

JIM BOULER
RON KELLEN
MABI PONCE de LEON
CHRISTOPHER A. YATES

MFA SHOW 1992

January 31 - February 26, 1992

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

INTRODUCTION

This exhibition is the fourth 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 sixth 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: Brenda Hanegan, Curatorial Assistant; Nancy Alberto, Shannon Applegate, Linda Burns, Patrick Cable, Amy Schichtel, and Young-Ae Shin, Gallery Assistants; Heejung Kim, Ron Wakkary, and Kim Yellin, 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 Jim Bouler, Ron Kellen, Mabi Ponce de Leon, and Christopher Yates 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, Visiting 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 Shanqing, Visiting Adjunct Lecturer

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JIM BOULER



Reclining Figure with Pipes (after Inges,
The Grand Odalisque), 1991, Mixed media, 96 x 192"

Aesthetic experience with a work of art is contingent upon the base of experience of the viewer. I am using the body as the source of this work, hopefully finding that the phenomenon of bodily knowledge is experience that we all share. This establishes the interrelatedness with the work, and sets up the space that the body can enter. The facets of this bodily interrelatedness are as follows:

- 1) Space. Light and dark. The body propels itself down a corridor defined by light and framed by the lack of light inside the walls.*
 - 2) The fluidity of the paint; the fluidity of the body.*
 - 3) Painted surface as a skin over the wood.*
 - 4) Receiving and expelling; in and out. The pipes referencing breathing, sexual intercourse, reading and speech, Picabia and body technology.*
 - 5) The various spaces of the body. The pipes, the line and the fluid paint all occupy different zones of space.*
 - 6) The body of the female as the beginning of life.*
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RON KELLEN

