For years, the team at UAlbany Magazine harbored a desire to produce an issue dedicated to the arts and this issue is the realization of that modest dream. Focused solely on fine arts, it is not our usual content and represents a bit of a risk for us. Would our readers like it? Could we actually pull it off? Would it be worth the risk?

I've come to understand that risk is what great art is all about: to have the courage to craft meaning from a mass of metal; to conjure boldly an evocative experience on canvas; to make the unseen seen with only light, lens and a belief in one's abilities.

While this is our first arts-themed issue, it won't be our last. We intend to cover the dynamic worlds of the performing arts and literary arts in the future. Art is about being vulnerable, being authentic, being brave. We're grateful for the amazing example set by our alumni — artists, curators, writers and more — featured in this issue.

Here's to the risk takers.

Paul A. Miller, MA '21
Editor
Features

Positive Space
Have a hands-on experience with masterpieces and learn about their makers in the Art Museum’s Collections Study Space.

The Gallery
Discover UAlbany alumni artists thriving in the fine arts across the globe.

Departments

4 Big Picture
6 Around Campus
8 Gifts at Work

10 Field of View
36 The Carillon Alumni News and Notes
47 The Last Word

Dawn Clements, MA '87, MFA '89
Mrs. Jessica Drummond’s (‘My Reputation,’ 1946), 2010, Ballpoint pen ink on paper 87.5 x 240 inches

Image courtesy of Peirogi Gallery. Photo: John Berens

magazine.albany.edu
Dawn Clements, MA ’87, MFA ’89

Mrs. Jessica Drummond’s (‘My Reputation,’ 1946), 2010, Ballpoint pen ink on paper 87.5 x 240 inches
Stunning details of an 8-foot-tall bronze sculpture of St. John the Baptist by Lorenzo Ghiberti captivate visitors to Orsanmichele, a 14th century church in Florence, and is part of the research focus of Amy Bloch, an associate professor of art history. Professor Bloch’s book, Gates of Paradise, explores Ghiberti’s artistic interpretations of Old Testament narratives.
Three Exhibitions Open Spring Season at University Art Museum

Multi-media artist Ronny Quevedo occupies the arched walls of the museum's main galleries in a newly commissioned work, *fuera de lugar* (2021), comprised of diagrammatic vinyl lines that recall both dress patterns and gymnasium floors. This work is inspired by his mother's and father's respective careers – a seamstress and a professional soccer player. Quevedo’s family’s emigration from Ecuador to New York serves as a catalyst for work reflecting on socio-political issues of migration, Indigenous architecture, and communal spaces.

**Rodrigo Valenzuela: Video Works** on view in the Nancy Hyatt Liddle Gallery features two video works by multi-disciplinary artist Rodrigo Valenzuela. A former day laborer in landscape, construction and other sectors, Valenzuela frequently draws an analogy between soccer goalkeepers and his former job on an overnight cleaning crew in office buildings.

Photographs from the University at Albany Fine Art Collections by Photorealist painter Audrey Flack and recent 3D printed sculptures by artist Gracelee Lawrence share unexpected commonalities. Paired together in the Collections Study Gallery, Flack's and Lawrence's works provide meditations on time and subjectivity, mechanical and digital reproduction, and capitalist consumption in our contemporary world.

All three exhibitions will be on display through April 2.

Creative Power Couple Share Their Process at University Event

Renowned writer, design leader and educator Debbie Millman ’83 and her spouse, *New York Times* bestselling author and social commentator Roxane Gay, were interviewed by radio personality Joe Donahue at the Performing Arts Center on Nov. 2. The event was part of The Creative Life conversation series produced by the University Art Museum, New York State Writers Institute and UAlbany Performing Arts Center in conjunction with WAMC Public Radio.

L. to R.: Roxanne Gay, Debbie Millman ’83 and Joe Donahue.
Oceanographer Shares Her Research through Artistic Expression

Sujata Murty, an assistant professor in the Department of Atmospheric and Environmental Sciences, is among a group of ten scientists who worked with artists as part of SYNERGY II, a collaborative project between Art League RI and the Woods Hole Oceanographic Institution, which offers a unique opportunity to share ocean science research through artistic expression. Murty, whose research examines past changes in ocean and climate systems through the collection of coral samples, was paired with NYC-based photographer Marcy Cohen. The two worked remotely on a photo series called “Oceans of Time,” which highlights different elements of Murty’s past dives in the Indonesian Seas and Pacific Ocean.

Images of Togetherness Win 2021 Holiday Card Contest

Morseda Akter, a math major from Kingston, N.Y., won the Holiday Card Contest in December and was awarded a $1,000 scholarship with her design of friends taking a selfie together on the Podium. Akter, whose artwork was used on the University’s holiday greeting, said the image was inspired “by the way people reunited with their friends and loved ones when we all found out that we can be back on campus.” President Havidán Rodríguez started the Holiday Card Contest in 2018 to showcase the creativity and artistic talent of UAlbany students.
Terri Boor’s husband persuaded her to make him a promise: She was to continue pursuing her love of the arts even after his death. When he passed away in 1978, she kept that loving promise and, in the process, transformed the University at Albany.

In the years after her husband’s death, Boor – already an artist in her own right – signed up for an art class at UAlbany. Energized by faculty artists, like sculptors Edward Mayer and Roger Bisbing, and embraced by a diverse community of fellow student artists, Boor found an extended family and a renewed motivation to further her artistic endeavors. It also led her to make a generous gift to the art sculpture studio that, today, bears her name.

This year marks the 20th anniversary of the Boor Sculpture Studio, a
gleaming one-story, 20,000-square-foot building dedicated to encouraging students and faculty to explore and create three-dimensional art. The building features an experimental gallery/installation area, an in-ground furnace for casting, a figure modeling room and a digital media suite.

In a 2002 interview with UAlbany Magazine, Boor – who died in 2020 – said the University deserved support “because, through its professors and its curricula, the University takes an exceptional interest in the student body. Albany has such a fine faculty and staff. I know many of them on a personal basis, and they’re just terrific. They’re the best.”

For many of those same faculty members, the admiration was – and continues to be – mutual. “Terri was a unique force and a warm and generous individual who has left her mark on the campus and on the people who knew and worked with her,” said Ed Mayer, the now-retired professor who mentored and befriended Boor more than three decades ago.

In addition to the major naming gift in 2002, Boor also donated numerous personal works of sculpture to the University, many of which are on display throughout the campuses. Boor’s artwork, however, is not the only way her presence is still felt at the University: She endowed a sculpture fellowship; created the Terry Cosma Boor Sculpture Prize; and has underwritten a visiting sculptor fund. With her passing in 2020, Terri Boor bequeathed a generous gift to ensure that a passion and love of pursuing the arts lives on at UAlbany; it’s something that is inspiring the next generation of artists.

“The Boor provides us with an amazing abundance of traditional fabrication facilities,” said Gracelee Lawrence, assistant visiting professor of sculpture. She noted that planned enhancements will empower students to “imagine a wider breadth of possibilities that will undoubtedly facilitate greater work, merging the future and the past.”

Like Terri’s loving pledge to her husband, it’s a promise worth keeping.
Field of View

A day in the life of Brian Barlow, BA ’18, MA ’19

Photos by Patrick Dodson ’12

A lens on alumni professions
Brian Barlow ’18, MA ’19 thinks it is fitting that he works in a remodeled schoolhouse turned art studio: It’s an apt metaphor for his continual knowledge seeking and is, perhaps, a perfect homage to the university professor and art museum director who inspired and helped him start his career. As the assistant studio manager for prominent contemporary artist and MacArthur Fellow Jeffrey Gibson, Barlow helps direct the day-to-day operations that keep the studio running smoothly: managing an active schedule; coordinating with galleries and museums worldwide; photographing pieces in the collection; handling logistics for large-scale art; and working one-on-one with Gibson to plan and produce epic events and exhibitions around the globe. This is a day in the life of Assistant Studio Manager Brian Barlow.

During my time on campus, I always noticed the hydrangeas outside of the Art Department. Since then, hydrangeas have been my favorite flower and a constant reminder of my time at UAlbany.

