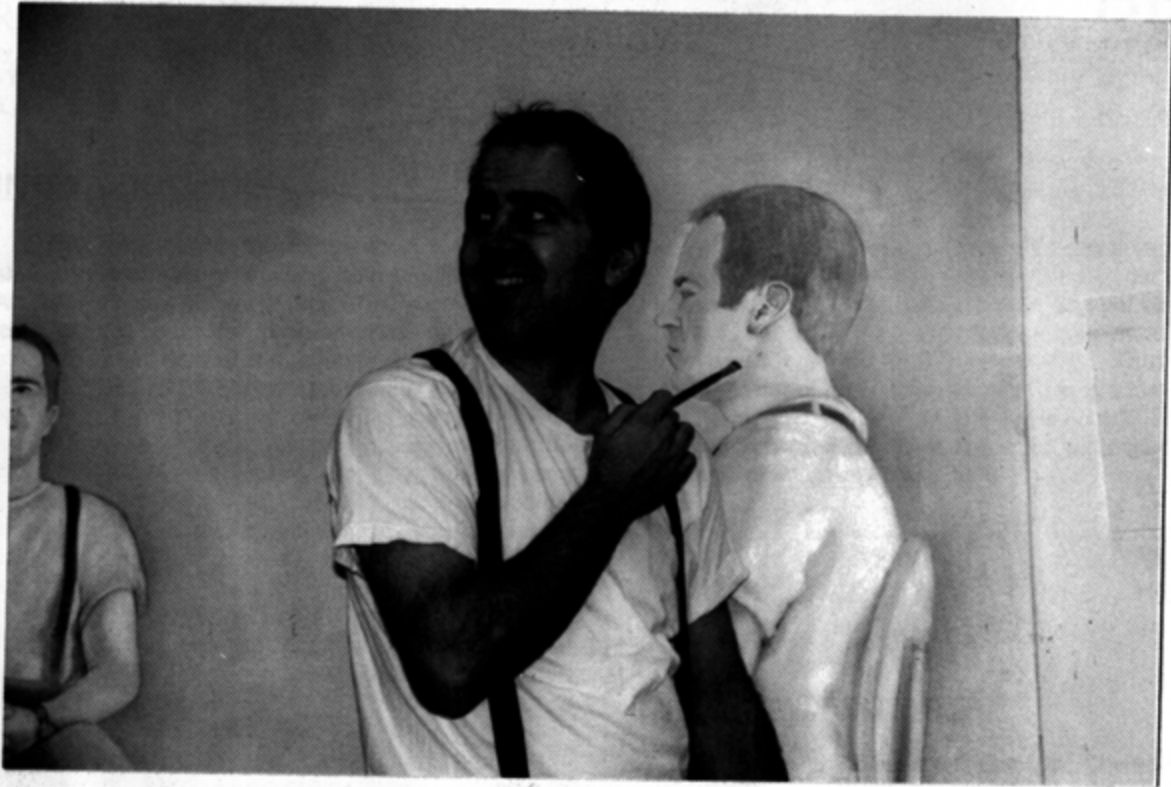


MFA 2001

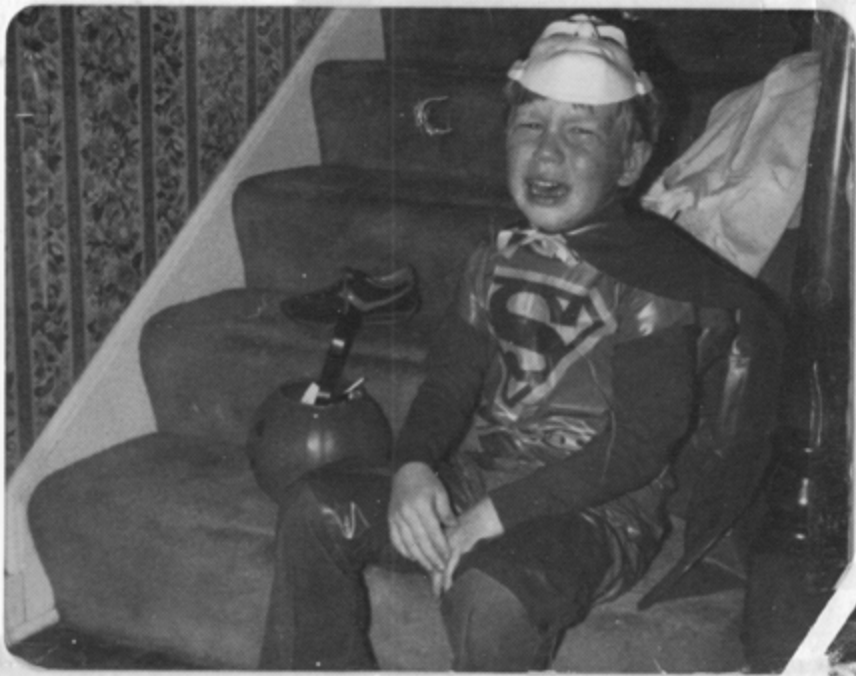


February 14 to March 9, 2001

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



My paintings are an exploration of the relationship one has with the world as well as a search for meaning in a time constantly rendered meaningless. Through the use of repetitive figures and a historically based visual language, the work simultaneously accepts and questions the very history which gave birth to it.



