



Samuel Dorsky Museum of Art  
State University of New York at New Paltz

# NEWSLETTER FALL 2007







## From the Director

### Collaboration and Partnerships

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Throughout the history of the SDMA, collaborations with institutions and individuals have been central in defining the scope and quality of our public programs, from our first collaboration in 1968 with the Kappa Pi Honorary Art Fraternity to this spring's collaboration with the James A. Michener Art Museum of Doylestown, Pennsylvania. In addition to collaborations, collection partnerships have played an important role at the SDMA. By working together in partnership, the SDMA, collectors, and community-based art organizations can increase awareness for works of art, enhance exhibition and educational programs, attract new audiences, and expand their respective constituencies.

One of our early major collaborations was between the College Art Gallery, predecessor of the SDMA, The Gallery Association of New York State, and PhotoFind Gallery in New York City. The product of that collaboration, the exhibition *The Photo League 1936 – 1951*, traveled nationally for three years, focusing critical attention to the work of under-recognized photographers of the New York School. It also brought national recognition to the College Art Gallery.

Other collaborations with Lennon Weinberg Gallery, Babcock Galleries, Howard Greenberg Gallery, George Adams Gallery, the City of Kingston, the Hudson Arts Consortium, R & F Handmade Paints, Historic Huguenot Street, and faculty and departments within the University have continued to enrich our programming. Our recent collaboration with the James A. Michener Art Museum resulted in a major exhibition of the paintings of Charles Rosen, a Pennsylvania Impressionist and member of the Woodstock art colony in the 1920s, that also was exhibited in New Hope, Pennsylvania.

Over the years, the nature of our collaborations has grown to include collection-sharing partnerships with local arts organizations, as well as with private collectors. In 1995, the Museum entered into an ongoing partnership with the Center for Photography at Woodstock. This partnership has brought more than 1,000 photographs to the museum on extended loan. Similar collection-sharing partnerships with the Woodstock Byrdcliffe Guild and the Floating Foundation of Photography also have brought important works of art to the SDMA. Here they are stored in state-of-the-art facilities and can be exhibited, researched, and interpreted. Many of these works have been central to recent exhibitions at the SDMA, including *The Maverick Festival* (summer 2005) and *The Material Image* (summer 2005), as well as *A Designed Life: The Arts and Crafts of Byrdcliffe* and *European Prints from the Ken Ratner Collection*, both currently on view in our East Wing.

Extended loans to the SDMA have helped the collection grow in breadth and quality, especially with regard to core collections of regional art and photography. It is fitting to take this opportunity to officially acknowledge all of our partners: Center for Photography at Woodstock, Woodstock Byrdcliffe Guild, Floating Foundation of Photography, the collectors Arthur Anderson, Ken Ratner, Ann Takashige, Ray Wengenroth, and the Eugene Bernald family, and to thank them for their generous cooperation that indeed has been mutually beneficial.

Neil C. Trager, Director



Zulma Steele, *Byrdcliffe*, ca. 1914, oil on board. Collection of Byrdcliffe Art Colony of the Woodstock Byrdcliffe Guild, Aileen Kramer Fund in Memory of Aileen Kramer



Larry Fink, *Dance*, ca. 1990, gelatin silver print. On extended loan from the Center for Photography at Woodstock, Gift of the Artist



W. Eugene Smith, *Untitled* (coal miners, England), ca. 1955, gelatin silver print. On extended loan, Floating Foundation of Photography

## Building a Lasting Legacy



East entrance of the Samuel Dorsky Museum of Art, 2007

On July 16, 2007, Congressman Maurice Hinchey (D-NY) announced the awarding of a \$150,000 grant to the Samuel Dorsky Museum of Art from the Institute of Museums and Library Services, a federal agency. Hinchey, a New Paltz alumnus (BA '68, MA '70), has maintained an ongoing interest in the SDMA and, particularly, in exhibitions featuring 19th century American painting and the historic Woodstock art colony. His advocacy on behalf of the SDMA was responsible for securing this grant from the federal government.

The museum will use this funding for its third major exhibition of Hudson River School painting to be held in 2009, in conjunction with other exhibitions and educational programs that celebrate the Hudson-Fulton-Champlain Quadricentennial. The quadricentennial commemorates the 400th anniversary of the voyages of discovery in the Hudson River–Lake Champlain corridor made by Henry Hudson and Samuel de Champlain in 1609, as well as the 200th anniversary of the launching of Robert Fulton's steamboat on the Hudson River in 1807.

