

# **MFA SHOW 1994**

**David Allen**

**Patricia L. Hubbard**

**Heejung Kim**

**Karl Kneis and Notus**

**Sally Kuzma**

**Dan Richholt**

**Gary Wojdyla**

**February 2-26, 1994**

**University Art Gallery**

**Staller Center for the Arts • State University at Stony Brook**

# Acknowledgements

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I wish to thank Professor James Rubin, Chairman of the Department of Art, Professor Ann Gibson, Acting Chairperson, and Professor 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: Patricia Hubbard, Heejung Kim, Anna Marchini, and Althea Rappina, Gallery Assistants; Tricia Colonna, Nicolle Kitaeff, Jennifer Scott, and Kirsten Stanton, Gallery Interns; Patrick Kelly, Liz Stein, and the Technical Crew, Staller Center for the Arts, for exhibition lighting; and Mary Balduf, Gallery Secretary.

Most of all, I wish to thank David Allen, Patricia L. Hubbard, Heejung Kim, Karl Kneis and Notus, Sally Kuzma, Dan Richholt, and Gary Wojdyla for making this MFA exhibition so special.

*Rhonda Cooper*  
*Gallery Director*

Cover design and design consultant: Sally Kuzma

# Introduction

This exhibition is the sixth 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 eighth 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 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*

# David Allen

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*Today we are taught alienation as a tradition. We have theories of the avant-garde: alienation has become institutionalized. We have become alienated from alienation, we want to connect.*

*Milk, 1993*  
Photo-collage and oil on canvas, 72 x 78"  
Lent by the artist



*Drawing, 1993*  
Oil on paper, 60 x 96"  
Lent by the artist



# Patricia L. Hubbard

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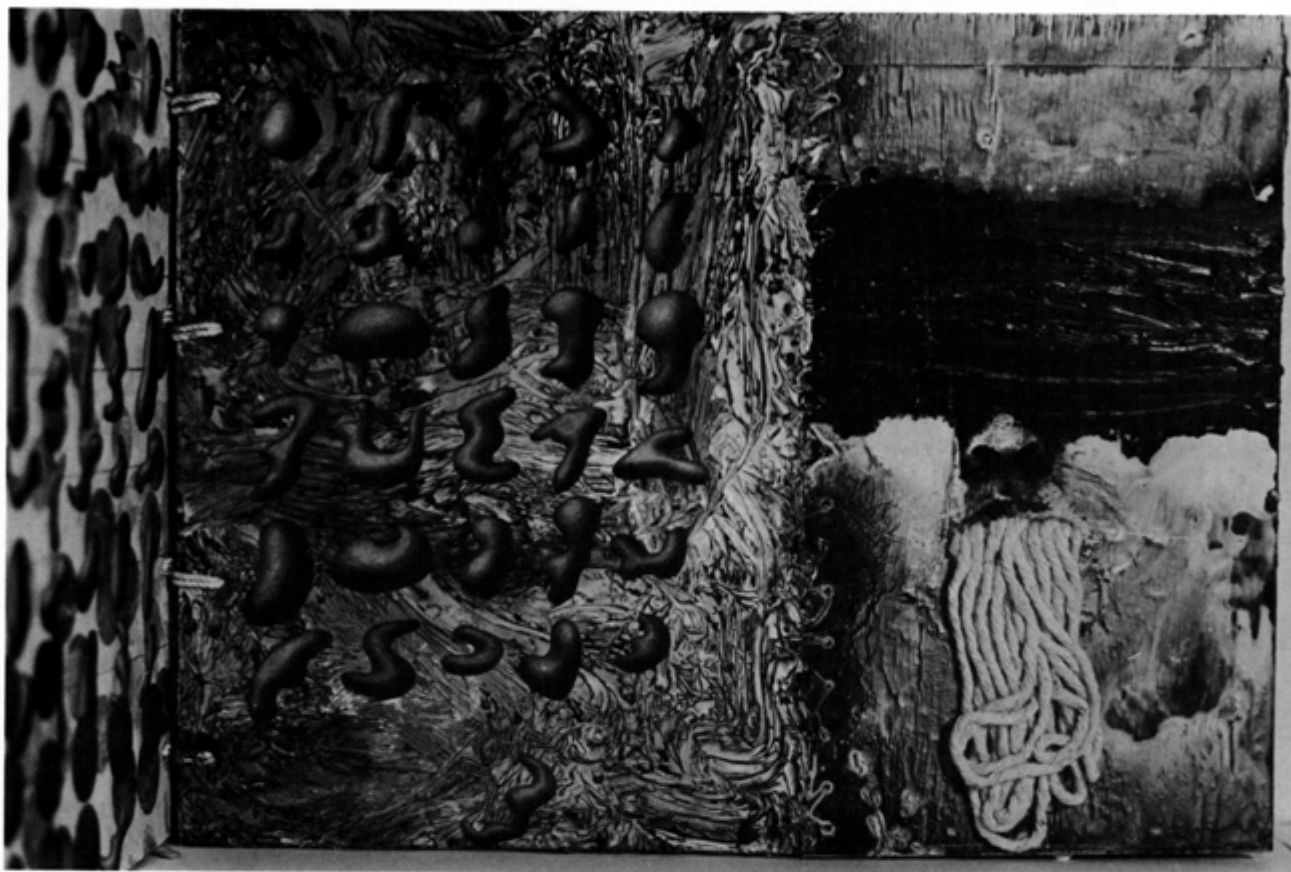


