



Newsletter Spring 2006

From the Director

Mission and Message

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

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

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

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

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

Neil C. Trager
Director

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Profile:

Bob Wagner, Preparator



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

interventional conservation as well. In addition the preparator organizes the bi-annual BFA and MFA exhibitions. Few are aware of the efforts of the preparator when visiting an exhibition, which quietly reflects the care and attention to detail that enhances the viewer's experience. Cynthia Dill was the SDMA's first preparator; who came to the museum from the College Art Gallery. Her insistence on meticulous attention to all physical aspects of an exhibition are a hallmark of SDMA exhibitions. In May 2005, Cynthia took a leave of absence to attend to personal matters and Bob Wagner was engaged as interim preparator:

Bob, a professional photographer, came to the Hudson Valley after living and working in Vienna, Austria, and New York City. He photographed on assignment for such publications as *Männer Vogue*, *Tempo*, and *Wiener* in Vienna, and *Rolling Stone*, *Forbes Magazine*, *InStyle*, *Travel and Leisure*, and *Vanity Fair*, among others, in New York City. After moving to Rock Tavern, a suburb of New Windsor in 1993 with his wife and daughter, Bob wanted to become part of the photography community in the Hudson Valley and began an association with the Center for Photography at Woodstock. Impressed by the activities of CPW, he began to assist in the installation of exhibitions and in the matting and framing of

photographs. His involvement with CPW was such that in 1998 he joined the Board of Directors. Always having been interested in the world of museums and galleries, he found great satisfaction in his association with CPW.

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

Jaimee Uhlenbrock
Associate Curator of Collections

Collection News

And the Beat Goes On

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

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

The photographs in this collection were created between 1953 and 1995 and document a range of locations, from interior

shots done in Ginsberg's lower Manhattan apartment to various trips to China, India, and Morocco made by the photographer and his entourage. A number of these images also contain extensive descriptions written by the artist underneath the image, including his signature.

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

While Allen Ginsberg was the first Beat writer to gain popular notice after he gave a thundering performance of his poem *Howl* at the now-legendary Six Gallery poetry reading in October 1955, his photographic escapades unfortunately have been overshadowed by his subsequent success as

one of America's new breed of poets and writers. Yet, as one views this important donation of photographic images in retrospect, it is apparent that Ginsberg was also subconsciously laying the groundwork for a new generation of American photographers who increasingly have turned their attention to photographing their lives in a less formal, more snap-shot like manner.

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

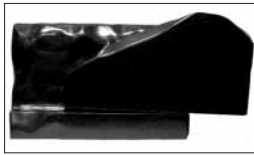
Wayne Lempka, Art Collections Manager



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

From the Permanent Collection

Lily Ente



Lily Ente, *Night 8*, 1965
Belgian marble
Gift of Paulette Esrig, 2001.045



Fragment No. 25, 1969
Monoprint
Gift of Paulette Esrig, 2001.045.002

These two works, both donated to the SDMA permanent collection by the artist's daughter, mark a significant turning point in Ente's career.

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

In the late 1960s, Ente turned to the monoprint, a process that consumed most of her attention in the 1970s. As she put it herself, "Printmaking, instead of drawing, has become the arena for further exploration of

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

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

Beth E. Wilson
Interim Curator

Year in Review 2005

Exhibitions

Don Nice: The Nature of Art

February 5 - April 22

East Wing

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

Co-Conspirators: Artist and Collector Selections from the Collection of James Cottrell and Joseph Lovett

February 5 - April 10

West Wing: Chandler Gallery

Forty-seven works from the collection of James Cottrell and Joseph Lovett offering an in-depth look at the work of Jean-Michel Basquiat, Keith Haring, Malcom Morley, David Hockney, and others, often through several examples of their work. Cottrell and Lovett have been collecting art since 1976, with much of their collection built around a personal relationship with an artist. A cohesive sensibility is evident as well that is based on a love of painting and an appreciation for whimsy and humor.

BFA/MFA Exhibitions

April 30 - May 18

West Wing: Chandler Gallery and North Gallery

Group exhibitions of candidate for both the Bachelor of Fine Arts and the Master of Fine Arts degrees that present work from their thesis projects. These intriguing exhibitions illustrate the broad range of ideas and approaches to contemporary art practice mastered by undergraduate and graduate students in the 7 studio options of the art department: painting, sculpture, printmaking, metals, ceramics, graphic design, and photography.

Summer 2005

The Material Image: Surface and Substance In Photography

June 8 - August 7

East Wing: Morgan Anderson Gallery, Howard Greenberg Family Gallery, and the Corridor Gallery

Beth Wilson, Curator

A comprehensive survey of photographic processes primarily drawn from the SDMA permanent collection. This reflects the physical nature of the medium and the specific visual and formal effects that historically have been enabled by these photographic processes.

The Maverick Festival: An Exhibition on the Centennial of the Maverick Art Colony

June 8 - August 7

East Wing: Sara Bedrick Gallery
Dr. Jaimee Uhlenbrock, Curator

Vintage photographs, prints, and memorabilia from the Jean Gaede/Fritzi Striebel Archive of the Center for Photography at Woodstock. These document the annual bohemian festival organized by Hervey

Continued on next page

White at the Maverick Art Colony at Woodstock between 1915 and 1931.

Recycled Revisited: Artistic Responses to the Earth Charter

July 4 – September 18

West Wing

John Dahlsen and Dr. Alice Wexler, Curators
Twelve artists from the Art Society of Kingston responding to the Earth Charter, a declaration of the fundamental principles for building a just society with a special emphasis on the world's environmental challenges. This document's vision recognizes that environmental protection, human rights, equitable human development, and peace are interdependent and indivisible. The artists represented are Takashi Abe, Barbara Bachner, Rimer Cardillo, Dennis Connors, John Dahlsen, Anthony Krauss, Iain Macell, Meadow, Franc Palaia, Shelley Parriott, Elisa Pritzker, and Cynthia Winika.

