

MCCURDY CELLERINI WESTENDARP HESS
OJEDA MACAULAY STOYANOVA KHAN

BOUND

MFA THESIS EXHIBITION 2012
FEBRUARY 7-29 2012

UNIVERSITY ART GALLERY
STALLER CENTER FOR THE ARTS
STONY BROOK UNIVERSITY

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INTRODUCTION

Once a semester the MFA studios on South Campus are open to the public. It is an opportunity to meet the artists, see their work in process, and talk to them about the ideas behind their art. Visiting them has never failed to renew my interest in the mysteries of the creative process, and I have always come away with greater respect for the students who are part of the MFA in Studio Art program.

The Master of Fine Arts at Stony Brook is a three-year, terminal degree, providing a few gifted artists (we allow no more than twenty candidates in residence) who are ready to begin professional careers with an opportunity to hone their skills. Our graduate students enjoy the use of our excellent technical facilities (foundry, kilns, darkrooms, presses) and focus on their own work in individual studios on campus. Additionally, they have the advantage of being part of a large, world-class research university with centers not only in Stony Brook but also in Manhattan, Southampton, and East Hampton, where our Department administers the historic Pollock-Krasner House and Study Center. Through their close interaction with our faculty—all successful, practicing artists—and their many contacts in the New York City art world, they develop the techniques that will allow them to express their personal vision. Stony Brook is also uniquely situated geographically: we are near enough to New York, with its renowned museums, galleries, studios, and concert halls, to make recurrent visits easy; yet we are sufficiently far to enjoy insulation from the density and pressures of the city, in the relative peace provided by the suburban/rural environment of Long Island's North Shore. Our students do not spend their lives in the studio, however. They are encouraged to increase their breadth of knowledge by engaging with faculty in Art History, Philosophy, History, Women's Studies, and the Humanities Institute; they participate in the Department's affiliation with the Consortium for Digital Arts, Culture, and Technology (cDACT); and establish creative connections with other students in Computer Science, Music, and Theatre.

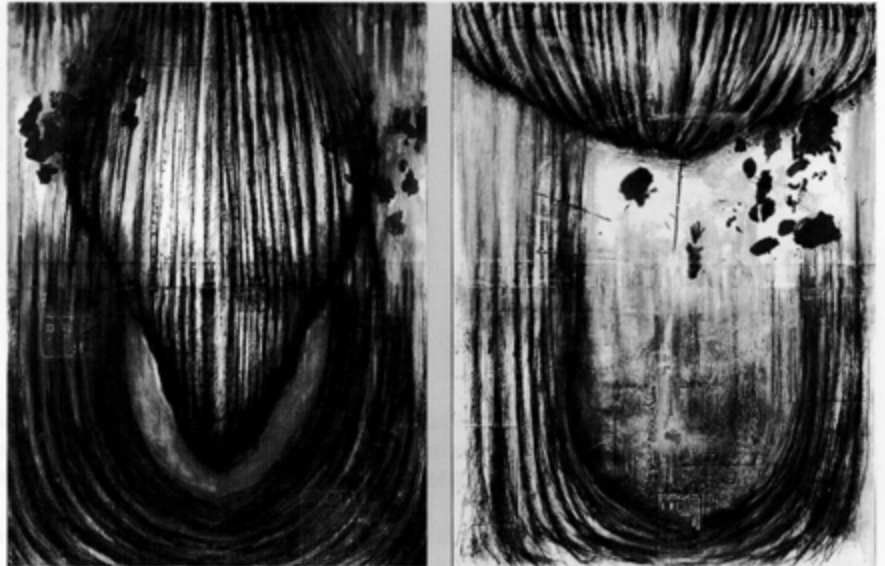
What you see in the gallery today is the result of hours in the studio, working with faculty, and talking with each other as our students forge the future of the art world. We thank University Art Gallery Director Rhonda Cooper for her energy and sense of design in curating this exhibition by our graduating MFA students. You may find some of the work challenging, humorous, or simply beautiful, but all of it reflects a deep commitment to the making of art.