Accompanying the exhibition will be a scholarly catalog and significant educational and interpretive programs for the campus community and general public. The exhibition, tentatively titled *Close to Home: Hudson River School Painters in the Hudson Valley*, will examine works of 19th century painters who actually lived in the valley and were inspired by its landscape.

This federal grant reflects national recognition of the SDMA's mission to address the cultural history of the Hudson Valley and Catskill region.



President Steven Poskanzer, David Dorsky, Congressman Maurice Hinchey, Arthur Anderson, and Neil Trager at the announcement of the granting of the grant from the Institute of Museums and Library Services.

# Profile

## Jaimee Pugliese Uhlenbrock, Associate Curator of the Collections

In 1959, when Jaimee Pugliese entered the State University College at New Paltz as a freshman in the art education department, there were few works of art on campus that were available for study other than what had been made by the art education students themselves. As native New Yorkers, Jaimee and her sister had been brought to the many museums of New York City by their father, who believed that looking at art and studying it was an important part of education. This belief became fundamental for Jaimee. At New Paltz she discovered that art history courses offered her the opportunity to better understand works of art and, after graduating with a BS in art education in 1963, she began graduate study in art history at the Institute of Fine Arts of New York University. She earned an MA in art history in 1966 and eventually a PhD in classical archaeology in 1978.

When a position for an ancient art specialist in the newly-formed art history department was created at the College in 1970, Jaimee, now Jaimee Uhlenbrock, was appointed and was thrilled to be able to teach at the college where she began her art history training. But more importantly, she was determined to exploit the invaluable resources of the new and growing collections of the College Art Gallery for teaching purposes. Throughout her teaching career, Jaimee emphasized the importance of the collections of the SDMA and its predecessor, the College Art Gallery, for the opportunities they afforded of studying original works of art first-hand. The World Collection, with its holdings of art of the ancient Mediterranean, Asia, Africa, the south Pacific, and the pre- and post-conquest periods of the Americas, was of particular interest to her in her teaching, and she encouraged students to research both single works, as well as groups of objects in this collection. So convinced was Jaimee that first-hand study of works of art should be combined with an understanding of their original contexts, she initiated the program *On site Studies in Art History Abroad* for the Office of International Programs and served as its director for 22 years. She also was instrumental in the formation of an art history internship at the College Art Gallery and later the SDMA.

In 2002, after 33 years in the art history department at the College and with 9 years as the chair of that department, Jaimee retired from teaching at the rank of Professor. Given

her interest in the SDMA, however, it was not surprising that she now wanted to have a closer relationship with the museum, its collections, and its programming. It was in this spirit that she joined the staff as Associate Curator of the Collections in 2002, and the SDMA has benefited considerably from her presence ever since.



Although teaching was Jaimee's primary occupation until 2002, she also has substantial curatorial experience, and has served as curator for exhibitions at the SDMA, as well as at the Edith Blum Art Center at Bard College, and at the Neuberger Museum of Art. After joining the staff of the SDMA she curated the exhibition *The Maverick Festival* (and its on-line counterpart) in 2005, as well as the continuing on-line exhibitions *Asian Art at the Samuel Dorsky Museum of Art*, and *African Art at the Samuel Dorsky Museum of Art*. Researching works in the World Collection however, is her primary activity here at the Museum.

Aside from her past activities as professor and curator, Jaimee also has pursued her own research interests in the area of classical archaeology, with several books and numerous articles to her credit. Most recently, she gave a paper at the *International Conference on Greek and Roman Terracottas in the Eastern Mediterranean* at Izmir, Turkey, where she also was appointed to the editorial committee for the publication of the conference proceedings. Jaimee enjoys balancing her own research activities with the research needs of the museum. "Working on material with which at first I am unfamiliar, such as the SDMA's holdings of African art, opens my eyes to aspects of my own research material that I otherwise would not see. Looking at art in all its aspects is paramount for me and I believe that the collections and the exhibitions at the SDMA offer our visitors a wonderful chance to share in such an experience."



### Interns

This past year the SDMA was fortunate, as always, to have enthusiastic interns guide students, groups, and community members through the museum with informative docent-lead tours, gatherings, and events. *Student Night at the Museum*, organized and lead by SDMA interns Einav Zamir and Amarillis Lugo, with the help of the student-run Art History Association, was a great success.

