

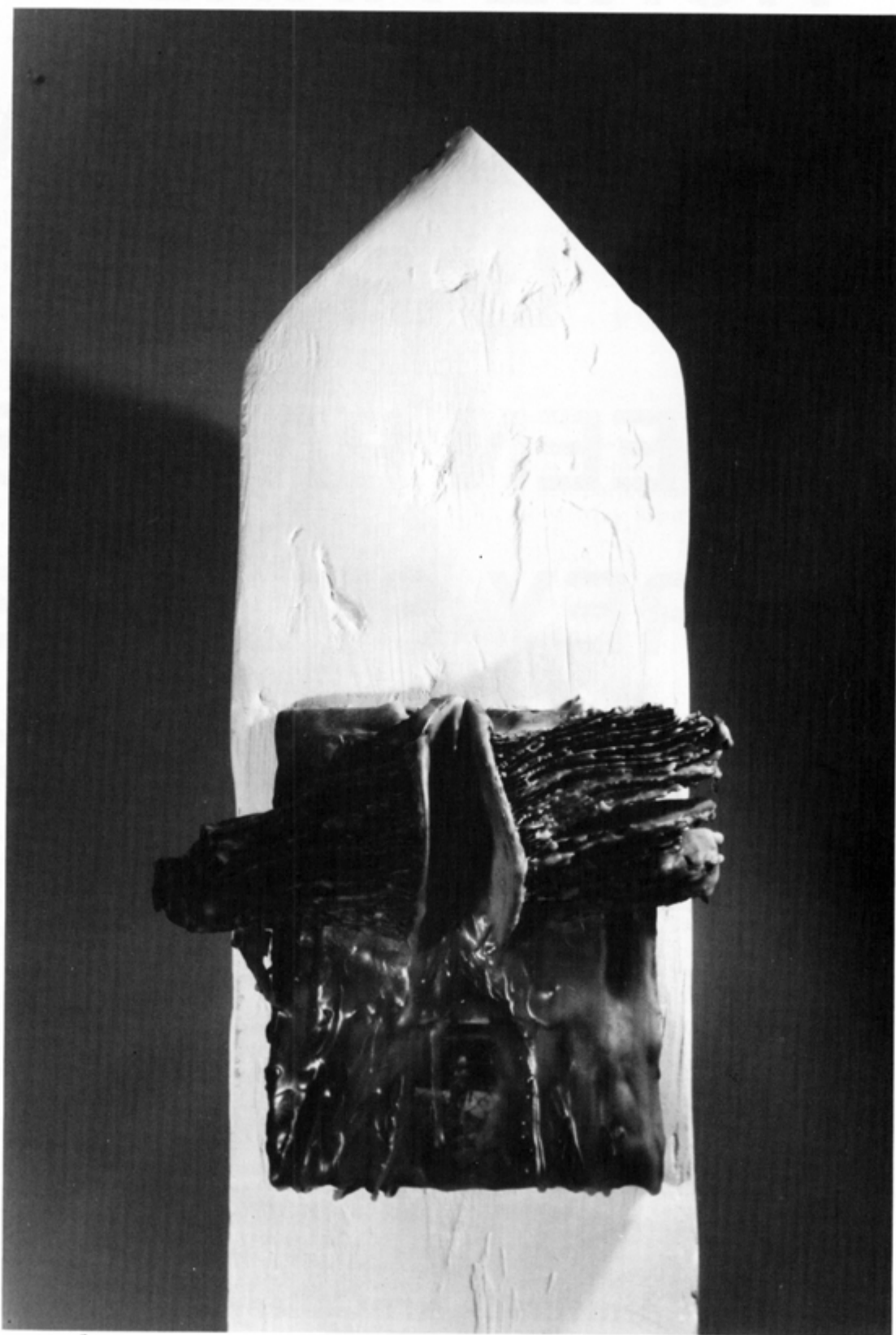
VICKIE ARNDT
BRENDA HANEGAN
J.D. LARSON
MAUREEN PALMIERI
JEFFREY STURGES
RONALD WAKKARY

