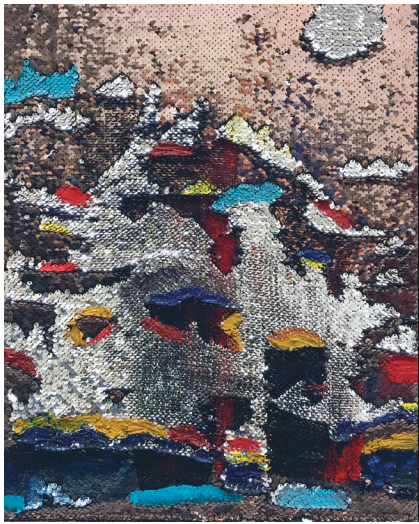


Janice Medina
My art explores the beauty of utility—I compose forms that elevate everyday materials. My interests in geology, the cosmos, and architecture spur these compositions. The dissonance between the materials I use and the way they are displayed serves to emphasize the aesthetic quality of ordinary matter. The layering, and alternative revealing, of material is an important component of my work. Materials related to masonry are some of my favorites, combined with glass, metal, or small found objects. Plaster and concrete are used to both anchor other materials and to show the corrosive effects of time. Subject matter often relates to existing structures—both the naturally occurring and the human-built. I choose forms and materials that convey the value I place on the embodied energy of objects that exist in our world, as well as my fascination with worlds unknown.

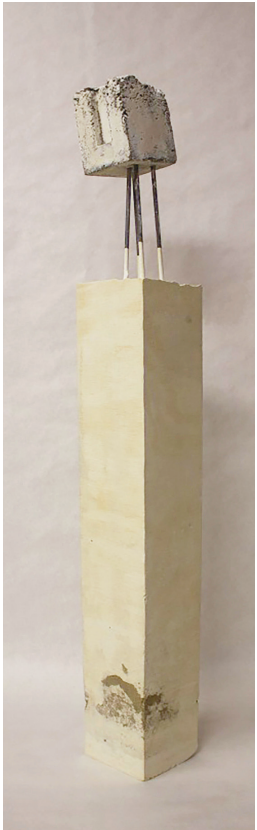
Jaquelyn Mendez
Painting, for me, is a means to describe elements of the world in a way that is more than just material—emotions, concepts, and sensory faculties. Brush weight can suggest an aura or presence, saturation can communicate a state of mind, and linear mark can translate noise. Using color, heavy paint application, and cropped compositions, I paint sensory experiences meant to direct the gaze through collaged spaces while considering the role of active looking. My paintings are moments—moments I’ve taken in while engaging various spaces in life and through technology—that describe environments and objects to communicate the atmosphere of these actual and fictionalized places. The work presents this action of taking in visual sensations (the texture of a woven textile, the sheen of a reflective surface, the light quality of the time of day) and reassimilating them to pose a connection between the tangible and conceptual aspects of life and art.

Lily I. Olin
What color is fate? What textures describe your emotional history? I ask these same questions when I approach my paintings. The works are abstracted fields of activity, where colors and fabrics of light and dark intersect to create a deeper meaning. My poetry provides an additional lens through which to view the paintings. My artwork is driven by my emotional history, from various environments and relationships. Materials become the surface of the painting, reflecting the experience the words describe. This represents the way our senses are heightened when we are involved in a relationship or engaged in a space. This process allows the materials to speak to their own history of existence, while I struggle with mine.

- 8. Lily I. Olin, *I walk a winding path*, 2018, mixed media
- 9. Janice Medina, *Level* (detail), 2019, concrete, plaster, mixed media
- 10. Jacquelyn Mendez, *sensual majestic creature*, 2018, oil paint on canvas



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University Art Museum
University at Albany
1400 Washington Avenue
Albany, NY 12222

Master of Fine Arts Thesis Exhibition
May 3 – 19, 2019

We are pleased to present the work of Master of Fine Arts degree candidates Björn Bauer, Tzu-Hsun Chang, Carolyn DiFiori Hopkins, Kristin Hutton, Krista Kubacka, Charlotte LaDuke, Drea LaRose, Janice Medina, Jacquelyn Mendez, and Lily I. Olin for the spring semester 2019. 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 University at Albany Foundation, the College of Arts and Sciences, and the Ann C. Mataraso Endowment Fund, in honor of Professor Emeritus Mark Greenwold, 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, Department of Art and Art History
Corinna Ripps Schaming, Interim Director/Curator,
University Art Museum

The exhibition is supported by the Office of the President, the Office of the Provost, The University at Albany Foundation, the College of Art and Sciences, and the Ann. C Mataraso Endowment Fund in honor of Professor Emeritus Mark Greenwold.

