

FLOW



Works by Alumni
Artists from
Mohawk Hudson
Region Exhibitions
2009-2017



***FLOW: Works by Alumni Artists
from Mohawk Hudson Region
Exhibitions 2009-2017***

**Supported by the UAlbany Alumni
Association through the Dr. Arthur
N. Collins '48 Purchase Award**

- **Brian Cirimo**
- **Andrew Dines**
- **Jake Fallat**
- **Ray Felix**
- **Katria Foster**
- **John Hampshire**
- **Jenny Kemp**
- **Ken Ragsdale**
- **Marilee Sousie**
- **Wendy Ide Williams**
- **Allen Yates**

**October 11 – December 8, 2018
University Art Museum
University at Albany**

FLOW: Works by Alumni Artists from Mohawk Hudson Region Exhibitions 2009-2017

In 2009, the University Art Museum renamed its annual Purchase Prize Award the Dr. Arthur N. Collins '48 Purchase Award. Funded by the Alumni Association's Grandma Moses Fund, the Purchase Award allows the museum to acquire substantial works by alumni to add to the University Collections.

FLOW: Works by Alumni Artists from the Mohawk Hudson Region Exhibitions 2009–2017, as the title suggests, represents a steady stream of extraordinary artistic activity. In this selected body of work from the University at Albany Fine Art Collections and acquired through the Dr. Arthur N. Collins '48 Purchase Award, we see a range of artistic genres and aesthetic points of view from rigorous, smart, skilled, and responsive artists operating at the top of their game within their respective mediums. Video, photography, painting, and sculpture are all represented. Attention to form, mastery of materials, focus, depth, and layered readings are just a few of the shared attributes among these artists—skills that were honed during their tenure at UAlbany and remain reflective of an institution that strives for excellence, promotes inquiry, and respects difference.

There are several works in *FLOW* that could be deemed landscapes, but not in the conventional sense. Ken Ragsdale's constructed photograph, *The Hundred Acre Wood* (2014), suggests the follies of human encroachment on the land in an unfolding paper dreamscape that is at once seductive and foreboding. John Hampshire's *Labyrinth 229* (2009) also portends untold calamity in a large, obsessively rendered pen drawing depicting a storm-ridden world on the verge of destruction. Katria Foster's photograph, *Warm Gray Crescent* (2015), can also be read as a landscape—its swelling, undulating orange foreground and the grayish sky that hovers above are not indicative of the natural world, but rather evoke the outer limits of space or a heavenly realm. Ragsdale, Hampshire, and Foster's landscapes present less than stable alternate realities. What is constant in the work is the rigorous and adept act of their making, which provides stability of a different kind.

The abstract paintings of Marilee Sousie, Wendy Ide Williams, and Jenny Kemp offer further opportunities to contemplate how the rigors of the imagination are made manifest in solid form. For all three artists, the solidity of form is shared with off-kilter incongruities that make their work all the more intriguing. Their vibrant abstractions are rife with pattern, play, and unexpected moves—head scratchers that demand close scrutiny and leave us delightfully vexed and breathless. Sousie takes us on a wild visual ride in her tautly rendered yet unbridled painting, *In my cave, I reign supreme. SUPREME!* (2015), where a punchy reddish-orange form butts up against brick patterning; together they create a larger shape that smacks of Fred Flintstone kicking up his heels. Our eyes follow the paths and detours of the artist's internal logic in Williams's mixed media painting, *Commensalism* (2012), a celebratory tour of the artist's fertile imagination where islands of full-on color collide and give way to measured zones of black-and-white drawing. In Kemp's *Mellow Yellow* (2013), a warm glow emanates from the fissures of a diamond-shaped scrim of thinly woven lines and shifting color gradients—a masterful modulation of color and light that shields the bright promise inherent in artistic measure and close scrutiny.

Perhaps one of the hallmarks of the UAlbany alumni artists gathered here is the manner in which they subtly and at times subversively embed meaning into seductive surfaces that challenge us to look more deeply. Jake Fallat plays with our assumption of materiality in *1997568-H2* (2017), a cast aluminum sculpture that oozes associations of heart, meat, and matter. Ray Felix's photographs, *Viewing Room 1* (2014) and *Viewing Room, Curtain* (2014), are elegiac testaments to passing time that prompt us to consider the hidden histories of neglected spaces. The abraded surfaces of Andrew Dines's *Untitled* (2016) suggest worn metals—nickel, copper, graphite, rust—where coin-like shapes occupy a richly patinated ground that evokes the vicissitudes of time left to chance. In Allen Yates's concise 2012 videos, through vignettes with titles such as *Bang*, *Crash*, *Clap*; *Beachhead*; *Treadmill*; and *Trippy Spin*, we see manifestations of late-twentieth-century human folly played out in a repetitive, unrelenting loop. In Brian Cirimo's hyperreal two-paneled painting, *Milk Drinker's Blues* (2013), a bald-headed, bespectacled man appears to be drinking milk through a straw that loops, drips, and extends to a second panel containing a full glass of milk—an imperfect, slightly runny font of nourishment that flows both ways.

