

**THE
M.F.A.
SHOW
'89**

JANUARY 28 – FEBRUARY 25, 1989

UNIVERSITY ART GALLERY
STALLER CENTER FOR THE ARTS
STATE UNIVERSITY OF NEW YORK AT STONY BROOK

INTRODUCTION

This exhibition of work by candidates for the Master of Fine Arts degree is the first of what we hope will be a long and exemplary tradition at Stony Brook and represents the work of the first echelon of degree candidates in our program. Not yet three years old, the M.F.A. program is still ironing out its wrinkles and evaluating its structure and distribution of resources—yet, it has already gained a surprisingly wide reputation both here and abroad for its high standards and diversity of approach from an intensely involved faculty and professional staff. This staff, along with Stony Brook's superior facilities and studio spaces and proximity to the New York art world, has attracted students of remarkable accomplishment and potential, while at the same time purposefully striving to offer every opportunity to promising students of diverse training and background.

The Master of Fine Arts has now taken its place beside its slightly older sister program, the Master of Arts in Art History and Criticism, to become one of the most desirable graduate professional programs in the visual arts. During this early period of its existence, the MFA has attracted applications from outstanding undergraduate and graduate students from all over the United States as well as from Colombia, Canada, Taiwan, West Germany, The People's Republic of China, Denmark, India, and many other places. Perhaps even more indicative of the interest this degree program has generated are the curriculum inquiries from older and more established institutions and departments.

The Master of Fine Arts curriculum at Stony Brook is actively involved in maintaining the difficult but productive balance of structure and standards coupled with the freedom and self-exploration that together constitute the nutrients, the sustenance of the artist. A conscious effort is made not to propound or stress fashion or style or any specific ideology, but rather to develop the student's individual statement, together with the capacity to articulate it. The curriculum also offers ample and unique teaching experience, multiple opportunities within other departments at a major research institution, an internship program within virtually any facet of the professional world, and an unusually high ratio of financial support and tuition remission.

Two artists in the present exhibition came from other graduate programs, transferred credit, and have already received their degrees—the first granted by our department. The work of the other artists in this show will soon be seen more extensively in their one-person thesis exhibitions before graduation in May, affording us an opportunity to explore their visions more intensely. We believe you will understand why we take pride in having had the opportunity to work with these students.

Mel Pekarsky
Chairman
Department of Art

ACKNOWLEDGEMENTS

For their help with conceptualizing this first Master of Fine Arts exhibition, I wish to thank Professor Mel Pekarsky, Chairman of the Department of Art; Associate Professor Michael Edelson, Coordinator of the Studio Program; Professor James Rubin, Director of Graduate Studies; and the Gallery's Exhibitions Committee.

Thanks are also due to Ann Wiens, Curatorial Assistant, for her assistance with the organization of this exhibition and for designing the catalogue.

Special thanks are also extended to members of the Staller Center for the Arts staff: Judy Fingergut, Zarqa Javed, Sanford Lee, Laura Leopardo, and Marvina Lowry, Gallery Assistants; Rachel Elkand, Miriam Kleinman, Ellen Stankus, and Lauren Voparil, Gallery Interns; Patrick Kelly, Technical Director, Liz Stein, Assistant Technical Director, and the Technical Crew, Staller Center for the Arts, for exhibition lighting; and Mary Balduf, Gallery Secretary.

Most of all, I wish to thank John Casper, Laura Gritt, Aaliyah Gupta, Erwin Regler, and Russell Weedman for making this first M.F.A. exhibition so special.

