

Meghan O'Connor  
*The Weeding Root Parasite, 2016*  
Oil on Canvas  
95 x 60 inches

Christine Snyder  
*Nine, 2015*  
Mixed media  
Dimensions variable

Simeon Youngmann  
*The Guest, 2016*  
Graphite and Palm Ash on paper  
36 x 50 inches

David Nicolas Reisine  
*Puddles in Space, 2016*  
Steel installation  
Dimensions variable

John Callaghan Williams  
*Titlei, year Media Diamention*

We are pleased to present the work of Kyle Avery, Paul Carpenter, Ryan Chase Clow, Lacey L. Dickerson, Andrew Dines, Brennan Goodwin, Meghan O'Connor, David Nicolas Reisine, Christine Snyder, John Callaghan Williams, and Simeon Youngmann, Master of Fine Arts degree candidates for the spring semester 2016. 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.

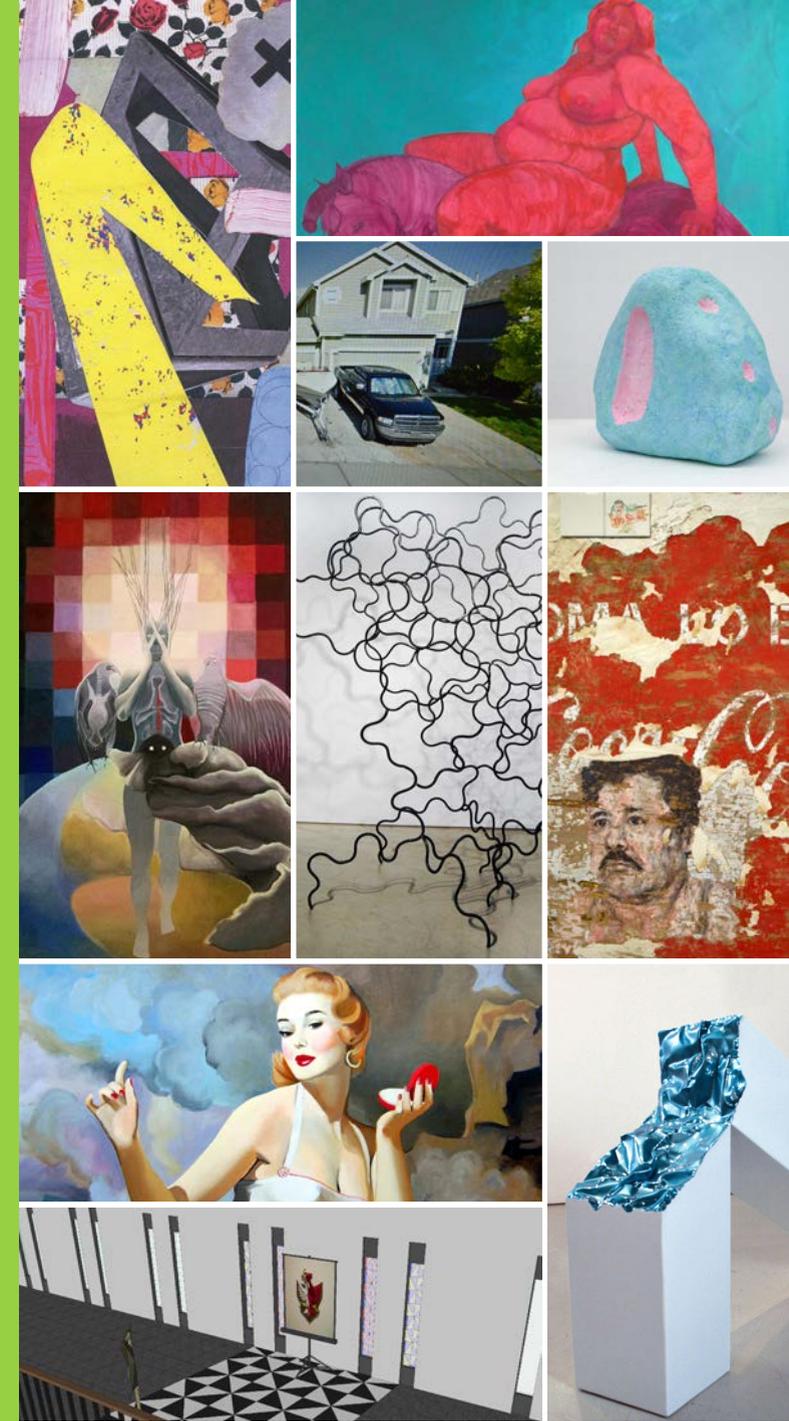
We are grateful to the Office of the President, the Office of the Provost, The University at Albany Foundation, the College of Arts and Sciences, and the Ann C. Mataraso Endowment Fund, established in honor of Professor Emeritus Mark Greenwold, for support of the exhibition and this publication. The 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



