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OCTOBER 22 - DECEMBER 31, 2022

SPLIT AND BECLOUD

ARTISTS OF THE MOHAWK HUDSON REGION

2022

Curated by Sophie Landres

The Hyde Collection
Glens Falls, New York

ABOUT THE JUROR

Sophie Landres

Director of River Valley Arts Collective and professor of Visual Studies at The New School

Sophie is a curator, art historian, and professor of Visual Studies at the New School. Before joining River Valley Arts Collective, she served as the Program Manager of the OSUN Center for Human Rights & the Arts. She was previously the Curator of Public Programs and Education at the Museum of Art and Design at Miami-Dade College (MOAD), where she curated exhibitions and performances including *Forensic Architecture: True to Scale*, *Navild and Sosa: Black Power Naps/Siestas Negras*, *Andros Zins Browne: The Chaos Opera*, and *Paul Ramírez Jonas: Alternative Facts*, along with numerous discursive and educational programs. While at MOAD, she also spearheaded a partnership with The Idea Center, produced Dominique Gonzalez-Foerster's *La Quarta Jicotea* installation for *Where the Oceans Meet* curated by MOAD, Hans Ulrich Obrist, Asad Raza, and Gabriela Rangel, and taught a workshop on how Theaster Gates's urban revitalization strategies could inform creative placemaking in Miami's historically underinvested neighborhoods.

From 2014 to 2015, Sophie was the Mellon Global Initiatives Fellow, helping develop Creative Time's project for the Venice Biennial curated by Okwui Enwezor. She has also held positions at arts organizations including the Museum of Modern Art, artnet, Art in General, Mireille Mosler, Ltd., and Naked Duck Gallery, and independently curated exhibitions with work by Zarouhie Abdalian, Liz Collins, Ala Dehghan, Brock Enright, Faile, Zipora Fried, Kate Gilmore, Jules Gimbrone, Jennie C. Jones, Lovid, Sarah Meyohas, Shoplifter, and Saya Woolfalk, among many others. Most recently, she curated *XYZ: Alphabetical Ruptures and Reformations* featuring work by Tauba Auerbach, Dexter Sinister, Hock E Aye Vi Edgar, *Heap of Birds*, and Caroline Kent (KinoSaito Art Center, July 8 - September 4, 2022).



The Hyde Collection, October, 2022

Sophie has a Ph.D. in Art History and Criticism from Stony Brook University, an M.F.A. in Art Criticism and Writing from the School of Visual Arts, and a B.A. in Political Science from the University of Iowa. She has taught courses on art writing and curatorial studies at Columbia University and the Sotheby's Institute of Art, interdisciplinary seminars at New York University's Gallatin School of Individualized Study, and a variety of art history courses at Stony Brook University. Her writing has appeared in *Art Comments*, *Art Journal*, *The Brooklyn Rail*, *Degree Critical*, *Hyperallergic*, *Modern Painters*, and *PAJ: A Journal of Performance and Art*, among other peer-reviewed journals, art critical publications, and exhibition catalogues.

Motifs Inside and Outside of the Work of Art

by Sophie Landres

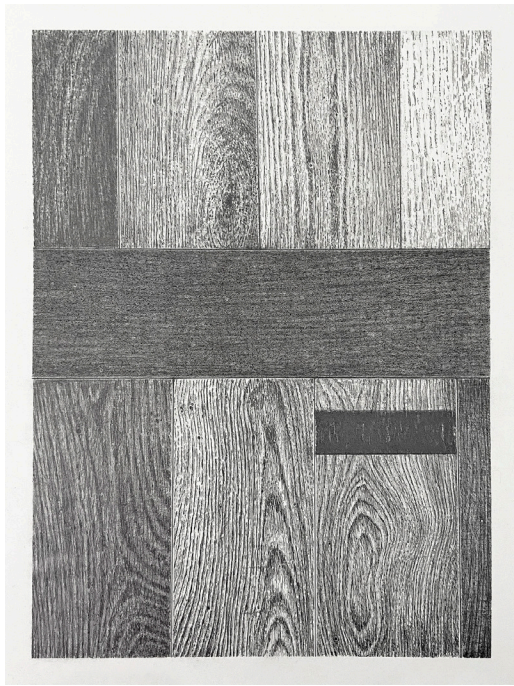
From the twenty-four artists selected for this exhibition, two motifs emerge. One is characterized by partition, the other by conglomeration. Although these motifs seem to move in opposite directions, they are two sides of the same coin. Each motif renders compositions at odds with gestalt principles through division or overlap. By disorienting or clogging the field of vision, they deliver images that are discontinuous or designed to overwhelm. Split and Becloud is thus a zeitgeist show. It evokes thought patterns commensurate with what is proverbially articulated as “these uncertain times.”



