

2020

EXHIBITION BY  
ARTISTS OF THE MOHAWK-HUDSON REGION

ALBANY INSTITUTE  
OF HISTORY & ART

2020

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ARTISTS OF THE MOHAWK-HUDSON REGION

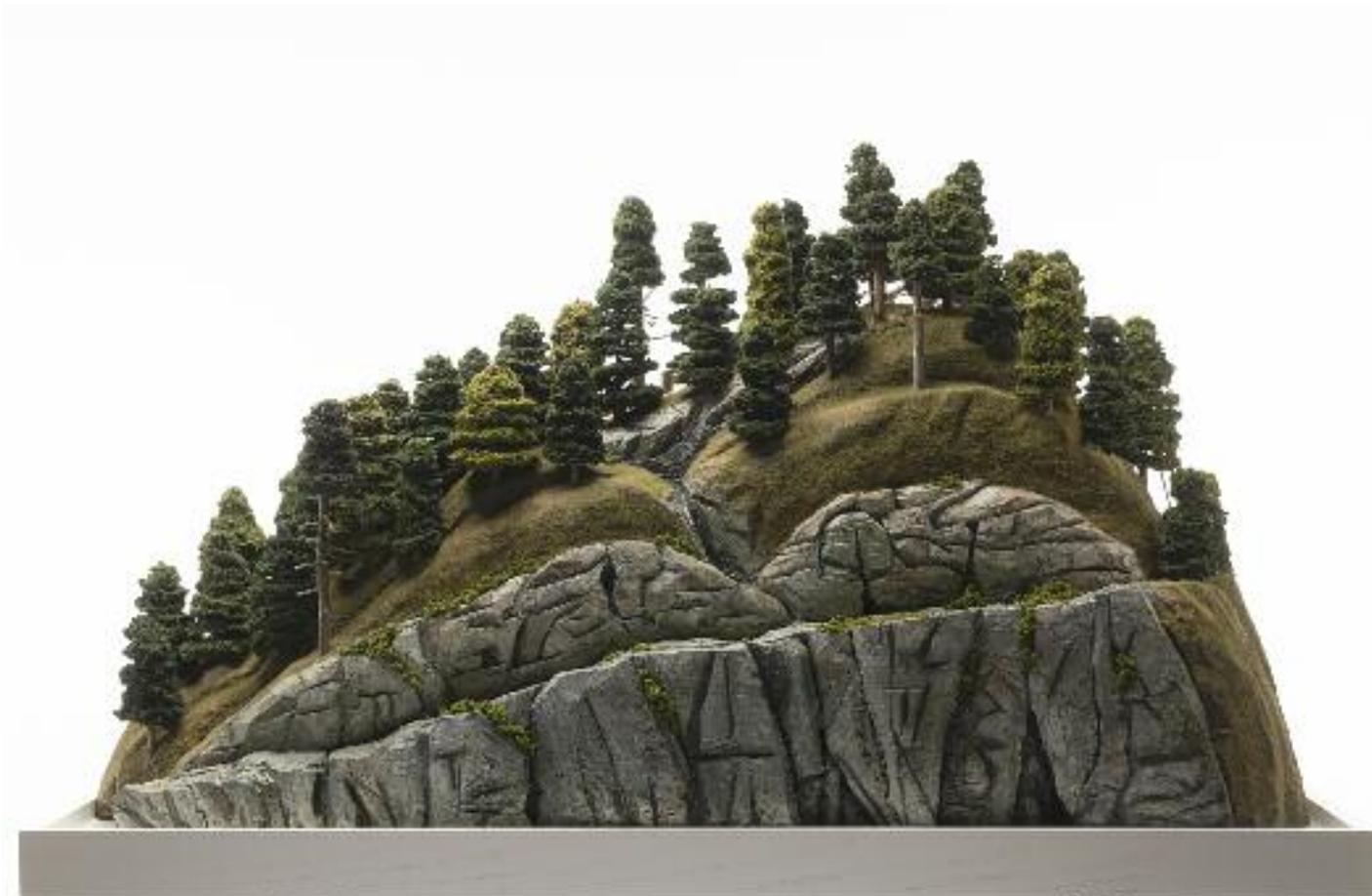
**ALBANY INSTITUTE  
OF HISTORY & ART**

September 19, 2020–January 3, 2021

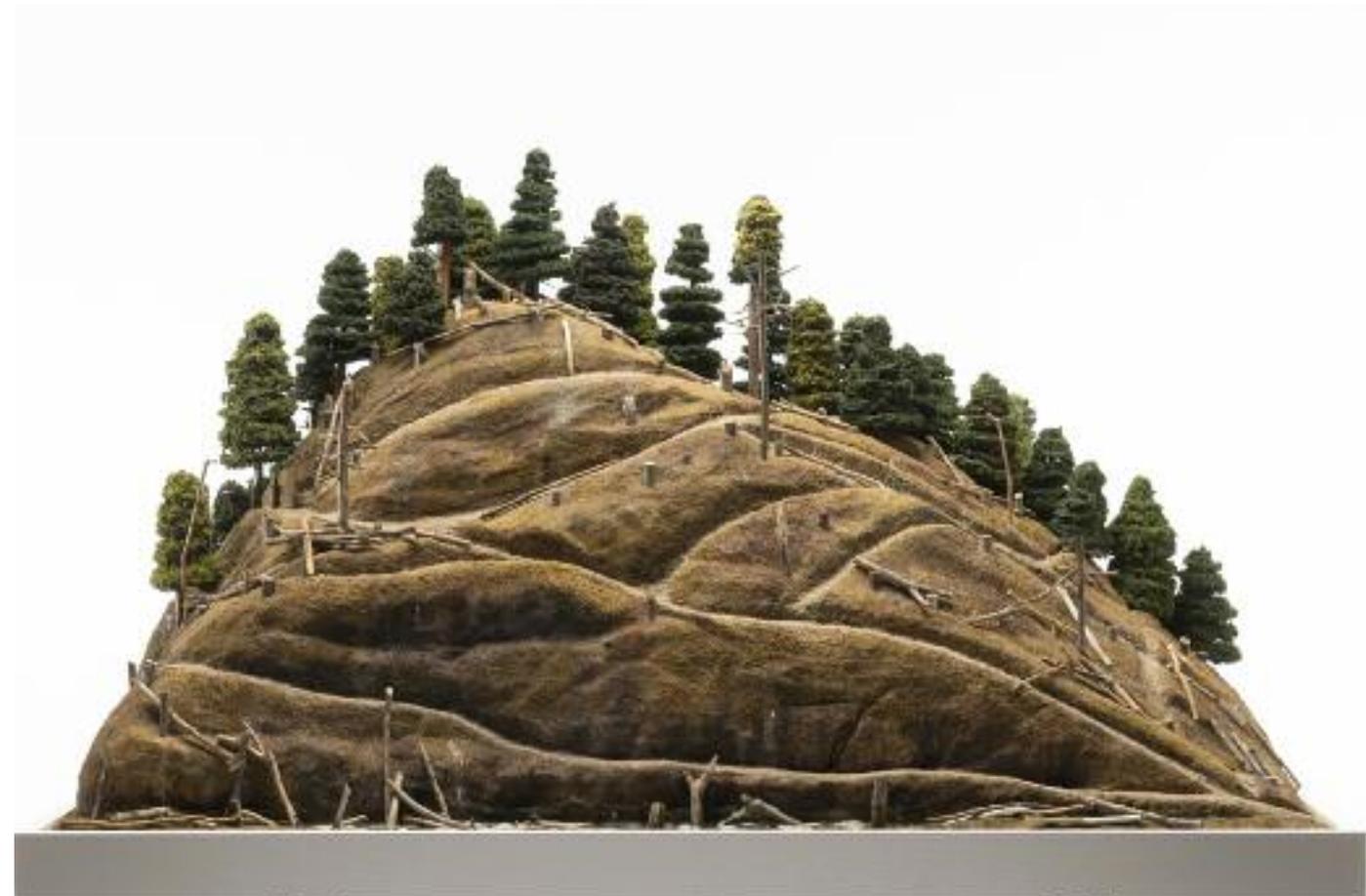
Juror, Susan Cross

Major support for this exhibition provided by the  
*Nancy Hyatt Liddle Fund of the Arts of the Community Foundation for the Greater Capital Region*