I work in a sun-filled former elementary school gym and my desk looks out on beautiful paintings in process. Each morning, I review the emails that have come in to prepare myself for the meetings ahead.

Jeffrey has recently incorporated printed media into his work. We discuss options, quality of the materials and how the prints will present in the artwork.

In school, my favorite piece of equipment was the large format printer used in the final step of turning an image into an object. Not having access to a large format printer after graduation was hard. Luckily it wasn’t long until I had one within reach of my desk again.
This is an example of a whimsey, a hand beaded purse made around the 1920s. It was designed to appeal to Victorian aesthetics but was created with traditional indigenous craft practices. The hybridity of styles has been a common thread in Jeffrey's work throughout his career.

Jeffrey purchased this 1914 post card a few years ago which depicts the French military making contact with indigenous people. An enlarged print of this post card made its way into a recent painting titled “WHAT WE WANT WHAT WE NEED.” It is one of my responsibilities to organize Jeffrey's collection of protest media, vintage beaded accessories, pin back buttons, broaches, and whimsies.

Since starting at the studio, we have created upwards of a hundred new works. As pieces make their way through the studio, production documents must be updated and decisions need to be communicated efficiently.

This figure has been in production since I first began at the studio two years ago. It is life-sized and adorned with glass beads, bone beads, and fringe. The piece is constructed with a steel armature and it will weigh close to 250 pounds when complete. It will be featured in an upcoming show titled The Body Electric at SITE Santa Fe in New Mexico.

Each year brings new opportunities and creative challenges: We have an immersive installation at Toronto MOCA, a survey at SITE Santa Fe, a video shoot in the mountains of Aspen, the inaugural exhibition of the new ICA San Francisco, an installation at the Portland Art Museum, and an installation in the Art Gallery of New South Wales in Australia. I am in contact with each institution to make sure goals are being met and Jeffrey’s vision is realized.

To assist Jeffrey and the production team, I document artworks during every step of their creation which helps Jeffrey to make formal decisions with minimal friction and allows those decisions to be communicated.

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To assist Jeffrey and the production team, I document artworks during every step of their creation which helps Jeffrey to make formal decisions with minimal friction and allows those decisions to be communicated.
To date, Jeffrey has created close to 1000 artworks during his career. I create profiles on each piece and record information regarding materials, exhibition history, dimensions, and loans. Each of these crates holds an artwork that has returned to the studio after an exhibition. The location of each crate is cataloged and a condition report is completed. The pieces are then stored until its next public viewing.

Jeffrey has become a friend as well as a boss. Before starting at the studio, I was told “There is only one Jeffrey.” He brings his trademark kindness and humor to every situation, no matter the context. Early on, I commuted long distances every day. During that time, he paid for my fuel to get to work. It’s an honor to have a working relationship and familiarity with an artist working at his level.

What I enjoyed most about my education was the ability to discuss color, process, and practice. One of the many joys of this job is the ability to talk about art with artists and share our passions and pursuits.

The work in the studio is made with the highest specificity. Every mark is measured and consistent. The time and dedication of Jeffrey and the production team is present in every work. Every line is sharp, every color sings, and details invisible to others are always noticed.

These are glass bead panels produced for a recent series of quilt block paintings featured in an exhibition with Kavi Gupta Gallery in Chicago. Every panel is created one bead at a time and requires about 30 hours of work. The panels weigh slightly under 10 pounds and have dense complexity that can only be appreciated in person.

This is an early piece of Jeffrey’s from 2004. It was recently exhibited at the Thomas Cole House in Catskill, NY. It features references to handcraft that would later become a prominent feature of his artwork. It is rare to see so much of an artist’s early career outside of a retrospective.

This is a beaded applique made in the image of a leaf that was found on the ground outside of the studio. Colors are altered and exaggerated, creating something both familiar and unique. These will soon be affixed to one of four large-scale beaded whimsies. Each whimsey is six feet tall and will make its way to Australia at the end of the summer.
“My mixed-media paintings illuminate a fictional narrative in which “future-sent deities” inhabit a cosmically bountiful world that celebrates and pays homage to ancestral majesty, power, and aesthetics. I’m creating a mythology that centers on Black resistance and utilizes the body as a sight of alchemy and divinity.”

– Alisa Sikleanos-Carter, BA ’15, MA ’17

The Ocean Beneath the Ocean with Water made of Diamonds, 2021
Acrylic, gouache,alone shell, and glitter on archival paper • 29.5 x 42 inches

From embroidery and furniture to paintings and photography, experience the works of alumni artists and art professionals from around the world in UAlbany Magazine’s first fine arts-themed issue.
Three Tables In Rome, 2017
Watercolor on paper
85 x 248.5 inches
The New York Times obituary for alumna Dawn Clements included a quote from the artist explaining her perspective: “I’m interested in the way we see as we move through life, instead of when we’re sitting still.” The way Clements saw life and then rendered it through her art brought her to the heights of success. Her work is included in the permanent collections of prestigious museums and galleries worldwide and continues to garner acclaim. In 2021, her solo exhibition Living Large: A Survey was named as one of the Top 10 United States Art Shows. We are honored to remember Dawn Clements.

“The images in the drawings are often close to the size of the spaces and objects represented. When a drawing is very large (i.e., 10 feet in either dimension), I cannot see the entire drawing as I am working. As a result, each successive image I draw is a response to the last thing I drew, almost never a response to the work as a whole, a little bit like taking a long walk. As a result some distortions and surprises arise, resulting in a highly subjective sense of point of view. The adding, the folding, the drawing: all are evidence of my physical process, in a way, an expression and document of my movement and states of mind.”

www.pierogi2000.com
Untitled, 2019  •  Oil on canvas  •  50 x 70 in
I have always been interested in figurative art that is grounded in realism yet isn’t confined by its rules, and takes great expressive liberties with the human form. When I was a teenager, I wanted to be a comic book artist. I liked the over the top subjects and styles of the medium. The extreme simplification—things are reduced to their most essential elements. And then the essential elements are exaggerated.”

— Jansson Stegner, MFA ’01

Goleta, 2020 • Oil on linen • 34 x 24 in

www.janssonstegner.com
“I explore the edges of form and how size, scale, space and material impact the viewers relationship to those borders and spaces of a physical object. I use the physicality of the paint and structure of the surface in order to emphasize the tensions that emerge from these border spaces.”

Ossie Jon-Nwakalo, BA ’18

www.instagram.com/ossiejonnwakalo

Red into Green, 2021
House Paint on Panel
Panels 36x24x4 in. 12 feet tall.
Pam Poquette is an artist, educator, and arts administrator in Albany, NY. Her work explores her observations and experiences in her domestic spaces through the imagery of an imagined world, created with her own invented visual language.

_Pam Poquette, MFA ’17_

Glyph: Pandemic, 2020
Ink, flashe, and thread, on cotton rag paper
25 x 25 inches

Glyph 59, 2021 • Ink, flashe, and thread, on cotton rag paper • 16 x 16 inches

www.pampoquette.com
Aaron draws inspiration from the beauty that surrounds him in Kauai, Hawaii. He strives to bring what his eye sees to the viewer and in doing so invites the viewer to emote – either as he experienced the moment during capture or in their own unique way.

With the advent of digital photography and more recently with the popularity of photo manipulations, oftentimes the integrity or realism of an image can be called into question. Aaron’s motives are not to ‘create’ art on a computer but show the viewer what is in front of us: the true beauty of the world. The true beauty of the world. With that, all that you see in his photographs was present at the time of capture. All the light, moon, rainbows, just as he was there to witness.

Aaron Feinberg, BS ’04

www.afeinbergphotography.com
“Affirmations”

“Resilience”
I am an artist based in Troy, NY. Through painting, I explore color’s ability to create vibrancies and movement through a visual language based in the repetition of linear forms. Rooted in abstraction, but occasionally hinting at representative elements such as figuration or landscape, lines operate as conduits for trains of thought as patterns meander and wind, reflecting on phenomenons of time, growth, and notions of beauty.

