



Samuel Dorsky Museum of Art
State University of New York at New Paltz

NEWSLETTER SPRING 2007

Charles Rosen
Judy Pfaff
Celebrating 5 Years





From the Director

Welcome to the Winter/Spring Season at the SDMA

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Brian Wallace
Curator

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Visitor Services Coordinator

Bob Wagner
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I am delighted to welcome readers to our redesigned newsletter that is being launched in conjunction with the fifth anniversary of the SDMA. The past 5 years have been very exciting and rewarding for the Museum and we hope to all visitors as well. Our overriding imperative over the past 5 years has been to make the SDMA a place not just for objects, but a place for people. I think we are well along the way to achieving this and I extend to each of you my personal gratitude for making the SDMA what it is today.

As a public university art museum, the SDMA is committed to serving multiple and diverse audiences on and beyond the campus. In view of this, we have dedicated considerable effort to expanding and improving our educational and interpretive programs. This has resulted in partnerships with local schools, docent tours, and gallery talks, such as our popular *Conversations @ the SDMA* series, which brings together artists, curators, and the public. These now are regular aspects of the SDMA's programming.

The 2006-2007 exhibition season is rich with both collection-based and loan exhibitions of the highest caliber. From 19th-century American landscape painting to the celebration of contemporary masters, the SDMA continues to affirm its commitment to exhibiting and interpreting the cultural heritage of the Hudson Valley and Catskill regions, while acknowledging the importance of maintaining an inclusive and global perspective in our programming.

I hope that you enjoy this edition of our newsletter and I invite you to celebrate with us by participating in the variety of programs and exhibitions that the SDMA will present this year. On behalf of the entire staff of the museum, I thank you again for your interest in the SDMA and for your ongoing support.

Neil C. Trager, Director

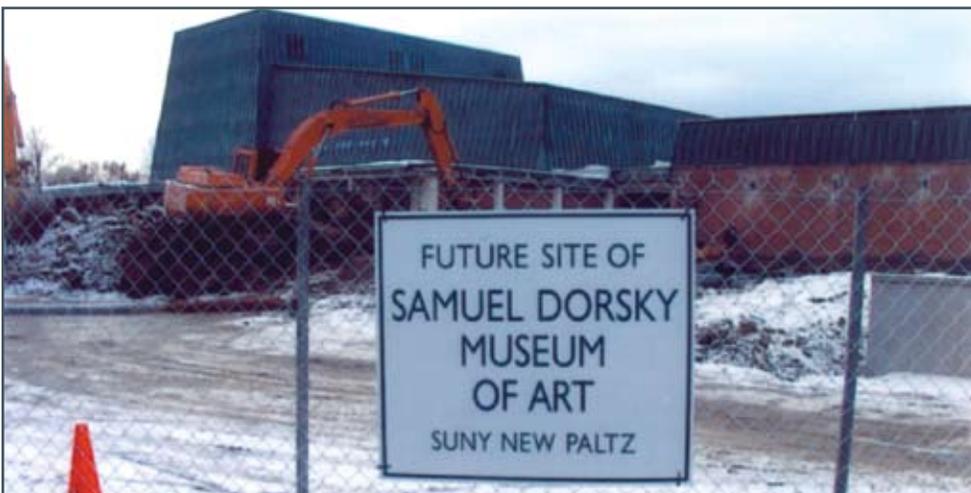


Groundbreaking 2001. Left to right: Patricia Phillips, Dennis Gagnon, Paul Tozzi & associate (Arris Construction), Johanna D'Aleo (V.P. Administration), Eli Basch, Neil Trager, David Dorsky, David Smith (Campus Architect), Erika Dorsky, Allie Dorsky.

Photograph by Michael Weisbrod

Celebrating 5 Years

Building a Lasting Legacy



Congratulations to the SDMA on its fifth anniversary! How fortunate we are to have such a resource on campus—one that allows us to experience the power, illumination, and enchantment of art. The mission of the SDMA fits perfectly with the mission of our college by ensuring that students and the community are engaged in a multilevel understanding of the world through art. In the coming years, I am confident that the superb vision and excellent scholarship of the staff of the SDMA will lead to its continued celebration as a cultural and intellectual magnet for the region. Please join me in applauding the SDMA and in recognizing both its extraordinary achievements to date—and what lies ahead.