Rhonda Cooper
Director

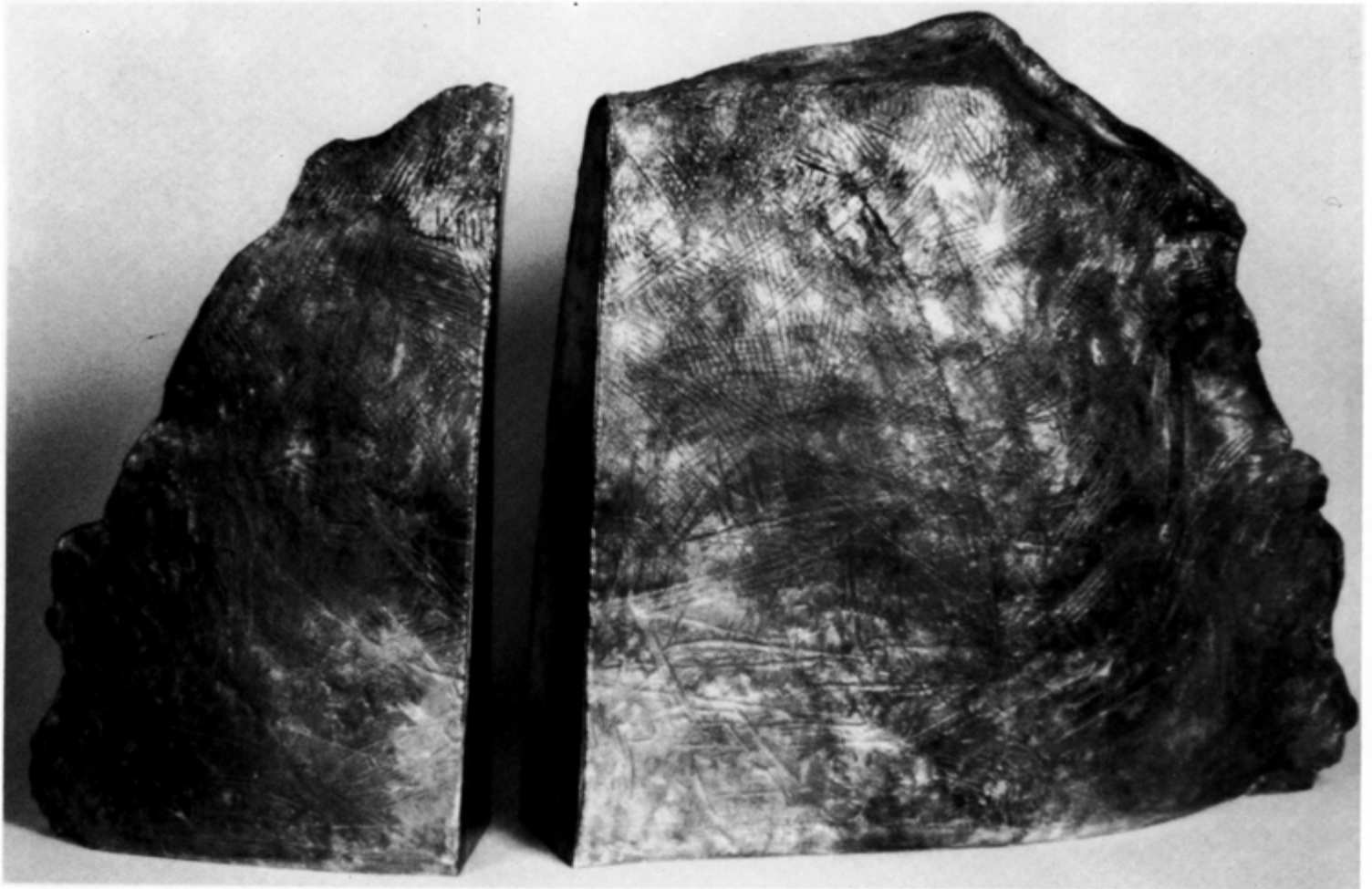
ART STUDIO FACULTY

Yee Jan Bao, Assistant Professor
James Beatman, Technical Specialist/Adjunct Lecturer
Toby Buonagurio, Associate Professor
Michael Edelson, Associate Professor
James H. Kleege, Associate Professor Emeritus
George Koras, Professor
Stephen Larese, Visual Resource Curator/Adjunct Lecturer
Martin Levine, Assistant Professor
Molly Mason, Assistant Professor
Stephen Nash, Adjunct Lecturer
D. Terence Netter, Director, Staller Center for the Arts/
Adjunct Associate Professor
Melvin H. Pekarsky, Professor
Howardena Pindell, Professor
Thomas Thompson, Technical Specialist/Adjunct Lecturer
Robert White, Associate Professor Emeritus

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JOHN C. CASPER



Entrance Into the Earth, 1988
Ceramic, copper, and acrylic, 25¼ x 42 x 10"

