The University at Albany Foundation provides financial support to the University Art Museum, including scholarships, research grants, and exhibitions. The foundation's mission is to support innovative exhibitions that enrich the intellectual life of the university and the community, as well as programs that engage audiences and foster understanding of contemporary visual arts.

PREVIEW 2017

Conor Backman: A Clock and Map Minute
February 2 – April 1, 2017
Conor Backman’s first solo museum exhibition features paintings, sculptures, and installations created within the last five years. Lushly depicted fruit trees, tensed glass panels, crooked orange peels, and cross-sectional plants display a side of Backman’s art that investigates the history of photography and illustrative spaces in ritual painting.

Dave McKenzie: An Intervention
February 2 – April 1, 2017
An intervention featuring a newly commissioned print, the form of traditional banners, and other archival and contemporary sources, the banner will occupy a space within the museum to publicly address the misleading and depersonalization of images in the wake of social and political events. Interdependence within this context is further demonstrated in four recent videos.

Cameron Martin
May 20 – September 1, 2017
A new selection of Martin’s non-objective paintings addresses current generative roles for abstraction. Each of the new paintings makes use of a distinct optical and conceptual addition to an expected framework; “...much like the paintings are operating in a way a community ideally could, with strong individuals wanting in tandem, finding flaws but then restoring each other in order to produce something higher.”

Sara Greenberger Rafferty: Gloves Off
June 20 – September 1, 2017
Birthing together recent video, sculpture, and photography, Rafferty further her ongoing fascination with domesticity, the body, consumer culture, Nation, violence, and stand-up comedy in a kaleidoscopic view of contemporary culture on the edge. The exhibition is organized by The Samuel Dorsky Museum of Art at SUNY New Paltz and curated by scholar and independent curator Andrew Langley.
The Museum could never have accomplished all it has without the outstanding staff of museum professionals, who have worked so hard to facilitate our mission and goals. I am grateful for the energy and dedication of our staff and our board, who work so diligently to support the museum. On behalf of the museum’s board of trustees, the university, the College of Arts and Sciences, the Office of the President, the Office of Alumni Relations, the Alumni Association, the Foundation, the Office of Environmental Sustainability, and more, our commitment to providing access to art and culture is the result of a strong partnership with you, our donors. The fact that our board has made it a priority to increase donor support, and the fact that you have responded so generously, is indeed a source of pride for me and for everyone at the museum.

I am especially grateful to the trustees who have served on the board over the years to come. Our board is truly a diverse group of individuals who have brought to the table a wealth of experience and talent. I am honored to have had the opportunity to serve with them and to work collaboratively. With their guidance and support, the museum has continued to grow and to reach new heights in the field of public art and museums.

In my role as museum professional, I have enjoyed the opportunity to work with such a dedicated and talented staff. The museum’s board of trustees, the university, our staff, and our donors have all contributed to the museum’s success. I am grateful for the support and commitment of all those who have been involved in the museum’s success.

Over the years, the museum has presented a wide range of programs and events, from lectures and symposia to exhibitions and performances. Our programs have been designed to encourage and engage our audience, and to provide opportunities for learning and exploration. I am grateful to the staff who have worked so hard to make these programs possible, and to the visitors who have made them a reality.

As we look to the future, I am excited about the opportunities that lie ahead. The museum has a strong tradition of innovation and creativity, and I am confident that we will continue to produce programs and events that are of high quality and of great interest to our audience.

I would like to express my gratitude to all those who have supported the museum over the years. I am grateful for the support and commitment of our board of trustees, the university, our staff, and our donors.

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FROM THE DIRECTOR

A s many of you know, I am retiring this December, and I want to take this opportunity to express my gratitude for all the support I’ve received over the years. The years I have served as director of the University Art Museum have been among the most rewarding of my life.

The museum could never have accomplished all it has without the outstanding staff of museum professionals, who have worked hard to fulfill our mission and goals. I am grateful to work with them and to collaborate with institutions across the state, and within the New York State Higher Education System. I am especially grateful to the University Art Museum’s community of donors, the Office of Environmental Sustainability, and more University departments and offices that have a space to mention. These dedicated and talented individuals have made invaluable contributions to our success.

My earliest days in museum professional I measured the caliber by which a museum allowed me to spend time with schools. Over the years, I discovered the joy that comes from sharing with my students and the public of our engagement. I found through all of this I honored the ideasCancelable, killed, very rich bald people, sober, black and white...I am grateful to have worked with so many of you, and I look forward to seeing you at museum events over the years to come!

O nce again, thank you for being part of my life at Albany. I look forward to seeing you at weekly talks and informal conversations, which have been an opportunity to hear from UAlbany faculty, staff, and students and to explore the relationships between performances and speculations, language development, and intimacy and public space. In addition to the exhibition, Gerald Kelly conducted a workshop for art students, presented a talk on these connections, and performed his Polka Dot Balls.

Gerard & Kelly: Performance Documents
February 17 – April 8
Based on projects of choreographers/performers, Gerald Kelly and the pianist/composition musician/composer Kelly Ferris have worked over the past five years, this new exhibition of large-scale photographic works explore the relationships between performances and speculations, language development, and intimacy and public space. In addition to the exhibition, Gerald Kelly conducted a workshop for art students, presented a talk on these connections, and performed his Polka Dot Balls.

