

Upcoming Exhibitions at University Art Museum, University at Albany January 20 through April 3, 2021



1. Shane Aslan Selzer, *Together Our Resistance Channels Hope (TORCH)*, 1 of 5 double sided pennants, 2021, 200 denier nylon, 3 x 5 feet, courtesy of the artist 2. Anthony Olubunmi Akinbola, *Camouflage #020 (Chorus)*, 2020, durags, acrylic on wood panel, 96 x 96 x 2 inches, courtesy of the artist 3. Sean Desiree, *Crosswinds at Hudson (detail)*, 2019, pine, mahogany, spalted maple, ebony, zebra wood, oak, unknown varieties, 70 units, opened in 2007, 25 ¼ x 36 ⅞ inches, courtesy of the artist 4. Marcus Leslie Singleton, *Love Letter to the Dogon*, 2020, oil paint and spray paint on canvas, 48 x 48 inches

ALBANY, NY (December 17, 2020) — The University Art Museum, University at Albany is pleased to present two new exhibitions: *Torch '72/2020* which explores the trajectory and lineage of intersectional justice efforts on the UAlbany campus, and *i.de.al.is.tic* which features three rising Black artists and explores each artist's acceptance of imperfection and their relationship to idealism.

Torch '72/2020, a commissioned project by artist **Shane Aslan Selzer**, reactivates UAlbany's 1972 Torch yearbook, edited by then student and renowned AIDS activist, Ron Simmons. The Social Action Archive Committee (SAAC), formed by the artist in 2015, interviewed current student leaders on campus, using the 1972 yearbook as a visual prompt to speak about the trajectory and lineage of intersectional justice efforts on the UAlbany campus. These discussions center on Ron Simmons' work as an early leader in intersectional social justice fights and provide an important lineage for current students who continue to work with urgency now. Selzer's interest in the Torch '72 yearbook is also personal—her parents graduated from UAlbany in 1972. The yearbook shaped how Selzer thinks about image and text archives, juxtapositions, and framing. In speaking of discovering the yearbook as a child, Selzer says, "I had never seen anything like it, I looked at it late at night, for years and showed it to any friends who would show interest. It was a radical document I had stumbled upon that felt like a guide to living."

Curated by **Michael Mosby**, *i.de.al.is.tic* brings together the work of artists **Anthony Olubunmi Akinbola**, **Sean Desiree**, and **Marcus Leslie Singleton**. The exhibition explores each artist's relationship to the concept of idealism—the unrealistic aim for perfection. Singleton deals with the everyday, while Akinbola abstracts the concept of a Black identity, and Desiree objectively describes the inherent beauty in public housing units. In each of these artist's practices there is an acceptance of imperfection, and through this resolve a true picture of a complex Black narrative emerges. Mosby states, "We all yearn for perfection. Perhaps this desire is spawn

from the failures of our day to day. We seek refuge from this desire in people, places, and things. However only in art is there a symbiosis between the idealistic and its shadow.”

As a first-generation Nigerian American, **Anthony Olubunmi Akinbola** works to reconcile the three cultures that make up his identity: “The African,” “The American,” and “The Negro.” Using culturally significant objects such as Durags, Torino Brushes, and Palm Oil, Akinbola explores how stereotypical notions of race, identity, and culture are embedded into current society. He seeks to mitigate the divide between Africa and Black America by combining multiple identities from both worlds in search of a truer meaning of self.

Marcus Leslie Singleton’s paintings reflect reality, depicting moments of the strange world we are currently experiencing, making them atemporal. His goal is not to make these moments outlast time, but rather to be honest about the thoughts and experiences within each moment. Filtered through his own personal experiences, he reacts honestly to the current world, asking questions, analyzing people’s actions and motivations. He seeks to expand on what this time means to people, to encourage introspection on who we all are, and what each of us believe.

Using found wood from pallets, demolished buildings, and discarded scraps, **Sean Desiree** creates geometric works guided by a commitment to highlight stories of resistance. Desiree’s two-dimensional works depict aerial views of public housing units in Upstate, New York. Through the use of intricate wood inlay and patterning, Desiree celebrates the beauty, resilience, and complexities comprising each unit. The proceeds from the sale of these works fund grants for local artists and makers residing in Upstate public housing.

