



The Sage Colleges
VISUAL ARTS FACULTY EXHIBITION
Practice

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January 19 - February 21, 2010

Lynn Capirsello, Beau Comeaux, Jean Dahlgren,
Melody Davis, Melanie Printup Hope,
Sean Hovendick, Kelly Jones, Harold Lohner,
Timothy M. Martin, Matthew McElligott,
Kent Mikalsen, Linda Morrell, Sally Packard,
Gina Porcelli, Gary Shankman, Janus Welton

Practice

The first all art faculty exhibition graced the opening of the Opalka Gallery in November 2002. “Practice” is the second time we have mounted an all art faculty show. In the meantime, the number of art faculty at Sage has grown and this exhibition includes the work of all sixteen of our visual arts faculty. The artists include faculty whose service to Sage ranges from 33 years to three brand new faculty who joined us in Fall 2009.

The art faculty at Sage play many roles acting as artists in their own right, teachers, advisors and mentors to their students, curriculum designers, content experts, advisors to student clubs, and participants in the life of the community in numerous ways. Many of them free lance on the side and others run small businesses of their own where their expertise is in demand in the larger world of art, communications, and design.

As teaching artists they have a special role in the classroom where they not only instruct students in their area of creativity and expertise but also model for our students the various permutations of the life of an artist in today’s world. Many of them create art outside of their teaching expertise such as Gina Porcelli who also carves stone and Melanie Hope who works with beading.

They are engaged in a broad array of approaches, styles and techniques. Many are keenly interested in contemporary issues and media (Beau Comeaux, Melody Davis, Sean Hovendick, Kelly Jones, Harold Lohner, Sally Packard), others in more traditional media and concerns (Kent Mikalsen, Gary Shankman, Timothy M. Martin). Some are pursuing creating work that in various ways combines their traditions with new media (Lynn Caprisello, Jean Dahlgren, Melanie Hope, Matthew McElligott, Linda Morrell, Janus Welton,).

Their talents span a large swath of art making from beading to installation art, to illustration, interior design, graphic design, painting, photography, ceramics, electronic art, stone carving, drawing, and the teaching of art history which in and of itself is an art and has its own skills set and creative aspects.

All of them have impressive exhibition records ranging from local shows to national and international exhibitions. Many of them have work on display at various museums, in businesses, in electronic form, and in a variety of collections all over the country.

They bring to Sage students the special combination of being active practicing artists and talented teachers, the best of both skills sets.

On display in this exhibition is the work of Lynn Caprisello, Beau Comeaux, Jean Dahlgren, Melody Davies, Melanie Hope, Sean Hovendick, Kelly Jones, Harold Lohner, Timothy M. Martin, Matt McElligott, Kent Mikalsen, Linda Morrell, Sally Packard, Gina Porcelli, Gary Shankman, and Janus Welton.

We hope you enjoy the variety and the immense creativity on display today from these very talented teacher/artists.

Dr. Sally Lawrence
Vice President for Academic Affairs

A Frame, 2007, Lambda print, 40 x 63"



Beau Comeaux

Beau Comeaux grew up in Baton Rouge, Louisiana as an only child with a vivid imagination and a penchant for exploration. Photographing at night for over twelve years, his work has been shown across the world in places like Saratov, Russia and Pingyao, China. Comeaux was interviewed and contributed imagery for the book, *Night and Low Light Photography* by Jill Waterman. Now living in upstate New York, he continues to explore and photograph on nocturnal wanderings.

Artist's Statement

I generate visible representations of my imagination through acquisition and manipulation of digital captures. Focus, light, and color are twisted beyond their quotidian existence in order to transform the spaces depicted into fantasies wrapped in spatial ambiguity. A presence, felt but not seen, emanates from the shadows, from around corners, and from behind structures. Psychologically inhabiting these images, one can become unnerved and uncertain about exploring the spaces and their ominous overtones.

As much about definitions as exclusion, their voyeuristic implications are undeniably tempting. Perspective shifts, color mutates and lighting and focus, seemingly self-aware, further heighten disorientation, provoking a deeper examination of the spaces depicted.

Within the confines of the image, the observer becomes both servant and master; contributing to meaning and narrative. By using the photograph as an extension of the imagination, I provide a framework in which the viewer can operate, supplying his or her own particular narrative to my suggestive imagery.