Master of Fine Arts Thesis Exhibition

B j ö r n B a u e r

T z u - H s u n C h a n g

C a r o l y n D i F i o r i H o p k i n s

K r i s t i n H u t t o n

K r i s t a K u b a c k a

C h a r l o t t e L a D u k e

D r e a L a R o s e

J a n i c e M e d i n a

J a q u e l y n M e n d e z

L i l y I . O l i n

University
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May 3 - 19, 2019

Björn Bauer

A painting has to capture my imagination before I can call it done. Once I’ve connected the visual design to a particular memory or perception my creative struggle can settle to a state of completion. Simultaneously, some element must allow the strangeness of living in the 21st century to transmit through the layers of paint. I enjoy the challenge of achieving this with an increasingly outmoded medium. In particular, the pervasive personal and cultural impact of digital interfaces and concern for the eroding state of our environment find expression. Abstract art mystifies most people but can still spark meaningful discussion. Our world is broken, and I contend with it by painting. My work acknowledges this brokenness, while by its very existence insisting we find a way to live in hope.

Tzu-Hsun Chang

After leaving my home country of Taiwan, I started to feel a duality, to see myself through the eyes of others, and to use the scale of this new culture to measure my soul. With this awareness comes a series of endless helpless feelings. Every day, I find myself in a tug-of-war between two kinds of consciousness. My paintings are like ecosystems that connect these two states and repair the invisible boundary between them. For every painting, I make an underpainting that is the original structure of the environment. The objects, represented by the color blocks, the surface, and the short lines, are like creatures, and I observe what they do and how they interact with the environment. I reconstruct and respond to their movements, trying to integrate the feeling of being torn into two. In the paintings, the objects defy the functionality of the edge.

Carolyn DiFiori Hopkins

The term “pentimento,” from the Italian word for “repent,” is a reference to the lines or marks that are left after an artist corrects a drawing or painting. This history of marks, made in the under-drawing and over-drawing, intentionally conveys in my work an expressive sense of a transcendent contour. I have created the marks and lines deliberately and have left them intentionally. Representational forms based on “altered” external reality or an organic nature inevitably appear, transforming the space through my use of line, color, and shape. We are all like onions: multilayered fleshy humans from the moment of birth until the instant of death. I am nothing but layers of my past while growing new skin every day, and my paintings reflect that. The under-drawings often belie their expressive potential. They act as the skeleton or foundational substrate, providing an ideal invitation for me to enter the painting process.

Kristin Hutton

Through the process of drawing abstractly I create rules, an internal logic. Then I disrupt my own parameters, adding a sense of visual entropy. Ruptures in my drawings create an anxious atmosphere and a sense of disorientation. My work stems from both personal narrative and formal exploration of color relationships. Marks can resemble bodily organs or interior spaces. I use colored pencil on mylar and work on a smaller scale. This scale suggests an intimacy similar to reading a book. Patterns and motifs work at different registers, allowing a more diverse and complex reading. I gather inspiration from references to art history and from kitschy junk. Weaving these two aesthetics together complicates my creative palette.



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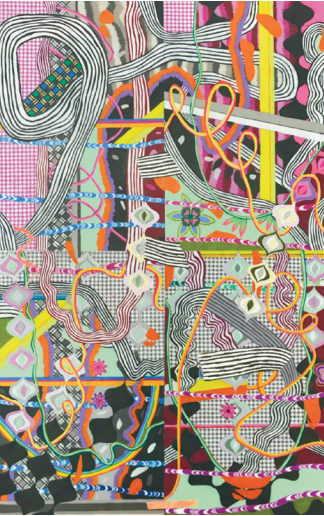


