Peter Iannarelli, American, *This Land Is Your Land And This Land Is My Land*, 2007, site-specific sculpture: soil, plexiglas, instructions. Gift of the artist

Female Torso, n.d., Indonesia, terracotta. Gift of Allan Gerdau
Welcoming our New Director
Sara Pasti, Director, Samuel Dorsky Museum of Art

On behalf of the University, I am pleased to welcome Sara Pasti to the Samuel Dorsky Museum of Art, where she will serve as the museum’s second Director. Sara is already known to many of the SUNY New Paltz faculty and staff—she has been working at the museum since January 2008, when she assumed the position of Interim Deputy Director. Her close work with former Director Neil Trager as well as her in-depth knowledge of the Hudson Valley have created a smooth transition for the museum during a challenging time in its history. We are excited to have Sara working with us on campus.

Sincerely,

[Signature]

Welcome to the Winter/Spring Season of the SDMA

As some of you may be aware, 2009 is a special year for the Hudson Valley. This is the year that New York State celebrates the 400th anniversaries of the voyages and discoveries made by Henry Hudson and Samuel de Champlain and the 200th anniversary of Robert Fulton’s steamship travel on the Hudson River. The SDMA celebrates the Quadricentennial by presenting work that celebrates the Hudson Valley and its artists.

Of major significance for the museum and the region is Views and Visions: The Hudson River to Niagara Falls, 19th Century Landscape Paintings from the New-York Historical Society, which will be on view from July 11–December 14, 2009. This exhibition, a collaboration between the SDMA and the New-York Historical Society, consists of 45 paintings from the permanent collection at the New-York Historical Society. Created between 1818 and 1892, the paintings depict historic sites, natural wonders, and waterways in the Hudson Valley from New York Harbor to the Adirondacks and Niagara Falls. Many of these paintings have not been seen in public for many years—some for as long as 50 years.

In conjunction with this exhibition, the SDMA will also present a number of exhibitions featuring work by contemporary artists, including our annual Hudson Valley Artists exhibition that showcases the work of regional artists, Riverbank—a film projection work by Philippine Hoegen and Carolien Stikker, and an exhibition of landscape photographs by Hudson Valley artist Greg Miller. Work by artists who lived in the Hudson Valley during the last century—Eva Watson-Schütze and Bradford Graves—are included in our spring 2009 exhibition program.

As the new Director of the Samuel Dorsky Museum of Art, I invite you to join us in celebrating this special year in the Hudson Valley!

Sincerely,

[Signature]
Amy Pickering, Visitor Services Coordinator

Amy likes art. As a native of Washington, D.C., she enjoyed going to the many museums available to her, even though she had no formal training in the appreciation of art. When rock climbing brought her to the New Paltz area, she thought she would miss the opportunities to experience and enjoy art, especially the contemporary art scene that she so valued while living in Washington. But when she discovered the SDMA her attitude changed. She happened upon the exhibition *Utopia/Post-Utopia: Conceptual Photography and Video from Cuba* at the SDMA during the summer of 2003 and was truly impressed by the daring and cutting-edge qualities of the work. The whole package of that show in a bright, contemporary setting that to her appeared to be hidden in the middle of campus was so striking that she knew she had to become involved in some way.

At first she volunteered, working with former curator Karl Willers. But when the Visitor Services Coordinator position became available her interest and dedication to the SDMA made her the obvious choice for the job. Moreover, she had the perfect qualifications. Before coming to the Hudson Valley she worked for 22 years as the “front” person for Dischord, a Washington, D.C.-based independent record label. As it happens, the Visitor Services Coordinator is very much the “front person” for the museum, while other duties include organizing the student staff, overseeing the facility, proofreading publications, maintaining the calendar, and updating the website, among others.