Melody Davis

Melody Davis is an art historian, artist and poet. Her photographs are in the permanent collections of The Ira and Miriam D. Wallach Collection of the New York Public Library, The Canadian Centre for Architecture, The City Museum of New York, The Brooklyn Museum, and The New York Historical Society, and she has shown her work in numerous U.S. galleries and abroad. An Assistant Professor of Art History at the Sage College of Albany, Davis holds a Ph.D. from Graduate Center of the City University of New York. For her doctoral dissertation on women in narrative stereography, she was awarded a full fellowship in American art from the Henry Luce Foundation and the American Council of Learned Societies. She is widely published and has lectured in the U.S. and Great Britain on photography and contemporary art. Her books include *The Male Nude in Contemporary Art* (Phila.: Temple University Press) and *The Center of Distance* (Troy, Maine: Nightshade Press), a book of poems. Davis has held fellowships from the National Endowment for the Arts, The Pennsylvania Council of the Arts, and MetroArts (Harrisburg) for her writing. She is currently exploring glue as a medium and working with assemblage whose influence can best be characterized as “Afro-Pennsylvania-Dutch.”

Artist's Statement

I began to work with glue instinctively. I originally used it to suspend body fluids, such as those I use in *Alma, Holy Week, 2007*—blood, urine, mucus, excrement, tears, ear wax, sperm, spit, and vaginal fluid. Then, I realized that I just liked the glue and that it had all sorts of properties I never considered, such as the fact that it could be pulled off in sheets, affixed to windows, and represent a surrogate skin. In fact, I call my work, “skins,” and consider myself to be glue. Ever since I can remember, I have been holding everyone together. Karmic self-portraits.

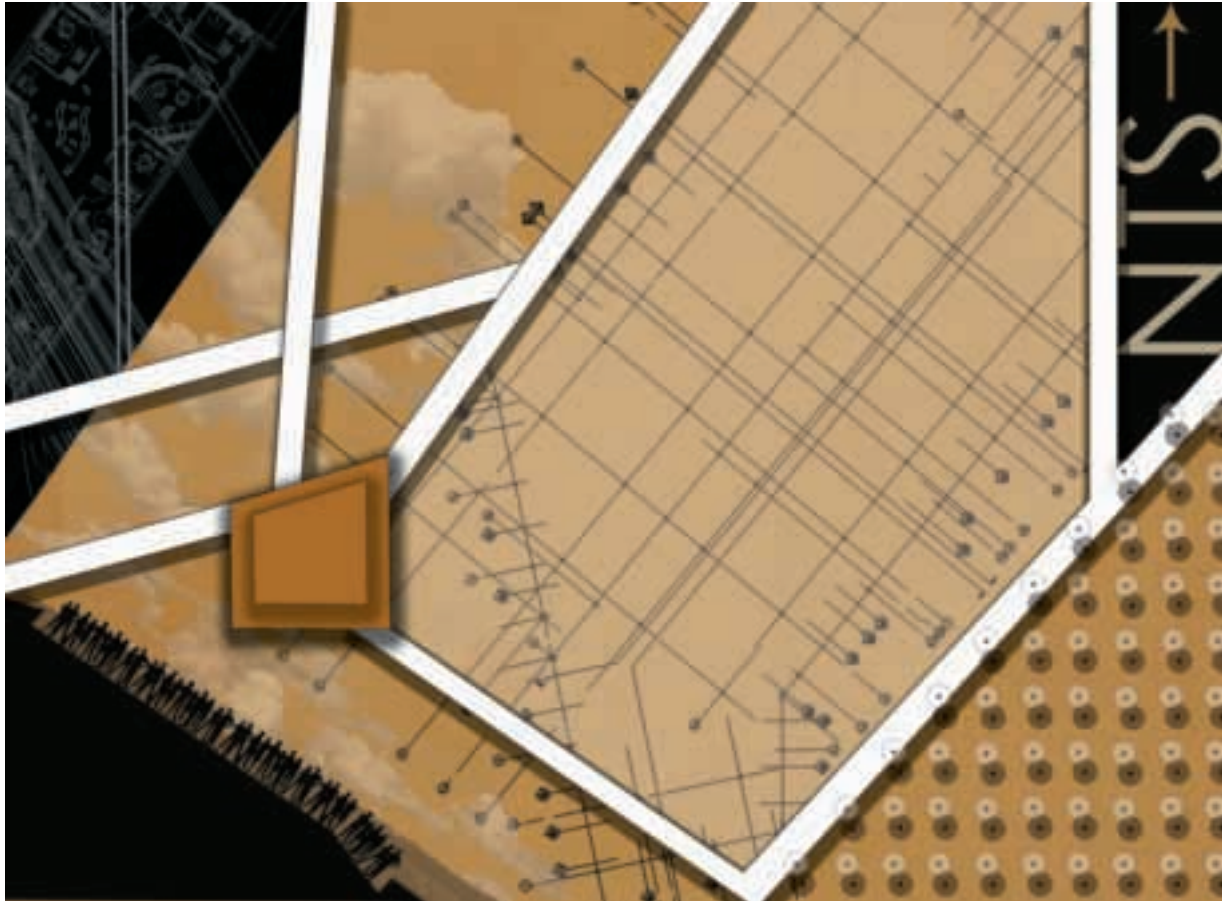
The photographs are platinum-palladium and gold with watercolor and ferricyanide toning. They were the result of a quest to photograph men’s genitals without resorting to pornography. The process involved—for each print—days in the dark room, many media, pre-visualizations, and an almost agonizing, stumbling tactility. Many curators have looked at them, but only a few have dared to exhibit them. I’ve been told the work would bring criminal charges, or that “they’re beautiful—but we just can’t sell this sort of thing.” I burnt myself out on this portfolio and then died and was happily resurrected in Art History.

