

ACE

*art on sports,
promise, and
selfhood*



University Art Museum
University at Albany, State University of New York

June 28 –
December 7, 2019



ACE: art on sports, promise, and selfhood

The artists represented in *ACE* use sports and athletic culture to explore how youth, gender, race, promise, and identity are intertwined with athleticism. At the exhibition's core are topics of specific relevance to the university campus, reflecting the social and cultural impact of competitive sports on young athletes.

ACE draws parallels between the physicality of sports and the active process of creating art. How do athletes and artists balance their passions and self-imposed challenges with the prospect of thwarted expectations and potential failure—or conversely, the intoxicants of fame and power? What are the cultural impacts of harnessing and commodifying youthful stamina and drive? Who defines the rules of the game, and who gets to break them? What does true resilience look like? And what does the future hold for the aces of today?

Organized by Corinna Ripps Schaming, Director and Chief Curator
with Olga Dekalo, Associate Curator

ACE: art on sports, promise and selfhood (installation view)



Radamés “Juni” Figueroa *tropicalizes* indoor spaces and architecture by combining organic and existing materials. The artist’s exploration of urban and natural settings of Puerto Rico is a form of connection, namely between the urban architecture and the larger story of North American occupation and the formation of Puerto Rico’s culture, history, and identity. Speaking of the tropical planter series that he began in 2006, the artist has said, “I live and work on a tropical island and it is important for me to talk about where I come from and what I am. When I completed the first one, I was trying to make art in a pure and honest way—using materials I had at my disposal. I was an athlete since childhood. Sports played an important part in my environment and was a tool that kept me on the right track and healthy. It is a tool for many young people to stay away from the negative—in my case sports and art were the best decision I have made.”

Radamés “Juni” Figueroa, *Tropical readymade landscape*, 2019, sneakers, basketballs, soccerballs, footballs, dirt, and plants



For *ACE*, Figueroa includes a series of works that come with instructions on how to combine discarded, used sports equipment with plants as a way to give objects another life and to harness ideas of aspiration and growth. The unfolding project is realized throughout the span of the exhibition with participation of UAlbany students.

Radamés “Juni” Figueroa, *Tropical readymade landscape (detail)*, 2019, sneakers, basketballs, soccerballs, footballs, dirt, and plants



Ronny Quevedo is a multimedia artist working in mediums such as sculpture and drawing. The three works on paper present a narrative of multiplicity through combined visual elements such as lines of the soccer field, gymnasiums, and pre-Colombian textiles. Quevedo's work draws on a personal narrative that interlaces his experience of emigrating from Ecuador to New York City in the 1980s with his father's soccer career and his mother's work as a seamstress. The artist speaks to this recent body of work that includes the title *every measure of zero (quipu for Cecilia Vicuña)* (2018) by saying, "The idea [of *every measure of zero*] stems from the writings of Édouard Glissant [French writer and philosopher], but also thinking about identity as a place of multiple starting points or multiple origins. So what I've been doing is taking this idea of multiplicity and reworking certain notions of mapping and space—globes and playing fields especially. To think about how that answer sets with

my own life, my own biography, and thinking about how that plays out when it comes to constant measuring or the idea of sense of locality within specific sights."

Quevedo's site-specific work titled *La Gran Patria (for Alberto Spencer)* (2019), builds on the artist's previous iterations of line drawings executed in vinyl and pays an homage to Ecuador's most celebrated soccer player Alberto Spencer. The choice of colors and the geometric forms are inspired by Spencer's contributions to the cultural function of soccer as a multi-racial athlete of Afro-Ecuadorian and Jamaican descent and highlights the player's elasticity and transgression of territorial assignment. The fragmented and cropped composition of sports field diagrams suggests completion outside the bounds of the adjacent walls on which it is executed and conveys a poetic and exuberant state of peoples and cultures in global flux.

In the work *Overtime* (2011), **Hank Willis Thomas** compresses centuries of exploitation of Black labor into an image of a hangman's noose suspended over a basketball court. The work's video footage combines the stark connotation of lynching with a pickup game among a small group of players. An a cappella chorus accompanies the work and builds to a crescendo as the footage speeds up and comes to an almost still frame of a player making a slam dunk through the rope. By appropriating these symbols and images, the artist raises questions such as: "What happens when the visual legacy of American lynching collides with the visual legacy of the slam dunk? Can 21st century images of African-American men in triumph be seen as responses to 20th century images of them in torture? Are these images a form of erasure or evolution? What is the relationship between black fieldwork, then and now? Can the ubiquitous language of commodity culture and advertising be employed to speak to and about more than merchandise and celebrity? If so, to what end?"

The sculptural work *Opportunity* (2015) is part of Thomas's *Punctum series* (2014-ongoing), derived from the notion that a photograph is capable of creating great affect and can contribute to a highly personal encounter between the viewer and the image. This sculptural work follows this concept and is a translation of a highly charged sports image into a three-dimensional object. By extracting and recasting the image of a receiver attempting to complete a pass, Thomas isolates the immediacy and ardent hope of that moment to speak to the larger concept of athletic achievement and players' influence outside the game. He says, "If you think sports is only entertainment, you aren't paying attention. It is the world stage upon which many individuals from systematically oppressed communities slowly turn the wheels of power in the direction of the people. We need our athletes to recognize their power and influence beyond the bounds of the games they have learned to play."



Hank Willis Thomas, *Opportunity*, 2015, fiberglass, chameleon auto paint finish (image courtesy of the artist and Jack Shainman Gallery, New York, New York)

Darío Escobar



Darío Escobar creates sculptural work referencing athletics and art history and touching on dreams and aspirations of various Latin American countries that have traditionally been excluded from the promise of modernism and progress. In *Ecce Homo* (2003), a soccer ball is repeatedly stamped in red acrylic paint on a polyester jersey adorned with various corporate logos. The title is a Latin phrase meaning “behold the man.” According to Christian theology, this idiom was spoken by Pontius Pilate as he presented a flagellated Christ to an angry crowd prior to his crucifixion. Alluding to athletic labor, the work is symbolic of the demands on athletes from outside and within: the slumping of the collar and pinned sleeves invoke an image of a battered Christ on the cross and the sacrifice one makes in pursuit of their goals and objectives. The persecuted body is echoed in the title’s connotation of homosexual identity and the ongoing violence suffered by the LGBTQ community around the world.

