

# MFA SHOW 2000

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AUGUGLIARO

CLAY

GODEKE

HUGHMANIC

MCCOLLISTER

SALVATORE

March 18 to April 15, 2000

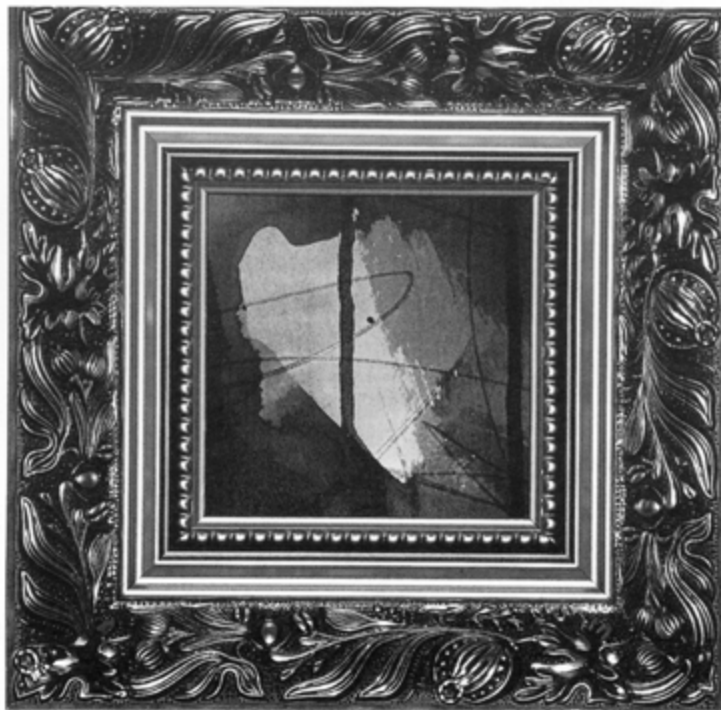
University Art Gallery at the Staller Center

State University of New York at Stony Brook



*Ghosts ("The Artist")*, 1999  
Wire, plastic bags, and mixed media installation

I have always been interested in the symbolic interpretation of relationships. My paintings have considered this in abstract terms, often through deconstruction and reconstruction of a single piece of my art. My recent work manifests this theme on various levels, focusing on my own personal relationships and my roles within them.



Abstract Romantacism, *Untitled IV*, 1999  
From: "Low Art" series  
Watercolor on paper, 4 x 4"

The intent of my work for the past several years has been to create a kind of map of the mental and emotional processes which lead towards knowledge and acceptance of some aspect of self. In order to do this effectively for my own self, and in hopes that viewers might also relate, I have developed a set of personal symbols which may also be universal.

An example of these symbols is the human ear as receiver of external information to be processed in the sieve of the individual self. Another example is the power line and pole as the transference of psychic energy. My struggle has been to organize these symbols in such a way that they might be read literally or intuitively by the work's viewers.



*Actualization of the Last Moment, 1999 (details)*  
Oil on canvas, 5 x 6'