The box is a memorial to my aunt and second mother, Ferndeina Dillman. It was completed over the course of three years.

Ferudeina Dillman, 2009, box and mixed media, 1' x 1" x 8" x 4.5"



Principles I, print/Photoshop, 2009, 24 x 36"



Lynn Capirsello

Lynn Capirsello is an interior designer and educator, who's education, career, and entrepreneurship spirit, has allowed her to gain valuable skills and information through interdisciplinary and multicultural experiences. She received both her Bachelor's of Fine Arts in Interior Design and her Master's of Science in Art Education Preparation from Syracuse University. She is currently working towards her Master's of Science in Architecture with a Specialization in Interior Design from the University of Nebraska – Lincoln.

Her research is focused on assisting graduates and building curriculums to meet industry standards. "Tips for Graduates Entering the Interior Design Profession," was published in 2006 by ASID the American Society of Interior Designers, and is being used as a template to gather and record up to date information from professionals for professionals, yearly.

Teaching design is her passion with her focus on helping students understand the power of visual language and how to successfully apply the language in communicating design concepts clearly using a variety of tools, techniques, technology and media.

Artist's Statement

Interior design and architecture create a visual language that convey information, express ideas, and invent possibilities. The language created, diagrams design principles and relationships existing among the elements of a design. It is either specific and definite, or abstract and open to interpretation.

My work conveys the language of design - a graphic representation of its foundation.

Harold Lohner

Harold Lohner earned his MFA in Printmaking from the University at Albany and joined the faculty of Russell Sage College in 1982. There he taught a variety of studio classes and directed the Troy campus art gallery for 12 years, eventually moving to the Albany campus in 2002 where he now teaches mostly printmaking. He has been an artist in residence at Yaddo in Saratoga Springs, the Contemporary artists center in North Adams, MA, and, most recently, at Kala Art Institute in Berkeley, CA. An active and productive artist, he regularly exhibits his work regionally and nationally. His other creative outlet is Harold's Fonts, a collection of his digital typography.

Artist's Statement

My monoprints are drawn from anonymous photographs. I gather and sort hundreds of images with an eye toward recurring and significant gestures and poses. I draw in a loose aggressive style, often layering on shapes, colors, patterns and textures; in other prints, the abstract design elements and effects predominate, creating a greater degree of anonymity or commonality. My images refer to conventions of traditional portraiture and figure drawing while making allusions to contemporary culture and issues, particularly the identity, sensuality and spirituality of men.



Heads Up, 2009, 104
monoprints/thumbtacks,
192 x 48"

Illustration from *The Lion's Share*, 2008, pencil/watercolor/digital image, 20 x 10"



Matthew McElligott

Matthew McElligott has been a member of the Sage faculty since 1998. He teaches illustration, graphic design, and digital multimedia courses. He is a graduate of Alfred University and the University of Buffalo, and is a former president of the Graphic Artists Guild of Albany. He is over six feet tall and owns more than a dozen chickens.

Matt has worked as a freelance illustrator and designer for nearly twenty years, producing work for a long list of national and international clients. He is the author and illustrator of many books for children, including *The Lion's Share*, two books on Backbeard the Pirate, *Bean Thirteen*, and the upcoming *Even Monsters Need Haircuts* and *Benjamin Franklinstein Lives!* (both due fall 2010).

Artist's Statement

For the past ten years my professional work has focused almost exclusively on writing and illustrating children's picture books. I try to make the kind of books I would have wanted to read as a child and to explain the things I wish I had known.

A standard picture book is a remarkable thing. It is exactly thirty-two pages, no more, no less. It must be clear and direct in its message, yet never talk down to its readers. It should simultaneously entertain and illuminate. It is designed to be read by a child in a few minutes, but takes years and years to create.

I enjoy the process. To me, writing and illustrating a picture book is not unlike like making a movie. I write a script, cast my characters, design their costumes, direct them on where to stand and how to move, create my sets, frame my shots, plan cuts and transitions across gutters and page turns, and try to tie everything together with a satisfying shape and rhythm. With luck, somewhere in there a meaningful message emerges.