February 5 - 27, 1993

MFA SHOW 1993

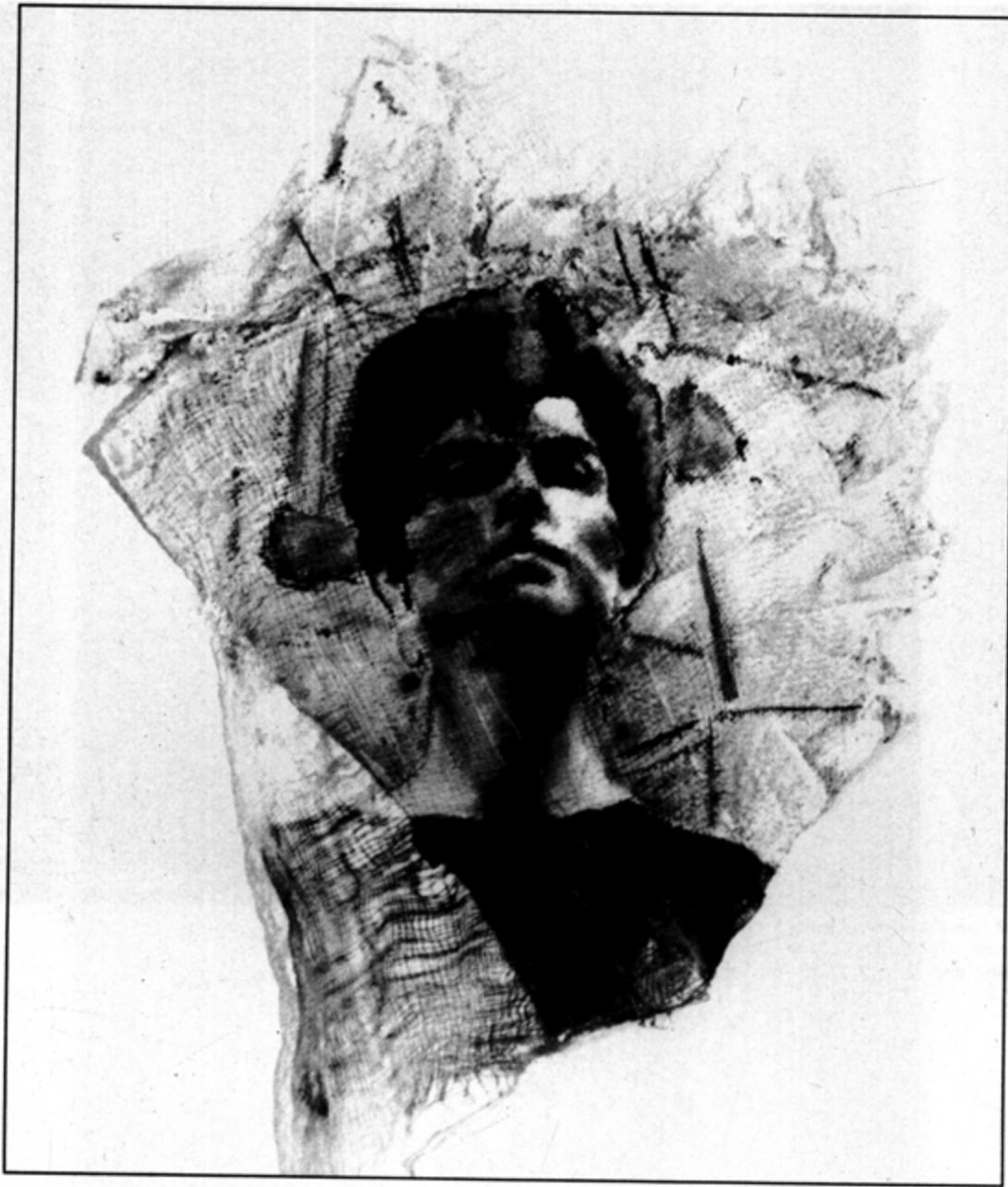
University Art Gallery
Staller Center for the Arts
State University of New York at Stony Brook

VICKIE ARNDT



Untitled, 1992
Mixed media, 48 x 48 x 4"

BRENDA HANEGAN



Untitled Fragment #1, 1992
Oil on paper and cloth, 21 x 13½"
Lent by the artist

The paintings begin with the self.

I define, identify, and differentiate. I work from photographs to draw upon images from my own experiences. I draw self-portraits. I appropriate images from the media and art history as they relate to my own social reality. I examine their relation, try to discern their meaning and significance, and locate my own position among these elements.

The paintings are documents of this exploration. They are notations in a very personal line of questioning. Images are repeated with each question. Then they are veiled with paint or fabric or overlapped with other images in an attempt to gain objective distance from the question: The question of the fragility of the structure on which identity is based.

