

**M.F.A.**  
**Alumni Show**

*New Works by Former  
Students*

March 16 - April 16, 1999

University Art Gallery  
Staller Center for the Arts  
University at Stony Brook

## ART STUDIO FACULTY

**Ilan Averbuch**, Assistant Professor  
**Fred Badalamenti**, Visiting Artist  
**James Beatman**, Technical Specialist/  
Adjunct Lecturer  
**Toby Buonagurio**, Professor  
**Stephanie Dinkins**, Visiting Artist  
**Michael Edelson**, Associate Professor  
**Christa Erickson**, Assistant Professor  
**George Koras**, Professor Emeritus  
**Stephen Larese**, Visual Resources  
Curator/Adjunct Lecturer  
**Martin Levine**, Associate Professor/  
Director of Undergraduate Studies  
**Stephen Nash**, Adjunct Associate Professor  
**William Oberst**, Visiting Artist  
**Melvin H. Pekarsky**, Professor/  
Director of the MFA Program  
**Howardena Pindell**, Professor  
**Christopher Semergieff**, Visiting Artist  
**Thomas Thompson**, Instructional  
Specialist/Adjunct Lecturer  
**Marianne Weil**, Visiting Artist  
**Robert White**, Associate Professor  
Emeritus  
**Kes Zapkus**, Visiting Artist

## ART HISTORY FACULTY

**Zainab Bahrani**, Lecturer  
**Michele H. Bogart**, Professor  
**Rhonda Cooper**, Adjunct Lecturer/  
Director, University Art Gallery  
**Barbara E. Frank**, Associate Professor/  
Director of Graduate Studies  
**Christine Giviskos**, Adjunct Lecturer  
**Jacques Guilmain**, Professor Emeritus  
**Helen A. Harrison**, Adjunct Lecturer/  
Director, Pollock-Krasner House and  
Study Center  
**Connie Koppelman**, Lecturer,  
Women's Studies Department  
**Donald B. Kuspit**, Professor/Editor,  
Art Criticism  
**Richard Leslie**, Adjunct Lecturer  
**Nicholas Mirzoeff**, Associate Professor  
**Daniel Monk**, Assistant Professor  
**Anita Moskowitz**, Professor  
**James H. Rubin**, Professor/Chair

## ACKNOWLEDGEMENTS

I want to thank Professor Howardena Pindell for her invaluable assistance in co-curating this first alumni exhibition. I also want to thank Professor James H. Rubin, Chairperson of the Department of Art, and Professor Mel Pekarsky, Director of the M.F.A. Program for their introductory welcoming remarks and historical overviews.

Special thanks are also extended to the Stony Brook Alumni Association for sponsoring this exhibition and the artists' reception. The Stony Brook Alumni Association represents over 75,000 alumni nationwide and abroad. The Alumni Association works to increase communication, encourage involvement, and expand services for alumni while building support for the State University of New York at Stony Brook. For more information, contact them at (516) 632-6330 or visit their web site at <http://www.sunysb.edu>

I also want to thank members of the Staller Center for the Arts staff who helped make this exhibition possible: Howard Clifford, Jr., Pete Pantaleo, and Michelle Wacker, for installation assistance; Pauline Cullen, Peter Kaufman, Brian McKenzie, Dennis Montoya, Coyette Perkins, and Karyn Valerius, Gallery Assistants; Nuray Celebi, Darryl Chan, Chris Cooke, Dina Pancamo and Sheba Rana, Gallery Interns; Patrick Kelly, Production Manager, Liz Silver, Technical Director, Neil Creedon, ATD, and the Staller Center Technical Crew, for exhibition lighting; and Marge Debowy, Assistant to the Gallery Director.

Most of all, I wish to thank all of our alumni for participating in this very exciting exhibition. I wish them all continued success.

Rhonda Cooper  
Director

© 1999 University Art Gallery,  
State University of New York at Stony Brook

## INTRODUCTION

It's with great pleasure and warm feelings that we welcome many of the alumni of our young Master of Fine Arts program back to Stony Brook with this exhibition of their work at the University Art Gallery.

