

### From the Director

*Today we recognize that the finest collection, lovingly preserved, meticulously catalogued, and beautifully presented comes to life only when all kinds of people participate in its enjoyment. For our museums to earn their keep, to justify their existence, they must demonstrate on a daily basis why they matter. The objects in their care must give pleasure to visitors while helping them understand themselves and their world more fully. It is this magic-the chemical reaction, the powerful epiphany-that takes place between art and viewer that makes museums worth all the effort.*

—William J. Hennessey, Director, Chrysler Museum of Art

The urge to collect is thought to be universal. Everybody seems to collect something, and collections are the *raison d'être* of museums. The genesis of the permanent art collection at the SDMA dates back to 1939 when the New Paltz State Normal School acquired *Hasbrouck House*, a painting by James Scott, from the Works Progress Administration of the Federal Government. After 1948, when the Normal School became New Paltz State Teachers College, the fledgling study collection was quickly advanced by a forward-thinking committee of art teachers and reflected an understanding of the significant role that original works of art can have in the curriculum of a liberal arts education. Like most university collections at that time, the collection at New Paltz was developed for numerous reasons, including the loftiest of early museum goals, the encouragement of taste and the refinement of culture, but in reality it was destined to become a teaching tool central to the academic mission of the college.

Originally modeled after the encyclopedic collections of the great American art museums, the permanent collection at New Paltz grew slowly, with impetus provided in 1957 by a bequest by Edward Coykendall of 159 works of American art that included works by artists such as George Bellows, Childe Hassam, and Eugene Speicher. By 1964 when the College Art Gallery opened to the public, the collection also included many fine examples of art and artifacts from diverse world cultures, spanning millennia. By 1982 when I assumed directorship of the College Art Gallery, the collection included approximately 1,400 works of art, and between 1982 and 1995 it more than doubled in size with specific areas of concentration and strength becoming apparent.

Acquiring more space to enable museum staff to use the collections more effectively for their pedagogical value became the overriding rationale for the creation of the Samuel Dorsky Museum of Art, which opened to the public with four new galleries and a seminar room in April 2001.

It is collections that distinguish and particularize museums, and with the opening of the SDMA it became clear that the collection needed to be focused to reflect the museum's new mission more closely. These goals are being accomplished by expanding and improving our holdings of American and European works on paper, photographs, and metals. That being said, our current focus does not in any way compromise our commitment to the care, interpretation, and use of the hundreds of objects in our world study collections, and it should be noted that we remain interested in adding significant objects that fill gaps or amplify existing strengths in these collection

Understanding the importance that collections have and how to use them effectively is one of the highest priorities of the SDMA. Staff members continue to work on and develop strategies to enhance access to the collections in a number of significant ways, including the creation of an informative visual database that soon will be made available to all visitors to the museum. The purchase and installation of new display cabinets in the seminar room will allow us to use open storage strategies to further enhance access to objects that have been essentially inaccessible to the public. Finally, a new series of collection-based exhibitions are being developed and will be presented in the SDMA on a regular schedule. The increased use of objects in the permanent collection will enable us to strike a more effective balance with the excellent loan exhibitions that the museum has organized and hosted since opening. These efforts will complement our dynamic temporary exhibition program and capitalize on the real and potential pedagogical value of the collections, enabling us to better serve the campus and community.

Neil C. Trager, Director



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Associate Curator of Collections

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## Profile:

### Marna Anderson



*Dealer in fine American folk art; Executive Board, Friends of the Samuel Dorsky Museum of Art.*

The Executive Board of Friends of the Samuel Dorsky Museum of Art comprises 14 individuals whose experience, expertise, and interest in the world of the art museum provide an invaluable resource. Board members assist and advise on museum policies and programs, serve as advocates for the museum in the community, raise funds, and work with volunteers in museum programs. They bring a rich variety of perspectives to the SDMA, as they represent a broad spectrum of interests from the museum professional to the art professional in the private sector. The latter can be said to describe Marna Anderson, who was appointed to the Board in 2001.

Marna grew up in West Englewood, New Jersey, in a tastefully appointed house

decorated with antiques, so it is not surprising that she developed an interest in art early in her life. In retrospect, her activities as a dealer of fine American folk art and her strong commitment to the SDMA appear to come as a logical outgrowth of that interest. Yet, her career wound in and out of different paths before she was to become prominent in the field of American folk art.

Trained as a writer at the Writer's Workshop in Iowa City, Marna worked for Newsweek and later was story editor for Mark Brown Associates, a film company. This was followed by a position teaching art to retarded children at the Vineland State Hospital, before circumstances led her to return to New York City. There she worked for her aunt Terry Dintenfass, a well-known contemporary art dealer. Even though Dintenfass represented important contemporary artists, she also had a very strong interest in Americana and acquired the Edith Gregor Halpert collection of American folk art. Marna was asked to research the collection and in the process discovered a delight in the material. In order to delve into it more deeply she enrolled in the then nascent Folk Studies Program at the New York State Historical Association at Cooperstown, earning an MA in 1975 with a specialty in folk art.

Marna's research interests made her the ideal guest curator for the exhibition *Wood*

*Sculpture of New York State* held at the Museum of American Folk Art in New York City in 1975, even though she was not on the staff of that museum. She also was guest curator for the 1977 exhibition *Selected Masterpieces of New York State Folk Painting*, also held at Museum of American Folk Art. At the same time, Marna began to purchase works as they became available and sell them to interested clients, becoming sought after as a consultant in the process. In 1989, she was appointed assistant director of Herschl and Adler Folk, an important commercial gallery in New York City, and in 1990 she was named director.

The following year Marna married New Paltz resident Ernest Shaw, a psychiatrist and artist. Ernie was an ardent supporter of the SDMA, and Marna shared his enthusiasm. She saw strong potential in the SDMA, a potential that has been realized in the outstanding exhibitions that have already been mounted. Marna hopes to see the permanent collection grow, not only in number but also in variety. Improved storage facilities is an item that is also high on her list of priorities. "In the 13 years since my arrival in New Paltz," Marna noted, "the area has become a strong magnet for cultural activities. The SDMA is an integral part of that experience."

## Collection News

### Faces from the Past



Mark Goodman, nationally recognized photographer, donated 47 gelatin silver prints by Chester Eisenhuth, a little-known photographer from up-state New York. Goodman reprinted these in the 1970s from

negatives originally made by Eisenhuth during the 1940s and 1950s. Consisting mostly of portraits of people from Millerton, New York, these prints are wonderful vintage character studies of residents of a small town located at the farthest reaches

of Dutchess County where the New York and Connecticut borders meet.

What is most astonishing about these images is the fact that they are very honest and direct portraits done by a man who sometimes photographed to earn extra money, but more often took pictures for sheer pleasure. Each portrait has not only an alarming frankness about it but also tenderness and a sense of compassion. As viewers, we are first invited into each subject's private world and then asked to contemplate the situations behind why the photograph was made.

Mr. Eisenhuth, who always lived in his parents' home in Millerton until his death in 1995, was not a professional photographer. Many of his images were printed by the local drug store and then cut up to be used as license identification pictures. Other photographs that were more personal in nature were either kept in albums or give to family and friends as gifts. During his lifetime, Mr. Eisenhuth never had a full fledged exhibition of any of his images and was pleasantly surprised when the Museum of Modern Art

in New York City, at the urging of Mark Goodman, purchased two of his portraits for their permanent collection in 1978.

