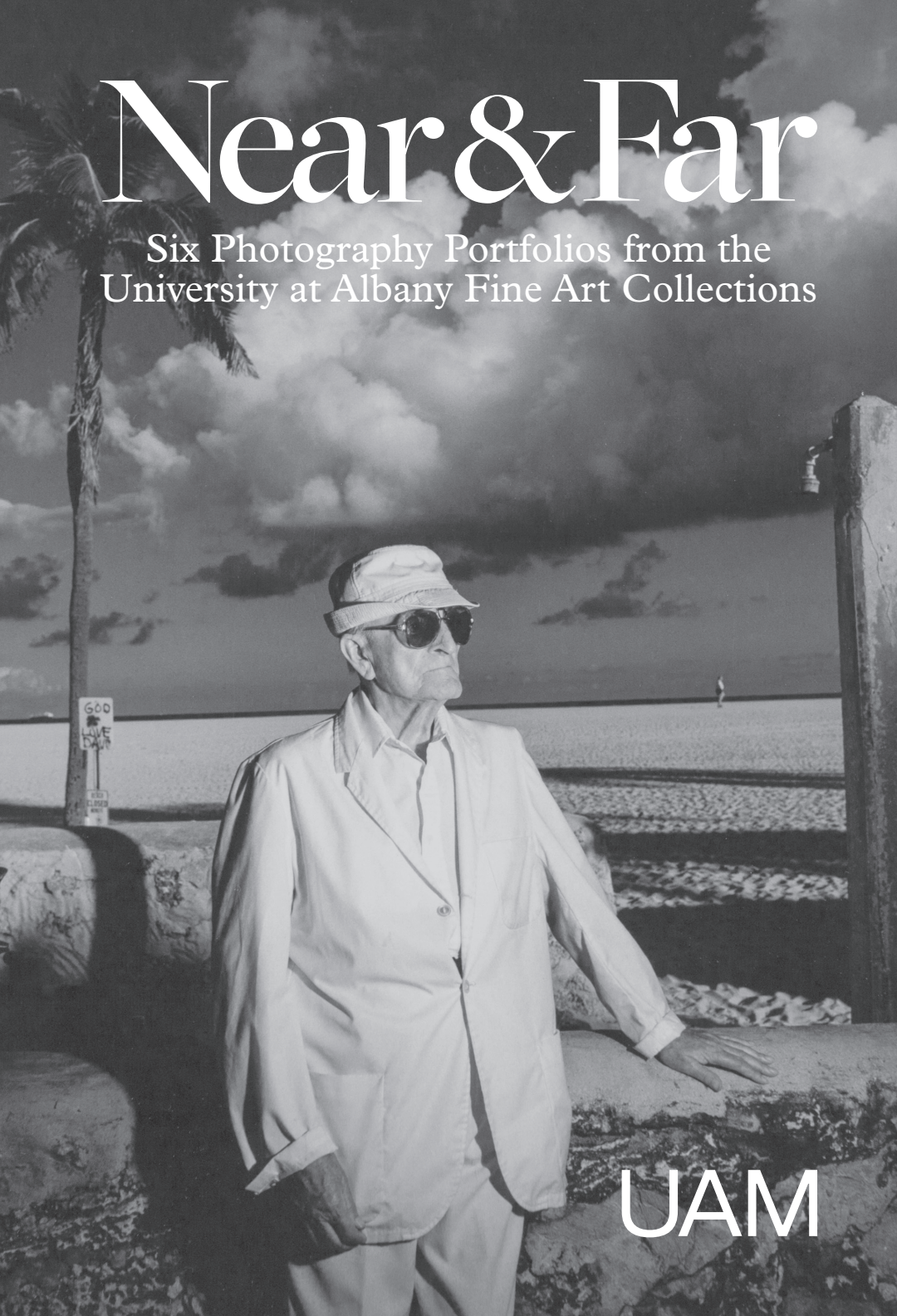


# Near & Far

Six Photography Portfolios from the  
University at Albany Fine Art Collections



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***Near & Far: Six Photography Portfolios  
from the University at Albany Fine Art Collections***

Photographers Tom Baril, Andreas Feininger, Larry Fink, Mary Ellen Mark, Edward Steichen, and Andy Warhol offer nuanced views of social class, power, desire, and beauty. Covering nearly a century of photographs taken throughout the United States, *Near & Far* brings us close to times past, yet the exhibition's underlying currents of class, unseen labor, and celebrity culture remain as salient now as ever.

