

## Spring 2020 Exhibitions at the University Art Museum

On view February 4 – April 4, 2020



1. Jacob Lawrence, *Workshop* (detail), 1972, lithograph on paper, purchase of Art Council, 1981 2. Mary Ellen Mark, *Boy with Lasso, Texas 7/1991* from *Mary Ellen Mark: In America*, 1991, gelatin silver print, gift of Marvin and Carol Brown 3. Vito Acconci, *Flag Face* (detail), 1984, lithograph on paper, gift of the artist 4. Charles Atlas, *Here she is...v1*, 2015 (still), © Charles Atlas; Courtesy of the artist and Luhring Augustine, New York

ALBANY, NY (December 23, 2019) — The University Art Museum presents *Affinities and Outliers: Highlights from the University at Albany Fine Art Collections* featuring over two hundred art works by artists spanning the mid-twentieth century till today. The exhibition encompasses drawing, painting, photography, prints, and sculpture by established as well as less recognized artists. It highlights notable examples of art historical movements including the Harlem Renaissance, Abstract Expressionism, Pop, Minimalism, Conceptual Art, the Bay Area Figurative Movement, Pictorialism, and the Pictures Generation. It features such noted figures as Romare Bearden, Richard Diebenkorn, Jacob Lawrence, Mary Ellen Mark, Dona Nelson, Louise Nevelson, Robert Rauschenberg, and Andy Warhol as well as works by artistic outliers including Carroll Cloar, Hilda Katz, and Selina Trieff. By creating visual conversations between iconic and lesser-known artists, the exhibition seeks to challenge established timelines and affinities by emphasizing a shared sensibility among artists working across time and media.

The presentation emphasizes the University at Albany Art Collections long-standing dedication to the unique character, depth, and diversity of its holdings and reconsiders works that have rarely or never been exhibited. Presented for the first time are examples by artists who shaped the University's history as postgraduates of UAlbany's Department of Art and Art History. These include works on paper by the late distinguished artist Dawn Clements (M.F.A. '89), a portfolio by the feminist artist Judith Braun a.k.a. Weinperson (M.F.A. '83), and a large canvas by the painter Gayle Johnson (M.A. '79). In addition, the exhibition features internationally recognized artists such as Vito Acconci, Phil Frost, Cameron Martin, Xu Bing, Tim Rollins and K.O.S., who were prominent exhibitors and guests at UAlbany and, in many cases, contributed to the University's art curriculum.

Taking a more eclectic approach to how the exhibition is organized, *Affinities and Outliers* departs from a chronological order or specific genres and instead includes sections and themes with titles such as *Constructed Memory*, *New Order*, and *Tug of the Ordinary*. The approach reflects the curatorial aim to provide a unique perspective on artistic influence and how art historical timelines and narratives can be reimagined through new affinities among contemporary and modern, vernacular and canonical figures.

*Affinities and Outliers* also features several artist portfolios that further emphasize the strategy of grouping and expanding the purview of a single work. Among several that are included are selections from the Louise Nevelson's album of paper collages and acetate screenprints dedicated to the poet Edith Sitwell (*Façade*, 1966), Audrey Flack's dye transfer prints (*Audrey Flack: 12 Photographs 1973-1983*) that span a decade, and color screenprints by the under-recognized Swedish abstract painter Olle Baertling (*Univers en formation from The Angles of Baertling: Open Form Infinite Space: From Cinétisme to Open Form*, 1949-1968).

The exhibition supports the Museum's mission to bring new relevance and knowledge of art to the public and the academic community. Several engagements and public programs will take place during the span of the exhibition and will include conversations with artists, students, collectors, and distinguished UAlbany faculty discussing relevant issues that the exhibition raises. Please look for further details on our website.

The Museum lobby features an early conceptual audio work by the influential performance, video and installation artist Vito Acconci. *Under-History Lessons* (1976) is a series of short lessons with the artist portraying both the teacher and student. From *Lesson 1: Let's Believe We're in This Together* to the final *Lesson 12: Let's be Oppressed*, Acconci dissects the ideological underpinnings of American education and society.

The Nancy Hyatt Liddle Gallery features the pioneering film and video artist Charles Atlas's video work *Here she is...v1* (2015). The wall-size video installation is a portrait of the iconic drag performer Lady Bunny lip-syncing, dancing, and riffing on hot button political issues.

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**Museum Hours:** Tuesday 10 am – 7 pm; Wednesday through Friday, 10 am – 5 pm; Saturday noon – 4 pm.

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