2009 ARTISTS OF THE MOHAWK HUDSON REGION

UNIVERSITY ART MUSEUM
UNIVERSITY AT ALBANY
STATE UNIVERSITY OF NEW YORK

JUROR: MATTHEW HIGGS
Artists
Bob Augstell
Justin Baker
Sharon Bates
David Bodhi Boylan
Laura Cannamela
Monica d. Church
Brian Cirmo
Marje Derrick
Amanda Facchiano
Raymond Felix
Abraham Ferraro
Jim Flosdorf
Richard Garrison
Taylor Gillis
Kyle D. Greene
Jared Handelsman
Stephen Honicki
Jennifer Hunold
Peter Iannarelli
J.C. Jogerst
Kelly Jones
John Knecht
Gail Kort
Matt LaFleur
Harold Lohner
Melinda McDaniel
Joan C. McKeon
Wayne Montecalvo
Tom Nicol
Mark Olshansky
Lori Lupe Pelish
Dorene Quinn
Barbara Todd
Georgia Wohnsen
Gregor Wynnyczuk

Exhibition Sponsors
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Matthew Bender IV
The Community Foundation for the Greater Capital Region’s Nancy Hyatt Liddle Fund for the Arts
Hudson-Fulton-Champlain Quadricentennial
Mayor Gerald D. Jennings
The M&T Charitable Foundation
University at Albany Alumni Association
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In-Kind Support
Gary David Gold Photography
New York Press & Graphics
2009 ARTISTS OF THE MOHAWK HUDSON REGION

JUNE 25 – AUGUST 8, 2009
JUROR: MATTHEW HIGGS

UNIVERSITY ART MUSEUM
UNIVERSITY AT ALBANY
STATE UNIVERSITY OF NEW YORK
about the juror

Matthew Higgs is an artist, curator, and writer based in New York. He is currently the director and chief curator of White Columns, New York’s oldest alternative non-profit art space. Since his arrival at White Columns in fall 2004, he has organized more than 150 individual exhibitions and projects, showing the work of more than 400 international artists of all generations.

Over the past fifteen years he has also organized more than 200 exhibitions and projects in North America and Europe, and his writings have appeared in more than fifty books, catalogues, and periodicals, including Artforum, Frieze, and Afterall. In the past two years he has contributed to books about artists John Baldessari, Ken Price, Kay Rosen, Elizabeth Peyton, Marilyn Minter, John McCracken, Christian Marclay, Oliver Payne & Nick Relph, and Uta Barth, among others.

Barbara Todd
...all your troubles fall away, 2008
Wool, appliquéd and quilted
102 x 98 inches

The Swyer Companies $1000 Juror’s Award
It is a pleasure to present 2009 Artists of the Mohawk-Hudson Region, one of the longest-running regional exhibitions in the country. The shared responsibility of the University at Albany Art Museum and the Albany Institute of History & Art, the exhibition represents the depth and vitality of art created within a 100-mile radius of Albany. So it is particularly appropriate that this year's exhibition has been designated part of the Hudson-Fulton-Champlain Quadricentennial celebration.

We are privileged to have had Matthew Higgs as our juror, who brought to bear his insights as artist and critic, as well as his experience as curator and director of White Columns. With characteristic British aplomb, Matthew faced the daunting task of reviewing the work of over 285 artists, who submitted over 1,200 images, videotapes, and installation proposals for his consideration. His particular interest in regional art, in work by artists of all generations, and in ideas that are sometimes thought to be outside the realm of contemporary art, were strong factors in my conviction that Matthew would be a superb regional juror. He joins a distinguished roster of artists, critics, and curators who have served in this capacity, among them Edward Hopper (1941), John Yau (1987), Dan Cameron (1997), Xu Bing (2000), Lilly Wei (2006), and Joel Shapiro (2008).

2009 Artists of the Mohawk-Hudson Region presents new work by thirty-five artists—both recognized artists and emerging talent. But our thanks go to every artist who submitted work for consideration. The strength of individual entries is critical to the development of a vibrant exhibition.