Genève Brossard, *Halation of Care*, 2018, Oil marker and collage on aluminum (brushed or vivid white finish), 24 x 36 or 16 x 24 in.

Within the partition motif, fissures and fragments paradoxically hold the composition together. Shattered shapes, jigsawed grids, cracks in the edifice, shards of narrative, and hard-edged bits of wreckage repeat into a structure. Whether structuring formalist, expressive, surreal, or revisionary images, the partition motif delivers pictures that are at once complete and divided. Many artists deploy the motif as an effective means for disrupting visual conventions or conventional viewing habits. By cleaving together two closely cropped images, Wenda Habenicht's photographic diptychs defamiliarize quotidian street scenes. Similarly, Genève Brossard crops and re-photographs images into compilations that amplify commonly overlooked details such as landscapes' textures and lustrous colors. Encountered in exaggerated form, such micro-details become more apparent yet less tracible to the tangible world. Susan Meyer looks to Modernist architecture to explore unconventional modes of navigating space. Inspired by experimental communities such as Drop City, her brightly colored, geometric constructions reconfigure avant-garde design elements, which originally aspired to reconfigure social relations in turn. While the above artists take aim at entrenched ways of seeing, Gina Occhiogrosso seeks to disrupt interpretations of what we see. Arguing that textile-based art is “tough” while the

gendered assumption about it “thin,” she slices and stitches painted muslin into pendulous frames that foreground the toughness and thinness of her chosen material. Whether austere abstract or nodding to the social and material world, works of this ilk disorient by splicing what cognition is accustomed to compartmentalizing whole.



Top: Rita MacDonald, *Floorboards 3*, 2022, pencil on paper, 22 x 18 in.



Bottom: Jean Feinberg, *Untitled*, 2022, oil, pencil, and gesso on wood, 24 x 24 in.

Such a motif is also well-equipped for formalist studies and minimalist attention to materiality. In [Daniel Subkoff](#)'s meditation on the history of painting, a stream of natural materials—driftwood, stones, metal dust—cascade from stretcher bars in increasingly minuscule pieces. These loose, fragmentary elements function as the composition's vital binding agents, signifying the fragile interdependence of life in the Anthropocene. [Jean Feinberg](#)'s pared-down abstractions and [Rita MacDonald](#)'s life-size drawing of floorboards also hone in on materiality. Through neutral tones and carefully sectioned compositions, their work accentuates woodgrains, paint, and pencil lines, and therefore, the difference between natural and constructed forms. Difference receives a more uncanny charge in two works by [Brock Enright](#). It is shown to be the product of repetition in both a scorch-marked diptych and a mixed-media composition wherein the midline neatly coincides with the diameter of tightly coiled, externally tangent circles. Both works emphasize the harmony and tension within symmetrical relationships. [David De Lira](#) uses symmetry and diptych pairings to accentuate corporeal differences instead. Self-identifying as "a small brown immigrant queer," he photographs himself with his larger, older, white American lovers. The compositions of De Lira's photographs are partitioned to suggest dissimilarity. However, in the style of the conglomeration motif, they show flesh merging or bodies blocked by that which gives them personality.

More typically, the partition motif cuts subjectivity off from corporeality. Figures are rendered hollow, halved, absent, or engulfed in emptiness. [Tania Alvarez](#)'s paintings, for example, are personal but unpeopled. Intimate in both size and autobiographical disclosure, they reconstruct medical facilities into flickering mnemonic snapshots of broken floor tiles and vertiginous handrails. In [Daesha Devón Harris](#)' photograph of a figure running through a river, the picture

is cropped to omit the body above water. Focus is instead placed on a foot blurred by bubbles as its shoe drifts away. A more whimsical example can be found in [Benjamin David Herbert](#)'s oversized, amputated Colossus. Constructed out of flat chips of wood and foam core laid side-by-side at acute angles, its bodily form is revealed to be the elaborate façade of a spacious, multi-floored building.