This symbolic exchange is an apt metaphor for the circuitous nature of artistic energy and the pursuit of art making—not always linear or steady, but if nurtured with care, always sustaining. We are grateful to the Alumni Association for providing the Dr. Arthur N. Collins '48 Purchase Award, which enables us to nurture and sustain the legacy of our alumni artists.

—Corinna Ripps Schaming, Interim Director/ Curator

About the Alumni Association

For more than 150 years, the University at Albany Alumni Association has been keeping alumni connected—to each other and to their alma mater. The UAlbany community extends well beyond the campus, with alumni in every state and more than 115 countries, many of whom continue to be engaged in the life of the University and contribute to its successes. All graduates of the University are automatically considered members of the UAlbany Alumni Association.

The mission of the Alumni Association of the University at Albany is to foster a mutually beneficial relationship between the University and its alumni ... to perpetuate a sense of pride in and commitment to the outstanding qualities of the University and the education it provides, and to promote, in partnership, a positive image of the University and its alumni through communication, service and leadership.

About Artists of the Mohawk Hudson Region Exhibition

Founded in 1936, the *Artists of the Mohawk Hudson Region* is among the longest-running regionals in the country and provides a leading benchmark for contemporary art activity in the Upper Hudson Valley and Adirondack regions. The exhibition focuses on contemporary artists living and working within a 100-mile radius of the Capital Region and rotates annually among the University Art Museum, the Albany Institute of History & Art, and The Hyde Collection in Glens Falls.

Throughout its history, the Regional has reflected the depth and vitality of current art practice in the upper Hudson Valley, as well as the vision of its jurors. This year the University Art Museum is thrilled to add artist Jean Shin to an impressive list of renowned artists and esteemed museum curators who have served as past jurors, including Edward Hopper (1936), John Yau (1990), Dan Cameron (1997), Xu Bing (2000), Helen Molesworth (2001), Lily Wei (2006), Matthew Higgs (2009), and Nato Thompson (2012). Each year the subjective view of the Regional juror is as illuminating as the artistic talent it brings to light. The University Art Museum is thrilled to add Jean Shin to the roster of past Regional jurors.

Area businesses, organizations, government officials, and individuals contribute thousands of dollars in 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.

About Dr. Arthur N. Collins

Few people are fortunate enough to leave behind a lasting legacy; even fewer can claim they have helped shape the world. Dr. Arthur N. Collins can be placed in this minority, thanks to his extraordinary commitment to and passion for the University at Albany and the arts.

Collins's love for education began early, when he graduated high school in his hometown of Cobleskill, NY at the age of sixteen. He entered the New York State College for Teachers—now the University at Albany—in 1941, but his studies were cut short a few years later, in 1944, when he joined the United States Air Force. After his discharge from military service, he returned to NYSCT, where he received his B.A. in English. He went on to complete master's and doctoral studies at the University of Minnesota.

But the draw of the Teachers College brought him back in 1951 to begin his teaching career as a professor of English, a post he held for more than three decades, until his retirement in 1985.

Collins's love for the arts and education was a motivating force in shaping the university into the respected institution it is today. During his tenure, he was instrumental in spearheading the development of the state's first Doctor of Arts program as well as helping establish the Agnes E. Futterer Scholarship. This scholarship is awarded to a student who has provided outstanding contributions to the Theatre program. Collins's further dedication to the university is evident from the number of student and faculty boards he served on as well as his many years of service with the Alumni Association Board following his retirement in 1985.

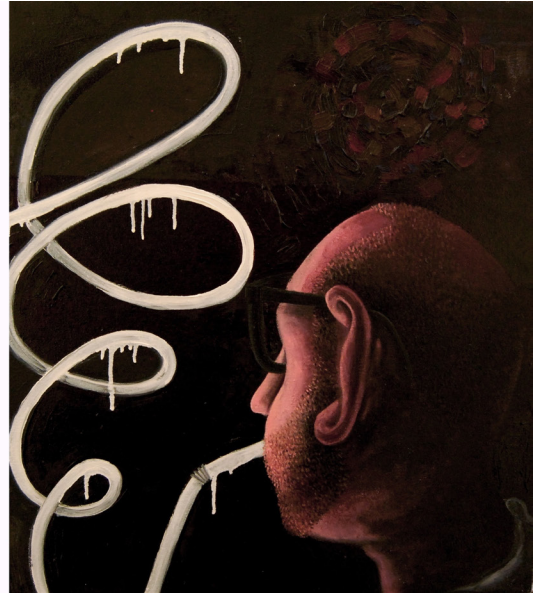
President Vincent O'Leary honored the retiring professor by naming him a Collins Fellow: an award that recognizes faculty who have shown great devotion to the university and the people in it.

Over the span of his nearly 35-year teaching career, Arthur Collins received numerous awards citing his exceptional teaching and community engagement.

