

MFA THESIS EXHIBITION | 02

February 15 - March 9, 2002

Nikki ANDERSON

D.J. KIM

Michael KOZIEN

Ji-Hyun SEO

Chris STACKOWICZ

University Art Gallery
Staller Center for the Arts
Stony Brook University

MFA THESES EXHIBITION 102

Friday, 12 - March 2005

ANDERSON

NEW

ROSEN

THE HYPERBOLIC

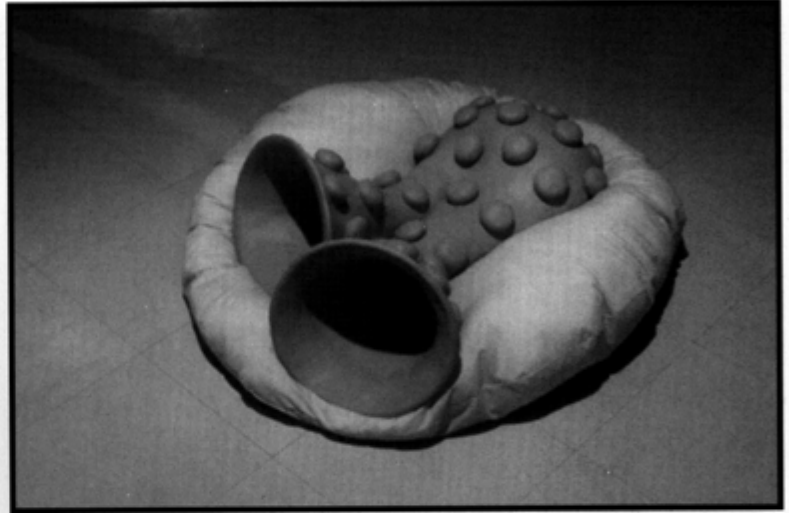
CHRIS STICKORIC

Nikki Anderson

Sculpture/Electronic Media

BFA, Sculpture, Drake University, 1999

The intertwining of sculpture and sound are important in my expression of femininity. In my sculptural installations, I explore the nuances of feminine experience from my reflections of childhood and adolescence. I began placing my voice inside of sculptures that referenced megaphones because I am a soft-spoken person and I am constantly told to speak louder. My voice becomes representative of the voices that we hear inside of ourselves which can be strengthening, self-doubting, and eerie. In referencing childhood with the sound of the voices and the aesthetic of the sculptures, I am mapping the beginnings of identity. I create private spaces such as bedrooms and dressing rooms because the objects and furniture within those spaces become metaphors for identity. The sounds within the installations are soft and they become the unconscious speaking to each viewer.



Cute Twins, ceramic, fabric, sound, 22" x 26" x 29", 2001



Boss Baby's Slumber Party, installation view, 2001

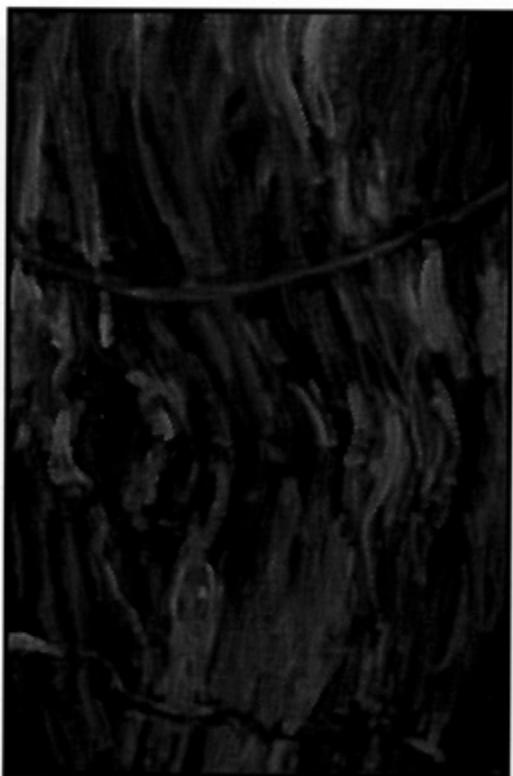
D.J. Kim

Painting

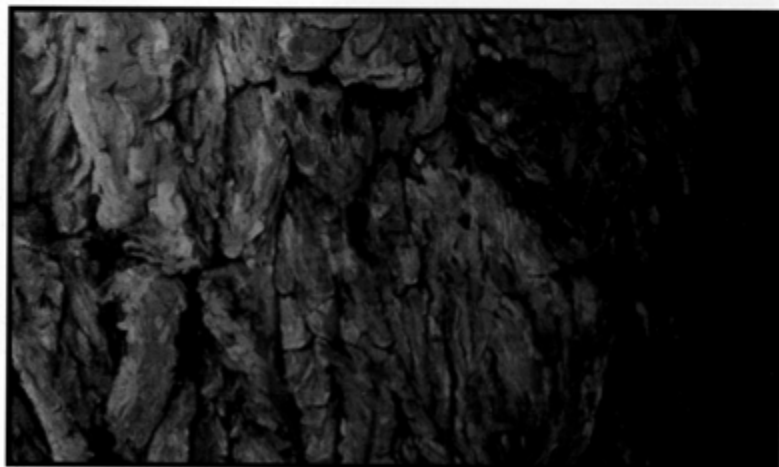
MA, Painting, Long Island University, C.W. Post, 1998

