



Alex Oslance  
*lan Chess's brother Dominick Chess is hanging out with Jeff Lambert's dad's gun, 2010*  
 Armando shirts, Paverpol, pearlescent paint, cast aluminum, epoxy clay, Nike Shox, plexiglass, fluorescent lights and color gels, steel, and oil paint, 13 x 6½ x 10 feet

### Carolyn Zuaro

The creation of art has always been the primary validation of my existence. Inside my work, you will find moments that describe my life. Barbed wire mingles with a strand of pearls. A dusting of glitter pauses on a pad of moss. By incorporating these significant objects into a work of art, I commemorate their importance to me. They are a collection of my memories. Some describe the intangible effects of nature, such as wind or the warmth of the sun. Others imply an emotional experience in the way they either resist or succumb to gravity. These oppositional forces depend on each other for stability, resulting in an unexpected state of harmony. Here, I find myself, traversing the landscape of my mind.



Carolyn Zuaro  
*Aerial (detail), 2012*  
 Mixed media, 103 x 63 inches

Marilee Sousie  
*Rokay, I Rill! Your rother eats rat roopl, 2010. Acrylic on paper, 23½ x 18 inches*

We are pleased to present the work of Jaimee Atkinson, Rodrigo Chevitarese Batista, Amanda Kates, Jenny Kemp, Janae McHugh, Alex Oslance, Marilee Sousie, and Carolyn Zuaro, Master of Fine Arts degree candidates for the spring semester 2012. 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

COVER:  
 Jenny Kemp  
*Mother Heart (detail), 2011*  
 Oil on paper mounted on panel, 22 x 32 inches



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**  
 MAY 4 THROUGH MAY 20, 2012  
 UNIVERSITY ART MUSEUM, UNIVERSITY AT ALBANY  
 MASTER OF FINE ARTS THESIS EXHIBITION





Jaimee Atkinson  
*Psychic Reading II: I Think It's Meant to Be*, 2011  
 Oil on canvas, 36 x 36 inches

### Jaimee Atkinson

My work explores the paradoxes of abstraction and narrative painting; personal experience is translated from memory into a visual language. I use abstracted form, line, and color as symbolism to stand in for figures or objects in a way that relives a moment and a feeling for me. The figures emerge to act in space, suggesting a narrative. Titles allude to the content of the paintings. This body of work includes significant moments: death's passings, personal relationships, bizarre situations, and incidents.

### Rodrigo Chevitarese Batista

Interpersonal relationships and self-identification, preconceptions and ethnic/gender identity—my videos sift through subconscious baggage. Based on personal experience, I develop and create performances using simple elements: for example, an empty room, some boxing gloves, and two people. I bring my explorations to life and investigate realities hidden behind subcontext and staged encounters.

My performance videos often revolve around me interacting with another person. Participants have different levels of involvement, implied intimacy—and a respective amount of conflict arises from that. Viewing a character, such as myself, triggers subconscious ideas—stereotypes and preconceptions—that are later shifted and taken apart. My creations vary from visceral, physical performances to subdued conversations over heavily edited footage, called “research-dialogues.”

These research-dialogue videos bring conversational interviews into a visual mews that highlights, informs, and sometimes divagates from the major theme of the dialogue—such as two cousins discussing the secrecy and white lies that surround the death of an older cousin.

### Amanda Kates

My work provokes an unmistakable physical sensation of anxiety. The acidic intensity of the colors engaging in active, deliberate discord induces a state of comprehensive unease that is felt in all parts of the painting. Shifting, agitated patterns and textures generate a bristling, buzzing surface through which people, objects, and



Janae McHugh  
*Untitled (gaze)*, 2010  
 Archival inkjet print, 31 x 42 inches

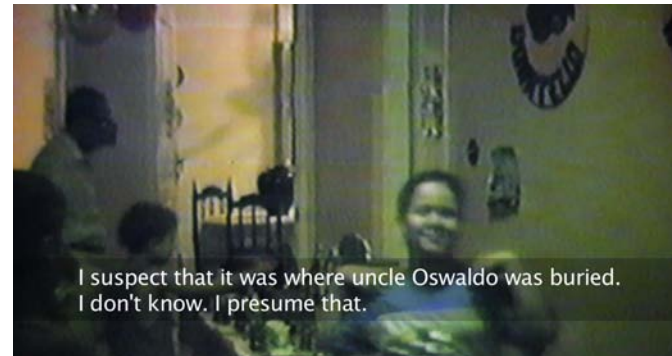
Jenny Kemp  
*Red Eye*, 2012  
 Oil on panel, 26 x 36 inches

spaces alternately emerge and retreat. The paint possesses a quality of resting just on the surface of the canvas, allowing little rest for the eye in its search for a clear point of entry or departure.

My paintings and drawings are derived from old photographs of my family and myself. These images represent an investigation into the instability of recollection and my obsessively self-referential language. Though the literal narrative is clear only to me, the compositional tension of the snapshots—images may appear to be sliding off the canvas, or unnaturally forced into the rectangle—and the hyperactive colors relay a generalized sense of anxiety, independent of the narrative.