Season exhibition support is provided by  
*Phoebe Powell Bender, Mr. and Mrs. George R. Hearst III, Charles M. Liddle III,  
and Lois & David Swawite.*



**Harvest (front)**  
Kingsley Parker  
2019  
Styrofoam, paint, modeling pigment, twigs,  
resin, wood, coconut fiber  
32" x 48" x 29"



**Harvest (back)** by Kingsley Parker

2020

**Exhibition by Artists of the  
Mohawk-Hudson Region**

Founded in 1936, the Exhibition by Artists of the Mohawk-Hudson region is one of the longest running regionals in the country. This juried exhibition highlights the work of many of the artists working within a 100-mile radius of Albany, and occupies a major role in the history of contemporary art activities in the upper Hudson Valley. The juror for the 2020 Regional is Susan Cross.

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Catalogue design and layout: Tom Nelson  
Editor: Douglas McCombs, Tammi Groft  
Stock: 80# Chorus Art Gloss Cover, 100# Chorus Art Gloss Text  
Type: Set in Avenir  
Printer: Snyder Printers of Troy, N.Y.  
Edition: 150

Photography of artwork, unless otherwise noted, has been provided by the artist.

*Right:*

**Protestors**  
Meredith Best  
2019–2020  
Multi media on recycled comic books  
55" x 85" x 4"

*Rear cover:*  
"of cries and whispers" (e pluribus unum #25)  
Colin Chase  
2019  
Digital text drawing on rag, archival ink  
32" x 32" x 2"



## ARTISTS

Fern Apfel  
Cyndy Barbone  
Richard Barlow  
Deborah Bayly  
Susan Berger  
Meredith Best  
Roger Bisbing  
Jane Bloodgood-Abrams  
Pennie Brantley  
Lynn Dreese Breslin  
David Brickman  
Berly Brown  
Paul Chapman  
Colin Chase  
Katherine Chwazik  
Mandi Coburn  
Susan Crowe  
Katie DeGroot  
Giovanni di Mola  
Andrew Dines  
Jane Ehrlich  
Donise English  
Jean Feinberg  
Richard Garrison

Barry Gerson  
Gail Giles  
Mike Glier  
Kathy Greenwood  
Josepha Gutelius  
Laura Hammond-Toonkel  
John Hampshire  
Daesha Harris  
Niki Haynes  
David Herbert  
Katarina Holbrook-Spitzer  
Beth Humphrey  
T. Klacsmann  
Mame Kennedy  
KK Kozik  
Madison LaVallee  
Lori Lawrence  
Susan Martin Maffei  
Dana Matthews  
Claudia McNulty  
Susan Meyer  
Ian Myers  
Stephen Niccolls  
Michael Oatman  
Gina Occhiogrosso

Thom O'Connor  
Hideyo Okamura  
Olufunmilayo, O. Oladipo  
Mark Olshansky  
Fernando Orellana  
Dorothea Osborn  
Victoria Palermo  
Kingsley Parker  
Debra Priestly  
Sara Pruiksma  
Peggy Reeves  
Corinne Robbins  
Jamie Rodriguez  
Anthony Ruscitto  
Thomas Sarrantonio  
Victor Schragar  
Amy Silberkleit  
Gregory Slick  
Sean Stewart  
Susan Stuart  
Victoria van der Laan  
Gerald Wolfe  
Jeff Wigman  
Deborah Zlotsky

Recorded artist talks can be found at the museum's website: [www.albanyinstitute.org](http://www.albanyinstitute.org)

Catalogue illustrations include works referenced in juror Susan Cross's, essay and award-winning artists.



**Consumption**  
Niki Haynes  
2018  
Cut paper collage  
60" x 60"

## SPONSORING INSTITUTIONS' PURCHASE AWARDS:

ALBANY INSTITUTE OF HISTORY & ART PURCHASE AWARD  
Amy Silberkleit  
**1918**

Supported by the Contemporary Arts Collection Fund

Amy Silberkleit  
**Shelter in Place, Paper Wasp Nest**  
Supported by the Contemporary Arts Collection Fund

Debra Priestly  
**Strange Fruit 38**  
Supported by the Contemporary Arts Collection Fund

UNIVERSITY ART MUSEUM, UNIVERSITY at ALBANY PURCHASE AWARD  
Colin Chase  
**"of cries and whispers" (flag)**  
Supported by Susan Van Horn Shipherd '64, UAlbany Alumni Association Arts and Culture Committee, and University Art Museum Director's Fund

Colin Chase  
**"of cries and whispers" (e pluribus unum #25)**  
Supported by Munir and Ellen Jabbur, UAlbany Alumni Association Arts and Culture Committee, and University Art Museum Director's Fund

THE HYDE COLLECTION PURCHASE AWARD  
Victor Schragar  
**Revolutionary Writing (Lenin #3)**