In recognition of his passion for the arts, the University Art Museum renamed its annual Purchase Prize Award the Dr. Arthur N. Collins '48 Purchase Award. Funded by the Alumni Association's Grandma Moses Fund, the Dr. Arthur N. Collins '48 Purchase Award allows the museum to acquire substantial works by alumni to add to the University Collections. His years of retirement were not all spent in leisure. Instead he chose to remain involved with the Alumni Association and offered his expertise at a moment's notice. Together with his wife, Marion, he established the Professor Arthur N. Collins and Marion B. Collins Scholarship, which is awarded to a student pursuing a graduate degree in the humanities. Collins recorded books for the blind and visually impaired as well as writing poetry and taking part in dramatic readings with Academy Award winners at his local library in Lenox, Massachusetts.

Collins's vision for a strong arts and literature community at the University at Albany has continued to thrive since his retirement, thanks to the work he has put in during more than half a century of service to the university.

—John Epp, UAM Collections Intern, Public History Graduate Program



I have spent the past two decades traveling throughout the country visiting museums, large cities, small towns, national parks, Civil War battlefields, assassination sites, graveyards, and national monuments. I am a lifelong student of the vast profundity of American music as well as a glutton for American history, literature, western painting, film, comic strips, and cartoons, all of which have consumed my nights and days. These interests and practices are harvested and used within my process to create an intertextuality in the paintings.

Greil Marcus, the American author, music journalist, and cultural critic writes, "There is no theme richer for the American artist than the spirit and the themes of the country and the country's history. We have never figured out what this place is about or what it is for, and the only way to even begin to answer those questions is to watch our movies, read our poets, our novelists, and listen to our music... America is the life's work of American artists because they are doomed to be American."

Using historical references, literature, popular culture, personal memories, and personal aesthetic as sources, I'm focused on building a group of protagonists that encapsulate such themes as high and low culture, life and death, shape and content, love and loss, evolution and creationism, comedy and tragedy, mark and expression, and fame and anonymity.

– Brian Cirmo

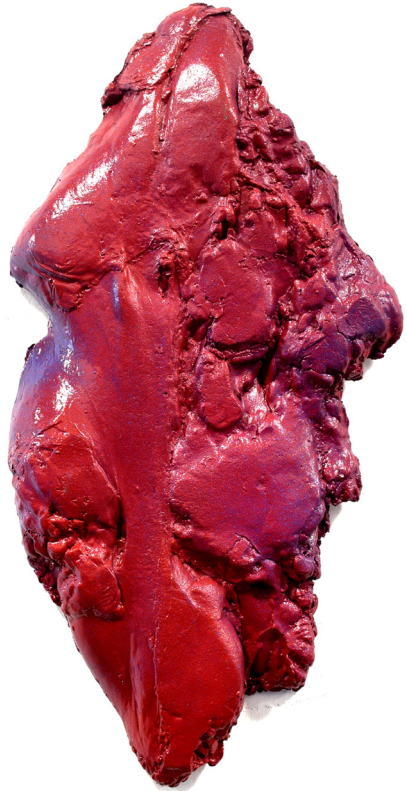


My work examines how ideas of progress and power are embedded in our infrastructure. In paintings and multimedia work, I depict examples of architecture, industry, and finance as hollowed out and faded. Stripped of their original contexts and layered into one another, these depictions still suggest the optimism that drove their creation. Yet they somehow seem to miss the mark. Something critical is missing, and its absence haunting. Lacking a clear narrative, the omissions and contradictions provide space for something new to emerge. What results is something more complex, compromised by a history where power is leveraged and costs imposed. These fragile descriptions of development challenge our assumptions of permanence, and the scars of aggressively-worked surfaces speak to both decay and renewal. The subtle marks and stains

invite a slow read that stands in contrast to the pace of modern life.

My time as a graduate student at the University at Albany provided me with the tools to make meaningful work and the drive to constantly interrogate and improve upon it. Working with faculty in a variety of fields provided me with invaluable insights into how to address political concerns through traditional media.

– Andrew Dines



I make amorphous blobs that convey a unique form of grotesque abstraction. The inspiration comes from my time working at a butcher shop, and utilizing the forms from scraps and offal of various consumed animals most notably cattle. I then cast the forms in metal using the skills that I learned at the University at Albany in a foundry techniques class. The addition of bright colors contrasts with the grotesque nature of the form and gives it a more intriguing and approachable nature. The final piece stands out as a form of mysterious origin like an otherworldly being or geological find.

— Jake Fallat



From the time I was a child I believed that every Thing, every Place has a spirit—a story or a mystery embodied within its form or space. I eventually became deeply connected to things that were discarded and abandoned. I yearned to bring a new life to them. Where others found decay and uselessness, I found a sense of strength and hope—along with a sense of fragility.

A major part of my photographic practice involves excavating my environment and the world around me to find and capture those things and places pulsing with the spirit of that which has been abandoned. I experience great joy in finding those things and places. And I feel a sense of loss at the many things and places that are no longer here.

While much of my work follows a photographic tradition that is involved in documenting the overlooked or seemingly mundane yet quirky things in our world, my motivation is more attached to a personal and spiritual connection to that which I photograph. And it was during my time in the MFA program at UAlbany that I was able to more fully develop a personal conviction about making this work.