Where the connective tissue within this first motif is made of lacunae or juxtapositions, the second motif builds through over-coherence. Elements within the conglomeration motif are conjoined so thoroughly that they become indistinct. Bodies fuse to the point of effacement. Forms are obscured under globs that subsume them. All the hues mix into the mud. The literary terms *parataxis* and *hypotaxis* provide useful analogies for analyzing the two ways compositions position myriad elements into a conglomeration motif.

When a composition's abundance is delivered without indicating the relationship between the parts, it is structured like a parataxis clause. For example, [Mark Olshansky](#)'s needle points arrange dispirit objects such as martinis, candied spareribs, and dandruff into a jagged, color-blocked composition. Lacking the visual equivalent of a subordinating conjunction, the work calls upon the viewer to supply associations between its many parts. In this manner, parataxis compositions share the sense of fragmentation discerned in the partition motif. However, the gaps it presents are cognitive rather than visual.

The conglomeration motif can also function like a hypotaxis clause in which abundance is situated or justified because of a complex identity, such as a *longue durée*. [Juliana Haliti](#)'s assemblages take a hypotaxis approach by applying recognizable signifiers and clarifying titles to a seemingly random list of materials. The bits of animal skin, mechanical equipment, reproductions of public monuments, etc. are thus understood in relation to issues of ecocide and oppression even if the exploration of such iconography remains inconclusive. Similarly, [Daniel Giordano](#)'s wild bricolages use a dizzying array of materials rife with personal symbolism relating to his beloved family, home, and Italian ancestry. Rather than disjointed, Tang drink mix, ceramics, tennis balls, arborio rice, pomade, aluminum, and Dior lipstick alchemically combine into sculptures that are overwhelmingly multiplex but not incoherent. Whether presented in the manner of a parataxis or hypotaxis clause, surplus only obstructs as much as it puts forth.

Conglomerations regularly appear as the byproduct of information overload. Masses of diversely textured and shaded organic shapes accumulate into towering mazes in [Peg Foley](#)'s paint and pastel drawings. With blurred and erased patches, they parallel her psychic reaction to bombardments of news about the pandemic. Similarly, [Melinda McDaniel](#) expresses the horror and hypocrisies of MAGA politics by fusing saccharine commercial tchotchkes into grotesquely hybrid creatures. Hybridity is, in fact, a reoccurring subsect of the conglomeration motif. We see it in both [Roberely Bell](#)'s amalgams of chalky tree limbs on painted tables and the candy-colored monsters that [Alicia Barton](#) creates to cope with existential anxieties. While the partition motif separates the body from subjectivity, the conglomeration motif buries identities under costumes and avatars. Historical facts are often disarrayed as a result. Portraits of awkwardly posed World War II reenactors by [Peter Crabtree](#) and of women wearing traditional African, North American, and Asian masks by [Funmi Oladipo](#) muddle the lived experiences, fantasies, and ancestral pasts of the people depicted.



Peg Foley, *Pandemic Escape*, 2020, paint and pencil, chalk pastel, 35 ½ x 25 ½ in.



Peter Crabtree, *Brittany Stephenson*, 24, 2016, archival inkjet print, 8.5 x 11 in.



Left: Alicia Barton, *Whimsical Monster*, 2022, polyurethane foam, aqua resin, resin, liquid latex, epoxy clay, wax, sewing pins, glitter, marbles, fabric, house and spray paint, 84 x 35 x 31 in.

Right: Amy Talluto, *Spill Vase (Magenta Multihead)*, 2022, Polymer clay and oil paint, 11 x 7 x 4 in.

Irja Bodén's opalescent busts of ceramic dogs are also somewhat in anachronistic disguise. Each one is named after a woman that received the Nobel Prize in literature, provoking the viewer to "read" their soulful expressions through the biography or literary contribution of their designated aliases.