SDMA Interns Einav Zamir and Amarillis Lugo



### My Poetic Landscape: The sensory experience and the creation of works of art



The watercolor station in the SDMA's art room.

In a collaboration between the Samuel Dorsky Museum of Art, New Paltz Middle School, and the Art Education Department here at SUNY New Paltz, the program *My Poetic Landscape* involved 7th graders from the New Paltz Middle School with the landscape paintings of Charles Rosen and the prints of Judy Pfaff this past spring. The primary vehicle for this involvement was poetry based on the five senses that the students wrote in the

classroom. The creation of sketches based on these poems, followed with a visit to the museum, culminated in the creation of portfolio-style art books. An exhibition of these books was displayed at the Elting Memorial Library in New Paltz.

Judi Esmond, Museum Educator, Marcy Bernstein, Newburgh Free Academy art instructor and SDMA guest assistant, and Patty Tyrol, Women's Studio Workshop Arts in Education coordinator created and implemented *My Poetic Landscape* to involve both community outreach and in-house activities. The first phase of the program took place in the art room of the Middle School where Esmond, Bernstein, and Tyrol guided the students in creating sensory poems using words that



Judi Esmond, SDMA education coordinator, interacts with students at the exhibition *Form Radiating Life: The Paintings of Charles Rosen*.

describe either man-made or natural objects. The students then translated their poems into images, proposing ideas about how words can be expressed visually. With the assistance of art education

interns they experimented with different techniques and materials in the realization of their ideas. These sessions were then followed by a visit to the SDMA

galleries to see how artists Judy Pfaff and Charles Rosen created artwork in response to similar sensory experiences as the ones that had been expressed by the students. The students were very motivated in both conversation and critical thinking, important elements of the program.



*My Poetic Landscape* student artists books on view at the Elting Memorial Library in New Paltz.

Students then returned to their school art room where they completed their artwork, and combined them with their finished poem creating a portfolio-type art book. These books turned into magical examples of what students can do when they express their ideas through art.

This fall the SDMA continues its collaboration with Duzine Elementary School in New Paltz through the program *Learning 2 Look*, designed to integrate the arts with the second grade geography curriculum. Other educational events happening throughout the year include *Conversations @ the SDMA*, *Family Days*, and docent-guided tours on Sundays.

### Thank you for your visit!

Young Writers Project; New York State Museum; Orange County Home Schoolers; Lifetime Learning Institute; Intro to Visual Arts class; The Children's Workshop in Kerhonkson; New Paltz High School; Expressive Arts; Leadership, and Change class; Bard College; American Art and Architecture class; Art Criticism class; Upton Lakes School; Freshman Composition I class; Basic Printmaking class; The Lincoln Center Institute; John Jay High School, Art Criticism class; The Children's Center; Mountain Laurel Waldorf School.

# Helen Garber

Urban Noir: L.A. - N.Y.  
October 6—November 18

Whether depicting recognizable or enigmatic scenes, Helen K. Garber's urban nocturnes convey the subtle contrasts, implied narratives, and ambiguous spaces common to mid-twentieth-century cinema, photography, and cities. Garber cites a Brooklyn childhood, a love of noir cinema and art photography, a long involvement in the worlds of theatre and performance in Los Angeles, and a catalyzing night-time visit to the top of the Empire State Building as key influences upon her photography. She has made hundreds of photographs of cities at night, concentrating on New York and Los Angeles as symbols of cultural and visual power that connect the

complementary intensities of high and popular culture and articulate the links between east coast and west coast aesthetics.

Helen K. Garber's work has been exhibited at the *Venice Biennale 10th International Architecture Exhibition* and the Norton Museum of Art, Florida; she is represented at The Brooklyn Museum of Art and Yale University Art Gallery. Her work also has appeared in *The New York Times* and in *Families at Last* (Random House, 1999). Garber earned her B.S. degree in Theatre Arts from SUNY New Paltz in 1976.



*Santa Monica Pier, Fog 2, 2002, selenium-toned gelatin silver print*



*2nd Avenue Station, 2005, selenium-toned gelatin silver print*

*Miguel Gandert*

Rituales de la Tierra y del Espíritu—Rituals of the Land and Spirit  
October 30—December 9

Miguel Gandert's black and white photographs of sacred and secular rituals in northern New Mexico embody four centuries of cultural and personal conflict and accommodation. These rituals re-stage complicated and intertwined allegories of European Christian/Islamic and New World Native/Spanish interactions.