John Lutterbie
Chair, Department of Art and Theatre Arts

DAN HESS

www.danhess.org

Early on I became aware that this construct or container we encounter the world through is in fact a membrane or threshold between internal and external realities, each contending for custody of my worldview. My drawings and video installations occupy this chiasm, poised between two polarities, both now and then, coming and going, present and absent. The integrated architectonic, theatrical, and physiological structures are a substitute for the lived body. My intent for the work is that it hovers at this crossing or limen where that inner dialogue of heightened expectation is most audible.



Swallowed in the Sea, 2011
mixed media on paper, 60.5" x 88"

KATHRYN CELLERINI

www.kathryncellerini.com

Marcel Proust solidified my suspicion that the body has a proclivity for spatial memory. My memories of playing in and investigating barns on our family farm are so vivid that they have become a strong part of my identity and a symbol of strength and tenacity in my artwork. *The (Barn)acle's Identity Crisis...and other Bedtime Stories...* was an exhibition about the interconnectedness of memory and identity, which are both constructed from life experiences and fables.

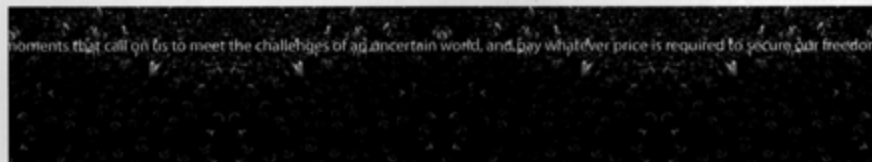


The (Barn)acle's Identity Crisis...and other Bedtime Stories, 2011
screenprints on tulle and cotton, carved fencepost, wood, housepaint,
found ladder, Oregon barn windows, dimensions variable

AUJ KHAN

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My practice is an image-based investigation situated on hybrid intersections of cultures and media. The image in my work is a self-conscious one, kept fluid with an active referencing to cultural narratives, histories, and popular culture. My hybridity and cultural inquiry, along with my relationship with image, systems, and practice, intend to put forth my ideas for the global discourse of our times today.



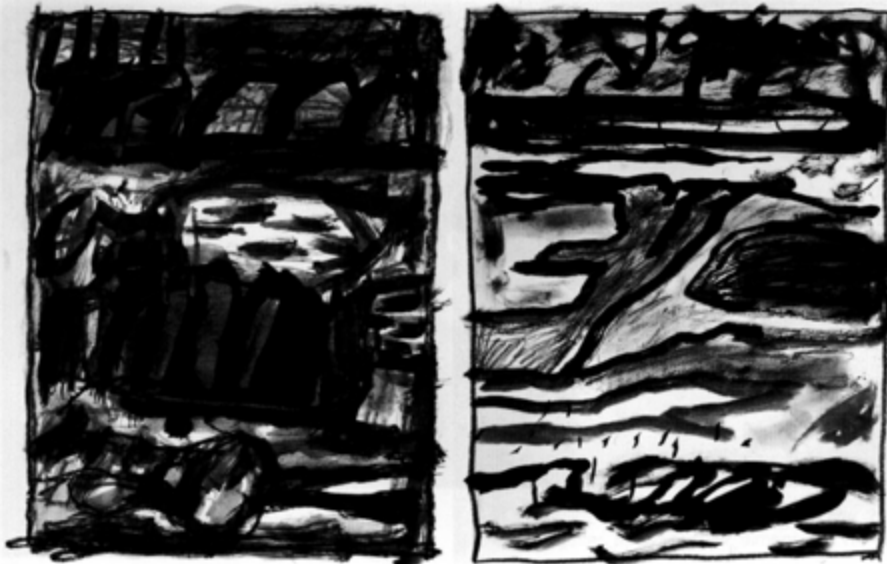
Speech Acts, 2012
performance, 12 minutes

Map I (detail), 2011
digital print, 54" x 17"

JAMIE MACAULAY

www.jamie-macaulay.com

My work integrates landscape, abstract, and still images through the mediums of painting and drawing. Approaching landscape with a view to wilderness, my work takes shape gradually through a serial process akin to a perpetual and provisional naming and crossing out of names. Reflecting a methodological doubt about the stability of forms and appearances, the work shifts between recognizable features of landscape and more general modes of abstraction.