J.D. LARSON



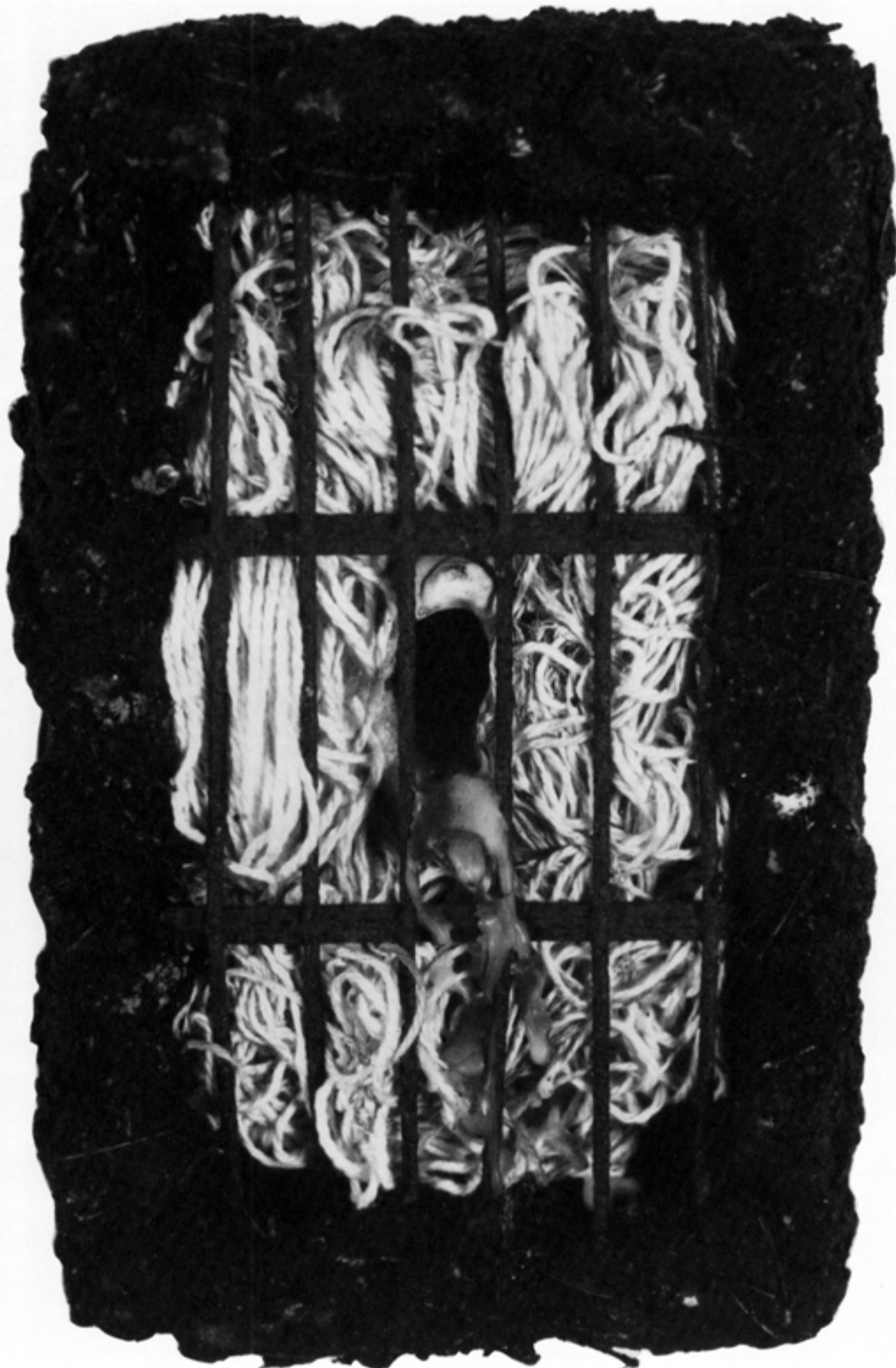
Detail from *Naked came we, naked shall we return thither*, 1992–93
Animal skins, knives, cloth, acrylic, styrofoam, pacifiers,
screws, nails, pins, and chicken wire over wood armature,
ca. 79 x 79 x 32"
Lent by the artist

Survival for early humankind was no doubt a constant struggle. Why, then, did they take the time to carve and paint the supports of their dwellings, to incise images on the rocks and earth of their environment, and to laboriously sculpt figures and masks, many of which were discarded after ceremonial use? Their art did not serve their immediate needs for food, clothing, and shelter, yet it was integral to their existence.

True art is beyond reason and logic. It is more than can be explained, more than can be perceived, more than can be possessed, and more than can be known.

