We are pleased to present the work of Master of Fine Arts degree candidates Owen Barensfeld, Rebecca Flis, Nicholas Gates, Sarah A. Kayhart, Lindsay Kirk, Darian Longmire, Amanda Marinaro, Vanessa Mastronardi, Leah Morris, and Pam Poquette for the spring semester 2018. 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 studio 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. Matarasso Endowment Fund, in honor of Professor Emeritus Mark Greenwald, for support of the exhibition and this publication. The Art and Art History Department would also like to thank the museum staff for its hard work and dedication throughout the exhibition process.

Sarah R. Cohen
Chair, Art and Art History Department
Corinna Ripps Schamng
Interim Director/Curator, University Art Museum

Vanessa Mastronardi
New Patio Set, 2018
Multimedia installation
Dimensions variable

Pam Poquette
Graph 3 (detail), 2017
Ink and tissue paint on cotton rag paper
11 x 8 inches

Amanda Marinaro
Beneath, 2018
Manzanita tree, polyurethane foam, thermoplastic, expanded carbon, steel, barbed wire, resin
Dimensions variable

Leah Morris
7 Acts, 2017
Mixed media/installation
Dimensions variable

Darian Longmire
Map/Satellite Topographic (detail), 2018
Digital prints on polycarbonate, aluminum foil, clamps
9 x 4 feet

OWEN BARENSFELD
REBECCA FLIS
NICHOLAS GATES
SARAH A. KAYHART
LINDSAY KIRK
MATT LAFLEUR
DARIAN LONGMIRE
AMANDA MARINARO
VANESSA MASTRONARDI
LEAH MORRIS
PAM POQUETTE
My work combines photography, digital collage, and installations to explore the constructed nature of photography. I approach this from both the literal construction of the image and the physical and virtual mediating of the image. My methods are nontraditional. I often use a flatbed scanner as a camera and, physically alter the print, the final object becomes cyclical, referencing the original, the print, and the labor of fabrication.

**REBECCA FLIS**

With nontraditional casting materials such as salt, sugar, cork, and iron, I challenge expectations of vulnerability and ephemeralism. I use my body as my language; it is a tool to create forms. My work functions as memorials of a familial, yet unknown, experience. As decommissioned objects from my own experiences of making, they are in flux, playing off the duality of strength and fragility and revealing unstable materials and the posse of unknown ways of doing it. I live in the moment between moments, in that culmination of an entire experience. The point before it ends. Like peas at the end of a performance, my work are reminders that it happened, but now it's over, forever in the past with only these deteriorating relics as evidence it happened at all.

**NICHOLAS GATES**

Some of my earliest memories involve life on my rural family farm. Despite being raised by conservative relatives, I am open. It is through this conflicting background that the limitations of the language we use for classification become clear. In order to free myself from these restrictions, I came up with words to explain my work that are not attached to an established meaning. “Bleabs” are the figures I make by combining animal skins, welded steel, woven fabrics, and holographic foil. Through the merging of these opposing materials and practices, I create pieces that are not limited by the linguistic binaries we are familiar with. They are neither male nor female, painting nor sculpture, gaudy nor grotesque, rural or urban. Each Bleab contains a portal into a world of ambiguity, where binary classifications is not a limiting factor as it is in our.

**LINDSAY KIRK**

If the average person lives to age 75, they spend approximately one-third of their life sleeping. Our subconscious may not seemiliar for contemplation while performing our daily activities, but there are moments when we find ourselves lingering on the absurd or haunting qualities that dreams possess. The drive behind recording and analyzing my dreams is not an attempt to reach some unknown idea of what conscious enlightenment might be, but rather to use the inherently subconscious thought to harness specific elements of my imagination and energize my work with an uncurved mystery. Fueled by a love of fantasy literature and surreal cinema, my layered drawings puzzle together a world that toys with familiarity and reveals presented within folds that operate as psychological vignettes.

**MATT LAFLUR**

My work is environmental and momentarily. I work primarily in drawing, focusing on my surroundings and everyday experience. All varying levels of representation. I utilize clothing, common materials, color, Fat Face, and scale, in union with my hand to create elemental work that is cared for and highly graphic. I often set it down at the table and draw without a plan, without an end in mind. The ritual act as a stepping off point for understanding my environment, a process that is direct, solitary, and immensely important to me.

**AMANDA MARINORO**

I create an environment in which natural and synthetic identities collide and coexist with one another. My sculptures are post-human organisms that offer a new world embodied with the toxicity polluting our modern landscape. By entwining synthetic and natural materials, I’m inventing a world in which growth and decay happen simultaneously. I often work in pairs or families with similar gestures to suggest these precariously organisms are communicating with one another in an unfamiliar realm. I’m deeply fascinated by the natural world and often wonder what would happen in the future if we didn’t show how our environment would be inevitably impacted by the things we leave behind. I challenge the romanticism of nature by creating biomorphic forms that exist at a mutated, impulse landscape.

**LEAH MORRIS**

Symbols fascinate me. The shapes, lines, and colors that dictate our movements and understanding form my visual lexicon. Text in other languages, directional signs, and misinterpreted translations offer up a tension between the coherent and incoherent that we encounter in public spaces. I question the authority of these symbols, often humorously, in an attempt to simultaneously hint at and disregard their meaning. My work functions like wordplay, saying the same thing until it means nothing, or changing a letter or syllable to provide an entirely new reading of a familiar phrase.

**PAM POQUETTE**

I create imagined worlds through obsessive acts of repetition. With bright colors, I illuminate windows into my own internal world, animated by slippage and shape-shifting that move without parameters. These glyceth embody my cultivated linear language. My works offer just enough outward information to seem recognizable or familiar; intuitive color and embroidered embellishments give personality and specificity to each interpretation. Living between the existing space of abstraction and representation, my drawings can provoke contemplation of the recognizable parts of my world, while asking for new connections to be made.

Owen Barensfeld

Photo, 2018
Archival inkjet print
43 x 43 inches

Rebecca Flis

Imprints (detail), 2017–18
Ceramic, porcelain, crushed red stone, steel
1 ¼ x 14 x 14 feet

Lindsey Kirk

Dream Stacker 2, A Folded Frequency Field
Wood, acrylic paint, paper, mounting board, Matzka pen, brush pen, 15 x 15 x 15 inches

Matt Laflur

Brick Cutout, 2017
Oil paint and latex paint on paper
26 x 40 inches

Owen Barensfeld, Dream Screen 3, A Foiled Frequency Field, 2018
Wood, acrylic paint, paper, mounting board, Matzka pen, brush pen, 15 x 15 x 15 inches

Rebecca Flis, Imprints (detail), 2017–18
Ceramic, porcelain, crushed red stone, steel
1 ¼ x 14 x 14 feet

Lindsey Kirk, Dream Stacker 2, A Folded Frequency Field
Wood, acrylic paint, paper, mounting board, Matzka pen, brush pen, 15 x 15 x 15 inches

Matt Laflur, Brick Cutout, 2017
Oil paint and latex paint on paper
26 x 40 inches

Sarah A. Kayhart

My work utilizes time, identity, and philosophy to recontextualize notions of the future, rebrand materials and upcycle ideas from late modernism to create a new language. It shifts between attracting Black identity and unifying materials with experimental display. Combining print, digital processes, and sound, I turn the past, present, and future into a multi-dimensional space. I draw from Afrofuturism to create a different perspective on the future, where images and materials become symbolic moments in time and space.

**LEAH MORRIS**

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