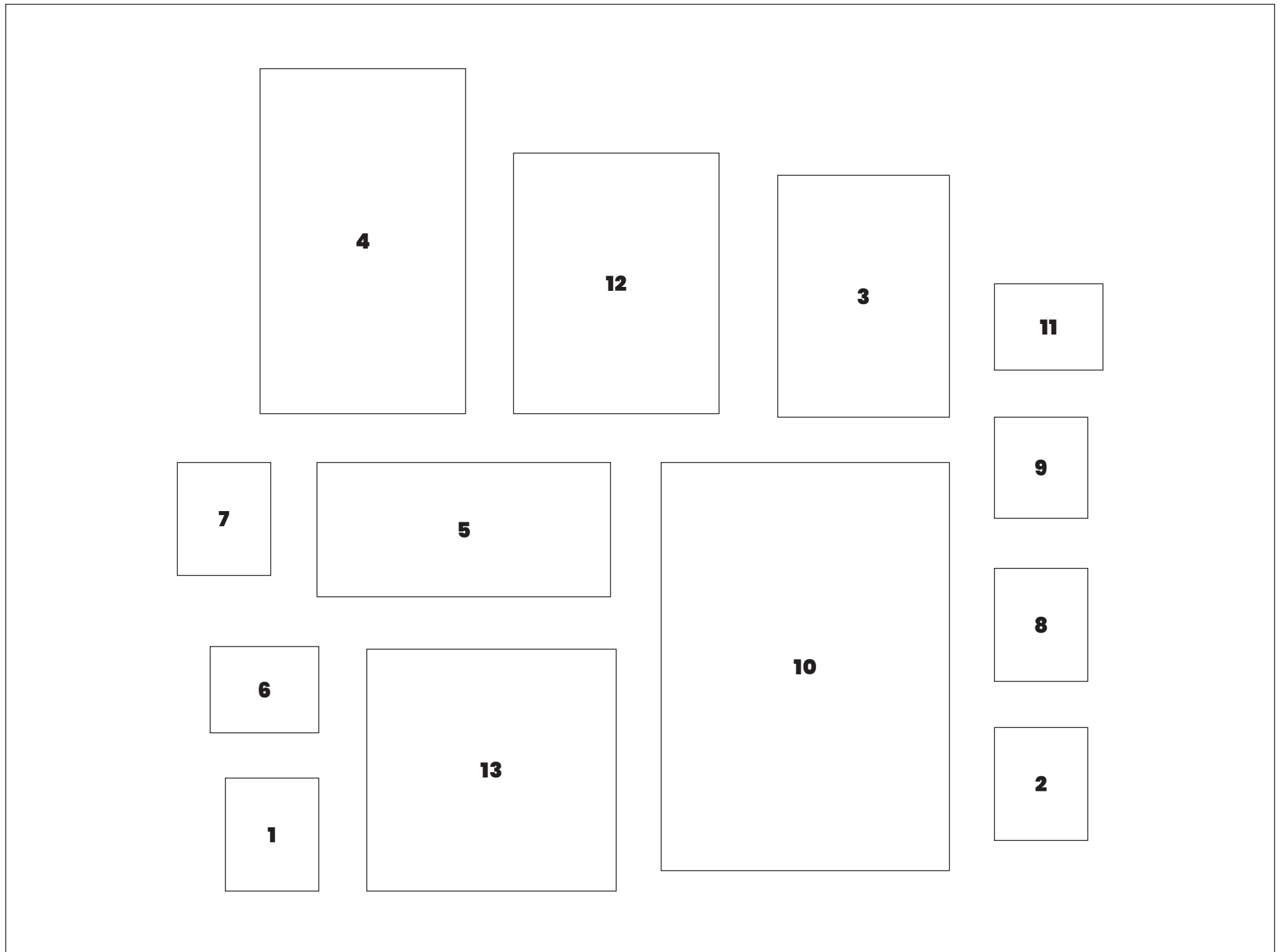


PORTRAITS



Isabel Bishop

1. *Students Walking*, 1971
Etching on paper
Gift of Martin Shafiroff

Larry Clark

2. *Untitled (Survey 1986 Portfolio)*, 1963
Gelatin silver print
Gift of Marvin and Carol Brown

Audrey Flack

3. *Lady Madonna*, 1980
Lithograph on paper
Gift of Martin Shafiroff

Phil Frost

4. *Untitled*, 2003
Mixed media on canvas
Gift of Dean Valentine

Alex Katz

5. *Five Women*, 1977
Screenprint on paper
Gift of Martin Shafiroff

Robert Kushner

6. *Reclining Women #6*, 1987
Drypoint on unique paper
Gift of AT & T Management Services, LP

Edgar Levy

7. *Boy*, 1948
Oil on panel
Gift of Hansen, Jacobsen, Teller,
Hoberman, Newman, Warren & Richman,
LLP

Helmut Newton

8. *Andy Warhol in Paris*, 1977
Gelatin silver print
Gift of Marvin and Carol Brown

Eduardo Paolozzi

9. *Jesus colour by numbers* from
General Dynamic F.U.N. portfolio, 1965-70
Photolithograph
Gift of Nicolo Pignatelli

Selina Trieff

10. *Acrobat*, 1979
Oil on canvas
Gift of the artist

Andy Warhol

11. *Nonsense Party*, n.d.
Black-and-white print on paper
12. *Reigning Queens (Queen Ntombi
Twala)*, 1985
13. *Ingrid Bergman - The Nun*, 1983
Screenprint on Lenox Museum board
Gift of © The Andy Warhol Foundation for
the Visual Arts, Inc.

PORTRAITS

This grouping of portraits reflects the diverse artistic styles of nearly a dozen artists working in different genres and time periods. The representational and confrontational nature of many of these works contrast the dominant abstract and conceptual movements of the time when Isabel Bishop, Alex Katz, Robert Kushner, Edgar Levy, Eduardo Paolozzi, Selina Trief, and Andy Warhol made their work. Collectively, these artists and photographers, including Phil Frost, Larry Clark, and Helmut Newton, contributed a new visual language to art movements such as the Fourteenth Street School, Pattern and Decoration movement, Neo-Expressionism, Photorealism, intimate life photography, figuration, and Pop.

Isabel Bishop's (1902–1988, American) career is defined by graphic representations of her principal subject matter: urban women. Although her early artwork depicted realistically rendered nudes, upon her move to Union Square in New York City, Bishop began to draw, etch, and paint the urban working class. The subject preoccupied her for the remainder of her career and was central to her affiliation with the Fourteenth Street School art movement, which sought to convey the experience of ordinary people. Working alongside artists Kenneth Hayes Miller and Raphael Soyer, she became enamored with New York's downtown inhabitants such as manual laborers, shop attendants, and derelicts. In her poetic renditions, Bishop captured their everyday activities in a large body of work dedicated to walking figures. *Students Walking* (1971) exemplifies the approach and composition for which she is best known.

The photographer and filmmaker **Larry Clark** (b. 1943, American) is best known for his provocative depictions of youth. His black-and-white photobook *Tulsa* (1971), portrays teenage sexuality, drug use,

and violence—themes that would extend to his feature film *Kids* (1995). Clark's early work posed important questions in the field of photography, addressing power relations between the viewer, photographer, and the photographed as well as his own claim that photography portrays real life. The work *Untitled* (1963) demonstrates his subjective style and is characteristic of Clark's firsthand, intimate knowledge of his subjects.

Audrey Flack (b. 1931, American) pioneering the art genre of photorealism in her paintings and photography draws inspiration from Pop, Baroque and early still-life painting. As a photographer working in the classical tradition of arranging still lifes—used by artists as a tool in achieving greater detail and effects that were not possible with live models—Flack's imagery celebrates life while also serving as a memorial. Although she largely created photographs and prints as the basis for her paintings, Flack's *Madonna* lithograph serves as an individual work of art.

Phil Frost (b. 1973, American) is a self-taught artist who began his career in the early 1990s by blanketing New York City streets and doorways with strips of brightly colored wheat-pasted posters. His works incorporate complex materials that alternate between rough blocks of house painted surfaces and delicate mantles rendered in white correction fluid. Drawing from a wide range of influences including painters Matthias Grünewald, Francis Bacon, and Jasper Johns, Frost is most directly inspired by tapestries, manuscript illuminations, and busts of medieval Europe. The artist distills these references into typographic and symbolically laden portraits that reflect his pantheistic approach to artmaking and the world.

Alex Katz (b. 1927, American) is renowned for his large-scale portraits, landscapes, and flowers. His restrained compositions bear the trademark of flattened forms, simplification of detail, and direct paint application. Debuting a style that opposed abstraction of the 1950s, he insisted on representational subject matter and worked alongside artists such as Lois Dodd, Larry Rivers, as well as poets and writers

Frank O'Hara, James Schuyler, and Edwin Denby. For nearly seven decades, Katz moved across genres and devoted a particular focus to portraiture. *Five Women* (1977) is characteristic of the artist's depiction of groups and gatherings that he began in the mid-1960s, and, as in many of his works, includes a portrait of his wife Ada, who remains his enduring subject and inspiration.

Robert Kushner (b. 1949, American) is best recognized for his role in and contribution to the Pattern and Decoration movement that spanned the mid-1970s to the early 1980s. This style of artmaking championed work that had been marginalized as feminine or trivial. Kushner's expansive subject matter and medium bears the influence of Islamic textiles and artists such as Georgia O'Keeffe and the Chinese brush artist Qi Bashi. His ornamental and emotionally charged work *Reclining Women #6* (1987) speaks to the artist's ability to distill mood and form through representational, abstract, and geometric elements. Of his rich and layered compositions, Kushner has said, "Decoration, an abjectly pejorative dismissal for many, is a very big, somewhat defiant declaration for me."

Edgar Levy (1907–1975, American) negotiated and embraced both abstraction and non-objective painting and drew on artistic styles of Cubism, Fauvism, and Abstract Expressionism. He worked alongside legendary artists such as John Graham, Mark Rothko, and David Smith as well as Lucille Corcos, whom he married. His intellect and interests led him to study anatomy at Harlem Hospital in New York, advanced mathematics at Columbia University, and various sciences in Europe. This wide breadth of knowledge contributed to Levy's unique artistic style and a focused exploration of the figure and portraiture, as seen in *Boy* (1948).