An internationally-acclaimed photographer and professor at the University of New Mexico, Miguel Gandert has participated in, and documented the rituals of, the indigenous, mestizo, Nuevo Mexicano cultures for twenty years. His photographs have been exhibited at the Whitney Museum of American Art and the Smithsonian Institution's National Museum of American History. They have been published by the Museum of New Mexico Press and the National Hispanic Cultural Center of New Mexico.

This exhibition is presented in conjunction with the community-wide reading project The Big Read, formerly known as One Book, One New Paltz, which focuses this year on *Bless Me, Ultima* by Rudolfo A. Anaya, a 1972 novel set in 1940s New Mexico.

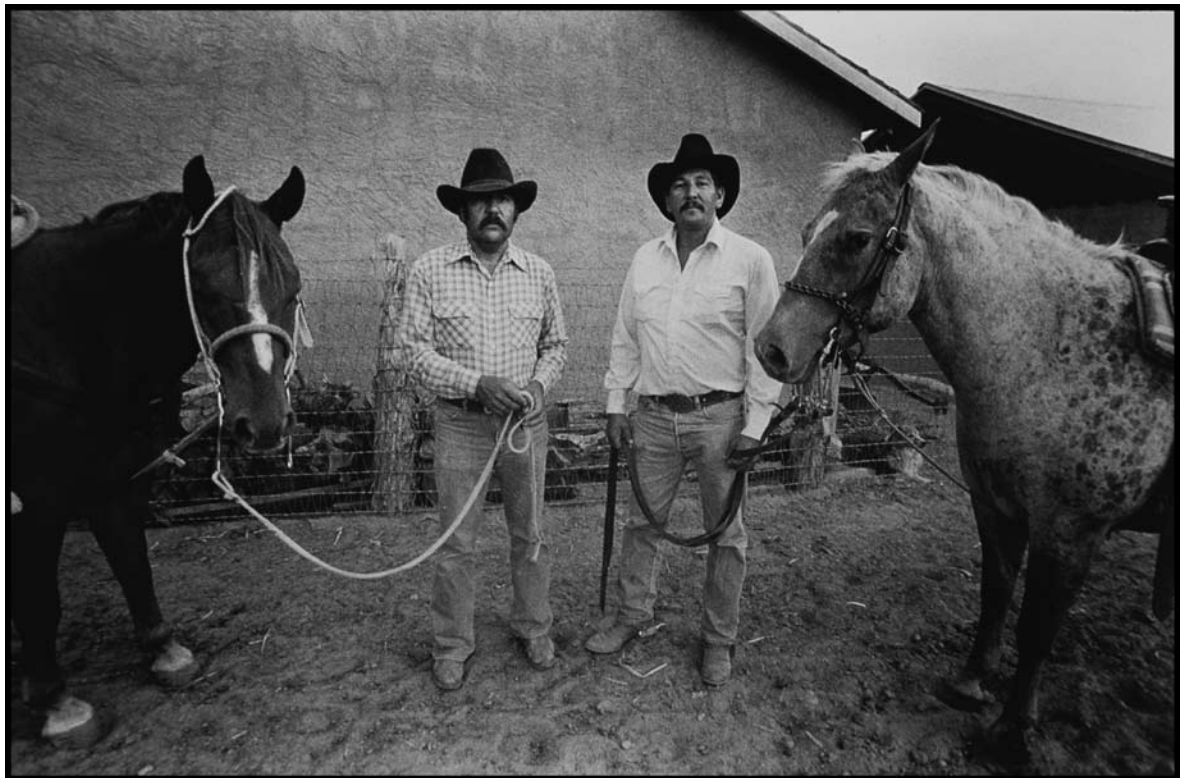


*Valle de San Agustín, 2006, gelatin silver print*





*Tres generaciones cantando, 1997, gelatin silver print*



*South Valley Cowboys, 1983, gelatin silver print*

# Re-Viewing the Museum: Selections from the Collections

October 6—November 18

Selected works from the SDMA's collections highlight significant art historical movements, such as German Expressionism, Social Realism, and Pop Art, among others, as well as aspects of the World collection. On view are paintings, prints, sculpture, devotional and functional objects, photographs, and other works that are installed in a manner that provides multiple perspectives on the objects and on the museum's function in contextualizing them. The upcoming *Reading Objects 2008*, the next in the exhibition series by the same name, will comprise 15 works selected from *Re-Viewing the Museum* that will be accompanied by written responses to these works by members of the campus and the larger community.