We are grateful for support of the exhibition and of this catalogue to Accent Commercial Furniture, Inc., Matthew Bender IV, Hudson-Fulton-Champlain Quadricentennial, Mayor Gerald D. Jennings, Charles M. Liddle III and The Community Foundation for the Greater Capital Region's Nancy Hyatt Liddle Fund for the Arts, The M&T Charitable Foundation, University at Albany Alumni Association, University Auxiliary Services, and The Andy Warhol Foundation for the Visual Arts; and for in-kind support to New York Press & Graphics, photographer Gary Gold. In addition, over a dozen businesses, individuals, and
organizations contributed juror’s and purchase awards and gift certificates, demonstrating that even in challenging economic times, area businesses and supporters recognize the contribution made by the arts to the life of our community.

Thanks also go to our colleagues at the Albany Institute of History & Art—Director Christine M. Miles and Deputy Director for Collections and Exhibitions Tammis Kane Groft—as well as to Sarah Martinez, Director of Albany Center Gallery, where an invitational exhibition drawn from the Regional will be presented later in the year. I also want to welcome The Hyde Collection in Glens Falls as a presenter of the exhibition in 2010.

Organizing any exhibition is a collaborative process of the highest order. Thanks go to members of the University Art Museum staff for their efforts: Corinna Ripps Schaming for curatorial and administrative oversight; Zheng Hu for superb exhibition and catalogue design; preparator Jeffrey Wright-Sedam, aided by Darcie Abbatiello, for skillful installation; and Naomi Lewis for her efforts to secure artists’ awards and her oversight of the jurying process. All were assisted in their efforts by Joanne Lue and Patricia VanAlstyne. Ariel Willmott, the Milton and Sally Avery Art Foundation intern, was tireless in organizing entries for the exhibition. Thanks also go to our collections staff Wren Panzella and Ryan Parr, and to Jeanne Finley for editing the catalogue.

We are deeply grateful to UAlbany President George M. Philip and to Provost and Vice President for Academic Affairs Susan D. Phillips for their ongoing support and firm belief in the importance of the museum and its role on campus, and to Associate Vice President for Academic Affairs William B. Hedberg for his guidance at countless points along the way.

The University at Albany, the exhibition and artists’ awards sponsors, the museum staff, and our colleagues at the Albany Institute of History & Art join me in congratulating all of the artists of the 2009 Artists of the Mohawk-Hudson Region!

Janet Riker
Director
June 2009
John Knecht

*The Acquiescers*, 2008

Digital animation displayed on five iPod nanos

6 x 24 inches

Picotte Companies $500 Juror's Award
open call

Since November 2004, I have been the director and chief curator of White Columns, New York’s oldest not-for-profit ‘alternative’ art space. Founded in 1970 in New York’s SoHo by artists Jeffrey Lew and Gordon Matta Clark, and initially known by its original street address—‘112 Greene Street’—White Columns has, for forty years, supported the work of literally thousands of artists. In the past four years alone, White Columns has organized more than 150 individual exhibitions and projects, working with more than 400 artists of all generations.

Central to White Columns’ programs in the past four years has been a desire to expand the focus of the gallery and to establish a more engaged dialogue with artists operating outside of the traditional metropolitan art ‘hubs.’ Consequently, we have initiated numerous projects with artists working in vital artistic communities in Milwaukee, Oakland, Philadelphia, Portland, Winnipeg, and elsewhere. Parallel to these initiatives, we have also sought out

Dorene Quinn
Portable Forest Floor, 2008
Leaves, cotton muslin, thread, and acrylic medium
135 x 114 inches

Renaissance Corporation of Albany
$500 Juror’s Award
artists whose practices might not conform to the typical
definition of what art might be: for example, White
Columns has collaborated extensively with Creative
Growth, a community of developmentally and physically
disabled artists based in Oakland, California to introduce
the work of this extraordinary organization and its artists
to national and international audiences. Similarly, we have
introduced the work of many self-taught artists, including
Michael Patterson-Carver, who once sold his ‘protest’
drawings on the streets of Portland, Oregon and who
would go on to win an Altoids Award in 2008 at New York’s
New Museum. In trying to broaden the scope of what an
art space might actually present, and in trying to
establish—and sustain—dialogues with artists working in
communities across North America and beyond, White
Columns hopes to both privilege and reflect something of
the genuine complexity of art, the goal being to create a
platform for artists of all kinds, one that is more inclusive,
more responsive, and ultimately more open.

