

2006
artists
of the
mohawk
hudson
region

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2006 Artists of the
Mohawk-Hudson Region
June 29 – August 5, 2006

University Art Museum
University at Albany
State University of New York

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ARTISTS

Ford Bailey
Sharon Bates
Martin Benjamin
Pennie Brantley
Lynn Dreese Breslin
Allen Bryan
Ralph D. Caparulo
Karisa Centanni
Patrick Cuffe
Claudia Dean
Kelly de la Rocha
Chris DeMarco
Jeri Eisenberg
Kawther A. Elmi
Ginger Ertz
Jim Flisdorf
Lorrie Fredette
Richard Garrison
Beh Godward
Kathy Greenwood
Peter Iannarelli
Anita Fina Kiewra
Jeri C. Macdonald
Erin A. McCaffrey
Michael McKay
Jason Nickel
Michael Oatman
Leslie Parke
Seth Pompei
Mason Preston
Dorene Quinn
Emily Rauch
Karin Stack
Vimala Steadman
Aimee Tarasek
Terrence Tiernan
Tommy Watkins
Georgia Wohnsen

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2006

ARTISTS OF THE

MOHAWK HUDSON REGION

June 29 – August 5, 2006

JUROR: Lilly Wei



ABOUT THE JUROR

Lilly Wei is a New York-based independent curator and critic. She has written regularly for *Art in America* since 1982, and is a contributing editor at *ARTnews* and *Art Asia Pacific*. She has also written for *Asian Art News*, *Art Papers*, *Sculpture Magazine*, *Tema Celeste*, *Flash Art*, *Art Press*, *Art and Auction*, and *Glass Quarterly*, among others, and has been the essayist for many exhibition catalogues and brochures on contemporary art, including publications for the Albright-Knox Art Gallery, the Neuberger Museum, and the Metropolitan Museum of Art.

Wei, who holds an M.A. in art history from Columbia University, has served on numerous advisory panels and review committees, including the Pew Fellowship awards. She is a member of several boards, including the International Association of Art Critics (AICA/USA), *Art in General*, and *Art Omi*, an international artist residency program. She has been a guest lecturer, panelist, and visiting critic at art institutions nationally and internationally.

Wei has curated numerous shows in the United States and abroad. A recent curatorial project was the exhibition *The Invisible Thread, Spirit of Buddhism in Contemporary Art* at the Snug Harbor Cultural Center, Staten Island, New York, which was part of *The Buddhist Project*, a consortium of exhibitions and programs exploring Buddhist influence in contemporary American culture. She was also a curator for the first International Biennale of Lodz in Poland in October, 2004.

ACKNOWLEDGMENTS

This year we celebrate the 70th anniversary of the *Artists of the Mohawk-Hudson Region*, one of the longest-running regional exhibitions in the country. The shared responsibility of the University at Albany Art Museum and the Albany Institute of History & Art, the exhibition has long been considered a benchmark for contemporary artists working within a 100-mile radius of Albany.

We take special pride in dedicating this year's Regional to the memory of Nancy Hyatt Liddle (1931–2004). Director of the University Art Museum for fifteen years, from 1977 through 1992, Nancy was a tireless advocate for regional artists. She was widely known as a supporter and board member of many community organizations, notably the Albany Institute of History & Art, Olana Historic Site, and Historic Albany Foundation. Her dedication and service have left an enduring legacy for the museum and for the Capital Region.

Our grateful thanks go to Phyllis A. Hall, chair of the Mohawk-Hudson Regional Honorary Committee, and to all the members of the committee. Their enthusiasm and support have meant so much to the museum and to so many worthy institutions in this community.

Throughout its history, the Regional has reflected the depth and vitality of the arts in the upper Hudson Valley, as well as the vision of its jurors. Heartfelt thanks go to independent curator and critic Lilly Wei, who juried this year's Regional—no small feat, given that over 200 artists submitted

over 1,000 slides of their work for consideration. Lilly joins an extraordinary group of artists, critics, and curators who have served in this capacity over the years, among them artist Edward Hopper (1941), poet/critic John Yau (1987), curator Dan Cameron (1997), and artist Xu Bing (2000).

The 2006 *Artists of the Mohawk-Hudson Region* presents exciting new work by thirty-eight artists — both recognized artists and emerging talent. But thanks go to every artist who submitted work for consideration; we welcome the healthy spirit of dialogue and debate that surrounds each year's Regional.

We are grateful for support of the exhibition and this catalogue to Accent Furniture, Austin & Co., Inc., Matthew and Phoebe Bender, The Chazen Companies, The Community Foundation for the Capital Region's Nancy Hyatt Liddle Fund for the Arts, Turner Construction Company, and the University at Albany Alumni Foundation. In addition, over a dozen businesses and individuals contributed awards and artists' prizes, demonstrating the continued support of area businesses and arts supporters for the exhibition and for the life of art in our community.