— Steven Poskanzer, President
State University of New York at New Paltz

Top: east entrance of the Samuel Dorsky Museum of Art, 2007. At left: two views of the 1998–2001 construction of the museum building.

Profile

New Curator Brian Wallace

The Samuel Dorsky Museum of Art is pleased to welcome Brian Wallace as our new curator. Brian comes to the SDMA from the Paley and Levy Galleries at Moore College of Art and Design in Philadelphia, where he was director of exhibitions from 2003 to 2006. Previously, he was curator for 5 years at Bellevue Art Museum in Bellevue, Washington, during the planning and realization of a new Stephen Holl-designed museum building.

Brian's interest in art, art history, and museology first developed out of his study of history at Ithaca College. Later, as a graduate student at the University of Glasgow, he catalogued exhibition and architectural designs by James McNeill Whistler, E. W. Godwin, and Charles Rennie Mackintosh. Brian notes, "I worked directly with artworks and documents and with people who knew a great deal about those materials. That deep engagement sparked my own intellectual and visceral enjoyment of the works."

Brian was appointed collections manager and media arts curator at the Computer Museum in Boston in 1989. He developed exhibitions focusing on contemporary art and technology, including an exhibition co-organized with the DeCordova Museum and Sculpture Park that presented a critical survey of the work of 34 New England artists using computers and other new technologies in their artwork.



After living in the Hudson Valley for several years while earning his M.A. at Bard College's Center for Curatorial Studies, Brian joined the Seattle-area Bellevue Art Museum as curator. There he focused on emerging and established visual artists from the Pacific Northwest and, through a series of group shows, the visual culture of snowboarding, the impact of technology on self-portraiture, and connections between games and game theory and art. He also organized a public art/billboard project and residencies that paired artists with educators, students, scientists, and software engineers. He organized all three of the exhibitions inaugurating the museum's new building in 2000: *Luminous*, a group exhibition with work by Mark Tobey, Bill Viola, Julianne Swartz, Joseph Kosuth, Rodney Graham, and others; a site-specific installation by bureau of inverse technology; and paintings by Cuban-born, Seattle-area artist Juan Alonso.

In 2002, Brian returned to the east coast, developing the international conference/interactive public art exhibition *Digital Art and Public Space* in Boston and Cambridge before joining Moore College. While at Moore, Brian exhibited and commissioned works by artists from the greater Philadelphia area and elsewhere in the United States, as well as from Canada (Sarah Beck's life-size, Ikea-esque tank), Iraq (Dilovan Amin's digital series *Explosions*), Germany (Jorg Immendorff's savage painted critiques), and Brazil (Artur Barrio's nomadic art projects and coffee-filled gallery installation). Brian also assisted in the development of a curatorial studies major and served as a member of the College Art Association Museum Committee.

Brian's achievements both in organizing cutting-edge exhibitions and in working with emerging and recognized artists have been acknowledged in features and exhibition reviews internationally. He looks forward to learning about the museum's collection and about artists in the Hudson Valley. "I recognize that the area has several very different and interesting audiences," he said. "The challenge is to attract them, to keep their attention, and to foster discussions among those different groups. The museum is an incredible resource; it is important that we continue to explore how the SDMA fits into the changing ecology of the region as an arts destination."

Just what can you learn in a museum? Plenty! In addition to the obvious lessons in art history and the aesthetic concerns of color, line, and composition, the Samuel Dorsky Museum of Art hosts school groups—from preschool through college classes—in visits that highlight ideas and cultures you might not expect.



Children from the Duzine Elementary School tour the Museum's World Collection.

Judi Esmond, the SDMA Museum Educator, organizes and guides group visits tailored to instructor's needs. For example, the SDMA, in partnership with Duzine Elementary School in New Paltz, has arranged for all 7 of the school's second grade classes to take turns visiting the museum. Tied to a mandated social studies curriculum that highlights understanding across cultures, the tours focus on the museum's World Collection now on view. SDMA visits create an exciting, interdisciplinary dimension for the students, as they encounter Australian bark paintings, Japanese prints, and pre-Columbian pottery in person, not just as an illustration in a textbook.