Escobar’s series of cloudlike sculptures are created by un-stitching and revealing the flipside of the polygonal patches that comprise soccer balls and suggest his interest in the way sporting goods are produced and displayed. By reconstructing the fragments of soccer balls and leaving the tactile leather surface and threads exposed, the artist explores the way the underpinnings of the sport are typically left invisible by European and North American marketing efforts that tend to portray the sport through the lens of seamless victories and accomplishments.

Catherine Opie

Catherine Opie’s *High School Football* series explores how communities are formed and identified. While presenting a portrait of an iconic American sport, Opie’s images of teenage boys examine representations of gender and masculinity. The manner in which the artist frames and captures her young subjects is centralized, dramatic, and analogous with the glossy rendering of commercial sports photography. Opie’s *Football Landscape* series, *Fairfax vs. Marshall, Los Angeles, CA* and *Notre Dame vs. St. Thomas More, Lafayette, LA* (both 2007) visualize youth football teams across the United States. Collectively, the photographs convey external posturing that often conceals young men’s internal fears and struggles associated with such risks as football injuries and hazing practices.



Ashley Teamer

In her most recent work, **Ashley Teamer** created an homage to Women's National Basketball Association (WNBA) superheroes and the legacy of the basketball team the Dillard Bleu Devils, which her grandmother founded and coached for thirty years at Dillard University, a historically black college in New Orleans. Teamer's multi-layered photo-based collages and paintings are as dynamic as the women depicted. The vibrant gestures within her shapeshifting works are echoed in the manner in which the pieces are displayed, effectively transforming the wall into a space of play celebrating the history of Black female athletes. By reanimating this lesser-known history and achievement in sports, the artist also expands on the subject matter of traditional figurative painting.



Petra Cortright



Petra Cortright came into prominence for her digital autobiographical portraits that she disseminated online through social media. The short video *Football /faerie* (2009) relays a personal narrative of the artist's interest in and pursuit of Olympic soccer. The silent, otherworldly video features Cortright before a dim backdrop, wearing a leotard that appears to hover over her body, flashing between hot pink and fiery red, as she uses effortless kicks to keep a soccer ball aloft. Cortright's dance conjures a visual melody calling to mind the elusive *flow state* experienced by both artists and athletes while immersed in a task. This state—also commonly referred to as being “in the zone”—is characterized as a feeling of total absorption in an activity correlating with a sense of suspended time and dropping away of the sense of self.

Ari Marcopoulos

Ari Marcopoulos is an Amsterdam-born American photographer and filmmaker whose work follows the lives of artists, snowboarders, musicians, skateboarders, and other cultural figures. His 58-minute film *The Park* (2017-18) presents the subject of a New York City basketball court as social space in constant flux. The improvised jazz soundtrack by renowned pianist and composer Jason Moran accompanies the film and underscores the idea of an improvised performance with a large cast. Intermittently cutting across the frame, these characters are comprised of youth playing pickup ball, onlookers, and passersby whose performed actions reveal a variety of social codes. By choreographing aspects of everyday life in a commonplace setting, Marcopoulos's nonlinear unfolding narrative and its cast of players also fit within a trajectory of performance and dance choreography that has been accompanied by the scores of renowned composers—namely experimental artist collaborators such as John Cage and Merce Cunningham or Pauline Oliveros and Deborah Hay.



Ari Marcopoulos, *The Park* (installation view), 2017-18, single channel digital video (1080p resolution, color, 2 channel audio)

Kevin Beasley



Kevin Beasley explores historical, personal, and cultural symbols such as those found in sports, then radically transforms and reinterprets them. The artist's series of sculptures based on National Basketball Association (NBA) superstars engages in double entendres of players' names such as [Derrick] Rose—whose highly publicized career has been defined by repeated drafts, sustained injuries, and sexual assault allegations. Using the basketball jersey as an artistic medium, seductively coated with resin and appearing as if drenched in sweat, the artist illuminates Rose's professional life by emphasizing the multiple associations of his name and the word "rose" itself, which can represent both captivation and ephemerality, while the element of acoustic foam is symbolic of a body that absorbs such connotations. Through this gesture of name repetition and manipulation of fabric, Beasley mimics how today's media broadcasting magnifies and stigmatizes a persona.

Kevin Beasley, *Rose*, 2017, resin, wood, acoustic foam, NBA Jerseys

Paul Pfeiffer

Paul Pfeiffer works in video, sculpture, and photography and incorporates digital technologies to explore the role that the media plays in shaping one's consciousness. In *Caryatid* (2008), the artist appropriates and transforms found soccer footage, using it to dissect and highlight the media's sensationalistic coverage of players' vulnerability. The work reflects the artist's painstaking process of video footage manipulation that erases traces of players who collide with emoting figures that are left visible. The players appear to be swept up and taken over by an invasive force that further conjures cinematic devices embedded in television's genres of drama and spectacle. The primary-color palette of the work also fits within a continuum of modernism's distillation of emotion and form attributed to the work of such artists as Piet Mondrian, Alma Thomas, and Ellsworth Kelly.



