From the Director
Mission and Message

Our spring exhibition program embodies two key elements of the Museum's mission: the enrichment and amplification of academic programs at the College, and its special commitment to exhibiting works of art created by artists that have lived and worked in the Hudson Valley and Catskill mountain regions.

American Scenery: Different Views in Hudson River School Painting, on view through May 14, features 116 American landscape paintings, and is a sequel to All That is Glorious Around Us, the show that inaugurated our East Wing galleries in 2001. (Both exhibitions were organized by Westmoreland Museum of American Art in Greensburg, PA). The depth and quality of the work in the exhibition, as well as its strong regional focus, underscores the SDMA's importance as a unique cultural resource for the mid-Hudson region, both on- and off-campus. Complementing this historical exhibition in the Chandler Gallery and North Gallery will be Second Nature: Selected Work by the Art Faculty, which focuses on the theme of Nature as seen in the 21st century by 15 members of the art department. Taken together, the two exhibitions will provoke a productive dialogue both on campus and beyond, looking at the past through the mirror of the present, and the present though the mirror of the past.

American Scenery features works that were selected from a unique and distinguished private collection that has been built over a period of more than 50 years. The collector (who prefers to remain anonymous) has brought vast intelligence and a keen eye to assembling what is one of the most comprehensive collections of its type that is still in private hands. While a number of the works that appeared in All That is Glorious Around Us make a return appearance in the current exhibition, the curatorial focus is significantly different. Curator Judith Hansen O'Toole, director of the Westmoreland Museum of American Art, has taken this opportunity to examine the affinities and differences among the scores of artists represented in the collection by placing thematically related works together in pairs, groups, or series, such as Times of Day, Weather Conditions, Atmosphere and Mood, Man's Impact on Nature, and The Machine in the Garden. According to O'Toole, the exhibition “brings together paintings that captured the natural effects expressed through the vast landscape of America...recalling the underlying spiritual, philosophical, and nationalistic significance of the land,” notions that were “fundamental to and universally understood by this group of nineteenth-century artists.”

Complementing the broad, historical consensus presented in American Scenery are the diverse approaches taken in Second Nature, the exhibition featured in the Chandler Gallery and North Gallery of the West Wing. Reflecting our inescapably complex, multi-faceted relationship to Nature in the 21st century, this exhibition amply demonstrates the depth of talent and insight among the Art Department faculty. This edition of the faculty show departs from its most recent predecessors in that it organizes the work thematically, presenting a smaller number of faculty in greater depth. The resulting exhibition should benefit students as they encounter their teachers' work in a cohesive, meaningfully curated context, underscoring the Museum's important role in enriching and amplifying the College's academic programs.

The most visible—and certainly one of the most significant—ways for a museum to fulfill its mission is through its exhibition programming. The SDMA is very pleased to present these two very different, yet complementary exhibitions that showcase the continuum of creative practice in the region. The message we send through the exhibitions and through the educational and public programs developed for them is our unique commitment to the study and interpretation of art, both historical and contemporary, produced in the Hudson Valley and the Catskills. The depth and quality of these offerings will warrant multiple visits to the Museum, bringing new understanding and appreciation of the art on view to all who visit us this spring, admirably fulfilling the SDMA’s mission.

Neil C. Trager
Director
Profile:

Bob Wagner, Preparator

The responsibility for the visual appeal of an exhibition at the SDMA in large part is the result of work done by the preparator. Although working as part of a team that includes the curator of the exhibition and the SDMA’s director, the preparator is responsible not only for matting and framing, fabricating mounts, preparing pedestals, wall text, and labels, and installing exhibitions, but on occasion is required to do more formal, more artistic, and label presentation work.

Bob Wagner, a professional photographer, has been a preparator at the SDMA in various capacities since 1992. He has worked on both permanent and temporary exhibitions and in the matting and framing of photographs. His involvement with CPW was such that in 1998 he joined the Board of Directors. Always having been interested in the world of museums and galleries, he found great satisfaction in his association with CPW.

Bob's professional work as a photographer and his experience at CPW made him the ideal candidate for interim preparator in May 2005, as two photography exhibitions were about to be installed, The Material Image: Surface and Substance in Photography and The Maverick Festival: An Exhibition on the Centennial of the Maverick Art Colony. Seven subsequent exhibitions dealing with everything from painting, sculpture, and art metals, to complex installations have benefited from his attention. "I appreciate the opportunity to have input into the design process and to work as part of the Dorsky team," Bob said. The SDMA is equally as appreciative.

Jaimee Uhlenbrock
Associate Curator of Collections

Collection News

And the Beat Goes On

Howard Greenberg, internationally recognized photography dealer and New York City gallery owner, donated 97 gelatin silver prints by Allen Ginsberg (1926 – 1997), American poet and leading apostle of the Beat Generation. This donation not only helps to expand the scope of the Dorsky Museum’s holdings in American photography, but it greatly increases the number of other images by Ginsberg that are already part of the permanent collection.

This series of prints contains portraits of William S. Burroughs, Peter Orlovsky, and Neal Cassady, who were all intimate friends of Ginsberg’s during the “Beat” era in American sub-culture of the 1950s and 1960s. From these images one can not only document the relationships between these influential poets and thinkers of the period, but also gain a better understanding of their unconventional lifestyles.