## JUROR'S AWARDS:

STUYVESANT PLAZA, INC. AWARD, \$1000  
Debra Priestly

ROBERT J. KRACKELER AWARD, \$500  
Colin Chase

MARIJO DOUGHERTY AND NORMAN BAUMAN AWARD  
IN HONOR OF NANCY HYATT LIDDLE, \$500  
Madison LaVallee

BILL HARRIS AND HOLLY KATZ AWARD, \$500  
Jamie Rodriguez

MAYOR KATHY SHEEHAN AWARD, \$250  
Amy Silberkleit

AUSTIN & COMPANY AWARD, \$250  
Richard Barlow

BATES & MIYAMOTO, \$250  
Deborah Zlotzky

RUTHANN MARCELLE AND PAUL GOZEMBA AWARD  
IN HONOR OF CHRISTINE M. MILES, \$250  
David Herbert

ALBANY CENTER GALLERY AWARD IN HONOR OF  
LES URBACH, \$150  
Daesha Harris

ROSEMARIE V. ROSEN AWARD, \$150  
Jeff Wigman

WILLIAM AND SUSAN PICOTTE, \$100  
KK Kozik

A. GRINDLE CUSTOM FRAMING AWARD, \$100 GIFT CERTIFICATE  
Katie DeGroot

ALACRITY FRAME AND WORKSHOP, \$100 GIFT CERTIFICATE  
Mandi Coburn

ARLENE'S ARTIST MATERIALS AWARD, \$100 GIFT CERTIFICATE  
Kingsley Parker

ARTFORMS, \$100 GIFT CERTIFICATE  
Katarina Holbrook-Spitzer

CERTIFIED FRAMING AWARD, \$100 GIFT CERTIFICATE  
Victor Schragar

CLEMENT FRAME SHOP & ART GALLERY AWARD,  
\$100 GIFT CERTIFICATE  
Peggy Reeves

FIVE STAR FRAME & ART, \$100 GIFT CERTIFICATE  
Lynn Dreese Breslin

MCGREEVY PROLAB AWARD, \$100 GIFT CERTIFICATE  
Giovanni di Mola

## ABOUT THE JUROR



Image courtesy Mass MoCA

The juror for the 2020 Regional is Susan Cross, Senior Curator at Mass MoCA. She received her Master of Arts in Art History from Williams College in Williamstown, Massachusetts and previously worked at the Solomon R. Guggenheim Museum in New York City, the Guggenheim Museum Bilbao in Spain, and the Deutsche Bilbao in Berlin. Since her arrival at Mass MoCA in 2006, Cross has organized major exhibitions, commissions, and performances including Alex Da Corte, Liz Deschenes, (Marcos Ramirez) ERRE, Spencer Finch, Liz Glynn, Katharina Grosse, Allison Janae Hamilton (co-curated with Larry Ossei-Mensah), Steffani Jemison, Guillaume Leblon, Richard Nonas, Ledelle Moe, Cauleen Smith, and Simon Starling, among others. Her curated group exhibitions have included: *The Lure of the Dark: Contemporary Painters Conjure the Night* (2018), *In the Abstract* (2017), *The Dying of the Light: Film as Medium and Metaphor* (2014), *Invisible Cities* (2012), and *The Workers* (2011), co-curated with Carla Herrera-Prats. Cross edited the first monographs on Da Corte, Crownor, Finch, and Glynn and is the co-editor of *Sol LeWitt: 100 Views*

## DIRECTOR'S ACKNOWLEDGEMENTS

In the year 2020 the Albany Institute of History & Art is grateful for the opportunity to present the 84th Exhibition by Artists of the Mohawk-Hudson Region. This year has brought a series of unprecedented challenges to our country including the COVID-19 pandemic, calls for social justice, environmental changes, and an uncertain economy and political landscape. In the midst of everything, the Albany Institute was fortunate to reopen on July 25 and welcome back visitors with protocols in place for the health and safety of everyone, including masks, social distancing, hand sanitizing stations, and limited visitor capacity in the galleries. As a result, this year's awards ceremony is hosted by Zoom, and instead of artist talks in the galleries, we will record videos of artists discussing their work, which will be available on the museum's website via YouTube.

Established in 1936, this annual, juried exhibition pays tribute to the many talented artists working within a 100-mile radius of the Capital District. As one of the longest-running regional art exhibitions in the country, it occupies a significant role in documenting contemporary art activity in the upper Hudson Valley. The Regional rotates annually among the Albany Institute, The Hyde Collection, and the University Art Museum, University at Albany. Each year Albany Center Gallery selects artists from the Regional for its Mohawk Hudson Invitational Regional. Combined, these exhibitions play an important role in documenting contemporary art within a sizeable region of upstate New York, western Vermont, western Massachusetts, and northwestern Connecticut.

This year's distinguished juror, Susan Cross, has a longstanding commitment to contemporary artists. After thoughtfully reviewing more than 700 images submitted digitally from 248 artists, Cross narrowed the exhibition to 108 works from 73 artists. Overall, it is a stunning selection of work, which Cross discusses in her illustrated essay. It features a myriad of media; it is full of hope and ideas; and its subject matter feels relevant to our time and place. The overall design of the show shines with the adjacencies of color, subject, and style as visitors walk through the various galleries. Cross selected 19 artists to receive cash awards and gift certificates that were generously sponsored by Capital Region businesses and arts patrons.

We thank each of the artists who devoted their time, energy, and resources to submit images for the jurying process. Each artist who enters contributes to the success of this exhibition and to the reputation of the Capital District as an active and vital arts community.

We salute the Capital District's business community and arts patrons for generously providing almost \$5,000 in cash prizes and gift certificates for this year's awards. This form of recognition and encouragement is appreciated by artists, patrons, and arts organizations alike, and is essential to the growth and vitality of the art produced and exhibited in the region.

Each year the sponsoring institutions—the University Art Museum, University at Albany, The Hyde Collection, and the Albany Institute of History & Art—purchase one or more works for their permanent collections. This year five works were acquired by these three museums as purchase awards.

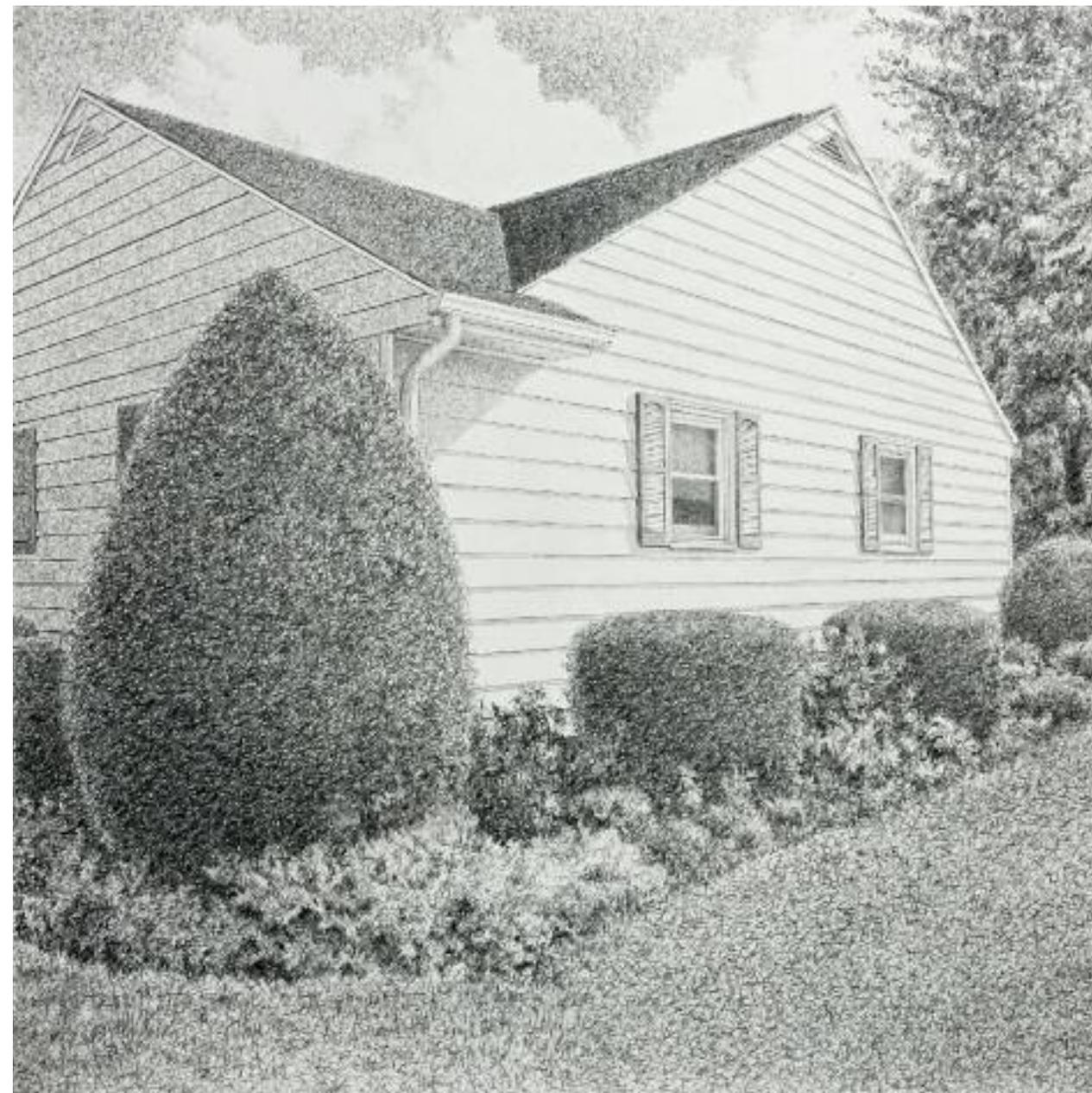
We are grateful for financial support from the Nancy Hyatt Liddle Fund of the Arts of The Community Foundation for the Greater Capital Region for the exhibition and catalogue.

