

Acknowledgements

CONTINUED.

inspired new ideas for programs. Vincent Kral (BFA, Studio Art) is Chief Preparator and combines his expertise as a fabricator with an aptitude for solving installation problems and managing a student crew. He also brings his talents as an artist to bear on the development of socially engaged programs. For the last two years, Megan Voeller (MA, Art History) has directed a new collaboration with USF Health and has strategically designed interdisciplinary educational programs related to temporary exhibitions. Her talents as a writer are increasingly critical to our future programming endeavors.

Amy Allison is our events planner and program assistant. She has helped with our community engagement by managing mailing lists, assisting with fundraising and grant proposals.

Noel Smith has worked at Graphicstudio since 1994 as Curator of Education. Over the past twelve years, Noel has taken on new responsibilities as director of the Graduate Certificate Program in Museum Studies and as a curator of exhibitions. She has enhanced and demonstrated her knowledge of Latin American art, organizing several exhibitions in collaboration with Cuban curators including Corina Matamoros, Luis Gómez and Dannys Montes de Oca, and Dennys Matos.

Over the past twenty-five years we have engaged a number of other curators both from the CAM staff and as visiting curators including Elizabeth Condon, Jade Dellinger, Alexa Favata, Rochelle Feinstein, Don Fuller, Izabel Galleria, Dave Hickey, Grita Insam, Shirely Kaneda, Michael Klein, Micheline Kramer, Mernet Larsen, David Norr, and Jane Simon.

Other Graphicstudio faculty have been tapped to play a key role in the development of exhibitions and programs at CAM including Taylor Pilote, Graphicstudio's sculpture fabricator, who has collaborated to build artists' sculptures and installations. Most recently, Sarah Howard assumed the role of Curator of Public Art and Social Engagement in addition to her responsibilities as a Research Associate in production at Graphicstudio. She is also leading a new initiative to develop socially engaged projects in partnership with community organizations.

I also want to acknowledge our student interns and part time employees who have assisted with the installation of *CAM@25*: Chris Elmore, Mariela Estrada, Ian Foe, Eric Jonas, Ville Mehtonen, Jeremiah Mosley, Jeremy Rivera, and Andrea Tamborello.

Over these many years Lee and Victor Leavengood have been generous friends, and their contributions have built a substantial endowment for the USF Contemporary Art Museum, and the Knox Foundation continues to directly support the development and management of the collection. In recent years Vevie Lykes Dimmitt, John and Tilda Brabson and Stanton Storer have made

substantial gifts. The Corporate Partnership Program has brought funding from Moffitt Cancer Center, Carlton Fields, P.A., the Wilson Company, de la Parte & Gilbert, P.A., Raymond James Financial, The Tampa Tribune, Time Warner Communications, Time Customer Service, Inc., Burr & Forman LLP, Bajo Cuva Cohen & Turkel P.A., Feldman Equities, LLC & Tower Realty Partners, and Nucci Spine and Orthopedic Institute.

An active community advisory committee and many significant grants have provided critical funding to assist with the organization and travel of innovative and groundbreaking exhibitions and supported related educational programs including catalogues, symposia and artist lectures. Granting organizations have included: National Endowment for the Arts; Arts Council of Hillsborough County and the Board of Hillsborough County Commissioners; American Center Foundation; State of Florida, Department of State, Division of Cultural Affairs, and the Florida Council on Art and Culture; Rockefeller Foundation; Lannan Foundation; Elizabeth Firestone Graham Foundation; Nimoy Foundation; and the Andy Warhol Foundation for the Visual Arts.

University presidents John Lott Brown, Frank Borkowski, Betty Castor and now Judy Genshaft along with provosts Gregory O'Brien, Gerry Meisels, Thomas Tighe, David Stamps, Renu Khator and, most recently, Ralph Wilcox have understood the value of an active contemporary art museum and have offered their support. Deans Harrison Covington, Donald Saff, Gus Freundlich, John Smith, Ron Jones and now James Moy with Barton Lee have continued to try to protect basic operating funds for the museum even in light of declining state budgets. Faculty and directors of the School of Art and Art History have also been critical collaborators: Ernie Cox, Allan Eaker, George Pappas, David Yager and Wallace Wilson.

