

RESTRICTED

Restricted displays seldom seen but important works from the permanent collection of the USF Contemporary Art Museum, including paintings, prints, video, sculptures, installations, and archival material by leading artists such as Claes Oldenburg, John Cage, Lynda Benglis, Mernet Larsen, Burt Barr, Robert Stackhouse, and many others. All the works are restricted in the environments and contexts in which they can be displayed and this exhibition offers not only the opportunity to view these “hidden gems,” but a discussion of their care and the competing pressures of best museum practices.

At the heart of museum work is the desire to both preserve and present our cultural heritage, but it can be a complex process to balance the needs of conservation, access, education, and museum resources. Like most museums, USFCAM shows only a portion of its more than 5,000 object collection at any one time. A variety of factors influence when and where objects are shown. With limited gallery space, USFCAM exhibits some collection works in public spaces on campus and with our corporate partners, but these venues pose environmental and security concerns. *Restricted* allows these objects to be shown in an environment that accommodates the demands of preservation and access.

Some of USFCAM's most interesting works are too big, vulnerable, valuable or complicated to show outside of our large, monitored galleries. Among these is Teresita Fernández's *Mirror (Background)*, 2010, composed of two layers of polished precision-cut stainless steel with screen printing. Apart from its large size, its surfaces are very delicate and could be marred by inadvertent contact with viewers or objects, so it must be placed in a very secure area.

Roy Lichtenstein's *Brushstroke Chair and Ottoman*, 1986-88, requires placement on a raised plinth to protect the vulnerable, and very valuable, work from visitors eager to sit in it.



Small and fragile objects require extra protection and have restrictions on the environments in which they can be displayed. These include Robert Rauschenberg's *Patch (Tracks)*, 1976, a casting of dirt and resin, and *Realm (Tracks)*, 1976, a clay casting; both are always displayed within specially made vitrines.

Light damages most works of art, but some materials are particularly vulnerable. Works on paper, especially those with color inks, are susceptible to fading and color shifts in both the paper substrate and surface printing. Gladys Nilsson's watercolor on paper *A Artystick Extravaganza*, 1977, has remained vibrant due to being stored in the dark for many years, and is protected at USFCAM by using UV filtering Plexiglas in the frame and displaying at low light levels.

When presenting works with potentially challenging content, museum staff carefully consider the context in which they will be shown. Works depicting nudes, such as Mike Glier's *Carol Calling*, 1983, or Jacob Landau's *Urbanology*, 1969, are not generally shown in public settings or on campus, considering the varied backgrounds and sensibilities of visitors, students, and staff.

Some USF Collection holdings are kept for our students, faculty and researchers to study and can be viewed by appointment. These objects are related to an artist's production, but are not considered part of the artist's recognized catalogue of work. Among these are prints by Andy Warhol, *Purple Cows (Stamped Indelibly)*, 1967, and \$1, 1982, created as extras out of the editions and gifted to USF by the Andy Warhol Foundation for the Visual Arts, Inc. for research and educational purposes only.

This exhibition was team curated by USFCAM and IRA staff, with participants advocating for the restricted work in the USF Collection that they would most like our visitors to see.

CHECKLIST

RICHARD ANUSZKIEWICZ
Spectral 9 – A Variable Multiple, 1969
screenprint on Polyesterol plastic, 60 x 60 inches
Gift of Lawrence Feiwei
University of South Florida Collection

BURT BARR
V-Formation, 2004
DVD, 13:48 minutes
USFCAM collection 2004
University of South Florida Collection

LYNDA BENGLIS
Torso, 1982
ceramic with glaze, 32 x 14 x 4 inches
Gift of Michelle Juristo
University of South Florida Collection

JOHN CAGE
Lithograph A, from *Not Wanting to Say Anything About Marcel*, 1969
lithograph, 36 x 38 inches
Museum Purchase
University of South Florida Collection

JOHN CAGE
Not Wanting to Say Anything About Marcel, 1969
Plexigram, 14 x 20 inches (each panel)
3/4 x 14-1/2 x 24 inches (base)
Gift of Bob Rauschenberg Gallery at Florida Southwestern State College, University of South Florida Collection

AFTER DESIGNS BY ALEXANDER CALDER
Doll, Floating Circles, Pyramids, Zebra, 1974-75
colored hemp, variable dimensions
Gift of Dr. Niels Lauersen
University of South Florida Collection

JESSICA DIAMOND, SOL LEWITT, LAWRENCE WEINER
A Do-It-Yourself, 1993
linen covered portfolio box containing diagrams, instructions, paper and pencil, and stencil, variable dimensions
Published by I.C. Editions, New York Museum Purchase
University of South Florida Collection

JIM DINE
Metamorphosis of a Plant into a Fan, 1974
five-part aluminum sculpture, 26 x 16 x 12 inches (each sculpture)
Published by Petersburg Press Ltd.
Gift of Graphicstudio
University of South Florida Collection

TERESITA FERNÁNDEZ
Mirror (Background), 2010
two layers polished precision-cut stainless steel with screen printing, 46-1/2 x 70-1/2 inches
Published by Graphicstudio
University of South Florida Collection

MIKE GLIER
Carol Calling, 1983
oil on canvas, 66 x 96 inches
Gift of Norma and William Roth
University of South Florida Collection

JACOB LANDAU
Urbanology, 1969
watercolor triptych, 46-3/4 x 31-3/4 inches (each panel)
Gift of the American Academy of Arts and Letters
University of South Florida Collection