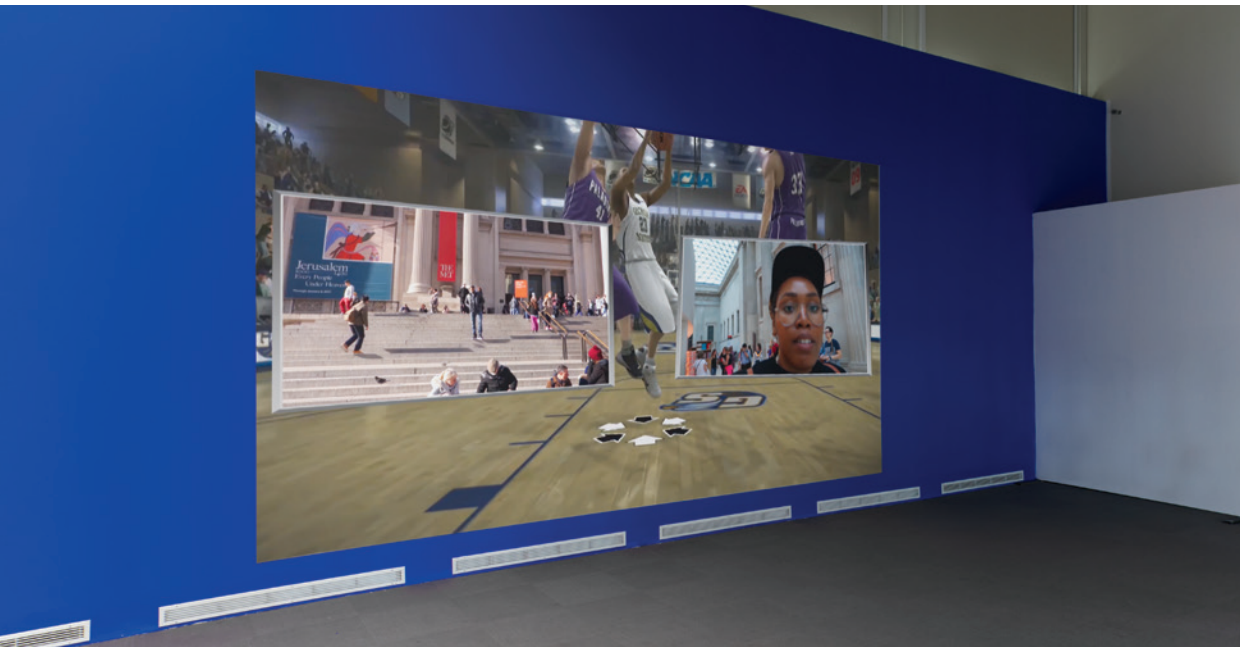
Wendy White



Wendy White's large and brightly hued photo-based paintings celebrate the diverse ways that athletes emote, show pride, motivate themselves, and respond to outside forces. White's photographic images capture the expressions of her subjects and are accompanied by loosely controlled sweeps of colored washes that heighten the emotions and movements of the players. Two of the works, of tennis and soccer champions Serena Williams and Michelle Akers, depict moments of victory, while the works depicting the former New York Yankees pitcher Joba Chamberlain and a Boise State University female goalie are locked in moments of struggle and failure. Delving into these extremes, the artist is interested in how conditions faced by athletes correlate with the artist in her studio and how both disciplines require focus on a singular passion.

Sondra Perry

The work *IT'S IN THE GAME '17* or *Mirror Gag for Vitrine and Projection* (2017) features the artist **Sondra Perry**'s twin brother, Sandy Perry—who was a Division I basketball player for Georgia State University. His physical likeness and his statistics were sold by the National Collegiate Athletic Association (NCAA) to a video-game developer for use in basketball video games without his knowledge or consent. By creating three-dimensional renditions of the art artifacts found in the Metropolitan Museum of Art's collection of *Arts of Africa, Oceania, and the Americas*, Perry drives home the point of Sandy's Black body being presented in the form of an object. Perry layers the renditions—digitally built in the likeness of video game characters—on top of blurry childhood photographs of her and her brother. Expanding on the narrative of prevailing histories of stolen objects that are put on display, the artist pairs iPhone footage of her and her brother touring the Met collection accompanied by the song “You Are Everything” by the Philadelphia soul group The Stylistics. The song's lyrics, displayed in karaoke mode, begin with “Today I saw somebody who looked just like you,” further suggest twinning and reproduction. Furthermore, Perry's footage of Sandy casually shooting baskets combined with the sound of the Met's audio guide describing the artworks, underscores the work's critical questions: In the realm of digital culture, is there such a thing as justice, and are digitized bodies devoid of rights?



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Sondra Perry, *IT'S IN THE GAME '17* or *Mirror Gag for Vitrine and Projection* (installation view), 2017, HD video projection looped, 16:20 minutes, color; sound

Howardena Pindell



Howardena Pindell's ongoing *Video Drawings* series began in 1973, when the artist first acquired a television set for her studio. These seminal, historic works are making their debut at the University Art Museum since being last displayed as part of *Rooms* (1976), the inaugural exhibition at the MoMA PS1, Institute for Art and Urban Resources. These small-scale works represent the artist's earliest experimentations with photography as well as her first attempts at combining both figurative and abstract imagery. Photographing televised images of various sports with acetate, marked with arrows and numbers, layered on top of the television screen, the artist points toward diagrammatic planning strategies used in sports and the rapidity of society's media consumption.

Howardena Pindell, *Video Drawings: Football*, 2007, cibachrome print

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Baseera Khan is a multimedia artist whose practice examines identity and aspects of self-censorship among people who are marginalized. Khan's work reflects on her experience as a queer Muslim woman in the United States today and how one manages stress and trauma imposed by the inherited immigrant and refugee experience. One of the components of Khan's presentation is a pair of Nike Air Force One mid-tops upon which *iamuslima* is inscribed through the Nike ID Tag project. Completed through a calculated technique of misspelling of the word Muslim, the work responds to the lawsuit brought against the company for refusing to embroider Muslim on the shoe while other Western religious words were approved. Khan also includes literary and theoretical texts that are intended to be read in the museum. The artist-designed shelving operates as both physical and symbolic structures of support, holding texts that foreground the experience of struggle and resilience.

Central to Khan's installation is the work *Braidrage*. The sixteen-foot rock-climbing wall is comprised of parts of the artist's body cast in various shades of black and brown resin and is accompanied by a floor-to-ceiling braid interwoven with gold and silver chains. Khan activates the sculptural wall work by scaling it with black climber's chalk applied to her body. The visceral trace left by the black chalk on a white wall further speaks to modes of intervention and access by marginalized identities into Western institutions and landscapes.



Baseera Khan, *Braidrage*, 2017-19, indoor rock-climbing wall made from 99 unique poured dyed resin casts of the corners of the artist's body. Embedded with wearable Cuban chains, hair, and hypothermia blankets



The interdisciplinary visual artist **Cheryl Pope** questions and responds to issues of individual and community identity, specifically in regard to race, gender, class, history, power, and place. In *A SILENT I* (2010), a series of championship-style banners with text collected from the youth at Lindblom Math and Science Academy in Chicago, Pope draws from an aesthetic that matches that of varsity sports. This is further emphasized in her choice of materials and colors used for the banners that are commonplace among high schools throughout the nation. Pope asked her student collaborators to submit one truth and one lie about themselves, translated the statements to the championship banners, and exhibited them in their school gymnasium. The banners communicate a range of identities and states of being that collectively underscore American-dream ideals such as freedom, democracy, and opportunity.