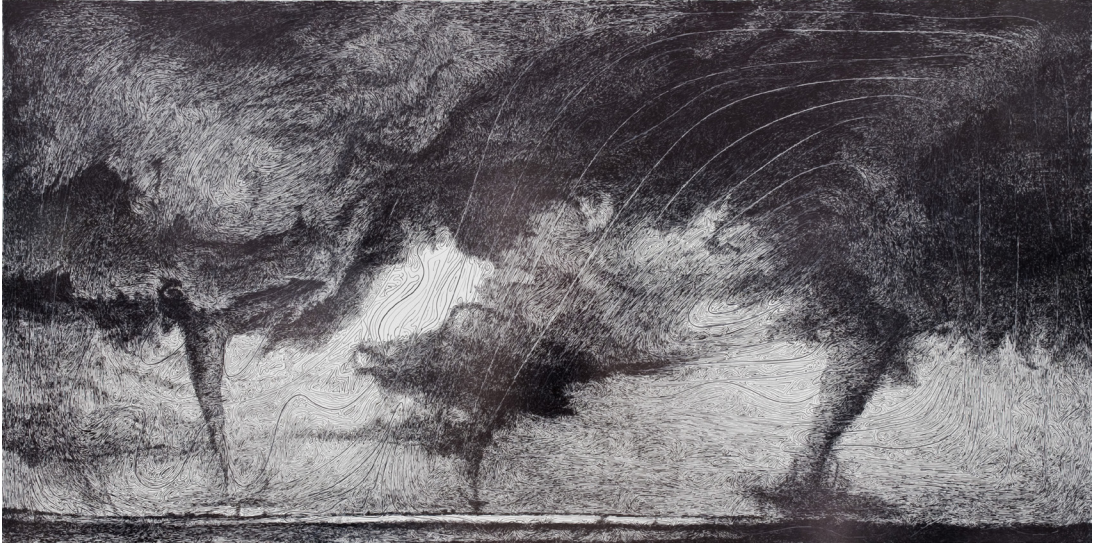
— Ray Felix



Warm Gray Crescent was a piece made directly following my time at the University at Albany, SUNY. In this body of photographs, I worked with mundane found and created objects, fashioning them into sets. My process is rooted in the contemplation of the moment. I used the shifting natural light that came into my studio to illuminate and transform each set. In my work I strived to create a space of mystery and wonder, where objects become something more than what they were through distortion and abstraction. In the complexity of distorted space the photographs of this series present the mystery of the convergence of the known and unknown. I created spaces that functioned alternately as flat two-dimensional planes and as three-dimensional fields. The contrast between these spaces was met with additional dualities of clarity and ambiguity, synthetic and natural surfaces, and finite and infinite dimensions. I find this tension engaging when met by a diminishing material reality of my subject, leaving color, light, and space.

Through this series, and while I was at the University at Albany, I spent a lot of time discovering how I worked as an artist, what I was drawn to over and over. I no longer build sets in order to create abstract forms, but my practice continues to be rooted in an exploration of light and in quiet contemplation of the world around me—real and created.

– Katria Foster



This drawing is one in a series of works entitled “labyrinths”. This references the process of constructing these drawings, which begins with a seemingly arbitrary meandering line across the surface that breaks up or divides the picture plane. This in turn affects all of the subsequent linear marks that occur, all of which divide and subdivide the picture plane. This is due to the “rule” I impose, that I not cross any lines that I make. I am able to imply an image through varying the densities of linear marks to achieve a variety of implied values that communicate different lights and darks. I use a permanent marker or pen to do this so that all of these lines are visible in the end product. If I need to adjust the image, (which I often do) I adjust the densities of marks, since I cannot erase anything. I am interested in the dualities inherent in this, such as permanence and flexibility, abstract and representational, stasis and transience. The materials, the process, and the subject matter relate to these interests.

My interests are related to formal and conceptual aspects of art making, as well as mathematics, art theory, art history, and philosophy. The program at SUNY Albany afforded a community of faculty and fellow grad students as well as visiting artists who helped nurture these interests.