*Memory of Porcia, 1993*  
Charcoal on paper, 57 x 42"  
(not in exhibition)

*My interest lies in nature and with all it represents: the environment which we inhabit and take for granted, a haven for peace and meditation on quiet days. My work deals with the abstract and representational qualities of nature. I use maps to abstract the character of land forms and to establish a sense of place. The recognizable images are created from sketches and memories of actual places.*

# Heejung Kim

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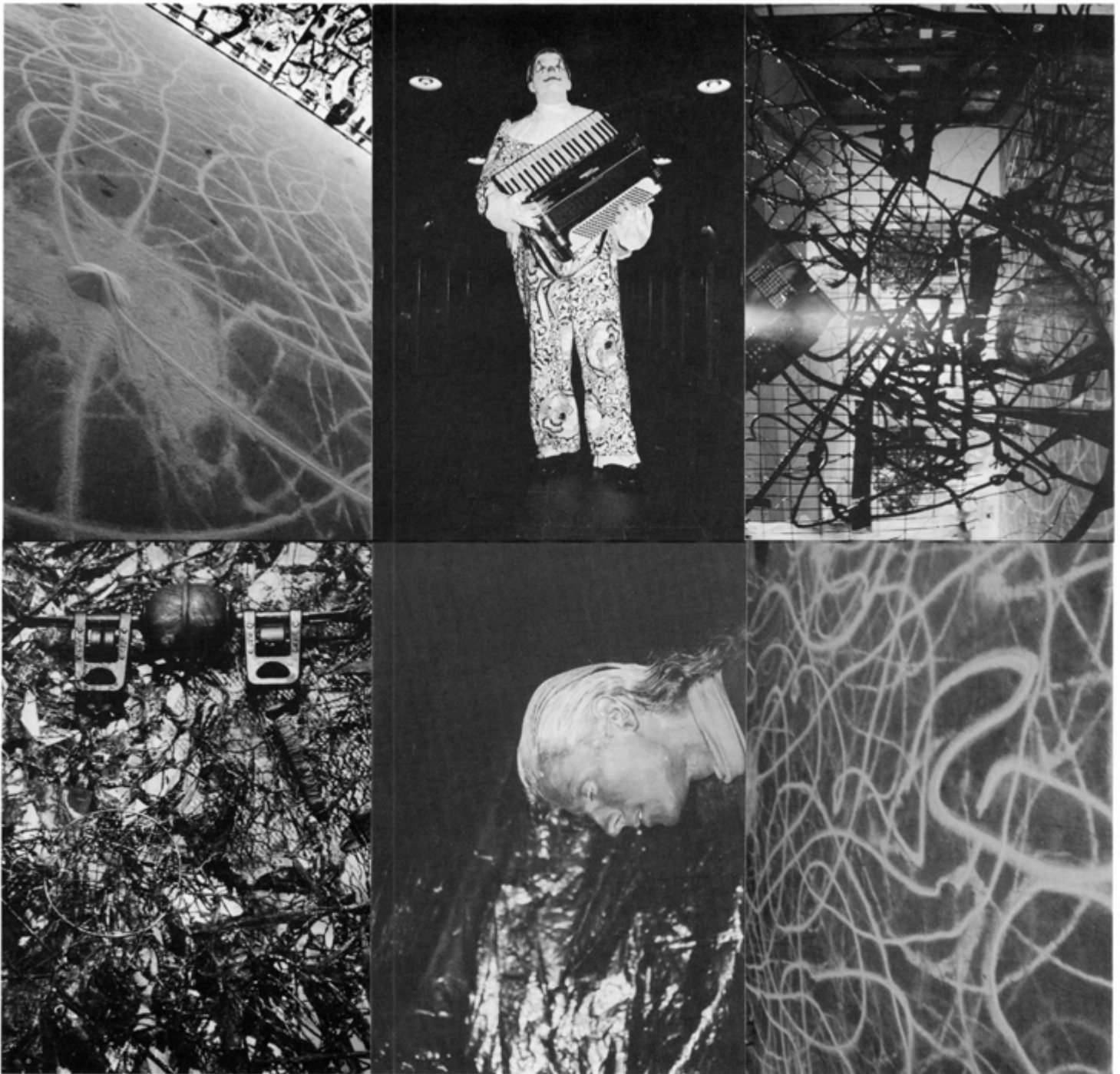
*Dream*, 1993 (detail)  
Handmade book, page 2 of 5  
Mixed media on panel, 12 x 31 x 4"  
Lent by the artist