Thanks also go to our colleagues at the Albany Institute of History & Art— Director Christine M. Miles and Deputy Director for Collections and Exhibitions Tammi Kane Groft—as well as to Sarah Martinez, director of Albany Center Galleries, where an invitational exhibition drawn from the

Regional will be presented later in the year.

One of the principal joys of organizing any exhibition is the collaborative nature of the process. Thanks go to members of the University Art Museum staff for their tireless efforts: Corinna Ripps Schaming for her elegant tribute to Nancy Hyatt Liddle in this catalogue, and for curatorial and administrative assistance throughout the exhibition process; Zheng Hu for superb exhibition and catalogue design; preparator Jeffrey Wright-Sedam for skillful installation, aided by Darcie Abbatiello; and Naomi Lewis for her efforts to secure artists' awards, as well as for overseeing the jurying process with the expert assistance of Joanne Lue and Patricia VanAlstyne. Thanks go to our collections staff Wren Panzella and Ryan Parr, to the museum's team of work-study students, and to Jeanne Finley for editing the cata-

logue. Thank you to our colleagues at the University at Albany Office of Development, Penelope Benson-Wright and Josey Twombly, for their able assistance and abundant goodwill.

We are deeply grateful to President Kermit L. Hall and Provost Susan Herbst for their ongoing support and firm belief in the importance of all we do, and to Associate Vice President William Hedberg for his guidance at countless points along the way.

The University at Albany, the exhibition and juror's awards sponsors, the museum staff, and our colleagues at the Albany Institute join me in congratulating all of the artists of the *2006 Artists of the Mohawk-Hudson Region!*

Janet Riker
Director
June 2006



Learning from Nancy Liddle

"I think the University Art Gallery has as one of its mandates to try to change people's preconceived notion about what constitutes the good, the beautiful, the relevant, the worthwhile."

Nancy Liddle ¹

As director of the University Art Gallery from 1977 to 1992, Nancy Liddle presided over five Mohawk-Hudson Regionals. Like today, these Regionals were juried by noted art critics, artists, and curators, including Henry Geldzahler, Thomas Messer, and Linda Shearer. Unlike today, there were no slide submissions; each artist hand-delivered his or her original artwork to the gallery, and at the end the space often held over 800 works. The juror would arrive, look carefully at all the submissions, and then hone in—at which point the shuffling and reshuffling of the

works began, as the juror made aesthetic judgments and "yes," "no," and "maybe" sections were established around the gallery. All of this required the combined organizational and physical efforts of the gallery's small staff. Everyone worked to keep pace, including the student staff, of which I was one in the early 80s.

Pluralism still held sway in the art world then, and the Mohawk-Hudson Regionals reflected the trend. Based on the juror's pronouncements, we moved each artwork to its designated zone. We lugged all kinds of work: welded steel sculptures, oversized hard-edge abstractions, traditional landscapes, photo-realist portraits, pattern and decoration collages, delicate earth works of dirt, grass, and sticks. I didn't mind the lugging. We were students and we learned to handle artwork professionally and respectfully; it was

¹ Budis, Erin. *A History of the University Art Museum: The Collecting and Exhibiting of Art at the University at Albany*. Interview with Nancy Liddle, May 14, 1995.

all part of the process. And to be part of that process *meant* something; it still does.

There was, of course, a slew of details that went into mounting the Regional that I didn't see; like most college students, my self-absorption left me unaware of the depth of responsibility of those in charge. I was, however, acutely aware that over it all Nancy Liddle reigned supreme.

I remember watching Nancy as she made her way up the gallery stairs to the mezzanine level, where she could better survey the exhibition in progress. Sharply turned out in a sleeveless A-line shift and an expensive pair of low-heeled pumps, she moved slowly and deliberately, sometimes leaning heavily on the stair railing. Only later did I learn about her chronic pain, the result of multiple fractures she'd sustained after being hit by a car in the Bahamas.

I observed the rigor that Nancy brought to making an exhibition. She believed that it was the gallery's charge to mount exhibitions that reflected wide-ranging currents in contemporary art, and that it was a fine and noble thing to bring challenging art and ideas to the public. With passion, intellectual curiosity, and neatly printed step-by-step lists, Nancy led her staff through the process of transforming a host of moving parts into a concrete reality. I enjoyed watching from the sidelines as she brokered the strategic arrangement of artwork, bringing her critical skills to bear diplomatically but firmly and never losing her sense of how the parts fit into the whole.