We are drawn into the sensuous aspects of the world framed by each photographer's camera. We encounter a sense of tactility and intimacy in the sensitively lit, close-up botanical images by both Steichen and Baril. We feel longing and desire circulate through Feininger's photographs of Times Square in the 1940s and towering New York City skyscrapers, as well as in Warhol's black-and-white photographs of the city's empty streets. We feel the desire to see and be seen in the celebrity portraits by Steichen from the 1920s and 1930s and those by Warhol from the 1970s and 1980s, and although the styles of their respective decades may no longer be in vogue, the photographs echo our enduring fascination with fame.

The photographs in *Near & Far* at times subtly question standard American notions of success. Fink shows us a decadent world of rich debauchery both enticing and unseemly, while Mark's working-class subjects assert a quiet dignity being themselves as they meet our gaze or look thoughtfully out into their world. Warhol presents celebrities and anonymous sitters on equal footing in his series of Polaroid portraits—everyone getting their 15 minutes sustained in perpetuity through the timelessness of the photograph.

These six photographers show us the world as they have seen and shaped it through their lens and in the darkroom. From the earliest work of Steichen, who in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries with his colleagues in the United States and internationally aimed to legitimize photography as an art form, to the latest work by Baril, each photographer offers us their poetic vision of the world. This notion of a singular point of view is embedded in the idea of an artist's portfolio, and each one quietly invites us nearer to worlds that might otherwise be far away.

*The University Art Museum Spring 2023 exhibitions and programs are supported by the UAlbany Office of the President, Office of the Provost, The University at Albany Foundation, and University Auxiliary Services (UAS).*

Cover image: Mary Ellen Mark, *Man in Suit on Beach, Miami* 10/1986 from *Mary Ellen Mark: In America* (detail), 1986, gelatin silver print, 10 ¼ x 10 ¼ inches, gift of Marvin and Carol Brown

Inside cover image: Andy Warhol, *Nonsense Party* (detail), n.d., gelatin silver print, 10 x 8 inches, gift of © The Andy Warhol Foundation for the Visual Arts, Inc.

Back cover image: Larry Fink, *Sneer and Waitress, Los Angeles* from *Social Context* (detail), 1991, gelatin silver print on paper, 14 x 14 inches, gift of Marvin and Carol Brown

## Mary Ellen Mark

Mary Ellen Mark's 10 intimate black-and-white portraits from *In America* (1986–91) make strangers feel familiar. Throughout her international career Mark captured portraits of actors and presidents and produced numerous photo essays documenting people living in poverty. Whether in *LIFE* or *Rolling Stone* or another publication or in her own numerous books or her many solo exhibitions, Mark's work, due to her inimitable sense of empathy and humanity, always brings viewers close to people who might be far away.

As a photographer who spent time developing a rapport with her sitters, Mark hoped her photographs could “be a voice for people who have less of an opportunity to speak for themselves.” At the same time, she wanted to make pictures “that speak for themselves,” that is, to possess a beauty and emotional poetry beyond literal subject matter. It is perhaps due to Mark's skill at the latter that we feel compelled to listen to those voices. In one image a young man gazing off in the distance holds a baby. The softness of the light echoes his touch, telling visually a story of care and devotion. In another, four older women, part of a Vegas performing group, smile excitedly as they prepare to go on stage. Their human desire for glamour, fame, and sparkle is relatable and resonates through many of the portfolios in *Near & Far*.

Mary Ellen Mark, *Three Girls in Plaid* from *Mary Ellen Mark: In America* (detail), 1986, gelatin silver print, 10 ¼ x 10 ¼ inches, collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, gift of Marvin and Carol Brown



## Larry Fink

In Larry Fink's portfolio *Social Context* (1975-1991), 15 black-and-white candid shots of socialites oscillate between satire and seduction as they offer windows to worlds of privileged revelry. In *Sneer and Waitress* (1991), Fink has captured a decisive—and unflattering—moment in which a wealthy partygoer sneers, oblivious to the waitress working behind him, her face obscured by the napkins she proffers. In *Peter Beard, Montauk, NY* (1977), we see Beard, a photographer born into privilege with an unidentified companion seated before a table whose excess of food, libations, and glittering glassware recalls a Dutch vanitas without the morality lesson.

