

# MFA 1991



**February 1-23, 1991  
University Art Gallery  
Staller Center for the Arts  
State University of New York at Stony Brook**

## INTRODUCTION

This exhibition is the third 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 fifth year, the program has already attracted top students from across the country and around 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 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 features, 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 underlie the artistic enterprise.

The students in this year's exhibit exemplify the range and quality of the Stony Brook MFA program. They are from different backgrounds and different 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. It is almost hard to imagine they all pursued the same course of study. Yet the point is precisely that Stony Brook's MFA can foster and strengthen diversely remarkable and distinct individuals. Within its framework, students are able to grow to a level of maturity and their work reaches toward a quality that poises them on the threshold of the professional art world. It is here they develop the coherence and resilience so necessary to compete in that world, qualities they build 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, discussion 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

I wish to thank Professor James Rubin, Chairman of the Department of Art, and Anita Moskowitz, Director of Graduate Studies, for their assistance with this exhibition.

Special thanks are also extended to members of the Staller Center for the Arts staff: Stephanie Cash, Brenda Hanegan, Edward Matthews, Elena Patel, and Christine Ridenhour, Gallery Assistants; Shannon Applegate and Margaret Clearwater-Schneider, 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 Richard Anderson, Luba Andres, Bertha Steinhardt Gutman, and Sheldon Iskowitz for making this MFA exhibition so special.

**Rhonda Cooper**  
*Gallery Director*

## ART STUDIO FACULTY

**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  
**Howardena Pindell**, Professor  
**Thomas Thompson**, Technical Specialist/Adjunct Lecturer  
**Kay WalkingStick**, Assistant Professor  
**Zeng Shanjing**, Visiting Adjunct Lecturer

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# RICHARD ANDERSON



Embrace, 1989, bronze, 18" high

*My work has always related to the natural world, not as imitation but in response to it. People, events, thoughts, and my reaction to being alive are the inspiration for my images.*

# LUBA ANDRES

*I want my structure to provide a meditative and mystical meeting ground which evokes a religious sense through a mix of early medieval and prehistoric influences. I intend the essence of these sculptures to be the archetypes of the unconscious so that they may act from the inside upon the viewer by being and feeling familiar.*



Untitled (17), 1989, steel, wood, stained glass, copper, and lead, 9½ feet high

# BERTHA STEINHARDT GUTMAN



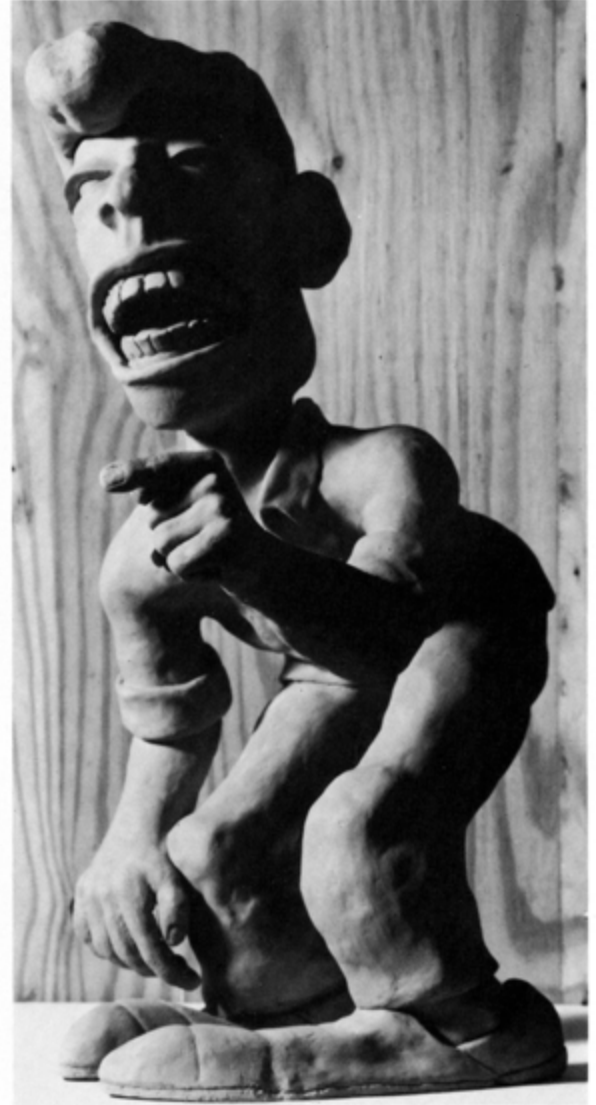
*Cycles*, 1990, oil on canvas, 54 x 52"

*Seeing, or the act of perception, is the stepping-off point in my work. I paint the tangible and the real in order to allude to a reality that is beyond our normal perceptual codes. I hope to suggest a higher level of psychological and moral truth in my work through these "constructed realities."*

# SHELDON ISKOWITZ



Terminal Attire, 1990, relief print, 24 x 12"



Joe Schmoe Meets Mr. Potato Head, 1990-91, ceramic, 30" high (detail)

*Psycho-reality... social dynamics... alienation and isolation... from an urban perspective as perceived... by an inner city dweller with a sense of humor. I am invigorated, repulsed, uplifted, ashamed, enlightened, depressed, and totally preoccupied with the study of the human comedy.*

## 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  
JANET FISH  
ROSEMARY MAYER  
THE SISTER CHAPEL
- 1979 SHIRLEY CORELICK  
ALAN SONFIST  
HOWARDENA PINDELL  
ROY LICHTENSTEIN
- 1980 BENNY ANDREWS  
ALEX KATZ  
EIGHT FROM NEW YORK  
ARTISTS FROM QUEENS  
OTTO PIENE  
STONY BROOK II, THE STUDIO FACULTY
- 1981 ALICE NEEL  
55 MERCER: 10 SCULPTORS  
JOHN LITTLE  
IRA JOEL HABER  
LEON POLK SMITH
- 1982 FOUR SCULPTORS  
CECIL 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 PAINTINGS REDEFINED
- 1986 KLEECE: METAL SCULPTURE  
TOBY BUONAGURIO: SELECTED WORKS  
YANG YAN-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 1958-1984  
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
- 1990 THE M.F.A. SHOW 1990  
PRINTS BY PRINTMAKERS  
KIT-YIN SNYDER: ENRICO IV  
FANTASTIC VOYAGES  
POETIC LICENSE

STATE UNIVERSITY OF NEW YORK AT STONY BROOK



STALLER CENTER FOR THE ARTS

**art gallery**