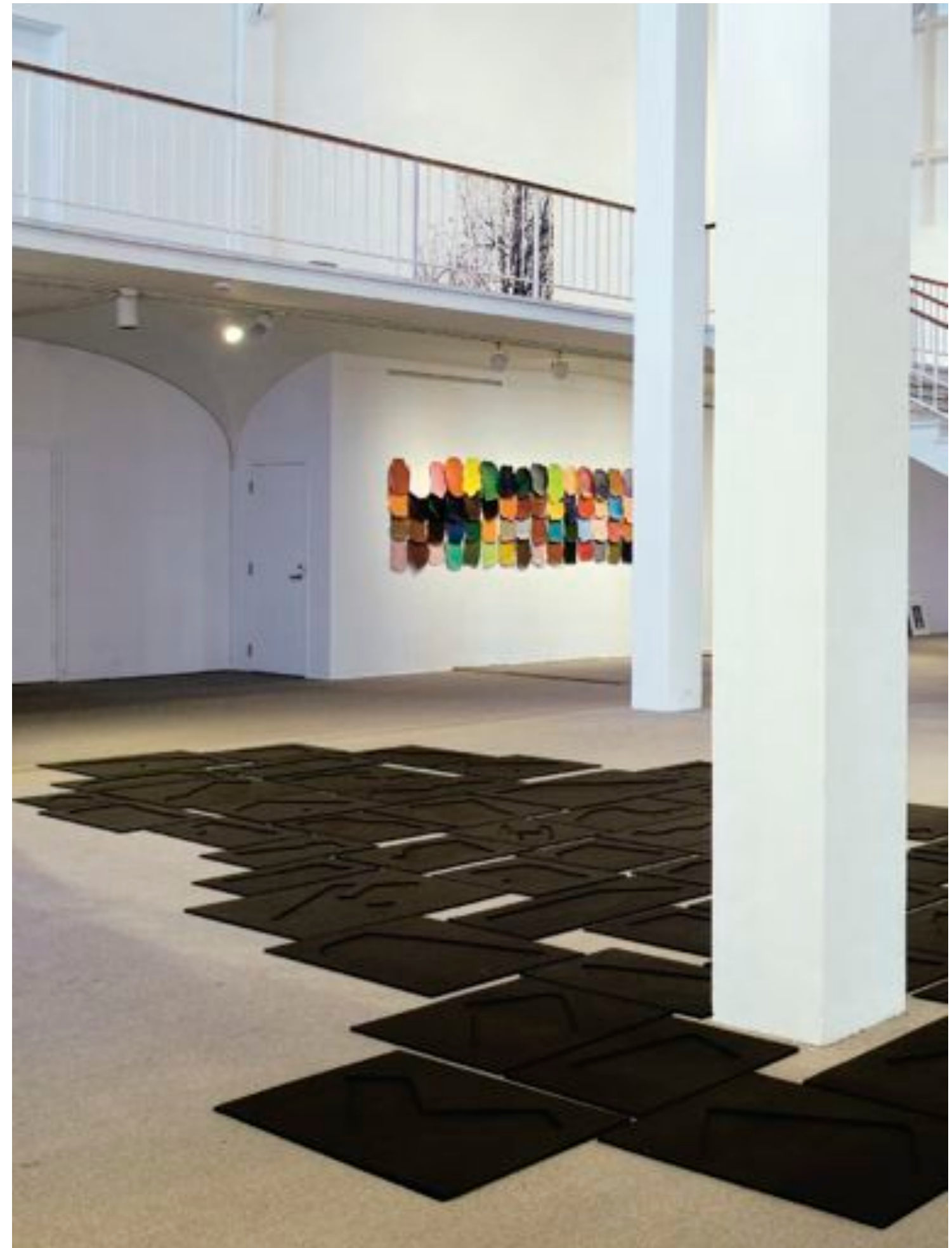
At the time, what struck me most about Nancy was how perfectly she fit her environment. I didn't know then that the

clean-lined chrome and black leather benches, the olive upholstered chairs, and the walnut credenzas in the gallery had been designed by Florence Knoll, whose furniture humanized the International style. Although I knew that Edward Durrell Stone had designed the University's uptown campus, it was Nancy who pointed out that he'd also designed the first section of the Museum of Modern Art in New York City in 1939.

All of this made a lasting impression on me. All of it spoke of quality, significance, and distinction, of belonging to a bigger world beyond Albany. In hindsight, it also spoke of a utopian ideal: that art and culture were an integral part of public higher education and a model of what art can mean in a democratic culture.

For me, the University Art Gallery's doors opened into a space like none other on campus. And not far beyond those doors, in the museum's first-floor office, worked a woman like none other. Nancy Liddle taught me, and all those who knew her, that the connections established during the making of an exhibition can thread through a lifetime. Alfred H. Barr, Jr., founding director of The Museum of Modern Art, has described the daily work of museum professionals as "the conscientious, continuous, resolute distinction of quality from mediocrity." Nancy Liddle walked that walk every day. It is a pleasure, and an immeasurable reward, to remain part of the tradition that she did so much to establish.

