



Vanessa Mastronardi
New Patio Set, 2018
Multimedia installation
Dimensions variable

Pam Poquette
Glyph 3 (detail), 2017
Ink and Flashe paint on
cotton rag paper
11 x 8 inches

Amanda Marinaro
Beneath, 2018
Manzanita tree, polyurethane foam,
thermoplastic, expanded carbon
steel, barbed wire, resin
Dimensions variable

Leah Morris
7 Bars, 2017
Mixed media installation
Dimensions variable

Darian Longmire
*Map/Satellite Topographic
(detail)*, 2018
Digital prints on polyester,
aluminum bar, clamps
9 x 4 feet

We are pleased to present the work of Master of Fine Arts degree candidates Owen Barenfeld, Rebecca Flis, Nicholas Gates, Sarah A. Kayhart, Lindsay Kirk, Matt LaFleur, Darian Longmire, Amanda Marinaro, Vanessa Mastronardi, Leah Morris, and Pam Poquette for the spring semester 2018. 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 studio 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, in honor of Professor Emeritus Mark Greenwold, for support of the exhibition and this publication. The Art and Art History Department would also like to thank the museum staff for its hard work and dedication throughout the exhibition process.

Sarah R. Cohen
Chair, Art and Art History Department

Corinna Ripps Schaming
Interim Director/Curator, University Art Museum



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MFA

UAlbany

2018

OWEN BARENSFELD
REBECCA FLIS
NICHOLAS GATES
SARAH A. KAYHART
LINDSAY KIRK
MATT LAFLEUR
DARIAN LONGMIRE
AMANDA MARINARO
VANESSA MASTRONARDI
LEAH MORRIS
PAM POQUETTE

MAY 4 – 20, 2018
UNIVERSITY ART MUSEUM, UNIVERSITY AT ALBANY
MASTER OF FINE ARTS THESIS EXHIBITION

OWEN BARENSFELD

My work combines photography, digital collage, and installation to explore the constructed nature of photography. I approach this from both the literal construction of the image and the physical and virtual mediating of the image. My methods are nontraditional. I often use a flatbed scanner as a camera, and physically alter the print. The final object becomes cyclical, referencing the original, the print, and the labor of fabrication.

REBECCA FLIS

With nontraditional casting materials such as salt, sugar, lard, and iron, I challenge expectations of vulnerability and ephemerality. I use my body as my language; it is both my inspiration for imagery and my tool to create forms. My works function as mementos of a familiar, yet unknown, experience; as decommissioned objects from my unseen performance of making. They are in flux, playing off the duality of strength and fragility and relying on unstable materials and the poignancy of unobserved change to do so. I live in the moment between moments, in that culmination of an entire experience the instant before it ends. Like props at the end of a performance, my works are reminders that it happened, but now it's over, forever in the past with only these deteriorating relics as evidence it happened at all.

NICHOLAS GATES

Some of my earliest memories involve life on my rural family farm. Despite being raised by conservative relatives, I am openly gay. It is through this conflicting background that the limitations of the language we use for classification become clear. In order to free myself from these restrictions, I come up with words to explain my work that are not attached to an established meaning. "Bleabs" are the figures I make by combining animal skins, welded steel, sewn fabric, and holographic foil. Through the marriage of these opposing materials and practices, I create pieces that are not limited by the linguistic binaries we are familiar with. They are neither male nor female, painting nor sculpture, glamorous nor grotesque, rural nor urban. Each Bleab contains a portal into a world of ambiguity, where binary classification is not a limiting factor as it is in ours.

SARAH A. KAYHART

I view my work as a reliquary for my emotional responses. A good deal of my knowledge of self has come from the stories and experiences of others. This act of piecing together memories often leaves holes in the narrative. I can see an outline of what happened, but the details are blurred or inconsistent, like looking through an old dirty window. My work functions as fragments of personal memory. It is a visual representation of thoughts and memories. I utilize recognizable materials and scents that reference my rural upbringing to create an aura of empathy and nostalgia.

LINDSAY KIRK

If the average person lives to age 75, they spend approximately one-third of their life sleeping. Our subconscious may not seem crucial for contemplation while performing our daily activities, but there are moments when we find ourselves lingering on the absurd or haunting qualities that dreams possess. The drive behind recording and analyzing my dreams is not an attempt to reach some unknown idea of what conscious enlightenment might be, but rather to use the irrationality of subconscious thought to harness specific elements of my imagination and energize my work with uncanny mystery. Fueled by a love of fantasy literature and surreal cinema, my layered drawings puzzle together a world that toys with familiarity and reverie presented within boxes that operate as psychological vignettes.