Over his career, Fink has been a photographer for *Vanity Fair* and *The New York Times Magazine*, among other publications, and has taught at numerous universities, including Bard College, where he is professor emeritus. However, he grew up in a working-class family and his work demonstrates an ambivalent relationship to the world of the rich. In his monograph *Social Graces* (Aperture, 1984)—a dual-themed portfolio consisting of scenes of society benefits and parties, akin to *Social Context*, contrasted with the working-class Sabaine family in rural Pennsylvania—Fink writes that he, on the one hand, “was fueled by curiosity and my rage against the privileged class ...” He also writes: “The pictures are taken in the spirit of finding myself in the other. They are taken in the spirit of empathy ... This work is political, but not polemical.”

Larry Fink, *Peter Beard, Montauk, N.Y.* from *Social Context* (detail), 1977, gelatin silver print on paper, 14 x 14 inches, collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, gift of Marvin and Carol Brown



## Andy Warhol

The Andy Warhol portfolios presented here consist of two bodies of work by the biggest name in Pop art: 102 color Polaroids and 51 8x10-inch black-and-white photographs shot in 35-millimeter film. In his studio, dubbed the Factory, which also hosted star-studded parties, Warhol used Polaroid's The Big Shot model, a camera designed for standardized portraiture. In these Polaroids, which were often the source material for his large-scale silkscreen and acrylic portraits, our gaze is met by a veritable Who's Who of celebrities of the 1970s and 1980s: fashion designer Carolina Herrera, basketball superstar Kareem Abdul-Jabbar, and actress and drag icon Jackie Curtis, among others. We also see Warhol's distinctive practice of masking some women's faces in white makeup, including his own when he posed in drag. And we also encounter a number of children, either unidentified or the children of celebrities, whose guilelessness underscores a sense of play throughout all the model shoots.

These portraits poignantly contrast with Warhol's 8x10-inch black-and-white prints. The result of his everyday practice of documentation with the 35-millimeter camera he carried with him at all times beginning in 1976, they form a visual diary of candid party shots with celebrities, fashion models on runways, anonymous laborers, and vacant street scenes. The latter quotidian views provide a surprisingly intimate view of New York in contrast to the glitz of celebrity culture.

Andy Warhol, *Esme and Another Model* (detail), gelatin silver print, 10 x 8 inches, collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, gift of © The Andy Warhol Foundation for the Visual Arts, Inc.



## Andreas Feininger

Andreas Feininger offers a macro view of the city in the five large-scale photographs comprising his *Vintage New York* portfolio. Taken using his super telephoto lens—40 inches long and affixed to his 4x5 view camera held up by a five-pod he invented—they allow us to see New York from a distance yet elicit in us a yearning to be up close. Shot around the time the Bauhaus-trained artist first became a staff photographer at *LIFE* (1943–62), these works were selected and printed in 1987 under his supervision. That distance in time compounds the desire incited by flashing neon ads in *Times Square* (1942) with feelings of nostalgia. This longing grows as we look at *Midtown Manhattan* (1941), wondering about all those people who lived and worked behind each of the lighted skyscraper windows.

Although photography seems to capture reality, Feininger's interest in the medium had precisely to do with those aspects that deviated from reality: its two-dimensionality, its stillness, its silence, and its rendition of a colorful, radiant world into shades of gray. Telephoto lenses in particular offered a uniquely photographic vision, which in Feininger's words, enabled him to show "city scenes in that monumental and virtually distortion-free type of perspective" which for him was the "most effective representation in picture form."

Andreas Feininger, *Elevated Trestle, Division Street* from *Vintage New York: Andreas Feininger* (detail), 1941, gelatin silver print, 33 1/8 x 25 3/4 inches, collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, gift of Marvin and Carol Brown



## Tom Baril

Tom Baril's eight-photograph portfolio (1993–2001) recalls a Pictorialist photographic tradition augmented by his contemplative palette of selenium and sepia tones. Baril's nostalgic, tactile sensitivity is equally felt in both the portfolio's urban views and his flower and landscape photographs. Many of the works were shot with Polaroid Type 55, a 4x5-inch black-and-white film which, when peeled apart, gave the photographer a positive image and, more importantly, a negative. This large-format negative lends itself well to rich detail and can be identified by the chemical borders Baril allows to frame his prints such as *The Chrysler Building* (1995), *3 Poppies* (1997), and *Verrazzano Narrows* (1993)—the latter of which gives us a rare moment of quiet solitude in New York. Some of the photographs, such as *Lumahi Beach #3* (1997), are taken with a 4x5 pinhole camera, that is, a lensless camera in which light enters through its tiny namesake hole. The camera produces a long depth of field and subtle vignetting and requires a long exposure, which we see evidenced in the gentle blurring of the waves.