True to her interest in contemporary art, Amy looks forward to exhibitions of hyper-modern art, while recognizing the challenges that this brings in getting the public involved. She also is excited by the in-house exhibitions that are organized by SDMA staff—as well as outside curators—that present new perspectives and different contextualizations. But the most rewarding aspect of her job is working with students. “If I can make a difference in their experience at college it’s very gratifying,” she said.
Photographer Maggie Sherwood’s circle included notables such as W. Eugene Smith, Lisette Model, Arthur Tress, Lilo Raymond, and David Vestal. In 1969 she impulsively bought a houseboat and renovated it to include a space where she could stage photography shows—there were very few other places that “art photography” could be seen on a regular basis at the time—founding a regular program of group shows that began to receive significant critical attention. Her son Steven Schoen soon began a series of innovative educational programs, teaching photography to inmates in prisons, mental institutions, and other out-of-the-ordinary locations. Over time, the big ideas hatched on this little houseboat became the Floating Foundation of Photography, an organization that continues its work today.

The exhibition, curated by Beth E. Wilson, visual arts editor for Chronogram magazine and lecturer in New Paltz’s Art History department, features a comprehensive survey of work from the Floating Foundation’s collections, including work by both well- and under-known photographers, much of it vividly documenting the turbulent era of the 1970s and early 1980s. From quirky-yet-quintessential images of New York City and its denizens, to classic images by photographers like Neil Slavin, Arthur Tress, Peter Hujar, and others, the exhibition critically re-examines this unique era of our history, reconnecting the historical and political context of the era with the range of photographic aesthetics developed therein. With these photographs, alongside key images by Maggie Sherwood and a selection of outstanding work produced in the Foundation’s many programs, the exhibition explores the energy and audacity of Sherwood and her circle as they invented a uniquely subversive course for the dissemination and use of photography at a key moment in its recent history.
James Van Der Zee, Untitled (group wedding portrait), ca. 1930, vintage gelatin silver print

Arthur Tress, Bride and Groom, New York, New York, 1971, gelatin silver print

Steven C. Shoen, Police Horse, Central Park (“The Yes People”), 1971, gelatin silver print
Committed to a deep exploration of ancient cultures while expressing a powerful connection to his immediate surroundings, sculptor Bradford Graves produced a body of work that combined modernist geometries, a sophisticated visual humor, and complex references to myth, the land, and the body. At the time of his untimely death 1998, the Kerhonkson, NY and New York City-based artist had produced several large bodies of outdoor, architectural, and indoor sculpture, along with drawings, illustrations, prints, and photographs.

Working with the generous cooperation of the artist’s estate, the museum has organized a selective exhibition of Graves’ large- and medium-scale sculptural works as well as several sets of his works on paper. Graves’ *This Mirror Can Crack Stone* series—large limestone works, smaller bronzes, and an early clay study—melds ancient awarenesses and acute psychological subtleties. The elliptically archaic and codedly scientific iconography of his *Loud in the Blood* works embodies Graves’ ability to sustain deep contradictions in his work: these limestone sculptures and drawings refer, simultaneously, to anthropomorphized beasts and to magnified views of the human circulatory system. The other sculptural works in the exhibition are explorations of the properties of stone, metal, and other materials, they are coded self-portraits overlaid with sets of references of great importance to the artist, and they are deft yet thoughtful studies of movement and form.

The drawings in the exhibition show the range of Graves’ interests and approaches. Drawings and sketches of birds from early in his career are variously cheery, ominous, geometric, cartoon-like, and out-and-out political. Mid-career studies of form and line show a disciplined Graves setting himself, again and again, the basic tasks artists confront every time they begin to work. A set of torn, burned, collaged, and glued works on paper illustrates the connections Graves sought—and found—between the plane of a drawing and the physical space of a sculpture: in these drawings, form, material, and line combine in a manner that appears in sculptures from the same period. All of these works—the works on paper and the sculptures in limestone, wood, metal, concrete, and other found and manufactured materials—show Graves’ fundamental interest in synthesizing opposing elements while taking great care to maintain the fine distinctions between them.