In September of 1986, our first MFA class members started their three-year, 60-hour professional program with us. This first cycle graduated in 1989 (two were transfer students and received their degrees in 1988) and included students who had done their undergraduate work in schools as diverse as Brown University, the Berlin School of Fine Arts, and the School of the Art Institute of Chicago. Our students since have come from all corners of the United States, as well as from Canada, Mexico, Denmark, India, Taiwan, Korea, and other countries. They have gone on to teach, curate, write, direct, and exhibit in as many places.

They are a felt presence in the New York art world, and I see them and their work often as I visit galleries and museums and arts agencies in New York City. Frequently now, when I open the many exhibition announcements that arrive in the mail, I see one or two from our former - or current! - MFA students at galleries in San Francisco, or Chicago, or Cincinnati, or New York. And of course they're in cyberspace, too. In the 13 years since we admitted our first class, I share with my colleagues the feeling that we have built a graduate fine arts program that can stand among the best, and we're growing stronger and adding facilities, versatility, and capacity every year.

We have recently recruited faculty in electronic media, created a Laboratory for Technology and the Arts, and have begun an interdisciplinary curriculum between the Departments of Art, Music, and Theatre Arts. Across from the entryway to this exhibition, you will see a computer studio under construction for these three departments, with arts-dedicated hardware and software. The Department of Art itself is engaged in searching for additional faculty in various

areas of studio and art history and criticism and is working toward funding a newly renovated, independent building, dedicated to graduate studios, galleries, teaching areas, and an electronic lab for undergraduate and graduate use (not to mention a Café des Artistes!). Without the strong performance of our MFA program and its alumni, none of this would have been feasible.

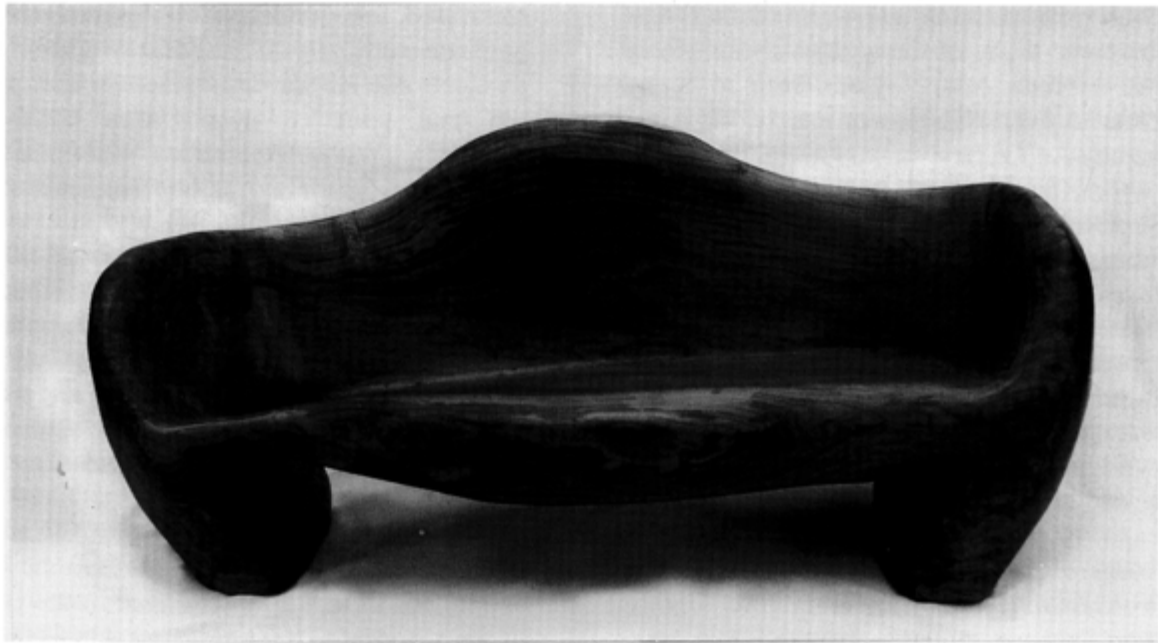
At this point, our MFA program has become almost self-screening. By the time applicants see our requirements, speak with us, and send in their applications, we know we are getting students committed to a research university environment for their advanced fine arts training; that they have elected a three-year rather than two-year program, with liberal arts and thesis requirements, and that they are committed to testing themselves in the center of the world of art in a program whose faculty has many active ties to that world.

