

FOR IMMEDIATE RELEASE

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IPGCNY

USF Contemporary Art Museum is pleased to present the exhibitions

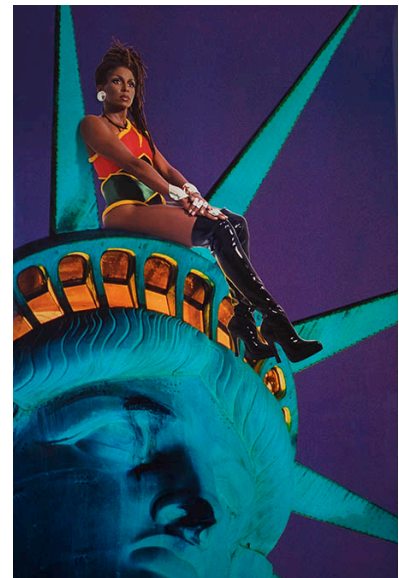
Black Pulp!* and *Woke!

June 2 - July 22, 2017, USF Contemporary Art Museum

Black Pulp! examines evolving perspectives of Black identity in American culture and history from 1912 to 2016 through rare historical printed media shown in dialogue with contemporary works of art. The exhibition highlights works by artists, graphic designers, writers, and publishers in formats ranging from little known comic books to covers for historic books and magazines, to etchings, digital prints, drawings, and media-based works by some of today's leading artists. *Black Pulp!* is curated by William Villalongo and Mark Thomas Gibson. The exhibition tour is organized by International Print Center New York.

Black Pulp! showcases the unique power of pulp and printed matter to contest dominant cultural narratives. Co-curator Villalongo states, "The pulp attitude is to take the tragic and painful points of history, from Jim Crow to World War II, and challenge them through biting humor, satire, and wit." Co-curator Gibson continues, "*Black Pulp!* highlights individuals who have redefined our entire world, while reshaping our concept of Black identity."

Black Pulp! features contemporary works by an intergenerational selection of twenty-one artists from the Black Diaspora. Highlights include Kerry James Marshall's *Dailies* from *Rythm Mastr* (2010), Kara Walker's *Alabama Loyalists Greeting the Federal Gun-Boats* from *Harper's Pictorial History of the Civil War (Annotated)* (2005), and Renee Cox's *Chillin with Liberty* (1998). Other contemporary artists on view are Derrick Adams, Laylah Ali, Firelei Báez, Nayland Blake, Robert Colescott, William Downs, Ellen Gallagher, Trenton Doyle Hancock, Lucia Hierro, Yashua Klos, Wangechi Mutu, Lamar Peterson, Pope.L, Kenny Rivero, Alexandria Smith, Felandus Thames, Hank Willis Thomas, and Fred Wilson.

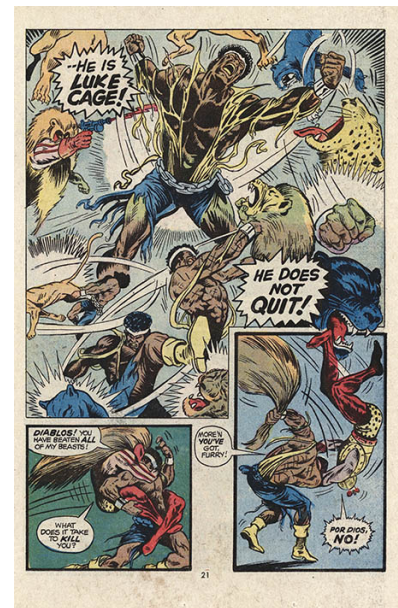


Renee Cox, *Chillin with Liberty*, 1998
Cibachrome print; 60 x 40 x 2 inches; Edition: 3
Courtesy of the Artist. Image © 2017 Renee Cox

Black Pulp! situates these contemporary works in the context of rare historical books, comics, newspapers, and related ephemera created by both Black and non-Black artists committed to foregrounding and empowering African-American experience. Highlights include Harlem Renaissance luminary Alain LeRoy Locke's *The New Negro* (1925), Langston Hughes' poem *The Weary Blues* (1926), and Jackie Ormes' comic strip *Torchy in Heartbeats* (1953). Some works, like Emory Douglas' illustrations for *The Black Panther Party Newspaper* (1968–69), served as tools for mass communication and mobilization in addition to their role as fine art. Others, like Wallace Thurman's quarterly *Fire!!: Devoted to the Younger Negro Artists* (1926), introduced discussions of class and sexuality not published in other Black periodicals. *Lobo* and *All Negro Comics* feature the first ever Black superhero and first all Black published/written comic book. Other historical artists and writers on view are Gwendolyn Bennett, E. Simms Campbell, Miguel Covarrubias, Charles

Cullen, Countee Cullen, Sadie Iola Daniel, Aaron Douglas, W.E.B. Du Bois, George J. Evans, Jr., Elton C. Fax, Billy Graham, Oliver (Ollie) W. Harrington, George Herriman, Chester Himes, Alvin Hollingsworth, Zora Neal Hurston, Charles S. Johnson, James Weldon Johnson, Lois Mailou Jones, Jacob Lawrence, Gertrude McBrown, Dwayne McDuffie, Owen Middleton, Richard Bruce Nugent, Laura Wheeler Waring, Charles White, and Carter G. Woodson.

