



Angela Heisch  
9 Painting, 2014  
Acrylic paint on canvas, 24 x 24 inches



Monica Bill Hughes  
Serena (with bananas), 2013  
Acrylic and ink on canvas, 17 x 15 inches



Julie Pamkowski  
B&W 2 (Garage), 2013  
Archival Ultrachrome print, 20 x 16 inches



Ilana Zwiebel  
With Glasses, 2013  
Oil on canvas, 4 x 4 feet

We are pleased to present the work of Katria Foster, Dustin Angelo Garafolo, Roberta Gentry, Wenjie Han, Angela Heisch, Monica Bill Hughes, Julie Pamkowski, and Ilana Zwiebel, Master of Fine Arts degree candidates for the spring semester 2014. 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 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 University at Albany Foundation, the College of Arts and Sciences, University Auxiliary Services (UAS), and the Ann C. Mataraso Endowment Fund, established in honor of Professor Emeritus Mark Greenwold, for support of the exhibition and this publication. The Department of Art and Art History would also like to thank the museum staff for its hard work and dedication throughout the exhibition process.

Rachel Dressler  
Chair, Department of Art and Art History

Janet Riker  
Director, University Art Museum

COVER:  
Wenjie Han, *Office No.2* (detail), 2013  
Oil on canvas  
47½ x 47½ inches

 UNIVERSITY ART MUSEUM  
UNIVERSITY AT ALBANY State University of New York

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**MFA** MAY 2 THROUGH MAY 18, 2014  
UNIVERSITY ART MUSEUM, UNIVERSITY AT ALBANY  
MASTER OF FINE ARTS THESIS EXHIBITION

## Katria Foster

There is a shift in my reality when God becomes present. I experience a feeling of awe through meditative prayer and by encountering the natural world. Through the photographic process I re-imagine these experiences with God, making visible something that is intangible. I use natural light to enhance forms, creating spaces that function alternately as flat two-dimensional planes and as three-dimensional fields. The contrast between these spaces is met with additional contrasts between clarity and ambiguity, synthetic and natural surfaces, and finite and infinite dimensions. This tension is a place I find engaging when it is met by a sense of transcendence that diminishes the material reality of my subject, leaving color, light, and space.

## Dustin Angelo Garafolo

I have always been interested in the way photographs can evoke an experience of nostalgia. I am one of those people who keeps a collection of photographs to remind me of my past. I have this funny feeling that if I lose the photographs, I will lose the memory. While this may be an irrational fear, it is undeniable that our visual perception of images can trigger a gateway to memories.

My working pace is fast, combining wet and dry mediums. I work from my collection of photographs and the memories attached to them. Ultimately my drawings and paintings are slightly distorted. To me, this is similar to the process of memory: some portions of information remain vivid, while others are hazy and distorted. If a photograph is a moment frozen in time, then my work allows me to unfreeze that moment during the process of analyzing and remaking the photograph.