CAM@25: Social Engagement with new installations by Los Carpinteros, Pedro Reyes and Janaina Tschäpe not only celebrates our twenty-five year history but offers a look into our future. We are indeed excited and proud to bring artists of this caliber to the university and Tampa Bay community and will continue to explore new directions and ideas in contemporary art. Thank you Janaina, Pedro, Alex, Marco and Dago for your exciting and thought provoking installations.

Margaret Miller is Professor and Director of the Institute for Research in Art (Contemporary Art Museum & Graphicstudio). She joined the University of South Florida as a faculty member in the Art Department in 1971 and was appointed director and chief curator of the Galleries Program in 1979. In 2001, College of The Arts Dean Ron Jones invited Miller to take on the additional responsibilities of directing Graphicstudio. The Contemporary Art Museum, which administers the Public Art Program, and Graphicstudio were then merged under the umbrella of the Institute for Research in Art. Miller has a distinguished history at the University, where she has established a national reputation for the Contemporary Art Museum by bringing international contemporary art practice to the Tampa Bay area.

Foreword + Acknowledgements

MARGARET MILLER

In January 1989, the University of South Florida Contemporary Art Museum (CAM) opened its first exhibitions in a new facility designed by Peter Gottschalk and Susan Wiley, both with the architectural firm McElvy, Jennewein, Stefany and Howard. The inaugural exhibitions were *Peter Fischli and David Weiss*, which included the artists' well-known experimental film *The Way Things Go*, and *Tree Trunk with Broken Bungalow and Shotgun Houses*, a commissioned sculptural installation by James Casebere. Inaugural events included performances of a new composition created by USF music professor Jim Lewis based on Hugo Ball's Dada poem, *Gadgi beri bimba*, and a dance work titled *Movement Initiated Sound Effects*, choreographed by Gary Lund in collaboration with composer John D. Mitchell, both visiting faculty in the USF Dance Program. Thomas Krens, then the newly appointed director of the Guggenheim Museum, came to Tampa to give the dedication speech.

These inaugural events signaled what was to become USFCAM's twenty-five year commitment to commissioning and presenting new work by leading international artists who break new ground and embrace new ways of seeing and understanding the world. The role of a university-based museum in a large metropolitan area must continually be re-evaluated to ensure that its exhibitions and related educational programs support the evolving educational values and research mission of the university. CAM is dedicated to making the art of our time a vital and meaningful part of the cultural life on campus and in the broader community. An interdisciplinary faculty advisory committee collaborates and actively participates in educational programs related to temporary exhibitions and supports a small but talented and committed museum staff.

A growing number of artists are developing work that is useful, site-specific, designed to playfully engage and provoke dialogue and even to offer solutions to socially and politically challenging issues. *CAM@25: Social Engagement* brings together artists with whom we have worked previously and highlights the museum's interest in presenting works that use innovate strategies to directly

engage audiences in challenging subjects. Much has been written lately about what constitutes "socially engaged" artistic practice, and while this exhibition does not attempt to definitively clarify or expand that dialogue, it offers three installations that utilize different strategies and visual languages to draw in audiences and provoke dialogue. Pedro Reyes (Mexico City) transforms guns into musical instruments and designs site-specific theatrical events that challenge viewers to consider the proliferation of weapons in contemporary societies; Los Carpinteros (Havana-Madrid) invite viewers to walk through a city of tents designed to mimic the Havana skyline; and Janaina Tschäpe (New York-Brazil) immerses her audience in an intimate, watery world of spirits in a video installation filmed at the historic Florida attraction Weeki Wachee Springs. These artists work with collaborative teams that include costume designers, architects, fabricators, filmmakers, theatre directors and professionals in other relevant fields to realize their projects.

Acknowledgements

CAM@25 was a team endeavor; the entire staff has participated in developing this exhibition that marks twenty-five years of programming in our facility. During these years (and years before) Alexa Favata has partnered with me to make sure that our goals and aspirations could be achieved. She is now serving as Deputy Director of the Institute for Research in Art and provides the leadership necessary to meet the highest professional standards in realizing exhibitions and programs. Randall West serves as Deputy Director of Finance and Strategic Planning. He expertly guides and manages all fiscal matters and advises and coordinates with me on new program initiatives.