FALL 2005

Encaustic Works 2005

East Wing: Morgan Anderson Gallery,

Howard Greenberg Family Gallery

September 17 – December 11

Dr. Karl Willers and Beth E. Wilson, Co-Curators

A selective survey of contemporary works using encaustics, a wax-based medium that dates back to Classical Greece and Rome. This exhibition showcases a range of innovative contemporary approaches to the medium by 24 artists who live and work in the Hudson Valley. Inspired by the biennial series initiated ten years ago by R&F Handmade Paints of Kingston, New York, this exhibition celebrates the company's ongoing leadership in revitalizing and advancing the medium, through their exhibitions and workshop programs. Artists in the exhibition include Nancy Azara, Pamela Blum, Danielle B. Correia, Jeri Eisenberg, Dan Feldman, Lorrie Fredette, Gail Gregg, Valerie Hammond, Jan Harrison, James Haskin, Judy Hoyt, Martin Kline, Megan Irving, Heather Hutchinson, Allyson Levy, James Meyer, Wayne Montecalvo, Laura Moriarty, Denise Orzo, Tracina Priest, Donna Sharrett, Fawn Potash, Cynthia Winika, and Rebecca Zilinski.

Juxtapositions: Selections from the Metals Collection

September 17 – December 11

East Wing: Sarah Bedrick Gallery

James Bennett and Myra Mimitsch-Gray, Art Department, Co-Curators

A focus on recent acquisitions that facilitate comparisons between a wide range of objects – old and new, precious and common, unique and production work – in order to better understand the fluid,

dynamic relationships between these categories in the field of metalsmithing. The show also includes renderings and preparatory sketches by a number of artists, including the recently deceased Hermann Jünger; the renowned and influential German jeweler and former professor at the Akademie der bildende Künste in Munich, who also lectured at SUNY New Paltz.

The Cult of Happiness

September 17 – November 6

East Wing: Corridor Gallery

Prof Elizabeth Brotherton, Art History

Department, Curator

Thirty Chinese woodblock prints selected

from the SDMA's permanent collection.

Created in celebration of the lunar New Year by anonymous craftsmen or peasants during the agricultural off-season, they were pasted on the doors and walls of homes throughout China in the 19th and early 20th centuries. Mounted in conjunction with the annual meeting of the New York Conference of Asian Studies (NYCAS).

Images in the Heavens, Patterns on the Earth: The I Ching, photographs by Janet Russek and David Scheinbaum

October 1 – November 20

West Wing: Chandler Gallery

Sixty-four toned gelatin silver prints taken between 1972 and 2003 by Janet Russek and David Scheinbaum. Inspired by the *I Ching* (*Yijing*) or *Book of Changes*, an ancient Chinese book of divination comprising 64 hexagrams, the images in the exhibition decipher the *I Ching's* multiple layers of words and symbols by means of image and text.

Reading Objects 2005

November 9 – December 11

East Wing: Corridor Gallery

Judi Esmond, Curator

The third in a series of collection-based exhibitions with interpretive labels by SUNY New Paltz faculty and staff that focused on a selection of new acquisitions from the museum's permanent collection and potential gifts. The interpretive labels offered a variety of voices and diverse perspectives from Thomas Mounkhal, Susan Miiller, Alice Wexler, Jeff Miller, Rachel Elliott Rigolino, Bob Wagner, Thomas Olsen, John VanderLippe, Anita Gonzalez, April French, Dennis O'Keefe, Mary Fakler, Elisa Dávila, Rose Rudnitski, Eric Gullickson, April French, Marilyn Hoberg, Charlotte Schultz, Laurence Carr, Anne Gorrnick, Amanda Buhler, Pauline Uchmanowicz, Robin Arnold, Jan Zlotnik Schmidt, and Peter Kaufman.

BFA/MFA Exhibitions

December 3 – December 14

West Wing: Chandler Gallery and North Gallery

Group exhibitions of candidates for both the Bachelor of Fine Arts and the Master of Fine Arts degrees that present work from their thesis projects. These intriguing exhibitions illustrate the broad range of ideas and approaches to contemporary art practice mastered by undergraduate and graduate students in the 7 studio options of the art department: painting, sculpture, printmaking, metals, ceramics, graphic design, and photography.

On-Line Exhibitions

The Maverick Festival, 1916 – 1931

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

Asian Art at the Samuel Dorsky Museum of Art

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

Puerto Rican Silkscreen Posters, 1952 – 1983

Includes works by Lorenzo Homar, Rafael Tufiño, José Alicea, and Antonio Martorell, among others, who represent the golden age of the silkscreen poster in Puerto Rico. Mounted in conjunction with Hispanic Awareness Month.

Provenience Unknown! Illegal Excavations Destroy the Archaeological Heritage

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

Public Programs

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

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

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

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

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

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

September 21 – *On Collecting*, a roundtable discussion with members of the Art Jewelry Forum, comprised a group of collectors, curators, and others from across the country. The discussion explored the nature of

collecting from personal and institutional perspectives, as well as the mission and subjectivity related to objects and their display.

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

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

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

Education News

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



A proud student holds up a cyanotype.

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

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

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

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

came from New Paltz High School, Onteora High School, the YMCA, the Girl Scouts, and the Children's Center.

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

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

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

Judi Esmond
Education Coordinator



Children from the Children's Center on campus are awestruck by Don Nice's imaginative and colorful paintings in the exhibition *Don Nice: The Nature of Art*.