*Through my work, I have been searching for the meaning of my existence and of the world around me. I believe that creativity arises from each individual's uniqueness. My paintings offer kaleidoscopic views of my inner world by dealing with emotions from personal memories, intuition, imagination of the future, and, sometimes, feelings from my dreams.*

*My work is a visual record of my emotions and experiences. I use my hands and fingers in the process of creation in order to transfer my feelings and experiences more directly to my work. The smears and stains left by my hands and fingers record the process of making art. After I intuitively convey my untamed emotions to my painting, I then complete the work through a more detached and rational method of aesthetic decision-making.*

*Emotion is a "universal language." I try to be honest in showing myself and my feelings through my paintings. This way, I can communicate with people and convey my thoughts to them.*

# Karl Kneis and Notus



Installation photographs from previous exhibition, 1993

Current installation: *Art? Incestuous Necrophilia and Other Astronomical Bedtime Stories*, 1994, mixed media.  
Lent by the artists

Notus is Bob Parrillo, Michael Jude Bergeman, and Karl Kneis.

# Sally Kuzma

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*Study for Windows/Birds, 1993 (detail)*  
Bronze pigment and tar on tar paper, ceramic tile  
and polyester resin with feathers, 24 x 48"  
Lent by the artist

*My work takes many different forms; it generally has to do with a sense of place, both physical and psychological. It involves making intimate observations, small drawings and other kinds of research: reading, writing, and exploring materials and processes. I enjoy building large-scale pieces to amplify or abstract what I've experienced; it may be as simple as a pattern of marks across a surface that evoke a certain kind of movement and space.*

*Nature – its elements, processes, and creatures – is a main source of fascination; I try to pay attention or bear witness to some of its easily overlooked and rapidly disappearing qualities.*