While it is safe to assume that most of the subjects who posed for Mr. Eisenhuth are no longer alive, these photographs act as a lasting tribute to the spirits of people who contributed to the quality of life in small towns all across America. When one looks back at these portraits, some taken over sixty years ago, there is still a freshness about them. It is this important quality that makes these images of ordinary people so extraordinary.

Wayne Lempka, Art Collections Manager

## An Egyptian Relief



In 1957 the Arts and Crafts Honor Society of New Paltz State Teachers College acquired for the College's growing art

collection its first work of art from ancient Egypt. This is a small relief dating to the Ptolemaic period of 323 B.C. to 30 B.C. that depicts the head of a high-born child, possibly a prince, or a child god. Roughly round in shape and measuring 5 1/2 inches by 5 inches, this relief presents the head of a pudgy child in profile facing right. Opposite the mouth of the child and just at the right edge of the relief the tip of what may be an index finger can be seen. The child wears an undetailed skull cap from the side of which emerges a single side-lock that passes behind the ear and falls to the shoulder terminating in a spiral, and a broad, striped collar of which only a small section at the neck remains. The presence of the side-lock

is a sign that a child is intended, since that is the iconographic symbol that indicated childhood in Egyptian art. That this child may be royal is suggested by the uraeus serpent at his brow, although during the Late Period this symbol was often usurped by those with kingly aspirations.

The relief appears incomplete since only the head of the child is represented and especially since only the tip of the possible index finger is preserved. Yet there is no sign of breakage to indicate that it once belonged to a larger composition. These aspects suggest that the relief, complete in itself, may have served as a model or pattern in artist's workshops. Such models are well documented and are known to have been the principal mode of the transmission of dynastic styles from one region of ancient Egypt to another, or even from workshop to workshop.

At first glance the material of our relief appears to resemble the soft, white limestone favored by Egyptian sculptors for these models. However, a series of stress cracks evident below the uraeus indicates that the material with which the relief was made was once pliable, a characteristic that had raised concerns about its authenticity. These concerns were strengthened when an electronmicroscopic examination of the material revealed it to be plaster. However, in 1989 the authenticity of the relief was confirmed at the Department of Egyptian and Near Eastern Art at The Brooklyn Museum,

where it was recognized as one of the finest examples of its type. Plaster as a sculptural medium in ancient Egypt can be traced as far back as pre-dynastic times. But plaster eventually also was used both for moulds, as well as for casts, especially when models were produced from already existing stone relief sculptures.

It is clear from the presence of the possible tip of the finger at the edge of our relief that it was cast from a larger composition, where a royal or divine child, most likely in the presence of one or both parents, had his index finger raised to his lips in the canonical gesture of childhood. The identity of the child cannot be confirmed, although in the Ptolemaic period, the god Horus, then known as Harpokrates, was often represented as a child with his index finger to his mouth and frequently as seated on the lap of his mother the goddess Isis. Alternately, the relief may merely represent a royal prince.

The face of our royal child is plump, his chin is marked by a dimple, and folds of flesh are evident around his neck. These are stylistic features that began to be evident in the 30th Dynasty of the Late Period, but that ultimately became the hallmark of the Ptolemaic dynastic style. Indeed, an almost identical head in relief now in the Metropolitan Museum of Art presents an image of the child god Harpokrates that could be the twin to ours, were it not smaller and in stone.

Jaimee P. Uhlenbrock  
Professor Emerita, Department of Art History  
Associate Curator of the Collections

## Year in Review 2004

### Exhibitions

#### **Milton Avery: Paintings from the Neuberger Museum Collection**

January 2 – May 30, 2004

Highlighted 29 works of art rarely exhibited in the region documenting Avery's artistic development from 1929 to 1961. Roy R. Neuberger was one of this country's most recognized patrons of American art. Encountering the work of Milton Avery around 1940, he quickly acquired a large personal collection of the artist's works and has gifted many to museums across the United States. This exhibition was dedicated to the memory of Adeline Dorsky. Support for this exhibition was provided by The Dorsky Foundation, Inc.

#### **Reading Objects 2004**

January 28 – March 14

The second in a series of collection-based exhibitions with interpretive labels by SUNY New Paltz faculty and staff that focused on a diverse array of new acquisitions from the museum's permanent collection and

potential gifts. The interpretive labels offered a variety of voices and diverse perspectives from Robin Arnold, Kristin Sanchez Carter, Betty Ann Enos (nee Damms), Wilma Feliciano, Lourdes Giordani, Anne Gorrick, Mary Hafeli, Jan Hammond, Kristine Harris, EunKyung Jeong, Richard Kelder, Susan Lewis, Jo Margaret Mano, Lawrence McGlenn, Tom Meyer, Jeff Miller, Susan Miiller, Thomas G. Olsen, Jennifer Piren, Rachel Rigolino, John Sharp, Rafael Saavedra-Hernández, Tom Sarrantonio, Jan Schmidt, Anat Shifan, Robin Smith and Robert Waugh.

#### **James Welling: Agricultural Works**

February 7 – April 8

Music by Will Welling. An exhibition of new work by contemporary photographer James Welling that merged nature, culture, and industry of the Hudson River Valley through color photography and music. The project was developed collaboratively with Will Welling, the photographer's brother; a musician living in the Albany area. This exhibition was part of the Watershed Project organized by Minetta Brook, a non-profit arts organization that encourages new forms of public engagement with art, artists, and life on the Hudson River waterfront. Watershed was made possible

with major funding from Lee Balter, The Reed Foundation, Inc. and The Scenic Hudson Land Trust, Inc. Generous support is also provided by the City of Beacon; Dia Art Foundation; The Dutchess County Industrial Development Agency; Educational Foundation of America; Glynwood Center; Hudson River Valley National Heritage Area; Lannan Foundation; LEF Foundation; The M&T Charitable Foundation; National Endowment for the Arts; New York State Department of State; Philip Morris Companies; The Horace W. Goldsmith Foundation; The Surdna Foundation; Beacon Terminal Associates; and private individuals. Generous funding for this exhibition was also provided by The Dorsky Foundation, Inc.

#### **Written in Memory - Portraits of the Holocaust, Photographs by Jeffrey Wolin**

March 24 – May 30, 2004

Jeffrey Wolin's black and white photographic portraits of Holocaust survivors included handwritten text applied to the surface of each image taken from interviews with the survivors. These images provided a powerful tribute to those whose lives were forever altered by the horrific events that took place in Europe during World War II. His revealing photographs stand as a testimony to the pain, the losses, and the vivid memories of each survivor.

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### **A Selection of Artist's Books from The Permanent Collection**

April 8 – May 1

An exhibition of artists' books to complement *A Day of Books*, co-sponsored by the University Writing Board.

### **BFA/MFA Exhibitions: Spring 2004**

April 23 – May 19

Group exhibitions of candidates for both the Bachelor of Fine Arts and the Master of Fine Arts degrees that presented work from their thesis projects. These intriguing exhibitions illustrated 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.