– John Hampshire



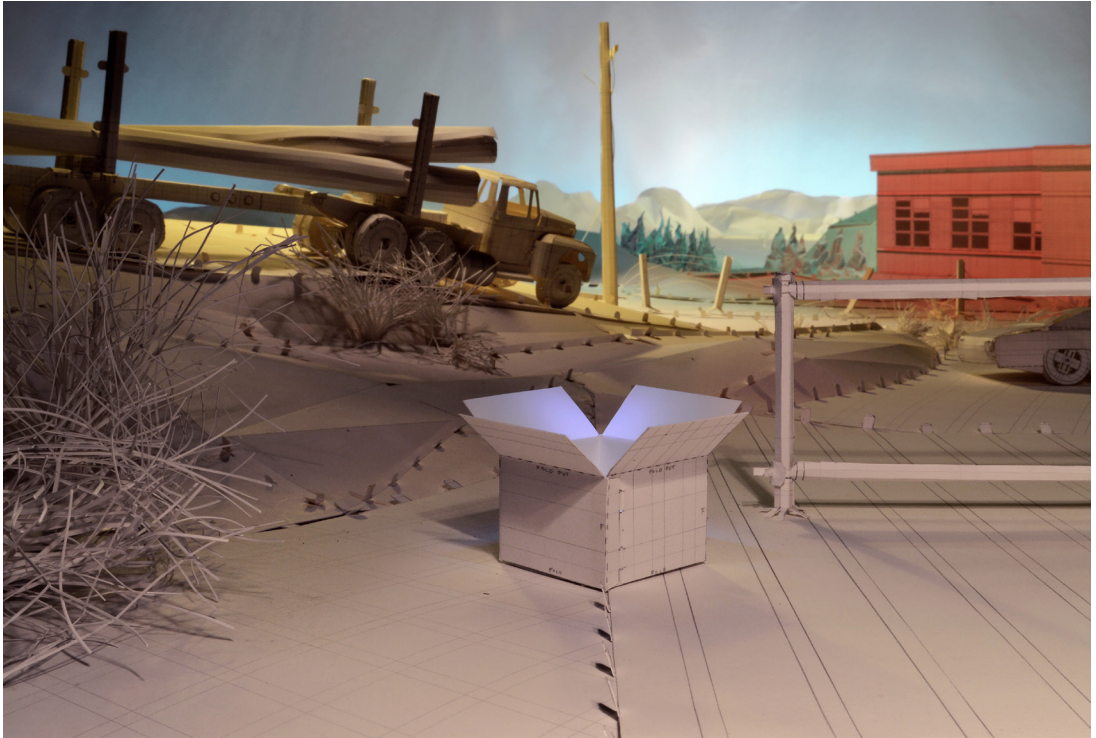
Abstraction is a means for me to perceive biology and nature in indirect ways. I paint conversations developed through a linear language of hand-painted parallel lines that grow into varying hue intensities, reflecting movement in the natural world. In these spaces, organic form and pattern take shape and set out to transform beyond awe of natural phenomenon, toward a place of inquiry, oddity, and seduction.

Color plays a vital role in creating channels for new trains of thought. The function of color in both the natural and material worlds fuels the work. Observing botanical growth in its various stages from youth to decay creates a connection to the arc of time, while color combinations and schemes reflecting periods in art history and trends reflect time in a static and nostalgic way. A graphic approach to painting allows me to create a place where I can toy with formal rules and think about the histories of modern abstraction and create tensions between flatness and depth.

To me, organic abstraction takes root in the bodily experience: interactions between beings and the phenomenon of feeling. These themes can be interpreted through biomorphic shapes that tease figure/ground and pictorial space through contrasting relationships and small repeating patterns. Almond-like and orbicular shapes are often formed through the suggestion of overlap, creating portals or windows that reference art history and symbolism in human experience. Through the use of small-scale repetition within these forms, I aim to pull viewers into these spaces to engage intimately with a physical object, and find value in the incremental.

The University at Albany was a place of tremendous artistic growth for me. From the comfortable studio spaces, to the dedicated and diverse faculty/museum staff, to the proximity to major cities, I found the years I spent at UAlbany to be the most important thing I've ever done for my career as an artist.

– Jenny Kemp



The content of my work reflects my own childhood narrative and its metaphorical relationship with the story of the growth of America as a nation.

Physically, the work is process-driven, and involves a mixture of many artistic disciplines: drawing, painting, sculpture, paper-craft, theatre lighting, and photography.

I work only from my memory, which is in a constant state of flux. The status of particular memories is altered by every new experience, to the point where even the mundane can be reformed into the epic.

All of my work is made with the intention to examine what remains of the actual, reveal the process of alteration, and explore the possibilities of the fantastic.

Every remembrance is a reinvention, and reality is not fixed, but in process.

– Ken Ragsdale



Scooby Doo and Shaggy: those happy, paranoid friends that we all love for some strange reason; the stressed-out-but-loveable, maybe-a-little-drunk Fred Flintstone, who reminds you of your father; or the moment your best friend decided to act more like Ursula than Flounder... my fusion of characters creates playful fictional worlds that explore my personal relationships and my emotional responses to these experiences.

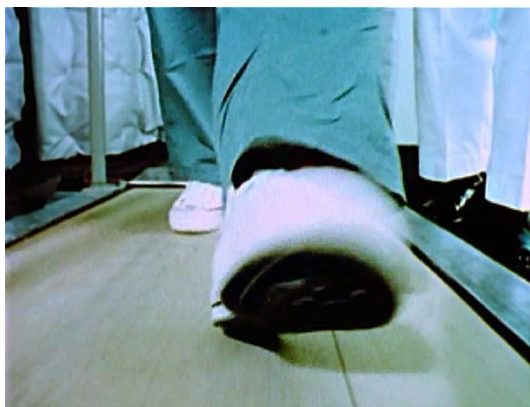
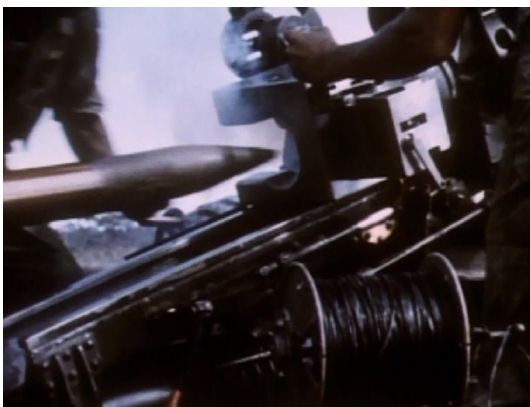
My time spent at University at Albany allowed me to pursue the characters beyond their trademarked persona. Here too I was able to observe my real world relationships and merge the two realms, cartoon and flesh, into an ecstatic befuddlement.

