

Well/ Being

An Exhibition on Healing and Repair

University
Art Museum

University
at Albany,
State University
of New York

08/04/21
12/11/21

Panteha Abareshi
Sanford Biggers
Diedrick Brackens
Jeffrey Gibson
Tanja Hollander
Scott Keightley
Michelle Young Lee
Glendalys Medina
Amaryllis DeJesus Moleski
Emily Daggett Smith
Odessa Straub
Carrie Mae Weems



Well/Being: An Exhibition on Healing and Repair features 12 established and emerging artists and musicians presenting multi-disciplinary approaches to pandemic-related issues such as kinship, chronic illness, convalescence, intimacy, the emotional costs of caregiving, and various incarnations of love and community.

The exhibition was conceived before the Covid-19 outbreak and then postponed for one year. In the interim, many artists began addressing the complexities of daily life during this pandemic era, isolation and solitude, and the concurrent outcries against racist violence. This period underscored how structural racism was already, in the words of exhibiting artist Carrie Mae Weems, a “pre-existing condition”—a chronic pandemic exacerbated by the acute one.

Responding to the urgent need for social and cultural spaces in which to pause, reflect, and find solace, we encouraged artists to transform the Museum to serve those purposes. Half the exhibiting artists are presenting newly commissioned works for the exhibition. *Well/Being* also includes participatory workshops, performances, and conversations created to provide an environment in which visitors can experience forms of connection, resilience, action, and hope in turbulent times.

This exhibition poses questions about being and well-being. How do people—queer bodies, Indigenous groups, Black and Brown bodies, bodies in pain, threatened bodies, vulnerable populations, students—interact with America’s cultural landscape and find space to thrive? How do we create meaning in the face of erasure, whether through ritual, reclaiming symbols, giving form to memories, or envisioning utopian fantasies? How do we resist cultural amnesia and engage with the past, that is, take on the work needed to move forward and heal? Responding to these questions, each in their own way, the artists in this exhibition create pathways to understand and reflect on healing.

Left: Jeffrey Gibson, *Nothing is Eternal* (detail), 2020, video, 18:14; color, sound, courtesy of the artist and Sikkema Jenkins & Co., New York

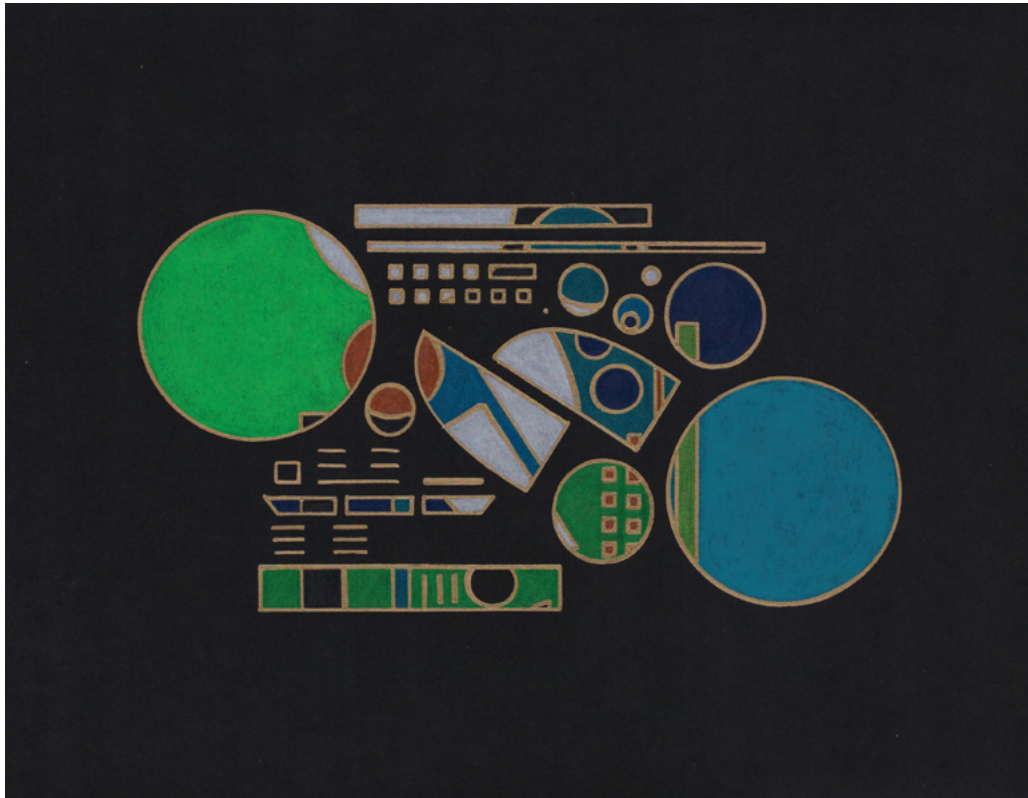


With imagery drawn from the window neon of Asian American shops, Michelle Young Lee's commissioned neon works serve as a memorial to the six Asian women killed in three Atlanta spas in March 2021. They are a protest against white supremacist violence and femicide, as well as the larger history in the U.S. of anti-Asian violence, which has escalated during the Covid-19 pandemic. Reflecting on the invisible and exploited nature of caring for the human body within nail salon and spa work, Lee revisits and recontextualizes these iconic shop sign symbols to suggest multiple meanings and active retorts. The neon hand holding a rose is a familiar nail salon symbol—here the hand oscillates between proffering the flower and a raised solidarity fist. Similarly, a beckoning cat, usually a symbol of fortune and luck, defiantly extends a middle finger. The neon "Thank You" on the ubiquitous red-and-white plastic bag resonates with bitter irony.

