

MFA

Diamantina González

Elena Osuna

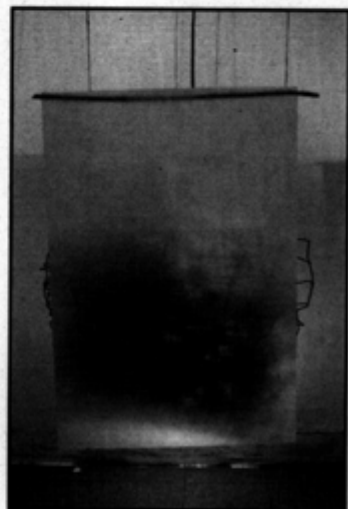
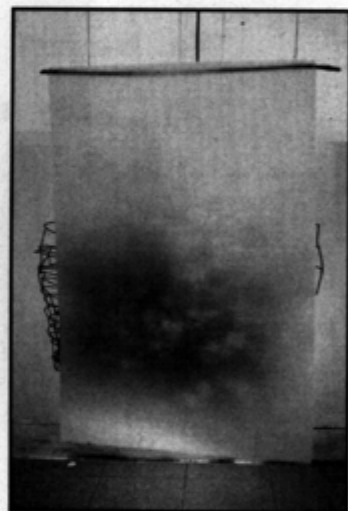
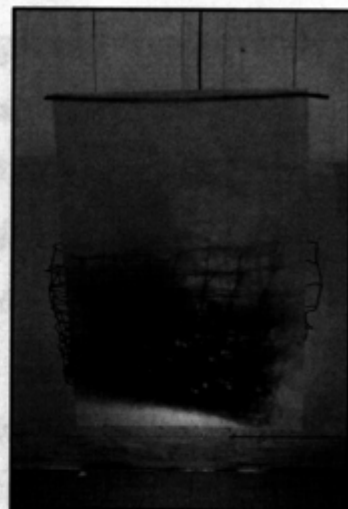
Elena Humphreys

1996

**University Art Gallery
February 2-24, 1995
Staller Center for the Arts
University of New York at Stony Brook**



Coyolxauhqui (Mother Earth) from the series *The Fifth Sun*. Encaustic on wood, 13 1/2" x 18", 1995



Shadows, 3 detail views. Installation, 1995.

I keep having this recurring dream about Andy Warhol. I'm in this restaurant and he's the waiter there. He brings me my food, which is salmon. I say I didn't order the salmon. He says he's sorry and then brings me the crab dish instead. At this point I turn to one of my companions and ask:

"Isn't that waiter Andy Warhol?"

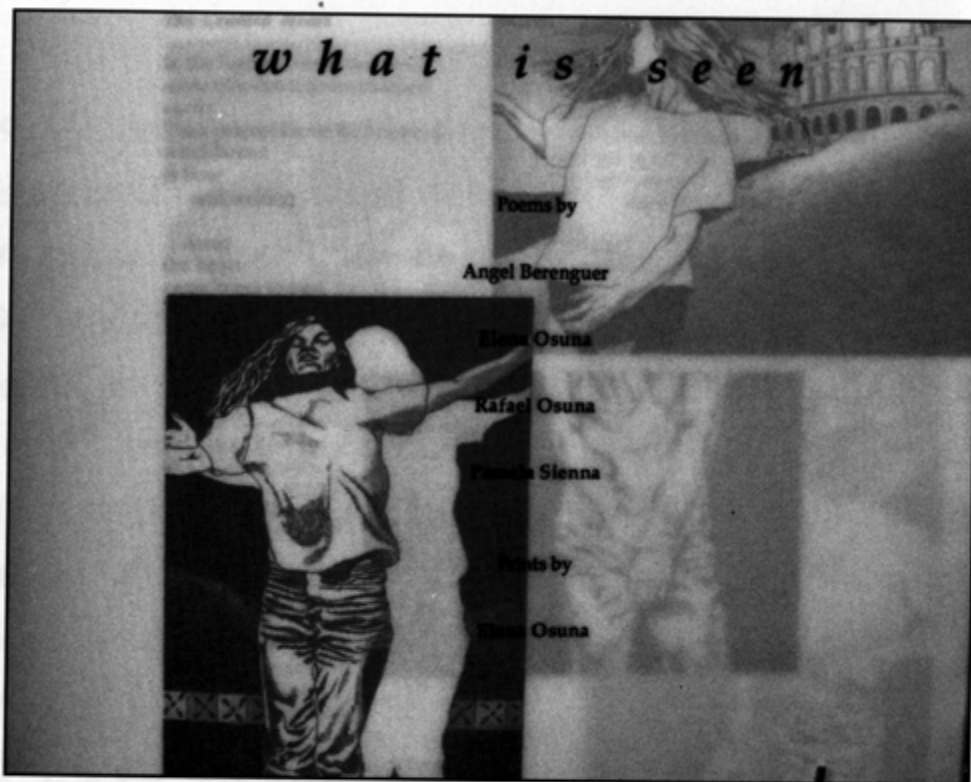
"Yes."

