

THE SAGE COLLEGES

OPALKA GALLERY



The Sage Colleges Art & Design Faculty Show

November 12 – December 20, 2002

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The Opalka Gallery was constructed in 2002 with funds generously donated by the Opalka family.

The 7,400 square-foot facility includes a vaulted gallery and a 75-seat lecture/presentation hall with Internet connectivity.

As the gateway to Sage College of Albany, visible from streets bordering the campus, the Opalka Gallery is the site of public exhibitions and exciting, dynamic learning experiences for Sage art students.

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Whether for the public, or for the academic community, activities at the gallery are offered *“for enrichment and education in the visual arts.”*

I do not separate my work into categories—graphic design, fine arts, etc. Nor do I separate the disciplines. Whether I am solving a visual problem for a client or for myself, the process is the same.

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SELECTED EXHIBITIONS: Ticonderoga Heritage Museum, NY (1996); Chaiwalla Artistamp Show, CT (1996); Rathbone Gallery, The Sage Colleges, Albany, NY (1995); Russell Sage College, NY (1993); Rathbone Gallery, The Sage Colleges, Albany, NY (1991, 1990); Center for Music, Drama and Art, NY (1984); Cooperstown, NY (1983); SUNY Oswego, NY (1983).

MEMBERSHIPS: Graphic Artists Guild, 1997-present.

AWARDS: NORI Award (2002, 1988, 1987).

EDUCATION: M.F.A./Marywood University, PA; M.A./SUNY Oswego, NY; B.A./SUNY Oswego, NY.

Associate Professor of Graphic Design, Coordinator of Graphic Design, with The Sage Colleges since 1988.

**Jean G.
DAHLGREN**

These assemblages reveal scenes within architecturally defined spaces. This is accomplished through the utilization of various mixed media that include magazine clippings, fabric, wallpaper, acrylics, watercolor and pencil. In these works, the vertical and horizontal axes suggest specific architectural structures such as rooms, windows or tiles. The play of light provides suggestions of time that can be measured by day, season or place.

I superimpose medium upon medium, thereby creating ambiguous or paradoxical interior/exterior reversals. By taking these materials out of their original context and reconfiguring them, I invent entirely different scenarios. The architectural frameworks provide the format through which these newly created vignettes are viewed.

These watercolor and pencil drawings are a study in contrast between flatness and dimensionality. Through the process of applying thin layers of colored pencil, the illusion of three-dimensional frames is



created, as well as the appearance of limitless space. These frames delineate and enclose areas of flat watercolor pattern which, in turn, accentuate the three-dimensional aspects of the work. The frames serve as exterior facades through which these flattened labyrinths of pattern are confined and beyond which unbounded space exists.

SELECTED SOLO EXHIBITIONS: The Sage Colleges, NY (1997); Adirondack Community College, NY (1992); Rathbone Gallery, The Sage Colleges, Albany, NY (1991); Plandome Gallery, NY (1976); Long Island University, NY (1976); Gallery 14, NYC (1975).

GROUP EXHIBITIONS: Pleiades Gallery, NYC (1998); The Museums at Stony Brook, NY (1996); Gallery North, NY (1996); St. John's University, NY (1995); Doshi Center for Contemporary Art, PA (1994); Rear Window Gallery, VA (1994); Design Concepts Gallery, MA (1991); Lesley Levy Gallery, AZ, (1986); Amos Eno Gallery, NYC (1986); Western Washington University, WA (1984);

Dietal Gallery, NY (1984, 1982); Albany Institute of History & Art, NY (1981, 1978); Prince Georges Community College, MD (1977); Central

Hall Gallery, NY (1975).

PERMANENT COLLECTIONS: The Sage Colleges, NY; State University of New York at Albany, NY; Western Washington University, WA.

AWARDS: Faculty Research Grant, The Sage Colleges; National Academic Advising Association, Purchase Award.

EDUCATION: M.F.A./State University of New York at Albany, NY; M.A./Long Island University, NY; B.F.A./Washington University.

Professor of Art, Program Coordinator of the Department of Visual Arts, with The Sage Colleges since 1978.

**Nance
GOREN**

My work is an exploration of my Native American identity and ancestry.

As an artist, I convey my own personal experiences of culture and spiritual growth through the use of drawing, traditional beadwork, sculpture, computer-generated images, animation, digitized sound, video and installation.

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As I weave together traditional beadwork with advanced skills in electronic arts, I fill each piece with the wisdom of my ancestors while also incorporating present day struggles within the community. I use my own artistic expression to share with the viewer the story of where my ancestors began and the instructions of how we must lead our lives: maintaining balance, living in peace with everyone around us, respecting and loving nature and all living things.

Melanie Printup
HOPE

SELECTED EXHIBITIONS: The American Indian Community House Gallery/Museum, NY (2002); The Art Center Gallery at the Saratoga County Arts Council, NY (2001); Banff Centre for the Arts, Canada (1999); Rathbone Gallery, The Sage Colleges, Albany, NY (1999); SAW Gallery, Canada (1998); Amerika Haus, Germany (1998); Nation to Nation, Canada (1997); Parkland College Art Gallery, IL (1997); American Indian Contemporary Arts Gallery, CA (1996); Rathbone Gallery, The Sage Colleges, Albany, NY (1995); Schick Art Gallery, NY (1995); Castle Gallery, NY (1995); Fort Lewis College, CO (1995); Susquehanna Art Museum, PA (1994); Iroquois Indian Museum, NY (1993).