Above: Michelle Young Lee, *Here Kitty-Kitty*, 2021, neon, glass tubes, generator box, generator wire, bulb supports, 24 x 18 1/2 inches, courtesy of the artist

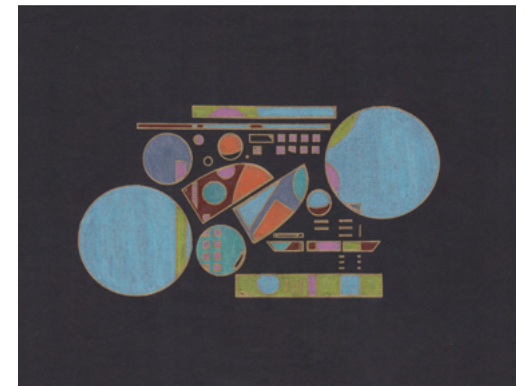
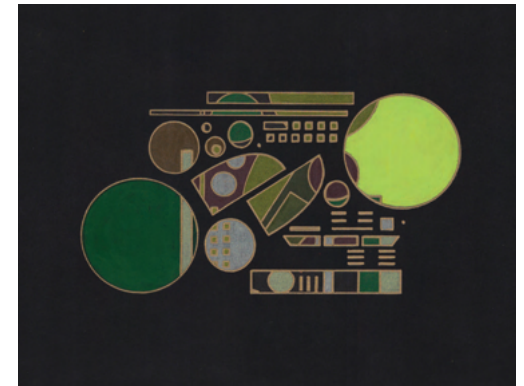
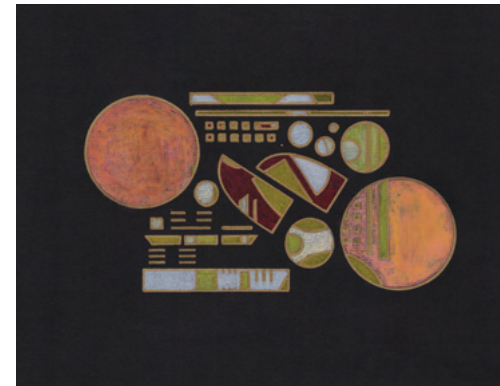
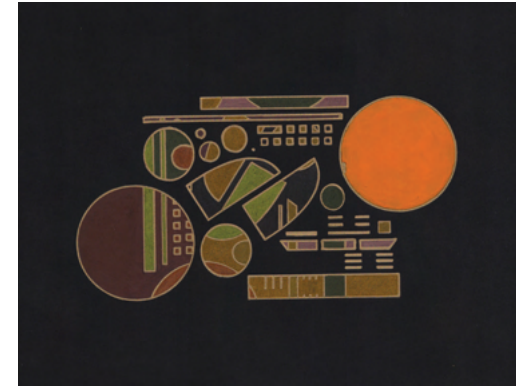
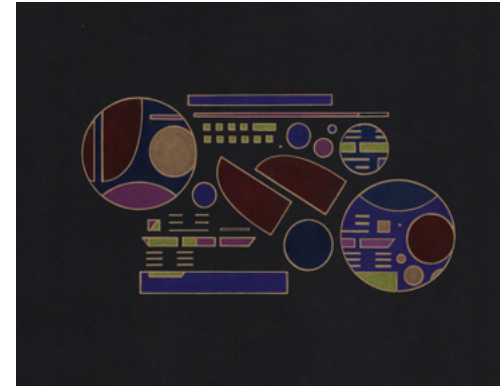
Right: Michelle Young Lee, *I am the Signal; You are the Wave*, 2021, neon, glass tubes, generator box, generator wire, bulb supports, 72 x 25 inches, courtesy of the artist





During the Covid-19 crisis, a ritual of daily drawing became a source of solace and productivity for Glendalys Medina. Using a template of abstract geometric shapes derived from boombox designs, and colors inspired by daily walks and Caribbean and hip-hop culture, they began making this series. The artist describes their practice as “a spiritual one in which geometry reveals creative intelligence, where obscurity equals complete presence, and daily practices cultivate personal growth.” This series will open with seven drawings. Depending on when viewers visit the work, they may see a varying number of golden rectangles on the wall. These mark where a new drawing will be added by the artist once every two weeks for the duration of the exhibition, underscoring the temporal and ritualistic aspects of this art-making practice.

Glendalys Medina, *Color Study 5.1.21*, 2021, oil pastel, pencil, and marker on paper, 9 x 12 inches, courtesy of the artist



Glendalys Medina

Color Study 4.28.21, 2021, oil pastel, pencil, and marker on paper, 9 x 12 inches, courtesy of the artist

Color Study 5.9.21, 2021, oil pastel, pencil, and marker on paper, 9 x 12 inches, courtesy of the artist

Color Study 3.19.20, 2020, oil pastel, pencil, and marker on paper, 9 x 12 inches, courtesy of the artist

Color Study 5.8.21, 2021, oil pastel, pencil, and marker on paper, 9 x 12 inches, courtesy of the artist

Color Study 4.7.20, 2020, oil pastel, pencil, and marker on paper, 9 x 12 inches, courtesy of the artist

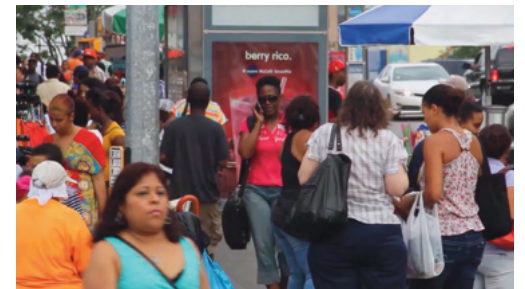
Color Study 3.30.20, 2020, oil pastel, pencil, and marker on paper, 9 x 12 inches, courtesy of the artist



A standing figure raises a martyred figure in this work that is part of Diedrick Brackens's ongoing response to the past and future of the HIV/AIDS crisis, which is expected to continue to disproportionately affect Black and Latino men. In the context of *Well/Being*, Brackens's work reminds us that Covid-19 is not our first pandemic, and we can look to the past for strategies of survival and models of care. Similarly, the artist's reflection on past and present is embedded in Brackens's choice of medium: "Cotton is the primary material because it is a very easy material to manipulate, it takes color beautifully and its historical significance in the U.S. relative to enslavement, violence and subjugation has had lasting effects on Black bodies," Brackens says. "I think of the process of handweaving cotton as a small way to pay tribute to those who came before me and worked with the material under very different circumstances."

In April 2020, renowned artist Carrie Mae Weems led *Resist COVID/Take 6!*, a public awareness campaign to reach Black, Brown, and Native American communities disproportionately affected by Covid-19. Billboards, bus stop ads, grocery store fliers, radio spots, pins and buttons, and other media helped dispel misinformation and remind audiences of six preventative measures to stay safe, including 6-foot social distancing, wearing face masks, and handwashing.

The project addressed ongoing dual pandemics, acute and chronic: Covid-19 and racism. At the beginning of this video, filmed before a Covid-19 vaccine was available, we hear Weems imploring viewers to keep themselves safe, followed by poetry readings in English and Spanish by members of the New York City artist collective The Peace Poets. Their words underscore how conditions in the pre-pandemic "normal" were and remain terribly unjust. The poets' voices are heard over on-the-street footage of New York City offering vignettes of daily life for individuals and communities.



