

GALLERY GUIDE

Collective Consciousness: New Work by SUNY New Paltz Art Faculty



February 6 – April 11, 2021

Alice and Horace Chandler Gallery and North Gallery

**SAMUEL DORSKY MUSEUM OF ART
STATE UNIVERSITY OF NEW YORK AT NEW PALTZ**

*On the cover: Nadia Sablin, Zhanna Dancing,
Komi Republic, Russia, 2016, courtesy the artist*

Collective Consciousness: New Work by SUNY New Paltz Art Faculty

Collective Consciousness is an exhibition of work by SUNY New Paltz Art Department faculty. The title refers to the sense of community in the art department and the faculty's ability to come together for each other and their students during the COVID-19 pandemic. The exhibition is a rare communal experience during a year marked by isolation and distance.

Several themes emerge from the work in the exhibition, the most prominent being an interest in nature and a concern for the environment. Andrea Kantrowitz's highly detailed paintings of minerals and plants reveal the complexity of natural forms. Jill Parisi-Phillips uses printmaking processes to create botanical forms in a sculptural wall installation. Anat Shifftan's work explores the representation of nature in art in relation to a range of shifting human social contexts.

In Michael Asbill's installation, *Facsimile*, he maps a hollow log to create a copy in plywood. The process is a way to explore the inherent limitations of replicating nature while simultaneously communing with it deeply. Water is the focus of Suzanne Stokes's installation of monotypes embossed with images of plants and aquatic creatures. Her work looks at how the interplay of relationships and stewardship of the earth shapes our modern world.

Numerous works in *Collective Consciousness* directly or indirectly address the damaging effects of climate change. For example, Robin Arnold's colorful abstract landscapes reflect the artist's interest in environmental and cultural issues. Andrea Frank's work attempts to deepen her understanding of our interconnection and interdependence with nature, and also to acknowledge the rapid deterioration of the planet's biodiversity. Concern for the environment leads some artists to work with the larger community through collaborative projects. Emily Puthoff co-founded the Hudson Valley Bee Habitat to cultivate public engagement with pollinators, the environment, and each other. Her artistic practice is part of the Eco Materialism art movement, which strives to create art that is a living part of an ecosystem. Matthew Friday is working with SPURSE, a collaborative group of ecosystem artists and designers, to develop *The Future Waters Shanty Boat*. The boat will travel the Northeast river systems as a community hub, marine research vessel, and dwelling, working to bring together disparate groups of people and ecologies.

A number of works in the exhibition feature images of people and reference community or place, such as James Fossett's black and white portraits of people in attendance at a memorial for his mother. Cheri Wheat's sensitive pastel and charcoal drawings of women and children are derived from images from her life, the media, and art, and exist in a mythic place she refers to as a "world outside of linear time." Nadia Sablin's captivating photographs document a family of reindeer herders struggling to maintain their ancient way of life in the Arctic tundra. Rena Leinberger's photographs of Palestinian residents near the Green Line border with Israel explore tensions between perceived boundaries and assumed geographical and political centers. The interdisciplinary artist Aurora De Armendi Sobrino's abstract work deals with cultural identity, migration, and marginal histories, as well as borders and boundaries that have been imposed on the land.

While not all the work in the exhibition fits neatly into a particular theme, there is a collective sense of experimentation and an interest in working with a variety of mediums and materials. Lynn Batchelder uses the electroforming process to create jewelry that resembles three-dimensional drawings. Myra Mimlitsch-Gray's metal pitchers and platters suggest ideas about material culture and our built societies. Kathy Goodell, whose work is the subject of a solo exhibition in the adjacent gallery, is represented by a painting that embodies her interest in the convergence of accident, consciousness, and flux. Technology is used in interesting ways to interpret contemporary issues, from Anne Galperin's garments and textiles containing digital data, to Aaron Nelson's work which examines the push and pull between humans and the ways technology both mediates and shapes social discourse and the things we create. Using iPhone photographs as

a starting point, Bryan Czibesz creates 3-D printed ceramic sculptures that explore themes of technology, impermanence, and loss, and what it means to be handmade.

