From the Director

On Being Endowed

Visitors to the SDMA this year will be welcomed by exciting exhibitions and public programs that celebrate the range of contemporary art practice in our community and the universal creative spirit of artists and artisans throughout history. We invite you to come to the museum often to learn, to enjoy, and to connect with one of life's most rewarding and inspiring experiences, the fine arts. In addition to the exhibition programs that we hope you will find stimulating and provocative, other exciting things to look forward to include new educational and interpretive programs and the dedication of another endowed gallery, which will take place next spring.

With few exceptions, museums depend almost entirely on their endowments to fund major programs. Endowment funds are generated through outright donations and planned giving programs that are developed to mutually benefit the institution and its benefactors. Endowment funds are invested and the interest earned from those investments supplements, and in many cases becomes, the museum's operating budget. Endowment funds pay for exhibitions, publications, educational programs, and, when they have matured sufficiently, even staff positions. The generosity of our current major benefactors, Arthur A. Anderson, Sara Bedrick, and Karen Dorsky, has jump-started this campaign, establishing a firm foundation on which the museum can build its programs, services, and collections.

Central to the health and success of every museum is grass-roots community support. I am delighted to report that membership rolls in the Friends of the Samuel Dorsky Museum of Art have grown dramatically and we now have almost 100 members. Membership fees are used exclusively to help fund the SDMA's exhibition and public programs, and this is the first season that a major exhibition Rimer Cardillo: Impressions and Other Images of Memory (a 40-year retrospective) will be funded by that group. I am delighted to recognize the Friends of the Samuel Dorsky Museum of Art, and to extend my deepest gratitude to all of the members for their support.

As we begin our fourth year of operation, I look back with pride and a healthy measure of humility at all that has been accomplished by the staff of the museum, and the position of leadership that the museum has achieved in the region. As this brief message implies, not any of this could have been accomplished without the support of our friends—that would be you! The establishment of an endowment is not in everyone's future. However, there are other meaningful ways to become involved with the museum—certainly as frequent visitors, and it is hoped as members, and for those who are able, as donors and patrons. I welcome you to our 2004-2005 season and look forward to seeing you at the museum.

Neil C. Trager
Director
Profile:

Judi Esmond, Education

Judi Esmond sits at her desk reviewing a grant application in support of educational programming at the museum. As the Education Coordinator, Judi plans, develops, and oversees educational activities based on exhibitions at the museum for a broad-based audience comprising school children, college students, and the larger Hudson Valley community in general. The grant, if awarded, will enable Judi to implement a variety of long-range programs of types that she has been developing over the last 7 years. From 1997 to 1998 she ran an after-school photography class for 4th grade children through the Edenwald-Gun Hill Community Center in the Bronx in a neighboring housing project, and from 1998 to 2001 she was educational outreach coordinator at the Center for Photography at Woodstock and education specialist at the Mill Street Loft in Poughkeepsie. At the Loft, she was director of Project Aware, a subsidiary of the Youth at Risk Program, and coordinator of visual arts for the Poughkeepsie school system. A pilot program funded by the 21st Century Grant of the No Child Left Behind Act, the Mill Street Loft was one of the few cultural institutions chosen from across the country that represented the artistic component of the No Child Left Behind Act. Judi and her colleague Jill Parisi were responsible for the coordination and implementation of educational programs featuring art and artists that were tailored for disadvantaged children. "I love a challenge," Judi said, when discussing her work at the Mill Street Loft. "That is why I do what I do. I love to reach children and tap into their soul. Teaching isn’t about lecturing, it’s about sharing, it’s about how you bring out the curiosity in students so that they can teach themselves how to learn." The museum is fortunate indeed to have Judi on the staff.

Profile:

Dr. Joan Segall, Volunteer

An integral aspect of the public interface of any museum is its volunteer program. Volunteers greet museum visitors in the galleries, answer questions, and ensure that visitors feel at home while at the same time maintaining a respectful relationship with the works of art on display. They also assist the staff. Dr. Joan Segall is one of a small group of volunteers on whom the smooth operation of the SDMA depends. She is also coordinator of Friends of the Samuel Dorsky Museum of Art. She believes that giving back to the community is a way of enriching one’s life.