The photographs in this collection were created between 1953 and 1995 and document a range of locations, from interior shots done in Ginsberg’s lower Manhattan apartment to various trips to China, India, and Morocco made by the photographer and his entourage. A number of these images also contain extensive descriptions written by the artist underneath the image, including his signature.

However, what is even more interesting than these exotic locales is the fact that this donation also contains self-portraits of the artist, and images of family members including Ginsberg’s father; and brother; besides prints of famous people including singer and songwriter Bob Dylan, Dr. Timothy Leary from the Millbrook Psychedelic Research Center; Beat Generation writers Jack Kerouac and Herbert Hunke, and Jello Biafra of the Dead Kennedy’s rock band fame. When taken as a whole, this collection of photographs transports one back to the turbulent times of the 1950s and 1960s while giving one a good view of the somewhat ‘calmer’ lifestyle of the 1980s.

While Allen Ginsberg was the first Beat writer to gain popular notice after he gave a thundering performance of his poem Howl at the now-legendary Six Gallery poetry reading in October 1955, his photographic escapades unfortunately have been overshadowed by his subsequent success as one of America’s new breed of poets and writers. Yet, as one views this important donation of photographic images in retrospect, it is apparent that Ginsberg was also subconsciously laying the groundwork for a new generation of American photographers who increasingly have turned their attention to photographing their lives in a less formal, more snap-shot like manner.

It is safe to say that the direct, gutsy approach found in Ginsberg’s writings is also reflected in his photographs. It is this raw exploration of human emotions that remains with the viewer long after the images have been put away.

Wayne Lempka, Art Collections Manager

Alan Ginsberg, American
Peter Orlovsky visiting his family
1987; reprinted 1990
Gelatin silver print on paper
2004.038.082
Lily Ente

Night 8 comes from a key series of abstract works (many of them executed in the notoriously difficult-to-work Belgian black marble) that, as a group, represent the fullest flowering of Ente’s development as a sculptor in the 1960s. Having crossed the threshold from stylized representation to abstraction in the 1950s, her concerns shifted to the compression of volumetric space into an idiosyncratic sculptural language of light, line, and balance that seems derived from the two-dimensional forms of drawing or painting. The obsessively smoothened patina on the flat planes of marble refract and reflect light across the inky blackness of the stone, a play that is even more strongly emphasized by the way the artist has softened the strong geometry of the squared-off slabs with irregular indentations and sloping edges, creating a series of shimmering highlights across the piece. The spatial depth of the work is compressed, with an impossibly narrow gap between the two slabs that serves to create shadows that outline the front piece of marble. It is a sculpture that seems to push itself constantly to the verge of two-dimensionality.

In the late 1960s, Ente turned to the monoprint, a process that consumed most of her attention in the 1970s. As she put it herself, “Printmaking, instead of drawing, has become the arena for further exploration of sculptural ideas on a two-dimensional surface” (V.W. Jones, Contemporary Women Sculptors, 1986, p. 154). Fragment No. 25 is an excellent example of the technique Ente developed for this new process. Using wooden templates of abstract shapes, she would ink the block, and then stamp them directly on the paper (B. P. Clamp, Lily Ente...Listening to the Stone, 2001). Here she has repeated this action, overlapping the impressions to create an area of dense ink in the upper half of the sheet, while allowing the suggestive outlines of the block to fall away on the bottom half of the page. The print reiterates the key features of her sculpture—a delicate balance of line, mass, and abstraction—while substituting the toothy surface of the paper that appears in the trailing, incomplete imprints of the wooden template for the infinite glossiness of the marble.

Together, the print and the sculpture provide a fascinating glimpse into Ente’s creative process, illuminating unexpected aspects of her aesthetic in both media.

Beth E. Wilson
Interim Curator

Exhibitions

Don Nice: The Nature of Art
February 5 - April 22
East Wing
Fifty paintings by contemporary American realist painter Don Nice focusing on his later work that mirrors the artist’s sense of place and his relationship to the environment of the Hudson Valley and its river. In these works, Nice paints classic American products such as sneakers, candy wrappers, and soda bottles and juxtaposes them with natural elements, such as bears, fish, birds, and fruits in site-specific landscapes from the Hudson River Valley. In doing so, he has created a distinctive vision of civilization’s detritus in league with cultural concerns for the environment.

Co-Conspirators: Artist and Collector Selections from the Collection of James Cottrell and Joseph Lovett
February 5 - April 10
West Wing: Chandler Gallery
Forty-seven works from the collection of James Cottrell and Joseph Lovett offering an in-depth look at the work of Jean-Michel Basquiat, Keith Haring, Malcolm Morley, David Hockney, and others, often through several examples of their work. Cottrell and Lovett have been collecting art since 1976, with much of their collection built around a personal relationship with an artist. A cohesive sensibility is evident as well that is based on a love of painting and an appreciation for whimsy and humor.

