

AMY CHENG
IRRATIONAL EXUBERANCE

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January 28–February 23, 2014

TOWER FINE ARTS GALLERY
State University of New York at Brockport

Mandala is the Sanskrit word for 'circle' and is a spiritual and ritual symbol with its inception in India. The basic form of traditional mandalas is a square with four gates containing a circle with a center point. In Buddhism and Hinduism mandalas are employed as a spiritual teaching tool for establishing sacred spaces, as an aid to meditation and trance induction. According to Wikipedia, "[t]he mandala is a support for the meditating person, something to be repeatedly contemplated to the point of saturation, such that the image of the mandala becomes fully internalized in even the minutest detail and can then be summoned and contemplated at will as a clear and vivid visualized image." Today the term mandala is commonly used for any centered geometric pattern that represents the cosmos metaphysically or symbolically—a microcosm of the universe.

I began making mandala-like paintings in 2009. At the time I did not think of them as mandalas; the circle within a square was a formal device I used to create symmetrical, iconic compositions. A couple of years into the series I had to admit that although not strictly speaking devotional, the paintings do speak to the sacred—to the largeness of life, to being one with the universe. And that through veiling, layering, and convexity, the work embodies an exertion of life force, creating a sense of stasis in movement.

I grew up in a family that primarily valued book learning; my childhood was bereft of sensual pleasure—little music, almost no visual art. I grew up with a longing for sensuality I was barely aware of. Unconsciously, but consistently, I have used painting as a way to answer that longing. In this way visual play and visual pleasure became a central tenet of my work.

Sumptuous, intricate, ornamented, my paintings are richly referential—they call to mind a range of associations from mandalas, the cosmos, cells, lace, brocade and more. I align myself with the long tradition of geometric and floral pattern-making the Far East, the Middle East, the Byzantine and the Baroque have long employed. I believe they did so with the implicit understanding that pattern and repetition, which are endemic in nature, are primal in their rhythmic connection to the human nervous system.

In retrospect I have come to see that I am creating what my friend the artist Thomas Lyon Mills describes as *worlds within worlds with the aim of revealing profound, contemplative, slow truths*. I am making mandalas.

—Amy Cheng



Pssst!, oil on canvas, 24 x 24 in. 2012

Amy Cheng: Theme and Variations

*Our Life is an apprenticeship to the truth that
around every circle another can be drawn . . .*

—Ralph Waldo Emerson, “Circles”

WE LIVE, as Emerson says, in circles. By this he does not mean that we constantly retrace our steps, creating patterns that we are barely conscious of and then coming across our footprints when we had thought we were walking in a straight line, like hikers lost on unfamiliar trails; or at least, he does not mean only this. He is thinking, rather, about the way our associations and perceptions, the relationships we forge and our knowledge of them, form a kind of circumference of being around ourselves, a horizon that travels with us and that marks our extended presence in the world. Ideally, this presence becomes ever-expanding, revising its limits as our knowledge encompasses more facts and the laws that underlie them, as our experience brings us into contact with the broader perspectives of others and we manage to incorporate some of their understanding into our own. There is, in such movement, certainly a recognition of pattern, a realization that what is new to me will not be new to you, that much of our action rounds in cycles of desire, fulfillment, disappointment, and renewal; but there is also the perpetual edging into new territory, the retreat of the horizon as the wave of awareness spreads outward, as physics seems to tell us that the universe keeps expanding its extent without actually creating any new space. And while this metaphor for life might seem tainted with the egotism that Emerson is sometimes accused of, placing the self at the center of things, the circular image, as Emerson reminds us, ultimately derives from Augustine’s definition of God: the sphere whose center is everywhere and circumference nowhere.

These reflections came to me when looking at the recent paintings of Amy Cheng. The paintings, obviously, are full of circles and spheres, of decorative patterns and repeated geometrical motifs, of a fractal-like complexity that recalls the intricacies of Persian carpets or a particularly fine piece of lace. The first impression they give is that of a disciplined sumptuousness, an abundance that has been filtered through the mesh of a fine sensibility. Artifacts distill time, making the laborious hours of their facture available to us in concentrated doses, and these paintings in particular seem to hold an almost infinite amount of time within their quadrilateral borders, providing a journal of their creation like

the superimposed pages of a minutely detailed diary. Because of the layering that Cheng brings to much of her work—the forms that pass through each other in semitransparent encounters or grow from one another with an organic sense of flourishing—we have the sensation of seeing into things, of watching dazzling processes of development take place and witnessing their results at the same time. I’m reminded of those photographs of nebulae from the Hubble telescope that seem to show both the forging-place of stars and their fabulous showroom. If these paintings do not quite transform us into transparent eyeballs glimpsing the laws of the universe, they certainly stretch our borders and explode slowly into our increasing field of vision.

