

## About the Artists

**Renee Cox** (b. 1960, Jamaica) is a New York-based photographer and mixed media artist. Cox was born in Jamaica and grew up in New York City. She received a degree in film studies at Syracuse University before working as a fashion photographer in New York and Paris for more than a decade. In the early 1990s, inspired by the birth of her first son, Cox decided to focus on fine art photography. She received her MFA from the School of Visual Arts and spent a year working with Mary Kelly and Ron Clark in the Whitney Independent Study Program. In 2006, Cox received the Aaron Matalon Award, the highest honor given to an artist participating in the Jamaica Biennial at the National Gallery of Jamaica. Cox's work has been exhibited at the Perez Art Museum Miami; the Studio Museum in Harlem; the Spelman Museum of Fine Art; the Wadsworth Atheneum Museum of Art; the Nasher Museum of Art at Duke University; the Brooklyn Museum; the Institute of Contemporary Art, Boston; and the Whitney Museum of American Art, New York.

**LaToya Ruby Frazier** (b. 1982, Braddock, PA) lives and works between New Brunswick, NJ, Braddock, PA, and New York, NY. In her photographs, LaToya Ruby Frazier, artist and activist, combines intimate extracts of her relationships with her grandmother and mother with the history of the working-class industrial town of Braddock, Pennsylvania, where she was born and raised. Frazier's work has been shown in a solo show at the Indianapolis Museum of Contemporary Art in 2012 and in numerous group exhibitions that include the 2012 Whitney Biennial at the Whitney Museum of American Art; the 2011 Incheon Korea Biennale; the 2011 Pittsburgh Biennial at the Andy Warhol Museum; PS1 MoMA's Greater New York 2010; and the New Museum of New York Triennial in 2009. Her work is included in museums and foundation collections such as the Whitney Museum of American Art, New York; the Kadist Foundation, Paris; and the Brooklyn Museum, New York.

**Kalup Linzy** (b. 1977, Stuckey, FL) is a video and performance artist based in Brooklyn, New York. He received his MFA from the University of South Florida and attended the Skowhegan School of Painting and Sculpture. Linzy has been the recipient of numerous awards including grants and fellowships from the New York Foundation for the Arts; Louis Comfort Tiffany Foundation; John Simon Guggenheim Memorial Foundation; Creative Capital Foundation; Jerome Foundation; Art Matters; and the Headlands Center for the Arts Alumni Awards Residency. Linzy's best-known work is a series of politically charged videos that satirize the conventions of the television soap opera. His work has been included in exhibitions at the Studio Museum in Harlem; Prospect.1 New Orleans; Rubell Family Collection; PS1 MoMA; and Hessel Museum of Art, Bard College. His work is in public collections including the Studio Museum in Harlem; the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; and the Metropolitan Museum of Art.

**Jacolby Satterwhite** (b. 1986, Columbia, SC) lives and works in New York, NY. He received a BFA from Maryland Institute College of Art and a MFA from the University of Pennsylvania. In 2013 he was a recipient of the Louis Comfort Tiffany Foundation Grant. His work has been included in exhibitions at several prestigious institutions including the Whitney Museum of American Art, New York; New Museum, New York; Bronx Museum, New York; Walker Art Center, Minneapolis; and the Studio Museum in Harlem, New York.

**Hank Willis Thomas** (b. 1976, Plainfield, NJ) is a photo conceptual artist working with themes related to identity, history and popular culture. His work is in numerous public collections including the Museum of Modern Art, New York; Solomon R. Guggenheim Museum; Whitney Museum of American Art; Brooklyn Museum; Cleveland Museum of Art; and the National Gallery of Art in Washington, DC. His collaborative projects have been featured at the Sundance Film Festival and installed permanently at the Oakland International Airport; Birmingham-Shuttlesworth International Airport; Oakland Museum of California; and the University of California, San Francisco. He is a recipient of the New Media grant from Tribeca Film Institute and the New Media Infinity Award from the International Center of Photography.