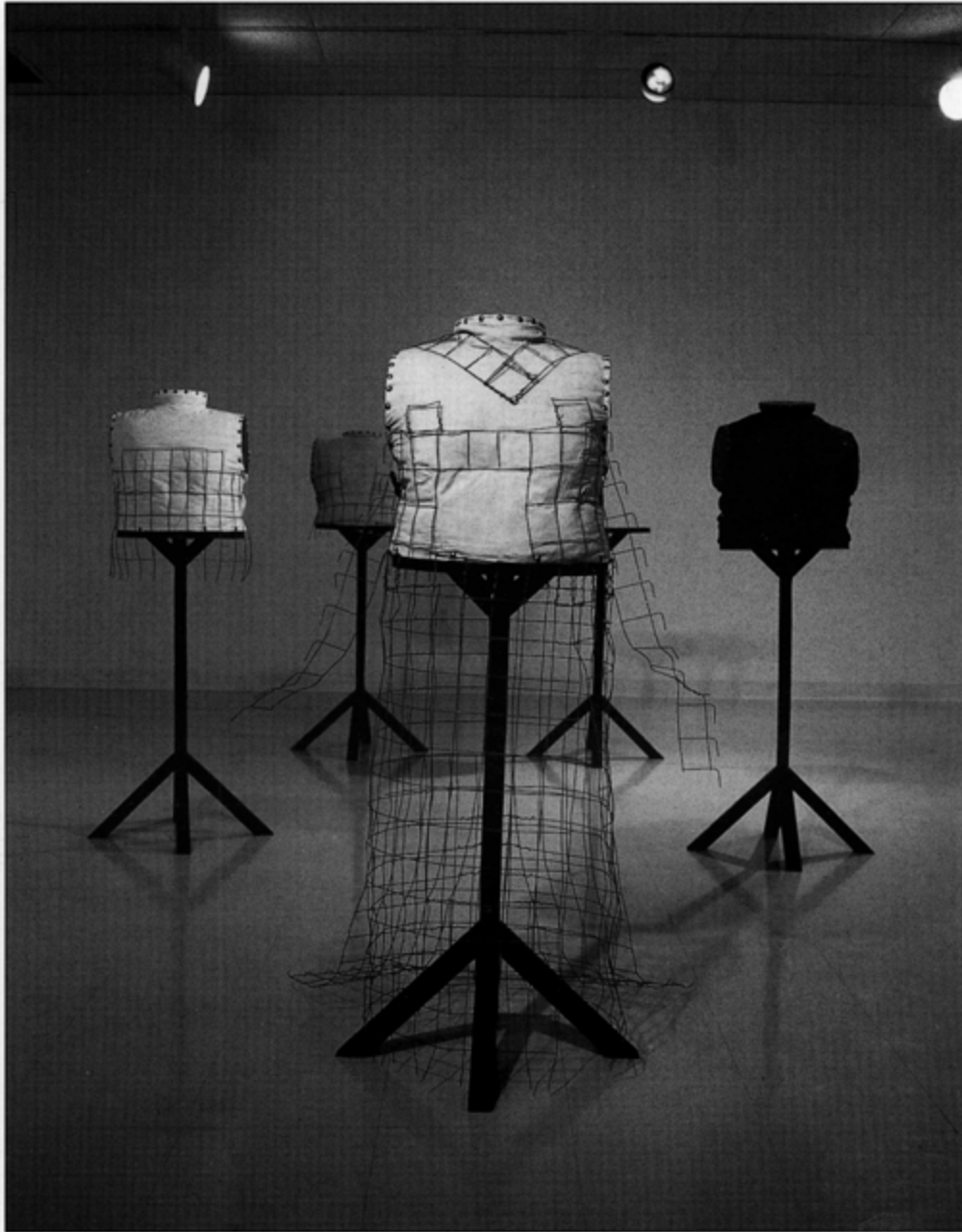




*The Cleaning*, 1999-2000  
Oil on canvas, 80 x 96"

When I was seventeen, I lived in rural Holland as a student lodger with a woman and her two daughters. All three of them were very critical of me--of everything from my Dutch to my personal hygiene. This was new to me: I was used to praise.

I struggled to be a perfect temporary son and brother, but the three women soon became disgusted with my efforts. They called me dishonest, two-faced, and smarmy. Why did I always aim to please? Why didn't I ever argue? Why did I use so much soap in the shower? The self-doubt which their criticisms created in me was only amplified by the weight I had gained since arriving in Holland.