– Jenny Kemp, MFA ’12
Portrait of an Angel, 1984
oil on linen
60 x 48 in
Coming out of the UAlbany Master of Fine Arts program in 1983, I was a figurative painter, influenced by artists such as Rembrandt and Dürer, and interested in imbuing life into the abstract construct of angels. Over the following decades my work has radically evolved and yet I am still giving form to that which glows in the dark and to the symmetries of life; the knowable and unknowable, darkness and light, the body and the mind, not to mention the dualities of myself.

– Judith Braun, MA’82, MFA’83

www.judithannbraun.com
“I am partner and esthetic director of Jallu Ebenistes. I design the furniture and am responsible for all the marketing. We have a workshop in Brittany France, and a gallery in Paris (Galerie Jallu) where we exhibit our one-of-a-kind furniture. Our company employs 20 full-time artisans and we export our furniture all over the world.”

– Sandra Scolnik, MFA’97

Currently designing at Instagram & Meta, Deejay pursued a career in visual effects and real-time cinematics after volunteering to lead motion graphics at Albany Student Television (ATV) during his undergrad at UAlbany. He aims to assist in the development of cinematic animations and motion graphics that blend multiple styles of media with emerging technologies.

– Deejay Forte, BA’10

Personal Reel: https://vimeo.com/664428813
Meta/Instagram Reel: https://vimeo.com/664420863
Maddie works with oil painting and embroidery mediums that describe her memories of familiar interiors. The spaces she works with begin in reality and devolve into dreamscapes that reject logic and favor surrealism.

*Maddie Hinrichs, MFA’22 candidate*
Yaminay uses a range of media in her practice to unpack architectures of aspiration in contemporary South Asian cities. Her work moves across the personal and collective, house and city; linking expansive urban development and middle-class aspiration with the shrinking of the commons. The arc of her work has been focused on contentious urban space, incubating several experiments in collectivity and collaborative production, starting with the formation of Tentative Collective in Karachi (2011-2017) and Karachi Beach Radio (2018-present).

**Yaminay Chaudhri, MFA ’11**

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The beginning of the embroidery process.

Once the embroidery was finished, the remaining canvas was primed before Maddie began painting the frame and surrounding wallpaper.

The painting was named *What I See, What I Show* which details how much the reference image changes throughout the process of making the final piece. Maddie’s reflection remains in the composition but is merely a lingering presence within the abstracted embroidered work.

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"We claim all of the sea or every animal also have a claim on it; all life forms have equal claims on the sea. How that sea is coming to claim no one!"

F. Kafka, 1909

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Screenshot of website for Karachi Beach Radio • www.karachibeachradio.net

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maddiehinrichsart.com

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yaminay.com

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Satellite Abstraction 3, 2019 • digital inkjet prints, acrylic, rubber vinyl mono print on black stonehenge • 24”x32”
Darian Longmire re-appropriates and remixes images from NASA into new inventive colorways. The artist uses abstraction and mixed media to express ideas about time and space.

*Darian Longmire, MFA '18*

“After retiring in 2008 from teaching for 28 years at the University at Albany, I worked intensively on a book, catalogue raisonné, and major museum exhibition of contemporary artist Jasper Johns. I had met him in 1967 soon after I first went to New York to begin my graduate studies in art history at Columbia University. I ended up writing my PhD dissertation on Johns and was able to tap into my understanding of his work that came from my personal experience of talking with him and watching him work as well as art historical research. Over the decades since, his art has remained fascinating to me, always evolving and challenging my eye and mind. Johns’s art has made a significant impact on the history of art through opening up new directions leading to Pop Art, Minimalism, and Conceptual Art. But even more importantly, it speaks to essential issues of the human condition including memory and mortality. His stature as one of the most significant artists of his time—he is now 91 years old—has been confirmed by the monumental retrospective currently on in New York and Philadelphia and the well-deserved accolades his art has received.”

—*Roberta Bernstein*
POSITIVE SPACE

By Paul A. Miller ’21

A nun with beautifully large, almond-shaped eyes and sultry crimson lips greets me as I walk through the door of the Art Museum’s Collections Study Space. Granted, she is no ordinary sister but rather a stunning, large-scale image of legendary actress Ingrid Bergman rendered by none other than Andy Warhol. The work is one of more than 3,000 pieces of modern and contemporary art that comprise the University at Albany Fine Art Collections, which has found a new home in the recently opened study space.
“The Collections Study Space is a game changer for our campus,” says Art Museum Director and Chief Curator Corinna Ripps Schaming. With the help of a $75,000 grant from The Henry Luce Foundation, the more than 1,700-square-foot multipurpose space, opened in 2018, was intentionally designed to increase access to the impressive array of artwork while simultaneously immersing students in all aspects of collections management, exhibition planning and curatorial research.

“What I love about the collection is that within it are alumni [artists] themselves,” says Jahniah Kum ’23, as she pulled out one of 32 giant sliding racks laden with a dazzling diversity of art: large-scale paper panels by the late Dawn Clements ’87 MA, ’89 MFA (recently named in a listing of Top 10 U.S. art shows), etchings by Jacob Lawrence, photos by Manuel Álvarez Bravo, a lithograph from Xu Bing, and a highly sought-after drawing by Richard Diebenkorn titled “Seated Woman #44.”

Visitors can browse a growing library of books about artists within the collections or peruse past exhibition catalogs. With a scheduled appointment, one can request to see other photographs, drawings, and unframed works stored in the flat files archives.

The study space offers free and virtually unfettered access to this creative repository and provides one-of-a-kind learning opportunities for students.

“Classes are welcome to come and use objects in the collections for study,” says Darcie Abbatiello, the Art Museum’s registrar and collections manager. “Not just art classes,” she adds. “We’re really open to all disciplines.”

However, the museum can’t share what it can’t preserve and protect. Over decades, many pieces of art (for example, immense woven tapestries by famed sculptor Alexander Calder) were dispersed throughout the University’s campuses – often in suboptimal conditions, putting them at substantial risk. Jeffrey Wright-Sedam, the museum’s preparator and facilities manager, cites light, dust, heat, humidity as ever-present threats to the art: “Over time those works have to be returned for their own longevity.”

In keeping with art preservation best practices, the Collections Study Space not only safely protects those works, but also helps make the art more accessible for study, scholarship, and appreciation for all.

Witnessing the positive impact the space has on students brings Ripps-Schaming a sense of satisfaction in knowing that the museum is meeting its mission to enrich the life of the University and the community: “There’s nothing like seeing a student’s eyes light up over a first-hand encounter with a work of art,” she says while noting that the space also provides benefits to the museum. “Not only are we preparing students to become the next generation of artists, art historians, curators, and museum professionals, they are opening our eyes too – making fresh connections among artworks, sharing their digital expertise, and helping us to create new platforms that will expand our audience well beyond the walls of the museum.”
1949

Congratulations to Jack Kirby and Dick Zeller who turned 97 years old in 2021! Jack was hospitalized with a kidney stone problem but came home in time for Christmas. He still remains his cheerful self.

Joe Zanchelli and Joyce’s three children rented a large house in Saratoga Springs for a family get-together at Christmas time. 15 of 21 family members attended.

Class Co-Councilors: Joe Zanchelli, jzanch@yahoo.com; Jean Pulver Hague, jeanhague@aol.com.

1952

Nancy Frey Pettenelli spent the holidays near Philly with her youngest son’s family and two grandchildren.

Shirley Rosenbaum’s grandchildren attend Columbia and Barnard. Shirley participates in a virtual book club and takes a senior class at West Virginia University. She keeps in touch with her daughter via Zoom.

Tom Holman spent the winter in Naples, Fla. rather than St. Maarten.

Marian Newton Knight is still involved with church activities that are mostly on Zoom. She saw the VanGogh exhibit and visited the Frick Museum in NYC. Marian spent Christmas with her three children.

Joyce Zanchelli and Joe’s three children rented a large house in Saratoga Springs for a family gathering at Christmas time. 15 of the 21 family members attended and a great time was had.

Class Councilor: Joyce Leavitt Zanchelli, jjzanch@yahoo.com.

1953

A note from your class councilor:

Hello dear members of the Class of 1953! Soon, we will be thinking of our 70th reunion!