Central to this process is the ongoing activity of
looking at art. All of the recent departures at White
Columns have been informed by our exposure to the ideas
and initiatives of a wide range of artists. Engaging with
artists’ ideas is fundamental to my practice as a curator.
In addition to my own independent research, each year
some 4,000 artists submit their work to White Columns
for consideration through our curated Artists Registry
program. Like the open submission process for the 2009
Gail Kort

180° Seeing: Schenectady in a Dome, 2007
Oil on papier-mâché
4 x 4 x 4 feet

Marijo Dougherty and Norman Bauman $250
Juror’s Award in memory of Nancy Hyatt Liddle
Artists of the Mohawk-Hudson Region exhibition, White Columns’ registry actively encourages artists to send in their work for consideration. Any open submission process is, inevitably, both a leap of faith and a leap into the void for both artist and juror/curator alike. Whilst an ostensibly democratic process, I think it still requires a considerable degree of self-confidence on the part of an artist to subject one’s ideas to this peculiar form of scrutiny. As a juror, one is typically encountering an artist’s work for the first time, without any real sense of an individual artist’s circumstances or the context in which the work has developed and evolved. (These personal histories and narratives can often provide a compelling subtext to an individual’s work.) Likewise, one is not actually encountering the work itself; rather, one is seeing a digital manifestation of the work, i.e., a reproduction. This complex scenario brings its own set of issues to the selection process, in that you constantly have to make adjustments between what you are actually seeing—usually on a computer screen—and what you imagine the actual work to be like. In a way, it is like learning a new (visual) language, a new way of looking that involves an unusual degree of ‘anticipation’ as to what the physical experience of the actual work might be. However, despite these potential limitations, the open submission process remains a highly valuable resource, as it creates a focused situation in which to encounter new work that one typically might not have access to. It is also a great way to become
visually acquainted with an individual’s practice and to get a sense of the larger forces at play in an individual’s work.

I approached the selection process for the *2009 Artists of the Mohawk-Hudson Region* exhibition just as I would the process of curating White Columns’ Artists Registry. I was curious, not only about what kinds of artists would apply, but also about whether I would be able to identify anything about a region I will happily admit to being unfamiliar with. (This unfamiliarity with the Mohawk-Hudson region was one of the things that attracted me to the project in the first place, in that it presented me with an opportunity for unexpected encounters.) Ultimately I was looking for work that was idiosyncratic, for work that displayed a strong sense of its own identity, for work that spoke clearly on its own terms—whatever those terms might be. I was not looking for work that was strikingly original or novel; rather, I was interested in work that—often subtly—both revealed and reveled in a dialogue with its many histories and influences. I was looking for different perspectives, for individual and possibly even conflicting voices. The writer and critic Dave Hickey once asserted in a talk at London’s Royal College of Art that ‘the least interesting thing about two different artworks is what they have in common.’ This seemed like a reasonable ‘manifesto’ for my selection process. When shared concerns emerged—for example, a number of the selected artists address the notion of ‘craft’—I was more intrigued by how these approaches distinguished
themselves, often radically so, from what they might have in common. I was impressed not only by the collective ambition of the work, but also by its sheer diversity—a diversity I can only surmise is reflected in the individual artists’ backgrounds, histories, experience, and motivations.

Ultimately I don’t know if the resulting exhibition is reflective of the art produced in the Mohawk-Hudson region; however, I do know that it represents a broad constituency, and seen as a whole it is a powerful argument for the continued vitality of art’s presence in this part of the country. It was a pleasure and an honor to have access to the work of all the artists who were generous enough to submit it for my consideration, and it has been a wonderful experience working with everyone at the University Art Museum in Albany. I can’t thank you all enough.

Matthew Higgs
June 2009
Exhibition installation view
LEFT
Brian Cirmo
Camden, NJ, O Captain My Captain, 2008
Pen on paper
13½ x 11 inches
University at Albany Alumni Association Purchase Award
Times Union $500 Juror's Award

RIGHT
Lori Lupe Pelish
Boy Dreams II, 2007
Fiber
38 x 41 inches
Austin & Co., Inc. $250
Juror’s Award in memory of Nancy Hyatt Liddle
Marje Derrick
*Popcorn 8, 2008*
Oil on canvas
49 x 80 inches

Mayor Gerald D. Jennings $250 Juror’s Award
J.C. Jogerst

*It takes a man to make the man*, 2009
C-print under yellow Plexiglas
41 x 31 inches