MBA, Business, Long Island University, C.W. Post, 1994

BA, Economics, Long Island University, C.W. Post, 1992



Untitled, oil on canvas, 15" x 11.5", 2001



Untitled, oil on canvas, 24" x 36", 2001

I like to observe specific views of life processes, its movement toward growth and its cycle from life to death. The complex energies of life in nature are much stronger than that of any human being's creation, therefore, I can purely express myself (my idea, concept, thought, and emotions) through nature. The five interrelated paintings in this MFA Exhibition serve as a metaphor for human skin, physicality, weight, and identity. They are depicted with reference to human differentiations using tree bark: different kinds of human presences in the same world as analogous to different formations of tree bark. As a foreign painter in this country, I face many issues caused by dissimilar human existence, such as culture and language. I believe that my formal and abstract means will be able to achieve a surrogate empathic image. Human differentiation is in this body of work.

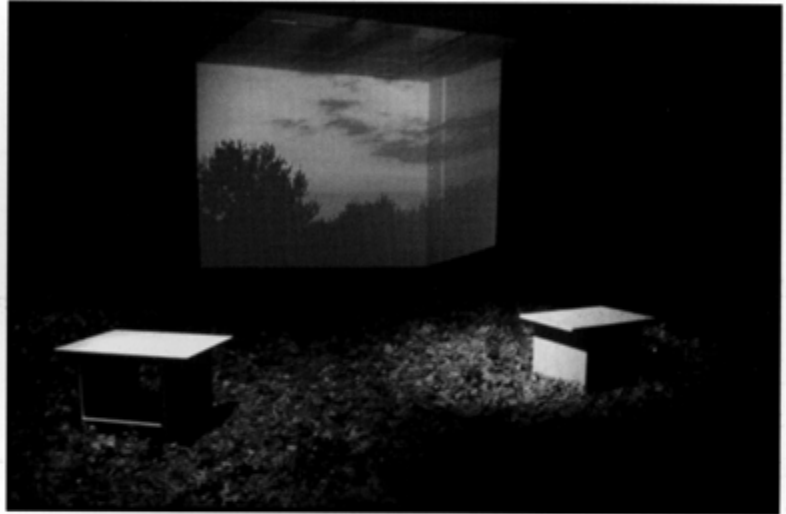


Michael Kozien

Electronic Media

BFA, Painting, Southern Illinois University, 1995

Using the video loop as the basis for my work, my interest involves integrating the medium into narratives, sometimes simple, sometimes complex. My sculptural installations and videos use the loop by juxtaposing a simple gesture of the body with found and created sound. Often uncomfortable, often humorous, the loop sends the viewer on a mantra-like journey exploring my interests in body image, culturally assigned gender roles, and the peculiarities I find within the suburban American landscape.



Everything That Has Happened To Me Is Here Right Now, single-channel video installation, sound, leaves, benches, 2001



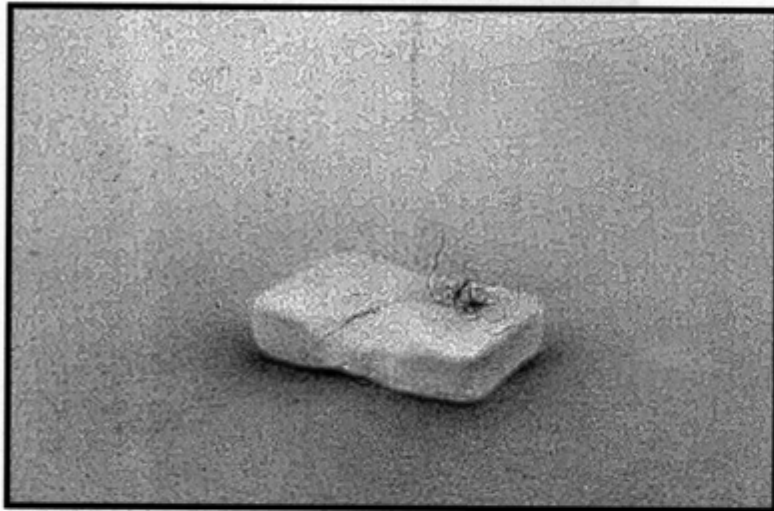
Safetyville, single-channel video installation, sound, text, 2001