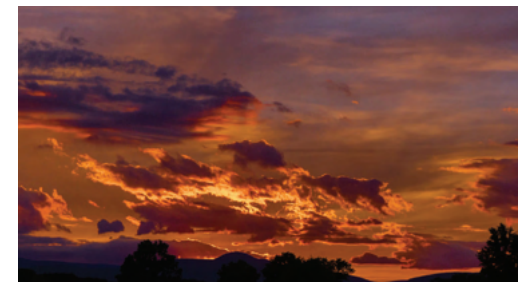
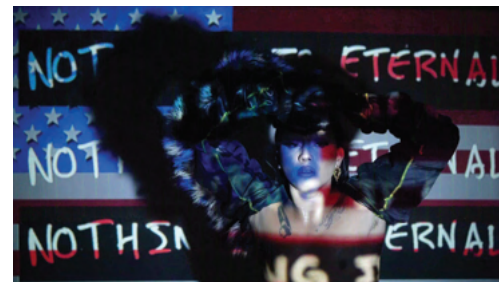
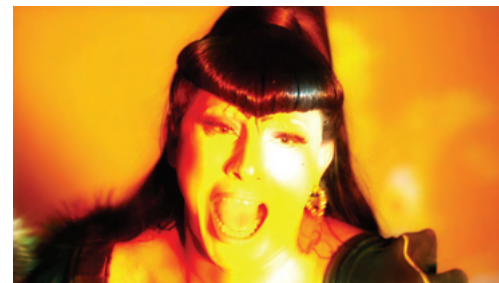
Left: Diedrick Brackens, *fire makes some dragons*, 2020, woven cotton and acrylic yarn, 85 x 74 inches, Hudgins Family Collection, New York (photo: Laura Findlay)

Right: Carrie Mae Weems, *Resist Covid/Take 6! PSA* (stills), 2020, video, 5:56; color, sound, in collaboration with The Peace Poets, courtesy of the artist and Jack Shainman Gallery, New York



In Jeffrey Gibson's *Nothing Is Eternal* (2020), conceived during the pandemic era and filmed in upstate New York shortly before the 2020 presidential election, we see local faces—each in isolation—views of rural towns, and American flags projected on bodies, all showing the complexity of the concept of community. The various iterations of the flag reveal it to be both unyielding, as a marker of territory on bodies, but also elastic in its meaning and identity. The idea of elasticity remains central throughout, as the video addresses, in the artist's words, "our social collapse" as well as the "reinvention of self and community," specifically reinventions of Indigenous and queer identities. In a work that is at times mournful and apprehensive, viewers will also find moments of striking beauty, such as the spectrums of color refracted from morning dew clinging to spiderwebs.

Above and right: Jeffrey Gibson, *Nothing is Eternal* (stills), 2020, video, 18:14; color, sound, courtesy of the artist and Sikkema Jenkins & Co., New York



Scott Keightley's ongoing series of music stands began as a response to the pandemic and bears witness to the drive to find meaning in the face of overwhelming tragedy through creative practice. *Amnesia* (2020), the first music stand Keightley made, encrusted in chandelier crystals, creates both celebratory light refractions and a mournful sense of absence. On subsequent pieces he has printed sheet music and flowers on music stands, a tender homage to the practice of his partner, renowned violinist Emily Daggett Smith, also featured in this exhibition. Using elements such as deconstructed chandeliers, musical notations, key chains, finials, and knobs, Keightley wrestles with the past, fabricating new meanings and something whole out of disparate parts and newer technologies. The reference to light in the crystals and clip-on lamps seems to support a desire to illuminate, heal, and reflect.



Left:
Scott Keightley
*La fille aux cheveux
de lin* (detail), 2021
UV print on Manhasset
music stand, finials,
knobs, LED stand lights
Dimensions variable
Courtesy of the artist

Right:
Scott Keightley
*Amid a Place
of Stone*, 2021
UV print on Manhasset
music stand, finials,
knobs, glass,
LED stand lights
Dimensions variable
Courtesy of the artist





Tanja Hollander, *Ephemera Project* (detail), 2020-21, 16 photo printed magnets, 24 x 24 inches each, courtesy of the artist

Above: Ephemera from Jeremiah Funchess, UAlbany First Year Student, Fall Semester 2020
16. This is the tassel to my cap and gown from high school.

Right: Ephemera from Elizabeth Crowley, UAlbany First Year Student, Fall Semester 2020
1. A Lump of Coal 2. Baby Picture with my Grandma 3. Monticello Spoon 4. Hamilton Ticket
5. My Four-Legged Friend 6. Corsage 7. Little Stegosaurus 8. EMT Badge 9. Yellow Ribbon
10. My Ship of Dreams 11. Impeachmints 12. The Reason I Stayed 13. The Mosaic Lizard
14. The Key to My Heart 15. A Love Note 16. Pride Flag

The fall 2020 semester began like no other on this campus and across the nation. In this commissioned work, Tanja Hollander worked with 10 first-year UAlbany students to document their responses to the pandemic. Despite having only ever met online, Hollander developed tender, trusting relationships with her participants, who mailed their personal objects for her to photograph, which you see here, and written descriptions of the meaning those objects carried for them. The arrangement of these photographs into grids both offers a reassuring structure during a time of uncertainty and echoes the sense of repetition felt during the seemingly endless days of lockdown. Hollander is an artist who works with photography, video, social media, and data to understand cultural and visual relationships, and her work with our students is part of her larger *Ephemera Project* begun in January 2020 with participants from all over the world. Representing this larger work, the present exhibition includes a selection of Hollander's collaboration with participants from outside the campus community.





Amid a Place of Stone, 2020
Performed at the University Art Museum,
University at Albany, May 2021
Composer: Andrea Casarrubios

Performer: Emily Daggett Smith, violin
Videographer: Emir West
Audio Engineer: Dan Czernecki

Repetition has provided artists some solace and structure during the pandemic. For her commissioned project, Emily Daggett Smith presents a recorded performance of Andrea Casarrubios's *Amid a Place of Stone* (2020) for solo violin. Casarrubios composed this work in New York in the early months of the Covid-19 pandemic, and in her words, "... [T]he violin embodies solitude and isolation ... [A] recurring musical cell keeps appearing throughout the work, as a way to remind us of the repetitiveness of the everyday routine during the pandemic ... [The piece] traverses a range of phases within the subjects of isolation, vulnerability, and survival." Casarrubios's piece alternates between passages of repetition—which borrow from the musical form called passacaglia—and moments of melodic outburst that sound improvisational, yearning to be free, but remain tethered to the melodic theme of the work.