AWARDS: Rockefeller Foundation Interculture Film/Video/Multimedia Fellowship; The New York Foundation for the Arts; The National Endowment for the Arts; The Andy Warhol Foundation for the Visual Arts; The Jerome Foundation; The New York State Council on the Arts; The Lyn Blumenthal Memorial Fund.

EDUCATION: M.F.A./Rensselaer Polytechnic Institute; B.F.A./Rochester Institute of Technology.

Associate Professor of Graphic Design, with The Sage Colleges since 1997.



My work begins by collecting and sorting commercial images. I draw from the ones that most interest me—using a physical, nearly sculptural, subtractive monoprint process. The layered, printed images are then arranged and grouped for conceptual and formal means.

“The Sleepers” was inspired in part by Walt Whitman’s poem of the same title. It begins:

*I wander all night in my vision,
Stepping with light feet, swiftly
and noiselessly stepping and
stopping,
Bending with open eyes over the
shut eyes of the sleepers,
Wandering Dan confused, lost to
myself, ill-assorted, contradictory,
Pausing, gazing, bending, and
stopping.*

*How solemn they look there,
stretch'd and still,
How quiet they breathe, the little
children in their cradles.*

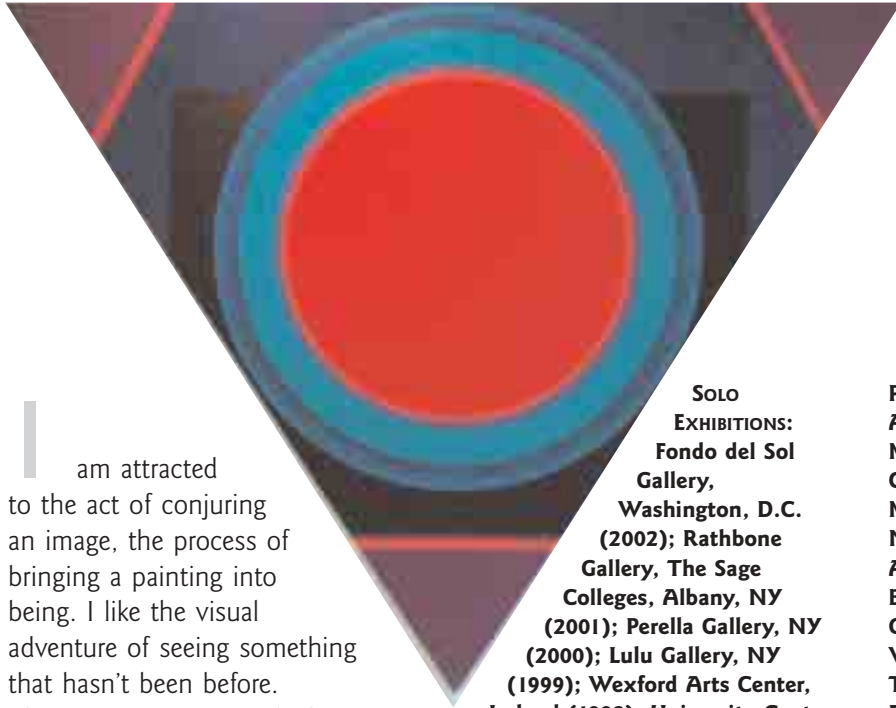
SELECTED SOLO EXHIBITIONS: Arts Atrium, Union College, NY (1996); Vertical Gallery, Rensselaer Polytechnic Institute, NY (1995).

GROUP EXHIBITIONS: The Art Center of the Capital Region, NY (2001); Albany Center Galleries, NY (2000); Carrie Haddad Gallery, NY (2000); The Arts Center, NY (1998); The Gallery at 2 Depot Square, NY (1997); Rensselaer County Historical Society, NY (1997); The Rice Gallery, NY (1996); Contemporary Artists Center, MA (1996); Central Pennsylvania Festival of the Arts, PA (1996); Washington Art Association, CT (1996); University of Wisconsin-Parkside, WI (1996); Center for Book and Paper Arts, IL (1995); Francis Colburn Gallery, VT (1995); South Shore Art Center, MA (1995); Artlink Contemporary Art Gallery, IN (1995).

EDUCATION: M.F.A./State University at Albany; M.A./State University at Albany; B.A./State University at Albany.

Associate Professor of Art, with The Sage Colleges since 1982.





I am attracted to the act of conjuring an image, the process of bringing a painting into being. I like the visual adventure of seeing something that hasn't been before. The expressive potential of paint interests me. I like to use a combination of impasto paint, sometimes with additives to make a more textural surface and repeated layers of translucent glazes.

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Each new painting becomes a journey that makes its own unique demands. I remain curious to see the next painting, and committed to making the journey.