Finally, Itty Neuhaus's installation, *In-Touch*, directly responds to the COVID-19 pandemic by combining drawings of hands with a video of the artist washing in a stream. She writes: "*In-Touch*... is a way to express and share the restless, anxious state of mind, the sense of alienation that is ironically so universal. Vexing questions surround this period of isolation: are we together when we are alone? Can we stay in touch when we feel so distant, so out of touch?" I believe that the answer is yes. We can stay in touch even though we are apart, especially when we are connected by a common experience. The works in *Collective Consciousness* are diverse, yet they offer proof of this connection. In 2020 the SUNY New Paltz Art Department faculty were forced to reinvent their methods of teaching to engage and support students online as well as in the classroom. Concurrently, many continued to make their own work. This exhibition demonstrates the faculty's persistent unity and strength during challenging times.

I would like to gratefully acknowledge The Samuel Dorsky Museum of Art for giving me the opportunity to work with this group of exceptional artists. Specific thanks go to Anna Conlan, Wayne Lempka, Bob Wagner, Amy Fredrickson, and the rest of the museum staff.

— *Karlyn Benson, Guest Curator*

Exhibition Checklist

All artwork and images courtesy the artists



Robin Arnold • Professor, Painting & Drawing

These paintings reflect my interest in environmental and cultural issues and how image and message overload may distract us from critical global concerns. I layer imagery for a fusion of mental and physical space that may yield more questions than answers.

Divers, 2019 (pictured)

Oil on canvas

52 x 47 in.

Firewater, 2019

Oil on canvas

50 x 46 in.



Michael Asbill • Visiting Lecturer, Sculpture

Facsimile is the low-tech 3-D mapping and reconstruction of a 14-foot hollow log. This project's goal is a deep, process-oriented engagement with the complexity and systemic sophistication of what was once a living tree. Despite the estimated processing time of over 1000 hours (which will extend beyond this exhibition), the ultimate resolution of the resulting plywood copy will be stunningly low compared to the original's intricacy. This is the point. I embrace the folly of replicating the partial remains of this organism but press forward with my compulsive, meditative methodology in search of deeper enmeshment with it (trees need a better pronoun). Through this slow action, I'm attempting to restore my diminishing ties to the miraculous world that humanity is breaking.

Facsimile, 2020 (pictured)

Tree trunk, plywood, steel cable,
notebooks, drawings, table
Approx. 24 x 8 ft.



Lynn Batchelder • Assistant Professor, Metal

By consistently engaging drawing as a way of thinking, reflecting, exploring, and inventing, I work seamlessly between two and three dimensions. In drawing, I am often motivated by rules and repetition. The simplicity of a repeated line allows for small irregularities of the hand to accumulate and give breath to implied surface or space. Through this series, "A Line in Space," the electroforming process allows for the most direct and unaffected method of creating three-dimensional drawings. I begin with the basics—line, grid, circle, square, cylinder, cube—and by drawing with a brush and conductive paint onto hand-rendered wax forms and plating the drawings with copper, I transform shaky grids into self-supporting structures. The resulting human quality of these drawn forms appropriately returns to the body as wearable objects.

A Line in Space 5, 2017

Electroformed and fabricated copper and silver
3 x 3 x 1 in.

Layer 1, 2020

Brush and ink on Rives paper
10 x 10 in.

A Line in Space 10, 2017

Electroformed and fabricated copper and silver
3 x 3 ½ x 2 in.

Layer 2, 2020

Brush and ink on Rives paper
10 x 10 in.

Depressed Lines, 2019 (pictured)

Electroformed and fabricated copper and silver
Brooch 4 ½ x 2 ¼ x ½ in.
Pendant 6 ½ x 1 ¼ x 1 in.



Bryan Czibesz • Associate Professor, Ceramics

This work is an attempt to make objects as proxies for family history and memory. I have taken thousands of photographs over the last eight years that document parts of various personal and collective histories, ranging from the flight of my family from Europe in the wake of World War II, to personal artifacts, public monuments, and other histories and mythologies. An algorithm processes the photographs into digital 3-D models, which are reproduced on an extrusion clay 3-D printer I built for this purpose, becoming imperfect gestures of objects manipulated by hand during and after printing. Transforming this data, I exploit the use of clay as a material of record and permanence, while examining the complexity and value of the term “handmade” and engaging a corporeal space somewhere between the promise of technology and the reality of impermanence and loss.