Corinna Ripps Schaming
May 2006



RIGHT: Exhibition installation view

Dorene Quinn

This Moment (detail), 2004

Digital photograph on vinyl, 12-gauge aluminum sheet, found and assembled glass objects, nylon line, steel hardware
22 x 192 x 10 inches

Marijo Dougherty and Norman Bauman \$500 Juror's Award:
In memory of Nancy Hyatt Liddle



JUROR'S ESSAY

Having selected over forty artists for the 2006 Mohawk-Hudson Regional exhibition, I would especially like to address this brief essay to this year's applicants and to future applicants.

First of all, I would very much like to commend the overall level of the work. The range was impressive, as was the technical expertise, although I found it curious that new media were not much in evidence. That said, I based my selection blindly, without considerations of gender, ethnicity, or medium. Nor was I looking for a theme. In other words, there was no pre-conceived agenda. I would also like to point out that in such enterprises, it is not always possible to select precisely, since most often the initial encounter with the work takes place (necessarily) by means of reproductions. Therefore, this configuration of the chosen may be the result of certain misperceptions and misreadings of the reproduced images. The result of these misreadings, however, can often be positive, the actuality of the work causing surprise, but a pleasant one.

Furthermore, selecting is a process that largely depends upon shifting conditions, including the frame of mind and the vagaries of the juror. Some of the selected work will always be the same, reflecting the core aesthetic and philosophies of the selector, but other choices will vary, as different sequences of thoughts and responses bump into each other in the juror's mind while viewing the images. I doubt if any list of selected work would exactly replicate itself, and it might be interesting to test this notion by having the juror repeat the selection several times at short intervals to see the degree of agreement

or difference. While I know this is not practical—since the selection process is already a lengthy one—it is merely suggested in order to demonstrate that I, the juror, am fallible, and you, the artist, should forgive me if your work was not selected. And yes, I probably just eliminated the next superstar of the art world.

In addition, while the following statement seems almost too obvious, too nuts and bolts—you may skip ahead if you wish—I have been on enough review panels to know that it is not. To facilitate the seeing of the applicant's work, good reproductions and clear information are essential. Surprisingly, artists are not always as aware of these requirements as they should be. A slide script with title, measurements, medium(s), and date, plus a very concise description in some instances, could make the difference between acceptance and rejection. If a work is mixed media or an installation piece, a complete list of materials used would not be amiss. Since the work is not seen by the juror in its physicality, it is the artist's responsibility to make the surrogate as persuasive and comprehensible as possible, so a more informed assessment can take place. Art is, first of all, an object, and we need to know what that object is. Everything else follows from that.

I believe exhibits of this kind are critical. Triumphs of the local and the regional, they become proliferating points on a national art map, linking up places beyond New York and Los Angeles. They offer a finer, more varied description of the art of a country, a more informed, inclusive, continuous picture, one that reflects and anticipates the movements of



the centers and breaches the centers' insularity and boundaries. I find it a privilege to be able to see art in the field, as it were, whether made by fledgling artists or more mature, established ones. Intrinsic in these projects is always the excitement of discovery and of the essential sorting out, the reconciliation between the unfamiliar and the familiar. While it is always difficult to select a show—to put this artist in and take that one out—and just as difficult to award prizes, I hope the viewers will be as excited by the results as I am, and I hope they make their own discoveries, find their own entries into the art on view, and develop their own engagements with it.

I congratulate those artists who are represented in the 2006 Mohawk-Hudson Regional, and thank all the applicants for their dedication to making art—a dedication which makes all of our lives richer, more meaningful, more connected. And I thank the wonderful team at the University at Albany Art Museum: Corinna Ripps Schaming, Naomi Lewis, Zheng Hu, Jeffrey Wright-Sedam, Joanne Lue—and, in particular, Janet Riker, its estimable director. All of them knew what to do and knew it well. It was a great pleasure to have worked with them.