This urgency comes, in part, from some of the formal strategies common to many of the paintings. The circles and globes and swirling patterns tend to push very far forward in the picture plane, and when Cheng employs graded values to give the forms a three-dimensional presence, they can seem to be bulging into the space of the viewer, about to break free of their purely imaginary confines. This effect is enhanced due to the frequent cropping of the rounded shapes by the edges of the canvas itself, a device that, paradoxically, makes the forms seem to loom larger and swell to completion in our own imaginations. Even the paintings’ repeated use of asymmetrical compositions—a surprising imbalance in a painter whose technique involves such precision of line and attention to finish—contributes to a sense that these highly wrought and almost solidified images are in motion, perhaps spiraling through a time that moves at a different rate from our own.

Much of Cheng’s art, in fact, seems to consist of breaching the space between viewer and viewed, not with some Brechtian intention to enjoin a critical attitude on her audience but to promote the disburdening of the self that we associate with certain Eastern art. It’s no coincidence that these paintings evoke mandalas and Tibetan tankas, that their luminous detailing can recall Mogul miniatures and the lush calligraphy of Muslim manuscripts. Such associations could seem like merely fashionable references or stylistic tropes, except that, when we look at Cheng’s work as a body and at the meticulous craft of individual paintings, it becomes clear how much the artist has immersed herself in the ethic of a nearly impersonal and meditative form of creation. I do not want to presume to know the artist’s state of mind when she works, but the result speaks of losing oneself in process and care, of creating formalized mental images that the viewer, in turn, can only truly appreciate through a slow absorption and internal envisioning.

Take, for instance, the brilliant, bejeweled *Atlas*, a piece that seems to represent a private and even paradisiacal universe. The painting has many characteristics typical of Cheng’s recent work: a quiet charisma that draws the viewer toward it, a simplicity of composition amidst an elaboration of surface, the swelling outward and cropping and asymmetry of the circles that

I have already mentioned, and a certain interchangeability of micro and macro perspectives, so that you feel unsure if you are looking at the pulsing of quasars, the division of cells, or an electron microscope's revelation of atomic structure. Indeed, it would be hard to *place* yourself anywhere in this painting, so much do the layers and the patterns interact to create an oceanic sense of space—an enveloping element rather than a set of fixed positions. The painting does have a division of foreground and background, as the smaller globe overtops the larger one, which in turn comes forward from the greenish, webbed spheres that form a kind of endlessly receding setting for the gorgeous baubles at the picture's front. But unlike the space in classic Renaissance "window" painting, whose perspective lines are arranged to situate viewer and scene at particular points in a continuity, the spatial reference here seems almost schematic, a sign of three-dimensional sensation rather than an illusionistic performance. I'm reminded again of the way some Buddhist mandalas show stylized versions of palace-like abodes for certain enlightened beings, their flat geometry meant as a kind of map that will pop into full being within the mind of an attentive observer. Cheng's painting contains more of the shading traditionally used in the West to convey three dimensions than do such images, and its illusionism is thus more immediate and accessible to viewers raised in that tradition; but it also, in its insistent, iridescent decorativeness, refuses to grant preference to depth over surface. Perhaps the painting's title refers to this map-like quality of the work, a place where the broad contours of the world have become reimagined and made available in linear designs.

Atlas, then, seems to use its spatial illusionism not as an absolute end, a tour de force of artistic ability, but as an entrance to the more complicated and rigorous pleasures of the painting itself. To gaze into its depths is to come to the surface. Somewhat ironically, one can use this atlas to become lost, to wander among details and grow entranced in the endless variegations of color. The painting really begins to work, it seems to me, when you notice the way that each of the several concentric circles making up the two spheres has its own scheme of pattern and shading, and that the rows of circles radiating from the spheres' centers are transparent to all the delicate layers beneath them, like gemstones displayed on fabric. Each detail, as in Blake's "Auguries of Innocence," begins to seem its own world, an atlas indeed.

Henry James, speaking of being in Venice, says that "the mere use of one's eyes is happiness enough," and while we might want to cavil that there is nothing "mere" in such appreciative looking, we may start to have a similar reaction to a prolonged exposure to Amy Cheng's paintings. Not all of the paintings engage in *Atlas's* serious play between spatial illusion and decorative elaboration—though several recent pictures, such as *The Concept of Symmetry*, *The Reinvention of the Wheel*, and *The Invention of the Wheel*, use similar formal strategies and seem to originate in the same painterly concerns—but every