And, proportionately, in terms of the number of our graduates and the youth of the program, we have among the best employment and most successful professional entry records in the area. So there is a particular closeness in the greeting we extend our former MFA students, and we welcome the work many of them were able to send us. It's good to see both again, and we hope to go on doing so for a long time to come.

Mel Pekarsky, Director  
M.F.A. Program

There are two secrets to the success of Stony Brook's young M.F.A. program. The first is its coexistence within an Art Department that houses both studio and art history/criticism programs. Stony Brook offers an intellectual rigor that prepares artists for the demands of the postmodern art world. The second is leadership. Stony Brook's studio faculty, under the direction of Mel Pekarsky, exemplify the responsibilities and careers of that world. I am proud to be Chair in a Department with colleagues such as these, and I offer my congratulations to both faculty and former students on their extraordinary successes.

James Rubin, Chair  
Department of Art



**Love Seat, 1999**  
Cherry wood, 36 x 60 x 32"



**33 - 22 - 36, 1998-99**  
Steel, stained glass, caulk, plastic sheets,  
metal mesh, and dreams, ca. 84 x 36 x 36"



**Kiss My, 1998**  
Mixed media, 20 x 4 x 3"  
(not in exhibition)

**GREG BRYSON**

**1997**



**Plane of Focus, 1997**  
Oil and alkyd on plywood, 75- $\frac{1}{2}$  x 45- $\frac{1}{2}$ "  
(not in exhibition)

**JOHN C. CASPER**

**1988**



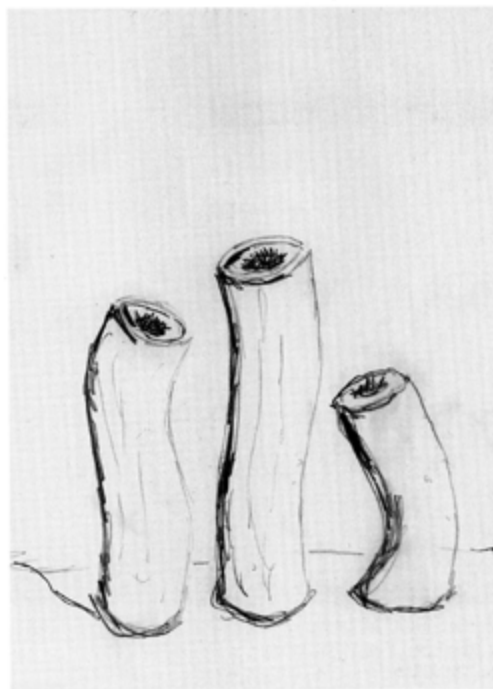
**Totem Tree I, 1998**  
Stoneware, acrylic, and copper,  
84 x 24 x 12"

**CATHLEEN CAVANAGH** 1998



**Fragments, 1998**  
Terracotta, 26" high  
(not in exhibition)

**KELLEY DEAN** 1997



**Working drawing for Anfeuchten, 1999**  
Three seasoned and cured logs with  
pumps, water, stainless steel bowls, and  
fuzzy buttons, 48" high