Lilly Wei

LEFT: Exhibition installation view



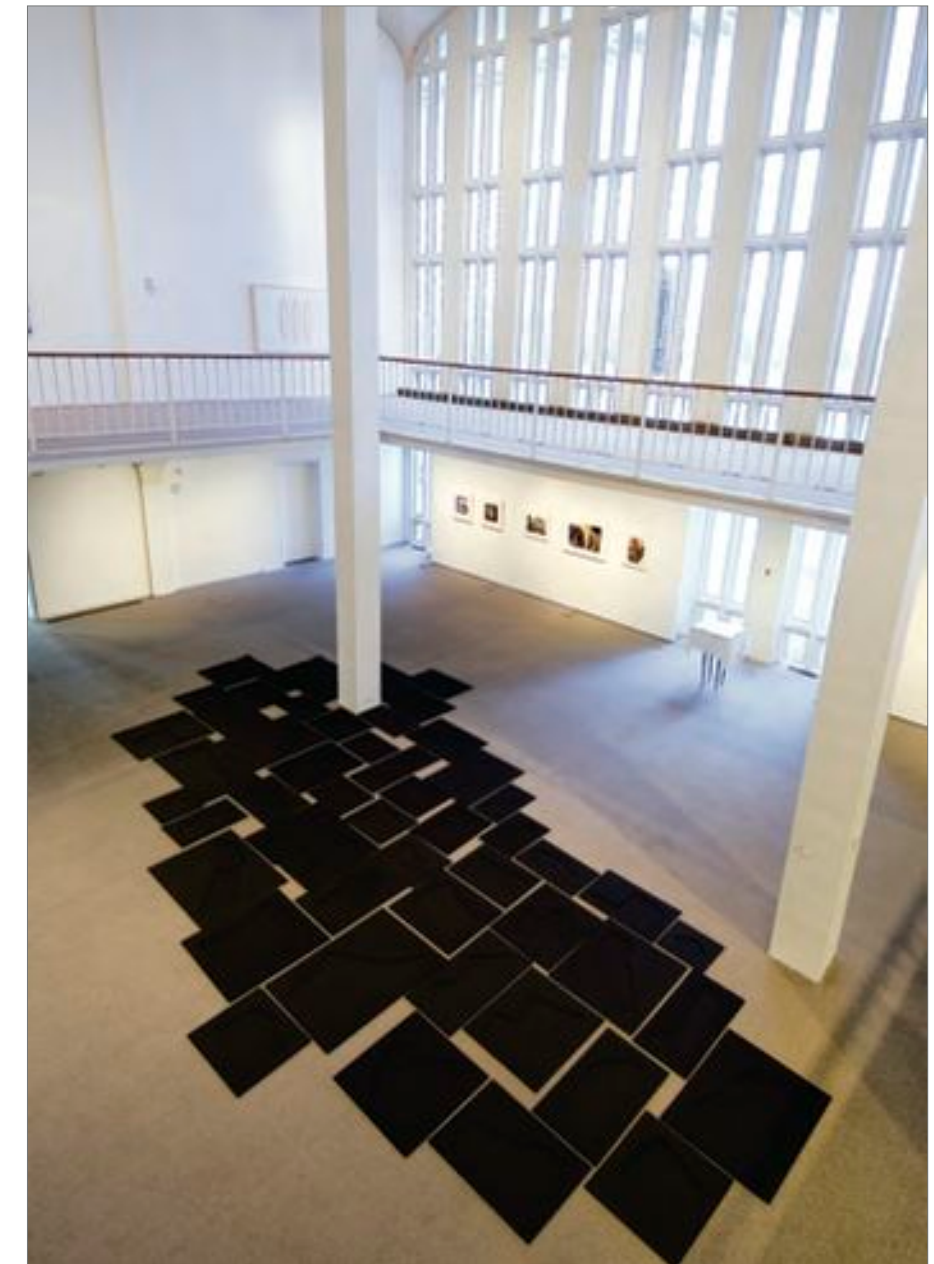
Dorene Quinn
This Moment, 2004
Digital photograph on vinyl, 12-gauge aluminum sheet, found
and assembled glass objects, nylon line, steel hardware
22 x 192 x 10 inches

Marijo Dougherty and Norman Bauman \$500 Juror's Award:
In memory of Nancy Hyatt Liddle



Richard Garrison
Parking Lot Perimeters, 2004
Cut and stacked asphalt paper
Dimensions variable

jkdorgan arts \$500 Juror's Award:
In memory of Nancy Hyatt Liddle's
20-year support of Rice Gallery artists