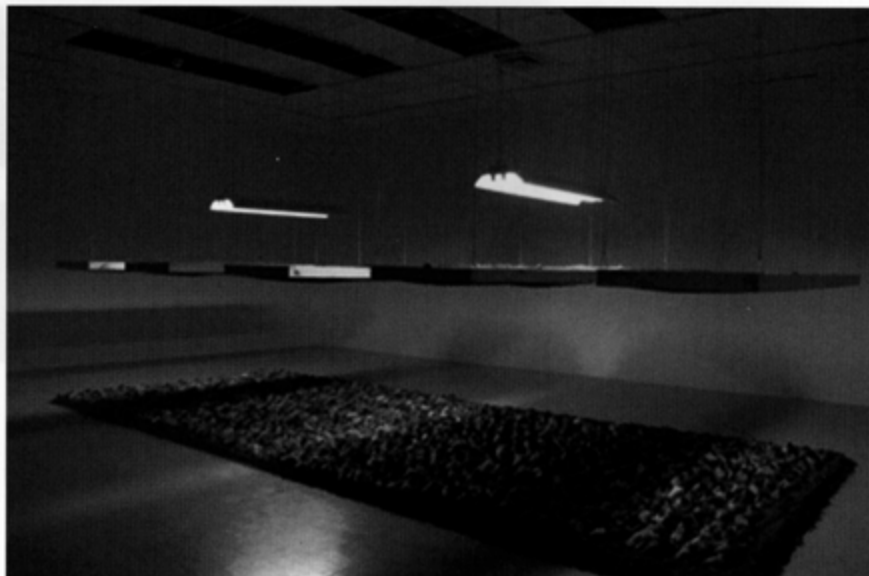


No title, 2011
ink and charcoal on paper, 6" x 8" each

ALISHA MCCURDY

www.alishamccurdy.com

A common thread of connection that has emerged in my artwork has been an attempt to articulate place. The defining of place that I am interested in is deeper than naming and locating on a schematic or map; I am curious about the difficulties of describing a place when one is not physically there. The places that I am currently most interested in are communities and regions that have a connection to the coal mining industry. Dirt, grass, and coal have become central materials within my sculpture and installations to give reference to a physical site outside of the gallery setting. Used congruously with the earthly materials are effigies of small yellow canaries that were once taken into the mines. When their songs waned and they eventually died, miners knew to flee the mine and the unsafe buildup of toxic gasses. These yellow canaries are representative of the individual miner's sacrifices that are often lost in the vastness of the mine industry.

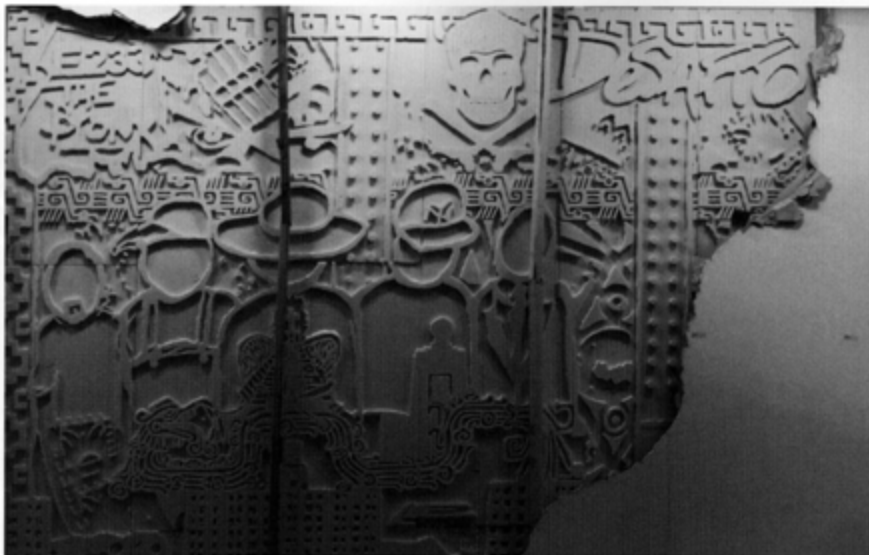


Seven Hundred Thirty-Five, 2011
fabric, anthracite coal, pine, sod, lighting fixtures, 18' x 8' x 12'