piece appears equally dedicated to capturing one's faculties, to creating the lift of pleasure that rewards a cultivation of the senses, to instilling that lucidity where the busy self is placed to one side in order to allow for a better view. A painting such as *Broaching the Subject* shares, along with certain other recent pictures, a different kind of formal model; we are still in the realm of Cheng's favored circle, but here the circle is centered on the canvas and seems to open from that center like an impossibly ornate flower. In addition to mandalas, the visual precursors here include textiles and floor mosaics, and the technique is more one of accretion than layering. There is less sense of depth, more flatness, except that the beadlike elements making up a great deal of the painting often have a bit of a sheen to them, again like mosaic tesserae, which gives the painting a surprising aspect of solidity. If *Atlas* and its kin fluctuate between surface and depth, *Broaching the Subject* seems coiled in a state between expansion and stability—an oxymoronic state of matter that marks one of the signatures of Cheng's art. The unclosing of the many-petaled flower, with all its associations from Buddhist art with the lotus that grows from the mud of unsatisfactory experience and blossoms into the purity of enlightenment, is held here almost as it might be in a very high-definition photograph, and the result is a poignant pleasure: the mixture of wonder and slight misgiving we feel whenever human art tries to still what is, by nature, most fleeting and evanescent.

This issue of pleasure brings up an important question with Cheng's art: whether we are looking at paintings that are decorative in the pejorative sense, whether they are "merely" ornamental and have little to offer beyond the satisfactions of highly worked material. Certainly, with their references to textiles, patterned mosaics, and other crafts often contrasted negatively with high art, the paintings court this question, and it would take the most insensitive of observers not to realize that one of the paintings' main purposes is to provide visual enjoyment. But without entering into the thorny debate over distinctions between art and craft, I would argue that we do ourselves and painting in general a disservice to treat the pleasure such work gives as a suspicious gift, puzzling because unmotivated. Although our society is awash with material indulgences to gratify every sense, we still have difficulty taking pleasure seriously, and at some level seem to believe, with Kierkegaard, that the aesthetic principle of this *and* that must give way to the ethical exclusions of either/or, choice and duty. I prefer to side with James again in the belief that art is the area of life where our impulses may escape from what he refers to as conditioning and embarrassment and explore their nature in full. This sort of aesthetic pleasure is by no means simple, and Cheng's paintings are, among other things, sites where its production and possibilities can occur.

It seems strange to have come so far in a discussion of Cheng's paintings without sufficiently emphasizing the role color plays in them. Perhaps we take color for granted in

painting as we simply accept light and air in the world, and yet it is the element that painting lives by and the thing we troll through galleries and museums for. Cheng's colors—whether layered and translucent or thick and opaque, whether radiating warm tones or standing back in cool shadings—seem perfectly poised to me, their juxtaposition and transitions creating an atmosphere as natural as the late-afternoon glow of a Veronese. So it's startling to realize that the spirals of *We Spin a World* place an acid green beside an earthy orange, an aubergine flecked with verdant sprigs next to a somber crimson; that *Closer and Closer* combines various shades of garnet and ruby with malachite and lime; that *Pssst!* is an emerald bull's eye in a sky-blue and tangerine target. These pairings and arrangements sound jarring, extremely artificial, and in fact they do combine with the paintings' decorative forms to accentuate the sensation that we are gazing at vibrant imaginary worlds, almost visionary in their flashes of chromatic patterning. The intensity of the colors undoubtedly heightens our experience of the paintings, as in music a lushness of orchestration and sustained rubato push the listener toward a higher emotional key, and this could all feel manipulative or even excessive. It's somewhat mysterious to me, then, that I find these images not at all jolting and almost serene. Color *is* mysterious, and I can only theorize that the synthesis of pattern and intense coloration here somehow manages to neutralize any unsettled reactions, somewhat the way noise-canceling headphones use sound waves to interfere with and smooth out the waves from environmental noise.

Cheng's at times riotous, playful use of color is particularly evident in her public art projects, a significant aspect of her work that epitomizes her attempt to break down the barrier between viewer and image. These pieces are typically sited in bland, even unattractive transportation hubs, and one can only imagine the reaction of a traveler encountering the extravagant fantasy of the *Celestial Playground* mosaic in the Jacksonville, Florida, airport; while hurrying to a flight; surely such a person might feel that no further transport would be necessary for the day and that this zone of transition had suddenly become the destination. This feeling might be evoked even more strongly by *Rediscovery*, a laminated glass piece at the 25th Avenue subway station in Brooklyn that almost seems to rebel against its drab surroundings, like a spectacular butterfly scooped up in a plastic container. These pieces, so lively in their color and imaginative space, offer a welcome respite from the beige functionality of our built environment, but they also push against the notion that art should be appropriate to a site, conveying a sense that the imagination recognizes no boundaries and, given an opportunity, will colonize even the most unpromising habitat.

