitude of ways to our exhibitions, including Shannon Annis, Curator of the Collection and Exhibitions Manager; Eric Jonas, Corporate + Art Bank Coordinator and Chief Preparator; Gary Schmitt, Exhibitions Designer; Alejandro Gomez, Preparator; Don Fuller, New Media Curator and Communication + Technology Manager; Randall West, Deputy Director of Operations; Amy Allison, Program Coordinator; Tammy Thomas, Events Coordinator; Mark Fredricks, Assistant Program Director; Will Lytch, Research Associate and Photographer;

FOREWORD + ACKNOWLEDGMENTS



Mark Thomas Gibson, *Town Crier* July 1st 2022, 2022. Collage on paper. 30 x 22 inches. Courtesy of the artist.

David Waterman, Chief of Security; Bressia Borja, Victoria Mercado-Lues, and Madalynn Rice, student workers; Delaney Foy and Hanna Weber, Graduate Assistants.

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Foundation supports this workbook, which is available to students and visitors without cost.

I wish to thank the lenders for generously sharing artworks with us and making this exhibition possible, including The Jill Freedman Irrevocable Trust, Miles McEnery Gallery, the Corita Art Center, the Estate of Hiram Maristany, Charlie James Gallery, the Adrian Piper Research Archive (APRA) Foundation Berlin, Asya Geisberg Gallery, Graphicstudio, the Jordan Schnitzer Family Foundation, and Jordan D. Schnitzer.

Most importantly, I wish to acknowledge the important work of the multi-generational artists included in this exhibition.

—
MARGARET MILLER

Professor and Director
USF Institute for Research in Art



Nina Berman, *Testimonial*, from the series *The Black Boys of Dozier*, 2013. Courtesy of the artist.



Jill Freedman, Protestors carry a picture of Martin Luther King Jr. on the 'Solidarity Day' rally during the Poor People's Campaign, an organised demonstration hoping to gain economic justice for poor people in the United States, 1968. The Jill Freedman Irrevocable Trust.

POOR PEOPLE'S ART: A (SHORT) VISUAL HISTORY OF POVERTY IN THE UNITED STATES

Christian Viveros-Fauné

I. Toward a Visual Response to Poverty

We have moved into an era where we are called upon to raise certain basic questions about the whole society. We are still called upon to give aid to the beggar who finds himself in misery and agony on life's highway. But one day, we must ask the question of whether an edifice which produces beggars must not be restructured and refurbished. That is where we are now.

—Martin Luther King Jr.

Anyone who has ever struggled with poverty knows how extremely expensive it is to be poor.

—James Baldwin

It doesn't make much sense, Stevie Wonder wrote in 1979 after the defeat of the first bill that would have made MLK Day a federal holiday, that anyone would take offense at celebrating Martin Luther King Jr.'s birthday. Yet King's legacy is still very much in dispute as we approach the 37th official observance of the anniversary of his birth. Forty-four years after Wonder penned the hugely popular ditty "Happy Birthday," much of the polarizing rhetoric that characterized America's most entrenched inequities in the 1960s and '70s has returned. Today it adds renewed vibrancy to Wonder's astonished lyrics: "I just never

understood/How a man who died for good/could not have a day that would/Be set aside for his recognition." (After significant pressure from figures like Wonder, Martin Luther King Jr. Day was declared a federal holiday in 1983; by the year 2000 all fifty states had approved it as a government holiday.)

On the third Monday of January of this year, King will once again be remembered; so will his transformative legacy, though popular awareness of the civil rights leader's final project remains woefully sparse. If the past few years have constituted a slew of diamond anniversaries—2013, 2014, and 2015 brought commemorations of the triumphs of the March on Washington, the Civil Rights Act, and the Voting Rights Act—the yearly observance of MLK's 1968 assassination, according to writer Jelani Cobb, perennially dampens "the hopes of a signal phase of the civil-rights struggle." Yet King's boldest and least realized gamble still beckons like a lighthouse. This is the 1964 Nobel Peace Prize winner's most radical proposal: the Poor People's Campaign, a profoundly galvanizing intersectional movement fused together during MLK's last months to demand federal funding for full employment,

WHY NOT GIVE A DAMN MIN ABOUT YOUR FELLOW OW MAN

Put your girl to sleep some time
With rats instead of nursery rhymes
With hunger and your other children by
her side
And wonder if you'll share your bed
With something else that must be fed
For fear may lie beside you
Or it may sleep down the hall
And it might begin to teach you
How to give a damn about your fellow
man
And it might begin to teach you
How to give a damn about your fellow
man.

Come and see how well despair
Is seasoned by the stifling air
See a ghetto in the good old sizzling
summertime

Suppose the streets were all on fire
The flames like tempers leaping higher
Suppose you lived there all your life
Do you think that you would mind
And it might begin to reach you why we
give a damn about our fellow man
And it might begin to teach you how to
give a damn about your fellow man
And it might begin to reach you why
we give a damn.

•GIVE A DAMN

If you'd take the train with me
Uptown through the misery of ghetto
streets in morning light
There's always night.

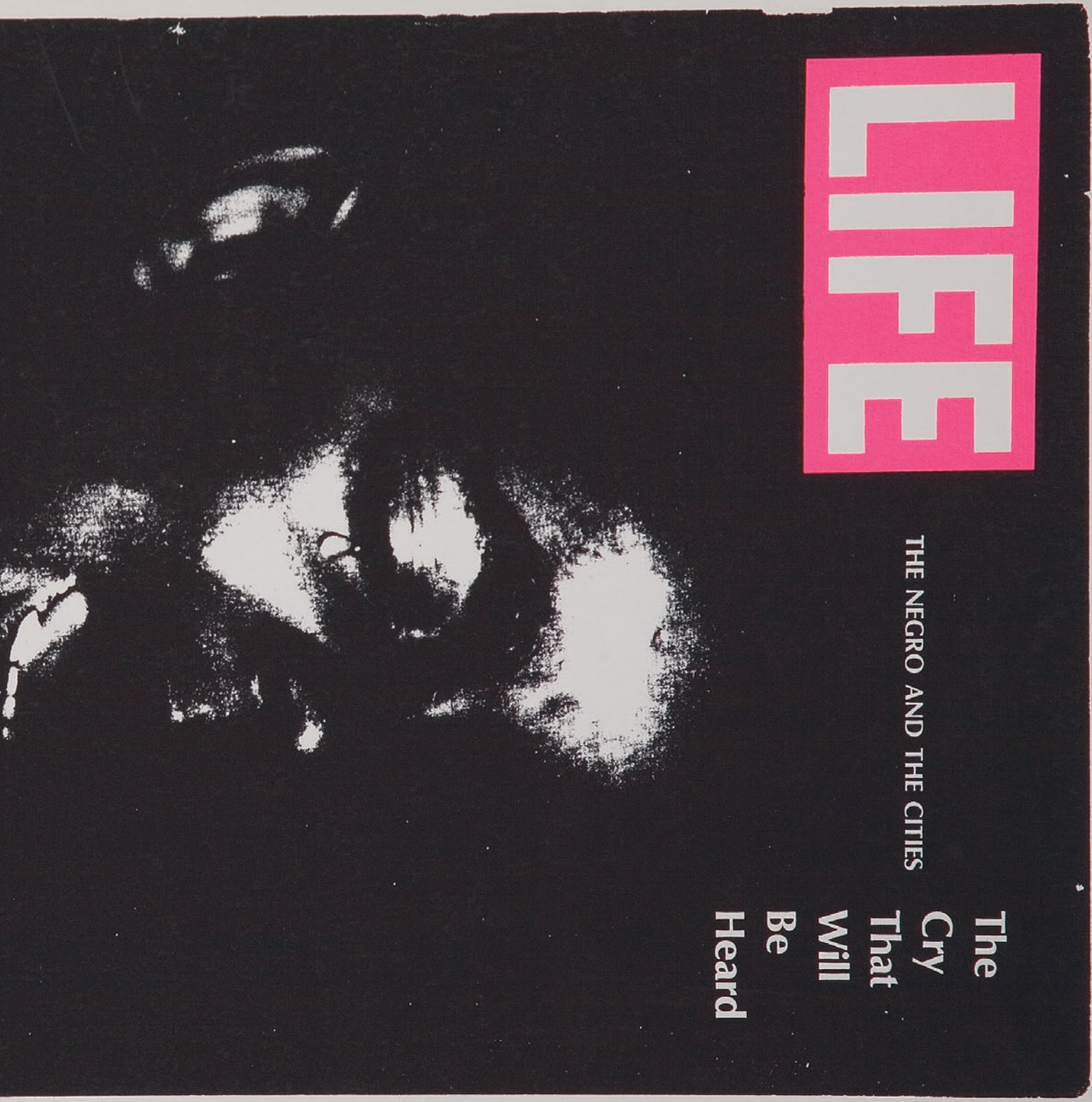
Take a window seat put down your
times
You can read between the lines
Just meet the faces that you meet beyond
the window's pane
And it might begin to teach you
How to give a damn about your fellow
man
And it might begin to teach you
How to give a damn about your fellow
man.