A master printer, who printed for photographer Robert Mapplethorpe, Baril has also explored numerous historical photographic processes throughout his career including collodion wet plates and photogravure. In style and subject matter in this portfolio and throughout his career, Baril draws links between early modes of photography and today's world. His poetic vision in this portfolio particularly echoes the city views and botanical studies in Edward Steichen's portfolio on view in *Near & Far*.

Tom Baril, *3 Poppies* (detail), 1997, gelatin silver print, 18  $\frac{3}{8}$  x 14  $\frac{1}{2}$  inches, collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, gift of Marvin and Carol Brown



## Edward Steichen

Edward Steichen's *Twenty-five Photographs* anticipate many themes encountered throughout the exhibition. The sensitive lighting in his closeups of flowers and still lifes brings forth the tactile. Mundane objects like flowerpots are transformed into cascading abstract forms. His New York scenes similarly offer a vision of architecture between abstraction and the sensual. And the iconic intensity of his celebrity portraits of actor, singer, and activist Paul Robeson (1933) and actress Greta Garbo (1928) have become the enduring images of those figures. The range of his portfolio mirrors his far-reaching career: Steichen led the development of photography as a modern art form in the early 20<sup>th</sup> century, transformed the world of fashion photography as Condé Nast's chief photographer (1923–38), and helped institutionalize the medium's legacy while the Museum of Modern Art's director of photography (1947–62).

Posthumously produced by master printer George Tice, the last printer to work with Steichen, the *Twenty-five Photographs* were selected by Steichen's second wife, Johanna Steichen, who wrote and curated the definitive catalog on his work, *Steichen's Legacy* (Knopf, 2000). Within the themes that she organized, such as "Powerful People," "Glamour," "Artists," and "Nature," she selected works that "would be difficult to imagine being made by anyone other than Steichen." It is this notion of the photographer's unique vision and of photography as a mode of personal expression that was central to the work of Steichen and his fellow photographers like Alfred Stieglitz and Gertrude Käsebier in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries who defined the way of working that we see throughout *Near & Far*.

Edward Steichen, *Charlie Chaplin* from *Steichen: Twenty-five Photographs* (detail), 1925, gelatin silver print, 13 ¼ x 10 ½ inches, collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, gift of Stephen and Linda Singer





## Artist Biographies

**Mary Ellen Mark** (b. 1940, Philadelphia, Pennsylvania; d. 2015, New York, New York) documented marginalized people and communities around the world as well as the famous for over four decades. Mark, who worked primarily in black-and-white, was a renowned photojournalist. Her work regularly appeared in publications such as *LIFE*, *The New York Times Magazine*, *The New Yorker*, and *Vanity Fair*, and she published 20 books, including *Mary Ellen Mark: American Odyssey* (Aperture, 1999). She won many important awards including the 2014 Lifetime Achievement Award from the George Eastman House, the Outstanding Contribution to Photography Award from the World Photography Organisation, and a Guggenheim Fellowship. Her work is included in the permanent collections of institutions that include the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; and the National Portrait Gallery, Washington, D.C.



Andy Warhol, *China: Interior* (detail), 1982, gelatin silver print, 8 x 10 inches, collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, gift of © The Andy Warhol Foundation for the Visual Arts, Inc.

**Larry Fink** (b. 1941, Brooklyn, New York) has 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 the affluent in New York and his working-class neighbors in Martins Creek, Pennsylvania. Fink's monograph *Fink On Warhol: New York Photographs of the 1960s* (2017) features rare photographs of Andy Warhol and his friends at the Factory interspersed with street scenes and images capturing the political atmosphere of 1960s New York. Fink first studied under photographer Lisette Model. His photographs have appeared in *The New York Times Magazine*, *Vanity Fair*, and *The New Yorker*. He has received awards including two Guggenheim Fellowships, and his work is held in the collections of such institutions as the Bibliothèque Nationale de France, Paris; the Museum of Modern Art, New York; the Art Institute of Chicago; and the Smithsonian American Art Museum, Washington, D.C.

