

*BODY MAPS: WORKS FROM THE UNIVERSITY AT ALBANY FINE ART COLLECTIONS
IN CONVERSATION WITH PAST EXHIBITING ARTISTS*

University Art Museum
University at Albany
State University of New York



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The artists in *Body Maps* explore the relationship between the body and the self. As they navigate personal geographies and histories, their bodies act as stand-ins for larger cultural experiences. The surfaces they explore—the picture plane, maps, skin, walls, floors, city streets—always contain multitudinous depths revealed through traces of their actions. These actions include navigating real spaces in performances and feats of physical endurance documented through video or photographs, mapping the flat terrain of prints or paintings, or translating bodily surfaces into 3D-printed forms.

The artist's own body is frequently the subject of the work, often presented as fragments or traces whose unexpected combinations generate new meanings. And the artist's body is in many cases also a medium and material, the very thing the artists manipulate and explore. This intimate connection between the artist and their body is often reinforced by the work's setting, often in the private space of the artist's studio.

Many of the artists draw attention to the ways our bodily experiences are augmented and shaped by digital technologies, for example by recording movements with GPS software or making 3D computer models of the artist's body. Their works examine how these digital technologies direct the ways we move through space just as much as the forms of physical infrastructure and furniture seen in the exhibition, such as sidewalks or chairs, do.

The intertwining of the physical and digital in the exhibition offers a metaphor for the intertwining of past and present throughout *Body Maps*. Part of the University Art Museum's mission is to create a space for new ideas to emerge by placing its Collections in dialogue with contemporary artists, particularly those who have had a hand in shaping our museum's history through past exhibitions that helped us rethink how we approach this space. Recontextualized in this exhibition, the work of these artists continues to offer new ways of thinking about the way our bodies navigate the physical and conceptual spaces of the museum and our world.

COVER: Allan Kaprow, *Pose: Carrying Chairs through the City, Sitting Down Here and There, Photographed, Pix Left on Spot, Going On* from *Artists & Photographs*(detail), 1970

INSIDE COVER: Kate Gilmore, *A Tisket, A Tasket*(still), 2013

FOLLOWING PAGES(left to right): Robert Rauschenberg, *Autobiography* (detail), 1968; Andreas Feininger, *Girl Moving Arm*, 1950, *Girl from Side Moving Arm*, 1950, *Girl Lifting Leg and Left Arm*, 1950; Keltie Ferris, *Rider*, 2022

ABOUT THE ARTISTS

VITO ACCONCI

(b. 1940, New York, NY; d. 2017, New York, NY)

An influential video, performance, and installation artist whose diverse practice also included sculpture, architecture, and landscape design, Acconci frequently explored the relation of the body to public and private space.

The many museums that have held solo exhibitions of his work include: Santa Monica Art Museum, Santa Monica, CA (2006); Miami Art Museum, Miami, FL and Stedelijk Museum, Amsterdam, The Netherlands (both 2005); Musee d'Art Contemporain, Nantes, France, MACBA, Barcelona, Spain, and Center for Contemporary Art (CCA), Kitakyushu, Kitakyushu, Japan (all 2004); Royal College of Art, London, UK (2001); Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy (1992); Museum of Modern Art, New York, NY (1988); La Jolla Museum of Contemporary Art, La Jolla, CA (1987); and Museum of Contemporary Art, Chicago, IL (1980).

Acconci held a BA in literature from Holy Cross College, Worcester, MA and an MFA in writing from the University of Iowa, Iowa City, IA.

The work on view was produced here at UAlbany in 1984 as part of the visiting artist lecture and printmaking series *Albany Impressions*. Additionally, Acconci's work was posthumously exhibited at the UAM in *Vito Acconci: Under-History* (2020).

ANDREAS FEININGER

(b. 1906, Paris, France; d. 1999, New York, NY)

The photographs in *Body Maps* by Feininger, who is known for his dynamic black-and-white cityscapes of Manhattan and for employing experimental custom lenses, builds on the Bauhaus legacy of using fundamental geometric forms to map the natural movement of the human body.

Feininger was a staff photographer for *LIFE* magazine (1943–62), where he completed more than 430 assignments. Solo exhibitions of his photography have been held by the Saint Louis Art Museum, St. Louis, MO (2007); Institute für Kulturaustausch, Tübingen, Baden-Württemberg, Germany (1998); the Center for Creative Photography, Tucson, AZ (1981); Southwest Texas State University, San Marcos, TX (1980); the International Center of Photography, New York, NY (1976); the American Museum of Natural History, New York, NY (1972 and 1957); The Heckscher Museum of Art, Huntington, NY (1968); and Landesbildstelle, Hamburg, Germany, and Smithsonian Institution, Washington, DC (both 1963).