Helmut Newton (1920–2004, American) first achieved international fame in the 1970s while working for *French Vogue*. He transformed fashion photography from a mere photographic report of current styles to an alluring presentation with sets and narrative. Newton preferred to shoot in streets or interiors rather than in studios

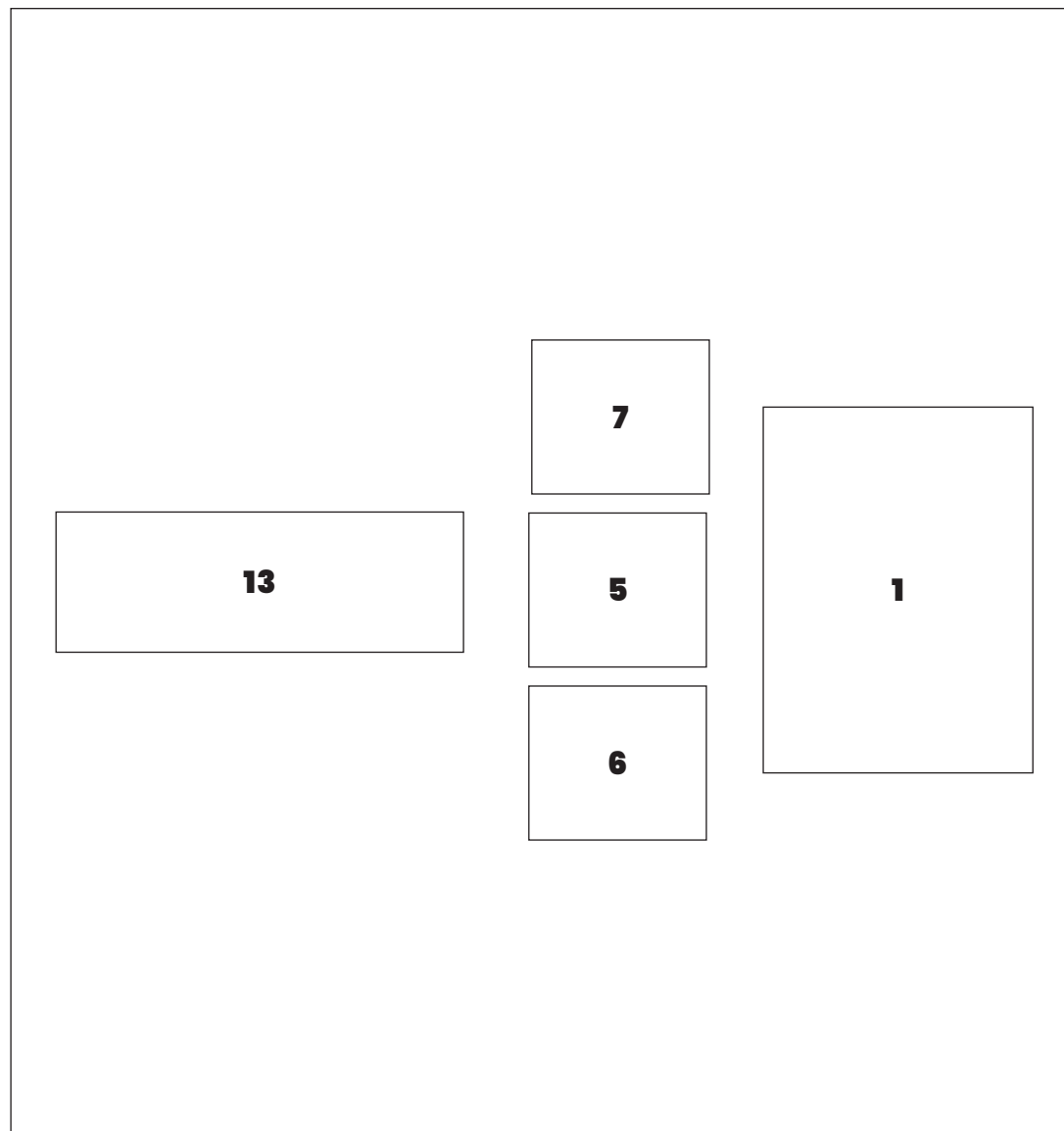
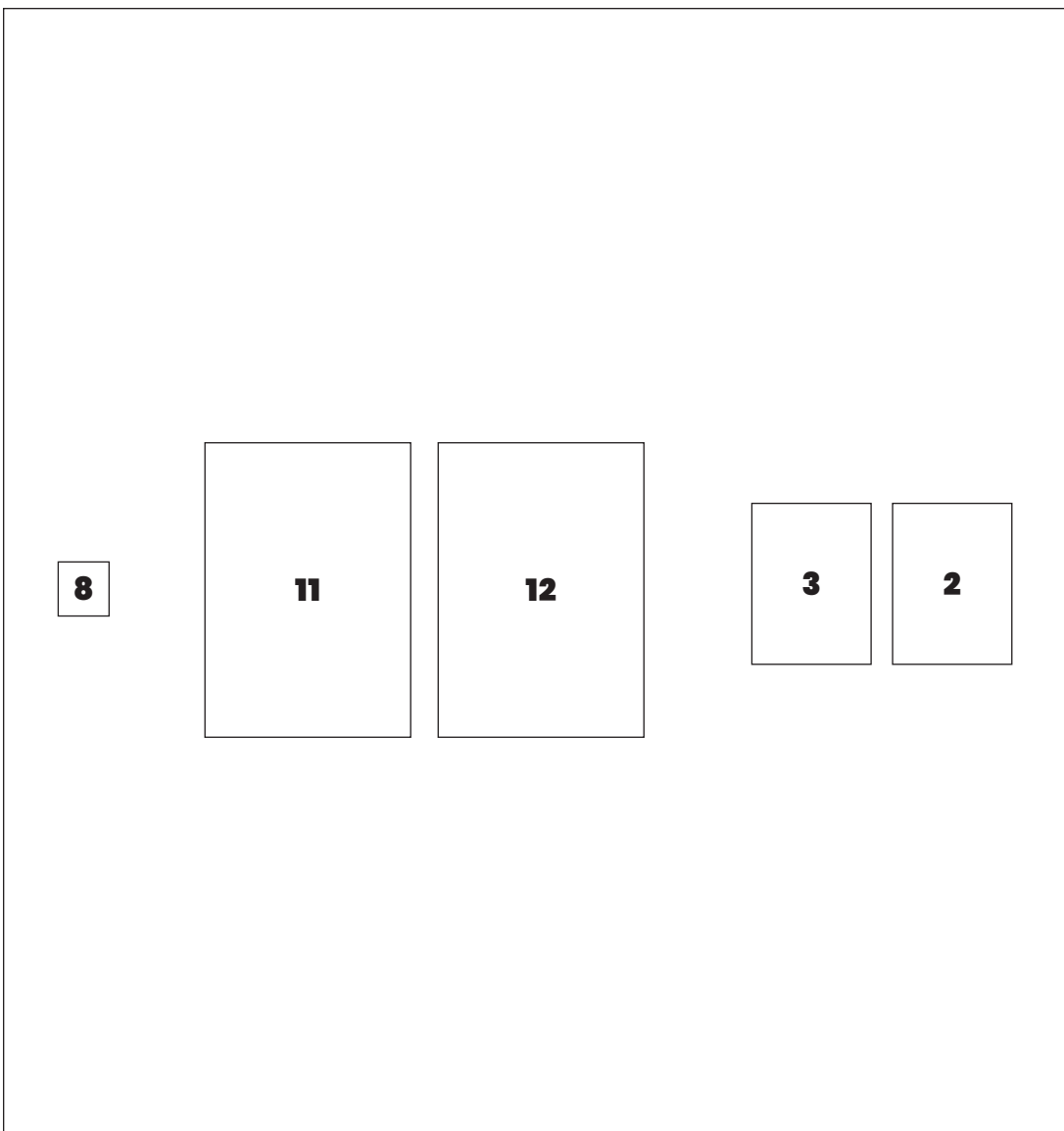
and is renowned for his striking compositions, bold lighting, and controversial scenarios, that can be attributed to this lifelike portrait of the Pop artist Andy Warhol.

Eduardo Paolozzi's (1924–2005, British) prints merge popular culture and modern abstraction. Paolozzi was a forerunner to Pop Art and drew inspiration from popular sources in media, fine art, and modern abstraction of his day. The colorful portfolio *General Dynamic F.U.N.* (1980) includes an eclectic mix of imagery and abstract compositions appropriated from television and print advertisements. Similar to Andy Warhol's screenprints that depict famous personalities and consumer products, the purposeful casualness of the iconic, Western representation of Jesus in the work *Jesus colour by numbers* from *General Dynamic F.U.N.* evokes the aesthetic of advertising.

Selina Trief's (1934–2015, American) career was defined by a prolific output of paintings that center on an archetypal figure. Trief worked in a singular style of figuration to create portraits that are at once autobiographical and allegorical. Her depicted figures provoke a powerful sense of mystery and myth through the artist's purposeful nonspecificity of their gender, as well as of time and place. The acrobat's confrontational yet introspective character in *Acrobat* (1979) attests to Trief's spiritual and iconic treatment of her subjects that has been attributed to a wide range of influences including the Rococo painter Jean-Antoine Watteau, Diego Velázquez, and the abstract artist Mark Rothko.

Andy Warhol (1928–1987, American) pioneered the development of the screenprinting process by enlarging and transferring photographic images onto paper and canvas. The technique enabled the artist to create his iconic works that integrated mass-media images of Campbell's Soup cans and faces of politicians and celebrities—many of whom he photographed himself. The screenprints of Queen Ntombi Twala and the actress Ingrid Bergman exemplify his bold, close-up portraits that are particularly representative of Warhol's fixation with powerful and famous women.

ROLE OF ABSTRACTION



Olle Baertling

1. *Univers en formation* from
*The Angles of Baertling: Open Form
Infinite Space: From Cinétisme to
Open Form*, 1949–68
16 screenprints on paper
Gift of Rose Fried Gallery, New York

Elise Ferguson

2. *Crab X*, 2012
3. *Scotch Light*, 2012
Pigmented plaster on MDF panel
Gift of Michael and Elin Nierenberg

Donald Judd

4. *Untitled*, 1978
16 etchings on paper
Gift of Martin Shafiroff

Conrad Marca-Relli

5. *Summer Suite F*, 1970
Collage on board
Purchase of University at Albany
Art Council, 1974
6. *Untitled #7*, 1969
Collage on paper
Gift of Robert Brooks
7. *Ibiza*, 1968
Collage on paper
Gift of Mr. and Mrs. Ben Wunsch

Cameron Martin

8. *Untitled*, 2017
Permanent marker on paper
Gift of the artist

Robert Motherwell

11. *London Series I: Untitled*, 1972
12. *London Series I: Untitled Black*, 1971
Screenprints on paper
Gift of Thomas Lewyn

Jack White

13. *#9 African-American Form #2*, 1974
Acrylic on canvas
Purchase of University at Albany,
State University of New York, 1974

ROLE OF ABSTRACTION

The seven artists included in this category are not all closely grouped but appear in relative proximity to one another on the Museum's second floor. They all share the affinity of working within the parameters of abstraction. Artists Donald Judd, Olle Baertling, Conrad Marca-Relli, Robert Motherwell, and Jack White exemplify and define a variety of styles and art historical movements such as the New York School, Abstract Expressionism, Hard-edge painting, Geometric abstraction, and Minimalism. The contemporary artists Cameron Martin and Elise Ferguson extend those styles into the present day.

Although widely recognized as Sweden's seminal postwar artist, the abstract painter **Olle Baertling** (1911–1981, Swedish) has largely been unknown to American audiences, despite his work being reviewed and collected by the renowned Minimalist artist and critic Donald Judd. Baertling's geometric works have a powerful optical effect that he achieves by mapping an abstract pictorial system. Throughout his career, the artist generated a rich field of possibilities and experiments with different configurations of line, shape, and color. This selection of works is culled from the artist's portfolio distinguished by, what he called, open forms—fields of unmodulated color and outlined geometry that extend beyond the paper's edge.

The abstract geometric painter **Elise Ferguson** (b. 1964, American) has said of her work, "I rely on geometry as a language, but use it intuitively. Once marks are made and first colors chosen, the progression of the composition becomes something of a call and response. Step-by-step things get improvisational, each new gesture springing from the last. I work until the image says stop..." Ferguson's improvisational process is exemplified by the two works on view. Through a calculated combination of painting and sculptural materials, including metal, pigmented plaster, and ink on MDF, she realizes an illusory space of infinite iterations and resolve.

Donald Judd (1928–1994, American) was a leading figure in the art historical movement that has been characterized as Minimalism. The style emerged in New York in the 1960s and insisted on sculpture's interaction with the exhibition space as well as the viewer. Artists who worked in this style utilized mass-

produced forms and the process of repetition. Judd's sixteen untitled etchings rely on repetition of the same primary box structure with varied configurations of interior planes. Exhibited in its entirety, the artist intended for the suite to be arranged horizontally or vertically and invites the viewer to consider new relationships that emerge with each iteration.