This year's exhibition required the talents of many individuals on the staff at the Albany Institute. Special thanks to Doug McCombs, Chief Curator, for organizing all of this year's materials for the exhibition and catalogue. Thank you to Tom Nelson who worked closely with Susan Cross and the artists during the exhibition installation and his catalogue design. Many thanks to Patrick Stenshorn and Victoria Waldron for creating the artist videos. Thanks also to Diane Shewchuk, Amanda Stickney, Sarah Clowe, Nicki Brown, Ellie Burhans, Barbara Speck, Aine Leader-Nagy, Elizabeth Bechand, Mike Brand, Ron Ross, Joseph Benassi, and Janine Moon.

Thank you to our colleagues at the sponsoring institutions including Corinna Ripps Schaming and Darcie Abbatiello from the University Art Museum, University at Albany; Jonathan Canning, Nicole Herwig, and Barbara Bertucio from The Hyde Collection; and Tony Iadicicco and Adrienne Szamotula from the Albany Center Gallery.

I would like to thank our community for their support of artists living and working in our region and for their appreciation of the vibrancy that contemporary artists bring to the quality of life in the upper Hudson Valley.

Tammis K. Groft  
Executive Director  
September 17, 2020



**Reliquary**  
Lynn Dreese Breslin  
2020  
Graphite on paper  
24" x 24"

## JUROR'S ESSAY

While so many museums across the U.S. remain closed and exhibitions are cancelled or indefinitely postponed as the country tries to contain the coronavirus, the Albany Institute's presentation of the beloved Mohawk-Hudson Regional Exhibition is particularly meaningful. This unwavering commitment to contemporary art and the artists of our region even in this precarious time, recognizes their importance—if not *necessity*. Our community is fortunate to reopen many cultural institutions and celebrate the artists who, along with the area's well-known natural beauty, make it an exhilarating, intellectually stimulating place for both those who live here and those who visit. After many isolating months, distanced not only from each other but from the institutions, artists, and art that help sustain many of us, we feel more acutely what they bring to our lives.

Of course, art can play many different roles. It can provide solace, or spark awe; it can tap into the beauty and mysteries of life—both the order and the chaos; it can express unutterable emotion, it can offer escape, or act like a dream to understand waking life. Art can inspire, provoke, or critique. It can serve as our conscience or voice—calling for change. It reveals new ways of seeing—a lens through which to understand history or the present; it can engender new modes of thinking and being; it can help us process the world around us, or it can imagine another.

Together, the works in this year's exhibition of the artists of the Mohawk-Hudson Region do all of this and more.

My selection reflects the plurality of the arts in the region. This small cross-section of the expansive community of makers who call these mountains and valleys home includes artists of all ages and stages of their careers—from prominent artists who maintain a national profile to others just starting out. It includes favorites whose work we look forward to seeing nearly every year and many newcomers as well. These choices—and the exhibition—embrace a range of mediums, including painting, sculpture, installation, photography, printmaking, drawing, watercolor, ceramic, and many textile works. Needlepoint, quilting, tapestry, embroidery, and rug-hooking are well represented; the innovation of these works and that of the history of textile and other previously-overlooked craft-based practices feed a fertile cross-disciplinary dialogue. Presented in proximity, this profusion of disparate materials, methods, and styles exuberantly display the myriad ways artists try to communicate, connect, understand themselves and others, and express the ineffable, and sometimes the urgent.

The exhibition's subject matter is equally diverse. Not surprisingly, the landscape figures prominently, both given the area's natural scenery and the environmental crisis threatening the entire globe. Mike Glier's magical paintings (opposite page), capture not just his observations of spring's arrival and swallows hunting, but also, in his words, "the joy of living in the world and the wonder of perceiving it," along with an underlying mission to protect the landscape that inspires him and many others. The lingering legacy of the Hudson River School is seen and felt in breathtaking canvases by Jane Bloodgood-Abrams and Katarina Holbrook-Spitzer (page 15)—and in a humorous, but



Joy Arriving  
Mike Glier  
2018  
Oil on canvas  
48" x 78"

poignant homage by Jeff Wigman (page 47). Richard Barlow (pages 16 & 17) takes on the historic landscape in a large wall drawing in chalk, his choice of such an ephemeral medium and his nod to Thomas Cole's *The Course of Empire* might be warning us not just about society's decline, but nature's destruction as well. Kingsley Parker (pages 2 & 3) also addresses the ongoing threats to the environment with an image of the devastating effects of logging in the sculpture *Harvest*, while Jamie Rodríguez (page 43) reveals many of the complex sociopolitical histories embedded in the landscape. A critique of the commodity culture—which has a big carbon footprint and profound impact on the environment—is suggested in Niki Hayne's large work *Consumption* (page 7). The collage overwhelms with a vivid explosion of the stuff that we produce and consume. Kathy Greenwood's reimagined rag rug sculpture (page 14) suggests a

related message, spelled out in its title, *Waste Not*. The work brings to mind leaner, less materialistic times (this traditional rug made a resurgence in the Depression) when everything was put to some use. Transforming this utilitarian object into an abstract sculpture complicates our expectations of both and asks a question about the function of abstraction and its presence in our daily lives.

Deborah Zlotzky's assemblage of vintage scarves (page 21) seems to pose similar questions. Functioning like an abstract painting, the work's geometric designs speak to us like one of the artist's canvases, though there are additional layers of meaning—from the body, to clothes and identity, and the stories of the scarves' previous owners. Yet, line, shape, color, and composition are powerful on their own. The large selection of abstract works in the exhibition are a testament



**Left: Waste Not 3**  
Kathy Greenwood  
2017  
Discarded clothing, thread, felt, polyfill  
48" x 48"



**Solitude**  
Katarina Holbrook-Spitzer  
2018  
Oil on linen  
24" x 36"



**The Valley Luminous**  
Jane Bloodgood-Abrams  
2019  
Oil on canvas  
30" x 48"



Photograph: Tom Nelson

to their gravitational pull, their ability to move us and to speak on many emotional frequencies—from the mysterious ancient solemnity of Greg Slick’s *The Lives of Others* (page 22) to the playfulness and unbridled energy of Jane Ehrlich’s intimate “automatic expressions.” All of the abstract works in the exhibition seem to evoke some intangible life force or invisible structure veiled beneath reality as we know it—or engage both the challenge and the potential freedom in creating a new universe with its own set of internal rules.