### Jenny Kemp

In a constant search for the hidden, I construct worlds that represent the unseen. These internal characteristics of biological forms are a result of my contemplations on the human body and its relationship to organic matter. Working back and



Rodrigo Chevitarese Batista  
*Oswaldinho*, 2012  
 Research-dialogue video, 13 minutes

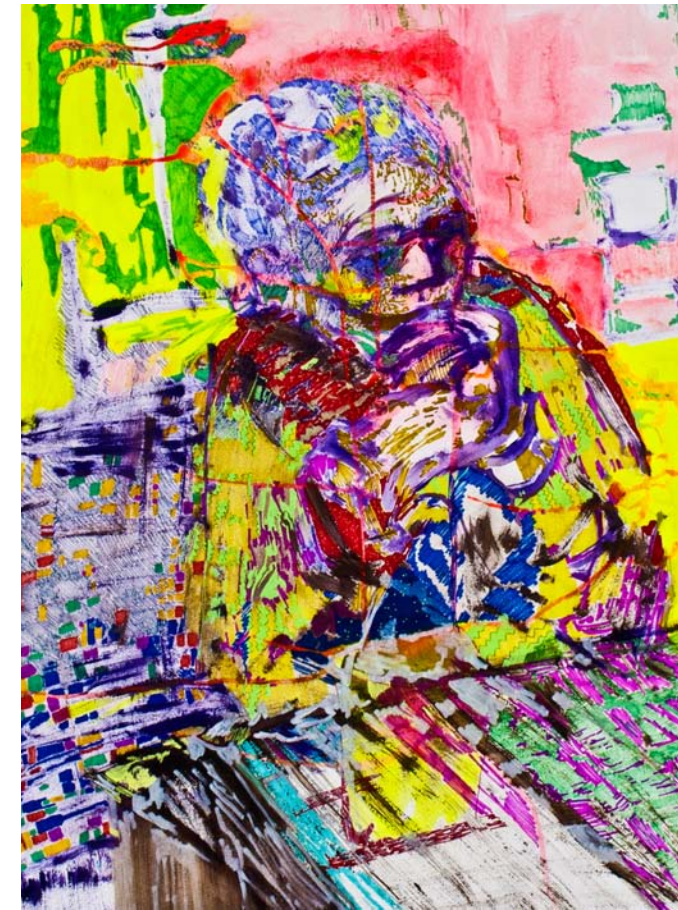
forth between painting and animation, I take digital captures of paintings and manipulate them in Photoshop to create stop-motion videos. Working in these two different mediums allows each to inform my investigation of surfaces, space, and form, one cyclically feeding the other. Through this process, I lose touch with the specific origin of the images, and an other-worldliness emerges. I work carefully to create subtle color shifts and vibrations that encourage a slow gaze in the viewer, allowing a full engagement with these abstractions.

### Janae McHugh

My work is an elegiac meditation, a poignant focus on everyday objects that mark time in their wearing away and on images, thoughts, and moments that assert yet transcend their humble nature. Resolutely sparse, my materials come from daily routines and personal rituals. Newspaper images are reframed and rephotographed until they pixilate toward abstraction, becoming mysterious images divorced from their original informing. Handwritten text and small clay sculptures generated through meditation become incantations and enigmatic relics. And mundane objects, such as a glass of water evaporating, draw attention to time passing, almost unperceivable but relentless. These slight elements charge a space, creating an atmosphere where the tangible slips toward the intangible, where connections are suggested but tenuous, and the desire to understand feels urgent but elusive.

### Alex Osance

*My bro Bryant has a ruler-straight line of facial hair and a razor-thin pinstripe chinstrap style. He's got custom rims on his brand-new white Mustang—wrapped the last one around a tree at 140 mph, not a scratch on him. Cock-block Bryant out at the club and get a Bud Light lime bottle turned into sand across your face.*



Amanda Kates  
*S.S.*, 2011  
 Marker and acrylic on paper, 30 x 22 inches

I characterize “bros” through cutting and humorous critiques of arrogant and brash behavior. Using refined materials of superior strength and performance, I depict iconic elements of contemporary stud culture that represent and exaggerate masculinity. I observe the assertive confidence bros exude, and envy them. They expose my own inhibition.

My sculptures act as crystallizations made from my manual input of physical action, radiating virility and possessing a charged climax of energy.

### Marilee Souisie

Scooby Doo and Shaggy: those happy, paranoid friends that we all love for some strange reason; the stressed-out-but-loveable, maybe-a-little-drunk Fred Flintstone, who reminds you of your father or of the moment your best friend decided to act more like Ursula than Flounder...my fusion of characters creates playful fictional worlds that explore my personal relationships and my emotional responses to these experiences.

Coloring books, animation stills, and movies are precisely jumbled and compiled together onto canvas and paper to create abstract paintings. Compositions of intense color and deliberate lines are used to exaggerate important moments, forms, and characters found in the work.