Angel, Patina, 2020

3-D printed and hand-built porcelain,
glaze (from partial tereophotogrammetric
3-D scan, Hősök Tere, Budapest, Hungary)
14 x 6 x in.

Artifact 8, Ash, Corpus, 2018

3-D printed and hand-built stoneware,
glaze (from stereophotogrammetric 3-D
scan background data)
15 x 9 x 5 in.

Chi Rho, Colossus, 2019 (pictured)

3-D printed and hand-built stoneware,
glaze (from partial tereophotogrammetric
3-D scan, Musei Capitolini, Rome, Italy)
14 x 5 x 5 in.



Aurora De Armendi Sobrino • Assistant Professor, Printmaking

As an interdisciplinary artist, I work in printmaking, artist books, video, and recently I have been doing some projects using clay. Both clay and paper are materials entangled with human development and knowledge. Cultural identity, the conditions under which diasporic communities move across territories, assimilate, and change, and the poetics of place are some of the concepts explored in my work. I'm particularly interested in marginal histories that aren't part of the dominant, colonial historical narrative, either overlooked or entirely forgotten, and the emergent poetics that arise as we rediscover those histories and re-imagine them in our contemporary moment. I work with color and form and explore materials as signifiers of these experiences. As part of my research, I also engage in fieldwork, traveling to landscapes and sites of past human activity to engage with the sensorial aspects of place. In the last two years, I have done fieldwork in Punta del Este, Cuba, and in the Cantabrian region of Spain, looking at Taíno pictographs and Paleolithic art in caves.

Colores y Territorios, 2019

Fired pigmented slips on clay tablets

8 ½ x 11 in. ea.

Libro de Colores II / El Monte y el Mar, 2016 (pictured)

64 Monotypes (oil-based lithographic inks printed on Japanese Kitakata paper)

Open book: 40 ¼ x 14 ¼ in.



James Fossett • Associate Professor, Photography

My work explores duration in both broad and specific applications of the term. As a visual artist, I engage primarily in time-based media, specifically photography, video, sound, and performance. Duration also refers to time spent seeing, comprehending, making, and viewing work. I consider duration also as it pertains to family and community and how one maintains relationships over time and distance.

"Remembrance" is a collection of portraits made of my extended family and friends who gathered for a memorial in honor of my mother, Alice Fossett, during the few hours in the afternoon of August 10, 2019. They are both formal and informal in that the camera and subject are both fixed (or fixated) upon each other. The portraits are a reflection of a moment in one's life, yet they are also reflective of a collective purpose—a group of people brought together for a single gathering of grief and celebration.

Formerly a tool to record our ever-changing natural and social topography, I want to investigate portrait photography and supporting structures as a way to engage in a variety of conceptual concerns. How can I represent a more intuitive, emotive response with portraits, which links to our subconscious selves, collective memory, and time?

Photography is, by design, mechanical and distant, not warm and knowing. Yet, there is something undeniably magnetic about photo portraiture that defies easy explanation. I often wonder whose identity is revealed to me in a portrait that speaks to me. Is it really the sitter, or is it something internal to me that maps onto my memory in a powerful way? Maybe a fragment—a mere moment in time—is, after all, the best way to find connection with another person.

Ahren, 2019
Archival inkjet print
16 x 20 in.

Jacob, 2019
Archival inkjet print
16 x 20 in.

Annaliese, 2019 (pictured)
Archival inkjet print
16 x 20 in.

Mary Alice, 2019
Archival inkjet print
16 x 20 in.



Andrea Frank • Associate Professor, Photography and Related Media

My artistic research explores paths forward from the complex interplay of environmental degradation, climate change, standardized aesthetics, and our extraction and gain-oriented market economy and paradigm.

I develop ways to visualize the unraveling ecological mesh we rely on for survival but actively destroy at breathtaking speed while observing its powerful and ever-changing life force. Fascinated by the relationship between consciousness and matter, I look to Eastern and quantum philosophy, as well as experiential explorations, to fuel my creative research and studio process.

Untitled (Branch) and Untitled (Mossy Root System) are part of a series of photographic, digitally composited images that negotiate the increasing fragility of our ecosystems and a longing for the overwhelming and messy beauty and complexity they hold.