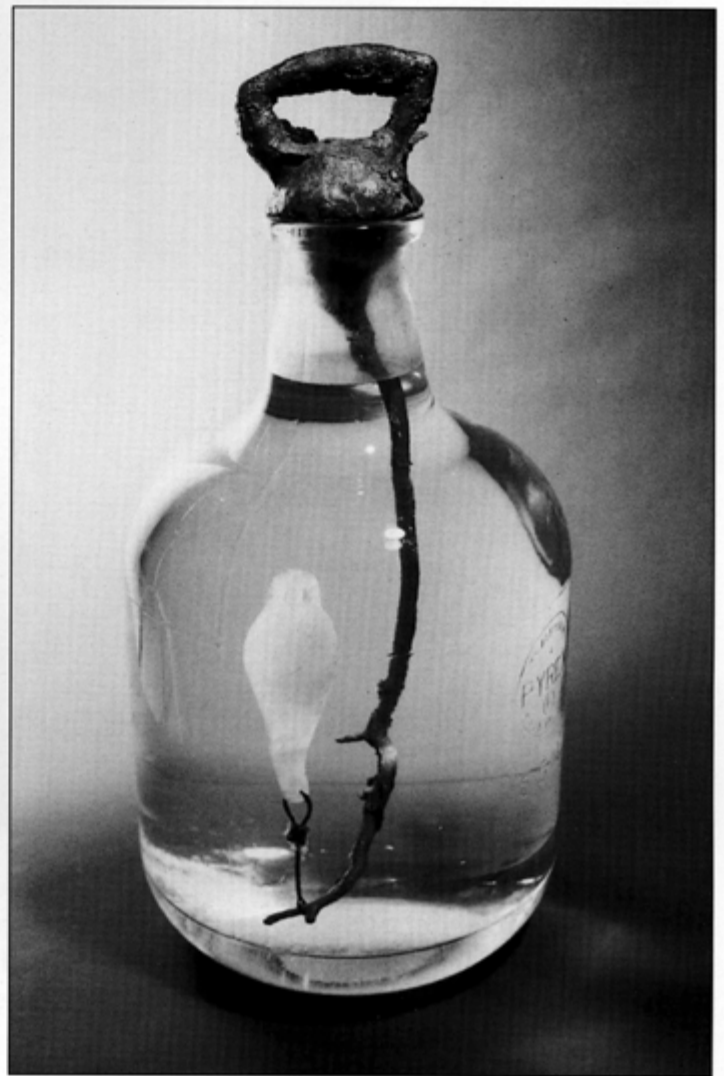
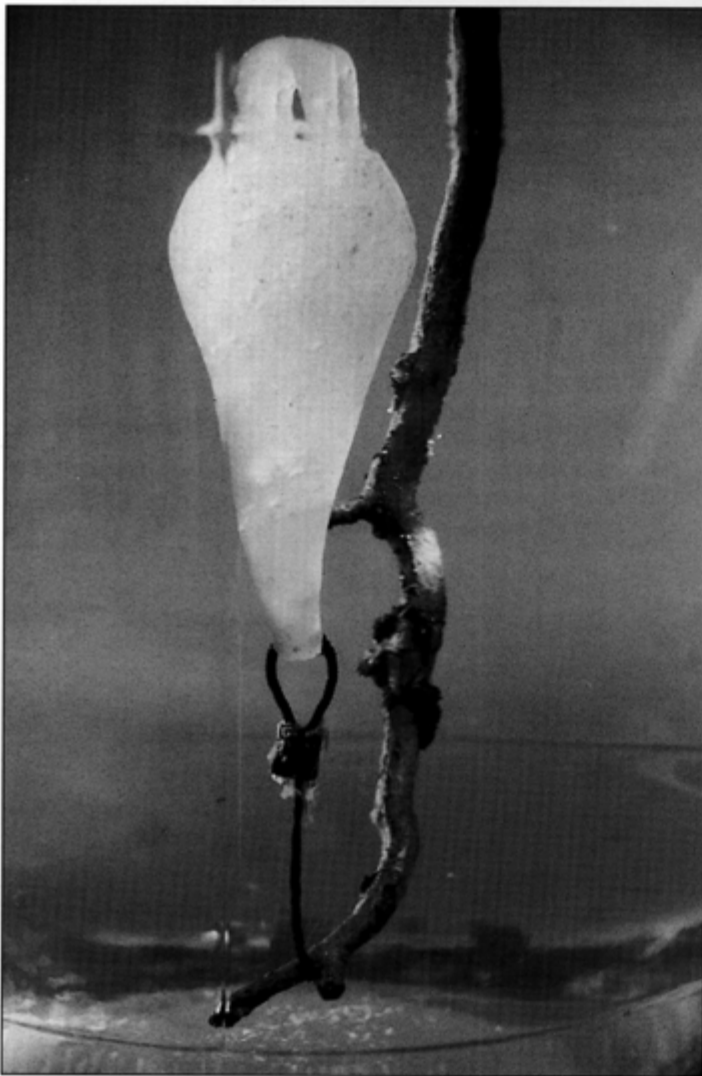