New and again  
the work changes  
the way we feel  
this time of life.



**Red Shift**  
An installation by Nate Johanson



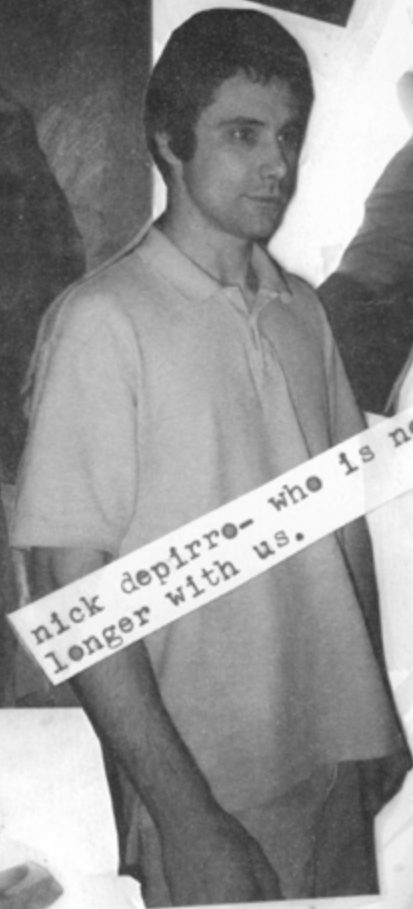
through February 27th, 2000  
Party: Friday the 25th @ 11:30 - ?  
Following Being John Malkovich

Stony Brook, New York  
SUNY Stony Brook's Melville Library)  
Information Call: (631) 580-4599 / Email: N8Johanson@Hotmail.com





future axe murderer's row



nick depirro- who is no longer with us.