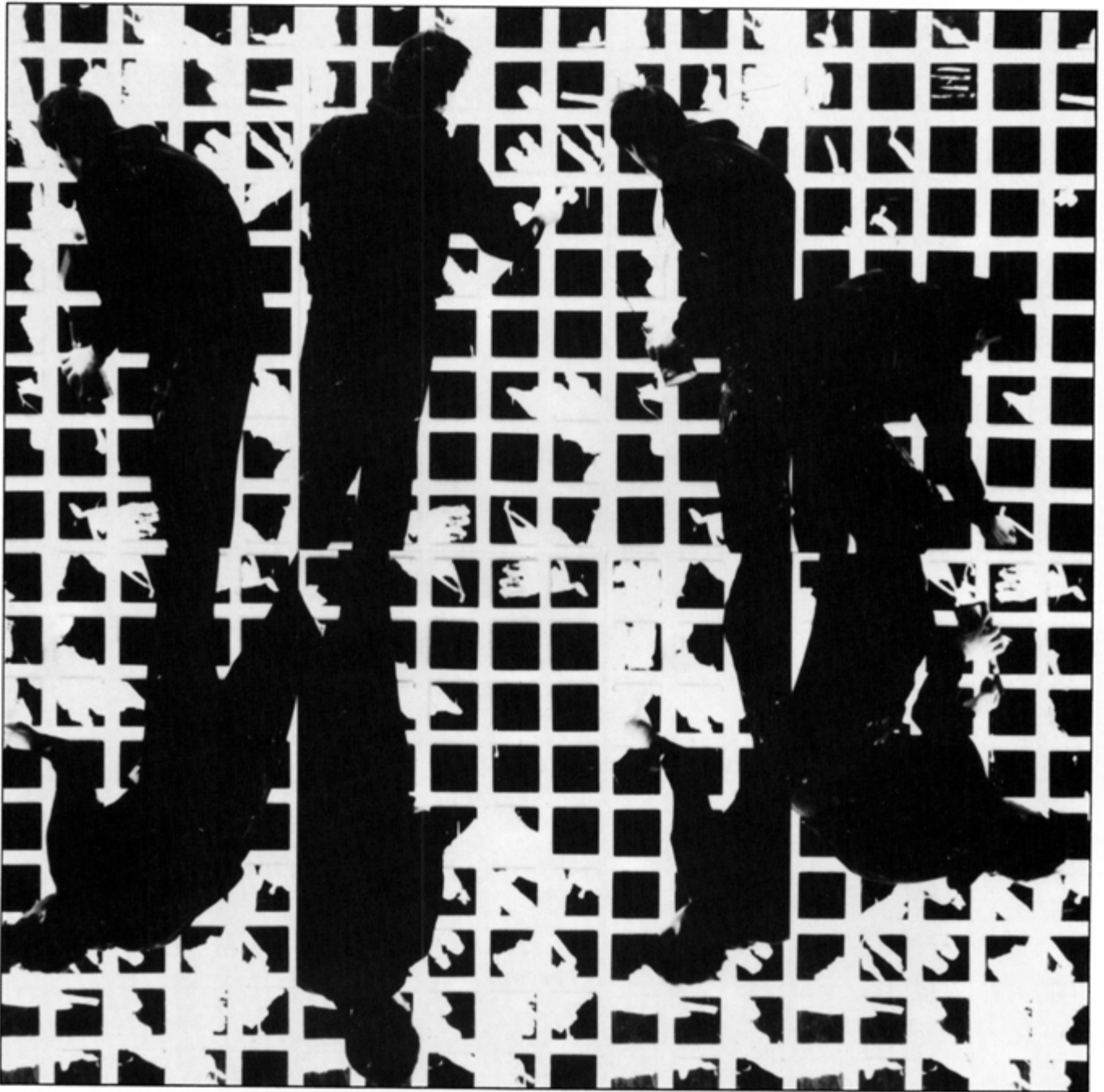
Through my work, I probe the darkness of my unknowing. It is my desire to grasp, that which is yet beyond my understanding.