*Conversations, 1999*  
Mixed media installation

My aunt taught me to crochet when I was younger and I used it to make items for my dolls, like blankets and hats. With the installation "Tools of the Trade," I have enlarged the size of the crochet hooks and plan to use them along with human hair rope as a performance piece. I will crochet with the hooks in the gallery, and the performance will be videotaped and playing during the exhibition.

My work is a reaction to the conditions in my life. It comes from how I feel, but at the same time I try to keep it generalized enough to relate to the lives of many. Much of the work of the last year or two has been about isolation, thwarted motion, and futility. I've been in that kind of state of mind. But, rather than publish the specific details of my life, I try to present the essence of the feelings so I might strike an empathetic chord with other people.

Metaphors place surrogates where I (or you) could be. In *The Heaviness of Water*, for example, I am a buoy. The metaphors are simple, and the work is even simpler in form, but the work carries layers of ambiguous content that will, I hope, contribute to one another and perhaps even fold in on each other. I continue to learn things about myself from what seeps out slowly from between the layers.

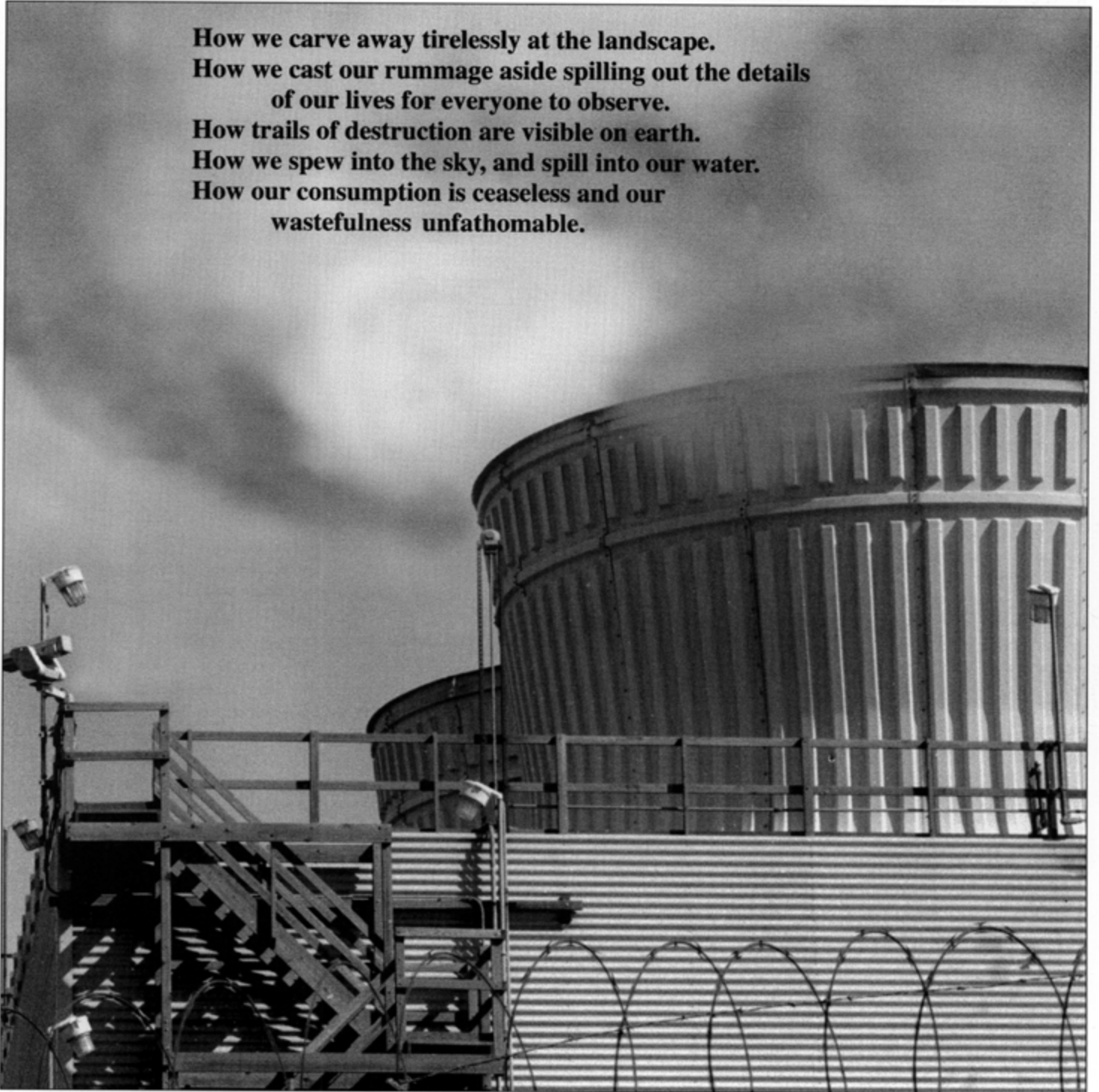


*The Heaviness of Water*, 1999

Lead, copper, wax, water, and glass bottle, 24 x 11-1/2 x 11-1/2"

I am an Environmentalist. My work is about the effects humans have on the environment.

**How we carve away tirelessly at the landscape.  
How we cast our rummage aside spilling out the details  
of our lives for everyone to observe.  
How trails of destruction are visible on earth.  
How we spew into the sky, and spill into our water.  