**Willie
MARLOWE**

SOLO EXHIBITIONS: Fondo del Sol Gallery, Washington, D.C. (2002); Rathbone Gallery, The Sage Colleges, Albany, NY (2001); Perella Gallery, NY (2000); Lulu Gallery, NY (1999); Wexford Arts Center, Ireland (1998); University Center Gallery, LA (1997); Dobbs Ferry Art Workshop, NY (1996); The Greenville Museum of Art, NC (1997, 1982); Albany Center Gallery, NY (1997, 1992); McHenry County College, IL (1995); The Forum Gallery, Germany (1992); Utica College of Syracuse University, NY (1986); Adirondack Community College, NY (1985); Stockton State College, NJ (1976); The Schenectady Museum, NY (1973); The Mint Museum of Art, NC (1971).

SELECTED GROUP EXHIBITIONS: Three Artist, Wexford, Ireland (2002); Post Millennium Mussings, Chicago, IL (2000); Fractured Visions, Limited Space Gallery, CA (1996); Art in Boxes, England & Co., England (1993); The Definitive Contemporary American Quilt, NYC (1990-1993); Friedmann Gallery, Germany (1992); 1st International Biennial of Graphic, Hungary (1992); Art of Today, Hungary (1990, 1987); Artists' Books, Washington, D.C. (1987); Gender and Gesture, NY (1986); Miniature Invitational, NYC (1983).

PERMANENT COLLECTIONS: The Wexford Arts Centre, Ireland; The Mint Museum of Art, NC; First Albany Corporation, NY; The University Art Museum, NY; Russell Sage College, NY; Schenectady Museum, NY; Artpool Archive, Hungary; The Budapest Gallery, Hungary; Legislative Offices, Empire State Plaza, NY; Fraida Varah, Inc., NY; Quad Graphics, MA; The Phoenix Group, NY; The Franklin Furnace, NYC; The Albany Institute of History & Art, NY; Bullard McLeod Associates, NY.

AWARDS AND RESIDENCES: The Millay Colony for the Arts, NY; Visiting Artists, Ireland & Italy; Partners of the Americas, West Indies; Special Opportunity Stipend; Faculty Development Grants; Artist Space; N.Y.S.C.A.

EDUCATION: M.F.A./University of Idaho; B.S./School of Art, East Carolina University.

Professor of Art, with The Sage Colleges since 1977.

The construction method of my sculpture is double wall construction and the red earthenware claybody, white slip and red terra sigillata are colors and finishing treatments reminiscent of the painted pottery produced in and around Athens, Greece between the 6th and 4th century B.C.

While the construction and firing aspects of the work present a unique challenge in themselves, my major concern has been to develop ideas linking imaginative architectonic structure with geological form, all within a vessel based context.



SELECTED SOLO EXHIBITIONS: Dieter Gallery at Emma Willard, NY (1999); Shelnutt Gallery, Rensselaer Polytechnic Institute, NY (1989); Washington County Museum of Fine Arts, MD (1986).

SELECTED GROUP EXHIBITIONS: Washington County Arts Council Gallery, MD (2000); Rathbone Gallery, The Sage Colleges, Albany, NY (1998); McCullough Library Gallery, VT (1991); Rensselaer County Council on the Arts, NY (1990); KeyCorp Plaza, NY (1990); Columbia Art Center Gallery, MD (1989); The Barrett Art Gallery, Utica College of Syracuse University, NY (1988); Rathbone Gallery, The Sage Colleges, Albany, NY (1986); Mill Gallery, State University of New York at Utica, NY (1984).

PERMANENT COLLECTIONS: The McDonald's Corporation, IL; The Castalani Collection, NY; Computerized Business Management Systems, Inc, MD; Malcolm Davis Porcelain, Washington, D.C.; Rochester Institute of Technology, NY; The Albany Institute of History & Art, NY.

AWARDS AND GRANTS: Faculty Grant, The Sage Colleges, NY; Artists' Space Grant, NYC; Artist-in-Residence, Lewistown, NY; NYS Council on the Arts, Utica, NY; Artists' Space Grant, NYC; Travel Grant, Washington, D.C.; Faculty Grant, The Sage Colleges, NY.

EDUCATION: M.F.A./Rochester Institute of Technology, NY; B.S./Frostburg State University, MD.

Professor of Art, with The Sage Colleges since 1976.

For me, illustration is a process of visual problem solving. I like the idea of working within the restrictions of a particular project, trying to find a way to push the boundaries. Every illustration job comes with specifications, and the game is to find a way to work within them.

9 Commercial illustration can be very specific, often too specific, in its restrictions, but children's books seem to offer the right mix for me. The narrative guides the content of the images, and the 32-page limit forces me to be economical in the way I present the story.



SELECTED GROUP EXHIBITIONS: net.art/Venice Biennale, Venice, Italy (2001); Albany International Airport Gallery, Albany, NY (2000); Rathbone Gallery, The Sage Colleges, Albany, NY (1999); Chesapeake Gallery, Bel Air, MD (1994); Hallwalls Gallery, Buffalo, NY (1993); Pyramid Arts Center, Rochester, NY (1992); SUNY Buffalo, Buffalo, NY (1992); University Galleries, Illinois State University (1992); Center for Exploratory and Perceptual Art, Buffalo, NY (1992); WCVB, Boston, MA (1992); Sound Basis Visual Arts Festival, Wroclaw, Poland (1991); Dallas Museum of Art, Dallas, TX (1991); Visual Studies Workshop, Rochester, NY (1991); Alfred University, Alfred, NY (2000).