These public art commissions are one more example of Cheng's art thriving in a somewhat paradoxical zone. Whether through the tension between movement and stasis,

the breached duality between subject and object, the contradiction between a multifarious technique and a meditative result, or the mischievous challenging of site limitations, Cheng's work exists in the subtly provocative mode of a Zen koan, never insisting on its strangeness yet providing us with a mixed experience of disorientation and delight. I find a great deal of unity of concern amidst all the variety of detail and color in this work, and for all its visual precursors and references, the cultural form Cheng's art most reminds me of is a musical one: the classic theme-and-variations composition, where a simple tune can be shown, in the hands of a master like Bach, to contain nearly endless sonic and emotional worlds. Cheng's art has this same straightforwardness of approach combined with enormous complexity, and just as the theme-and-variations piece moves in a circle by recapitulating its tune, her work always seems to be insisting on its essential wholeness, both formal and thematic. Her "irrational exuberance" consists not in a wild flight, a Dionysian madness, but in a more Apollonian ecstasy such as the one Socrates experienced in communication with his daimon—a contemplation of higher forms, the Blakean certainty, mentioned earlier, that the eternal is all around us. It is, to return to our own beginnings, a state that Emerson, in his essay, tells us we must cultivate, a recommendation more than fulfilled in these marvelous paintings: "The way of life," he assures us, "is wonderful: it is by abandonment."

—Mark Sullivan

MARK SULLIVAN is a poet, essayist, and critic. His first collection of poetry, *Slag*, was published by Texas Tech University Press as the winner of the Walt McDonald First Book in Poetry Series competition. His work has appeared in such publications as *The Nation*, *New England Review*, and *The Southern Review*, and has received a number of honors, including a literature fellowship from the National Endowment for the Arts. He lives in New York City with his wife, the painter Elizabeth Terhune.



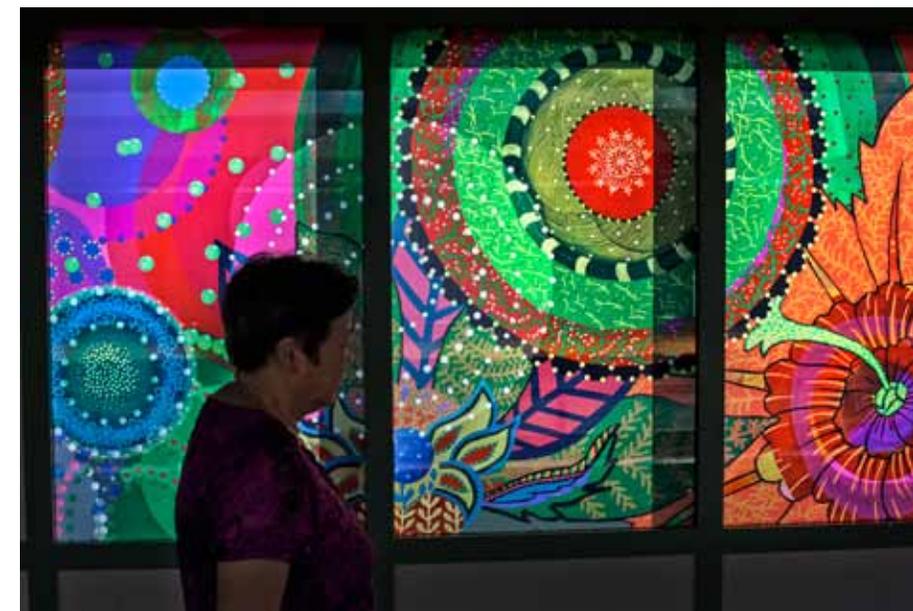
Photos by Laird Vue



Photos by Nelson Villarreal



Celestial Playground, 2013, mosaic mural, Jacksonville International Airport, Jacksonville, FL
 Fabricator: Miotto Mosaics. Commissioned by: Jacksonville Aviation Authority



Rediscovery, 2012, laminated glass windscreens, 25th Avenue Subway Station, Brooklyn, NY
 Fabricator: Depp Glass. Commissioned by: MTA Arts for Transit



FACING PAGE

Me Too

oil on canvas

38 x 48 in.

2012

FOLLOWING PAGE

The Invention of the Wheel

oil on canvas

36 x 60 in.