Kevin Beasley

Born 1985, Lynchburg, Virginia. Lives and works in New York, New York.

Recent solo presentations and performances include *Assembly*, The Kitchen, New York, New York (2019); *A view of a landscape*, Whitney Museum of American Art, New York, New York (2018); and *Sport/Utility*, Casey Kaplan, New York, New York (2017). Selected group exhibitions include *Generations: A History of Black Abstract Art*, Baltimore Museum of Art, Baltimore, Maryland (2019); *Inherent Structure*, Wexner Center for the Arts, Columbus, Ohio (2018); *When the Stars Begin to Fall: Imagination and the American South*, Studio Museum in Harlem, New York, New York and the Institute of Contemporary Art, Boston, Massachusetts (2014-15); and *Some Sweet Day*, Museum of Modern Art, New York, New York (2012). He has held residencies at Delfina Foundation, London, United Kingdom (2017); the Studio Museum in Harlem, New York, New York (2013-14); and International Studio & Curatorial Program (ISCP), Brooklyn, New York (2013).

Beasley attended the College of Creative Studies in Detroit, Michigan, where he studied automotive design and received a BFA in painting and sculpture (2007). He then earned an MFA in sculpture from Yale University, New Haven, Connecticut (2012).

Petra Cortright

Born 1986, Santa Barbara, California. Lives and works in Los Angeles, California.

Recent solo exhibitions include *Lucky Duck Lights Out*, 1301PE, Los Angeles, California (2019); *Pale Coil Cold Angel*, Nahmad Projects, London, United Kingdom; *Platinum Blonde Black Knight*,

Société, Berlin, Germany (both 2018); and *human sheep brain 'alice in wonderland' Americana*, Foxy Production, New York, New York (2017). Recent group exhibitions include *The Body Electric*, Walker Art Center, Minneapolis, Minnesota; *Dirty Protest: Selections from the Hammer*, Hammer Museum, Los Angeles, California; *Now Playing: Video 1999-2019*, Scottsdale Museum of Contemporary Art, Scottsdale, Arizona; *Hate Speech: Aggression and Imitation*, Künstlerhaus, Halle für Kunst & Medien, Graz, Austria (all 2019); *I Was Raised On the Internet*, MCA Chicago, Illinois (2018); and Ural Industrial Biennial, Ekaterinberg, Russia (2017).

Cortright studied Fine Arts at Parsons School of Design, The New School, New York, New York (2008) and at the California College of the Arts, San Francisco, California (2004).

Darío Escobar

Born 1971, Guatemala City, Guatemala. Lives and works in Guatemala City, Guatemala.

Recent solo exhibitions include *Lines of Flight*, José Bienvenu Gallery, New York, New York (2018); *Darío Escobar: Composições, Casa Triângulo*, Sao Paulo, Brazil (2016); *Broken Circle*, CAFAM, Los Angeles, California (2014); and *Darío Escobar/La experiencia del objeto*, Museo de Arte Contemporáneo de Santiago, Santiago, Chile (2012). Recent group exhibitions include *Play Ball! Baseball at the DIA*, Detroit Institute of Arts, Detroit, Michigan; *The World's Game: Fútbol and Contemporary Art*, Pérez Art Museum Miami, Miami, Florida; *People Get Ready: Building a Contemporary Collection*, the Nasher Museum of Art, Duke University, Durham, North Carolina (all 2018); and *Guatemala from 33,000 km: Contemporary Art, 1960*

– *Present*, Museum of Contemporary Art Santa Barbara, Santa Barbara, California (2017). Escobar's work has been featured in publications such as the *Village Voice*, *Huffington Post*, *Elephant*, and *La Hora*, among many others.

Escobar earned a degree in architecture from Universidad Rafael Landívar, Guatemala City, Guatemala (1996) and studied visual arts at the National School of Plastic Arts *Rafael Rodríguez Padilla* in Guatemala City, Guatemala.

Radamés "Juni" Figueroa

Born 1982, Bayamón, Puerto Rico. Lives and works in San Juan, Puerto Rico.

Recent solo exhibitions include *Rompiendo en Frío*, ltd los angeles, Los Angeles, California (2016); *Radamés "Juni" Figueroa*, Edel Essanti gallery, London, United Kingdom (2015); *Naguabo Rainbow, Daguao Enchumbao, Fango Fireflies*, SculptureCenter, Long Island City, New York; and his residency at the Museo de Arte Latinoamericano de Buenos Aires (MALBA) culminated in his site-specific installation that was permanently acquired by La Ene - Nuevo Museo Energía de Arte Contemporáneo, Buenos Aires, Argentina (all 2014). Figueroa participated in many biennials and group exhibitions including *SITELines Casa Tomada*, SITE Santa Fe Biennial, Santa Fe, New Mexico (2018); *Mutations*, High Line, New York, New York (2017-18); and the Whitney Biennial, the Whitney Museum of American Art, New York, New York (2014).

Figueroa received a BFA from The School of Plastic Arts and Design of Puerto Rico, San Juan (2007) and in 2013 completed the Beta-Local Program in San Juan, Puerto Rico.

Baseera Khan

Born 1981, Denton, Texas. Lives and works in Brooklyn, New York.

Recent and upcoming solo exhibitions include *Baseera Khan*, Simone Subal Gallery, New York, New York (2019); *iamuslima*, Colorado Springs Fine Arts Center at Colorado College, Colorado Springs, Colorado (2017-18); *Moudy Art Gallery*, Texas Christian University, Fort Worth, Texas and Participant Inc, New York, New York (2014). Recent two-person and group exhibitions include *Free to Be*, Jenkins Johnson Projects, Brooklyn, New York (2019); *How to see in the dark*, Cuchifritos, New York, New York; *Not for Everybody*, Simone Subal Gallery, New York, New York; *The Value of Sanctuary*, The Cathedral of Saint John the Divine, New York, New York and *Long, Winding Journeys: Contemporary Art and the Islamic Tradition*, Katonah Museum of Art, Katonah, New York (all 2018). Khan has performed at the Whitney Museum of American Art, New York, New York; the Queens Museum, Queens, New York; and *ArtPop Montreal International Music Festival*, Canada (all 2017).