Even before her retirement from teaching in the secondary education department at the College in 1996, Joan was, and still is, an active participant in local organizations in the Hudson Valley, such as the New Paltz Village Planning Board, the Democratic Committee, the Elting Memorial Library, the Francis Lehman Loeb Art Center at Vassar, and with program development at the Jewish Congregation of New Paltz. She also was president of Phi Delta Kappa, an education fraternity. Her interests in cultural, political, and religious organizations reflect her many years of international travel on all continents, as well as international teaching, first on a Fulbright fellowship to India and Korea, and later on a UNESCO grant to Poland. Joan has held the position of principal of the Abolifat Mahvi School in Tehran, as well as that of Asian studies teacher at the East-West Center in Honolulu. Her broad range of cultural experiences as a result of her teaching and travel make her an invaluable resource at the SDMA.

Joan came to New Paltz for her Master's degree in secondary education area studies. The charm of the village and the surrounding area so impressed her that she decided to settle here. Upon completion of her Master's Degree in 1969, Joan was hired by the Campus School at the College as assistant professor of secondary education, a position she held until the Campus School closed its doors in 1978. She also completed a Doctorate in secondary education at SUNY Albany in the same year. Coincident with that and the closing of the Campus School, a fortuitous circumstance led Joan to take the position of curriculum developer and principal at the Abolifat Mahvi School in Tehran in 1978, little knowing that she would be stepping into a full-blown revolution. It was only through the intervention of her late husband Larry that she returned safely to the United States, eventually returning to the secondary education department at the College. Joan has expressed a deep commitment to the area. "I love the College and the community," she says, "and I love having the opportunity to serve them. I want to continue to do so as long as I am able."
Exhibition Schedule

Fall 2004
Exhibitions and Events

West Wing

Impression Mourlot:
French Lithographic Posters
September 8 – November 14

In the early 1950s Fernand Mourlot worked collaboratively with modern European masters in Paris to design and produce original color lithographic posters to promote their exhibitions primarily at Galerie Maeght. Employing classic color lithographic techniques for posters developed in the late 19th century during the Belle Epoque and the period of Art Nouveau, each design functioned not only as a broadside, but also as an original work of art. Featured in this exhibition from the permanent collection of the SDMA are posters by some of the most well-known European modern artists including: Pablo Picasso, Georges Braque, Joan Miró, Robert Delaunay and others.

The Poster in Puerto Rico
ON LINE: October 1 – on-going,
www.newpaltz.edu/museum

Mounted in conjunction with Hispanic Awareness Month, this on-line exhibition of silkscreen posters represents the work of well-known Puerto Rican graphic artists active in San Juan between 1959 and 1983. These important posters, donated to SDMA by James G. Shine, were created to promote awareness for cultural, political, and social values.

BFA/MFA Student Thesis
Exhibition I
December 4 – December 8
Opening reception, Friday,
December 3, 6:00-8:00 PM

BFA/MFA Student Thesis
Exhibition II
December 11 – December 15,
Opening reception, Friday,
December 10, 6:00-8:00 PM

At the end of each semester candidates for both the Bachelor of Fine Arts and the Master of Fine Arts degrees participate in group exhibitions 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.

Illustrated lecture, The Prints of
Childe Hassam, Dr. Elizabeth Barker,
Curator of Prints and Drawings,
Metropolitan Museum of Art

October 15, 6:30 PM, Honors Center
Co-sponsored by the Art History Association.

East Wing

Rimer Cardillo
Impressions (and other images of memory)
October 17 – December 12, 2004

This exhibition surveys the career of Rimer Cardillo, an internationally recognized artist of Uruguayan descent and professor of printmaking at SUNY New Paltz since 1994. Including more than 150 works that incorporate a variety of print techniques and graphic methods, the exhibition focuses on the artist’s prolific production of print portfolios and related sculptural objects. The works on view explore such issues as the rise of military rule in South America during the 1970s; the loss of indigenous peoples throughout history; and current threats to the global environment.

Lectures and a panel discussion accompany this exhibition. Call the museum at 257-3854 for details.

This exhibition is made possible, in part, with funds provided by the Friends of the Samuel Dorsky Museum of Art and the Dorsky Foundation, Inc.