the REAL story





Melanie



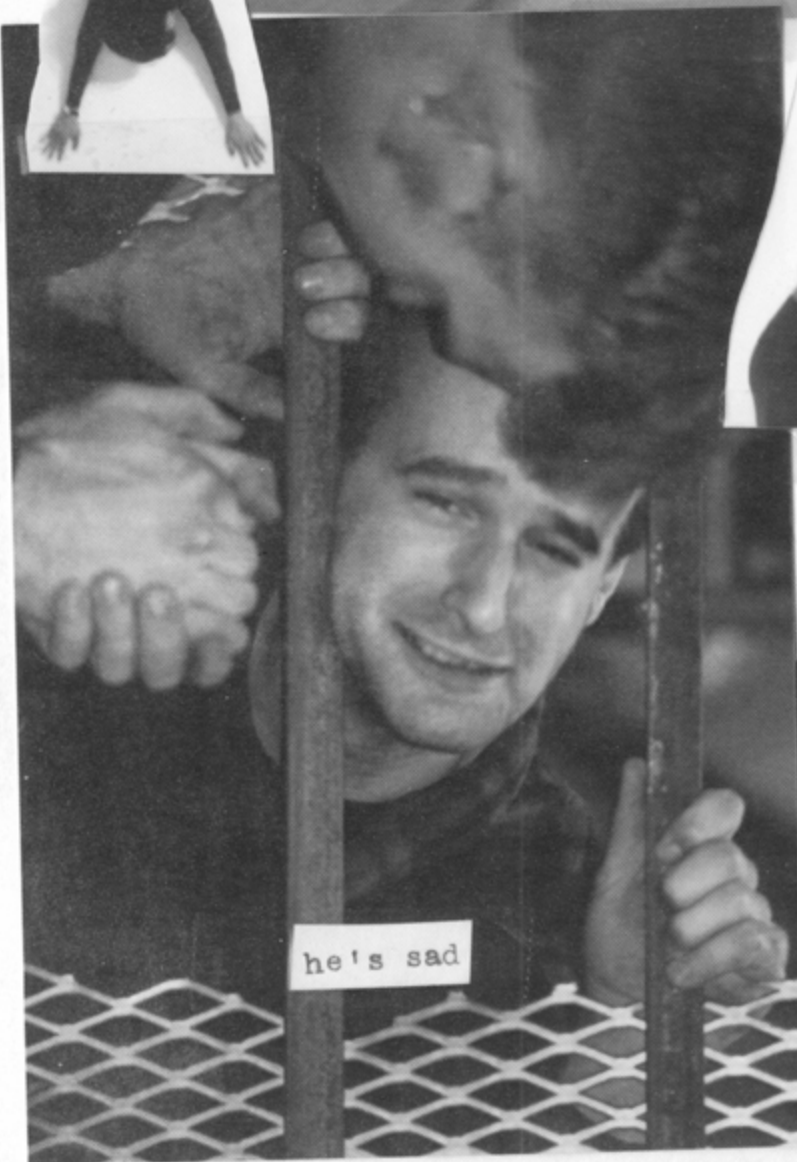
Nate



"Open the pod bay doors, HAL."  
"I'm sorry Dave, I can't do that."

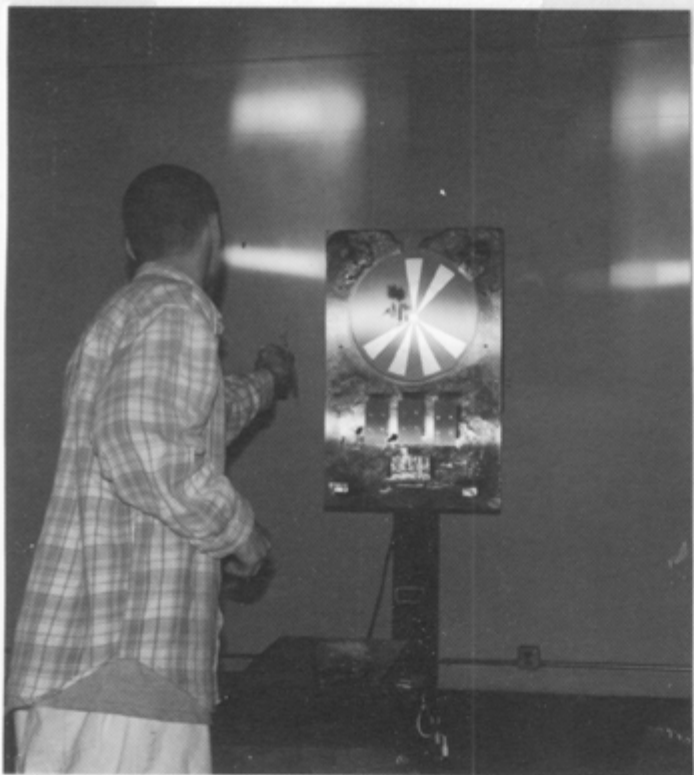


the camaraderie!