FOR (W.E.L)

(As recorded by Spanky & Our Gang/
Mercury)
SCHARF

MARCH 8 • 1968 • 35¢





LIFE

THE NEGRO AND THE CITIES

The
Cry
That
Will
Be
Heard

Corita Kent, *the cry that must be heard*, 1969, serigraph, reprinted with permission of the Corita Art Center, Immaculate Heart Community, Los Angeles, corita.org.

guaranteed annual income, anti-poverty programs, and housing for the poor.

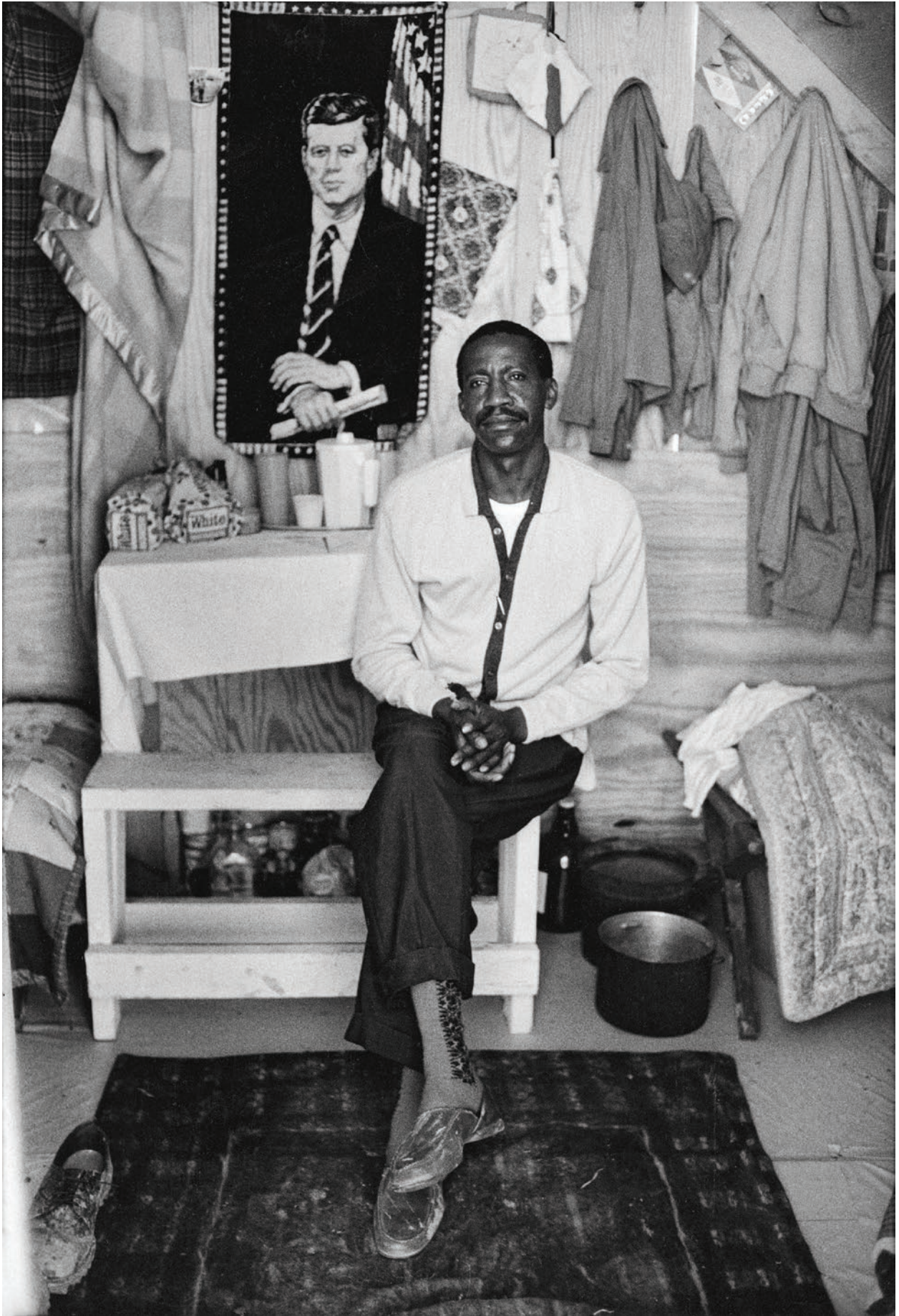
King is well known for his “I Have a Dream” speech, but much less emphasis is placed on his efforts to seek legislative redress at a national and systemic level for America’s poor. The Poor People’s Campaign, as developed by King’s Southern Leadership Conference, was a multi-cultural, multi-faith, multi-racial movement aimed at uniting poor people and their allies to demand an end to poverty and inequality. Organized months before his murder on April 4, 1968, this last campaign mobilized people from around the country to travel to Washington, D.C. to demand economic justice. Once at the nation’s capital, tens of thousands of the country’s poor and their allies—in King’s words “a nonviolent army” forming a “freedom church of the poor”—marched and occupied the city to call for nothing less than a “radical redistribution of economic power.”

Led, in King’s absence, by the Reverend Ralph Abernathy and his widow, Coretta Scott King, the Poor People’s Campaign brought together civil rights leaders from across the country. These included more than 53 organizations representing Native American, Mexican American, Puerto Rican, Asian, as well as Black and white communities. On arrival at the National Mall in May, King’s campaigners disembarked from chartered buses and occupied the grounds close to the Lincoln Memorial, baptizing their tent encampment “Resurrection City.” The movement’s centerpiece leaned heavily on the symbolism of poverty: a mule-cart procession of 15 covered wagons carried demonstrators from Marks, Mississippi, the

poorest town in the poorest county of the poorest state in the country to the nation’s capital. Weeks later, on June 19, more than 50,000 people—among them, artists, writers, photographers and other culture workers—marched for economic justice in the last nonviolent mass demonstration of the 1960s.

Fifty-three years after King’s death, the Reverend William Barber II and his close collaborator, the Reverend Liz Theoharis, launched a second epic push to fulfill MLK’s ambitious brief—one that calls for a “revolution of values” uniting poor and middle-class communities across the country. Also christened the Poor People’s Campaign, America’s current anti-poverty movement is energized by what its supporters term “A National Call for Moral Revival.” The new campaign’s demands include equity in education, federal and state living wage laws, an end to mass incarceration, a single-payer health-care system, and the protection of the right to vote. Launched at a time when the reality of economic inequality is newly resurgent—a recent audit estimates the U.S. is home to 140 million poor or low-income people, more than a third of the country’s population—the Poor People’s Campaign 2.0 has put the administration of President Joseph Biden on notice and galvanized millions. The project’s ultimate goal: to “lift the voices and faces of poor and low-income Americans and their moral allies” and to create “a mass poor people’s movement.”

The exhibition *Poor People’s Art: A (Short) Visual History of Poverty in the United States* represents a visual response to King’s “last great dream” as well as Barber and Theoharis’ current “National Call for Moral Revival.” It



Jill Freedman, *Poor People's Campaign, Resurrection City, 1968*. The Jill Freedman Irrevocable Trust.



Rodrigo Valenzuela, video still from *The Unwaged*, 2018. Video. 6:53 minutes. Courtesy of the artist and Asya Geisberg Gallery.

aims to make visible, through the work of some seventeen artists and artist collectives, select visions of poverty by an eclectic and ecumenical group of artists whose interests and origin stories traverse race, ethnicity, religion, income and social circumstance. Not professing to be in any way exhaustive or definitive, *Poor People's Art* delivers a partial, open ended, and necessarily circumstantial portrait of how artists in the U.S. have treated the subject of poverty as defined by the United Nations: a brutal reality that manifests as “a denial of choices and opportunities” and which includes “insecurity, powerlessness and exclusion of individuals, households and communities,” as well as a basic incapacity “to participate effectively in society.”

With artworks spanning more than 50 years, the exhibition is divided into two parts:

Resurrection (1968-1994) and *Revival* (1995-2022). *Resurrection* includes photographs, paintings, prints, sculptures, books, and ephemera made by a radically inclusive company of American artists—from Jill Freedman’s documentary photographs of Resurrection City, the tent enclave that King’s followers erected on the National Mall in 1968, to John Ahearn’s participative plaster cast sculpture *Luis Fuentes, South Bronx* (1979). The exhibition’s second part, *Revival*, offers contemporary engagement across a range of approaches, materials, and points of view—consider, for instance, Rodrigo Valenzuela’s video *The Unwaged* (2018) and Rico Gatson’s 2021 collaged portrait of Black poet Audre Lorde—that highlight more recent conceptual and aesthetic approaches to understanding the all-consuming condition of being poor and disadvantaged in America.



John Ahearn, *Luis Fuentes, South Bronx*, 1979. Plaster and acrylic.
14-1/2 x 9-1/2 x 15-1/2 inches. Purchased 1984 with funds provided by
Florida's Art in State Buildings Program (F.S. 255.043), University of
South Florida Collection. Photograph: Will Lytch.