Writing for children has made me a better teacher. Teaching here at Sage has made me a better writer and illustrator. I feel extremely fortunate to have had the opportunity to do both.

Kent Mikalsen

Born in New York City, Kent Mikalsen moved to Florida where he received a BA in ceramics from the University of South Florida and MFA in sculpture from the University of Florida. After a number of years teaching at the University, a college and a local high school he left Gainesville and moved to Pennsylvania and New York City where he worked as an architectural consultant producing renderings for prestigious international architectural and corporate clients. In 1993 Mikalsen moved to the Berkshires and worked as an art director and production designer creating sets for major motion pictures and alternative venue films. Recently he has returned to teaching and is Assistant Professor of Art at Sage College in Albany.

He continues to do entertainment design and architectural consulting.

Throughout his professional and academic careers Mikalsen has pursued a separate career as an artist, creating award winning sculpture and earning national and regional recognition. In recent years he has been producing large scale drawings and paintings in his unique graphic style.

Artist's Statement

I am attracted to moving water, its sound, texture, lightplay and sinuous response to gravity. I am particularly fascinated by the way the earth, rocks and solid objects shape water as it moves across them. Much of my art is influenced by forms and qualities that I observe in local rivers and streams. I am mesmerized by how differently a stream segment appears from moment to moment. Capturing that segment on video, I am astonished at the difference between two adjacent still frames even though they are only 1/48th of a second apart. And only by seeing these seemingly unrelated forms together in sequence can we discern the shape and movement of the water.

I am curious about what other information exists unobserved in each frame and similarly what I can learn if I can capture a moment in my life and analyze it. My drawings, paintings and even my sculpture are often attempts to capture a moment in a rapidly changing fluid environment as a means to more clearly observe its depth, beauty and complexity.

I have many questions regarding the nature of physical and non-physical reality. My art works are a visual manifestation of those inquiries.



*Ascension Beyond the
Great Sadness, 2009,
watercolor/acrylic on
paper, 48 x 36"*

Spinrite, 2009, archival pigment print, 20 x 30"



Linda Morrell

Linda Morrell, a native of upstate New York, is an artist and educator who has practiced the photographic arts for the past thirty years. She received her Bachelor of Fine Arts in Photography and Art Education from Rhode Island School of Design and her Master of Fine Arts in Photography from George Washington University.

Morrell has been a faculty member of the Visual Arts Department at The Sage Colleges since 1985. She currently serves as Program Coordinator for Photography and also served as Chair of the Department. Within her courses she teaches traditional, digital and alternative applications. Her art work has been widely exhibited and she is represented in both private and public collections. In 2007 she was a Visiting Professor of Photography for the University of Georgia's Study Abroad Program in Cortona Italy.

Artist's Statement

This work represents the intersection between still life and trompe l'oeil which is usually associated with the painted surface. Artifacts within a found still life become a time capsule, a glimpse at the human experience. These objects act as cultural and historical markers archiving for the observer information and clues about the individuals who collected and assembled them and their environment. Influenced by the painters in the trompe l'oeil tradition such as Collier, Hartnett and Peto, I want each image to be intriguing and close to visual reality.

Timothy M. Martin

Artist/Educator Timothy M. Martin, a native of Maugansville, MD has been working in ceramic sculpture for the past thirty years. His M.F.A. degree in ceramics and ceramic sculpture is from the School for American Crafts, The Rochester Institute of Technology, Rochester, NY, and his B.S. degree in Art Education is from Frostburg State University in Frostburg, MD. He recently received an artist residency grant in 2007 at Cill Rialaig Project, Ballinskelligs, Ireland, and his geoarchitectural sculptures related to this project were exhibited in Albany, NY and Hagerstown, MD, where his work was awarded best in sculpture. In addition to national, international exhibitions, and artists grants, his work is in the collections of The McDonalds Corporation, The Albany Institute of History and Art, and numerous private collections.

Tim is coordinator for Studio Fine Arts (Clay Sculpture, Painting and Printmaking, The Foundation Core), and he oversees the maintenance and improvements for all 3-D concerns. As a consultant with CollegeBoard AP of Princeton, NJ, he is a table leader for studio art during their annual advance placement readings.

Artist's Statement

In March 2007 I was awarded an artist-residency at the Cill Rialaig Project in Ballinskelligs, Ireland. Funding was provided in part by the project and The Sage Colleges, Troy, New York. The opportunity to visit this remote and agrarian countryside on the Iveragh peninsula took me to a geography, landscape, and architecture similar to what I remembered from my youth growing up in west-central Maryland. In this tiny artists' community I found myself questioning some basic fundamental values, concepts and material techniques which I had been practicing over the years as a contemporary clay artist. This reassessment for me and forces that shaped this rocky, rugged landscape, required that I begin a new dialogue with clay and my ongoing geoarchitectural study. In this latest body of work, these geoarchitectural fragments represent clues to architectonic structure and geological form. They are the result of separate clay masses joined together, compressed and stretched with resulting identifiable layers. The high temperature reduction firing imparts the random characteristic body fractures, movements, shifts, and glaze colors to the heavy hollowed forms.