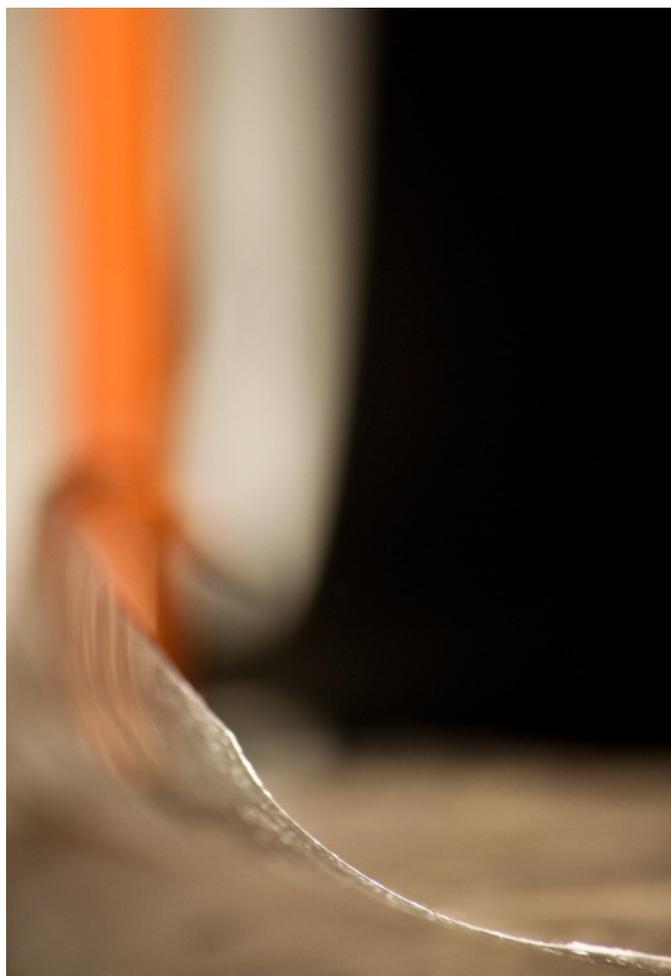
## Roberta Gentry

I organize the components of my paintings into two categories: collections and their containers. The containers are abstracted structures whose function is to organize and separate, much like cabinets of curiosities, rooms in an apartment complex, or even chapters in a book.

The collections are made up of forms that have been abstracted from language or populations of visually related shapes. Sometimes crystalline, sometimes organic, the collected shapes are both discrete and modular. With no inherent meaning attached, these shapes are like characters in an unfamiliar written language.

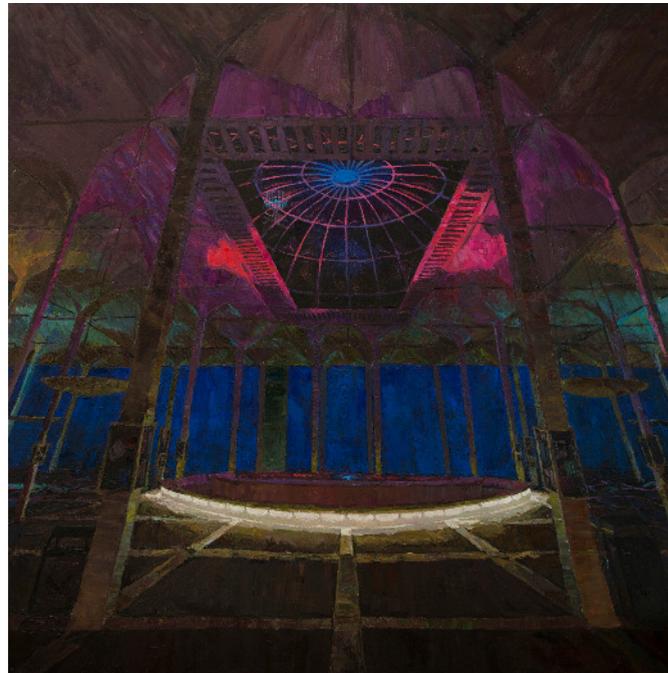
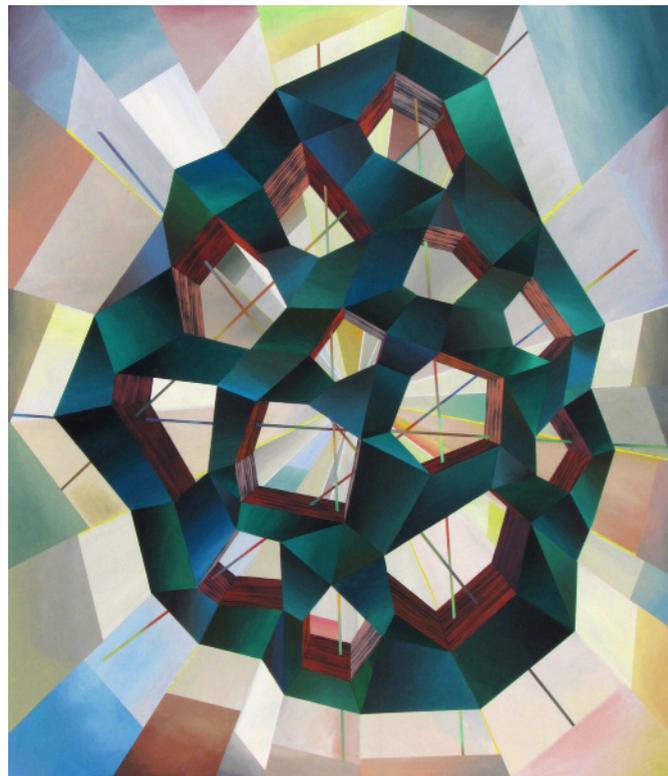
## Wenjie Han