The visits also include a chance for the students to create their own art in response to the work they've experienced in the museum, with guidance from interns in the College's Art Education program. We hope to continue this exciting program with the Duzine School in years to come.

In addition to formalized study opportunities for school groups, the SDMA also hosts weekly public docent tours, lectures, and other exhibition-related events, and an ongoing arts-and-education program with the Lincoln Center Institute. The museum also hosts *Conversations @ the SDMA*, a public series promoting dialogue between artists, community members, and museum staff. These lively talks, organized primarily in connection with the SDMA's varied contemporary art exhibitions, depend heavily on the questions and interests of the visitors participating, and provide a unique opportunity to directly engage contemporary artists about their work.

Esmond is especially excited about a new program of Family Days set to commence in spring 2007. Each session will combine an interactive, guided museum visit with various art activities, and is designed for children aged 5-12 and their accompanying parents. "By giving the kids a chance to enjoy art and art-making as a family, we will be planting the seed of cultural appreciation for future generations," she said.

What better role for museum at a public university than to be an accessible cultural and educational resource for everyone in the community?

Judy Pfaff

New Prints and Drawings
February 10—April 7

Sculptor, printmaker, installation artist, and set designer Judy Pfaff will be the subject of the next Hudson Valley Masters exhibition at the SDMA. Pfaff exuberantly investigates the visual and metaphorical densities of the natural and built worlds. Her intensive engagement with materials and processes has resulted in the creation of an extensive body of subtle, surprising, and powerful work.

Pfaff's large prints incorporate multiple plates, collaged papers, and an array of other materials and techniques; these works are presented in





S. J. Maffey

Charles Rosen

Form Radiating Life
February 24—May 20

Charles Rosen was one of the most accomplished Pennsylvania Impressionists, and later, a prominent Modernist associated with the Woodstock Art Colony. In the early 1900s Rosen became a successful landscape painter but, dissatisfied with this style, eventually abandoned the purely representational mode in favor of a rhythmic and semi-abstract style that incorporated elements of the built landscape, decorative patterning, and cubist fractured perspectives. Rosen maintained that this mature style was based on a passionate exploration of form as a living, organic phenomenon—what he referred to as the “form that radiates life.”

Form Radiating Life: The Paintings of Charles Rosen will feature 50 works, including major paintings and works on paper spanning Rosen’s stylistic development.

The works in the exhibition are drawn from the collections of the James A. Michener Art Museum (JAMAM), as well as from other public institutions and private collections in Connecticut, Ohio, New York, Pennsylvania, Missouri, and Washington, D. C. This exhibition was initiated through a shared interest in Rosen’s work on the part of SDMA director Neil Trager and JAMAM curator Brian Peterson.



Round House, Kingston New York, ca. 1927, oil on canvas. James A. Michener Art Museum



Icebound River, ca. 1915, oil on canvas. Collection of Marguerite & Gerry Lenfest



Neil Trager facilitated relationships with Charles Rosen's granddaughter Kit Rosen Taylor, a resident of Woodstock, Arthur A. Anderson, an avid Rosen collector and SDMA board member, and Tom Wolf, Professor of Art History at Bard College, whose catalogue essay and lectures at both the Michener and the Dorsky museums provide important insight on the artist and his times.

Form Radiating Life: The Paintings of Charles Rosen was organized by the James A. Michener Art Museum, Doylestown, Pennsylvania.

Continuing Exhibitions

Ken Ratner Collection

Last March, an important collection of 30 European prints came to the SDMA on extended loan from Ken Ratner of New York City. Ranging from the mid-17th century to the late 1930s, Ratner's collection includes significant prints by Rembrandt, Daumier, Renoir, Sisley, Cezanne, Magritte, Matisse, Munch, and Picasso. Currently, a selection of these works is on display in the Seminar Room, providing an excellent complement to art history courses that focus on European art and the art of the print. An exhibition of the entire collection is planned for this coming summer.

Attorney Ken Ratner is a dedicated collector of European and American art and an independent curator.