Conrad Marca-Relli (1913–2000, American) was a major figure in the New York School abstract art movement, to which his friends Elaine and Willem de Kooning and Franz Kline belonged. Although he created highly expressive and dynamic works characteristic of Abstract Expressionism, Marca-Relli remains an anomaly to the movement, set apart by his dual European and American residence and an adherence to the figure. He is best known for his monumental collage paintings that have been attributed to his life in Mexico and the affinity with his Italian life and heritage, including the noted Italian artists Giorgio Morandi, Giorgio de Chirico, and Lucio Fontana.

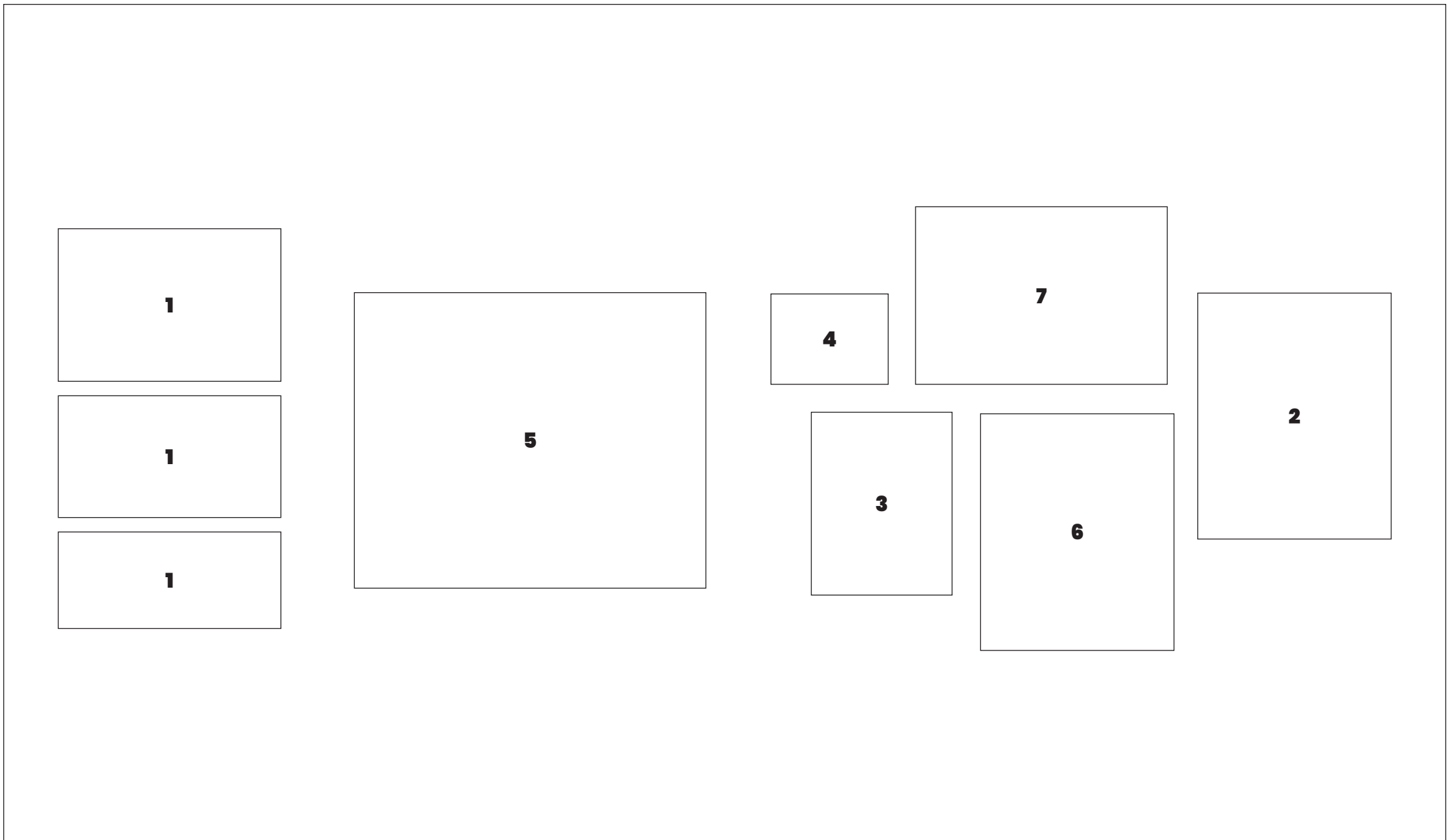
Cameron Martin (b. 1970, American) is best known for his large-scale, photographically based landscape paintings. In 2014, he began working against this approach, returning to elements that he felt brought back a sense of play and freedom to his studio practice. This work is part of his recent non-objective output that addresses generative roles for abstraction. The small-scale painting maintains a distinct optical and conceptual framework comprised of both interconnected and disrupted forms. Speaking about his work, he says, "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."

Robert Motherwell (1915–1991, American) was a seminal Abstract Expressionist painter and one of the youngest to belong to the New York School—a group of artists who produced non-objective, abstract work between 1940 and 1960 including Jackson Pollock, Mark Rothko, Joan Mitchell, and Grace Hartigan. Motherwell had the most extensive and formal education of the group and is credited for important contributions to avant-garde art and thought. Printmaking contributed to an extraordinary benchmark in his career. He equally investigated the power of abstraction in his prints by distilling the monumentality of his large-scale paintings into smaller graphic compositions such as seen in the works that comprise *London Series I*.

Since the late 1960s, **Jack White** (b. 1931, American) has been recognized for his contributions to art and arts education. Expanding the boundaries of painting styles, White's large canvas combines aesthetic elements of Western abstraction and African art and textiles. The work's rhythmic geometric forms evoke both West African wax printing and the work of painters such as Wassily Kandinsky (1866–1944) and Giacomo Balla (1871–1958). A self-described Abstract Impressionist, White's mixed media abstractions strongly reflect his commitment to his African heritage. He has said, "I hesitate to put [my works] into a category; I only know that in a very special way, they connect me with my African ancestors."

LOST WORLDS



Vito Acconci

1. *Flag Face*, 1984
Lithograph on paper
Gift of the artist

Lee Bontecou

2. *Untitled from Atelier Project*, 1986
Lithograph on paper
Purchase of University at Albany,
State University of New York, 1987

Javacheff Christo

3. *Allied Chemical Tower Packed*, 1971
Lithograph on paper
Purchase of University at Albany
Selection Committee, 1973

Mark Ferguson

4. *Ship's Bridge with Horns #2*, 2007
Oil on linen
Gift of American Academy of Arts
& Letters

Ibrahim Miranda

5. *Lágrimas Negras [Black Tears]*,
2000
Screenprint and woodcut on paper
Gift of Wallace I. Johnson

Katherine Porter

6. *Untitled from Atelier Project*, 1986
Woodcut on paper
Purchase of University at Albany,
State University of New York, 1987

Michael Zwack

7. *Last View of the Temple*, 1995
Raw pigment and oil on canvas
Gift of Dean Valentine

LOST WORLDS

This category reflects the work by artists rooted in the imaginary and transcendental subject matter. This cross generation of artists includes Vito Acconci, Lee Bontecou, Christo, Mark Ferguson, and Katherine Porter, who articulate visions of the future through proposals of alternative places and geography. Ibrahim Miranda and Michael Zwack, meanwhile, look back to the disappearance of land and monuments as a form of preserving the past through images.

Vito Acconci (1940–2017, American) was an influential video, performance, and installation artist whose diverse practice also includes sculpture, architecture, and landscape design. His early work pushed the boundaries of performance and video art and explored the artist's relationship to audiences through staged scenarios of exhibitionism, discomfort, transgression, and provocation. The lithograph titled *Flag Face* was printed in 1984 at UAlbany as part of the *Albany Impressions Series*. Acconci's image of a superimposed human face on a collective symbol of a flag confronts the viewer by presenting multiple vantage points—we are the viewer, yet the mask is watching us.

Lee Bontecou's (b. 1931, American) drawings, prints, and sculptures span the subject matter of black voids, cosmic orbits, and anatomical forms. Her consistent, recognizable style has been attributed to a hyperconscious awareness of the post–World War II nuclear arms and space race, coupled with rapid advances in technology. Although best known for her sculptural wall reliefs, Bontecou produced multiple series of prints that includes the work *Untitled* (1986), created as part of the Universal Limited Art Editions (ULAE) *Atelier Project*.

Defying categorization and parameters of installation and land art, **Christo** (b. 1935, Gabrovo, Bulgaria, American) and **Jeanne–Claude's** (1935–2009, b. Casablanca, Morocco, American) six-decade career is defined by an unhindered vision and grand landmark installations. Christo's prints of wrapped buildings, such as *Allied Chemical Tower Packed*, 1971, initially served as project proposals to wrap Manhattan skyscrapers. In

1964, he and Jeanne–Claude—his life and creative partner—were inspired to alter the city skyline when arriving from Europe aboard the SS France. After repeated rejections of project ideas in Lower Manhattan, they sought to wrap the Allied Chemical Tower, No. 1, the former headquarters of *The New York Times* in Times Square. This and all of their proposed projects in New York City would go unrealized until the installation *Gates, Central Park, New York, 1979–2005* that references the extensive period from their initial proposal until the project was finally approved by New York City's mayor Michael R. Bloomberg.

In his short career, **Mark Ferguson** (1959–2008, American) primarily worked in the medium of cast glass and was a prolific painter and draftsman. His monochromatic paintings belong to a lineage of artists including Elise Driggs and Charles Sheeler who worked during the Machine Age (1880–1945) in North America. Visualizing grandly scaled industrial subjects that, in many cases, assume animalistic traits such as horns, Ferguson constructed realities that appear frozen in time. The industrial landscape titled *Ships Bridge with Horns #2* is rendered in a diffuse gray palette that casts a fog-like mist over the composition. The work's atmospheric quality and inclusion of horns allude to signs of life in what appears to be a vision of an alienated world.

