

**After  
School  
Special**  
*THE 2011 ALUMNI SHOW*







## Introduction

The seventy-two artists in *After School Special* live across the United States and as far away as New Zealand; they range in age from 28 to 74 years old. Their backgrounds, and the scope of their contributions to the art world, are equally expansive. Many teach at colleges and universities, including Georgetown University, Rhode Island School of Design, Syracuse University, Parsons The New School for Design, and The College of St. Rose. They are the recipients of numerous honors, such as Fulbright scholarships and Guggenheim fellowships. They have shown in exhibitions worldwide, including the Venice, Whitney, and Gwangju Biennales, and at such venerable institutions as The Museum of Contemporary Art, Los Angeles; Museum of Modern Art; Massachusetts Museum of Contemporary Art; Philadelphia Museum of Art; Brooklyn Museum of Art; and MoMA PS1, to name a few.

*After School Special* has filled the Museum with their work, over 100 works in all, reflecting the technical mastery and visual complexity that are hallmarks of the UAlbany art program. The artists brought to the exhibition a collegial enthusiasm that went a long way in helping our small staff manage this massive undertaking. My thanks to the entire Museum staff for their hard work and their amazing ability to rise to the challenges at hand.

Arthur N. Collins '48, professor *emeritus* and longtime member of the Board of Directors of the Alumni Association, first suggested a major alumni exhibition. This celebration owes a great debt to Arthur and to the Alumni Association, whose support through the Grandma Moses Fund made his idea a reality.

I am grateful to President George M. Philip, and to Provost and Vice President for Academic Affairs Susan D. Phillips, for their ongoing support of the Museum and its programs, and to Associate Vice President for Academic Affairs William B. Hedberg for his wisdom and guidance. The Ellsworth Kelly Foundation, University Auxiliary Services (UAS), the College of Arts and Sciences, the Art Department, Shirley W. Brand, Marijo Dougherty and Norman Bauman, and H. Patrick Swygert provided critical support for the project.

Ken Johnson was a great collaborator throughout the process of organizing this exhibition. As a former faculty member and an alumnus himself, he brought a very personal perspective to the task. There were many people who helped throughout; space dictates that I can only list them: Jordan Baker, Gail Berley, Michael Boots, Judith Braun, JoAnne Carson, Ben Godward, Danny Goodwin, Mark Greenwold, Ed Mayer, Janae McHugh, Carmelina Morrison, Lee Serravillo Jr., Megan Spicer, and Loida Vera Cruz. We are indebted to the lenders who graciously loaned work for the exhibition.

All our alumni artists pursue their personal visions in a field in which recognition is not always great or even forthcoming. This exhibition is a single filter, a small window opened on that world. I'm filled with admiration for their many accomplishments and for the contributions UAlbany alumni continue to make to the visual arts.

Janet Riker  
Director



## Serdar Arat

Born 1955 in Ankara, Turkey. Lives and works in Westchester County, New York  
M.A. 1983 and M.F.A. 1984 from UAlbany

Arat has exhibited at Kouros Gallery, Monique Goldstrom Gallery, Hal Katzen Gallery, White Columns, Howard Scott Gallery, and Art in General, all in New York City; Gallery 1756 in Chicago, Illinois; and Galeri Nev in Istanbul and Ankara, Turkey, among others. Arat teaches at Concordia College in Bronxville, New York. His work is characterized by shaped paintings on canvas and wood with dimensional surfaces and metaphorical images of vents, sirens, and shadows.



*How Exotic Is the Echo of a Distant Scream, 2007*  
Acrylic wash on paper, 44 x 144 inches

## Justin Baker

Born 1976 in Greenwich, New York.

Lives and works in Troy, New York  
M.F.A. 2007 from UAlbany

Baker received a B.F.A. in 2001 from Purchase College. He has had solo exhibitions *Eyeless in Gaza* at McGreevy ProLab in Albany, New York, and *New People* at Gallery Saintonge in Missoula, Montana. His selected group exhibitions include *Artists of the Mohawk-Hudson Region* at the Hyde Collection in Glens Falls, New York, and *31<sup>st</sup> Photography Regional* at Opalka Gallery in Albany, New York. Baker's photographs explore a world where the connections of everyday life, love, youth, memories, nostalgia, sound, music, and abstraction collide.



*Free Love Free Me*, 2010  
C-print, 23 x 28 inches



## Donald Bartholomay

Born 1951 in Carbondale,  
Pennsylvania. Lives and works in  
Greenwich, New York  
M.A. 1978 from UAlbany

Bartholomay received a B.A. in fine art in 1974 from State University College, Oneonta. He maintained painting studios in downtown Albany from 1978 to 1993, where he participated in various local exhibitions and art groups. In 1983, he started a billiard service business with David Grunenwald (M.F.A. in sculpture in 1994 from UAlbany) that restores antique pool tables from the 1870 to 1920 time period. "We coax them back to life and find clients—equally as rare as the tables—to underwrite our efforts. Sounds a little like art—and we get to go home with stained hands and smelling like paint thinner."



*Big Dondo en Tormenta*, 2011  
Marquetry panel, 18 x 27 inches

## Liz Blum

Born 1958 in London, England. Lives and works in Ridgefield, Connecticut  
M.F.A. 1997 from UAlbany

Blum received a B.F.A. in 1981 from Loughborough College of Art and Design in England. Her selected solo exhibitions include *Paramour* at Amrose + Sable in Albany, New York, and *Floating World* at Rensselaer Polytechnic Institute in Troy, New York. Her illustrations were published in a Stanford University Press textbook, *Microeconomic Theory Old and New: A Student's Guide* (2009). She has received a grant from the New York Foundation for the Arts and an Information Literacy Faculty Development grant. Blum's work encompasses installations, image composites, neon, photography, and video; she directs her interest in the deconstruction and reconstruction of the image in a culture in which anything can elicit sensory response.

*Charisme 1*, 2011

Ink on paper, 6 x 6 inches

*Sylphus 1*, 2011

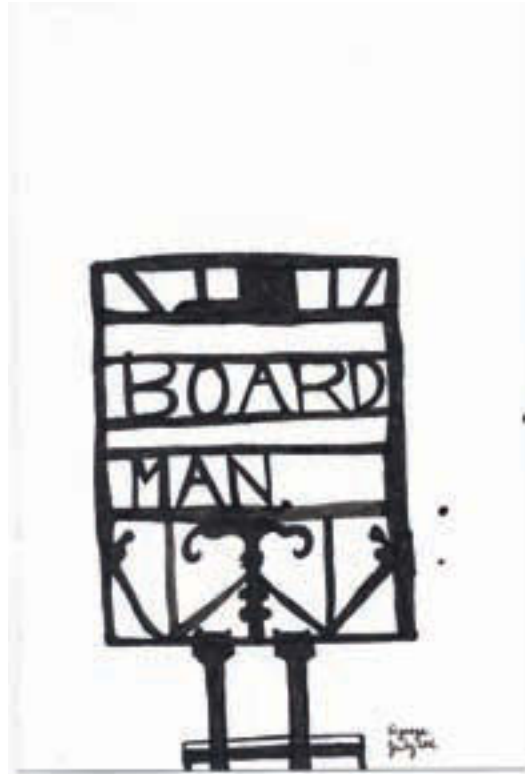
Ink on paper, 9½ x 5½ inches



## Andrew Boardman

Born 1967 in Philadelphia,  
Pennsylvania. Lives and works in  
Winnipeg, Canada  
M.F.A. 1992 from UAlbany

Boardman received a B.A. (magna cum laude) in 1989 from Brown University. He has received Fulbright and New York Foundation for the Arts fellowships. He has exhibited at Brooklyn Museum of Art and Pierogi Flat Files in Brooklyn, New York, and at University Art Museum, UAlbany. He runs a design studio called Manoverboard. Boardman's work explores the intersections of collective and personal memory.



*Signage*, 2011  
Ink on paper, 9 x 6 inches



*The Lie*, 2011  
Ink on paper, 9 x 6 inches

## Roberto Bocci

Born 1962 in Siena, Italy. Lives and works in Arlington, Virginia and Washington, D.C.  
M.F.A. 1990 from UAlbany

Bocci received a Painting Diploma in 1987 from the Academy of Fine Arts in Florence, Italy and an M.F.A. in electronic arts in 1994 from Rensselaer Polytechnic Institute. Bocci's solo exhibitions include the Orlando Museum of Contemporary Art in Orlando, Florida; The McLean Project for the Arts in McLean, Virginia; and Universal Concept Unlimited in New York City. He is the head of digital arts and photography at Georgetown University. Over the past twenty years, Bocci's work has evolved from painting through photography to linear and computer-driven interactive multimedia installations.



*Streams, Siena to Genova 12\_15\_2005\_01* (detail), 2010  
Archival digital print, 17 x 90 inches

**Judith Braun** (previously Weinperson)

Born 1947 in Albany, New York. Lives and works in New York City

M.A. 1981 and M.F.A. 1983 from UAlbany

Braun's exhibitions include eight solo and many group shows in New York and international venues, with upcoming exhibitions at the Indianapolis Museum of Art in Indianapolis, Indiana, and the Chrysler Museum of Art in Norfolk, Virginia. Braun is represented by Fruit and Flower Deli in Stockholm, Sweden and by Conrads in Düsseldorf, Germany. Starting as a figurative realist painter, she became a "Bad Girl" feminist working with Xerox, and currently makes small, system-oriented drawings and large fingerprinted walls.



*Symmetrical Procedure SH-9-2, 2009*  
Graphite on paper, 12 x 12 inches

## Luca Buvoli

Born 1963 in Brescia, Italy. Lives and works in New York City  
M.A. 1989 from UAlbany

Buvoli received a B.F.A. in 1985 from Accademia di Belle Arti in Venezia, Italy, and an M.F.A. in 1991 from the School of Visual Arts in New York City. His solo exhibitions include the Philadelphia Museum of Art in Philadelphia, Pennsylvania, and the M.I.T. List Center in Cambridge, Massachusetts. His group exhibitions include the Deutsche Guggenheim in Berlin; the Guggenheim Museum in New York City; *Venice Biennale* in Venice, Italy; Museum of Modern Art in New York City; and MoMA PS1 in Long Island City, New York. Buvoli has received grants and awards from the Guggenheim Foundation, Barnett and Annalee Newman Foundation, and Creative Capital Foundation. His animated film/videos, installations, sculptures, paintings, and drawings explore mythology, science, and ideology.



*Protovector Deep (Blotted Blue in Violet)*, 2003  
UV-stable polyurethane resin, color pigment, metal rod  
6 x 4 x 7¼ inches

## Christian Carson

Born 1971 in Oklahoma City, Oklahoma. Lives and works in Brockport, New York  
M.F.A. 1998 from UAlbany

Carson received a B.A. in English and M.F.A. in painting in 1995 from the University of Iowa. His selected group exhibitions include *Sticks* at Taxter and Spengemann in New York City; *Contemporary Painting* at the Ford Gallery, Eastern Michigan University, in Ypsilanti, Michigan; and *Ephemera* at the Olive DeLuce Gallery, Northwest Missouri State University, in Maryville, Missouri. In this series, composting leaf piles stand as monuments that commemorate repetitive labor, loss, and the failures of idealization.



*Untitled*, 2009  
Oil pastel, digital inkjet collage, acrylic, red chalk on paper, 36 x 60 inches

## Brian Caverly

Born 1977 in Fanwood, New Jersey. Lives and works in Queens, New York  
B.A. 2000 from UAlbany

Caverly received an M.F.A. in sculpture in 2004 from Virginia Commonwealth University. His selected group exhibitions include *Pleasant View Art Fest* in Sharon Springs, New York, and *Kingsborough Community College Faculty Exhibition* in Brooklyn, New York. He has had residencies at the Vermont Studio Center in Johnson, Vermont and at Sculpture Space in Utica, New York. Drawing on his years of experience in carpentry shops fabricating sets and building furniture, Caverly creates sculptural objects and installations that reflect his love for making, often responding directly and personally to a given sight or situation.



*Studio Abandon (616 Onderdonk)* (detail), 2011  
Mixed media, 26 x 97½ x 62 inches



## James Charlton

Born 1961 in Alresford, U.K.

Lives and works in Auckland,  
New Zealand

M.F.A. 1986 from UAlbany

Charlton received a B.F.A. in 1982 from Auckland University. His recent solo exhibitions include *TradeAir* at Artspace in Sydney, Australia; *dForm* at Rerehiko Gallery in Auckland, New Zealand; and *Constructing Purgatory* in Istanbul, Turkey. He recently curated the exhibitions *Inside Out* in the United Kingdom and *Hybrids* in New Zealand. Charlton, a Fulbright recipient, is currently programme leader/acting director of the Interdisciplinary Unit and senior lecturer in creative technologies at Auckland University of Technology in Auckland, New Zealand. While his art is clearly located in the context of sculptural practice, he engages a range of physical, digital, and performative approaches in an exploration of the nature of the artifact as a field of activity in which the viewer is implicated.

*TradeAir*, Artspace, Sydney, Australia, 2009  
Installation view



## Brian Cirmo

Born 1977 in Utica, New York. Lives and works in Albany, New York  
M.F.A. 2002 from UAlbany

Cirno studied at Munson Williams Proctor Arts Institute from 1995–1997 and received a B.F.A. in 1999 from The College of Saint Rose. His exhibitions include the Albany Institute of History & Art in Albany, New York; Munson Williams Proctor Arts Institute Museum in Utica, New York; Green Gallery in Brooklyn, New York; Saratoga Arts Center in Saratoga Springs, New York; and Lapham Gallery in Glens Falls, New York. His work is held in the curated slide registry at The Drawing Center in New York City. Cirno's work chronicles and comments on histories and places in American culture.