Don Fuller assumes multiple roles including designer and curator of new media; he is singularly responsible for the design of our publications, both printed and web-based. Tony Palms, designer of exhibitions and manager of the facility, ensures that every artist is able to present their work in an optimal environment, and he collaborates with curators to realize the best possible presentation of their exhibition themes. As the Curator of the Collection, Peter Foe brings broad talents as a photographer, curator and entrepreneur. He has built and managed the Corporate Partnership program that takes exhibitions from the permanent collection into the community and brings in funds to support exhibitions. He is passionate about developing the permanent collection, ever cognizant of programming and collection issues and offers valued advice. David Waterman is so much more than Chief of Security; his talents as a songwriter, performer, actor and photographer make him able to critically assess the content of exhibitions and enhance the viewing experience for our students and other visitors.

I have often recruited new staff from the exceptional graduates of USF's School of Art and Art History. Shannon Annis (MA, Art History) over the last several years has served as our registrar and manager of exhibitions. Her talents and insights as a scholar have



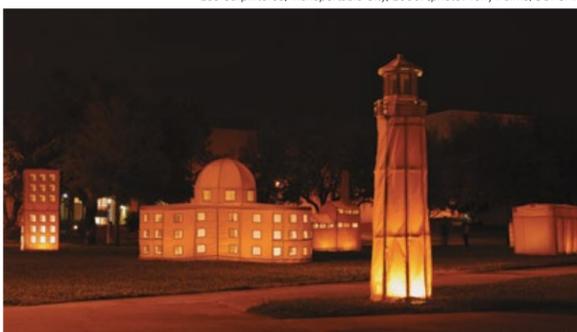
Los Carpinteros, *Conga Irreversible*, 2012. (video still)
Cover image: Pedro Reyes, *Imagine*, 2012

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CAM@25: Social Engagement

January 17 – March 8, 2014
USF Contemporary Art Museum



CAM@25: Social Engagement

NOEL SMITH

The USF Contemporary Art Museum celebrates its 25th anniversary with an exhibition highlighting the past, present and future of the museum's engagement with the issues and interests of its diverse regional, national and global audiences. As Director Margaret Miller notes in her foreword to this brochure, the museum is committed to commissioning and presenting new works by leading artists from all over the world. In *CAM@25: Social Engagement*, we showcase artists whose inventive and probing works have placed them at the forefront of international artistic practice. Artists Los Carpinteros (Cuba-Spain), Janaina Tschäpe (Brazil-United States) and Pedro Reyes (Mexico) contribute new works along with installations shown in previous CAM exhibitions. It is no accident that these artists have deep ties to Latin America; the art and culture of these neighboring regions is an ongoing focus of CAM's exhibition and collecting programs.

Los Carpinteros

Ciudad Transportable and *Conga Irreversible*

"In *Ciudad Transportable*, we can discern what might be described as a *heterotopic proposition*: i.e., a constellation of quasi-referential structures that indicate a complex aesthetic and political negotiation between local architectural vernacular and global urban discourse. Los Carpinteros offer a new imaginary, a hybrid of architectonic and archetypal language, that plays in a mutable territory between the pragmatic and the impossible." Lillian Tone, 2003¹

The architecture, dance and music of the fabled Cuban city of Havana are displayed in two diverse artworks, inviting viewers on an invigorating and fascinating journey to the island just 90 miles south of Florida. Leading us are the artist collective Los Carpinteros—Marco Castillo and Dagoberto Rodríguez, and until 2003, Alexandre Arrechea. The *Ciudad Transportable / Transportable City* (2000), an installation of ten tents that evoke iconic buildings of Havana, is sited on the grassy lawn between the CAM and the College of the Arts. *Conga Irreversible / Irreversible Conga* (2012), greets viewers as they enter the museum's Genevieve Lykes Dimmitt Lobby Gallery. The video documents a raucous celebration created and orchestrated by Castillo and Rodríguez on the El Prado Boulevard in the heart of Havana.

Conga Irreversible was performed and filmed at the 2012 Havana Biennial, and presents an alternative vision of the venerable, popular and often politically suggestive street processions or *comparsas* that are said to have their roots in



19th century slave celebrations. Dancers and musicians, garbed in black rather than the usual colorful costumes, parade backwards to traditionally inspired original music that is intricately composed in reverse. The appreciative public thronging the performers surely had no difficulty understanding the artists' sly message: while the Cuban Revolution holds that its socialist advances are "irreversible," the country's stagnant economy, crumbling infrastructure and cultural erosion would indicate otherwise.