Metroland $200 Juror’s Award
Justin Baker

*For Who We Are and What We Carry I*, 2009
C-print
30 x 30 inches

*For Who We Are and What We Carry III*, 2009
C-print
30 x 30 inches

architecture+ $200 Juror’s Award
David Bodhi Boylon

Garbage Chair, 2008
Paper, latex paint, glue, found objects, and steel
26 x 50 x 44 inches

Carrie Haddad Gallery $100 Juror’s Award
Joan C. McKeon

Left to Right

Woman Drying Child, 2008
Clay, 9½ x 6 x 5½ inches

German Woman Feeding Birds, 2008
Clay, 11½ x 6 x 6 inches

Baker, 2008
Clay, 13 x 6 x 5½ inches

French Woman with Fish, 2008
Clay, 12½ x 6 x 5 inches

Albany Center Gallery Board of Directors
$100 Juror’s Award in memory of Les Urbach
Tom Nicol

*Label*, 2006–2007
Acrylic on canvas
16¼ x 25¼ inches

Riverfront Studios $100 Juror’s Award
Laura Cannamela
*Direction*, 2008
Paper relief
8¼ x 5¼ inches
Arlene’s Artist Materials $150 gift certificate

Mark Olshansky
*Fugue #19*, 2005-2006
Persian wool
18 x 7 inches
Clement Frame Shop & Art Gallery $100 gift certificate
Jim Flosdorf
*Lewitt #2*, 2009
Photograph
48 x 36 inches

McGreevy ProLab $150 gift certificate
Raymond Felix
Untitled: from Hieroglyphs, 2009
Photograph
20 x 16 inches

Albany Institute of History & Art
Purchase Award
A. Grindle Custom Framing $100
gift certificate
exhibition checklist

**Bob Augstell**
Loudonville, NY
*Obsolete*, 2008
Ceramic and mammoth ivory
Dimensions variable

**Justin Baker**
Albany, NY
*For Who We Are and What We Carry I*, 2009
C-print
30 x 30 inches
*For Who We Are and What We Carry II*, 2009
C-print
30 x 30 inches
*For Who We Are and What We Carry III*, 2009
C-print
30 x 30 inches
*For Who We Are and What We Carry IV*, 2009
C-print
30 x 30 inches

**Monica d. Church**
Poughkeepsie, NY
*For the Good of All Do Not Destroy the Birds*, 2006
Birdcage, pouhan paper, baking soda cards, thread, acrylic, graphite, string, and clothespins
58 x 82 x 41 inches

**Brian Cirio**
Albany, NY
*Camden, NJ, O Captain My Captain*, 2008
Pen on paper
13½ x 11 inches
*DC Cherry Blossom*, 2008
Pen on paper
13 x 11 inches
*Wake Me When It's Over*, 2008
Pen on paper
9 x 12 inches

**Sharon Bates**
Troy, NY
*A Delicate Balance*, 2007
Found metal structures, paint, and cable ties
Dimensions variable

**David Bodhi Boylan**
Woodstock, NY
*Garbage Chair*, 2008
Paper, latex paint, glue, found objects, and steel
26 x 50 x 44 inches
*Riverpants*, 2008
Acrylic on inkjet print
21 x 28 inches

**Laura Cannamela**
Valatie, NY
*Direction*, 2008
Paper relief
8¾ x 5¾ inches
*Imprisoned*, 2008
Paper relief
8¾ x 5¾ inches
*Passing*, 2008
Paper relief
8¾ x 5¾ inches

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13½ x 11 inches
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Pen on paper
13 x 11 inches
*Wake Me When It's Over*, 2008
Pen on paper
9 x 12 inches

**Marie Derrick**
Troy, NY
*Popcorn 6*, 2008
Oil on canvas
36 x 60 inches
*Popcorn 8*, 2008–2009
Oil on canvas
49 x 80 inches

**Amanda Facchiano**
Troy, NY
*Jesus's Foot*, 2008
Stoneware and leather
17 x 11 inches

**Raymond Felix**
Troy, NY
*Untitled: from Hieroglyphs*, 2009
Photograph
20 x 16 inches

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Stoneware and leather
17 x 11 inches

**Raymond Felix**
Troy, NY
*Untitled: from Hieroglyphs*, 2009
Photograph
20 x 16 inches
Peter Iannarelli
Beacon, NY
24 Ways to Be Together Throughout a Day, 2007
Installation
96 x 144 x 16 inches