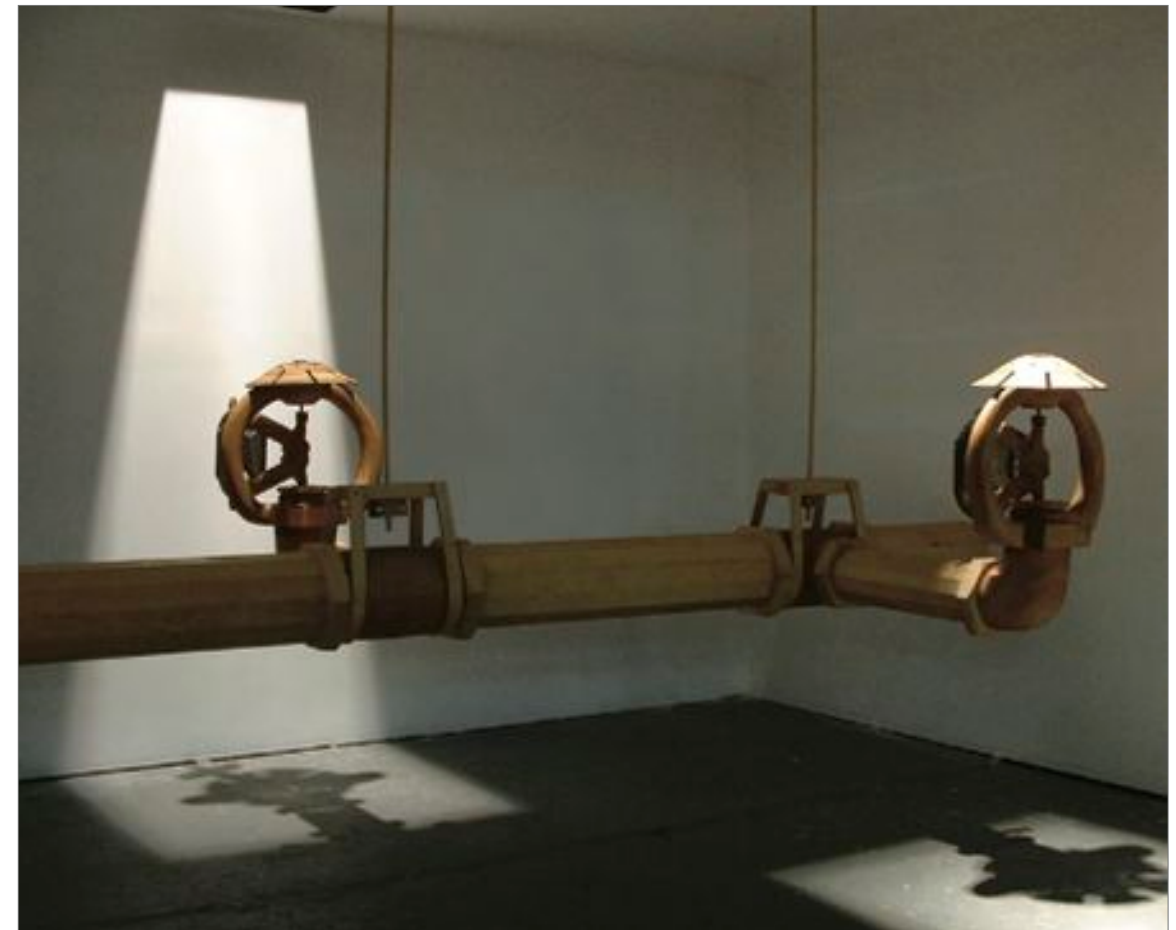
Karisa Centanni
Untitled II, III, IV from "The Space In Between My House and Yours", 2005/2006
C-print
10 x 10 inches each

Friends of Mayor Jennings \$500 Juror's Award



Patrick Cuffe
Sprinkler System, 2004
Wood, steel, sheetrock
12 x 8 x 7 feet

William B. Schade \$500 Juror's Award:
In memory of Nancy Hyatt Liddle





Jim Florsdorf
Diptych, 2006
Photo collage
25 x 120 inches

Swyer Companies \$500 Juror's Award



Georgia Wohnsen
Circumstance, 2006
Acrylic, thread on canvas
4 x 6 feet

Times Union \$500 Juror's Award



Kathy Greenwood
But I'm a Vegetarian, 2005
Acrylic on tablecloth, wood
36½ x 24 x 24 inches

Picotte Companies \$500 Juror's Award



Peter Iannarelli
We're All In This Together, 2005
64 boxes of 64 crayons
4 x 14 feet

architecture+ \$200 Juror's Award



Lorrie Fredette
Pores, 2005
Pellon, encaustic
96 x 6 x 5 inches

Albany Center Galleries Board of
Directors \$100 Juror's Award:
In memory of Leslie Urbach



Sharon Bates
Cluster, 2005
 Mixed media installation
 Dimensions variable

Albany Institute of History & Art Purchase Award
 Arlene's Artist Materials, \$100 Gift Certificate



Martin Benjamin

UPPER
Café, Santiago, Cuba, 2003/2004
 Color digital photograph/light jet C-print
 18 x 27 inches

Metroland \$100 Juror's Award



LOWER
Trinidad, Cuba, 2003/2004
 Color digital photograph/ ink jet print
 18 x 12 inches