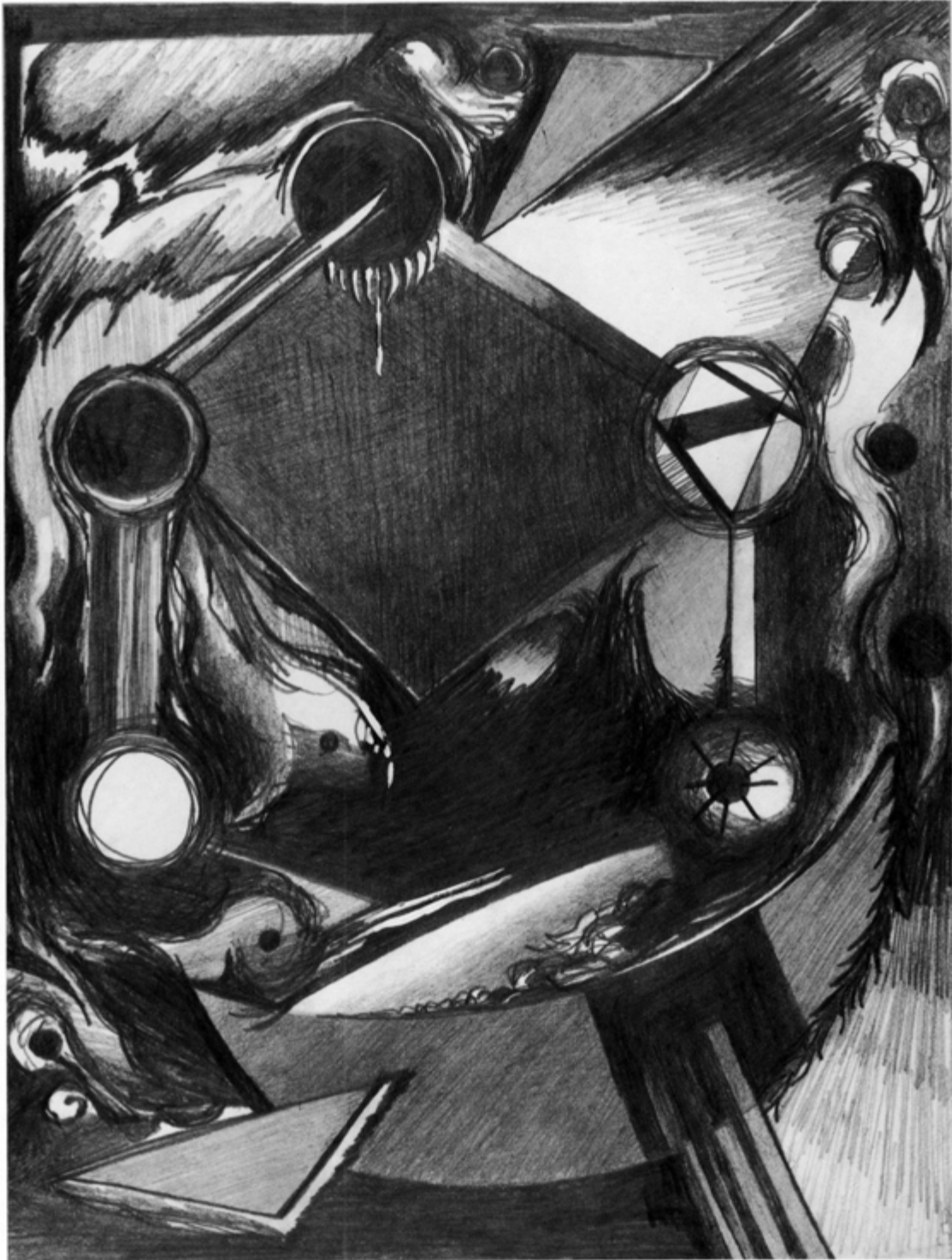
The pieces I create, either drawn, painted or formed of clay, are my way of relating to the phenomena of human existence within the greater cosmic order. The elements of landscape provide the reference in my work, through which the creative and regenerative forces of light, air and water commingle in ever-changing ways. My work is more exploratory than descriptive. I am more concerned with man's comprehension of the universe than with his perception of it.

Recently I have become very interested in archaic art, including stone structures and geoglyphs, and in ancient

myths and rituals which are evidences of man's search to explain, as well as celebrate, the wonders of the universe and the miracle of life itself.

By alluding to some of the manifestations of man's earliest attempts to define his own nature, I am trying in part to remind us of our primitive selves. For perhaps it is within what Martha Graham means when she speaks of our "blood memory" that we today need to find the answers for ourselves.

