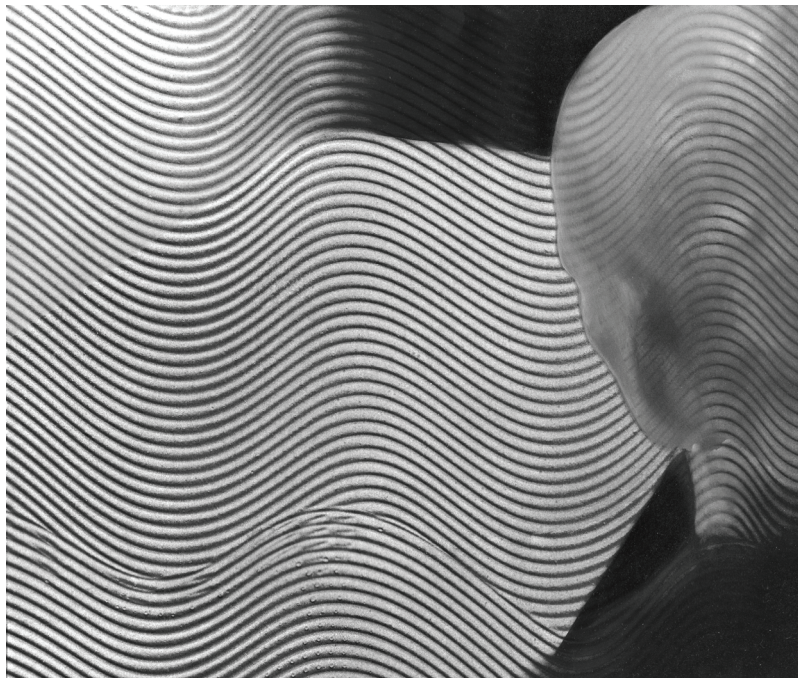


Introphantasm



January 22 – April 3, 2024;
April 25 – May 12, 2024
Collections Study Space
Curated by Bella Burnett, M.F.A. '24

University Art Museum
University at Albany
State University of New York

Introphantasm invites an introspective look at the relationships between personal and cultural memory and the transformative role those relationships can play in individual consciousness. The paintings, prints, and videos in this exhibition, all drawn from the University at Albany Fine Art Collections, often suggest states of unreality, alienation, or displacement through narrative or through optical abstraction.

Many artists in the exhibition investigate cultural memory by revisiting Christian narratives. The disembodied eyes and organic material collaged among Latin script in Susan Erony's *Please, Saint Anthony* (1999) fragment any sense of identity in this reliquary of sorts for Saint Anthony of Padua, patron saint of lost items. In *The Temptation of Saint Anthony, Plate X* (1989) by Tim Rollins and K.O.S., black ink painted on a page of a book allows the viewer only a brief glimpse into a text recounting Saint Anthony the Great's supernatural temptation during an exile in the Egyptian desert — a frequent subject in art history.

As they revisit past narratives, the artists in *Introphantasm* explore and push up against traditional visual storytelling techniques. Pierre Alechinsky's *Untitled* from the series *Windows* (1977) reference the flatness of medieval pictorial illustrations, importing with them their history and role in storytelling but presenting an undirected narrative told through abstract motifs and expressive symbols such as crudely drawn faces and turbulent ocean waves. Carol Tansey's use of narrative is directed through humorous storyboarding in her print *Birthmark* (1982), where the words of lyrical poetry appear as bubbles in a bathtub in what becomes an exploration of alienation from one's own body.

Narrative can be a crucial part of structuring our interior experiences. So what happens to a figure thrown into a narrative void? Stephanie Palazeke's video *Junia* (2015) takes inspiration from the story of Junia or Junias, the "hidden apostle." In this performance Junia is resigned to a barren environment, unable to mark her status until remnants of interior memories awaken her power to do so. Aaron Holz's painting *The onlooker* (2007) and Gregory Graham's lithograph *Disintegration III* (1977) each situate the figure in undefined spaces. Gazes are met by geometric pattern and color or disregarded by total blackness, leaving the viewer to ask: Where do these people belong? This is a question raised by all the artists in *Introphantasm* as they situate their subjects in worlds of abstraction, memory, and unreality.

Artist Biographies

Pierre Alechinsky

Inspired by medieval pictorial illustrations, Alechinsky's series *Windows* (1977) suggests narratives. The symbolically stylized imagery includes a trio of faces circling above a smoldering volcano and turbulent seas, recalling themes of creation and deconstruction through simplified linear gestures of storytelling. The icons maintain ambiguous expressions, leaving a narrative quality that is undirected, and the mark-making language plays against the work's pictorial flatness.

Alechinsky (b. 1927, Brussels, Belgium; lives and works in France) studied at École nationale supérieure des arts visuels de La Cambre, Brussels, Belgium from 1944 to 1948 and is a devoted member of CoBrA, an international postwar avant-garde art movement.

Susan Erony

A cacophony of materials and imagery frame the scripture in Erony's *Please, Saint Anthony* (1999). The eye is a common motif in Erony's work. Here we see it paired with a brain and with fragmented views of a face fading into the background. The lack of resolution in the portraiture lends itself to a lack of identity or personage, as the title of the work is a plea to the patron saint of lost items.

