



UNIVERSITY ART MUSEUM  
UNIVERSITY AT ALBANY State University of New York

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Gerard & Kelly  
Image from *Two Brothers*, 2015  
Presented as part of *P.O.L.E. People, Objects, Language*, Exchange at the New Museum,  
New York, February 4–15, 2015

UNIVERSITY ART MUSEUM  
UNIVERSITY AT ALBANY

2016  
Year-End Report





# FROM THE DIRECTOR



As many of you know, I am retiring this December, and I want to take this opportunity to express my gratitude for your support of the museum over the years. The twelve years I have served as director of the University Art Museum have been among the most rewarding of my career.

The museum could never have accomplished all it has without its outstanding staff of museum professionals, who have worked so hard to fulfill our mission and goals. It has been a privilege to work with them and to collaborate with institutions across the state and partners across campus, among them the New York State Writers Institute, the Performing Arts Center, the Department of Art and Art History, the Alumni Association, The University at Albany Foundation, the Office of Environmental Sustainability, and more UAlbany departments and offices than there is space to mention. These dedicated and talented individuals have made immeasurable contributions to our success.

In my earliest days as a museum professional, I treasured the solitary time that working in a museum allowed me to spend with artwork. Over the years, I discovered the joy that comes from sharing with others the deep pleasure and sense of excitement I found through art. I am honored to have been able to bring the work of so many outstanding artists to campus and regional audiences. Carroll Dunham, Keltie Ferris, Dana Hoey, Mary and Patrick Kelley, Jason Middlebrook, Lamar Peterson, Jean Shin, and James Siena are a few that come to mind.

Our exhibitions have been documented regularly in this publication and I'm delighted to highlight some of the past year's accomplishments. My final project at UAlbany, *Future Perfect: Picturing the Anthropocene*, brought together the work of twelve artists, along with works from the university's Art Collection, to explore the subject of climate change. Related weekly talks and informal conversations have been an opportunity to hear from UAlbany scholars across the disciplines. They have reminded us all of the interconnectedness of our separate pursuits, and have revealed how deeply concerned people are about the fate of our planet and all that is being done to address this critical global issue.

Donor support has made our programs possible, and I've been gratified to see it increase steadily over the years. During the past decade, we have been able to establish four endowed funds to support exhibitions, special initiatives, and student services. They provide a base of support on which to build, and with your continued generosity they will provide a strong source of annual income. Please help us continue to build and grow by including the museum in your year-end giving plans.

Once again, thank you for being part of my life at UAlbany. I look forward to seeing you at museum events over the years to come!

*Janet Fike*  
Director

# 2016 EXHIBITIONS AND PROGRAMS



Gerard & Kelly, *Image from Two Brothers*, 2015  
Presented as part of *P.O.L.E. People, Objects, Language, Exchange* at the New Museum, New York, February 4–15, 2015

## Gerard & Kelly: Performance Documents

February 17 – April 4

Based on projects of choreographers Brennan Gerard and Ryan Kelly over the past five years, this rare exhibition of single-channel video performances underscored the artists' inquiry into the relationships between performers and spectators, language and movement, and intimacy and public space. In addition to the exhibition, Gerard and Kelly conducted a workshop for art students, presented a talk on their recent projects, and performed *Reusable Parts/Endless Love*.

Co-sponsored by the UAlbany Performing Arts Center.



Keltie Ferris, *Bonjour Monsieur Ferris*, 2012  
Oil and acrylic on canvas, 110 x 88 inches  
Collection of David Madee

## Keltie Ferris: Body Prints and Paintings

February 17 – April 4

Although Keltie Ferris is best known for her visceral and elegant abstract paintings built up in layers of spray gun washes, rubbed-out pastels, and palette knife zips, this exhibition also included the evolution of Ferris's body prints from singular black and white impressions to multiple and increasingly colorful serial progressions.

Spring semester exhibitions made possible with support from the UAlbany Diversity Transformation Fund administered through the Office of Diversity and Inclusion, and the Ellsworth Kelly Foundation.