Conceived, in the spirit of King’s and Barber’s movements, in declared opposition to poverty, racism, militarism, environmental destruction, health inequities, and other interlocking injustices, the exhibition presents just some of the ways in which artists in the U.S. have visualized poverty and its myriad knock-on effects since 1968. Individually, its participating artists—they include John Ahearn, Nina Berman, Martha De la Cruz, Jill Freedman, Rico Gatson, Mark Thomas Gibson, Corita Kent, Jacob Lawrence, Jason Lazarus, Miguel Luciano, Hiram Maristany, Narsiso Martinez, Adrian Piper, Robert Rauschenberg, Rodrigo Valenzuela, William Villalongo & Shraddha Ramani, and Marie Watt—endeavor to relay largely untold stories and experiences from the underside of American history. Together, their discrete artworks supercharge conversations around the subject of poverty, creating a communal colloquy that is, at once, existentially pressing, and also necessary from the point of view of the health of American democracy.

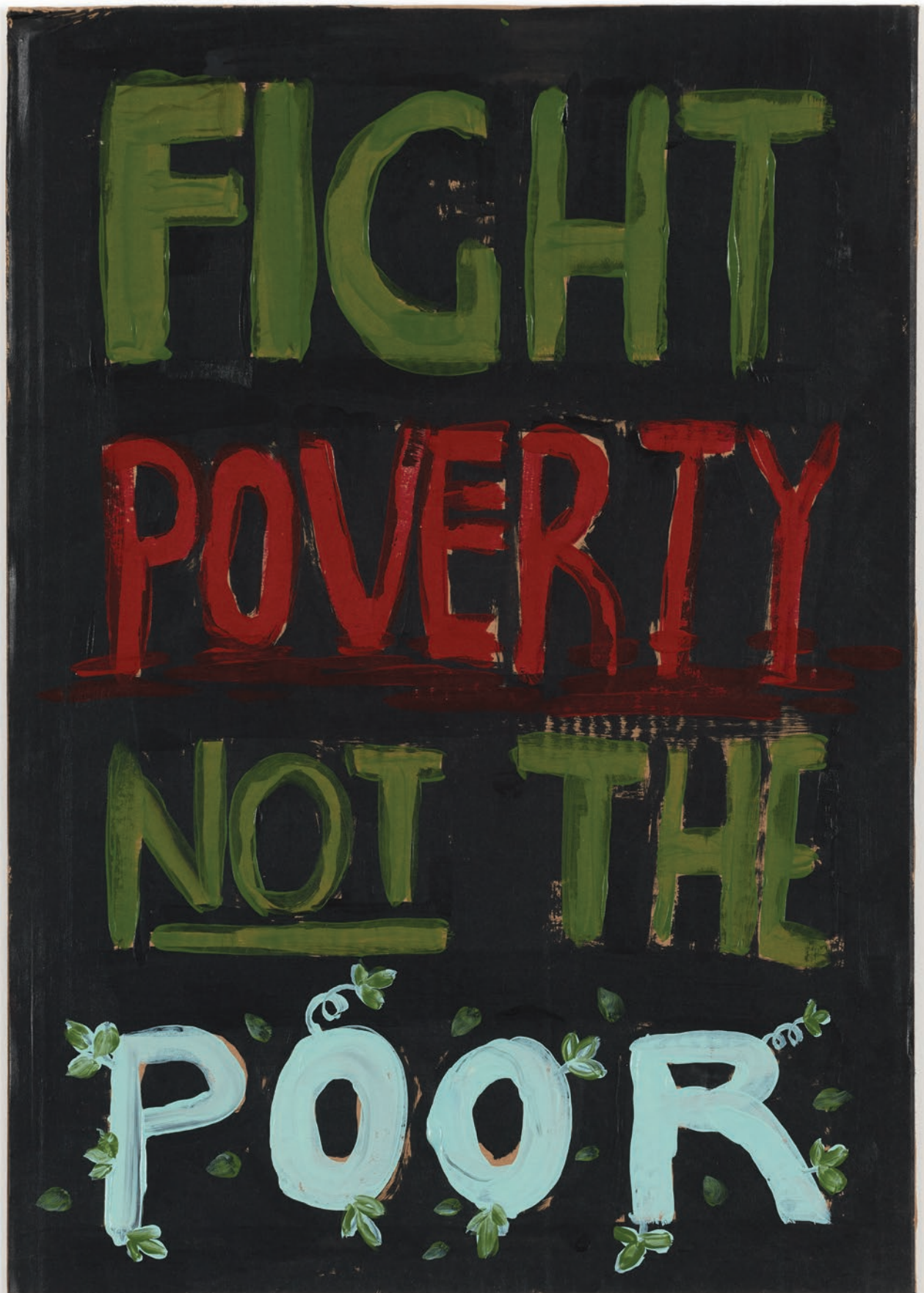
This exhibition is the product of multiple discussions and conversations with participating artists, friends, museum colleagues—especially Leslie Elsasser and Mark Fredricks, the last of whom authored an inspired playlist for the exhibition—and several dozen students in the Master of Fine Arts and Art History programs at the University of South Florida. A number of these students participated in a 2022 course called “Poor People’s Art,” for which they were charged with suggesting lists of possible artists and artworks for the exhibition. Despite the differences between the show we developed in that class and this one, I want to thank them for their outstanding efforts. Ditto for



Corita Kent, *someday is now*, 1964, serigraph, reprinted with permission of the Corita Art Center, Immaculate Heart Community, Los Angeles, corita.org.

the student volunteers who participated in the museum’s “Placard Making Workshop.” Their ideas and involvement were invaluable in organizing *Poor People’s Art*. If art making often involves uncovering the unseen, then they—along with the rest of the exhibition’s generous collaborators—have helped expose just some of the difficulties and much of the dignity involved with being poor in America.

LEARN AS
WE LEAD,
WALK AS
WE TALK,
TEACH AS
WE FIGHT.



Caroline Colby, Placard inspired by Poor People's Campaign posters, 2022.



Nina Berman, *Richard Huntly and John Bonner*, from the series *The Black Boys of Dozier*, 2013. Courtesy of the artist.

II. A Glossary of Artist Contributions

JOHN AHEARN (1951)

John Ahearn is an American sculptor based in New York City who is best known for the public art and street art he made in the South Bronx in the 1980s. In the late 1970s, Ahearn set out to find alternatives to the commercial gallery scene and make art more accessible to the public. With the assistance of Rigoberto Torres, Ahearn produced live casts of Bronx residents on the sidewalk outside his studio, allowing the work to emerge authentically from the community. The finished pieces depict the specific attributes of the models, from the types of clothing they wear to the attitudes of their poses. In the wall relief *Luis Fuentes, South Bronx* (1979) Ahearn captures a shirtless neighbor in the act of actively considering something—an idea, a memory, a smart retort, perhaps—while incidentally revealing a crucifix tattooed on the back of his hand.

NINA BERMAN (1960)

The Florida School for Boys, also known as the Arthur G. Dozier School for Boys (AGDS), was a reform school operated by the state of Florida in the panhandle town of Marianna from January 1, 1900, to June 30, 2011. It was known for its brutal conditions, which included reports of beatings, rapes, and forced labor.

Over the decades, boys died, disappeared, and tried to run away. The Black boys did the brunt of the hard labor at the segregated school. They picked cotton, sawed trees, made bricks and worked in the fields. Local businesses profited from their labor. Despite complaints, media investigations, and survivor testimony, the school remained open until 2011, when the state closed the facility citing budgetary reasons. A number of victims came forward, mostly white men. In 2013, several Black men who survived Dozier visited the old school and testified to what they endured. Nina Berman photographed and interviewed them on assignment for *Mother Jones* magazine in 2019. Colson Whitehead's novel *The Nickel Boys* is based on Dozier's dark history; in 2020 his book won the Pulitzer Prize for Fiction.

MARTHA DE LA CRUZ (1996)

Afro-Taíno artist Martha De la Cruz fashioned her sculptural installation *Techo de sin (Roof of Without)* (2021) from stolen, scavenged and donated materials found in Southwest Florida. According to the artist, "Florida is home to a large population of Latin American migrants who have ended up in the US largely due to economic pressures, exploitation and veins of power etched by

A GLOSSARY OF ARTIST CONTRIBUTIONS



Martha De la Cruz, *Techo de sin (Roof of Without)*, 2021. Stolen and donated wood, metal/plastic roof sheets, and soil. 10 x 10 x 2 feet. Courtesy of the artist.

Europe and the US.” Her powerful work deals with the results of this disjunction and the “symptoms thereabouts (e.g. houselessness, fugitivity, government corruption, and income disparity, etc.)” According to De la Cruz, the word “sin” is a common Dominican mispronunciation for the word “zinc.” The sculpture is animated by a single light bulb that turns on for just ten minutes a day.