BFA/MFA Exhibitions
April 30 - May 18
West Wing: Chandler Gallery and North Gallery
Group exhibitions of candidate for both the Bachelor of Fine Arts and the Master of Fine Arts degrees that present work from their thesis projects. These intriguing exhibitions illustrate the broad range of ideas and approaches to contemporary art practice mastered by undergraduate and graduate students in the 7 studio options of the art department: painting, sculpture, printmaking, metals, ceramics, graphic design, and photography.

Summer 2005

The Material Image: Surface and Substance In Photography
June 8 – August 7
East Wing: Morgan Anderson Gallery, Howard Greenberg Family Gallery, and the Corridor Gallery
Beth Wilson, Curator
A comprehensive survey of photographic processes primarily drawn from the SDMA permanent collection. This reflects the physical nature of the medium and the specific visual and formal effects that historically have been enabled by these photographic processes.

The Maverick Festival: An Exhibition on the Centennial of the Maverick Art Colony
June 8 – August 7
East Wing: Sara Bedrick Gallery
Dr. Jaimee Uhlenbrook, Curator
Vintage photographs, prints, and memorabilia from the Jean Gaede/Fritizi Striebel Archive of the Center for Photography at Woodstock. These document the annual bohemian festival organized by Hervey...
White at the Maverick Art Colony at Woodstock between 1915 and 1931.

**Recycled Revisited: Artistic Responses to the Earth Charter**
July 4 – September 18
West Wing
John Dahlsten and Dr. Alice Wexler; Curators
Twelve artists from the Art Society of Kingston responding to the Earth Charter; a declaration of the fundamental principles for building a just society with a special emphasis on the world’s environmental challenges. This document’s vision recognizes that environmental protection, human rights, equitable human development, and peace are interdependent and indivisible. The artists represented are Takashi Abe, Barbara Bachner, Rimer Cardillo, Dennis Connors, John Dahlsten, Anthony Krauss, Iain Machell, Meadow, Franca Palia, Shelley Parriott, Elisa Pritzker, and Cynthia Winika.

**FALL 2005**

**Encaustic Works 2005**
East Wing; Morgan Anderson Gallery, Howard Greenberg Family Gallery
September 17 – November 11
Dr. Karl Willers and Beth E. Wilson, Co-Curators
A selective survey of contemporary works using encaustics, a wax-based medium that dates back to Classical Greece and Rome. This exhibition showcases a range of innovative contemporary approaches to the medium by 24 artists who live and work in the Hudson Valley. Inspired by the biennial series initiated ten years ago by R+F Handmade Paints of Kingston, New York, this exhibition celebrates the company’s ongoing leadership in revitalizing and advancing the medium, through their exhibitions and workshop programs. Artists in the exhibition include Nancy Azara, Pamela Blum, Danielle B. Correa, Jeri Eisenberg, Dan Feldman, Lorrie Fredette, Gail Gregg, Valerie Hammond, Jan Harrison, James Haskin, Judy Hoyt, Martin Kline, Megan Irving, Heather Hutchinson, Allyson Levy, James Meyer, Wayne Montecalvo, Laura Monardi, Denise Orzo, Tracina Priest, Donna Sharrett, Fawn Potash, Cynthia Winika, and Rebecca Zilinski.

**Juxtapositions: Selections from the Metals Collection**
September 17 – December 11
East Wing; Sarah Bedrick Gallery
James Bennett and Myra Milmitch-Gray, Art Department, Co-Curators
A focus on recent acquisitions that facilitate comparisons between a wide range of objects – old and new, precious and common, unique and production work – in order to better understand the fluid, dynamic relationships between these categories in the field of metalsmithing. The show also includes renderings and preparatory sketches by a number of artists, including the recently deceased Hermann Jünger, the renowned and influential German jeweler and former professor at the Akademie der bildende Künste in Munich, who also lectured at SUNY New Paltz.

**The Cult of Happiness**
September 17 – November 6
East Wing; Corridor Gallery
Prof. Elizabeth Brotherton, Art History Department, Curator
Thirty Chinese woodblock prints selected from the SDMA’s permanent collection. Created in celebration of the lunar New Year by anonymous craftsmen or peasants during the agricultural off-season, they were pasted on the doors and walls of homes throughout China in the 19th and early 20th centuries. Mounted in conjunction with the annual meeting of the New York Conference of Asian Studies (NYCAS).

**Images in the Heavens, Patterns on the Earth: The I Ching, photographs by Janet Russek and David Scheinbaum**
October 1 – November 20
West Wing; Chandler Gallery
Sixty-four toned gelatin silver prints taken between 1972 and 2003 by Janet Russek and David Scheinbaum. Inspired by the I Ching (Yijing) or Book of Changes, an ancient Chinese book of divination comprising 64 hexagrams; the images in the exhibition decipher the I Ching’s multiple layers of words and symbols by means of image and text.