MATT LAFLEUR

My work is environmental and momentary. I work primarily in drawing, focusing on my surroundings and everyday experience. At varying levels of representation, I utilize surface, common materials, color, flatness, and scale, in unison with my hand to create elemental work that is cared for and highly graphic. I often will sit down at the table and draw without a plan, without an end in mind. This ritual acts as a stepping off point for understanding my environment, a process that is direct, solitary, and immensely important to me.



DARIAN LONGMIRE

My work utilizes time, identity, and philosophy to reinterpret notions of the future. I reclaim materials and utopian ideals from late modernism to create a new language. It shifts between abstracting Black identity and unifying materials with experimental display. Combining print, digital processes, and sound, I turn the past, present, and future into a multi-dimensional space. I draw from Afrofuturism to create a different perspective on the future, where images and materials become symbolic moments in time and space.

AMANDA MARINARO

I create an environment in which natural and synthetic identities collide and co-exist with one another. My sculptures are post-human organisms that offer a new world embodied with the toxicity polluting our modern landscape. By entwining man-made and natural materials, I'm inventing a world in which growth and decay happen simultaneously. I often work in pairs or families with similar gestures to suggest these precarious organisms are communicating with one another in an unfamiliar realm.

I'm deeply fascinated by the natural world and often imagine what would happen in the future if we didn't exist and how our environment would be inevitably impacted by the things we leave behind. I challenge the romanticism of nature by creating biomorphic forms that exist in a mutated, impure landscape.

VANESSA MASTRONARDI

My work occupies a place between sculpture and painting. I use them interchangeably to explore a pictorial way of thinking about space. Staged installations operate as reflections of the world around me. They are vibrant and bold, infusing everyday artifacts with theatrical symbolism. Large-scale assemblages combine personal narrative and remixed popular references with the glossy aesthetics of commercial culture. Through repurposing of objects and icons, I uncover the kitschy and absurd qualities that underlie the seemingly familiar. At once alluring and unnerving, my surreal installations chart the psychological complexities, desires, and illusions in the world around me.

LEAH MORRIS

Symbols fascinate me. The shapes, texts, and colors that dictate our movements and understanding form my visual lexicon. Text in other languages, directional signs and misinterpreted translations offer up a tension between the coherent and incoherent icons we encounter in public spaces. I question the authority of these symbols, often humorously, in an attempt to simultaneously hint at and disregard their meaning. My work functions like wordplay, saying the same thing until it means nothing, or changing a letter or syllable to provoke an entirely new reading of a familiar phrase.

PAM POQUETTE

I create imagined worlds through obsessive acts of repetition. With bright colors, I illuminate windows into my own internal world, animated by slippery shapeshifters who move without parameters. These glyphs embody my cultivated linear language. My worlds offer just enough outward information to seem recognizable or familiar; intuitive color and embroidered embellishments give personality and specificity to each interpretation. Living between the existing space of abstraction and representation, my drawings can provoke contemplation of the recognizable parts of my worlds, while asking for new connections to be made.

Owen Barenfeld <i>Red</i> , 2018 Archival inkjet print 43 x 43 inches	Sarah A. Kayhart <i>Presence</i> , 2017-2018 Re-purposed cabinet, silk slip, chalk, lavender scent Dimensions variable
Rebecca Flis <i>Ironscales</i> (detail), 2017-18 Cast iron, crushed red stone, steel 1 ¼ x 16 ½ x 13 feet	Nicholas Gates <i>Unlittable #2</i> (detail), 2018 Rabbit hide, metallic fabric, vinyl fabric, reflective foil, wire, steel, golden ink, golden thread 48 x 36 x 2 inches
Lindsay Kirk <i>Dream Screen 3. A Foiled Frequency</i> (detail), 2018 Wood, acrylic paint, paper, mounting board, Mylar, ink, pen, brush pen 10 x 13 ¼ x 6 ¾ inches	Matt LaFleur <i>Brick Cube</i> , 2017 Oil pastel and latex paint on paper 26 x 40 inches