Works that reference historical art genres similarly collapse the markers that distinguish time periods. For example, Amy Talluto's sculptures are rendered in the style of whimsical English spill vases that were used to hold fire-transferring splints before houses were equipped with matches and electricity. Made from polymer clay, painted in electric colors, depicting dead trees, and without a proscribed use, the work intentionally confuses the form and function of a nineteenth-century design with contemporary aesthetic interests.

Another example can be found in the ornately framed photographs by the [ORT Project](#), which are composed like vanitas or nature morte still lifes from the Early Renaissance. Unlike the paintings they imitate, the photographs critique consumer culture by dramatically arranging signifiers of decadence and decay into heaps. Yet, with their frames reduplicated as identical images within the composition and with digital manipulation abounding, the photographs also remind us that the images are illusionary and material objects, perhaps commodities as well. Such awareness begets irony and suspicion, lending uncertainty to familiar depictions of squandered opulence. One wonders if updating the tropes of five hundred years ago revives the genre's moral lesson or reveals how the medium contradicts its message.

As if replicating the very motifs it describes, this analysis partitions the works in *Split and Becloud* and conglomerates them in service of a narrative or logic arrangement of points. Many of the works in the exhibition are compromised by such an analysis for they combine partitioning and conglomerating tactics and motifs left undiscussed. Indeed, none are best interpreted through these motifs alone. Yet when gathered into an exhibition, these motifs emerge most prominently, asserting two prevalent and complementary ways of seeing the state of things: broken and brought together in a confounding new form.

AWARDS



University Art Museum, University at Albany Purchase Award

Top: **Tania Alvarez**, *If You Return*, 2022, acrylic and oil on panel 12 x 12 x 1.75 in

The Hyde Collection Purchase Award

Bottom: **Rita MacDonald**, *Threshold*, 2019, pencil on paper, 23 x 32 in.



AWARDS



Albany Institute of History & Art Purchase Award

Top: **ORT Project (Oona Nelson & Anna Noelle Rockwell)**, *Last Days original (1 of 1)*,
Photographic print on aluminum with burnt frame
45.5 x 27.5 in.



AMHR Award: \$300 Cash Prize and Sustaining Level Membership at The Hyde

Bottom: **Daniel Subkoff**, *The Rainbow's Remains*,
2011-2022, mixed media, dimensions variable

AWARDS



Hyde Collection Award: \$100 Cash Prize and Participating Level Membership at The Hyde

Susan Meyer, *Blue Effect*, 2021
wood, acrylic, paint, foam, plaster, ceramic and paint, 66.5 x 60.5 x 7.5 in.



Albany Center Gallery Award: \$125 Cash Prize and Annual Artist Friend Membership to ACG

Brock Enright, *Eye of Jupiter*, 2014
Oil paint on nanovis mounted on wood
80 3/4 x 74 x 13 in.



Portfolio Photography Award: Portfolio photo session with Jim McLaughlin Photography

Irja Bodén, *Three dog bust from "The Pack"*
2020 – 2021, ceramics, 18 x 23.5 in.

AWARDS



\$100 gift certificate to Arlene's Artist Materials Prize

Daniel Giordano, *My Mon Calamari IV*, 2015–2020

24 karat gold leaf, 1930s , Czechoslovakian glass beads, aluminum, acrylic house paint, cattails, ceramic, deer, Dior lipstick, epoxy, eye shadow, gravel, hosiery, oil-based clay, paper plates, pattern hook, permanent ink, pigment, salmon leather, self-tanner, silicone, stainless steel bowl, sticky note, swatch book, Tang drink mix, Tiger Balm, wool, 32.75 x 20 x 19 in.



\$100 gift certificate to McGreevy ProLab & ProPress Prize

Amy Talluto, *Twin Arch*, 2022

Polymer clay and oil paint, 9.25 x 7 x 4 in.



\$100 gift certificate to McGreevy ProLab & ProPress Prize

Alicia Barton, *No Angel*, 2022

polyurethane foam, aqua resin, epoxy clay, liquid latex, fuzzy fabric, sewing pins, ceramic funerary angel, telephone handset with audio component (3:54 looped), 26 x 31 x 17.5 in.



\$100 gift certificate to McGreevy ProLab & ProPress Prize

David De Lira, *A Married Man (Diptych)*, 2021

Photography, 36 x 48 in.

