

We are pleased to present the work of Paul Bauhs, Suzanne June Boatenreiter, Yaminay Nasir Chaudhri, Euna Goh, Jelena Opačić, Sara Pruiksma, Georgia Wohnsen, and John W. Yost, Master of Fine Arts degree candidates for the spring semester 2011. 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 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 College of Arts and Sciences, and the Ann C. Mataraso Endowment Fund, established in honor of Professor Emeritus Mark Greenwold, for support of the exhibition and this publication. The Art Department would also like to thank the museum staff for its hard work and dedication throughout the exhibition process.

Danny Goodwin, Chair, Art Department
Janet Riker, Director, University Art Museum

7. Yaminay Nasir Chaudhri
Meeting with Strangers-Paranda,
2011
Video still

8. Yaminay Nasir Chaudhri
*Meeting with Strangers-Square
Dance*, 2011
Video still

9. Georgia Wohnsen
Scratch Off Navajo 2, 2011
Archival inkjet print
50 x 60 inches

10. John Yost
The Universal, 2011
HD video
Dimensions variable

cover image:

Euna Goh
Chamber Tryptich (part II) detail, 2010
Acrylic and mixed medium
48 x 60 inches



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UNIVERSITY ART MUSEUM
UNIVERSITY AT ALBANY State University of New York

Supported by the Office of the President, Office of the Provost, the College of Arts and Sciences, and the Ann C. Mataraso Endowment Fund.

MFA

APRIL 29 THROUGH MAY 15, 2011
UNIVERSITY ART MUSEUM, UNIVERSITY AT ALBANY
MASTER OF FINE ARTS THESIS EXHIBITION



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Paul Bauhs

My role is documenter of idiosyncrasies and propagandist of my own interests, no matter how inane. I take images of people, places, things, and events from both personal and universal histories and generalize them into an inventory of archetypes and icons.

I often examine subjects in fragments and paint them with large flat planes of color. My graphic stylization serves to neutralize preconceived hierarchies. On this level playing field, an image of a friend from high school is equal in importance to an image of Queen Victoria.

Suzanne June Boatenreiter

Fuuma (pronounced foo-mah) is a character I created and perform as that represents the innocent aspects of my liberated id. Fuuma naively wanders the world as an instinctive, pre-verbal, clownish being who is part animal and part child. Fuuma's adventures can be playful and fantastic; depending on the situation, they can also be devastating and tumultuous. Her world moves from the everyday into a realm that is deeply subjective. Through Fuuma, I'm exploring the release of my capacity for wonder.

Yaminay Nasir Chaudhri

Part Pakistani, part American—I am in between. Though I am able to cross boundaries and inhabit both worlds, I experience the dilemma of not belonging in either place. I am interested in the emotional, gendered, and spatial disconnection between my biased perceptions of these worlds and the role I play as a mediator between them. In meetings with expatriate Pakistanis in the U.S. and patriotic American soldiers, I create situations for intimate exchange, allowing myself to be swayed in either direction and exposing my insecure longing for home.

The juxtaposed videos of my disconnected experiences connect the asymptotic worlds that define me, and carve out the uncomfortable voids in a world of strangers.

Euna Goh

My painting is an expedition into two realms: ancient Korean folk paintings and architectural spaces. Each represents human nature and its surroundings.

I am drawn to folk paintings because they transform living creatures and everyday moments into symbols that convey human aspiration through humor and satire, affinity and empathy.

I am also interested in mundane space. Whenever I move to a new place, I have a constant sensation that I am both floating through space and inundated by it. A place serves as both a shelter and a jail, in which peculiar psychological breakdowns may develop: fear, depression, anxiety, chaos, alienation.

To explore this, I interweave symbols derived from folk paintings with the architectural forms I have experienced. By exaggerating, distorting, and mingling these, and by adding vibrant brushwork and intense colors, an imaginary place appears. Take a voyage there. Estrange yourself, and find your walls and windows.



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1. Jelena Opačić
Untitled, 2011
Performance documentation

2. Jelena Opačić
Untitled, 2010
Archival inkjet print

3. Paul Bauhs
Untitled, 2009
Gouache
17 x 14 inches

(RIGHT)
4. Suzanne June Boatenreiter
Just This (detail), 2011
Animated collage, 2:38 minutes

Jelena Opačić

Naked person (in costume) walks around art museum. Fashionable woman sits in hospital waiting room wearing bandage hat. Woman in neon *burqa* walks on street. Bruised woman boards bus. Skater-girl with similar bruises also boards bus, as well as fairy-like lady and bruised artist. They are all me.