A student from New Paltz High School completes a project for her Creative Crafts class at the metals exhibition *Juxtapositions: Selections from the Metals Collection*.



Nancy Azara engages everyone at her presentation for the series *Conversations@SDMA* held in conjunction with the exhibition *Encaustic Works 2005*.



Richard Furness of R & F Handmade Paints in Kingston discusses encaustic processes at the exhibition *Encaustic Works 2005*.



A demonstration of paint-making techniques at R & F Handmade Paints.



Myra Mimplitsch-Gray and Sarah Turner discuss contemporary metals at the exhibition *Juxtapositions: Selections from the Metals Collection* for the series *Conversations@SDMA*.

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



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



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



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



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



Beth Wilson and Wayne Lempka at the opening for the exhibition *Reading Objects 05*.



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



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



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



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



Artists Elisa Pritzker, Anthony Krauss, Alice Wexler, Shelley Parriott, and Franc Palaia at the opening of their exhibition *Recycled Revisited: Artistic Responses to the Earth Charter*.

Gifts of the Artist

James Bennett, American

Drawing for "Bottle with Two References," 1988
Mixed media on paper
2005.046.006

Drawing for "Bottle with Two References," 1988
Graphite on paper
2005.046.007

Drawing for "Red Site Series," 1982
Mixed media on paper
2005.046.008

Drawing for "Red Site Series," 1982
Mixed media on paper
2005.046.009

Red Site #5 (Brooch), 1982
Enamel, sterling silver
2005.048

Sharon Church, American

Proposal for Brooch in Ebony and Gold, 1988
Gouache, prismacolor pencil on paper
2005.043.001

Leather Leaf Neckring, 1992
Leather, 14 kt. yellow gold, vermilion
2005.043.002

Kim Cridler, American

Untitled (necklace), 1995
Steel, gold

Bettina Dittlmann, German

Heart-Necklace, n.d.
Iron, steel
2005.055

Mark Goodman, American

Beverly Rice & her daughter, Wendy
Gelatin silver print
2005.005.001

Charles "Butch" Cornish, 1974
Gelatin silver print
2005.005.002

Bonnie Henderson, 1974
Gelatin silver print
2005.005.003

Nancy Gameau and her baby's hand, 1971
Gelatin silver print
2005.005.004

Alan DeWitt, 1971
Gelatin silver print
2005.005.005

George "Skipp" Miles, 1971
Gelatin silver print
2005.005.006

Robbin Weil, 1971
Gelatin silver print
2005.005.007

Suzzannah Finkle, 1974
Gelatin silver print
2005.005.008

Ricky Boice and Tommy Cuddeback "exchange heads,"
1972
Gelatin silver print
2005.005.009

*Carol Brazee with John and Doug Simmons in their
kitchen,* 1974
Gelatin silver print
2005.005.010

George Angiers and his granddaughter Rachel, 1973
Gelatin silver print
2005.005.011

Jeanne Bilquin dancing at home, 1973
Gelatin silver print
2005.005.012

Donald York, Jr., standing beside his father's wrecker,
1974
Gelatin silver print
2005.005.042

Katrina Finkle and Marie Foley, 1974

Gelatin silver print
2005.005.013

Darin York behind the wheel of his father's Oldsmobile,
1973
Gelatin silver print
2005.005.014

*Thanksgiving Play. Debbie Walters, Katrina Finkle,
Tommy Cuddeback, Peter Thrap, Marie Foley &
Maureen Bradley,* 1973

Gelatin silver print
2005.005.015

*Bobby Cuddeback at the Cub Scout Blue and Gold
Annual Dinner,* 1973

Gelatin silver print
2005.005.016

*Charles "Butch" Cornish slaps Robert Kilmer on the
back while Steve Hurn watches, Saron Gop and infant
Georgina Gordon,* 1973

Gelatin silver print
2005.005.017

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

*Pete Cahill's band at the Volunteer Fireman's Annual
Dance. Gary Flinn plays air guitar,* 1972

Gelatin silver print
2005.005.019

*Rosie Miles & her daughter Donna at the Volunteer
Fireman's Annual Dance,* 1973

Gelatin silver print
2005.005.020

*Tink Miles and his son Pecky. Freddie Richards puts a
lighted cigarette into Pecy's pocket. Jennifer Bartel
stares ahead,* 1973

Gelatin silver print
2005.005.021

*Betsy Colkin, Tommy Stickle, Stacy Atkinson, Amanda
Cahill, Petra Miller at the Day Care Center,* 1983

Gelatin silver print
2005.005.022

Susie Furey, 1977

Gelatin silver print
2005.005.023

Evan Downey dressed as a cowboy on Halloween, 1990

Gelatin silver print
2005.005.024

*Georgina Gordon dressed as Frankenstein on
Halloween,* 1978

Gelatin silver print
2005.005.025

Katrina Bruselle surprised at her desk on Halloween,
1977

Gelatin silver print
2005.005.026

Christina Cahill, 1978

Gelatin silver print
2005.005.027

Craig Wickwire as "Prancer," 1978

Gelatin silver print
2005.005.028

Grade School Classroom, 1989

Gelatin silver print
2005.005.029

Middle School Desktop, 1987

Gelatin silver print
2005.005.030

Middle School Classroom, 1987

Gelatin silver print
2005.005.031

N. E. Baptist Church School Blackboard, 1977

Gelatin silver print
2005.005.032

"In Love," 1977

Gelatin silver print
2005.005.033

Spiderman climbs the curtains, 1980

Gelatin silver print
2005.005.034

Hubcap and "Love Hurts" 45 rpm record, 1977

Gelatin silver print
2005.005.035

Robin Bertomen in her bedroom, 1973

Gelatin silver print
2005.005.036

*Dean Henderson, Cindy Henderson, & Apphia Prause
playing inside a Roy Rogers pup tent,* 1973, Gelatin
silver print
2005.005.037

*Bobby Breen kissing a dog while two other dogs
fornicate,* 1977

Gelatin silver print
2005.005.038

*Kara and Susie Breen with their dog and baby
carriage,* 1977

Gelatin silver print
2005.005.039

Leah Shackleton holding her Cher doll, n.d.

