2018 Artists of the Mohawk Hudson Region

Fern T. Apfel
Michael Bach
Justin Baker
Martin Benjamin
Debra Bilow
Rick Briggs
Gabe Brown
Amy Cheng
Monica d. Church
Drew Conrad
Susan Spencer Crowe
Ray Felix
Laura Frare and Mary Kathryn Jablonski
Matt Frieberghaus
Richard Garrison
Kathy Greenwood
Daesha Devón Harris
David Herbert
Susan Hoffer
Sean Hovendick
Beth Humphrey
William Jaeger
Pooh Kaye
KK Kozik
Shari Mendelson
Susan Meyer
Stephen Niccolls
Gina Occhiogrosso
Victoria Palermo
David Ricci
Karin Schaefer
Greg Skochko
Rosary Solimanto
Claire Stankus
Amelia Toelke
Jessica Ann Willis
Gerald Wolfe
Deborah Zlotsky
2018 Artists of the  
Mohawk Hudson Region  
October 11 – December 8, 2018  
Juror: Jean Shin

University Art Museum  
University at Albany  
State University of New York

Exhibition and Publication Support
Nancy Hyatt Liddle Fund for the Arts of  
   The Community Foundation for the Greater Capital Region  
University Auxiliary Services

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Janet Riker and Michael Marston in memory of  
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A. Grindle Custom Framing  
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RGH Artists’ Oil Paints
It is a pleasure to present 2018 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, the Albany Institute of History & Art, and The Hyde Collection in Glens Falls, New York, the exhibition celebrates the depth and vitality of art created in the upper Hudson Valley and Adirondack regions, as well as the vision and insight of its jurors.

Sincere thanks go to Jean Shin, who faced the daunting task of reviewing the work of 371 artists, who submitted over 1,500 images, videotapes, and installation proposals for her consideration. Shin is long-familiar with the Capital Region and the University Art Museum. Her solo exhibition Accumulations (2005) remains one of the most formidable examples of an artist taking on the challenges of our unique multi-tiered space. Once again, she leaves an indelible mark on the Museum as the juror of 2018 Artists of the Mohawk Hudson Region. She joins a distinguished roster of artists, critics, and curators who have served in this capacity over the years including Nato Thompson (2012), Dan Cameron (2010), Matthew Higgs (2009), Lilly Wei (2006), Xu Bing (2000), John Yau (2001), Linda Shearer (1991), and Henry Geldzahler (1973).

This year’s Regional presents new work by 38 artists—both established artists and emerging talent. Thanks go to everyone who submitted their work; broad participation enriches the dialogue and debate that is part of each year’s exhibition. We are delighted that Albany Center Gallery will once again present invitational exhibitions drawn from the artists in the Regional.

Support of the exhibition was provided by the Nancy Hyatt Liddle Fund for the Arts of The
Community Foundation for the Greater Capital Region; I am truly grateful to Charles M. Liddle III for making that possible. Over thirty businesses, individuals, and organizations contributed exhibition support, juror and purchase awards, and gift certificates, demonstrating continued commitment to the exhibition, as well as an appreciation of the contribution artists make to life in our community.

Thanks to Tammis K. Groft, executive director at the Albany Institute of History & Art, Anne Saile, interim director at The Hyde Collection, and to the board and staff at both institutions. Ours is a model of ongoing collaboration that adds strength to our individual efforts each year.

We are grateful to UAlbany President Havidán Rodríguez and to Senior Vice President for Academic Affairs and Provost James R. Stellar for their support and belief in the important role the University Art Museum plays on campus and in the community, and to Senior Vice Provost and Associate Vice President for Academic Affairs William B. Hedberg for his invaluable guidance.

Organizing an exhibition is at its core a collaborative process, and the members of the University Art Museum staff all played essential roles. Thanks to Gil Gentile for exhibition and catalogue design; to Preparator Jeffrey Wright-Sedam for installation oversight; to Registrar Darcie Abbatiello for loan coordination; to Outreach and Exhibition Coordinator Naomi Lewis for handling the artists’ entries and managing the artists’ awards; to Administrative Assistant Alana Akacki for keeping us all on track; and to the dedicated efforts of our Curatorial Assistant Berly Brown; Museum Technician, Ryan Parr, and to student interns Jaquelyn Mendez (MFA), John Epp, Tara Ilyadis, and Ossie Jon-nwakalo. Special thanks to Assistant Director of Alumni Programs Loida R. Vera Cruz, and former Administrative Assistant Joanne Lue for their ongoing commitment and support of the museum.