The exhibition is supported by the Office of the President, 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.



**MFA**

APRIL 29 THROUGH MAY 15, 2016  
UNIVERSITY ART MUSEUM, UNIVERSITY AT ALBANY  
MASTER OF FINE ARTS THESIS EXHIBITION

## Kyle Avery

As an image maker, I weave simplistic snippets of colors, patterns, shapes, words, symbols, and photographs to create visually complex and textured collages. My main interest is mixing and matching elements of cartoon culture and retro designs to create new patterns and themes. The blending of prints and scans of other media in the collages allows me to create compartmentalized compositions of singular and repeating motifs. I like to collect and manipulate diverse fragments of print media, transforming them into new and often abstract images.

## Paul Carpenter

Despite yearning to connect to an older, "authentic" tradition, I employ the familiar postmodern strategies of collage and pastiche in my painting. These methods now form a tradition in themselves. I have adopted the techniques and subject matter of a Western painting tradition that was unchallenged before the early twentieth century, but by now has to be seen in the context of the broad panoply of contemporary art. Landscape is an integral element in the work, and the paintings are in some ways meant to serve the same decorative function as the traditional landscape paintings they reference. The figures in the paintings adopt a presentational posture as hosts introducing the viewer to landscapes they seem to own. In this they become de facto goddesses, regal personages in an idealized world.

## Ryan Chase Clow

By appropriating, editing, altering, and re-contextualizing web-published images, I explore issues of privacy, anxiety, and the (un)intentional sharing of personal information. Generally revolving around social media and taking the form of photographic prints, the work highlights how much information is put online into publicly available spaces. By using images and information that viewers may associate with the intimate, such as homes and bedrooms, I ask questions about the reality and possible repercussions of using contemporary social media platforms and the Internet.

## Lacey L. Dickerson

Occupying a hybrid space between drawing and painting, my rotund figures are ripe with visual potential. Gestural and volumetric mark-making describes monumental human weight amidst sparkling fields of glitter, paint, and pastel. My exuberantly flushed figures of heroic proportions at once exist in the realm of fantasy, yet confront reality. Albeit satirical, the subtle reference to icons of antiquity along with each figure's intentionally performative posturing lends an authority to these otherwise socially rejected bodies. Unabashedly and often humorously naked, my figures challenge the viewer to participate in an intensely intimate exchange concerning the body's capacity for empathy, beauty, shamelessness, and agency in spite of opposing perceptions.

## Andrew Dines

My work is an elegy for nameless things lost. With paintings and multimedia work, I ask: what's been left behind in the steady march of progress? In this imagining, I portray the products of industry as hollowed-out and faded. Stripped of their original contexts, the depictions of architecture and infrastructure suggest the human needs that drove their creation. Yet they somehow miss the mark. Something critical is missing, and its absence haunting. The omissions and contradictions provide space for new truths to emerge. The fragile descriptions challenge our assumptions of permanence, and the scars of aggressively worked surfaces speak to decay and renewal. The subtle marks and stains invite a slow read that stands in contrast to the pace of modern life.