Khan is an alumna of Skowhegan School of Painting and Sculpture, Skowhegan, Maine (2014) and received an MFA at Cornell University, Ithaca, New York (2012) and a BFA from the University of North Texas, Denton, Texas (2005).

Ari Marcopoulos

Born 1957, Amsterdam, Netherlands. Lives and works in New York, New York.

Solo exhibitions include *Ari Marcopoulos, Machine*, galerie frank elbaz, Paris, France (2017); *it might seem familiar*, Foam Fotografiemuseum, Amsterdam,

Netherlands and *Ari Marcopoulos: Within Arm's Reach*, Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley, California (both 2010); *Ari Marcopoulos*, MoMA PS1, Long Island City, New York (2006); among others. Marcopoulos participated in the Whitney Biennial, Whitney Museum of American Art, New York, New York (2010 and 2008). His photographs are in the Whitney Museum's collection as well as the San Francisco Museum of Modern Art, San Francisco, California; New Orleans Museum of Art, New Orleans, Louisiana; and the Detroit Institute of Arts Museum, Detroit, Michigan. Among his many monographs and publications are *Epiphany: Gucci* (Idea, 2016), *Not Yet* (Rizzoli, 2016), *Out to Lunch* (Roth, 2012), *Directory* (Nieves/Rizzoli, 2011), *Out and About* (Damiani, 2005), *Kids Born Out of Fire* (Perks and Mini, 2004), *Pass the Mic: Beastie Boys 1991–1996* (powerHouse, 2001).

His films include *Key to the Riddle* (1998), a documentary on the artist Forrest Bess and *Larry Wright* (1990), a documentary on the New York self-taught drummer.

Catherine Opie

Born 1961, Sandusky, Ohio. Lives and works in Los Angeles, California.

Selected solo exhibitions include *Catherine Opie: The Modernist*, Lehmann Maupin, New York, New York and Regen Projects, Los Angeles, California (2018-19); *Catherine Opie: Portraits and Landscapes*, Thomas Dane Gallery, London, United Kingdom (2017); *Catherine Opie: O*, Los Angeles County Museum of Art, Los Angeles, California (2016); *Catherine Opie: Portraits and Landscapes*, Wexner Center for the Arts, Columbus, Ohio (2015); *Catherine Opie: High School Football*,

Mitchell-Innes & Nash, New York, New York, (2012); *Catherine Opie: Football Landscapes*, Peder Lund, Oslo, Norway (2011); and *Catherine Opie: American Photographer*, Guggenheim Museum, New York, New York (2008). Her work has appeared in SITE Santa Fe Biennial, Santa Fe, New Museum (2006); the Whitney Biennial, Whitney Museum of American Art, New York, New York (2004 and 1995); and the Melbourne International Biennial, Melbourne, Australia (1999), and many other group exhibitions. She is the recipient of the Smithsonian Archives of American Art Medal (2016); Julius Shulman Excellence in Photography Award (2013); the President's Award for Lifetime Achievement from the Women's Caucus for Art (2009); and the United States Artists Fellowship (2006).

Opie received a BFA from the San Francisco Art Institute, San Francisco, California (1985) and an MFA from California Institute of the Arts (CalArts), Valencia, California (1988) and has taught since 2001 at the University of California, Los Angeles.

Sondra Perry

Born 1986, Perth Amboy, New Jersey. Lives and works in Perth Amboy, New Jersey.

Recent solo exhibitions include *A Terrible Thing*, Museum of Contemporary Art Cleveland, Ohio (2019); *Typhoon coming on*, Luma Westbau, Zürich, Switzerland; Institute of Contemporary Art, Miami, Florida; Serpentine Sackler Gallery, London, United Kingdom (all 2018); and *Resident Evil*, The Kitchen, New York, New York (2016). In 2017, she was awarded the



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Gwendolyn Knight and Jacob Lawrence Prize from the Seattle Art Museum, which culminated in the exhibition *Eclogue for [in]HABITABILITY*, Seattle Art Museum, Seattle, Washington (2017). Selected group exhibitions include *The Body Electric*, Walker Art Center, Minneapolis, Minnesota; *New Order: Art and Technology in the Twenty-First Century*, Museum of Modern Art, New York, New York (both 2019); *Signal or Noise / The Photographic II*, S.M.A.K., Museum for Contemporary Art, Gent, Belgium; *Sick Time, Sleepy Time, Crip Time: Against Capitalism's Temporal Bullying*, The Luminary, Saint Louis, Missouri and Bemis Center for Contemporary Arts, Omaha, Nebraska; and *10th Berlin Biennale for Contemporary Art: We Don't Need Another Hero*, Akademie der Künste, Berlin, Germany (all 2018). In 2015, her work appeared in the fourth iteration of the *Greater New York* exhibition at MoMA PS1, Long Island City, New York.

Perry attended the Skowhegan School of Painting and Sculpture, Skowhegan, Maine (2012) and received a BFA in Expanded Media and Dimensional Studies, Alfred University, Alfred, New York (2013) and an MFA in New Genres, Columbia University, New York, New York (2015).

Paul Pfeiffer

Born 1966, Honolulu, Hawaii. Lives and works in New York, New York.

