

2024

Master of Fine Arts  
Thesis Exhibition

Alison Bachorik

Isabella Burnett

Albina Luisa Cook

Sean Desiree

Annabelle Mona

Chayel Moses

Adrianna Sakamoto

Yin Zhang

University Art Museum  
University at Albany

## **2024 Master of Fine Arts Thesis Exhibition**

April 25 – May 12, 2024

We are pleased to present the work of Master of Fine Arts degree candidates Alison Bachorik, Isabella Burnett, Albina Luisa Cook, Sean Desiree, Annabelle Mona, Chayel Moses, Adrianna Sakamoto, and Yin Zhang for the 2024 Spring Semester. 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.

### **Danny Goodwin**

Chair, Department of Art and Art History

### **Corinna Ripps Schaming**

Director/Chief Curator, University Art Museum



1. Alison Bachorik, *Blurry like the feeling in the ending of the summer, living in a memory, imagining another*, 2024, archival pigment print on DiBond, 59 1/2 x 43 1/2 x 1/8 inches
2. Isabella Burnett, *Lady/Tramp*, 2023, fabric, canvas, yarn, fork, 75 x 37 x 17 inches
3. Albina Luisa Cook, *The Butterfly Effect* (detail), 2023, oil on canvas, 12 x 36 x 1 1/2 inches
4. Sean Desiree, *Let's Call It What It Is* (detail), 2024, wood, inkjet film, archival artist paper, spray paint, gaffer tape, vinyl adhesive, dimensions variable

5. Annabelle Mona, *Flotsam*, 2024, acrylic, oil pastel and graphite on paper, 48 x 60 inches
6. Chayel Moses, *Bender*, 2023, acrylic, glitter on canvas, 36 x 48 x 1 1/2 inches
7. Adrianna Sakamoto, *Just Looking* (detail), 2024, resin, dimensions variable
8. Yin Zhang, *White Space Details* (detail), 2023–24, ink, watercolor, marker, mixed materials, 13 x 13 inches each, 27 x 503 inches overall



## Alison Bachorik



Photographs are vessels of time, moments lingering indefinitely, portals through which we can traverse the dimensions of time and space. I feel the urge to document places with human presence and intervention. I seek out moments in time that are on the verge of becoming obsolete, often juxtaposed with indulgent or hedonistic objects such as cigarettes, alcohol, and birthday cake. I live for encountering moments of weirdness, a broken bottle of beet juice on a grocery store floor, a Colt 45 bottle as a flower vase, and cheetah print underwear. I fuse these photographs through collage in Photoshop. I flirt with the notion of a photographic print as a sculpture, exploring themes of materiality, temporality, and spatiality. Through these explorations I form temporal pauses and fabricated memories.

Alison Bachorik, *I no longer fear the razor guarding my heel*, 2024, archival pigment print on DiBond, 69 1/2 x 43 1/2 x 1/8 inches

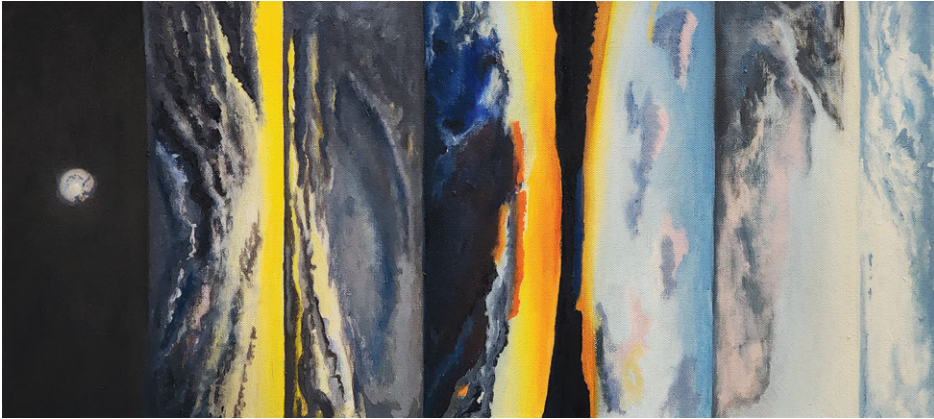
## Isabella Burnett



My body's essence—the couple pounds I can't shake, the wrinkles I fear will grow, the scars highlighting my skin—is captured by crossing red threads, plush fabrics, and textural explorations across the material's surface. Rudimentary hand stitching focuses my contemplation on the nuances of identity, physicality, and human connections. Needle and thread form a tenuous bond between found objects and unassuming textiles, creating a depth of personality and narrative. Often the work seems literally to be “hanging by a thread” as materials precariously weave, wrap, or pull against one another into corporeal postures. My work is developed through intersections of girlhood and romanticism, and I lean into the personification of the vessel as an individual in its own right. Haptic traces of threads, linguistic expressions and objects rooted in cultural resonance animate themselves into entities that exist beyond me.