**Reading Objects 2005**
November 9 – December 11
East Wing; Corridor Gallery
Judi Esmond, Curator
The third in a series of collection-based exhibitions with interpretive labels by SUNY New Paltz faculty and staff that focused on a selection of new acquisitions from the museum’s permanent collection and potential gifts. The interpretive labels offer a variety of voices and diverse perspectives from Thomas Mounkhal, Susan Miler, Alice Wexler, Jeff Miller, Rachel Elliott Rigolina, Bob Wagner, Thomas Olsen, John VanderLippe, Anita Gonzalez, April French, Dennis O’Keefe, Mary Fakler, Elsa Dávila, Rose Rudnitski, Eric Gullickson, April French, Marilyn Hoberg, Charlotte Schultz, Laurence Carr, Anne Gorrick, Amanda Buhler, Pauline Uchmanowicz, Robin Arnold, Jan Zlotnik Schmidt, and Peter Kaufman.

**BFA/MFA Exhibitions**
December 3 – December 14
West Wing; Chandler Gallery and North Gallery
Group exhibitions of candidates for both the Bachelor of Fine Arts and the Master of Fine Arts degrees that present work from their thesis projects. These intriguing exhibitions illustrate the broad range of ideas and approaches to contemporary art practice mastered by undergraduate and graduate students in the 7 studio options of the art department; painting, sculpture, printmaking, metals, ceramics, graphic design, and photography.

**On-Line Exhibitions**

**The Maverick Festival, 1916 – 1931**
A photographic archive with historical commentary on the Maverick Festival of Woodstock, an annual bohemian festival founded by Hervey White of the Maverick Art Colony located in West Hurley that ran from 1915 to 1931. Mounted in conjunction with the exhibition The Maverick Festival: An Exhibition on the Centennial of the Maverick Art Colony.

**Asian Art at the Samuel Dorsky Museum of Art**
A review of the over 300 works of Asian art divided into the categories of sculpture, painting, prints, and decorative arts. Mounted in conjunction with the New York State Association of Asian Studies Conference.

**Puerto Rican Silkscreen Posters, 1952 – 1983**
Includes works by Lorenzo Homar; Rafael Tufño, José Alicea, and Antonio Martorell, among others, who represent the golden age of the silkscreen poster in Puerto Rico. Mounted in conjunction with Hispanic Awareness Month.

**Provenience Unknown! Illegal Excavations Destroy the Archaeological Heritage**
Documents the looting and illicit trafficking of South Italian archaeological artifacts. This was created originally as a documentary panel exhibition by Daniel Graepler of the University of Goettingen, Germany, and Marina Mazzei of the Superintendency of Archaeological Properties for Puglia, Taranto, Italy. This English version was produced collaboratively by the Art History Department and the Samuel Dorsky Museum of Art.
Public Programs

March 14 – Studio visit with Don Nice in conjunction with the exhibition Don Nice: The Nature of Art.

July 13 – Curator’s talk with Beth Wilson in conjunction with the exhibition The Material Image: Surface and Substance in Photography.

August 5 – Conversations@SDMA with Jean Gaede, moderated by curator Jaimee Uhlenbrock, held in conjunction with the exhibition The Maverick Festival: An Exhibition on the Centennial of the Maverick Art Colony.

August 3 – Docent tour by Sarah Heady in conjunction with the exhibition The Material Image: Surface and Substance In Photography.

August 10 – Conversations@SDMA held in conjunction with the exhibition Recycled Revisited: Artistic Responses to the Earth Charter featured artists Barbara Bachner, Shelly Parriott, Anthony Krauss, Meadow, Franc Palia, and Eliza Pritzker.

October 23 – Conversations@SDMA in conjunction with the exhibition Encasotic Works 2005 featured artists Fawn Potash, Nancy Azara, Laura Moriaty, and Valerie Hammond.

September 21 – On Collecting, a roundtable discussion with members of the Art Jewelry Forum, comprised a group of collectors, curators, and others from across the country. The discussion explored the nature of collecting from personal and institutional perspectives, as well as the mission and subjectivity related to objects and their display.

October 1 – New York Conference on Asian Studies panel discussion on Chinese popular prints, co-sponsored by the Art History department and held in conjunction with the exhibition The Cult of Happiness.

October 6 – Lecture, Discreet Brushstrokes: Jasper Johns Use of Encaustics, Roberta Bernstein, Art History department, SUNY Albany, co-sponsored by the Art Alliance, a funded member of Student Association

November 30 – Conversations@SDMA with Myra Mimlitsch-Gray and Sarahs Turner, in conjunction with the exhibition Juxtapositions: Selections from the Metals Collection.

Education News

The SDMA continues to offer a rich variety of educational programs both for school groups and for the general public. Over 1,000 students and adults participated in the SDMA’s engaging and informative programs. Aside from public lectures, curator’s talks, docent talks, school visits, demonstrations, and workshops, this year saw the introduction of two new public programs. The first, called Studio Visits, was initiated in March and focuses on an artist in the working environment of the studio in order to illuminate aspects of the creative process. In conjunction with the exhibition Don Nice: The Nature of Art, the artist Don Nice opened his studio to a group of very enthusiastic visitors from the SDMA, showing them sketches from his travels and other preparatory sketches relating to his work.