Gelatin silver print
2005.005.040

*Donna Burke, Donald Call holding two catfish, Jennifer
& Chris Najdek,* 1978

Gelatin silver print
2005.005.041

Wendy Rice, 1971

Gelatin silver print
2005.005.043

Jessica Donlevy, 1990

Gelatin silver print
2005.005.044

Alicia Baker and Michael Jarvis, 1988

Gelatin silver print
2005.005.045

Dawn Craigoire and T. J. Miles, 1990

Gelatin silver print
2005.005.046

*Tom Dean and his daughter Vickie on her wedding
day,* 1983

Gelatin silver print
2005.005.047

*Pat Finkle and Alan McCord. The day following Alan's
first homemade tattoo,* 1974

Gelatin silver print
2005.005.048

Pat Finkle and Alan McCord in their backyard, 1991

Gelatin silver print
2005.005.049

Jenny Clark Hopkins and her daughter Devon, 1988

Gelatin silver print
2005.005.050

Steve Clark & his son Andrew, 1988

Gelatin silver print
2005.005.051

Dee Dee Blass, 1978

Gelatin silver print
2005.005.052

Virginia Simmons, 1974

Gelatin silver print
2005.005.053

Joan Waters & her daughter Karen, 1980

Gelatin silver print
2005.005.054

Fran Day and her daughter Darcy, 1978

Gelatin silver print
2005.005.055

Carol Brazee and Roberta Simmons, 1973

Gelatin silver print
2005.005.056

Virginia Finkle and her daughter Vicki, 1972

Gelatin silver print
2005.005.057

Acquisitions 2005 Continued

- Vicki Finkle, 1977
Gelatin silver print
2005.005.058
- Vicki Finkle, 1990
Gelatin silver print
2005.005.059
- Mariah Morrison, 1978
Gelatin silver print
2005.005.060
- Jack Clark and his son Jimmy, 1973
Gelatin silver print
2005.005.061
- Steve McKiefran, 1988
Gelatin silver print
2005.005.062
- Bill Hanley and his son Tommy, 1977
Gelatin silver print
2005.005.063
- Merle Auclair & his sons Stanley, Tommy, and Stevie, 1977
Gelatin silver print
2005.005.064
- Bill Hurn and his son Jesse, 1977
Gelatin silver print
2005.005.065
- Harry Gop & his son Dicky, 1978
Gelatin silver print
2005.005.066
- Sam "Pecky" Miles, 1974
Gelatin silver print
2005.005.067
- Sam "Pecky" Miles and his daughter, 1986
Gelatin silver print
2005.005.068
- 1979, 1979
Gelatin silver print
2005.005.069
- 1978, 1978
Gelatin silver print
2005.005.070
- 19719, 1979
Gelatin silver print
2005.005.071
- Willie Oles holds a steak knife, 1980
Gelatin silver print
2005.005.072
- 1988, 1988
Gelatin silver print
2005.005.073
- 1988, 1988
Gelatin silver print
2005.005.074
- Brian Hay, 1982
Gelatin silver print
2005.005.075
- 1977, 1977
Gelatin silver print
2005.005.076
- 1990, 1990
Gelatin silver print
2005.005.077
- 1990, 1990
Gelatin silver print
2005.005.078
- 1997, 1997
Gelatin silver print
2005.005.079
- Jesse, *Homemade Tattoo*, 1978
Gelatin silver print
2005.005.080
- Jesse, *Professional Tattoo In-Progress*, 1990
Gelatin silver print
2005.005.081
- Gloria Murame, 1983
Gelatin silver print
2005.005.082
- David McCall, 1972
Gelatin silver print
2005.005.083
- David McCall, 1980
Gelatin silver print
2005.005.084
- Michael Tanner & Darin York, 1979
Gelatin silver print
2005.005.085
- Willow Pulver, *a Girl Scout*, 1974
Gelatin silver print
2005.005.086
- Willow Pulver, *A High School Senior*, 1980