Jim Dine, *Throat*, 1965, screenprint. Museum Purchase, 1966.010.002



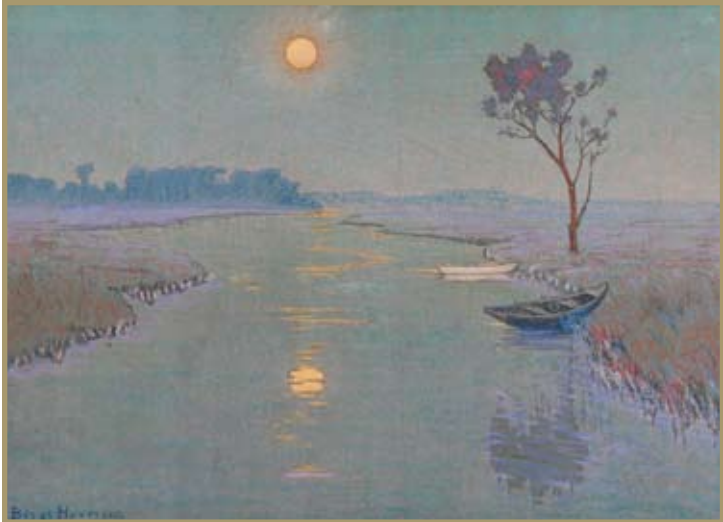
Seated Musician, 300 BC-300 AD, from western Mexico, painted terracotta. Museum Purchase, 1965.020.001



Harry Callahan, *Providence*, 1977, dye transfer print. Gift of Mary and Charles Traub, 2002.077.003



## Continuing Exhibitions



Lovell Birge Harrison, *Untitled (view of stream)*, ca. 1904, pastel and graphite over woodblock print. On loan from Douglas James



Installation View, *Interpreting Utopia*



Paul Gauguin, *Le femme aux figues* (The Fig Woman), 1894, etching. Collection of Ken Ratner, New York

### *A Designed Life: The Arts and Crafts of Byrdcliffe* June 23 – December 9

This exhibition features a selection of works of art and crafts created by artists associated with the historic Byrdcliffe Arts and Crafts Colony founded in 1903 in Woodstock, NY.

### *Interpreting Utopia*

June 23 – December 9

Recent work inspired by the environment and architecture of the Byrdcliffe colony by Artist-in-Residence Fellows of the Center for Photography at Woodstock. Artists: Kira Lynn Harris, Isabelle Lumpkin, Stephen Marc, Xaviera Simmons, Karina Aguilera Skvirsky, and Kwabena Slaughter.

### *European Prints from the Ken Ratner Collection* June 23 – December 9

On display are 30 prints on extended loan to the SDMA, including significant works from the 16th to the early 20th centuries by Rembrandt, Cezanne, Daumier, Magritte, Matisse, Munch, Picasso, Renoir, Sisley, and others.

## From the Collection

Abraham Walkowitz (1878–1965)

The Samuel Dorsky Museum of Art is in possession of a unique collection of 25 watercolors and drawings by American modernist Abraham Walkowitz that has helped to solidify the importance of the Museum's holdings of early 20th century works on paper. Gifted to the University's "Art Committee" (the precursor of the former College Art Gallery) by the Whitney Museum of American Art in 1957, this donation is one of the earliest to come to campus with the intent of being used as a tool to further the education of the student population.

Within this body of work, dating primarily from the first twenty years of the 20th century, are unique images of groups of both male and female bathers by the sea, non-objective drawings and paintings, and a suite of six pen and ink, graphite and watercolor depictions of Isadora Duncan, the founder of the modern dance movement. While the Museum's collection of Walkowitz's exploration of the dancer are small in number, it is this body of work that has become one of the artist's most famous portfolios since, during his lifetime, he produced hundreds of views of this famous dancer in motion. It is well-known that after the artist met the dancer, he developed a fascination both for her and for the modern dance movement, attending every performance by Duncan and her troupe in New York City.

