

Fall Exhibitions at the University Art Museum
Job Security: Voices and Views from the American Security Industry
Sky Hopinka: Dislocation Blues
On view August 12 – December 9, 2024



Danny Goodwin, *Urban Search and Rescue Simulator, State Preparedness Training Center, Oriskany, NY* (detail), 2019, archival pigment print, edition of 4, 44 x 55 inches, courtesy of the artist

ALBANY, NY (July 17, 2024) – The University Art Museum presents *Job Security: Voices and Views from the American Security Industry* in its main galleries, and Sky Hopinka’s film *Dislocation Blues* in the Nancy Hyatt Liddle Gallery.

Job Security: Voices and View from the American Security Industry

The exhibition *Job Security: Voices and Views from the American Security Industry* explores the contours of the ever-expanding American security industry—its people, places, and ideologies. The exhibition makes visible an eight-year collaborative research project by artist Danny Goodwin and writer Edward Schwarzschild and features Goodwin’s black-and-white portraits, large-scale color photographs, and new video installations, alongside framed facsimiles of Schwarzschild’s redacted notebooks and interview transcripts with security personnel. The personal impetus for their research was their experiences of growing up with fathers who worked in security. Drawing on elements from their forthcoming book, *Job/Security: A Composite Portrait of the Expanding American Security Industry* (MIT Press, 2024), the UAM exhibition takes the breadth of their research beyond the printed

page in order to call into question what we mean when we speak of security—Security for whom and by whom? In an era defined by national and global conflicts, widening ideological divides, and increasing political polarization, *Job Security* seeks to ask these questions through an individualized, nuanced approach.

Job Security features more than 50 works installed across both floors of the museum. The first floor offers competing perspectives on the security industry by focusing on people interviewed in Goodwin and Schwarzschild's book: workers and officials in government organizations and the private sector, targets of security operations, and critics of the industry. Their voices are presented through portraits, video installations, and redacted interview excerpts. Diagrams of Schwarzschild's interview process make visible the project's research methods and show the labor required to uncover the many voices heard in the exhibition. The second floor engages with questions of concealment, deception, and constructed realities through Goodwin's large-scale color photographs of emergency simulation and security training facilities and photographs of his tabletop paper models of sites where access was digitally censored on Google Earth or physically restricted.

To learn more, see the *Job Security* [press kit](#) which includes an extended press release and images.

About the Artists

Danny Goodwin is Professor and Chair of the Department of Art and Art History at the University at Albany, SUNY. His photographic, video, and installation work has been featured in numerous solo and group exhibitions and published extensively in the United States and Europe.

Edward Schwarzschild is Professor and Director of Creative Writing in the English Department at the University at Albany, SUNY. He is the author of three works of fiction, *In Security*, *The Family Diamond*, and *Responsible Men*; and his writing has appeared in *The Guardian*, *The Believer*, *Virginia Quarterly Review*, and elsewhere.

Job Security: Voices and Views from the American Security Industry is organized by Corinna Ripps Schaming, Director/Chief Curator, and Robert R. Shane, Associate Curator at the University Art Museum.



Danny Goodwin and Edward Schwarzschild
Border Patrol Reflections (Barak Hussein Reading
Francisco Cantú Interview Excerpt and Violetta DeRosa
Reading Carla Provost Interview Excerpt), 2024
2 screen installation, 4K video, 14:35 and 9:36 minutes,
black and white, sound



Sky Hopinka, *Dislocation Blues* (still), 2017, HD video, 00:16:57 minutes, color, sound, image courtesy of the Video Data Bank at the School of the Art Institute of Chicago, www.vdb.org

Sky Hopinka: Dislocation Blues

Sky Hopinka explores identity, language, politics, and history throughout his filmmaking, photography, and poetry. His short film *Dislocation Blues* (2017) looks at one of the largest Indigenous gatherings in the long history of Indigenous resistance: the 2016-17 Standing Rock protests against the construction of the Dakota Access Pipeline (DAPL) that threatened to poison water resources, destroy ancestral burial grounds, and violate Indigenous national sovereignty. Themes of personal and political dislocation and the plaintive mood suggested by “blues” in the title circulate throughout the film.

Dislocation Blues offers glimpses of law enforcement and the news media at Standing Rock, but its emphasis is on scenes that embody ambivalent feelings of belonging and fear within the camp’s diverse community. The film highlights the voices of two protestors, or Water Protectors. Cleo Keahna reflects on his experience at Standing Rock as he appears via Skype on a laptop screen, dislocated in space and time. He had arrived at a moment when he had been navigating his gender identity and was welcomed within the Two-Spirit Camp, one of many camps that gathered in solidarity at Standing Rock. (The term “Two-Spirit,” popularized in the 1990s, refers to Native non-binary gender traditions and activism.) The second voice we hear is Terry Running Wild, who Hopinka interviewed onsite during the protests. We never see Running Wild on camera; he is a voice dislocated from a body. Hopinka’s shots at waist or chest height that immerse us among the protestors, or camera tilts that capture a surveillance drone in the sky, amplify the urgency we hear in Running Wild’s words.