While many of the artists engage the metaphysical realm, several respond directly to the pandemic and Black Lives Matter protests. Both continue to preoccupy us as we look for solutions to the virus and the ingrained systems of inequity and racism that it laid bare. Cyndy Barbone’s hand-woven portraits of masked women honor dedicated caregivers (page 25). Their ghost-like appearance (the artist avoids dyeing her linen to make her practice more sustainable) seems to emphasize how healthcare workers, working mothers, and other vulnerable communities often fade out of view. In Amy Silberkleit’s lithograph *1918* (page 24), a woman peeks out at us with just one eye visible between her face-covering and a stylish hat. Sadly, we have not learned many lessons from last century’s deadly pandemic that infected a third of the world’s population. Silberkleit’s image of a wasp’s nest—titled *Shelter in Place* (page 45)—recalls the individual sacrifices social animals make for the strength of their community. The power of both individual responsibility and the collective also manifest in Meredith Best’s large, boisterous painting *Protesters* (pages 4 & 5). Painted on comic books, her wide-eyed cartoon-like citizen activists resemble and mingle with Best’s graphic novel heroine Solar Power Girl, hoisting a sign that reminds us “the future is in our hands.”

Left: **Cenotaph II**  
Richard Barlow  
2020  
Chalk on blackboard paint  
138" x 273"



To shape that better future, we must face the past and its painful legacies, and many of the artists do. Michael Oatman's mural *Imitation of Life, or, The Fossil Record* (pages 18 & 19) papers the museum wall in a grid of historical magazine clippings. Titled after *LIFE* magazine, which provided more than half the images, the work is also named for the 1959 film *Imitation of Life*, which addresses the racism, misogyny, and class distinctions found in the printed images and accompanying captions. Sadly, many of these attitudes exist today. Historical and cultural preservation—and their intersection with memory—is examined in Debra Priestly's ongoing series "preserves." The works on view, each titled *Strange Fruit*, like the Billie Holiday song protesting the lynching of Black Americans, use the image of the canning jar to explore how cultural preservation can pass on entrenched attitudes and systems of oppression as well as provide strength and resistance for those whose histories are not told. Here Priestly has "preserved" the sheet music for "Amazing Grace" (right), which President Obama movingly sang at the funeral of Reverend Clementa Pinckney, killed by a white supremacist at Emanuel AME Church in Charleston, South Carolina, in 2015. Song lyrics also figure prominently in Colin Chase's reimagined American flag with stripes formed by the words of "None of Us Are Free" (page 27 whose chorus entreats "none of us are free, none of us are free, if one of us is chained." First written in 1993, the lyrics of the song—a call for solidarity across time and cultures—makes for an apt anthem for the current movement against racism which asks everyone to speak up— ". . . if you don't say it's wrong, then that says it's right . . ."

Perhaps now more than ever, as many of us strive—often alone or at a distance—to leverage solidarity into change, art provides a critical point of connection and reflection. The exhibition and the featured works provide a snapshot of this moment—for the region, for the country—but also speak to the eternal, universal struggles and joys that we each experience—and long to share.

*Overleaf:*  
**Imitation of Life, or, The Fossil Record**  
 Michael Oatman (with the assistance of Carla Dortic, Jude Daignault, and Daniel Rothbart)  
 2020  
 Historic magazine clippings from 1920-2020, (*LIFE*, *LOOK*, *TIME*, *MAD Magazine*, *National Geographic*, *The New Yorker*, *Smithsonian*, *Jet*, *Ebony*, *Playboy*, *Collier's*, *Better Homes & Gardens*, *Man's World*, *Rolling Stone*, *The London Illustrated Times*, *Country Gentleman*), recycled paper and cellophane, CD sleeves, tape, binder clips, thumbtacks.  
 150" x 350"  
 Dedicated to James McQuillen, 1964-2020



**Strange Fruit 38**  
 Debra Priestly  
 2016  
 Monotype and chine collé, gampy on kitikata paper, mounted on board  
 24" x 18"



**Yours, Mine, Ours**  
 Deborah Zlotzky  
 2020  
 Vintage silk and acetate scarves  
 52" x 31"



**The Lives of Others 14**  
 Gregory Slick  
 2020  
 Acrylic and charcoal on wood panel  
 24" x 20"

## WORKS IN THE EXHIBITION

### Minor Scales

Fern Apfel  
 2020  
 Acrylic and pen on wood panel  
 20" x 20"

### Par Avion

Fern Apfel  
 2020  
 Acrylic and pen on wood panel  
 20" x 24"

### Caregivers in the Pandemic

Cyndy Barbone  
 2020  
 Hand-woven linen  
 55" x 24.5"

### Cenotaph II

Richard Barlow  
 2020  
 Chalk on blackboard paint  
 138" x 273"

### Spring Afternoon, Laughing Earth

Deborah Bayly  
 2019  
 Oil on canvas  
 20" x 16"

### Cruise Ship Family Voyage, 1952–1956

Susan Berger  
 2018–2019  
 Fiber and mixed media  
 36" x 48" x 3"

### Protestors

Meredith Best  
 2019–2020  
 Multi Media on recycled comic books  
 55" x 85" x 4"

### Great Missenden, Buckinghamshire—Raold Dahl

Roger Bisbing  
 2017  
 Wood, brass, urethane foam, fitted pedestal  
 12" x 12" x 15"

### 27 Zephyr Ln—Dorothy Day

Roger Bisbing  
 2020  
 Wood, brass, cast resin, fitted pedestal  
 12" x 19" x 22"

### The Valley Luminous

Jane Bloodgood-Abrams  
 2019  
 Oil on canvas  
 30" x 48"

### Admissions Stripped Bare (from the Gestapo Prison Project, "Echoes of their Voices", Terezin, Czech Republic)

Pennie Brantley  
 2020  
 Oil on canvas  
 48" x 36"

### Fortified Self

Lynn Dreesse Breslin  
 2020  
 Graphite on paper  
 44.5" x 24.5"

### Reliquary

Lynn Dreesse Breslin  
 2020  
 Graphite on paper  
 24" x 24"

### Mood Indigo

David Brickman  
 2019  
 Digital color photograph (C-print)  
 14" x 10.5"



left:  
1918  
Amy Silberleit  
2020  
Stone lithograph on paper  
12" x 12"



Caregivers in the Pandemic  
Cyndy Barbone  
2020  
Hand-woven linen  
55" x 24.5"

**Still Here**

David Brickman  
2020  
Digital color photograph (C-print)  
16.25" x 29"

**Home is Where the Stars Are**

Berly Brown  
2019  
Oil paint, glass beads, and pumice on canvas  
14" x 11" x 1"

**Pizza Lava Flow**

Paul Chapman  
2019  
Acrylic  
32.5" x 33"

**"of cries and whispers" (flag)**

Colin Chase  
2018  
Digital text drawing on rag, archival ink  
20" x 36" x 2"

**"of cries and whispers" (e pluribus unum #25)**

Colin Chase  
2019  
Digital text drawing on rag, archival ink  
32" x 32" x 2"

**Streets No Longer Here (South Mall, Albany)**

Katherine Chwazik  
2020  
Woodcut print and mixed media  
24" x 18" x 3"

**Composite (Albany County)**

Katherine Chwazik  
2019–20  
Etchings and mixed media on linen and wood  
36" x 48" x 6"

**Untitled I**

Mandi Coburn  
2019  
Mixed media on Yupo  
26" x 20"