The second new program is called Conversations@SDMA and was inaugurated in July. This is an on-going series at the museum that seeks to build a dialogue between curators, artists, and audiences. The first featured Jean Gaede, co-founder of the Jean Gaede/Fritzi Striebel Archive from which the exhibition The Maverick Festival was drawn, who spoke about life at the Maverick Art Colony in the early 1900s. Recycled Revisited: Artistic Responses to the Earth Charter was the focus of one of the Conversations in which the artists Barbara Bachner, Shelly Parriott, Anthony Krauss, Meadow, Franc Palia, and Eliza Pritzker participated. Encasotic Works 2005 was illuminated by Conversations with Laura Moriaty, Fawn Potash, Valerie Hammond, and Nancy Azara. In December Myra Mimlitsch-Gray, participating artist and co-curator of the exhibition Juxtapositions: Selections from the Metals Collection was joined by Sarah Turner in a dialogue about works in the exhibition.

Another innovative project for the SDMA was the creation of an educational video on the history and technique of encaustic painting and the transformation of the Seminar Room of the SDMA into an educational environment in support of the exhibition Encasotic Works 2005. The video was created by Mike Kocznaski of Instructional Media Services, Danielle Correia of R&F Handmade Paints in Kingston, and SDMA museum educator Judi Esmond. Sean Snow from R&F Handmade Paints made a timeline of the history of encaustic painting and put together informative displays of encaustic tools and materials.

Hands-on workshops again were a feature of our educational program. Two workshops on the cyanotype technique were developed in conjunction with the photography exhibitions The Material Image and The Maverick Festival. Cyanotype was one of the original photographic techniques that used light sensitive emulsion. High School students from the YMCA took part in one workshop, while the second was dedicated to adults. A important aspect of these workshops was a tour of the Material Image, where the various photographic techniques represented were discussed. A workshop on encaustic painting for SUNY New Paltz students was given by R&F Handmade Paints in Kingston in support of the exhibition Encasotic Works 2005. Students received a demonstration by artist and SUNY instructor Wayne Montecalvo and 4 hours of studio time to work with the encaustic medium. The exhibition Recycled-Revisited was the occasion for a sculpture and collage workshop given by Shelley Parriott that focused on the used of recycled materials.

As always, SDMA exhibitions are the occasion for group visits from students. SUNY New Paltz students came as part of classes in Art Criticism, Philosophy of Art, Basic Photography, Environmental Sociology, Introduction to Metals, Chinese Calligraphy, Introduction to the Visual Arts, Introduction to Drawing and Design, English as a Second Language, and Freshman English. Students from the Language Immersion Institute were treated to a Curator’s talk in German on the exhibition The Material Image by curator Beth Wilson. In addition, student groups

A proud student holds up a cyanotype.
came from New Paltz High School, Onteora High School, the YMCA, the Girl Scouts, and the Children’s Center.

The SDMA and the Student Art Alliance co-sponsored a public lecture by Roberta Bernstein of the Art History Department at SUNY Albany. Entitled *Discreet Brushstrokes: Jasper Johns’ Use of Encaustics*, it was given in association with the exhibition *Encaustic Works 2005*. Curator’s talks for various exhibitions were given by Karl Willers, Beth Wilson, and Alice Wexler; while intern Sarah Heady from Oberlin College gave a series of docent tours to SUNY New Paltz Students, faculty and staff, as well as the larger New Paltz community.

A round-table discussion *On Collecting* was held in support of the exhibition *Juxtapositions: Selections from the Metals Collection*. This coincided with a visit to the exhibition by the Art Jewelry Forum, a not-for-profit national organization designed to nurture the field of contemporary art jewelry. Well-known collectors were able to participate in thoughtful discussions with panel members.

Once again we are grateful for the enthusiastic support of the members of our campus community and of the larger outside community of the Hudson Valley.

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Education Coordinator
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Elena Zang and Alan Hoffman
Happenings 2005

Howard Greenberg deep in conversation at the dedication of the Howard Greenberg Family Gallery.

Karen Dorsky and associate at the Friends of the SDMA membership table.

Distinguished scholars of Asian studies compare ideas at the reception for the New York Conference on Asian Studies held at the SDMA.

Painter Don Nice shows his sketches of Africa to a group of SDMA visitors to his studio.

Jason Ardovino receives a rose and a celebratory hug at his MFA thesis exhibition.

Karen Dorsky and associate at the Friends of the SDMA membership table.
Beth Wilson and Wayne Lempka at the opening for the exhibition Reading Objects 05.

Professors Peter Brown and David Krikun examine photographs at the exhibition The Material Image: Surface and Substance in Photography.

Beth Wilson, curator of the exhibition The Material Image: Surface and Substance in Photography, gives a gallery talk.

The SDMA hosts the annual Parks and Trails New York Awards Reception.

Visitors to the SDMA at the opening of the exhibitions The Material Image: Surface and Substance in Photography and The Maverick Festival: An Exhibition on the Centennial of the Maverick Art Colony.