Feininger studied architecture at the Bauhaus in Germany, where his father, the painter Lyonel Feininger, taught and initially used the camera as a reference aid in creating his building designs.

KELTIE FERRIS

(b. 1977, Louisville, KY; lives and works in Brooklyn, NY)

Ferris's practice is an ever-expanding investigation of painting through large abstract canvases and an ongoing series of body prints. In the latter, he covers his own body with natural oils and pigments and presses it against a canvas, literalizing the relationship of an artist's identity to their work.

Ferris has had solo exhibitions at the Speed Art Museum, Louisville, KY (2018); the Santa Monica Art Museum, Santa Monica, CA (2014); Kemper Museum of Contemporary Art, Kansas City, MO (2009); and has been in group exhibitions at museums that include: Asheville Art Museum, Asheville, NC (2020); Nerman Museum of Contemporary Art, Overland Park, KS (2019 and 2009); Museum of Contemporary Art Jacksonville, Jacksonville, FL (2016); Kunstverein am Rosa-Luxemburg-Platz, Berlin, Germany (2015); Saatchi Gallery, London, England and Contemporary Arts Museum Houston, Houston, TX (both 2014); Brooklyn Museum, New York, NY (2012); Indianapolis Museum of Contemporary Art, Indianapolis, IN and New Jersey Museum of Contemporary Art, Asbury Park, NJ (both 2010); and The Kitchen, New York, NY (2009).

Ferris holds a BFA from Nova Scotia College of Art and Design, Halifax, Nova Scotia, Canada (2004) and an MFA from the Yale School of Art, New Haven, CT (2006).

The UAM presented the artist's solo exhibition *Keltie Ferris: Body Prints and Paintings* in 2016.

RICHARD GARRISON

(b. 1971, Albany, NY; lives and works in the Hudson Valley, NY)

Garrison's work in *Body Maps* pays homage to the mundane aspects of daily life by tracking his daily movements with a GPS device.

Garrison has had solo exhibitions at The Visual Arts Center of New Jersey, Summit, NJ (2018); the Esther Pranglely Rice Gallery, McDaniel College, Westminster, MD (2007); I space, University of Illinois at Urbana-Champaign, Chicago, IL (2004); and Cornell University, Ithaca, NY (1995). He has been featured in group exhibitions at the High Line, New York, NY, International Print Center, New York, NY, and Queens Museum of Art, Queens, NY (all 2010); Visual Arts Center of New Jersey, Summit, NJ (2007); Radford U. Art Museum, Radford, VA (2006); Robert Hull Fleming Museum, The University of Vermont, Burlington, VT (2005); and Mass MoCA, North Adams, MA (2001).

He received a BS in studio art from the College of Saint Rose, Albany, NY (1993) and an MFA from Cornell University, Ithaca, NY (1995).

KATE GILMORE

(b. 1975, Washington, DC; lives and works in New York, NY)

Using her own body or groups of people in strenuous performances and videos that integrate painting and sculpture, Gilmore challenges hierarchical relationships around gender and art.

Gilmore has had solo exhibitions at The Everson Museum, Syracuse, NY (2016); The Aldrich Contemporary Art Museum, Ridgefield, CT (2014); Museum of Contemporary Art Cleveland, Cleveland, OH (2013); Public Art Fund, Bryant Park, New York, NY (2010); Institute of Contemporary Art, Philadelphia, PA (2008); and Contemporary Art Center, Cincinnati, OH (2006). She participated in the *Moscow Biennial*, Moscow, Russia (2011); *Whitney Biennial*, the Whitney Museum of American Art, New York, NY (2010); and *Greater New York*, MoMA PS1, Queens, NY (2010, 2005).

She holds a BA degree from Bates College, Lewiston, ME (1997) and an MFA from the School of Visual Arts, New York, NY (2002).

In 2013 the UAM held the artist's solo exhibition *Kate Gilmore: A Tisket, A Tasket* for which the work on view was commissioned.

DAESHA DEVÓN HARRIS

(b. 1979, Saratoga Springs, NY; lives and works in Saratoga Springs, NY)

Harris's work focuses on the links between freedom, identity, and history in African American communities, including themes of erasure and gentrification, particularly in her hometown of Saratoga Springs, NY.

Harris has had solo exhibitions at the Elsie B. Rosefsky Memorial Art Gallery, Binghamton University, Binghamton, NY (2023); Center for Photography, Woodstock, NY (2019); Blue Sky, Oregon Center for the Photographic Arts, Portland, OR (2018); and the Courthouse Gallery, Lake George Arts Project, Lake George, NY (2018). She has been in notable group exhibitions including the *FotoFocus Biennial*, Cincinnati, OH (2022); and the En Foco exhibition *Dos Mundos: (Re)Constructing Narratives*, Paul W. Zuccaire Gallery at Stony Brook University, Stony Brook, NY (2021).