The University at Albany, the exhibition and artists’ award sponsors, the museum staff, and our colleagues at the Albany Institute and The Hyde Collection join me in congratulating the artists of the 2018 Artists of the Mohawk Hudson Region!

Corinna Ripps Schaming
Interim Director/Curator
Gina Occhiogrosso
*A Cold Melt*, 2018
Acrylic ink and oil on pieced and sewn muslin
72 x 48 inches

*Pursuing Ambivalence*, 2018
Acrylic ink and oil on pieced and sewn muslin
60 x 60 inches

The University at Albany Foundation
$1,000 Juror’s Award
Shari Mendelson

*Three Vessels with Exoskeleton (Ochre), 2017*

Repurposed plastic, hot glue, resin, acrylic polymer, paint, found metal, mica

26 x 6 x 6 inches

UAlbany Alumni Museum Student Staff

$800 Juror’s Award in memory of Marijo Dougherty
Korean Bird Vessel 2, 2015
Repurposed plastic, hot glue, resin, tea bags, acrylic polymer
10 ½ x 5 x 10 ½ inches

Large Blue Beast, 2015
Repurposed plastic, hot glue, acrylic polymer, resin, tea bags, thread, paint
15 ½ x 9 x 17 inches
Jean Shin is internationally recognized for her expansive site-specific installations that transform everyday objects into elegant expressions of identity and community engagement. Her work has been widely exhibited in major national and international museums, including solo exhibitions at The Museum of Modern Art in New York City, the Fabric Workshop and Museum in Philadelphia, the Smithsonian American Art Museum in Washington D.C., the Scottsdale Museum of Contemporary Art in Arizona, and the Crow Collection in Dallas.

In *Accumulations*, Shin’s 2005 solo exhibition at the University Art Museum, she created two onsite installations in addition to presenting a series of her photographs of found objects. She has since realized several large-scale, permanent installations commissioned by major public agencies on the federal level (the United States General Services Administration) as well as the city level and arts-for-transit programs (New York City’s Metropolitan Transit Authority and Percent for the Art programs in New York City and Seattle). She recently completed a landmark commission for the MTA’s Second Avenue Subway at the 63rd Street station in Manhattan.

Shin has received numerous awards including two New York Foundation for the Arts Fellowships in Architecture/Environmental Structures (2008) and Sculpture (2003), an award from the Korea Arts Foundation of America, a Pollock-Krasner Foundation Grant, an award from the Asian Cultural Council, and a Louis Comfort Tiffany Foundation Biennial Art Award.

Born in Seoul, South Korea and raised in the United States, Shin attended the Skowhegan School of Painting and Sculpture in 1999 and received a BFA and an MS from Pratt Institute in Brooklyn. She is a tenured adjunct professor of fine art at Pratt Institute. She lives and works in Brooklyn, New York, and part-time in the Hudson Valley.
Laura Frare and Mary Kathryn Jablonski

These Last Few Days of Freezing Rains, 2017
Video, 3:55 minutes; color; sound

Howard J. Cure ’82 $500 Juror’s Award in memory of Marijo Dougherty

UAlandy Alumni Association through the Dr. Arthur N. Collins ’48 Purchase Award, University Art Museum
I want to acknowledge what a privilege it is to be asked to be a juror for this special exhibition. As an artist, it is a great way for me to consider the works of so many of my peers from this region who applied. I first came to the University at Albany in 2005, when I was invited to have a solo exhibition at this very museum. For this reason, I am grateful for the chance to reconnect to this institution and its community. At the time as an emerging artist, this was an exciting opportunity, to say the least. My show overlapped with two other artists—Nina Bovasso and John F. Simon Jr.—who were also having solo presentations. I have great memories of our time installing on site. While spending several days working on scaffolds and off-hours enjoying meals together, we had many conversations artist to artist about our lives and work, including the ideas and process behind it. At the opening celebration, we made further connections with other wonderful artists in the community at large, many working as professors teaching at the University.

Five years later, my attraction to this region continued to grow, but the motivation to come upstate came out of necessity to find cheaper storage options outside New York City. This lead to a life change for me and my family, living in two places that we now call home: Brooklyn and the Hudson Valley. Over the years, I’ve managed to carve out a modest second home and studio outside Kingston, a fixer-upper and a work in progress. Spending summers and as many weekends as we can, upstate has become a way of life.