Gelatin silver print
2005.005.087
- Clyde Miller at age 17, 1971
Gelatin silver print
2005.005.088
- Clyde Miller at age 36, 1990
Gelatin silver print
2005.005.089
- Mark Peck and his dog Doobie, 1975
Gelatin silver print
2005.005.090
- Mark Peck and his dog Doobie, 1991
Gelatin silver print
2005.005.091
- 1982, 1982
Gelatin silver print
2005.005.092
- 1982, 1982
Gelatin silver print
2005.005.093
- Lisa Gralnick, American
Gold Brooch, 2002
18 kt. gold
2005.056
- "Iris" Ring, 1999
18 kt gold
2005.057
- "Iris" Ring, 1999
Etching on paper
2005.058.001
- "Iris" Ring, 1999
Etching on paper
2005.058.002
- Sergey Jivetin, Uzbek
Cupola #4 (Brooch), 2005
Watch hands, stainless steel
2005.044
- Yevgeny Kaganovich, American
Pearl Necklace, 2005
Latex, fresh water pearls
2005.020
- Anya Kivarkis, American
Brooch, 2005
Copper; sterling silver; enamel
2005.038
- Myra Mimitsch Gray, American
Spoon Study, 1993
Etching & drypoint on paper
2005.022
- Tod Pardon, American
Agaboon (Brooch), 2003
Sterling silver; 14 kt gold, wood, bone, pigment, glass, pearl
2005.041.003
- Frozen Light*, 2001
Sterling silver; 14kt gold, wood, bone, simulated ivory, glass, pigment
2005.041.004
- Jennifer Pollock, American
Clip on Formality, 2004
Sterling silver; plastic spoon, nickel silver
2005.053
- Sharon Portelance, American
Covet The Pure (Brooch), 2000
Sterling silver; 22 kt gold, glass, 14 Kt. white gold
2005.037
- Mary Preston, American
Chromosome (brooch), 2002
Oxidized silver; 18k gold, seed pearls, pearls
2005.019
- Sakurako Shimizu, Japanese
Color Circles (42 brooches), 2002
Rhodium plating on sterling silver and brass, stainless steel, flag cloth
2005.015.001.042
- David Urso, American
Spiral Pin, 2005
Sterling silver; mustard powder; epoxy
2005.040.001
- Hairlot Pin*, 2005
Sterling silver; alfalfa, espresso, epoxy
2005.040.002
- "X" Pin, 2005
Sterling silver; ginger powder; epoxy
2005.040.003
- Sunburst Pin*, 2005
American
Sterling silver; ground pigment, bath salts, epoxy
2005.040.004
- "O" Pin, 2005
Sterling silver; chili powder; espresso flecks, epoxy
2005.040.005
- Door Pin*, 2005
Sterling silver; white clay, poppy seed, epoxy
2005.040.006
- Heather White, American
Chrysanthemum (Brooch), 2004
Polyurethane, fine silver; copper
2005.047
- Sayumi Yokouchi, American
Portable Garden 3, 1998
Copper; brass, wood, enamel paint, rubber; plastic, contact paper
2005.039 a-l
- Gifts of James Bennett**
Fred Wall, American
Poptop Pin, 1992
Found materials
2005.046.001
- David Tisdale, American
Spoon, 1986
Anodized aluminum
2005.046.002
- Jim Cotter, American
Fish Stick Fork, 1974
Bronze
2005.046.003
- Gary S. Griffin, American
Untitled (from *Disposable Brooch Series*), n.d.
Rubber
2005.046.004
- Untitled (from *Disposable Brooch Series*), n.d.
Silicon carbide
2005.046.005
- Gift of Jeannine Booton**
Phil Fike, American
Fibula (Brooch), 1989
Stainless steel
2005.049
- Gift of Ken Gray**
Michael Lionheart, American
Spoon, 1995
Steel tie rod end
2005.021
- Gift of Howard Greenberg**
Debbie Fleming Caffery, American
May Vans Camp, 1987-1994
Photogravure
2005.070.030