JOSE ANTONIO OJEDA

www.joseojeda.com

My work deals with the excavation of identity, striving to resurrect an ancient history and heritage in a modern context. I am interested in the power of community and learning from our respective experiences. Pop culture icons from my youth make their way into my work combined with the symbols and icons of world cultures. I am starting to investigate dualities of being: the idea of becoming a hybrid (as with an animal or a machine) for the hopes of improvement.



Inside Out, 2010
insulation foam, wood, drywall, 9' x 12'

KRISTINA STOYANOVA

www.kristina.stoyanova.org

Kristina Stoyanova is an artist living and working in New York, Dusseldorf, and Sofia. She creates conceptually based work using a variety of media, from painting and sculpture through photography, video art, and installations. She graduated from Kunstakademie Dusseldorf, Germany, in 2007, and was awarded a Fulbright Scholarship in 2009.



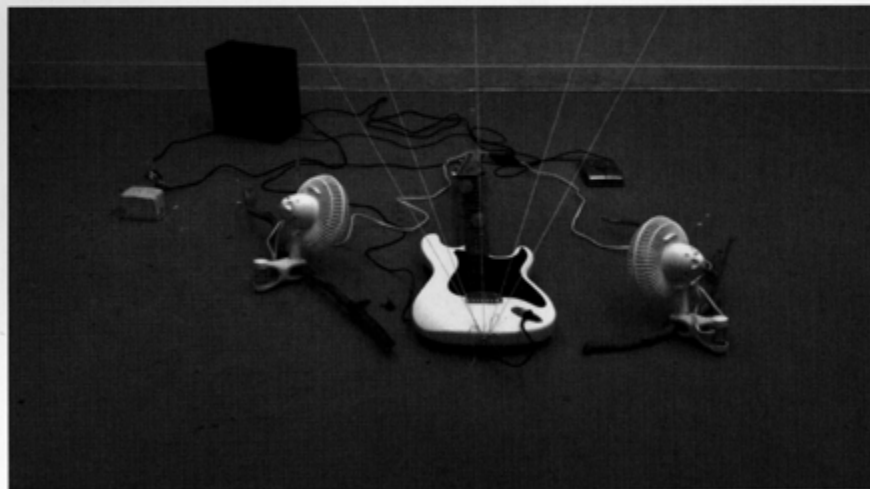
Untitled (from the installation "Walls"), 2011
photographs, dimensions variable

PANCHO WESTENDARP

www.pancho.westendarp.net

My main interest as an artist is to develop systems where it is possible to recognize how matter rearranges and transcends into poetic situations that can help to understand the relations between time, space, memory and movement.

For this exhibition, I created a self-generative sound installation in which natural elements are mixed with technological elements in order to create music without human interaction. The sound is then used to create an atmosphere in which photographs are related to specific states of mind that months later were revisited and reinterpreted through drawing.



No title, 2011
electric guitar, fans, amplifier, dimensions variable

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The 2011-2012 University Art Gallery exhibition schedule is made possible by a generous grant 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: Joe Esser, Pat Moran, and Pete Pantaleo, for exhibition assistance; Olga Lomshakova, Curatorial Assistant; Lauren Caponong, Emily Craft, Cristina Cruz, Alexandra Greta Essiq, Irina Grimaldi, Sally Lau, Elizabeth Lee, Jay Schuck, Kevin Urquilla, and Jason Yim, Gallery Interns; Liz Silver, Staller Center Production Manager, Liz Lamendola, Technical Director, and the Staller Center Technical Crew for exhibition lighting; and Aubrey Szczygiel, Gallery Secretary.

Most of all, I want to thank Kathryn Cellerini, Dan Hess, Auj Khan, Jamie Macaulay, Alisha McCurdy, Jose Antonio Ojeda, Kristina Stoyanova, and Pancho Westendarp for a very exciting MFA exhibition.

Rhonda Cooper
Director