

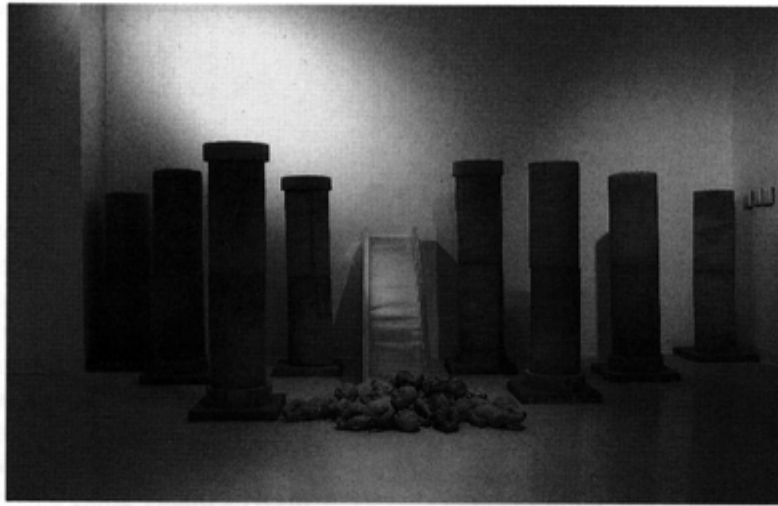
The
MFA
SHOW
1998

February 3 – March 7, 1998

**University Art Gallery
State University of New York at Stony Brook**

Cathleen Cavanagh

Change... Transformation... The inescapable substance of being.



Hearts Are Broken Everyday, 1997

Detail

The Aftermath of One's Decision, 1996



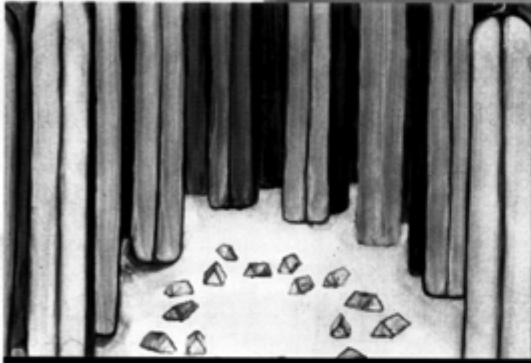
Suits, 1997 (detail), oil and charcoal on paper, 15 x 260"



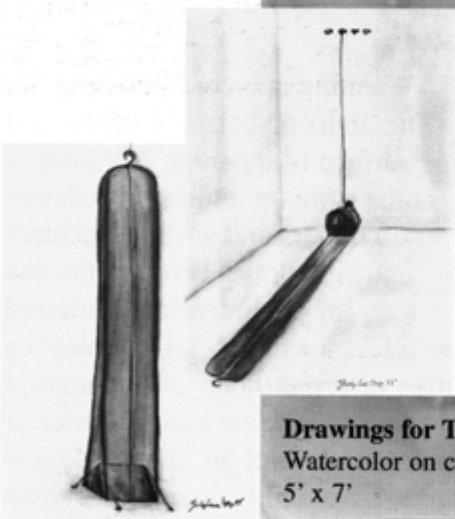
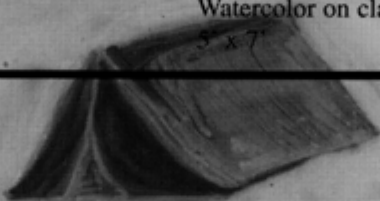
Family, 1997, oil and charcoal on canvas, 31 x 27"

Painting is a constant struggle. The dialectic between image and surface is apparent. My images come from an interest or a desire to understand social structures and situations. Through the use of the individual I attempt to reference the social. Employing repetition or serial themes is an attempt to provide some kind of order or understanding of an image. No one image can supply an answer, it must be thoroughly investigated.

Ju-Yei Judy Lee

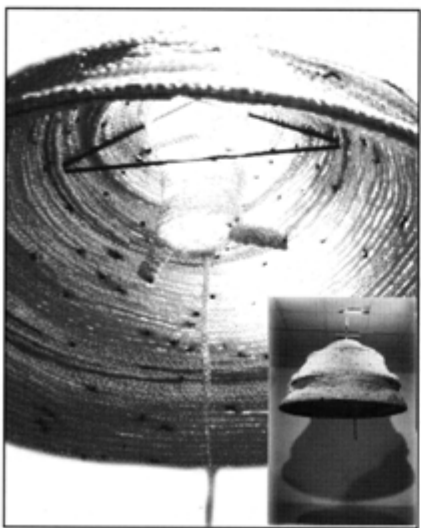


Drawing for Forest, 1997
Watercolor on clay board

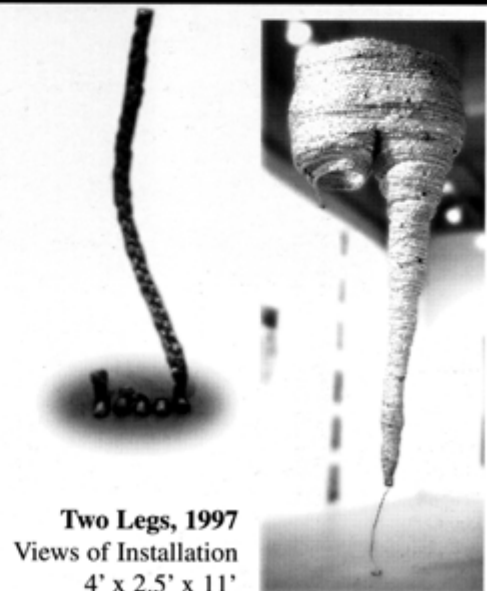


Drawings for Traveler, 1997
Watercolor on clay board
5' x 7'

Traveler, 1997
Views of Installation
M/M: Garbage bags,
plastic tape, hanger, ...
Room: 23' x 27' x 11'



A Dress, 1996
Views of Installation
Dome: 5' x 5.5'
M/M: Plastic string, steel, glue,...