Recent one-person exhibitions and projects include *Honolulu Biennial*, Honolulu, Hawaii (2019); *Paul Pfeiffer*, Galerie Perrotin, Paris, France (2018); *Paul Pfeiffer: Screen Series*, Museum of Contemporary Art Chicago, Chicago, Illinois (2017); and *Three Figures In a Room*, Paula Cooper Gallery, New York, New York (2016). Recent and upcoming group exhibitions include *See the*

Court: Basketball and Contemporary Art, Weatherspoon Art Museum, University of North Carolina at Greensboro, Greensboro, North Carolina (2020); and *A Beast, a God and a Line*, MIIAM Chiang Mai, Thailand, which also travelled to Kunsthalle Trondheim, Trondheim, Norway; Museum of Modern Art, Warsaw, Poland; TS1 Yangon, Yangon, Myanmar; Para Site, Hong Kong, China; and Dhaka Art Summit, Dhaka, Bangladesh (all 2018-20); *Peinturama*, Natalie Seroussi, Paris, France (2019); *Art in the Age of the Internet*, ICA Boston, Boston, Massachusetts (2018); and *Picture Industry*, Hessel Museum at Bard College, organized by Walead Beshty, Annandale-On-Hudson, New York (2017). Pfeiffer's awards and scholarships include the Dodd Chair Residency, The Lamar Dodd School of Art, University of Georgia, Athens, Georgia (2016-2018); and the Bucksbaum Award, the Whitney Museum of American Art, New York, New York (2000), and among others.

Pfeiffer attended the Whitney Museum of American Art Independent Study Program in New York, New York (1998) and received his MFA from Hunter College, New York, New York (1994) and his BFA from San Francisco Art Institute, California (1987).

Howardena Pindell

Born 1943, Philadelphia, Pennsylvania. Lives and works in New York, New York.

Recent solo exhibitions include *Howardena Pindell*, Victoria Miro, London, United Kingdom (2019); *Howardena Pindell: What Remains to Be Seen*, Museum of Contemporary Art, Chicago, Illinois; Virginia Museum of Fine Arts, Richmond, Virginia; and Rose Art Museum, Brandeis University, Waltham, Massachusetts (2018-19); *Howardena Pindell: Recent Paintings*, Garth Greenan Gallery, New York, New York

York (2017); and *Howardena Pindell*, Spelman College Museum of Fine Art, Atlanta, Georgia (2015).

Other notable solo exhibitions include *Howardena Pindell: Video Drawings, 1973–2007*, Howard Yezerski Gallery, Boston, Massachusetts (2013); solo presentations at G.R. N’Namdi Gallery in Chicago, Detroit, and New York, New York (2006, 2002, 2000, 1996, 1995, 1992); *Howardena Pindell: Odyssey*, The Studio Museum in Harlem, New York, New York (1986); *Howardena Pindell, Memory Series: Japan*, A.I.R. Gallery, New York, New York (1983); and *Howardena Pindell*, Just Above Midtown, New York, New York (1977).

Notable group exhibitions include *We Wanted a Revolution: Black Radical Women, 1965–1985*, Brooklyn Museum, New York (2017); *Target Practice: Painting Under Attack, 1949–1978*, Seattle Art Museum, Seattle, Washington (2009); *WACK! Art and the Feminist Revolution*, Museum of Contemporary Art, Los Angeles, California (2007); *Energy/Experimentation: Black Artists and Abstraction, 1964–1980*, Studio Museum in Harlem, New York, New York; *High Times, Hard Times: New York Painting, 1967–1975*, Weatherspoon Art Museum, University of North Carolina, Greensboro, North Carolina (both 2006); *Bearing Witness: Contemporary Works by African-American Women Artists*, Spelman College Museum of Fine Art, Atlanta, Georgia (1996); *The Decade Show: Frameworks of Identity in the 1980s*, New Museum of Contemporary Art, New York, New York (1990); *Contemporary Black Artists in America*, the Whitney Museum of American Art, New York, New York, (1971), and many others.

Pindell studied painting in Boston University, Boston, Massachusetts (1965) and Yale University, New Haven,

Connecticut (1967). After graduating, she worked in the Department of Prints and Illustrated Books at the Museum of Modern Art, New York, New York (1967–1979). In 1979, Pindell began teaching at the State University of New York, Stony Brook where she is currently Professor of Painting and Conceptual Drawing.

Cheryl Pope

Born 1980. Lives and works in Chicago, Illinois and New York, New York.

Recent solo exhibitions include *BASKING NEVER HURT NO ONE*, moniquemeloche, Chicago, Illinois; *Not Without a Fight*, Rockford Art Museum, Rockford, Illinois (both 2019); *SPEAKLESS*, Galleria Bianconi, Milan, Italy (2018); *Watch Your Step*, moniquemeloche, Chicago, Illinois; and *COMMUNITY IS BUILT ON EMPATHY*, Kenyon College, Gambier, Ohio (2016). Her work has been included in many group exhibitions, including *Messengers: Artist as Witnesses*, Museum of Art, University of New Hampshire, Durham, New Hampshire (2019); *50 States, 50 Billboards*, For Freedoms, Chicago, Illinois (2018); and *Declaration*, the inaugural exhibition at the Institute for Contemporary Art, Virginia Commonwealth University, Richmond, Virginia (2018). In 2013, Pope began *Just Yell*, an ongoing project that seeks to address gun violence faced by Chicago youth and frequently involves the participation of high school students in various screenings and performances.

Pope received an MA in Design: Fashion, Body, and Garment; School of the Art Institute, Chicago, Illinois (2010) and a BA in Fine Arts, School of the Art Institute, Chicago, Illinois (2003).

Ronny Quevedo

Born 1981, Guayaquil, Ecuador. Lives and works in Bronx, New York.

Solo exhibitions include *The Sixth Man*, James Fuentes Gallery, New York, New York (2019); *Home Field Advantage*, Casita Maria Center for Arts & Education, Bronx, New York (2015); and *Ulama, Ule, Olé*, Carol Jazzar Gallery, Miami, Florida (2013). Recent group exhibitions include *Pacha, Lacta, Wasichay: Indigenous Space, Modern Architecture, New Art*, the Whitney Museum of American Art, New York, New York; *Selections by Larry Ossei Mensah*, Elizabeth Dee Gallery, New York, New York; and *The World’s Game: Fútbol and Contemporary Art*, Perez Art Museum, Miami, Florida (all 2018); *EAF17*, Socrates Sculpture Park, Queens, New York (2017); *no hay medio tiempo / there is no halftime*, Queens Museum, Queens, New York (2017); *Open Sessions 6*, The Drawing Center, New York, New York (2015); and *Ecuador Meets Berlin - Mittelpunkt*, Emerson Gallery, Berlin, Germany (2014). His artist residencies include Smack Mellon, Brooklyn, New York (2018); Lower Manhattan Cultural Council, New York, New York (2015); and Skowhegan School of Painting & Sculpture, Skowhegan, Maine (2013), among others. He is a recipient of the 2017 Blade of Grass Fellowship for Socially Engaged Art and of the 2016 Queens Museum/Jerome Foundation Fellowship for Emerging Artists.