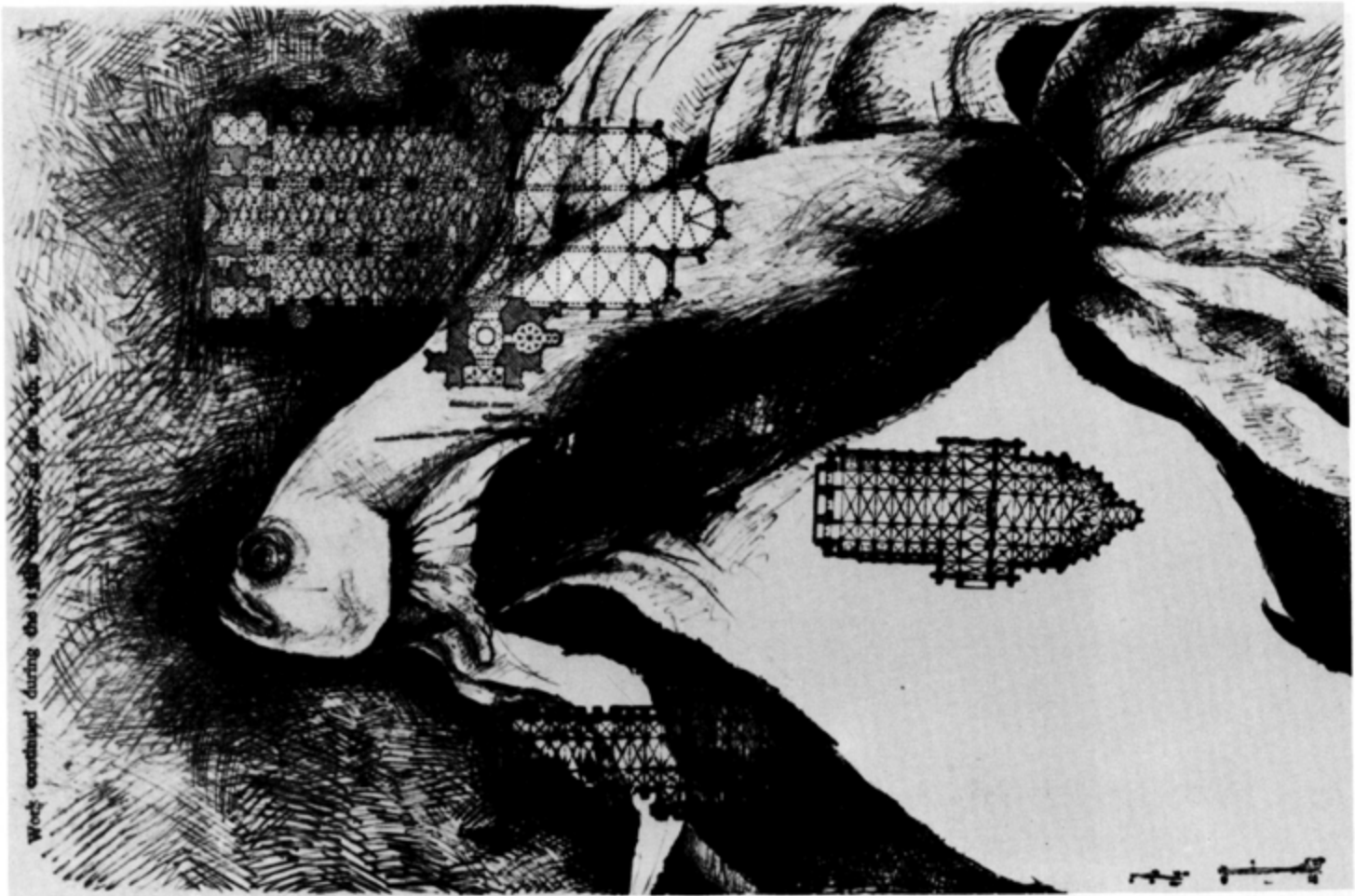


Head, Upper Left, 1991
Oil on paper, 10" x 10"

When I first arrived at Stony Brook my work was oriented to social commentary, striving to bring about a change within society. But to my surprise I found that the work was easily misinterpreted, that the issues were blurred and perhaps some issues weren't for me to discuss. Not to mention that it is a bit grandiose to think that I can change society.

Since that time I have turned to realism in a more anti-hubristic mode. My work leans to figurative concerns and seeks to confirm my existence, as well as the existence of the world about me, particularly the art community or my fellow graduate students. I have taken to using photographs because of their availability, i.e., I don't have to worry so much about getting people to sit. However, I'm usually not content with the original photo and hope to bring something of my own into it. Also, occasionally the grid shows through (the grid being part of the process of working from photos) which causes concern for some. I am not bothered by it. It suggests a world which is transparent, a veiled existence which is supported by hidden constructs.

MABI PONCE de LEON



The Soul Remembers, 1991
Lithograph, 22" x 30"

I see my work as a place to house my spiritual feelings... those which I cannot describe with words, but only with sensations. The works—like dreams—tell of extraordinary journeys... epics without logical plots, involving the soul and its housing.