Two Legs, 1997
Views of Installation
4' x 2.5' x 11'

Marcia Neblett

Sources of inspiration for my work stem from popular fairy tales, Disney, Carnival, and my dreams.

As in these works, I sometimes include myself in the scene giving more meaning and mystery to the final work of art.



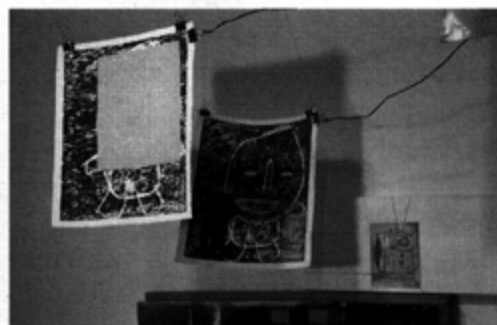
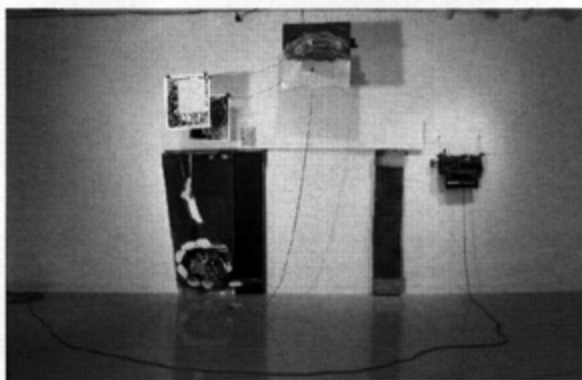
Jester (or Self-Portrait as a Jester), 1995-96
Ceramic, 20 x 14½ x 7"



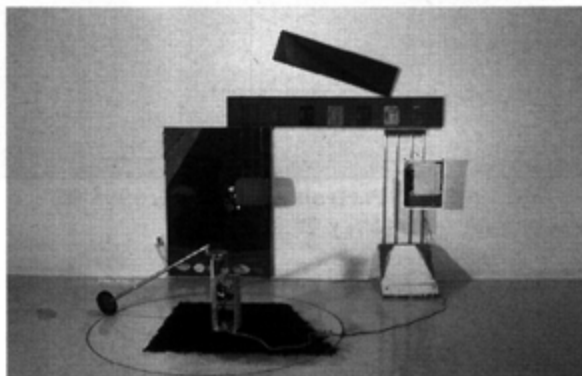
Pastel on paper, 36x62"

Crazy Circus, 1996 (detail)

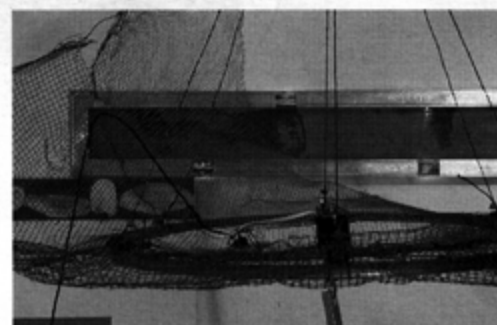
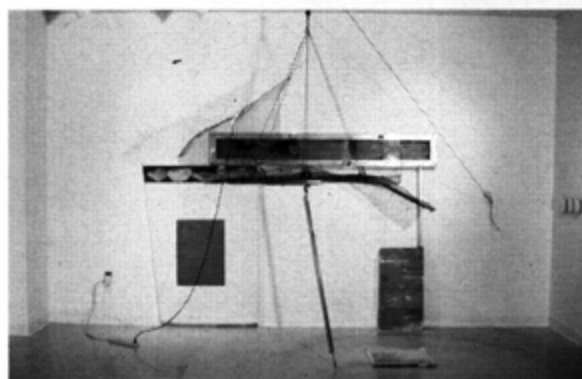
Jason Paradis



Nothing ever dies or disappears,



All you have to do is press the reset button.



Three Tries at Immortality, 1997
Mixed media



The Surgeon Sisters, 1996 (detail)

Excerpt from *The Surgeon Sisters*:

"The young one was a failed dental hygienist and the older one used to work in the trauma center of one of the local hospitals. They proceeded to practice their art on me utilizing a vast assortment of dental tools and stolen hospital wares. After a hellish evening which seemed would never end, the Zammiello/Gump awoke twelve miles from nowhere in a ditch, minus his clothes, money and two or so quarts of blood."

INTRODUCTION

This exhibition is the tenth 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 twelfth 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, different parts of the country and 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 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 express my gratitude to Professor James Rubin, Chairman of the Department of Art, and Professor Barbara Frank, 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: Pete Pantaleo, for installation assistance; Pauline Cullen, Mei Huang, Peter Kaufman, Brian McKenzie, and Stella del Rosario, Gallery Assistants; Katherine Byrne, Sylvia Chen, Aleksandra Ikanowicz, and Michelle Kendall, Gallery Interns; Patrick Kelly, Production Manager, Liz Silver, Technical Director, Neil Creedon, ATD, and the Technical Crew, Staller Center, for exhibition lighting; and Mary Balduf, Gallery Secretary.

Most of all, I wish to thank Cathleen Cavanagh, Nathan Japel, Ju-Yei Judy Lee, Marcia Neblett, Jason Paradis, and Craig Zammello for participating in this inspiring exhibition.

Rhonda Cooper
Director