Rimer Cardillo

Robin – Facing Left (Brown and Gray) from the series Birds of Gardner, 2003
Six-color photo-silkscreen on paper, unique image,
sheet 30 1/16 x 22 3/8 inches (76.4 x 56.8 centimeters),
image 28 3/14 x 14 1/2 inches (73 x 36.8 centimeters)
Collection of the artist

Preview and reception for both exhibitions,
Saturday, October 16, 2:00-4:00 PM.
Art on the Move

From time to time the Samuel Dorsky Museum of Art lends works from its permanent collection to institutions around the country for exhibition purposes. Before any loan is approved, the staff at the SDMA reviews a host of criteria that include the scholarly nature of the proposed exhibition, as well as security and environmental issues pertaining to the storage and display of the art works.

Presently the museum has 32 works of art on loan. The oil painting Romanian Girl by George Bellows is part of an important traveling exhibition Leaving for the Country: George Bellows at Woodstock that has been developed by Marjorie B. Searl, curator of American art at the Memorial Art Gallery, University of Rochester; and Ron Netsky, chair of the art and art history department at Nazareth College, also located in Rochester. After making its debut in April 2003 at the Memorial Art Gallery, the exhibition traveled to the Terra Museum of American Art in Chicago, the Georgia Museum of Art in Athens, and will end the tour at the Vero Beach Museum of Art in Vero Beach, Florida. Romanian Girl is scheduled to be returned to the SDMA in early December of this year after being away for almost a year.

The Historical Society of the Town of Greenwich borrowed 6 etchings by American Impressionist Childe Hassam for the exhibition Childe Hassam: Impressions of Cos Cob. Organized by art historian Dr. Susan G. Larkin, this exhibition was on view at the William Hegarty Gallery at the Bush-Holley House Historic Site until September 5. It focused on the artist’s achievements as a printmaker and the role played by the people and places of Cos Cob in Hassam’s work. Dr. Larkin was also a contributor to the exhibition Childe Hassam: American Impressionist held at the Metropolitan Museum of Art in New York City that closed in early September.

The Galley at the College of Staten Island, which is part of the The City University of New York, has been approved to borrow 25 prints from the SDMA’s Edward Cuykendall Collection for the exhibition Feminine Tropes: Prints by Childe Hassam and Other American Impressionists. This exhibition, curated by Nanette Salomon, associate professor of art history at the College of Staten Island, will be on display from October 17 to November 10, 2004.

An exhibition of more than 40 prints and drawings by Bolton Coit Brown will be exhibited at the Picker Art Gallery at Colgate University from November 14 to January 9, 2005. The exhibition is a smaller version of the major retrospective of the artist’s work, which was held at the SDMA last year. Featured are early prints and drawings, master lithographs from 1915-1932, and lithographs that Brown collaboratively produced with George Bellows, Arthur B. Davies, Rockwell Kent, and others. The works on paper were selected from the SDMA’s permanent collection, and from the collections of Arthur A. Anderson and Ray Wengenroth. Anderson and Wengenroth were major lenders to the retrospective, and their collections remain on extended loan to the SDMA. The exhibition at the Picker Art Gallery will be on view concurrently with the traveling exhibition Byrdcliffe: An American Art Colony at the Herbert F. Johnson Museum at Cornell University (October 16 – December 5, 2004).

Wayne Lempka
Art Collections Manager

Objects of Adornment

The Samuel Dorsky Museum of Art was recently the recipient of 9 ethnographic artifacts from New Guinea that were transferred by the Logan Museum of Anthropology, located on the campus of Beloit College in Beloit, Wisconsin. These objects of adornment, consisting of necklaces, head and arm bands, and fiber ornaments, were originally part of the Virginia M. and James D. Tobin Collection of Ethnographic Art at the Logan Museum. However, from time to time museums such as the Logan decide to de-accession works in their permanent collection that they feel could be better used and cared for by other institutions.

While all these objects are from the 20th century, their fine detailing and unusual use of shells, seed casings, and plant fibers make them important additions to the SDMA’s collection of contemporary jewelry. It is the intent of the Dorsky Museum to not only exhibit these works, but to use them for study and teaching purposes as well.

The Samuel Dorsky Museum of Art is grateful for the generosity of institutions such as the Logan Museum for their ongoing commitment to share items in their permanent collection through gifts. It is this sense of cooperation among museums that allows institutions such as the SDMA to fill gaps and to expand areas of their permanent collection that otherwise would remain limited.