2012

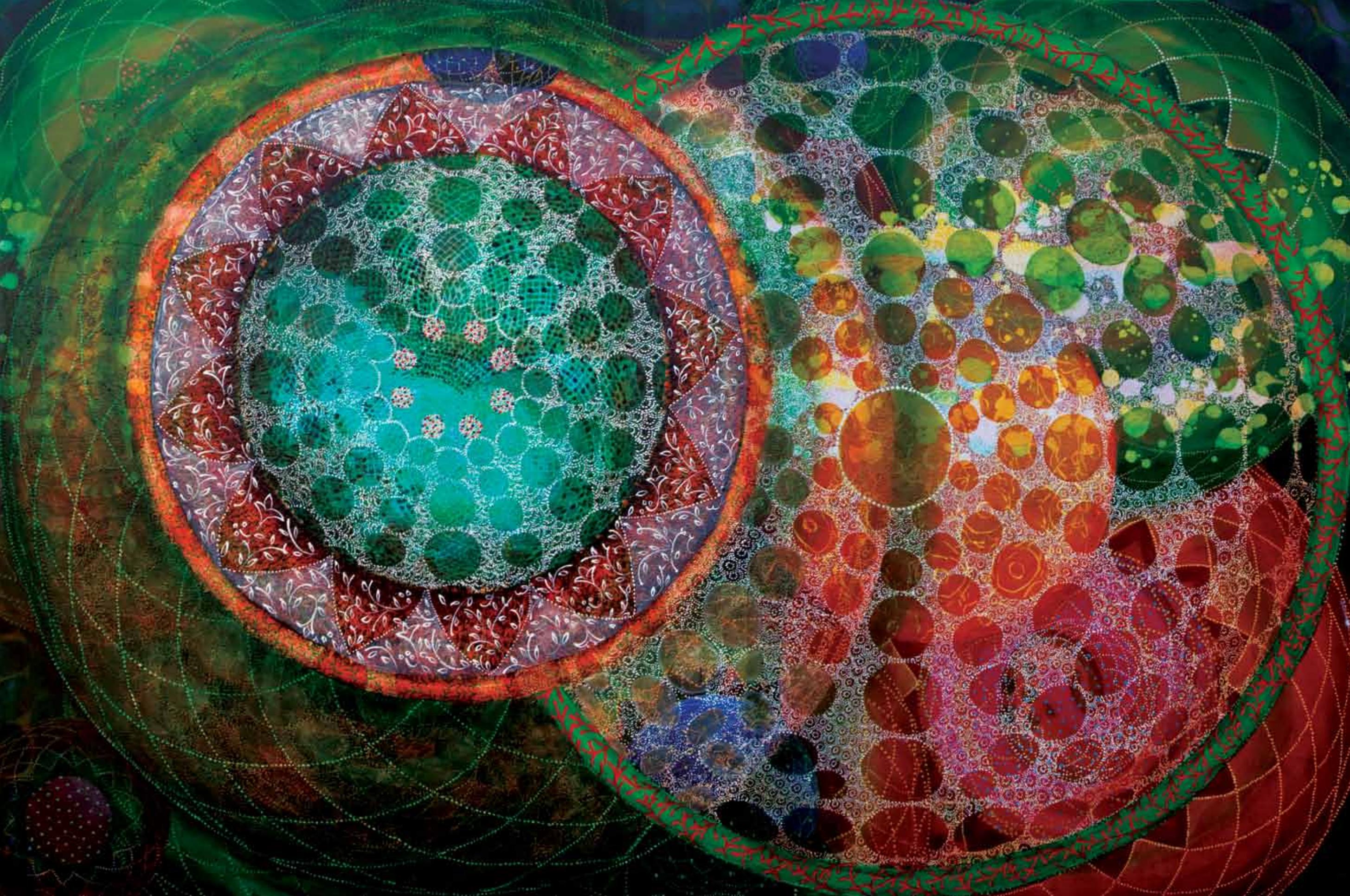


FACING PAGE
Broaching the Subject
oil on canvas
38 x 42 in.
2012

NEXT PAGE
The Concept of Symmetry
oil on canvas
36 x 60 in.
2013







Atlas
oil on canvas
48 x 72 in.
2013



*We Spin
a World*
oil on
canvas
48 x 72 in.
2012

FACING PAGE

Closer

oil on canvas

38 x 42 in.