Erony (b. 1949, Boston, MA; lives and works in Gloucester, MA) completed her B.F.A. in 1971 at the Massachusetts College of Art, Boston, MA. Her work is held in numerous collections in the Northeast and around the country.

Gregory Graham

The figure in Graham's *Disintegration III* (1977) crashes into the frame, blurred out of focus as if falling through a dark void. The figure's sense of motion was inspired by photographer Duane Michals's stylistic use of sequential images. The lack of detail in the figure and lack of physical surroundings obscures the subject's identity.

Graham (b.1955, Watervliet, NY; lives and works in Saint Paul, MN) received his M.A. in 1979 from the University at Albany, Albany, NY, and an M.F.A. in 1982 from the University of Tennessee, Knoxville, TN.

Aaron Holz

In *The onlooker* (2007), Holz's multilayered painting technique creates an illusionistic perception of depth while stimulating our sense of touch. Peering into the composition with us is a transparent figure, like an apparition through whom we see the vibrant colors, lines, and shapes of the painting refracted. Only the edge of the figure's face is solidly rendered and their gaze is hidden from the viewer. The figure simultaneously blends into and pushes against the surrounding ground.

Holz (b. 1972, Minneapolis, MN; lives and works in Nebraska) received his M.F.A. in 2001 from the University at Albany, Albany, NY, and is a professor at the University of Nebraska–Lincoln, Lincoln, NE. His work is in the collections of several university museums throughout the country.



Stephanie Palazeke, *Junia* (still), 2015

Stephanie Palazeke

Questions about Junia (or Junias), who is mentioned once in the New Testament by Saint Paul, have been contentious in Church history: Was this person a woman? An apostle? Palazeke's video performance *Junia* (2015) is situated within the ambiguity of the answers to these questions. The artist wanders through a vacuous environment before being seemingly overwhelmed by an array of flashing colorful images of community and home videos that suggest memories and an audio track that insistently calls her name. Junia falls into the well of her gridded chamber and marks her own identity

into her surroundings: with the black design on her white dress now seen to be ink marks, she rolls back and forth, her body “drawing” on the floor.

Palazeke (b. 1992, Schenectady, NY; lives and works in Schenectady, NY) completed her M.F.A. in 2017 at the University at Albany, Albany, NY. She is currently a K-12 educator in Niskayuna, NY.

Tim Rollins and K.O.S.

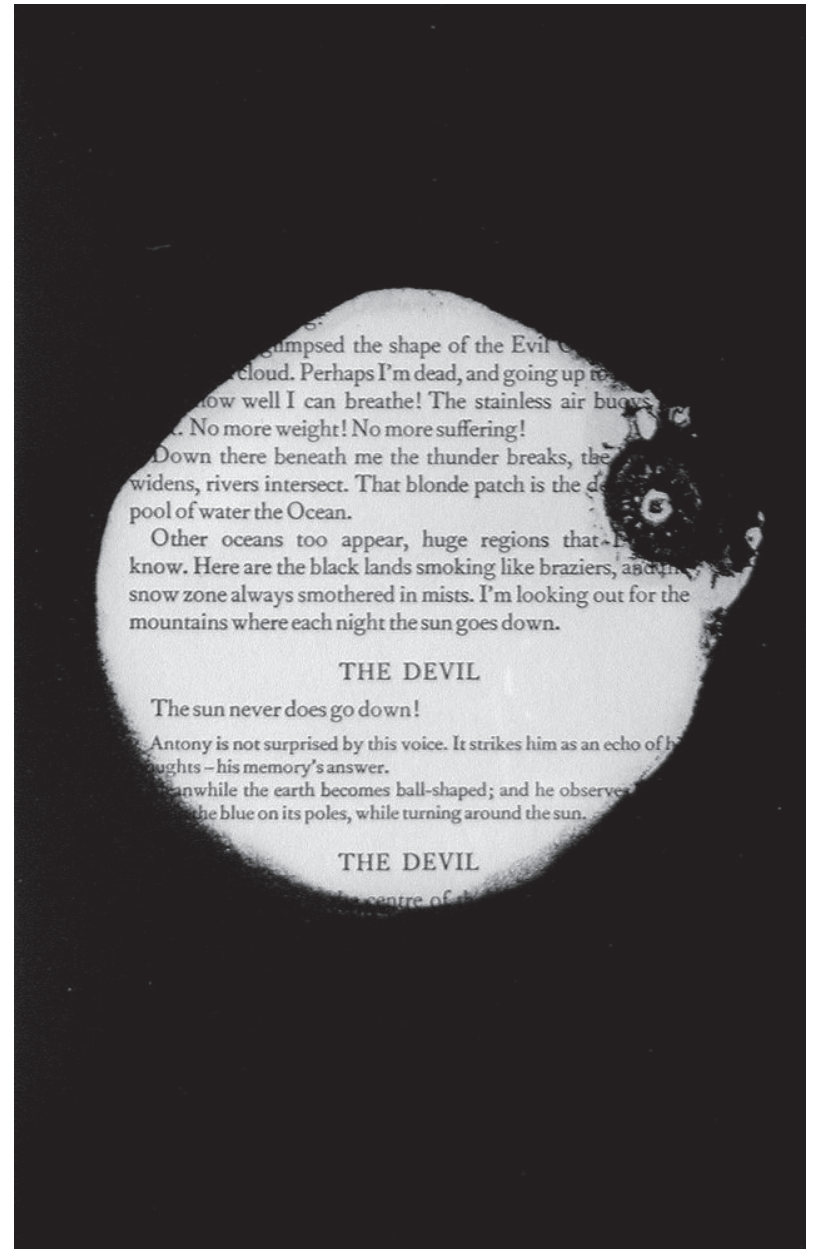
The work of Tim Rollins and K.O.S. (Kids of Survival) is defined by student collaboration that focuses on and visualizes single motifs from famous works of literature. In *The Temptation of Saint Anthony*, Plate X (1989) they have appropriated pages of Gustave Flaubert's *The Temptation of Saint Anthony*, which tells the tale of Anthony's persisting faith against numerous and devilish seductions, by using the epic poem as canvas for printmaking techniques. In this edition, the “canvas” is obstructed by black ink leaving an abridged glimpse of the text. The inkblot that surrounds this image casts the narrative as if it were a forgotten memory.