Los Carpinteros' *Ciudad Transportable* was first shown in Tampa in 2005 as part of the exhibition *Los Carpinteros: Inventing the World*, the first major retrospective of the artists' work, which was organized by CAM and later traveled to several U.S. cities and Canada. The artist collective created the installation of ten tents for the 7th Havana Biennial in 2000/2001, where it was honored with a UNESCO Prize for Promotion of the Arts. The structures represent Havana's National Capitol Building, a hospital and a prison, among other buildings; they refer to Havana as a specific city and to the situation of massive migration of Cubans to the Americas and to Europe, but also address global issues such as urbanism and the plight of refugees in general. The city traveled for several years from Havana to museums and biennials in Shanghai, New York City, Los Angeles, Honolulu and Paris before the artists generously donated it to the CAM permanent collection.

For display in *CAM@25*, *Ciudad Transportable* has been painstakingly and lovingly renovated under the direction of Peter Foe, Curator of the Collection. The fabric tents, badly frayed by their long itinerancy, have been completely remade, and the many aluminum parts that form the armatures have been repaired and reorganized for efficient assembly. New international-standard shipping crates will follow, in hopes that the city soon will resume its travels all over the world.

Los Carpinteros is an artist collective founded in 1991 in Havana. Marco Antonio Castillo Valdés (1971, Camagüey, Cuba) graduated in 1994 from the Instituto Superior de Arte (ISA), Havana, Cuba.

Dagoberto Rodríguez Sánchez (1969, Caibarién, Las Villas, Cuba) graduated in 1994 from the Instituto Superior de Arte (ISA), Havana, Cuba. Alexandre Jesús Arrechea Zambrano (1970, Trinidad, Las Villas, Cuba) graduated in 1994 from the Instituto Superior de Arte (ISA), Havana, Cuba; he was part of the group until 2003. Los Carpinteros have exhibited their drawings, paintings, sculptures, installations and videos extensively all over the world, including the Sean Kelly Gallery, New York; Ivory Press, Madrid; Havana Biennial; Museum of Modern Art, New York; Shanghai Biennial; Art Basel Miami Beach; and Kunstmuseum Thun, Switzerland. They live and work between Havana and Madrid. Alexandre Arrechea has pursued a solo career since 2003 with exhibitions of his drawings, videos, sculptures and large-scale installations at Magnan Metz, New York; the Havana Biennial; Park Avenue Mall Project, New York; 54th Venice Biennial; Museo Diego Rivera, Mexico City; and the Casado Santapau Gallery, Madrid. He lives and works in New York, Havana and Madrid.

Janaina Tschäpe

Blood, Sea

"Synthetic materials and natural settings, oneiric sequences and factual occurrences, painterly deployments of space and kinetic use of compositional elements—these are the antithetical lines that twirl, in her work, into complicated braids of meaning and action, and ultimately coalesce into densely operatic images." Gean Moreno, 2004

Janaina Tschäpe is represented by two installations: the video *Blood, Sea* (2004), projected in four contiguous segments on the east wall in the Lee and Victor Leavengood Gallery, and *Ocean Study*, a long cut paper construction in bas relief, installed in the adjacent hallway.

Commissioned by USFCAM, *Blood, Sea* premiered in an eponymous exhibition in the West Gallery, curated by Jade Dellinger, in 2004. The video immerses the viewer in a fairy tale environment

in which sky and water merge in mind-bending perspectives and mysterious sounds of breathing and gurgling echo.

The footage for *Blood, Sea* was recorded at Weeki Wachee Springs, Florida's iconic 1950s roadside attraction where performers wear mermaid suits, breathe from air tubes, and perform in an underwater auditorium located in one of the world's deepest natural springs. To create the video, USFCAM arranged for use of the springs and brought in specialized videographers and photographers to work underwater; Tschäpe dressed the women in the type of fantastical costumes she is known for and directed their performances from an underwater sound booth. Angela Kingston writes that, "In *Blood, Sea* Tschäpe offers us an experience of total submersion, and a return to our original, drifting, watery state: the artwork as womb, as font, as source of renewal. It is an expressly feminine fantasy that is extended towards us; the artist's experiences of religion and maternity melded within the creative act, perhaps."³

Tschäpe's work has a strong foundation in the arts, culture, and religions of Brazil, as she melds these influences into her personal mythology and artistic practice. For *Ocean Study*, she perhaps reflects upon the groundbreaking work of Brazilian artist Lygia Clark (1920–1988), who in her "Caminhando" performances in the 1960s, cut paper into diverse shapes and created a process for viewers to follow in making their own interpretation of the artwork. Tschäpe has created a dramatic site-specific installation using pinned paper cut into lacy and malleable spiral strips. The intermingled blue and white shapes create an enticing and immersive response to *Blood, Sea*.