Wayne Lempka
Art Collections Manager

WISH LIST

Creating a museum takes more than bricks and mortar. One of our highest priorities is to further develop and strengthen our permanent collection. With your support the SDMA will become the major repository for works of art of the Hudson Valley and Catskill Mountain region.

- Hudson River School paintings, drawings, and prints
- Paintings, prints, sculpture and crafts from the historic Woodstock art colony
- Historic paintings, prints and drawings from the Shawangunk Mountain region
- 19th and 20th Century photographs
- Metalwork, gold and silver jewelry and holloware
- Works by prominent artists living in the Hudson Valley and Catskill Mountain region
From the Permanent Collection

An 1828 Thomas Cole Sketchbook

Thanks to the generosity of Pamela R. Geuss and her husband Richard L. Geuss, both alumni of the College and residents of the Village of New Paltz, the Samuel Dorsky Museum of Art preserves a precious sketchbook filled with drawings, poetry, and notes made in 1828 by Thomas Cole (1801-1848), initiator of the Hudson River School of American landscape painting. The Geusses donated the sketchbook in 2002, many years after Pamela's mother found it at a garage sale in nearby Hurley and gave it to her daughter as a Christmas present. Now it represents a major addition to the holdings of the SDMA. It is especially relevant to the mission of the Museum, as well as of the Art History Department at the College, in that it acknowledges the very significant role the Hudson Valley region has played in the history of American art.

Cole inscribed the date 1828 on the cover of the small (6-inch by 4-inch), leather-bound book, and his name and address, 2 Greene St, New York, on the first page. Three years earlier, the artist had sailed up the Hudson for his first artistic exploration of the dramatic Catskill Mountain landscape to the west of the village of Catskill, but only in 1836 did he become a resident of Catskill. The sketchbook records Cole's quick, on-the-spot observations in pencil of both broad panoramas and intimate details from his travels beyond the city to Long Island, Boston and vicinity (including notes and sketches dated July 30, 1828, and August 18, 1828), and the White Mountains of New Hampshire. Typically, Cole added verbal notes about color and shadow to his pencil sketches. One unusual drawing is not inspired by the landscape, but rather is identified by the artist as “Light and shadow as seen on the plaited silk in front of a Grand Piano.” It is an example of Cole's fascination with dark, mysterious spaces, whether small, as in this case, or larger and more menacing in his painted landscapes.

Cole’s poetry helps us understand his outlook on life and the meanings of his paintings. The sketchbook is in effect introduced with a poem, “Lines to my Sketch Book,” where, in good romantic fashion, he speculates on his own mortality and the perishability of the book in which he writes, in contrast to sky, rocks, and mountains that will never die. Other lines, titled “Steam Boat Night Thoughts,” follow a sketch of Long Island Sound seen above the boat's rail. Cole's thoughts that night were dark: the machinery of this early steamboat seemed hellish. Below deck were “the infernal regions. The fire flashed. The heat was intolerable.” The “continuous hissing of the steam” reminded him of the sounds of coiled serpents. In later years he would write in opposition to the despoiling of the Catskill landscape by the steam railroad.

In “Lines to my Sketch Book,” Cole assumed a modest stance and wrote that he had no hope “my humble name can hallow thee [this sketchbook] in future age.” Thomas Cole is now a celebrated name, and his sketchbook, if not a holy relic, is certainly an invaluable document for the study of a great American artist and his culture. The sketchbook will enrich teaching and learning at New Paltz.

William B. Rhoads
Professor of Art History

Education News

During the spring 2004 semester, over 600 students from the Hudson valley area visited the SDMA for guided tours of exhibitions and related educational programs. On-campus students, as well as those from primary and secondary schools throughout the valley participated hands-on programs and lectures.

One of these programs hosted by the museum consisted of the very successful visit by approximately 60 students from the New Paltz Ymca during Spring break. Together with art education intern Chris Accornero, I organized a total of three visits with the students: one at the museum and two held off-site in New Paltz.

The students who participated in this project ranged from 5-12 years of age. The older students in the group concentrated on the exhibition Written In Memory: Portraits of the Holocaust while the younger students visited the Milton Avery exhibition. After touring the exhibitions, each group had a follow up activity.