As a member of society and as a persona with a carefully composed appearance and a measured set of mannerisms, I provide an aesthetic and social experience. It is not defined for the audience that I am a performer. I use our closeness as mutual identification, and I risk shame or rejection in social situations to allow the audience to purposely disregard my actions. Once the audience acknowledges my intent, its perceptions and judgments become confused. Perhaps they will rethink them.

My goal is to increase the level of an observer's awareness so I can challenge social expectations and revisit the proliferation of prejudices and cultural norms, formed over time, which play an important role in the construction of identity.

Sara Pruiksmas

Through the enchantment of personal belongings, the desire to play, and the beckoning of an illusionary realm, come sculptures. Sensation inspires the transformation of scraps and clutter. Hand-sewn forms and gently pressed papers are pinned into place. Gestures of binding and wrapping echo a feminine mystic rite. Hinged, taped, and tied together, they teeter and tip delicately. Illuminating the dance between materiality and image, these fragile structures unfold before the viewer through intimate study. As if to embody the ephemeral dreamscape, a heavy, slow moving vessel appears, drifting through its pale climate.

Georgia Wohnsen

I was raised in Dolgeville, New York—a place habitually beige in hue, somewhat luke-warm in accommodation, but mineral-rich in the resources of rural history.

Isolated from interest and subtle in diversity, the biographies of farm and farmer, shop and shopkeeper, school, student, and schoolteacher coalesce into locality and "the local."

I use personal stories, casual documentation, and fabricated animal spirit totems to explore the crossover between preserved reality and the allure of legends, spirits, and myths.

I have traversed this upstate landscape with admiration and expectancy, always collecting evidence of the cultural legacy underfoot.

John Yost

It would be wonderful to think that all photographed and filmed moments are honest.

My dad almost died on Thanksgiving after complications from a motorcycle accident. I tried to build a time machine out of a motorcycle, to go back and warn him before the accident happened. But time travel isn't possible.

Instead, I've been trying to film an honest moment. However, it's common knowledge that all seemingly honest filmed moments have been gathered deceitfully. So I want you to decide if deception is important, or if, by being sincere in the deception, we can use film and photography to be truly honest.

I was never destined to be a filmmaker. I didn't pick up my first 8mm camera at the age of five. However, it is still the only way I know how to communicate honestly to the world.



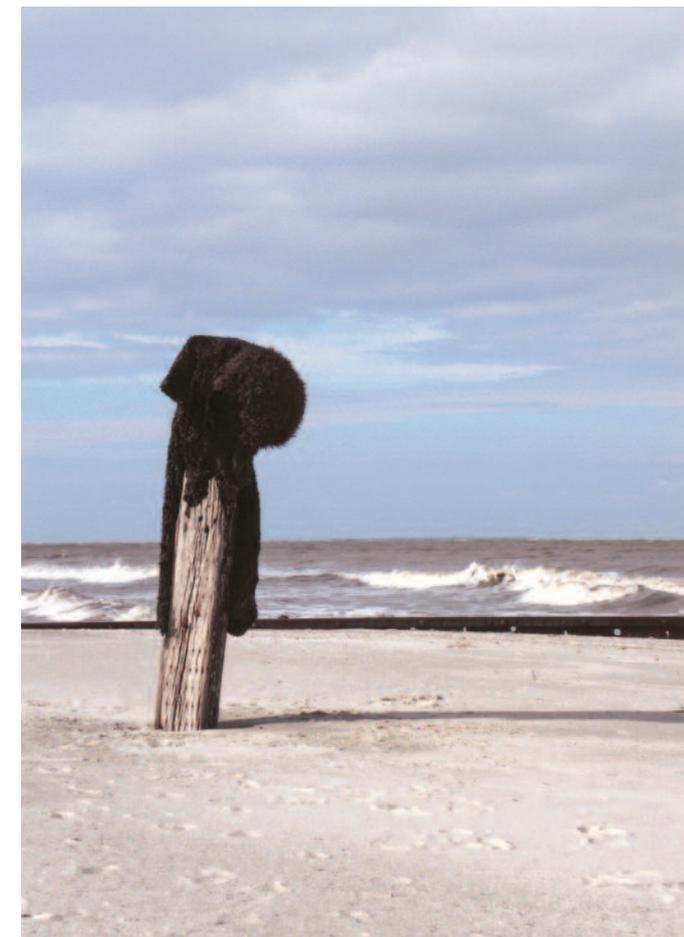
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6. Sara Pruiksmas
Something To Dry Your Tears On, 2011
Insulation board, spanish moss, automotive undercoating, spray paint, fabric, tissues, napkins, pompoms, canvas, wire, yarn, thread, pins.
12 x 18 x 10 inches

5. Suzanne June Boatenreiter
Untitled, 2010
Archival inkjet print
65 x 42 inches



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