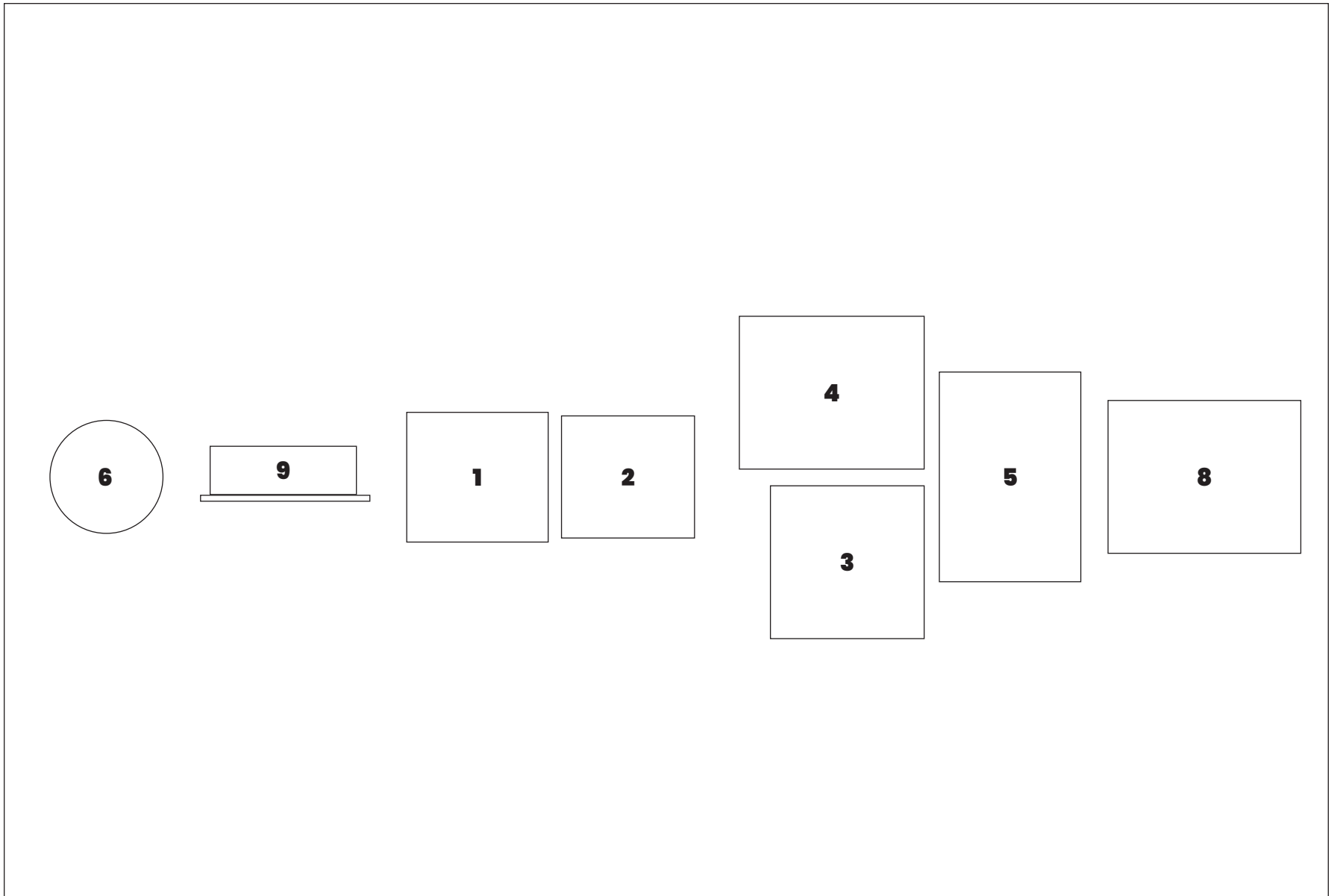
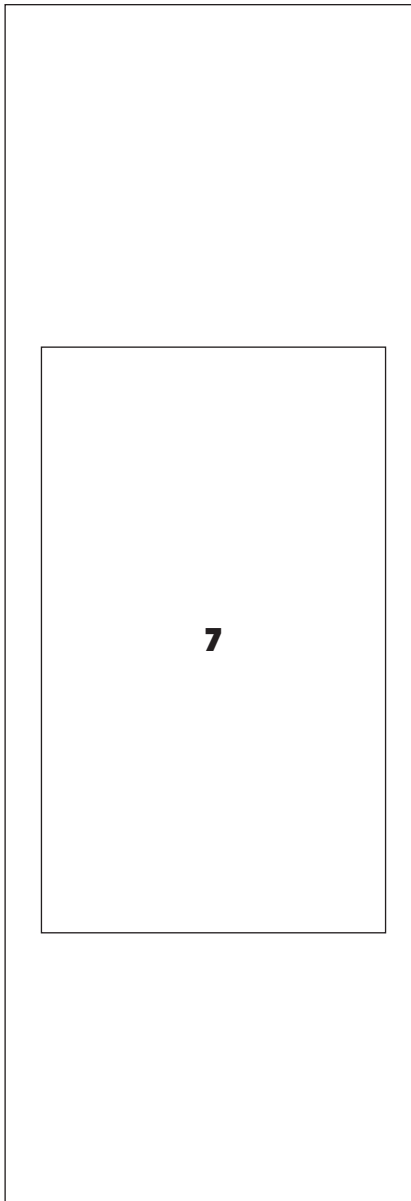
Ibrahim Miranda (b. 1969, Cuban) bases his prints and paintings on literary, philosophical, and geographical contexts of his native country, Cuba. His images frequently reference qualities of water, geographical isolation, and the human figure. In *Lágrimas Negras* (2000), Miranda juxtaposes an antique map of Cuba and Florida with a human-like face

that appears to be gushing black tears. The combination of screenprinting and hand cut woodblock process, reflects the artist's superimposed, additive approach that he says is “similar to the processes unfolding in nature on the island and in those of us who live here.”

The work by the contemporary artist **Katherine Porter** (b. 1941, American) is most often associated with geometric abstraction. Porter's expansive, gestural paintings and works on paper articulate a formal exploration of values and forms. Deeply influenced by political movements of North and Latin America, she distills a wide breadth of references into dynamic and active compositions that evoke historical art movements that emerged from social agendas, such as European Constructivism and Futurism.

Michael Zwack (1949–2017, American) was among The Pictures Generation artists who in the 1970s and early 1980s critiqued the construct of popular images. Zwack deeply regarded photography's impact on the way we view the world as well as its ability to stand as a relic of time. He visualized phenomenal worlds that encourage a contemplative, almost spiritual relationship to images. *Last View of the Temple* exemplifies his approach to landscape painting that incorporates ancient histories and symbols. Zwack has said, “I want to seduce people into worlds that they may not ordinarily take themselves—into a world of morality, a world of humanity, where everything reverberates with potential meanings; a place where everything is alive, a place where it is difficult to deny reality.”

TUG OF THE ORDINARY



Scott Brodie

1. *Project Lamentation*
Discard: Decommissioned after
Electric Shock, 2018
Acrylic on canvas
Purchase of University at
Albany Alumni Association from
Artists of the Mohawk Hudson
Region, 2019

2. *Untitled (Blue Cord)*, ca. 1998
Oil on canvas
Gift of Brian Cirmo

Patrick Caulfield

3. *Cigar*, 1978
4. *Three Sausages*, 1978
Gift of Steven and Bernice Sohacki
5. *Interior: Noon*, 1970
Lithographs on paper
Gift of Thomas Scala

Rachel Foullon

6. *Washboard*, 2012
Antique washboard, polished
nickel plates, brass, dyed canvas,
and hardware
Gift of Michael and Elin Nierenberg

Gayle Johnson

7. *Yellow Tile*, 1979
Oil on canvas
Gift of the artist

Judy Pfaff

8. *Squash* from *Atelier Project*, 1986
Woodcut on paper
Purchase of University at Albany,
State University of New York, 1987

Stella Waitzkin

9. *Untitled*, n.d.
Resin and found objects
Gift of The Waitzkin Memorial
Library and Kohler Foundation, Inc.

TUG OF THE ORDINARY

This grouping includes prints, paintings, and sculpture by six artists bound by the commonplace and domestic subject matter, the most prominent being the still life. The genre defines the representational and abstract works of Scott Brodie, Patrick Caulfield, Rachel Foulon, Gayle Johnson, and Judy Pfaff. Expanding on the theme three-dimensionally, Stella Watzkin insists on the utilitarian and the everyday by rendering books vital to her artistic vision.

Scott Brodie's (American) career is defined by the genre of still-life painting and depiction of ordinary objects. Speaking of his work, the artist says, "I see the shopping bags, packets of Sweet'N Low, or tchotchkes on a shelf, as the meaningful objects in our lives. The image is just an excuse to make a painting. The true subject is the color, arrangement, and tactility of the painting medium." An avid traveler, Brodie's work has taken him to destinations such as the American southwest; Pompeii, Italy; Suzhou, China; and Dogtown, Massachusetts. He later converts his on-site studies into larger works on canvas in his studio, located in New York's Capital Region.

Although **Patrick Caulfield** (1936–2005, English) considered himself a formalist, he is most often associated with British Pop art and artists including Eduardo Paolozzi. This unofficial group of artists found great satisfaction in depicting brash, fun, and bold contemporary culture. Caulfield is best known for his canvases and prints comprised of photorealist elements and flattened, brightly hued backgrounds like those seen in his three works on view.

Rachel Foulon's (b. 1978, American) sculpture and installations are composed of materials and objects associated with manual and domestic labor. *Dashboard* (2012) was included in Foulon's 2012 exhibition *Braided Sun* at the University at Albany Art Museum that demonstrated her engagement with twentieth-century vernacular and agrarian life and its relationship to shifting cultural contexts. Utilizing found objects such as rope, washboard, and fabric, the work addresses the meaning and purpose of

functionality and nods to the modern and postmodern history of shaped-canvas painting and Rauschenberg's *Combine*.

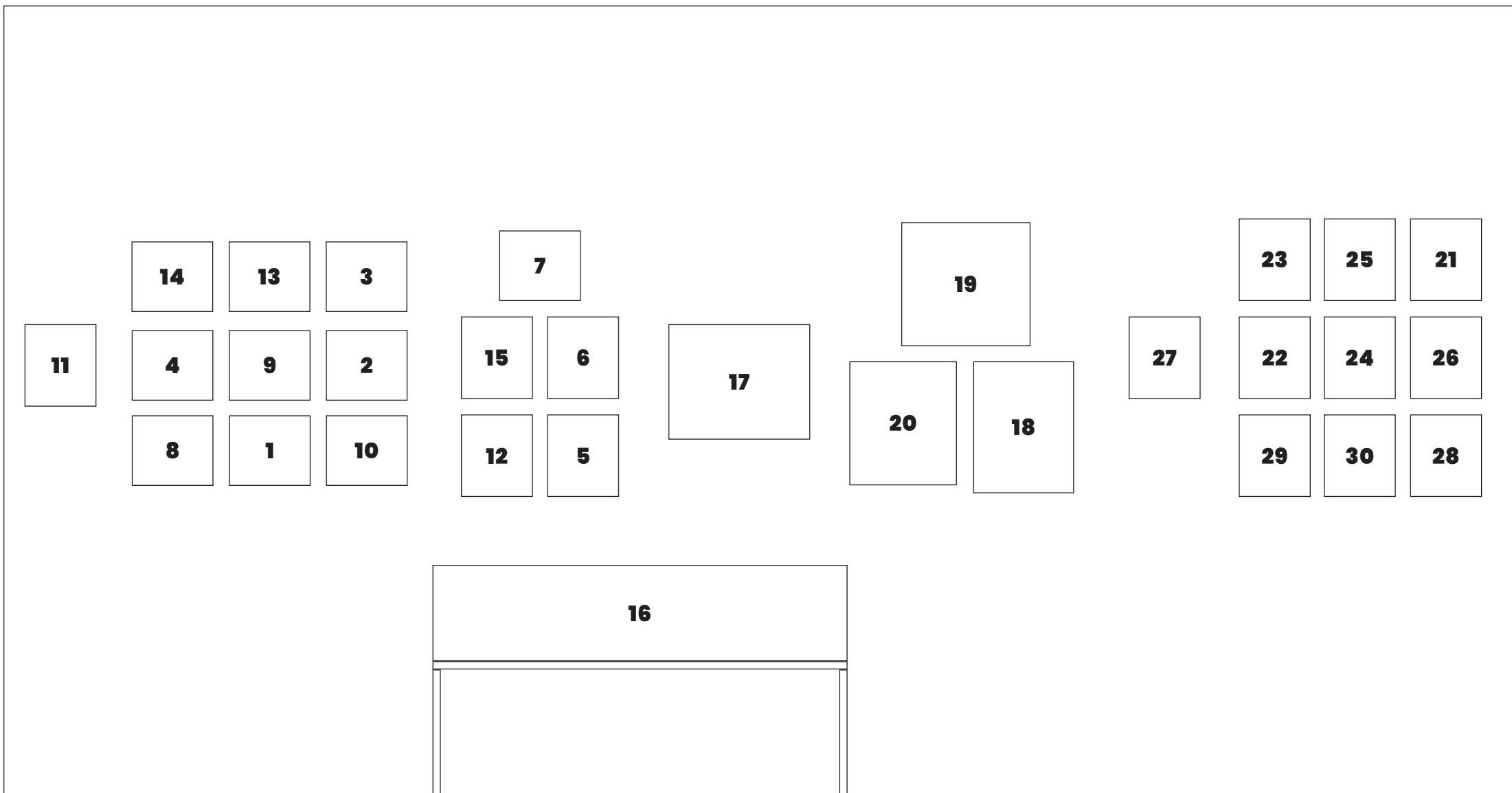
Gayle Johnson's (1953–1995, American) paintings operate in the language of the commonplace. Relying on everyday objects such as those found in a domestic kitchen, period romance paperbacks, and images culled from 1950s B-movies, Johnson captured the mundane and the overlooked with a meticulous exactness. Geometric in its compositional arrangement, *Yellow Tile* (1979) suggests a kinship with the de Stijl painter Piet Mondrian, in its relationship to the grid. Johnson utilizes a similar primary-color palette, only softer, more muted, and with a visual precision toward the play of light and shadow.