At the pandemic's height, Smith was part of a quartet that offered concerts to one person at a time in New York City, and she also live-streamed solo violin concerts from her apartment. In the course of *Well/Being* Smith will offer a series of intimate performances in the Museum to provide solace to audiences and build community. The program will include *Amid a Place of Stone* and three additional pieces: Jessie Montgomery's *Rhapsody No. 1* (2014), Kaija Saariaho's *Nocturne* (1995), and Johann Sebastian Bach's *Ciaccona* from the Partita No. 2 in D minor (1718–20).



Sanford Biggers finds kinship between Black American and Zen Buddhist spiritual traditions and spent several years studying meditation in Japan, where he completed this video. In *Hip Hop Ni Sasagu (In Fond Memory of Hip Hop)* (2004) Biggers and 15 other participants in zazen—or sitting meditation—at Joanin Zen Temple each have their own singing bell, many of which were fabricated from melted down jewelry associated with hip-hop. Participants strike their bells when they feel so moved, creating a wordless community of silence and sound. Biggers has said that hip-hop is both "everything and nothing," an ambivalence reflected in his use of a bell choir and Buddhist meditation to memorialize hip-hop. The mutability of hip-hop jewelry reflects the mutability of identity in his work—resonating with the Buddhist notions of impermanence. Biggers's crossovers between visual art and music continue today with his experimental musical group Moon Medicin.

Left: Emily Daggett Smith, *Amid a Place of Stone* (still), 2020, video, 10:25; color, sound, courtesy of the artist

Above: Sanford Biggers, *Hip Hop Ni Sasagu (In Fond Memory of Hip Hop)* (stills), 2004, video, 5:55; color, sound, courtesy of the artist and Marianne Boesky Gallery, New York and Aspen

Both vulnerable and life-affirming, Odessa Straub's ongoing practice includes aquariums and vases that are home to living plants. This installation, tethered between two floors by a siphon transporting water, was commissioned for *Well/Being* and grew out of the artist's personal response to her care work for a woman living with dementia. The artist replenishes the water throughout the duration of the exhibition, offering metaphoric and literal performances of care. This circulation of water parallels the circulation of affective energy between people and all beings as they depend upon one another. The life forms in the piece are also dependent on the natural light received through the Museum's windows. This continuum between the artwork and a larger ecosystem in and outside the Museum is reinforced by cotton scrims hung from the ceiling, which draw our attention to our place within these contiguous spaces as we walk through the piece.



Above: Odessa Straub, *Good version of selves* (detail), 2021, wood, felt, silk, cotton rope, ceramic bed pan, glass bed pan, live plants, vinyl tubing, 204 x 60 x 12 inches, courtesy of the artist and SEPTEMBER, Hudson, New York

Right: Odessa Straub, *Speaking kind of repetitively*, 2021, wood, felt, silk velvet, glass vase, cotton rope, live plants, 46 x 36 x 24 inches; *Two figures engaged in an act of transference*, 2020, cotton velvet, silk georgette, leather, power mesh, polyester pillowcase, rubber ball, cast iron calf weaner on panel, 8 x 8 feet. Courtesy of the artist and SEPTEMBER, Hudson, New York

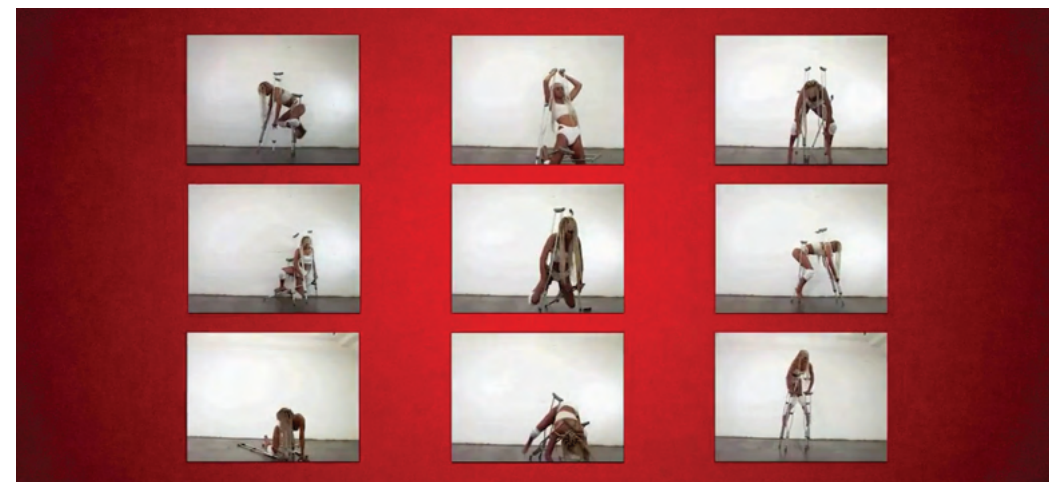
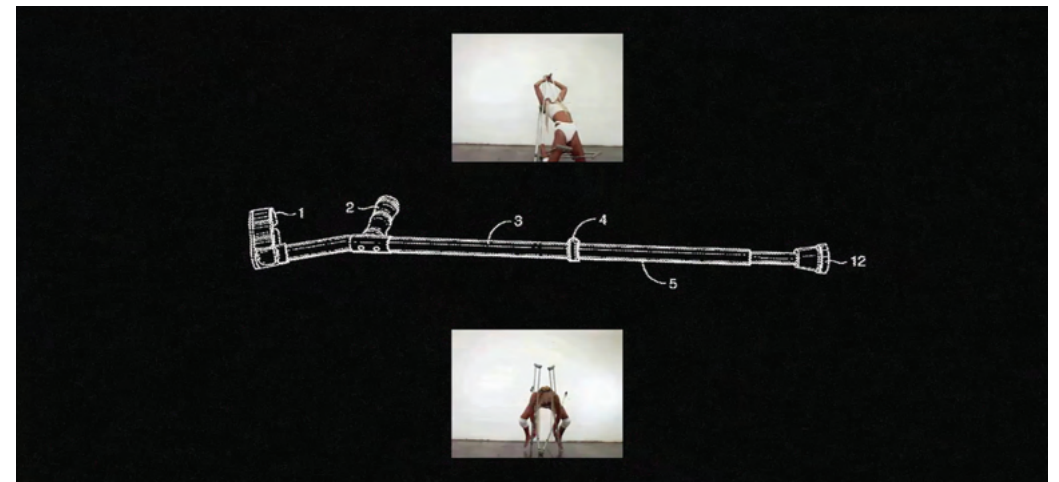




In Panteha Abareshi's two videos in this exhibition, she addresses her life with sickle cell zero beta thalassemia, a blood disorder that causes debilitating pain and bodily deterioration. We see her trying to maintain a sense of self amidst constant and depersonalized medical monitoring. "Being in hospital for as far back as I can remember, my condition has informed my conceptions of body and self," the artist writes. The isolating experience of living with a chronically ill body in combination with the artist's personal notions of gender, racial, and sexual identity makes her "fully immersed in otherness." Pushing back against the lack of representation around these topics, especially disability and chronic illness, Abareshi has said, "There is a real expectation by the public to find some superficial positivity within the disabled experience, a portrayal that follows notions of empowerment or emancipation. ... People want that kind of message because it means they can stop being critical of their own relationships to illness."