JILL FREEDMAN (1939-2019)

In the spring of 1968, the talented young street photographer Jill Freedman quit her day job as a copywriter in New York City to join the Poor People’s March on Washington. Freedman lived in Resurrection City for the entire six

weeks of its existence, photographing the daily life of its residents as they rallied, made speeches, protested in front of government buildings, confronted police, built makeshift kitchens, organized clothing swaps, and dealt with flooding, petty crime, and illness. One of the most important postwar documentary photographers, and one of the few women shutterbugs of the era, Freedman captured it all, with an artist’s eye and a passionate interest in the individuals she depicted. Freedman’s 2017 book, *Resurrection City, 1968*—from which this exhibition draws a dozen powerful images—showcases the photographs that she made as a participant in the original Poor People’s Campaign. In multiple ways, Freedman’s work is the ingeniously solid perch upon which much of the present exhibition loosely hangs.

RICO GATSON (1966)

Rico Gatson is a multidisciplinary artist who lives and works in Brooklyn, New York. His work combines abstract patterns with vibrant colors, creating confrontational works that reference African American culture and history. His color pencil and photo-collage on paper works *Audre #2* (2021) and *Dick* (2021) draw on Black iconography—in this case, images of poet Audre Lorde and comedian Dick Gregory—the history of abstract painting, and a series of mosaic tile portraits Gatson did for the 167th Street Station subway in the Bronx titled “Beacons.” The geometric lines that emanate from his chosen subjects primarily employ the red, green, and black of the Pan-Africanist movement while inspirationally alluding to beams of light. Other works, like his panel paintings, also incorporate these colors to reference the culture of the African diaspora as a whole.

MARK THOMAS GIBSON (1980)

Mark Thomas Gibson's work engages satire to depict the subtext of American politics and life. For Gibson, caricature is a way to communicate his sentiments about America. As a Black man, Gibson's viewpoint vacillates between participant and witness, but many of his works feature imaginary characters that provide him with a voice to directly speak his mind about contemporary events. Gibson conceived his series *HERE YE, HEAR YE!!!* (2021-2022) as an examination of the early Biden presidency. Soon thereafter, he understood that he was far more interested in events beyond the mere doings of the U.S. presidency. One part town crier, one part Twitter feed, one part government protester, and one part interior monologue, Gibson's work makes visible the stream-of-consciousness that, in his own words, takes place "inside all our heads as we try to navigate life in a heavily mediated world."

CORITA KENT (1918-1986)

Corita Kent was a singular artist with an innovative approach to art, design, and education. In the 1960s, Kent's work reflected her concerns about poverty, racism, and war, and her messages of peace and social justice continue to resonate with audiences today. Kent created the three prints on view in this exhibition between 1964 and 1969. These include her *poor people's campaign poster* (1968), which she was commissioned to make for the Poor People's Campaign's 1968 March on Washington. She included a full-page op-ed by playwright Arthur Miller for the *New York Times* discussing the assassination of Robert Kennedy. The poster also includes a message of hope that calls, among other things, to see God in the stuff of everyday life ("god's not dead he's bread") and a critical accounting of



Rico Gatson, *Dick*, 2021. Color pencil and photograph collage on paper. 22 x 30 inches. Courtesy of the artist and Miles McEnery Gallery.

poverty as a social phenomenon ("They say the poor have it hard well the hardest thing they have is us"). Produced shortly after she took sabbatical from Immaculate Heart College and subsequently left the order of the Immaculate Heart of Mary, this series manifests a key turning point in Kent's artistic output.

JACOB LAWRENCE (1917-2000)

Jacob Lawrence was one of the great American artists of the latter half of the twentieth century. His work, which he termed "dynamic cubism," combines realism with dynamic abstract design and deals primarily with the Black experience in America. In paintings and prints, he consistently highlighted the lives of outstanding Black people in the U.S. and abroad while also chronicling contemporary Black history. In the print *The Swearing In*, taken from the portfolio "Inaugural Impressions" (1977), Lawrence presents a scene from Jimmy Carter's 1977 swearing in as the 39th President of the United States. About the people he depicts climbing trees to get a better view of the ceremony, Lawrence said: "I see [their energy] as the most important

HERE YE, HERE!!!

HURRICANE IAN SLAMS INTO THE WEST COAST OF FLORIDA DESTROYING HOMES AND LIVES! THERE IS NO JOKE TO FOLLOW THAT! ... DESANTIS ASKS BIG GOV. FOR HELP! COOLIO HAS PASSED AWAY AT AGE 59! I KEEP READING THE "RAPPER" COOLIO PASSED AWAY! ARE THERE ANY OTHER COOLIO'S?! OH YEAH CONGRESSMAN COOLIO! THE JANUARY 6TH COMMITTEE WAS DELAYED DUE TO HURRICANE IAN! RAIN DELAY FOR DEMOCRACY! GINNI THOMAS MEETS WITH THE JAN 6TH COMMITTEE! TED CRUZ VOTES AGAINST BIPARTISAN BILL TO PREVENT ANOTHER JAN 6TH VOTE! HE'S A TRUE WRESTLING HEEL! WHEN TED CRUZ OPENS HIS MOUTH A SOUNDTRACK OF BOOS SHOULD PLAY IN THE SENATE! LETS GET THOSE C-SPAN NUMBERS UP! PMA STRIKE CONTINUES WITH A MARCH ON PHILADELPHIA'S CITY HALL! I HAVE THREE REQUESTS! ONE SUPPORT THE WORKERS!!! TWO GET RID OF THAT AWFUL BABY WATERFALL PAINTING ITS EMBARRASSING!

THREE JUST PUT ROCKY IN THE SCULPTURE IN THE MUSEUM! YOU AINT CLASSY

HEAR YE HEAR YE!!!

THIS JUST IN FROM THE EDITOR FROM THE IRAN DESK! THE PROPER PROTEST SLOGAN IS WOMAN, LIFE, FREEDOM! THOUGH THE PREVIOUS STAMENT IS ACCURATE WOMEN, LIKE FREEDOM!

THANK YOU FOR THE NOTE! WE ARE NOT HEELS! THE T.C. DOES NOT STAND FOR TED CRUZ!

TOWN SEPT 29 CRIER 2022



god's
Not
de Ad
he's
BREAD

they say
the poor
have it hard
well
the hardest
thing
they have
is
us

Sister Mary Gouin

THE NEW YORK TIMES, SATURDAY, JUNE 8, 1968

Topics: On the Shooting of Robert Kennedy

BY ARTHUR MILLER

Is it not time to take a long look at ourselves, at the way we live and the way we think, and to face the fact that the violence in our streets is the violence in our hearts, that with all our accomplishments, our spires and mines and clean, glistening packages, our charities and gods, we are what we were—a people of violence?

Lincoln, Garfield, McKinley, John F. Kennedy, Martin Luther King, Medgar Evers—plus the line going into a sad infinity of lynched men, of men beaten to death in police cells, of Indians expropriated by knife and gun, of the Negro people held in slavery for a century by a thousand small armies dubbed chivalrous by themselves who long ago enchained black labor and kept black men from walking in freedom—Robert Kennedy's brain received only the latest fragment of a barrage as old as this country.

The Unanswered Poor
Here is a Congress literally face to face with an army of poor people pleading for some relief of their misery—a Congress whose reply is a sneer, a smirk and a warning to keep order.

Here is a people that would rather clutch hatred to its heart than stretch out a hand in brotherhood to the black man and the poor man. That is why

there is violence. It is murderous to tell a man he cannot live where he wishes to live. It is murderous to tell a woman that because she has borne a child out of wedlock that she cannot eat, nor the child either.

TV Success Standard

There is violence because we have daily honored violence. Any half-educated man in a good suit can make his fortune by concocting a television show whose brutality is photographed in sufficiently monstrous detail. Who produces these shows, who pays to sponsor them, who is honored for acting in them? Are these people delinquent psychopaths drinking along tenement streets? No, they are the pillars of society, our honored men, our exemplars of success and social attainment.

We must begin to feel the shame and contrition we have earned before we can begin to sensibly construct a peaceful society, let alone a peaceful world. A country where people cannot walk safely in their own streets has not earned the right to tell any other people how to govern itself, let alone to bomb and burn that people.

What must be done? A decent humility, not cynicism. Our best cards are finally being called. Thomas Jefferson, a slaveholder, wrote the promise he could not keep himself and

we must now keep it. "Life, Liberty and the Pursuit of Happiness." The pursuit of happiness is impossible for millions of Americans.

Let us take the thirty billion from the war, and let us devote the same energy and ingenuity we have given to war and apply it to wiping out the disgrace of poverty in this richest of all nations. Let us feel that disgrace, let us feel it for what it is, a personal affront to each of us that cannot be permitted to stand.

We are two hundred millions now. Either we begin to construct a civilization, which means a common consciousness of social responsibility, or the predator within us will devour us all.

It must be faced now that we are afraid of the Negro because we have denied him social justice and we do not know how to stop denying him.

We are afraid of the poor because we know that there is enough to go around, that we have not made it our first order of business to literally create the jobs that can and must be created.