Artists Elisa Pritzker, Anthony Krauss, Alice Wexler, Shelley Parriott, and Franc Palaia at the opening of their exhibition Recycled Revisited: Artistic Responses to the Earth Charter.
Gifs of the Artist
James Bennett, American
Drawing for Bottle with Two References,” 1988
Gelatin silver print
2005.005.013

Donald York behind the wheel of his father’s Oldsmobile, 1973
Gelatin silver print
2005.005.014

Thanksgiving, Paper, Debbie Walters, Katrina Finkle, Tommy Gudleback, Peter Tharp, Marie Foley & Mason Bradley, 1973
Gelatin silver print
2005.005.014

Bobby Gudleback at the Cub Scout Blue and Gold Annual Dinner, 1973
Gelatin silver print
2005.005.015

Charles “Butch” Comish staples Robert Kûmer on the back while Steve Hurn watches, Sarah Gop and infant Georgina Gordon, 1973
Gelatin silver print
2005.005.017

Dream Dee and Georgina Gordon at dinner, 1973
Gelatin silver print
2005.005.018

Tink Miles and his son Pecky, Freddie Richards puts a lighted cigarette into Pecky’s pocket, Jennifer Bartel stores ahead, 1973
Gelatin silver print
2005.005.020

Betsy Calkin, Tammy Stickles, Stacy Atkinson, Amanda Calkin, Peter Miller at the Day Care Center, 1983
Gelatin silver print
2005.005.021

Susan Finkle, 1977
Gelatin silver print
2005.005.022

Dean Henderson, Cindy Henderson, & Agphia Prause playing inside a Roy Rogers pup tent, 1973
Gelatin silver print
2005.005.023

Bobby Breen kissing a dog while two other dogs (raccoes, 1977
Gelatin silver print
2005.005.024

Leah Shoalton holding her Cher doll, n. d.
Gelatin silver print
2005.005.025

Carrol Brazee & her daughter Donna, 1973
Gelatin silver print
2005.005.026

Nancy Garneau and her baby’s hand, 1971
Gelatin silver print
2005.005.027

Pat Finkle and Alan McCord. The day following Alan’s day
Gelatin silver print
2005.005.028

Tom Dean and his daughter Vickie on her wedding day, 1983
Gelatin silver print
2005.005.029

Pat Finkle and Alan McCord. The following day after the school band in the background, 1974
Gelatin silver print
2005.005.030

Pat Finkle and Alan McCord in their backyard, 1991
Gelatin silver print
2005.005.031

Jenny Clark Hopkins and her daughter Devon, 1990
Gelatin silver print
2005.005.032

Virginia Finkle and her daughter Vicki, 1980
Gelatin silver print
2005.005.033

Virginia Finkle and her daughter Vicki, 1972
Gelatin silver print
2005.005.034

Kara and Susie Breen with their dog and baby carriage, 1977
Gelatin silver print
2005.005.035

Lucy Blass, 1977
Gelatin silver print
2005.005.036

Kara and Susie Breen holding their dog and baby carriage, 1977
Gelatin silver print
2005.005.037

Suzie Furey, 1977
Gelatin silver print
2005.005.038

Joseph Waters & her daughter Karen, 1977
Gelatin silver print
2005.005.039

Dee Dee and Georgona Gordon at dinner, 1973
Gelatin silver print
2005.005.040

Donna Burke, Donald Call holding two catfish, Jennifer & Chris Najdek, 1978
Gelatin silver print
2005.005.041

Wendy Rice, 1971
Gelatin silver print
2005.005.042

Jessica Danley, 1990
Gelatin silver print
2005.005.043

Alice Baker and Michael Janis, 1988
Gelatin silver print
2005.005.044

Nancy Garneau and her baby’s hand, 1971
Gelatin silver print
2005.005.045

Pat Finkle and Alan McCord. The following day after the school band in the background, 1974
Gelatin silver print
2005.005.046

Tom Dean and his daughter Vickie on her wedding day, 1983
Gelatin silver print
2005.005.047

Pat Finkle and Alan McCord. The following day after the school band in the background, 1974
Gelatin silver print
2005.005.048

Pat Finkle and Alan McCord in their backyard, 1991
Gelatin silver print
2005.005.049

Jenny Clark Hopkins and her daughter Devon, 1988
Gelatin silver print
2005.005.050

Steve Clark & his son Andrew, 1988
Gelatin silver print
2005.005.051

Kara and Susie Breen with their dog and baby carriage, 1977
Gelatin silver print
2005.005.052

Virginia Finkle and her daughter Vicki, 1980
Gelatin silver print
2005.005.053

Virginia Finkle and her daughter Vicki, 1972
Gelatin silver print
2005.005.054

Spiderman climbs the curtains, 1980
Gelatin silver print
2005.005.055

Hubert and “Love Hurts” 45 rpm record, 1977
Gelatin silver print
2005.005.056

Robin Bertomen in her bedroom, 1973
Gelatin silver print
2005.005.057

Carol Brazee and Roberta Simmons, 1973
Gelatin silver print
2005.005.058

Carol Brazee and Roberta Simmons, 1973
Gelatin silver print
2005.005.059

Virginia Finkle and her daughter Vicki, 1972
Gelatin silver print
2005.005.060

Virginia Finkle and her daughter Vicki, 1972
Gelatin silver print
2005.005.061

Evan Dinsey dressed as a cowboy on Halloween, 1990
Gelatin silver print
2005.005.062

Georgina Gordon dressed as Frankenstein on Halloween, 1978
Gelatin silver print
2005.005.063