*This Hard Land*, 2008  
Oil on canvas, 14 x 18 inches

## Dawn Clements

Born 1958 in Woburn, Massachusetts. Lives and works in Brooklyn, New York  
M.A. 1987 and M.F.A. 1989 from UAlbany

Clements received a B.A. in art and semiotics in 1986 from Brown University. Her selected solo exhibitions include Pierogi Gallery in Brooklyn, New York; Acme Gallery in Los Angeles; Hales Gallery in London; Taft School in Watertown, Connecticut; and Alcott Gallery at the University of North Carolina in Chapel Hill, North Carolina. Her selected group exhibitions include the *2010 Whitney Biennial* at the Whitney Museum of American Art in New York City; *Edward Hopper and Contemporary Art* at Kunsthalle Wien in Vienna, Austria; and *Aperto, Venice Biennale* in Venice, Italy. Her work is included in the collections of the Museum of Modern Art in New York City; Whitney Museum of American Art in New York City; the Tang Teaching Museum and Art Gallery in Saratoga Springs, New York; and Western Bridge Collection in Seattle, Washington. Clements works primarily on paper, and often explores issues of place and time in both cinema and her personal domestic environment.

*Pont Aven*, 2005  
Gouache on paper, 83 x 60 inches  
Courtesy of the artist and Pierogi, Brooklyn



## Gigi Cohen

Born 1968 in New York City. Lives and works in Madison, Wisconsin  
B.A. 1990 from UAlbany

Cohen curated *Haiti Unmasked* at the Overture Center for the Arts in Madison, Wisconsin, and at Fondasyon Sant d'A Jakmel (FOSAJ) in Jacmel, Haiti. Her selected group exhibitions include *Common Ground* at River Arts Center in Prairie du Sac, Wisconsin; *Moving Walls 1/10* at the Soros Foundation in New York City; and *Positive Lives*, worldwide, ongoing. She served as yearbook editor-in-chief for *Torch* at UAlbany in 1990, and as a photographer for Photo Service at UAlbany in 1986–1991. Cohen's photography has a highly individual, impressionistic style and psychological approach.



*Arthur*, 2006  
Gelatin silver print, 17 x 17 inches

## Colleen Cox

Born 1974 in Niskayuna, New York.

Lives and works in Albany,  
New York

M.A. 2000 and M.F.A. 2008 from  
UAlbany

Cox received a B.S. in policy analysis with a minor in fine art in 1997 from Cornell University. She has an upcoming solo exhibition at McGreevy ProLab in Albany, New York. Her selected group exhibitions include *Domestic Dramas* at Albany Center Gallery in Albany, New York, and the *29th, 30th, and 31st Photography Regional* exhibitions in Albany, New York. Cox currently works at the Albany Art Room teaching children and adults. Her large-scale digital prints explore themes of inheritance and memory.



*Action*, 2010  
Chromira print, 16 x 24 inches

## Page Darrow

Born 1965 in Yonkers, New York. Lives and works in Saratoga Springs, New York  
M.F.A. 1996 from UAlbany

Darrow received a B.F.A. in painting with a minor in writing in 1987 from Carnegie Mellon University. She apprenticed as a scenic artist and became a charge painter at Adirondack Scenic. Later she worked on operas for the Los Angeles Opera and Chicago Lyric Opera; plays for The Kennedy Center in New York City; and theme park rides and play areas for Universal Studios in Los Angeles and Florida and for Six Flags Theme Parks. Darrow has been an adjunct instructor and worked as a mural painter for Imagine Studios in Saratoga Springs, New York. She has shown her work locally as well as in New York City. She uses pattern and repetition in her work in a somewhat meditative way, which stems from working as a scenic artist. Her images are taken from nature and reference the body, finding beauty in repetition, particularly in the little mistakes and discrepancies that reveal their handmade-ness.



*The Rose Tattoo*, 2009  
Oil on board, 20 x 16 inches

## Linda Dennis

Born 1951 in Schenectady, New York.

Lives and works in Jacksonville, Florida  
M.F.A. 1996 from UAlbany

Dennis received a Studio Diploma in 1978 from the School of the Museum of Fine Arts, Boston and a B.F.A. in 1982 from Tufts University. She has had solo exhibitions *Dennis—Beautiful World* in Hong Kong; *Beautiful World—Linda Dennis* at The Scene Gallery in New York City; and *Double History, Linda Dennis and Pan Xing Lei* at Gallery 456 in New York City. She has shown in the exhibitions *Traveling Flat Files* at Pierogi Gallery in Leipzig, Germany; *Multi-plicity* at Fota House in Derry, Ireland; and *Certain Conditions* at the Belfast Arts Center in Northern Ireland. Her work has been included in *Romantic Detachment* at MoMA PS1; *Big America* at Fishtank Gallery; *Abracadavre* at PaperVeins Museum of Arts; *In the Right Light* at the Lab Gallery; *RE-Do China* at Ethan Cohen Fine Arts; and *Let's Roll* at Apex Art, all in New York City. Dennis's oil paintings and pencil drawings depict herself, family, friends, and pets; they combine romance and dark shadows, with a dose of irony and dangerous whimsy. Her use of exaggeration and stylization is akin to contemporary cartoon, fashion, and video art.

*Rose House - Two*, 2008  
Graphite and colored pencil on paper, 17 X 14 inches



## Sara Di Donato

Born 1960 in Naples, Italy. Lives and works  
in Brockport, New York  
M.F.A. 2002 from UAlbany

Di Donato received a B.F.A. in 1989 from  
the University of Iowa. Selected group  
exhibitions include the *9<sup>th</sup> Biennial Exhibi-  
tion* at A.I.R. Gallery in Brooklyn, New York;  
*Alternate Selves* at the Lexington Art  
League in Lexington, Kentucky; and *A-  
B(o)MB* at the Bakehouse Art Complex in  
Miami, Florida. She is an associate profes-  
sor at the State University College at  
Brockport. Di Donato's figurative drawings  
explore themes of transformation using  
surreal narratives of women engaged in  
repetitive or dreamlike activities.

*Pinnacle*, 2010  
Gouache and graphite on paper, 40 x 28 inches





## Alex Dunwoodie

Born 1967 in Providence, Rhode Island. Lives and works in Seekonk, Massachusetts  
M.F.A. 1992 from UAlbany

Dunwoodie received a B.F.A. in studio art in 1989 from the University of Massachusetts, Amherst. Her work is shown at The Rogers Gallery in Mattapoisett, Massachusetts, and The Gallery in Beaufort, South Carolina. In her paintings of fishing lures, Dunwoodie contemplates animate and inanimate, vulnerability and threat, and beauty in seemingly insignificant objects.



*Red Eye*, 2008  
Oil on board, 2¾ x 4¼ inches

## Nancy Engel

Born 1948 in East Rockaway,  
New York. Lives and works in  
Albany, New York  
B.A. 1985 from UAlbany

Engel has exhibited at WestLicht  
Schauplatz für Fotografie in  
Vienna, Austria; Albany Institute of  
History & Art in Albany, New York;  
Siena College in Loudonville, New  
York; Pleiades Gallery in New York  
City; SAI Gallery in Budapest, Hun-  
gary; and Tel Aviv Museum of Art in  
Tel Aviv, Israel. Each of her photo-  
graphs is created from many photo-  
graphs. Fragments from current  
photographs settle in or overlay  
the past day's work, altering the  
photograph in much the same  
way as time can alter memory.



*A Steady Downfall*, 2009  
Photograph, 26 x 45 inches

## Benjamin Entner

Born 1981 in Brockport, New York.

Lives and works in Springwater,  
New York and Florence, Italy  
B.A. 2002 from UAlbany

Entner received an M.F.A. in sculpture in 2006 from Syracuse University. He has had recent solo exhibitions at Houston Art League in Houston, Texas; the Earlville Opera House in Earlville, New York; and XL Projects at Syracuse University in Syracuse, New York. Entner creates works that are the result of conceptual play and material experimentation. His work actively engages a viewer to intimately react and interact through the use of humor, wonder, and large physical presence.



*Still Life: Graphite on Paper*, 2008  
Graphite on Tyvek and bathroom fans, 13 x 19 x 8 feet

## Anthony Faiola

Born 1951 in Auburn, New York. Lives and works in Indianapolis, Indiana  
M.A. 1977 from UAlbany

Faiola received a B.F.A. in 1975 from State University College at New Paltz; an M.A. in 1985 and an M.F.A. in 1979 from Ohio State University; and a Ph.D. in 2005 from Purdue University. He recently exhibited in *Fifth National Show* at Austin State University in Austin, Texas, and published "Flow Experience and Telepresence in Virtual Worlds" in *J Computers in Human Behavior*. He has received a Fulbright scholarship to Russia. Faiola is executive-associate dean of the Indiana University School of Informatics in Bloomington, Indiana. His research explores the contextual influences of culture on human cognition, while his art, being meta-statements of three-dimensional spaces extended into two-dimensional form, explores representations of how people socialize and learn through virtual space and gameplay.



*Little People*, 2008  
Lithograph, giclée process, 3 x 2 inches

## Abraham Ferraro

Born 1969 in western New York. Lives and works in Troy, New York  
M.A. 1999 and M.F.A. 2002 from UAlbany

Ferraro received a B.F.A. in 1996 from State University College at Fredonia. He has had solo performances/exhibitions at Artists Space in New York City; Fulton Street Gallery in Troy, New York; Time & Space Limited in Hudson, New York; and Mercer Gallery in Rochester, New York. His work is included in the collections of the Albany Institute of History & Art in Albany, New York; University Art Museum at UAlbany; and Monroe Community College in Rochester, New York. He has been a resident artist and endowed chair artist at Sculpture Space in Utica, New York. Ferraro's art has been featured in *Climbing* magazine and UK's *Climb Magazine*, and on Youtube.com; Channel 13 News WNYT-TV in Albany, New York; *Explore!* in Utica, New York; and WXXI-TV Channel 21 in Rochester, New York. Through real sweat, his performance/installation work details the struggles, trials, and tribulations artists undergo to create art.

*Stationary Climber*, 2006  
Installation performance made at Sculpture Space, 2006  
14½ x 12½ x 8½ feet



## Maryann Ficker

Born 1958 in Westbury, New York.

Lives and works in Bridgewater,  
New Jersey

B.S. 1980 from UAlbany

Ficker received an M.A. in 1986 from CUNY Queens College. A recent award—First Place at *Members Juried Show* at Watchung Art Center in Watchung, New Jersey—resulted in an upcoming solo exhibition. Ficker's portraiture and figurative work explores the intersections of flesh and spirit, personal identity and archetypal form, reality and dream, realism and fantasy.



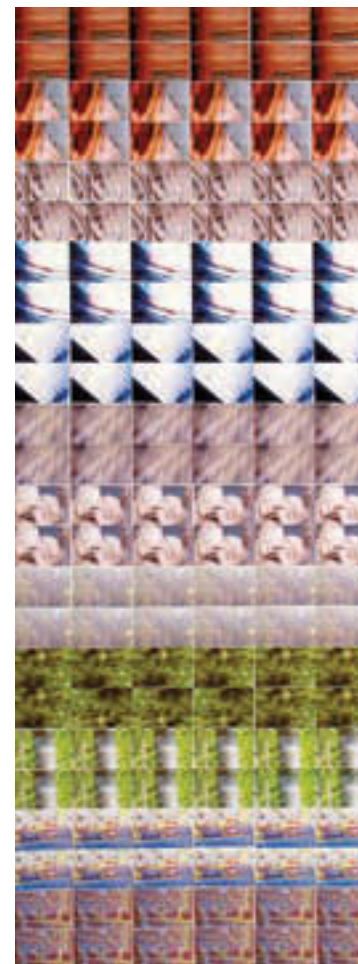
*Cady*, 2009  
Oil on canvas, 20 x 20 inches  
Collection of James Tuite

## Tara Fracalossi

Born 1966 in Jersey City, New Jersey. Lives and works in Kinderhook, New York  
M.F.A. 1991 from UAlbany

Fracalossi received a B.A. in 1988 from the University of Vermont. Her work has been exhibited at the Cyprian Majernik Gallery in Bratislava, Slovakia; Kingsgate Gallery in London; the Storefront Artist Project in Pittsfield, Massachusetts; Smack Mellon in Brooklyn, New York; the Center for Book Arts in New York City; the Opalka Gallery in Albany, New York; and the Kunsthalle Exnergasse, WUK in Vienna, Austria. She has received two Photographer's Fund fellowships from the Center for Photography in Woodstock, New York. Fracalossi is founding director of the Teaching Gallery at Hudson Valley Community College in Troy, New York, where she teaches gallery management and fine arts. Her ongoing work, *Archive* (1998–present), comprises thousands of categorically sorted images shot from her everyday life that are then re-sorted as diaristic documents, installations, works on paper, and video projections, which become an inquiry into the meaning of our photographically recorded existence.

*Archive (orange blur)*, 2010  
Inkjet prints and pencil on paper, 50 x 20 inches  
Courtesy of the artist and Masters & Pelavin Gallery, New York



## Randall Friedman

Born 1969 in Buffalo, New York. Lives and works in New York City  
B.A. 1994 from UAlbany

Friedman is an M.F.A. candidate at University of North Texas in Denton. His work is currently on view in *Honky-Tonk* at The Bluecoat in the United Kingdom, and recent exhibitions include Hosfelt Gallery and 55 Mercer Gallery in New York City. His work has been exhibited at The Modern Art Museum of Fort Worth in Fort Worth, Texas; Dunn & Brown Contemporary in Dallas, Texas; and Blue Star Contemporary Arts Center in San Antonio, Texas. Friedman's art has been informed by excessive point-and-shoot photography combined with semiotics.