Rollins (b. 1955, Pittsfield, ME; d. 2017, New York, NY) began his career teaching art for special-education middle school students in a South Bronx public school. In 1984, he launched the Art and Knowledge Workshop, an after-school program for dedicated students, who named themselves Kids of Survival (K.O.S.). Tim Rollins and K.O.S. exhibited in the Venice Biennale, at Documenta 8, and in two Whitney Biennials, and they have works in the collections of the Museum of Modern Art, New York, NY; Tate Modern, London, England; Art Institute of Chicago, Chicago, IL; and the Bronx Museum of Arts, Bronx, NY.

Carol Tansey

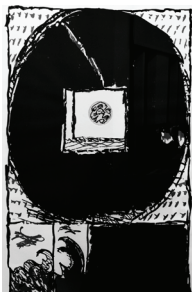
Tansey illustrates the connection between thought and body in *Birthmark* (1982). The poetic language in the storyboard humorously describes the main figure's deteriorating mental and physical state over the course of a bathing ritual. Bubbles in the bath turn into words that overwhelm the subject who finally loses a sense of identity and stands before the mirror, transformed into a human-crustacean hybrid. The omniscient narrator and exaggerated tender-red skin cause the main figure to give in to an irrational perception that she has become a shelled monster.

Tansey (b. 1944, Newark, NJ; lives and works in Vermont) completed her M.A. at the University at Albany, Albany, NY, in 1981.



Tim Rollins and K.O.S., *The Temptation of Saint Anthony*, Plate X, 1989

Illustrated Checklist



Pierre Alechinsky

Untitled from the series *Windows*, 1977
Untitled from the series *Windows*, 1977
Lithograph and etching from a series of seven, edition 64/99
40 x 28 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 Bertram Podell



Susan Ekony

Please, Saint Anthony, 1999
Mixed media on canvas
9 x 12 ¼ inches

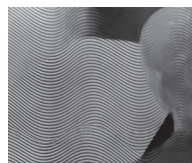
Collection of University Art Museum,
University at Albany, State University of
New York on behalf of The University at
Albany Foundation, gift of the artist



Gregory Graham

Disintegration III, 1977
Lithograph on paper
6 x 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 the artist



Aaron Holz

The onlooker, 2007
Oil, resin, and acrylic on panel
9 ½ x 11 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 the artist



Stephanie Palazeke

Junia, 2015
HD video, 07:06 minutes, color, sound

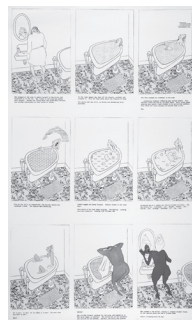
Collection of University Art Museum,
University at Albany, State University of
New York on behalf of The University at
Albany Foundation, gift of Michael A. Boots



Tim Rollins and K.O.S.

The Temptation of Saint Anthony,
Plate X, 1989
Aquatint on paper
5 ¾ x 8 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 Tim Rollins



Carol Tansey

Birthmark, 1982
Etching on paper
34 x 21 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

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In 2018, with support provided by the Henry Luce Foundation American Art Program, the University Art Museum (UAM) opened the Collections Study Space, a multi-purpose space designed to safely house over 3,000 objects reflecting 50 years of modern and contemporary art, and simultaneously make them accessible to students, faculty, other researchers and scholars, and the community. The works in the University at Albany Fine Art Collections can also be viewed in the online database at: universityartmuseum.org.

Support provided by the Office of the President, Office of the Provost, The University at Albany Foundation, the University at Albany Alumni Association, the University Auxiliary Services at Albany, and the Jack and Gertrude Horan Memorial Fund for Student Outreach.

Cover image: Aaron Holz, *The onlooker*, 2007