**Edward Steichen** (b. 1879, Luxembourg; d. 1973, Redding, Connecticut) is considered one of the 20th century's preeminent photographers. A founding member in 1902 of the Photo-Secession in New York together with photographer, gallerist, and publisher Alfred Stieglitz, Steichen was instrumental in promoting photography as an art form. In dialogue with contemporary ideas in modern art, particularly geometric abstraction, Steichen created photographic compositions that did not always seek to document reality. During World War I he produced aerial photographs with the United States Army and during World War II oversaw naval combat photography. Beginning in 1923, Steichen was the chief photographer for Condé Nast's magazines *Vogue* and *Vanity Fair*. From 1947 to 1961, Steichen was the director of the Museum of Modern Art's photography department, where he curated over fifty exhibitions including *The Family of Man* (1955).

**Andy Warhol** (b. 1928, Pittsburgh, Pennsylvania; d. 1987, New York, New York), a leader in the Pop art movement, created iconic paintings and screenprints that integrated mass-media and advertising images, the designs of Campbell's Soup cans and Coca-Cola bottles, and faces of celebrities. He advanced the process of enlarging and transferring photographic images onto silkscreens to be printed onto paper and canvas. He

began shooting Polaroid in 1958, and his work in 35 millimeter began in 1976 when he picked up an easy-to-use Minox 35EL camera, which became his constant companion. Turning an indiscriminate camera on all that he saw, Warhol shot over 200,000 rolls of film from 1977 until his death less than a decade later. Warhol worked in numerous media including film and video. He founded the magazine *Interview*, and his books include *The Philosophy of Andy Warhol: From A to B and Back Again* (1975).

**Tom Baril's** (b. 1952, Putnam, Connecticut) images of urban architecture, minimalist seascapes, and detailed still lifes are quietly contemplative and imbued with a timeless and gentle luminosity. He has employed historical and alternative processes and equipment including the Polaroid, collodion wet plates, and pinhole cameras. Baril began working as a printer for photographer Robert Mapplethorpe in 1979 while attending New York's School of Visual Arts. Baril has had numerous solo exhibitions, and his work is held in public and private collections worldwide, including the Los Angeles County Museum of Art; Stedelijk Museum, Amsterdam; the Brooklyn Museum, New York; and the Fogg Museum at Harvard University, Cambridge, Massachusetts. Two monographs have been published on his work, *Botanica* (Arena, 1999) and *Tom Baril* (4AD, 1997).

**Andreas Feininger** (b. 1906, Paris, France; d. 1999, New York, New York) was a prolific photographer known for his dynamic black-and-white cityscapes of Manhattan and as a staff photographer for *LIFE* magazine (1943–62), where he completed more than 430 assignments. The eldest son of painter Lyonel Feininger, Andreas studied architecture at the Bauhaus in Germany, where his father taught, and initially used the camera as a reference aide in creating his building designs. Feininger's photographs are in numerous collections including the Smithsonian Institution, Washington, D.C.; Baltimore Museum of Art; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Victoria and Albert Museum, London; and the International Center of Photography, New York.

## Exhibition Checklist

Artworks in *Near & Far* are all from the Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation

### Tom Baril

*Taughanmock Falls* #2, 2001  
*Calla Lily*, 1998  
*Eustoma*, 1998  
*3 Poppies*, 1997  
*Lumahai Beach* #3, 1997  
*Chrysler Building*, 1995  
*Tulip*, 1995  
*Verrazzano Narrows*, 1993