### **Out of the Studio: Hudson Valley Artists 2004**

June 26 – August 8

An annual summer exhibition focusing on emerging, mid-career or under-recognized Hudson Valley artists. Six prominent and established artists in the New Paltz area recommended an artist in their discipline who lives and works in the region. For the summer of 2004, the painter Joel Griffith of Tivoli was selected by Carolee Schneemann of New Paltz; the painter and multi-media artist Roman Hrab of Kingston was selected by Ursula Von Rydingsvard of Accord; the painter Henrietta Mantooth of Lake Hill was selected by Mary Frank also of Lake Hill; the photographer and installation artist Peter Mauney of Tivoli was selected by Stephen Shore also of Tivoli; the sculptor and ceramist Joyce Robins of High Falls was selected by Catherine Murphy of Poughkeepsie; the sculptor Sal Romano of Jeffersonville was selected by Mel Edwards of Accord; and the painter Christopher Seubert of High Falls was selected by Pat Flynn also of High Falls.

### **Out of the Vault. A Three-Part Exhibition**

June 26 – September 12

#### **Impressionist Prints of Childe**

**Hassam.** From the collection of American prints bequeathed to New Paltz College in 1957 by Edward Coykendall. This exhibition surveyed the artist's principal subject matter – New England landscapes, interior vignettes, cityscapes, and views of Fishkill, Newburgh, and the Catskill Mountains. Frederick Childe Hassam is considered by many to be one of the earliest American artists to explore and embody

impressionism into his work. This exhibition was produced on the occasion of a major retrospective of Hassam's work that was on view at the Metropolitan Museum of Art through September 12, 2004. Important prints by Hassam from the SDMA's permanent collection also were on view through September 9 at The Historical Society of the Town of Greenwich, Connecticut.

#### **Kindred Spirits: George Bellows and Friends in Woodstock.**

Presented important works of art from the permanent collection of the Samuel Dorsky Museum of Art and from the private collection of Arthur A. Anderson. The Arthur A. Anderson collection is notable for its comprehensive inclusion of paintings, prints, and drawings by artists associated with the historic Woodstock art colony. Arthur A. Anderson, a long-time friend of the Samuel Dorsky Museum of Art, is a member of the Executive Board of the Friends of the SDMA and has recently created The Morgan Anderson Gallery at the museum to support the institution's regional mission.

#### **Recent Acquisitions, Extended Loans & Promised Gifts.**

Showcased works recently donated to the SDMA, as well as promised gifts and long-term loans. Artists represented included the photographers Tina Barney, Larry Fink, Allen Ginsberg, Sally Michel, Edward Steichen, and Harriet Tannin, the painters Thomas Cole, Christie Scheele, Eric Lindbloom, and Alex Minewski, and the book artists Beata Wehr, Cynthia Winnika, and Anne Gorrick.

#### **Impression Murlot: Modern French Lithographic Posters**

September 8 - November 14

From the Permanent Collection of the SDMA. This exhibition featured posters by some of the most well-known modern French artists: Pablo Picasso, Georges Braque, Joan Miró, Jean Dubuffet, Robert Delaunay and others. In the early 1950s the printer Fernand Mourlot worked collaboratively with modern French masters in Paris to design and produce original color lithographic posters to promote their exhibitions. 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.

#### **Puerto Rican Silkscreen Posters, 1952-1983**

On-line exhibition, October 1 – on-going

Mounted in conjunction with Hispanic Awareness Month. This on-line exhibition of

silkscreen posters represents the work of Puerto Rican graphic artists associated with the Taller de Artes Gráficas of the Instituto de Cultura in San Juan between 1952 and 1983. These posters, donated to the SDMA by James G. Shine, were created to promote awareness for cultural, political, social, and commercial agendas.

#### **Rimer Cardillo: Impressions (and other images of memory)**

October 16 - December 12

A comprehensive survey of the career of Uruguayan-born artist Rimer Cardillo, professor and head of the printmaking option in the art department at SUNY New Paltz. Special emphasis was placed on the artist's prolific and masterful graphic works created over the past 30 years, many exhibited together for the first time. A selection of small to moderate-sized sculpture that has informed his printmaking efforts and amplify the content of the work provided a dynamic counterpoint to the works displayed on the walls. The was funded in part by the Friends of the Samuel Dorsky Museum of Art and the Dorsky

#### **BFA/MFA Exhibitions: Fall 2004**

December 3 – 15

Group exhibitions of candidates for both the Bachelor of Fine Arts and the Master of Fine Arts degrees that presented work from their thesis projects. These intriguing exhibitions illustrated 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.

### **Museum Related Events**

**March 23** – Catalogue presentation, *Reading Objects 2004*

**April 15** – Discussion, *Short Takes: Art Historians in the Art Museum*. Selected works from the Permanent Collection are explored by Professors Judy Barringer, Elizabeth Brotherton, Ellen Konowitz, William Rhoads, and Reva Wolf, all of the art history department

**April 15 – 17** – Fundraising auction, Student Art Alliance, with Greg Kuharic, auctioneer

**April 27** – Workshop, *Channeling Contact*, conducted by Professor Anne Galprin, art department, in conjunction with *A Day of Books, Two Workshops and an Exhibition*.

**April 13** – Gallery talk, *Written In Memory*:

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Education News



Educational activities at the SDMA for 2004 were rich and varied, with in-house and outreach programs that were enjoyed by more than 1200 students and adults. Programming for the Spring benefited from the presence of intern Chris Acconero, an art education major, who brought much enthusiasm to our projects. Together we created programming around the exhibition *Written in Memory: Portraits of the Holocaust, Photographs by Jeffrey Wolin*. One particularly engaging activity involved 33 elementary school students from the New Paltz YMCA. They made memory portraits from enlarged photocopies of Poloroid self-portraits and, as Wolin did, wrote gripping stories of their personal memories around their head with a bold marker. These memory portraits were later put on the SDMA website for the world to see. Students from photography classes at New Paltz High School also were engaged by the Wolin exhibition through a preparatory classroom visit by us, during which they answered written questions prepared by their teacher, and shared their interpretations of Wolin's imagery. After a visit to the SDMA, they created self-portraits inspired by what they had seen at the exhibition.

Art criticism classes taught by Susan Miiller and Jeff Crane of the art department had curricula that were closely integrated with every one of the SDMA exhibitions. Particularly memorable moments were the

participation of artists Pete Mauney, Joel Griffith, and Henrietta Mantooth, who came to speak to art criticism students about their work in the exhibition *Out of the Studio: Hudson Valley Artists 2004*. Other SUNY New Paltz professors such as Tom Sarrantonio, art department, Virginia O'Brien, art history department, and Alice Gertzog, English department, incorporated SDMA exhibitions into their teaching. Educational visits also were made by students in the SUNY New Paltz ESL program and by pre-schoolers from the Children's Center on campus.



The exhibition *Rimer Cardillo: Impressions (and other images of memory)* was the focus of extensive public programming that brought many visitors to the SDMA from both on and off campus. In separate talks the anthropological aspects of Cardillo's work were explored by Arnd Schneider, Senior Lecturer in Anthropology at the University of East London, while



Viktoria Villanyi, graduate student from Williams College, discussed Cardillo's work in relation to contemporary Latin American art. Cardillo himself gave a print-making demonstration, which was well attended by both students and members of the local community, and Dr. Karl Willers, curator of the exhibition led a gallery tour that attracted approximately 90 people. A *Conversation with Rimer Cardillo* was a highly informative interview conducted by Reva Wolf of the art history department and Tomás Ybarra-Frausto, the Associate Director of Creativity and Culture for Latin America of the Rockefeller Foundation.

