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

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 Accconci: 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 438 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); Norman 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).


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 Prangley 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 (1981); 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.


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.


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).

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, printing, 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.


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 ¾ 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 ⅜ x 29 ⅝ inches
© Keltie Ferris, courtesy of the artist and Mitchell-Innes & Nash, New York

RICHARD GARRISON

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 17/32 x 7 3/8 inches; envelope: 12 x 8 5/8 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 MORAIS
*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

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

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

SARA GREENBERGER RAFFERTY
*The Veldt*, 2019
Fused and kiln formed glass
60 x 111 x ¾ inches
Courtesy of the artist and DOCUMENT, Chicago
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 33 ¾ 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
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2nd Floor Main Gallery, Nancy Hyatt Liddle Gallery

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