Above: Panteha Abareshi, *For Medical Use Only* (installation view), 2019, 8mm and hi8 film transferred to video, 6:36; color, sound, courtesy of the artist

Right: Panteha Abareshi, *For Parts* (stills), 2020, video, 4:33; color, sound, courtesy of the artist



Amaryllis DeJesus Moleski's queer utopic fantasies of the future can simultaneously be read as ancient spiritual visions. Powerful women, whose three eyes gaze in trancelike states, perform solemn rituals while ghosts animate the physical and spiritual realms through which they pass. As Moleski considers possible futures, she reflects on other possible origins. The artist asks, "... [W]hat would our lives be like if we inherited a different genesis? What if we inherited a queer thick black and brown earthbound femme loud flamboyant genesis?" The rainbows in Moleski's work resonate with the Pride flag of our day and are also rooted in Taino creation myths that persist in Puerto Rico and throughout the Caribbean despite colonization. This resistance, demonstrated through an affirmation of life, resounds throughout Moleski's work, which the artist describes as "experiments with how to name the conflation of celebration and mourning when being racialized, liminal, and alive."



Left:
Amaryllis DeJesus Moleski
Rainbow Seance, 2019
Gouache, watercolor,
acrylic, airbrush, paint
marker, and glow-in-the-
dark sculpt on paper
48 x 34 inches
Courtesy of the
Hott Collection, New York

Right:
Amaryllis DeJesus Moleski
Alarm Clock, 2019
Gouache, acrylic, and
airbrush on paper
91 x 78 inches
Courtesy of the
Hott Collection, New York



Panteha Abareshi

Born in 1999 in Montreal, Quebec.
Lives and works in Los Angeles, California.

Selected solo exhibitions include *Tender Calamities* at Los Angeles Municipal Art Gallery, Los Angeles, California (2021) and *The Girl Who Loves Roses* at Larrie, NYC in New York, New York (2017). Selected group exhibitions include Shape Arts in London, United Kingdom (2020) and Fuller Rosen Gallery in Portland, Oregon (2020–21).

Abareshi has led conversations at the Institute of Contemporary Art, Los Angeles in Los Angeles, California (2020) and she is a recipient of the LANDxAIR artist residency in Los Angeles, California (2021). She has been featured in publications such as *Hyperallergic*, *gal-dem*, *Bitch*, *Girlboss Magazine*, *Juxtapoz*, and *Teen Vogue*.

Abareshi received a B.F.A. from the University of Southern California's Roski School of Art & Design in Los Angeles, California in 2021, and is an M.F.A. candidate at the University of California, Santa Barbara in Santa Barbara, California, 2023.

Sanford Biggers

Born in 1970 in Los Angeles, California.
Lives and works in New York, New York.

Selected solo exhibitions include *Codeswitch* at the Bronx Museum of the Arts in Bronx, New York (2021); *Contra/Diction* at SCAD Museum of Art in Savannah, Georgia (2021); a campus-wide installation at Rockefeller Center in partnership with Marianne Boesky Gallery in New York, New York (2021); the Contemporary Art Museum St. Louis in St. Louis, Missouri (2018); the Museum of Contemporary Art Detroit in Detroit, Michigan (2016); Mass MoCA in North Adams, Massachusetts (2012); and the Brooklyn Museum in Brooklyn, New York (2011).

Biggers's work is held in the permanent collections of the Museum of Modern Art in New York, New York; the Metropolitan Museum of Art in New York, New York; the Whitney Museum of American Art in New York, New York; the Museum of Contemporary Art, Chicago in Chicago, Illinois; the Walker Art Center in Minneapolis, Minnesota; the National Museum of African American History and Culture in Washington, D.C.; the Dallas Museum of Art in Dallas, Texas; and the Legacy Museum in Montgomery, Alabama; among others.

Selected awards include Savannah College of Art & Design's SCAD deFINE ART award (2021); a Guggenheim Fellowship (2020); the American Academy of Arts and Letters Award (2018); and the Rome Prize Fellowship in Visual Arts (2017). He was inducted into the New York Foundation for the Arts Hall of Fame in 2019.

Biggers received a B.A. from Morehouse College in Atlanta, Georgia in 1992 and an M.F.A. from the School of the Art Institute of Chicago in Chicago, Illinois in 1999.

Diedrick Brackens

Born in 1989 in Mexia, Texas.
Lives and works in Los Angeles, California.

Selected solo exhibitions include *Diedrick Brackens: ark of bulrushes* at Scottsdale Museum of Contemporary Art in Scottsdale, Arizona (2021); *Diedrick Brackens: darling divined* at the Blanton Museum of Art in Austin, Texas (2020–21), and at the New Museum in New York, New York (2019); *Diedrick Brackens* at Oakville Galleries at Centennial Square in Oakville, Ontario, Canada (2020–21); *a slow reckoning* at Ulrich Museum of Art at Wichita State University in Wichita, Kansas (2017); *No More Trauma* at Steve Turner Gallery in Los Angeles, California (2016); and *This is*

Real Life at Johansson Projects in Oakland, California (2015). Brackens is represented by Various Small Fires in Los Angeles, California and Jack Shainman Gallery in New York, New York.

Brackens's work is included in the permanent collections of the Brooklyn Museum in Brooklyn, New York; Crystal Bridges Museum of American Art in Bentonville, Arkansas; the Hammer Museum in Los Angeles, California; the Museum of Contemporary Art, Los Angeles in Los Angeles, California; the New Orleans Museum of Art in New Orleans, Louisiana; the Studio Museum in Harlem, New York, New York; the Oakland Museum of California in Oakland, California; and the Ulrich Museum of Art at Wichita State University in Wichita, Kansas. Brackens is a recipient of the United States Artists Fellowship (2021); Louise Comfort Tiffany Foundation Biennial Grant (2019); Marciano Artadia Award (2019); American Craft Council Emerging Voices Award (2019); and the Studio Museum in Harlem's Wein Prize (2018).