2013

FOLLOWING PAGE

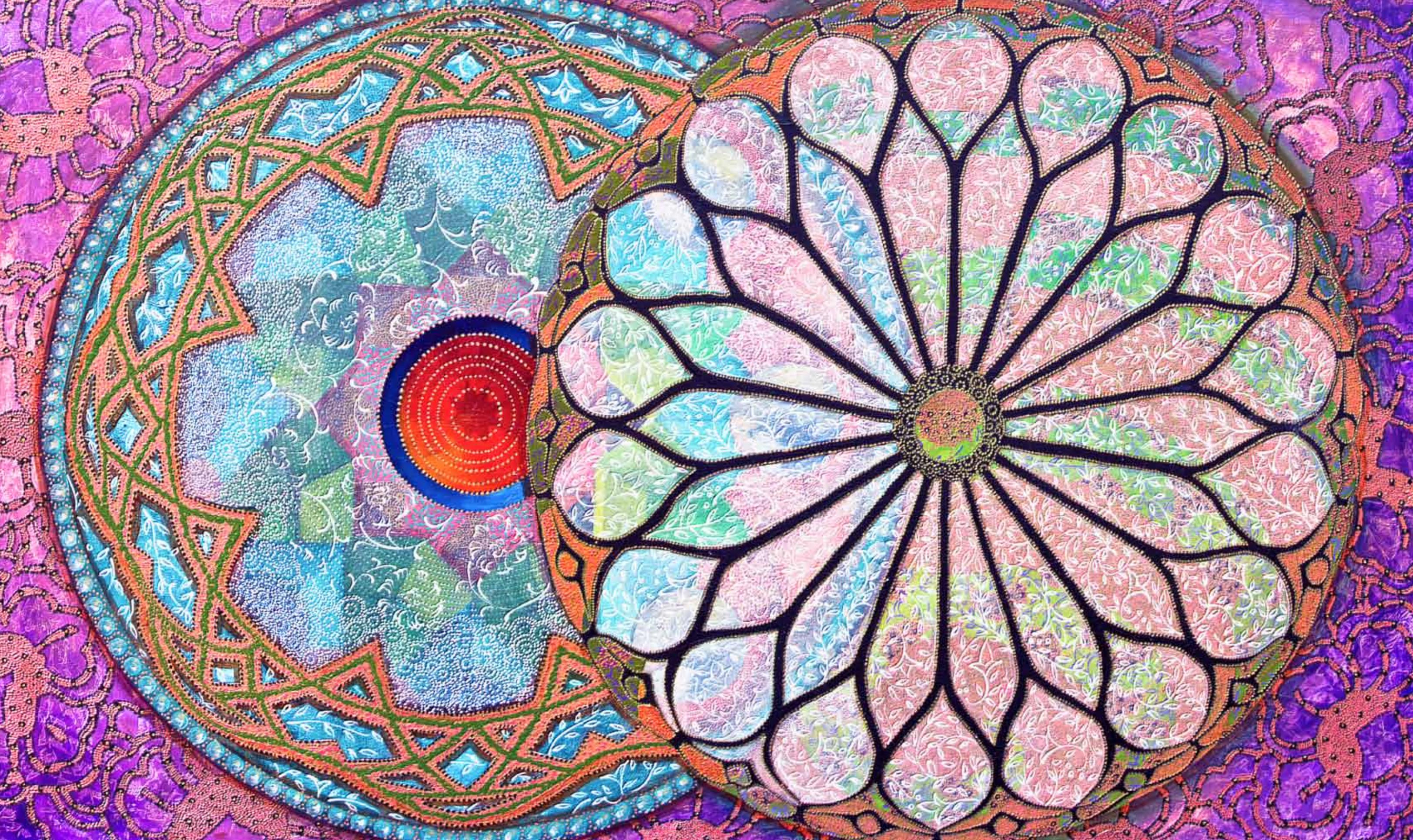
A Lightness of Being

oil on canvas

36 x 60 in.

2013







Liquid Light
oil on canvas
24 x 24 in.
2011

AMY CHENG

PUBLIC ART

2014 BEYOND THE BIOSPHERE
Slauson Silver Line Station, Los Angeles, CA
Platform canopy vinyl cover
Commissioned by the Los Angeles County Metropolitan Transportation Authority

2013 CELESTIAL PLAYGROUND
Jacksonville International Airport, Jacksonville, FL
Mosaic mural 8-ft x 32-ft
Commissioned by the Jacksonville Aviation Authority

NUCLEIC LIFE FORMATION
Lambert-St. Louis International Airport MetroLink Station, St. Louis, MO,
Waterjet-cut ceramic tile murals measuring 11-ft x 15-ft and 6-ft x 24-ft.
Commissioned by Metro Arts in Transit and Lambert-St. Louis International Airport

2012 REDISCOVERY
25th Avenue Subway Station, Brooklyn, NY
Four laminated glass windscreens, each measuring 4-ft. x 15-ft.
Commissioned by MTA Arts for Transit

2009 DESTINATION: POINTS UNKNOWN
Howard Street El Station, Chicago, IL
Hand-painted ceramic tile mural measuring 6-ft x 60-ft.
Commissioned by City of Chicago CTA Arts in Transit

2007 LAS FLORES
Cleveland Street Subway Station, JMZ line, Brooklyn, NY
Seven faceted glass windscreens measuring 43x84-in. and 43x88-in.
Commissioned by MTA Arts for Transit

2004 IN MEMORY OF MY FATHER
Seattle-Tacoma International Airport Nine Columns-Nine Artists Project
Mosaic column measuring 20-ft tall x 3-ft diameter
Commissioned by the Port of Seattle and King County Public Art 4 Culture

2002 SEEING THROUGH THE LAYERS OF TIME
P.S. 58, The School of Heroes, Maspeth, NY
Suite of oil-painted murals, measurement various
Commissioned by the New York City Department of Cultural Affairs Percent for Art Program