**Corine Vermeulen** (b. 1977, Netherlands) is a Dutch artist who set up her studio practice in Detroit in 2006. Her projects include: *Your Town Tomorrow* (2007-2012) which documents Detroit's shifting social and geographic ecologies, and *Obscura Primavera* (2009-2014), which explores present-day conditions in the city of Medellin, Colombia. Her photographs have been featured in *The New York Times*, *Time*, *Volume*, *Kaleidoscope*, *Abitare* and *De:Bug*, among others. She earned a Master of Fine Arts degree in photography from the Cranbrook Academy of Art, Michigan, and was among the first group of artists to be awarded the Kresge Artist Fellowship in 2009. Vermeulen's first solo museum exhibition, *Photographs from the Walk-In Portrait Studio* (2009-2014), closed May 31, 2015, at the Detroit Institute of Arts.

**Deborah Willis** (b. 1948, Philadelphia, PA), Ph.D., is an artist and Chair of the Department of Photography and Imaging at the Tisch School of the Arts at New York University, where she teaches courses on photography and imaging, iconicity and cultural histories visualizing the black body, women and gender. She has received the MacArthur Fellowship and was a Richard D. Cohen Fellow in African and African American Art, Hutchins Center, Harvard University, and a John Simon Guggenheim Fellow. In 2014, Willis received the NAACP Image Award for her co-authored book *Envisioning Emancipation*. She has exhibited her photographs in a solo exhibition at Project Row Houses, Houston, and in group exhibitions at the Allentown Museum of Art, Allentown, PA; the Zora Neale Hurston Museum, Eatonville, Florida; and the University of Pittsburgh.



Deborah Willis and Hank Willis Thomas, *Sometimes I See Myself In You*, 2008

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Corine Vermeulen's residency, undertaken with community partner University Area Community Development

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Thanks to the artists' galleries for their cooperation: Jack Shainman Gallery, New York, NY; OHWOW, Los Angeles, CA; and Michel Rein, Paris/Brussels.

And, especially, thank you to the artists of the exhibition. *A Family Affair* was inspired by Kalup Linzy, who debuts several new projects here, and who is an alumnus of USF. Linzy is joined by an outstanding group of artists who have graciously agreed to have their work brought together: Renee Cox, LaToya Ruby Frazier, Jacolby Satterwhite, Hank Willis Thomas, Corine Vermeulen and Deborah Willis. I thank each of you with deepest gratitude for the privilege of sharing your art with our audiences.

Megan Voeller, Associate Curator  
USF Contemporary Art Museum



Video still from Kalup Linzy, *(Introducing Kaye) Romantic Loner*, 2013

### CONTEMPORARY ART MUSEUM | Institute for Research in Art

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Cover photo: LaToya Ruby Frazier, *Huxtables, Mom and Me*, 2008



## A Family Affair

August 24 – December 12, 2015  
USF Contemporary Art Museum

# A Family Affair

by Megan Voeller

*A Family Affair* highlights seven artists who explore personal identity and family relationships through photography, video, performance and animation. They adopt a range of approaches, from documentary to fiction, to articulate visions of self within interpersonal and historical family contexts as well as broader frameworks of race, class and gender, often collaborating with family members to realize their art.

Renee Cox is known for her provocative photographic works that overturn race and gender stereotypes. In *Olympia's Boyz* (2001), a 14-foot-wide digital c-print mounted on aluminum,

Cox restages Edouard Manet's iconic painting *Olympia* (1863), replacing the image's central figures—a white prostitute and a black maid—with herself, an empowered, toned black matriarch in the nude, and her biracial sons. The maneuver recalls an earlier work by Cox, her remake of Leonardo da Vinci's *The Last Supper* featuring the artist in the role of Christ and titled *Yo Mama's Last Supper* (1999). While on display at the Brooklyn Museum in 2001, that photograph prompted then-New York City major Rudolph Giuliani to call for decency standards at publically funded museums.

*My Son* brings the same style of bold, frontal portraiture seen in *Olympia's Boyz* to a more vulnerable depiction of Cox's elder son draped in an American flag. The flag, with a single emblazoned star that echoes the boy's delicate strength, underscores the complexity of his heritage as the offspring of Jamaican-born, New York-bred Cox and her French-born husband. Such nuances are further explored in *Family Snaps*, an installation of 88 of Cox's family photographs—from casual snapshots of recent years to formal portraits of past generations—that invites contemplation of race and class, relationships and individuality, place and culture, and (noticeably) love within the family.