AWARDS AND RESIDENCIES: N.E.A. Arts Corps grant; Saratoga Arts Council Building Grant; Experimental Television Center, Owego, NY; Marjorie Semerad Junior Faculty Travel Fund grant, The Sage Colleges.

BOOKS: "Absolutely Not!" Walker Books, author and illustrator (2004); "The Phantom Tollbooth," McGraw-Hill, illustrator, (2000); "The Spooky Book," Walker Books, illustrator (1999); "Uncle Frank's Pit," Viking Penguin, author and illustrator (1998); "The Truth about Cousin Ernie's Head," Simon & Schuster, author and illustrator (1996).

MEMBERSHIPS: Graphic Arts Guild; Albany-Schenectady League of Arts, Creative Club.

EDUCATION: M.A./State University of New York at Buffalo; B.F.A./Alfred University.

Assistant Professor of Graphic Design, with The Sage Colleges since 1997.

**Matt
McELLIGOTT**

I am inspired by the work of Georgia O'Keeffe, Paul Cézanne and Ann Der Gara. The boldness and clarity of color and fluidity in their compositions stimulates passion and shows a love for nature. While I have a tremendous respect for historical images and styles, I appreciate the freedom of post-modernism. I have selected traditional subject matter such as a landscape and with the use of spontaneous selection, a collaboration with materials and transparency, suggest a landscape. Chance is favored over conscious control.



MEMBERSHIPS:

American Society of Interior Designers (A.S.I.D.), 1992-present;
California Legislative Council on Interior Design (C.L.C.I.D.), 1989-1992;
International Society of Interior Design (I.S.I.D.), 1988-1992.

AWARDS: The Sage Colleges; ASID, CLCID.

EDUCATION: M.A./California State University at Northridge;
B.S./Michigan State University.

Assistant Professor of Interior Design, Coordinator of Interior Design, with The Sage Colleges since 1993.



The two groups of photographs within this exhibit represent a variation on the themes of gesture as expressive movement.

The group of small photographic images represents a piece of my visual memory of certain people.

One of the most intriguing characteristics of an individual is his or her own personal gestures. The motion and posture of the body as defined within the image emphasize who these people are and how they want to be perceived.

The larger photographs of natural forms and landscapes also become very gestural. There is an animation of these forms through my personal reaction to the space. This human perspective therefore becomes an integral part of the subject of the image.

SELECTED SOLO EXHIBITIONS: *Questar III Administrative Center*, Schodack, NY (1998); *The Bookmark*, Latham, NY

(1997); *Charles County Community College*, MD (1995); *Georgetown University Art Gallery*, Washington, D.C. (1995); *Rathbone Gallery*, The Sage Colleges, Albany, NY (1993); *The Rensselaerville Institute*, NY (1985); *Studio Gallery*, Washington, D.C. (1983).

SELECTED GROUP EXHIBITIONS: *The Fulton Street Gallery*, Troy, NY (1998); *Mattawoman Creeks Art Center*, MD (1996); *Lynchburg Fine Arts Center*, VA (1982); *Kathleen Ewing Gallery*, Washington, D.C. (1982); *Ohio University*, OH (1982); *The Dimock Gallery*, Washington, D.C. (1981); *The Cocoran Gallery of Art*, Washington, D.C. (1981); *The Arlington Arts Center*, VA (1981); *The University of Delaware*, DE (1980); *The Virginia Museum*, VA (1979).

PERMANENT COLLECTIONS: *Munson-Williams-Proctor Institute*, NY; *The Dimock Gallery*, George Washington University, Washington, D.C.

AWARDS: *Rochester Institute of Technology Fellowship*; *Faculty Distinguished Service Award*, The Sage Colleges; *Rensselaer County Council of the Arts S.O.S. Grant*; *New York State VATEA Grant*; *David*

Lloyd Kreeger Award for Photography, George Washington University; **Graduate Fellowship in Photography**, George Washington University.

EDUCATION: M.F.A./George Washington University, Washington, D.C.; B.F.A./Rhode Island School of Design, RI.

Associate Professor of Photography, Coordinator of Photography, with The Sage Colleges since 1985.

**Linda
MORRELL**

When carving stone, I experience a process that allows me to explore my sensibilities. While my intention is to continuously move toward this sensibility, there comes a time when the stone expresses a will of its own. I am drawn into this dialogue; the result is transformative. As layers are removed to reveal the heart of the stone, I am exposed to aspects of myself previously obscured. The finished sculptures are the signposts of this journey.

SELECTED EXHIBITIONS:
Dutchess Community College, NY (2001, 2000); Gallery at the Last Detail, Red Hook, NY (1999); Barrett House Galleries, Poughkeepsie, NY (1997).

AWARDS: The Carving Studio and Sculpture Center, VT; Barrett House Galleries, NY.

EDUCATION: M.A./State University of New York at New Paltz, NY; B.S./State University of New York at New Paltz, NY; B.S./University of Bridgeport, CT.