Quevedo received an MFA from the Yale School of Art, New Haven, Connecticut (2013) and a BFA from The Cooper Union, New York, New York (2003).

Ashley Teamer

Born 1999, New Orleans, Louisiana. Lives and works in New Orleans, Louisiana.

Recent solo exhibitions include *Talk of the Town*, Larrie, New York, New York (2019); *Rated Rookie*, Fort Gansevoort, New York, New York (2018); *SneakerBoy Dreams*, 4th Ward Project Space, Chicago, Illinois (2017); and *The Writings On the Wall*, Bruce Martin Gallery, Richmond, Virginia (2016). Recent group exhibitions include *Alternative Mappings*, Residency Arts, Los Angeles, California (2019); *Women on Womxn*, Gochi Gallery Los Angeles LGBT Center, Los Angeles, California; and *black is a color*, Antenna Gallery, New Orleans, Louisiana (both 2018). Teamer was an artist-in-residence at Joan Mitchell Center, New Orleans, Louisiana and Diaspora Vibe Cultural Arts Incubator, Miami, Florida (both 2018); *Otis School of Art: LA Residency*, Los Angeles, California (2017); and Skowhegan School of Painting and Sculpture, Skowhegan, Maine (2014). Teamer is the 2019 Monroe Fellow at the New Orleans Center for the Gulf South School of Liberal Arts, Tulane, New Orleans (2019); and the recipient of the New Orleans Film Festival Emerging Voices Mentee and the Santo Foundation Artist Award and Antenna Platforms Grant (2018).

Teamer received a BFA in painting and sculpture from Boston University, Boston, Massachusetts (2013).

Hank Willis Thomas

Born 1976, Plainfield, New Jersey. Lives and works in New York, New York.

Recent and upcoming solo exhibitions include *Hank Willis Thomas: All Things Being Equal ...*, Portland Art Museum, Portland, Oregon (2020); *Hank Willis Thomas: What We Ask Is Simple*, Harvey B. Gantt Center, Charlotte, North Carolina and Jack Shainman Gallery, New York, New York, (2018-19); *Hank Willis Thomas:*

Exhibition Checklist

Black Righteous Space, University Art Museum, University at Albany, State University of New York, Albany, New York (2018); *Blind Memory and Freedom Isn't Always Beautiful*, SCAD Museum of Art, Savannah, Georgia (2017); and *Unbranded: A Century of White Women, 1915-2015*, Jack Shainman Gallery, New York, New York (2015). His collaborative projects include *Question Bridge: Black Males, In Search of the Truth (The Truth Booth)*, and *For Freedoms*, which Thomas co-founded in 2016 as the first artist-run super PAC. *For Freedoms* was awarded the 2017 ICP Infinity Award for New Media and Online Platform. Thomas is also the recipient of the 2017 Soros Equality Fellowship. His work is in numerous public collections, among them the Museum of Modern Art; the Solomon R. Guggenheim Museum; the Whitney Museum of American Art; the Brooklyn Museum (all in New York, New York); the High Museum of Art, Atlanta, Georgia; and the National Gallery of Art in Washington D.C.

Thomas earned an MFA in photography and an MA in Visual Criticism from the California College of Arts, Oakland, California (2004) and a BFA in Photography and Africana Studies from New York University, New York, New York (1998). He was awarded honorary doctorates from the Maryland Institute of Art, Baltimore, Maryland and the Institute for Doctoral Studies in the Visual Arts, Portland, Maine.

Wendy White

Born 1971, Deep River, Connecticut. Lives and works in Los Angeles, California.

Recent solo exhibitions include *Racetrack Playa*, Shulamit Nazarian, Los Angeles, California (2019); *Rainbow Bridge*, Kaikai Kiki, Tokyo, Japan; *Rainbow Bridge*, Kaikai

Kiki, Tokyo, Japan (both 2018); *Kelly Girl*, VAN HORN, Düsseldorf, Germany (2017); *12th Man*, David Castillo Gallery, Miami, Florida (2015); and *6 Years/6 Works*, University of Tennessee, Knoxville, Tennessee (2011). Group exhibitions include *Back to the Painting*, Kwanhoon Gallery, Seoul, Korea; *Globe as a Palette: Contemporary Art from the Taguchi Art Collection*, Hokkaido Obihiro Museum of Art, Hokkaido, Japan (both 2019); *100 Sculptures*, Anonymous Gallery, Mexico City, Mexico (2018); Institute for the Visual Arts, University of Alabama, Birmingham, Alabama (2018); and *The Artist and the Athlete*, O'Connor Art Gallery, Dominican University, River Forest, Illinois (2017). White is the recipient of the New York Foundation for the Arts (NYFA) Painting Fellowship (2012) and the George & Helen Segal Foundation Grant (2005). Her work has been featured in *New American Painting*, *Art Observed*, *Whitehot Magazine*, *The New York Times*, *Time Out New York*, *Artforum*, and other publications.

White received an MFA from Mason Gross School of the Arts, New Brunswick, New Jersey (2003) and a BFA from Savannah College of Art & Design, Savannah, Georgia (1993).