The images of Isadora Duncan contained in the Museum's permanent collection are typical of the broader approach the artist used when recording this subject matter. In *Isadora Duncan*, Walkowitz found a springboard for his forays into the depiction of movement through line. The sinuous motions of the dancer's body and the filmy garments animate many works in which the artist portrays the moving figure as a monumental motif in relationship to the size constraints of the paper on which it is placed. What is most interesting about these images is the fact that there are no distinguishable human features, as the artist instead concentrated on the flowing form, curvilinear line, and kinetic sense of time passing in space.

Born in Russia in 1878, Walkowitz came to the United States as a child and studied both at the National Academy of Design in New York City and at the Académie Julian in Paris. He is considered to be one of the earliest American experimenters with abstraction and was a frequent exhibitor at Alfred Steiglitz's gallery "291". Throughout his career, he exhibited both his works on paper and paintings at various museums and galleries in the United States. His work also appeared in every landmark exhibition of artistic freedom launched during the early 20th century, including the 1913 Armory Show, the Forum Exhibition of 1916, the People's Art Guild shows of contemporary art from 1915-1917, and the inaugural show of the Société Anonyme in 1920. He died legally blind at the age of 86 in his Brooklyn studio in 1965.



Abraham Walkowitz, *Isadora Duncan*, n.d., watercolor, ink, pencil on paper. Gift of the Whitney Museum of American Art, 1957.003.002



## The Restoration of Paintings

In addition to exhibiting art works for the general public's education and enjoyment, one of a museum's most important missions is the care and preservation of the works in their collection so that they will be available for future generations. In some cases restoration of a work may be required. Making the decision to have a painting restored is a serious one, yet, to reach this conclusion, museum staff follow a logical series of steps, beginning with research.

If a museum is fortunate enough to have a conservator on staff, then the bulk of the decision-making lies with this person. However, as this position is a luxury for most institutions, museum staff is usually charged with the task of collecting as much information as possible on the condition of the painting as possible and the probable outcome of its restoration. The unwritten rule of thumb is that an institution should never go blindly into having a painting restored, first the proper research must be done.

Five years ago the Samuel Dorsky Museum of Art received a National Endowment for the Arts grant to

have three of the most important paintings in its permanent collection conserved by the staff at Peebles Island Resource Center, a division of the New York State Office of Parks, Recreation and Historic Preservation in Waterford, New York. George Bellow's *Roumanian Girl*, George Inness' *Montclair, New Jersey*, and Milton Avery's *Card Players* each spent a few months at the Peebles Island Collections Care Center's conservation lab and when returned to the museum, they looked almost as fresh as the day they were painted.

While the steps that the conservator followed for the treatment of each painting varied slightly, there are a number of standard procedures that were applied to each work. Foremost, each painting (removed from its frame) was completely photo-documented at all stages of treatment. The use of photography in the conservation of a work of art is vital because one needs to have a complete visual record of what was done to the painting from start to finish.

Before a complete cleaning was carried out, tests were performed

in a discreet area of each painting to determine the safest and most efficient cleaning system to be used by the conservator. Once the proper chemical agents were determined, each work received an overall cleaning. The varnish, which was originally applied by the artist but has since yellowed with age, is removed, revealing a richer paint layer underneath. With this protective coating gone, the painting now begins to look more closely like the artist originally painted it.

After the cleaning and varnish removal, each painting was turned face down and the reverse was cleaned by gently vacuuming the wood panels and stretcher bars. The paintings were then turned face up and at this point any touch-up painting was done, mimicking as best as possible the original brushstrokes of the artist.

Once the conservator was satisfied that these steps produced the desired results, a variety of replacement varnishes were tested over a small section of the painting's surface with the goal of finding the one that performed best and had the most even application and saturation. Each painting was then re-framed and the conservation treatment was complete.

One thing that all conservators keep in mind when working on any art object is that all treatments must be reversible. This is a critical factor because in the future, a better and more efficient method of restoration might be available, and having the ability to easily remove past treatments is critical to extending the object's life, and to keeping these creations available for all to enjoy for years to come.



George Bellow, *Roumanian Girl* (1957.1.1), before restoration



After restoration

# At the Museum



David Dorsky speaks with Congressman Maurice Hinchey at the Museum.



A mother and her children during Family Days at the SDMA.