Graves, who was awarded an NEA fellowship in 1980, had installed or exhibited his work in museums, galleries, and sculpture parks in, among other locations, Indianapolis, Philadelphia, Rutgers, Princeton, Woodstock, and New York City, as well as Scotland, Haiti, and Yugoslavia. He was well known in the region and beyond as an energetic collaborator with creative people active in the fields of ethnomusicology, archaeology, experimental jazz and sound art, and poetry and spoken-word performance.
Drawing #103, n.d., ink on paper

This Mirror Can Crack a Stone II, 1980, limestone
Eva Watson-Schütze's career as a photographer brought her into contact with people who shaped twentieth-century American culture. As a young woman in the 1890s Eva Watson studied painting with Thomas Eakins and also worked with Alfred Stieglitz, essential figures in the history of American photography. In 1901 she married Martin Schütze, a German professor at the University of Chicago and thereafter was known as Eva Watson-Schütze. In 1902, she became a founding member of the Photo-Secession, organized by Stieglitz to promote aesthetic photography, and Watson-Schütze’s rich, soft-focus platinum prints were featured in some of the major exhibitions of the time. After her 1903 summer’s residency at the Byrdcliffe Art Colony in Woodstock, she and her husband built a house nearby, where they stayed for several months each year. For the next 20 years Eva Watson-Schütze made portrait photographs of the leading intellectual and creative figures of both Woodstock and Chicago.

Important examples of Watson-Schütze’s photographs from all phases of her career are included in this exhibition, curated by Tom Wolf, Professor of art history at Bard College. As she eventually specialized in portraits, Watson-Schütze’s photographs will be juxtaposed with works of art and literature created by the individuals who sat for her. This exhibition honors the gift to the SDMA from Howard Greenberg of over one hundred Eva Watson-Schütze photographs.
Bolton Brown, ca. 1905, vintage platinum print. Gift of Howard Greenberg

Jane Byrd Whitehead and son Peter, ca. 1905, vintage platinum print. Gift of Howard Greenberg
Analog catalog deploys critical design theory, linguistics, psychology, art media, and interactive performance to examine how museums both reinforce and resist accepted ideas about the value of objects and institutions.

Art, devotional, craft, and design objects from the museum's permanent collection are displayed to invite questions about the values they represent. Particular attention is paid to works in the collections that have never been exhibited, to non-exhibition museum spaces, materials, and objects, and to museum strategies of description and display.

Through scheduled and unscheduled performances, selected artist projects, and ongoing changes to informational and educational materials, analog catalog seeks to engage and destabilize the taxonomies of museum collection and display.

The exhibition development team includes SDMA curator Brian Wallace with SUNY New Paltz faculty David Appelbaum (Philosophy), Greg Bray (Communications and Media), Anne Galperin (Graphic Design), Yoav Kaddar (Theatre), and independent designer and theorist Stuart Henley (Bath, England).
Two years ago the SDMA began to offer Family Days, a program designed to engage families in activities that center around the art of specific exhibitions, followed by hands-on activities in an activity space elsewhere on campus. It has now evolved to include guest artists and graduate students who work with the families in the museum portion of the program, as well as with the activities.

This past summer, the SDMA exhibition *Noongar Boodja: Contemporary Aboriginal Art, Ecology and Culture* was the focus of Family Days. Alice Wexler of the SUNY New Paltz Art Education department invited the Aboriginal artists Athol Farmer and Troy Bennell, two of the artists represented in the exhibition, to teach us about Aboriginal culture and art. The result was an incredible Family Day event.

In the exhibition *Noongar Boodja* Troy’s and Athol’s works illustrate the Carrolup style of painting. This style had been developed by Aboriginal mixed-race children living in the Carrolup internment settlement. Now referred to as the Lost Generation, these children had been taken from their own homes to the Carrolup Settlement to be re-educated for integration into white Australian society. Troy and Athol are related to children of the Lost Generation and were trained in the Carrolup style by the original Carrolup artists.

Along with engaging gallery talks for classes and the community, Athol and Troy enthusiastically developed a Family Day with the SDMA that involved graduate students and local families. After a museum gathering of dreamtime aboriginal storytelling about kangaroos, emus, and grass trees, Troy and Athol, with over 20 children and adults, moved to the rotunda of the Fine Arts Building to prepare for an afternoon of dreamtime painting. Troy also explained the native digeridoo and played a vibrant and unusual tune.

Graduate art education students then painted with the children and their families on a large roll of paper images that reflected where they are from and animals in New Paltz that are meaningful to them in any way.

