We are pleased to present the work of Kyle Avery, Paul Carpenter, Ryan Chase Crow, Locley L. Dickerson, Andrew Dines, Brennan Goodwin, Meghan O’Connor, David Nicolas Reisine, Christine Snyder, John Callaghorn Williams, and Simeon Youngmann, Master of Fine Arts degree candidates for the spring semester 2016. 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 and Art History 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 University at Albany Foundation, the College of Arts and Sciences, and the Ann C. Matarasso Endowment Fund, established in honor of Professor Emeritus Mark Greenwald, for support of the exhibition and this publication. The Department of Art and Art History would also like to thank the museum staff for its hard work and dedication throughout the exhibition process.

Rachel Dressler
Chair, Department of Art and Art History
Janet Riker
Director, University Art Museum

Meghan O’Connor
The Weeding Root Parasite, 2016
Oil on Canvas
95 x 60 inches

David Nicolas Reisine
Puddles in Space, 2016
Steel installation
Dimensions variable

Christine Snyder
Nine, 2015
Mixed media
Dimensions variable

John Callaghorn Williams
Title i, year
Media
Dimensions

Simeon Youngmann
The Guest, 2016
Graphite and Palm Ash on paper
36 x 50 inches
Mathematically constructed yet erratically composed. Imagination thinking. How I demonstrate this ideology is by making work that is illogical. In my perspective, there should be a balance between rational and solutions. My work is built using a system of calculations that are both logical and reveals my inventive train of thought, but also adds value to the material or process. Utilize it in a manner that veers away from its ordinary application. Doing so not only when I learn how it functions. This information influences the materials and methods I experience delight when I observe how something is constructed, and especially for new truths to emerge. The fragile descriptions challenge our assumptions of per- manence, and the scars of aggressively worked surfaces speak to decay and missing, and its absence haunting. The omissions and contradictions provide space that drove their creation. Yet they somehow miss the mark. Something critical is contexts, the depictions of architecture and infrastructure suggest the human needs portrayed the products of industry as hollowed-out and faded. Stripped of their original references may be anything from a piece of cake to a radiator. The forms I create become too far removed from the origi- nal relevant that they take on their own identity. Characteristics such as color, texture, pattern, size, and shape highlight similarities and differences within these forms. While they often appear as man-made, inanimate objects, some also take on features such as a mouth, an eye, or hair. Though each piece may be oddly familiar, they remain ambiguous to the membranes they.

Andrew Dines
My work is an investigation of nameless things lost. With painting and multimedia work, I ask: what’s been left behind in the steady march of progress? In this imagining, I portray the products of industry as hollowed-out and faded. Instead of their original contexts, the depictions of architecture and infrastructure suggest the human needs that drove their creation. Yet they somehow miss the mark. Something critical is missing, and its absence haunting. The omissions and contradictions provide space for new truths to emerge. The fragile descriptions challenge our assumptions of per- manence, and the scars of aggressively worked surfaces speak to decay and renewed. The subtle marks and scars invite a slow read that stands in contrast to the pace of modern life.

Brennan Goodwin
I experience delight when I observe how something is constructed, and especially when I learn how it functions. This information influences the materials and methods I use to make my artwork. When I learn a new process or discover a new material, I utilize it in a manner that veers away from its ordinary application. Doing so not only reveals my inventive flair of thought, but also adds value to the material or process. Most of the materials I use are not fashionable or susceptible to appearance. Therefore, it is an ever-expanding exercise to heighten their aesthetics through clever solutions. My work is built using a system of calculations that are both logical and illogical. In my perspective, there is a balance between rational and imaginative. Thinking. How I demonstrate this ideology is by making work that is mathematically constructed yet volumetrically composed.