Instructor of Interior Design, with The Sage Colleges since 2000.



William Schade prides himself on being different, whether it be the subjects he uses for his books or their designs. “I prefer to use animals as subjects rather than humans — so much art has been done about people. As for my book designs, I like to use gold edging. It adds glitz. Some say the gold is crass but that only makes me want to use it more.”

A native of Albany who now resides in Williamstown, MA, Schade is an internationally-exhibited and collected artist. Schade offers this advice for those wishing to pursue a similar career. “If you are really interested, just do it. Don’t pay attention to those who say it’s silly. What’s important is that you enjoy doing it. You never know where it could lead. You may have to struggle at first but you’ll get there.”

SELECTED SOLO EXHIBITIONS:
Administration Building, SUNY at Albany, NY (2001); Williams College

**William B.
SCHADE**



Virginia Commonwealth University, VA (1974); Midland Art Center, MI (1976).

Art Museum, MA (2000); University at Albany (1999); Mt. Holyoke College, MA (1998); Belk Gallery, Western Carolina University, NC (1998); Mareau Galleries, St. Mary’s College, Notre Dame (1997); Rathbone Gallery, The Sage Colleges, Albany, NY (1996); Gaddis Geesun Gallery, Sam Houston State University, TX (1996); Lake George Arts Project, NY (1995); Governor Mario Cuomo’s Executive Office Suite, NY (1994); Rathbone Gallery, The Sage Colleges, Albany, NY (1993); F.I.A.P. Gallery, Paris, France (1992); Savannah School of Art & Design, GA (1991); Gallery 68, ME (1989); Danville Museum of Fine Arts & History, VA (1989); Schacht Fine Arts Gallery, Russell Sage College, NY (1989); Herbert F. Johnson Museum of Art, Cornell University, NY (1987); Dartmouth College Library, NH (1987); Dickson Art Center, UCLA, CA (1968); Chapin Library, Williams College, MA (1985); Arizona State University Art Gallery, AZ (1985); The Print Club of Philadelphia, PA (1983); Taller Galleria, Barcelona, Spain (1983); Rhode Island School of Design, RI (1982); Berindi Gallery, ME (1981); Albany Institute of History & Art, NY (1981); Graphic Artist Gallery, NY (1980); Youngstown State University, OH (1979); Museum of Fine Arts, MA (1978); The Schenectady Museum, NY (1974);

VIDEO: “The Chicken Machine,” a half hour program produced for PBS.

PERMANENT COLLECTIONS: Albany Institute of History & Art, NY; State University of New York at Albany, NY; Philadelphia Museum of Art, PA; Museum of Applied Arts, Yugoslavia; Glasgow School of Arts, Scotland; Taller Galleria Fort, Spain.

AWARDS AND RESIDENCES: Artist Residency, NY; NYFA Fellowship Recipient; National Endowment for the Arts; Visiting Artists, MacDowell Colony for the Arts; USICA Distinguished Fullbright Professor; Visiting Artist, Art Park.

EDUCATION: M.F.A./Cranbrook Academy of Art, MI; M.A./University at Albany, NY.

Professor Emeritus of Art, with The Sage Colleges since 1975.

The first objective of an artist is to observe – to study nature. Artists must begin to see and to spend as much time as possible making contact with the world around them. Learning to paint is actually learning to see. By “seeing,” I mean the employment of all the senses in order to achieve a complete picture of what one is rendering. Although using the eyes, artists should not close out the other senses of hearing, taste, smell and touch, which are also beneficial in making observations. By observing, touching and employing all the senses, artists will come to an understanding of the forms found in nature.

In my art, I paint directly from nature. I enjoy working from life and interpreting what I observe. At present, I am intrigued by the effects of light and color in nature. Light dappling the side of a house, light creating the form of a doughnut and light caressing the objects in a room are the subjects that fill my canvasses. In my work, light, mood, atmosphere and paint combine to form a work of art.

Art is the main focus on my life. Since the age of nine, I have worked hard to become the best artist I could. My art is done in the spirit of the following quote by Maurice Grosser: “The painter draws with his eyes, not with his hands. Whatever he sees, if he sees it clear, he can put it down. The putting of it down requires, perhaps, much care and labor, but no more muscular agility than it takes for him to write his name. Seeing clear is the important thing.”

SELECTED SOLO EXHIBITIONS: Yates Gallery, NY (1999); Canterbury Gallery, NY (1997); Mickelson Gallery, Washington, D.C. (1996, 1992, 1988, 1985, 1981); Shelnutt Gallery, NY (1989); H.C. Dickens, England (1982); Seta House, Belgium (1976).

SELECTED GROUP EXHIBITIONS: Carrie Haddad Gallery, NY (2000); Morningside Gallery, NY (2000); Adams Street Gallery, NY (2000); Fulton Street Gallery, NY (2000); Stage Gallery, NY (1999); Mickelson Gallery, Washington, D.C. (1994); The Broadway Gallery, NY (1994); Rathbone Gallery, The Sage Colleges,



Albany, NY (1994); Miler Gallery, OH (1992); Studio San Giuseppe Art Gallery, OH (1992); Schoharie County Arts Council, NY (1991); Artists Exhibition Space, NYC (1990); George Sherman Union Gallery, MA (1990); Cooperstown Art Association, NY (1990); Schenectady Museum, NY (1989); Strathmore Hall Arts Center, MD (1988); College of Lake County, IL (1986).