Acquisitions 2005 Continued

- Pa Pa*, 1987-1994
Photogravure
2005.070.031
- Enterprise, 1985-1994
Photogravure
2005.070.059
- Henri Cartier-Bresson, French
Mexico, 1964
Gelatin silver print, printed 1964
2005.070.047
- Untitled (landscape), ca. 1960
Gelatin silver print, printed 1960s
2005.070.070
- Iran*, 1960
Gelatin silver print, printed 1960s
2005.070.071
- Saudi Arabia*, 1960
Gelatin silver print, printed 1960s
2005.070.072
- Untitled (woman on porch), 1948
Gelatin silver print, printed 1960s
2005.070.073
- Untitled (nuns at an art exhibition), 1960
Gelatin silver print, printed 1960s
2005.070.074
- Untitled (politician speaking), 1960
Gelatin silver print, printed 1960s
2005.070.075
- Konrad Cramer, American
Untitled, 1950
Silver print, printed 1950
2005.070.104
- Eugene Speicher*, 1935
Silver print, printed 1935
2005.070.122
- Men with Stove, Emil Ganso and Russell Lee*, 1937
Silver print, printed c. 1937
2005.070.123
- Arnold Eagle, American
Third Avenue El, Chatham Square Station, New York, 1944
Gelatin silver print, printed later
2005.070.010
- 18th Street and Third Avenue*, 1936
Gelatin silver print, printed later
2005.070.011
- Tenement Kids*, circa 1935-1937
Gelatin silver print
2005.070.032
- New York, Merry-Go-Around*, 1947
Gelatin silver print, printed later
2005.070.033
- One Third of the Nation, New York, East Side*, 1937
Vintage gelatin silver print
2005.070.034
- Spanish Grocery on the Bowery*, 1940
Gelatin silver print, printed later
2005.070.035
- Under the Third Avenue El*, c.1936
Gelatin silver print, printed later
2005.070.036
- Window, 18th Street Station*, 1936
Gelatin silver print, printed later
2005.070.037
- Eliot Elisofon, American
Charleston, S.C. Slum, 1945
Vintage gelatin silver print
2005.070.001
- Untitled (outside an antique shop), 1935
Vintage gelatin silver print
2005.070.038
- Mississippi*, 1945
Vintage gelatin silver print
2005.070.039
- Untitled (Chaim Gross), ca. 1935
Vintage gelatin silver print
2005.070.040
- Lobsterman, Maine*, 1946
Vintage gelatin silver print
2005.070.041
- Old Larsen, Lobsterman, Pigeon Cove, Mass.*, ca. 1946
Vintage gelatin silver print
2005.070.042
- Untitled (rapids), ca. 1946
Vintage gelatin silver print
2005.070.043
- Dewey Beach, Del.*, 1946
Vintage gelatin silver print
2005.070.044
- Oysterman, Chincoteague, Va.*, 1946
Vintage gelatin silver print
2005.070.045
- Untitled (antiques in shop), ca. 1935
Vintage gelatin silver print
2005.070.046
- Louis Faure, American
Champion, New York, NY, 1950
Gelatin silver print, printed 1980
2005.070.004
- Women in Front of Billboard, New York*, 1949
Gelatin silver print, printed 1980
2005.070.018
- Union Square with Hangers, New York*, 1948
Gelatin silver print, printed 1980
2005.070.019
- Robert Frank, American
The Day Andrea Was Born, 1954
Gelatin silver print, printed ca. 1954
2005.070.048
- Mary Holding Pablo in the Park*, ca. 1951
Gelatin silver print, printed ca. 1951
2005.070.049
- Mary Breastfeeding Andrea While Pablo Lays on His Back in Bed*, 1954
Gelatin silver print, printed ca. 1954
2005.070.050
- Mary Breastfeeding Andrea While Pablo Lays on His Back in Bed*, 1954
Gelatin silver print, printed ca. 1954
2005.070.051
- Pablo with Unknown Woman and Man on a Picnic*, 1952
Gelatin silver print, printed ca. 1952
2005.070.052
- Morris Huberland, American
Harlem Carnival, 1950
Gelatin silver print, printed ca. 1950
2005.070.106
- Bryant Park, 42nd St., NYC*, 1950s
Gelatin silver print, printed ca. 1950s
2005.070.107
- San Francisco Bay*, 1940s
Gelatin silver print, printed ca. 1940s
2005.070.108
- East Side Children on Open Lot*, 1940s
Gelatin silver print; printer later
2005.070.109
- New York City*, 1940s
Gelatin silver print, printed later
2005.070.110
- Greenwich Village, Festa of San Gennaro*, 1950s
Gelatin silver print, printed ca. 1950s
2005.070.111
- Downtown, Westside*, 1940s
Gelatin silver print, printed ca. 1940s
2005.070.112
- Greenwich Village, NYC*, 1940s
Gelatin silver print, printed ca. 1940s
2005.070.113
- 42nd St. Library Steps*, 1940s
Gelatin silver print, printed later
2005.070.114
- Super in Basement Apartment*, 1940s
Gelatin silver print, printed ca. 1940s
2005.070.015
- Untitled (woman walking with flame), 1950s
Gelatin silver print, printed ca. 1950s
2005.070.116
- Stanton Street, NYC*, 195's
Gelatin silver print, printed ca. 1950s
2005.070.117
- NYC, East Side*, 1950s
Gelatin silver print, printed ca. 1950s
2005.070.118
- Spanish Children, Harlem, NYC*, 1940s
Gelatin silver print, printed ca. 1940s
2005.070.119
- Boy Watching Window Display at Lord and Taylor Christmas Week*, 1950s
Gelatin silver print, printed ca. 1950s
2005.070.120
- Boys, Brooklyn Bridge Area, NYC*, 1950s
Gelatin silver print, printed ca. 1950s
2005.070.121
- Barbara Kasten, American
Construct XI-B, 1981
Unique Polaroid
2005.070.056
- Yasuo Kuniyoshi, American
Class Picnic, 1938
Gelatin silver print, printed ca. 1938
2005.070.067
- South Ferry*, 1938
Gelatin silver print, printed ca. 1938
2005.070.068
- Rockport, Mass.*, 1938
Gelatin silver print, printed ca. 1938
2005.070.069
- Leon Levinstein, American
Untitled (man and reflection), ca. 1953
Gelatin silver print, printed later
2005.070.062
- India*, c.1979
Gelatin silver print, printed ca. 1979
2005.070.063
- Mexico*, 1959
Gelatin silver print, printed ca. 1959
2005.070.064
- Nuclear Protest, Wall Street*, ca. 1968
Gelatin silver print, printed ca. 1968
2005.070.065
- New Orleans, Mardi Gras*, 1975
Gelatin silver print, printed ca. 1975
2005.070.066
- Sheila Metzner, American
Untitled, 1992
Fresson print
2005.070.058
- Abelardo Morrell, American
Book: Portraits by Ghirlandaio and Botticelli, 1993
Gelatin silver print
2005.070.057
- Edward Steichen, American
Carl Sandburg, Umpawaug Farm, 1939
Gelatin silver print, printed later
2005.070.053
- The Photographer's Best Model - George Bernard Shaw, London*, 1907
Gelatin silver print, printed later
2005.070.054
- Richard Strauss, New York*, 1904
Gelatin silver print, printed later
2005.070.055
- Seneca Ray Stoddard, American
Lower Ausable Pond, 1876-91
Vintage albumen print
2005.070.007
- Fort William Henry*, 1891
Vintage albumen print
2005.070.024
- 14 Mile Island House, Lake George, from North*, 1891
Vintage albumen print
2005.070.025