We are afraid of other countries because we fear that they know better how to satisfy the demands of poor people and colored people.

We are afraid of ourselves because we have advertised

and promoted and sloganized ourselves into a state of contentment, when we know that desperate people surround us everywhere and we do not know how to break out of our contentment.

We are at war not only with Vietnamese but with Americans. Stop both. We are rich enough to wipe out every slum and to open a world of hope to the poor. What keeps us? Do we want peace in Vietnam? Then make peace. Do we want hope in our cities and towns? Then stop denying any man his birthright.

Social Justice—Or the Gun

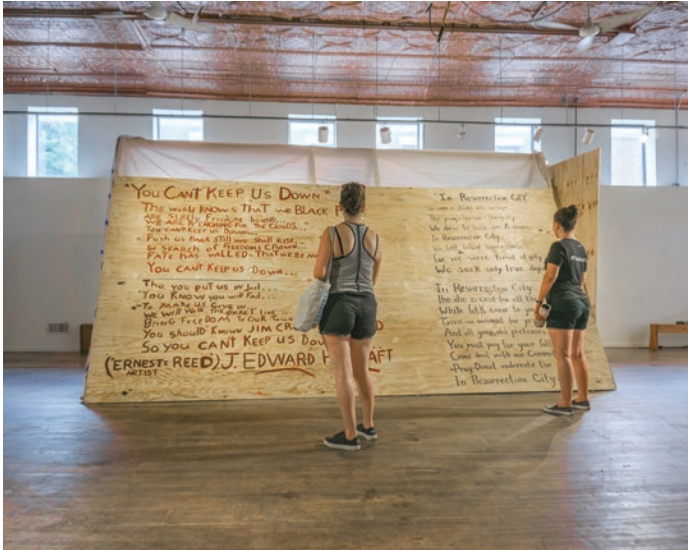
Because America has been bigger on promises than any other country, she must be bigger by far on deliveries. Maybe we have only one promise left in the bag, the promise of social justice for every man regardless of his color or condition.

Between the promise and its denial—there stands the man with the gun. Between the promise and its denial stands a man holding them apart—the American. Either he recognizes what he is doing, or he will take the final, fatal step to suppress the violence he has called up.

Only justice will overcome the nightmare. The American Dream is ours to evoke.

Mr. Miller is the well-known American playwright.

A GLOSSARY OF ARTIST CONTRIBUTIONS



Jason Lazarus, *For Resurrection City*, 2018. Plywood, utility fabric, blanket, 1968 political literature library, paint, plastic. 10 x 16 x 10 feet. Installation at Co-Prosperity Sphere, Chicago, IL in the exhibition *Work for the People (or Forget about Fred Hampton)*.

ingredient of the election and the inauguration, and that's the people themselves.”

JASON LAZARUS (1975)

Jason Lazarus' sculptural installation *Resurrection City/Poor People's Campaign: A National Call for Moral Revival* (2023) is based on the artist's historical research and several key photographs of Resurrection City. A tent-like shelter inspired by those that populated the 1968 mass protest, the interactive sculpture contains simple sleeping quarters and a curated idiosyncratic library

filled with physical literature and ephemera which, according to the artist, “centered on the events of 1968 and specifically the Poor People's Campaign/Resurrection City.” First exhibited in 2018 at the exhibition “Work for the People (or Forget About Fred Hampton)” at Chicago's Co-Prosperity Sphere, the artist's communal shelter gains new life in Tampa as a newly collaborative work capable of energizing conversations around the history of poverty in the U.S. and elsewhere.

MIGUEL LUCIANO (1972)

A multimedia visual artist whose work explores themes of history, popular culture, and social justice through sculpture, painting, and socially engaged public art projects, Miguel Luciano revisits the history of the Young Lords, a revolutionary group of young Puerto Rican activists who, inspired by the example of the Black Panthers, organized for social justice in their communities beginning in the late 1960s. His first contribution to the exhibition is a vinyl banner from the public art project “Mapping Resistance: The Young Lords in El Barrio (2019).” It features the photograph *Young Lords Member with Pa'lante Newspaper* (1970) by Hiram Maristany, the official photographer of the Young Lords and also one of the founding members of the New York chapter. This banner, along with nine other enlarged photographs by Maristany, were installed throughout East Harlem at the same locations where their history occurred 50 years prior. Luciano's second contribution is the sculpture *The People's Pulpit* (2022)—a repurposed vintage pulpit taken from the First Spanish Methodist Church in East Harlem. The Young Lords famously took over the church in 1969 and renamed it “The People's Church”; they hosted free breakfast programs there, along with



Miguel Luciano, Vinyl banner from the public art project *Mapping Resistance: The Young Lords in El Barrio* (2019).
Image: *Young Lords Member with Pa'lante Newspaper* (1970) by Hiram Maristany. 86 x 84 inches. Courtesy of the artist.

A GLOSSARY OF ARTIST CONTRIBUTIONS



Miguel Luciano, *The People's Pulpit*, 2022. Vintage pulpit from The First Spanish United Methodist Church (The People's Church), East Harlem, speakers, microphone. audio: *Puerto Rican Obituary* (1969) by Pedro Pietri, courtesy of The Estate of Pedro Pietri and Third World Newsreel from the documentary *El Pueblo Se Levanta* (1971). All rights reserved. 47 x 37 x 24 inches. Courtesy of the artist.

clothing drives, health screenings, and other community services. In this exhibition, *The People's Pulpit* features an historic recording of Nuyorican poet Pedro Pietri reciting the celebrated poem *Puerto Rican Obituary* during the takeover of The People's Church. (Audio courtesy of Third World Newsreel from the documentary *El Pueblo Se Levanta* (1971), and The Estate of Pedro Pietri, all rights reserved).

HIRAM MARISTANY (1945-2022)

Hiram Maristany was an American photographer known for his association with and documentation of the Young Lords chapter in East Harlem, which he co-founded in 1969, and for whom he acted as official photographer.

A lifelong resident of East Harlem, Maristany's photographs captured the post-World War II diaspora from Puerto Rico in unvarnished images that reflected East Harlem's poverty, while conveying his profound love for his community. "When I documented," he told the *New York Times*, "I was not doing it from the outside in, but from the inside out. I knew if I don't take these images, we're going to leave it to someone who doesn't know the first goddamn thing about us, and they're going to define everything there is to know about us." The eight images included in the exhibition, taken between 1964 and 1971, illustrate why Maristany is considered to be one of the most prolific and consequential Latinx photographers of the latter half of the 20th century.

NARSISO MARTINEZ (1977)

Narsiso Martinez was born in Oaxaca, Mexico, and came to the United States when he was 20 years old. His work is deeply rooted in his personal experience as a farmworker. Taking inspiration from artists as varied as Jean-Francois Millet, Thomas Hart Benton, and David Alfaro Siqueiros, he portrays, with great economy and depth of feeling, the largely invisible group of people responsible for putting food on America's tables—disenfranchised immigrant farmworkers. The fact that Martinez represents these essential workers on discarded produce boxes harvested from local grocery stores amplifies his critique. It encompasses not just the U.S. commercial food industry but American society at large. His recent work, *Hollywood & Vine* (2022), materializes one such essential worker atop an idealized "landscape" consisting of cheerful commercial designs decorating apple and grape boxes.



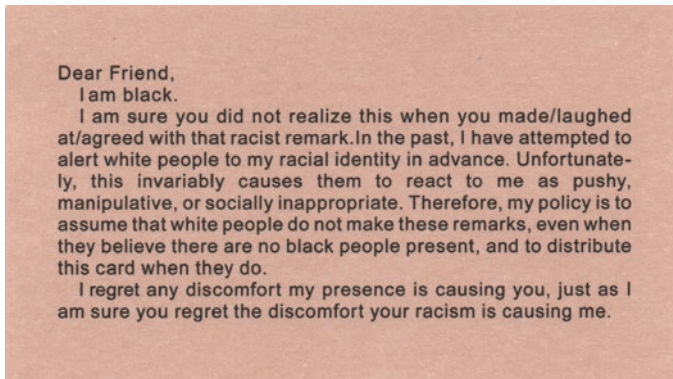
Narsiso Martinez, *Hollywood & Vine*, 2022. Ink, charcoal, gouache, and acrylic on produce boxes. 97-1/2 x 63-1/2 inches.
Courtesy of the artist and Charlie James Gallery, Los Angeles. Photo credit: ofphotostudio.



Hiram Maristany. *Young Lords, Children Marching in the Funeral Procession for Julio Roldan*, 1970. Courtesy of the Estate of Hiram Maristany.



Hiram Maristany. *Kite Flying On Rooftop*, 1964. Courtesy of the Estate of Hiram Maristany.



left: Adrian Piper, *My Calling (Card) #1 (Reactive Guerrilla Performance for Dinners and Cocktail Parties)*, 1986-present. Performance prop: brown printed card. 2" x 3.5" (5,1 cm x 9 cm). Collection of the Adrian Piper Research Archive (APRA) Foundation Berlin. © APRA Foundation Berlin and Angry Art.

right: Adrian Piper, *My Calling (Card) #2 (Reactive Guerrilla Performance for Bars and Discos)*, 1986-present. Performance prop: printed card. 2" x 3.5" x (5,1 cm x 9 cm). Collection of the Adrian Piper Research Archive (APRA) Foundation Berlin. © APRA Foundation Berlin.