Janaina Tschäpe (1973, Munich, Germany) has an MFA from the School of Visual Arts, New York, and pursued Fine Arts studies at the Hochschule für bildende Künste, Hamburg, Germany. Her paintings, prints, videos and multimedia works have been shown all over the world, including at the Tierney Gardarin Gallery, New York; Museum of Contemporary Art, Tucson; Museum of Modern Art,

Dublin; Centre Pompidou, Paris; Centro de Arte Contemporáneo Reina Sofia, Madrid; and Galeria Fortes Villaca, São Paulo. She lives and works between Brooklyn, NY and Bocaína, Brazil.

Pedro Reyes

Imagine

"A group of six musicians worked for two weeks shoulder-to-shoulder turning these agents of death into instruments of life. The task was challenging but they succeeded in extracting sounds, from percussion to wind and string. It's difficult to explain but the transformation was more than physical. It's important to consider that many lives were taken with these weapons; as if a sort of exorcism was taking place the music expelled the demons they held, as well as being a requiem for lives lost." Pedro Reyes⁴

Imagine, a collection of musical string, percussion and wind instruments created from disabled firearms, is displayed in the West Gallery. Over the past few years, the Mexican army has destroyed thousands of firearms collected from the public, and these are usually buried. However, in 2007 the government offered 1527 disabled weapons to Reyes, who melted the metal down and made 1527 shovels to plant 1527 trees in a public park in Mexico in the project he named *Palas por Pistolas*. *Imagine* is a further iteration of this process, as in 2012 Ciudad Juárez supplied the artist with enough metal from its destruction of firearms to create the varied and playable instruments that make up the installation. The Mexican Fundación Alumnos 47 commissioned and assisted in the production of *Imagine* as part of its Proyecto Líquido.

USFCAM audiences first saw Pedro Reyes' work in the 2008 exhibition *Mash Up* curated by Jade Dellinger. Installed on a stage with a backdrop, *Instant Rockstar* invited viewers to pick up one of a number of prop guitars, choose a song to perform and then smash the guitar in true rock fashion, creating "a space in which violence was an exercise of style."⁵ The performances were

Janaina Tschäpe, *Blood, Sea*, 2004. (video stills)

videotaped and are part of Reyes' extensive documentation of his socially oriented works that ingeniously address and engage the public in discussions of important public issues.

An important corollary to the display of *Imagine* at the museum is *Amendment to the Amendment/understand your ground*, led by artist Pedro Reyes and USF Theatre Professor Dora Arreola. This Legislative Theatre workshop and performance addresses issues of gun violence and the Second Amendment in a process that involves college and high school students as audience and actors, and features a performance of selected *Imagine* instruments by USF School of Music professors and students.

Pedro Reyes (1972, Mexico City) lives and works in Mexico City. He studied architecture at the Ibero-American University (UIA) in Mexico City. His works in sculpture, architecture, video, performance and assemblage have been shown worldwide, including at the Lisson Gallery, London; Queens Museum, New York; Walker Art Center, Minneapolis; Museum of Fine Arts, Boston; Art Basel Miami Beach; Museo de Arte Moderno, Mexico City; Olympic Sculpture Park, Seattle; Centro de Arte Contemporáneo Reina Sofia, Madrid; and the 50th Venice Biennale.

The works selected for *CAM@25* reflect the different points of engagement between CAM, artists and the community. CAM presented the work of Los Carpinteros to local audiences and facilitated broader connections by organizing the travelling exhibition, and is preserving the *Ciudad Transportable* for future exhibitions worldwide. Janaina Tschäpe produced work created locally, making use of the diverse resources of CAM and the university, and connecting with schools in the community. The presentation of works and performances by Pedro Reyes have encouraged active and deep student and community engagement with contemporary art and the crucial issues of our time.