Gelatin silver prints

18 3/8 x 14 1/2 inches

Gift of Marvin and Carol Brown

### Andreas Feininger *Vintage New York*

*Hudson River Waterfront at Midtown*, 1945  
 25 1/4 x 34 1/4 inches

*Times Square*, 1942  
 33 3/4 x 26 inches

*Elevated Trestle, Division Street*, 1941  
 33 1/8 x 25 3/4 inches

*Lower Manhattan*, 1941  
 25 x 35 inches

*Midtown Manhattan*, 1941  
 33 x 25 3/4 inches

Gelatin silver prints

Gift of Marvin and Carol Brown

### Larry Fink *Social Context*

*Sneer and Waitress, Los Angeles*, 1991

*Piano Player from Behind, Was. D.C.*, 1990

*Trixies, NYC - Woman Dancing for Small Crowd*, 1990

*Glass Over Face - France*, 1988

*Man with Reefer - Nude on Wall, N.Y.C.*, 1988

*Wedding - Hands Around Back, N.Y.C.*, 1988

*Wedding - Long Central Neck, N.Y.C.*, 1988

*Lexington, Kentucky - Deals and Blonde*, 1987

*Military Apparition, N.Y.C.*, 1987

*Black Hand - Checkered Rump, N.Y.C.*, 1985

*Spilled Glass and Legs, N.Y.C.*, 1985

*False Men and their Makers, Studio 54*, 1977

*Peter Beard, Montauk, N.Y.*, 1977

*Silk Legs, Regines, N.Y.C.*, 1977

*Elegant Group and Statue, Washington, D.C.*, 1975

Gelatin silver prints

14 x 14 inches

Gift of Marvin and Carol Brown

### Mary Ellen Mark *Mary Ellen Mark: In America*

*Boy with Lasso, Texas* 7/1991, 1991

*Old women in black, Las Vegas* 4/1991, 1991

*Two Boys Praying in the Road* 9/1990, 1990

*Biker with Jesus T-Shirt* 7/1988, 1988

*Girls on Motorcycle* 6/1988, 1988

*Boy & Baby* 3/1987, 1987

*Man in Suit on Beach, Miami*  
10/1986, 1986

*Roy Cohn with American Flag*  
7/1986, 1986

*Three Girls in Plaid*, 1986

*Two Girls in Dresses on Lawn,*  
*Miami 10/1986*, 1986

10 ¼ x 10 ¼ inches

Gelatin silver prints

Gift of Marvin and Carol Brown

### **Edward Steichen** ***Twenty-five Photographs***

*Nude with Lilacs*, 1936

9 x 7 ⅜ inches

*Lillian Gish*, 1934

13 ¼ x 10 ½ inches

*Paul Robeson as 'Emperor Jones'*, 1933

13 x 10 ½ inches

*Homeless Woman: The Depression*, 1932

13 x 10 ⅜ inches

*The Maypole*

(*Empire State Building*), 1932

12 ⅝ x 10 ⅜ inches

*Venerable Tree Trunk*, 1932

12 ⅝ x 10 ⅜ inches

*Marlene Dietrich*, 1931

9 ⅜ x 7 ⅜ inches

*Avocados*, 1930

10 ⅝ x 13 inches

*Carl Sandburg*, 1930

9 ⅜ x 13 ⅝ inches

*Gary Cooper*, 1930

13 x 10 ½ inches

*Evening Primroses*, 1929

10 ⅝ x 13 inches

*Greta Garbo*, 1928

13 ⅞ x 10 ¼ inches

*Brancusi in his Studio*, 1927

13 ⅝ x 10 ⅝ inches

*Foxgloves, France*, 1926

12 ⅝ x 10 ⅝ inches

*Charlie Chaplin*, 1925

13 ¼ x 10 ½ inches

*Improvisation - 'George Washington'*, 1925

9 ⅞ x 7 ⅝ inches

*Sunday Night, 40th Street,*

*New York*, 1925

13 x 10 ⅝ inches

*Laughing Boxes: W 86th Street,*

*New York*, circa 1922

9 ⅝ x 7 ⅝ inches

*Elizabeth Meyer*, 1921

9 ⅝ x 7 ⅝ inches

*Three Apples*, 1921

10 ⅝ x 13 inches

*Wheelbarrow with Flower Pots*, 1920

7 ⅝ x 9 ½ inches

*Self Portrait with Studio Camera*, 1917

12 ⅞ x 10 ⅝ inches

*Alfred Stieglitz*, 1915

9 ⅝ x 7 ⅝ inches

*Lotus, Mount Kisco NY*, 1915

13 x 10 ⅝ inches

*J.P. Morgan*, 1903

13 ⅞ x 10 ⅜ inches

Gelatin silver prints

Gift of Stephen and Linda Singer

### **Andy Warhol** ***Polaroids***

*Mrs. George (Sarah) Goldsmith*,  
November 1985

*Mrs. George (Sarah) Goldsmith*,  
November 1985

*Mrs. George (Sarah) Goldsmith*,  
November 1985

*Mrs. George (Sarah) Goldsmith*,  
November 1985

Polacolor ER

*Henry Gillespie*, February 1985

*Henry Gillespie*, February 1985