ADRIAN PIPER (1948)

A conceptual artist and philosopher, Adrian Piper explores themes of race, gender, and protest. *My Calling (Card)* was originally a performance piece carried out by Piper in her daily life, borne out of her frustrations with micro- and macro-aggressions that she faced as a sometimes white-passing Black woman. From 1986 until 1990, Piper created and gave out *My Calling (Card) #1* and *#2* to confront offensive assumptions in different social situations. *My Calling (Card) #1* was handed out to people who made racist remarks, often at cocktail parties or dinners; it was a way to call someone out and identify Piper as Black within a given social situation. *My Calling (Card) #2* was often used to rebuff unwanted sexual advances in public. Because Piper believes that, as a woman, she should be allowed to go out socially and not have to be with another person, the card stated that she was alone, not there to be picked up, and wanted the receiver to respect her privacy. As modest, pocket-sized works, Piper's cards constitute an especially nimble form of discursive jiu-jitsu. "One of the reasons for making and exhibiting a work is

Dear Friend,

I am not here to pick anyone up, or to be picked up. I am here alone because I want to be here, ALONE.

This card is not intended as part of an extended flirtation.

Thank you for respecting my privacy.

to induce a reaction or change in the viewer," the Harvard-trained philosopher wrote in her 1970 essay "Art As Catalysis." By this the artist means that art can aspire to effect social change that is both objective and subjective.

ROBERT RAUSCHENBERG (1925-2008)

Working in a wide range of subjects, styles, materials, and techniques, Robert Rauschenberg has been called a forerunner of essentially every postwar movement since Abstract Expressionism. A prolific innovator of techniques and mediums, he used unconventional art materials ranging from dirt and house paint to umbrellas and car tires. "I think a picture is more like the real world when it's made out of the real world," he said by way of explaining his enthusiasm for unorthodox ways of making art. His "Made in Tampa" series, produced at USF's Graphicstudio in the early 1970s, embodies his democratic spirit: art can be made of literally anything, including discarded cardboard and paper, as well as a variety of image transfer and printing methods.

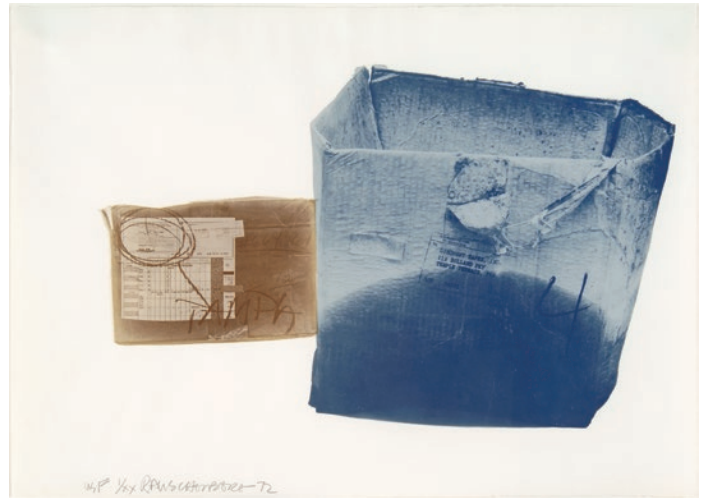
RODRIGO VALENZUELA (1982)

As a student of labor history, artist Rodrigo Valenzuela is certain of one thing: today's economy needs far fewer workers than it did

in previous generations. By some estimates, nearly fifty percent of U.S. jobs are at risk of being automated within the next decade. For this reason, Valenzuela's images exist both in and out of time. His photographic series "Afterwork" (2021) suggests the roaring steel mills of the past, quickly abandoned once outdated, while also offering a retro-futuristic vision in which workers and machines come up with a better plan than mutually assured redundancy. While invoking the history of labor and of industries created by humans in order to displace themselves in the service of capital, these images, as well as Valenzuela's video *The Unwaged* (2018), intersect with the struggles for unionization while stressing the body's worth—both singly and collectively—as well as that of rest and pleasure.

WILLIAM VILLALONGO (1975) & SHRADDHA RAMANI (1985)

William Villalongo & Shraddha Ramani are currently at work on a project that seeks to reimagine a series of groundbreaking data visualizations produced by sociologist, historian, and civil rights activist W.E.B. Du Bois at the start of the 20th century. Produced in collaboration with Graphicstudio at USF, these prints are part of the forthcoming portfolio titled *Printing Black America: W.E.B. Du Bois's Data Portraits in the 21st Century*. For this exhibition, Villalongo, an artist, and Ramani, an urbanist, present two prints—*Black Migration to the U.S. 1* and *2* (2022)—that extend Du Bois's map of the Trans-Atlantic Slave Trade into the 21st century. By aesthetically marking both differences and similarities between the forced migration of enslaved peoples and Black migration to the United States following the Trans-Atlantic Slave Trade, these prints show the ongoing legacy of enslavement on



Robert Rauschenberg, *Made in Tampa: Tampa 11*, 1972. Blueprint and brown sepia photographic process. 29-1/4 x 41-1/4 inches. Edition: 1/XX. Published by Graphicstudio, University of South Florida, Tampa, FL. Photograph: Will Lytch.

contemporary Black life and the continued growth of the global African diaspora.

MARIE WATT (1967)

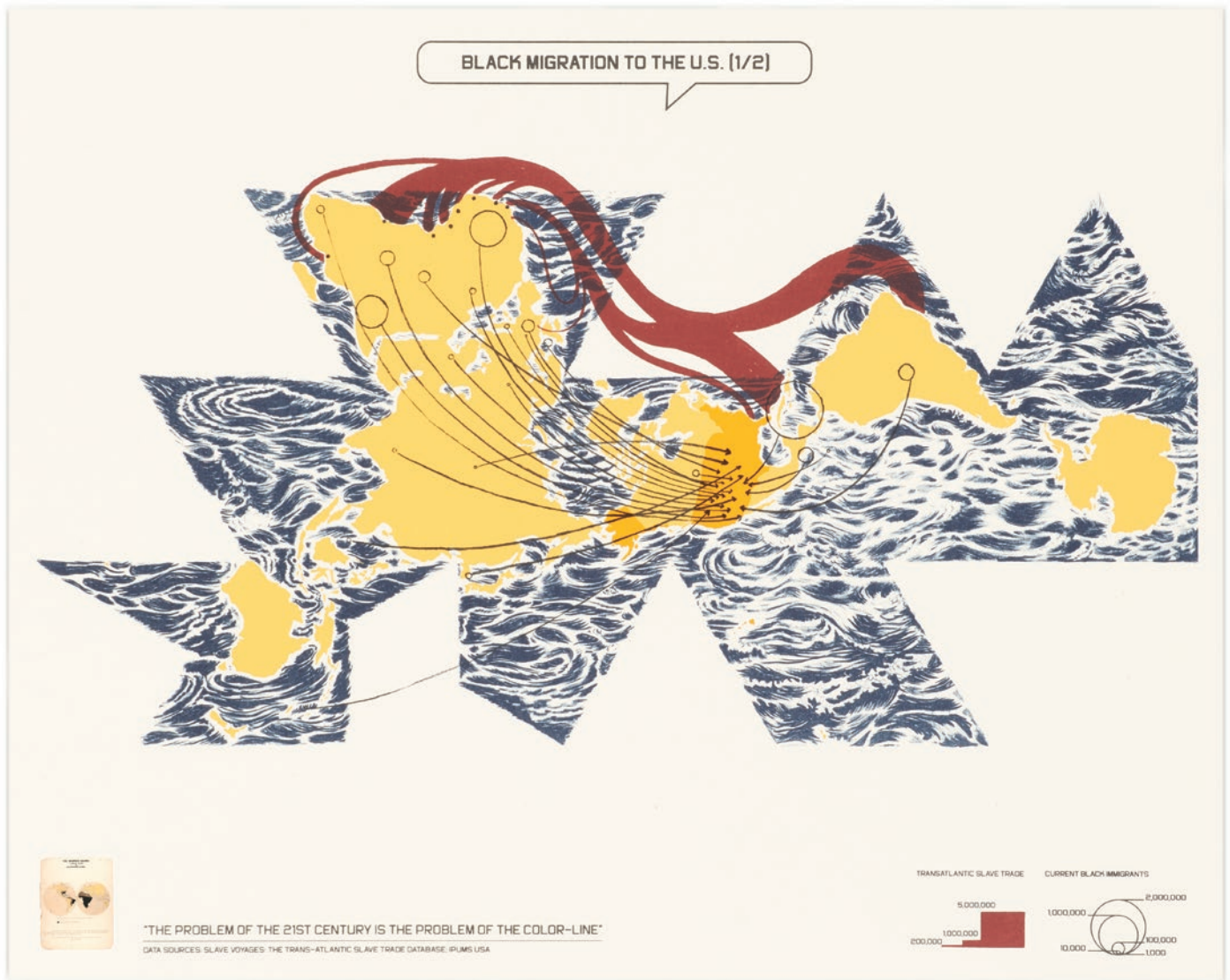
Marie Watt is an American artist and citizen of the Seneca Nation with German Scots ancestry. Her work draws from history, biography, Iroquois protofeminism, and Indigenous teachings. In it, she explores the intersection of history, community, and storytelling. Through collaborative actions she instigates multigenerational and cross-disciplinary conversations that might create a lens for understanding connectedness to place, one another, and the universe. Her process is both solitary and cooperative. Small works such as *Companion Species (What's Going On)* (2017) are personal meditations. Larger works such as *Companion Species (Tree and Stone)* (2021) are often made in community, notably in sewing circles, public events in which anyone may participate. For Watt, the fellowship and storytelling that takes place around the worktable is as important as the object that grows out of it.