The final event of the day was a traditional activity that is done at Aboriginal festivals. The children were dressed in face paint and took on the roles of animals and hunters. This is a way of teaching the traditional dreamtime stories that recount the hunt for food. Graduate students and community members ran, jumped, and acted out parts of the story while Troy directed every moment.

The energy of the day was unexplainable. Troy and Athol brought something to New Paltz that we could not have created. Thanks to the families of New Paltz and the graduate students of the MAAS and MAED programs of the Art Education department for making this great educational and inspirational event happen.
This exhibition explored the artist's creative use and development of a variety of enameling and metalworking techniques to produce highly color-saturated imagery on signature brooches, necklaces, and pendants. The exhibition highlighted significant examples from each of the artist's major series of works: the Pattern series from the 1970s, the Coloratura series from the early 1980s, the Jurjani series from the mid 1990s, and the Florilegia series from the early 2000s. Included were over 100 pieces of jewelry, 20 paintings, enameled wall reliefs, drawings, sketches, and notebooks.

SDMA: Tell me about the work in the exhibition.

JB: Although the exhibition focuses on my enamelwork, it also includes works in the other areas in which I have worked, such as wall reliefs, painting, and drawing.

In this exhibition one can see an evolution in my attitude toward my work, rather than a revolution, as each piece I create is a reaction to previous work rather than a rejection of it. There are evident shifts and tangential relationships, but you will never see a revolutionary change. Historical models and traditional techniques from various periods often form composites or disparities that are at the basis of my inquiry. But my interest in these historical models is not sentimental in nature. Rather, it arises out of the possibility these models provide for rupture from tradition. I have a healthy disrespect for an emphasis on historical technical processes, which I view merely as a starting point for further exploration.

SDMA: How have you done this?

JB: For example, in the late 1980s I made a series of enameled pieces based on the 18th-century concept of rocaille, where ornamentation was the structural form, not a decorative embellishment on a form; it was substance not decoration. I rendered this concept through electroforming, whereby metal is grown over a non-metal matrix that then is enameled in-the-round. This process results in a three-dimensional work, rather than a two-dimensional one, as is traditional. This series grew out of a reaction to my previous work whose surfaces were flat and behaved like small paintings. As I became increasingly interested in the physicality of the object, as opposed to just the visual, my goal was to generate an impulse in the viewer to hold and engage the object as an artifact of wonderment. With these newer works the ornamental form became physical and tactile, thus requesting that one look at them differently from the way that one looks at an image alone. Art and wonderment have always interested me and I equate these concepts with the 19th-century idea of the curiosity, something to contemplate in awe and astonishment. It is this visual condition that I tried to instill in my work.

Following the Rocaille series I became interested in the histories of ornamentation and began to engage the idea of the jewel, without the conditions of preciousness and formality most often are associated with it.
SDMA: What do you mean by ‘the idea of the jewel?’

JB: As ornamentation appeared to be a language to me, and as I saw it as meaningful, its association with the jewel no longer presented itself as my enemy, but rather as a strategy for working within the historical framework and meaning of the jewel in jewelry. Throughout my career as an enamelist I have always wanted to pay more attention to the material exploration of the enamel itself, and to gesture and the possibilities for experimentation. I developed a serious interest in the purposeful vocabulary of ornament, particularly that related to middle Eastern, and especially Ottoman, ornament, which I studied in-depth.

One of the series within this group was a body of work called Jurjani that I created in the mid-1990s. Al-Jurjani was a Persian theologian who wrote about a formal language of ornamentation. I became enamored of the idea that ornament was a purposeful language, and as a result my techniques changed. I began painting in enamel to get a gestural quality.

During the next five years or so other bodies of work followed that were different manifestations of the idea that ornament had a purposeful vocabulary. I began to focus on thematic elements, such as floral motifs in the Florilegia series, and examined botanical illustrations as one particular component within the framework of ornamentation. In doing so I began re-rendering previous work by exploring different interpretations.

SDMA: What would you like the viewer to come away with after seeing the exhibition?