In late September Louise Petfield Burns took what used to be a “semi-annual” trip back East to see family. This trip had been three years because of the pandemic. The delayed trip turned out to be a blessing because her first great-grandchild, Shirleigh, was born in February 2021 and in normal times Louise would have missed out on seeing her the year before. Baby Shirleigh “is a real sweetie and loves the family dog, Moxie, who, fortunately, is well-trained and very gentle with her baby.” Louise visited all three daughters and three of five grandchildren in Massachusetts and New Hampshire. It’s been a few years since she’s seen her granddaughter who lives in Minnesota. And, lives in Yellowknife, Northwest Territories, Canada, where she is an archivist. Louise also visited her brother in the Brant Lake area of the Adirondacks. In July, Louise celebrated her 90th birthday with two of her daughters who together created a wall hanging featuring family signatures and baby Shirleigh’s footprint.

Twelve members of the Class of ’53 participated in a virtual gathering on Zoom in July, with the help of Loida Vera Cruz from the Alumni Association. One of the attendees, Kay Sinclair, passed away just three months later. In addition to Kay, those who attended were: Ilzenia (Ifi) Allferis Boulogane, Lita Krumbholz Braundien, Louise Petfield Burns, Betty (Coy) Cok kendall Hart, Rose Mary (Rosie) Keller Hughes, Linda Hopkins McGrath, Douglas (Doug) Nielsen, Herbert (Herb) Thier, Margaret (Peg) Hebert Wernette and Martha (Marty) Nevlezer Zonneville. Rosie encourages other classes to do this – it’s a lot of fun!

Rosie Keller Hughes welcomed her second great-grandchild, Brooks, last year. “Ahhh, there is such a wonderful feeling when one holds a great grandchild! So many generations are present!” Rosie celebrated turning 90 with multiple smaller gatherings – one with family from Vermont and Pennsylvania, another hosted by her eldest granddaughter in Pennsylvania and a party with Rosie’s fellow building residents. “It was a happy and festive time, and then I became 90. Now people want to hold my elbow when I’m walking anywhere!” Rosie says there are other ‘take care of mom’ or ‘grandma needs help’ moments and she’s come to the conclusion to let them help. “When they are gone I continue to live alone and do what needs to be done all by myself.” Rosie has decided not to drive anymore. “I’ve discovered several local services that help the elderly get to appointments and to do shopping, etc.”

Let your class councilor know if you hear anything about our classmates via email. And stay tuned! You’ll be hearing about another virtual meeting of the Class of ’53.

“you know you are getting old when the candles cost more than the cake.” - Bob Hope on turning 90

Class Councilor: Rose Mary Keller Hughes, rosenanyak.hughes@gmail.com

1954

Naoshi Koriyama of Sagamihara City, Japan, writes and translates poetry. One of his poems, “Unfolding Bud,” was included in a secondary English textbook used in Pakistani schools. His latest translation was a book of poetry, The Angel of Suffering Zeami, written by Saburo Moriguchi. Mr. Koriyama donated a copy of the book to the Alumni Association.

John “Jack” Cooper passed away March 29, 2021 in Portland, Ore. at age 88. He graduated from the New York State College for Teachers (NYSCT), served in the U.S. Army, and later earned Master’s and Doctorate degrees from Yale. Jack taught English at the University of Chicago, where he published The Art of the Complete Angler. He then taught English literature at Penn State University 1970-1999. At PSU, Jack served as English department chair and faculty senate president, and received the Hoffman Award for Faculty Excellence in 1997. In retirement he authored and published Wit’s Voices. Jack volunteered for the Oregon Food Bank and Meals on Wheels. He was a member of the MAC, the Elizabethan Society of Yale, and was named Outstanding Retired Faculty Member of PSU in 2007.

Class Councilor: Joan Paul, fpaul1@nycap.rr.com.

1956

Mort Katz of Columbus, Ohio is still teaching chemistry and enjoying his music.

1957

Jan Champagne McGrath has lived in Windward, Oahu for 30 years. She re-retired from HPU when she reached 80. She is still involved in acting and playwriting. Her book, Home: Four Plays by Jan Shirellie McGrath was published last winter and is available on Amazon. Jan’s children live in Honolulu. She enjoyed visits from her grandchildren and met her first great-granddaughter.

In October Sheila Lister Bamberger and husband Hank travelled to Cincinnati to visit their daughter. Along the way they visited Mort Katz ‘56 and wife Carol.

Marilyn DeSanta Delorenzo and Berenice O’Connor Ormsee visited Marilyn Leach Causey ’58 in Schenectady in early November. Marilyn, Sheila Lister Bamberger and June Burrows Studley viewed a special exhibit of paper dresses at Munson Williams Proctor Museum of Art.

Sheila Bamberger corresponds with Joan Macholl and Barbara DeMarco Schacklinsky on social media. Barbara shares wonderful cartoons.

I wish one and all a relaxed and healthy 2022. Hopefully life will have returned to some normalcy as you read this.

Class Councilor: Sheila Lister Bamberger, bambergersheila@gmail.com

1958

Alice Lockwood Say gave up skiing but continues to golf when possible.

Marilyn Leach Causey lives in Schenectady.
A Message from Lee Serravillo  

Executive Director, UAlbany Alumni Association

I hope you’re enjoying this special issue of UAlbany Magazine, dedicated to talented alumni visual artists. If you’ve visited the Alumni House in recent years, you’ve likely noticed our collection of alumni artworks on display, including Pam Hollinde ’84’s Bannerman’s Castle, Judi Rodman ’76’s Doorway to Fall – Babcock Lake and Steven Perkins ’86’s Mr. Asparagus Stalk. These works are just a small part of the history of visual art at the University.

In June 1990, the Alumni Association Board approved a motion to use accumulated interest from the sale of its Grandma Moses painting, Hill Road, originally donated to the University by Grandma Moses’ niece, to fund art programs, exhibitions and performances. The Board established the Arts & Culture Committee to suggest future expenditures from the Grandma Moses Fund. The committee focuses on funding projects related to the visual arts—sculpture, painting, graphics, photographs—that will enhance the campus environment and the esthetic of the University Community.

Since 2006, the Alumni Association has provided a grant from the Grandma Moses Fund to support the purchase of alumni artworks, often selected from the Artists of the Mohawk-Hudson Region exhibition. The Arthur N. Collins ’48 Purchase Prize allows the museum to add significant works by alumni artists to the University Collections, continuing the legacy of celebrating and supporting our very own UAlbany alumni artists.

The Alumni Association looks forward to continuing our work in supporting visual arts at UAlbany—and of course, we invite you to stop in at the Alumni House and take a look at the fine works we have on display.

Let us know how you’re doing!

Share work and life updates for publication on the recently launched “Alumni News & Notes” website at magazine.albany.edu/carillon/home

Connect and engage with your most valuable network:

Sign up for email updates on programs, events and news: alumni.albany.edu/update

@UAlbanyAlumni  
@UAlbany Alumni  
fb.com/UAlbanyAlumni  
linkedin.com/company/ualbanyalumni
Class Notes, Now Online!
Stay connected with your classmates and keep up with all the latest updates! Check out the new Alumni News & Notes section of UAlbany Magazine online, updated monthly.
magazine.albany.edu/carillon/home

1960
The Class of 1960 will gather in Fall 2022 during UAlbany’s Homecoming weekend. The event will be held in conjunction with alumni from other classes who were a part of our time in Albany. A date has not yet been confirmed.
Class Co-Councilors: Joan Cali Pecore, cueville@comcast.net; Doris Hische Brossy, dbrossy@aol.com.

1962
Sheril McCormack watched “Gucci” in the theater, her first film in two years. Only four patrons were in the theatre. With the Omicron virus surging, Sheril has done her best to stay home and stay safe.

1964
Bob Fairbanks and wife Barbara ’69, ’72 were featured in the Fall 2021 UAlbany Foundation Newsletter for their ongoing support of the Merlin W. Hathaway Memorial Scholarship and Eleanor Roth Hathaway ’47 Scholarship. Bob and Barb credit Coach Hathaway and Eleanor, who served as residence quadrangle coordinator and faculty member of the School of Education, as “matchmakers” for a marriage that has lasted 52 years and counting. They also support the Chi Sigma Theta Sorority Scholarship and other initiatives.