LAURA GRITT



Study for Gematria
Pencil on paper, 11½ x 8"

This drawing was done as a study for my painting entitled *Gematria*. It includes a series of symbols which have been influencing my most recent work. These geometric shapes, from the "Tree of Life" in the Kabbala,

have been combined in my painting with figurative imagery that is based on the Tarot. The resulting amalgamation forms a mystical composition about the archetypes that are prevalent in Western society today.

AALIYAH GUPTA

All of us are confronted with the idea of mortality at some point or another. These paintings are directly related to my experiences of this idea. I feel I have travelled through the places described; there is a strange sense of having been there.



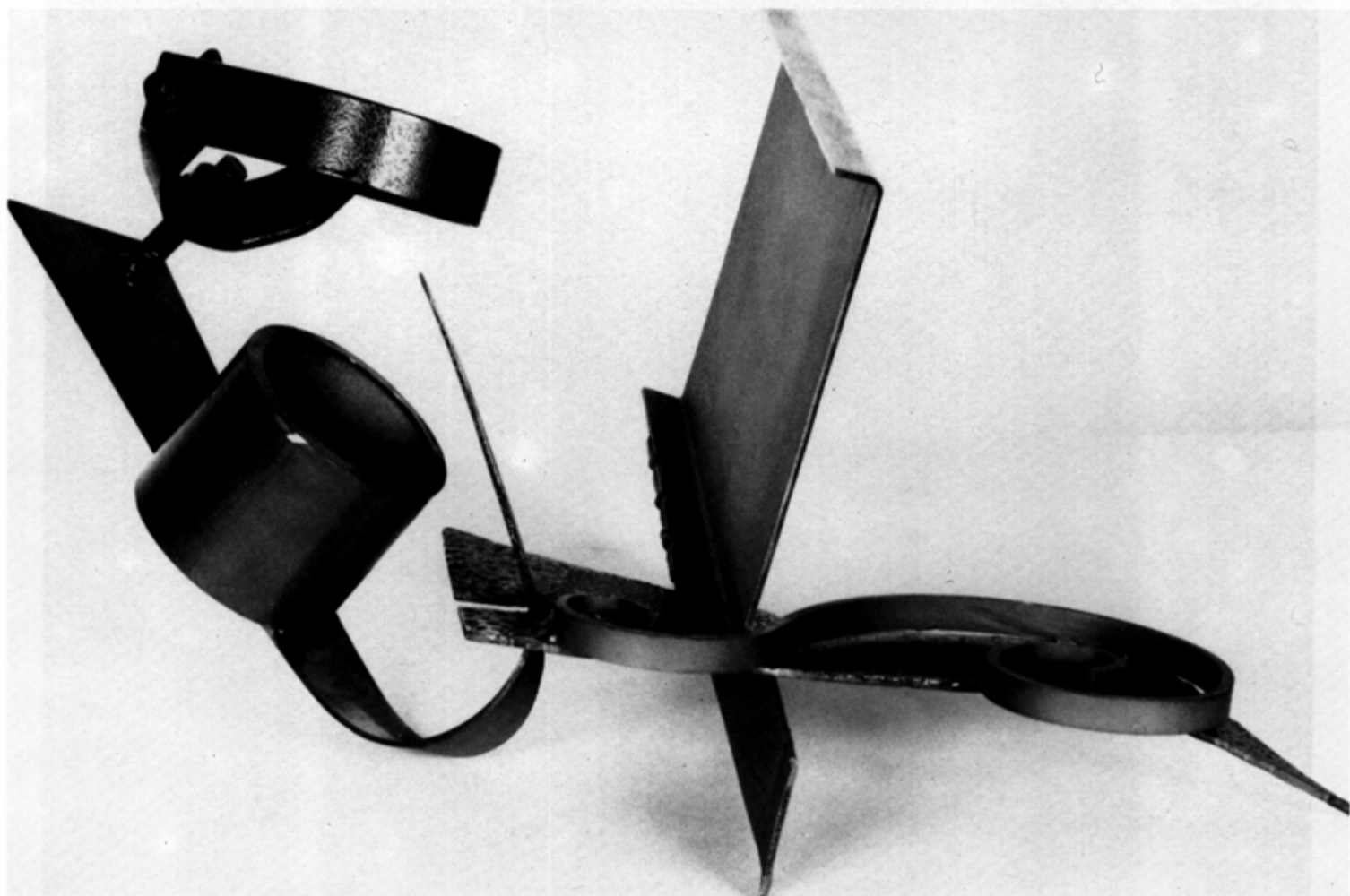
Untitled #4, 1988
Oil on canvas, 54 x 56"

ERWIN REGLER

Unlike traditional sculpture, my works do not derive from preconceived ideas, and I don't use the means of drawings and models to realize them. I approach my material in a spontaneous and experimental way. Thus the accident is an important part of the resulting sculpture.