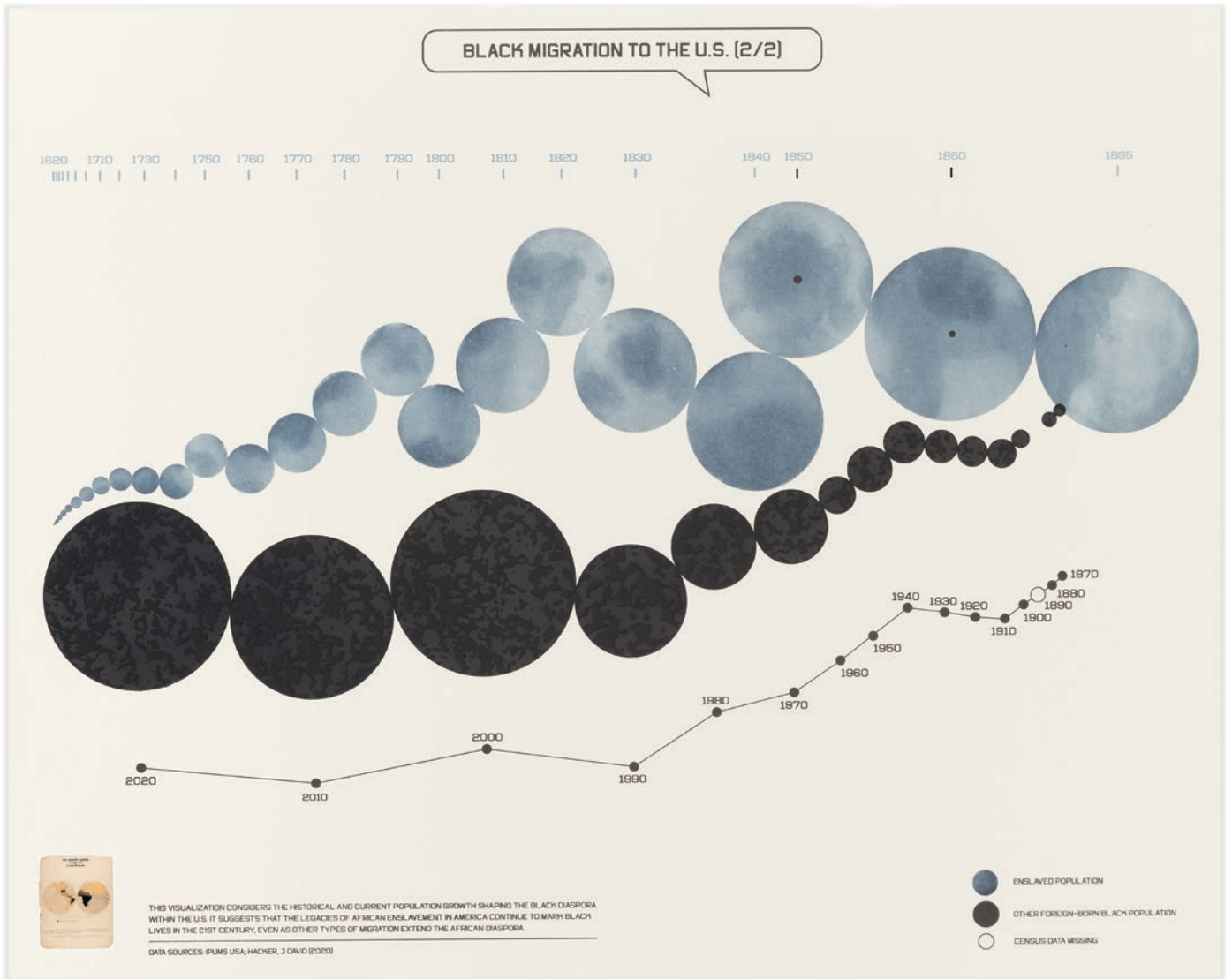
Rodrigo Valenzuela, *Afterwork #1*, 2021. Gelatin silver print. 32 x 40 inches. Edition 2 of 3 + 1AP. Courtesy of the artist and Asya Geisberg Gallery.



Marie Watt, *Companion Species (Tree and Stone)*, 2021. Reclaimed wool blankets, embroidery floss and thread. 10-1/2 x 45 inches.
Collection of the Jordan Schnitzer Family Foundation. Image: Aaron Wessling Photography.



William Villalongo and Shradha Ramani, *Black Migration to the U.S. (1/2)*, 2022. Lithograph, screenprint, and collaged archival pigment print. 16 x 20 inches. Published by Graphicstudio, University of South Florida, Tampa, FL. Photograph: Will Lytch.





Scan the QR code to listen to *Hang Ups, Let Downs, Bad Breaks, Setbacks: A Poor People's Art* playlist on Spotify.

HANG UPS, LET DOWNS, BAD BREAKS, SETBACKS: A POOR PEOPLE'S ART PLAYLIST

Put together by Mark Fredricks, Assistant Program Director at the USF Contemporary Art Museum, this sonic companion to the exhibition *Poor People's Art* just scratches the surface of the wide variety of ways musicians have engaged with the subject of economic injustice. The playlist title is taken from Marvin Gaye's "Inner City Blues (Make Me Wanna Holler)." The picture painted by these musical expressions exceeds the weight of their lyrics, yet they remain memorably expressive. Nina Simone confronts poverty directly as she performs lyrics written by Langston Hughes: "When I try to find a job/To earn a little cash/All you got to offer/Is your mean old white backlash." Canadian First Nations singer and songwriter Willie Dunn offers a prescient description of contemporary politics when he sings, "I pity the country/I pity the state/And the mind of a man/Who thrives on hate." Elsewhere, Durand

Jones sees that the opportunities available in the United States are limited along ethnic lines, concluding that, "It's morning in America/But I can't see the dawn." According to Fredricks: "It should give pause to hear how many of the ideas and expressions, going back nearly 70 years, continue to describe the experience of poor people living in a nation of wealth." Or in Gaye's words of warning about the ever-increasing divide between rich and poor: "Panic is spreading/God knows where we're heading."

PLACARDS INSPIRED BY POOR PEOPLE'S CAMPAIGN POSTERS

The 1968 Poor People's Campaign introduced new strategies for protest and social change that continue today. The movement that helped transform national discussions on race, class, economic opportunities, security, and democracy, also helped motivate an ongoing search for new ways in which these concerns were expressed. One remarkably direct way to visualize the appeals to remedy and end poverty were and continues to be handmade placards. On November 4, 2022, the USF Contemporary Art Museum brought together students, faculty, and staff from across the USF campus to make placards inspired by the original Poor People's Campaign. Participants included Caroline Colby, Adrian Gomez, Alejandro Gomez, Leslie Elsasser, Kai Holyoke, Michael Karavas, Giorgi Kiknadze, Jason Lazarus, Deliveon Logan, Alyssa Ramos, Staci Sciotti, Yuki Shao, Tammy Thomas, Manon VanScoder, Ana Vidal, Hanna Weber, and Willow Wells. Their efforts are exhibited alongside other artworks in the museum's galleries.

—

CHRISTIAN VIVEROS-FAUNÉ

Curator-at-Large,
USF Contemporary Art Museum



Jill Freedman, *Resurrection City Residents*. Adela Thompson, a resident from Atlanta, Georgia, at Resurrection City, a three thousand person tent city on the Washington Mall set up as part of the Poor People's Campaign protest, 1968. The Jill Freedman Irrevocable Trust.