CHRISTOPHER A. YATES



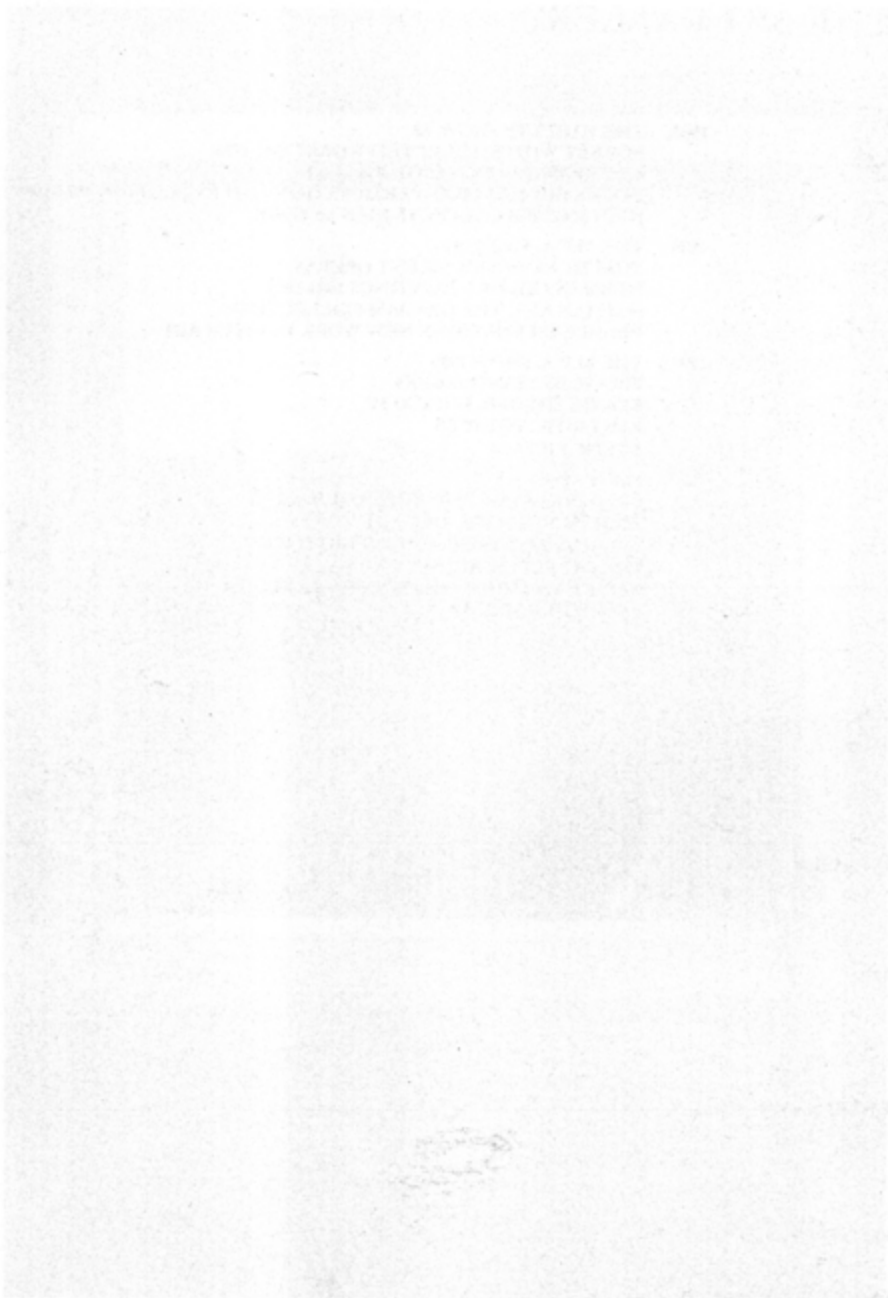
Waiting, 1991
Mixed media, 20 x 13 x 4"

*Once I looked into farm fields
so deeply plowed
that I too became marked
with the smell of soil
waiting.*

**poem from Waiting.*

PREVIOUS EXHIBITIONS AT THE ART GALLERY

- 1975 FACULTY EXHIBITION
- 1976 MICHELLE STUART
RECENT DRAWINGS
SALVATORE ROMANO
- 1977 MEL PEKARSKY
JUDITH BERNSTEIN
HERBERT BAYER
- 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 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 1921-1964
CARL ANDRE: SCULPTURE
- 1985 LEWIS HINE IN EUROPE: 1918-1919
FRANCESC TORRES: PATHS OF GLORY
HOMAGE TO BOLOTOWSKY: 1935-1961
FREEDOM WITHIN: PAINTINGS BY JUAN SANCHEZ/
INSTALLATION BY ALFREDO JAAR
ABSTRACT PAINTINGS REDEFINED
- 1986 KLEEGER: 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 1956-1964
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 1964-1969
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
- 1991 M.F.A. 1991
FREDERIC AMAT AND ROBERTO JUAREZ
ADOLPH GOTTLIEB: EPIC ART
THE MONOTYPES OF ADOLPH GOTTLIEB
THE FACULTY SHOW '91
NEW TRADITIONS: THIRTEEN HISPANIC
PHOTOGRAPHERS
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Faint text, likely a title or description of the artwork shown in the large image.

A column of very faint, illegible text, possibly a list of names or a detailed description of the gallery's collection.