MAUREEN PALMIERI



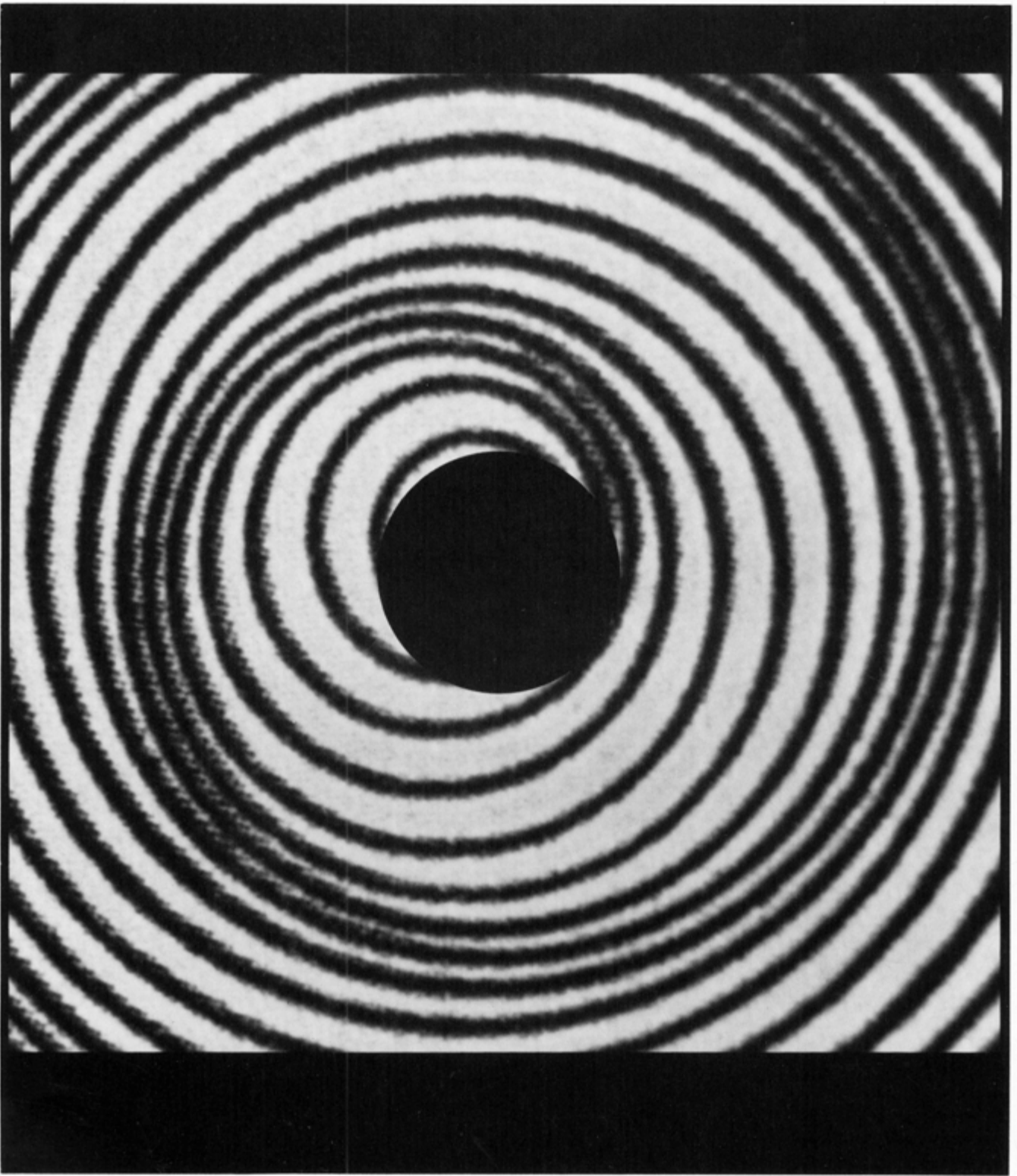
14 Stations (Crosses of Life), 1992
Mixed media, 7 x 4 x 2"
Lent by the artist

JEFFREY STURGES



Untitled, 1992
Black and white photograph

RONALD WAKKARY



Untitled, 1992
Color photograph, 9½ x 8"

INTRODUCTION

This exhibition is the fifth 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 seventh 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, 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. 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 parts of the country. 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 wish to thank Professor James Rubin, Chairman of the Department of Art, and Anita Moskowitz, 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: Nancy Alberto, Dwana Farrell, Brenda Hanegan, Patricia Hubbard, Heejung Kim, Annemarie Roper, and Pamela Sienna, Gallery Assistants; Patrick Kelly, Liz Silver, and the Technical Crew, Staller Center for the Arts, for exhibition lighting; and Mary Balduf, Gallery Secretary.

Most of all, I wish to thank Vickie Arndt, Brenda Hanegan, J.D. Larson, Maureen Palmieri, Jeffrey Sturges, and Ronald Wakkary for making this MFA exhibition so special.

Rhonda Cooper
 Gallery Director