**Bonds and Boundaries, 1998**  
Encaustic and gold leaf on canvas  
on wood, 54 x 28"  
(not in exhibition)



**Life Series # 2, 1995**  
Charcoal and chalk on paper, 28 x 17½"

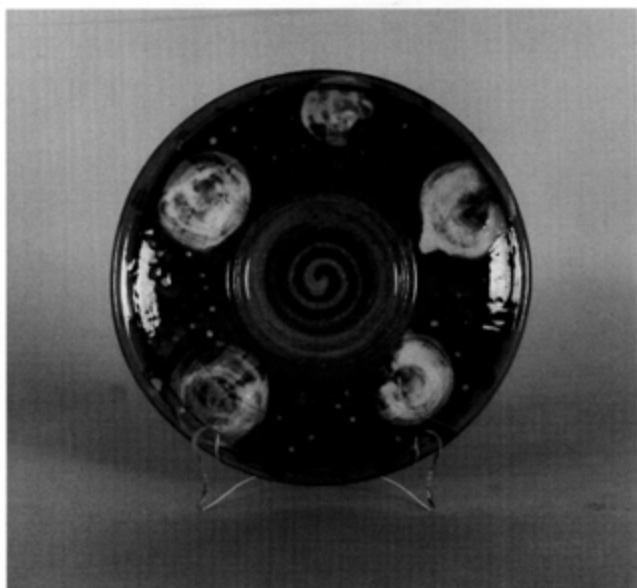


**If Music Be the Food of Love,  
Play On, Play On, Play On, 1998**  
Oil on linen, 28 x 30"  
(not in exhibition)



**Railroad Bridge from Queens, NY, 1998**  
Black and white photograph, 8 x 10"

**PATRICIA HUBBARD** 1994



**Plate, 1998**  
Glazed ceramic, 11 x 11"  
(not in exhibition)  
Photo credit: ©1998 Jeff Sturges

**NATHAN JAPEL** 1998



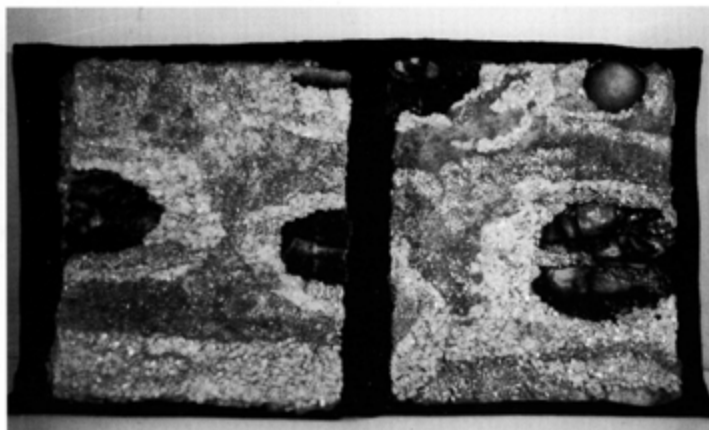
**Section from Baltimore Series, 1999**  
Oil and charcoal on paper (computer printout), 8-1/2 x 11"