In my attempt to express myself, I don't work with the image, I don't refer to other art, but I use the visual media as my language.

Rather than giving an interpretation, I'd like to urge the viewer to spend time looking at my sculptures, and by doing so, give them a chance to make their own statement.



The Princess' Birthday, 1987
Painted steel, 31 x 48 x 39 cm

RUSSELL WEEDMAN



Object Lesson, 1987
Charcoal on paper, 50 x 110"

The main thing I want to do is to come as close as possible to the point where my internal and external experiences converge.



PREVIOUS EXHIBITIONS AT THE ART GALLERY

- 1975** FACULTY EXHIBITION
1976 MICHELLE STUART
RECENT DRAWINGS (AN AMERICAN FEDERATION OF
ARTS EXHIBITION)
SALVATORE ROMANO
1977 MEL PEKARSKY
JUDITH BERNSTEIN
HERBERT BAYER (AN AMERICAN FEDERATION
OF ARTS EXHIBITION)
1978 LEON GOLUB
WOMEN ARTISTS FROM NEW YORK
JANET FISH
ROSEMARY MAYER
THE SISTER CHAPEL
1979 SHIRLEY GORELICK
ALAN SONFIST
HOWARDENA PINDELL
ROY LICHTENSTEIN
1980 BENNY ANDREWS
ALEX KATZ
EIGHT FROM NEW YORK
ARTISTS FROM QUEENS
OTTO PIENE
STONY BROOK 11, THE STUDIO FACULTY
1981 ALICE NEEL
55 MERCER: 10 SCULPTORS
JOHN LITTLE
IRA JOEL HABER
LEON POLK SMITH
1982 FOUR SCULPTORS
CECILE ABISH
JACK YOUNGERMAN
ALAN SHIELDS
THE STONY BROOK ALUMNI INVITATIONAL
ANN McCOY
1983 THE WAR SHOW
CERAMIC DIRECTIONS: A CONTEMPORARY OVERVIEW
CINDY SHERMAN
THE FACULTY SHOW
1984 BERNARD APTEKAR: ART AND POLITICS
ERIC STALLER: LIGHT YEARS
NORMAN BLUHM: SEVEN FROM THE SEVENTIES
EDWARD COUNTEY 1921-1984
CARL ANDRE: SCULPTURE
1985 LEWIS HINE IN EUROPE: 1918-1919
FRANCESC TORRES: PATHS OF GLORY
HOMAGE TO BOLOTOWSKY: 1935-1981
FREEDOM WITHIN: PAINTINGS BY JUAN SANCHEZ/
INSTALLATION BY ALFREDO JAAR
ABSTRACT PAINTING REDEFINED
1986 KLEEGER: METAL SCULPTURE
TOBY BUONAGURIO: SELECTED WORKS
YANG YEN-PING AND ZENG SHAN-QING
EIGHT URBAN PAINTERS: CONTEMPORARY ARTISTS
OF THE EAST VILLAGE
TV: THROUGH THE LOOKING GLASS
WOMEN ARTISTS OF THE SURREALIST MOVEMENT
1987 HANS BREDER: ARCHETYPAL DIAGRAMS
MICHAEL SINGER: RITUAL SERIES RETELLINGS
JUDITH DOLNICK/ROBERT NATKIN
MARGARET BOURKE-WHITE: THE HUMANITARIAN VISION
MEL ALEXENBERG: COMPUTER ANGELS
STEINA AND WOODY VASULKA: THE WEST
1988 THE FACULTY SHOW '88
ROBERT WHITE: SELECTED WORKS 1947-1988
LEE KRASNER: PAINTINGS 1956-1984
PERMUTATION AND EVOLUTION: EDGAR BUONAGURIO
PAINTINGS 1974-1988
JOAN SNYDER COLLECTS JOAN SNYDER