Julia Imbo, recipient of the 2021 Class of ’64 Scholarship, enjoyed a fall semester full of new opportunities. Her experiences observing classroom instruction and attending lectures has increased her confidence. She can’t wait to begin student teaching in Fall 2022.

Unfortunately, we lost two classmates this year. The Reverend Dr. Alan Minarcik passed away Sept. 10, 2021. Following graduation Alan spent time as a high school Latin teacher before becoming a minister and serving numerous parishes in New York, Massachusetts and Pennsylvania. He relocated to Canada where he served parishes in Saskatchewan and Ontario. He also served as chaplain at a hospital in St. Catharine’s, Ontario. Alan was our class councilor for many years, assisted in planning our more recent reunions and kept in touch with Alumni Association staff.

Ed Reid informed us that his college roommate Dave Jenks passed away Sept. 14, 2021. Dave had a long and successful career in real estate. He worked in Rochester before relocating to Texas, where he held several leadership positions with major real estate firms.

As always, we welcome any news you’d like to share and please inform us if there are any changes in your contact information. “Quiet and solitude are sought by some … but not often found.” - 1964 Torch yearbook

Class co-counselors: Bill Roblee, ymroblee31@gmail.com; Colomba DeFrancesco Heinzelman, heinzelman779@aol.com

1965
Nick Argyros continues to expand the museum collection of The Photography Center of the Capital District with acquisitions of cameras and images representing the history of photography over the past 180 years. Since the pandemic has constrained social gatherings, no exhibits or receptions have been scheduled, but visitors to the Troy facility are welcome with safety measures in place. Learn more at photocentertroy.org.

In 2021 Tom Alcamo celebrated three milestones. It’s been 60 years since he graduated from Brooklyn Technical School, 50 years since he received his master’s degree from Buffalo State College and 20 years since he retired from the Williamsville School District. Go Red Devils!

Jim Hottois is fully recovered from injuries he suffered in a bicycle mishap last summer. He returned to flying for the Civil Air Patrol. He and Sue are planning a two-week cruise around the British Isles this spring. After the cruise Jim hopes to spend a month in the Midwest as a flight instructor working with Civil Air Patrol Cadets earning FAA Private Pilot Certificates.

Class Councilor: Judy Madnick, jmadnick@gmail.com

1967
Greetings, Beloved 1967 Classmates and Friends,
2022 is a glorious milestone 55th-anniversary reunion year for our class and we are ready to celebrate in true Class of 1967 spirit! As always, the heart and soul of our ’67 class reunions is reconnecting and renewing the bonds of our friendships with our classmates – friendships that have endured for more than 55 years. You are all so important to our ’67 Class. Our time at UAlbany was very special in many ways. After hearing from so many of our classmates in the last year, I have realized now more than ever that the most notable takeaway from our time together more than 55 years ago was, in fact, being together. So please join your classmates for a fabulous weekend that will be meaningful and fun, where you don’t have to do anything but celebrate and reminisce as you rekindle old friendships, meet some classmates you did not know before and re-discover the matchless experience of our beloved Alma Mater.

Information on all reunion activities will be forthcoming. In the meantime, if you have ideas of what you would like to see in our reunion experience or would be open to join our planning efforts, I would love to hear from you. I promise to keep the planning process efficient and to work with everyone’s busy schedules. Our
COLLINS CITIZEN OF THE UNIVERSITY
Recognizes a non-graduate’s outstanding contributions of service, leadership or a special gift to the University
Andrew Berglund, PhD, Director of the RNA Institute, SUNY Empire Professor of Innovation, Department of Biological Sciences, University at Albany

STONEMAN DISTINGUISHED ALUMNI
Honors an alumnus or alumna for an extraordinary achievement; or honors an individual who, over the course of a decade or more, has exemplified outstanding success in a chosen profession or outstanding service to society
Ambassador Bonnie Jenkins, MPA’88, PhD’05, Undersecretary of State for Arms Control and International Security, U.S. Department of State

IRVIS OUTSTANDING YOUNG ALUMNI AWARD
Recognizes early outstanding achievements in a chosen profession or field and/or service to the community by an alum aged 35 years or younger
Colin P. Gerner, BS ’14, MS ’15, Manager, PwC Charitable Foundation

EXCELLENCE IN ALUMNI SERVICE
Recognizes sustained leadership and service to the Alumni Association and the University by alumni
Jillian K. Pasco, BA ’10, MA ’12, Senior Vice President, Federal Public Policy Lead, Bank of America

EXCELLENCE IN ARTS & LETTERS
Celebrates alumni for outstanding achievements in music, literature and language, visual arts or performing arts
D. Colin, MA ’12, Poet, Multidisciplinary Artist

EXCELLENCE IN BUSINESS
Pays tribute to alumni for distinction in for-profit business
Michael F. Poppo, BS ’86, CIMA®, Managing Director, Senior Portfolio Manager, PMP and Institutional Consultant, The Poppo Group, UBS Financial Services

EXCELLENCE IN COMUNITY SERVICE
Pays tribute to alumni for time volunteered that benefits a community or its non-profit institutions
Rosemarie Rosen, BA ’68, MS ’73

EXCELLENCE IN DIVERSITY & INCLUSION
Honors alumni who have demonstrated a deep commitment to causes of social justice, diversity, equity, inclusion and belonging
Rosa Alicia Clemente, BA ’95, PhD, Owner, Know Thy Self Productions; Producer; Independent Journalist; Scholar-Activist

EXCELLENCE IN PUBLIC SERVICE
Recognizes alumni for outstanding contributions to local, state or national communities, generally, but not exclusively, through opportunities in appointed or elected office or public-service non-profit organizations
Mark Quandt, MSW ’83, Executive Director, Regional Food Bank of NENY (retired)

BERTHA E. BRIMMER MEDAL
Celebrates alumni for excellence in teaching K-12 and for dedication to their profession
Alice Chiappinelli O’Neill, MS ’88, Educator (retired)

EXCELLENCE IN EDUCATION
Honors alumni for extraordinary distinction in the field of education, including pre-K through post-secondary classroom teaching, school services and administration/supervision
Jonathan P. Doh, MA ’86, PhD’01, Associate Dean of Research and Global Engagement; Co-Faculty Director, Elenore and Robert F. Moran Sr. Center for Global Leadership; Rammrath Chair in International Business; and Professor of Management and Operations, Villanova School of Business

William Brewster Hedberg, PhD ’90, Senior Vice Provost & Associate Vice President For Academic Affairs, University at Albany

EXCELLENCE IN ENTREPRENEURSHIP
Recognizes the accomplishments of an individual who has demonstrated the spirit, leadership and drive of an entrepreneur
Jamal Rasouly, BS ’11, CEO, The Halal Shack

MAKE YOUR NOMINATION FOR 2023:
If you are interested in nominating someone for a 2023 Excellence Award, contact the Alumni Association at (518) 442-3080 or email alumniassociation@albany.edu. The deadline is Oct. 12, 2022. Visit www.alumni.albany.edu/awards for more details.
WANT TO RECONNECT?

Want to reconnect with fellow alums from a group(s) you participated in as a student? The Alumni Association will assist in planning your event!

Learn more: alumni.albany.edu/eventrequest

Class Councilor: Canon Kay Carol Hotaling, FHC, Aspenpaepke@msn.com

1968
Ray Starman earned a consultant’s screen credit for season 1, episode 6 of CNN’s “History of the Sitcom” series. Ray is the author of the book TV Noir: 20th Century and has been published in Films In Review and The New York Times.

1973
Attention Class of 1973!

Conversations about our 50th reunion in Fall 2023 have begun. If you’d like to share your current contact information including email address, mailing address and/or phone number, please send an email to albanyclassof73@gmail.com.

1974
A ‘70s decade reunion including the Class of ’74 is being considered. If you are interested in planning the event or have suggestions or questions, please notify Carole Harnoff, class councilor, at caroleharnoff@gmail.com. Volunteers are always welcome!

