

MFA THESIS EXHIBITION 2005

MARCH 5th -
APRIL 9th

UNIVERSITY ART GALLERY
STALLER CENTER for the ARTS
STONY BROOK UNIVERSITY

LAWRENCE
MESICH



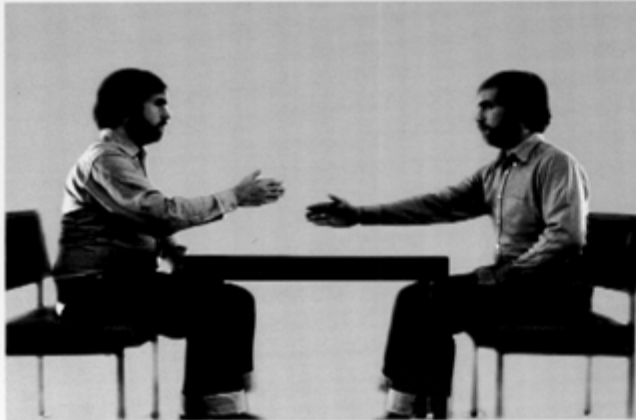
GABRIELLE
MOISAN



NILUFER
OVALIOGLU



LAWRENCE MESICH



*Misrepresentations, Erroneous Conclusions
and Ethical Breaches, video stills, 2004-5*



Spatial Relations, video still, 2005

My work explores individual and social behavior in relation to spaces and institutions. My exploration of such themes is split into two sets of projects.

One set of projects consists of video and performance works that document my often eccentric relationships to the spaces I inhabit everyday. Simple gestures are employed to examine the influence of institutional architecture on my behavior and my attempt to interfere with this influence to affect my own and others' behaviors.

The other project is the Department of Behavioral Investigation (DBI). The DBI's mission is to provide people the opportunity to voice their dissent, dissatisfaction, and disgust with their government, their community, and their daily lives. The DBI packages socially conscious public performances into activity kits, instructional videos, and interactive web works. These draw attention to the socio-political tensions that exist between the institutions that build, own, and maintain public spaces and the people who use them. The DBI also functions as a critique of bureaucracy by appropriating the aesthetic sensibilities of different government agencies.



LAWRENCE MESICH



**INTERACTIVE
INFORMATION
SERIES**

The law regarding wire tap has changed. Government investigators can listen to an individual's phone conversations and emails without a warrant. The Foreign Intelligence Surveillance Act (FISA) Court, which provides the distribution of wire tap warrants, cannot deny a warrant wire tap request to any Federal investigator so long as the investigator articulates that they are conducting an ongoing foreign investigation. Section 703. Investigators are not required to provide any information to the court about their investigation, and are not obligated to provide notice of a warrant. Section 703. The government can also obtain warrants that target an individual rather than a specific phone line, which reveals the records of any phone used by an individual. Investigation. Section 703. There have been many allegations of unlawful targeting and wire tap provision. The Justice Dept is receiving several complaints, none have come to court yet.

2. What is the legal definition of 'terrorism'?

- A - an act that is designed to kill, intimidate, or injure a person or a group of persons.
- B - a violent act or the use of force to achieve a political, religious, or ideological purpose.
- C - A violent act that is designed to kill, intimidate, or injure a person or a group of persons.



You scored a 4 out of 10

Everyone should know more about their rights. To find out more about the USA PATRIOT Act, follow the links below:

[http://www.fbi.gov/department/usa-patriot-act/10071304010001](#)



[click here to replay](#)

DBI PATRIOT Act Questionnaire, stills from web, 2004



DBI Instructional Video Series, video stills, 2004

GABRIELLE MOISAN



I'm miles ahead on the road to success, inkjet print, 2004

My work explores creating community through art. One major goal of my work is to change people's conception of the consumption of art. Through my shows, I am trying to make each participant both a consumer and a producer of the art. This transformation is manifested in the participants' interaction with one another and myself, their creative activity, and the product of their labor.



Make Yr Own Noise Build Yr Own Noise, inkjet print, 2004



GABRIELLE MOISAN

"Make it yourself. If you just want to watch, fine. That is part of it too. But I think you want to pick up the tools and try it for yourself. Don't worry if it isn't easy, it shouldn't be. You will ask someone for help, people like to be needed. If there is no one there, check out the instructional things around the space – the DVD and books should help. Remember that you are not beholden to make something that looks just like what everyone else is doing. Try to see the nature of what you have before you and see it for what it is – scratchy, stretchy, kitten-soft, hairy, stringy, knotted, patterned, chaotic, perfect. Whatever comes out in the end, remember that you have just done something that could be revolutionary, you made something." G.M.



Make Yr Own Noise, installation view, 2004



Make It Yr Own event, installation view, 2004

NILUFER OVALIOGLU



Mirrorland, performance, still from documentation, December 2004

Even though I pursued a classical sculpture education in Turkey, my recent work consists of video, performance, and sculptural props. Conceptually, my work explores the dynamics of power through femininity, often exposing the artifice of symbols of assumed beauty and sex in the globalized world. My solo thesis performance was titled "Mirrorland," which included live performance elements mixed with projected video and props. The narrative dealt with the illusions and power of Western femininity through dressing up and being dressed up by the Statue of Liberty. The video-installation piece "Tainted-Love" compares the visual saturation of popular culture, specifically the 'romance' of Valentine's day, with the cruel imagery of traumatic current events. Within the video, I embody a figure of Western commodification: the attractive and desired delusion. The character I face, literally a man without a face, represents



Mirrorland, performance, still from documentation, December 2004



NILUFER OVALIOGLU

the silence and ugliness created by the viewer's inability to consider current dehumanizing images of war. In "Precut Fashions," I explore ideas of presumed societal norms about appearance, role, and propriety. Here, our rebellious heroine reconfigures the elements given to her by an outside community.



Precut Fashions, Part II, video still, 2005



Mirrorland, video still, 2005



Precut Fashions, Part II, video still, 2005



INTRODUCTION

This exhibition is the seventeenth in a tradition of shows by students graduating from the Stony Brook Art Department's Master of Fine Arts Program. Now in its nineteenth 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. It is one of the few places where advanced studio and art history and criticism students are able to benefit from each other's 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 world. 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 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 (three years) for the intellectual concentration and protracted artistic effort necessary to pursue one's own artistic path effectively? 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, and Associate Professor Christa Erickson, Exhibition Coordinator, for their assistance with this exhibition.

The 2004-2005 University Art Gallery exhibition schedule is made possible by a generous donation from the Paul W. Zuccaire Foundation. Additional funding for this exhibition has been provided by the Friends of Staller Center. We are extremely grateful to our sponsors for helping us present our exhibitions to our students and faculty as well as to the local and regional community.

I also want to express my appreciation to members of the Staller Center for the Arts staff: Dan Kitchen, Pat Moran, Pete Pantaleo, and Michelle Wacker for exhibition assistance; Amy Bagshaw, Max Liboiron, Yan Ling Ruan, and Margaret Sung, Gallery Assistants; Krista Bienenbach, Yomari Encarnacion, Yan Xiang Liang, and William Martin, Gallery Interns; Liz Silver, Technical Director, Michael Leslie, ATD, and the Staller Center Technical Crew for exhibition lighting; Amanda Meyers, Staller Center Director of Advancement, for Gallery fundraising; Lawrence Mesich for catalogue design and layout; and Hilary Whiteley, Assistant to the Gallery Director.

Most of all, I wish to thank Lawrence Mesich, Gabrielle Moisan, and Nilufer Ovalioglu for an exciting MFA exhibition.

Rhonda Cooper
Director

Catalogue design: Lawrence Mesich

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