AWARDS AND RESIDENCIES: Byrdcliffe Artist Colony; Palenville Interarts Colony; The Ragdale Foundation; Nethers; Art in Public Places, VA; Artists-in-Residence for the State of Oklahoma; Artists-in-Residence for the city of Rockville, Maryland.

EDUCATION: M.F.A./American University, Washington, D.C.; B.F.A./Boston University, MA.

Professor of Art, with The Sage Colleges since 1986.

**Gary
SHANKMAN**

My current research focuses on the history of imaging the human body, particularly the intersection between artistic renderings and scientific explorations. Contemporary artists, using new media for mapping the human body, extend a long tradition that began with attempts at representing what lies beneath the outside coverings of the opaque body. Successive attempts at penetrating the body and representing what was seen created an effective method of visual communication and led to the development of scientific illustration principally based on drawing. My research, which will culminate in a visual exhibition, seeks to find clues to a number of issues, such as how humans derive meaning from images, and how the imaging revolution is reconfiguring the way in which humans comprehend their own bodies. Importantly, to what extent can multidimensional graphics replace the understanding gained by drawing? All forms of imaging

Esther Tornai
THYSSEN

systems interconnect seers and the act of seeing, and as such, imaging is a significant modality for configuring ideas and information: where does art and interpretation intersect with science and scientific evaluation?

As a member of The Sage Colleges faculty, I look forward to the development of this exhibition by bringing together faculty expertise from various fields such as art, illustration, biology, psychology, biopsychology and imaging technology both in art and in the medical professions.

AWARDS AND GRANTS: Henry Luce Fellowship in American Art History; Samuel H. Kress Foundation Fellowship; DAAD Kurzstipendium, Rose Herrick Jackson Fellowship; Yale University Fellowship; Marshall Brady Fellowship.

TEACHING FIELDS: Modern Painting; Sculpture and Architecture; American Art; Vernacular Architecture and Historic Preservation; Central and Eastern European Art and Culture; Curatorial Studies; Topics in the History of Material Culture; Contemporary Visual Culture.

EDUCATION: Ph.D./Yale University; M.A./Yale University; B.A./Lake Forrest College.

Assistant Professor of Art History, with The Sage Colleges since 2001.

My paintings are grounded in a framework of invention and experimentation with a philosophical and aesthetic connection to the long-established heritage of abstract art in America.

I incorporate the obvious elements of color, form, space and media to create images that come out of a broad range of observational data and associations. Ultimately, I view each painting as an independent entity that stands on its own and has its own unique, self-contained meaning.



SELECTED SOLO EXHIBITIONS: Capital District Psychiatric Center Gallery (2002); Rathbone Gallery, The Sage Colleges, Albany, NY (1998); Prism

Gallery, Port Jefferson, NY (1998); Albany Center Galleries, NY (1997); Bogigian Gallery, Albany, NY (1990); Delaware Art Museum (1984); The Patterson Art Gallery, Westfield, NY (1981); Ashtabula Arts Center, Ohio (1980).

SELECTED GROUP EXHIBITIONS: Schoharie County Council for the Arts (2002); Virtual Learning and Training Center, Troy, NY (1999); Forest City Council on the Arts, PA (1986); Niagara County Community College, Sanborn, NY (1974); State University of New York at Brockport, NY (1972).

PERMANENT COLLECTIONS: American Life Insurance World Headquarters, DE; Hercules Corporation, DE; Menley and James Inc., PA; Carnegie Mellon University, PA.

EDUCATION: M.F.A./Ohio University, OH; B.S./State University College at Buffalo, NY.

Associate Professor of Art, with The Sage Colleges since 1989.

Jim Richard Wilson is Director of the Opalka Gallery and Art History Lecturer for The Sage Colleges. Previously, he was with the State University of New York as Assistant Director of University-wide Programs in the Arts. He has been consultant to, and lectured for, numerous arts organizations and museums. He was Director of the Peter S. Loonam Gallery in Bridgehampton, NY for ten years prior to relocating to the Capital District of New York State.

Jim has served on the boards of a number of arts organizations and is currently Board Vice President of the Albany/Schenectady League of Arts. He is also a member of the Arts Advisory Committee for Albany Center Galleries. Among Wilson's recent writings are: *A Place by the Sea* (exhibition catalogue essay), *Bridging the Gaps*, *The Nature and Responsibility of Visual Arts Writing* (Apollo), and *Cuneiform Currency* (included in *Toward A Second Dimension: A Sociology Reader*, ed. McGuire & Purtusati, Kendal/Hunt Publishers).

Among the significant exhibitions Wilson has initiated are:

Jim Richard WILSON

Val Telberg/Anaïs Nin: House of Incest — featured in first International Conference on Anaïs Nin held at Southampton College of L.I.U. Traveled nationally via Visual Studies Workshop.