Pierre-Auguste Renoir, *Baigneuse Assise*, 1897, etching.
Extended loan Ken Ratner



René Magritte, *Eloge de la Dialectique*, 1930, color lithograph.
Extended loan Ken Ratner



Paul Cézanne, *Paysage à Auvers, Entrée de Ferme rüe Saint-Remy*, 1873, etching. Extended loan Ken Ratner

Online Exhibitions

New African Art Exhibition

African Art in the Samuel Dorsky Museum of Art is the title of a new on-line exhibition that takes a visitor through the Museum's holdings of African art. Included are masks, sculpture-in-the-round, and functional objects from sub-Saharan Africa, as well as two outstanding examples of Ethiopian Christian painting. This on-line exhibition, along with *Asian Art in the Samuel Dorsky Museum of Art*, is part of a long-term project to have the complete holdings of the SDMA's World Collection available online at: www.newpaltz.edu/museum.



Kponyungo Firespitter Mask, 19th century, Senofu Peoples, Ivory Coast, Wood, pigment.
Extended loan Ann Takashige



Stowall Studios, Woodstock, NY
Charles Rosen & Ned Thatcher at the Maverick Festival, ca. 1920
Vintage gelatin silver print
The Gaede/Striebel Archive
Center for Photography at Woodstock Permanent Print Collection
Extended loan to the Samuel Dorsky Museum of Art

Our other online exhibitions:

American Scenery:
Different Views in Hudson River School Painting

Asian Art in the Samuel Dorsky Museum of Art

The Maverick Festival

Provenience Unknown!
Illegal Excavations Destroy the Archaeological Heritage

Puerto Rican Posters from the SDMA Collection, 1952-1983

From the Collection

The Coykendall Collection

Throughout the history of museums, it has been the collector who has helped to make small collections large and good collections better. Even before the transformation of the College Art Gallery, which opened its doors on campus in 1964, into the Samuel Dorsky Museum of Art, the collecting of art at the College took top priority. During the 1950s, individuals such as Baroness de Rothschild Helena Rubenstein and Mr. & Mrs. Roy Neuberger, among others, made significant donations of art and artifacts that were originally displayed in the College Union Building, in the Library, and in the corridors of the Main Building. It was a firm belief among college officials that exposing students to art in their daily surroundings would help give them a well-rounded education.



Frederick Childe Hassam, *Storm in the Catskills*, 1917, etching. Bequest of Edward Coykendall

Of all the early donors, Edward Coykendall of Kingston made the largest and most outstanding gift of artworks posthumously in 1957. Until his death in 1949, Coykendall served for more than 10 years as a member of the Board of Visitors at the College. Because of his tenure and interest in art exhibitions on campus, he bequeathed 159 prints and two paintings to the College, a gift that became known as The Coykendall Collection. This important donation helped lay the groundwork for future collecting and added an important dimension to the scope of works already contained within the permanent collection.

Found within The Coykendall Collection are etchings and lithographs by such important American Impressionists as Childe Hassam and John H. Twatchman, along with prints by artists associated with the Hudson Valley and Catskill Mountain region, including Bolton Brown, Arnold Wiltz, and Gifford Beal.

Of the two paintings that were part of this donation, the oil on canvas titled *Roumanian Girl* (1921) by George Bellows has proven to be one of the most important and valuable of the 20th-century works that the museum owns. Not only has this painting helped to set the tone for additional acquisitions of paintings, but it also stands as a lasting tribute to the generosity