CHECKLIST

Tania Alvarez
In Place Of A Reflection, 2021
acrylic and color pencil on panel
12 x 12 x 1.75 in.

Tania Alvarez
If You Return, 2022
acrylic and oil on panel
12 x 12 x 1.75 in.

Tania Alvarez
Stepping Back, 2021
acrylic and colored pencil on panel
12 x 12 x 1.75 in.

Alicia Barton
Whimsical Monster, 2022
polyurethane foam, aqua resin,
resin, liquid latex, epoxy clay, wax,
sewing pins, glitter, marbles, fabric,
house and spray paint
84 x 35 x 31 in.

Alicia Barton
No Angel, 2022
polyurethane foam, aqua resin,
epoxy clay, liquid latex, fuzzy
fabric, sewing pins, ceramic funerary
angel, telephone handset with audio
component (3:54 looped)
26 x 31 x 17.5 in.

Alicia Barton
Does It Make You Dizzy, 2022
polyurethane foam, aqua resin,
liquid latex, fabric, sewing pins, old
hair extensions
22 x 19 x 17 in.

Roberly Bell
Still life With Table, 2020
Foam, wood, paper clay Altered
found table with galvanized metal
57 x 17 x 18 in.

Roberly Bell
Foreign object # 29, 2021
Plaster, paper clay, flocking,
ceramic
49 x 15 x 25 in.

Roberly Bell
Listening to Opera, 2019
Ceramic, wood
14 x 9 x 5 in.

Irja Bodén
Three dog bust from "The Pack"
2020 – 2021
ceramics
18 - 23.5 in.

Irja Bodén
The Unpublished, 2021
smoke fired ceramics
9-15 in.

Irja Bodén
Pearl, 2021
glazed ceramics
22 in.

Genève Brossard
Halation of Care, 2018
Oil marker and collage on aluminum
(brushed or vivid white finish)
24 x 36 or 16 x 24 in.

Genève Brossard
Beatrice Transit, 2020
Photograph printed on Fuji Crystal
Archive Deep Matte Fine Art
16 x 24 in.

Genève Brossard
Basilica Study, 2020
Acrylic paint on photograph
8 x 11 in.

Peter Crabtree
Grey Bowden, 16, and Robert Paul,
36, 2016
archival inkjet print
8.5 x 11 in.

Peter Crabtree
Brittany Stephenson, 24, 2016
archival inkjet print
8.5 x 11 in.

Peter Crabtree
Zachary Redlon, 16, 2016
archival inkjet print
8.5 x 11 in.

David De Lira
Himeros & Flora, 2021
Photography
30 x 20 in.

David De Lira
A Married Man (Dptych), 2021
Photography
36 x 48 in.

Brock Enright
Eye of Jupiter, 2014
Oil paint on nanovis mounted on wood
80 3/4 x 74 x 13 in.

Brock Enright
Hum, 2019
Mixed Media
48 x 72 in.

Jean Feinberg
Untitled (1 of 3), 2022
oil, pencil, and gesso on wood
24 x 24 in.

Jean Feinberg
Untitled (2 of 3), 2022
oil, pencil, and gesso on wood
24 x 24 in.

Jean Feinberg
Untitled (3 of 3), 2022
oil, pencil, and gesso on wood
24 x 24 in.

Peg Foley
Pandemic Desires, 2020
paint and pencil, chalk pastel
35.5 x 25.5 in.

Peg Foley
Pandemic Escape, 2020
paint and pencil, chalk pastel
35.5 x 25.5 in.

Daniel Giordano
Pitoun, 2016–2022
Acrylic varnish, aluminum, brass, catnip,
cattails, ceramic, construction adhesive, cow
tooth, epoxy, glitter, honey locust seed pod,
nail polish, paper plate, plastic bag, plastic
wrap, PVC primer, reflective glass, Rob
McCurdy's hair, seed pod, shellac, silicone,
steel wire hanger, tennis ball, turkey vulture
foot, water caltrop, wood
38.5 x 13 x 20 in.