Turf Mound, 2009, high fire
stoneware (shino) with
carbon trap glaze, 21 1/2"

Doll Faces, 2008, oil, 8 x 8"



Gary Shankman

At the age of nine, Gary Shankman began his studies of art at the Corcoran School of Art in Washington D.C. He earned his Bachelor of Fine Arts in Painting degree from Boston University and his Masters of Fine Arts in Painting degree from American University. Gary received an ITT International Fellowship Grant to Belgium where he studied at the Academie voor Schone Kunsten in Antwerp. He was awarded a scholarship to Skowhegan School of Painting and Sculpture in Maine. He lives in Albany, New York and is a full professor at Sage College of Albany. Gary has taught for the Smithsonian Institution, the University of D.C., Maryland College of Art and Design, and Northern Virginia Community College. He was also an Artist-in-Residence for the State of Oklahoma and the City of Rockville, Maryland.

Gary's oil paintings of landscapes and still life have been displayed in solo exhibitions in Antwerp, Belgium, London, England, Washington D.C., and Albany, New York. His artwork has been shown in group exhibitions and national competitions throughout the United States. Reviews have been published in the Washington Post, New York Times, Cincinnati Post, Schenectady Gazette, The Field (London, England), and Metroland (Albany, New York). Gary's paintings are in the Watkins Collection, American University Museum, the Mabee-Gerrer Museum of Shawnee, Oklahoma, the Superior Court Art Trust of Washington D.C., and the National Home Furnishings Association of Chicago, Illinois. He is listed in several publications of Who's Who among American Teachers, Who's Who in American Education, Who's Who in the East, Who's Who in America, and Who's Who in the World. In 2005, Gary was named teacher of the year by the Phi Theta Kappa International Honor Society of Sage College of Albany.

Artist's Statement

The first objective of an artist is to observe - to study nature. An artist must begin to see and to spend as much time as possible making contact with the world around him. 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 one uses his eyes, one should not close out the other senses of hearing, taste, smell, and touch because they can benefit an artist in his observations. By observing, touching, and employing all his sense, an artist will come to an understanding for the forms found in nature. In my art, I paint and draw directly from life. I am intrigued by the effects of light and color.

Recently, toys have intrigued me. Light falling across brightly colored toy trains and the shimmer of dolls' hair and dresses have become the subject matter for my canvases. Art is the main focus of my life. Since the age of nine, I have worked hard to become the best artist I could be. 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 clear, he can put it down. The putting of it down requires, perhaps, much care and labor, but no more muscular activity than it takes for him to write his name. Seeing clear is the important thing."

Gina Porcelli

Gina Porcelli began her interior design career in Manhattan at leading architectural firms that specialize in corporate design and relocation for Fortune 500 companies. Since moving to the Mid-Hudson Valley in 1993, Gina has worked with architectural and design firms that focus on the design of healthcare facilities and in 2000, she started her own interior design consulting firm. Her residential design work was featured in *Inspired House* Magazine.

Gina has been teaching Interior Design at the undergraduate level since 2000. She served as the Interior Design Program Coordinator at Marymount College of Fordham University from 2003-2007 and at Sage College of Albany from 2007-2008. At Sage, she has been instrumental in developing the interior design program's BFA curriculum. Since 2004, she has been the faculty advisor to the student chapter of the American Society of Interior Designer (ASID) and is currently coordinating the interior design Internship Program at Sage.

Gina holds a bachelor's degree in Interior and Furniture Design from the University of Bridgeport, and a bachelor's degree in Art Education and a master's degree in Studio Art from SUNY New Paltz. She is a professional member of ASID and the Interior Design Educator's Council (IDEC). Currently, Gina is working on evidence-based design initiatives in the field of healthcare design with a focus on the effects of the built environment on health and the healing process.

Artist's Statement

When I engage in image making, I get to be the client (and the student) for once! I am often drawn to colors, forms and imagery that I find soothing and rejuvenating. In this process, the journey around and through becomes the destination: a transformative experience of connection to something beyond the the incessant chatter of my own mind.



Sealife I, 2009, monotype
and encaustic, 7" x 9"

Glabeall, 2008, wall drawing/inflatable globes, variable



Sally Packard

Sally Packard is the Chair of the Department of Visual Arts at the Sage College of Albany. Her sculpture and installations have been exhibited throughout the United States as well as in England, Poland, Hungary and Sweden.