She holds a BFA in studio art from the College of Saint Rose, Albany, NY (2002) and an MFA in visual art from the University at Buffalo, Buffalo, NY (2007).

ALLAN KAPROW

(b. 1927, Atlantic City, NJ; d. 2006, Encinitas, CA)

Kaprow was an influential performance artist, theorist, and writer. He sought to blur the boundary between art and life, most notably through his "happenings." These unscripted solo or multi-person performances were left open to chance and improvisation and generally took place outside of traditional art and theater spaces.

Museums that have held solo exhibitions of his work include Museo Novecento, Florence, Italy (2020); Staatsgalerie Stuttgart, Germany (2014); n.b.k. Neuer Berliner Kunstverein, Berlin, Germany (2012); Tate Modern, London, England and The Geffen Contemporary at Museum of Contemporary Art LA, Los Angeles, CA (both 2008); Van Abbemuseum, Eindhoven, The Netherlands, Kunsthalle Bern, Bern, Switzerland, and Museo d'Arte Contemporanea di Villa Croce, Genoa, Italy (all 2007); Haus der Kunst, Munich, Germany (2006); Whitechapel Gallery, London, England (2005); Galerie Beaubourg / Centre Georges Pompidou, Musée National d'Art Moderne, Paris, France (1994); Museum am Ostwall, Dortmund, Germany (1986); University of Northern Iowa Museum, Cedar Falls, IA (1978); and Kunsthalle Bremen, Bremen, Germany and Institute of Contemporary Art, Los Angeles, Los Angeles, CA (both 1976).

Kaprow earned his BA in philosophy and art history at New York University, New York, NY (1949), studied at the Hans Hofmann School of Fine Arts, New York, NY (1947-48), received an MA in art history from Columbia University, New York, NY (1952), and took classes in music composition with composer John Cage at the New School for Social Research, New York, NY (1957-59).

In addition to his work on view that is part of the University at Albany Fine Art Collections, Kaprow performed a happening titled *Round Trip* at the University at Albany in 1968.

GRACELEE LAWRENCE

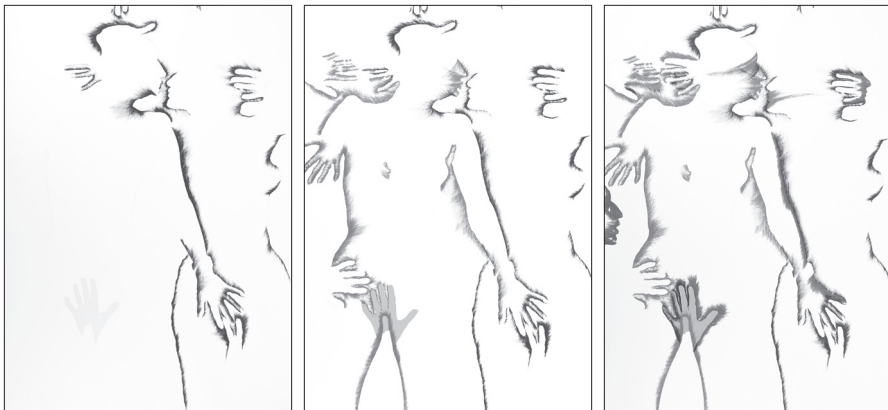
(b.1989 in Sanford, NC; lives and works in Troy, NY)

Lawrence's work deals with relationships between food, the body, and technology, as well as the transfigurative space between physical and digital reality.

She has had solo exhibitions of her work at HUB Robeson Galleries, Pennsylvania State University, State College, PA (2022); Bunker Projects, Pittsburgh, PA; Bridge Art Space, Bangkok, Thailand and Rumpueng Community Art Space, Chiang Mai, Thailand (all 2017); and Kiehle Gallery, St. Cloud State University, St. Cloud, MN (2013). Lawrence has installed large-scale public sculpture works at Upstate Immersive, Poughkeepsie, NY; Wave Hill, the Bronx, NY; Franconia Sculpture Park, Shafer, MN; Times Square, New York, NY; Mary Sky, Hancock, VT; and UMLAUF Sculpture Garden + Museum, Austin, TX.

She received a BA from Guilford College in Greensboro, NC (2011) and an MFA from the University of Texas at Austin in Austin, TX (2016).

Lawrence previously exhibited at the UAM in the two-person exhibition *Fruit Soup: Contemporary Vanitas by Audrey Flack and Gracelee Lawrence* in 2022.