In the review and selection process, I recognized similar themes, practices, and obsessions that I share with the artists of this region. Although my experience upstate is multifold, individual and groups of works triggered these thoughts that I wanted to illuminate. First, the landscape is striking. Engaging with it, being present is such an important part of the
day. At the height of summer, the farmer’s market and garden’s harvest is lush and a feast for my senses. The vistas, the Hudson River, and endless sunsets are undeniably beautiful. But I am particularly fond of the quietness that blankets the winter landscape. As if time is frozen, the emptiness is interrupted by the gentle light and blue shadows that are cast over the snow’s surface, the bare trees, the mountains and fields. There is a heightened awareness of time preserved, together with anticipation of its passing, that I find endearing. Not to mention the critical lessons the environment teaches me, reminders of nature’s resilience and the need for its stewardship.

Additionally, time somehow magically slows down in the country. I purposely enjoy not being too busy and try to unplug as much as I can. Giving in to pay attention to natural phenomena all around me, I invest time to ponder these everyday observations. In this daily meditation, patterns emerge, revealing life’s infinity loop and variation. Engaging in a practice of transformation, long days are lost to labor-intensive, repetitive work. My hands stay at work while my mind meanders through memories. Then, at night, being able to see the brilliance of the stars and planets, I feel humble wondering about all that is greater than myself.

In distilling my perceptions and sensory experiences, abstraction preoccupies me in the studio. Line and shapes ground me, while color and light move me. I reexamine systems at work, struck by the balance of order with whimsy, or how geometric structures coexist with organic fluidity. Such relationships are contingent on each other. Engrossed in the process of making, I search for meaning when chance meets premeditation. Experimenting with materials, form, and construction also inform these actions. I did confess earlier that I initially moved up here to get extra space. With more space, it is easy to fill it up accumulating things. Even in the country, I cannot escape the dominance of our material culture. This is perhaps even more evident when I am confronted with room after room full of old things for sale in the many antique barns and junk shops. Vast collections of consumers’ pasts, objects once prized, elaborately ornate or functional like books, letters, even icons, when no longer needed, get piled up and become ephemera. These relics still retain their power to seduce, yet their excess questions their abandonment, our culture’s unsustainable consumer habits, and its dysfunction.

Mostly up here, I spend more time in the company of the people that matter to me. Sharing good foods in slow cookouts and cocktail gatherings are regular pastimes upstate. Relationships with the people close to me—family, close friends and community—become paramount. Wherever I am, I seek to belong to a tribe whose identity becomes defined by our shared experience. At the same time, remembering where I come from and when others welcomed me as a stranger, I remain open to newcomers and recent transplants. I gain strength in questioning my own vulnerabilities and in embracing what I don’t know yet.

I hope that this special exhibition becomes another occasion for this community to come together in celebrating artists and their works’ collective vision. It’s very inspiring to connect with the familiar and discover many unknowns.

Thank you to all the artists for sharing their works with us.

Jean Shin
Juror
Susan Meyer
Noodlebowl, 2018
Wood, collage on wood, acrylic, digital images on transparency and hardware
24 x 53 x 36 inches; ball 16 inches diameter

Zeezo, 2018
Wood, collage on wood, acrylic and hardware
62 x 16 x 16 inches

Ann C. Mataraso ‘02
$500 Juror’s Award
**Fern T. Apfel**  
*The Blank Page*, 2018  
Acrylic paint on wood panel  
20 x 24 inches  
Courtesy of Concepto Gallery, Hudson, NY  
UAlbany Alumni Association Arts and Culture Committee  
$300 Juror’s Award

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**Daesha Devón Harris**  
*How I got over (One More River to Cross)*, 2017  
Cotton rag archival pigment print  
17 x 22 inches  
*Times Union*  
$500 Juror’s Award  
UAlbany Alumni Association through the Dr. Arthur N. Collins ’48 Purchase Award, University Art Museum

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**Fern T. Apfel**  
*The Blank Page*, 2018  
Acrylic paint on wood panel  
20 x 24 inches  
Courtesy of Concepto Gallery, Hudson, NY  
UAlbany Alumni Association Arts and Culture Committee  
$300 Juror’s Award
Deborah Zlotsky