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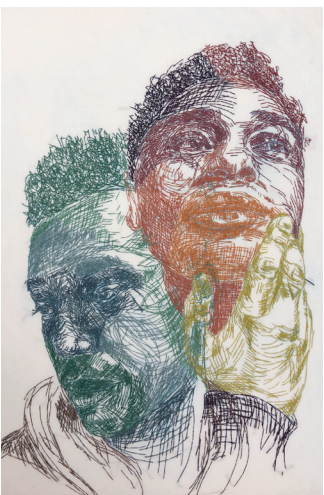


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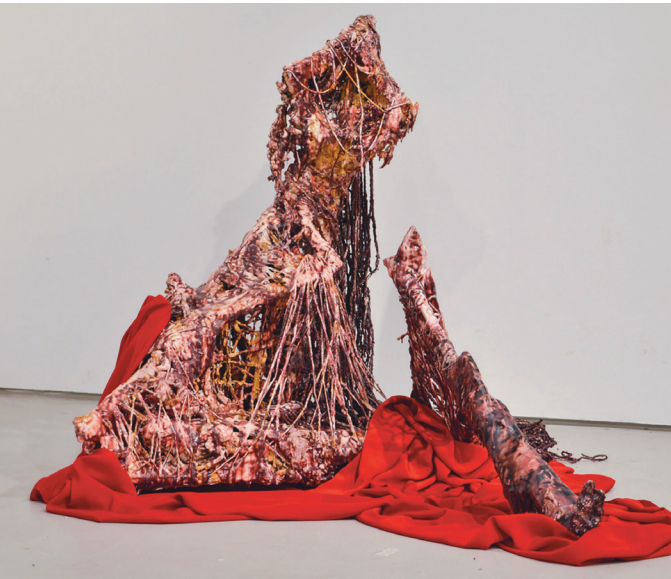
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Krista Kubacka

My work focuses on the people most important to me—friends, family, myself. Through portraiture and images of objects that represent these individuals, I capture a sense of their personalities and stories. I layer the images to the point of abstraction, portraying the complex levels making up the subject as a whole. The images evolve through many steps and iterations—photograph to drawing to drypoint to embroidery. This process allows me to spend a long period of time with an image, adding to a deeper sense of intimacy with the people and objects that I already consider so important in my life.

Charlotte LaDuke

I create “otherness” by building cocoons and otherworldly creatures that play a balancing act between the beautiful and grotesque. I am fascinated with the idea that otherness is identified by classifying a being within two categories: us or them. My process consists of taking something familiar and making it into something unfamiliar. I destroy to create a new life, intuitively using parts from my own graveyard of older work and found objects. The framework of these pieces references veins, flesh, and bones and becomes abstract representations of life. My main goal is to make sculpture that will occupy a space like a body would. Each piece is bound together with obsessive wrapping, covered in plaster and wax, creating a controlled, systematic chaos that reflects my own life. Like my work, I depend on some structure to keep my composure.

Drea LaRose

I confront issues of visual shifts between the analog and digital worlds. By scanning identifiable and familiar physical materials that often refer to brick and mortar substances. I render them as digital representations—simulations—losing all tactility and identity. They’re further abstracted with photo-editing software using computer-generated drop shadows, patterns, and gradients. Combining these “actual” and simulated layers complicates the often illusionist compositions, further disrupting the information and how it’s viewed. The tension of physical “objectness” and illusionistic representation is delicately balanced between these two states of being. This interference of information, authorship, and originality mirrors our own interactions with images on the internet. I contemplate these shared visual experiences, by creating controlled moments of the constantly fluctuating visual world around me.

1. Björn Bauer, *Foundations*, 2018, acrylic and screen-print on panel
2. Tzu-Hsun Chang, *The story is no longer available*, 2019, oil on canvas
3. Carolyn DiFiori Hopkins, *Flip Flop*, 2019, oil paint mixed with chalk pastels and charcoal on canvas
4. Krista Kubacka, *Garrett*, 2019, embroidery on cotton
5. Kristin Hutton, *Cartwheel*, 2019, colored pencil on mylar
6. Drea LaRose, *Untitled (Pattern Landscape) Ver. 1*, 2018, archival print mounted on plexiglass and steel, spray paint on plexiglass
7. Charlotte LaDuke, *Oozing Seduction*, 2019, plaster, wax, wood, yarn, acrylic paint and Modge Podge