The entire 3rd grade class (200 students) from Lenepe Elementary School in New Paltz came to visit *Milton Avery: Paintings from the Neuberger Museum Collection*, as well as James Welling's *Agricultural Works* exhibition. The exhibition *Kindred Spirits: George Bellows and Friends in Woodstock* was host to 75 seniors citizens from Florida vacationing in New Paltz, who enjoyed learning a little more about the town of Woodstock and its artists. Other visitors from throughout the year included The Lifetime Learning Institute from Bard College, Poughkeepsie BOCES, Wallkill Middle School French and Spanish classes, Kingston High School, Woodstock Elementary Gifted and Talented Program, and the Mountain Laurel Waldorf School.

Thanks are due for all their participation and support for the SDMA this past year. The presence of so many members of the campus and larger outside community was a important factor in the making of an energized and interactive year for the SDMA.

Judi Esmond  
Education Coordinator

## Happenings 2004–2005



View into the Sara Bedrick Gallery during the opening for Rimer Cardillo: *Impressions (and other images of memory)*



Professor Emerita Susan Wisherd (standing) chats with Dr. John Neumaier; past president of SUNY New Paltz, and his wife Dr. Sarah Luther at the opening for Rimer Cardillo: *Impressions (and other images of memory)*



Tomás Ybarra-Frausto of the Rockefeller Foundation and friend discuss one of Rimer Cardillo's installations at the opening for Rimer Cardillo: *Impressions (and other images of memory)*.



Don Nice shows his monograph *Don Nice: The Nature of Art* to Arthur Anderson and Jim Ottaway.



James Cottrell and friend discuss the exhibition *Co-Conspirators: Artist and Collector, Selections from the Collection of James Cottrell and Joseph Lovett*.



Tom Green and Joan Segall at the membership table of the Friends of the Samuel Dorsky Museum of Art.



Arthur Anderson, benefactor of the Morgan Anderson Gallery, displays a painting by Leon Knoll, one of his many extended loans to the SDMA.



Auctioneer Greg Kuharic (center) with students Mary Pease, MFA Metals, '04 and Dawn Russell, MFA Metals, at the Student Art Alliance Annual Art Auctions held at the SDMA in April.



The youth orchestra Flying Fiddlers offers music at the Master of Business Administration Alumni Reception held at the SDMA in October.



Neil Trager offers a toast at the Annual Director's Dinner in December (Noah Dorsky on left).



Wayne Lempka (left), Art Collections Manager at the SDMA, Amy Pickering (center), Coordinator of Visitor Services, and Karl Willers (right), former curator of exhibitions, share a moment at the Mid-Hudson Pattern for Progress reception held at the SDMA in May.

## Gifts of the Artist

Ernesto Leal, Cuban (1968- )

Untitled [head of astronaut mannequin] from 'Guided Tour' series, 2000, c-print & mixed media

Ernesto Leal, Untitled [orange boots] from the 'Guided Tour' series, 2000, c-print & mixed media

## Gift of David A. and Helaine Dorsky

Tina Barney, American (1945- )

*Jill and the TV* (#4754), 1989, chromogenic color print on paper

## Gift of John and Mary Celentano

Stuart Carson Edie, American (1908-1974)

*Station, Kingston, NY, n.d.*, oil on canvas

## Gift of Libby & JoAnne Cooper

Jennifer Trask, American

*Noirmoutier Series*, 2000-2001, mixed media in maple case

## Gifts of Eric Lindbloom

Frederick Franck, Dutch-American (1909- )

*Olive Grove, Corfu, Greece*, 1978, ink and wash on paper

Lotte Jacobi, American

*Niura Norskaya or Head of a Dancer*, ca. 1929, gelatin silver print on paper

## Gifts of Mark Goodman

Chester Eisenhuth, American (1910-1994)

*Ray Cole*, 1939 [printed later], gelatin silver print on paper

*Paul Terni & John Hicks* ca. 1950 [printed later], gelatin silver print on paper

*Babe & Grace Miller*, 1948 [printed later], gelatin silver print on paper

*Mr. & Mrs. Eddie Matthews*, 1947 [printed later], gelatin silver print on paper

*Roger Parks*, 1945 [printed later], gelatin silver print on paper

*Rudy, on His Birthday*, 1943 [printed later], gelatin silver print on paper

*Ann Valentine & Cliff Agnew*, 1947 [printed later], gelatin silver print on paper

*Edith Guptill*, 1938 [printed later], gelatin silver print on paper

Untitled [white dog], 1939 [printed later], gelatin silver print on paper

*Don Matthews*, ca. 1950 [printed later], gelatin silver print on paper

*Barbara deWitt & Kenny van der Bogart*, ca. 1950, [printed later], gelatin silver print

on paper

*Edith Guptill*, 1939 [printed later], gelatin silver print on paper

*Richard & Caroline Guptill Wedding Day*, 1947 [printed later], gelatin silver print on paper

*Reed Manning* [Civil War uniform], 1952 [printed later], gelatin silver print on paper

Untitled [man in jacket with fur collar] , ca. 1950 [printed later], gelatin silver print on paper

Untitled [life guard & friend], 1938 [printed later], gelatin silver print on paper

*Rodger Bradley*, ca. 1950 [printed later], gelatin silver print on paper

Untitled [Main & John Street, Millerton, NY], ca. 1950 [printed later], gelatin silver print on paper

*Mr. & Mrs. Dunward Gina Thorpe*, 1945 [printed later], gelatin silver print on paper

*Bob Liddy*, 1940 [printed later], gelatin silver print on paper

*Wathley*, ca. 1950 [printed later], gelatin silver print on paper

*Grandma Terni*, 1947 [printed later], gelatin silver print on paper

*Richard & Caroline Guptill with Ricky*, 1948 [printed later], gelatin silver print on paper

*Reed Manning*, ca. 1955 [printed later], gelatin silver print on paper

*Elenore "Skip" Wheeler*, 1940 [printed later], gelatin silver print on paper

*John Dooney*, 1942 [printed later], gelatin silver print on paper

Untitled [Millerton store & Millerton Pharmacy, Main Street], 1950 [printed later], gelatin silver print on paper

*Fred Rassman*, ca. 1950 [printed later], gelatin silver print on paper

Untitled [dolls], 1943 [printed later], gelatin silver print on paper

*Bud Hoffman with his sister, Helen Kilmer*, 1939, gelatin silver print on paper

*Artie Manning*, 1950 [printed later], gelatin silver print on paper

*Frank 'Happy' Miller*, 1942 [printed later], gelatin silver print on paper

*Grandma Terni*, 1952 [printed later], gelatin silver print on paper  
*Ray Cole*, ca. 1940 [printed later], gelatin silver print on paper

(*Frank*) *'Happy' Miller*, 1940 [printed later], gelatin silver print on paper

*Reed Manning* [top hat & tails], 1952 [printed later], gelatin silver print on paper

*Richard Guptill* [fixing clock], 1948 [printed later], gelatin silver print on paper

*Warren A. Miller*, ca. 1950 [printed later], gelatin silver print on paper

*Mr. & Mrs. Hill*, 1952 [printed later], gelatin silver print on paper

Untitled [young man with folded hands], ca. 1950 [printed later], gelatin silver print on paper

*Mr. & Mrs. Eisenhuth*, ca. 1950 [printed later], gelatin silver print on paper

*Everett & Peggy Miller with Son 'Happy'*, 1940 [printed later], gelatin silver print on paper