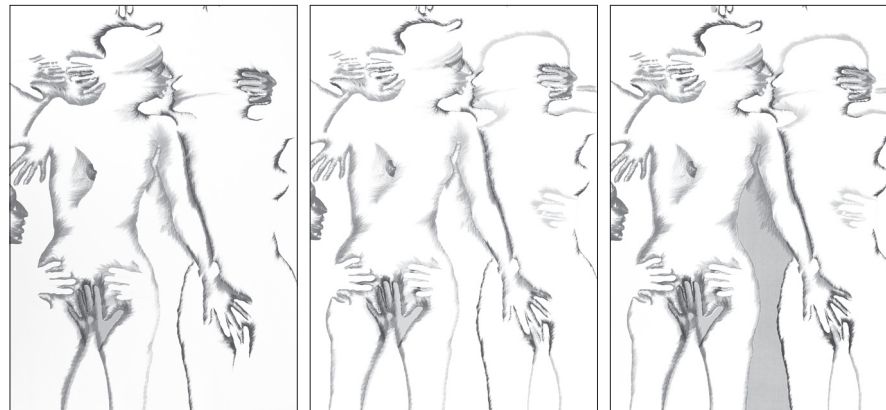
MARISOL

(Venezuelan and American, b. 1930, Paris, France; d. 2016, New York, NY).

Marisol was an artist known for figurative wood and assemblage sculptures and played an important role in the development of Pop Art.

Institutions that have held solo exhibitions of Marisol's work include the Dallas Museum of Art, Dallas, TX (2025); the Toledo Museum of Art, Toledo, OH and the Buffalo AKG Art Museum, Buffalo, NY (both 2024); Montreal Museum of Fine Arts, Montreal, Quebec, Canada (2023); El Museo del Barrio, New York, NY and Memphis Brooks Museum of Art, Memphis, TN (both 2014); Neuberger Museum of Art, Purchase College, State University of New York, Purchase, NY (2001); Hakone Open-Air Museum, Hakone, Japan (1995); New Jersey Center for the Visual Arts, Summit, NJ (1992); National Portrait Gallery, Washington, DC (1991); Boca Raton Museum of Art, Boca Raton, FL (1988); Contemporary Arts Museum Houston, Houston, TX (1977); Trisolini Gallery, Ohio University, Athens, OH (1974); New York Cultural Center, New York, NY (1973); Worcester Art Museum, Worcester, MA (1971); Moore College of Art & Design, Philadelphia, PA (1970); Museum Boijmans Van Beuningen, Rotterdam, The Netherlands (1968); and Arts Club of Chicago, Chicago, IL (1965). Marisol represented Venezuela in the XXXIV Biennale di Venezia, Venice, Italy (1968), and she was a part of numerous historic group exhibitions including *The Art of Assemblage* (1961) and *Americans 1963* (1963), both held at the Museum of Modern Art, New York, NY.

Marisol studied at the École des Beaux-Arts, Paris, France (1949) and at the Art Students League and the Hans Hofmann School of Fine Arts after moving to New York in 1950.



ROBERT MORRIS

(b. 1931, Kansas City, MO; d. 2018, Kingston, NY)

Morris was a major figure in minimalist sculpture, process art, and Earthworks, as well as a participant in the Judson Dance Theater. A prolific writer, his theories on art were influential throughout his career.

Morris has had solo exhibitions at museums including: the National Gallery of Modern & Contemporary Art, Rome, Italy (2019); Museum Abteiberg, Mönchengladbach, Germany (2009); Tate Modern, London, England (2009, 1971); Musée d'Art Contemporain, Lyon, France (2006, 1998); Lieu d'Art Contemporain, Sigean, France (2005, 1996); Samuel Dorsky Museum of Art, SUNY New Paltz, New Paltz, NY (2001); Henry Moore Institute, Leeds, UK (1997); Solomon R. Guggenheim Museum, New York, NY; Musée National d'Art Moderne, Paris, France (both 1994); Corcoran Gallery of Art, Washington, DC (1990, 1969); Museum of Contemporary Art, Chicago, IL (1986); Rijksmuseum, Amsterdam, The Netherlands (1983); the Art Institute of Chicago, Chicago, IL (1980); Stedelijk Museum, Amsterdam, The Netherlands (1977); Detroit Institute of Arts Museum, Detroit, MI and the Whitney Museum of American Art, New York, NY (both 1970); and Stedelijk van Abbemuseum, Eindhoven, The Netherlands (1968).

After initially studying engineering, Morris completed an MA in art history at Hunter College, New York, NY (1963).

Above: Marisol, *Untitled* (1 of 6), 1978; *Untitled* (2 of 6), 1978; *Untitled* (3 of 6), 1978; *Untitled* (4 of 6), 1978; *Untitled* (5 of 6), 1978; *Untitled* (6 of 6), 1978

POPE.L

(b. 1955, Newark, NJ; d. 2023, Chicago, IL)

Pope.L was a visual artist and educator who worked in writing, painting, performance, installation, video, and sculpture. His crawling performances sited in the public spaces of city streets and pathways draw attention to issues of race, identity, and societal expectations.