*Walter's Walking*, 2008  
Oil enamel on birch, 17 x 8 x 3 inches

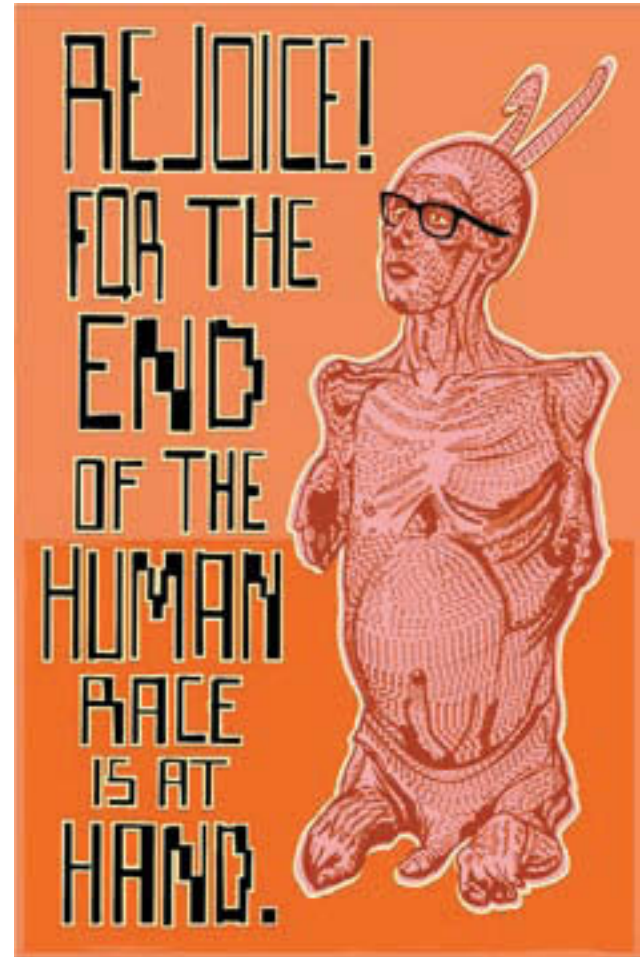


## J.C. Garrett

Born 1955 in Troy, New York. Lives and works  
in Rodeo, California  
B.A. 1976 from UAlbany

Garrett has had a recent solo exhibition at Inferno in Oakland, California, and a recent group exhibition, *Under the Big Black Sun: California Art 1974-81*, at Los Angeles Museum of Contemporary Art in Los Angeles. He works in writing, graphics, video, film, photography, performance, installation, and web-based art. His art critiques culture, religion, morality, and sexual politics in an appropriated agitprop format. Garrett is also a member of the music performance group Alterboys International. "Where everything is bad, it must be good to know the worst."

*Mutant*, 2009  
Digital print on paper, 24 x 18 inches



## Michael Gaynes

Born 1966 in Harrisburg, Pennsylvania.

Lives and works in Williamsburg, Virginia  
M.F.A. 1993 from UAlbany

Gaynes received a B.A. in 1990 from Antioch College. He is a visiting assistant professor at the College of William & Mary in Williamsburg, Virginia. His work explores the intersection of space and dogs.



*Belka*, 2007  
Bronze and mahogany, 28 x 16 x 18 inches

## Rakefet Gilad

Born 1956 in Miami, Florida. Lives and works  
in Olney, Maryland

B.A. 1977 and M.F.A. 1992 from UAlbany

Gilad references literary and personal subject matter, working in styles that range from illustration to abstraction. Recently she has been painting interior murals in private and commercial settings.

*After Tenniel*, 2010  
Acrylic on canvas, 36 x 26 inches



## Ben Godward

Born 1980 in Indianapolis, Indiana. Lives and works in Brooklyn, New York  
M.F.A. 2007 from UAlbany

Godward received a B.F.A. in 2004 from Alfred University. He was a Jerome Fellow at Franconia Sculpture Park in Franconia, Minnesota, and received the EAF Award/residency at Socrates Sculpture Park in Queens, New York. He has exhibited at the Storefront Artist Project in Pittsfield, Massachusetts; Lesley Heller Workspace, Moti Hassan Gallery, and Norte Maar in New York City; and Pocket Utopia, Famous Accountants, and The Laundromat in Brooklyn, New York. His work was included in the *Bushwick Biennial* and *Brooklyn Art Now* both in Brooklyn, New York. Godward is a feminist sculptor.



*Goddess*, 2009  
Urethane foam, plastic, bought objects,  
emptying beer kegs, steel with performance  
14 x 6 x 6 feet

## Allen Grindle

Born 1947 in Milo, Maine. Lives and works in  
Albany, New York  
M.A. 1978 from UAlbany

Grindle received a B.A. in 1973 from University of Maine, Portland-Gorham, and attended the Skowhegan School. His selected solo exhibitions include *Woodcuts and Sculpture* at Koussevitzky Art Gallery in Pittsfield, Massachusetts; *Recent Prints and Sculpture* at Firlrefanz Gallery in Albany, New York; *Twenty Years, 1979–1999* at Albany Center Gallery in Albany, New York; and *Grafike* at Galerija Graficki Kolektiv in Belgrade, Serbia. His selected group exhibitions include *1st International Print Triennial* at Cvijeta Zuzoric Art Pavilion in Belgrade, Serbia; *4th International Digital Mini-Print Exhibition* at Center for Visual Artists' Voice in Ottawa, Ontario; *Then and Now* at Albany Center Gallery in Albany, New York; *Society of American Graphic Artists Exhibition* at Hollar Society Gallery in Prague, Czechoslovakia; and *Florida Print-makers 13th National Competition* at University of Miami in Coral Gables, Florida. Grindle's images and methods are basic, direct, and uncluttered.

*Bird*, 2009  
Oil on canvas, 72 x 48 inches



## Gwen Gugell

Born 1948 in Bay Shore, New York.

Lives and works in Conshohocken, Pennsylvania  
M.A. 1978 from UAlbany

Gugell received a B.F.A. in 1972 from the San Francisco Art Institute. Her work is included in the collections of Smith College Museum of Art in Northampton, Massachusetts; the Springfield Museum in Springfield, Massachusetts; Broward County: Art in Public Places in Fort Lauderdale, Florida; St. Lawrence University in Canton, New York; and UAlbany. Gugell's figure and still life works have been shown nationally in solo and group exhibitions. She is best known for her work with fruit and fabric and for the implicit theme of relationships and movement created by the placement of these simple forms in relation to one another. In addition, subtle psychological states of tension are created by her use of texture, space, and/or shadow.



*Green Squash*, 2010  
Oil on canvas, 15 x 16 inches

## John Hampshire

Born 1971 in Chicago, Illinois. Lives and works in Troy, New York  
M.F.A. 1997 from UAlbany

Hampshire received a B.S. in 1994 from Skidmore College. Selected solo exhibitions include *Layers and Labyrinths* at The Show Walls in New York City; *Expressive Eccentricities* at State College of Florida in Manatee-Sarasota, Florida; and *Labyrinthine* in The Project Room at the Phoenix Gallery in New York City. Selected group exhibitions include *Black and White* at Lana Santorelli Gallery in New York City; *International Small Works Exhibition* at Washington Square East Galleries, New York University, in New York City; and *International Works on Paper* at Soho20 Gallery in New York City. He is a 2011 recipient of a New York Foundation for the Arts fellowship. Hampshire is associate professor of art at SUNY Adirondack in Queensbury, New York.



*What City Is this Planet From, 2005*  
Acrylic, oil, correction tape on canvas, 36 x 48 inches

## Israel Hershberg

Born 1948 in Linz, Austria. Lives and works in Jerusalem, Israel  
M.A. 1973 from UAlbany

Hershberg received a B.F.A. in 1972 from Pratt Institute. Selected solo exhibitions include *From Afar* at Marlborough Chelsea in New York City; *Tree Portraits* at both Marlborough Chelsea and Tel Aviv Museum of Art, Tel Aviv, Israel; and *As a Passing Shadow* at both Marlborough Chelsea and Israel Museum in Jerusalem. His awards include the Israel Museum Sandberg Prize for Israeli Art, and the Tel Aviv Museum Prize for Israeli Art. Public collections that hold his work include the National Gallery of Canada in Ottawa, Ontario; Jewish Museum in New York City; Israel Museum in Jerusalem; and the Tel Aviv Museum in Tel Aviv. Hershberg is the founder and artistic director of the Jerusalem Studio School. For the past ten years he has been painting landscapes in Israel and Italy.



*Todi from Afar*, 2009  
Oil on linen mounted on wood, 8% x 15% inches  
Courtesy of the artist and Marlborough Gallery, New York



## Doug Holst

Born 1965 in Milwaukee, Wisconsin.  
Lives and works in Albany,  
New York  
M.F.A. 2010 from UAlbany

Holst received a B.F.A. in drawing and painting in 1992 from University of Wisconsin, Milwaukee. He has exhibited his work in solo and group exhibitions in Milwaukee and Madison, Wisconsin; Chicago, Illinois; Portland, Oregon; San Francisco, California; Austin, Texas; and Albany, New York, including a large project space at Art Chicago, a solo exhibition at the Institute of Visual Arts in Milwaukee, and a permanent installation at the Milwaukee Art Museum. Holst's recent paintings reflect his ongoing reverence for High Modernism, particularly the School of Paris, combined with his more recent exploration of imaginary landscapes.



*Untitled*, 2010  
Acrylic on canvas, 20 x 16 inches

## Aaron Holz

Born 1972 in Minneapolis,  
Minnesota. Lives and works in  
Lincoln, Nebraska  
M.F.A. 2001 from UAlbany

Holz's solo exhibitions include *Of Heads and Hands* at Sheldon Museum of Art in Lincoln, Nebraska; and *External Unconscious* and *Another Place, A Different Garden* at RARE in New York City. Selected group exhibitions include *Single Fare* at 224 Grand Street in Brooklyn, New York; *Face Forward* at Columbia University in New York City; and *IAG Exhibit* at Bemis Center for Contemporary Arts in Omaha, Nebraska. Holz is associate professor of painting and drawing at the University of Nebraska, Lincoln. His work explores the materiality of paint and resin and the psychological space in and around the figures he depicts.



*Backyard Superstar*, 2008  
Oil, resin, acrylic on panel, 9½ x 11 inches  
Private collection

## Judith Hugentobler

Born 1957 in New York City. Lives and works in Staten Island, New York  
M.F.A. 1996 from UAlbany

Hugentobler received a B.F.A. in sculpture in 1981 from the University of Illinois, Champaign. Her group exhibitions include *Maximus/minimus* at Art at Bay in Staten Island, New York and *HUGEunHUGE* at the Newhouse Center for Contemporary Art in Staten Island, New York. She had a solo exhibition, *Primordial Debris*, at Wagner College in Staten Island, New York. Hugentobler is currently an adjunct professor and teaches ceramic sculpture to seniors at the Sirovich Center in Manhattan. Her figurative forms are made of stoneware and porcelain and incorporate colored glass or tile, and occasionally sea glass from the beaches of New York City. Whether large- or small-scale figurines, the works reflect classic forms, simplified so that color and texture dominate.

*Lady with Gooseneck*, 2008  
Stoneware, glass, tile, grout, 22 x 12 x 10 inches



## Kim Hugo

Born 1969 in Milwaukee, Wisconsin.

Lives in East Chatham, New York  
and works in Williamstown,  
Massachusetts  
M.F.A. 1997 from UAlbany

Hugo received a B.F.A. in 1993 from University of Wisconsin, Milwaukee, and a Certificate in graphic design in 2004 from Columbia-Greene Community College. Her selected group exhibitions include *Domestic Dramas* at Albany Center Gallery in Albany, New York, and *Northern National Art Competition* at the Northern Arts Council, Nicolet College in Rhinelander, Wisconsin. Hugo's paintings, drawings and digital images depict domestic scenes that make seemingly ordinary things more interesting and that give fleeting moments importance. The intimate lighting and candid compositions suggest ideas of voyeurism and privacy.



*Nana the Cantankerous*, 2007  
Oil on panel, 9 x 9 inches  
Collection of Michele Wright

## Marta Jaremko

Born 1955 in Wroclaw, Poland.

Lives and works in Delmar, New York

M.F.A. 1984 from UAlbany

Jaremko received a B.A. in English literature in 1974 from University of Illinois, Chicago, and studied at the Art Academy in Poland. Her group exhibitions include Parrish Art Museum in Southampton, New York, and Gallery on 2<sup>nd</sup> and Art In General, both in New York City. She is an adjunct faculty member at Empire State College, SUNY. Over the last several years, Jaremko has taken a hiatus from exhibiting—but not from making—art. In her work, she attempts to weave personal narrative into a larger historical context. Her paintings deal with the immigrant experience and the roles that power, gender, and culture play in contemporary society.

*Samarra in Brooklyn*, 2009  
Gouache and watercolor on board, 16¼ x 17½ inches



## Peter Jogo

Born 1948 in Deposit, New York.

Lives and works in State College,  
Pennsylvania

M.A. 1971 from UAlbany

Jogo received an M.F.A. in printmaking in 1973 from Cornell University. His selected solo exhibitions include Mission Gallery in San Juan Bautista, California, and Davidson Galleries in Seattle, Washington. Jogo's group exhibitions include the *Boston Printmaking North American Biennial* in Boston, Massachusetts; *Revealing the Light: Mezzotint Engraving* at Georgetown University in Washington, D.C.; and *Out of the Darkness: Contemporary Mezzotints* at the Portland Art Museum in Portland, Oregon. Jogo's prints explore the effects of light in rural landscapes and suburban nocturnal settings.