As part of my artistic practice and to ground and support my visual work, which relies on multiple channels of perception and connection to place, I actively engage in collaborative, experiential artistic research and engagement strategies (for the past several years with Michael Asbill). From this process-based collaboration, the *Shapeshifter* video developed. (It was created with Amanda Heidel, who was part of our research at the time.) In it, we explore the complex interplay of trees, humans, and fire.

Untitled (Branch), 2017 (pictured)
Archival pigment print on bamboo
fine art paper
19 x 39 in.

Untitled (Mossy Root System), 2017
Archival pigment print
24 x 39 ½ in.

Collaborative project by Michael
Asbill, Andrea Frank, Amanda Heidel
Shapeshifter, 2019
Digital video with sound
17 min. 7 sec.



Matthew Friday - Associate Professor and Graduate Coordinator

The Future Waters Shanty Boat is an ongoing research project by my collaborative group SPURSE. Using a depression-era houseboat typology, *The Future Waters Shanty Boat* will foster a new form of multi-species environmental urbanism that regeneratively stitches together currently disparate communities and ecologies. SPURSE is a collective of ecosystem artists and designers that work with those who are meeting complex environmental and social challenges. SPURSE works with institutions, infrastructures, and regions to co-create ecosystems that produce adaptive solutions. The art made by SPURSE includes things like public policy papers, oral history archives, environmentally engineered wetlands, free public restaurants, bacterial laboratories for art museums, nomadic clothing and housing systems, research institutes to study urbanism, and smartphone applications. SPURSE is guided by a strong interest in aesthetics, as both a means to re-sensitize people to the world they are of, and as a technique of assembling new material and social configurations.

Future Waters Shanty Boat, 2019–ongoing (pictured)
Documentation photographs, plans, and drawings
Various dimensions



Anne Galperin • Director and Associate Professor, Graphic Design

My current scholarship is eclectic and has radically diverged from the more conventional print design I engaged with earlier in my career. Work underway includes an oral history of Betti Broadwater Haft, a Tennessee-born, New York City-bred Modernist-era graphic designer. Another research project maps the development of functional wearables and includes interviews with designers making these garments and accessories. The two pieces I contributed to this exhibit are works in progress exploring communication via handcrafted textiles, digital data, and typography across media.

What are my rights?, 2019 (pictured)

Women's cotton zip hoodie, plastic needlepoint
mesh, cotton yarn
52 x 30 in.

*Not everything that is faced can be changed,
but...*, 2020

US-grown cotton yarn, Redaction 70 bold and
70 italic typefaces
33 x 34 1/2 in.



Kathy Goodell • Professor, Painting & Drawing

Jah Goo exemplifies my interest in the convergence of accident and consciousness, flux but at the same time a moment, like catching lightning in a bottle. What is space or what is absent becomes as important as the many marks laid down, either with intent or not. “Jah” is referencing a God, and “Goo” is, well, gooey. Change is a God to me, and it guides in my process.

Jah-Goo, 2019 (pictured)

Ink, flashe and acrylic on cotton canvas board
24 x 18 in.



**Andrea Kantrowitz • Assistant Professor and Graduate Program Coordinator,
Art Education**

I closely examine small complex structures formed through natural processes like accretion, branching, and crystallization. Like the objects depicted, the paintings themselves take shape through systematic application of materials that over time crystallize into form. I paint rock, coral and other organic objects much larger than life, which gives me and viewer space to investigate small details that might otherwise be overlooked. The images could be seen as literal depictions of specific and recognizable natural forms. Yet their intricate play of light and space invite the viewer not just to look at but to imaginatively travel through and lose themselves in another world. They see not just rocks, coral, or fruit, but perhaps human or animal forms, mountains or oceans, as well. The paintings are meant as objects of contemplation, to inspire the imagination, inviting the viewer to draw out their own new interpretations with each new viewing.

Shawangunk Krystallos To Kokkino, 2018
(pictured)
Oil on canvas
30 x 30 in.

Brassica Oleracea Caput, 2018
Oil on canvas
30 x 30 in.

Brassica Oleracea Medulla, 2018
Oil on canvas
30 x 30 in.

Brassica Oleracea Solum, 2018
Oil on canvas
30 x 30 in.