**R.O. KELLEN** 1992



**The Objective Tongue, 1994**  
Oil on canvas, 11 x 14"

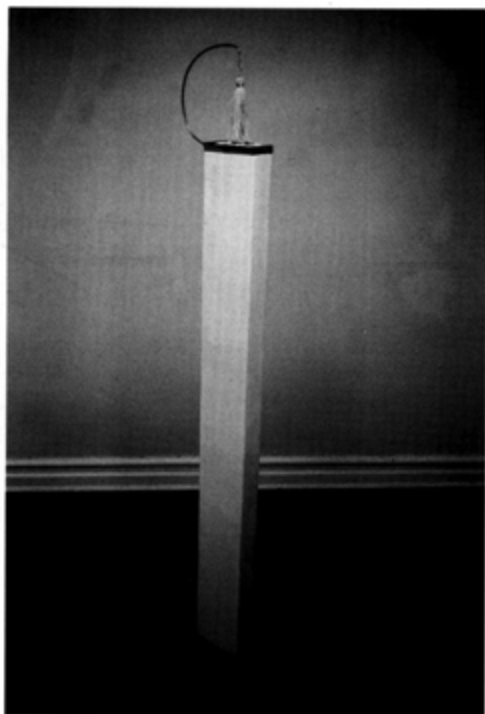
**HEEJUNG KIM** 1994



**Wedding Album I, 1995 (detail)**  
Handmade book: beads and cloth, 17 x 27 x 3"

**KIRSTEN KUCER**

**1995**



**When the Spirit Catches You,  
You Fall Down, 1998**  
Mixed media, 66 x 11 x 2-1/2"

**SALLY KUZMA**

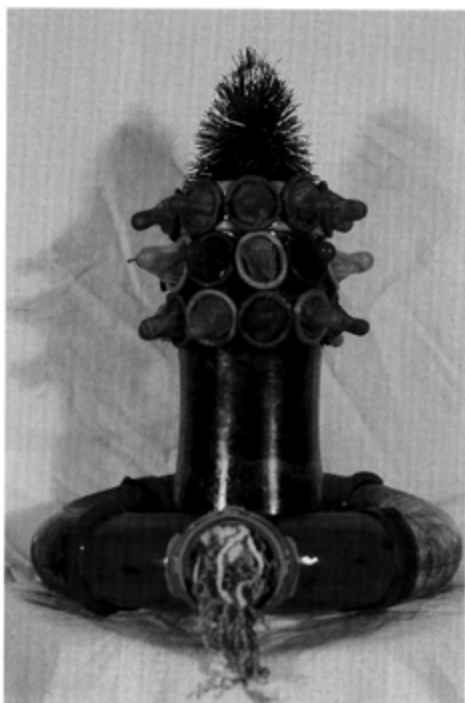
**1994**



**Dances for My Father, 1999 (detail)**  
Digital installation

**JULIE LARSON**

**1993**



**Pig in a Poke, 1998**  
Mixed media, 15" high x 12" diameter

**MARCIA NEBLETT**

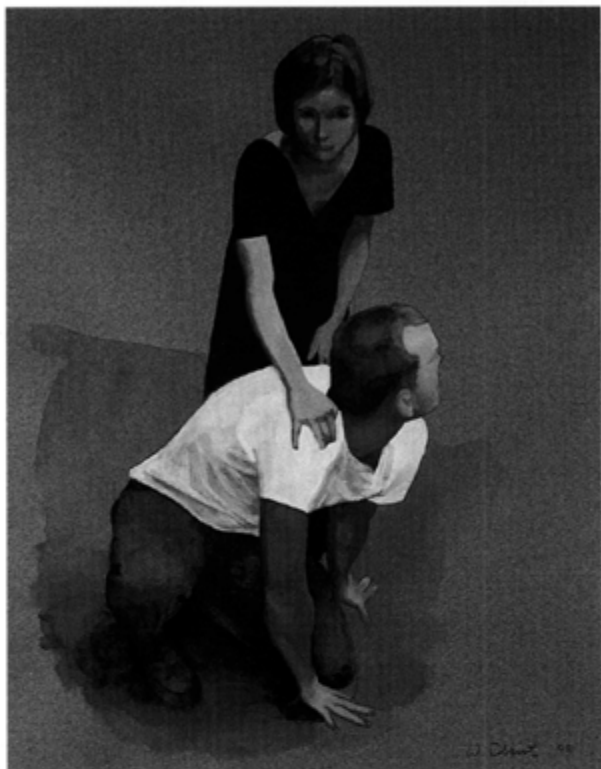
**1998**



**The Musician, 1998**  
Woodcut, 22 x 9"



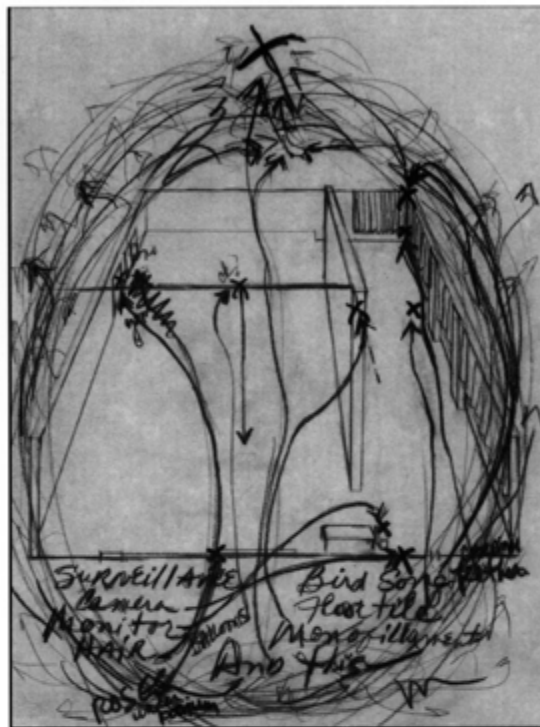
**WILLIAM OBERST 1997**



**Woman Standing Over Man, 1998**  
Oil on canvas, 12-1/4 x 10"

**MAUREEN PALMIERI 1993**

T O P A V U R T  
S Y I T I  
1999

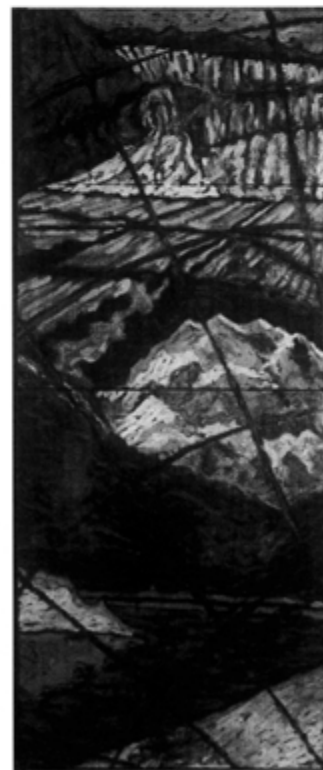


**JASON PARADIS 1998**



**Post-Immortality, 1998**  
Mixed media, approx. 300 x 480 x 240"  
(not in exhibition)  
Photo credit: © 1998 Maxine Hicks