Brackens received a B.F.A. from the University of North Texas in Denton, Texas in 2011 and an M.F.A. from California College of the Arts in San Francisco, California in 2014.

Jeffrey Gibson

Born in 1972 in Colorado Springs, Colorado.
Lives and works in Hudson, New York.

Selected solo exhibitions include *When Fire is Applied to Stone It Cracks* at the Brooklyn Museum in Brooklyn, New York (2020–21); *Jeffrey Gibson: Like a Hammer* at Madison Museum of Art in Madison, Wisconsin (2019), at Seattle Art Museum in Seattle, Washington (2019), at the Denver Art Museum in Denver, Colorado (2018), and at the Mississippi Museum of Art in Jackson, Mississippi (2018); and *This is the Day* at the Blanton Museum of Art in Austin, Texas (2019) and

at the Ruth and Elmer Wellin Museum of Art at Hamilton College in Clinton, New York (2018).

Gibson's work is included in the permanent collections of the Whitney Museum of American Art in New York, New York; Crystal Bridges Museum of American Art in Bentonville, Arkansas; Museum of Fine Arts in Boston, Massachusetts; the National Gallery of Canada in Ottawa, Ontario, Canada; the Smithsonian Institution in Washington, D.C.; and the Denver Art Museum in Denver, Colorado, among others. Selected grants and awards include a MacArthur Foundation Fellowship (2019); Joan Mitchell Foundation Painters and Sculptors Grants (2012 and 2015); and a Creative Capital Foundation Grant (2005).

Gibson received a B.F.A. from the School of the Art Institute of Chicago in Chicago, Illinois in 1995 and an M.A. from the Royal College of Art in London, United Kingdom in 1998.

Tanja Hollander

Born in 1972 in St. Louis, Missouri.
Lives and works in Auburn, Maine.

Selected solo exhibitions include Mass MoCA in North Adams, Massachusetts (2017); McIninch Art Gallery at Southern New Hampshire University in Manchester, New Hampshire (2015); Jim Kempner Fine Art in New York, New York (2013); Carl-Schurz-Haus in Freiberg, Germany (2014); and the Portland Museum of Art in Portland, Maine (2012).

Selected group exhibitions include *Lived Space: Humans and Architecture* at deCordova Sculpture Park and Museum in Lincoln, Massachusetts (2018); *(un)expected families* at the Museum of Fine Arts in Boston, Massachusetts (2017); *deCordova New England Biennial 2016* at deCordova Sculpture Park and Museum in Lincoln, Massachusetts (2016); *Input_Output. Reinventing Photography* at the Chamber of Commerce of Bogotá, Salitre

headquarters in Bogotá, Colombia (2016); *Freundschaft* at Deutsches Hygiene-Museum in Dresden, Germany (2015); and *Virei Viral* at Centro Cultural Banco do Brasil in Rio de Janeiro, Brasil (2013). Hollander was invited to give a TEDxDirigo talk in 2012.

Hollander received a B.A. from Hampshire College in Amherst, Massachusetts in 1994.

Scott Keightley

Born in 1987 in Boston, Massachusetts. Lives and works in Hudson, New York.

Selected solo exhibitions include *Response* at Metropolitan Structures in Baltimore, Maryland (2016); *Tomorrow is Already Here* at 247365 Gallery in Brooklyn, New York (2016); and *Daybreak* at Lana's in Brooklyn, New York (2015).

Selected group exhibitions include *Shifters* curated by Amelia Stein at Macintosh Lane in London, United Kingdom (2020, postponed due to Covid-19); *The Dose Makes the Poison* at Baba Yaga in Hudson, New York (2019); *Group Show* at Grand Buffet / 90 Green in Hudson, New York (2019); *Simile Stone* at La KAJE in Brooklyn, New York (2018); and *Crane Game* at Cul De Sac in Brooklyn, New York (2018). Keightley was a recipient of a Basilica Hudson grant in 2020. He is the founder of Baba Yaga in Hudson, New York and co-founder of Violet's Cafe in Brooklyn, New York (2013–16).

Keightley studied at Parsons School of Design in New York City, New York.

Michelle Young Lee

Born in 1981 in Los Angeles, California. Lives in Southington, Connecticut and works in both Southington, Connecticut and New York, New York.

Selected solo exhibitions include *La Compass du Nuit/La Nuit du Compass* at 80 WSE Gallery

in New York, New York (2012); *Dissolve* at Gallery Space at Wagner in New York, New York (2012); and *Dissolve: In-Form, De-Form, Per-Form* at Boda Center of Visual Arts in Seoul, South Korea (2009).

Selected group exhibitions include *Anti-Bodies* at MoMA PS1 in New York, New York (2018); *Transporter* at Kopeikin Gallery in Los Angeles, California (2017); *SENSE: Art in Odd Places* on 14th Street in New York, New York (2017); *Castles Made of Sand: A Pollination of the 2016 London Biennale: Synchronisation/Syncopation* at Lyeberry HQ in Brooklyn, New York (2016); *Hearing Landscapes Critically* at Sound Art Conference, Harvard University in Cambridge, Massachusetts (2015).

Lee received a B.F.A. from California Institute of the Arts in Valencia, California in 2006 and an M.F.A. from New York University in New York, New York in 2013.

Glendalys Medina

Born in 1979 in Ponce, Puerto Rico. Lives and works in New York, New York.

Selected solo exhibitions include *The Shank* at PARTICIPANT INC in New York, New York (2019); *On the Flip Side A.* at Casita Maria Gallery in Bronx, New York (2013); and *Glendalys Medina* at Unosunove in Rome, Italy (2013).

Selected group exhibitions include The Baltimore Museum of Art in Baltimore, Maryland (2020); the Studio Museum in Harlem in New York, New York (2017); and El Museo del Barrio in New York, New York (2015). Selected awards and residencies include the Pollock-Krasner Foundation Grant (2020); Jerome Hill Foundation Fellowship (2019); Yaddo Artist Residency (2014); and NYFA Fellowship in Interdisciplinary Work Grant (2012). Their work is included in the permanent collections of Pérez Art Museum Miami; the Studio Museum in Harlem; Cleveland

Clinic Collection; APT Global; Google; and ACE Hotel.

Medina studied at the Slade School of Fine Art in London, United Kingdom and received a B.F.A. in 2002 and an M.F.A. from Hunter College in New York, New York.

Amaryllis DeJesus Moleski

Born in 1985 in Bordeaux, France. Lives and works in Brooklyn, New York.