– Marilee Sousie



Construction of the painting is based first on expanding the origins of energy that exist in nature. Secondly it is a result and in thought based on representations of both deep cellular structure in chemical reactions. Finally it reflects the anatomy and botany of humans, animals and plants. There is a focus on what happens when they meet. There are different levels of interactions and I am looking to find the underbelly and the force that sometimes creates a singular image. Awareness extends to seeking out the origins of memory, where science ends and the unseen and unmet find themselves in another playing field. The experiences are bound by the picture plane, but do not necessarily obey well.

– Wendy Ide Williams



In these short, looping videos, I co-opt the linear nature of the medium to create decidedly non-linear, hypnotic moments outside of time.

– Allen Yates



12 – *Bang, Crash, Clap*, 2012

13 – *Trippy Spin*, 2012

14 – *Lanyard*, 2012

15 – *Treadmill*, 2012

16 – *Beachhead*, 2012

Artists' Biographies

Brian Cirmo

Born in Utica, NY in 1977. Lives and works in Albany, NY.

Recent solo exhibitions include Courthouse Gallery at Lake George Arts Project in Lake George, NY (2019); *Patterns, Cycles, and Change* at Wilson Gallery, Le Moyne College in Syracuse, NY (2018); and *Doldrums* at The Burrell Roberts Triangle Gallery, Sinclair College in Dayton, OH (2016).

Selected group exhibitions include *MADE in Granville* at Collar Works Gallery in Troy, NY (2018); *Masters of War* at Albany Center Gallery in Albany, NY (2017); *2016 Artists of the Mohawk Hudson Region* (curated by Michael Oatman) at The Hyde Collection in Glens Falls, NY (2016); and *24th Drawing Show: Feelers* (curated by Susan Metrican) at Boston Center for the Arts, Mills Gallery in Boston, MA, (2015).

Cirmo was selected for the 2018 Elizabeth Murray Artist Residency in Granville, NY and is the recipient of the Albany Center Gallery's 2017 Mona Ruth Brickman Memorial Artist of the Year Award, Albany, NY.

Andrew Dines

Born in 1982 in Colorado. Lives and works in Albany, NY.

Recent exhibitions include *Remnants*, at the Lower Adirondack Regional Arts Council in Glens Falls, NY (2018); *Alchemy or Chemistry* at Tribal Café in Los Angeles, CA (2018); *Intangible Roots*, at Saratoga Arts Center, in Saratoga Springs, NY (2017); *Fence Select* at The Arts Center of the Capital Region in Troy, NY (2017); *2017 Mohawk-Hudson Regional Invitational*, at Albany Center Gallery in Albany, NY (2017); *Work of Art* at Albany Institute of History & Art in Albany, NY (2017); *Built: Architecture Through Artists' Eyes*, Historic Albany Foundation at New York State Museum in Albany, NY (2017) and *2016 Artists of the Mohawk Hudson Region* (juried by Michael Oatman) at The Hyde Collection in Glens Falls, NY. Dines is the recipient of the Rauschenberg Overseas Culture Exchange (ROCI) Road to Peace Emerging Artist Award and of the Creative Spirit Award from The Arts Center of the Capital Region.

Jake Fallat

Born 1995 in Schenectady, NY. Lives and works in Schenectady, NY.

Recent exhibitions include *Disturbia* at Requiescent Float Center in Troy, NY (2018); *Fence Show* at The Arts Center of the Capitol Region in Troy, NY (2018); *Sculpture and Valentine* at Concepto Hudson in Hudson, NY (2018); *6 x 6 x 2018* at Rochester Contemporary

Art Center in Rochester, NY (2018); *2017 Artists of the Mohawk Hudson Region* (juried by Jack Shear) at Albany Institute of History & Art in Albany, NY (2017); *Per-vert* (curated by Susan Jennings) at Labspace in Hillsdale, NY (2016).

Fallat received the Albany Center Gallery Award in Honor of Les Urbach, at the *2017 Artist of the Mohawk Hudson Region* exhibition (2017); the Dr. Arthur N. Collins '48 Purchase Award, *2017 Artist of the Mohawk Hudson Region* exhibition (2017); and the Undergraduate Departmental Award in Sculpture at the University at Albany in Albany, NY (2017).

Ray Felix

Born in Philadelphia, PA. Lives and works in Troy, NY.

Ray Felix is a photographic and mixed media artist currently living in Troy, NY. He grew up in Philadelphia, PA and received his BFA in Painting and Photography from Maryland Institute College of Art in Baltimore, MD. Felix moved to the New York's Capital Region, then received his MFA at UAlbany in 2010. He is primarily working in the fields of fine art and commercial photography for which he has received a number of awards. His work is included in the permanent collections of Albany Institute of History & Art, The University Art Museum, UAlbany, The Kinsey Institute, and private collections.