LLAVE: A Key to the Secret — the first major project on Sephardic experience and expression in the New World. Included multiple presentations and performances. Served as resource for University of Almería, Spain. Catalogue requested by Library of Congress.

Inferno: Shopping in America — an exhibition of pin-hole photographs by Warren Padula exploring the nature, environment and experience of commodity acquisition in contemporary society. Traveled nationally following its Albany debut.

Messages from the Interior — an exhibit of contemporary abstract paintings, drawings and sculpture. Traveled extensively for three years in the Northeastern United States.

Passion (1994) **Hope** (1995) — national juried art and poetry exhibitions, in collaboration with Suffolk Community College, each produced major catalogues.

Jewish Farming Communities of Northeastern New York — the first major project to focus on the Jewish agricultural movement

and communities in this region of the U.S. Catalogue requested by Library of Congress and more than a dozen universities and museums.

A Place By The Sea — an exhibition of four African-American abstract artists with ties to the Eastville Community. Traveled to Christiane Neinabar Contemporary Art, NYC, and Arlene Bujese Gallery, East Hampton, NY. Catalogue requested by Library of Congress and nearly two dozen museums and libraries.

An American Shtetl: Jewish History and Community in Troy, NY — the first in depth look at this significant community in the history of Troy and the Capital Region. Catalogue requested by Library of Congress and numerous libraries nationwide.

Mr. Wilson is also an artist whose art work has appeared in more than one hundred exhibitions nationwide, including over a dozen solo and selected group shows. His work is in numerous collections including: The State University at Stony Brook, PepsiCo, International Specialties Inc., Mariposa Luminosa, and ArtPool, Budapest.

Jim Richard Wilson has been with The Sage Colleges since August of 1992.

The Opalka Gallery is the formal exhibition facility of The Sage Colleges. Located on the campus of Sage College of Albany, the Opalka Gallery's primary concentration is on work by professional artists from outside the region. An important aspect of the cultural life in the Capital Region, the Gallery frequently features multi-disciplinary projects and hosts poetry readings, recitals, and symposia, often in conjunction with its exhibitions.

The Opalka Gallery was constructed in 2002 with funds generously donated by the Opalka family. The 7,400 square-foot facility includes a vaulted gallery and a 75-seat lecture/presentation hall with Internet connectivity. The Opalka Gallery replaced Rathbone Gallery, which served The Sage Colleges for 25 years and garnered international attention for the quality and significance of its exhibitions. The Opalka Gallery is a member of The Exhibition Alliance, the Association of College and University Galleries and Museums, and the Museum Association of New York.

GALLERY HOURS:

Monday–Friday: 10:00 a.m.–4:30 p.m.

Monday–Thursday evenings:
6:00–8:00 p.m.

Sunday: Noon–4:00 p.m.
Open by appointment only when classes are not in session and between exhibitions.

VOICE: (518) 292-7742
FAX: (518) 292-1903
E-MAIL: wilsoj2@sage.edu

Jim Richard Wilson, *Director*

----- 2002-2003 SEASON -----

Opalka Gallery Dedication

Tuesday, 11/12/02, 11:00 a.m.

The Sage Colleges Art & Design Faculty Show

11/12/02-12/20/02

Jean Dahlgren, Nance Goren, Melanie Printup Hope, Harold Lohner, Willie Marlowe, Timothy M. Martin, Matt McElligott, Ruth Comport Morgan, Linda Morrell, Gina Porcelli, William B. Schade, Gary Shankman, Esther Tornai Thyssen, Terrence Tiernan.

Reception: Tuesday, 11/12, 4:30-7 p.m.

Jewish History and Community in Albany, NY

1/27/03-3/2/03

Part of Albany Heritage Celebration. Curated by Dr. Harvey S. Strum, this is the eighth in a series of Sage Colleges Gallery projects on Jewish history and experience.

Reception: Thursday, 2/6, 4-6 p.m.

Bob Gluck Performance: Wednesday, 2/26, 7-8:30 p.m.

19 Bob Gluck is a composer, performer, musical instrument builder, educator, and rabbi. His compositions, often integrating sounds and music from Jewish culture, have been performed in Europe, Canada, and across the United States.

Additional Events: TBA

25th Annual Photography Regional Exhibition

3/13/03-4/11/03

Reception: Thursday, 3/13, 4-6 p.m.

Selections from the Student Art Show

5/1/03-8/8/03

----- 2003-2004 SEASON -----

Mochi

9/2/03-10/26/03

An internationally acclaimed artist, Ugo Mochi (1889-1977) was a prolific sculptor, artist, illustrator and designer. Curated by Matthew McElligott.

Reception: Thursday, 9/11, 4-6 p.m.

Dan Welden Retrospective

11/6/03-12/19/03

The first full retrospective of an internationally renowned printmaker. Welden is the leading proponent of 'solarplate' printing, and has served as master printmaker to numerous important artists. Catalogue essay by Helen A. Harrison.

Reception: Thursday, 11/6, 4-6 p.m.