Ji-Hyun Seo

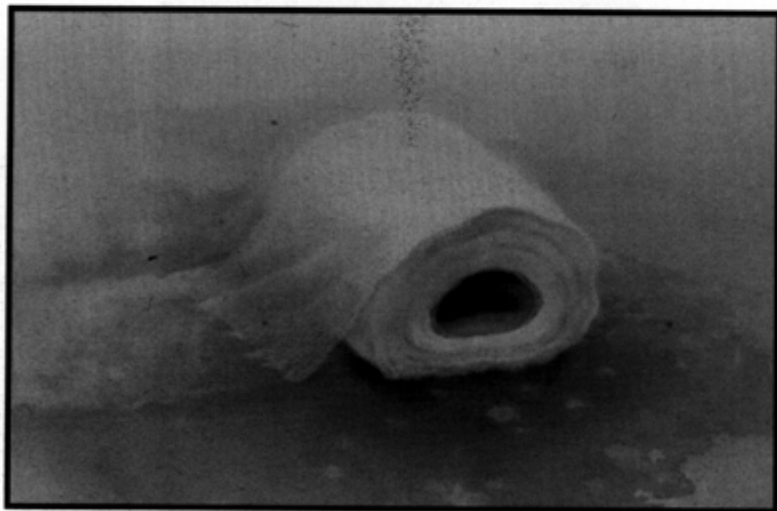
Painting

MFA, Asian Painting, Hong-Ik University, Seoul, South Korea, 1998

BFA, Asian Painting, Hong-Ik University, Seoul, South Korea, 1996



Soap, graphite on paper, 9.5" x 13.5", 2001



Toilet Paper, graphite on paper, 11.5" x 16.75", 2001

I am dealing with images and implications of everyday objects around me. Whenever I look at objects like a sink, toilet paper, or toothbrush, I feel connected to them. They are for me, as a painter, both windows out to the world and into myself. The world for me is a paradoxical and mysterious place. I am interested in the stark differences of this world: the inside and outside worlds of people, the dark and the bright, the good and the evil.

Installation

BFA, Printmaking, University of Notre Dame, 1999
BA, Art History, University of Notre Dame, 1999

What dynamics are to music, color is to decoration. It can be as compelling as the crescendo of a Toscanini conducted orchestra, as hushed as a low note played on the cello by Casals. The spectrum's gradations being far more numerous than the notes on your piano, it is obvious that not everyone can play this wonderful instrument at sight. Some, however, master it by ear, as it were, being gifted with an inborn color sense. They are the artists and decorators, the stage and dress designers who set the palette and form the taste of their time. Ideas taken from them and illustrated here give you definite rules that you can apply with confidence to your own rooms.



Air Condition Installation, 15 photolithographic prints, 18" x 27", 2000



Retrospective, installation view, 2000



CENTER FOR THE ARTS

Stony Brook University
Stony Brook, NY 11794-5425
UNIVERSITY ART GALLERY



INTRODUCTION

This exhibition is the fourteenth in a tradition of shows by students graduating from the Stony Brook Art Department's Master of Fine Arts Program. Now in its sixteenth year, the program has 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 underline the artistic enterprise.

The students in this year's exhibition exemplify the range and quality of the Stony Brook MFA program. They are from different backgrounds and different parts of 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 that 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
Dept. of Art

ACKNOWLEDGEMENTS

I want to thank Professor James Rubin, Chairman of the Department of Art, Professor Barbara Frank, Director of Graduate Studies, Assistant Professor Carl Pope, MFA Coordinator, Assistant Professor Stephanie Dinkins, Technical Advisor, and Assistant Professor Christa Erickson, Technical Advisor, for their assistance with this exhibition.

Special thanks are also extended to members of the Staller Center for the Arts staff: Pete Pantaleo, Howard Clifford, Jr., and Michelle Wacker, for installation assistance; Mary Wilkie, Hedy Yue, Coyette Perkins, and Jinzhou Zou, Gallery Assistants; Esther Marie Chagaris, Sandra Klavins, and Thilo Schuster, Gallery Interns; Liz Silver, Technical Director, Neil Creedon, ATD, and the Staller Center Technical Crew for exhibition lighting; and Marge Debowy, Assistant to the Gallery Director.

Special thanks are extended to the Friends of the Staller Center for their generous donation, which has helped to fund this exhibition.

Most of all, I wish to thank Nikki Anderson, D.J. Kim, Michael Kozien, Ji-Hyun Seo, and Chris Stackowicz for an exciting MFA exhibition.

Rhonda Cooper
Director

Catalogue design: Michael Kozien

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