Richard Louis Tastor passed away Aug. 5, 2021 at St. Peter’s Hospice. Rick earned a master’s degree in Public Policy from UAlbany. His first job after college was as an aide to New York State Senator James H. Donovan. He later went to work at the University at Albany as Senior Associate Director of Financial Aid. Rick loved helping students achieve an education and realize their dreams. He was passionate about his career, and also loved UAlbany athletics.

1976
Seth Ruderman retired after serving 36 years as an Emergency Medicine physician. He volunteers for the Air Force at McGuire Air Force Base in New Jersey.

1977
Samuel Moskowitz, a shareholder with Boston law firm Davis Malm, was named a 2021 Massachusetts Super Lawyer.

School of Business alumnus Nolan Altman received the 2021 International Association of Jewish Genealogical Societies (IAJGS) Lifetime Achievement Award. His local society, the Jewish Genealogy Society of Long Island, was recognized as the IAJGS Member of the Year. The JewishGen’s Online Worldwide Burial Registry, of which Nolan serves as coordinator, was recognized as Outstanding Resource.

1979
Paul Feldman, a shareholder with Boston law firm Davis Malm, was named a 2021 Massachusetts Super Lawyer.

Carla Palumbo has served as CEO of The Legal Aid Society of Rochester, N.Y. since 2014. Legal Aid celebrated its 100th anniversary in 2021. Carla has been an attorney with the agency since she started her legal career in 1982.

1982
Paul Turner started a new career in voiceover acting. He is a video narrator and podcast announcer for a well-being series on YouTube.

1984
Deborah Y. Cohn, PhD, was appointed interim dean of the School of Management at New York Institute of Technology.

1985
John Friedman was named managing director in Grant Thornton LLP’s Environmental, Social and Governance and Sustainability practice, based in the firm’s Arlington, Va. office.

Elizabeth Chilton, Washington State University’s provost and executive vice president, will also become the first chancellor of WSU’s flagship Pullman campus in July 2022.

1986
Patrick McCullough is a founding member of the Executive Council Network, a platform that hosts world-class summits and events and creates opportunities for corporate leaders to connect and drive their impact beyond corporate walls. Patrick is senior vice president of NCR Corporation and serves on the MyVenue board of directors.

He played football under Coach Bob Ford 1982-85 and is a member of the UAlbany Athletics Hall of Fame.

1987
After years of being encouraged by friends to write a Star Trek book, entertainment journalist Ian Spelling co-authored Star Trek: The Original Series – A Celebration, published in September 2021 by Hero Collector/Penguin Random House. Ian has written for New York Times Syndicate, Troy Record, Reader’s Digest, Bergen Record, (201) Magazine, Fatherly.com and more. He was the editor of StarTrek.com, the official Star Trek site, 2010-2019. Ian has written for various official Star Trek magazines and has penned the weekly syndicated column, “Inside Trek & Sci-Fi,” for more than 20 years. He also was an extra on “Voyager” and “Deep Space Nine”. Ian was the Associate Aspects editor for The ASP and covered movies, UAlbany events, and productions at Proctors Theater.

1992
Michael Brodack was named special agent in charge of the Criminal Division of the FBI New York Field Office. Michael previously served as the FBI senior liaison to the Cybersecurity and Infrastructure Security Agency (CISA) at FBI and CISA Headquarters in Washington, D.C. He began his career as an FBI special agent in 2002.

Christy Reuter joined Blank Rome LLP as partner in the firm’s Real Estate group. Christy previously was partner at Meister Seelig & Fein, where she chaired the Hotel & Hospitality group.

1993
John Bagyi was named an Upstate New York Super Lawyer for the 13th consecutive year.

1996
Robert Modica is cofounder of Coffey Modica O’Meara LLP, based in White Plains, N.Y. The law firm also has offices in Manhattan, New Jersey and Connecticut.
1997

Keith Ball was named 2021 Georgia Principal of the Year and is a finalist for the 2022 National Principal of the Year.

Takis Dikas is founder and president of online company Corporate Citizenship and has worked for several New York State offices including State Comptroller, Department of Taxation and Finance and the Workers Compensation Board. Takis has published three books: Abundant Life, Prosperous 20’s With An Unnecessary Depression and God’s Great Plan For Your Life.

2000

Jill (Dizeo) Guzzardo was appointed to the administration at Nassau BOCES Children’s Readiness Center (CRC) for the 2021-22 school year.

2003

David Burch was selected to the 2021 Super Lawyers Upstate New York and Rising Stars lists. He is partner at Barclay Damon LLP, Syracuse.

2009

Ema Buco joined Northwestern Mutual as chief strategy officer. She oversees the highest level of financial representative recruiting, onboarding and development processes. Ema is a former resident director at UAlbany. She currently serves on the Alumni Association’s Benevolent Association Board of Directors.

2010

Deirdre Barthel and Jeff Quain of Albany celebrated their recent engagement. Deirdre is director of Intergovernmental & Legislative Affairs at the NYS Division of Homeland Security and Jeff is director of operations at J Strategies.

Kayla Arias was selected to the 2021 Super Lawyers Upstate New York and Rising Stars lists. She is an associate at Barclay Damon LLP, Syracuse and serves on the firm’s Diversity Leadership Team.

2011

Ryan Starks joined Gentry Locke’s Commercial Litigation Practice Group, based in Richmond, Va.

2012

Brienna Christiano and Jamie Dughi Hogenkamp were selected to the 2021 Super Lawyers Upstate New York and Rising Stars lists. They are associates at Barclay Damon LLP, Albany.

2015

School of business alum Nick Domnisch was nominated to the Forbes Tech Council and is a regular contributor on Forbes.com. He serves as CEO / Partner at EE Solutions, a full-cycle consulting & development agency based out of NYC that builds custom enterprise software.

2016

Mike Slifer received the American Meteorological Society Certified Broadcast Meteorologist (AMS CBM) seal. He is a meteorologist at NBC affiliate News Center Maine in Portland, specializing in forecasting.
Alumni members of the Divine Nine fraternities and sororities came back to campus to celebrate Homecoming and decades of excellence in community service, brotherhood and sisterhood.

Alumni members of the Divine Nine fraternities and sororities came back to campus to celebrate Homecoming and decades of excellence in community service, brotherhood and sisterhood.

Alumni members of Alpha Phi Alpha Fraternity, Inc. hosted a career panel for students in November.

Alumni and student members of the newly formed Women of Color Network celebrated at the Homecoming Pregame.

The Potter Club celebrated its 90th Anniversary during Homecoming weekend.
In August, 17 former rugby players and their families enjoyed a weekend gathering at Dippikill. The annual Rugby alumni tradition has been going on for 22 years.

Alumni members of the Divine Nine fraternities and sororities came back to campus to celebrate Homecoming and decades of excellence in community service, brotherhood and sisterhood.

Amoy Barnes ’08 hosted an alumni gathering on Staten Island in November.

University Provost Carol Kim (above left) and VP for Student Affairs Michael Christakis ’01, ’05 (below left) celebrated the return of an in-person Big Purple Growl and Ferocious Feast with their families. The event was held in December due to Phys Ed building renovations in 2022.

Alumni Association board president Jill Delaney ’96 and University President Havidán Rodríguez reconnected in person for the first time since the pandemic began.

Andrew Bennett ’09, CEO and Founder of Good Co. Bike Club led Grads of the Last Decade on a bike ride through Brooklyn in late September.

Tracey Chance ’01, Esq., Kendra Jenkins Rubin ’09, Esq., Daksha Bhatia ’11, Esq. and Nic Rangel ’06, ’11, Esq. shared their personal law career experiences and advice with UAlbany students at the Women In Law Alumni Panel & Networking Event. The event was sponsored by UAlbany Phi Alpha Delta, the Women in Law Association and the Alumni Association.