Woke! brings together recent work by William Villalongo and Mark Thomas Gibson, artists and the curators of *Black Pulp!*. The term “woke” is contemporary American vernacular terminology for acute awareness, particularly in reference to the socio-political contexts we inhabit. *Woke!* presents works made over the past two years, a time when the influence of the hyper-visibility of police violence upon Black bodies and the cultural currents of the Black Lives Matter movement informed new narratives in their practice. They traverse the psychic and spiritual landscape of Black erasure through narrative-figural styles; often negotiating high and low forms of image making. Limited notions of the illustrative tradition’s ability to take on grand narrative or serious content is confronted, questioned, and overturned by these works. Villalongo and Gibson address perennial change, biology, protest, and revolution in highly contrasting ways, opening up pathways to engage the difficult realities of American history and culture. *Woke!* calls on the viewer to reorient themselves to current cultural inequities and their reverberations on how we imagine ourselves from the inside out. *Woke!* is organized by USF Contemporary Art Museum.



Billy Graham, *Luke Cage: Hero for Hire #13, Sept. 1973*
Paper comic book; Published by Marvel Comics
Courtesy of Villalongo Studio LLC; © MARVEL

ABOUT THE CURATORS

William Villalongo (American, b. 1975, Hollywood, Florida) is a New York-based artist and Assistant Professor at The Cooper Union School of Art. He received his BFA from The Cooper Union and his MFA from Tyler School of Art, Temple University. Villalongo is the recipient of a Louis Comfort Tiffany Award and Joan Mitchell Foundation Grant. His work is held in the collections of The Studio Museum In Harlem, Princeton University Art Museum, The Weatherspoon Museum, and The Whitney Museum of American Art. He is represented by Susan Inglett Gallery, New York.

Mark Thomas Gibson (American, b. 1980, Miami, Florida) is a New York-based artist and full-time lecturer at Yale School of Art. Gibson received his BFA from The Cooper Union and his MFA from Yale School of Art in Painting & Printmaking, where he received the Ely Harwood Schless Memorial Fund Award. Gibson is an Assistant Dean of Student Affairs at the Yale School of Art. He is represented by Fredericks & Freiser, New York.

CREDITS

Black Pulp! and *Woke!* at USFCAM are supported in part by the USF Institute on Black Life. 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.



Mark Thomas Gibson, *Last Dance (5)*, 2016
Watercolor on paper; 30 x 22 inches
Courtesy of the artist and Fredericks & Freiser, NY

ABOUT IPCNY

IPCNY (International Print Center New York) is New York's first and only non-profit arts institution dedicated to the innovative presentation of printed art, by emerging and established, national and international artists. Founded in 2000 to meet a need within the printmaking community, today the center is a vibrant hub and flagship institution, maintaining its artist-centered approach through the New Prints Program and dynamic scholarly exhibitions that engage the medium in all its varied formats. A 501(c)(3) institution, IPCNY depends on foundation, government, and individual support, as well as members' contributions to fund its programs.

RELATED EVENTS

ARTIST TALK* - JUNE 2, 6PM, USF BARNES RECITAL HALL (MUS 107)

A conversation with artists and curators William Villalongo and Mark Thomas Gibson. Moderated by USFCAM Director Margaret Miller.

OPENING RECEPTION - JUNE 2, 7-9PM, USFCAM

Join us for the opening reception of the exhibitions *Black Pulp!* and *Woke!*

CURATOR'S TOUR - JUNE 8, 6PM, USFCAM

Artist and curator Will Villalongo will guide visitors through the exhibitions *Black Pulp!* and *Woke!*

FILM SCREENING: *COTTON COMES TO HARLEM* - JUNE 22, 6PM USF BARNES RECITAL HALL (MUS 107)

This action comedy was directed in 1970 by Ossie Davis based on the eponymous novel by Chester Himes, an American writer noted for his ground breaking crime novels set in Harlem. The film will be screened in conjunction with *Black Pulp!* and preceded by a brief discussion with Dr. Cheryl Rodriguez, Director of the USF Institute on Black Life, and USFCAM curator Noel Smith. This event is free.

ART THURSDAY: AN EKPHRASTIC EVENING* - JULY 13, 6PM, USFCAM

Writers respond to *Black Pulp!* and *Woke!* Produced by the USF English Department.

***American Sign Language Interpreters will be available at these events.**

MUSEUM HOURS + ADMISSIONS

USFCAM Hours: Mon-Fri 10am-5pm, Thurs 10am-8pm, Sat 1-4pm.

Closed Sunday and University holidays (July 1-4 for Independence Day)

Admission to the Museum is free; however a USF parking permit (\$5.00 daily) or pay-per-space parking is required. Please visit our website cam.usf.edu for parking, directions, or more information on events associated with the exhibitions. Groups and organizations interested in tours should contact USFCAM to schedule at least two weeks in advance. Call (813) 974-4133 for additional information.



William Villalongo, *We Can't Breathe*, 2015
Silkscreen on velour paper mounted on coloring book pages with acrylic wash; 60 x 27 in. overall
Courtesy of the artist and Susan Inglett Gallery, NYC
Photo Credit: Adam Reich, NYC

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