J.C. Jogerst
Colonie, NY
For all of us, 2009
C-print, album covers
12 x 36 inches
It takes a man to make the man, 2009
C-print under yellow Plexiglas
41 x 31 inches
Two filters same race, 2009
Chemistry glass, relay baton, moonshine jugs, and black/white urine
18 x 16 x 10 inches

Kelly Jones
Castleton, NY
Olive, 2009
Installation with projected animation
48 x 96 x 50 inches

John Knecht
Hubbardsville, NY
The Acquiescers, 2008
Digital animation displayed on five iPod nanos
6 x 24 inches
The Vigilant, 2008
Digital animation on DVDs for five flatscreen/DVD players
5½ x 10 feet

Gail Kort
Niskayuna, NY
180° Seeing: Schenectady in a Dome, 2007
Oil on papier-mâché
4 x 4 x 4 feet

Matt LaFleur
Sand Lake, NY
Heater, 2008
Pencil and cut paper
19½ x 23¾ inches
All Seasons, Come at Once, 2007–2008
Pencil and cut paper
22¼ x 30 inches
Family Compound, 2007
Pencil and cut paper
14 x 17 inches

Harold Lohner
Albany, NY
Aura 2, 2009
Monoprint
30 x 22 inches
Aura 3, 2009
Monoprint
30 x 22 inches

Melinda McDaniel
Troy, NY
Seven Days 2009 (Troy, NY, Winter), 2009
Unprocessed color photographic paper
10 x 8 feet

Joan C. McKeon
Hannacroix, NY
Baker, 2008
Clay
13 x 6 x 5½ inches
French Woman with Fish, 2008
Clay
12½ x 6 x 5 inches
German Woman Feeding Birds, 2008
Clay
11½ x 6 x 6 inches
Woman Drying Child, 2008
Clay
9½ x 6 x 5½ inches
Wrinkles, 2008
Clay
10 x 5 x 5 inches

Wayne Montecalvo
Kingston, NY
Garage #3, 2007
Cardboard and tape
19 x 16 x 8 inches
Garage #4, 2007
Cardboard and tape
18 x 16 x 9 inches

Tom Nicol
Mellenville, NY
Profile, 2007
Acrylic on canvas
17 x 18 inches
Rate (3), 2007
Acrylic on canvas
18 x 19 inches
Rate (2), 2007
Acrylic on canvas
16½ x 19½ inches
Decoy, 2006–2007
Acrylic on canvas
12 x 13½ inches
Label, 2006–2007
Acrylic on canvas
16¼ x 25¼ inches

Mark Olshansky
Great Barrington, MA
Fugue #13, 2005–2006
Persian wool
18 x 7 inches
Fugue #14, 2005–2006
Persian wool
18 x 7 inches
Fugue #15, 2005–2006
Persian wool
18 x 7 inches
Fugue #16, 2005–2006
Persian wool
18 x 7 inches
Fugue #17, 2005–2006
Persian wool
18 x 7 inches
Fugue #18, 2005–2006
Persian wool
18 x 7 inches
Fugue #19, 2005–2006
Persian wool
18 x 7 inches
From a series of 21 based on Bach's The Art of the Fugue

Lori Lupe Pelish
Niskayuna, NY
Boy Dreams II, 2007
Vinylon found framed print
38 x 41 inches
Label, 2006–2007
Acrylic on canvas
16¼ x 25¼ inches

Barbara Todd
Troy, NY
...all your troubles fall away, 2008
Wool, appliquéd and quilted
102 x 98 inches
Hill, 2008
Cut paper and mat Mylar, layered
48 x 52 x 1 inches
Little Arp, 2008
Mat Mylar and painted MDF
11 x 8½ x 1 inches

Gregor Wynnczuk
Albany, NY
Don’t Go There, 2009
Vinyl on found framed print
28 x 52 inches
Look at Me, 2008
Vinyl on found framed print
17 x 17 inches
Not Now, 2008
Vinyl on found framed print
12 x 39 inches

Dorene Quinn
Utica, NY
Knot Restoration Project, 2009
Plywood
48 x 96 x 1 inches
Portable Forest Floor, 2008
Leaves, cotton muslin, thread, and acrylic medium
135 x 114 inches
2009 Artists of the Mohawk-Hudson Region
June 25 – August 8, 2009

University Art Museum
University at Albany
State University of New York

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Jeffrey Wright-Sedam, Preparator