*Henry Gillespie*, February 1985

*Henry Gillespie*, February 1985

*Henry Gillespie*, February 1985

Polacolor ER

*Unidentified Woman*

(*Gold Blouse*), October 1984

*Unidentified Woman*

(*Gold Blouse*), October 1984

*Unidentified Woman*

(*Gold Blouse*), October 1984

*Unidentified Woman*

(*Gold Blouse*), October 1984

*Unidentified Woman*

(*Gold Blouse*), October 1984

*Unidentified Woman*

(*Gold Blouse*), October 1984

*Unidentified Woman*

(*Gold Blouse*), October 1984

*Unidentified Woman*

(*Gold Blouse*), October 1984

*Unidentified Woman*

(*Gold Blouse*), October 1984

*Unidentified Woman*

(*Gold Blouse*), October 1984

*Unidentified Woman*

(*Gold Blouse*), October 1984

*Unidentified Woman*

(*Gold Blouse*), October 1984

Polacolor ER

*Unidentified Woman #32*, 1984

*Unidentified Woman #32*, 1984

*Unidentified Woman #32*, 1984

*Unidentified Woman #32*, 1984

*Unidentified Woman #32*, 1984

*Unidentified Woman #32*, 1984

*Unidentified Woman #32*, 1984

*Unidentified Woman #32*, 1984

*Unidentified Woman #32*, 1984

*Unidentified Woman #32*, 1984

Polacolor ER

*Klein Children*, September 1983

*Klein Children*, September 1983

Polacolor ER

*Mrs. Cordero*, April 1983

*Mrs. Cordero*, April 1983

*Mrs. Cordero*, April 1983

*Mrs. Cordero*, April 1983

*Mrs. Cordero*, April 1983

Polacolor ER

*Klaus Krammer's Younger Daughter*,

January 1983

Polacolor ER

*Pia Zadora*, 1983

Polacolor ER

*Enzo Cucchi*, December 1981

Polacolor 2

*Unidentified Boy (Wavy Blond Hair)*,

April 1981

Polacolor 2

*Dracula*, 1981

Polacolor 2

*Fashion*, 1981

Polacolor 2

*Sean McKeon*, August 1980

Polacolor 2

*Georgia O'Keeffe and*

*Juan Hamilton*, 1980

Polacolor type 108

*Gisa Von Halem*, November 1979

*Gisa Von Halem*, November 1979

*Gisa Von Halem*, November 1979

*Gisa Von Halem*, November 1979

*Gisa Von Halem*, November 1979

*Gisa Von Halem*, November 1979

*Gisa Von Halem*, November 1979

Polacolor type 108

*Dr. Peter Ludwig*, August 1979

*Dr. Peter Ludwig*, August 1979

*Dr. Peter Ludwig*, August 1979

*Dr. Peter Ludwig*, August 1979

*Dr. Peter Ludwig*, August 1979

*Dr. Peter Ludwig*, August 1979

*Dr. Peter Ludwig*, August 1979

*Dr. Peter Ludwig*, August 1979

Polacolor type 108

*Carolina Herrera*, November 1978

Polacolor type 108

*Kareem Abdul-Jabbar*, 1978

Polacolor type 108

*Corine Arslanian with Sevan and Vahakn*,

August 1977

*Corine Arslanian with Vahakn*,

August 1977

*Corine Arslanian*, March 1977

*Corine Arslanian*, March 1977

*Corine Arslanian and Infant*, March 1977

*Corine Arslanian and Infant*, March 1977

*Corine Arslanian with Sevan and Vahakn*,  
March 1977  
Polacolor 2

*Nude Model (Male)*, 1977  
*Nude Model (Male)*, 1977  
*Nude Model (Male)*, 1977  
*Nude Model (Male)*, 1977  
Polacolor type 108

*James Wyeth*, December 1975  
*James Wyeth*, December 1975  
*James Wyeth*, December 1975  
*James Wyeth*, December 1975  
*James Wyeth*, December 1975  
*James Wyeth*, December 1975  
*James Wyeth*, December 1975  
*James Wyeth*, December 1975  
Polacolor type 108

*Jackie Curtis*, January 1974  
Polacolor Type 108

*Barbara Steinberg*, December 1973  
*Barbara Steinberg*, December 1973  
*Barbara Steinberg*, December 1973  
*Barbara Steinberg*, December 1973  
*Barbara Steinberg*, December 1973  
*Barbara Steinberg*, December 1973  
*Barbara Steinberg*, December 1973  
*Barbara Steinberg*, December 1973  
Polacolor type 108