Exhibition Checklist

JOHN AHEARN

Luis Fuentes, South Bronx, 1979
plaster and acrylic
14-1/2 x 9-1/2 x 15-1/2 in.
Purchased 1984 with funds provided by Florida's Art in State Buildings Program (F.S. 255.043),
University of South Florida Collection

NINA BERMAN

Barbed Wire, from the series *The Black Boys of Dozier*, 2013
inkjet print
20.3 x 30 in.
Courtesy of the artist

Boys Cottage, from the series *The Black Boys of Dozier*, 2013
inkjet print
20.3 x 30 in.
Courtesy of the artist

Escape, from the series *The Black Boys of Dozier*, 2013
inkjet print
20.3 x 30 in.
Courtesy of the artist

John Bonner and Richard Huntly, from the series *The Black Boys of Dozier*, 2013
inkjet print
20.3 x 30 in.
Courtesy of the artist

John Gaddy, from the series *The Black Boys of Dozier*, 2013
inkjet print
20.3 x 30 in.
Courtesy of the artist

Richard Huntly, from the series *The Black Boys of Dozier*, 2013
inkjet print
25 x 25 in.
Courtesy of the artist

Richard Huntly and John Bonner, from the series *The Black Boys of Dozier*, 2013
inkjet print
30 x 20.3 in.
Courtesy of the artist

Testimonial, from the series *The Black Boys of Dozier*, 2013
inkjet print
20.3 x 30 in.
Courtesy of the artist

MARTHA DE LA CRUZ

Techo de sin (Roof of Without), 2021
stolen and donated wood, metal/plastic roof sheets, and soil
10 x 10 x 2 ft.
Courtesy of the artist

JILL FREEDMAN

An elderly man in an American Indian headdress joins in with the 'Solidarity Day' march during the Poor People's Campaign, an organised demonstration hoping to gain economic justice for poor people in the United States, Washington DC, May 1968, 1968
Flutist Lloyd McNeil at the edge of the Lincoln Memorial Reflecting Pool, 1968
A group of men arrive for 'Solidarity Day' at the Poor People's Campaign, 1968
Police officers line the route of the Poor People's Campaign, 1968
Poor Avenue Residents of Resurrection City, a three thousand person tent city on the Washington Mall set up as part of the Poor People's Campaign protest, 1968
Poor People's Campaign, Resurrection City, 1968
Poor People's Campaign, Resurrection City, 1968
Poor People's Campaign, Resurrection City, 1968
Protestors carry a picture of Martin Luther King Jr. on the 'Solidarity Day' rally during the Poor People's Campaign, an organised demonstration hoping to gain economic justice for poor people in the United States, 1968
Resurrection City. Residents outside their shelters relax in the shadow of the Washington Monument in Resurrection City, a three thousand person tent city on the Washington Mall as part of the Poor People's Campaign, 1968
Resurrection City Residents. Adela Thompson, a resident from Atlanta, Georgia, at Resurrection City, a three thousand person tent city on the Washington Mall set up as part of the Poor People's Campaign protest, 1968
digital exhibition prints
11 x 14 in.
The Jill Freedman Irrevocable Trust

RICO GATSON

Audre #2, 2021
color pencil and photograph collage on paper
22 x 30 in.
Courtesy of the artist and Miles McEnergy Gallery

Dick, 2021
color pencil and photograph collage on paper
22 x 30 in.
Courtesy of the artist and Miles McEnergy Gallery

MARK THOMAS GIBSON

Town Crier July 3rd 2021, 2021
30 x 22 in.
Town Crier July 23rd 2021, 2021
22 x 30 in.
Town Crier November 22nd 2021, 2021
30 x 22 in.
Town Crier July 1st 2022, 2022
30 x 22 in.
Town Crier September 29th 2022, 2022
33.5 x 22 in.
collage on paper
Courtesy of the artist

CORITA KENT

the cry that will be heard, 1969
serigraph
23 x 12 in.
poor people's campaign poster, 1968
lithograph
36-1/2 x 27-1/2 in.
someday is now, 1964
serigraph
24 x 36 in.
Courtesy of the Corita Art Center, corita.org

JACOB LAWRENCE

The Swearing In from the portfolio *Inaugural Impressions*, 1977
screenprint
edition 85/100
18 x 28 in.
Collection of the Jordan Schnitzer Family Foundation

JASON LAZARUS

Resurrection City / Poor People's Campaign: A National Call for Moral Revival, 2023
plywood, utility fabric, blankets, sleeping cot, library, paint, lamp, plastic
10 x 16 x 10 ft.
Courtesy of the artist

USF CONTEMPORARY ART MUSEUM

MIGUEL LUCIANO

The People's Pulpit, 2022
vintage pulpit from The First Spanish United Methodist Church (The People's Church), East Harlem, speakers, microphone
audio: *Puerto Rican Obituary* (1969) by Pedro Pietri, courtesy of The Estate of Pedro Pietri and Third World Newsreel from the documentary *El Pueblo Se Levanta* (1971).
All rights reserved.
47 x 37 x 24 in.
Courtesy of the artist

Vinyl banner from the public art project *Mapping Resistance: The Young Lords in El Barrio* (2019). Image: *Young Lords Member with Pa'lante Newspaper* (1970) by Hiram Maristany.
86 x 84 in.
Courtesy of the artist

HIRAM MARISTANY

Buttons, 1969
gelatin silver print
16 x 20 in.
Courtesy of the Estate of Hiram Maristany

Clothing Drive, 1971
gelatin silver print
16 x 20 in.
Courtesy of the Estate of Hiram Maristany

Juan Gonzalez, Minister of Education of the Young Lords at Original Storefront Office Headquarters, 1969
gelatin silver print
16 x 20 in.
Courtesy of the Estate of Hiram Maristany

Kite Flying On Rooftop, 1964
gelatin silver print
16 x 20 in.
Courtesy of the Estate of Hiram Maristany

Lechón/Roasting Pig in Alley, 1971
gelatin silver print
16 x 20 in.
Courtesy of the Estate of Hiram Maristany

Takeover of the People's Church, 1970
gelatin silver print
16 x 20 in.
Courtesy of the Estate of Hiram Maristany

Young Lords and Community Members March to Free the Panther 21, 1969
gelatin silver print
16 x 20 in.
Courtesy of the Estate of Hiram Maristany

HIRAM MARISTANY cont.

Young Lords, Children Marching in the Funeral Procession for Julio Roldan, 1970
gelatin silver print
16 x 20 in.
Courtesy of the Estate of Hiram Maristany

NARSISO MARTINEZ

Hollywood & Vine, 2022
ink, charcoal, gouache, and acrylic on produce boxes
97-1/2 x 63-1/2 in.
Courtesy of the artist and Charlie James Gallery

ADRIAN PIPER

My Calling (Card) #1 (Reactive Guerrilla Performance for Dinners and Cocktail Parties), 1986-present
performance prop: brown printed card
2 x 3-1/2 in.
Collection of the Adrian Piper Research Archive (APRA) Foundation Berlin
© APRA Foundation Berlin and Angry Art

My Calling (Card) #2 (Reactive Guerrilla Performance for Bars and Discos), 1986-present
performance prop: printed card
2 x 3-1/2 in.
Collection of the Adrian Piper Research Archive (APRA) Foundation Berlin
© APRA Foundation Berlin

ROBERT RAUSCHENBERG

Made in Tampa: Tampa 1, 1972
two-color lithograph
36-1/4 x 33-1/4 in.
Edition: I/XX
Published by Graphicstudio, University of South Florida Collection

Made in Tampa: Tampa 11, 1972
blueprint and brown sepia photographic process
29-1/4 x 41-1/4 in.
Edition: I/XX
Published by Graphicstudio, University of South Florida Collection

RODRIGO VALENZUELA

Afterwork #1, 2021
Edition 2 of 3 + 1 AP
Afterwork #2, 2021
Edition 1 of 3 + 1 AP
Afterwork #5, 2021
Edition 1 of 3 + 1 AP
gelatin silver prints
32 x 40 in. each
Courtesy of the artist and Asya Geisberg Gallery

RODRIGO VALENZUELA cont.

The Unwaged, 2018
video
6:53 min.
Courtesy of the artist and Asya Geisberg Gallery

WILLIAM VILLALONGO & SHRADDHA RAMANI

Black Migration to the U.S. (1/2), 2022
lithograph, screenprint, and collaged archival pigment print
16 x 20 inches
Published by Graphicstudio, University of South Florida Collection

Black Migration to the U.S. (2/2), 2022
etching, lithograph, screenprint, and collaged archival pigment print
16 x 20 inches
Published by Graphicstudio, University of South Florida Collection

MARIE WATT

Companion Species (Tree and Stone), 2021
reclaimed wool blankets, embroidery floss and thread
10-1/2 x 45 in.
Collection of the Jordan Schnitzer Family Foundation

Companion Species (What's Going On), 2017
woodcut
edition 6/14
17-1/2 x 18-1/2 in.
Collection of Jordan D. Schnitzer

PLACARDS

Placards inspired by Poor People's Campaign posters were created by USF students, faculty and staff in a workshop on November 4, 2022. Participants included Caroline Colby, Leslie Elsasser, Adrian Gomez, Alejandro Gomez, Kai Holyoke, Michael Karavas, Giorgi Kiknadze, Jason Lazarus, Deliveon Logan, Alyssa Ramos, Staci Sciotti, Yuki Shao, Tammy Thomas, Manon VanScoder, Ana Vidal, and Willow Wells.

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