Kolth Ferris: Body Prints and Paintings
February 17 – April 8
Although Kelly Ferris is best known for her visceral and charged domesticity prints built out of layers of spray gun washes, rubbed-out pastels, and paint stencils, this exhibition also included the execution ofpc printing from her body part prints from angular black and white impressions to multiple and increasingly colorful works on paper.

Race, Love, and Labor: New Work from the Center for Photography of Woodstock's Arthur-In-Breslow-Program
February 17 – April 8
Featuring photography, artist talks, and videos by nine artists who explore contemporary photography through a critical lens and with an understanding of context, gratitude, and the demand for change and justice, this is an opportunity to engage with artists whose work explores representation, identity, and political agency. The exhibition features new works by Alexa and Gordon, DeVos, Fotiades, Yen, and Wilson.

Andrew Devers, Bernard Goldberg, Meghan Quinone, David Nicole Miller, Critical Studies, John Calcagno Williams, and Briou Youngman presented work that forms the core of an ongoing project which explores the aesthetic, the absurd, and the absurdly aesthetic, in an effort to engage with the work of others by which we are inspired and move toward their vision by our own.

Master of Fine Arts Thesis Exhibition
April 4 – May 15
The 2016 exhibition of master’s thesis exhibitions featured works by students whose work explores artistic practice and critique, the idea of art and the role of the artist. The exhibition featured works by students who have been mentored by faculty from across the university.

AND THAT’S WHAT I’M TALKING ABOUT. I’M TALKING ABOUT THE FUTURE. PERFECTION Picture the Anthropocene
July 12 – December 10, 2016
featuring digital video by contemporary artists working in the fields of choreography, dance, and music, the exhibition features works that explore the shifting landscape of contemporary life, and envision a fragile, complicated future in which humans and non-humans alike may be characterized by the effects of our actions. The exhibition featured works by ACM CLP, Anti-Design, Contra, Cyprian, Ellsworth Kelly, Experimental Jetset, Richard Hamilton, Karen Nakamura, Alexander Ross, Alexei Vassiliev, and Silleti Jacoby, Sofi Yaftian, and Lisa Wolpe.


F rom Perfect: Imagining the Anthropocene
April 8 – May 15
Featuring photography, artist talks, and videos by nine artists who explore contemporary photography through a critical lens and with an understanding of context, gratitude, and the demand for change and justice, this is an opportunity to engage with artists whose work explores representation, identity, and political agency. The exhibition features new works by Alexa and Gordon, DeVos, Fotiades, Yen, and Wilson.

Beyond the Grain: Contemporary Printmaking in New York
October 20, 2011

T his exhibition featured new prints by contemporary printmakers working in New York City and beyond. The exhibition featured works by Amanda Benjamin, Sylvester Clark, and John Michael Kohler, among others.

2016 EXHIBITIONS AND PROGRAMS
PREVIEW 2017

Conor Backman: A Clock and Map Minute
February 2 – April 16, 2017

Conor Backman’s first solo museum exhibition features paintings, assemblages, and sculptures completed within the last five years. Luxurious depictions of fruit trees, tilted glass panels, carnival orange peels, and cross-sectioned plant cuttings display a keen Backman’s deft investigations into the rework of contradictory and illusionistic spaces in real painting.

Dave McKensie: An Intervention
February 2 – April 16, 2017

An intervention features a newly conceived project in the form of translucent banners. Based on archival and contemporary sources, the banners will occupy a space within the museum to publicly address the reworking and re-interpretation of images in the wake of social and political events. Technoire’s video installation, a further development of his recent videos, will be shown in conjunction.

Cameron Martin
March 30 – September 17, 2017

A new selection of Martin’s non-objective paintings addresses current generative roles for abstraction. Each of the new paintings marks a distinct optical and conceptual addition to an experimental framework: “rhythms flow in the paintings as operating the way a community ideally could, with strong individuals wandering, finding affinities but also an alarming lack of order in order to produce something larger.”

Sara Greenberger Rafferty: Gloves Off
June 30 – September 17, 2017

Bringing together recent videos, sculpture, and photography, Rafferty furthers her ongoing fascination with domesticity, the body, consumer culture, fashion, violence, and talk and comedy in a dissonant view of contemporary culture on the edge. The exhibition is organized by the Smithsonian’s traveling exhibition of Art of the 1960s high and controversial, and independent curator Andrew Ingram.

THE UNIVERSITY AT ALBANY FOUNDATION

The following donors contributed to the University at Albany Art Museum between July 1, 2016 and June 30, 2016. These gifts include annual contributions, endowed benefactions, and gift in-kind.

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The University at Albany Foundation gratefully acknowledges the continuing support of the University at Albany President, Office of the Provost, and the University at Albany Foundation.

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Your tax-deductible gift to the University Art Museum through The University at Albany Foundation will likewise have great impact. The museum’s continued success depends on the generosity of the university and the community, as well as programs that engage audiences and understanding of contemporary visual arts.

To designate your contribution to the University Art Museum, please call us at 1-888-222-6514. For more information about ways to support the museum, please call Michael Brooks at (518) 225-1228.

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