Additional funding for the Gerard & Kelly exhibition, related events, and performances was provided by the New York State Council on the Arts, the New York State DanceForce/Bessies Residency Fund, the Jerome Robbins Foundation, the Mertz Gilmore Foundation, Dance Alliance, UAlbany Alumni Association, Middle Earth Peer Assistance Program of the University Counseling Center, Office of Intercultural Student Engagement, New York State Council on the Arts' Electronic Media and Film Presentation Funds grant program administered by the Arts Council of the Southern Finger Lakes, and the Hampton Inn.







Paul Mpagi Sepuya, *Self-Portrait After* (from the series "Glasco Turnpike"), 2010, archival pigment print, 21½x16 inches  
The Center for Photography at Woodstock Permanent Print Collection

## Race, Love, and Labor: New Work from the Center for Photography at Woodstock's Artist-in-Residency Program

February 17 – April 4

Featuring photography, artist books, and video by twenty artists who probe the complexities of contemporary life through intimate revelations and with unflinching candor. Curated by Sarah Lewis, assistant professor of history of art and architecture, and African and African American studies, at Harvard University. The exhibition was organized by and first presented at The Samuel Dorsky Museum of Art at SUNY New Paltz.



Paul Carpenter  
*Hey Y'all!* (detail), 2015  
Oil on canvas, 63 x 98 inches

## Master of Fine Arts Thesis Exhibition April 29 – May 15

Master of Fine Arts candidates Kyle Avery, Paul Carpenter, Ryan Chase Clow, Lacey L. Dickerson, Andrew Dines, Brennan Goodwin, Meghan O'Connor, David Nicolas Reisine, Christine Snyder, John Callaghan Williams, and Simeon Youngmann presented work that forms the core of their visual theses and demonstrates the expertise with which these emerging artists explore their media.

Supported by the College of Arts and Sciences and the Ann C. Mataraso '02 Endowment Fund in honor of Professor Emeritus Mark Greenwald.



Jacolby Satterwhite, *Reifying Desire 6*, 2014, video still. Courtesy of the artist and Moran Bondaroff, Los Angeles

**F**uture Perfect featured artists who explore our conflicted relationship to the natural world. Co-curated by Danny Goodwin, associate professor, Department of Art and Art History; Janet Riker, director; and Corinna Ripps Schaming, associate director/curator, the exhibition posited that beneath the chaos of contemporary life, artists envisage and protect a fragile, complicated interior space in which visual and poetic forms can help us unravel and accept the reality of a world—and an epoch—characterized by the effects of our presence. Artists included Colin C. Boyd, Amy Brener, JoAnne Carson, Edgar Cleijne & Ellen Gallagher, Tommy Hartung, Dana Hoey, Darius Kinsey, Jason Middlebrook, Alexander Ross, Miljohn Ruperto & Ulrik Heltoft, Jacolby Satterwhite, and Letha Wilson.

Their work was exhibited with twenty-eight photographs and prints from the Fine Arts Collection, including work by Marilyn Bridges, Larry Fink, Eduardo Paolozzi, Robert Smithson, and Edward Steichen. Nature in a state of flux, landscapes altered by human intervention, and re-imagined future beings were represented. Midway through the exhibition, Professor JoAnne Carson's Master of Arts departmental seminar took on the project of re-installing the artwork to recontextualize it and form a counterpoint to the exhibition as originally configured.

A reading room offered related materials from the University Libraries, with assistance from Associate Librarian Gerald Burke. "The Anthropocene Web Project," [www.albany.edu/futureperfect/](http://www.albany.edu/futureperfect/), under the direction of Meaghan Mulligan, webmaster, College of Arts and Sciences, included a schedule of events, a bibliography, and links to sites of global, national, and community organizations. A catalogue essay by Jennifer Kabat, and subsequent blog posts, were featured, along with poems written in response to works in the exhibition by students in Assistant Professor Michael Leong's graduate poetry writing workshop.

Over the fall semester, the museum presented weekly talks, performances, readings, and conversations addressing a broad range of scientific, literary, historical, and geo-political perspectives. Included was exhibiting artist Colin C. Boyd (MFA '08), who created a functional studio in the museum where he filmed a stop-motion animation of a post-human earth. Eban Goodstein, director of the Bard Center for Environmental Policy, explored the history of U.S. environmental policy. Radley Horton, associate research scientist at the Center for Climate Systems Research at Columbia University, addressed temperature extremes and human health impacts in the twenty-first century. In a series of informal Brown Bag Talks, faculty shared their areas of expertise and research on topics that included environmental law, human rights, public health, climate adaptation, and the impact of personal choice on the environment.