Isabella Burnett, *Pocket Queen* (detail), 2023, assorted textiles, playing cards, thrifted flannel button-up, 92 x 74 x 34 inches

## Albina Luisa Cook



My oil paintings commemorate significant personal and emotional milestones involving: joy, happiness, loss, and grief. My skylscapes are inspired by phenomena of light and the perception of color. They are aligned in fragments that confront mortality as the viewer moves along the piece. The landscape is abstracted by a shift in perspective of the horizon line when turned on its vertical axis, and in doing so I allow the sky to relate to the physical body. My work conceptualizes the way we quantify time in an attempt to preserve fleeting moments.

Albina Luisa Cook, *The Butterfly Effect* (detail), 2023, oil on canvas, 12 x 36 x 1 1/2 inches

## Sean Desiree



As a conceptual artist, I work in forms including public art, interactive installations, and sculptures with video and sound elements. My interests include social engagement and disruptive interventions that challenge biased societal structures. The subject matter spans topics from climate change and homoeroticism in sports to white supremacy/delusion. My work gives visual form to oppressive practices, forcing viewers upholding these practices to confront their discomfort and produce behavioral change. I'm interested in contributing to systems and structures of care. I coined the term *conducive architecture* to describe functional forms that heal rather than harm. This is the opposite of *hostile architecture*, such as the spikes on ledges or window sills used in most cities as an exclusionary design tactic to prevent poor people of color from resting, an activity criminalized as "loitering." My work is a respite, an offering of support to meet our society's basic needs.

Sean Desiree, *Nonsus (No Ordinary Love)*, 2024, 100% cotton basketball shorts, fiberglass, epoxy, spray paint, acrylic, rose quartz, moonstone, wood, video (single channel video, 2:08, color, sound), dimensions variable



## Annabelle Mona



Printed pattern, painted gesture, and contour line drawing form the backbone of my current process. Biological, geological, and atmospheric phenomena merge with patterns that evoke textiles, screens, and architecture. I am interested in the way that different treatments of marks in a painting can imply a variety of motions and sounds. My marks form a kind of visual static, similar to the repeated crackling you would hear on a gramophone. I paint around the subject to invert the foreground from the background. This inversion is a metaphor for nature within and without the subjects. Some subjects are recognizable forms; a moth, a rainbow, a patch of clovers; while others are abstractions that probe their sensory environment. My color palette often collates glazy burnt oranges with soft, cool tones of near white. This is a perceptual tool I use to enhance the saturation of the near-opposite color.

Annabelle Mona, *Desire Paths*, 2024, acrylic and graphite on paper, 48 x 60 inches

## Chayel Moses



I paint entities that express strong gestural storytales of my experiences as a living being. These creatures travel in all their transcendental glory to wonderlands of emotion, sensation, and feeling. In my work, I use flashy, vivid, and contrasting colors to constitute mystics and otherworldliness. To truly capture the chaos of my mind, I build up twisting curls and swirls within my entities. They are then grounded in their bright worlds by placing hard-edged but lively architectural elements. I include Afros and Black hairstyles within my creatures' shapes to signify my energetic identity. I also use sparkly jewelry, flat oval shapes resembling nails, and simple hoof shapes that suggest high heels to signify exploration of my femininity. Moving through these playful realms, my creatures live to tell the tale of mortal reaction and understanding.

Chayel Moses, *Best Friends*, 2023, acrylic on canvas, 36 x 36 x 1 1/2 inches

## Adrianna Sakamoto



Laughter is not only the best medicine but the best medium for empathy. My work resolves heavy subject matter in a lighthearted way. I always start with a frustration, with the result of the final sculpture being a kind of container for my feelings, like an amulet, which I then coat with a solid, simple matte pastel paint. Generally my sculptures take the form of human bodies, objects, and, sometimes, random bits of text. My primary method of sculpture-making is through 3D modeling and 3D printing, because I find it to be the most efficient and precise.

Adrianna Sakamoto, *Just Looking* (detail), 2024, resin, dimensions variable

## Yin Zhang



I call my paintings “White Space Details.” Like the empty space on a calendar or breathing fresh air after surfacing from water, precious, sparkling and delightful. In Mandarin, “空白” or “white space” describes the unpainted portion of a traditional Chinese painting, a concept similar to “negative space” in English. But in the Chinese concept of 空白, this blankness is full of potential, a rare glimpse into the details of life, the unfilled moments life leaves for people.

I mix shapes, relationships, historical spaces, and cultural backgrounds to produce some plausible stories that feel friendly with a little sprinkle of humor. Like a small independent society performing in the corner of its own script. The artworks reflect the essence from the appearance, find commonalities in the trivialities, are not interfered with, are not imposed, and present things as they are.

Yin Zhang, *White Space Details* (detail), 2023–24, ink, watercolor, marker, mixed materials, 13 x 13 inches each, 27 x 503 inches overall



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State University of New York

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