*Chapeau*, 2006  
Mezzotint, 4 x 5 inches

## Gayle Johnson

Born 1953 in Camden, New Jersey.

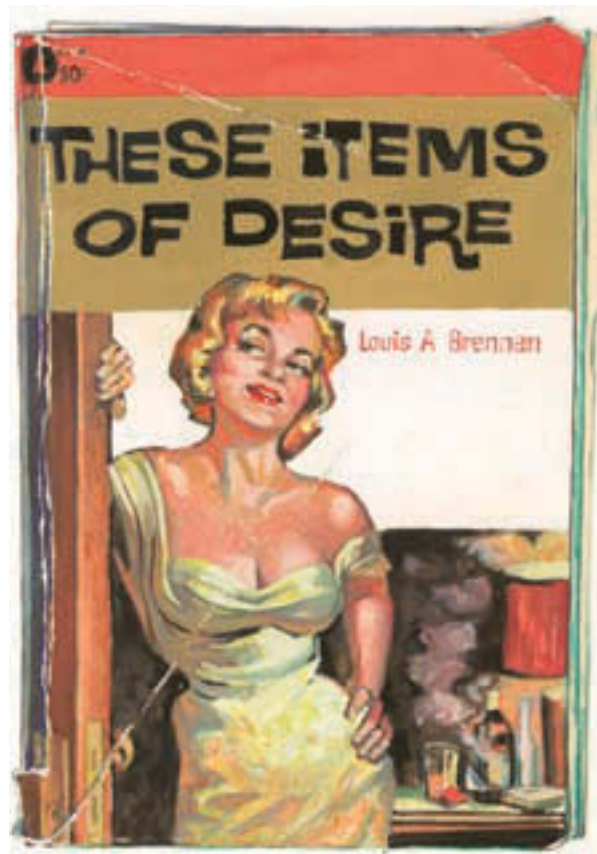
Died 1995 in Albany, New York

M.A. 1979 from UAlbany

Johnson received a B.A. in 1976 from Brown University. Her solo exhibitions included *Gayle Johnson: Recent Works* at University Art Museum, UAlbany, and *Cameos* at Albany Center Gallery in Albany, New York. Group exhibitions included *Artists of the Mohawk-Hudson Region* at University Art Museum, UAlbany; *Together* at Russell Sage College in Troy, New York; *New Directions* at the Albany Institute of History & Art in Albany, New York; *The State of Upstate: New York Women Artists* at the New York State Museum in Albany, New York, the National Museum of Women in the Arts in Washington, D.C., and the Burchfield Penney Art Center in Buffalo, New York. Johnson used meticulous realism to explore moments of everyday experience and a variety of female guises.

*These Items of Desire* (from the Facts and Fictions Series),  
1993

Gouache on masonite, 8 x 5½ inches  
University at Albany Collection



## Larry Kagan

Born 1946 in Eschwege, Germany.

Lives and works in Troy, New York  
M.A. 1970 from UAlbany

Kagan received a B.S. in 1968 from  
Rensselaer Polytechnic Institute.

He maintains studios in Troy and in  
New York City and exhibits nationally  
and internationally. He is represented  
by OK Harris Works of Art  
in New York City. Kagan is a professor  
of art at Rensselaer Polytechnic  
Institute in Troy, New York.



*Smoker*, 2010–11  
Steel and light, 41 x 16 x 11 inches



## Adrienne Klein

Born in Cleveland, Ohio. Lives and works in New York City  
M.A. 1983 and M.F.A. 1985 from  
UAlbany

Klein received a B.F.A. in 1973 from Syracuse University. Her selected solo exhibitions include Center for Holography in New York City; selected group exhibitions include *Long Stories* in Yeketerinburg, Russia, and *Confronting Mortality with Art and Science* in Antwerp, Belgium. Klein served on the board of governors for the New York Foundation for the Arts, and is on the faculty of the School of Visual Arts in New York City. Currently an administrator in the Office of Research at the Graduate Center of the City University of New York, she also co-directs the Science and the Arts series there.



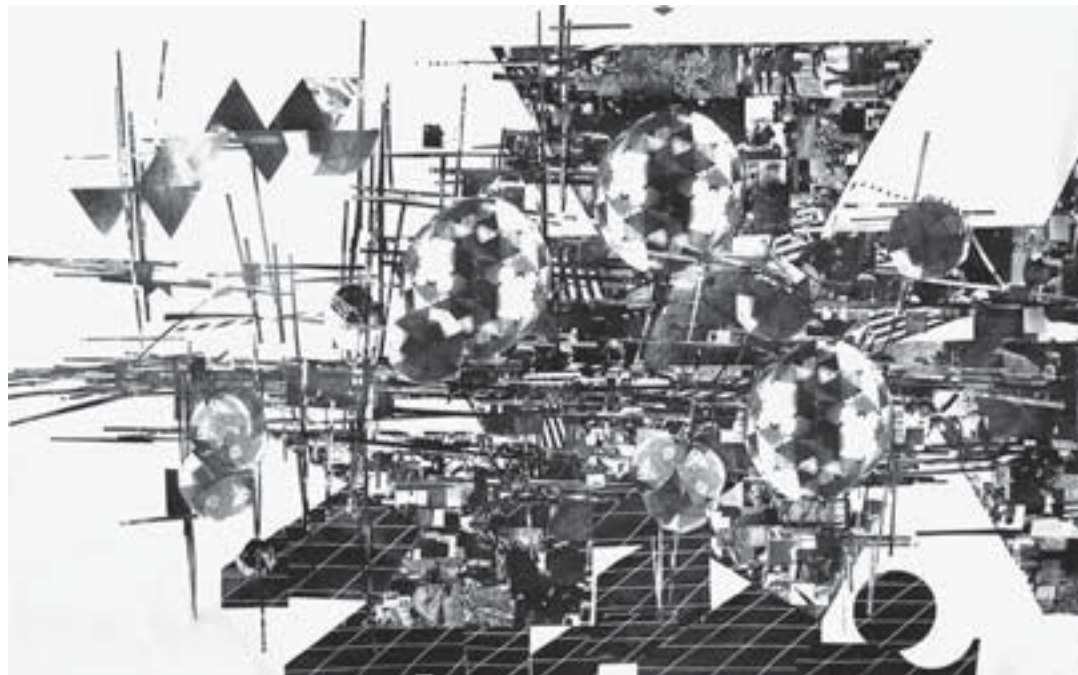
*Solitary Figure, Single Light Source, 2008*  
Drawing on paper and glass, 28 inches diameter

## Thomas Lail

Born 1967 in Niskayuna, New York.

Lives and works in Brooklyn and  
Kinderhook, New York  
M.F.A. 1991 from UAlbany

Lail received a B.S. in 1989 from The College of Saint Rose. His installations and collages have been exhibited in both the United States and internationally, including Galéria Jána Koniarka in Trnava, Slovakia; ArtCologne in Cologne, Germany; Economy Projects in London, England; Lawndale Art Center in Houston, Texas; White Columns in New York City; and Smack Mellon Gallery in Brooklyn, New York. Lail also performs and records in the experimental music duo *soundBarn*. He is associate professor of fine arts at Hudson Valley Community College in Troy, New York, and is a recipient of the State University of New York Chancellor's Award.



#316 (*Map I*), 2010  
Cut photocopy on paper, 50 x 80 inches

## P. Lipman

Born 1952 in Philadelphia, Pennsylvania. Lives and works in Rensselaer County, New York B.S. 1988 and M.F.A. 1991 from UAlbany

Lipman also studied at the Studio School of Drawing, Painting and Sculpture in New York City and at the Philadelphia College of Art. Her prints are in the collections of the New York Public Library in New York City and the Center for Innovative Printmaking at Rutgers University in New Brunswick, New Jersey. She taught etching at UAlbany for six years and is affiliated with the Watson Macrae Gallery in Sanibel Island, Florida. Lipman is involved with the process of making small works in the mediums of drawing, intaglio, and painting.



*Mug*, 2010  
Oil on panel, 7 x 5 inches



*Blue Creamer*, 2010  
Oil on panel, 7 x 5 inches

## Jude Lewis

Born 1956 in Clinton, New York. Lives in Jamesville, New York and works in Syracuse, New York  
M.F.A. 1989 from UAlbany

Lewis received a B.F.A. in wood-working and furniture design in 1978 from The School for American Crafts, Rochester Institute of Technology. She designed and made furniture for several years before turning her focus to sculpture. In addition to making and exhibiting her work, Lewis teaches at Syracuse University's School of Art and Design. Working with wood has remained constant throughout, as has her interest in making objects that point to human universals.



*Fait Accompli*, 2007  
Wood, dye, color transparencies  
13 feet x variable height and depth



## Phil Lonergan

Born 1961 in Groton, Massachusetts. Lives and works in Campton, New Hampshire  
M.F.A. 1995 from UAlbany

Lonergan received a B.A. in psychology in 1984 from College of St. Thomas. Recent exhibitions include the Fuller Museum in Brockton, Massachusetts; The Rey Center in Waterville Valley, New Hampshire; AVA Gallery in Lebanon, New Hampshire; Portsmouth Children's Museum in Portsmouth, New Hampshire; and the New York State Museum in Albany, New York. Lonergan directs the sculpture program at Plymouth State University in Plymouth, New Hampshire. His pieces reflect his technical training and often include large, functional-looking components that resemble tools, vehicles, and household objects shifted in scale to invoke new meanings.



*The Master Misses the Memo*, 2008  
Wood, steel, industrial casters, 4½ x 3 x 17 feet

## Ingrid Ludt

Born 1970 in Syracuse, New York.

Lives and works in Albany,  
New York

M.F.A. 2004 from UAlbany

Ludt received a B.F.A. in 1992 from Rochester Institute of Technology. Her selected solo exhibitions include *Forest Becomes Ocean* at LeMoyne College in Syracuse, New York, and *Common Thread* at A.M. Richard Fine Art in Brooklyn, New York. Her selected group exhibitions include *Vignette* at The Arts Center of the Capital Region in Troy, New York, and *Natureart Benefit* at James Cohan Gallery in New York City. Ludt has received grants and fellowships from the New York Foundation for the Arts and Atlantic Center for the Arts. Ludt's drawings from *A Cultivated Variety* explore the relationship between landscape and human well-being.



Drawing from *A Cultivated Variety*, 2010  
Pen, pencil, ink, marker, gouache on paper, 17 x 14 inches

## Mark Miller

Born 1969 in Albany, New York.

Lives and works in Albany,  
New York

M.F.A. 1996 from UAlbany

Miller received a B.F.A. in 1992 from the Massachusetts College of Art and Design. His work was recently included in a two-person exhibition at University Gallery, University of Arkansas, in Monticello, Arkansas. Work has also been included in the group exhibitions *Alma Mater* at Sage College in Albany, New York; *Artists of the Mohawk-Hudson Region* at Albany International Airport in Albany, New York; and *Selected Works from the Pierogi Flat Files* at University Art Museum, UAlbany. Miller's work focuses on drawing and painting, as well as on installation and book art.



*Untitled 2, 2010*

Watercolor and pencil on paper, 22 x 30 inches



*Untitled 3, 2010*

Watercolor and pencil on paper, 22 x 30 inches



## Sanford Mirling

Born 1980 in Albany, New York. Lives and works in Middlebury, Vermont  
M.F.A. 2010 from UAlbany

Mirling received a B.A. in 2004 from Bennington College. He has exhibited nationally since 2003. Selected venues include The Hyde Collection in Glens Falls, New York; Vox Populi in Philadelphia, Pennsylvania; Blue Star Contemporary Art Center in San Antonio, Texas; and Franconia Sculpture Park in Franconia, Minnesota. Mirling's sculptures, installations, and videos challenge the conventional separation of memory and fantasy into categories of real vs. fictitious by presenting versions of both simultaneously to the viewer.



*Just the She*, 2010  
Fabric, plastic, hula hoops, bike, Astroturf,  
lights, fan, blower  
Dimensions variable

## Gerri Moore

Born 1937 in Schenectady, New York, where she lives and works  
M. A. 1991 and M.F.A. 1994 from UAlbany

Moore has exhibited in numerous Capital Region galleries, including Albany Center Gallery in Albany, New York; The Dietel Gallery at Emma Willard School in Troy, New York; and the Schacht Gallery at Russell Sage College in Troy, New York. Her works are part of the permanent collection at Munson Williams Proctor Arts Institute in Utica, New York. Two of her paintings have been selected by the Art in the Embassies Program for exhibition at the U.S. Embassy in Minsk, Belarus. She has been affiliated with the Phoenix Gallery in New York City.



*Pia* (Pia series), 2008  
Oil on panel, 6 x 4 inches

## Brant Moorefield

Born 1970 in Lexington, North Carolina.

Lives and works in Queens, New York  
M.F.A. 1999 from UAlbany

Moorefield received a B.F.A. in sculpture in 1993 from University of North Carolina, Greensboro. His work has been included in group exhibitions nationally. His current work includes paintings, drawings, and small sculptures that use figuration and landscape as a means of exploring human psychology, projection, and our relationship to the ever-changing natural world.



*Up on the Hill, 2010*  
Oil on linen, 30 x 24 inches

## Lillian Mulero

Born 1950 in Brooklyn, New York. Lives and works in Santa Olaya, Puerto Rico  
M.F.A. 1983 from UAlbany

Mulero has exhibited at Art in General; Artists Space; The Drawing Center; Fashion Moda Bronx; Feature; Grey Art Gallery, New York University; Intar Gallery; El Museo del Barrio; PS122; and Studio Museum of Harlem, all in New York City; Jersey City Museum in Jersey City, New Jersey; Madison Art Center in Madison, Wisconsin; Tang Teaching Museum and Art Gallery in Saratoga Springs, New York; and Walker Art Center in Minneapolis, Minnesota. Her awards include a New York Foundation for the Arts fellowship and the Watkins Award from New Langton Arts, San Francisco, California. She has served on the artists' advisory board for the New York Foundation for the Arts. "It can be argued that all art is portraiture, since the artist must leave her hand/eye/mind in plain view."