Kevin Beasley

Rose, 2017
Resin, wood, acoustic foam,
NBA Jerseys
87 x 66 x 5 inches

Courtesy of the artist and
Casey Kaplan, New York,
New York

Petra Cortright

Football /faerie, 2009
Webcam video, 1:01
minutes

Courtesy of the artist and
Foxy Production, New York,
New York. © Petra Cortright

Dario Escobar

Obverse & Reverse (Cloud XI), 2011
Latex, leather, string, and
steel
53 x 55 x 31 ½ inches

Private collection,
Mexico City, Mexico

Ecce Homo, 2003
Acrylic on polyester shirt
32 x 34 inches

Courtesy of the artist and
Josée Bienvenu gallery,
New York, New York

Radamés “Juni” Figueroa

*Tropical readymade
landscape*, 2019
Sneakers, basketballs,
soccerballs, footballs, dirt,
and plants
Dimensions variable

Courtesy of the artist

Baseera Khan

Braidrage, 2017-19
Indoor rock-climbing wall
made from 99 unique
poured dyed resin casts of
the corners of the artist's
body. Embedded with
wearable Cuban chains,
hair, and hypothermia
blankets
16 x 12 x 4 feet

Nike ID #2, 2018
Customized Nike Air Force
One mid-tops, size 8.5
women's BK18-17

Shoe Shelves, 2017
Clear acrylic stackable
customized shelving,
arabesque cutout
15 x 15 x 15 inches
Courtesy of the artist and
Simone Subal Gallery,
New York, New York

Ari Marcopoulos

The Park, 2017-18
Single channel digital video
(1080p resolution, color,
4.1 channel audio)
58 minutes, looped

Courtesy of the artist and
Fergus McCaffrey,
New York, New York

Catherine Opie

*Football Landscape #1
(Fairfax vs. Marshall,
Los Angeles, CA)*, 2007
C-print
48 x 64 inches

Football Landscape #3 (Notre Dame vs. St. Thomas More, Lafayette, LA), 2007
C-print
48 x 64 inches

Courtesy of the artist, Lehmann Maupin, New York, New York and Regen Projects, Los Angeles, California

Josh, 2007
C-print
20 x 22 ¼ inches

Collection of Mr. & Mrs. Aaron M. Tighe, New York, New York

Sondra Perry

IT'S IN THE GAME '17 or Mirror Gag for Vitrine and Projection, 2017
HD video projection looped, 16:20 minutes, color; sound

Commissioned by the Henie Onstad Kunstsenter, Oslo (HOK) and the Institute of Contemporary Art (ICA), University of Pennsylvania for the exhibition *Myths of the Marble*

Courtesy of Electronic Arts InterMix (EAI), New York, New York

Paul Pfeiffer

Caryatid, 2008
3-channel digital video loop, 3-custom 32-inch monitors

with embedded media players, 45 seconds each loop (synched)

Courtesy of the artist and Paula Cooper Gallery, New York, New York

Howardena Pindell

Video Drawings: Boxing, 2007
Cibachrome print
8 x 10 inches

Courtesy of the artist and Garth Greenan Gallery, New York, New York

Video Drawings: Football, 2007
Cibachrome print
8 x 10 inches

Courtesy of the artist and Garth Greenan Gallery, New York, New York

Cheryl Pope

I AM AFRICAN AMERICAN from *A SILENT I*, 2010

I AM FASHION MODEL SIZE from *A SILENT I*, 2010

I HAVE ANGER MANAGEMENT ISSUES from *A SILENT I*, 2010

I AM GAY from *A SILENT I*, 2010

I AM MEXICAN AMERICAN from *A SILENT I*, 2010

I AM SIX FEET TALL from *A SILENT I*, 2010

Nylon with adhered vinyl text and grommets
59 ½ x 35 ¼ inches each

Courtesy the artist and Monique Meloche Gallery, Chicago, Illinois

Ronny Quevedo

La Gran Patria (for Alberto Spencer), 2019
Vinyl
2-panels, 10 x 15 feet each

Courtesy of the artist

Atahualpa's Refraction, 2018
Wax on dress pattern wax paper
26 x 19 ½ inches

every measure of zero (quipu for Cecilia Vicuña), 2018
Carbon and wax on dress pattern wax paper
13 x 9 ¾ inches

2 + 2 = 2, 2018
Carbon paper and gold leaf on paper
11 ⅝ x 16 ⅜ inches

Courtesy of the artist and James Fuentes LLC, New York, New York

Ashley Teamer

Black Whole, 2019
Acrylic, Flashe, and latex paint over inkjet print on plywood
20 x 20 inches

Karen Gipson, 2019
Acrylic, Flashe, and latex paint over inkjet print on plywood
26 x 20 inches

Liberty?, 2019
Acrylic, Flashe, and latex paint over inkjet print on plywood
37 x 20 inches

Pay to Play, 2019
WNBA basketball cards, linoleum, and Masonite
27 x 24 inches

Stung, 2019
Acrylic, Flashe, and latex paint over inkjet print on plywood
31 x 23 inches

Touch the Moon, 2019
Acrylic, Flashe, and latex paint over inkjet print on plywood
47 x 23 inches

Wake Up in the Sky, 2019
Acrylic, Flashe, and latex paint over inkjet print on plywood
46 x 23 inches

Invisible Energy, 2018
WNBA basketball cards, Masonite, and Plexiglas
21 x 23 inches

Mid Eighties, 2018
Acrylic, Flashe, and latex paint over inkjet print on plywood
24 x 36 inches

Courtesy of the artist and Larrie, New York, New York

Hank Willis Thomas

Opportunity, 2015
Fiberglass and chameleon auto paint finish
90 ¾ x 15 ¾ x 14 ⅝ inches

Courtesy of the artist and Jack Shainman Gallery, New York, New York

Overtime, 2011
DVD
5:00 minutes, music by Ditto

Courtesy of the artist and Jack Shainman Gallery, New York, New York

Wendy White

If I Can, You Can, 2016
Inkjet and acrylic on three canvases, Dibond
96 x 120 inches

Boise State II, 2014
Acrylic on canvas, inkjet on UV vinyl, gold mirrored MDF
107 x 72 inches

Joba Chamberlain (ALDS Game Two), 2014
Inkjet and acrylic on UV vinyl, wood and gold Mylar artist's frame
Diptych: 88 x 126 ½ x 2 inches

Michelle Akers (The Warrior), 2014
Inkjet and acrylic on UV

vinyl, wood and gold Mylar artist's frame, gold mirror appliqué, and custom sticker

61 x 41 x 2 inches

Courtesy of the artist



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518-442-4035
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ACE: art on sports, promise, and selfhood

June 28 – December 7, 2019

University Art Museum

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Cover image: Hank Willis Thomas, *Opportunity*, 2015, Fiberglass, chameleon auto paint finish. Background: Ronny Quevedo, *La Gran Patria (for Alberto Spencer)*, 2019, vinyl
Back cover image: Baseera Khan, *Nike ID #2*, 2018, customized Nike Air Force One mid-tops, size 8.5 women's BK18-17