*Bewitched*, 2017
Oil on canvas
48 x 36 inches

Assemblymember
Patricia Fahy
$250 Juror’s Award
David Herbert
*The Phantom of Liberty*, 2017
Wood, string, paint, hardware
12 x 5½ x 4 feet
Austin & Co., Inc.
$250 Juror’s Award

Right:
Claire Stankus
*Floor Plant*, 2018
Oil on panel
20 x 20 inches
Alvarez Dental $300
Juror’s Award in memory of Marijo Dougherty

Far Right:
Beth Humphrey
*Rainbow Drops*, 2018
Gouache, crayon, collage on paper
19 x 16 inches
Michael Boots
$250 Juror’s Award
Susan Hoffer
Appealing to a Moral World Community, 2016
Oil on hardwood
24 x 36 inches

Certified Framing and Gallery
$250 Juror’s Award

Albany Institute of History & Art
Purchase Award, Contemporary Arts Fund
Kathy Greenwood
Waste Not 1, 2016
Discarded clothing, thread on wood panel
37 x 37 x 2 inches

Janet Riker and Michael Marston
$250 Juror’s Award in memory of Marijo Dougherty
Justin Baker
*Frodo’s Ghost, On the mountain high*, 2018
Archival inkjet
40 x 30 inches

Congressman
Paul D. Tonko
$250 Juror’s Award
Susan Spencer Crowe  
*Tosca,* 2017  
Cut and folded watercolor paper, graphite, Flashe, museum board mounted on archival cardboard/wood  
18 x 14 x 4 inches  
Richard H. Corcione ’72, ’77  
$150 Juror’s Award

Jessica Ann Willis  
*T.O.CUN 1, 2 & 3,* 2018  
Video/virtual reality looped 3:00 minutes; color; sound  
New World Bistro Bar  
$100 Juror’s Award
**Amy Cheng**  
*Arabesque 3, 2016*  
Oil on canvas  
30 x 30 inches

Carrie Haddad Gallery $100 Juror’s Award

The Hyde Collection Purchase Award
**Victoria Palermo**  
*Blue Flash*, 2017  
Acrylic paint/resin on poplar  
7 ½ x 7 ½ x ¾ inches

*Green Flash*, 2017  
Acrylic paint/resin on poplar  
7 ½ x 7 ½ x ¾ inches

Loida R. Vera Cruz  
$150 Juror’s Award

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**Gabe Brown**  
*Smokestack*, 2018  
Oil on linen over wood panel  
16 x 12 inches

UAlbany Alumni Association through the Dr. Arthur N. Collins ’48 Purchase Award, University Art Museum
Greg Skochko

*Big Bloated Car*,
2013 - present
PVC
13 x 28 x 11 feet

Albany Center
Gallery $100
Juror’s Award
in memory of
Les Urbach
**Michael Bach**
*A self-portrait made behind a stream of water in the shower*, 2018
Archival pigment print
9 x 9 inches

McGreevy ProLab
$150 Gift Certificate

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**Rick Briggs**
*Sky High Sigh*, 2017
Alkyd house paint, oil stick, spray paint on canvas
48 x 57 inches

RGH Artists’ Oil Paints
$250 Gift Certificate

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**Karin Schaefer**
*Intersectional*, 2018
Oil on panel
12 x 12 inches
Courtesy of Sears
Peyton Gallery

Arlene’s Artist Materials
$200 Gift Certificate
Ray Felix
*Mason Hall Meeting Room, 2017*
Archival pigment print on fine art paper
24 x 24 inches framed

Clement Frame Shop & Art Gallery $100 Gift Certificate

Richard Garrison
*Parking Space Color Scheme (January 2 – June 22, 2014), 2015-16*
Watercolor, gouache, graphite on paper
24 x 24 inches

A. Grindle Custom Framing $100 Gift Certificate
Martin Benjamin
Candid street photograph, Via Pietrapiana, Florence, Italy, 2015

Debra Bilow
Winter Field North Country No. 1, 2018

Monica d. Church
Cleaning Up, Temple of Literature, Hanoi, Vietnam, 2018

Drew Conrad
Westward Yearning Drawing No. 5, 2018
**Matt Friebrughaus**  
*Water Collection, 2017*