*Artist, 2007*

Colored pencil on paper, 10 x 8¾ inches  
Collection of Sharon Bates and Paul Miyamoto

## Gail Nadeau

Born 1939 in Albany, New York, where she  
lives and works

Attended UAlbany, 1978–1988

Nadeau's exhibitions include *Daughters of Aspasi* at the Photo Center in Troy, New York; *Tomorrow's Masters Today*, master class at the Albany Institute of History & Art in Albany, New York; and *Photography Regional Invitational* at Opalka Gallery in Albany, New York. Nadeau is a teacher in the Studio Arts Program for Brain Injury at Sunnyview Rehabilitation Hospital in Schenectady, New York. She is a recipient of the Photographer's Fund Fellowship Award from the Center for Photography in Woodstock, New York. Nadeau's work finds its roots in story, family history, and her immediate surroundings; in the long dirt road she lives on; and in neighbors, past and present.



*September Baby*, 2008  
Giclée, 16 x 20 inches

## Michael Oatman

Born 1964 in Burlington, Vermont. Lives and works in Troy, New York

M.F.A. 1992 from UAlbany

Oatman received a B.F.A. in 1986 from Rhode Island School of Design. His exhibitions include *All Utopias Fell* at Mass MoCA in North Adams, Massachusetts; *The Other End of the Line* at the High Line in New York City; *Michael Oatman* at the Tang Teaching Museum and Art Gallery in Saratoga Springs, New York; *Conservatory* at Zieher Smith Gallery in New York City; and *Art at the Edge of the Law* at the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut. He has taught at Harvard University in Cambridge, Massachusetts; University of Vermont in Burlington; Vermont College in Montpelier; and UAlbany. Since 1999, he has taught at the School of Architecture, Rensselaer Polytechnic Institute, in Troy, New York. Oatman received a Nancy Graves Foundation Award in 2003. He characterizes his large-scale installations and collages as the “poetic interpretation of documents.”



*Smarmageddon*, 2010

Collage; book cuttings and automotive paint

on paper, 34 $\frac{7}{16}$  x 118 $\frac{7}{16}$  x 3 inches

Collection of id29 Design & Marketing



## Matthew Peebles

Born 1978 in Menominee Falls,  
Wisconsin. Lives and works in  
Brooklyn, New York  
M.F.A. 2005 from UAlbany

Peebles received a B.F.A. in 2000  
from University of Wisconsin,  
Milwaukee. His recent selected  
group exhibitions include *Country,  
Culture, and Geography* at Collar  
Works Gallery in Troy, New York;  
*Best of the Mohawk-Hudson  
Regional* at Albany Center Gallery  
in Albany, New York; and *Not to  
Scale: Matthew Peebles & Peter  
Luber* at Saratoga Arts Council in  
Saratoga Springs, New York.  
Peebles's sculptures use scale  
shifts and distortion to create  
ambiguous narratives that explore  
psychological and social issues,  
often for unsettling and humorous  
effect.



*Redeemer*, 2009  
Mixed media, 15 x 12 x 12 inches



## Steven Perkins

Born 1960 in Buffalo, New York.

Lives and works in Maine  
M.F.A. 1986 from UAlbany

Perkins received a B.F.A. in 1982 from Alfred University. His selected solo exhibitions include *Embracing Tension* at Park Row Art Gallery in Chatham, New York, and *Mohawk-Hudson Regional Invitational* at Albany Center Gallery in Albany, New York. His selected group exhibitions include *2009 Portland Museum of Art Biennial* in Portland, Maine; *Petits Choses* at Susan Maasch Fine Art in Portland, Maine; and *Collegial Painters* at the Chocolate Church Arts Center Gallery in Bath, Maine. Perkins has pursued the landscape, primarily of Maine and the American Northeast, as his signature subject.



*Lewiston Church*, 2009  
Oil on canvas, 16 x 20 inches  
Collection of Frank and Lynn Peseckis

## Ken Ragsdale

Born 1962 in Walla Walla,  
Washington. Lives and works in  
Albany, New York  
M.F.A. 2005 from UAlbany

Ragsdale received a B.F.A. in 1991  
from Pacific Northwest College of  
Art. His selected solo exhibitions  
include *Lewis and Clark Go Car-  
Camping* at the Photography  
Center of the Capital District in  
Troy, New York, and *Harvest* at  
Amrose + Sable in Albany,  
New York. His selected group exhi-  
bitions include *Keeping Time* at  
the Albany International Airport in  
Albany, New York, and *The Other  
End of the Line* at the High Line in  
New York City. Ragsdale's work,  
derived from personal memories, is  
process-driven, focused on narra-  
tive, and involves a mixture of  
many artistic disciplines.



*Wishram*, 2008  
Archival inkjet print, 20 x 28 inches

## Tom Richard

Born 1966 in Houma, Louisiana.

Lives and works in Monticello,  
Arkansas

M.F.A. 1993 from UAlbany

Richard received a B.F.A. in 1988 from Louisiana State University, Baton Rouge. His selected solo exhibitions include *Coordinating Conjunctions* at the University of Louisiana at Monroe in Monroe, Louisiana; *Hands On* at Northwestern State University in Natchitoches, Louisiana; and *Cereal Inquiries* at the Arkansas Arts Center in Little Rock, Arkansas. Richard is a professor of art at the University of Arkansas in Monticello, Arkansas. His paintings and drawings explore issues of identity and history, combining images of toys and art historical references with quotes from philosophical and pop culture (specifically reality TV).



Chapter 36: Solidarity or Objectivity Richard Rorty & Survivor, 2010  
Mixed media on paper, 52 x 42 inches

## G.G. Roberts

Born 1957 in Bay Ridge, New York.

Lives and works in Albany,  
New York

M.F.A. 2006 from UAlbany

Roberts received a B.F.A. in 2003 from The College of Saint Rose. Her group exhibitions include *Vignettes* at The Arts Center of the Capital Region in Troy, New York, and *Domestic Dramas* at Albany Center Gallery in Albany, New York. Roberts received an honorable mention award from Albany Center Gallery members' exhibition. Her work explores a visual narrative using old advertising to invent fantasies of her own intimate design.



*Twilight*, 2006  
Oil on panel, 48 x 60 inches

## Lou Schellenberg

Born 1957 in New York City. Lives and works in Pennsylvania and Canada  
M.F.A. 1990 from UAlbany

Schellenberg received a Diploma in 1978 from School of the Museum of Fine Arts, Boston, Massachusetts. Her selected group exhibitions include *Pennsylvania Seen: Landscape Artists* at the Lancaster Museum of Art in Lancaster, Pennsylvania, and *Art of the State 2010* at the State Museum of Pennsylvania in Harrisburg, Pennsylvania. Schellenberg makes small figurative oil paintings of her surroundings.



*Hug*, 2009  
Oil on panel, 8 x 8 inches

## Michael Schuetz

Born 1971 in Kenosha, Wisconsin.

Lives and works in Charleston,  
Illinois

M.F.A. 1997 from UAlbany

Schuetz received a B.F.A. in 1994 from University of Wisconsin, Milwaukee, and a Certificate in Museum Studies in 2005 from Tufts University. He has exhibited in numerous group exhibitions in New York and Boston. He is the assistant director of the Tarble Arts Center at Eastern Illinois University in Charleston, Illinois. His work explores the complexity of the mother-and-child relationship and the socio-political aspects surrounding it.



*Mommie, Starz Do Get in the Way!*, 2010  
Acrylic on carved foam  
20 inches diameter

## Sandra Scolnik

Born 1966 in Glens Falls, New York.

Lives and works in Bazouges  
la Perouse, France  
M.F.A. 1997 from UAlbany

Scolnik received a B.S. in 1993 from The College of Saint Rose and studied at the Skowhegan School. Solo exhibitions include: CRG Gallery and LittleJohn Contemporary, both in New York City, and The Kemper Museum in Kansas City, Missouri. Her group exhibitions include the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut; Art in General in New York City; SFMOMA in San Francisco, California; Wadsworth Atheneum in Hartford, Connecticut; and the Tang Teaching Museum and Art Gallery in Saratoga Springs, New York. Her work explores an allegorical form of self-portraiture. The *mise en scène*, framed within the edges of her paintings, portrays an ongoing drama in which narratives linger in and out of the real, the surreal, and the absurd, while figures extend their own physical limits in their relationships with their surroundings.



*Funeral Procession*, 2007  
Oil on wood panel, 24 x 41 inches, courtesy of the artist and CRG Gallery, New York

## David Shapiro

Born 1963 in New York City. Lives and works in Long Island City, New York

B.A. 1985 from UAlbany

Shapiro received an M.F.A. in 1991 from Hunter College. Selected recent solo exhibitions include *Money Is No Object* at Sue Scott Gallery in New York City and *Everything Must Go* at Pierogi in Brooklyn, New York. Selected recent group exhibitions include *Now What* at Norton Museum in West Palm Beach, Florida, and *Lush Life* at Sue Scott Gallery in New York City. Shapiro misapplies materials and techniques of institutional collection and display to explore the borders of art and life and catalogue the failures of modernism.



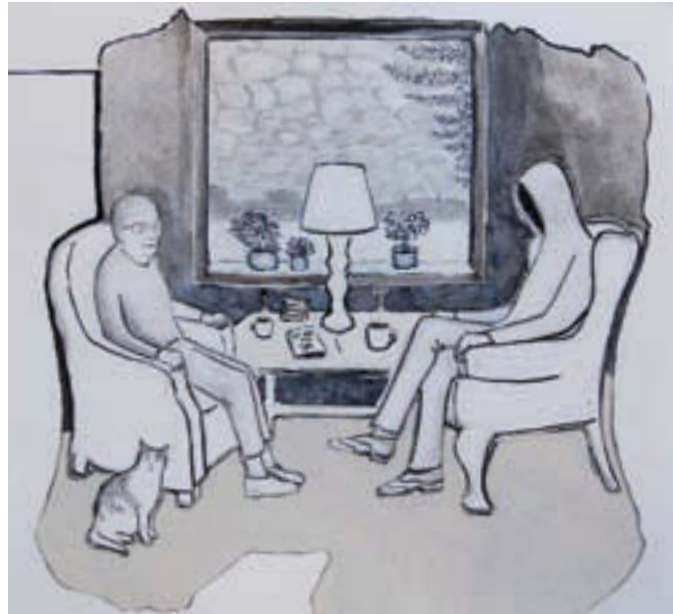
*American Crit*, 2003  
Video stills



## Rebecca Shepard

Born 1958 in San Francisco,  
California. Lives and works in  
Ballston Spa, New York  
M.A. 1996 from UAlbany

Shepard received a B.A. in 1983 from the University of California, Berkeley, and M.A. Ed. in 1993 from The College of Saint Rose. Her recent exhibits include a two-person exhibition at the Lake George Arts Project in Lake George, New York, and a group exhibition, *Vignette* at The Arts Center of the Capital Region in Troy, New York. Shepard works as curatorial assistant at the Schick Art Gallery at Skidmore College in Saratoga Springs, New York, and teaches drawing as an adjunct instructor. Her narrative drawings are loosely based on her own experiences and are influenced by a range of interests, including the pre-Renaissance fresco cycles of Giotto, graphic novels, and Chinese scroll painting.



*Conversation*, 2010  
Graphite, ink, collage on paper, 5 x 5½ inches

## Jackie Skrzynski

Born 1964 in Rochester, New York. Lives and works in Cornwall-on-Hudson, New York M.A. 1992 and M.F.A. 1995 from UAlbany

Skrzynski's solo exhibitions include *10 Years After* at Ramapo College in Ramapo, New Jersey, and *Into the Wild* at University of Arkansas in Monticello, Arkansas. Her group exhibitions include *Art et Maternité, Le Denier Tabou? (Art about Motherhood, The Last Taboo?)* at the Abattoirs in Avallon, France; *Myself: A Survey of Contemporary Self-Portraiture* at University of Nevada in Reno, Nevada; and *Love and Blood*, a two-person exhibition at Tribes Gallery in New York City. Skrzynski teaches at Ramapo College in Ramapo, New Jersey. Her drawings and paintings explore the tensions between humor and anxiety.



*Black Eyed Susan (I'm SO Happy)*, 2008  
Pencil and colored pencil on paper, 13 x 11 inches

## Bruce Stiglich

Born 1949 in Philadelphia, Pennsylvania. Lives and works in Jersey City, New Jersey  
M.F.A. 1987 from UAlbany

Stiglich received a B.F.A. in 1973 from Philadelphia College of Art. His selected solo exhibitions include *Hallucination/Accumulation* at Kent Place Gallery, Kent Place School, in Summit, New Jersey; Mark W. Potter Gallery at The Taft School in Watertown, Connecticut; and *Bruce Stiglich Recent Paintings* at Joyce Goldstein Gallery in Chatham, New York. Stiglich received the Rockwell Visiting Artist Grant and the Adolphe Gottlieb Grant. He teaches at Parsons The New School for Design in New York City. Stiglich's installations explore issues of memory, loss, obsession, observation, and abstraction.

