

THE
MFA
SHOW

1990

University Art Gallery
Staller Center
for the Arts
State University of
New York
at Stony Brook

JANUARY 27 - FEBRUARY 28

INTRODUCTION

This exhibition is the second in what is now a tradition of shows by students graduating from the Stony Brook Art Department's Master of Fine Arts program. Only in its fourth year, the program has already attracted top students from across the country and over the world. Of course the location near the excitement of New York City is one factor in this early success. That proximity (and a direct train connection), without the direct daily pressures of study in the city, makes Long Island's North Shore the best of all geographical worlds for artists. Our outstanding, internationally known faculty has undoubtedly been attracted by similar factors, as well as by the opportunity to teach highly qualified and motivated advanced students. Any graduate program is a partnership of professionals — some younger and less experienced who have come to learn, and others, older and more practiced, who engage them in a dialogue from which all emerge strengthened.

Any MFA curriculum combines rigor with freedom, but Stony Brook's is unique in several ways. First, it is connected with the Art Department's slightly older and also unique program in the history of art, theory, and criticism. Nowhere else are advanced studio and art history and criticism students able to benefit from each others' courses and ideas. Second, proximity to New York City makes it possible for our students to do internships in practically any area of the art world and to immerse themselves in it during their course of study. Finally, Stony Brook's MFA offers opportunities for students themselves to be teachers. That experience requires a level of articulateness and sharing that can only sharpen communicative skills that by definition underly the artistic enterprise.

The three students in this year's exhibit exemplify the range and quality of the Stony Brook MFA program. They are from widely disparate parts of the country. Their artistic concerns differ just as widely. They have succeeded in a rigorous program, yet each presents a clear direction and a strong personal consistency and presence. Ann Wiens' concern with nature and ecology is certainly related to her personal experiences, yet her artistic forms show a curiosity and persistent effort to employ arrestingly poetic means. Cynthia Crosby's personal orientation seems to be of a more reflective nature, yet her works are no less inventive and sensitive, as well as varied and constantly evolving. John Ready's wit and eye for unexpected combinations of materials and forms are always intelligent, striking and probing. It is almost hard to imagine that all three pursued the same course of study.

Yet the point is precisely that Stony Brook's MFA has fostered and strengthened three such remarkable and distinct individuals. Within its framework, they have grown to a level of maturity and their work has attained a quality that poises them on the threshold of the professional art world. It is here they have built upon the talent and interests that are their own. The

purpose of an MFA program is thus no better embodied than by the first success an exhibition such as this one reveals. For where else can an ambitious young artist be both challenged by demanding teachers, discussions, and projects, and yet obtain the extended period (two to three years) for the intellectual concentration and protracted artistic effort necessary to pursue one's own artistic path effectively? Thus, while congratulating our students who are graduating, we may also take pride in Stony Brook's contribution. The success of that partnership can be witnessed in this year's show. May it prosper!

James Rubin
Chairman
Department of Art

ACKNOWLEDGEMENTS

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

Thanks are also due to Leah Stoddard and Ann Wiens for their 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: Gina Felicetti, Judy Fingergut, and Zarqua Javed, Gallery Assistants; Ann Love, Mary Jo Marlow, Sally Newman, Jennifer Penn, Christine Popp, Phyllis Scarlett, and Lauren Voparil, Gallery Interns; Patrick Kelly, Liz Stein, and the Technical Crew, Staller Center for the Arts, for exhibition lighting; and Mary Balduf, Gallery Secretary.

Most of all, I wish to thank Cynthia Crosby, John Ready, and Ann Wiens for making this MFA exhibition so special.

Rhonda Cooper
Gallery Director

ART STUDIO FACULTY

Yee Jan Bao, Assistant Professor
James Beatman, Technical Specialist/Adjunct Lecturer
Toby Buonagurio, Professor
Michael Edelson, Associate Professor
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
Howardina Pindell, Professor
Thomas Thompson, Technical Specialist/Adjunct Lecturer

CYNTHIA CROSBY



I've a predilection for certain forms, hands, feet, images pertaining to the passage of time, signals of direction, of coming and going, i.e. arrows, the horizon line, moorings, anchors, etc., question marks, and parts of the body. In terms of how I handle a form, I want to make it look dorky....awkward....lop-sided, well, humble and stupid. I'm neither an abstract nor representational painter. The abstraction in my work is only a suggestive abstraction. Generally, the imagery skews towards the colloquial.

JOHN READY

IS LABOR INCOME MY TOTAL RETURN FOR A YEAR'S WORK?



Labor income does not compare the income of country and city workers. It compares the income of the farmer and his hired hand when other values are included.