*Patty Webb*, 1941 [printed later], gelatin silver print on paper

*Barbara deWitt*, ca. 1950 [printed later], gelatin silver print on paper

*Mrs. Henrietta Terni*, 1947 [printed later], gelatin silver print on paper

Unknown, *Chester Eisenhuth with Fred Dooney*, 1947 [printed later], gelatin silver print on paper

Unknown American, *Chester Eisenhuth [with dog]*, 1952 [printed later], gelatin silver print on paper

## Gifts of Howard Greenberg

Allen Ginsberg, American, (1927-1996)

*Shig Murao*, gelatin silver print, before March 5, 1997

*Julius Orlovsky*, gelatin silver print, February 1988

*Allen Ginsberg's brother, Eugene Brooks and his wife, Connie, Sunday brunch at a Greek luncheonette, Morton Village Shopping Center, Plainview, Long Island*, gelatin silver print, before March 5, 1997

*Gary Snyder*, gelatin silver print, before March 5, 1997

*Simon Pettet's Wedding: Simon Pettet, Rosebud Pettet, Harley Flanagan, Steven Taylor*, gelatin silver print, 1984

*W. S. Burroughs and Rudi di Prima*, Boulder,



→Acquisitions 2004 Continued

CO, gelatin silver print, 1990

*Merry Prankster Bus*, gelatin silver print, before March 5, 1997

*China*, gelatin silver print, 1984

*China*, gelatin silver print, March 1987

*My room, Foreign Language University, Beijing, China*, gelatin silver print, 1994

*Gary Snyder, Kitkidizze, CA*, gelatin silver print, before March 5, 1997

*Chaim & Bella Gross*, gelatin silver print, 1984

*Raphael Sawyer*, gelatin silver print, 1984

*Orlovsky and Hunke, Cherry Valley*, gelatin silver print, before March 5, 1997

*Lorenzo & Lawrence Ferlinghetti, Fiji*, gelatin silver print, before March 5, 1997

*Allen and Gary Snyder*, gelatin silver print, before March 5, 1997

*Basil Bunting, Newcastle*, gelatin silver print, before March 5, 1997

*Hugh McDairmid, Scotland*, gelatin silver print, before March 5, 1997

*Allen's Father*, gelatin silver print, before March 5, 1997

*Peter Orlovsky, Zurich*, gelatin silver print, 1980

Untitled, gelatin silver print, April 1984

Untitled, gelatin silver print, May 1984

*Gregory Corso, Yevgeny Yevtuchenko*, gelatin silver print, May 1984

Untitled, gelatin silver print, October 1984

*Julian Beck in Hospital with Judith Malina*, gelatin silver print, October 1984

Untitled, New York, gelatin silver print, March 1987

*Berenice Abbot, New York*, gelatin silver print, before March 5, 1997

Untitled, New York, gelatin silver print, before March 5, 1997

Untitled, New York, gelatin silver print, before March 5, 1997

*Harry Smith, hermetic philosopher and alchemist, transforming milk into milk, his last days' residence at hotel in Breslin, 28th and Broadway, Manhattan. His classic "Heaven and Earth" movie plays annually at the Filmmaker's Archive*, gelatin silver

print, before March 5, 1997

Untitled, New York, gelatin silver print, before March 5, 1997

Untitled, New York, gelatin silver print, before March 5, 1997

Untitled, India, gelatin silver print, before March 5, 1997

Untitled, gelatin silver print, before March 5, 1997

Untitled, India, gelatin silver print, before March 5, 1997

Untitled, gelatin silver print, before March 5, 1997

Untitled, India, gelatin silver print, before March 5, 1997

Untitled, India, gelatin silver print, before March 5, 1997

Untitled, India, gelatin silver print, before March 5, 1997

Untitled (Kyoto, Japan), gelatin silver print, before March 5, 1997

*Morning rooftop visit, Brahmin's house on Dasaumedh Ghat, Benares India, Ganges river, temple Math tops and further shore visible, we had a room overlooking market vegetable meat piles on side and street alley way to Ghat where bathers washed, other side below our balcony. Monkeys stole bananas from room where I stayed half year with Peter Orlovsky who snapped this moment with my Kodak Retina. See Indian Journals for More*, gelatin silver print, before March 5, 1997

Untitled, India, gelatin silver print, before March 5, 1997

*Joanne Kruger in mirror, her husband Gary Snyder with notebook, Peter Orlovsky eating sweet, Chai Wallah's stand, countryside, we were visiting Buddhist sites, India*, gelatin silver print, before March 5, 1997

Untitled, India, gelatin silver print, before March 5, 1997

*Bob Merims, NY*, gelatin silver print, before March 5, 1997

*Herbert Hunke*, gelatin silver print, before March 5, 1997

*W. S. Burroughs*, gelatin silver print, before March 5, 1997

*Portrait snapshot by W. S. Burroughs, Kodak Retina, 1953, My apartment roof E. 7th St., we edited Yage Letters*, gelatin silver print,

before 4/5/87

*"But Jack I've told you before, if you continue going back to live with memere you'll be wound tighter and tighter by her apron strings till you're an old man..." William Burroughs acting the Andre Gidian sophisticate lecturing a country bumpkin Thomas Wolfian American youth Jack Kerouac listening deadpan earnestly to "the most intelligent man in America."*, gelatin silver print, before March 5, 1997

*Bill Burroughs and Jack Kerouac locked for a second in mortal combat, Moroccan dagger versus broomstick club on the living room couch 206 E. 7th St. apartment 16, Fall, 1953, Jack came in from Richmond Hill, Bill was living with me assembling and editing "In Search of Yage" Letters from Ecuador*, gelatin silver print, before March 5, 1997

*Handsome Jack with his Brakeman's Rule Book in his Pocket. 206 E. 7th St., gelatin silver print, before March 5, 1997 Heroic portrait of Jack Kerouac with R. R. Brakeman's manual in pocket, fire-escape, 206 E. 7th St. N.Y., he'd completed On the Road, Visions of Cody & other books by then, began adventures of the Subterraneans, Fall 1953, my apartment 206 E. 7th St., Manhattan*, gelatin silver print, before March 5, 1997

*Gregory Corso*, gelatin silver print, before March 5, 1997

*David Greenberg*, gelatin silver print, before March 5, 1997

*Bob Dylan*, gelatin silver print, before March 5, 1997

Untitled, New York, gelatin silver print, before March 5, 1997

*Iggy Pop*, gelatin silver print, before March 5, 1997

*Francesco and Alba Clemente*, gelatin silver print, before March 5, 1997

*Peter Orlovsky, Herbert Hunke and others*, gelatin silver print, before March 5, 1997

*Jack Kerouac on visit to Manhattan, last time he stopped at my apartment 704 E. 5th St, Lower East Side, he then looked like his father, corpulent, red-faced W.C. Fields yawning with mortal horror, eyes closed a moment on D.M.T. visions- I'd brought some back from Millbrook where I'd recently been with Neal Cassady in Kesey's bus*, gelatin silver print, before March 5, 1997

*Neal Cassady and friend driving Mary Prankster bus*, gelatin silver print, before

## ↳Acquisitions 2004 Continued

March 5, 1997

Timothy Leary visiting Neal Cassady who drove Prankster Bus to Millbrook Psychedelic Research Center, gelatin silver print, before March 5, 1997

