2006
ARTISTS OF THE
MOHAWK HUDSON REGION

June 29 – August 5, 2006
juror: Lilly Wei
Lilly Wei is a New York-based independent curator and critic. She has written regularly for *Art in America* since 1982, and is a contributing editor at *Art News* and *Art Asia Pacific*. She has also written for *Asian Art News*, *Art Papers*, *Sculpture Magazine*, *Tema Celeste*, *Flash Art*, *Art Press*, *Art and Auction*, and *Glass Quarterly*, among others, and has been the essayist for many exhibition catalogues and brochures on contemporary art, including publications for the Albright-Knox Art Gallery, the Neuberger Museum, and the Metropolitan Museum of Art.

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

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

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

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

Our grateful thanks go to Phyllis A. Hall, chair of the Mohawk-Hudson Regional Honorary Committee, and to all the members of the committee. Their enthusiasm and support have meant so much to the museum and to so many worthy institutions in this community. Throughout its history, the Regional has reflected the depth and vitality of the arts in the upper Hudson Valley, as well as the vision of its jurors. Heartfelt thanks go to independent curator and critic Lilly Wei, who juried this year’s Regional—no small feat, given that over 200 artists submitted over 1,000 slides of their work for consideration. Lilly joins an extraordinary group of artists, critics, and curators who have served in this capacity over the years, among them artist Edward Hopper (1941), poet/critic John Yau (1987), curator Dan Cameron (1997), and artist Xu Bing (2000).

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

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

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

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

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

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

Janet Riker
Director
June 2006

Learning from Nancy Liddle

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

Nancy Liddle

As director of the University Art Gallery from 1977 to 1992, Nancy Liddle presided over five Mohawk-Hudson Regionals. Like today, these Regionals were juried by noted art critics, artists, and curators, including Henry Geldzahler, Thomas Messer, and Linda Shearer. Unlike today, there were no slide submissions; each artist hand-delivered his or her original artwork to the gallery, and at the end the space often held over 800 works. The juror would arrive, look carefully at all the submissions, and then hone in—at which point the shuffling and reshuffling of the works began, as the juror made aesthetic judgments and “yes,” “no,” and “maybe” sections were established around the gallery. All of this required the combined organizational and physical efforts of the gallery’s small staff. Everyone worked to keep pace, including the student staff, of which I was one in the early 80s.

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

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

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

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

At the time, what struck me most about Nancy was how perfectly she fit her environment. I didn’t know then that the clean-lined chrome and black leather benches, the olive upholstered chairs, and the walnut credenzas in the gallery had been designed by Florence Knoll, whose furniture humanized the International style. Although I knew that Edward Durrell Stone had designed the University’s uptown campus, it was Nancy who pointed out that he’d also designed the first section of the Museum of Modern Art in New York City in 1939.

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

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

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

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

Furthermore, selecting is a process that largely depends upon shifting conditions, including the frame of mind and the vagaries of the juror. Some of the selected work will always be the same, reflecting the core aesthetic and philosophies of the selector, but other choices will vary, as different sequences of thoughts and responses bump into each other in the juror’s mind while viewing the images. I doubt if any list of selected work would exactly replicate itself, and it might be interesting to test this notion by having the juror repeat the selection several times at short intervals to see the degree of agreement or difference. While I know this is not practical—since the selection process is already a lengthy one—it is merely suggested in order to demonstrate that I, the juror, am fallible, and you, the artist, should forgive me if your work was not selected. And yes, I probably just eliminated the next superstar of the art world.

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

I believe exhibits of this kind are critical. Triumphs of the local and the regional, they become proliferating points on a national art map, linking up places beyond New York and Los Angeles. They offer a finer, more varied description of the art of a country, a more informed, inclusive, continuous picture, one that reflects and anticipates the movements of
the centers and breaches the centers’ insularity and boundaries. I find it a privilege to be able to see art in the field, as it were, whether made by fledgling artists or more mature, established ones. Intrinsic in these projects is always the excitement of discovery and of the essential sorting out, the reconciliation between the unfamiliar and the familiar. While it is always difficult to select a show—to put this artist in and take that one out—and just as difficult to award prizes, I hope the viewers will be as excited by the results as I am, and I hope they make their own discoveries, find their own entries into the art on view, and develop their own engagements with it.