**MABI PONCE DE LEON 1992**



**Austral Mesopotamia to Patagonia, 1997**  
Oil on canvas, 63 x 27"



**Kiss & Lick, 1998**  
Mixed media, 73 x 22 x 18"



**Après minuit, 1995**  
Welded steel, 24 x 22-1/2 x 23-1/4"



**Untitled Figure, 1998 (detail)**  
Aluminum and polyester resin, 76 x 36 x 18"  
(not in exhibition)



**Tunnel Wall, Södreleden, Stockholm, 1998**  
Ektacolor print, 17 x 21"  
Courtesy Galerie Sonia Zannettacci, Geneva

CHRISTOPHER A. YATES 1992



**Night Flight, 1994**  
Mixed media, 32 x 11 x 4"



CENTER FOR THE ARTS

State University of New York at Stony Brook

Stony Brook, NY 11794-5425

UNIVERSITY ART GALLERY



STATE UNIVERSITY OF NEW YORK

## PREVIOUS EXHIBITIONS AT THE UNIVERSITY ART GALLERY

- |      |  |      |  |
|------|--|------|--|
| 1975 | FACULTY EXHIBITION   | 1987 | HANS BREDER: ARCHETYPAL DIAGRAMS   |
| 1976 | MICHELE STUART   |      | MICHAEL SINGER: RITUAL SERIES RETELLINGS   |
|      | RECENT DRAWINGS  |      | JUDITH DOLNICK/ROBERT NATKIN   |
|      | SALVATORE ROMANO   |      | MARGARET BOURKE-WHITE: THE HUMANITARIAN VISION   |
| 1977 | MEL PEKARSKY   |      | MEL ALEXENBERG: COMPUTER ANGELS  |
|      | JUDITH BERNSTEIN   |      | STEINA AND WOODY VASULKA: THE WEST   |
|      | HERBERT BAYER  | 1988 | THE FACULTY SHOW '88   |
| 1978 | LEON GOLUB   |      | ROBERT WHITE: SELECTED WORKS 1947-1988   |
|      | JANET FISH   |      | LEE KRASNER: PAINTINGS 1956-1984   |
|      | ROSEMARY MAYER   |      | EDGAR BUONAGURIO: PERMUTATION AND EVOLUTION 1974-1988                                      |
|      | THE SISTER CHAPEL  |      | JOAN SNYDER COLLECTS JOAN SNYDER   |
| 1979 | SHIRLEY GORELICK   | 1989 | ROBERT KUSHNER: SILENT OPERAS  |
|      | ALAN SONFIST   |      | HERMAN CHERRY: PAINTINGS 1984-1989   |
|      | HOWARDENA PINDELL  |      | HAITIAN ART: THE GRAHAM COLLECTION   |
|      | ROY LICHTENSTEIN   |      | FIBER EXPLORATIONS: NEW WORK IN FIBER ART  |
| 1980 | BENNY ANDREWS  | 1990 | PRINTS BY PRINTMAKERS  |
|      | ALEX KATZ  |      | KIT-YIN SNYDER: ENRICO IV  |
|      | EIGHT FROM NEW YORK  |      | FANTASTIC VOYAGES  |
|      | ARTISTS FROM QUEENS  |      | POETIC LICENSE   |
|      | OTTO PIENE   | 1991 | FREDERIC AMAT and ROBERTO JUAREZ   |
|      | STONY BROOK II, THE STUDIO FACULTY                             |      | ADOLPH GOTTLIEB: EPIC ART  |
| 1981 | ALICE NEEL   |      | THE MONOTYPES OF ADOLPH GOTTLIEB   |
|      | 55 MERCER: 10 SCULPTORS  |      | THE FACULTY SHOW '91   |
|      | JOHN LITTLE  |      | NEW TRADITIONS: THIRTEEN HISPANIC PHOTOGRAPHERS  |
|      | IRA JOEL HABER   | 1992 | JULIUS TOBIAS  |