Acquisitions 2005 Continued

- Mountain House from South, Lake George*, 1891
Vintage albumen print
2005.070.027
- Lake Champlain, near the Elbow*, 1891
Vintage albumen print
2005.070.028
- Put's Rock, Lake Champlain*, 1891
Vintage albumen print
2005.070.026
- Homeward Bound, Coaches at St. Wm. Henry Hotel*, 1891
Vintage albumen print
2005.070.023
- Luzerne Falls*, 1876-1891
Vintage Albumen Print
2005.070.008
- Holy Cross, Warrensburg*, 876-1891
Vintage Albumen Print
2005.070.09
- Josef Sudek, American
White Mountain Panorama, 1948-1954
Vintage gelatin silver print
2005.070.003
- Still Life*, 1930s
Vintage gelatin silver print
2005.070.017
- From "A Walk on Kampa Island,"* 1963-1971
Vintage gelatin silver print
2005.070.008
- The Slavin Cemetery on Vysehrad Hill, Prague*, 1948
Vintage gelatin silver print
2005.070.020
- View of Prague from Uvoz Street*, 1948
Vintage gelatin silver print
2005.070.021
- 18th Street and Third Avenue*, 1936
gelatin silver print, printed later
2005.070.011
- NY Life*, 1937
Gelatin silver print, printed later
2005.070.006
- Eva Watson-Schütze, American
Untitled, 1900-1910
Platinum print
2005.070.076
- Untitled, 1900-1910
Platinum print
2005.070.077
- Untitled, 1900-1910
Platinum print
2005.070.078
- Untitled (portrait of woman), 1900-1910
Platinum print
2005.070.079
- Untitled, 1915-1920
Chloride print
2005.070.080
- Untitled, 1915-1920
Chloride print
2005.070.081
- Untitled, 1900-1910
Platinum print
2005.070.082
- Untitled, 1900-1910
Platinum print
2005.070.083
- Untitled, 1900-1910
Platinum print
2005.070.084
- Untitled, 1900-1910
Platinum print
2005.070.085
- Untitled, 1900-1910
Platinum print
2005.070.086
- Untitled, 1900-1910
Platinum print
2005.070.087
- Untitled, 1900-1910
Platinum print
2005.070.088
- Untitled, 1900-1910
Platinum print
2005.070.090
- Untitled, 1900-1910
Platinum print
2005.070.089
- Untitled, 1900-1910
Platinum print
2005.070.090
- Untitled, 1900-1910
Platinum print
2005.070.091
- Untitled, 1900-1910
Platinum print
2005.070.092
- Elsie Speicher, 1900-1910
Platinum print
2005.070.093
- Untitled, 1900-1910
Platinum print
2005.070.094
- Untitled, 1900-1910
Platinum print
2005.070.095
- Untitled, 1900-1910
Platinum print
2005.070.096
- Untitled, 1900-1910
Platinum print
2005.070.097
- Untitled, 1900-1910
Platinum print
2005.070.098
- Untitled, 1900-1910
Platinum print
2005.070.099
- Untitled, 1900-1910
Platinum print
2005.070.100
- Untitled, 1900-1910
Chloride print
2005.070.101
- Untitled, 1900-1910
Platinum print
2005.070.102
- Untitled, 1900-1910
Platinum print
2005.070.103
- Untitled, 1900-1910
Platinum print
2005.070.105
- Weegee, American
Firemen Rush to truck wrapped in fire at Broome and Thompson Street, September 7, 1937
Vintage gelatin silver print
2005.070.014
- In the Cooler*, n.d.
Gelatin silver print
2005.070.029
- One of Dewey's Men, Assistant District Attorney Jacob Grumer at scene of cop shooting*, n.d.
Vintage gelatin silver print
2005.070.022
- Man in Jail Cell*, ca. 1940
Vintage gelatin silver print
2005.070.002
- Man in Jail Cell*, ca. 1940
Vintage gelatin silver print
2005.070.002
- Sherman Billingsly, owner of Stork Club, talks with reporters about the threatened lock-up of his club for alleged non-payment of taxes*, July 23, 1944
Vintage gelatin silver print
2005.070.013
- Untitled (men jumping over a wall), 1936
Vintage gelatin silver print
2005.070.012
- Untitled, 1936
Vintage gelatin silver print
2005.070.016
- Untitled (Fireman and Man on Ladder), 1936
Vintage gelatin silver print
2005.070.014
- Camera Work*
Number XXII, 1908
Complete Issue
- Numbers XLII – XLIII, 1913
Complete Issue
- Gift of Mike Holmes & Elizabeth Shypertt**
Sayumi Yokouchi, American
Brooch, 2000
Oxidized silver; painted brass
2005.054
- Gifts of Barbara Bernald Lowe**
Al Held, American
Untitled [abstraction], 1958
Oil on canvas
2005.004
- Godfried Schalcken, Dutch
Untitled (portrait of a lady), later 17th century
Oil on canvas
2005.023.001
- Untitled (portrait of a gentleman), later 17th century
Oil on canvas
2005.023.002
- Gift of Myra Mimplitsch-Gray**
Gary S. Griffin, American
Untitled (from the Disposable Brooch Series), 1983
Sand paper; platinum
2005.059
- Gift of Dennis Moore**
Joan Barker, American
Underwater #6, 2004-2005
Pigmented inkjet on paper
2005.008
- Gifts of Tod Pardon**
Earl Pardon, American
Paint Patch (Bracelet), 1987
Painted enamel, topaz, amethyst, ruby, rhodolite, on sterling silver
2005.041.001
- Untitled (Brooch), 1983
Sterling silver; 14kt. gold, ebony, enamel, shell, rhodolite, ruby
2005.041.002
- Gift of Jonathan Wahl**
Anonymous American
Military Cross Pendant of Lt. Col. O. Moulton, 1864
Silver
2005.018

Winter/Spring/ Summer 2006

Style and Wit; Scene Designs of Ray Kurtz

West Wing; North Gallery
January 17 - 20

Exhibition of stage designs from the McKenna Productions Collection named in honor of Raymond Kurtz, emeritus professor of Theatre Arts, at SUNY, New Paltz. Held in conjunction with the Kennedy Center American College Theater Festival.

American Scenery: Different Views in Hudson River School Painting

East Wing
February 4 – May 14, opening reception
February 4, 2 – 4 pm
Judith O'Toole, Westmoreland Museum of American Art, Curator
Curator's talk by Judith O'Toole at 1 pm, February 4

An exhibition of 19th century American landscape painting by artists associated with the Hudson River School. The exhibition features paintings grouped by pairs or arranged in series so the viewer can see how different generations of Hudson River School artists interpreted the majestic American landscape. The Hudson River School, considered by many to be the first truly American school of painting, flourished between 1825 and 1875. The three generations of artists (71 in all) represented in the exhibition of 116 paintings are assembled from one private collection.