**Sean Hovendick**  
*Andrew and daughter from the series “Lives of Men,” 2016*

**William Jaeger**  
*Untitled, Pine Bush 5, 2018*

**Pooh Kaye**  
*Clapper Lake Studies: Sentinel, 2017*
KK Kozik
Piet’s Sake, 2017

David Ricci
Via Crucis, 2018

Stephen Niccolls
Tough Short, 2017

Rosary Solimanto
Bionic Hand Palsy: Lipstick, 2017
Amelia Toelke
*Doorway*, 2015

Gerald Wolfe
*Cloud Painting 2*, 2017
Fern T. Apfel
Kinderhook, NY

Blue Airmail, 2018
Acrylic paint on wood panel
20 x 24 inches
Courtesy of Concepto Gallery, Hudson, NY

Domestic Fiction, 2018
Acrylic paint on wood panel
20 x 24 inches
Courtesy of Concepto Gallery, Hudson, NY

The Blank Page, 2018
Acrylic paint on wood panel
20 x 24 inches
Courtesy of Concepto Gallery, Hudson, NY

Michael Bach
Troy, NY

A kneeling self-portrait at the end of the bed. Fenrich can be seen sleeping behind me, 2018
Archival pigment print 9 x 9 inches

A self-portrait made behind a stream of water in the shower, 2018
Archival pigment print 9 x 9 inches

A self-portrait mirror abstraction, Troy, New York, 2017
Archival pigment print 9 x 9 inches

Justin Baker
Troy, NY

Frodo’s Ghost, I love, 2018
Archival inkjet print 40 x 30 inches

Frodo’s Ghost, On the mountain high, 2018
Archival inkjet print 40 x 30 inches

Martin Benjamin
Niskayuna, NY

Candid street photograph, Via Pietrapiana, Florence, Italy, 2015
Color digital photograph; Chromira photographic print 20 x 20 inches

Debra Bilow
South Salem, NY

Winter Field North Country No. 1, 2018
Archival pigment print 12 x 12 inches

Winter Field North Country No. 2, 2018
Archival pigment print 12 x 12 inches

Winter Field North Country No. 6, 2018
Archival pigment print 12 x 12 inches

Rick Briggs
Preston Hollow, NY

Sky High Sigh, 2017
Alkyd house paint, oil stick, spray paint on canvas 48 x 57 inches
Gabe Brown
Kingston, NY

Neon Mountain, 2018
Oil and acrylic on linen over wood panel
20 x 16 inches

Smokestack, 2018
Oil on linen over wood panel
16 x 12 inches

Amy Cheng
New Paltz, NY

Arabesque 3, 2016
Oil on canvas
30 x 30 inches

Circle Dot Sphere, 2016
Oil on canvas
30 x 30 inches

Monica d. Church
Poughkeepsie, NY

Cleaning Up, Temple of Literature, Hanoi, Vietnam, 2018
Photograph on rag paper
20 x 30 inches

Woman with Alter, Hoi An, 2018
Photograph on rag paper
20 x 30 inches

Drew Conrad
Claverack, NY

Westward Yearning Drawing No. 5, 2018
Cotton rag paper, manipulated found photographs, graphite pencil
18 x 24 inches

Susan Spencer Crowe
Kingston, NY

Ludwig, 2017
Cut and folded watercolor paper, graphite, Flashe, museum board mounted on archival cardboard/wood
18 x 14 x 4 inches

The Lone Ranger and his Bowl of Cherries, 2017
Cut and folded watercolor paper, graphite, Flashe, museum board mounted on archival cardboard/wood
18 x 14 x 4 inches

Tosca, 2017
Cut and folded watercolor paper, graphite, Flashe, museum board mounted on archival cardboard/wood
18 x 14 x 4 inches

Ray Felix
Troy, NY

Living Room Door to Bath, 2018
Archival pigment print on fine art paper
24 x 24 inches

Mason Hall Meeting Room, 2017
Archival pigment print on fine art paper
24 x 24 inches

Laura Frare and Mary Kathryn Jablonski
Porter Corners, NY

These Last Few Days of Freezing Rains, 2017
Video, 3:55 minutes; color; sound

Matt Frieberghaus
Cold Spring, NY

Water Collection, 2017
Single-channel video, 4:00 minutes; color; sound

Richard Garrison
Delmar, NY

Parking Space Color Scheme (January 2014 - May 2015), 2016-17
Acrylic and graphite on canvas
46 x 46 inches

Parking Space Color Scheme (January 2 – June 22, 2014), 2015-16
Watercolor, gouache, graphite on paper
24 x 24 inches