Rena Leinberger ▪ Lecturer, Foundation

Repeatedly, I gravitate toward contested environments and landscapes—places where myth and ideologies, political lines, social roles, and personal agency pull at one another. Often, the sculptures, videos, and images create tensions between perceived boundaries, liminal spaces, and assumed centers—geographical and political.

In this series of images, the camera reflects and refracts moments in multifaceted locations near the Green Line in Palestine. While exploring the complexities of border spaces, the camera also becomes a performative object, yet another tourist or research device, and a self-conscious gaze wielded as power.

Snapping, back, 2016
C-print on aluminum
8 x 12 in.

Standing, back, 2016
(pictured)
C-print on aluminum
8 x 12 in.

Two Boys, 2016
C-print on aluminum
8 x 12 in.

Posters, 2016
C-print on aluminum
8 x 12 in.

Gathering, Ramallah, 2016
C-print on aluminum
8 x 12 in.

Tour Guide, Aida Camp, 2016
C-print on aluminum
8 x 12 in.



Myra Mimlitsch-Gray • Professor, Metal

Enamelware can evoke the picnic, campfire, or clinic. Its developed surface can be instrumental, suggesting variant social contexts and contracts. I build tension between the glassy skin and the unconventional form, between gesture and structure in a material parody. I am interested in domestic objects' capacity to reflect ideas about utility and culture. As a metalsmith, I seek to expand the dialogue of tableware.

Taped Pitcher, 2017
Porcelain enamel on
fabricated steel
7 x 13 x 5 in.

Antique White, 2019
(pictured)
Porcelain enamel on
fabricated steel
2 ½ x 12 ½ x 6 in.

Penguin, 2017
Porcelain enamel on
fabricated steel
6 19/32 x 7 ½ x 4 ½ in.



Aaron Nelson • Assistant Professor, Digital Design and Fabrication

The push and pull between man and the things we make interests me because of the unique role these objects play in the interface of humans and our external environment. Our technology gains context or meaning from its unique place as the mediator between humans' minds and the external, physical world. Tools and technology are a physical manifestation of this relationship; we use tools and innovations to shape our external environment, and in turn, they shape the internal us.

I am exploring these associations between the maker and the made. I see a story written through this creation of technology, a story that only becomes apparent when examining the contextual relationship between the creator and the created. Without one, the picture of the other is incomplete. As we become more sophisticated, more adept at shaping the external-facing world through engineering, communication, the medium of computing, and advanced manufacture, we at the same time are affected internally as individuals and as societies in enumerable ways both positive and negative. How we think and feel, how we make decisions, what we dream about and desire are in a constant state of flux, shifted by our continually-changing relationship with a physical environment mediated by the abstraction layer of the things we choose to build.

Connector Series #2—Tiger, 2020

3-D printed ABS plastic, poplar dowel,
made using custom C# code
10 ft. 11 in. x 4 in. x 5 in. x 4 ft. 6 in.

#15, 2016–2020 (pictured)

3-D Printed PC/ABS, thermal printer,
Raspberry Pi, made using custom
Python code
8 x 7 x 11 in.



Itty S. Neuhaus - Associate Professor, Graduate Program and Foundation

The act of touching a friend, a door knob, or even our own faces will never be the same. This strange time has changed the way we touch anything and anyone in the world. Our hands function as ambassadors to connecting with others. Yet now our hands are also agents for the spread of disease. While sheltering in place, these drawings and short videos were made feverishly and uploaded to Instagram, usually on the day they were made.

In-Touch: A Handwasher's Prayer is a way to express and share a restless, anxious state of mind, the sense of alienation and claustrophobia felt almost universally during the lockdown. Vexing questions surround this period of isolation: are we together when we are alone? Can we stay in touch when we feel so distant, so out of touch? This installation creates a dialog between the performative and the private, the ritual of handwashing, and the depiction of hands drawn in ink by my hand.

In-Touch: A Handwasher's Prayer, 2020 (pictured)

Brush paintings on rice paper, steel mesh,
gloves, plaster, foam, fabric, video projection
7 x 8 x 4 ft.

Video: 4 min. 46 sec.