Second Nature: Selected Works by the Art Faculty

West Wing; Chandler Gallery and North Gallery
February 4 – April 2, opening reception
February 4, 2 – 4 pm
Beth Wilson, Curator

A range of artistic responses by members of

the SUNY New Paltz art faculty on the theme of 'nature.' The diversity of these media reflect the varied approaches taken by these faculty members as they address issues of place, the environment, and our response(s) to them, as we begin to appreciate what has been lost, what has been gained, and how we will continue to shape our relationship to 'nature' in the future. Artists include Joan Barker; Karen Capobianco, Amy Cheng, Kathy Goodell, Itty Neuhaus, Matthew Palin, Chunsoo Park, Gabriel Phipps, Emily Puthoff, Thomas Sarrantonio, Anat Shifan, Elena Snizek, Suzanne Stokes, and Pamela Wallace.

BFA/MFA Thesis Exhibitions

West Wing; Chandler Gallery and North Gallery
BFA 1, April 29 – May 3, opening reception
April 28, 6 – 8 pm
BFA 2, May 6 – May 10, opening reception
May 5, 6 – 8 pm
MFA 1, May 13 – May 17, opening reception
May 12, 6 – 8 pm
MFA 2, May 20-May 24, opening reception
May 19, 7:30 – 9:30 pm

Group exhibitions of candidates for both the Bachelor of Fine Arts and the Master of Fine Arts degrees presenting work from their thesis projects. These intriguing exhibitions illustrate the broad range of ideas and approaches to contemporary art practice mastered by undergraduate and graduate students in the 7 studio options of the art department: painting, sculpture, printmaking, metals, ceramics, graphic design, and photography.

Summer 2006

Selections from the Permanent Collection

East Wing
Opening TBA

Hudson Valley Artists 2006

West Wing; Chandler Gallery and North Gallery
Opening TBA

An annual juried exhibition featuring the work of emerging and mid-career artists living and working in the mid-Hudson Valley and Catskill mountain regions.

On-Line Exhibitions

The Maverick Festival, 1916-1931

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

Asian Art at the Samuel Dorsky Museum of Art

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

Puerto Rican Silkscreen Posters, 1952 – 1983

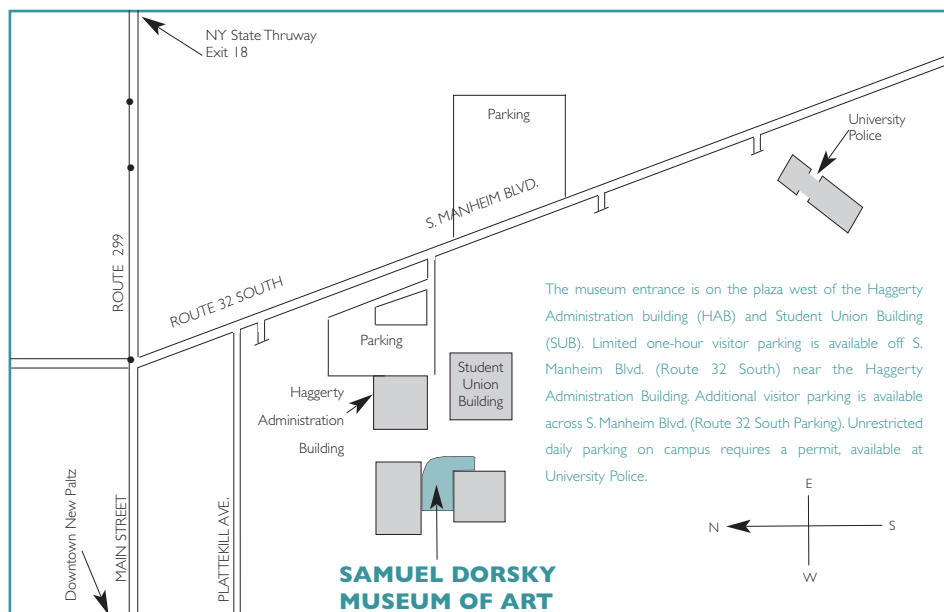
Includes works by Lorenzo Homar; Rafael Tufiño, José Alicea, and Antonio Martorell, among others, who represent the golden age of the silkscreen poster in Puerto Rico. Mounted in conjunction with Hispanic Awareness Month.

Provenience Unknown! Illegal Excavations Destroy the Archaeological Heritage

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

American Scenery: Different Views in Hudson River School Painting

On-line version of the exhibition of the same name featuring 116 paintings from a private collection.



MEMBERSHIP APPLICATION

MEMBERSHIP CATEGORIES AND BENEFITS

\$10 - Student

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

\$25 - Contributor

- Same as above

\$50 - Dual/Household

- Same as above PLUS
- SDMA Poster

\$100 - Donor

- Same as above PLUS
- Enrollment in North American Reciprocal Membership Program (Member benefits in cooperating museums in the U.S. and Canada)

\$250 - Sponsor

- Same as above PLUS
- The choice of any exhibition catalog from Hudson Valley Masters series.
- Recognition on annual sponsor's banner.

\$500 - Patron

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

\$1000 - Benefactor

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

\$2500 - Director's Circle

- Same as above PLUS
- One-time exclusive use of SDMA for private reception.

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- Contributor, \$25 Sponsor, \$250 Director's Circle, \$2500
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- Enclosed is a check for \$_____ payable to the SUNY New Paltz Foundation
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SAMUEL DORSKY MUSEUM OF ART

NEWSLETTER SPRING 2006

Museum Staff

From the Director

Profile: Bob Wagner

Collection News

From the Permanent Collection

The Year in Review 2005

Education News

Happenings

Aquisitions 2005

Friends of the Samuel Dorsky Museum of Art

SDMA Schedule