I ask my friend how could that be. "Isn't he dead?"

"No. He just needed a break."

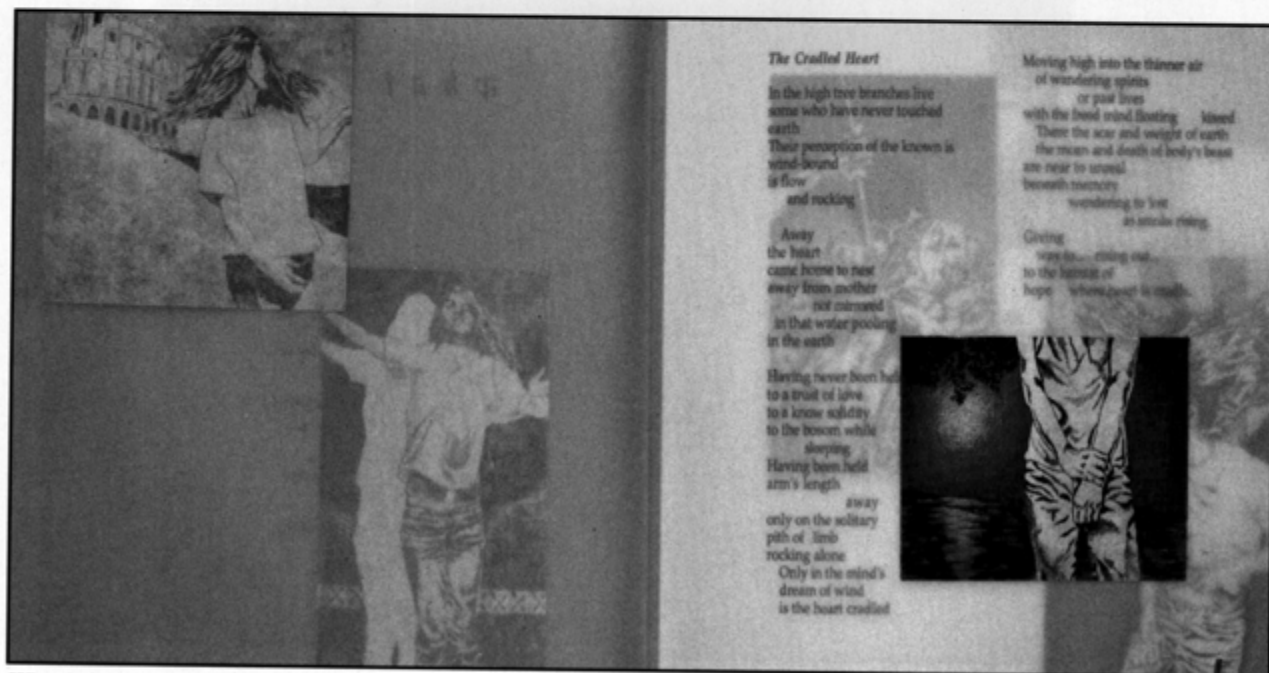
"Oh," I say and go back to eating my dish.

There's this other dream where I'm at a bar and Andy is the person standing next to me. We never speak in the dream, just the occasional nod, me asking him if he would mind passing the ash tray, or peanuts, or something. It's kind of creepy. As the scenario unfolds, I feel his presence next to me, the whole time. It's like he's part of my mental supporting cast. Like we're filming a sitcom and he's an extra or something. I guess I'll just list him in the credits.



What is Seen (Title page), 1995

Artist's book, intaglio and laserprints, 11½" x 9½"



What is Seen (detail)



What is Seen (detail)

Self-Illustrating Phenomena

From one molecule
to one city
I shift my attention.

A circle
as defined
by curved surfaces
is a circle.

What is the equation
for that which I already see?
What phenomenon needs a concept?

I hold a mirror
before the world.
What is not seen
by me
must be
 $x^2 + y^2 = r^2$
What else is a circle?

This exhibition is the eighth 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 tenth 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 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 countries. 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 pro-

jects, 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 Professor Michele Bogart, 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: Ming Chen, Albert Fong, Vera Phillip-Evans, Lisa Kozlowski, and Alexander Trillo, Gallery Assistants; Erica Fredriksen, Aleksandra Ikanowicz, Viktoria Paranyuk, Jennifer Rea, and Michelle Wacker, Gallery Interns; Patrick Kelly, Production Manager, Liz Silver, Technical Director, and the Technical Crew, Staller Center, for exhibition lighting; and Mary Balduf, Gallery Secretary.

Most of all, I wish to thank Diamantina González, Elena Humphreys, and Elena Osuna for an inspiring MFA exhibition.

Rhonda Cooper
Gallery Director

Cover design: Elena Osuna

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