Lou Reed, musician at makeup table, public theater on Lafayette St New York, he came invited by Rose Leniak, above to be Master of Ceremonies at premiere of video-poetry shorts by Anne Waldman (*Oh oh Plutonium!*) and myself (*Father Death Blues*), gelatin silver print, before March 5, 1997

W. S. Burroughs, gelatin silver print, before March 5, 1997

Robert Frank and Harry Smith, gelatin silver print, before March 5, 1997

Robert Creely, gelatin silver print, before March 5, 1997

Mary de Rachelwitz, gelatin silver print, before March 5, 1997

Philip Whalen, Sensei, staying over in my bedroom, East 12th St. visiting New York from Santa Fe Zen Center, he'd read poetry and lectured in my Brooklyn College class "Literary History of the Beat Generation" a week before, gelatin silver print, 1989

Robert Creely, one eyed poet at Naropa University Institute poetics commune house, summer session, he sat patient with me across supper table before his lecture, old friend, gelatin silver print, before March 5, 1997

Untitled (New York), gelatin silver print, January 1990

Allen Self-Portrait, gelatin silver print, before March 5, 1997

Neal Cassady & Natalie Jackson conscious of their roles in *Eternity*, Market Street, San Francisco, CA, gelatin silver print, before March 5, 1997

View outside my kitchen window, gelatin silver print, December 1989

View outside my kitchen window, gelatin silver print, before March 5, 1997

Peter Orlovsky and Jack Kerouac squinting in morning sunlight, William Burroughs prone to observing in his olive green army jacket, Tanger port docks behind them, and customs house, where Peter and I landed on Yugoslavian freighter, gelatin silver print, before March 5, 1997

Jack Kerouac in Burroughs' Garden Villa Mouneria, Tanger, he was retyping "Interzone" section of *Naked Lunch*

manuscript for *Bill*, gelatin silver print, before March 5, 1997

Allen, gelatin silver print, before March 5, 1997

W. S. Burroughs by garden wall outside his room Villa Mouneria Tanger Maroc, slightly zonked looking suspiciously at me: "Who are you an Agent for precisely?"; gelatin silver print, 1961

Gregory Corso, Paul Bowles and W.S. Burroughs, Tanger, gelatin silver print, 10-Dec-89

Peter Orlovsky legs crossed, William Burroughs with camera and hat for sun, myself white pants, Alan Ansen, Gregory Corso, the late Ian Sommerville, Paul Bowles seated, Tanger, gelatin silver print, before March 5, 1997

o, gelatin silver print, before March 5, 1997

W. S. Burroughs Tanger Villa Mouneria, his garden room, gelatin silver print, before March 5, 1997

Michael Portman, Tanger, gelatin silver print, December 1989

Gregory Corso, gelatin silver print, before March 5, 1997

Peter Orlovsky, visiting his family- Lafcadio age 47 had lived with us in San Francisco, NY, 1955-61 and later in intermittent years, mother Kate Orlovsky, age 78 totally deaf after botched mastoid operation, 1930's, Laff's twin sister Marie who'd lived with me and Peter O. in Lower East Side 1959, gelatin silver print, September 30, 1990

W.S. Burroughs in back bedroom waiting for company, 206 E. 7th St., gelatin silver print, September 1985

Joanne Kruger in mirror, her husband Gary Snyder with notebook, Peter Orlovsky eating sweet, Chai Wallah's stand, countryside, we were visiting Buddhist sites, India, gelatin silver print, March 1985

Gary Snyder, his house, Kyoto, Japan, gelatin silver print, before March 5, 1997  
W.S. Burroughs film interview, Soho, NY, secretary Jim Grauerholz leaning forward observing discussion of world of 1940's, memoirs, gelatin silver print, September 1996

Allen Ginsberg's brother, Eugene Brooks and his wife, Connie, Sunday brunch at a Greek luncheonette, Morton Village Shopping Center, Plainview, Long Island, gelatin silver print, April 1985

Eric Boucher, head of Dead Kennedy's rock

band, visiting NY, gelatin silver print, before March 5, 1997

Allen, San Francisco, gelatin silver print, before March 5, 1997

Phillip Glass, NY, gelatin silver print, before March 5, 1997

Shambhu Bharti Baba, Naga Sadhu, India, gelatin silver print, before March 5, 1997

Alan Ansen, poet, critic, his apartment, Grand Canal, Venice, gelatin silver print, March 1995

Inquisitive little girl, East 10th St., gelatin silver print, before March 5, 1997

Herbert Hunke, who introduced Burroughs, Kerouac and me to floating population hustling and drug scene Times Square, 1945. Here age 78 in basement backyard, his apartment, East 7th St. near Avenue D, New York, gelatin silver print, 1985

Dr. R. D. Laing, friend and sympatico anti-psychiatry radical, his office study, Hempstead, gelatin silver print, May 1986

Travelers for the religious festival, Tres Reyes, Mexico, gelatin silver print, before March 5, 1997

Lucien Carr, oldest friend from Columbia College days, introduced me to Kerouac and Burroughs late winter 1944. Here four decades later, his soho loft, gelatin silver print, before March 5, 1997

Sid Grossman, American (1914-1955)  
Untitled (Oklahoma Farm Tenants Union member hands out UCAPAWA News to farmers), n. d., vintage gelatin silver print

Untitled (portrait photographer at a fair), n. d., vintage gelatin silver print

Untitled (Orange County Fair), n. d., vintage gelatin silver print

Untitled (pony rides), n. d., vintage gelatin silver print

Untitled (horse show), n. d., vintage gelatin silver print

Untitled (florist), n. d., vintage gelatin silver print

Untitled (young girl painting a box), n. d., vintage gelatin silver print

Untitled (girls sewing), n. d., vintage gelatin silver print

Untitled (girls sewing), n. d., vintage gelatin silver print

Untitled (street scene), n. d., vintage gelatin silver print

Untitled (street scene), n. d., vintage gelatin silver print  
 Untitled (people on rooftops), n. d., vintage gelatin silver print

Untitled (Fairway food shop), n. d., vintage gelatin silver print

Untitled (Fat Men's Shop), n. d., vintage gelatin silver print

Untitled (women at market), n. d., vintage gelatin silver print

Untitled (New York), n. d., vintage gelatin silver print

Untitled (men and painted banner), n. d., vintage gelatin silver print

Untitled (Tent, men and cows), n. d., vintage gelatin silver print

Untitled (children on New York sidewalk), n. d., vintage gelatin silver print

Untitled (baseball game in sandlot), n. d., vintage gelatin silver print

Untitled (Playground, New York City), n. d., vintage gelatin silver print

Untitled (girls jumping rope on sidewalk), n. d., vintage gelatin silver print

**Gifts of Don Johnson**

Sylvia Plimack Mangold, American (1938- )  
 Untitled [two trees with pink sky], 1985, intaglio on Japanese rice paper

Untitled [two trees with blue sky], 1985, American, intaglio on Japanese rice paper

Untitled [two trees with tan sky], 1985, intaglio on Japanese rice paper

**Gifts of the Logan Museum of Anthropology**

Unknown artists, New Guinea, 20th century  
 Untitled, [ornament], n.d., plant fiber

Untitled [necklace], n.d., plant fiber; shell, plastic

Untitled, [headband], n.d., nassa shells sewn on fiber

Untitled [arm or loge band], n.d., fiber, dye

Untitled [headband], n.d., plant fiber; dog's teeth, nassa shell

Untitled [ornament], n.d., kina shell, plant fiber; rowrie shell, animal hide/fur