Artist's Statement

Through viewer participation, ***GlobeAll*** addresses the use of natural resources. The installation has a performative aspect that borders on the absurd. Polyvinyl chloride inflatable globes from China symbolize our part in the consumption of the unsustainable wholesale export of our culture. Inflation functions on multiple levels; the actual inflation of the deflated globes - participants walking around the gallery huffing and puffing on the nipple of a beach ball - and our inflated sense of self-importance and place in the world. As the wall empties of the globes the floor becomes littered with them interrupting the traffic patterns of the gallery or, at least, forcing consideration of how to move through them. Does one avoid them, kick them away or shuffle through them? Each globe is labeled with the viewer's signature. Through repeated exhibitions the globes will eventually turn black with marker.

Sean Hovendick

Sean Hovendick graduated from Eastern New Mexico University studying broadcast communication, art and computer animation. After ten years of industry experience in motion graphics, video post-production and multimedia, Sean went on to earn his MFA in computer art from Syracuse University. In addition to operating his own design studio, Sean is an exhibiting media artist and Assistant Professor at the Sage College of Albany where he teaches courses in art, digital imaging, interactive media and motion graphics.

Hovendick's interactive, procedural and time-based artworks explore the hidden forces of power, identity and social order. His work has been exhibited both nationally and internationally, most recently at the Schweinfurth Memorial Art Center in Auburn, NY; the Esther M. Klein Art Gallery in Philadelphia, PA; the Sumter County Gallery of Art in Sumter, SC; the city-wide Conflux Art Festival in New York, NY; FutureSonic: International Festival of Art, Music & Ideas in Manchester, UK; Festival Miden 2009 in Kalamata, Greece and the Found Footage Festival in Cologne, Germany.

For more information, visit his website at: www.seanhovendick.com.

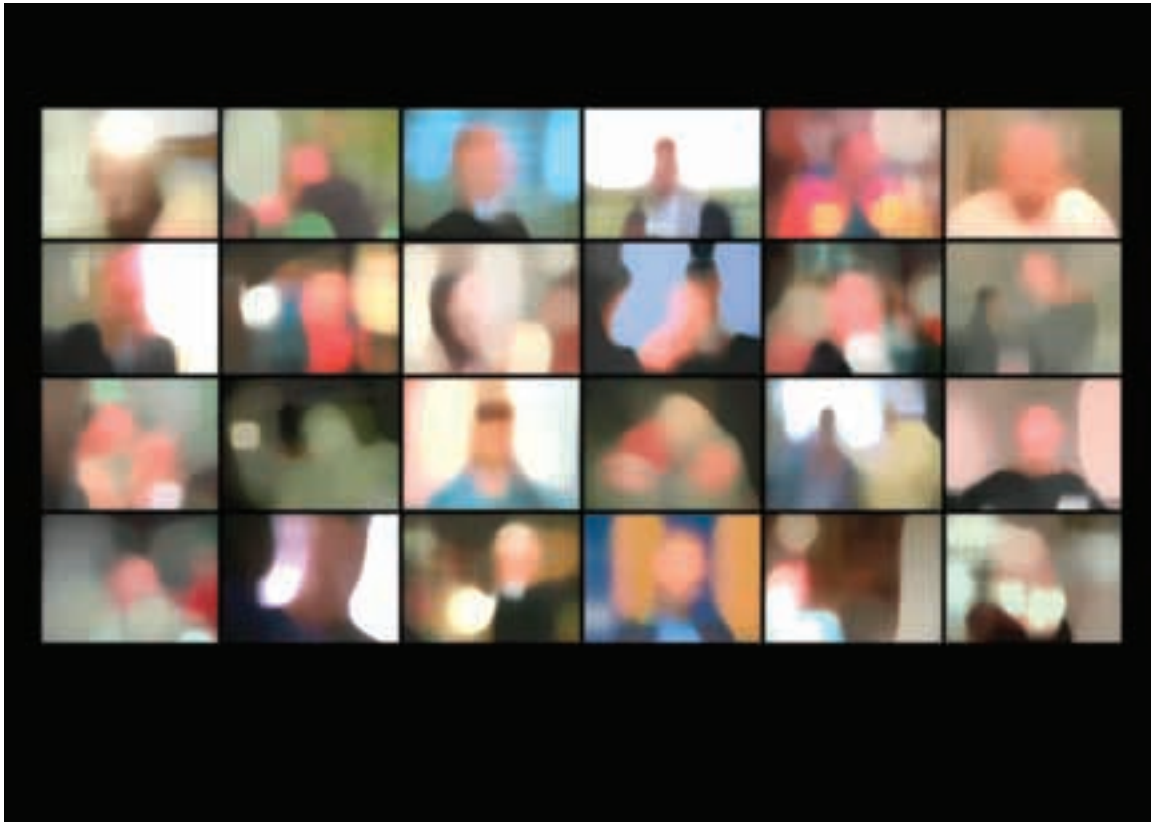
Artist's Statement

Learned behaviors have many sources: parents, siblings, friends, neighbors... yet, when those elements are unavailable, or at best weak in their ability to contribute to the learning process, the influence that's always available is television.