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

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

Marijo Dougherty and Norman Bauman $500 Juror’s Award
In memory of Nancy Hyatt Liddie
Richard Garrison
Parking Lot Perimeters, 2004
Cut and stacked asphalt paper
Dimensions variable

Aiken Arts $500 Junior’s Award:
In memory of Nancy Hyatt Liddell’s
20-year support of Rice Gallery artists
Karla Centanni
C-print
10 x 10 inches each

Friends of Mayor Jennings $500 Juror’s Award
Patrick Cuffe
Sprinkler System, 2004
Wood, steel, sheetrock
12 x 8 x 7 feet

William B. Schade $500 Juror's Award
In memory of Nancy Hyatt Liddle
Jim Flosdorf
Diptych, 2006
Photocollage
25 x 120 inches

Soyer Companies $500 Juror’s Award
Georgia Wohnsen

Circumstance, 2006

Acrylic, thread on canvas

4 x 6 feet

Times Union $500 Juror’s Award

Kathy Greenwood

But I’m a Vegetarian, 2005

Acrylic on tablecloth, wood

36 1/2 x 24 x 24 inches

Picotte Companies $500 Juror’s Award
Peter Iannarelli
We’re All In This Together, 2005
64 boxes of 64 crayons
4 x 14 feet
architecture+$200 Juror’s Award

Lorrie Fredette
Pores, 2005
Pellon, encaustic
96 x 6 x 5 inches
Albany Center Galleries Board of
Directors $100 Juror’s Award;
In memory of Leslie Urbach
Martin Benjamin
Café, Santiago, Cuba, 2003/2004
Color digital photograph/light jet C-print
18 x 27 inches
Metroland $100 Juror’s Award

Sharon Bates
Cluster, 2005
Mixed media installation
Dimensions variable
Albany Institute of History & Art Purchase Award
Arlene’s Artist Materials, $100 Gift Certificate
Kawther A. Elmi
Native Home, 2004
Photograph
17 x 22 inches
Clement Frame Shop & Art Gallery, Inc.,
$100 Gift Certificate

Chris DeMarco
Mall Deconstruction Series, 2006
Chromogenic prints
12 x 18 inches
McGreevy ProLab, $150 Gift Certificate
EXHIBITION CHECKLIST

Michael Oatman
Nocturne 292 and Nocturne 4518, 2005
Sepia-toned photograph and inkjet on transparency
5 ½ x 7 ⅓ inches each
University at Albany Alumni Association Purchase Award
A. Grindle Custom Framing, $100 Gift Certificate:

Ford Bailey
Chatham, New York
Cambridge, 2005
Photograph
13 x 13 inches

Chilen, 2005
Photograph
13 x 13 inches

Sharon Bates
Troy, New York
Cluster, 2005
Mixed media installation
Dimensions variable

Martin Benjamin
Schenectady, New York
Agramonte Street, Havana, Cuba, 2003/2004
Color digital photograph/inkjet print
12 x 18 inches

Café, Santiago, Cuba, 2003/2004
Color digital photograph/lightjet C-print
18 x 12 inches

Pennie Brantley
Petersburgh, New York
Protecting Our InnerSelvesFrom Encroachment (Berlin Greenhouse), 2004
Oil on canvas
48 x 60 inches

Lynn Dreese Breslin
Coxsackie, New York
Point of View, 2004
Graphite on paper
46 x 29⅞ inches

Allen Bryan
Saugerties, New York
Weather Report, 2006
Photograph
12 x 24 inches

Ralph D. Caparulo
Ganway, New York
Save It, 2004
Mixed media wall piece
20 x 2⅓ inches

Karen Centanni
Troy, New York
Untitled III from “The Space In Between My House and Yours”, 2005/2006
C-print
10 x 10 inches

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

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

Claudia Dean
Albany, New York
Taos Pueblo #1, 2005
Color photograph
16 x 20 inches