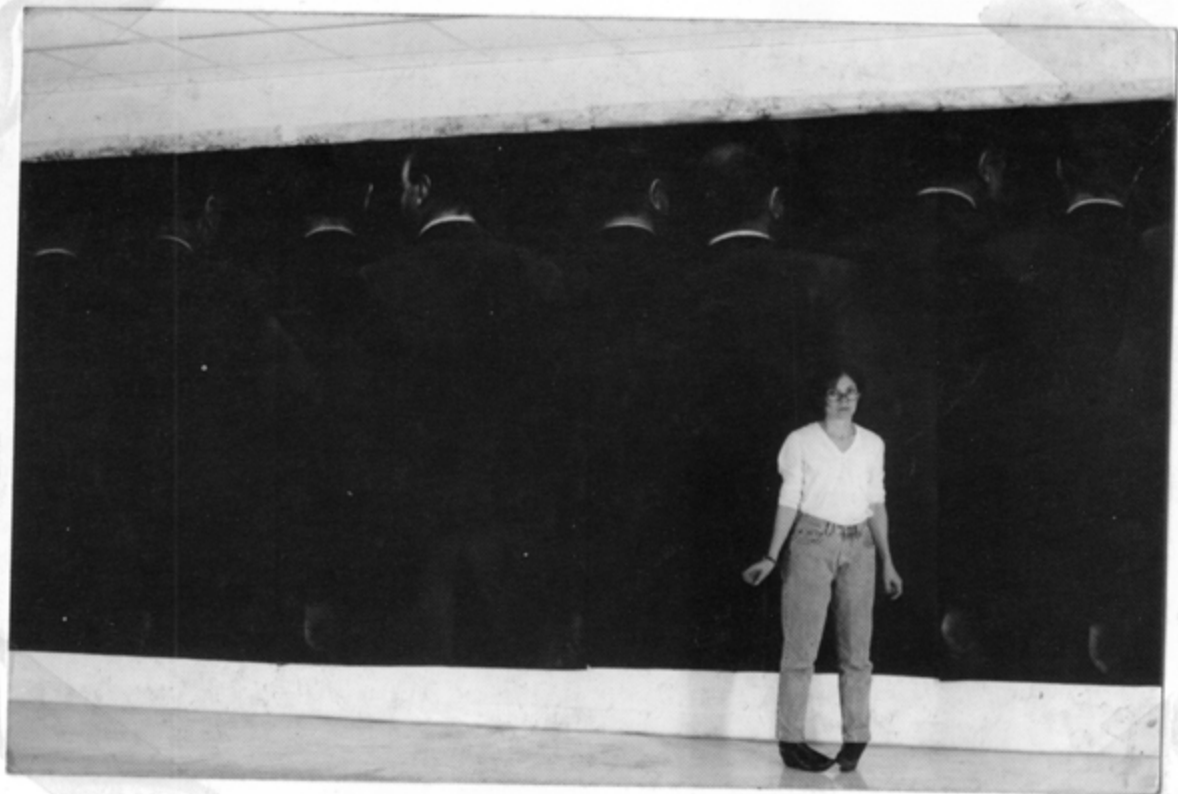
he's sad





adam:  
throwing  
darts,  
on the ceiling expedition  
at "work" in  
the studio





I work in charcoal for the power of the blackness  
and the deep, endless void it can represent.





## CENTER FOR THE ARTS

State University of New York at Stony Brook

Stony Brook NY 11794-5425

**UNIVERSITY ART GALLERY**

**STONY  
BROOK**

STATE UNIVERSITY OF NEW YORK

### INTRODUCTION

This exhibition is the thirteenth in a tradition of shows by students graduating from the Stony Brook Art Department's Master of Fine Arts Program. Now in its fifteenth year, the program has 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 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 which by definition underlie 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 that build on 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 for the intellectual concentration and protracted 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  
Dept. of Art

### ACKNOWLEDGEMENTS

I want to thank Professor James Rubin, Chairman of the Department of Art, Professor Barbara Frank, Director of Graduate Studies, Professor Michele Bogart, Acting Director of Graduate Studies, Associate Professor Martin Levine, Director of the MFA Program, and Professor Mel Pekarsky, founder and former Director of the MFA Program, for their assistance with this exhibition.

Special thanks are also extended to members of the Staller Center for the Arts staff: Pete Pantaleo, Howard Clifford, Jr., and Michelle Wacker, for installation assistance; Pauline Cullen, Hedy Yue, Coyette Perkins, Ana Maria Ramirez, and Jinzhou Zou, Gallery Assistants; Vinnie Carr, Agatha Gliksman, Matthew Kullman, Melissa Mauro, Elizabeth Shea, and Shaden Zakour, Gallery Interns; Liz Silver, Technical Director, Neil Creedon, ATD, and the Staller Center Technical Crew for exhibition lighting; and Marge Debowy, Assistant to the Gallery Director.

Special thanks are 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 Melanie Baker, Nathaniel Johanson, Keith Miller, and Adam Shreckhise for an exciting MFA exhibition.

*Rhonda Cooper*  
Director

Catalogue design: Melanie Baker, Nathaniel Johanson, Keith Miller, and Adam Shreckhise.

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