LaToya Ruby Frazier's documentary photographs explore relationships between three generations of women—Frazier, her mother and grandmother—against the backdrop of Braddock, Pennsylvania, an industrial borough outside of Pittsburgh in economic decline since the 1980s. Collaborative self-portraits depict Frazier and her mother as loving and connected but also, at times, in tension or charged contrast; the strain grows when Mr. Art, Frazier's mother's boyfriend, enters the frame. Other photographs pay homage to Frazier's grandmother, Ruby, with whom Frazier lived as a child, memorializing her through interior shots of a well-loved recliner, a refrigerator adorned with family photographs, and a nightstand bearing portraits of younger selves. The exhibition also includes *Detox (Braddock U.P.M.C.)* (2011), a video that follows Frazier and her mother as they seek a remedy for physical and mental health difficulties related to inequity and environmental contamination in the steel mill town.

Kalup Linzy's *Queen Rose Family Tree* (2013-2015), a new installation of 83 hand-painted photographic collages commissioned for *A Family Affair*, details a fictional family tree, rooted in Stuckey, an historically black community in Central



Renee Cox, *Olympia's Boyz*, 2001

Video stills from Jacoby Satterwhite, *Country Ball*, 1989-2012, 2012

Patricia Satterwhite. *Country Ball 1989-2012*, incorporates vintage video of a family picnic, where the impromptu dancing of kids foretells Satterwhite's later interest in fusing movement with animation, and nostalgia with fantasy. An accompanying video, *The Matriarch's Rhapsody* (2012), charts relationships between Satterwhite's animated forms, his mother's drawings, and family photographs, connecting a life-world of everyday objects to the pulsing, fantastical environment of *Country Ball*.

*A Family Affair* includes individual and collaborative works by Hank Willis Thomas and Deborah Willis. Their collaborative self-portrait, *Sometimes I See Myself In You* (2008), merges the faces of both artists, who are son and mother. The nearly seamless transition between them invites a viewer to do a double take at the image's central face, in which their features combine. Two individual works also trace their lineage through connections to each other. Willis's *Hank Pending* (2008) pictures the artist (Deb) pregnant, radiant and at ease, while Thomas's *Thomas and Thomas* (2008) depicts the artist (Hank) as an adult, dressed in nearly identical clothing and standing on a nearly identical street corner as an historical image of his maternal grandfather.

Thomas and Willis's *Words To Live By* (2008) is another dramatic collaboration. To create the series of nine prints, the artists worked together to photograph 350 friends and family members in cities around the U.S., pairing images of their mouths with collected proverbs that offer advice—sometimes staid, sometimes humorous or provocative—for living wisely. The juxtaposition of lips and speech offers a reminder of the role played by words and beliefs, particularly of those nearest and dearest to us, but also of those in broader cultural circles, in shaping our lived realities.

As *A Family Affair* opens, one aspect of the exhibition is just beginning. From September through November, Dutch-born and Detroit-based photographer Corine Vermeulen will undertake a three-month, community-based residency—a first-of-its-kind collaboration between USFCAM and the University Area Community Development Corporation—photographing residents of the University Area neighborhood adjacent to USF's Tampa campus in exchange for stories of community and family life. An installation of Vermeulen's photographs and the accompanying stories will accumulate at USFCAM during the course of the exhibition, culminating in a gallery talk on November 19. Please join us throughout the fall to witness the progress of the installation.



# Checklist

**Renee Cox**  
*Family Snaps*, 2001  
58 archival digital c-prints framed  
10-1/2 x 8 in. each  
30 archival digital c-prints framed  
5 x 7 in. each  
Courtesy of the artist

**Renee Cox**  
*The Kiss*, 2001  
digital video  
1:03:54 min.  
Courtesy of the artist

**Renee Cox**  
*My Son*, 2001  
gelatin silver print  
84 x 48 in.  
Courtesy of the artist

**Renee Cox**  
*Olympia's Boyz*, 2001  
archival digital c-print mounted on aluminum  
134 x 168 in.  
Courtesy of the artist

**LaToya Ruby Frazier**  
*Aunt Midgie and Grandma Ruby*, 2007  
gelatin silver print  
20 x 24 inches  
Courtesy of the artist and Michel Rein, Paris/Brussels

**LaToya Ruby Frazier**  
*DETOX (Braddock U.P.M.C.)*, 2011  
digital video  
22:23 min.  
Courtesy of the artist and Michel Rein, Paris/Brussels