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

Kelly de la Rocha
Glenville, New York
Biloxi Windows, 2006
Photograph
8 x 10 inches

Chris DeMarco
Albany, New York
Mail Deconstruction Series, 2006
Chromogenic prints
12 x 18 inches each

EXHIBITION CHECKLIST

Jeri Eisenberg
East Greenbush, New York
Loon Lake, No. 2, 2005
Archival inkjet on Japanese kozo paper with encaustic
36 x 45⅜ inches

Kawther A. Elmi
Albany, New York
Native Home, 2004
Photograph
17 x 17 inches

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

Jim Flosdorf
Troy, New York
Diptych, 2006
Photo collage
25 x 120 inches

Lorrie Fredette
West Camp, New York
Pores, 2005
Pellon, encaustic
96 x 6 x 5 inches

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

Ben Godward
Albany, New York
Obvious (there was a reason), 2005
Powder coated copper and tie down straps
240 x 18 x 16 inches
Kathy Greenwood  
Troy, New York  
*But I’m a Vegetarian*, 2005  
Acrylic on tablecloth, wood  
36 1/2 x 24 x 24 inches

Peter Iannarelli  
Beacon, New York  
*We’re All In This Together*, 2005  
64 boxes of 64 crayons  
4 x 14 feet

Anita Fina Kiewra  
Verbank, New York  
*Tug of War*, 2006  
Screenprint  
22 x 116 inches

Jeri C. Macdonald  
Cambridge, New York  
*Three On A Mirror #3*, 2005  
Oil on canvas  
30 x 44 inches

Erin A. McCaffrey  
Central Bridge, New York  
*Reflection of Truth*, 2004  
MDF, fluorescent tubes and hardware, plexiglass, mirror tile, paint, and sheet metal  
51 1/2 x 25 x 8 inches

Michael McKay  
Catskill, New York  
*Life is Elsewhere #2*, 2006  
Acrylic on board  
48 x 24 inches

Jason Nickell  
Utica, New York  
*Kensos II*, 2002-2004  
Oil on canvas with wood brackets  
69 x 69 inches

Michael Oatman  
Troy, New York  
*Nocturne 292*, 2005  
Sepia-toned photograph and inkjet on transparency  
5 1/2 x 7 1/2 inches

Nocturne 4518, 2005  
Sepia-toned photograph and inkjet on transparency  
5 1/2 x 7 1/2 inches

Nocturne 4517, 2005  
Sepia-toned photograph and inkjet on transparency  
5 1/2 x 7 1/2 inches

Nocturne 3530, 2005  
Sepia-toned photograph and inkjet on transparency  
5 1/2 x 7 1/2 inches

Leslie Parke  
Cambridge, New York  
*Hive Frost*, 2003  
Oil on linen  
60 x 84 inches

Seth Pompi  
Albany, New York  
*Open*, 2006  
4-minute looped video  
Square, 2006  
5-second looped video

Marion Preston  
Ft. Johnson, New York  
*The Ten Thousand Things I*, 2006  
Intaglio with wax on paper  
12 x 12 inches

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

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

Emily Rauch  
Rensselaer, New York  
*Carpenter’s Wife*, 2006  
Mixed media  
48 x 36 inches

Karin Stack  
Williamstown, Massachusetts  
*Yellow Raft, Vast Sea*, 2005  
Archival pigment print on Epson paper  
13 x 21 inches

Vimala Steadman  
New Lebanon, New York  
*Flight*, 2004  
Oil on canvas collage with string  
24 x 30 inches

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

Aimee Tarasek  
New Hartford, New York  
*Overturn*, 2005  
Tar paper, steel, resin paper  
237 x 130 x 8 1/2 inches

Terrence Tiernan  
Mechanicsville, New York  
*Quarry façade*, 2006  
Mixed media on wood  
24 x 24 inches

Tommy Watkins  
Albany, New York  
*Coal of Bothom*, 2006  
Oil paint and ink on canvas  
30 x 30 inches

Georgia Vohlsen  
Dolgeville, New York  
*Circumstance*, 2006  
Acrylic, thread on canvas  
4 x 6 feet
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