# Dan Richholt

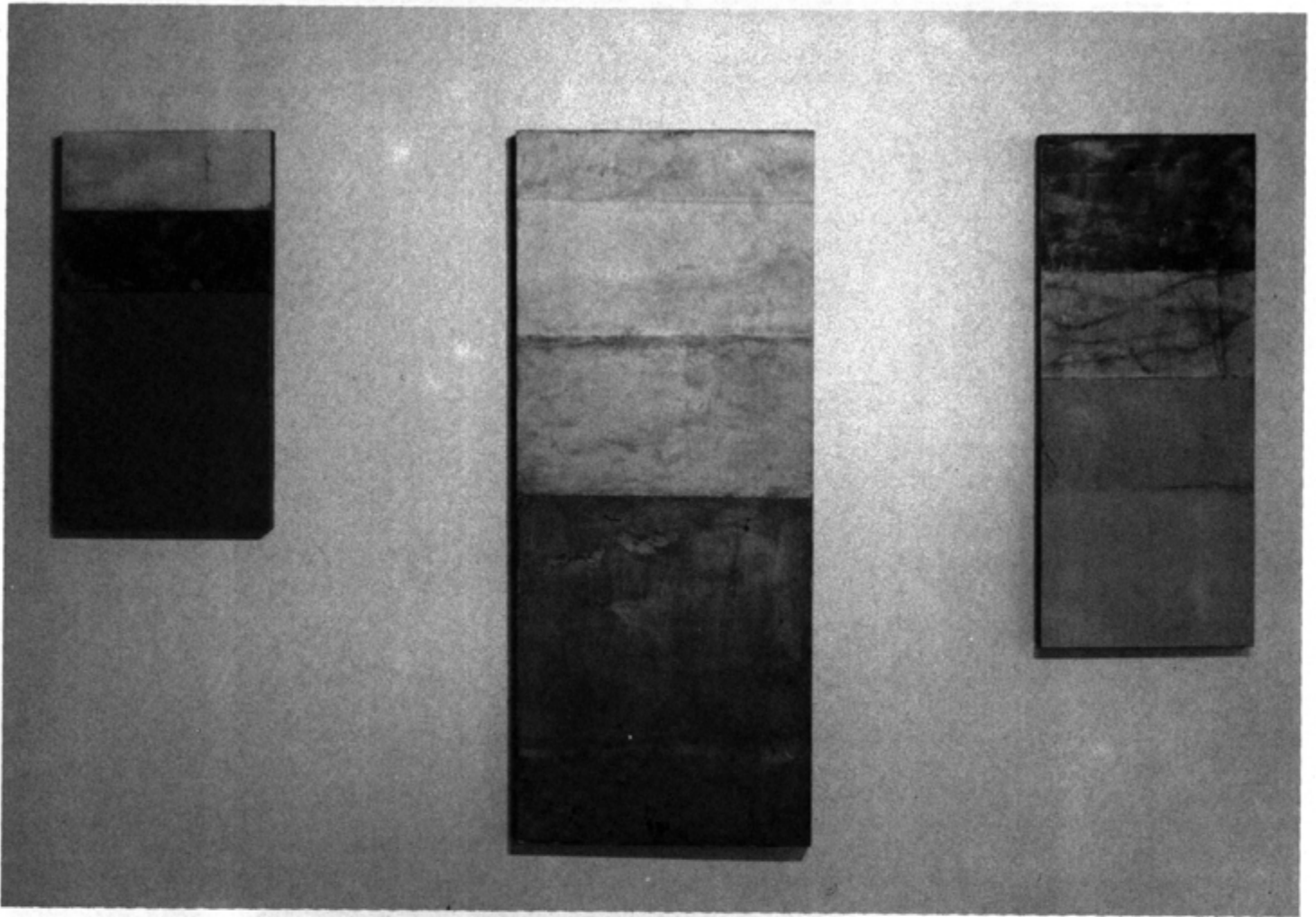
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*Incrustations*, 1993 – 1994 (detail)  
Installation: cast metal, approx. 96 x 336 x 192" overall  
Lent by the artist

# **Gary Wojdyla**

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Oil and wax on canvas board, 42 x 60" overall (1993)  
Lent by the artist

# **Art Studio Faculty**

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FRED BADALAMENTI, Visiting Artist (spring 1994)  
JAMES BEATMAN, Technical Specialist/Adjunct Lecturer  
TOBY BUONAGURIO, Professor  
HOWARD BUCHWALD, Visiting Artist (fall 1993)  
MICHAEL EDELSON, Associate Professor  
JOSEPH FUCIGNA, Visiting Artist (fall 1993)  
DARCY GERBARG, Artist in Residence  
MAREN HASSINGER, Visiting Artist  
RAE LANGSTEN, Visiting Artist  
STEPHEN LARESE, Visual Resources Curator/Adjunct Lecturer  
MARTIN LEVINE, Visiting Assistant Professor  
STEPHEN NASH, Adjunct Lecturer  
D. TERENCE NETTER, Director, Staller Center for the Arts/Adjunct Associate Professor  
MELVIN H. PEKARSKY, Professor  
HOWARDENA PINDELL, Professor  
HAROLD ROSENTHAL, Visiting Artist  
THOMAS THOMPSON, Technical Specialist/Adjunct Lecturer  
YANG YANPING, Visiting Artist  
ZENG SHANQING, Visiting Artist

STATE UNIVERSITY OF NEW YORK AT STONY BROOK



STALLER CENTER FOR THE ARTS

**art gallery**