*Unidentified Man (Tan in Stripe Suit)*,  
December 1973  
*Unidentified Man (Tan in Stripe Suit)*,  
December 1973  
*Unidentified Man (Tan in Stripe Suit)*,  
December 1973  
*Unidentified Man (Tan in Stripe Suit)*,  
December 1973  
*Unidentified Man (Tan in Stripe Suit)*,  
December 1973  
*Unidentified Man (Tan in Stripe Suit)*,  
December 1973  
*Unidentified Man (Tan in Stripe Suit)*,  
December 1973  
*Unidentified Man (Tan in Stripe Suit)*,  
December 1973  
Polacolor type 108

*Diana Vreeland*, 1973  
Polacolor type 108

4 ¼ x 3 ¾ inches

Gift of © The Andy Warhol Foundation  
for the Visual Arts, Inc.

**Andy Warhol**  
***Black & White Photographs***

*Diana Vreeland and*  
*Unidentified Woman*, 1984  
8 x 10 inches

*Spain: Apartment Building*, 1983  
10 x 8 inches

*Spain: Building Exterior*, 1983  
10 x 8 inches

*Piles and Bow of Boat*, May 11 1982  
8 x 10 inches

*China: Interior*, 1982  
8 x 10 inches

*Jon Gould and Jane Holzer*, 1982  
8 x 10 inches

*Man and Woman*, 1982  
8 x 10 inches

*Unidentified Men*, March 1981  
10 x 8 inches

*Gem*, 1978  
10 x 8 inches

*Bob Colacello and*  
*Unidentified Woman*, n.d.  
8 x 10 inches

*Charles Cowles and*  
*Unidentified Woman*, n.d.  
8 x 10 inches

*Christopher Reeve and Paul Shaffer*, n.d.  
8 x 10 inches

*Colorado*, n.d.  
8 x 10 inches

*Diana Vreeland and Marina Schiano*, n.d.  
8 x 10 inches

*Diana Vreeland (1903-1989) and Uniden-*  
*tified Man*, n.d.  
8 x 10 inches

*Duran Duran; Simon Le Bon, Renee*  
*Simonson and Unidentified Women*, n.d.  
8 x 10 inches

*Esme and Another Model*, n.d.  
10 x 8 inches

*Fred Sutherland*, n.d.  
10 x 8 inches

*Gem*, n.d.  
10 x 8 inches

*Henry Geldzahler Unidentified Men*  
*and Unidentified Woman*, n.d.  
8 x 10 inches

*James Curley and*  
*Unidentified Man*, n.d.  
8 x 10 inches

*James Curley and*  
*Unidentified Man*, n.d.  
8 x 10 inches

*James Curley and*  
*Unidentified Man*, n.d.  
8 x 10 inches

*Jay Shriver*, n.d.  
10 x 8 inches

*Jon Gould*, n.d.  
10 x 8 inches

*Jon Gould*, n.d.  
8 x 10 inches

*Jon Gould*, n.d.  
8 x 10 inches

*Mel Gibson, Jon Gould*  
*and Mark Lee*, n.d.  
8 x 10 inches

*Nonsense Party*, n.d.  
10 x 8 inches

*Pat Cleveland*, n.d.  
10 x 8 inches

*People on the Street*, n.d.  
8 x 10 inches

*Phyllis George and Two*  
*Unidentified Men*, n.d.  
8 x 10 inches

*Roy Cohn and Unidentified Men*, n.d.  
8 x 10 inches

*Roy Cohn and Unidentified Men*, n.d.  
8 x 10 inches

*Statue*, n.d.  
8 x 10 inches

*Steven Greenberg, Sylvia Miles,*  
*Margaux Hemingway*, n.d.  
8 x 10 inches

*Street and Buildings*, n.d.  
10 x 8 inches

*Street and Buildings*, n.d.  
10 x 8 inches

*Unidentified Man*, n.d.  
8 x 10 inches

*Unidentified Man*, n.d.  
8 x 10 inches

*Unidentified Man*, n.d.  
8 x 10 inches

*Unidentified Man*, n.d.  
8 x 10 inches

*Unidentified Man*, n.d.  
8 x 10 inches


*Unidentified Models*  
*/ Halston Showroom*, n.d.  
8 x 10 inches

*Unidentified Woman*, n.d.  
8 x 10 inches

*View From A Car*, n.d.  
8 x 10 inches

Gelatin silver prints

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*Near & Far: Six Photography Portfolios from  
the University at Albany Fine Art Collections*  
January 23 – April 5, 2023

University Art Museum  
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State University of New York

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