JB: In this exhibition I hope the viewer will experience the wondrement that art has the potential of providing. This is a remarkable living condition that we tend to overlook. My work is about visual presence and visual presence can be enduring. This is about seeing as an objective, rather than just gazing, not looking obliquely but rather straight into the work. Seeing, in and of itself, is a value that I would like to viewer to understand.
The Samuel Dorsky Museum of Art is in possession of a painting by American abstract expressionist Al Held (1928-2005), which has helped to expand the scope of the museum’s 20th century holdings. Given to the museum in 2005 by Barbara Bernald Lowe in memory of her father, well-known art collector Eugene Bernald, this work is both a tribute to the artist and the collector, for it was Eugene Bernald who befriended Held in the 1950s in New York City and helped to encourage him in his career as a painter.

“Untitled,” an oil on canvas from 1958, measures only 30 inches by 20 inches, and therefore can be considered an unusual work for the artist because of its small size. While the subject matter in this canvas carries on Held’s ongoing interest in colorful, simple abstract geometric forms, the artist later became known for his large-scale, hard-edge paintings which were the mainstay of his artistic output. However, in the painting in the SDMA’s collection Held used the heavy impasto that is characteristic of the second-generation of New York School painters. The application of paint is so thick that it had to have been applied with a pallet knife in order to create the effects of robust simplicity.

Born in Brooklyn in 1928, Held showed no interest in art until leaving the Navy in 1947. Inspired by his friend Nicholas Krushenick, one of the forerunners of the Pop Art movement, Held enrolled in the Art Students League of New York City. In 1949, using the support of the G.I. Bill, he went to Paris for three years to study at the Académie de la Grande Chaumière. In 1953 he returned to New York City where he became immersed in the art scene of the day by making contact with the Abstract Expressionist painters. It was this connection that caused his early work to take on the more subdued, impressionistic feeling that is seen in the SDMA’s painting.

In 1959, Held was given his first solo exhibition of his abstract expressionist works at the Poindexter Gallery in New York City. It was in this exhibition that many critics felt he hit his stride with large canvases that featured crisp but still painterly geometric forms in bold colors. It was after this show that his paintings began to attract international attention.

In 1962, Held was appointed to the Yale University Faculty of Art where he would teach until 1980. During this time, he also continued to show his work in museum and gallery exhibitions both in the United States and abroad. While his painting has gone through many transitions during the course of his career, the end results were always dramatic compositions in which geometric shapes were enmeshed in deep space.
The Samuel Dorsky Museum of Art received an exceptional gift of Andy Warhol photographs from the Andy Warhol Foundation for the Visual Arts. Warhol, one of the founders of the Pop Art movement of the 1960s, used photography extensively both to document ideas and record daily events and experiences.

The Warhol gift to the SDMA consists of some 100 color Polaroid prints and 50 black-and-white gelatin silver prints made by Warhol from the 1960s into the 1980s. Donated in honor of the Foundation’s 20th anniversary through the Andy Warhol Photographic Legacy Program, these works come from an archive of more than 60,000 snapshots and polaroids that had accumulated by the time of Warhol’s death in 1987. The SDMA is one of 183 college and university museums across the country that has been selected by the Andy Warhol Foundation to take part in their Photographic Legacy Program, whose mission has been to distribute over 28,000 of these Warhol photographs in order to gain wide public recognition of this little-known, but important, body of work. It also seeks to enrich the scope and depth of the photography collections of the participating institutions. Jenny Moore, curator of the Photographic Legacy Program, was responsible for the selection of these Warhol photographs.

Noted Warhol scholar Reva Wolf of the SUNY New Paltz Art History department recently examined the newly-catalogued photographs and commented on their high quality, wide range, and fascinating subject matter. She noted that “the black and white prints range from landscapes to nudes to party pictures, and can be understood as pieces of Warhol’s expansive and riveting visual diary.” The color Polaroids, Wolf observed, are “sketches” for portraits and as such offer important insights into Warhol’s working and thinking processes. In spring 2009, Wolf will teach an upper-level course that will culminate in an exhibition of this group of photographs. She is thrilled that students in the course will have the exciting opportunity to examine at first hand, research, and interpret a largely unstudied group of pictures by a significant artist.
Neil Trager, newly-retired director of the SDMA, and Lilo Raymond, internationally-recognized photographer, were the 2008 Vision Award Honorees of the Center for Photography at Woodstock (CPW). The award recognizes excellence in the field of photography. Many were in attendance as the honorees were celebrated at CPW’s 2008 Benefit Gala held on October 11 at the Bearsville Theater in Woodstock, NY. Presenting the Awards were Maurice Hinchey, Congressman of the United States House of Representatives representing New York’s 22nd congressional district, and Joyce Tenneson, one of the most respected photographers of our time.