Selected exhibitions include *Fragmented Bodies* at Albertz Benda in New York, New York (2020); *Even There, There are Stars* at CUE Art Foundation in New York, New York (2021); *Cruising the Horizon: New York* at The Latinx Project, New York University in New York, New York (2021); *Nobody Promised You Tomorrow: Art 50 Years After Stonewall* at the Brooklyn Museum in Brooklyn, New York (2019); and *Vision Quest*, a two-person show at the Museum of Contemporary and African Diasporan Arts in Brooklyn, New York (2015).

Moleski has been featured in *Teen Vogue*, *New American Paintings*, *Art of Choice*, *Hyperallergic*, *the Huffington Post*, and *Momma Tried*. Selected awards include a Creative Capital Award (2021); the Kindle Project's Makers Muse Artist Award (2019); Norfolk Fellowship Award (2018); and Akonadi Foundation Beloved Community Fund (2017).

Moleski received a B.F.A. from California College of the Arts in Oakland, California in 2014 and an M.F.A. from the Yale School of Art in New Haven, Connecticut in 2019.

Emily Daggett Smith

Born in 1987 in Boston, Massachusetts. Lives and works in Hudson, New York.

Smith performs as soloist, recitalist, and chamber musician, with performances across the United States, Europe, South America, and Asia. Smith made her New

York concerto debut as a soloist at age 21 in Alice Tully Hall, playing the Beethoven Violin Concerto with the Juilliard Orchestra and conductor Emmanuel Villaume. Since then she has performed concerti with many orchestras including Iris Orchestra, Festival Mozaic Orchestra, the New Amsterdam Symphony Orchestra, and the New York Classical Players. Smith is also a member of The Knights Chamber Orchestra. She has performed solo recitals across the country at venues including the Kennedy Center's Terrace Theater, Music in the Loft in Chicago, and Washington Performing Arts's "Music in the Country."

Selected awards and scholarships include winning the Juilliard Concerto Competition, the SYLFF Fellowship, the Brockton, Newton, and Waltham Symphony Concerto Competitions, and the Gold Medal at the Fischhoff National Chamber Music Competition in the junior division.

Smith received a Bachelor of Music and Master of Music from The Juilliard School in New York, New York in 2009 and 2011. She received a Doctor of Musical Arts from Stony Brook University in Stony Brook, New York in 2018.

Odessa Straub

Born in 1989 in Brooklyn, New York. Lives and works in Brooklyn, New York.

Selected solo exhibitions include *There's My Chair I Put it There* at SEPTEMBER in Hudson, New York (2019); *Odessa Straub with Jeffrey Stark* at NADA Miami in Miami, Florida (2019); *Puss Palace Panic Room* at COOPER COLE ANNEX in Toronto, Canada (2019); *Peanuts* at Eighteen Gallery in Copenhagen, Denmark (2019); *Migrating Contents* at Art Los Angeles Contemporary in Los Angeles, California (2018); *Tennis Elbow* at The Journal Gallery in Brooklyn, New York (2017); *Real Puss*

Technologies at SEPTEMBER in Hudson, New York (2017); *Odessa Straub* at NADA New York in New York, New York (2017); *Tears in Housebreaking Letting the Gold* at ACAPELLA in Napoli, Italy (2016); *Necrotizing Woos* at Jeffrey Stark in New York, New York (2016); and *Seasonings on Precipice Perception* at Nico Mier Gallery in Los Angeles, California (2015).

Selected group exhibitions include *American Women* at La Patinoire Royale-Galerie Valérie Bach in Brussels, Belgium (2020); *Jaywalkers* at Loyal Gallery in Stockholm, Switzerland (2019); *Viewing Room: Agathe Snow and Odessa Straub* at Marlborough Contemporary in New York, New York (2017); *Perfect Present: Three Generations of Painting* at Jeffrey Stark in New York, New York (2015).

Straub received a B.F.A. from The Cooper Union in New York, New York in 2013.

Carrie Mae Weems

Born in 1953 in Portland, Oregon.
Lives and works in Syracuse, New York.

Selected solo exhibitions include Goodman Gallery, Cape Town in South Africa (2020); Jordan Schnitzer Museum of Art, University of Oregon in Eugene, Oregon (2020); LSU Museum of Art in Baton Rouge, Louisiana (2018); *Carrie Mae Weems: The Museum Series* at the Studio Museum in Harlem in New York, New York (2014); Guggenheim Museum in New York, New York (2014); and the Frist Center for the Visual Arts in Nashville, Tennessee (2012). Weems is represented by Jack Shainman Gallery.

Weems's work is held in the permanent collections of the Metropolitan Museum of Art in New York, New York; the Museum of Modern Art in New York, New York; the Brooklyn Museum in Brooklyn, New York; the National Gallery of Art in Washington, DC; Tate Modern in London, United Kingdom;

the Art Institute of Chicago in Chicago, Illinois; the Museum of Contemporary Art, Los Angeles in Los Angeles, California; and the Whitney Museum of American Art in New York, New York, among others. Selected awards include a MacArthur Foundation Fellowship (2013); Anonymous Was a Woman Award (2007); Skowhegan Medal for Photography (2007); Rome Prize Fellowship (2006); and the Pollock-Krasner Foundation Grant in Photography (2002).

Weems received a B.F.A. from the California Institute of the Arts in Valencia, California in 1981, an M.F.A. from the University of California in San Diego, California in 1984 and continued her studies in the graduate program in folklore at the University of California, Berkeley in Berkeley, California, 1984–87. She received honorary degrees from Colgate University in Hamilton, New York in 2007 and California College of the Arts in San Francisco, California in 2001.





Panteha Abareshi

For Parts, 2020
Video, 4:33; color, sound
Courtesy of the artist

For Medical Use Only, 2019
8mm and hi8 film transferred
to video, 6:36; color, sound
Courtesy of the artist

Sanford Biggers

*Hip Hop Ni Sasagu (In Fond
Memory of Hip Hop)*, 2004
Video, 5:55; color, sound
Courtesy of the artist and
Marianne Boesky Gallery,
New York and Aspen

Diedrick Brackens

*fire makes some
dragons*, 2020
Woven cotton and
acrylic yarn
85 x 74 inches
Hudgins Family
Collection, New York

Jeffrey Gibson

Nothing is Eternal, 2020
Video, 18:14; color, sound
Courtesy of the artist and
Sikkema Jenkins & Co.,
New York

Tanja Hollander

Ephemera Project, 2020–21
16 photo printed magnets
24 x 24 inches each
Courtesy of the artist

Scott Keightley

Amid a Place of Stone, 2021
UV print on Manhasset music
stand, finials, knobs, glass,
LED stand lights
Dimensions variable
Courtesy of the artist