1. Lillian Tone, "Placeless Place." *Los Carpinteros: Inventing the World* exhibition catalog. USF Institute for Research in Art and Museo Nacional de Bellas Artes. Tampa, 2003.
2. Gean Moreno, "Building Up To Bring It Down." *Janaina Tschäpe: Blood, Sea* exhibition brochure. USF Institute for Research in Art. Tampa, 2004.
3. Angela Kingston, "Sea, tears, rain: Janaina Tschäpe's art and aquatic fairy tales," exhibition catalogue for *Chimera*, Irish Museum of Modern Art, 2008.
4. <http://www.blog.pedroreyes.net/?p=151> retrieved on January 2, 2014.
5. <http://www.pedroreyes.net/instantrockstar.php?szLang=en&Area=work> retrieved on January 2, 2014.

Noel Smith is Curator of Latin American and Caribbean Art at the USF Institute for Research in Art: Contemporary Art Museum and Graphicstudio. Exhibitions she has curated or co-curated for USFCAM include *The Amazing and the Immutable* (2004), *Los Carpinteros: Inventing the World* (2005), *Werner Reiterer: Raw Loop* (2009), *Carlos Garaicoa: Making Amends* (2010), *Open Score* (2013), *Occupying, Building, Thinking: Poetic and Discursive Perspectives on Contemporary Cuban Video* (2013), and *SubRosa: The Language of Resistance* (2013). A literary translator, she has worked extensively with Cuban curators and critics. As Curator of Education, Smith also directs the USF Museum Studies Graduate Certificate.

Exhibition Checklist

Los Carpinteros

Ciudad transportable / Transportable City, 2000

Capitolio (Capitol Building), Edificio por departamentos (Apartment Building), Iglesia (Church), Fábrica (Factory), Faro (Lighthouse), Presidio (Prison), Hospital (Hospital), Edificio militar (Military Building), Almacén (Warehouse), Universidad (University)
aluminum and cloth
variable dimensions
Gift of the Artists, University of South Florida Collection

Los Carpinteros

Conga Irreversible, 2012

color video projection with sound from QuickTime movie file
11:51 min. loop
edition of 5 with 2 APs
Courtesy of the Artists and Sean Kelly Gallery, New York, NY

Pedro Reyes

Imagine, 2012

instruments fabricated from recycled metal
variable dimensions
Courtesy of Fundación MCE A.C., Alumnos47, México D.F.
Alumnos47, commission and production of instruments and documentary videos; Jessica Berlanga Taylor, Curator of Proyecto Líquido for Alumnos47; Emiliano García and Marcelo Rangel Valenzuela, Coordination of production; Jazmin Zepeda, Musical direction and coordination; Omar Córdova, Adrián López, Alonso López, José Mena, Leika Mochan, and Daniel Zepeda, Musicians and instrument designers; Antonio García Salinas, Artisan blacksmith; Arturo Quiroz, Artisan blacksmith.
See more at: <http://www.blog.pedroreyes.net/?cat=51#sthash.ElCf3x9n.dpuf>

Janaina Tschäpe

Blood, Sea, 2004

4-channel video installation
13:49 min. loop
Courtesy of the Artist
USFCAM Commission 2004

Janaina Tschäpe

Ocean Study, 2014

cut paper installation with pigment and watercolor
variable dimensions
Courtesy of the Artist

Art in the News, 1999

A collaborative project printed monthly in the Tampa Tribune featuring (in order of publication), William Wegman, Lucy Orta, Matthew Barney, Leslie Lerner, The Art Guys, Allan McCollum, Ed Paschke, Andrea Zittel, Keith Edmier, Lorna Simpson, Mariko Mori, Mark Mothersbaugh. offset lithograph on newsprint
13-1/4 x 21-3/4 inches each
USF Contemporary Art Museum Publication
University of South Florida Collection



William Wegman, *Art in the News*, 1999

Art in the News, installed in the Genevieve Lykes Dimmitt Lobby Gallery for *CAM@25*, was a yearlong exhibition of artworks conceived for the context of a daily newspaper. Demonstrating CAM's commitment to social engagement, *Art in the News* took the form of a full newspaper page designed by an artist in consultation with CAM staff, and distributed via *The Tampa Tribune* to 330,000 subscribers once per month on Sundays during 1999. Following each publication, the artist traveled to Tampa to give a public presentation about his or her work at the Tampa Museum of Art. The project featured, in order of publication, artists William Wegman, Lucy Orta, Matthew Barney, Leslie Lerner, The Art Guys, Allan McCollum, Ed Paschke, Andrea Zittel, Keith Edmier, Lorna Simpson, Mariko Mori and Mark Mothersbaugh. In 2000, the Museum of Modern Art (MoMA), New York, acquired *Art in the News* for its permanent collection.