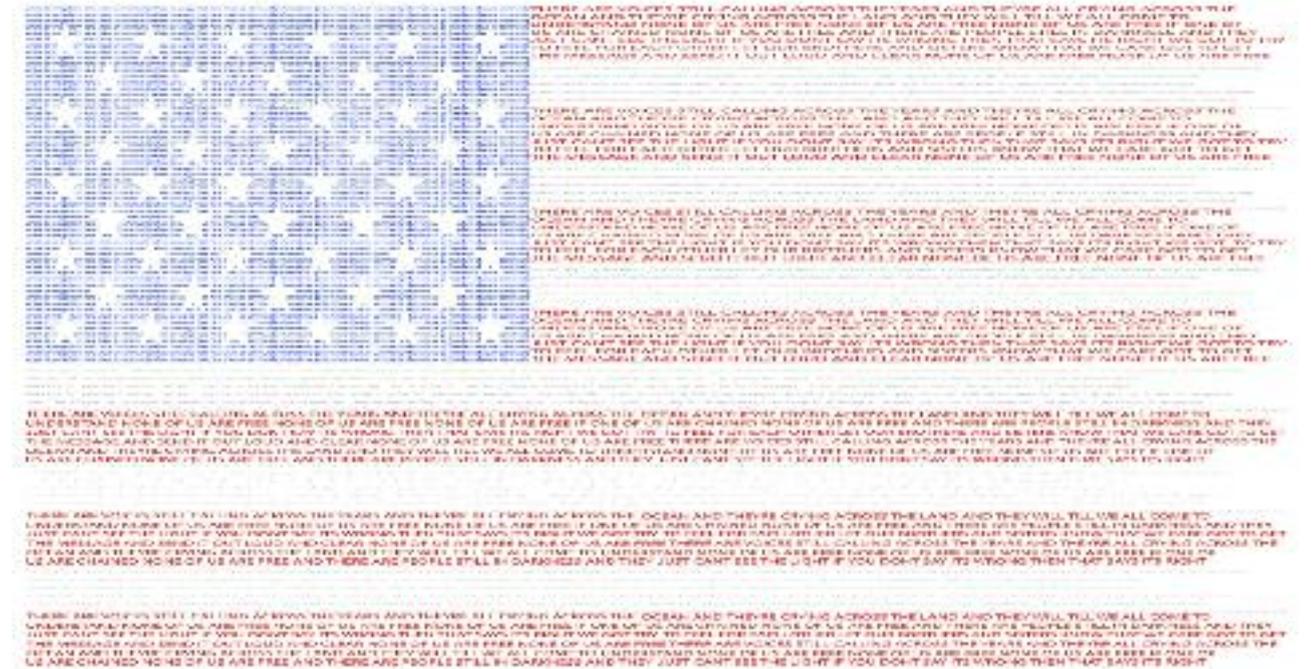
**Untitled II**

Mandi Coburn  
2020  
Mixed media on Yupo  
26" x 20"



**Untitled II**

Mandi Coburn  
2019  
Mixed media on Yupo  
26" x 20"



**"of cries and whispers" (flag)**

Colin Chase  
2018  
Digital text drawing on rag, archival ink  
20" x 36" x 2"

**From the Garden**

Susan Crowe  
2020  
Cut and folded watercolor paper, graphite, acrylic and paint mounted on archival tycore panel, framed in poplar  
40.5" x 46.5" x 3"

**Vogue: House of Trees II**

Katie DeGroot  
2020  
Watercolor on paper  
50" x 40"

**Christopher Wetmore (Freedom?)**

Giovanni di Mola  
2008  
Photograph  
20" x 16"

**Marty & Hannah (When We Were Together)**

Giovanni di Mola  
2016  
Photograph  
20" x 16"

**Griesa**

Andrew Dines  
2019  
Oil, acrylic, graphite, and charcoal on canvas  
36" x 48"



**Untitled I**  
Mandi Coburn  
2019  
Mixed media on Yupo  
26" x 20"



**Vogue: House of Trees II**  
Katie DeGroot  
2020  
Watercolor on paper  
50" x 40"



**CstUdy**  
Jane Ehrlich  
2020  
Acrylic and Flashe on canvas  
21" x 40"

**CstUdy**  
Jane Ehrlich  
2020  
Acrylic and Flashe on canvas  
21" x 40"

**Play Tower 8**  
Donise English  
2020  
Hand-stitched paper, wax, wood  
15" x 4" x 2"

**Small Grey**  
Donise English  
2020  
Pencil and gouache on paper  
12" x 12"

**Yes**  
Jean Feinberg  
2018  
Oil and gesso on panels  
21.75" x 24"

**Phantom**  
Jean Feinberg  
2018  
Oil on gesso on panels  
21" x 25.75"

**Substitution Color Schemes (March 18–June 26, 2020, Walmart (Grocery Pickup))**  
Richard Garrison  
2020  
Watercolor and graphite on paper  
Individual drawings 9.25" x 9.25"  
20 drawings framed 57" x 71.75"

**Cargo on Golden Tracks**  
Barry Gerson  
1984–2020  
Collage  
45" x 13" x 13"

**River Ice I**  
Gail Giles  
undated  
Photograph  
30" x 24"

**River Ice III**  
Gail Giles  
undated  
Photograph  
30" x 24"

**Swallows Hunting**  
Mike Glier  
2017  
Oil on canvas  
55" x 90"

**Joy Arriving**  
Mike Glier  
2018  
Oil on canvas  
48" x 78"



**Marty & Hannah (When We Were Together)**  
Giovanni di Mola  
2016  
Photograph  
20" x 16"



**Christopher Wetmore (Freedom?)**  
Giovanni di Mola  
2008  
Photograph  
20" x 16"

**Waste Not 3**

Kathy Greenwood  
2017  
Discarded clothing, thread, felt, polyfill  
48" x 48"

**Me Ow**

Josepha Gutelius  
2020  
Acrylic on canvas  
16" x 20"

**Screen Time**

Josepha Gutelius  
2020  
Acrylic on canvas  
16" x 16"

**Witness Series, Birch 3**

Laura Hammond-Toonkel  
2018  
Encaustic with mixed media  
54" x 30"

**Labyrinth 657**

John Hampshire  
2020  
Sharpie  
24" x 48"

**Stronger Than an Iron Hand, One More River to Cross**

Daesha Harris  
2017  
Dye-sub printed silk banner  
42" x 56"

**Get Away, Jordan, One More River to Cross**

Daesha Harris  
2016  
Dye-sub printed silk banner  
42" x 56"



**Fortified Self**  
Lynn Dreese Breslin  
2020  
Graphite on paper  
44.5" x 24.5"



**Lord Humungus**  
David Herbert  
2019  
Steel, hardware, candles, paint  
70" x 36" x 36"



**Revolutionary Writing (Lenin#3)**  
Victor Schrager  
2019  
Archival pigment print  
43" x 34"

**Consumption**

Niki Haynes  
2018  
Cut paper collage  
60" x 60"

**Lord Humungus**

David Herbert  
2019  
Steel, hardware, candles, paint  
70" x 36" x 36"

**Solitude**

Katarina Holbrook-Spitzer  
2018  
Oil on linen  
24" x 36"

**Path**

Beth Humphrey  
2020  
Spray paint, gouache, crayon, film on paper  
7" x 10.5" x 1"

**Oak**

Beth Humphrey  
2020  
Spray paint, gouache, crayon, film on paper  
7" x 5.5" x 1"

**Pink Moon**

Beth Humphrey  
2020  
Spray paint, gouache, crayon, film on paper  
11" x 9" x 1"

**Nocturne in Black—Swallows and Moths**

T. Klacsmann  
2020  
Linocut, woodcut and polyester lithography with ink, acrylic, colored pencil on marbled black paper  
24" x 36"

**Arsenal Series #4**

Mame Kennedy  
2018  
Mid-high fire stoneware and glaze  
11" x 4.5" x 4.5"

**Arsenal Series #6**

Mame Kennedy  
2019  
Mid-high fire stoneware and glaze  
11" x 4.5" x 4.5"

**Metaphysical**

KK Kozik  
2019  
Oil on linen  
25" x 22"