MERNET LARSEN
Park, 1975
oil, mixed media, paper on canvas, 71-1/2 x 103-1/2 inches
Florida State House of Representatives Purchase
University of South Florida Collection

ROY LICHTENSTEIN
Brushstroke Chair and Ottoman, 1986-88
white birch veneer, paint, varnish
70-11/16 x 18 x 27-1/4 inches (chair)
20-3/4 x 17-3/4 x 24 inches (ottoman)
Published by Graphicstudio
University of South Florida Collection

GLADYS NILSSON
A Artystick Extravaganza, 1977
watercolor on paper, 22-3/4 x 22-3/4 inches
Museum Purchase
University of South Florida Collection

CLAES OLDENBURG
Geometric Mouse, Scale D (Paper), "Home-made", 1971
die-cut paper with stainless steel wire hinges and bead chains on paper base, 15 x 18 inches
Published by Gemini G.E.L.
University of South Florida Collection

CLAES OLDENBURG
Tea Bag, from *Four on Plexiglas* suite
screenprint on vacuum formed Plexiglas, vinyl, felt, and rayon, 40-1/2 x 29-1/4 inches
Museum Purchase
University of South Florida Collection

LUCY ORTA
Urban Life Guard, Ambulatory Sleeper, 2001
various fabrics, screenprint on iron frame
folding camp bed, 29-1/2 x 78 x 27-1/2 inches
Gift of the artist
University of South Florida Collection

ROBERT RAUSCHENBERG
Patch (Tracks), 1976
dirt and resin casting, 11-1/2 x 27 inches
Gift of Mr. and Mrs. Arnold Levine
University of South Florida Collection

ROBERT RAUSCHENBERG
Realm (Tracks), 1976
clay casting, 30-1/4 x 36-3/4 inches
Gift of Mr. and Mrs. Arnold Levine
University of South Florida Collection

TIM ROLLINS + K.O.S.
The Red Badge of Courage – Winston-Salem, North Carolina, 1994
tempera, acrylic, pastel, pencil, watercolor, collage, book pages on linen, 91 x 114 x 2 inches
Gift of Angel Abreu
University of South Florida Collection

ROBERT STACKHOUSE
Immersed, 1991
etched and patinated copper plates on wood (panel), 48 x 65 inches copper foil clad wood (gate), 71 x 96 x 26 inches
Published by Graphicstudio
University of South Florida Collection

JOEP VAN LIESHOUT
Orange bathtub, 1995
enameled fiberglass, brass, metal fixtures, partially-painted plywood, 40-7/8 x 73 x 72 inches
Gift of Dr. and Mrs. Marvin Mordes
University of South Florida Collection

VARIOUS ARTISTS
7 Objects/69, 1969
portfolio includes:
David Bradshaw
Tears, 1969
oil on unstretched canvas, 20 x 50 inches
Eva Hesse
Enclosed, 1969
latex-soaked and coated wallpaper tape wrapped around a truncated balloon, 3 x 10 x 1-1/2 inches
Stephen Kaltenbach
Fire, 1969
bronze
3-3/4 x 7-3/4 x 3/8 inches

Bruce Nauman
Record, 1969
12-inch vinyl record with screenprinted cover
12-3/8 x 12-3/8 x 3/8 inches

Alan Saret
Untitled, 1969
nylon, 3 x 20 x 7 inches

Richard Serra
Rolled, Encased & Sawn, 1969
lead, 7 x 3-1/4 inches
Keith Sonnier
Plaster Cast in Satin, 1969
plaster, satin, 14 x 22 inches
Gift of the Martin S. Ackerman Foundation,
University of South Florida Collection

ANDY WARHOL
\$1, 1982
screenprint on Lenox Museum Board, 19-3/4 x 15-5/8 inches
Extra, out of the edition.
Designated for research and educational purposes only.
Gift of the Andy Warhol Foundation for the Visual Arts, Inc.
University of South Florida Collection

ANDY WARHOL
Purple Cows (Stamped Indelibly), 1967
rubber stamp print on Rives paper, 9-1/2 x 6-1/2 inches
Extra, out of the edition.
Designated for research and educational purposes only.
Gift of the Andy Warhol Foundation for the Visual Arts, Inc.
University of South Florida Collection

JOEL PETER WITKIN
Man Without Legs, 1985
Portrait of Nan, 1985
Venus, Pan and Time, 1985
photogravure, 22-1/2 x 19-3/4 inches
USF Graphicstudio Archive
University of South Florida Collection



Mike Glier, *Carol Calling*, 1983. Gift of Norma and William Roth.



Joel Peter Witkin, *Portrait of Nan*, 1985. USF Graphicstudio Archive
COVER: Gladys Nilsson, *A Artystick Extravaganza*, 1977. Museum Purchase.



CONTEMPORARY ART MUSEUM | Institute for Research in Art

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The USF Contemporary Art Museum is recognized by the State of Florida as a major cultural institution and receives funding through the State of Florida, Department of State, Division of Cultural Affairs, the Florida Council on Arts and Culture, the National Endowment for the Arts, and the Arts Council of Hillsborough County, Board of County Commissioners. The USF Contemporary Art Museum is accredited by the American Alliance of Museums.



RESTRICTED | JUNE 8 - AUGUST 4, USF CONTEMPORARY ART MUSEUM