|      | LEON POLK SMITH  |      | REUBEN KADISH  |
| 1982 | FOUR SCULPTORS   |      | CITY VIEWS   |
|      | CECIL ABISH  |      | GEORGE KORAS   |
|      | JACK YOUNGERMAN  | 1993 | CONCEPTS WITH NEON   |
|      | ALAN SHIELDS   |      | WARREN BRANDT: A RETROSPECTIVE   |
|      | THE STONY BROOK ALUMNI INVITATIONAL                            |      | JOHN FERREN: IMAGES FROM NATURE  |
|      | ANN McCOY  |      | WOOD   |
| 1983 | THE WAR SHOW   | 1994 | PAPER WORKS  |
|      | CERAMIC DIRECTIONS: A CONTEMPORARY OVERVIEW                    |      | ROBERT RICHENBURG: ABSTRACT EXPRESSIONIST  |
|      | CINDY SHERMAN  |      | THE FACULTY SHOW '94   |
|      | THE FACULTY SHOW   |      | MAURA SHEEHAN: DORA: BIG GIRLS DON'T CRY   |
| 1984 | BERNARD APTEKAR: ART AND POLITICS                              | 1995 | EIGHTEEN SUFFOLK ARTISTS   |
|      | ERIC STÄLLER: LIGHT YEARS                                      |      | PAT HAMMERMAN and BURT HASEN   |
|      | NORMAN BLUHM: SEVEN FROM THE SEVENTIES                         |      | ART AND TECHNOLOGY   |
|      | EDWARD COUNTEY 1921-1984                                       |      | PRIVATE ART/PUBLIC ART: PHOTOGRAPHS FROM THE COLLECTIONS OF CITIBANK AND JOHNSON & JOHNSON |
|      | CARL ANDRE: SCULPTURE  | 1996 | JOHN HULTBERG, VINCENT PEPI, and EDVINS STRAUTMANIS  |
| 1985 | LEWIS HINE IN EUROPE: 1918-1919                                |      | ROGER ARRANDALE WILLIAMS: THE AMERICAN TERRAIN   |
|      | FRANCESC TORRES: PATHS OF GLORY                                |      | KEITH SONNIEK: ORIENTAL-OCCIDENTAL   |
|      | HOMAGE TO BOLOTOWSKY: 1935-1981                                | 1997 | TEXT AND IDENTITY: 12 WOMEN/12 ARTISTS   |
|      | FREEDOM WITHIN: PAINTING BY JUAN SANCHEZ/                      |      | TERENCE NETTER: VISIONS AND REVISIONS  |
|      | INSTALLATION BY ALFREDO JAAR                                   |      | FACULTY SHOW 1997  |
|      | ABSTRACT PAINTINGS REDEFINED                                   |      | NEW POSSIBILITIES/1997   |
| 1986 | KLEEGER: METAL SCULPTURE                                       | 1998 | LONG ISLAND ARTISTS: FOCUS ON MATERIALS  |
|      | TOBY BUONAGURIO: SELECTED WORKS                                |      | LILIANA PORTER: ARTE POETICA   |
|      | YANG YAN-PING and ZENG SHAN-QING                               |      | ASIAN AMERICAN ARTISTS: CROSS-CULTURAL VOICES  |
|      | EIGHT URBAN PAINTERS: CONTEMPORARY ARTISTS OF THE EAST VILLAGE |      |  |
|      | TV: THROUGH THE LOOKING GLASS                                  |      |  |
|      | WOMEN ARTISTS OF THE SURREALIST MOVEMENT                       |      |  |