Trager, who has curated more than a dozen photography exhibitions at the SDMA and its predecessor the College Art Gallery, was the pivotal force in establishing a collection-sharing partnership between the SDMA and CPW, as well as the development of the Howard Greenberg Family Gallery at the SDMA for exhibitions of photography. Through his efforts the SDMA now has a permanent collection of over 1,000 photographs representing the history of the medium.

Lilo Raymond’s photographs are represented in major collections, such as those of the Metropolitan Museum of Art and the Museum of Modern Art in New York City, and the Victoria and Albert Museum in London, among others. Known for their sparse subject matter and simple, almost dream-like environments, Raymond’s photographs have been the subject of a number of monographs, including *Revealing Light*, 1989, *Linens and Lace*, 1990, and *Simple Wisdom*, 1993. The recipient of numerous awards and grants, Raymond lives and works in the Hudson Valley. Her photographs were the focus of the exhibition *Lilo Raymond: An Elegant and Natural Light* held at the SDMA this past November.
Aunt Mary’s painting might look good over your fireplace, especially if her last name is Cassatt. However, in order to guarantee that this family heirloom and the many other paintings that you have in your home are preserved for future generations, there are a number of guidelines that the homeowner can follow:

- **Location:** While above the fireplace might be an appealing spot to hang a painting, it is not an ideal location especially if you use your fireplace often. The elevated temperatures and soot that come from burning logs are a recipe for deterioration. Also, avoid placing art works above heating and cooling vents.

- **Light:** While we might want to put as much light as possible on Aunt Mary’s painting, too much of a good thing can cause irreversible damage to the work. Keep paintings away from direct sunlight and avoid those cute picture lights mounted on frames. Many homeowners do not realize that even though the bulb wattage in these lights is low, over the course of many years, these little bulbs can cause a ‘light burn’ on the canvas’ surface.

- **Framing:** Framing materials not only add a beautiful component to a painting but provide invaluable protection as well. Improper framing can cause irreversible damage. Make sure that you take care of Aunt Mary’s painting by having a protective dust seal and proper hanging devices installed on the back of the frame.

- **Cleaning:** Paintings in the home should be dusted every four to six months using only soft brushes or a clean, damp cotton cloth which has never been used with any type of cleaning solutions in the past. Avoid feather dusters as they can scratch the surface of the painting.

- **Greenery:** That potted palm tree might look good next to Aunt Mary’s canvas but a good rule of thumb is to keep all potted plants a good distance away from any artwork. Plants can harbor a host of pests and many of them could take up residence on your painting causing damage that Aunt Mary would not be pleased about.

The placement of the painting over the fireplace is appealing, and the plant and candlesticks on the mantle add decorative touches to the ensemble. However, both the heat and soot from the fireplace and candles, as well as the moisture from the plant, can damage the painting.
At the Museum

Jamie Bennett discusses his work during a docent training session for *Edge of the Sublime: Enamels by Jamie Bennett*.

Visitors from Florida are enchanted by artist Kathleen Anderson and her sculpture at the Hudson Valley Artists’ talks this past summer.

Rimer Cardillo chats with Kurt Matzdorf at the opening of *Edge of the Sublime: Enamels by Jamie Bennett*.

Neil Trager greets Lilo Raymond at the opening of her exhibition *Lilo Raymond: An Elegant and Natural Light*. 
Carla Smith of the Woodstock Byrdcliffe Guild talks to students in Kerry Carso’s American art class about the Byrdcliffe exhibition Made By Hand at the SDMA.

Guests at Neil Trager’s retirement party last June share a humorous moment.

Students enjoy a drum circle at the SDMA during Arts Alive 2008.