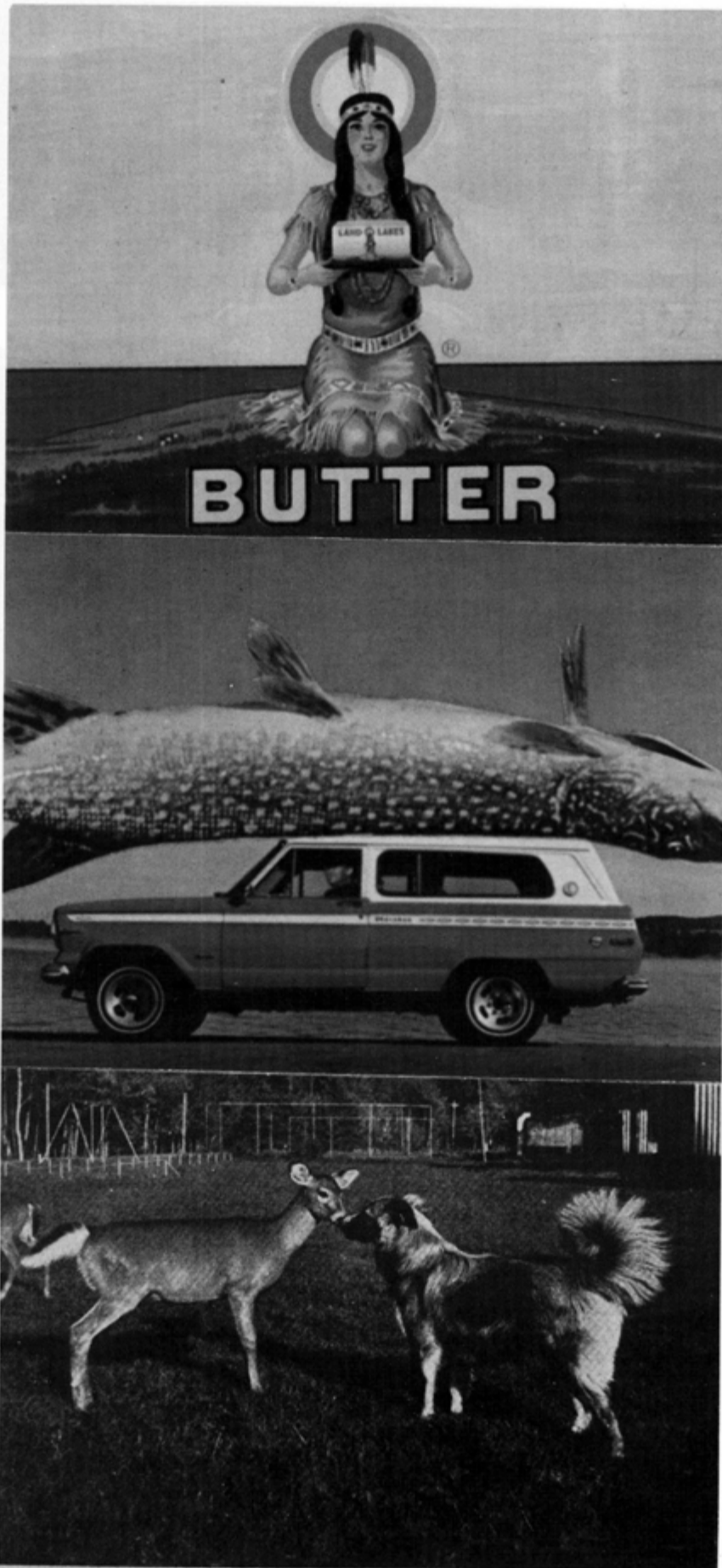
When I work,
I try to let my images reflect the
position of my existence. Within this
context, I hope that this work references
much, approaches the absurd and reflects
an appreciation of incongruous
associations.

ANN WIENS



These paintings involve a process of layering, both of image and idea. The work's initial simplicity seduces the viewer with a sense of beauty and ready identification which is then contradicted by other elements and levels of meaning. Symbolic images are layered with descriptive ones, metaphorical associations with literal narrative, and deteriorating spaces with hermetic objects, allowing the viewer to sense the fragility of the moment and question his or her immediate response.





BUTTER

Is learning going on here? Explain

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 Exhibiton)
- 1978 Leon Golub
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
Cecil Abish
Jack Yongerman
Alan Shields
The Stony Brook Alumni Invitaitonal
Ann McCoy
- 1983 The War Show
Ceramic Directors: 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 Paintings Redefined
- 1986 Kleege: 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
Edgar Buonagurio: Permutation and Evolution 1974-1988
Joan Snyder Collects Joan Snyder
- 1989 The M.F.A Show '89
Robert Kushner: Silent Operas
Herman Cherry: Paintings 1984-1989
Haitian Art: The Graham Collection
Fiber Explorations: New Work in Fiber Art



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STATE UNIVERSITY OF NEW YORK AT STONY BROOK



STALLER CENTER FOR THE ARTS

art gallery



Milk provides energy

STONY BROOK

STATE UNIVERSITY OF NEW YORK