*Suite Spot*, 2011

Oil, acrylic, ink, pencil on wood, canvas, paper, with plastic and steel nails, 72 x 33 inches

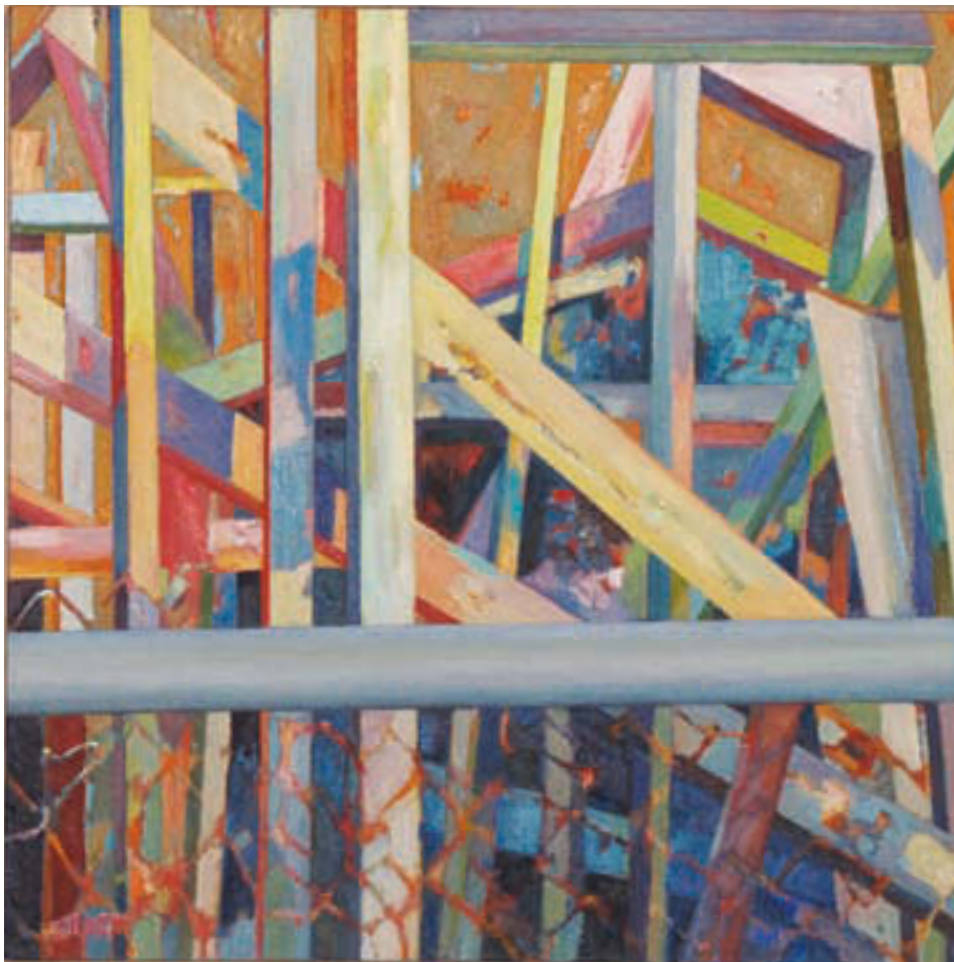


## Susan Stuart

Born 1947 in Worcester, Massachusetts.

Lives and works in Albany, New York  
M.A. 1976 from UAlbany

Stuart received a B.F.A. in 1969 from Syracuse University and studied with Rudolph Baranik at the Art Students League from 1991–1996. She has won numerous awards for her painting, and in 1995 she received national recognition from the Marie Walsh Sharpe Art Foundation’s Teacher Artist Program in Colorado Springs, Colorado. She taught high school art for thirty-three years and now concentrates on her own painting, with emphasis on two different themes: architectural imagery and dogs. The work is abstract and precise in its execution, filled with textured color on a grand scale.



*Hold That Thought*, 2010  
Oil on canvas, 22 x 22 inches

## Jake Winiski

Born 1983 in Iowa City, Iowa. Lives and works in Watervliet, New York  
M.F.A. 2009 from UAlbany

Winiski received a B.F.A. in 2005 from the University of Iowa. He has exhibited recently at Collar Works Gallery in Troy, New York; *Parade of Demons* in Troy, New York; and *Screen Burns* at the JClA Video Gallery in Brooklyn, New York. Winiski explores human myth-building impulses via hyperbolic worlds created through a hybridizing process between three-dimensional constructions, photography, and painting.



*I Love You #2*, 2009  
India ink on Frontier print, 13 x 10 inches  
Collection of Timothy and Dawn Lyons

## Ann Wolf

Born 1967 in Poughkeepsie, New York. Lives and works in Rensselaerville, New York  
M.F.A. 2006 from UAlbany

Wolf received a B.F.A. in 1991 from Syracuse University. Her selected group exhibitions include Geoffrey Young Gallery in Great Barrington, Massachusetts; *It's Gouache and Gouache Only* at Andrea Meislin Gallery in New York City; and *Vignette* at The Arts Center of the Capital Region in Troy, New York. Working in gouache and colored pens, Wolf derives ideas from her experiences of living in a rural environment surrounded by a variety of flora and fauna. She appears in the paintings as versions of herself that explore different psychological and physical states of being.



*All of Me*, 2008  
Gouache on paper, 7 x 6 inches

## Michele Wright

Born 1973 in Cozad, Nebraska. Lives and works in Colorado Springs, Colorado  
M.F.A. 2000 from UAlbany

Wright received a B.S. Ed. and B.F.A. in 1996 from Northwest Missouri State University. Her work is included in the Pierogi Flat Files in Brooklyn, New York, and she had a solo exhibition at The Arts Center of the Capital Region in Troy, New York. Wright won Juror's Choice at the Perrella Gallery in Johnstown, New York, and Third Place at the *Fence Show Select* at The Arts Center of the Capital Region. She has taught at Sage College in Albany, New York, and The Arts Center of the Capital Region. Working mainly with drawing, her work is often humorous and slightly bizarre, exploring themes of post-feminism, consumerism, ego, and image.

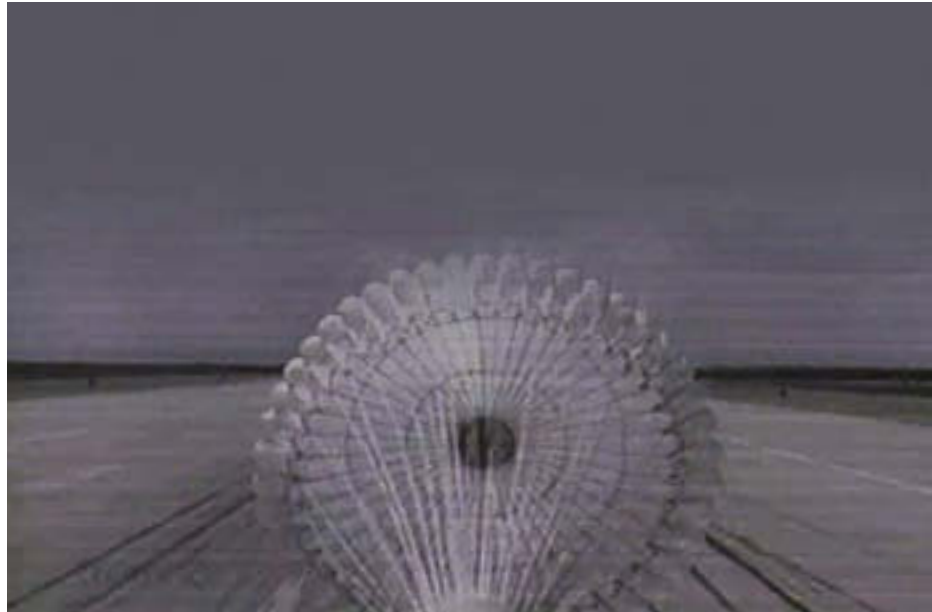


*Bath Time on the Woobie*, 2009  
Pencil and gouache on paper, 30 x 24 inches

## Allen Yates

Born 1960 in Washington, D.C. Lives and works in Greenwich, New York  
M.F.A. 1999 from UAlbany

Yates received a B.A. in 1983 from Bard College and J.D. in 1991 from Albany Law School. He had a solo exhibition, *A Moving Picture Show*, at University Art Museum, UAlbany; his selected group exhibitions include *Faces of the Fallen* at Arlington National Cemetery in Arlington, Virginia, and *Squint* at Jack the Pelican Presents in Brooklyn, New York. Yates has received numerous awards, including a fellowship in video from the New York Foundation for the Arts. In his short, looping videos, he co-opts the linear nature of the medium to create decidedly non-linear, hypnotic moments outside of time.



*Droque*, 2010  
Video: 6 seconds, looped







## Back Story

By Ken Johnson, curator

In the late summer of 1976, Gayle and I arrived in Albany, a strange and ugly place, newly graduated from Brown University and newly married. I was 23, she was 22½. We immediately began making escape plans for as soon as I could get my master's degree. We stayed until the year she died, 1995. Six years later, I moved to Queens, New York.

Here's how strange Albany seemed to us. One evening, a few days before school began, we were wandering around the city and happened upon the Empire State Plaza and its underground concourse, a wide, low-ceilinged hallway extending from the Neo-Classical-Romanesque State Capitol building to the State Museum, which resembled something Stanley Kubrick might have envisioned for a movie about a future of fascist Modernism.

In the empty concourse we discovered walls covered by big, late Modernist, abstract paintings by artists like Mark Rothko, Helen Frankenthaler, and Al Held. These were names that our art history teachers at Brown had extolled to us as the greatest of our time. It was amazing: we had all this to ourselves. No guards. Open twenty-four hours a day. We later learned how Nelson Rockefeller amassed and donated the collection to New York State.

Living with the Empire State Plaza, which resembled a space station as much as a Le Corbusieran fantasia, made Albany for me a weirdly paradoxical place. Except for that fantastically imposing place, it was a pretty nondescript city. The Rockefeller Collection added another dimension. In effect, it argued for Modernist art as art for the people. It was a testament to a kind of populist faith that hardly exists now. (Later, the portable and most valuable works would be moved to a securely guarded space of their own.) Meanwhile, New York State employees toiled away in the four office towers of the plaza.

Ken Johnson M.A. '78 is a freelance critic, who writes regularly for the *New York Times*. In 1987 he began writing articles on contemporary artists for *Arts Magazine*, and a year later he moved on to *Art in America*, where he wrote reviews and articles regularly for the next nine years. Since 1997, he has been writing art criticism for the *New York Times*, where he reviews six to eight current exhibitions each week. He is the author of the recently released book, *Are You Experienced? How Psychedelic Consciousness Transformed Modern Art*, published by Prestel Books.

The SUNY campus was almost equally strange. Rumor had it that the futuristic architecture of white stone originally had been designed for a tropical climate. In the winter it seemed like the coldest place on earth. I eventually learned to love its dismal otherworldliness.

The three semesters it took to secure my M.A. degree—M.F.A.s were not yet available—were an ideal education. I went in as an aspiring painter of sloppy primitivism based on what I knew from books on Dubuffet. I came out with a very different set of beliefs, values, and references. I became a painter of small, refined works of Pop-Surrealism in varying degrees of abstraction and realism.

My most influential teachers were all in the painting department. How well they prepared me for a career as a painter I can't say, because before my career as an artist took off, my career as a critic began. Anyway, I cannot think of a better education for a critic than the one I had at SUNY (it was still SUNY back then.) What I learned can be summed up in something Dick Callner, then chair of the department and one of my three most important mentors, said about criticism. I think he attributed it to Goethe. He said that criticism involves just three steps. First, you figure out what the intention of the piece is. Then you decide whether or not it has succeeded in fulfilling that intention. And finally you judge whether it was something worth doing. I still tell people who corner me at openings that that is what criticism consists of.

Dick was given to pithy, often enigmatic statements when looking at my work in the studio or in a crit. He once said, "If you like doing one kind of thing, you will probably like doing the opposite of that thing." That is something I often say to students. He was tall, had a neatly trimmed white beard, wore ascots, and had a magisterial bearing. He seemed to possess enormous wisdom, which he would dole out with the frugality of a Zen master. He was from Chicago, and he suggested that I check out the Monster Roster, a group of Chicago artists associated with the 1950s that included Leon Golub. I was not so interested in the Monster Roster,

but I discovered a later Chicago movement that greatly excited me: "The Hairy Who" and others associated with a trend called Chicago Imagism. Seeing works by Jim Nutt and Roger Brown in books and magazines thrilled me. Never had I been immediately drawn to something in art as suddenly and vigorously as I was to this group of willfully idiosyncratic Midwesterners.

Part of the mythology of the Chicago Imagists was that Chicago represented the Surrealist alternative of Modernism, in contrast to New York, where Modernist formalism and conceptualism had prevailed, much to the diminishment of figurative representation. My leaning toward the Chicago way was endorsed by another of my mentors, Mark Greenwald, who was from Cleveland. As a painter of hallucinogenically realistic scenes of people involved in sexual, violent, or otherwise extraordinarily charged circumstances, he was severely critical of the New York avant garde's rejection of figurative representation.

Mark was not blindly reactionary, though. Of medium height, balding, bearded, and with an owlish mien, he knew all about the New York scene. He knew who was hot and who was not, and he even admired some of the more interesting anti-traditionalists. The danger of being educated far from an art center like New York is the development of a more or less unconscious provincialism. Mark was a great, often hilarious antidote to know-nothingism. A voracious magazine consumer, he seemed to have seen and read everything, and he communicated a great excitement about being cosmopolitan—being in touch with what was going on in the culture in general, at its highest and some of its lowest reaches. People who know Mark compare him to Woody Allen; in the studio he was more like the fast-talking, omnivorously curious Martin Scorsese.

One day near the beginning of the semester, Dick Callner was looking at a painting I was working on, and he asked, "Why is this so crude?" He asked this as though I had made it so ham-fistedly on purpose, but the

underlying question was, “Do you know how to make a painting look to others the way you want it to look?” Dick thought technical versatility was important for an artist to possess. I thought technique was, or should be, more organic. It wasn’t something you knew in advance and applied to a problem; how you paint is how you are, is probably what I thought. I was baffled and vexed by Dick’s question. But I could not deny that technique was something I was woefully deficient in.

