



Thomas Makovitch

In a cyclical process, I use my childlike sense of make-believe to play with materiality and content. I embrace motivational urges of lust and logic to undermine the foundations of sculpture. Using the pedestal as a recurrent symbol of traditional art, I construct garish landscapes with mismatched materials to expose the fragility of my construction methods. Acts of rebellion and fantasy help to build multiple hybrid structures that morph with an ever-changing perception of scale and time. The materials seduce with glitter and glamour.

Jason Kates van Staveren

As part of an existential questioning of our world and myself, I challenge binaries like beautiful and abject, documentary and fictional, public and personal, known and unknowable. My subjects are things from everyday life that become the inspiration to further my questions. Household refuse calls out to me on its way to the trash, while souvenirs and letters, decades old, reassert the memories they anchor. I make representations of overlookable objects, the appearances of which consistently draw my attention, in a way I think of as collaborative. I try to acknowledge and grant equal voice to the original in a directly democratic way, while also giving myself permission to intervene and make changes. I depict my subjects with a high degree of fidelity so that they are as knowable as themselves as possible, while amplifying some aspect, inserting a fiction or otherwise mediating the likeness in a delicate balance that leaves them what they were, yet something more.

Thomas Makovitch
Original Scape (detail), 2014-2015
 Wood, Plexiglas, thread, paint, assorted beads, glass, adhesive, silicone, tar, flocking, screening, glitter, feathers, pipe cleaners, copper wire, foam core, linseed oil, metal hardware, hardware cloth, astroturf, moss, plastic toys, lobster shells, avocado skins, wax, found frames, holographic images, porcelain figurines, craft paper, acrylic rod, apoxie, epoxy.
 90 x 38 x 38 inches

Jason Kates van Staveren
Shower Drain Hair #7 (detail), 2014
 Archival pigment print
 36 x 24 inches

We are pleased to present the work of Anthony J. Camarota, Jaymee Harvey, Eric Lainson, Madison LaVallee, Thomas Makovitch, and Jason Kates van Staveren, Master of Fine Arts degree candidates for the spring semester 2015. 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:
 Anthony J. Camarota
 Eric Lainson
 Thomas Makovitch
 Jason Kates van Staveren
 Jaymee Harvey
 Madison LaVallee

 UNIVERSITY ART MUSEUM
 UNIVERSITY AT ALBANY State University of New York

Supported by 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.



MFA
 MAY 1 THROUGH MAY 17, 2015
 UNIVERSITY ART MUSEUM, UNIVERSITY AT ALBANY
 MASTER OF FINE ARTS THESIS EXHIBITION

Anthony J. Camarota

I see life as a series of small moments, many of which seem mundane or even trivial: waiting for a cup of coffee, sitting in front of a desk, or taking a walk on my lunch break. I believe these everyday situations, the ones that often get lost in the shuffle, are the ones that make us who we are.

By painting familiar scenes from everyday life, I create a personal narrative that documents my interpretation of the world around me. These objects and spaces often have no inherent emotional weight; they are simply things I can portray honestly. Like a visual diary, these drawings and paintings tell the story of where I go and what I see. They act as portraits of my life, but in many ways are portraits of myself.



Jaymee Harvey

Fairytales, biblical narratives, and folktales have deeply influenced my understanding of myself as a woman. They form the conceptual skeletal structures for my sculptures. I then fill them with my own information: inserting my biases, personal narratives, hopes and fears to satirize and expose cultural assumptions about identity. To challenge the validity of these narratives, I choose to manipulate quotidian objects that are of my childhood, such as a bedpost or dollhouse furniture, to question their original purpose and the narratives they evoke. Through this manipulation I strive to inject them with reflections of realities and non-realities, complicating the space between the real and unreal.



Anthony J. Camarota
Walk, 2014
Oil on canvas
48 x 47 inches

Jaymee Harvey
Not Yo Mama's China (detail), 2015
Terracotta, dollhouse furniture, mix media
Dimensions variable



Eric Lainson

My sculptures and images have a curious presence. They challenge traditional standards of beauty. Whether it's by breaking a tree branch or smearing a pencil mark or lacerating the painted surface of a piece of plaster, I maintain an aesthetic of rawness and incompleteness. I show objects against the imagined space of the pictures. Vivid colors are present as a contradiction to the dilapidated formations.

Madison LaVallee

My sculptures appear as material sandwiches, combining properties of real and imagined space in a layered unit. I observe the lived spaces around me, noticing materials that are both visible and beneath the surface, reflecting on personal history and cultural identity as they exist within the domestic sphere. I imagine pulling back a layer and uncovering the unknown materials, closely examining what is there and how the materials are structured. I categorize them as hard or soft, muted or bold, and assemble disparate pieces adjacent to one another, such as carpet padding touching ceiling tiles.

Elements are extracted from domestic spaces and broken into fragments, then represented as composites of information distilled from the original space. The sculptures are installed in conversation with the specific site, paying close attention to architectural details. Through repetition and labor, fragments are assembled, rearranged, and finally re-contextualized in a new form that is both a representation of my observations and an abstraction of my environment.

Eric Lainson
Shooter (installation view), 2015
Modeling compound, steel, wood, acrylic, ink, aluminum
3 x 3 x 7½ inches

Madison LaVallee
LR/KIT/LAV/OLS, 2015
Wood, paint, yarn, memory foam, bricks, plaster, fabric,
glass, a living plant
6 x 6 x 2 feet

LR/KIT/LAV/OLS (detail)