Untitled [mounted kina shell], n.d., wood, shell

Untitled [shell ornament], n.d., shell, fiber

Untitled [dance rattles], n.d., seed casings, plant fiber

**Gift of the Memorial Art Gallery**

Andrée Ruellan, American (1905- )  
*Shell Beach*, n.d., ink on paper

**Gifts of Sara Jane Roszak**

Theodore Roszak, American  
*Woodstock*, 1928, graphite on paper

*Shacks at Saugerties*, 1929, lithograph on paper

*Woodstock*, 1928, lithograph on paper

Jiri Sibor, Czech  
 Pin, 1992, stainless steel

Suzanne Esser, British  
 Pendant, 1992, sterling silver with patina

**Gifts of Albert H. Tannin, MD**

Harriet Tannin, American (1929- )  
*Sally Avery*, n.d., gelatin silver print on paper

*Lucien Clerque*, 1983, gelatin silver print on paper

*Al Held*, 1983, gelatin silver print on paper

*Bruce Currie*, 1983, gelatin silver print on paper

*Eugene Lundins*, 1983, gelatin silver print on paper

*Gladys B. Plate*, 1982, gelatin silver print on paper

*Colleen Kenyon*, 1984, gelatin silver print on paper

*Lilo Raymon*, 1983, gelatin silver print on paper

*Kathleen Kenyon*, n.d., gelatin silver print on paper

*Franklin Drake*, 1996, gelatin silver print on paper

*Manuel Bromberg*, 1982, gelatin silver print on paper

*Mary Frank*, n.d., gelatin silver print on paper

*Eva Van Rijn*, 1982, gelatin silver print on paper

*Hannah Small*, 1989, gelatin silver print on paper

*Jane Jones*, 1983, gelatin silver print on paper

*Sylvia Stone*, 1983, gelatin silver print on paper

*Ernest Frazier*, n.d., gelatin silver print on paper

*Carole Uehara*, 1982, gelatin silver print on paper

*Robert Angeloch*, 1982, gelatin silver print on paper

*Phuntsok Dorje*, 1983, gelatin silver print on paper

*Vladimir Bachinsky*, 1982, gelatin silver print on paper

*Bernard X. Bovasso*, 1981, gelatin silver print on paper

*Andrée Ruellan*, 1983, gelatin silver print on paper

**Gifts of Neil C. Trager**

F. Jay Haynes, American (1853-1921)  
*Great Fall From Below*, ca. 1890, vintage gelatin silver print on paper

*Firehole Cascade*, ca. 1890, vintage gelatin silver print on paper

*Grotto Geyser Formatio*, ca. 1890, vintage gelatin silver print on paper

*Sheshene River Driveway*, ca. 1890, vintage gelatin silver print on paper

*Old Faithful Geyser Crater*, ca. 1890, vintage gelatin silver print on paper

*Old Faithful Geyser*, ca. 1890, vintage gelatin silver print on paper

G. Steve Jordan, American (1957)  
 Untitled [landscape], n.d., archival inkjet print on paper

Eric Lindbloom, American (1934- )  
*Pitch Pine Woods, N. Truro, MA*, 2001, gelatin silver print on paper

*Pinewood #28, N. Truro, MA*, 2003, gelatin silver print on paper

*Pinewood #17, N. Truro, MA*, 2002, silver print on paper

Anthony Nobile, American  
 Untitled [Adirondack landscape], 1973, gelatin silver print on paper

**Gift of Mary and Charles Traub**

Aaron Siskind, American (1903-1991)  
 Untitled [abstract], ca. 1955

**Gift of Jaimee Pugliese Uhlenbrock**

Kaethe Kollwitz, German (1867-1945)  
*Hamburg Public House*, ca. 1922, etching on paper

# Friends of the Samuel Dorsky Museum of Art

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*Portraits of the Holocaust*, by Jeffrey Wolin, photographer

**April 13** – Symposium, *Art of the Holocaust*, with Jeffrey Wolin, photographer and keynote speaker; Matthew Baigell, painter; Joe Kubert, cartoonist, and Mary Frank, sculptor

**May 15** – Dedication of the Morgan Anderson Gallery

**May 26** – Reception, Mid-Hudson Pattern for Progress

**June 25** – Gallery talk for members of Friends of the SDMA, *Out of the Studio*

**October 15** – Illustrated lecture, *The Prints of Child Hassam*, Elizabeth Barker, Curator of Prints, Metropolitan Museum of Art, co-sponsored by the Art History Association, a funded member of Student Association

**October 15** – MBA Alumni Reception, with music by the youth orchestra Flying Fiddlers

**October 16** – Dedication of *Environment and Culture: From the Amazon to the Hudson Valley*, Humanities Building outdoor mural by Rimer Cardillo

**October 20** – Lecture, *Rimer Cardillo*, Arnd Schneider, Senior Lecturer in anthropology, University of East London, co-sponsored by Student Art Alliance

**October 21** – Illustrated lecture, *Women Surrealists in Mexico*, Susan Aberth, Assistant Professor of Art History, Bard College, co-sponsored by the Latin American Studies Program, Department of Foreign Languages, Center for International Programs, College of Liberal Arts and

Sciences, Departments of Art History and Art, Women Studies Program, Major Connections, and the New York Council for the Humanities

**November 2** – New York State Art Teachers Association (NYSATA) conference with Philip Yenawine, Museum Educator, Art Institute of Chicago, co-sponsored by art education

**November 3** – Gallery talk, *Rimer Cardillo: Impressions (and other images of memory)*, Karl Willers, exhibition curator

Mid Day Printmaking Demonstration by Rimer Cardillo

**November 9** – Interview, *A Conversation with Rimer Cardillo*. Lead by Reva Wolf, professor of art history, SUNY New Paltz and Tomas Ybarra-Frausto, Rockefeller Foundation

**November 17** – Gallery talk, *Between the*

## The Dedication of the Howard Greenberg Family Gallery



On June 4, members and guests of the Friends of the Samuel Dorsky Museum of Art previewed two photography exhibitions *The Material Image: Surface and Substance in Photography* and *The Maverick Festival: An Exhibition on the Centennial of the Maverick Art Colony*. These exhibitions comprise the first major survey of the museum's photography collection and also commemorate the SDMA's ten-year partnership with The Center for Photography at Woodstock. It is fitting therefore that this special member preview was the occasion for the dedication of the Howard Greenberg Family Gallery.

Howard Greenberg, a long-time friend and patron of the SDMA, began his career as a photographer in 1970, and by 1977 he co-founded the Catskill Center for Photography, now The Center for Photography at Woodstock. His passion for

photography and its history led him to found Photofind Gallery in Woodstock, which later became the Howard Greenberg Gallery, first in SoHo, and then on 57th Street in New York City. One of the most important dealers in fine art photography and a major authority on the history of photography, Greenberg is also a leading



President Steven Poskanzer applauds the Howard Greenberg Family.

advocate for under-recognized photographers associated with the New York school.

In addition to his annual gifts of historical and contemporary photographs to the SDMA's photography collection, Howard Greenberg's endowment gift to the SDMA will be used specifically to support the development, exhibition, and interpretation of the museum's photography collection. Howard Greenberg's uncommon generosity is celebrated through the naming of the gallery space in honor of his family. His continuing support of both The Center for Photography at Woodstock and the SDMA has helped to forge a strong and vital presence for photography in the Hudson Valley. It is a legacy we know he is proud of and one that we look forward to fostering and expanding.