In Chinese philosophy, the principle of yin-yang describes the natural world as abundant with opposite or contrary forces. This concept is critical to me, as it consistently influences my practice. In particular, architecture, my major subject, has become a mechanism to advance this concept. In my work, this concept can be seen in the interactions of subject and object, object and visual language, representation and abstraction, individual and social contexts, and the languages of Chinese traditional painting and Western modern painting. This dialectic makes my practice challenging. More importantly, these interactions are essentially interconnected and can be thought of as complementary. Ultimately they form a unity that is dynamic, harmonious, uncertain, and open. To pursue unity from contradiction is my goal; however, it is not essential that this unity be absolute or complete.



Dustin Angelo Garafolo  
*The lake doesn't freeze like it used to*, 2013  
Mixed media, 48 x 72 inches

Katria Foster  
*Ascending Orange Line*, 2013  
Ultrachrome print on Museo Silver Rag  
38 x 25 inches



Roberta Gentry  
*Skeleton*, 2014  
Acrylic on canvas, 48 x 36 inches

Wenjie Han  
*Campus Center*, 2014  
Oil on canvas, 56 x 56 inches

## Angela Heisch

Without the use of an original referent, these drawings and paintings are conceived solely through the development and articulation of an abstract language. They are suggestive of forms and spaces as they appear when first glanced at, before they are categorized or named.

I employ flat planes and forms that desire to construct an important and symbolic spectacle while remaining just beyond comprehension. Through the use of line, erasure, rough gradients, and grids, a battle for hierarchy begins to take place.

Polarities—randomness versus pattern, revealing versus concealing, premeditated versus spontaneous mark-making—are tools I use to carry out the conversation between space and forms. These works offer a direct engagement of nameless and faceless forms that ultimately remain unverifiable in a constant state of ambiguity.

## Monica Bill Hughes

My paintings and drawings probe notions of femininity, sexuality, and vulnerability. A cast of hybrid female characters inhabits odd yet familiar domestic spaces. Using imagery found in cookbooks, medical textbooks, vintage porn magazines, and household catalogs, I synthesize and re-imagine the female body. After extracting imagery from its original context, I knit together a new variation on the female nude. The women I create are powerful yet vulnerable, fulfilled yet unsettled, perhaps even insatiable.

Ultimately my practice leads me to question my motivations. From where do my desires originate: some intrinsic impulse, or does culture dictate what I strive for and how I behave? Through my paintings, I wrestle with the desire to be sexy, intelligent, powerful, and fulfilled, while Western ideals suggest that those things come from lingerie, a high-paying job, finding the perfect pie crust recipe, and a house complete with a matching set of salt and pepper shakers.

## Julie Pamkowski

Cultural expectations of women, particularly childbearing and cultivated ideals of the female physique, are fascinating to me. My work comes from a deeply psychological and emotional place. It is this tangled, internal complexity that is a driving force for my process. My inspiration is derived not only from the media, but also through learned behavior and personal experiences as a woman.

Plastic bags, dolls, and pantyhose function as surrogates for a human presence. From these materials I create grotesque sculptures that resemble internal organs, dismembered limbs, and deformed fetuses, which I then photograph. I also digitally manipulate images as a way to transform thought processes, memories, and traumas into visual form. This work is a sinister yet playful investigation of the relationship between the internal and external selves and the female body.

## Ilana Zwiebel

Meaty, volumetric limbs emerge from flattened space, while a repeated geometric pattern invades the boundaries of the figure. In my paintings and prints, the figures become inseparable from the environment, collapsing the foreground and background. The geometric pattern has moments of both thickness and transparency to allow the bright red underpainting to bleed through an otherwise neutral palette. This transparency, combined with moments of thick clouding, allows the rigid pattern some pulsation, giving it a kind of subtle life. The result is that the figures each have unique spaces to occupy. These spaces aren't separate, but rather seem to originate from inside the bodies. The environment then transforms into a psychological space, where the external world is being created by the emotional presence of the figure.