“Perspectives on Metals Today”, a symposium, was sponsored by the SDMA in November, with John Stuart Gordon of the Yale University Art Gallery, Tracy Steepy of the Rhode Island School of Design, and Bob Ebendorf of East Carolina University.
Calendar

Winter/Spring 2009

Taking a Different Tack: Maggie Sherwood and the Floating Foundation of Photography
January 24 – April 8, 2009
Opening Reception: Friday, February 13, 2009, 5-8 p.m.
Alice and Horace Chandler Gallery and North Gallery

Eva Watson-Schütze: Photographer
February 14 – June 14, 2009
Opening Reception: Friday, February 13, 2009, 5-8 p.m.
Howard Greenberg Family Gallery

Bradford Graves: Selected Works
February 14 – June 14, 2009
Opening Reception: Friday, February 13, 2009, 5-8 p.m.
Sara Bedrick Gallery

analog catalog:
Investigating the Permanent Collection
February 14 – June 14, 2009
Opening Reception: Friday, February 13, 2009, 5-8 p.m.
Morgan Anderson Gallery and Corridor Gallery

Family Day at the SDMA
Saturday, February 28, 1 p.m.

Docent-Guided Tours of Taking a Different Tack
Sunday, February 1, 8, 15, 22, 2-3 p.m.

Panel Discussion: Taking a Different Tack:
Maggie Sherwood and the Floating Foundation of Photography
Featuring A.D. Coleman, Steven C. Shoen
Thursday, March 12, 7 p.m.

Spring Break:
Museum closed March 14 – 23

Attack Theater – Museum performances
Some Assembly Required: In-gallery dance performance developed by Pittsburgh, PA-based Attack Theatre in conjunction with analog catalog exhibition; discussion to follow.
Friday, March 27, 2 p.m.

Some Assembly Required: Second installment of Attack Theatre’s analog catalog-related dance performance; discussion and reception to follow.
Friday, March 27, 7 p.m.

Docent-Guided Tours of Eva Watson-Schütze
Sunday, March 1, 8, 29, 2-3 p.m.

Gallery Talk with Tom Wolf on Eva Watson-Schütze
Thursday, April 2, 7 p.m.

Easter/Passover Break:
Museum closed April 9 – 13

Gallery Talks with analog catalog curators
Thursday, April 16, 23 and/or 30, 7 p.m.

Gallery Talk with Laura Welikson on Bradford Graves: Selected Works
Saturday, April 25, 3 p.m.

BFA/MFA Thesis Exhibitions
BFA Thesis Exhibition I: April 24 – April 28
Opening Reception, April 24, 6-8 p.m.
BFA Thesis Exhibition II: May 1 – May 5
Opening Reception May 1, 6-8 p.m.
MFA Thesis Exhibition: May 8 – May 12
Opening Reception May 8, 6-8 p.m.
MFA Thesis Exhibition II: May 15 – May 19
Opening Reception, May 15, 7:30-9:30 p.m.

Docent-Guided Tours of Bradford Graves
Sunday, April 5, 19, 26

Docent-Guided Tours of analog catalog
Sunday, May 3, 10, 17, 24, 2-3 p.m.

Hours
Tuesday–Friday 11-5 p.m.
Saturday and Sunday 1-5 p.m.

Docent Tours
Sundays at 2 p.m.

For more information
call 845.257.3844
email: sdma@newpaltz.edu
www.newpaltz.edu/museum

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Support the arts in the Hudson Valley by joining the Friends of the Samuel Dorsky Museum of Art, State University of New York at New Paltz. Your membership helps support SDMA exhibitions and educational programs.

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Attn: Membership
SUNY New Paltz
1 Hawk Drive
New Paltz, NY 12561-2443

A copy of the SUNY New Paltz Foundation’s latest annual report may be obtained from the Foundation or from the NYS Attorney General’s Charities Bureau, Attn: FOIL Officer, 120 Broadway, New York, NY, 10271

Newsletter Spring 2009

The SDMA Newsletter is produced twice a year by the Samuel Dorsky Museum of Art for its members.

Contributors
Judi Esmond
Wayne Lempka
Sara Pasti
Amy Pickering
Jaimee P. Uhlenbrock
Bob Wagner
Brian Wallace

1 Hawk Drive
New Paltz, NY 12561-2443
(845) 257-3844
www.newpaltz.edu/museum