Jill Parisi-Phillips • Associate Professor and Area Head, Printmaking

I am in awe of that which makes me wonder. What is that thing? How was something made? How is something done? Awed by how refined something is—a smooth and rounded acorn, a leaf turned into lace by mold, a sheet of paper so thin and masterfully made you can nearly see through it, the flight of a hawk soaring by effortlessly. And often, it is those things or acts that are beautiful, mysterious, well-crafted, or executed—the things that defy easy explanation, that arouse your curiosity about the world, about yourself, that lift your heart. The world can always be a difficult and heavy place to navigate—but especially so in the current moment. While I admire and respect artwork of all kinds, beauty and joy have a very important place and allow us to have a moment of peace and levity.

The process for creating flora and fauna existing in my imaginary ecosystems can be likened to jazz—I'm riffing on nature, taking colors, structures, etc., from a variety of species and places and reconfiguring them in a new way. Many of these react to viewer proximity or the airflow within an exhibition space, making the pieces seem to come to life when approached. Upon closer inspection, the viewer is often rewarded with remarkably detailed patterns or with the discovery of another smaller and more delicate "species" hidden beneath the first layer of an installation. Other works are displayed in vitrines to appear more specimen-like. Materials such as translucent tissue-weight papers and glass inform these fantastic and ephemeral species. The resulting drawings, prints, and sculptures have also been starting points for my unique fabrication designs in various other durable materials.

Hexie Mountain Synusia, 2015 (pictured)

Hand-colored aluminum plate lithograph
printed on handmade mitsumata tissue
30 x 25 in.

Exotica Botanica. State I, Print Number 2, 2014

Hand-colored aluminum plate lithograph
printed on handmade mitsumata tissue
27 x 23 in.



Emily Puthoff • Director and Associate Professor, Sculpture

This artwork represents work that I have created with my arts organization, the Hudson Valley Bee Habitat (HVBH). I co-founded the Hudson Valley Bee Habitat in 2016 with fellow artists Elena Snizek and Jen Woodin, with the mission to "Save the Pollinators through the Arts!" As artists, designers, and mindful educators, we leverage our creativity to engage communities in the co-design and co-creation of public pollinator sculptures and gardens. Our pollinator sculptures provide beautiful and sustainable shelter for diverse pollinators while activating wonder to spark a deeper engagement with the ecosystem that sustains us.

Our practice is part of an art movement, Eco Materialism, emerging right here in the Hudson Valley. Eco-Materialism is championed by local art theorist Linda Weintraub in her book, "What's Next, Eco Materialism & Contemporary Art" (2018). The Eco Materialist movement, distilled, is a call to reinvigorate a respect for the materiality of our world, to engender a recognition of the entangled life cycles of art/materials and our bodies, and a challenge to create art that is a living part of an ecosystem, rather than a commodity frozen in archival perpetuity.

Catskill Mountainkeeper

Save the Pollinators

(featuring Hudson Valley Bee Habitat), 2019

Video: 8 min.

Hudson Valley Bee Habitat

Hudson Valley Bee Habitat, 2020

Inkjet print on paper

48 x 44 in.

Hudson Valley Bee Habitat

Solitary Bee Habitat, 2019–2020 (pictured)

Cedar, stainless steel, phragmites reeds

18 x 15 ½ x 7 ½ in. ea.



Nadia Sablin • Assistant Professor, Photography

In the Arctic tundra, the family Kondygin live the same life as their Khanty ancestors, following their herd of reindeer over the Ural Mountains and back. Every year it's getting harder to feed the animals, as climate change and encroaching oil industry disrupt their familial routes and pastures. The parents are considering abandoning this way of life and settling in the city. The six children will soon have to decide which path they will pursue—one of education, jobs, and city living, or one of following their reindeer, fighting to maintain this ancient way of life.

Dismantling a Chum, Komi Republic, Russia, 2018

Archival digital print

16 x 20 in.

Yasha and Misha Wrestling, Yamal, Russia, 2019

Archival digital print

30 x 24 in.

Zhanna Dancing, Komi Republic, Russia, 2016

Archival digital print

24 x 30 in.

Argish, Komi Republic, Russia, 2018 (pictured)

Archival digital print

16 x 20 in.