Insomnia, 2021
UV print on Manhasset music
stand, finials, knobs,
LED stand lights
Dimensions variable
Courtesy of the artist

*La fille aux cheveux
de lin*, 2021
UV print on Manhasset music
stand, finials, knobs,
LED stand lights
Dimensions variable
Courtesy of the artist

Quintet, 2021
UV print on Manhasset music
stand, finials, knobs,
LED stand lights
Dimensions variable
Courtesy of the artist

Quintet Variation, 2021
UV print on Manhasset music
stand, finials, knobs,
LED stand lights
Dimensions variable
Courtesy of the artist

Rhapsody No. 1, 2021
UV print on Manhasset music
stand, finials, knobs,
LED stand lights
Dimensions variable
Courtesy of the artist

Rhapsody No. 1 Variation,
2021
UV print on Manhasset music
stand, finials, knobs,
LED stand lights
Dimensions variable
Courtesy of the artist

Amnesia, 2020
UV print on Manhasset music
stand, lamp and chandelier
crystal, hardware,
LED stand lights
Dimensions variable
Courtesy of Greg Pettyjohn

Michelle Young Lee

Have a Nice Day, 2021
Vinyl print, aluminum, neon,
glass tubes, generator box,
generator wire, bulb supports
58 x 42 inches
Courtesy of the artist

Here Kitty-Kitty, 2021
Neon, glass tubes, generator
box, generator wire, bulb
supports
24 x 18 ½ inches
Courtesy of the artist

*I am the Signal;
You are the Wave*, 2021
Neon, glass tubes,
generator box, generator
wire, bulb supports
72 x 25 inches
Courtesy of the artist

Glendalys Medina

Color Study 5.9.21, 2021
Color Study 5.8.21, 2021
Color Study 5.1.21, 2021
Color Study 4.28.21, 2021
Color Study 4.7.20, 2020
Color Study 3.30.20, 2020
Color Study 3.19.20, 2020
Oil pastel, pencil,
and marker on paper
9 x 12 inches
Courtesy of the artist

Project to evolve over the
course of the exhibition with
seven additional works.

**Amaryllis
DeJesus Moleski**

*A Ghost Was a Body Once
(Slumber Party)*, 2020
Gouache, watercolor, collage,
colored pencil, and airbrush
on paper
20 x 30 inches
Collection of Gardy St. Fleur

Alarm Clock, 2019
Gouache, acrylic, and
airbrush on paper
91 x 78 inches
Courtesy of the
Hott Collection, New York

*Handshake for an
Open Door*, 2019
Gouache, watercolor, and
acrylic on paper
42 x 24 inches
The Weissman
Family Collection

Rainbow Seance, 2019
Gouache, watercolor, acrylic,
airbrush, paint marker, and
glow-in-the-dark sculpt
on paper
48 x 34 inches
Courtesy of the
Hott Collection, New York

Emily Daggett Smith

Amid a Place of Stone, 2020

Performed at the
University Art Museum,
University at Albany,
May 2021

Composer:
Andrea Casarrubios

Performer:
Emily Daggett Smith, violin

Videographer:
Emir West

Audio Engineer:
Dan Czernecki

Video, 10:25; color, sound
Courtesy of the artist

Odessa Straub

*A sort of dialysis of
the libido*, 2021
Wood, velvet, felt, rubber
pond liner, plastic food
storage container, acrylic
tubing, shark bite coupling
connectors, filter media,
water pump, soil,
cattails, water
80 x 60 x 66 inches
Courtesy of the artist and
SEPTEMBER, Hudson,
New York

Ghost's clothes, 2021
Wood, felt, silk, nylon rope,
glass vase, casters, water,
live plants
204 x 84 x 50 inches
Courtesy of the artist and
SEPTEMBER, Hudson,
New York

Good version of selves, 2021
Wood, felt, silk, cotton rope,
ceramic bed pan, glass bed
pan, live plants, vinyl tubing
204 x 60 x 12 inches
Courtesy of the artist and
SEPTEMBER, Hudson,
New York

I will serve my meat, 2021
Glass cloche, wood, wool,
foam mattress, nylon rope,
water, live plants
32 x 62 x 16 inches
Courtesy of the artist and
SEPTEMBER, Hudson,
New York

*Speaking kind of
repetitively*, 2021
Wood, felt, silk velvet, glass
vase, cotton rope, live plants
46 x 36 x 24 inches
Courtesy of the artist and
SEPTEMBER, Hudson,
New York

Tear licking, 2021
Cotton scrim, glass jar,
canvas, silk, cotton rope,
water, live plants
132 x 34 x 72 inches
Courtesy of the artist and
SEPTEMBER, Hudson,
New York

*Two figures engaged in an
act of transference*, 2020
Cotton velvet, silk georgette,
leather, power mesh,
polyester pillowcase,
rubber ball, cast iron calf
weaner on panel
8 x 8 feet
Courtesy of the artist and
SEPTEMBER, Hudson,
New York

Carrie Mae Weems

*Resist Covid/
Take 6! PSA*, 2020
Video, 5:56; color, sound
In collaboration with
The Peace Poets
Courtesy of the artist and
Jack Shainman Gallery,
New York

Well/Being: An Exhibition on Healing and Repair August 4 – December 11, 2021

University Art Museum
University at Albany
State University of New York
1400 Washington Avenue
Albany, New York 12222
518-442-4035
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Editor
Elizabeth Floyd Mair

Museum Staff:

Darcie Abbatiello
Registrar/Collections Manager

Berly Brown
Education and Public Engagement
Coordinator

Gil Gentile
Exhibition and Publication Designer

Lily Hopkins
Milton & Sally Avery Arts Foundation Intern

Catherine McTague
Milton & Sally Avery Arts Foundation Intern

Corinna Ripps Schaming
Director/Chief Curator

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Right: Odessa Straub, *A sort of dialysis of the libido*, 2021, wood, velvet, felt, rubber pond liner, plastic food storage container, acrylic tubing, shark bite coupling connectors, filter media, water pump, soil, cattails, water, 80 x 60 x 66 inches, courtesy of the artist and SEPTEMBER, Hudson, New York





Cover: Jeffrey Gibson, *Nothing is Eternal* (detail), 2020, video, 18:14; color, sound, courtesy of the artist and Sikkema Jenkins & Co., New York

Above: Michelle Young Lee, *Have a Nice Day*, 2021, vinyl print, aluminum, neon, glass tubes, generator box, generator wire, bulb supports, 58 x 42 inches, courtesy of the artist