Acquisitions

Donors to the Collection 2006

Don Nice, *Hudson Island*, 1999, watercolor. Gift of Don & Sandra Nice

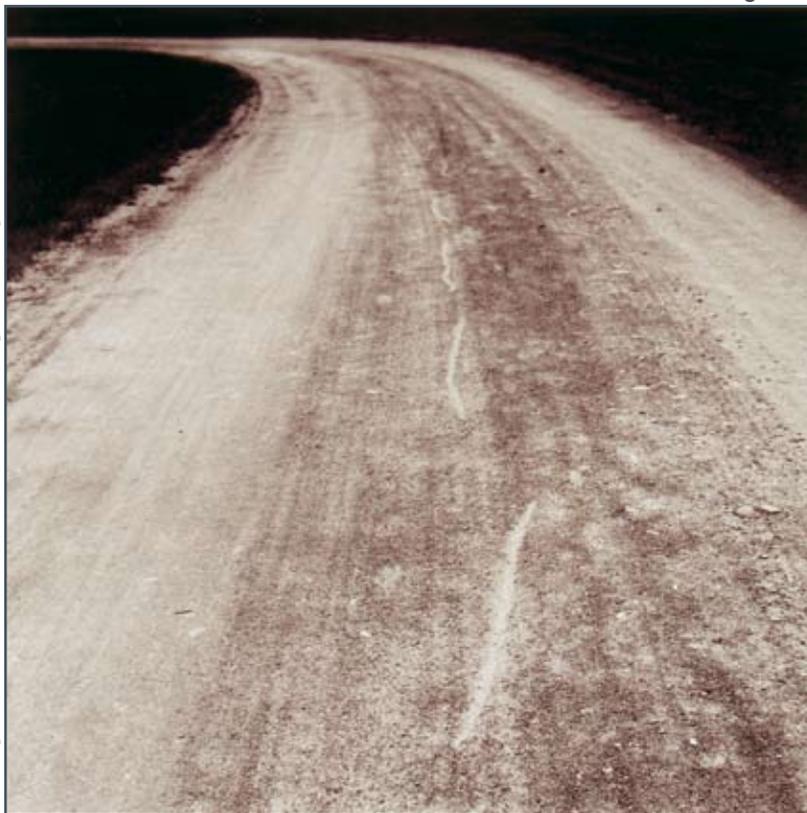


The Samuel Dorsky Museum of Art thanks the following individuals who donated artworks to the permanent collection. This list reflects the period from January 1 through December 30, 2006.

Arthur A. Anderson
Rimer Cardillo
David A. Dorsky
& Helaine Posner
Kae Eyre
Howard Greenberg
Yetta Groshans
Melissa Harris
Peter Miller
Don and Sandra Nice
Vincent Pidone
Dr. Alfred Prince
Sarite Sanders
Jaimee Uhlenbrock

Bob Wagner

Bob Wagner, *Mountainville, NY*, 2000, selenium toned gelatin silver print. Gift of the Artist



Gifts in 2006 added fine examples of contemporary metalwork, Pre-Columbian and African artifacts, photographs, prints, and paintings to the permanent collection.

At the Museum



Brian Wallace and Wayne Lempka of SDMA talk to Dana Gioia, Director of the National Endowment for the Arts, while congressman Maurice Hinchey and SUNY New Paltz President Steven Poskanzer look on.



Beacon-based artist Gary O'Connor seen through one of his pieces.



Visitors discuss Felicia Flanagan's *Field of Poppies* at the summer 2006 *Anxious Objects* exhibition.

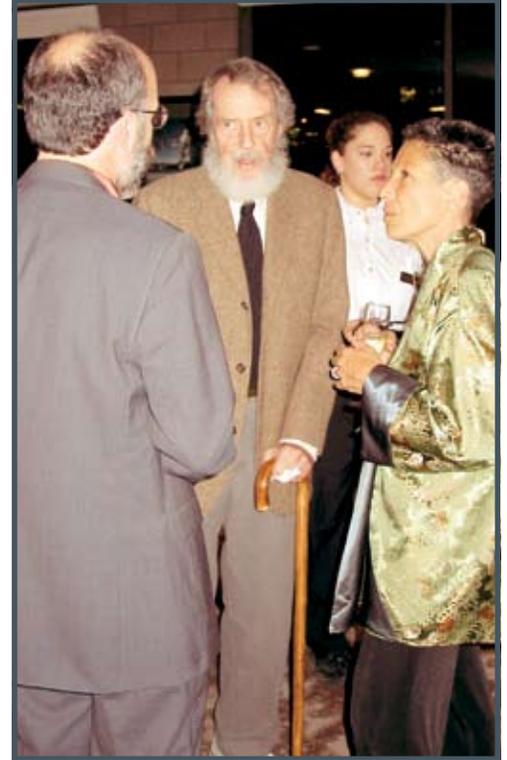


Nancy Cozean, Mayor of Poughkeepsie, and Director Neil Trager share a moment at the *American Scenery* exhibition in the spring of 2006.