The same issue arose in a very different way the first time Mark paid me a studio visit. His response to my effort to emulate the outsider artist Friedrich Schröder-Sonnenstern—a flat, cartoonish picture of cats and naked women in high heels which I hoped had a cultish feel—was to suggest that I invest in oil paints and work on a smaller scale from observation. How Mark made the idea of so radically shifting gears sound as exciting as it did, I don’t know, but I was so revved up after he left that I

called Gayle to tell her about the new, infinitely fertile landscape of painterly possibility that had opened up before me.

Mark’s approach to teaching was to engage you, the student, in conversation. He would connect to something that you were passionate about—either in life or in the studio—and enlarge your sense of that thing by referring to his own experiences of making art, going to movies, and reading novels. Sometimes we would talk for forty-five minutes and never

once directly refer to something I was working on in the studio. Yet such visits could be electrifying. They gave me a feeling that becoming an artist was a wonderful intellectual adventure.

Bill Wilson’s pedagogical style, if you could call it that, was unlike those of Dick and Mark. He was tall and lanky, and he carried himself with a certain diffidence. He did not have the personal authority that Dick and Mark had. A visit from Bill was a lot like spending an hour with one of my classmates. He sometimes offered pragmatic suggestions about my work, but mostly we just talked about art, psychology, mysticism, and philosophy. Bill’s life as a hippie-ish academic had a certain archetypal quality, as if it had been envisioned by a satiric novelist who was herself a gimlet-eyed academic. But he was a generous, thoughtful listener, and he was surprisingly candid about his own struggles as an artist in mid-life.

During my time as a student at SUNY, I underwent what I later came to recognize as an archetypal pattern of death and rebirth. The first semester and a half was like trying to light a fire in the rain. Every time I thought I’d gotten something going, one of my teachers or classmates threw cold critical water on it. This basically came in the form of a statement like “This isn’t working.” I was trying to discover a visual language that was true to who and what I was, but there was no formula for doing so and I seemed to be getting nowhere. We had a word for this excruciating experience: “floundering.” Flopping around at the bottom of the sea. You’re making stuff, but nothing gets up and swims on its own.

One day in April of my second semester, everything changed. Suddenly I knew what to do and how to do it. There was a word for this, too: “breakthrough.” I can’t tell you now exactly how this happened or what I was thinking. It was like a gift from a god or goddess. After months of unanswered prayer and ritualized practice, I got it; I found my groove. My conflicts became reconciled. The first painting I made after that moment was called “American Industrial.”

I did not become a professional artist. After finishing at SUNY with an M.A.,



Ken Johnson, *American Industrial*, 1977  
Oil on canvas, 22 x 20 inches

I worked in an art conservation laboratory, and I began writing art criticism—which, unlike making art, I could get paid to do. Ten years later I was back at SUNY teaching classes in criticism and theory, taking part in group crits and making the rounds of grad student studios.

In my experience, the kind of teaching that went on in the SUNY program was more like psychotherapy than traditional pedagogy. Joyce Carol Oates once said that you can't teach someone how to write, but that you can be a sympathetic audience. As a teacher, you're not there to instruct someone how to do something. Grad students know enough about technique or how to learn what they need for any given project. The more important and more difficult question is, why? To become an artist means to acquire a sense of purpose in terms of the sorts of things that artists do. To be an artist is to know why you are an artist and to have a clear idea of what art is for. The difficulty is that you can't just choose a purpose. It has to grow from within. Your purpose is organic to who you are. To become aware of purpose is to become more self-aware. So what goes on between teacher and student in the studio is a conversation circling around what the student cares most deeply about and who, ultimately, he or she is.

Most students enter a program with a relatively undeveloped sense of who they are and what they want to make art for. Many have adopted stereotypical theories and try to imitate conventional styles. One student I worked with was painting rather nondescript abstractions, and he was not happy about it. He was bored and frustrated. I was perplexed, too. Stalling for time one day, I asked him if he'd made art at an earlier time in his life. It turned out he'd been an avid cartoonist in high school. I wondered aloud if there might be something there worth revisiting.

The next time I saw him, he was reborn. He'd reconnected with the comic spirit of his youthful artist self, and this triggered an outpouring of delightfully idiosyncratic, cartoon-based drawings and paintings that continues today, more than a decade later. Sometimes a student just

needs permission to do something he didn't think was worthy of fine art. Sometimes lowering your standards allows access to something in yourself that is crying out to be seen and heard.

This pattern of impasse, frustration, and breakthrough happened to me, and I saw it happen with many students during my teaching years. Many are included in this exhibition. It may happen more or less dramatically with different people, but it is, to me, the essence of the graduate school experience.

A recurrent theme in art world discourse in recent years has concerned the value of M.F.A. programs. Some observers have blamed them for what they perceive as excessive homogeneity in contemporary art. Some people question whether M.F.A. programs teach anything that a young artist might better learn on his or her own. That is a compelling point for many, considering the tens of thousands of dollars it often costs these days to get an M.F.A.

What most critics seem to me to overlook is the communal nature of the M.F.A. experience. It is hard to find anywhere else a relatively stable gathering of people for whom art means so much more than it does in the real world. It is an artificial construction, but so were the monasteries in Europe, where great works of manuscript illumination were produced in medieval times. And while this community provides some basic comforts, it also functions as a psychic pressure cooker designed not to teach a standard curriculum but to force the student into a state of pain that can only be relieved by the emergence of a new creative self, a self that is true, mostly, to itself.

There always will be reasons to be cynical. The Albany art program, its graduates, and the works they have produced over the years are not among them.

# An Open Letter to Alumni Artists

By Danny Goodwin

Danny Goodwin is Associate Professor of Art and Chair of the Department of Art at the University at Albany, State University of New York. A Texas native, his photographic and video work has been seen in solo and group exhibitions at Jack the Pelican Presents, Art Resources Transfer, Ronald Feldman Fine Arts, Momenta Art, and the Brooklyn Museum of Art, all in New York City, as well as the California Museum of Photography in Riverside, California; Proposition Gallery in Belfast, Ireland; Washington Project for the Arts in Washington D.C.; Penn State in Altoona, Pennsylvania; and Rensselaer Polytechnic Institute in Troy, New York.

What a bunch of mutants you are. And I mean that in the nicest way. Looking at the work selected for this exhibition, I'm overwhelmed with a sense that, in the face of much recent evidence to the contrary, things in the world of art, especially higher education art, are doing just fine. And much as I'd like to pat myself and my brilliant colleagues on the back and take credit for the staggering success of our alumni, I daresay the program has only been as good as the students in it. You have demonstrated a remarkable ability not so much to adapt and evolve, but more accurately to mutate in response to the cartoonishly accelerated pace of change and challenge in the world and in art over the last twenty-odd years.

As with the world and art, more has changed in our program than hasn't. Yet that "psychic pressure cooker" Ken Johnson remembers as an M.A. student is still very much in place. Whereas we still maintain the classical distinctions between studio activities as "areas," we have also responded to and reflected broad changes in the way artists work today. Those distinctions that used to seem so rigid and impenetrable have revealed themselves to be merely thin, permeable membranes that artists and students pass effortlessly through in pursuing their work, occasionally pausing in the space of that border (or "blur," as Dan Kunitz, editor of *Modern Painters*, has observed), locating heretofore unexplored strata of meaning. "One surprising aspect of the new blurry world," Kunitz writes, "is that this generation's general competence in traditional skills seems, at least from our standpoint, to have improved from the previous one's...Venturing into unfamiliar aesthetic territory doesn't necessarily require jettisoning the familiar." It was in just this spirit of inquiry that we introduced the combined media M.F.A. in 2002, the same year we also opened the state-of-the-art Boor Sculpture Studio. Although "sculpture" is right there in the name of the place, our students have come to appreciate our greatly expanded definition of that term

to include interactive digital media, performance, social practice, video, etc.

And it isn't only sculpture that falls under a more malleable definition than it used to. When we introduced the digital media curriculum in 1999, it was rather a separate field from photography and other activities that have since subsumed it. Now that idea of separation seems quaint, as the computer has infiltrated every corner of studio practice. Today, everything that can be digital, is (and that, by the way, is everything)—except when it isn't, thankfully for reasons much better than "it shouldn't be." One of our strongest studio areas, painting and drawing, has continued to thrive and educate artists who go on to exhibit their work internationally. The same program has also produced many artists who are fearless in their pursuit of emerging media and who constantly poke and prod the envelope of what may be considered painting today, often working—in addition to paint on canvas—in digital animation, sound, photography, installation, and sculptural objects. The blur, it seems, is populated by mutants with laser-sharp vision and super-human abilities to realize their work in whatever form is most appropriate and compelling.

And while I'm on the subject of super-human powers, I want to thank my colleagues at the University Art Museum. The invaluable opportunity our students have to work so closely with consummate professionals in preparing their thesis exhibitions is one of the most distinctive features of the M.F.A. program. Director Janet Riker, Curator Corinna Ripps Schaming, Designer Zheng Hu, Preparator Jeffrey Wright Sedam, and the rest of the stouthearted staff never cease to amaze with their artistry and collegiality in pursuit of what is often a logically impossible feat of synthesis and realization. On more than one occasion, the success or failure of an exhibition has hinged on their patience and aplomb. I don't take for granted our remarkable good fortune in being able to offer our students a public exhibition of their original works in such a magnificent space.

Let me also offer my sincere thanks to those whom David Shapiro (artist, alum, colleague, friend, and manic genius) calls "art widows"—friends and family who have given our students both moral and financial support, as well as the benefit of the doubt that they knew what they were doing. My response to your panicked, breathless phone calls to my office as the reality of their perceived earning potential (or lack thereof) crept in may have seemed sanguine at the time, so please forgive my smugness as I offer this exhibition as evidence of what I likely said then: they will be fine.

Finally, I offer my humble thanks and congratulations to you, our former students. I doubt very many of you made the decision to become an art or art history major, or to pursue your M.F.A., because you were attracted by the impressive average starting salaries. You know that you are the producers of the culture the rest of society imbibes and inhales as if it just spontaneously generated, and you accept this responsibility. You also know that civilizations are remembered for more than just the peoples they conquer (yet most often fail to govern), or the resources they consume, or even the profound and important scientific breakthroughs they achieve. They are also remembered for the works they build, write, perform, create.

One might be forgiven for assuming that the days of being able to exchange credentials (such as a degree in art or art history) for gainful employment are over—at least until the economy improves more than just a little. As this show makes plain, though, the community of artists who hail from UAlbany has, each in his or her own way, figured it out. Our track record alone of placement in tenure-track positions nationally is nothing short of incredible. I'm struck, however, by the variety of positions and professions you have pursued following graduation—applying as much creativity in locating and asserting your indispensability to society as you do in your studio practice. Now more than ever one must have ideas, be creative, and not only solve problems but invent new



ones in order to succeed. Imagination is required to see around the next corner, and that is your stock in trade. The struggle many of you have faced—of reconciling your *métier* with your vocation—is one that even people who followed a more conventional academic/vocational trajectory now face. And if you have recently been laid off, or had your program “deactivated,” or taken out a third mortgage on your home, the cost of feeding your habit-cum-*métier* may seem pretty stiff. But allow me to let those looking at us from outside the discipline in on our little secret: we have no choice. We are mutants. Lifers. And we’ll be fine, thanks.

Witness the span between the artists’ dates of graduation and the dates of the work in this show. Whereas only a handful may be full-time professional artists who sell everything they touch through the commercial gallery system (the tippy-pointy-pinnacle of success, for most of us), all are still making new and compelling work. And although there are seventy-two of you in this exhibition, this is, remarkably, only a small sample of the fine work being produced by the scores of artists who’ve passed through this program. Our alumni artists are the real deal, and I feel utterly privileged to have been standing, in many cases, near you when you had that eureka moment in which the switch was flipped and your brains were no longer wired for pursuit of more practical, responsible vocations. Perhaps my optimism has not been so naïve after all. Take that, future.