Pope.L's numerous solo museum exhibitions include the Museum of Modern Art, the Whitney Museum of American Art, and Public Art Funds (all in New York, NY, 2019); The Geffen Contemporary at Museum of Contemporary Art LA, Los Angeles, CA (2015); The Renaissance Society, University of Chicago, Chicago, IL (2013); Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA (2009); The Art Institute of Chicago, Chicago, IL (2008); the Santa Monica Art Museum, Santa Monica, CA (2007); Contemporary Art Museum St. Louis, St. Louis, MO, Rutgers University, New Brunswick, NJ, and Artists Space, New York, NY (all 2004); Portland Institute for Contemporary Art, Portland, OR (2003); and Institute of Contemporary Art at Maine College of Art & Design, Portland, ME (2002).

Pope.L studied at Pratt Institute in Brooklyn, NY and later received his BA from Montclair State University in Montclair, NJ (1978). He also attended the Independent Study Program at the Whitney Museum of American Art in New York, NY before earning his MFA from Rutgers University in New Brunswick, NJ (1981).

In 2004 the UAM held the solo exhibition *Five Ways to Say the Same Sadness: New Work by William Pope.L*.

RONNY QUEVEDO

(b. 1981, Guayaquil, Ecuador; lives and works in the Bronx, NY)

Quevedo's family's emigration from Ecuador to New York serves as a catalyst for his work, which reflects on sociopolitical issues of migration and belonging.

He has had solo exhibitions at institutions including: Colorado Springs Fine Arts Center at Colorado College, Colorado Springs, CO (2021); Martin Art Gallery, Muhlenberg College, Allentown, PA and Temple Contemporary, Tyler School of Art and Architecture, Philadelphia, PA (both 2019); Queens Museum, Queens, NY (2017); Casita Maria Center for Arts & Education, Bronx, NY (2015); and has been a part of notable group exhibitions including *El Dorado: Myths of Gold*, Americas Society/Council of the Americas, New York, NY (2023); *ReVisión*, Denver Art Museum, Denver, CO (2021); and *Pacha, Llaqta, Wasichay: Indigenous Space, Modern Architecture, New Art*, the Whitney Museum of American Art, New York, NY (2018).

Quevedo received a BFA from The Cooper Union in New York, NY (2003) and an MFA from the Yale School of Art, New Haven, CT (2013).

Quevedo previously exhibited at the UAM in the solo exhibition *Ronny Quevedo: offside* (2022) and the group exhibition *ACE: art on sports, promise, and selfhood* (2019).

SARA GREENBERGER RAFFERTY

(b. 1978, Evanston, IL; lives and works in Brooklyn, NY)

Rafferty investigates questions of domesticity, gender, the body, and consumerism in contemporary culture through works of video, sculpture, photography, and multimedia painting that often contain a subtext of violence.

Rafferty has had solo and two-person exhibitions at museums including Carnegie Museum of Art in Pittsburgh, PA and the John Young Museum of Art, University of Hawai'i at Manoa, Honolulu, HI (both 2021); Kim? Contemporary Art Centre, Riga, Latvia (2014); The Kitchen, New York, NY and Eli Marsh Gallery, Amherst College, Amherst, MA (both 2009); and MoMA PS1, Queens, NY (2006). Rafferty has participated in the *Whitney Biennial*, the Whitney Museum of American Art, New York, NY and the *Hammer Biennial*, Hammer Museum, Los Angeles, CA (both 2014).

She received her BFA in photography at the Rhode Island School of Design, Providence, RI (2000) and her MFA in sculpture and new genres at Columbia University, New York, NY (2005).

In 2017, the Samuel Dorsky Museum of Art at SUNY New Paltz, New Paltz, NY and the UAM organized the traveling solo exhibition *Sara Greenberger Rafferty: Gloves Off*.

ROBERT RAUSCHENBERG

(b. 1925, Port Arthur, TX; d. 2008, Captiva Island, FL)

Robert Rauschenberg was an influential artist in the Pop Art and Neo-Dada movements, known for incorporating everyday found objects into his hybrid painting-sculpture works he called "combines" and later for his extensive screenprinting output.