Judy Pfaff's (b. 1946 London, American) multimedia work defies categorization and is inextricably bound to abstraction. Studying with the pioneering expressionist Al Held in Yale School of Art in the early 1970s, Pfaff abstained from dominant art styles such as Minimalism, and began making bold and visually active environments. She describes her approach as "a kind of editing and splicing of [a] complex freneticism." This energy resides in Pfaff's works on paper that weave formal and organic compositional elements, as in the woodcut *Squash* (1986).

Untitled consists of individual books that **Stella Watzkin** (1920–2003, American) cast from their original leather-bound versions using polyester resin. The artist had an apartment at the Chelsea Hotel in New York, where cast objects lined and filled her floor-to-ceiling bookshelves, consuming the space. This emphasis on the physical space was part

of Waitzkin's notion that casting books cements the objects as repositories of knowledge. The idea of the cast book as an object of wisdom and communication would become satisfyingly tangible for the artist. Waitzkin regarded books with the same consideration as sculpture—as objects equally reflective and essentially illuminating.

ON PHOTOGRAPHY



Manuel Álvarez Bravo

1. *Ángel Del Temblor*, 1957
2. *Bicycles on Sunday*, 1968
3. *Carrizo y Tele*, 1976
4. *Chamula Landscape*, 1972
5. *Cruce de Chalma*, 1942
6. *Día de Todos Muertos*, 1933
7. *Dog Number Twenty*, 1958
8. *Hands on 210*
Fernandez Leal, 1976
9. *How Small the World Is*, 1942
10. *La Visita (The Visit)*, 1935
11. *Margarita de Bonampak*, 1949
12. *Tentaciones en casa*
de Antonio, 1970
13. *Violin Huichol*, 1965
14. *Window to the Agaves*, 1976
15. *Window to the Choir*, 1933–36

Gelatin silver prints
Gift of Ronald Lesser

Mel Bochner

16. *Misunderstandings*
(A Theory of Photography) from
Artists & Photographs, 1970
Purchase of University at Albany Art
Council, 1978

Elliott Erwitt

17. *New York*, 1953
Gelatin silver print
Gift of Marvin and Carol Brown

Audrey Flack

18. *In My Life* from *Audrey Flack:*
12 Photographs 1973–1983, 1980

19. *Rolls Royce Lady* from *Audrey Flack:*
12 Photographs 1973–1983, 1981
20. *Time to Save* from *Audrey Flack:*
12 Photographs 1973–1983, 1979
Dye transfer prints on paper
Gift of Stephen and Linda Singer

Mary Ellen Mark

21. *Biker with Jesus T-shirt* 7/1988 from
Mary Ellen Mark: In America, 1986-91
22. *Boy & Baby* 3/1987 from
Mary Ellen Mark: In America, 1986-91
23. *Boy with Lasso, Texas* 7/1991 from
Mary Ellen Mark: In America, 1986-91
24. *Girls on Motorcycle* 6/1988 from
Mary Ellen Mark: In America, 1986-91
25. *Man in Suit on Beach*,
Miami 10/1986 from

- Mary Ellen Mark: In America*, 1986-91
26. *Old Women in Black*,
Las Vegas 4/1991 from
Mary Ellen Mark: In America, 1986-91
27. *Roy Cohn with*
American Flag 7/1986 from
Mary Ellen Mark: In America, 1986-91
28. *Three Girls in Plaid*/1986 from
Mary Ellen Mark: In America, 1986-91
29. *Two Boys Praying in*
the Road 9/1990 from
Mary Ellen Mark: In America, 1986-91
30. *Two Girls in Dresses*
on Lawn, Miami 10/1986 from
Mary Ellen Mark: In America, 1986-91
Gelatin silver prints
Gift of Marvin and Carol Brown

ON PHOTOGRAPHY

The University at Albany Fine Art Museum Collections include extensive holdings of black-and-white and color photography by distinguished artists such as Manuel Álvarez Bravo, Elliott Erwitt, Audrey Flack, and Mary Ellen Mark. Working in different locations and time periods, the artists are brought into conversation through their shared sensibility of the vernacular and everyday subject matter. A series of lithographs by the artist Mel Bochner functions as a conceptual outlier and expands the conversation to the role of narrative in photographic representation.

Manuel Álvarez Bravo (1902–2002, Mexican) was one of the most renowned Mexican artists of the twentieth century. His work not only became a significant part of but also expanded the canon of black-and-white photography. His oeuvre shares the visual vocabulary of the North American photographers included in *Affinities and Outliers* such as Edward Steichen and Elliott Erwitt. He was particularly influenced by indigenous cultures of Mexico, but remained open to artistic influences from outside his country. Working alongside artists such as Frida Kahlo and José Clemente Orozco, Bravo's portraiture and landscapes draw from pictorial, surreal, and documentary photography. Encompassing a wide breadth of subject matter, the artist's series of fifteen black-and-white works exemplify Bravo's ability to transcend culture, time, and place.

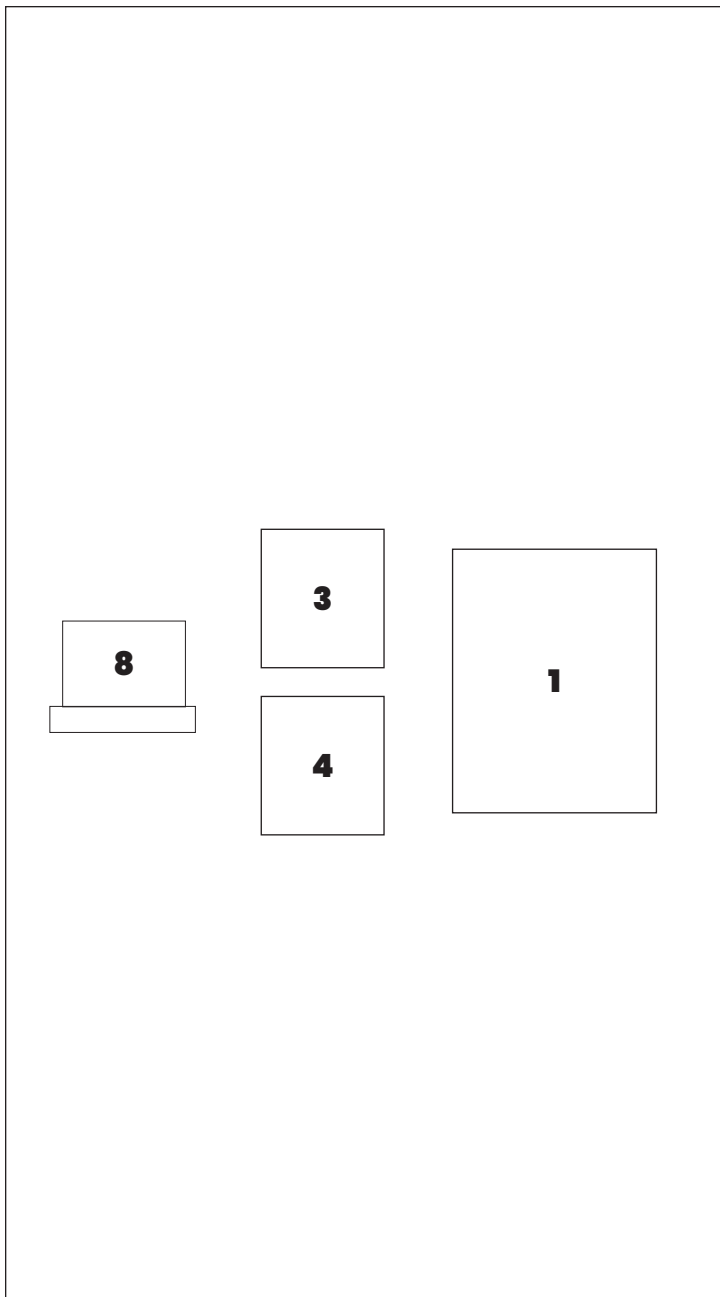
Mel Bochner's (b. 1940, American) *Misunderstandings (A Theory of Photography)*, 1970 series of offset lithographs dissects the subjective "rules" that have governed the medium of photography. Bochner made this work at a time when photography was being questioned and defended as a formidable medium in art. Six of the quotations on the cards are sourced from literature, and three are invented by Bochner and question the framework and rules that artists, critics, and historians have ascribed to the field. By creating ambiguity among actual and forged sources, the artist questions the authenticity of representation that is inherent to the photographic medium.

Elliott Erwitt (b. 1928 Paris, American) spent his formative years in Europe before moving to the United States, where he would meet his mentors: the prominent photographers Edward Steichen, Robert Capa, and Roy Stryker. His extensive travels contributed to a distinguished style that captured life's absurdities with humane candor and shaped the golden period of editorial photography and magazines such as *Collier's*, *Holiday*, *Look*, and *LIFE*. Outside his commercial career, Erwitt created personal black-and-white work that reflects his love of family life and, in particular, children and pets.

Pioneering the art genre of photorealism, **Audrey Flack's** (b. 1931, American) paintings and photography draw inspiration from Pop, Baroque, and early still-life painting. As a photographer working in the classical tradition of arranging still lifes—used by artists as a tool in achieving greater detail and effects that were not possible with live models—Flack's imagery celebrates life while also serving as a memorial. Although she largely created photographs and prints as the basis for her paintings, Flack's deeply saturated Kodachrome photographs serve as individual works of art. The three photographs on view are part of a print portfolio that includes various compositions Flack created over a decade. Collectively, the works exemplify Flack's compositions of personal and found objects that tell a story.

Mary Ellen Mark (1940–2015, American) documented marginalized people and communities for over four decades. Primarily working in black-and-white photography, Mark is one of the best-known photojournalists who humanized a less familiar America and turned her lens to other parts of the world. Her powerful, contextual images insist on a specific place and environment that shapes one's identity. Many of her best-known photographs, such as those included in *Affinities and Outliers*, reflect a provocative style that captures her subject's story in a single frame.