Katrina Bruselle surprised at her desk on Halloween, 1977
Gelatin silver print
2005.005.064

Dee Dee & Georgona Gordon at dinner, 1973
Gelatin silver print
2005.005.065

Dream Dee and Georgina Gordon at dinner, 1973
Gelatin silver print
2005.005.066

Katrina Finkle and Marie Foley, 1974
Gelatin silver print
2005.005.067
Viski Finkle, 1977
Gelatin silver print
2005.005.058
Viski Finkle, 1990
Gelatin silver print
2005.005.059
Marish Mannian, 1978
Gelatin silver print
2005.005.060
Jack Clark and his son Jimmy, 1973
Gelatin silver print
2005.005.061
Steve McKeehan, 1988
Gelatin silver print
2005.005.062
Bill Haney and his son Tommy, 1977
Gelatin silver print
2005.005.063
Merle Auclaire & his sons Stanley, Tommy, and Stevie, 1977
Gelatin silver print
2005.005.064
Willie Oles holds a steak knife, 1980
Gelatin silver print
2005.005.065
Harry Gap & his son Dicky, 1978
Gelatin silver print
2005.005.066
Sam “Pecky” Miles and his daughter, 1988
Gelatin silver print
2005.005.067
Mark Peck and his dog Doobie, 1975
Gelatin silver print
2005.005.068
Clyde Miller at age 17, 1971
Gelatin silver print
2005.005.069
Clyde Miller at age 36, 1990
Gelatin silver print
2005.005.070
Lisa Gralnick, American
Gold Brooch, 2002
18 kt. gold
2005.058.002

Sharon Portelance, American
Covet The Pure (Brooch), 2000
Sterling silver; 22 kt gold, glass, 14 Kt. white gold
2005.015
Mary Preston, American
Chromosome (brooch), 2002
Oxidized silver; 18k gold, seed pearls, pearls
2005.019
Sakurako Shimizu, Japanese
Color Circles (42 brooches), 2002
Rhodium plated on sterling silver and brass, stainless steel, flag cloth
2005.015.001.042
David Ursos, American
Spiral Pin, 2005
Sterling silver; mustard powder; epoxy
2005.040.001
Hariot Pin, 2005
Sterling silver; alfalfa, espresso, epoxy
2005.040.002
“X” Pin, 2005
Sterling silver; ginger powder; epoxy
2005.040.003
Sunburst Pin, 2005
American
Sterling silver; ground pigment, bath salts, epoxy
2005.040.004
“O” Pin, 2005
Sterling silver; chili powder, espresso flecks, epoxy
2005.040.005
Door Pin, 2005
Sterling silver; white clay, poppy seed, epoxy
2005.040.006
Heather White, American
Chrysanthemeum (Brooch), 2004
Polyurethane, fine silver; copper
2005.047
Sayumi Yokouchi, American
Portable Garden 3, 1998
Copper, brass, wood, enamel paint, rubber, plastic, contact paper
2005.039 a-l

Gifts of James Bennett
Fred Wall, American
Poptop Pin, 1992
Found materials
2005.046.001
David Tisdale, American
Spooon, 1986
Anodized aluminum
2005.046.002
Jim Cotter, American
Fish Stick Fork, 1974
Bronze
2005.046.003
Gary S. Griffin, American
Unstitled (from Disposable Brooch Series), n.d.
Rubber
2005.046.004
Gift of Jeannine Booton
Phil Fike, American
Fibula (Brooch), 1989
Stainless steel
2005.049
Gift of Ken Gray
Michael Lionheart, American
Spooon, 1993
Steel tie rod end
2005.021
Gift of Howard Greenberg
Debbie Fleming, Callery, American
May Vans Camp, 1987-1994
Photogravure
2005.070.030
Arnold Eagle, American

- Untitled (woman on a bench, ca. 1948) (2005.070.072)
- Under the Third Avenue El (2005.070.034)
- 18th Street and Third Avenue (2005.070.033)
- Class Picnic (2005.070.056)
- Insulted (man and reflection), ca. 1953 (2005.070.032)
- Untitled (woman walking with flame), 1950s (2005.070.019)
- Untitled (woman on a porch), ca. 1935 (2005.070.015)
- Charleston, S.C. Slum (2005.070.037)
- Oysterman, Chincoteague, Va. (2005.070.044)
- Boys, Brooklyn Bridge Area, NYC (2005.070.121)
- Untitled (nuns at an art exhibition), 1960 (2005.070.074)
- Untitled (politician speaking), 1960 (2005.070.109)
- Untitled (outside an antique shop), 1935 (2005.070.001)
- Untitled (Chaim Gross), ca. 1935 (2005.070.004)
- Young Woman, 1876-191 (2005.070.053)
- Untitled (Chaim Gross), ca. 1935 (2005.070.002)
- Untitled (a picture of a woman), 1935 (2005.070.050)
- Untitled (man and reflection), 1950s (2005.070.058)
- Untitled (a picture of a woman), 1935 (2005.070.013)
- Untitled (a picture of a woman), 1935 (2005.070.012)
- Untitled (a picture of a woman), 1935 (2005.070.011)
- Untitled (a picture of a woman), 1935 (2005.070.010)
- Untitled (a picture of a woman), 1935 (2005.070.009)
- Untitled (a picture of a woman), 1935 (2005.070.008)
- Untitled (a picture of a woman), 1935 (2005.070.007)
- Untitled (a picture of a woman), 1935 (2005.070.006)
- Untitled (a picture of a woman), 1935 (2005.070.005)
- Untitled (a picture of a woman), 1935 (2005.070.003)
- Untitled (a picture of a woman), 1935 (2005.070.002)
- Untitled (a picture of a woman), 1935 (2005.070.001)
- Untitled (a picture of a woman), 1935 (2005.070.000)
Mountain House from South, Lake George, 1891
Vintage albumen print
2005.070.027