Numerous solo exhibitions of his work have been held at institutions including Los Angeles County Museum of Art, Los Angeles, CA (2018); Tate Modern, London, England (2017, 1981); San Francisco Museum of Modern Art, San Francisco, CA (2017, 2003, 2000, 1977); Museum of Modern Art, New York, NY (2017, 1999, 1982, 1977, 1968); Hamburger Bahnhof, Museum der Gegenwart, Berlin, Germany (2017, 2012); Thyssen-Bornemisza National Museum, Madrid, Spain (2015, 2006); National Gallery of Art, Washington, DC (2007, 1991, 1990); National Gallery of Australia, Canberra, Australia, Black Mountain College Museum + Arts Center, Asheville, NC, The Menil Collection, Houston, TX, Moderna Museet, Stockholm, Sweden (all 2007); Metropolitan Museum of Art, New York, NY (2006, 1987); the Museum of Contemporary Art LA, Los Angeles, CA, Centre Georges Pompidou, Musée National d'Art Moderne, Paris, France (both 2006); Neuberger Museum of Art, Purchase College, State University of New York, Purchase, NY (2005); the Whitney Museum of American Art, New York, NY (2000, 1990, 1968); Mass MoCA, North Adams, MA (2000); National Gallery of Modern Art, New Delhi, India (1998); Solomon R. Guggenheim Museum, New York, NY and Guggenheim Museum, Bilbao, Spain (both 1997); Corcoran Gallery of Art, Washington, DC (1991); Staatliche Kunsthalle, Berlin, Germany (1980); Art Institute of Chicago, Chicago, IL (1977); Smithsonian

Institution, Washington, DC (1976); Stedelijk Museum, Amsterdam, The Netherlands (1968); Whitechapel Art Gallery, London, England (1964); and the Jewish Museum, New York, NY (1963).

He enrolled at the Kansas City Art Institute in Kansas City, MO (1947), traveled to Paris to study at the Académie Julian (1948), studied intermittently under Josef Albers at Black Mountain College near Asheville, NC (1948–52), and took classes at the Art Students League in New York, NY (1949–51).

CARRIE SCHNEIDER

(b. 1979, Chicago, IL; lives and works in Hudson, NY and New York, NY)

Through experimental photographs and film practices, Schneider explores the camera's potential for abstraction by incorporating chance and improvisation into her process.

Schneider has had solo exhibitions at Mass MoCA, North Adams, MA and Carl-Schurz-Haus / Deutsch-Amerikanisches Institut e.V., Freiburg, Germany (both 2023); Miller Institute for Contemporary Art, Carnegie Mellon University, Pittsburgh, PA (2018); Slought, University of Pennsylvania, Philadelphia, PA and Pérez Art Museum Miami, Miami, FL (both 2017); Haggerty Museum of Art, Marquette University, Milwaukee, WI and Granoff Center, Brown University, Providence, RI (both 2016); Museum of Fine Arts, St. Petersburg, FL and California Museum of Photography, the University of California, Riverside, Riverside, CA (both 2015); Museum of Contemporary Art, Chicago, IL (2010); Finnish Museum of Photography, Helsinki, Finland (2009); and she has been exhibited at The Andy Warhol Museum, Pittsburgh, PA and The Kitchen, New York, NY (both 2011); and The Art Institute of Chicago, Chicago, IL (2010).

She has a BFA from Carnegie Mellon University, Pittsburgh, PA (2001), attended the Whitney Museum of Art Independent Study Program (2015–16), and earned an MFA from the School of the Art Institute of Chicago, Chicago, IL (2007).

The UAM held her solo exhibition *Carrie Schneider: Rapt* in 2019.

RIRKRIT TIRAVANIJA

(b. Buenos Aires, Argentina, 1961; lives and works in New York, NY, Berlin, Germany, and Chiang Mai, Thailand.)

Tiravanija is known for his contributions to relational art, often creating immersive and participatory installations that blur the boundaries between art and everyday life, and also works in painting, printmaking, video, photography, mixed-media assemblage, and music.

Solo exhibitions of his work have been held by institutions including MoMA PS1, Queens, NY (2023); Museum Dhondt-Dhaenens, Deurle, Belgium (2021); Institute of Contemporary Arts, London, England and Smithsonian's Hirshhorn Museum and Sculpture Garden, Washington, DC (both 2019); National Gallery Singapore, Singapore (2018); Stedelijk

Museum, Amsterdam, The Netherlands (2016); Solomon R. Guggenheim Museum, New York, NY (2005); Chiang Mai University Art Museum, Chiang Mai, Thailand, Museum Boijmans van Beuningen, Rotterdam, The Netherlands, Musée d'Art Moderne de la Ville de Paris, France, and Serpentine Gallery, London, England (all 2004); and he was part of the influential relational art exhibition *TRAFFIC*, Musée d'Art Contemporain, Bordeaux, France (1996) curated by Nicolas Bourriaud.

He received his BA from the Ontario College of Art, Toronto, Ontario, Canada (1984), participated in the Whitney Museum of American Art Independent Study Program, New York, NY (1985–86), and received his MFA from the School of the Art Institute of Chicago, Chicago, IL (1986).