A list of public programs can be found at [www.albany.edu/museum/public programs](http://www.albany.edu/museum/public%20programs)

UAlbany collaborators included the Departments of Anthropology, Art and Art History, Atmospheric and Environmental Sciences, English, Geography and Planning, and History; the Office of Sustainability, the New York State Writers Institute, the Performing Arts Center, the Center for Humanities, Arts, and the TechnoSciences (CHATS), and the School of Public Health.

Funding was provided by the Office of the President, Office of the Provost, The University at Albany Foundation, the Presidential Initiatives Fund for Research and Scholarship (PIFRS), the University Art Museum Endowed Director's Fund, the Ann C. Mataraso '02 Endowment Fund in honor of Professor Emeritus Mark Greenwald, University Auxiliary Services, the Ellsworth Kelly Foundation, the Arts Council of the Southern Finger Lakes, and the New York State Council on the Arts (NYSCA).





# SUPPORTERS

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

## THE UNIVERSITY AT ALBANY FOUNDATION

As UAlbany's fundraising and stewardship entity, The University at Albany Foundation manages the financial resources donors entrust to it, recognizes supporters for their generosity, and distributes their gifts in accordance with their wishes. Thanks to the generosity of UAlbany donors, The Foundation was able to present \$1,700,000 in scholarships/awards last year and \$3,300,000 supported faculty research and travel; the hiring of graduate assistants for research teams; the construction or renovation of state-of-the-art teaching and research facilities; and the purchase of specialized equipment.

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 friends like you. Your contribution will 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.

To designate your contribution for the University Art Museum, please visit us online at [www.albany.edu/giving](http://www.albany.edu/giving). For more information about ways to support the museum, please call Michael Boots at (518) 225-1229.



### TOP TO BOTTOM:

Conor Backman, *A poem is always new because it lives in the ear*, 2015, oil on canvas over panel, modified paint can, rear-painted Plexiglas, 23 x 17 inches

Dave McKenzie, cloth banner, work in progress

Cameron Martin, *Parcel*, 2016, acrylic on canvas, 20 X 16 inches

Sara Greenberger Rafferty, *Dress*, 2016, acrylic polymer and inkjet prints on acetate on Plexiglas and hardware, 50 x 18 x 1/2 inches

### COVER:

Letha Wilson, *Salt Flats Cement Dip (2)* detail, 2013  
C-print with white Portland cement, 40 x 30 inches



## PREVIEW 2017

### Conor Backman: A Clock and Map Minute

February 2 – April 1, 2017

Conor Backman's first solo museum exhibition features paintings, assemblages, and sculptures completed within the last five years. Lushly depicted fruit trees, tinted glass panels, cast-resin orange peels, and cross-sectioned paint cans all play a role in Backman's deft investigations into the history of materiality and illusionistic space in realist painting.

### Dave McKenzie: An Intermission

February 2 – April 1, 2017

An *Intermission* 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 rereading and re-interpretation of images in the wake of recent social and political events. McKenzie's wide-reaching dissection of contemporary culture is further demonstrated in four recent videos.

### Cameron Martin

June 30 – September 9, 2017

A new selection of Martin's non-objective paintings addresses current generative roles for abstraction. Each of the new paintings maintains a distinct optical and conceptual addition to an expanded framework. "I often think of the paintings as operating the way a community ideally could, with strong individuals working in tandem, finding affinities but also antagonizing each other in order to produce something larger."

### Sara Greenberger Rafferty: Gloves Off

June 30 – September 9, 2017

Bringing together recent video, sculpture, and photography, Rafferty furthers her ongoing fascination with domesticity, the body, consumer culture, fashion, 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 Ingall.

### MUSEUM STAFF:

Darcie Abbatiello, registrar  
Alana Akocki, administrative assistant  
Kaitlyn Belletini, student intern  
Andrew Dines, student intern  
Zheng Hu, exhibition designer  
Naomi Lewis, exhibition and outreach coordinator  
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