

ARIKA PREVOST

Discarded matter, revived and breathing, captures reality, life, time and death. When I use recycled materials, I reinvent and reshape spaces and create collages. I'm inspired by chaos, anxiety and in-between places, and the conflicting emotions of both safety and restriction. The repetitive touch of the surface, layering, and reshaping the detritus is physical and personal. My work is controlled disorder, some pieces more formally driven by choice of color, shape, material, and composition while others tell a story or make an expression. I collage paintings using clothing, cardboard, paper and more, and make spaces where you dream and feel secure once you dare to enter. The thrill of the experience could bring mayhem or a sense of protection. The surface may be hard or soft and fluffy, it may seem unstable, but your presence will not make it falter.

PAUL SUNDAY

I am fascinated by the inner life of things—the contradiction between their energy and the illusion of stillness. I bring together mundane objects and materials to create situations of contingency, reflecting on impermanence.

I worry about our fraught relationship with technology and our planet's destiny. Influenced by my work in experimental theater-making, my installations are abbreviated performances where the actors and script have gone missing. My ragtag arrangements of art props and branches are laments—but also offerings. I find consolation in seeking. In the cracks between sense and non-sense, I search for moments of grace and humor.

6. Arika Prevost, *Inside Out*, 2020, cardboard, door, window, blue siding, carpet, paper, fabric, acrylic paint, dimensions variable

7. Paul Sunday, *Glitch No. One for Samuel Beckett*, 2020, mixed media, 48 x 48 x 48 inches



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

MASTER OF FINE ARTS
THESIS EXHIBITION
APRIL 24 – MAY 15, 2021

We are pleased to present the work of Master of Fine Arts degree candidates Seth Butler, Anya Graf, Hannah Hutchinson, Adrian Lee, Catherine McTague, Arika Prevost, and Paul Sunday for the spring semester 2021. 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, and 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.

Sarah R. Cohen
Chair, Department of Art and Art History
Corinna Ripps Schaming
Director/Chief Curator, University Art Museum

MFA
UAlbany 2021

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HANNAH
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CATHERINE
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SETH BUTLER

I paint surrealistic landscapes, using photographs as only a touchstone from which to branch out and creatively interpret what my imagination sees. As I dip toes into fantasy realms, reality is never a safety net, but just the bottom of the creative swimming pool. I take the viewer and myself floating to the surface, as I seek not only to show the beauty of the natural world, but to extend its possibilities. To stop, breathe, and reflect on the mystery of nature is to reinvigorate our intent and feel restored.

ANYA GRAF

Dancing a line between painting and sculpture, my paintings explore the complexity of emotions and how we, as humans, can feel so many things at the same time. Many layers of paint, glitter, and glue conceal and reveal the words of poems that I write as I paint. Capturing a single emotion in each painting, words become a vehicle for me to explore anxiety, doubt, love, anger, sex, and loss. As I pour myself out in paint with words that hold me accountable, I gather my stretched-out thoughts, creating larger-than-life diary pages that explore the physical impact of feeling emotions and how the act of sharing that impact can be terrifying but also liberating.

HANNAH HUTCHINSON

Every move is a mark, every mark is a moment,
every moment is a story.
A painting, a shrine, a tribute, an artifact.
I'm solid and then void.

Through performance and action on clay material, I create artifacts or placeholders. A memory, a word, a taste, a song, a warmth, an out-of-body-experience: phenomena that surround me in my daily life drive my work. I give myself a vague prompt, various pigments, and large quantities of clay to begin. The piece then takes on a life of its own. Overcome by the process, the vague prompt I have given myself begins to take shape as I intuitively work with the clay: acting, re-acting—charging the clay with each body movement. I call this process *Full Body Contact Ceramics*.



ADRIAN LEE

My practice explores biographical mimesis. Imitating moments or memories of my life through representational imagery, I interweave an array of different media and techniques that allow the work to evolve into something that was previously inconceivable. My multi-media paintings act as memoirs influenced by my background as a graffiti writer. Graffiti gave me a profound sense of being connected to my surroundings along with an overwhelming feeling of purpose. Like graffiti, my work is an acknowledgment and reverberation of my existence distilled in images of myself, muses, and memories. I strongly believe that whether it is art, politics, or economics, people do not exist if they are not represented. If you are not represented, then you are symbolically annihilated. My work shows the world that I was here. Like a tag on a park bench or a straight letter on an overpass, I was here.

CATHERINE MCTAGUE

I am a collector and maker of images, reconstructing thoughts, dreams and memories, both mine and borrowed. Investigating the bridge between the lived experience and the extramundane, I am curious about the unknowable and the desire to create rituals, images and media to relate to that which we do not understand. I assemble photos and symbols, translating from collages into drawings and paintings. Through layering, washing, and erasure, I allow the forms to appear, not fully in focus, suggesting found footage and a narrative rooted in ambiguity, a clouded sensitivity more atmospheric than neatly defined.

- 1. Seth Butler, *The Estranged*, 2020, oil, spray paint on canvas, 48 x 72 x 1½ inches
- 2. Anya Graf, *free fear*, 2020, acrylic on shower curtain, 69 x 74 inches
- 3. Hannah Hutchinson, *Bossa Nova Civic Club ~ What Remains*, 2020, glazed and pigmented stoneware, spray paint, 52 x 54½ x 1½ inches
- 4. Adrian Lee, *Preliminary Contemplation*, 2021, mixed media on canvas, 60 x 48 inches
- 5. Catherine McTague, *Raising Darlene*, 2020, oil and acrylic on canvas, 11 x 14 inches