Howard Greenberg embraces his daughter.

Summer – Fall 2005

Summer 2005

Morgan Anderson Gallery – Howard Greenberg Family Gallery  
*The Material Image: Surface and Substance in Photography*  
 June 8 – August 7, opening reception July 1, 6 – 8 pm

Sara Bedrick Gallery  
*Maverick Festival: An Exhibition on the Centennial of the Maverick Art Colony*  
 June 8 – August 7, opening reception July 1, opening reception July 1, 6 – 8 pm

West Wing  
 Hudson Valley Artists 2005  
*Recycled Revisited: Artistic Responses to the Earth Charter by Members of the Arts Society of Kingston*  
 July 1 – September 18, opening reception July 1, 6 – 8 pm

On-line  
*The Maverick Festival*  
 An exhibition celebrating the centennial of the Maverick Art Colony, June 4 – ongoing

Fall 2005

Morgan Anderson Gallery – Howard Greenberg Family Gallery  
*Encaustic Works 2005: A Regional Survey*  
 September 17 – December 11, opening reception September 17, 2 – 4 pm

Corridor Gallery  
*The Cult of Happiness: Nianhua, Chinese Woodblock Prints*  
 September 17 – November 6, opening reception September 17, 2 – 4 pm

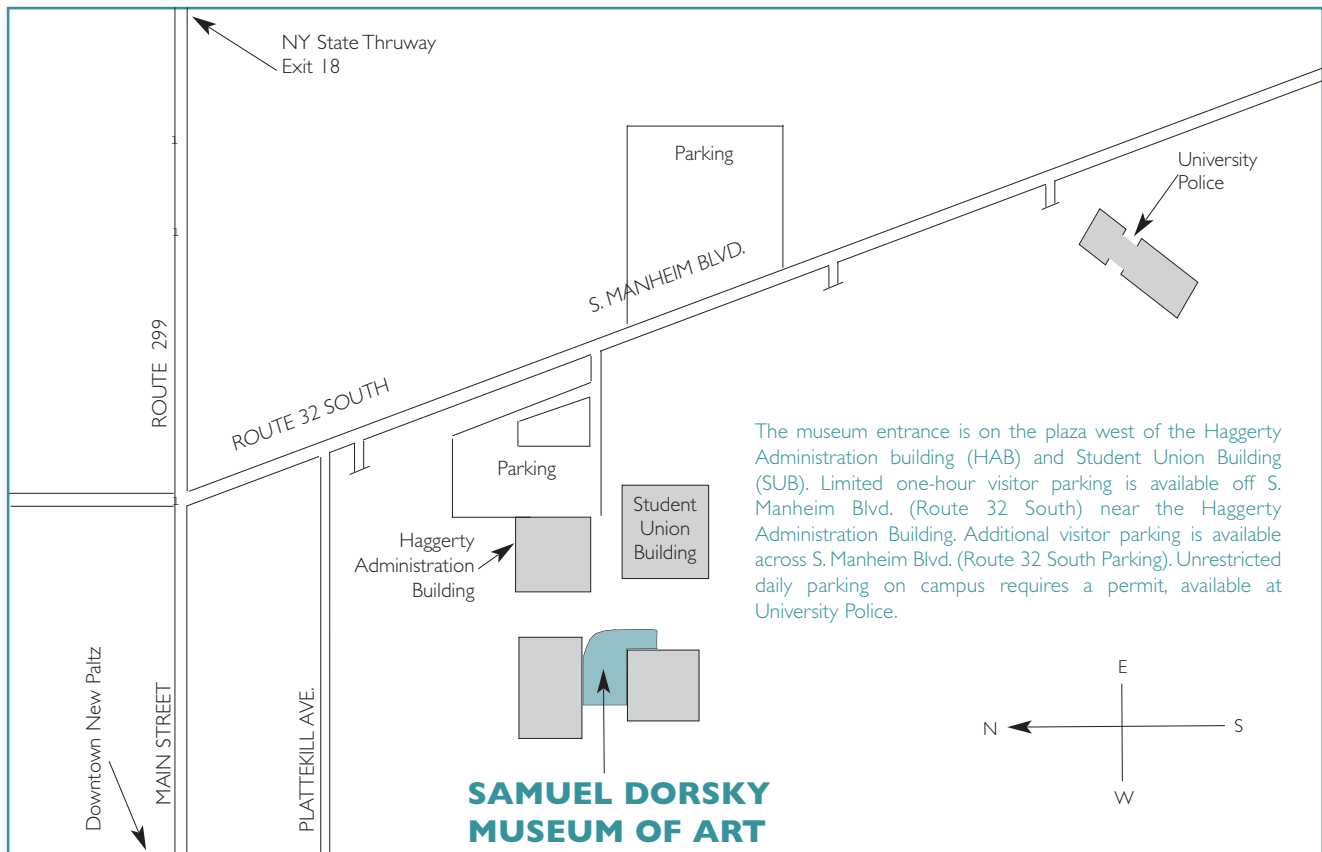
Sara Bedrick Gallery  
*Markers in Metal II*  
 September 17 – December 11, opening reception September 17, 2 – 4 pm

West Wing Galleries  
*Images in the Heavens, Patterns on the Earth: The I Ching*  
*Photographs by Janet Russek and David Scheinbaum*  
 September 30 – November 20, reception September 30, for the New York State Conference on Asian Studies, 4 – 6:30 pm

Corridor Gallery  
*Reading Objects 2005*  
 November 9 – December 11,

West Wing Galleries  
*BFA – MFA Thesis Exhibitions I*  
 December 3 – December 7, opening reception December 2, 6 – 8 pm

*BFA – MFA Thesis Exhibitions II*  
 December 10 – December 14, opening reception December 9, 6 – 8 pm



The museum entrance is on the plaza west of the Haggerty Administration building (HAB) and Student Union Building (SUB). Limited one-hour visitor parking is available off S. Manheim Blvd. (Route 32 South) near the Haggerty Administration Building. Additional visitor parking is available across S. Manheim Blvd. (Route 32 South Parking). Unrestricted daily parking on campus requires a permit, available at University Police.

# MEMBERSHIP APPLICATION

## MEMBERSHIP CATEGORIES AND BENEFITS

### \$10 - Student

- Newsletter
- Invitation for exhibition previews
- 20% discount on SDMA publications and merchandise.

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- Same as above

### \$50 - Dual/Household

- Same as above PLUS
- SDMA Poster

### \$100 - Donor

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### \$500 - Patron

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- Same as above PLUS
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- Invitation to annual Director's dinner party.

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- Same as above PLUS
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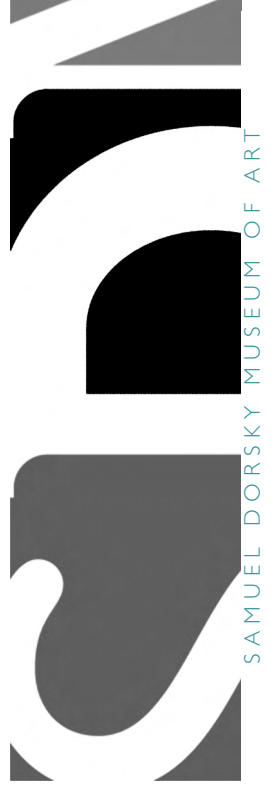
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