**LaToya Ruby Frazier**  
*Grandma Ruby, JC and Me watching Soap Operas*, 2005  
gelatin silver print  
17-7/8 x 23-3/4 in.  
Courtesy of the artist and Michel Rein, Paris/Brussels

**LaToya Ruby Frazier**  
*Grandma Ruby's Recliner*, 2009  
gelatin silver print  
24 x 20 in.  
Courtesy of the artist and Michel Rein, Paris/Brussels

**LaToya Ruby Frazier**  
*Grandma Ruby's Refrigerator*, 2007  
gelatin silver print  
24-7/8 x 17-3/4 in.  
Courtesy of the artist and Michel Rein, Paris/Brussels

**LaToya Ruby Frazier**  
*Huxtables, Mom and Me*, 2008  
gelatin silver print  
20 x 24 inches  
Courtesy of the artist and Michel Rein, Paris/Brussels

**LaToya Ruby Frazier**  
*Me and Mom's boyfriend Mr. Art*, 2005  
gelatin silver print  
20 x 24 in.  
Courtesy of the artist and Michel Rein, Paris/Brussels

**LaToya Ruby Frazier**  
*Mom and her boyfriend Mr. Art*, 2005  
gelatin silver print  
20 x 24 in.  
Courtesy of the artist and Michel Rein, Paris/Brussels

**LaToya Ruby Frazier**  
*Momme Silhouettes*, 2010  
nine gelatin silver prints  
20 x 16 in. each  
Courtesy of the artist and Michel Rein, Paris/Brussels

**Kalup Linzy**  
*Asshole*, 2008  
digital video  
4:25 min.  
Courtesy of the artist

**Kalup Linzy**  
*Chewing Gum*, 2015  
digital video  
4:45 min.  
Courtesy of the artist

**Kalup Linzy**  
*Conversations wit de Churen X: One Life to Heal*, 2013  
digital video  
6:37 min.  
Courtesy of the artist

**Kalup Linzy**  
*Conversations wit de Churen IX, XI, XII: Dayz of Our Ego*, 2015  
digital video  
18:06 min.  
Courtesy of the artist

**Kalup Linzy**  
*Heavenly Serenade (Taiwan Braswell)*, 2015  
digital video, mixed media  
installation  
5:01 min.  
Courtesy of the artist

**Kalup Linzy**  
*Ignorant Oil*, 2008  
digital video  
4:42 min.  
Courtesy of the artist

**Kalup Linzy**  
*(Introducing Kaye) Romantic Loner*, 2013  
digital video  
1:13:50 min.  
Courtesy of the artist

**Kalup Linzy**  
*Queen Rose Family Tree*, 2014-2015  
83 photo collages with gouache on paper  
12 x 16 in. each  
Courtesy of the artist

**Kalup Linzy**  
*We People Who Are Darker Than Blue*, 2015  
digital video  
6:22 min.  
Courtesy of the artist

**Jacoby Satterwhite**  
*Country Ball 1989-2012*, 2012  
two-channel digital video  
12:38 min.  
Courtesy of the artist and OHWOW, Los Angeles

**Jacoby Satterwhite**  
*The Matriarch's Rhapsody*, 2012  
digital video  
43:46 min.  
Courtesy of the artist and OHWOW, Los Angeles

**Corine Vermeulen**  
*Artist Residency: Picturing Families in the University Area Community*, 2015  
photographic installation  
dimensions variable  
USFCAM Commission 2015

**Deborah Willis**  
*Hank Pending*, 2008  
digital c-print  
12-1/4 x 40-3/4 in.  
Courtesy of the artist

**Deborah Willis and Hank Willis Thomas**  
*Sometimes I See Myself In You*, 2008  
digital c-print  
25-1/4 x 54-1/4 in.  
Courtesy of the artist and Jack Shainman Gallery, New York

**Deborah Willis and Hank Willis Thomas**  
*Thomas and Thomas*, 2008  
digital c-print  
22 x 29-3/4 in.  
Courtesy of the artist and Jack Shainman Gallery, New York

**Deborah Willis and Hank Willis Thomas**  
*From the Words to Live By Series, 1-9*, 2008  
nine digital c-prints  
8 x 50-1/4 in. each  
Courtesy of the artist and Jack Shainman Gallery, New York