**Czech**

KK Kozik  
2019  
Oil on linen  
46" x 57"

**Material Composite: Fiber Exhaust**

Madison LaVallee  
2019  
Concrete with stone, paper pulp, fiber, blended turf  
16" x 12" x 7"

**Material Composite: House Poor**

Madison LaVallee  
2020  
Concrete block, paper pulp, acrylic spray paint, acrylic paint  
27" x 9" x 8"

**Material Composite: Practicality is Subjective**

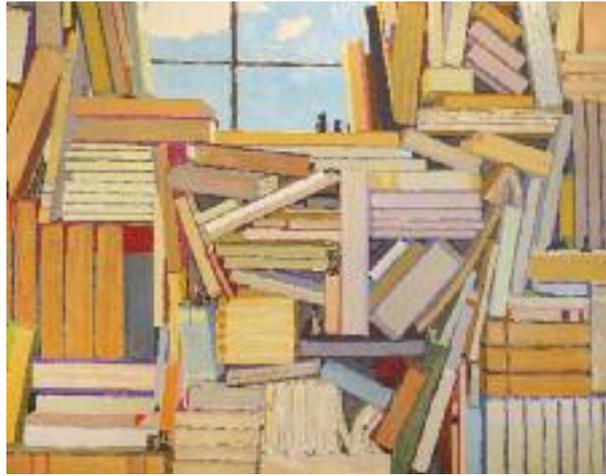
Madison LaVallee  
2018-2019  
Drywall, insulation foam, paper pulp, joint compound, acrylic paint, clay, faux tree  
9" x 16" x 4"



**Stronger Than an Iron Hand, One More River to Cross**  
Daesha Harris  
2017  
Dye-sub printed silk banner  
42" x 56"

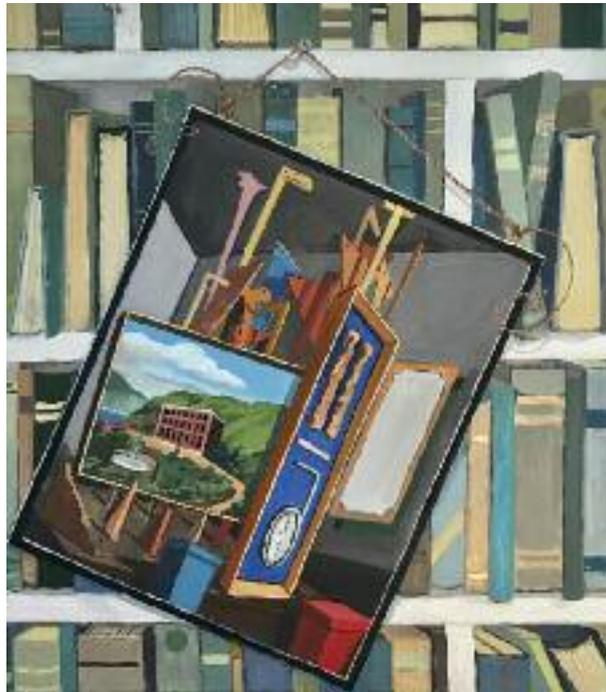


**Get Away, Jordan, One More River to Cross**  
Daesha Harris  
2016  
Dye-sub printed silk banner  
42" x 56"



**Czech**  
KK Kozik  
2019  
Oil on linen  
46" x 57"

**Metaphysical**  
KK Kozik  
2019  
Oil on linen  
25" x 22"



**Tongass, AK Forest Floor**

Lori Lawrence  
2019  
Embroidery and traces of paint  
19" x 20"

**Little Blue Heron**

Lori Lawrence  
2019  
Oil on canvas  
36" x 36"

**Pandora Box Series—European Hornet—Invasive**

Susan Martin Maffei  
2018  
Woven tapestry, book arts, found objects, opened box  
34" x 13"

**Cornfield Sky**

Dana Matthews  
2018  
Hand-painted silver gelatin print  
60" x 40"

**Bacterium Virus Camouflage**

Claudia McNulty  
2020  
Latex on canvas  
64" x 112"

**Beach/Bench/Blanket**

Susan Meyer  
2018  
Acrylic and collage on wood  
95" x 44"

**Pet Portrait**

Ian Myers  
2020  
Egg tempera on panel  
8" x 6"

**Squid**

Ian Myers  
2020  
Egg tempera on panel  
8" x 6"

**Heavylight**

Stephen Niccolls  
2019  
Oil on canvas  
42" x 34"

**Imitation of Life, or, The Fossil Record**

Michael Oatman (with the assistance of Carla Dortic, Jude Daignault, and Daniel Rothbart)  
2020  
Historic magazine clippings from 1920-2020, (*LIFE, LOOK, TIME, MAD Magazine, National Geographic, The New Yorker, Smithsonian, Jet, Ebony, Playboy, Collier's, Better Homes & Gardens, Man's World, Rolling Stone, The London Illustrated Times, Country Gentleman*), recycled paper and cellophane, CD sleeves, tape, binder clips, thumbtacks  
150" x 350"  
Dedicated to James McQuillen, 1964-2020

**Tipping Point**

Gina Occhiogrosso  
2020  
Oil and acrylic on pieced and sewn muslin  
48" x 36"

**Blue Sea**

Thom O'Connor  
2020  
Lithograph and digital collage  
21" x 17"

**Gray Sea**

Thom O'Connor  
2020  
Lithograph collage  
16" x 32"



**Material Composite: House Poor**  
Madison LaVallee  
2020  
Concrete block, paper pulp, acrylic spray paint, acrylic paint  
27" x 9" x 8"



**Material Composite: Fiber Exhaust**  
 Madison LaVallee  
 2019  
 Concrete with stone, paper pulp, fiber, blended turf  
 16" x 12" x 7"

**On The Contrary**  
 Hideyo Okamura  
 2020  
 Oil on plexiglass  
 20" x 16"

**Mother and Child**  
 Olufunmilayo, O. Oladipo  
 2020  
 Nikon D800 photograph  
 22" x 27"

**The War of the Noses**  
 Mark Olshansky  
 2019  
 Needlepoint with Persian wool  
 26.5" x 36.5"



**Material Composite: Practicality is Subjective**  
 Madison LaVallee  
 2018–2019  
 Drywall, insulation foam, paper pulp, joint compound,  
 acrylic paint, clay, faux tree  
 9" x 16" x 4"

**La Mancha Guernica (Guernica's Stain)**  
 Fernando Orellana  
 2019  
 Ink on board, metal, wood, electronics  
 40" x 144" x 5"

**Hegemonize (over her)**  
 Dorothea Osborn  
 2020  
 Mens shirts reconstructed, woman's head scarf, film,  
 thread, designed tacks  
 48" x 38"

**Last Stands**  
 Victoria Palermo  
 2020  
 Poured acrylic resin on poplar planks  
 24.5" x 6" x .75"

**What we will**  
 Victoria Palermo  
 2020  
 Poured acrylic resin on poplar planks  
 19" x 7" x .75"

**Set Backs**  
 Kingsley Parker  
 2019  
 Acrylic on used canvas drop cloths  
 74" x 52"

**Harvest**  
 Kingsley Parker  
 2019  
 Styrofoam, paint, modeling pigment, twigs,  
 resin, wood, coconut fiber  
 32" x 48" x 29"

**Strange Fruit 38**  
 Debra Priestly  
 2016  
 Monotype and chine collé, gampy on  
 kitikata paper, mounted on board  
 24" x 18"

