



Courtesy photos

Above, "Solace," by Christopher J. Seubert, is oil on linen. **Below**, "North Central, 2003," by Joel Griffith, is an oil on canvas painting on loan from the collection of Steve Levine.

Artists recommend artists

By Rebecca Rothbaum
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Every summer, the Dorsky Museum at SUNY New Paltz dedicates a suite of its galleries to the work of Hudson Valley artists. When the task of organizing the show fell last year to new curator Karl Emil Willers, he turned to some of the area's most prominent artists for suggestions.

The idea returns in "Out of the Studio: Hudson Valley Artists 2004," an exhibition of work by seven "emerging, mid-career and under-represented" artists selected by their more established counterparts. The show opens this evening with a reception.

"In this community, there's such a wealth of very prominent artists," Willers said, explaining the inspiration for the show. "It's interesting to know what work they're looking at, who has caught their eye."

In this sense, the show reveals as much about its famous advisers — this year they include Carolee Schneemann, Mary Frank, Mel Edwards and Ursula Von Rydingsvard — as it does about the featured artists who, as it happens, represent a diversity of generations, styles and media.

"It's really surprising who people recommend," Willers said. "Painters don't always recommend painters, photographers don't always recommend photographers."



If you go

What — "Out of the Studio," an exhibit of seven valley artists.

When — Opens tonight with a reception from 5 to 7; on view through Aug. 8, 11 a.m.-5 p.m., Wednesday-Saturday; 1-5 p.m., Sunday.

Where — Dorsky Museum, State University of New York at New Paltz, off Route 208 in New Paltz.

Cost — There is no charge.

Information — Call 845-257-3844 or visit www.newpaltz.edu/museum.

A particularly stark example of this comes in Carolee Schneemann's selection of Joel Griffith, a 29-year-old painter from Tivoli, whom she advised in Bard College's Masters of Fine Arts program. Griffith's nearly photorealistic, plein-air paintings often depict quiet street scenes or rural back roads, which seem worlds away from Schneemann's conceptual multi-media installations

and assemblages.

To Griffith, who called the show a "fantastic opportunity," his selection is proof that "no matter what kind of art you make, if there's a seriousness about the work, that will resonate with all sorts of people."

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