Lake Champlain, near the Elbow, 1891
Vintage albumen print
2005.070.028

Put’s Rock, Lake Champlain, 1891
Vintage albumen print
2005.070.026

Homeward Bound, Coaches at St. Wm. Henry Hotel, 1891
Vintage albumen print
2005.070.023

LOCATION, Vintage gelatin silver print
2005.070.003

White Mountain Panorama
2005.070.008

Holy Cross, Warrensburg, 1876-1891
Vintage albumen print
2005.070.020

NY Life, 1930s
Vintage gelatin silver print
2005.070.017

From “A Walk on Kampa Island,” 1963-1971
Vintage gelatin silver print
2005.070.008

The Slavin Cemetery on Vysehrad Hill, Prague, 1948
Vintage gelatin silver print
2005.070.020

View of Prague from Ulivaz Street, 1948
Vintage gelatin silver print
2005.070.021

18th Street and Third Avenue, 1936
Vintage gelatin silver print, printed later
2005.070.011

NY Life, 1937
Gelatin silver print, printed later
2005.070.006

Elsie Speicher, 1900-1910
Platinum print
2005.070.092

Untitled, 1900-1910
Platinum print
2005.070.093

Untitled, 1900-1910
Platinum print
2005.070.094

Untitled, 1900-1910
Platinum print
2005.070.095

Untitled, 1900-1910
Platinum print
2005.070.096

Untitled, 1900-1910
Platinum print
2005.070.097

Untitled, 1900-1910
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2005.070.098

Untitled, 1900-1910
Platinum print
2005.070.099

Untitled, 1900-1910
Platinum print
2005.070.0100

Untitled, 1900-1910
Platinum print
2005.070.0101

Untitled, 1900-1910
Platinum print
2005.070.102

Untitled, 1900-1910
Platinum print
2005.070.103

Untitled, 1900-1910
Platinum print
2005.070.104

Untitled, 1900-1910
Platinum print
2005.070.105

Untitled, 1900-1910
Platinum print
2005.070.106

Untitled, 1900-1910
Platinum print
2005.070.087

Untitled, (from the Disposable Brooch Series), 1983
2005.023.001

Untitled, (portrait of a lady), later 17th century
Oil on canvas
2005.023.002

Untitled, (portrait of a gentleman), later 17th century
Oil on canvas
2005.023.003

Gift of Myra Mimlitsch-Gray
Gary S. Griffin, American
Untiled (from the Disposable Brooch Series), 1983
Sand paper, platinum
2005.059

Gift of Dennis Moore
Jain Barker, American
Underwater 86, 2004-2005
Pigmented inkjet on paper
2005.008

Gifts of Tod Pardon
Earl Pardon, American
Paint Patch (Bracelet), 1987
Painted enamel, topaz, amethyst, ruby, rhodalite, on sterling silver
2005.041.001

Untitled (Brooch), 1983
Sterling silver; 14kt. gold, ebony, enamel, shell, rhodalite, ruby
2005.041.002

Gift of Jonathan Wahl
Anonymous American
Military Cross Pendant of Lt. Col. O. Moulton, 1864
Silver
2005.018
The museum entrance is on the plaza west of the Haggerty Administration building (HAB) and Student Union Building (SUB). Limited one-hour visitor parking is available off S. Manheim Blvd. (Route 32 South) near the Haggerty Administration Building. Additional visitor parking is available across S. Manheim Blvd. (Route 32 South Parking). Unrestricted daily parking on campus requires a permit, available at University Police.
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- Invitation for exhibition previews
- 20% discount on SDMA publications and merchandise.

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- SDMA Poster

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- Same as above PLUS
- Recognition on permanent plaque in museum.

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- Same as above PLUS
- Complimentary copies of all SDMA publications
- Invitation to annual Director’s dinner party.

$2500 - Director’s Circle
- Same as above PLUS
- One-time exclusive use of SDMA for private reception.

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- I want to become a member of the Friends of the Samuel Dorsky Museum of Art, SUNY New Paltz
- I want to give a gift of membership to the Friends of the Samuel Dorsky Museum of Art, SUNY New Paltz

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<th>Membership Category</th>
<th>$10 - Student</th>
<th>$25 - Contributor</th>
<th>$50 - Dual/Household</th>
<th>$100 - Donor</th>
<th>$250 - Sponsor</th>
<th>$500 - Patron</th>
<th>$1000 - Benefactor</th>
<th>$2500 - Director’s Circle</th>
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