Katria Foster

Born in Boise, ID in 1983. Lives and works in Albany, NY.

Recent solo or two-person exhibitions include *Confluence* at Yates Gallery, Siena College in Loudonville, NY (2015) and *Katria Foster* at The McCarthy Building in Troy, NY (2013).

Group exhibitions include *39th Annual Photography Regional Select* at Albany Center Gallery in Albany, NY (2017); *2016 Artists of the Mohawk Hudson Region* at The Hyde Collection in Glens Falls, NY (2016); *2015 Artists of the Mohawk Hudson Region* at University Art Museum, UAlbany in Albany, NY (2015); *Fence Show* at The Arts Center of the Capital Region in Troy, NY (2014); and *2014 Artists of the Mohawk Hudson Region* at Albany Institute of History & Art, in Albany, NY (2014).

John Hampshire

Born in Chicago, IL in 1971. Lives and works in Troy, NY.

Selected solo and two-person exhibitions include *NYFA Artists John Hampshire/Adam Daily* at Booz and Co. in New York City; the Project Room at the Phoenix Gallery in New York City; *Expressive Eccentricities* at The Fine Art Gallery at the State College of Florida in Bradenton, FL; *Layers and Labyrinths* (curated by L. L. Powers) at

The Show Walls in New York City; and Walsh Gallery at Georgetown University in Arlington, VA.

Selected group exhibitions include *aHead* (curated by Brian Cirmo) at Albany Center Gallery in Albany, NY; *Postcards from the Edge* at Sikkema Jenkins & Co. in New York City; and *Natural/Constructed Spaces* at The Painting Center in New York City.

Hampshire is the recipient of the SUNY Chancellor's Award for Excellence in Scholarship and Creativity and a New York Foundation for the Arts fellowship.

Jenny Kemp

Born in Sheboygan, WI in 1979. Lives and works in Troy, NY.

Recent solo and two-person exhibitions include *Slow Grow* at Mandeville Gallery, Union College in Schenectady, NY (2018); *Living Color* at The Art Center of the Capital Region in Troy, NY (2016); and *Painting Parallels* at GRIDSPACE in Brooklyn, NY (2015).

Selected group exhibitions include *Three Square* (curated by Phil & Sue Knoll) at Geoffrey Young Gallery in Great Barrington, MA (2018); *FENCE + ECHO* (curated by Jes Cannon) at Far x Wide in Brooklyn, NY (2018); *Something Else* (curated by Dee Shapiro and Miriam Brumer) at The Painting Center in New York City (2016); and *Howdy Doody* at Collar Works in Troy, NY (2015).

Kemp is the recipient of the Painting Fellowship, New York Foundation for the Arts (2015); and *Emerging Artist Award* from The Arts Center of the Capital Region in Troy, NY (2015) and has served since 2015 as Board Chair at Collar Works Gallery, a non-commissioned art space dedicated to the support of emerging and under-represented artists exhibiting challenging and culturally relevant contemporary artworks in Troy, NY.

Ken Ragsdale

Born in Walla Walla, WA in 1962. Lives and works in Albany and Troy, NY.

Selected solo exhibitions include *Memory as Process 4* at Lake George Arts Project in Lake George, NY (2019); *Memory as Process 3* at Onondaga Community College in Syracuse, NY (2019); *The Battle* at Front Room Gallery in New York City (2019); and *The Hundred Acre Wood* at Oregon Center for the Photographic Arts, Blue Sky Gallery in Portland, OR (2015).

Selected group exhibitions include *Idols and Icons* at Geoffrey Young Gallery in Great Barrington, MA (2018); *Masters of War* (curated by Brian Cirmo) at Albany Center Gallery in Albany, NY (2017); *Future Perfect: Picturing the Anthropocene* at University Art Museum, University at Albany in Albany, NY (2016); *Unfolded*

at Chicago Design Museum in Chicago, IL (2016); and *Scenes and Variations* at Schick Gallery, Skidmore College in Saratoga Springs, NY (2016).

Marilee Sousie

Born in Troy, NY in 1984. Lives in Valatie, NY and works in Spencertown, NY.

Recent exhibitions include *2017 Artists of the Mohawk Hudson Region* at Albany Institute of History & Art in Albany, NY (2017); *Fence Salon* at The Arts Center of the Capital Region in Troy, NY (2016); *Fence Select* at The Arts Center of the Capital Region in Troy, NY (2015); *Between The Lines* at Greene County Council on the Arts in Catskill, NY (2015); *Columbia County Council on the Arts 18th Annual Juried Art Show* at The Opera House in Hudson, NY (2015); and *2015 Group Show* at Rare Form in Troy, NY (2015).

Currently she works as an archivist for the Ellsworth Kelly Studio in Spencertown, NY.

Wendy Ide Williams

Born in Troy, NY in 1956. Lives and works in Ravena, NY.