CONSTRUCTED MEMORY

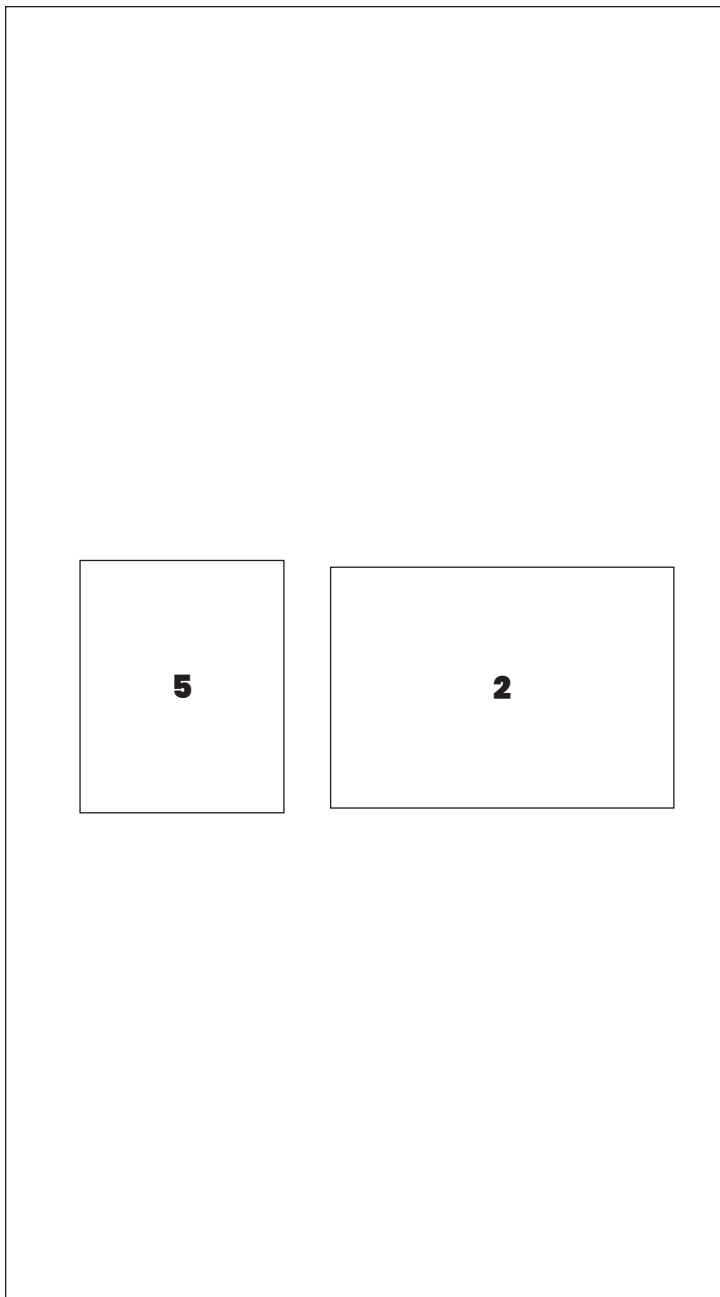


Romare Bearden

1. *Dreams of Exile*, 1971
Lithograph on paper
Purchase of University at Albany Art Council, 1981

Carroll Cloar

2. *The Rose Eater*, 1967
Acrylic on Masonite
Purchase of University at Albany, State University of New York, 1969

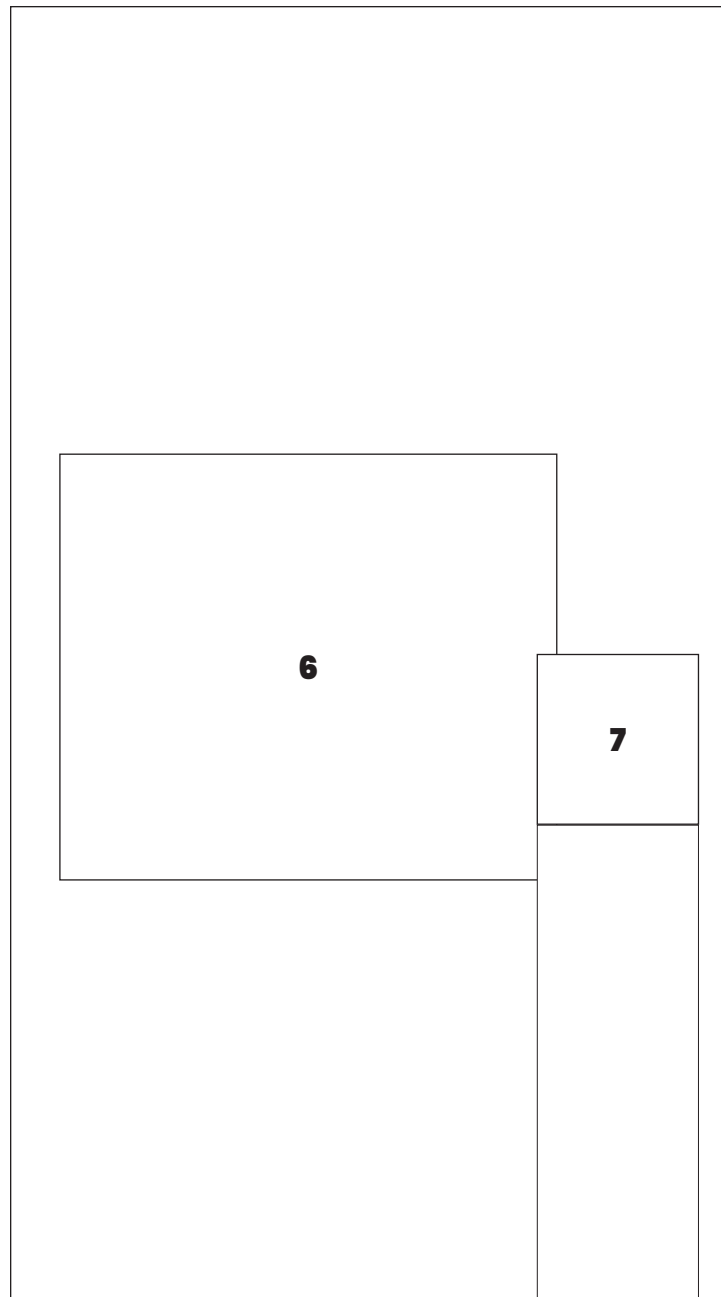


Manuel Guerra

3. *Por Querer a una Burra*, 1997
4. *Que Chillos se Miran Mis Padres*, 1997
Polymergravure on paper
Purchase of University at Albany, State University of New York, 1997

Jacob Lawrence

5. *Workshop*, 1972
Lithograph on paper
Purchase of University at Albany Art Council, 1981



Dona Nelson

6. *Weather in a Yard*, 1982
Oil on canvas
Gift of Stephen and Linda Singer

Yinka Shonibare

7. *Untitled (Dollhouse)*, 2002
Mixed media
Gift of Peter Norton Family Christmas Project

Kara Walker

8. *Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times*, 1997
Bound volume of offset lithographs and five laser-cut, pop-up silhouettes on wove paper
Gift of Peter Norton Family Christmas Project

CONSTRUCTED MEMORY

The artists in this category construct narratives through abstract and surreal subjects. The works by influential figures such as Romare Bearden, Carroll Cloar, and Jacob Lawrence transcend any period or style through individual portrayals of their life experience. The storytelling that permeates the works of younger artists such as Manuel Guerra, Dona Nelson, Yinka Shonibare, and Kara Walker incorporates elements of dreamscapes that reveal turbulent and unsettling scenarios.

Romare Bearden's (1911–1988, American) distinguished career is defined by the art of collage and photomontage depicting aspects of African-American life. Bearden's work established an ongoing dialogue between tradition and innovation and drew inspiration from African sculpture, masks, and textiles, as well as Western painting traditions such as Byzantine mosaics, early Renaissance painting, and the work of Paul Cézanne and Henri Matisse. His depictions of the Southern black and Northern urban experiences reflects an improvisational approach that, by his own admission, is akin to jazz and blues composition. Bearden forged his own path and vision outside of any artistic movement and continues to influence artists across cultures and generations.

Carroll Cloar (1913–1993, American) was a nationally recognized painter and printmaker who captured life in the American South. The artist developed a distinctive artistic style that combined

realist and surreal scenes of people and places culled from his own childhood memories. Cloar portrayed nostalgic rural scenes, children, and domesticity, often working from old photographs found in his family albums. In the work *The Rose Eater* (1967), he retains a formal rigor alongside a playfulness and a unique ability to see the world from a child's point of view.

An alum of UAlbany's Master of Fine Arts program, **Manuel Guerra** (American) uses humor to create narrative caricature drawings. Inspired by his upbringing in El Paso, Texas, Guerra's works on paper combine elements of memory, Mesoamerican history, and mythology. The titles of the two animalistic portraits allude to his own family history and rural life that Guerra did not experience firsthand but vividly imagines. He has said that artists "tend to take themselves too seriously to consider combining humor and fine art. To balance that, however, we must remember that humor is a vital part of life, communication and survival."

Jacob Lawrence (1917–2000, American) was an influential artist and educator who brought the African-American experience to life through a dynamic painting style defined by simplified forms, a limited color palette, and a narrative progression. Lawrence referred to his work as "dynamic cubism," combining the influence of European and American Modernism with his lived experience in Harlem. His narratives include simplified backgrounds and figures with elongated limbs and torsos rendered in blacks and browns juxtaposed against vivid colors. At the age of twenty-three, Lawrence gained national recognition for his sixty-panel portrayal of the Great Migration of African-Americans from the rural South to the urban North,

inaugurating the ability of his art to be an instrument of social change.

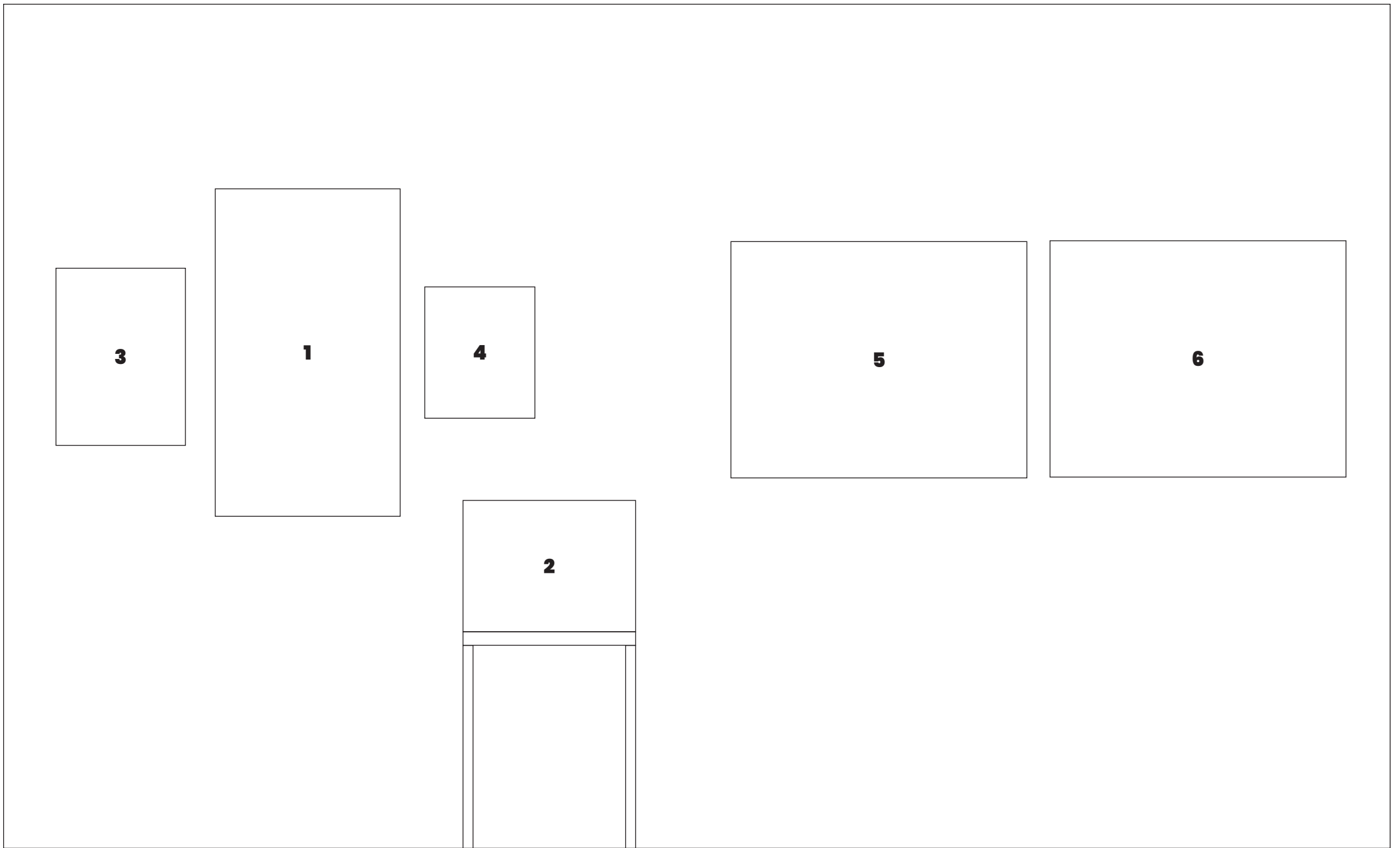
This early canvas by the influential painter and educator **Dona Nelson** (b. 1947, American), precedes the immersive, gestural abstract works for which she is best known. Nelson's artistic vocabulary combines mediums, incorporates nontraditional processes, and introduces unexpected materials such as cheesecloth and modeling paste as a way to disrupt conventions of painting. Not keeping with a uniform style, Nelson's works embrace the experience of confronting and confounding her viewers through an array of subject matter, such as this depiction of a peripheral figure amidst a turbulent landscape.