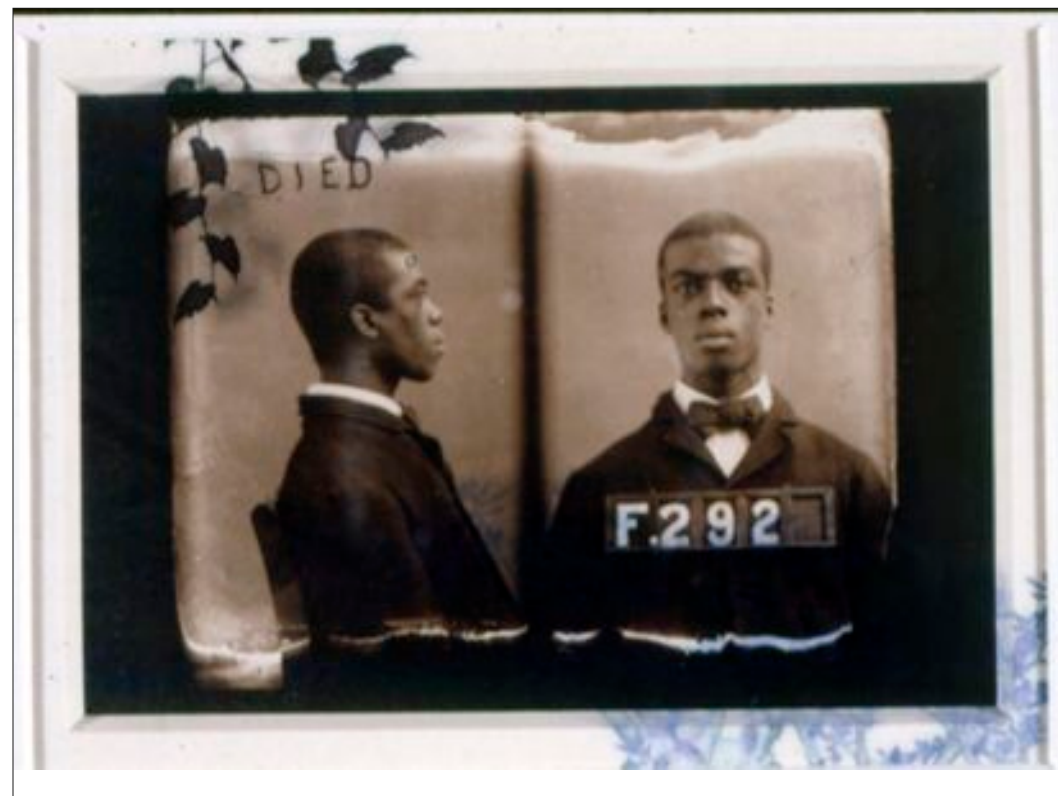
Kawther A. Elmi
Native Home, 2004
Photograph
17 x 22 inches

Clement Frame Shop & Art Gallery, Inc.,
\$100 Gift Certificate



Chris DeMarco
Mall Deconstruction Series, 2006
Chromogenic prints
12 x 18 inches

McGreevy Prolab, \$150 Gift Certificate



EXHIBITION CHECKLIST

Ford Bailey
Chatham, New York

Cambridge, 2005
Photograph
13 x 13 inches

Chelsea, 2005
Photograph
13 x 13 inches

Sharon Bates
Troy, New York

Cluster, 2005
Mixed media installation
Dimensions variable

Martin Benjamin
Schenectady, New York

Agramonte Street, Havana, Cuba,
2003/2004
Color digital photograph/ink jet
print
12 x 18 inches

Café, Santiago, Cuba, 2003/2004
Color digital photograph/light jet
C-print
18 x 27 inches

Trinidad, Cuba, 2003/2004
Color digital photograph/ ink jet
print
18 x 12 inches

Pennie Brantley
Petersburgh, New York

*Protecting Our Inner Selves From
Encroachment (Berlin Greenhouse)*,
2004
Oil on canvas
48 x 60 inches

Lynn Dreese Breslin
Coxsackie, New York

Point of View, 2004
Graphite on paper
46 x 29½ inches

Allen Bryan
Saugerties, New York

Weather Report, 2006
Photograph
12 x 24 inches

Ralph D. Caparulo
Galway, New York

Sorei II, 2004
Mixed media wall piece
20 x 2¼ inches

Karisa Centanni
Troy, New York

*Untitled II from "The Space In
Between My House and Yours"*,
2005/2006
C-print
10 x 10 inches

*Untitled III from "The Space In
Between My House and Yours"*,
2005/2006
C-print
10 x 10 inches

*Untitled IV from "The Space In
Between My House and Yours"*,
2005/2006
C-print
10 x 10 inches