Recent exhibitions include *Linear Language: More is More* at Greene County Council on the Arts in Catskill, NY (2015); *Take Shape* at Albany Center Gallery in Albany, NY (2015); *The Armory Show* at The Massry Gallery, Sage Colleges in Albany, NY (2013); and *Far and Wide, 4th Annual Regional* at Woodstock Art Association in Woodstock, NY (2012).

Williams has received grants from the New York State Council on the Arts and the Elizabeth Foundation for the Arts, and a Yaddo Artist Residency in Saratoga Springs, NY.

Williams currently practices therapy for mental health and substance abuse with a focus on utilizing creative ways to reframe trauma and chronic challenges that affect health, family and self. The paintings continue to reflect the added influence of being a listener and a questioner.

Allen Yates

Born 1960, Washington, DC. Lives and works in Greenwich, NY.

Yates was included in a solo exhibition, *A Moving Picture Show*, at University Art Museum, UAlbany. Selected group exhibitions include *Faces of the Fallen* at Arlington National Cemetery in Arlington, VA; and *Squint* at Jack the Pelican Presents in Brooklyn, NY. Yates has received numerous awards, including a fellowship in video from the New York Foundation for the Arts.

Exhibition Checklist

All works purchase of University
at Albany Alumni Association,
Dr. Arthur N. Collins '48
Purchase Award

Brian Cirmo

Milk Drinker's Blues, 2013
Oil on canvas diptych
19 x 35 inches

Andrew Dines

Untitled, 2016
Acrylic, graphite, rust,
and patina on canvas
16 x 20 inches

Jake Fallat

1997568-H1, 2017
Cast aluminum
22 x 12 x 6 inches

1997568-H2, 2017

Cast aluminum
21 ½ x 11 x 1 ½ inches

Ray Felix

Viewing Room 1, 2014
Archival pigment print
24 x 24 inches

Viewing Room, Curtain, 2014
Archival pigment print
24 x 24 inches

Katria Foster

Warm Gray Crescent, 2015
Cibachrome on paper
38 x 25 inches

John Hampshire

Labyrinth 229, 2009
Sharpie on panel
24 x 48 inches

Jenny Kemp

Mellow Yellow, 2013
Gouache on paper
30 x 22 inches

Ken Ragsdale

The Hundred Acre Wood, 2014
Archival inkjet print
20 x 28 inches

Marilee Sousie

In my cave, I reign supreme.
SUPREME!, 2015
Acrylic on canvas
20 x 16 inches

Wendy Ide Williams

Commensalism, 2012
Mixed media
60 x 40 inches

Allen Yates

Bang, Crash, Clap, 2012
Video, 9:57 minutes; color;
sound

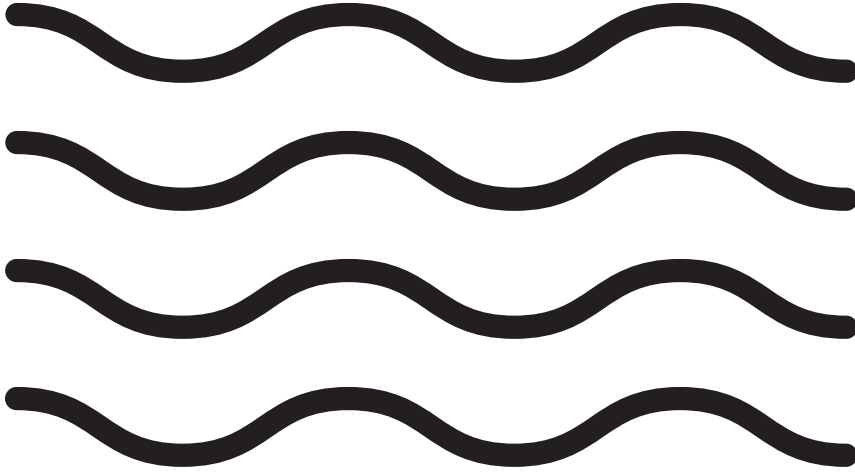
Beachhead, 2012
Video, 10:01 minutes; black
and white; sound

Lanyard, 2012
Video, 9:58 minutes; color;
sound

Treadmill, 2012
Video, 9:48 minutes; color;
sound

Trippy Spin, 2012
Video, 10:34 minutes; color;
sound

FLOW



Works by Alumni Artists from Mohawk Hudson Region Exhibitions 2009-2017

Supported by the UAlbany Alumni Association
through the Dr. Arthur F. Collins '48 Purchase Award

October 11 – December 8, 2018
University Art Museum
University at Albany
State University of New York

1400 Washington Avenue
Albany, New York 12222
518-442-4035
www.albany.edu/museum

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Printer: Benchmark Printing Inc., Schenectady, NY
Editor: Elizabeth Floyd Mair
Designer: Gil Gentile
Typography: Now Alt Black, Contham Sans,
IBM Plex Sans Regular and Sinkin Sans 900 X Black.
Edition: 1000

The University at Albany is grateful to the UAlbany Alumni Association and the Arts and Culture Committee for major support for this exhibition and publication. Additional support provided by UAlbany's Office of the President, Office of the Provost, The University at Albany Foundation, and University Auxiliary Services.