Anat Shiftan • Associate Professor, Ceramics

In this work, I explore ambivalence in the natural world and its representation in art. Artistic works portray nature amid a range of shifting human social contexts: from sexuality, life, and death, to power, wealth, and subversion. These representations of the natural world that I explore ultimately reflect complex political and social attitudes, namely, how the issue of art-making that deals with nature and the environment is inherently informed by the historical contexts of botanical renderings for scientific, ecological research. Along with that, they reflect how shifting social awareness and political attitudes over time have influenced the artistic rendering of nature in the present.

Great Piece of Turf, 2020
Aluminum Print
30 x 40 in.

Still Life in White, 2020
Ceramic
24 x 16 x 18 in.

*Still Life in Yellow with Branches
and Fruit*, 2020 (pictured)
Ceramic
24 x 17 x 15 in.



Suzanne Stokes • Professor, Foundation

"In one drop of water are found all the secrets of all the oceans." – Kahlil Gibran

Through this series of monotypes, I explore water as a substance, its metaphoric allusion, and the collective narrative that addresses mankind's complicated relationship to this essential natural resource. Through the divergent lenses of micro and macro perspectives, I examine the nature of existence and its relationship to water on physical and metaphysical planes. Water means life. We are in a period of time in our environmental history where the human race must fully embrace and embody this fact. Earth is the only known planet in this universe that has water and life. Water is the lifeblood of our bodies, our economy, our nation, and our well-being.

The integration and interaction of the figures with water, in the monotypes, looks at how the interplay of relationships, spiritualism, and stewardship of the earth shapes our modern world. These visual investigations focus on how light and shadow defines, reveals, and conceals the forms of various flora and fauna of the sea with the human body and its surrounding environments. Through this imagery, I hope to create implied voices and

sounds that come to the forefront, recede to the background: outbursts, whisperings, laughter, secrets, and the amplified and muffled rumblings of living bodies of water. While some creatures observe, the sounds of a figure soaring towards the sky or rushing through deep water while riding on a large squid emerge. A series of tableaux come to light between generations of humans, animals, and plants, between scale, color, and texture.

A variety of printmaking, papermaking, and embossing techniques are combined with the press to print monotypes made from a series of layered vellum stencils and natural materials. The monotypes are embossed with a wide variety of plants from the Hudson Valley's local forests and Maine's mid-coast Atlantic Ocean.

"Water is the driving force of all nature." – Leonardo da Vinci

Beyond the Shore: What Lies Beneath, 2020
(detail pictured)

Monotypes, embossments, hand-made paper,
encaustic, seaweed, vellum
3 x 5 in. to 22 x 30 in.



Cheri Wheat ▪ Lecturer, Foundation

I have always been drawing. My childhood was spent in the forests and foothills of the Catskill Mountains where I drew with coal on the rough surfaces of massive rocks. This wooded world still informs my work—the earthen raw materials, the scale of mark-making to the body. I create a visual language where the distance from the real world is great and sensibilities heightened.

I see drawing as a poetic act. My central purpose is to develop a sense of a dream world whose essence is change. There is an exchange of shadow and substance. Non finito and pentimenti are expressions of the imagination making its process visible. I work on linen and large paper with marble dust and pigments. My drawings are developed with somatic marks recording the act of drawing in multiple spontaneous moments over time. The omissions, the erasures, are as important as what is included. I bring into existence a world outside of linear time.

My drawings in this exhibition are studies for larger works ignited by Shakespeare's sleep and dream imagery "...*momentary as a sound, Swift as a shadow, short as any dream, Brief as the lightning in the collied night...*"

Sotto Voce, 2016
Pastel on blue paper
18 x 25 in.

Camicia, 2017
Charcoal and sanguine on paper
20 x 26 in.

Stellae, 2018 (pictured)
Charcoal on blue paper
18 x 29 in.

Programs

For the latest information about exhibition events and programs please visit the Museum web site: www.newpaltz.edu/dorskymuseum

School and Group Tours

Please call 845.257.3604 for details and reservations

Free to the public. Suggested donation: \$5.

Funding for The Dorsky's exhibitions and programs is provided by generous donors and friends of the Samuel Dorsky Museum of Art and the State University of New York at New Paltz.



Samuel Dorsky Museum of Art

State University of New York at New Paltz

1 Hawk Drive

New Paltz, NY 12561-2443

845.257.3844

www.newpaltz.edu/museum

Wednesday–Sunday 11 am – 5 pm