Television grows more and more powerful every day. Our filters of critique remain oblivious to its control allowing mediated behaviors to permeate our senses. The unconscious mental anguish, confusion, and isolation brought about by this endless consumption, feeds on itself with no sign of repentance.

These works are a representation of the mediated psyche constantly in flux and endlessly referencing gender-role behaviors learned through the media. Is it possible to disregard mediated reality? Can we be sure of our true personalities? Or will the power of television forever be the driving force of cultural control?

Be a Man, 2007-2009, wall-mounted touch screen computer monitor, 16 x 14 x 3"



Urban Forest Project,
Date?, banner, 36 x 60"



Jean Dahlgren

Jean Dahlgren is a native of the Adirondack Region of New York State. She received bachelor and master degrees from SUNY Oswego and her Master of Fine Arts degree from Marywood University. She has been Program Coordinator for Graphic Design since 1997 and was instrumental in developing Sages four year design curriculum. She is a member of the American Institute of Graphic Arts (AIGA) and serves as faculty advisor to Sages AIGA Student Group. She has lead design-themed study trips both domestically and abroad to London, San Francisco, Italy and Greece. Her work has been published in AIGAs online journal, Voice, and Education International and she has presented at national design conferences including AIGA Future History and the National Art Educators Association. She is listed in Whos Who in College Teaching.

Jean's design work has been featured in Vogue, Town and Country and Martha Stewart magazines and most recently was part of the Urban Forest Project in Times Square in New York City (www.urbanforestproject.org). She has exhibited her work widely and she maintains an active design practice in Saratoga County.

Artist's Statement

In both art and design, I enjoy the process of bringing together objects, elements and ideas that cause us to rethink what we see. In the banner done for the Urban Forest Project, for example, artists and designers were invited to make a powerful visual statement that somehow incorporated the form of a tree. Knowing that the banners chosen for the project would hang in Times Square, one of the world's great crossroads, I designed a tree that gave visual form to the adage "it doesn't grow on trees—conserve." The banner hung in front the Winter Garden Theater on Broadway in Times Square and was later recycled into a tote bag for the Jack Spade Company and sold to raise funds for Worldstudio AIGA scholarships.

Kelly Jones

Kelly Jones is the program director for the MAT in Art Education program at Sage Graduate School. Born in 1966 in Glens Falls, NY, she received a BFA from Pratt Institute in 1988, an MS in Art Education from the College of Saint Rose in 1996 and an MFA from Vermont College of Fine Art in 2009. Recent group exhibitions include the 2009 Artists of the Mohawk Hudson Region at the University at Albany and Disturbia at the University of South Carolina, Lancaster. Kelly Jones lives in Castleton, NY.

Artist's Statement

Psychoanalytic theory, children's literature and the femme fatale all coexist within my work. Influences as diverse as Freud's theories of the uncanny, stories that inhabit a liminal space, and the dance-like movements of Olive Oyl in a Popeye cartoon do battle within the pieces. My practice, which began as part-object drawings of arms, legs and mouths, has evolved into installations incorporating animation, projection and sculpture.

The installations reflect, for me, the duality of being human. There is a side we know and consciously project, and there is a side that's hidden or pushed down. I'm very interested in that hidden side: the urges and desires we don't necessarily act on, but that are there none the less.



Olive in Gloves, 2009, installation
with projected animation, approx.
96 x 50 x 48"

Melanie Hope

Melanie Printup Hope is of Tuscarora descent and was raised on the Tuscarora Indian Reservation in western New York State. She earned her bachelor of fine arts degree in graphic design at the Rochester Institute of Technology and her master of fine arts degree in electronic arts at Rensselaer Polytechnic Institute. She lives in Schenectady, New York, where she owns her own graphic design business. She is currently assistant professor of graphic design at The Sage Colleges and has also taught at The Banff Centre for the Arts, Rensselaer Polytechnic Institute, and Skidmore College. Her video and installation work has been show throughout the United States and Canada. She has received a 1995 Fellowship from the New York Foundation for the Arts and was awarded 1995 Artists' Projects: The New York State Regional Initiative from The National Endowment for the Arts, The Rockefeller Foundation, The Andy Warhol Foundation for the Visual Arts and The Jerome Foundation. Melanie has recently received a Rockefeller Foundation Intercultural Film/Video/Multimedia Fellowship.