Tiravanija previously exhibited in the UAM's 2013 exhibition *Day After Day: The Diaristic Impulse*.

ANDY WARHOL

(b. 1928, Pittsburgh, PA; d. 1987, New York, NY)

One of the most influential artists of the late twentieth century and a leader in the Pop Art movement, Warhol created an extensive body of photography, film, and iconic paintings and screenprints that integrated mass-media and advertising images.

Numerous solo exhibitions of Warhol's work have been held by institutions that include Tate Modern, London, England (2020, 2001, 1970); the Whitney Museum of American Art, New York, NY (2018, 1998, 1970); San Francisco Museum of Modern Art, San Francisco, CA (2018, 1989); the Jewish Museum, New York, NY (2015, 2008, 1980); The Museum of Contemporary Art LA, Los Angeles, CA (2014, 2001); Neuberger Museum of Art, Purchase College, State University of New York, Purchase, New York, NY (2009); Stedelijk Museum, Amsterdam, The Netherlands (2008, 1980, 1968); Montreal Museum of Fine Arts, Montreal, Quebec, Canada (2008); Neue Nationalgalerie, Berlin, Germany (2001); Solomon R. Guggenheim Museum, New York, NY (1999, 1988); Kunstmuseum, Basel, Switzerland (1998); Centre Georges Pompidou, Musée National d'Art Moderne, Paris, France (1990, 1989); The Carnegie Museum of Art, Pittsburgh, PA (1989); and Art Institute of Chicago, Chicago, IL (1989).

Warhol studied art at Carnegie Institute of Technology (1945–49) and soon afterward moved to New York.

EXHIBITION CHECKLIST

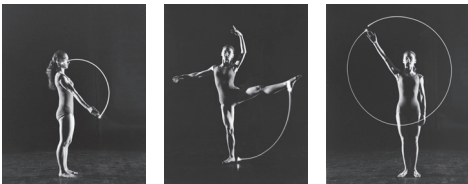


VITO ACCONCI

Flag Face, 1984

Color lithograph on three sheets
of paper, one sheet with grommets
12 x 30; 16 x 30; 20 x 30 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 artist



ANDREAS FEININGER

Girl from Side Moving Arm, 1950

Girl Lifting Leg and Left Arm, 1950

Girl Moving Arm, 1950

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 Estate of
Gertrud Feininger



KELTIE FERRIS

Company, 2022

Oil, powdered pigment, and vinyl paint
on paper
47 ½ x 51 ¾ inches

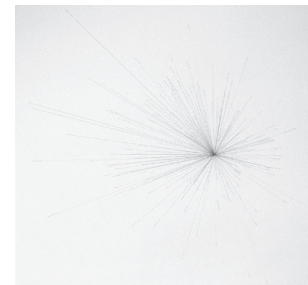
Rider, 2022

Oil, powdered pigment, and vinyl paint
on paper
40 x 26 inches

To the Left, 2022

Oil, powdered pigment, and vinyl paint
on paper
41 ½ x 29 ¾ inches

© Keltie Ferris, courtesy of the artist
and Mitchell-Innes & Nash, New York



RICHARD GARRISON

*Lot Walking (July 17, 2005–
January 17, 2006)*, 2005–06

Graphite on archival color inkjet print
36 x 36 inches

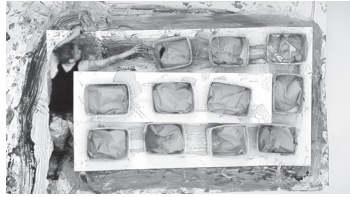
Collection of University Art Museum,
University at Albany, State University
of New York on behalf of The University
at Albany Foundation, purchase of
University at Albany, State University
of New York

KATE GILMORE

A Tisket, A Tasket, 2013

Single channel video, 32:14 minutes,
color, sound

Courtesy of the artist



DAESHA DEVÓN HARRIS

How I got over
(*One More River to Cross*), 2017

Just follow me down to Jordan's stream
(*One More River to Cross*), 2017



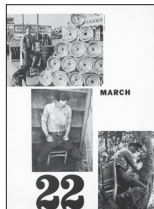
My Soul looked back and wondered
(*One More River to Cross*), 2017

Cotton rag archival pigment print

17 x 22 inches each



Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, purchase of University at Albany Alumni Association Dr. Arthur N. Collins '48 Purchase Award



ALLAN KAPROW

Pose: Carrying Chairs through the City, Sitting Down Here and There, Photographed, Pix Left on Spot, Going On from *Artists & Photographs*, 1970

Offset envelope, containing seven offset lithographs

Sheet (each): 10 ¹/₁₆ x 7 ⁷/₈ inches;
envelope: 12 x 8 ⁷/₈ inches

Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, purchase of Art Council, 1978