The 17-minute, single-channel color video runs continuously during museum hours and is presented as a wall-sized installation.

About Sky Hopinka

Sky Hopinka (Ho-Chunk Nation/Pechanga Band of Luiseño Indians, b. 1984 Ferndale, Washington)

Solo exhibitions and installations of Hopinka's work have been held at LUMA, Arles, France (2022); the Museum of Modern Art, New York (2021); the Block Museum of Art, Chicago (2021); and the Hessel Museum of Art, Annandale-on-Hudson, NY (2020), among other institutions. His work has been shown in notable group exhibitions, including *Cosmopolis #2*, the Centre Pompidou, Paris (2019), and the Whitney Biennial, New York (2017). Hopinka's films have played at festivals including the Sundance Film Festival, the Toronto International Film Festival, and the New York Film Festival. He is the recipient of numerous awards and fellowships, including a MacArthur Fellowship (2022), Forge Project Fellowship (2021), and Guggenheim Fellowship (2020).

Teaching and Learning with the University Art Museum

Centrally located on the University at Albany campus and welcoming to all, the UAM is a hub for experiential learning and cross-disciplinary dialogues unlike those found in conventional classrooms. As a university museum of contemporary art at a comprehensive, public research institution, we serve as both a traditional gallery space for students and visitors and as an active site for transforming interdisciplinary higher education. We offer students and our larger community opportunities to engage firsthand with internationally renowned artists and thinkers and offer context to the unique points of view that our exhibiting contemporary artists provide on the important social, cultural, and political issues of our day.

Exhibition Support

Job Security: Voices and Views from the American Security Industry is supported by the Office of the President, Office of the Provost, The University at Albany Foundation, the University at Albany Alumni Association, and the New York State Writers Institute.

Sky Hopinka: Dislocation Blues and *LIMINALITIES* are supported by the Office of the President, Office of the Provost, and The University at Albany Foundation.

Additional support for exhibitions and programs is provided by the University Auxiliary Services at Albany, the Ann C. Mataraso Fund, and the Jack and Gertrude Horan Memorial Fund for Student Outreach.

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Museum Hours August 12 – December 9, 2024:

Monday – Friday, 11am – 4pm

Open Select Saturdays, 11am – 4pm: 9/21, 9/28, 10/19, 11/2

Closed: 9/2, 10/14, 11/11, 11/28, 11/29

Public Reception: Friday, September 13, 5 – 7pm

Please check the museum's website for additional programming announcements.

ALSO ON VIEW

LIMINALITIES

August 12 – December 9, 2024

Collections Study Space – open Tuesday/Thursday, 11am – 2pm

Curated by Jesse Asher Alsdorf '22

Selected works from the University at Albany Fine Art Collections depicting altered realities at once unsettling and comforting. Artists include: Elizabeth Blum, Andrew Brischler, Colleen Cox, Kathleen Dagostino, Kathleen Fair, Ray Felix, Vlastislav Hofman, Thomas Kite, Neal Slavin, Robert von Sternberg, Sandra Wimer, and Paul Wunderlich.

UAlbany Campus Land Acknowledgement

The University at Albany sits at the confluence of the Hudson and Mohawk rivers on the traditional lands of the Kanien'keháka and Muh-he-con-neok people, who stewarded this land for generations before the arrival of European colonists. The Kanien'keháka (People of the Flint) and Muh-he-con-neok (People of the Waters that are Never Still) are more commonly known today as the Mohawk Haudenosaunee and Stockbridge-Munsee Band of Mohicans. Despite the similarity of their westernized names, the Mohawk and Mohican were culturally and linguistically distinct.

The UAlbany community recognizes that we live and work on the homelands of sovereign Indigenous nations with rich histories and cultures that continue today – both within New York and beyond.

As an institution devoted to teaching, scholarship, and service, we strive to understand and learn from our history and to affirm Indigenous rights and issues. To this end, we are committed to cultivating reciprocal relationships with Indigenous communities focused on equity, social justice, and sustainability – and dismantling legacies of colonization.

About the University at Albany

The [University at Albany](#) is one of the most diverse public research institutions in the nation and a national leader in educational equity [and social mobility](#). As a Carnegie-classified R1 institution, UAlbany and its faculty and students are creating critical new knowledge in fields such as artificial intelligence, atmospheric and environmental sciences, business, education, public health, social sciences, criminal justice, emergency preparedness, engineering, informatics, public administration, and social welfare. Our courses are taught by an accomplished roster of [faculty experts](#) with student success at the center of everything we do. Through our parallel commitments to academic excellence, scientific discovery, and service to community, UAlbany molds bright, curious, and engaged leaders and launches great careers.

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