CHECKLIST

Daniel Giordano
My Mon Calamari IV, 2015–2020
 24 karat gold leaf, 1930s
 Czechoslovakian glass beads,
 aluminum, acrylic house paint,
 cattails, ceramic, deer, Dior lipstick,
 epoxy, eye shadow, gravel, hosiery,
 oil-based clay, paper plates,
 pattern hook, permanent ink,
 pigment, salmon leather, self-tanner,
 silicone, stainless steel bowl, sticky
 note, swatch book, Tang drink mix,
 Tiger Balm, wool
 32.75 x 20 x 19 in.

Juliana Haliti
Founding Fathers Founded What?
 2022
 Wood, paper, foam, zebra hide,
 cochineal bugs, acetate, mylar,
 acrylic paint
 42 x 48 x 8 in.

Juliana Haliti
Everything is (Not) Satisfactual
 2022
 Wood, paper, acrylic paint, foam,
 acetate, tulle, acrylic panel, kangaroo
 hide, and cochineal bug powder
 42 x 30 x 7 in.

Daesha Devón Harris
*Chilly waters, Couldn't hear nobody
 pray One More River to Cross*
(series) Summer, 2019
 Cotton rag archival pigment print
 40 x 30 in.

Wenda Habenicht
Diptych # 74, 2022
 Acrylic face mounted print
 16 x 24 in.

Wenda Habenicht
Diptych # 75, 2022
 Acrylic face mounted print
 16 x 24 in.

Benjamin David Herbert
Helmet, 2021
 Steel, aquaresin, magic sculpt,
 acrylic paint
 49 x 28 x 28 in.

Melinda McDaniel
Locker Room Talk, 2020
 Cast stoneware
 225 x 120 x 8 in.

Melinda McDaniel
Golden Geese, 2022
 Cast stoneware and spray paint
 36 x 10 x 12 in.

Rita MacDonald
Floorboards 4, 2020
 pencil on paper
 22 x 18 in.

Rita MacDonald
Floorboards 3, 2022
 pencil on paper
 22 x 18 in.

Rita MacDonald
Threshold, 2019
 pencil on paper
 23 x 32 in.

Susan Meyer
Plinth, 2019
 Wood, acrylic, collage and paint
 on wood, foam, plaster, wire
 67 x 114 x 7.5 in.

Susan Meyer
Blue Effect, 2021
 wood, acrylic, paint, foam, plaster,
 ceramic and paint
 66.5 x 60.5 x 7.5 in.

Gina Occhiogrosso
Sink or Swim, 2021
 fabric stiffener, acrylic ink on
 pieced and sewn muslin
 20 x 18 in.

Funmi Oladipo
Indian Fog, 2021
 Photography
 26 X 40 in.

Funmi Oladipo
Harvester, 2022
 Photography
 26 X 40 in.

Funmi Oladipo (Werre)
The Dead, n.d.
 Photography
 40 x 60 in.

Mark Olshansky
*Frozen Flying Kippers in the Icy Mist with
 Candied Spareribs and Dandruff*, 2021
 Needlepoint with Persian Wool
 36 x 36 in.

Mark Olshansky
Martini on a Rock Circa 1500, 2021
 Needlepoint with Persian Wool
 16.5 x 18 in.

ORT Project (Oona Nelson &
 Anna Noelle Rockwell
Contamination original (1 of 1), n.d.
 Photographic print on acrylic with burnt frame
 36 x 30 in.

ORT Project (Oona Nelson & Anna Noelle
 Rockwell
Last Days original (1 of 1), n.d.
 Photographic print on aluminum with burnt frame
 45.5 x 27.5 in.

ORT Project (Oona Nelson & Anna Noelle
 Rockwell
Let Them Eat. no. 2 (1 of 3), n.d.
 Photographic print on acrylic with burnt frame
 14 x 10.25 in.

Daniel Subkoff
The Rainbow's Remains, 2011–2022
 mixed media
 dimensions variable

Amy Talluto
Spill Vase (Yellow Form), 2022
 Polymer clay and oil paint
 10.5 x 7 x 4 in.

Amy Talluto
Spill Vase (Magenta Multihead)
 2022
 Polymer clay and oil paint
 11 x 7 x 4 in.

Amy Talluto
Twin Arch, 2022
 Polymer clay and oil paint
 9.25 x 7 x 4 in.

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