Amoy Barnes ’08 hosted an alumni gathering on Staten Island in November.
### 1940s
- Wilma F. Diehl ’48, April 24, 2021
- Doris Smith Peck ’49, Aug. 9, 2021
- Millicent Robinson Tubbs ’49, Sept. 7, 2021

### 1950s
- Theresa M. Hayes ’50, Nov. 8, 2021
- Mary A. Sulich Hiatt ’50, Aug. 29, 2021
- Lawrence H. Daly, Ph.D. ’52, July 21, 2021
- Robert J. Donnelly ’52, Oct. 24, 2021
- Madeline Weitlauf Huchro ’52, May 23, 2021
- Pearl Mintzer Sanders ’53, Dec. 22, 2021
- Katherine M. Sinclair ’53, Oct. 19, 2021
- John A. Centra ’54, Dec. 19, 2021
- Doris Hagen Henderson ’54, June 21, 2021
- Francis A. Ioele ’55, Oct. 1, 2021
- Richard A. Persico ’55, Aug. 5, 2021
- Jack D. Hickey ’56, May 7, 2014
- Albert J. Lesko ’56, April 20, 2012
- John R. Macholl ’56, Aug. 26, 2021
- Jane Stryker ’56, Jan. 21, 2021
- James G. Bailey ’57, June 3, 2021
- Carole Rising Martin ’57, Sept. 16, 2021
- Arlene Green Stottlemyre ’57, Jan. 9, 2016
- Bruce Pfaff ’59, June 12, 2021

### 1960s
- Grace Barbieri Donohue ’60, July 11, 2015
- Maria Testa Hughes ’60, Nov. 13, 2021
- Deborah Traver Connolly ’61, Oct. 27, 2021
- Millicent Gerich Eisenberg ’61, Aug. 9, 2020
- Janet Dennis Bowen ’63, Dec. 10, 2021
- Manfred W. Hopfe ’63, Aug. 25, 2021
- Alan C. Minarcik ’64, Sept. 10, 2021
- George K. Vrooman ’64, Jan. 20, 2014
- Archie D. Maker, Jr. ’65, Aug. 28, 2021
- Thomas E. Mulligan, Ill ’65, Aug. 28, 2021
- David M. Ellenbogen ’67, Jan. 3, 2022
- Henry M. Madej ’67, Oct. 2, 2021
- Betty Jane Wilcox Somers ’67, Sept. 15, 2021
- Dennis W. Mende ’68, Sept. 8, 2021
- Berry G. Gargal Richards ’68, July 15, 2021
- Norma Jean D. Dearden ’69, Sept. 24, 2021
- William E. Doyle ’69, Sept. 11, 2021
- Frank J. Traver ’69, Dec. 24, 2021

### 1970s
- Helen H. Carini ’70, Oct. 11, 2021
- Ann E. Greene DeForge ’70, Dec. 15, 2021
- Kathleen E. Doran ’70, Nov. 29, 2021
- Robert E. Altschuler ’71, Aug. 21, 2021
- June P. Atwood ’71, Oct. 20, 2021
- Mary F. Fedory Bolles ’71, Aug. 15, 2021
- Barbara E. Ettinger ’71, April 4, 2019
- David S. Hornbeck ’71, May 22, 2021
- Thomas J. Peterson ’71, June 22, 2017
- Harvey F. Tishler ’71, Sept. 25, 2018
- Michael A. Esposito ’72, Dec. 10, 2021
- Gary P. Martinus ’72, Sept. 18, 2021
- Gerald H. Parker ’72, Nov. 25, 2021
- Ruth D. Owens Price ’72, Nov. 9, 2021
- David Dudgeon, Ill ’73, Jan. 3, 2022
- Mary S. Marsh ’73, June 29, 2021
- Marilyn J. McGinnis ’73, March 3, 2020
- Ellen J. Menegio ’73, Nov. 19, 2021
- Myrna Y. Becker ’74, Nov. 14, 2021
- Patricia Cannizzaro ’74, Aug. 2, 2016
- Linda A. Fischer ’74, June 11, 2010
- Ilona M. Muhlich ’74, Aug. 31, 2021
- Keith J. Smith ’74, Nov. 9, 2021
- Mark E. Smolak ’74, Feb. 2, 2020
- Joan Zenitz ’74, Sept. 23, 2019
- Jerry S. Albrecht ’76, July 7, 2020
- Maria T. Cascio Alfieri ’76, Sept. 8, 2021
- Anthony L. Chabarek ’76, Sept. 1, 2021
- Elaine Clark ’76, July 22, 2021

### 1980s
- Seth L. Tilles ’80, Sept. 19, 2020
- Lela M. Wallace ’80, Feb. 16, 2021
- Charles R. Conover ’81, July 13, 2021
- Patricia A. Wheeler ’81, Nov. 8, 2021
- Beatrice M. Flood Benavides ’82, Feb. 1, 2018
- David Brickman ’82, Aug. 24, 2021
- Michael G. Moffett ’83, Dec. 24, 2021
- Roberto A. Sorgo ’84, July 16, 2021
- Monica K. Bier Young ’84, Aug. 19, 2021
- Genevieve A. Hunt ’88, Sept. 20, 2021

### 1990s
- Stephanie A. D’Angelico ’90, Nov. 15, 2021
- Kenneth P. Jass ’90, June 30, 2021
- Scot J. Daniels ’94, Nov. 13, 2021
- Kimberly B. Jones ’94, July 18, 2021
- Demian J. Singleton ’95, Oct. 18, 2021
- Jacqueline L. Goebel ’96, Sept. 12, 2012
- Anthony T. Fischetti ’98, Nov. 30, 2021
- James J. Monda ’98, Aug. 22, 2021
Here are the best ways to reach us!

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**Faculty/Staff**

James Heath, Aug. 13, 2021  
Richard W. Lachmann, PhD, Sept. 19, 2021  
Peter J. Levin, Oct. 8, 2021  
Joseph McLoughlin, Dec. 15, 2021  
Richard P. Nathan, PhD, Sept. 12, 2021  
Ann M. Riley, Oct. 7, 2021

Gerald R. Shaye, Aug. 22, 2021  
Mehdi Shayegani, PhD, Aug. 21, 2021  
Lawrence C. Snyder, PhD, July 15, 2021  
Sheldon S. Tobin, PhD, Oct. 20, 2021  
Oscar R. Williams, PhD, Sept. 13, 2021  
Andrew J. Yencha, PhD, Sept. 9, 2019

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Former Alumni Association President Robert A. Burstein ’72, (above right) passed away Nov. 9, 2021.

Burstein served as President of the Alumni Association Board of Directors from 2007-2009 and is pictured here congratulating 2009 Excellence in Public Service recipient, Vincent J. Abramo B.A. ’67, at the annual Excellence Awards Gala.
Joseph Collea ’69, MA ’74, published Our Town – Ilion, New York: A Selective Look at 300 Years of History. Collea retired after serving as teacher and principal for 47 years and devotes his time to research and writing.

Donna White-Davis ’70 completed the final novel of her Lovers in the Time of Plague trilogy. The Answers is available in print and ebook wherever books are sold.

Ellen Datlow ’71 is the editor of three new anthologies: When Things Get Dark: Stories Inspired by Shirley Jackson (Titan Books), Body Shocks: Extreme Stories of Body Horror (Tachyon Publications) and The Best Horror of the Year Volume Thirteen (Night Shade).

Edward P. Moser ’77 is the author of The Lost History of the Capitol: The Hidden and Tumultuous Saga of Congress and the Capitol Building. The book was published by Roman & Littlefield.

Marilyn Cohen Shapiro ’72, MS ’74, published Fradel’s Story, a collection of stories co-written with her mother that reflect on the family’s roots in a Lithuanian shtetl. Shapiro is the author of two other books, There Goes My Heart and Tikun Olam: Stories of Repairing an Unkind World. Learn more: www.theregoesmyheart.me.

Jerry Mikorenda ’78 is the author of The Whaler’s Daughter, a young-adult historical novel that takes place in 1910 on a whaling station in New South Wales, Australia.

Scott Limmer ’90 published Keeping Kids Safe and Out of Trouble: What a Criminal Defense Attorney Tells His Kids and Wants You to Tell Yours.