Shane Aslan Selzer (b. 1977, Washington, D.C.) is a practicing artist and founding editor of Social Action Archive Committee (SAAC). The Social Action Archive Committee is a networked collective of individual researchers coming together as a collegiate structure for research and production into the Torch’72 archive. Selzer founded SAAC in 2014 and has been engaged in a long term research project with Visual AIDS artist archives. Selzer has exhibited at Tabakalera in San Sebastian, [Westfälischer Kunstverein](#) in Münster, and Julia Stoschek Collection in Dusseldorf and Berlin. Selzer Co-Edited, *What We Want Is Free: Critical Exchanges in Recent Art* (SUNY Press, 2014) and was a contributing editor to *Asiko: On the Future of Artistic and Curatorial Pedagogies in Africa*, (CCA Lagos, 2017). Selzer teaches at Parsons, The New School for Design in New York and lives in Brooklyn, NY.

Michael Mosby (b.1987, Bronx, New York) lives and works in Hudson, New York. He is a multidisciplinary performer and DJ professionally known as FULATHELA. He has performed both in the United States and abroad, most notably at AFROPUNK Paris in Paris, France. Mosby is the co-founder of Free Range, a performance series that has been presented at Art Omi, Ghent, New York (2019) and The Halfmoon, Hudson, New York (2019).

Anthony Olubunmi Akinbola (b. 1991, Columbia, Missouri) lives and works in Queens, New York. Solo exhibitions include John Michael Kohler Arts Center, Sheboygan, Wisconsin (2021); FALSE FLAG, New York, New York (2021); Museum of Art and Design, New York, New York (2020); Slag Gallery, New York, New York (2020); and Queens Museum, Queens, New York (2018). He has also participated in group exhibitions at Zukerman Museum of Art, KSU College of the Arts, Marietta, Georgia (2020) and Denny Dimin Gallery, New York, New York (2019). Akinbola was selected for the Anderson Ranch Art Center Residency in 2017, was

awarded the Van Lier Fellowship in 2019, and was an artist-in-residence at Galerie Krinzinger, Vienna, Austria in 2021. Akinbola is a first-generation American, raised between Missouri and Nigeria. He received a bachelor's degree in communications and media at SUNY Purchase in 2016.

Sean Desiree (b. 1983, Bronx, New York) lives and works in Albany, New York. Solo and group exhibitions include *LIFTED: Public Housing, An Aerial Perspective*, MINNA, Hudson, New York (2019); Group Exhibition, D'Arcy Simpson Art Works, Hudson, New York (2019); *Oral History of Female Drummers*, Brooklyn Museum, Brooklyn, New York (2016); *A Piece of the Dream*, The Albany Barn, Albany, New York (2015); and *Pop-Place*, Capitalize Albany Corporation, Albany, New York (2015). They are currently a 2020–21 Engaging Artists Fellow at More Art, New York, New York. In addition to being a visual artist they are also a solo musician performing as bell's roar. In 2018, they produced the ART FUNDS ART TOUR, a seven-city concert series that ran from Albany, New York to Atlanta, Georgia.

Marcus Leslie Singleton (b. 1990, Seattle, Washington) lives and works in Brooklyn, New York. Solo exhibitions include Steve Turner Gallery, Los Angeles, California (2020); The Journal Gallery, New York, New York (2020); TURN Gallery, New York, New York (2019); and Medium Tings, Brooklyn, New York (2018). Singleton's work has been included in exhibitions at Frieze Los Angeles, Los Angeles, California (2020) and SPRING/BREAK Art Show, New York, New York (2020).

Support for the University Art Museum exhibitions and programs is provided by The Andy Warhol Foundation for the Visual Arts, the Office of the President, Office of the Provost, and The University at Albany Foundation.

Museum Hours: Access may be limited to the campus community due to COVID-19. For the most up-to-date information on hours and visitor guidelines, please visit our website at www.albany.edu/museum, or call (518) 442-4035.

Contact: museum@albany.edu or call (518) 442-4035

About the University at Albany: *A comprehensive public research university, the University at Albany offers more than 120 undergraduate majors and minors and 125 master's, doctoral, and graduate certificate programs. UAlbany is a leader among all New York State colleges and universities in such diverse fields as atmospheric and environmental sciences, business, engineering and applied sciences, informatics, public administration social welfare, and sociology taught by an extensive roster of faculty experts. It also offers expanded academic and research opportunities for students through an affiliation with Albany Law School. With a curriculum enhanced by 600 study-abroad opportunities, UAlbany launches great careers.*

#####