Ken Ratner stands with his Magritte print at the exhibition *European Prints from the Ken Ratner Collection*.



The New York State Museum Camp visits the SDMA.





Ariel Shanberg, executive director of the Center for Photography at Woodstock, and Brian Wallace, curator at the SDMA, discuss works in the exhibition *Interpreting Utopia*.



Artist Susan Magnus in front of her installation at the exhibition *Hudson Valley Artists 2007: The Uncanny Valley*.



(Above) Student Night at the SDMA conducted by interns Einav Zamir and Amarillis Lugo



(Right) Students prepare an assignment at the exhibition *George Quasha: "art is"* and Axial works in stone, graphite, and video.

# Calendar

*A Designed Life: The Arts and Crafts of Byrdcliffe*  
Through December 9

*Interpreting Utopia*  
Through December 9

*European Prints from the Ken Ratner Collection*  
Through December 9

*Re-Viewing the Museum*  
October 6 – November 18

*Urban Noir: L.A. – N.Y. Photographs by Helen K. Garber*  
October 6 – November 18

*Rituales de la Tierra y Espíritu—Rituals of the Land and Spirit Photographs by Miguel Gandert*  
October 30 – December 9  
Opening Reception: November 2, 6 to 8 p.m.

*M.F.A./B.F.A. Thesis Exhibitions*  
November 30 – December 4  
Opening Reception: November 30, 6 to 8 p.m.  
December 7 – 11  
Opening Reception: December 7, 6 to 8 p.m.

*Docent Tours*  
Sundays at 1:30 p.m.  
in the East Wing

*Conversations@the SDMA*  
Helen Garber  
October 13th at 2 p.m. in the Alice and Horace Chandler Gallery

*Miguel Gandert*  
November 3, 2 p.m.

*Discussion*  
Miguel Gandert and Enrique Lamadrid  
November 3, 2 p.m. in the Sara Bedrick Gallery

*Family Day*  
Saturday, October 27, 1 to 3 p.m.

SPRING 2008

*Recent Acquisitions 2005-2007*  
January 23 – May 18

*Hudson River School Drawings from Dia Art Foundation*  
January 23 – May 18

*A Scholar's Garden: The Sculpture of Grace Bakst Wapner*  
January 23 – March 16

*The Feminine Image: Selections from the Edward Coykendall Collection of American Prints and Paintings*  
February 8 – April 20

*Intimacies of Distant War*  
February 8 – April 20  
Opening Reception: February 8, 6 to 8 p.m.

*Reading Objects 2008*  
March 28 – May 18

*M.F.A./B.F.A. Thesis Exhibitions*  
BFA Show I: April 25 – 29  
BFA Show II: May 2 – 6  
MFA Show I: May 9 – 13  
Opening Receptions: 6 to 8 p.m.  
(BFA I & II, MFA I)  
MFA Show II: May 16 – 20  
Opening Reception: 7:30 to 9:30 p.m.  
(MFA II only)

*Hours*  
Tuesday – Friday 11-5 p.m., Saturday and Sunday 1-5 p.m.  
For more information call 845.257.3844, or email: sdma@newpaltz.edu

## Membership

Support the arts in the Hudson Valley by joining the **Friends of the Samuel Dorsky Museum of Art**, State University of New York at New Paltz. Your membership helps support SDMA exhibitions and educational programs.

### MEMBERSHIP CATEGORIES

All membership categories come with benefits. Visit our website or call for more information.

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Donor	\$100
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Patron	\$500
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Director's Circle	\$2500

If you choose to decline the benefits associated with your membership, your membership becomes fully tax-deductible.

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Samuel Dorsky Museum of Art  
Attn: Membership  
SUNY New Paltz  
1 Hawk Drive  
New Paltz, NY 12561-2443

A copy of the SUNY New Paltz Foundation's latest annual report may be obtained from the Foundation or from the NYS Attorney Generals Charities Bureau, Attn: FOIL Officer, 120 Broadway, New York, NY, 10271

### Newsletter Fall 2007

The SDMA Newsletter is produced twice a year by the Samuel Dorsky Museum of Art for its members.

### Contributors

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**On the Cover:** Jack Tworlov, *Green Landscape #4*, 1949, oil on canvas. Acquired with funds from the Baroness B. de Rothschild, 1952.002.  
Re-Viewing the Museum, October 6 – November 18