SELECTED SOLO EXHIBITIONS

- 2014 AMY CHENG: IRRATIONAL EXUBERANCE, Tower Fine Arts Gallery, State University of New York at Brockport, Brockport, NY
- 2010 AMY CHENG: EVIDENCE OF THINGS UNSEEN, Turchin Center for Visual Art, Boone, NC
- 2005 AMY CHENG: PAINTINGS, Moreau Gallery at St. Mary's College, Notre Dame, IN
- 2001 AMY CHENG, PAINTINGS, Art & Soul Gallery, Boulder, CO
- 1998 PRESENT PERFECT: PAINTINGS BY AMY CHENG, Gallery 456, New York, NY
- UNIFIED FIELD THEORY, Marist College Art Gallery, Poughkeepsie, NY
- 1997 I SHOCK MYSELF: RECENT WORK BY AMY CHENG, Penny Liebman Contemporary Art, New York, NY
- THE JOURNEY HOME, Franklin & Marshall College, Lancaster, PA
- 1992 THE BARBARIANS ARE COMING, C & A Gallery, New York, NY
- 1991 AMY CHENG: PAINTINGS, The Harrison Gallery, Boca Raton, FL

SELECTED GROUP EXHIBITIONS

- 2014 TIME AND AGAIN, Central Booking, New York, NY
- ACROSS THE DIVIDE 2014, Brick City Gallery at Missouri State University, Springfield, MO; Art Building Gallery at Southwest Oklahoma State University, Weatherford, OK; and Gardiner Art Gallery at Oklahoma State University, Stillwater, OK
- 2013 MAKING THEIR MARK: EIGHT ARTISTS FROM STONE CANOE, Palitz Gallery, Lubin House, New York, NY
- FIELDS OF VISION: WORK BY SUNY NEW PALTZ ART FACULTY, Samuel Dorsky Museum of Art, State University of New York at New Paltz, New Paltz, NY
- 2012 EVERY PICTURE TELLS A STORY: AMY CHENG; XIN SONG; LAUREL SPARKS, Amy Simon Fine Art, Westport, CT
- 2011 EXERCISES IN UNNECESSARY BEAUTY, Samuel Dorsky Museum of Art, State University of New York at New Paltz, New Paltz, NY
- VIEWS OF THE ORIENT, UBS Headquarters, Stamford, CT
- 2010 I AM THE COSMOS, curated by Sara Henry, New Jersey State Museum, Trenton, NJ
- 2010 ARTISTS OF THE MOHAWK HUDSON REGION, curated by Charles Desmarais, The Hyde Collection, Glens Falls, NY
- 2009 AMERICAURA, Centre Cultural, Brussels, Belgium.
- 2009 WINTER ARTISTS-IN-RESIDENCE, McColl Center for Visual Art, Charlotte, NC
- 2008 AMERICAURA, National Library of Cameroon, Yaounde, Cameroon.
- ON FAITH: SAVIORS, PROPHETS, AND MAGIC, Rhonda Schaller Gallery, New York, NY
- MIDNIGHT FULL OF STARS, Visual Arts Center of New Jersey, Summit, NJ (catalog)
- FACING EAST, FACING WEST, Martin Art Gallery, Muhlenberg College, Allentown, PA (catalog)
- 2007 AMERICAURA, Hampden Gallery, University of Massachusetts at Amherst, Amherst, MA
- 2006 CONTEMPORARY CHINESE VISIONS, Amy Simon Fine Art, Westport, CT
- WATERFALL, Mahan Gallery, Columbus, OH
- SIMULTANEOUS REALITIES, Washington and Jefferson College, Olin Fine Arts Center Gallery, Washington, PA
- 2005 BRAVE NEW WORLDS, Dorsky Gallery Curatorial Program, L.I.C., NY (catalog)
- 2004 ABSTRACT, Concepto Gallery, Brooklyn, NY
- ALCYONE, Pleiades Gallery, New York, NY
- TALKING HANDS, A.I.R. Gallery, New York, NY

- 2003 ACCUMULATIVE EFFORTS, Phoenix Gallery, New York, NY
- 2002 CENTERING: ANCIENT AND CONTEMPORARY EXPRESSIONS OF SACRED ART, Sonoma Museum of Visual Art, Santa Rosa, CA
- 2001 OVER AND OVER: PATTERNS AND LAYERS, Marist College Art Gallery, Poughkeepsie, NY
- DREAMING: PROPHECIES, SPECULATIONS, AND GOOD GUESSES, Augusta Savage Gallery, University of Massachusetts Amherst, Amherst, MA
- 2000 SMALL PLEASURES IN IDLENESS, Gallery 456, New York, NY
- OPEN YOUR ART & SOUL, Art & Soul Gallery, Boulder, CO
- 1999 EAT ART, Steinbaum Krauss Gallery, New York, NY
- A PRISMATIC MIRROR, Phoenix Gallery, New York, NY, (catalog)
- 1998 STONY BROOK SELECTIONS FROM COAST TO COAST, Stony Brook Union Gallery, State University of New York at Stony Brook, NY,
- 1997 PARALLEL UNIVERSES [curated by Amy Cheng], Eighth Floor Gallery, New York, NY
- THE SENSE OF TOUCH: AN EXHIBITION OF WOMEN PRINTMAKERS, Ceres Gallery, NY, NY
- 1996 REPETITION COMPULSION [curated by Amy Cheng], Eighth Floor Gallery, New York, NY
- SPIRIT, DREAM AND FORM, Reggio Gallery, New York, NY
- 1994 SUMMER, Cooper-Seeman Gallery, New York, NY
- ART IN EMBASSIES PROGRAM, Oslo, Norway
- 1992 PRESSWORK: THE ART OF WOMEN PRINTMAKERS, The National Museum of Women in the Arts, Washington, D.C.; traveling to: Atlanta College of Art, Woodruff Arts Center. Atlanta, GA; Elvehjem Museum of Art, Univ. of Wisconsin, Madison, WI
- 1991 CLOSE SCRUTINY, Art in General, New York, NY
- THE FIRST DECADE, Hunter College Art Gallery, New York, NY, (catalog)
- INTERNATIONAL ART EXHIBITION 91, International Art Fair, Kanazawa College of Art, Kanazawa, Japan, (catalog)
- 1990 RADIANT FRUIT: ICONIC STILL LIFE, Trabia Gallery, New York, NY
- ON WOOD, Richard Iri Gallery, Los Angeles, CA
- 1989 PAST TENSE: CONTEMPORARY AMERICAN LANDSCAPISTS LOOK BACKWARD, Wilson Art Center, Rochester, NY
- 1987 SINGULAR VISIONS, Art in General, New York, NY
- 11 PAINTERS, Parker/Smalley Gallery, New York, NY