Yinka Shonibare's (b. 1962, British-Nigerian) work explores themes of cultural identity, colonialism, race, and class. Shonibare belongs to a generation of Young British Artists who in 1988 began to exhibit highly publicized and provocative work in London. Using Dutch wax-printed fabrics—produced and sold by Europeans to Indonesia as a native style that subsequently became popular in West Africa—Shonibare creates intricate and elaborate paintings and sculptures that comment on construction of identity and the entangled relationship between Africa and Europe and their respective economic and political histories. For the artist, the material signifies these issues and is integral to the work *Untitled*, commissioned for the Peter Norton Family Christmas Project.* The eclectic architectural style of the home is emblematic of what Shonibare refers to as a post-colonial hybrid, which he defines as "the idea of having this fusion or hybrid cultural identity and what that produces."

Kara Walker's (b. 1969, American) work deals with themes of power, repression, race, history, and sexuality. Walker employs jet-black cut-out silhouettes of figures to express these ideas. Commissioned as part of the Peter Norton Family Christmas Project,* the popup book tells the story of a young black woman who has recently been emancipated after the Civil War, but dreams of "going back to Africa." In the artist's construction of the fable, Walker questions the realities of what freedom means and whether one can be free in a ruling-class society. Through her process of combining visceral imagery and narrative, the artist reveals that which is often left unspoken and misconstrued about race.

** Peter Norton Family Christmas Project*
Each year since 1988, the programmer, software publisher, author, and philanthropist Peter Norton has commissioned an artist to create an edition of sculptural objects or books to send to a network of friends, colleagues, and art institutions. Produced in quantities from 2,500 to 5,000 unnumbered copies, Norton ships the works around the world a few weeks before the winter holidays. According to Kris Kuramitsu, the curator of the Peter Norton and Eileen Harris Norton Collections, who oversees the project, the intention is "to make contemporary art accessible and understandable, through an actual object that people can live with."

NEW ORDER



Xu Bing

1. *A Book From the Sky*, 1987
Woodblock print
Gift of the artist

Judith Braun

2. *Weinpersonally Yours*, 1993–94
52 weekly photocopies on cardstock
Gift of Corinna Ripps Schaming

Justin Nelson

3. *Holos Xerox Series I, No. 6*, 1974
Xerox on paper
Gift of the artist

**Tim Rollins and K.O.S.
(Kids of Survival)**

4. *The Temptation of St. Anthony, Plate X*, 1989
24 pages, mixed media on paper
Gift of the artist

Juan Sánchez

5. *Prayer and Struggle*, 1990
6. *Tres Banderas*, 1988
Lithograph and serigraph on paper
Gift of Marijo Dougherty

NEW ORDER

This grouping of works deals with the subject of language and how artists use text as an aesthetic tool. Artists such as Xu Bing, Judith Braun a.k.a. Weinperson Juan Sánchez, and deploy language to articulate their own position in the world, while the work of Tim Rollins and K.O.S. (Kids of Survival) and Justin Nelson incorporate text as a powerful visual form.

This work belongs to a larger museum-scale installation titled *A Book From the Sky* (1987) of four books that was first displayed in 1988 in Beijing, China and in the University Art Museum in 1996. As in many of **Xu Bing's** (b. 1955, Chinese) works, the Chinese characters in this woodblock print are invented by the artist. As a result, the language of his books and prints cannot be decoded and hold no obvious meaning. Through the act of inventing writing, the artist raises questions about the relationship between identity and the written word as well as his claim that writing is the “essence of culture.” By fictionalizing and subverting language, Bing creates both the need and the potential to communicate beyond accepted meaning or truths.

Having begun her career as an accomplished realist painter, elements of text and language became essential to **Judith Braun** a.k.a Weinperson's (b. 1947, American) later work. Deploying activist strategies of widely distributed print media and use of slogans, Braun created a series of fifty-two announcement cards that she mailed weekly to her friends and colleagues. One side of each postcard is treated with provocatively captioned black-and-white images, while the other displays text that includes her newly adopted name Weinperson—that she, “in a wry gesture of political correctness,” changed from her married name Weinman, on the other. In this familiar, immediate space of a postcard, Braun addresses social constructions of identity, power, and sexuality.

“The” is the word, and **Justin Nelson** (b. unknown) makes us focus intensely on it. Although not much is known about

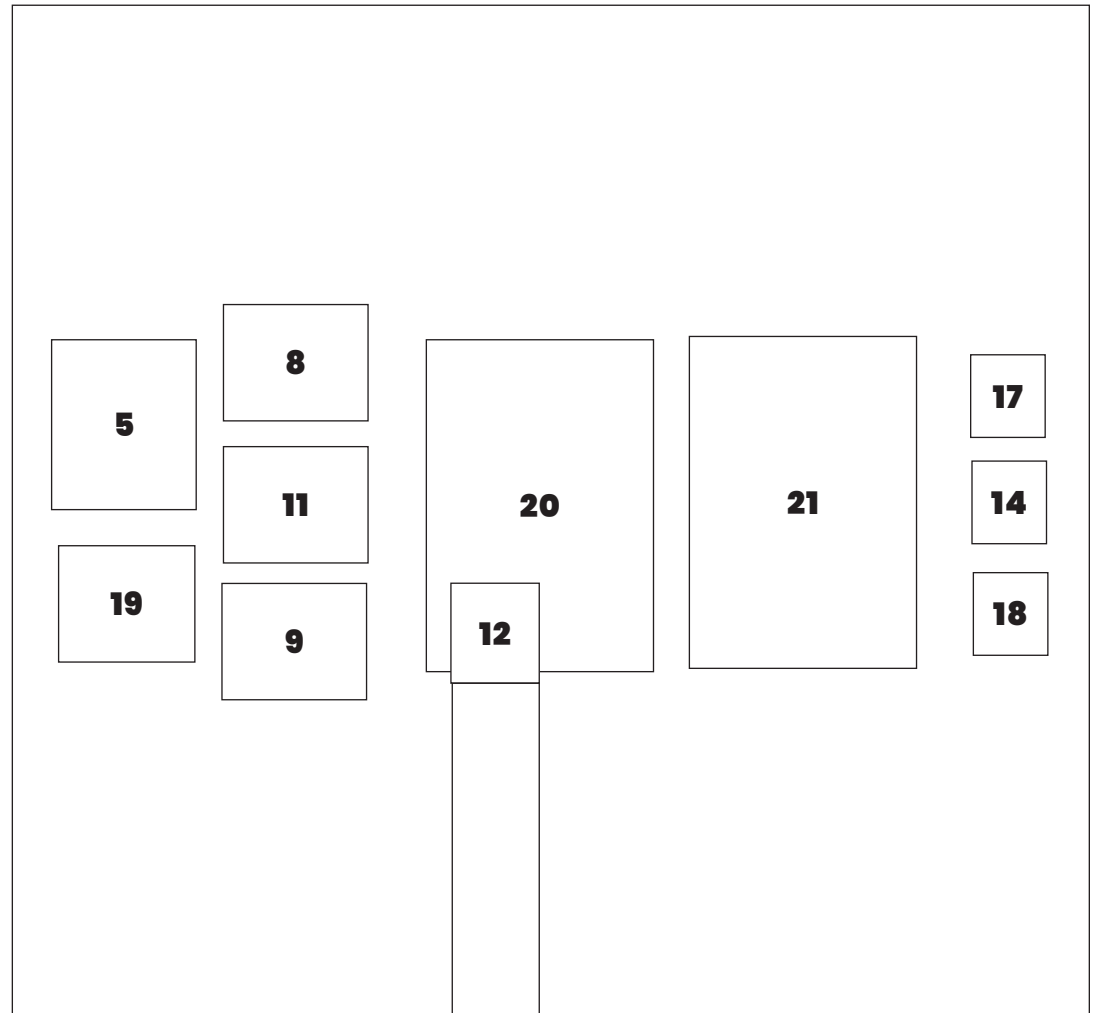
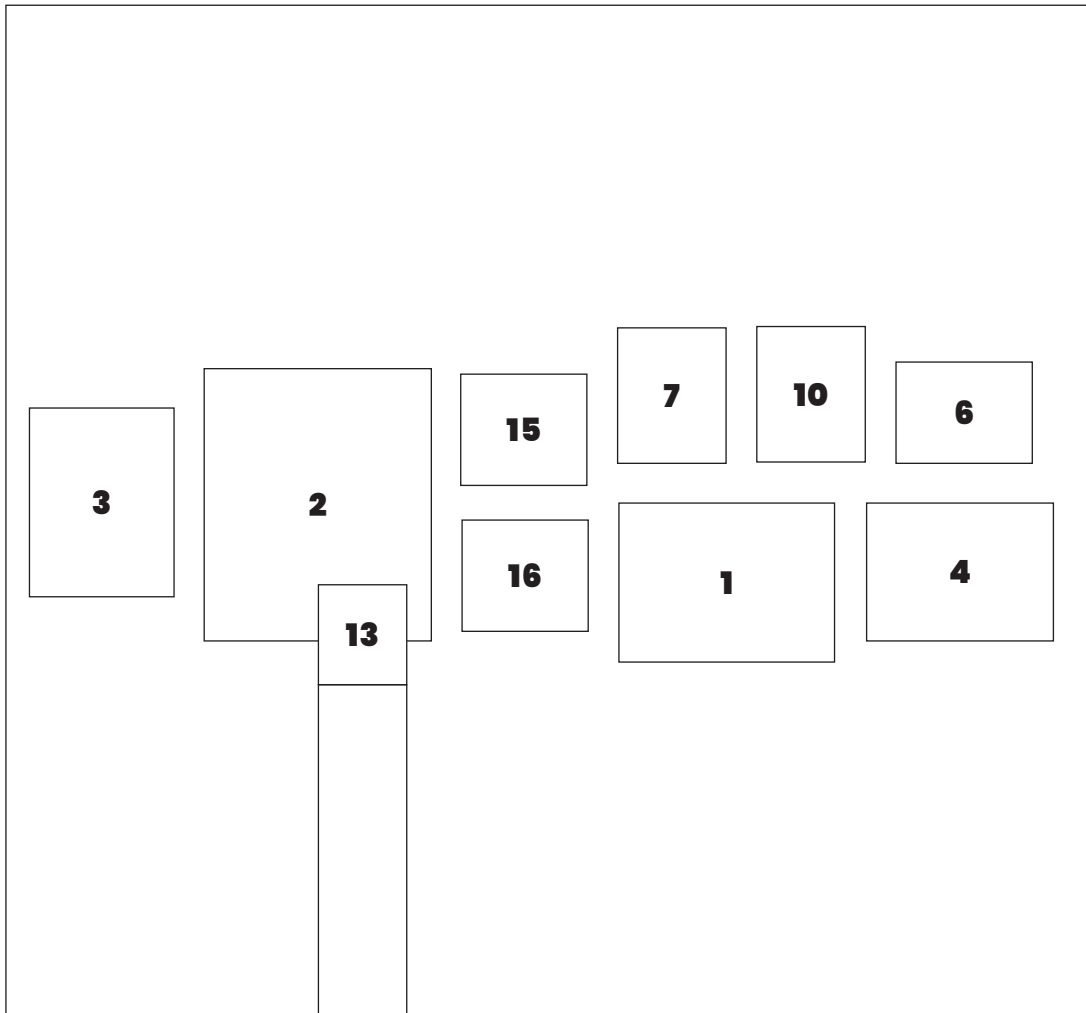
this former University at Albany Fine Arts graduate, his work fits perfectly into this text-based exhibition, as it forces us to meditate deeply on the word. While a very simple word and used modestly in this work, “the” has great power in language to classify other words and phrases. However, when viewing it on its own in Nelson's work, we are forced to see the word not only as language, but also as a visual form within a larger composition.