Master workshop(s): TBA

It is

1/20/04-3/7/04

A major re-evaluation of the New York School. Using Philip Pavia's publication *It is* (1958-1965) as touchstone, this project will explore and articulate the nature of Abstract Expressionism through exhibition, catalogue and symposia. Philip Pavia and Natalie Edgar are primary sources for this project. Terence Diggory (Ross Chair in Interdisciplinary Studies at Skidmore College) is a collaborator on this project. Ann Eden Gibson (Chair of Art History at University of Delaware), Helen A. Harrison (Director of the Pollock/Krasner House & Study Center), and Rae Ferren (curator emeritus of the Guild Hall Museum), are advisors to this project.

Reception: Thursday, 1/29, 4-7 p.m.

Frank Wimberley: A Retrospective

3/22/04-5/2/04

A survey of 35 years of work by this former student of Lois Mailou Jones and Pollock/Krasner Fellow.

Reception: Thursday, 4/1, 4-6 p.m.

Selections from the Student Art Show

5/10/04-8/6/04

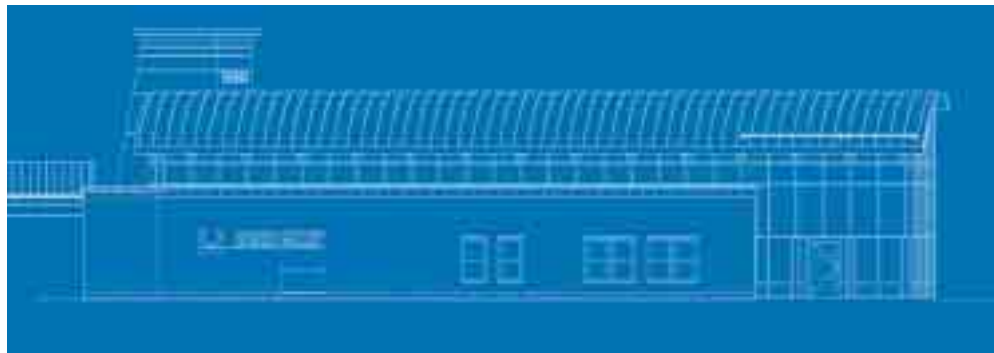
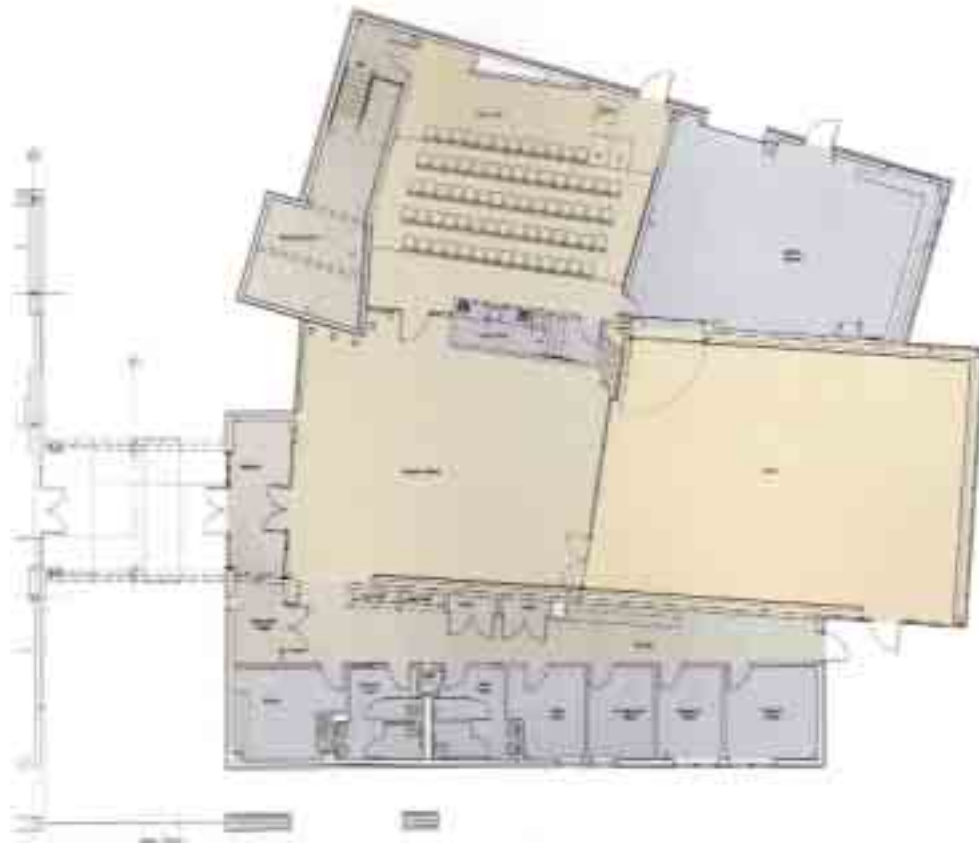
----- 2004-2005 SEASON -----

Roy Kuhlman: The Grove Covers

9/7/04-10/24/04

From 1954 through 1978, Roy Kuhlman designed 750 covers for Grove Press books. This exhibit includes a major selection of these covers and presents an evaluation of this important graphic designer's significance. Curated by Barbara Rietschel.

**Gallery
Schedule**



THE SAGE COLLEGES
Opalka Gallery
140 New Scotland Avenue, Albany, NY 12208
Phone: (518) 292-7742