How our consumption is ceaseless and our  
wastefulness unfathomable.**



And as I encounter these human blunders each day, I remember the fragility of our presence here. My art looks at these issues and intensifies the imagery in such a way as to invite the viewer to embrace the image and then consider the implications.





## CENTER FOR THE ARTS

State University of New York at Stony Brook  
Stony Brook NY 11794-5425

**UNIVERSITY ART GALLERY**

### INTRODUCTION

This exhibition is the twelfth in a tradition of shows by students graduating from the Stony Brook Art Department's Master of Fine Arts Program. Only in its fourteenth 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, make 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 which by definition underline the artistic enterprise.

The students in this year's exhibition 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 that they all pursued the same course of study. Yet the point is precisely that Stony Brook's MFA can foster and strengthen remarkably diverse 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 that 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 want to thank Professor Barbara E. Frank, Acting Chairperson of the Department of Art, Professor Michele Bogart, Director of Graduate Students, and Professor Mel Pekarsky, Director of the MFA Program, for their assistance with this exhibition.

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Special thanks are also extended to the Friends of the Staller Center for their generous donation, which has helped to fund this exhibition.

Most of all, I wish to thank Suzanne Augugliaro, Tonya Clay, Jason Godeke, Kimberly Hughmanic, Todd McCollister, and Nina Salvatore for an exciting MFA exhibition.

*Rhonda Cooper  
Director*