## Brennan Goodwin

I experience delight when I observe how something is constructed, and especially when I learn how it functions. This information influences the materials and methods I use to make my artwork. When I learn a new process or discover a new material, I utilize it in a manner that veers away from its ordinary application. Doing so not only reveals my inventive train of thought, but also adds value to the material or process. Most of the materials I use are not very fashionable or sumptuous in appearance. Therefore, it is a rewarding experience to heighten their aesthetics through clever solutions. My work is built using a system of calculations that are both logical and illogical. In my perspective, there should be a balance between rational and imaginative thinking. How I demonstrate this ideology is by making work that is mathematically constructed yet erratically composed.



## Meghan O'Connor

There is kinship between our bodies, salty ocean waters, and primordial ooze. Systems of nerves, veins, and bronchial tubes spread like roots and branches. We are connected materially and spiritually to the earth and its creatures, a current that exists even after death. Stories are the roots of my paintings. I am influenced by animals, heroines in mythology, and my own experiences and dreams. These stories are combined to make new painted myths about the cycle of loss, resilience, and the subsequent re-creation of spirit and heart. Anthropomorphic animals, organic patterns, and color relationships are symbolic elements in an imaginary world infused with life and magic.

## David Nicolas Reisine

I believe abstract expression is the purest means to explore the essence of being human. My work creates a space in which a person can focus and reflect on the raw elements of inner consciousness. I develop large, abstract line drawings out of graphite, then I transform the drawings into steel representations to form an installation. The sculpture is meant to transition between two and three dimensions. This play between a seemingly flat, static image and large globular forms of metal is dependent on the position and movement of the viewer in the space of the work. The hyper-dimensionality of the structure places the viewer as the vital focus of the experience. Though there is a connection with the viewer, there is no defined or specific dialog occurring; the sculpture is not intended to convey a commentary or an idea.

## Christine Snyder

Drawing on an ever-growing collection of visual references, I create work that could exist in another world or originate in a child's imagination. Though primarily rocks, minerals, and mushrooms, these references may be anything from a piece of cake to a radiator. The forms I create become far enough removed from the original referent that they take on their own identity. Characteristics such as color, texture, pattern, size, and shape highlight similarities and differences within these forms. While they often appear as man-made, inanimate objects, some also take on features such as a mouth, an eye, or hair. Though each piece may be oddly familiar, they remain ambiguous. The memories they

## John Callaghan Williams

My work is about transition and finding the beauty in decay and destruction. My sculptures are made from both reclaimed and new material, finished to a high standard of refinement. I seek to simultaneously preserve what once was while creating something entirely new. The major focus of these works is the literal and abstract notion of crumbling architectural elements. Imbued in them are ideas of failure, frustration, and impermanence. They are specific to the site in which they are displayed, yet function autonomously as objects within a set.

## Simeon Youngmann

In a generation increasingly alienated from the Church, I make drawings that grapple with faith. Digesting the rich and thorny tradition of Christianity, I assemble figures and symbols into psychological scenes that approach faith with sincerity and scrutiny. Theatrical staging blends with mundane elements of a familiar world, where characters glance at their watch or send a text. Atmospheres of layered graphite grow luminous, and scrubbing and erasing leave palimpsests of redacted figures or altered environments. Building from memories, imagined spaces, biography, and a milieu of religious iconography, these images develop out of the soft focus between conviction and doubt.

Kyle Avery  
*Don't Stand A Chance*, 2015  
Collage on paper  
16 x 12 inches

Lacey L. Dickerson  
*Unicorn Tamer*, 2016  
Mixed media on canvas  
75 x 85 inches

Paul Carpenter  
*Amphitrite*, 2016  
Oil on canvas  
63 x 98 inches

Andrew Dines  
*Is El Chapo really Tio Santi?*, 2016  
Mixed media  
48 x 72 inches

Ryan Chase Clow  
*Title!*, year  
Media  
Diamention

Brennan Goodwin  
*Piebald*, 2015  
Mixed media  
Dimensions variable