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**Exhibition Checklist**

- **CARRY ON** (2011), HD DIGITAL VIDEO, 8:57 MINUTES; COLOR

- **BLIND Contamination at Bailey's Pawn Shop** (2012), HD DIGITAL VIDEO, 3:00 MINUTES; BLACK AND WHITE; NO SOUND

- **Stripes for Dana Birnbaum** (2011), HD DIGITAL VIDEO, 58 SECONDS; COLOR; SOUND

- **FOR THE LOVE OF MONEY** (2011), HD DIGITAL VIDEO, 2:44 MINUTES; BLACK AND WHITE; NO SOUND

- **ERASE YOU** (2011), HD DIGITAL VIDEO, 59 SECONDS; COLOR; SOUND

- **SWEEP FOR DANA BIRNBAUM** (2011), HD DIGITAL VIDEO, 58 SECONDS; COLOR; SOUND

- **FURTIVE GESTURE** (2011), HD DIGITAL VIDEO, 3:30 MINUTES; BLACK AND WHITE
  - Digital video, 3:30 minutes; black and white; no sound

- **MONOTONE SYMPHONY** (2011), HD DIGITAL VIDEO, 2:06 MINUTES; COLOR

- **FOOTAGE FROM BYTCHES WITH PROBLEMS' MUSIC VIDEO ** "WANTED**, 1990, HANS NAMUTH AND PAUL FALKENBERG'S DOCUMENTARY WANTED (1991) BY BYTCHES WITH PROBLEMS/DESIREE McCASSKEL AND MOE DADOWSKI, WITH ASSISTANCE FROM CHARLES TRENTHAM, PAMELA G. FOX, AND LYNETTE CLEMMONS.


- **CURRENT MODELS** (2011), HD DIGITAL VIDEO, 2:44 MINUTES; BLACK AND WHITE; NO SOUND

- **Erase You** (2011), HD DIGITAL VIDEO, 59 SECONDS; COLOR; SOUND

- **FOR THE LOVE OF MONEY** (2011), HD DIGITAL VIDEO, 2:44 MINUTES; BLACK AND WHITE; NO SOUND

- **Stripes for Dana Birnbaum** (2011), HD DIGITAL VIDEO, 58 SECONDS; COLOR; SOUND

- **FOR THE LOVE OF MONEY** (2011), HD DIGITAL VIDEO, 2:44 MINUTES; BLACK AND WHITE; NO SOUND

- **Erase You** (2011), HD DIGITAL VIDEO, 59 SECONDS; COLOR; SOUND

- **FURTIVE GESTURE** (2011), HD DIGITAL VIDEO, 3:30 MINUTES; BLACK AND WHITE
  - Digital video, 3:30 minutes; black and white; no sound

- **MONOTONE SYMPHONY** (2011), HD DIGITAL VIDEO, 2:06 MINUTES; COLOR

- **FOOTAGE FROM BYTCHES WITH PROBLEMS' MUSIC VIDEO ** "WANTED**, 1990, HANS NAMUTH AND PAUL FALKENBERG'S DOCUMENTARY WANTED (1991) BY BYTCHES WITH PROBLEMS/DESIREE McCASSKEL AND MOE DADOWSKI, WITH ASSISTANCE FROM CHARLES TRENTHAM, PAMELA G. FOX, AND LYNETTE CLEMMONS.


- **FOR THE LOVE OF MONEY** (2011), HD DIGITAL VIDEO, 2:44 MINUTES; BLACK AND WHITE; NO SOUND

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Suzanne McClelland: I always start by gathering and liquid. In the case of
ally leaves a trail or trace of itself...it's affected by
starting a new piece? Your process, how you
love the intense energy in your work, the feeling of
Summer 2013
and expand upon the subject of the treaty. I used
this in a book I worked on with students at the Uni-
versity of Virginia this past winter, in a class created
together to make handmade letterpress books in the
creative writing students and artists working
Part of the way you think about your work?
When I draw out a physical space or surface
interests of my photo archive, as well as a collection
of publicly documented "pointing" people—hand-
shakes and hugs and kisses between "famous"
lists of numbers, top-ten lists and statistics that are
created to "represent" real things and people in the
numbers (figures) and language (names) that repre-
sent them that's interesting [to me]...the abstraction
relation to your work, because it's so much of what
I deal with as well. What does focusing on the phys-
ical body require a different type of focus than physical body
seems to overwhelm the plan at times, and the plan
is often absurd...like this world we live in. At times
structure and are driven by all the same things that
we're driven by: work, sex, food…systems that are
there's an implication that the world is bigger than
destroy or just alter a digital image, and it can
enjoy the embarrassment of sharing a space with
close in appearance these days, and photographic
snag images, words, or numbers from the world
within a particular category for a number of artifi-
cial reasons. It's the disconnect that
what we're seeing within that frame at that
moment.

In your work, Kate, I like the way you honor
humor in the form itself. Hopefully this "lineup" can
 Gins, the piece will reveal the jumps and splits
escaped me in my first visit. It was educational to
see how the media were treated and how they are
fabricated. In the case of
frame have the appropriate connection (or discon-
nection) with one another. It's the disconnect that
Myrtle Avenue tobacco shop carries all sorts of
guns and girls—it's two magazines in
ar-15
as a field in some pages and as an eraser or oblit-
ear...and in some cases the space is finite, but in others
be read in a linear fashion, so the edges of each
frame have the appropriate connection (or discon-
nection) with one another. It's the disconnect that

Myrtle Avenue tobacco shop carries all sorts of
guns and girls—it's two magazines in

In your work, Kate, I like the way you honor
humor in the form itself. Hopefully this "lineup" can