Artist's Statement

My work is an exploration of my Native American identity and ancestry. As an artist, I conveyed my own personal experiences of cultural and spiritual growth through the use of drawing, traditional beadwork, sculpture, computer-generated images, animation, digitized sound, video and installation.

As I weave together ancient traditional beadwork with highly advanced skill 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.

Troy, Menands, Rensselaer, North Albany, 2009, newspaper/oil/acrylic on canvas, (4) 18 x 24"



Janus Welton

Balancing Art and Technology, Aesthetics and Function, Harmony and Sustainability, Architect and Interior Designer, Janus Welton is a bridge linking the contradictions, simplifying the complexities, and shaping a new design sensibility for the 21st Century.

Janus started her Art and Design career with a B.F.A. from Virginia Commonwealth University, in Richmond, VA., before pursuing an M.Arch Degree in Architecture from the University of Colorado where her passion for sustainable design was nourished. She has pursued a certification in Healthy Building Design from The International Institute of Building Biology™ and Ecology, and is certified as a NASBAP Sustainable Building Advisor and Instructor, and is a L.E.E.D AP Professional with the USGBC. Her international travel experiences and passion for multi cultural design has also influenced her long year career in Architecture, Interior Design, and Planning.

Janus is the President of EcoArch DesignWorks, PC., an Architecture and Design practice specializing in Environmentally Sustainable and Healthy Design. Prior to starting her own firm in New York, Janus was Director of Concept Architecture for Sony Development, a Senior Designer for Walt Disney Imagineering in Los Angeles and a Senior Designer in Santa Monica architecture firm where she designed award winning single family and multifamily residential resort communities. Janus is currently working on Sustainable, “Green” residential and commercial projects in upstate New York, where she now resides and offers her knowledge and design experience in private practice.

Janus teaches and lectures at conferences and has produced several guidebooks on Holistic Architectural Design; notably Eco-Architecture: the Living Elements of Sustainable & Healthy Building Design and The Foundation of Conscious Architecture -The Union of Spirit and Form. She joined the full time faculty at Sage College of Albany in the fall of 2008 as an Assistant Professor in Interior Design and has served as Program Coordinator.

Artist's Statement

In keeping with the Omega Institute's wishes to create a library that expresses the commitment and dedication of Ram Dass to Omega, the Library design reflects the following sacred expressions and symbols: Om meaning Unmanifest, Mani meaning Jewel or Crystal; Padme meaning Lotus and Hum meaning Heart. “From the heart of the Lotus ... like a pure jewel ... manifests Light, Knowledge, and Consciousness ”The Lotus blossom, a principle archetypal symbol in Sacred Vedic Architecture illustrates the unfolding energy of divine essence, an apt symbol for this building expression of spiritual inquiry, Form, Symbol, and Sacred Geometry, washed with Day Lighting. As in the Vedic Shastras, the Ram Dass Library architecture expresses a model of the cosmos. The floor plan is a mandala creating a power field or circuitry in which the powers of the sacred are invoked, symbolizing the building's harmony with spirit and nature. The mandala crystallizes the rhythm of creation. Composed of elementary shapes of the triangle, the circle, and the square, the mandala is the fundamental form of sacred architecture in ancient India. The specific mandala invoked in the Ram Dass Library is that of the Astakana (an eight-sided figure) resulting from the superimposition of square on square and associated with the eight directions and signifying the eight great world religions or wisdom traditions in each of the eight petals of the lotus blossom. The focus of the library is designed as a two-story atrium lobby space with a domed bell tower and spire—a vertical energy axis which grounds and connects the earth energies and connects it with the higher heavenly vibrations.

*Ram Dass Library & Omega Institute Project, 2002, (2) 24x36"boards, Powerpoint, architectural model **
**courtesy of The Omega Institute, Rhinebeck, NY*





OPALKA GALLERY

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Opalka Gallery is the formal exhibition facility of The Sage Colleges. Located on the Sage Albany campus, the Opalka'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 multidisciplinary projects and hosts poetry readings, recitals, and symposia, often in conjunction with its exhibitions.

The Opalka Gallery was constructed in 2002 with funds donated by the Opalka family. The 7,400 square-foot facility includes a vaulted gallery and a 75-seat lecture hall with Internet connectivity. The Opalka replaced Rathbone Gallery, which served The Sage Colleges for 25 years and garnered international attention for the quality and significance of its exhibitions.

Opalka Gallery is a member of the Exhibition Alliance, the Association of College and University Museums and Galleries, and the Museum Association of New York.

Exhibition coordinated by Fabienne Waring.

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