SELECTED AWARDS, FELLOWSHIPS, GRANTS

- 2012 Studio Artist Space Program, PS 122 Studios, New York, NY
- 2011 New York Foundation for the Arts MARK '11 Professional Development Program
- 2008 Fulbright Senior Lecture/Research grant to Brazil, Visiting Professor in the Graduate Painting Program at São Paulo University, S.P., Brazil
- 2005 Contemplative Practice Fellowship sponsored by the Center for Contemplative Mind in Society
- 1996 New York Foundation for the Arts, Painting Fellowship
- 1994 Arts International, Travel grant to China
- 1990 New York Foundation for the Arts, Painting Fellowship

SELECTED ARTIST RESIDENCIES

- 2011 Constance Saltonstall Foundation, Ithaca, NY
- 2011 Virginia Center for the Creative Arts, Amherst, VA
- 2009 McColl Center for Visual Art, Charlotte, NC, Artist-in-Residence (winter term)

2009 Ragdale Foundation, Lake Forest, IL
2007 Virginia Center for the Creative Arts, Amherst, VA
2006 Virginia Center for the Creative Arts, Amherst, VA
2005 Vermont Studio Center, Johnson, VT
1999 Fundacion Valparaiso, Mojacar, Spain
1997 The Millay Colony, Austerlitz, NY
1992 MacDowell Colony, Peterborough, NH
1990 Yaddo Corporation, Saratoga Springs, NY
1989 MacDowell Colony, Peterborough, NH

SELECTED TEACHING EXPERIENCE

1997 to
present State University of New York at New Paltz, New Paltz, NY, Art Department, Professor
1990-97 Bard College, Annandale-on-Hudson, NY, Art Department, Assistant Professor
1989-90 Princeton University, Princeton, NJ, Visual Arts Program, Lecturer
1985-86 Hunter College, City University of New York, NY, Art Department, Lecturer

SELECTED PANELS

2012 Visual Arts Editor for the Stone Canoe, Vol. 7, Syracuse University, Syracuse, NY
2010 MTA Arts for Transit Program, juror for the Metro North Tarrytown Station, Tarrytown, New York
2004 New York City Department of Cultural Affairs Percent for Art Program, juror for Department of Transportation project located in the Sunrise section of Queens, New York
2003 Pennsylvania Council on the Arts and Maryland State Arts Council Painting Fellowship jury, Panel hosted by the Mid Atlantic Arts Foundation, Baltimore, MD
2002 The Millay Art Colony, Austerlitz, NY, juror for residency applicants
2000 Conversation hosted by The School of the Art Institute of Chicago, led by Carol Becker and Michael Brenson, funded by The Rockefeller Foundation
1997-99 Working Group on the Arts and Humanities, Institute for Innovation in Social Policy, Fordham Graduate Center, sponsored by the Rockefeller Foundation

SELECTED CORPORATE AND PUBLIC COLLECTIONS

New York University Langone Medical Center
Chevron Corporation
Wyeth Pharmaceuticals, Collegeville, PA
United States State Department, U.S. Embassy, Kazakhstan
Sheraton Hotels, Brussels, Belgium
Novartis Pharmaceuticals, Philadelphia, PA
Lang Communications, New York, NY
Hewlett-Packard, San Francisco, CA
Sam Houston University, Huntsville, TX
Florida Atlantic University, Boca Raton, FL
Ally Bank, Boston, MA

EDUCATION

1982 M.F.A. Painting, Hunter College, City University of New York
1978 B.F.A. Painting, University of Texas at Austin