Patrick Cuffe
Albany, New York

Sprinkler System, 2004
Wood, steel, sheetrock
12 x 8 x 7 feet

Claudia Dean
Albany, New York

Taos Pueblo #1, 2005
Color photograph
16 x 20 inches

Taos Pueblo #2, 2005
Color photograph
16 x 20 inches

Kelly de la Rocha
Glenville, New York

Biloxi Windows, 2006
Photograph
8 x 10 inches

Chris DeMarco
Albany, New York

Mall Deconstruction Series, 2006
Chromogenic prints
12 x 18 inches each

Jeri Eisenberg
East Greenbush, New York

Loon Lake, No. 2, 2005
Archival inkjet on Japanese kozo
paper with encaustic
36 x 45½ inches

Kawther A. Elmi
Albany, New York

Native Home, 2004
Photograph
17 x 22 inches

Native Home #1, 2004
Photograph
17 x 22 inches

Ginger Ertz
Schenectady, New York

Nature Morte, 2006
Chenille stems, latex house paint,
pumice gel/acrylic medium
16 x 17 x 18 inches

Jim Flodorf
Troy, New York

Diptych, 2006
Photo collage
25 x 120 inches

Lorrie Fredette
West Camp, New York

Pores, 2005
Pellon, encaustic
96 x 6 x 5 inches

Richard Garrison
Delmar, New York

Parking Lot Perimeters, 2004
Cut and stacked asphalt paper
Dimensions variable

Ben Godward
Albany, New York

Obvious (there was a reason), 2005
Powder coated copper and tie
down straps
240 x 18 x 16 inches

Michael Oatman

Nocturne 292 and Nocturne 4518, 2005
Sepia-toned photograph and inkjet on transparency
5 ½ x 7 ½ inches each

University at Albany Alumni Association Purchase Award
A. Grindle Custom Framing, \$100 Gift Certificate:

Kathy Greenwood
Troy, New York

But I'm a Vegetarian, 2005
Acrylic on tablecloth, wood
36½ x 24 x 24 inches

Peter Iannarelli
Beacon, New York

We're All In This Together, 2005
64 boxes of 64 crayons
4 x 14 feet

Anita Fina Kiewra
Verbank, New York

Tug of War, 2006
Screenprint
22 x 116 inches

Jeri C. Macdonald
Cambridge, New York

Three On A Mirror #3, 2005
Oil on canvas
30 x 44 inches

Erin A. McCaffrey
Central Bridge, New York

Reflection of Truth, 2004
MDF, fluorescent tubes and hardware, plexi glass, mirror tile, paint, and sheet metal
51½ x 25 x 8 inches

Michael McKay
Canaan, New York

Life is Elsewhere #2, 2006
Acrylic on board
48 x 24 inches

Jason Nickel
Utica, New York

Kenosis III, 2002-2004
Oil on canvas with wood brackets
69 x 69 inches

Michael Oatman
Troy, New York

Nocturne 292, 2005
Sepia-toned photograph and inkjet on transparency
5½ x 7½ inches

Nocturne 4518, 2005
Sepia-toned photograph and inkjet on transparency
5½ x 7½ inches

Nocturne 4567, 2005
Sepia-toned photograph and inkjet on transparency
5½ x 7½ inches

Nocturne 5530, 2005
Sepia-toned photograph and inkjet on transparency
5½ x 7½ inches

Leslie Parke
Cambridge, New York

Hoar Frost, 2003
Oil on linen
60 x 84 inches

Seth Pompei
Albany, New York

Open, 2006
4-minute looped video

Square, 2006
5-second looped video

Marion Preston
Ft. Johnson, New York

The Ten Thousand Things I, 2006
Intaglio with wax on paper
12 x 12 inches

The Ten Thousand Things II, 2006
Intaglio with acrylic and wax on paper
12 x 12 inches

Dorene Quinn
Utica, New York

This Moment, 2004
Digital photograph on vinyl, 12-gauge aluminum sheet, found and assembled glass objects, nylon line, steel hardware
22 x 192 x 9 inches

Emily Rauch
Rensselaer, New York

Carpenter's Wife, 2006
Mixed media
48 x 36 inches

Karin Stack
Williamstown, Massachusetts

Yellow Raft, Vast Sea, 2005
Archival pigment print on Epson paper
13 x 21 inches

Vimala Steadman
New Lebanon, New York

Flight, 2004
Oil on canvas collage with string
24 x 30 inches

Over the Edge, 2004
Oil on canvas collage with string
24 x 30 inches

Aimee Tarasek
New Hartford, New York

Overturn, 2005
Tarpaper, steel, rosin paper
237 x 130 x 8½ inches

Terrence Tiernan
Mechanicville, New York

Quarry Façade, 2006
Mixed media on wood
24 x 24 inches

Tommy Watkins
Albany, New York

Loyal Brethren, 2006
Oil paint and ink on canvas
30 x 30 inches

Georgia Wohnsen
Dolgeville, New York

Circumstance, 2006
Acrylic, thread on canvas
4 x 6 feet