## Exhibition Checklist

**Serdar Arat** M.A. '83, M.F.A. '84  
*How Exotic Is the Echo of a Distant Scream*, 2007  
Acrylic wash on paper  
44 x 144 inches

**Justin Baker** M.F.A. '07  
*Free Love Free Me*, 2010  
C-print  
23 x 28 inches

*Smash Your Head*, 2010  
C-print  
23 x 28 inches

**Donald Bartholomay** M.A. '78  
*Big Dondo en Tormenta*, 2011  
Marquetry panel  
18 x 27 inches

**Liz Blum** M.F.A. '97  
*Charisme 1*, 2011  
Ink on paper  
6 x 6 inches

*Sylphus 1*, 2011  
Ink on paper  
9½ x 5½ inches

**Andrew Boardman** M.F.A. '92  
*Signage*, 2011  
Ink on paper  
9 x 6 inches

*The Lie*, 2011  
Ink on paper  
9 x 6 inches

**Roberto Bocci** M.F.A. '90  
*Streams, Siena to Genova 12\_15\_2005\_01*, 2010  
Archival digital print  
17 x 90 inches

**Judith Braun** (previously  
Weinperson) M.A. '81, M.F.A. '83  
*Symmetrical Procedure SH-9-2*,  
2009  
Graphite on paper  
12 x 12 inches

*Symmetrical Procedure*  
*BKS-16-1*, 2008  
Graphite on Duralar  
16 x 16 inches

**Luca Buvoli** M.A. '89  
*Propaganda Poster - I Closed My Eyes, Everything (Monumental Corner - Crimson Arc) with Painted Frame and Protovector Axonometry*, 2003–2006  
Gouache, pencil, pastel, painted polyurethane resin sculpture with wood- and glass-painted frame  
22 x 22¾ x 3½ inches

*Protovector Deep (Blotted Blue in Violet)*, 2003  
UV-stable polyurethane resin, color pigment, metal rod  
6 x 4 x 7¼ inches

**Christian Carson** M.F.A. '98  
*Untitled*, 2009  
Oil pastel, digital inkjet collage,  
acrylic, red chalk on paper  
36 x 60 inches

**Brian Caverly** B.A. '00  
*Studio Abandon (616 Onderdonk)*,  
2011  
Mixed media  
26 x 97½ x 62 inches

**James Charlton** M.F.A. '86  
*AirTravel*, 2011  
Interactive installation  
Dimensions variable

**Brian Cirno** M.F.A. '02  
*This Hard Land*, 2008  
Oil on canvas  
14 x 18 inches

**Dawn Clements**  
M.A. '87, M.F.A. '89  
*Pont Aven*, 2005  
Gouache on paper  
83 x 60 inches  
Courtesy of the artist and Pierogi,  
Brooklyn

**Gigi Cohen** B.A. '90  
*Arthur*, 2006  
Gelatin silver print  
17 x 17 inches

**Colleen Cox** M.A. '00, M.F.A. '08  
*Action*, 2010  
Chromira print  
16 x 24 inches

**Page Darrow** M.F.A. '96  
*The Rose Tattoo*, 2009  
Oil on board  
20 x 16 inches

**Linda Dennis** M.F.A. '96  
*Rose House - Two*, 2008  
Graphite and colored pencil on  
paper  
17 x 14 inches

*Nursing Home - Eyes Closed*, 2007  
Graphite on paper  
9 x 12 inches

**Sara Di Donato** M.F.A. '02  
*Pinnacle*, 2010  
Gouache and graphite on paper  
40 x 28 inches

**Alex Dunwoodie** M.F.A. '92  
*Red Eye*, 2008  
Oil on board  
2¾ x 4¼ inches

**Nancy Engel** B.A. '85  
*A Steady Downfall*, 2009  
Photograph  
26 x 45 inches

**Benjamin Entner** B.A. '02  
*Still Life: Graphite on Paper*, 2008  
Graphite on Tyvek and bathroom  
fans  
13 x 19 x 8 feet

**Anthony Faiola** M.A. '77  
*Little People*, 2008  
Lithograph, giclée process  
3 x 2 inches

**Abraham Ferraro**  
M.A. '99, M.F.A. '02  
*Stationary Climber*, 2006  
Installation performance made at  
Sculpture Space, 2006  
14½ x 12½ x 8½ feet

**Maryann Ficker** B.S. '80  
*Cady*, 2009  
Oil on canvas  
20 x 20 inches  
Collection of James Tuite

**Tara Fracalossi** M.F.A. '91  
*Archive (orange blur)*, 2010  
Inkjet prints and pencil on paper  
50 x 20 inches  
Courtesy of the artist and Mas-  
ters & Pelavin Gallery, New York

**Randall Friedman** B.A. '94  
*Walter's Walking*, 2008  
Oil enamel on birch  
17 x 8 x 3 inches

**J.C. Garrett** B.A. '76  
*Mutant*, 2009  
Digital print on paper  
24 x 18 inches

*Happy Easter*, 2005  
Digital print on paper  
18 x 14 inches

**Michael Gaynes** M.F.A. '93  
*Belka*, 2007  
Bronze and mahogany  
28 x 16 x 18 inches

**Rakefet Gilad** B.A. '77, M.F.A. '92  
*After Tenniel*, 2010  
Acrylic on canvas  
36 x 26 inches

**Ben Godward** M.F.A. '07  
*Goddess*, 2009  
Urethane foam, plastic, bought  
objects, emptying beer kegs,  
steel with performance  
14 x 6 x 6 feet

**Allen Grindle** M.A. '78  
*Bird*, 2009  
Oil on canvas  
72 x 48 inches

**Gwen Gugell** M.A. '78  
*Green Squash*, 2010  
Oil on canvas  
15 x 16 inches

*Flash*, 2008  
Oil on canvas  
12 x 26 inches

**John Hampshire** M.F.A. '97  
*What City Is this Planet From*,  
2005  
Acrylic, oil, correction tape on  
canvas  
36 x 48 inches

**Israel Hershberg** M.A. '73  
*On the Way to Orvieta*, 2009–10  
Oil on linen mounted on wood  
7½ x 13¾ inches  
Courtesy of the artist and Marl-  
borough Gallery, New York

*Todi from Afar*, 2009  
Oil on linen mounted on wood  
8¾ x 15¾ inches  
Courtesy of the artist and Marl-  
borough Gallery, New York

**Doug Holst** M.F.A. '10  
*Untitled*, 2010  
Acrylic on canvas  
20 x 16 inches

*Still Life with Landscape*, 2008  
Acrylic on canvas  
32 x 34 inches

**Aaron Holz** M.F.A. '01  
*Backyard Superstar*, 2008  
Oil, resin, acrylic on panel  
9½ x 11 inches  
Private collection

*The Onlooker*, 2008  
Oil, resin, acrylic on panel  
9½ x 11 inches

**Judith Hugentobler** M.F.A. '96  
*Sentimental Lady with Small  
Bear*, 2011  
Porcelain, glass, tile, grout  
11¼ x 7 x 7 inches

*Lady with Gooseneck*, 2008  
Stoneware, glass, tile, grout  
22 x 12 x 10 inches

**Kim Hugo** M.F.A. '97  
*Nana the Cantankerous*, 2007  
Oil on panel  
9 x 9 inches  
Collection of Michele Wright

**Marta Jaremko** M.F.A. '84  
*Brooklyn Bridge*, 2009  
Gouache and watercolor on board  
14½ x 19 inches

*Samarra in Brooklyn*, 2009  
Gouache and watercolor on board  
16¼ x 17½ inches

**Peter Jogo** M.A. '71  
*Song of Route 14*, 2007  
Mezzotint  
4¾ x 5½ inches

*Chapeau*, 2006  
Mezzotint  
4 x 5 inches

**Gayle Johnson** M.A. '79  
*The Lonely Women* (from the  
Facts and Fictions Series), 1993  
Gouache on paper  
8 x 5½ inches  
University at Albany Collection

*These Items of Desire* (from the  
Facts and Fictions Series), 1993  
Gouache on masonite  
8 x 5½ inches  
University at Albany Collection

**Ken Johnson** M.F.A. '78

*Blue Spot*, 2011  
Acrylic on board  
12 x 12 inches

**Larry Kagan** M.A. '70

*Smoker*, 2010–11  
Steel and light  
41 x 16 x 11 inches

**Adrienne Klein**

M.A. '83, M.F.A. '85  
*Solitary Figure, Single Light Source*, 2008  
Drawing on paper and glass  
28 inches diameter

**Thomas Lail** M.F.A. '91

*#316 (Map I)*, 2010  
Cut photocopy on paper  
50 x 80 inches

**Jude Lewis** M.F.A. '89

*Fait Accompli*, 2007  
Wood, dye, color transparencies  
13 feet x variable height and depth

**R. Lipman** B.S. '88, M.F.A. '91

*Blue Creamer*, 2010  
Oil on panel  
7 x 5 inches

*Mug*, 2010

Oil on panel  
7 x 5 inches

**Phil Lonergan** M.F.A. '95

*The Master Misses the Memo*,  
2008  
Wood, steel, industrial casters  
4½ x 3 x 17 feet

**Ingrid Ludt** M.F.A. '04

*Drawing from A Cultivated Variety*, 2010  
Pen, pencil, ink, marker, gouache  
on paper  
17 x 14 inches

*Drawing from A Cultivated Variety*, 2010

Pen, pencil, ink, marker, gouache  
on paper  
17 x 14 inches

**Mark Miller** M.F.A. '96

*Untitled 2*, 2010  
Watercolor and pencil on paper  
22 x 30 inches

*Untitled 3*, 2010

Watercolor and pencil on paper  
22 x 30 inches

**Sanford Mirling** M.F.A. '10

*Just the She*, 2010  
Fabric, plastic, hula hoops, bike,  
Astroturf, lights, fan, blower  
Dimensions variable

**Gerri Moore** M.A. '91, M.F.A. '94

*Pia* (Pia series), 2008  
Oil on panel  
6 x 4 inches

**Brant Moorefield** M.F.A. '99

*Up on the Hill*, 2010  
Oil on linen  
30 x 24 inches

*Preened*, 2009

Oil on panel  
16 x 20 inches

**Lillian Mulero** M.F.A. '83

*Artist*, 2007  
Colored pencil on paper  
10 x 8¾ inches  
Collection of Sharon Bates and  
Paul Miyamoto

**Gail Nadeau** Attended 1978–88

*September Baby*, 2008  
Giclée  
16 x 20 inches

**Michael Oatman** M.F.A. '92

*Smarmageddon*, 2010  
Collage; book cuttings and auto-  
motive paint on paper  
34⅞ x 118⅞ x 3 inches  
Collection of id29 Design &  
Marketing

**Matthew Peebles** M.F.A. '05

*Redeemer*, 2009  
Mixed media  
15 x 12 x 12 inches

**Steven Perkins** M.F.A. '86

*Lewiston Church*, 2009  
Oil on canvas  
16 x 20 inches  
Collection of Frank and Lynn  
Peseckis

**Kenneth Ragsdale** M.F.A. '05

*Arlington*, 2008  
Archival inkjet print  
20 x 28 inches

*Wishram*, 2008

Archival inkjet print  
20 x 28 inches

**Tom Richard** M.F.A. '93

*Chapter 36: Solidarity or Objectivity Richard Rorty & Survivor*, 2010  
Mixed media on paper  
52 x 42 inches

*Chapter 12: Course in General Lin-*

*guists Saussure & The Pickup Artist*, 2009  
Mixed media on paper  
52 x 42 inches

**G.G. Roberts** M.F.A. '06

*After Dark*, 2007  
Oil on panel  
18 x 24 inches  
Collection of Ruby Cadillac

*Twilight*, 2006

Oil on panel  
48 x 60 inches

**Lou Schellenberg** M.F.A. '90

*Untitled*, 2010  
Oil on canvas  
20 x 20 inches

*Hug*, 2009  
Oil on panel  
8 x 8 inches

**Michael Schuetz** M.F.A. '97

*Mommie, Starz Do Get in the Way!*, 2010  
Acrylic on carved foam  
20 inches diameter

*Devil Mother & Her Devil Children*,  
2008  
Acrylic on carved foam  
23 inches diameter

**Sandra Scolnik** M.F.A. '97

*Funeral Procession*, 2007  
Oil on wood panel  
24 x 41 inches  
Courtesy of the artist and CRG  
Gallery, New York

**David Shapiro** B.A. '85

*American Crit*, 2003  
Mixed media installation starring  
JoAnne Carson, Phyllis Galembo,  
Danny Goodwin, Mark Greenwald,  
and Ed Mayer  
Dimensions variable

*American Crit* was a collaboration  
between David Shapiro and his  
M.F.A. students at UAlbany:  
Meghan Casey, Chris Cassidy,  
Alee Corbalis, Lisa Coulson,  
Nicole Duong, Amanda Ervin,  
Jessica Mallon, Jenny McShan,  
Manu Nair, Jefferson Nelson, Jim  
Nickas, Zeke Purdy, Erich Shurga,  
Judy Wilson, Georgia Wohnsen,  
Allen Yates, Scott Zimmer.

**Rebecca Shepard** M.A. '96

*Charon and Mom*, 2010  
Graphite and ink on paper  
5 x 5½ inches  
*Conversation*, 2010  
Graphite, ink, collage on paper  
5 x 5½ inches

**Jackie Skrzynski**

M.A. '92, M.F.A. '95  
*The Inner Eye*, 2010  
Pencil and colored pencil on  
paper  
10½ x 10½ inches

*Black Eyed Susan (I'm SO Happy)*,  
2008  
Pencil and colored pencil on  
paper  
13 x 11 inches

**Bruce Stiglich** M.F.A. '87

*Suite Spot*, 2011  
Oil, acrylic, ink, pencil on wood,  
canvas, paper, with plastic and  
steel nails  
72 x 33 inches

**Susan Stuart** M.A. '76

*Hold That Thought*, 2010  
Oil on canvas  
22 x 22 inches

**Jake Winiski** M.F.A. '09

*Untitled Lounger*, 2010  
India ink on Polaroid photograph  
4¼ x 3½ inches

*I Love You #2*, 2009

India ink on Frontier print  
13 x 10 inches  
Collection of Timothy and Dawn  
Lyons

**Ann Wolf** M.F.A. '06

*All of Me*, 2008  
Gouache on paper  
7 x 6 inches

*Down Below*, 2008

Gouache and acrylic on paper  
8⅞ x 7 inches

**Michele Wright** M.F.A. '00

*Bath Time on the Woobie*, 2009  
Pencil and gouache on paper  
30 x 24 inches

*I'll Go Happily*, 2008

Pencil and gouache on paper  
24 x 36 inches

**Allen Yates** M.F.A. '99

*Down, Down, Down*, 2011  
Video: 7 seconds, looped

*Drogue*, 2010

Video: 6 seconds, looped







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**LENDERS TO THE EXHIBITION:**

Sharon Bates and Paul Miyamoto  
Ruby Cadillac  
CRG Gallery, New York  
id29 Design & Marketing  
Timothy and Dawn Lyons  
Frank and Lynn Peseckis  
Marlborough Gallery, New York  
Masters & Pelavin Gallery, New York  
Pierogi, Brooklyn, New York  
James Tuite  
Michele Wright

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