The older students discovered Wolin's imagery and writing as a tool for communication and emotional growth. They learned that frightening stories of one's past can be lessons learned for those informed. The students were asked to think of a story of significant meaning from their past that they believed others could benefit from in some way. They then had a photograph taken of themselves with plenty of room around their heads and bodies to eventually write their own story on the photograph to be made. These photographs were then enlarged to 11x24 photocopies.

The stories ranged from descriptions of incidents of choking on candy to falling out of a tree and breaking an arm. Unlike the horrific Holocaust stories that they read about during their museum visit, their written experiences were short-lived situations that happened by accident. However, similar to the Holocaust tales, their stories scared them for life.

After verbally sharing their personal stories with the group, they then wrote them on the giant photocopies in pencil and then over the words again in sharpie marker. They then had an option to color parts of their photos with watercolors.

Calls of praise and gratitude have come in from parents of the children who participated in this project. Each photograph invited the children into a very intimate past. Through gentle imagery and detailed writing the children were able to learn from these survivors as if they were wise grandparents.

This exhibition again reminds us all of how lucky we are to be alive and how appreciative we should be for all that we have. As a result, this exhibition is an excellent and profound teaching tool for all ages and backgrounds. I am sure that Jeffery Wolin, the photographer who created these images, would say the same.

Judi Esmond
Education Coordinator
The Morgan Anderson Gallery was dedicated on May 15, 2004, at the annual members event of the Friends of the Samuel Dorsky Museum of Art. Interest earned from a major donation to the SDMA endowment fund by Arthur A. Anderson, will be used to support the regional mission of the museum.

Arthur A. Anderson, is the managing principal of Morgan Anderson, an international consulting firm based in New York City, a member of the Executive Board of the Friends of the Samuel Dorsky Museum of Art, a passionate and well-informed collector of art from the historic Woodstock art colony, a generous donor to the museum’s permanent collection, and one of the true “kindred spirits” working to advance the SDMA and SUNY New Paltz.
### Membership Application

#### Membership Categories and Benefits

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<th>Category</th>
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| **$10 - Student** | - Newsletter  
- Invitation for exhibition previews  
- 20% discount on SDMA publications and merchandise. |
| **$25 - Contributor** | - Same as above |
| **$50 - Dual/Household** | - Same as above PLUS  
- SDMA Poster |
| **$100 - Donor** | - Same as above PLUS  
- Enrollment in North American Reciprocal Membership Program (Member benefits in cooperating museums in the U.S. and Canada)  
- Recognition on annual donor's banner. |
| **$250 - Sponsor** | - Same as above PLUS  
- The choice of any exhibition catalog from Hudson Valley Makers series.  
- Recognition on permanent plaque in museum. |
| **$500 - Patron** | - Same as above PLUS  
- Recognition on permanent plaque in museum. |
| **$1000 - Benefactor** | - 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. |

**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**

- Student, $10
- Donor, $100
- Contributor, $25
- Sponsor, $250
- Dual/Household, $50
- Patron, $500
- Benefactor, $1000
- Director's Circle, $2500

**Membership For:**  
Ms.  
Miss  
Mrs.  
Mr.  
Mr. and Mrs.

**Name(s)**

**Street**

**City**  
**State**  
**Zip Code**

**Home Telephone Number**

**Business Telephone Number**

**Membership Category**

**Sender (if membership is a gift)**  
Ms.  
Miss  
Mrs.  
Mr.  
Mr. and Mrs.

**Name(s)**

**Street**

**City**  
**State**  
**Zip Code**

**Home Telephone Number**

**Personal Message**

**Mail Card by (date)**

**Payment Information**

- Enclosed is a check for $________ payable to the SUNY New Paltz Foundation
- Please charge membership totaling $________ to my (credit card type) ________

**Card Number**  
**Expiration Date**

**Signature (required for credit card)**

**E-Mail**

**Enclosed is my company's matching gift form.**

**I prefer not to receive benefits.**

For information about benefits and the tax deductibility of your donation, please call 845/257-3844.

**Mailing Address**

SDMA  
SUNY New Paltz  
75 S. Manheim Blvd. Suite 9  
New Paltz, NY 12561-2443