K. Lâle Davidson, DA ’92, is the author of Strange Appetites and Blue Woman Burning, both published by Red Penguin Books in Fall 2021. Two more titles are forthcoming. Davidson is a distinguished professor of writing at SUNY Adirondack. She is the recipient of the Adirondack Center for Writing’s People’s Choice Award. Learn more: laledavidson.com.

Linda Berger ’74 published a book of poetry titled Indebted to Wind.

L. Syd Johnson, PhD ’09, is the author of The Ethics of Uncertainty: Entangled Ethical and Epistemic Risks in Disorders of Consciousness, published by Oxford University Press.

Lisa McCarthy, MS ’99, is the author of The Greek Girl (Mirror Publishing). McCarthy is also the author of Where’s the Ramp, which contains a letter she received from President George H.W. Bush who signed the ADA into law.

Eric Fisher ’06, chief meteorologist at WBZ-TV Boston, is the author of Mighty Storms of New England: The Hurricanes, Tornados, Blizzards, and Floods That Shaped the Region. The book is a historical account of some major weather events as far back as the 1800s, with an exploration of the impact they’ve had on society.
What is the role of the academic art museum?

Schaming: It’s a different entity than other museums. An academic art museum can bring to its exhibitions and programming the scholarship from across the disciplines to be able to create and think about exhibitions around what the academic institution has to offer. At the University of Albany, we’re a contemporary art museum and that’s a very specific role that’s very different from an institution that has an art historical connection that starts at a much earlier date than our collection does. The majority of work we exhibit here is made by living artists.

Berry: Campus art museums are critical to so many parts of the university operation – not just in the creation of knowledge, but also how we intersect with society, culture and community. The academic museum can be the hub of everything we do at colleges and universities because we foreground creativity. We foreground experimentation, collaboration, the co-creation of knowledge – whether that be with students, with faculty, with artists. We also have an interesting role in being the bridge to the community for our home institutions. Campus museums, to me, are where it’s at.

What kinds of collaboration have you had with academic and research partners on campus?

Berry: We’ve been in touch with economists, historians, scholars of all kinds on our campus. I love making a show about pattern and having math professors move objects around in the gallery to demonstrate how to teach mathematical concepts with artworks. We had a chemistry professor make a fantastic show about molecules, choosing one molecule for every decade of the last 100 years to talk about innovation and chemistry. I love all of those.

Schaming: Where we have had a lot of success, particularly recently, is bringing in faculty around an exhibition to present their research that may have threads to a particular artist we are presenting or a particular theme within a group exhibition; one example centered around Angela Davis’s book “Women, Race and Class.” We reached out to faculty to present their research, based on specific chapters of that seminal text, in a reading conversational context. That’s the kind of activity that allows a collaboration and bringing people into the museum for conversations.

Do you find that you have to ‘make the case’ for why museums are important on campus?

Berry: I feel like the museum and its work – creating new art, creating new scholarship which then creates new knowledge and the experimentation and collaboration that go along with that – is all in service of building better citizens. We’re here for teaching and learning and wrestling with issues and creating critical thinkers and problem-solvers who are going to make the world a better place. The museum is really the center for that — whether at a small liberal arts school, a big research institution university, or a community college. The mission stays the same. I feel strongly about our role and when I think about communicating that to all the different constituencies, reminding everyone about how exciting it is to sort of build better citizens, that’s enthralling.
Schaming: Everyone here at the museum is very aware of, and also excited in, how we approach our programs...how we approach our exhibitions. We made a conscientious effort to think about what does it mean to be “student-centered?” We’re more than 17,000 students: How do we serve that community and make that case as we do? We’ve become well-versed in the strategic initiatives of the University and the art museum’s core values align with them 100%. What does the university say when they talk about accessibility? What do they say about student success, diversity and inclusion, research excellence, internationalization? They’re the same things that we talk about, so it’s really great to be part of that larger, larger community.

How have your respective museums responded to issues of diversity, equity, and inclusion?

Berry: I can say that the programming for the Tang Museum, like the UAlbany Art Museum, has been interested in all different kinds of makers and people, and we are welcoming and generous to a lot of different kinds of ideas and points of view – that includes gender, race, age, countries and ways of making and speaking. I was thrilled to be a student at UAlbany and to experience exhibitions of really interesting artists and curators showing me images from different parts of the world and ideas that I had never considered. I think the museum is a perfect place for developing all of those social and cross-cultural skills of openness, interest, dialogue. I think we’ve both done that at our museums and I’m so moved when that I see that happening in the galleries – whether it’s at an event or panel discussion or a talk that helps an artist build a new piece of work that’s directly about a lived experience happening right now.

Schaming: I agree with what you’ve said, Ian, and thank you for what you’ve said about the University Art Museum, and I feel the same way about the Tang’s programming. I think we can always do better. When I think about diversity and inclusion, it extends beyond our exhibitions and programs. The reality is that while our programming may appear diverse and inclusive, our staff does not reflect that and the larger art world still does not reflect that. When you think about the fact that 51% of UAlbany students are first-generation college students and there is a real sense that a career in museums may not a viable choice to pursue. To me that’s the nut to crack: How do we dispel the notion that there is an elitism behind what museums do or that they’re not something that is as accessible to everyone? These are real serious blocks in terms of how we change the larger art world when we talk about diversity and inclusion.

Berry: That’s one of the reasons I love doing what we do because if we’re doing our jobs right, then we are showing people, perhaps, the first museum that felt welcoming to them...or the first museum that had images on the wall that looked like somebody from a different country...from their neighborhood...from their family. If we’re programming the right way, then I hope – in our tiny way – we make it possible for a group of young people to believe they can enter the museum world and become a curator or a registrar or preparator and see the museum as a place that could be theirs.

Schaming: I agree that it’s important to see diversity reflected in the programming and exhibitions, but I think it should be also reflected in the makeup of our teams. Right now, we have six interns and all of them are students of color.

Berry: That’s great!

How has the COVID-19 crisis affected your museums and the way you operate?

Schaming: It has changed us in many ways and it hasn’t. We did online exhibitions. We learned through Zoom that you can have meaningful encounters with people and can also do studio visits. A lot of ideas can pollinate through that kind of encounter, but in the end, we’re exhibition makers. We’re artist-driven. We work with artists, we need that first-hand encounter with the work. As soon as we were able, the museum team got together to realize physical exhibitions in our space because that’s what we do. When we first opened our doors again and had folks come into the space and look at art, that feeling was so palpable. It was the most rewarding moment to really see what a void had been created by not having this kind of experience. To be able to slowly reopen our doors and share what we do again, it’s just everything.

Berry: It’s the greatest. I love that feeling. I absolutely concur with that excitement and the emotional moment of reopening after so long – and realizing what you missed and seeing the importance of your role in the community. For the Tang Museum, it also forced us to think about the core of what we do. We asked ourselves: “Okay, if we’re going to reopen differently? How are we going to reopen? What’s going to be different about us?” We considered things as tiny as whether we are going to make brochures in the gallery again to much larger issues like whether we are going to staff the museum in the same way? I think all those possibilities are in flux. We will definitely be much more in touch with our colleagues; that is something I know that has changed for us. In particular, the museums closest to us – all very good friends – but we never really collaborated. It took a real society-changing moment to get us to reach out and help each other and share things and information. I think that’s going to last and stay with us.

What’s your take on NFTs (Non-fungible tokens): The future of monetizing art or a fad?

Berry: It’s just another medium.

Schaming: It remains to be seen. The best art is never just a commodity. I think we just have to see what artists end up doing with it. we’ll leave it to the artists to lead the way on this one.
Art at UAlbany

Throughout this issue, you’ve seen stories from people across the art world who started their creative journeys at UAlbany. The generous support of alumni and friends has a major impact on our students’ ability to get experience and explore their creative sides.

We invite you to show your support of art and the UAlbany students who create it by making a gift to the Department of Art and Art History, the Art Sculpture Program or the University Art Museum.

Boor Sculpture Studio

Honor the legacy of Terri Cosma Boor and continue to encourage students to explore and create three-dimensional art. Celebrate 20 years of Boor Sculpture Studio by making a gift of $20 or more to the Art Sculpture Program.

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Minerva in the Garden, 1993
by Ed Cowley on display at the entrance of the University Library building.