GRACELEE LAWRENCE

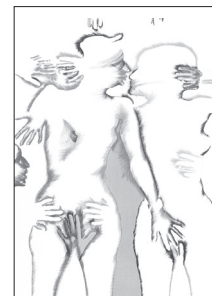
Where does anything end in this infinite world?, 2023

3D printed PLA plastic
34 x 54 x 14 inches

Nostalgia for the Near Future, 2022

3D printed PLA plastic
46 x 39 x 24 inches

Courtesy of the artist



MARISOL

Untitled (1 of 6), 1978

Untitled (2 of 6), 1978

Untitled (3 of 6), 1978

Untitled (4 of 6), 1978

Untitled (5 of 6), 1978

Untitled (6 of 6), 1978

Lithograph on paper,
edition 45/100

52 x 38 inches

Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, gift of Mrs. Ivan Radin

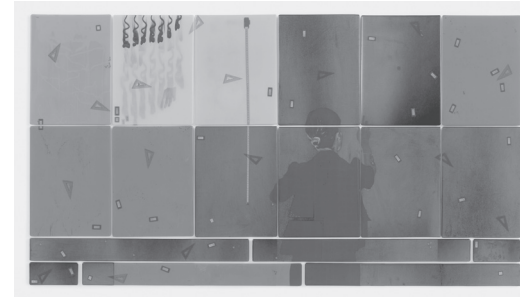
ROBERT MORRIS

Continuous Project Altered Daily
from *Artists & Photographs* (detail), 1969

Offset lithograph on paper

64 x 12 inches

Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, purchase of Art Council, 1978



SARA GREENBERGER
RAFFERTY

The Veldt, 2019

Fused and kiln
formed glass

60 x 111 x ¾ inches

Courtesy of the artist
and DOCUMENT, Chicago



ROBERT RAUSCHENBERG

Revolver
from *Artists & Photographs*, 1970

Five screenprinted plastic discs

8 15/16 inches diameter each

Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, purchase of Art Council, 1978

Autobiography, 1968

Offset lithographs on paper

66 x 48 ¾ inches each

Collection of University Art Museum, University at Albany, State University of New York on behalf of The University at Albany Foundation, gift of Professor William and Carol Roth



POPE.L

Times Square Crawl a.k.a. *Meditation Square Pieces*, 1978

Digital C-prints on gold fiber silk paper, edition 2/3 plus 1 AP, suite of 5 prints

10 x 15 inches each

© Pope.L, courtesy of the artist and Mitchell-Innes & Nash, New York



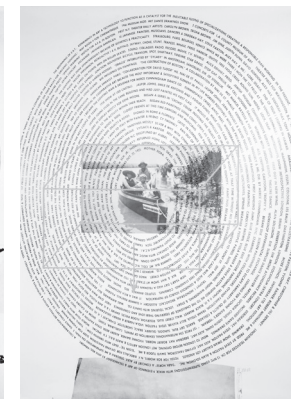
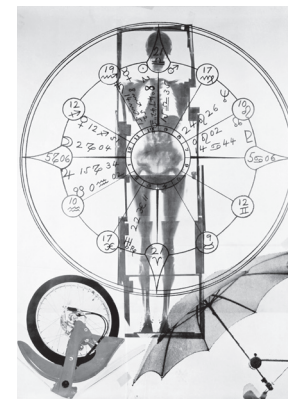
RONNY QUEVEDO

my mother's hand, 2017

Pattern paper, thread, and
wax on unstretched muslin

20 ½ x 18 inches

Courtesy of the artist and
Alexander Gray Associates, New York





CARRIE SCHNEIDER

*Portrait of the Artist in Their
Studio (Bianca Beck), 2013*

HD video, 8:17 minutes, color, sound

Courtesy of the artist, CHART and
CANDICE MADEY



RIRKRIT TIRAVANIJA

Untitled I (the map of the land of feeling), 2008-11

Inkjet prints, offset lithography, chine collé, color silkscreen

36 x 334 ½ inches

Collection of LeRoy Neiman Center for Print Studies,
Columbia University



ANDY WARHOL

Elvis from Artists & Photographs, 1970

Offset lithograph on paper

11 x 8 inches

Texan from Artists & Photographs, 1970

Offset lithograph on paper

9 x 10 inches

Collection of University Art Museum,
University at Albany, State University
of New York on behalf of The University
at Albany Foundation, purchase of Art
Council, 1978



*BODY MAPS: WORKS FROM THE UNIVERSITY AT ALBANY FINE ART COLLECTIONS
IN CONVERSATION WITH PAST EXHIBITING ARTISTS*

January 22 – April 3, 2024

2nd Floor Main Gallery, Nancy Hyatt Liddle Gallery

University Art Museum
University at Albany
State University of New York

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Albany, New York 12222
518-442-4035
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