INTRODUCTION + ACKNOWLEDGMENTS

INTRODUCTION

For decades, artists have been making us aware of the two particular phenomena that constitute politics, making clear how these phenomena have become the dominating aspect of human perception in the world today. As a result, there is a growing need for artists to confront political invisibility. It is for this reason that The Visible Turn: Contemporary Artists Confront Political Invisibility exhibition offers students and the community an opportunity to engage in an experience that may invigorate, educate, and develop a sense of civic responsibility.

The exhibition, assisted by Diego Flores and Chris Stach, 2018, and coordinated by intern Marty de la Cruz. Many others from across campus and in the community, including faculty members, staff, and students of the Patel College of Sustainability, SYCOM School of Music and Dance, College of Arts and Sciences, and College of Visual and Performing Arts, contributed their time and talents to make the exhibition possible. Don Fuller, Curator of New Media, provided oversight for printed and digital materials associated with the exhibition, and the production of the commissioned works as a result of a Request for Qualifications (RFQ). In addition, the USF Contemporary Art Museum (CAM) participated by lending support to the exhibition.

The remarkable staff of CAM, led by Deputy Director Noel Muro, provided exceptional support and coordination throughout the exhibition. The concept and quality of an exhibition relies on the impressive talents of the curator and participating artists. I am most appreciative of the innovative ideas and work of curator Christian Viveros-Fauné and the participating artists: Karolina Sobecka, Bosco Sodi, Tavares Strachan, and Jorge Tacla, each working in diverse media to address various forms of cultural concealment present in today's culture. Christian Viveros-Fauné, Curator-at-Large. The exhibition, organized by the USF Contemporary Art Museum, is curated by Christian Viveros-Fauné, and organized by the USF Contemporary Art Museum.

The Visible Turn: Contemporary Artists Confront Political Invisibility is made possible through the support of the Gobioff Foundation, Stanton Storer and his Embrace The Arts Foundation. We are also deeply grateful to the Gobioff Foundation, Stanton Storer and his Embrace The Arts Foundation for their generous contributions. Many others from across campus and in the community contributed their time and talents to make the exhibition possible. The University of South Florida is committed to providing a diverse cultural environment for its students, faculty, and staff, and to fostering a dialogue that promotes understanding and appreciation of the diverse ideas and values of cultural, political, and social movements. The Visible Turn: Contemporary Artists Confront Political Invisibility is supported by the generous contributions of the Gobioff Foundation, Stanton Storer and his Embrace The Arts Foundation. The Visible Turn: Contemporary Artists Confront Political Invisibility is made possible through the support of the Gobioff Foundation, Stanton Storer and his Embrace The Arts Foundation. We are also deeply grateful to the Gobioff Foundation, Stanton Storer and his Embrace The Arts Foundation for their generous contributions. Many others from across campus and in the community contributed their time and talents to make the exhibition possible. The University of South Florida is committed to providing a diverse cultural environment for its students, faculty, and staff, and to fostering a dialogue that promotes understanding and appreciation of the diverse ideas and values of cultural, political, and social movements.

ACKNOWLEDGMENTS

The remarkable staff of CAM, led by Deputy Director Noel Muro, provided exceptional support and coordination throughout the exhibition. The concept and quality of an exhibition relies on the impressive talents of the curator and participating artists. I am most appreciative of the innovative ideas and work of curator Christian Viveros-Fauné and the participating artists: Karolina Sobecka, Bosco Sodi, Tavares Strachan, and Jorge Tacla, each working in diverse media to address various forms of cultural concealment present in today's culture. Christian Viveros-Fauné, Curator-at-Large. The exhibition, organized by the USF Contemporary Art Museum, is curated by Christian Viveros-Fauné, and organized by the USF Contemporary Art Museum.

The remarkable staff of CAM, led by Deputy Director Noel Muro, provided exceptional support and coordination throughout the exhibition. The concept and quality of an exhibition relies on the impressive talents of the curator and participating artists. I am most appreciative of the innovative ideas and work of curator Christian Viveros-Fauné and the participating artists: Karolina Sobecka, Bosco Sodi, Tavares Strachan, and Jorge Tacla, each working in diverse media to address various forms of cultural concealment present in today's culture. Christian Viveros-Fauné, Curator-at-Large. The exhibition, organized by the USF Contemporary Art Museum, is curated by Christian Viveros-Fauné, and organized by the USF Contemporary Art Museum.
In Plato’s *The Republic*, the character Glaucon tells the tale of Taprimas, a man who seeks to become invisible. Taprimas is made invisible by the use of a special device that renders him invisible to the eye. To make the tale even more convincing, Taprimas uses a device that makes him invisible to the touch. This tale explains how one can become invisible and highlights the dangers of such a power.

In contemporary art, invisibility is a concept that is explored in various ways. The desire for invisibility is often seen as a longing for freedom from the constraints of society. This is evident in the work of artists such as Tavares Strachan, who uses his art to challenge the invisibility of African-American explorers and scientists. His work, *Sign of Abandonment 34 (Homs)*, is a multiple-panel painting of the ruined architecture of the destroyed Syrian city of Homs as assembled from a destroyed Federal Building in Oklahoma City. It is a powerful statement on the invisibility of African-American explorers and scientists in the history of science.

Another artist who explores the theme of invisibility is Damián Ortega, whose installation *Muro* is a 6 foot high by 20 foot long wall made of clay bricks made by Mexican migrants that is dismantled and taken apart once again in the plaza in front of USF Contemporary Art Museum. The installation is made up of an entire brick wall that has been taken apart and reassembled, highlighting the idea of taking control of one’s own identity and visibility.

Other artists, such as Sobecka, use clouds as a metaphor for invisibility. In her project *A Memory, an Ideal, a Manifest*, the clouds she recreates are a reflection of the invisible and the unrecognizable. The clouds she creates are a manifestation of the invisible, highlighting the idea of invisibility in a tangible way.

Invisible art is not just about the artist’s invisibility, but also about the viewer’s ability to see the invisible. This is evident in the work of artists such as Jorge Tacla, who uses his art to challenge the invisibility of African-American explorers and scientists. His work, *Journey of a Thousand Bricks Made from a Sunken Tree*, is a powerful statement on the invisibility of African-American explorers and scientists in the history of science.

Invisible art is not just about the artist’s invisibility, but also about the viewer’s ability to see the invisible. This is evident in the work of artists such as Tavares Strachan, who uses his art to challenge the invisibility of African-American explorers and scientists. His work, *Sign of Abandonment 34 (Homs)*, is a multiple-panel painting of the ruined architecture of the destroyed Syrian city of Homs as assembled from a destroyed Federal Building in Oklahoma City. It is a powerful statement on the invisibility of African-American explorers and scientists in the history of science.