We are pleased to present the work of Jaimee Atkinson, Rodrigo Chevitarese Batista, Amanda Katos, Jenny Kemp, Janae McHugh, Alex Oslance, Marilee Sousie, and Carolyn Zuaro, Master of Fine Arts degree candidates for the spring semester 2012. The 60-credit M.F.A. is the terminal degree in studio art. A tradition since 1983, the M.F.A. exhibition is an important way in which the University Art Museum and the Department of Art collaborate to enhance the academic environment at the University at Albany. The exhibition represents the culmination of these students’ intensive training and study in fine art practices. It provides an opportunity for them to exhibit in a professional museum setting and to share their efforts with the academic community, alumni, audiences of the Capital Region, and beyond.

We are grateful to the Office of the President, the Office of the Provost, the College of Arts and Sciences, and the Ann C. Mataraso Endowment Fund, established in honor of Professor Emeritus Mark Greenwold, for support of the exhibition and this publication. The Art Department would also like to thank the museum staff for its hard work and dedication throughout the exhibition process.

Danny Goodwin
Chair, Art Department
Janet Riker
Director, University Art Museum

Carolyn Zuaro
The creation of art has always been the primary validation of my existence. Inside my work, you will find moments that describe my life. Barbed wire mingles with a strand of pearls. A dusting of glitter pauses on a pad of moss. By incorporating these significant objects into a work of art, I commemorate their importance to me. They are a collection of my memories. Some describe the intangible effects of nature, such as wind or the warmth of the sun. Others imply an emotional experience in the way they either resist or succumb to gravity. These oppositional forces depend on each other for stability, resulting in an unexpected state of harmony. Here, I find myself, traversing the landscape of my mind.

Carolyn Zuaro
Ian Chess’s brother Dominick Chess is hanging out with Jeff Lambert’s dad’s gun, 2010
Armando shirts, Paverpol, pearlescent paint, cast aluminum, epoxy clay, Silk-Spun, plexiglass, fluorescent lights and color gels, steel, and oil paint, 13 x 6½ x 10 feet

Carolyn Zuaro
Aerial (detail), 2012
Mixed Media, 103 x 63 inches

Carolyn Zuaro
Rokay, I’ll kill your mother rat no cop, 2010
Acrylic on paper, 23½ x 18 inches

Cover:
Jenny Kemp
Mother Heart (detail), 2011
Oil on paper mounted on panel, 22 x 32 inches
Jaimee Alkonbin
My work explores the paradoxes of abstraction and narrative painting; personal experience is translated from memory into a visual language. I use abstracted form, line, and color as symbolisms to stand in for figures or objects in a way that reveals a moment and a feeling for me. The figures emerge to act in space, suggesting a narrative. Titles allude to the content of the paintings. This body of work includes significant moments: death’s passings, personal relationships, bizarre situations, and incidents.

Rodrigo Chevitarese Batista
Intercultural relationships and self-identification, preconceptions and ethnic/gender identity—my videos shift through subconscious baggage. Based on personal experience, I develop and create performances using simple elements: for example, an empty room, some boxing gloves, and two people. I bring my explorations to life and investigate realities hidden behind subtext and staged encounters.

My performance videos often revolve around me interacting with another person. Participants have different levels of involvement, implied intimacy—and a respective nowness. My videos are a way to translate from memory into a visual language. I use abstracted form, line, and color as symbolism to stand in for figures or objects in a way that relives a moment and a feeling.

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Alex Oslance
My work is an elegiac meditation, a poignant focus on everyday objects that mark time in their wearing away and on images, thoughts, and moments that assert yet transcend their humble nature. Resolutely sparse, my materials come from daily routines and personal rituals. Newspaper images are reformatted and rephotographed until they plicate toward abstraction, becoming mysterious images divorced from their original informing. Handwritten text and small clay sculptures generated through meditation become incarnations and enigmatic relics. And mundane objects, such as a glass of water evaporating, draw attention to time passing, almost unpersonable but relentless. These slight elements charge a space, creating an atmosphere where the tangible slips toward the intangible, where connections are suggested but tenuous, and the desire to understand feels urgent but elusive.

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