The work of **Tim Rollins** (1955–2017, American) and K.O.S. (Kids of Survival) is defined by student collaboration that focused on and visualized single motifs from famous works of literature. Printed in 1989 at Crown Point Press, *The Temptation of St. Anthony* is a series of prints that Tim Rollins and K.O.S. (Kids of Survival) printed collaboratively on pages of Gustave Flaubert's book by the same title. Mixing text and various printmaking techniques, this work balances the negative and positive space of the text with abstract forms. Much of the work in this series resemble dead human cells that resonated deeply during the AIDS crisis of the 1980s and 1990s. At this time, Rollins and K.O.S. drew on collaborative actions and looked to the power of art and the way it operates in the space of social activism.

Juan Sánchez (b. 1954, American) is one of the most influential Nuyorican artists who came to prominence alongside a generation of LatinX artists working in New York in the 1980s and 1990s such as Coco Fusco, Guillermo Gómez-Peña, and Pepón Osorio. Sanchez creates mixed-media collages that combine photography, painting, media clippings, and found objects. Exploring questions of ethnic, racial, and national

identity, Sánchez's work draws from his personal history and addresses the U.S. occupation of his parents' homeland and the bifurcated life of Puerto Ricans in America.

NOTIONS OF BEAUTY



Ruth Bernhard

1. *In the Box - Horizontal*, 1962
Gelatin silver print
Gift of Ruth Bernhard

Richard Diebenkorn

2. *Seated Woman #44*, 1966
Watercolor, gouache, charcoal,
and crayon on paper
Purchase of University at Albany Art
Council, 1970

Elliott Erwitt

3. *New York*, 1949
4. *Wilmington, North Carolina*, 1950
Gelatin silver prints
Gift of Marvin and Carol Brown

Larry Fink

5. *Elegant Group and
Statue, Washington, D.C.*, 1975
from *Social Context*, 1991
Gelatin silver print
Gift of Marvin and Carol Brown

Jerome Liebling

6. *British Museum, London, England*
from *Selected Images*, 1967
7. *Dress, Paris, France*, 1974
Gelatin silver prints
Gift of Marvin and Carol Brown

Helmut Newton

8. *Berlin Nude*, 1977
Gelatin silver print
Gift of Marvin and Carol Brown

Edward Steichen

9. *Evening Primroses*, 1929
from *Steichen: Twenty-Five
Photographs*
10. *Lotus, Mount Kisco NY*, 1915
from *Steichen: Twenty-Five
Photographs*
11. *Three Apples*, 1921
from *Steichen: Twenty-Five
Photographs*
Gelatin silver prints
Gift of Stephen and Linda Singer

Do Ho Suh

12. *Untitled (Glass Bowl)*, 2004
Glass
Gift of Peter Norton Family
Christmas Project

Marc Swanson

13. *Bejeweled Antler*, 2009
Mixed media
Gift of Peter Norton Christmas Project

Andy Warhol

14. *Candy Box*, 1981
15. *Gem*, ca. 1978
16. *Gem*, ca. 1978
17. *Nude Model (Male)*, 1977
18. *Nude Model (Male)*, 1977
Polacolor 2 on paper
19. *Statue*, n.d.
Black-and-white print on paper
20. *Flowers (Hand Colored)*, 1974
21. *Flowers (Black and White)*, 1974
Screenprints on Lenox Museum board
Gift of © The Andy Warhol
Foundation for the Visual Arts, Inc.

NOTIONS OF BEAUTY

Works in this grouping are brought together by their affinity with Western classical subject matter such as the bust, statuette, the nude, and the still life. The black-and-white photographs by Ruth Bernhard, Elliott Erwitt, Larry Fink, Jerome Liebling, Helmut Newton, Edward Steichen, and Andy Warhol evoke the art traditions of classical antiquity, while painting and sculpture by Richard Diebenkorn, Do Ho Suh, and Marc Swanson foreground the human and the animal form as subjects of adoration.

Ruth Bernhard (1905–2006, b. Berlin, American) is best known for her studio-based photography work of nude women. Moving to New York from Berlin in the late 1920s, the artist was deeply rooted in the lesbian subculture of her artistic community. Treating all of her subjects as worthy of detailed observation, Bernhard's close-up rendering of the female form, shells, or advertisement products aligns her work with Modernist photography. Her expanded focus, which included images of doll heads and architectural containers for the human body, as in *In the Box - Horizontal* (1962), lends a psychological element that has categorized her work as a prototype of Surrealist photography. Bernhard's graphic and evocative subject matter sets a precedent to photographers such as Robert Mapplethorpe as well as renowned contemporary artists working in photography, such as Zoe Leonard and Cindy Sherman.

Richard Diebenkorn (1922–1993, American) Although Richard Diebenkorn's early career was associated with Abstract Expressionism, he became a leading artist among the Bay Area Figurative painters who made a return to figuration. The artist's highly gestural and layered works expertly combine figurative and abstract styles in the same

picture. Diebenkorn's largest body of work was made in the 1950s and 1960s and is comprised of experimental figure drawings and paintings. During this period, he worked regularly from models and created humanized abstractions by situating the figure within nonrepresentational forms and settings, as seen in *Seated Woman #44* (1966).

Elliott Erwitt (b. 1928 Paris, American) spent his formative years in Europe before moving to the United States, where he would meet his mentors: the prominent photographers Edward Steichen, Robert Capa, and Roy Stryker. His extensive travels contributed to a distinguished style that captured life's absurdities with humane candor and shaped the golden period of editorial photography and magazines such as *Collier's*, *Holiday*, *Look*, and *LIFE*. The works titled *New York* (1949) and *Wilmington, North Carolina* (1950) reflect Erwitt's tributes to places and sites that he admired and documented throughout his career.

Working as a professional photographer for nearly six decades, **Larry Fink** (b. 1941, American) achieved recognition for his black-and-white contrasting depictions of the elite and the working-class. Leaving a lasting impression on the photographic community, his first monograph *Social Graces* (1984) traversed vastly different social worlds of New York's high-class society and his working-class neighbors in Martins Creek, Pennsylvania. In addition to being published in the monograph, the work *Elegant Group and Statue, Washington, D.C.* (1975) comprises the portfolio titled *Social Context* (1991) of Fink's early and subsequent depictions of New York City's rich and famous.

Jerome Liebling (b. 1924, American) belongs to the social documentary tradition of his early mentors, Walter Rosenblum and Paul Strand. For over six decades, his images of people and places have captured the changing terrain of the American city with remarkable clarity. Liebling's poignant sense of humanism and his concentrated study of tone and texture, come together in singularly powerful images,

like the ones included in this exhibition, which are at once visceral and unnerving, poetic and revealing.

Helmut Newton (1920–2004, American) first achieved international fame in the 1970s while working for *French Vogue*. He transformed fashion photography from a mere photographic report of current styles to an alluring presentation with sets and narrative. Newton preferred to shoot in streets or interiors rather than in studios and is renowned for his striking compositions, bold lighting, and controversial scenarios, all of which are seen in this provocative, anonymous portrait.

Edward Steichen (1879–1973, American) is considered one of the twentieth century's preeminent photographers. A founding member of the Photo-Secession, Steichen was instrumental in promoting photography as an art form. Incorporating elements of painting, particularly Surrealism and geometric abstraction, Steichen created tightly designed photographic compositions that did not seek to replicate reality. The works on view in the exhibition exemplify Steichen's classical renditions of still lifes. These exquisitely executed photographs of fruit and fully opened flowers further accentuate the artist's hyper beautiful and personified subject matter.

Do-Ho Suh (b.1962, Korean) is best known as a sculptor and installation artist. His sculptural work often reflects architectural space through site-specific installations that respond to specific contexts. Intending to draw attention to the individual and collective experience of viewing of his work, the artist draws on themes that are both spatial and psychological. Created as an edition for the Peter Norton Family Christmas Art Project,* the intimately scaled cast glass bowl with open palms conjures an object of both decor and ceremony.

Marc Swanson (b. 1969, American) works in diverse media including sculpture, drawing, video, photography, and installation. He often

juxtaposes "high" and "low" materials in a single work and integrates elements of wood, glass, textile, naturally shed animal antlers, and precious metals, such as in this work, commissioned for the Peter Norton Christmas Project.* Drawing on a personal history of growing up in a military family and belonging to the gay club scene and counterculture, the artist has been called an alchemist for his ability to recast an aesthetic and cultural connotations into visceral, highly personal narratives.

Andy Warhol (1928–1987, American) pioneered the development of the screenprint process by enlarging and transferring photographic images onto paper and canvas. The technique enabled the artist to create his iconic works that integrated mass-media and advertising images of Campbell's Soup cans, Coca-Cola bottles, and faces of celebrities—many of whom he photographed himself.

Warhol worked in multiple mediums simultaneously. He made drawings and used a film camera to spontaneously record all that caught his attention. He strove to document every moment of his life, creating a remarkable visual diary in which he captured the faces of the rich and famous, the glittering New York disco scene, his domestic life, and glimpses of his world travels. He had a love affair with Polaroids as well as black-and-white photography that began in 1976, when he picked up an easy-to-use Minox 35EL camera—it became his constant companion until his death at age fifty-eight. In keeping with his obsessive nature, Warhol made between 60,000 and 100,000 snapshots and Polaroids in his lifetime.

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