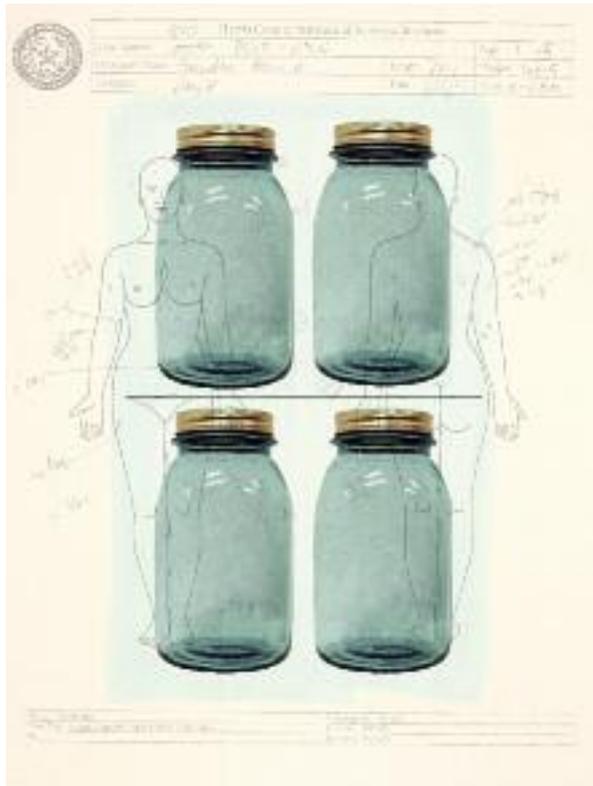
**Strange Fruit 39**  
 Debra Priestly  
 2020  
 Acrylic and oil on birch panel  
 18" x 24"

**Strange Fruit 40**  
 Debra Priestly  
 2020  
 Mixed media on paper, mounted on board  
 24" x 18"

**And One Day You Were No Longer There**  
 Sara Pruiksma  
 2019  
 Pigment on tissue paper  
 4.75" x 8"



**Set Backs**  
 Kingsley Parker  
 2019  
 Acrylic on used canvas drop cloths  
 74" x 52"



**Strange Fruit 40**  
Debra Priestly  
2020  
Mixed media on paper, mounted  
on board  
24" x 18"



**Strange Fruit 39**  
Debra Priestly  
2020  
Acrylic and oil on birch panel  
18" x 24"



*Right:*  
**The Agenda—part 3 (The Left)**  
Jamie Rodriguez  
2020  
Oil paint, insulation foam, wood, wax,  
metal, resin, twine, bubble wrap, nails,  
wire, Portuguese eucalyptus, Delft Dutch  
tile design  
63" x 98" x 57"



**Revolutionary Writing (Melville #89)**  
Victor Schrager  
2020  
Archival pigment print  
43" x 34"

**The Story of Three Sisters**  
Sara Pruiksma  
2019  
Pigment on tissue paper  
5" x 8"

**A Crossing #2**  
Peggy Reeves  
2019  
Archival pigment print from Chemigram  
30" x 26"



**Revolutionary Writing (Stein#16)**  
Victory Schrager  
2020  
Archival pigment print  
43" x 34"

**Forest Bath**  
Peggy Reeves  
2020  
Archival pigment print from Chemigram  
30" x 26"

**Crown Jewel**  
Corinne Robbins  
2020  
Oil on canvas, burlap, cambric, cotton, muslin, and acrylic on canvas  
24" x 42"

**The Agenda—part 3 (The Left)**

Jamie Rodriguez  
2020  
Oil paint, insulation foam, wood, wax, metal, resin, twine, bubble wrap, nails, wire, Portuguese eucalyptus, Delft Dutch tile design  
63" x 98" x 57"

**Untitled**

Anthony Ruscitto  
2019  
Acrylic on wood panel  
36" x 24" x 1.5"

**Dawn, Downpatrick Head**

Thomas Sarrantonio  
2018  
Oil on canvas  
42" x 42"

**Revolutionary Writing (Lenin#3)**

Victor Schrager  
2019  
Archival pigment print  
43" x 34"

**Revolutionary Writing (Melville #89)**

Victor Schrager  
2020  
Archival pigment print  
43" x 34"

**Revolutionary Writing (Stein#16)**

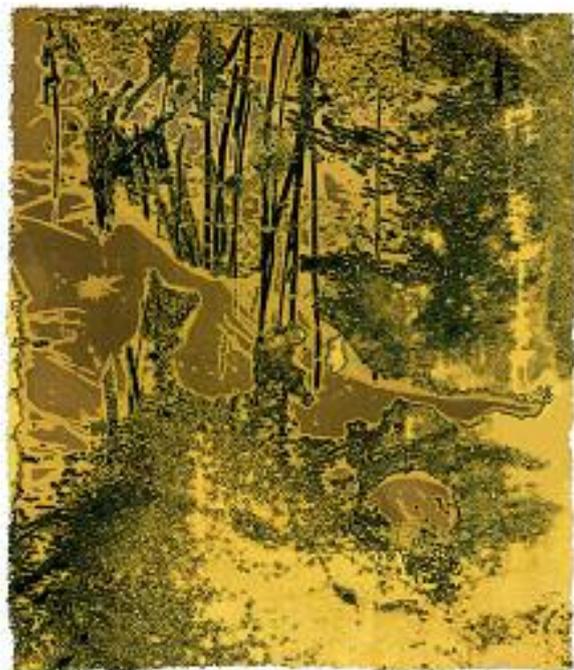
Victory Schrager  
2020  
Archival pigment print  
43" x 34"

**1918**

Amy Silberkleit  
2020  
Stone lithograph  
12" x 12"



**Shelter in Place, Paper Wasp Nest**  
Amy Silberkleit  
2020  
Stone lithograph  
13" x 14"



**Forest Bath**  
Peggy Reeves  
2020  
Archival pigment print from Chemigram  
30" x 26"



**A Crossing #2**  
Peggy Reeves  
2019  
Archival pigment print from Chemigram  
30" x 26"

**Shelter in Place, Paper Wasp Nest**  
Amy Silberkleit  
2020  
Stone lithograph  
13" x 14"

**The Lives of Others 14**  
Gregory Slick  
2020  
Acrylic and charcoal on wood panel  
24" x 20"

**Rusty Parts**  
Sean Stewart  
2017  
Oil on wood  
48" x 32"

**Ellen's Work N. 3**  
Susan Stuart  
2020  
Oil on canvas  
44" x 22"

**We Have Always Been Here**  
Victoria van der Laan  
2020  
Sewn cotton  
41.5" x 41.5"

**Cloud Painting 3**  
Gerald Wolfe  
2018  
Japan colors, acrylic on drop cloth over wood  
24" x 24"

**Object with Wood Line**  
Gerald Wolfe  
2018  
Plaster and wood  
11" x 13" x 4"

**Fallen Log**  
Jeff Wigman  
2020  
Oil on linen  
36" x 28"

**Treasure House**  
Jeff Wigman  
2020  
Oil on linen  
18" x 16"

**Yours, Mine, Ours**  
Deborah Zlotsky  
2020  
Vintage silk and acetate scarves  
52" x 31"



**Treasure House**  
Jeff Wigman  
2020  
Oil on linen  
18" x 16"



**Fallen Log**  
Jeff Wigman  
2020  
Oil on linen  
36" x 28"



# ALBANY INSTITUTE OF HISTORY & ART

Mission: The Albany Institute of History & Art connects diverse audiences to the art, history, and culture of the Upper Hudson Valley through its collections, exhibitions, and programs.