David Herbert
Sharon Springs, NY

The Mosquito Coast, 2018
Steel, rope, wood, hardware, paint
6 x 3 ½ x 2 feet

The Phantom of Liberty, 2017
Wood, string, paint, hardware
12 x 5 ½ x 4 feet

Kathy Greenwood
Glenmont, NY

Waste Not 3, 2017
Discarded clothing, thread on wood panel
36 inches round x 2 inches

Waste Not 1, 2016
Discarded clothing, thread on wood panel
37 x 37 x 2 inches

Susie Hoffer
Upper Jay, NY

Taking a Knee for Justice, 2018
Oil on hardwood
18 x 36 inches

Watching Human Rights Silently Legislated Away, 2017
Oil on hardwood
16 x 20 inches

Daesha Devón Harris
Saratoga Springs, NY

How I got over (One More River to Cross), 2017
Cotton rag archival pigment print
17 x 22 inches

Appealing to a Moral World Community, 2016
Oil on hardwood
24 x 36 inches

Sean Hovendick
Albany, NY

Andrew and daughter from the series “Lives of Men,” 2016
Archival pigment print
20 x 24 inches
Archival pigment print
20 x 24 inches

**Beth Humphrey**
Saugerties, NY

*Rainbow Drops*, 2018
Gouache, crayon, collage on paper
19 x 16 inches

*Red Line*, 2018
Gouache, crayon, collage on paper
19 x 16 inches

*Yellow Pile*, 2018
Gouache, crayon, collage on paper
14 x 7 inches

**William Jaeger**
Albany, NY

*Untitled, Pine Bush 5*, 2018
Archival inkjet print
12 x 15 inches

**Pooh Kaye**
Worcester, NY

*Clapper Lake Studies: Sentinel*, 2017
Ink wash
29 x 23 inches

**KK Kozik**
Sharon, CT

*S-curvy*, 2018
Oil on linen
29 x 40 inches

*Piet’s Sake*, 2017
Oil on linen
53 x 61 inches

**Shari Mendelson**
Preston Hollow, NY

*Three Vessels with Exoskeleton (Ochre)*, 2017
Repurposed plastic, hot glue, resin, acrylic polymer, paint, found metal, mica
26 x 6 x 6 inches

**Gina Occhiogrosso**
Troy, NY

*A Cold Melt*, 2018
Acrylic ink and oil on pieced and sewn muslin
72 x 48 inches

**Victoria Palermo**
Queensbury, NY

*Blue Flash*, 2017
Acrylic paint/resin on poplar
7 ½ x 7 ½ x ¾ inches

*Green Flash*, 2017
Acrylic paint/resin on poplar
7 ½ x 7 ½ x ¾ inches

**Karin Schaefer**
South Egremont, MA

*Complementarity*, 2018
Oil on panel
12 x 12 inches

*Karin Schaefer: Lipstick*, 2017
Digital print
18 x 24 inches

**Greg Skochko**
Delmar, NY

*Big Bloated Car*, 2013 - present
PVC
13 x 28 x 11 feet

**Rosary Solimanto**
Pine Bush, NY

*Mental*, 2018
Video, 4:29 minutes; color; sound

*Bionic Hand Palsy*, 2017
Interactive sculpture, forged steel, wires, pivot pins
5 x 12 x 17 inches

*Bionic Hand Palsy: Lipstick*, 2017
Digital print
18 x 24 inches

**Claire Stankus**
Schenectady, NY

*Floor Plant*, 2018
Oil on panel
20 x 20 inches

*Blue Tile Leaves*, 2017
Oil on canvas
24 x 24 inches

**Amelia Toelke**
Chatham, NY

*Compass*, 2015
18K gold-plated brass
36 x 66 inches

*Doorway*, 2015
Altered vintage doors
90 x 30 x 48 inches
Jessica Ann Willis
Hudson, NY

T.O.CUN 1, 2, & 3, 2018
Video/virtual reality looped
3:00 minutes; color; sound

Pacing the Cage,
2017-2018
Video/virtual reality
looped, 1:11 minutes;
color; sound

Gerald Wolfe
Craryville, NY

Cloud Painting 2, 2017
Acrylic, Japan colors,
fiberglass screen on
canvas over wood
20 x 20 inches

Deborah Zlotsky
Delmar, NY

Deset, 2018
Gouache on paper
9 x 12 inches

Bewitched, 2017
Oil on canvas
48 x 36 inches

Pillow talk, 2017
Oil on canvas
48 x 36 inches
2018 Artists of the Mohawk Hudson Region
October 11 – December 8, 2018

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