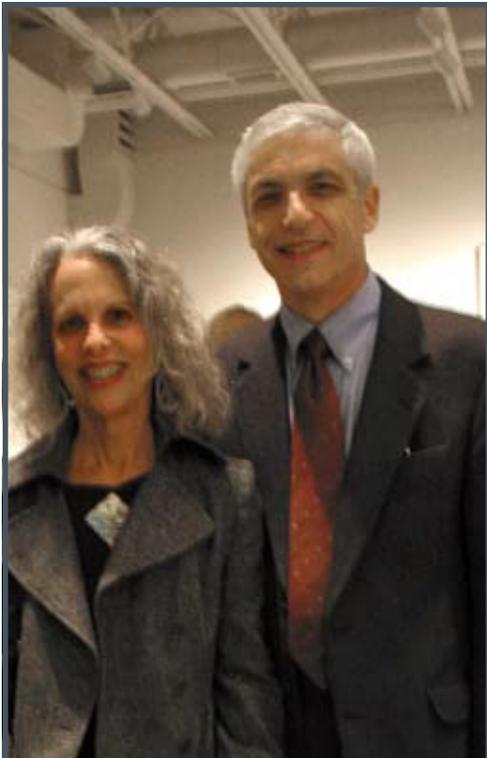
2006 Happenings and Events



Professor of Photography Francois Deschamps at *Anfas Listwa Nou/Facing Our History*, part of the 2006 "One Book, One New Paltz" project.



Arthur Weyhe talks to Marna Anderson and Neil Trager at the annual Director's Dinner.



Tamara Kirson and Mark Rosen at the *American Scenery* opening.



Children from Duzine Elementary School participate in a scavenger hunt during one of their weekly visits to the SDMA.

Calendar

Judy Pfaff: New Prints and Drawings

February 10—April 7

Opening Reception: February 10, 5 to 7 p.m.

Judy Pfaff gallery talk: March 28, 7 p.m.

Judy Pfaff Selects from the SDMA Permanent Collection

February 24—April 7

Form Radiating Life: The Paintings of Charles Rosen

February 24—May 20

On February 24:

3 to 4 p.m. Members preview reception with exhibition curator Brian Peterson

4 to 5 p.m. *The Paintings of Charles Rosen* lecture by Brian Peterson

5 to 7 p.m. Opening reception

April 5:

7 p.m. *A Tale of Two Colonies: Charles Rosen's Woodstock Years*

Tom Wolf, Professor of Art History, Bard College,

Lecture Center 108

MFA/BFA Thesis Exhibitions

BFA Show I: April 27—May 1

BFA Show II: May 4—8

MFA Show I: May 11—15

Opening Receptions 6 to 8 p.m. (BFA I & II, MFA I)

MFA Show II: May 18—22

Opening Reception 7:30 to 9:30 p.m. (MFA II only)

Docent Tours:

February 4—April 29

Every Sunday from 1 to 3 p.m.

Conversations @ the SDMA

Judy Pfaff

Date forthcoming

Special SDMA 5 Year Celebration Party

Spring 2007

Wine tasting, hors d'oeuvres, and music to celebrate the Museum's 5th year since expansion.

For more information:

Call 845.257.3844 or email: sdma@newpaltz.edu

Membership

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

MEMBERSHIP CATEGORIES

All membership categories come with benefits. Visit our website or call for more information.

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

If you choose to decline the benefits associated with your membership, your membership becomes fully tax-deductible.

Name (as it will appear in listings)

Address

City

State _____ Zip _____

Membership Level _____

PLEASE SEND FORM & CHECK TO:

Samuel Dorsky Museum of Art
Attn: Membership
SUNY New Paltz
1 Hawk Drive
New Paltz, NY 12561-2443

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

Newsletter Spring 2007

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

Contributors

E. Odin Cathcart
Judi Esmond
Wayne Lempka
Amy Pickering
Neil C. Trager
Jaimee P. Uhlenbrock
Bob Wagner
Brian Wallace
Beth E. Wilson

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

On the Cover: Charles Rosen, *Village Stream*, 1929, oil on canvas. Extended Loan from Morgan Anderson Consulting, NY