

**M.F.A.
1995**

Kirsten
KUCER

Pamela
SIENNA

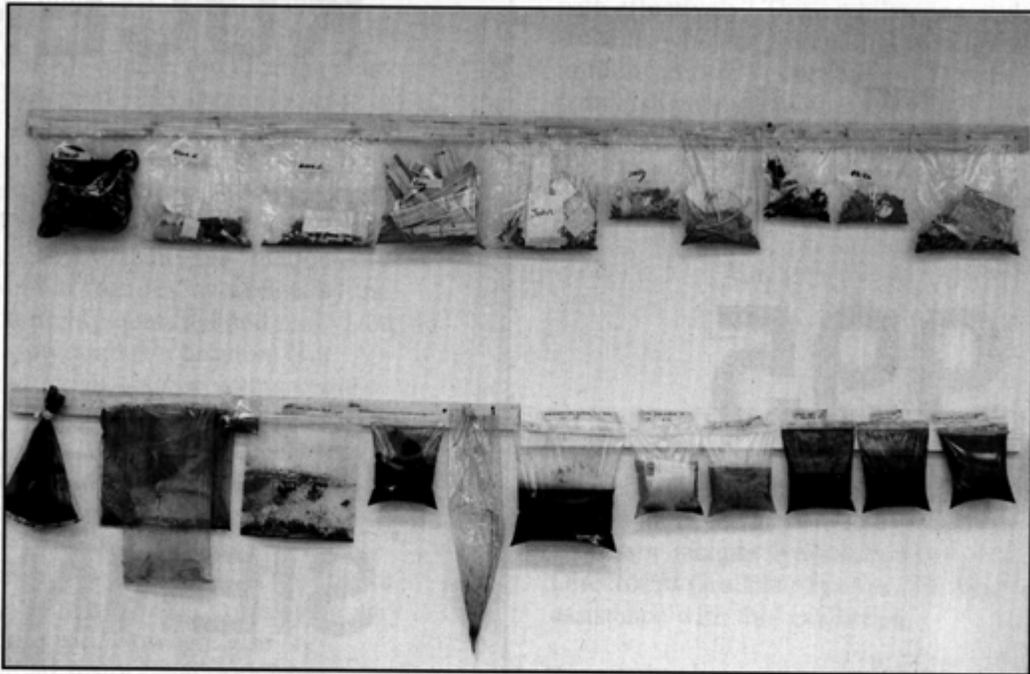
Erika
SMATANA

UNIVERSITY ART GALLERY

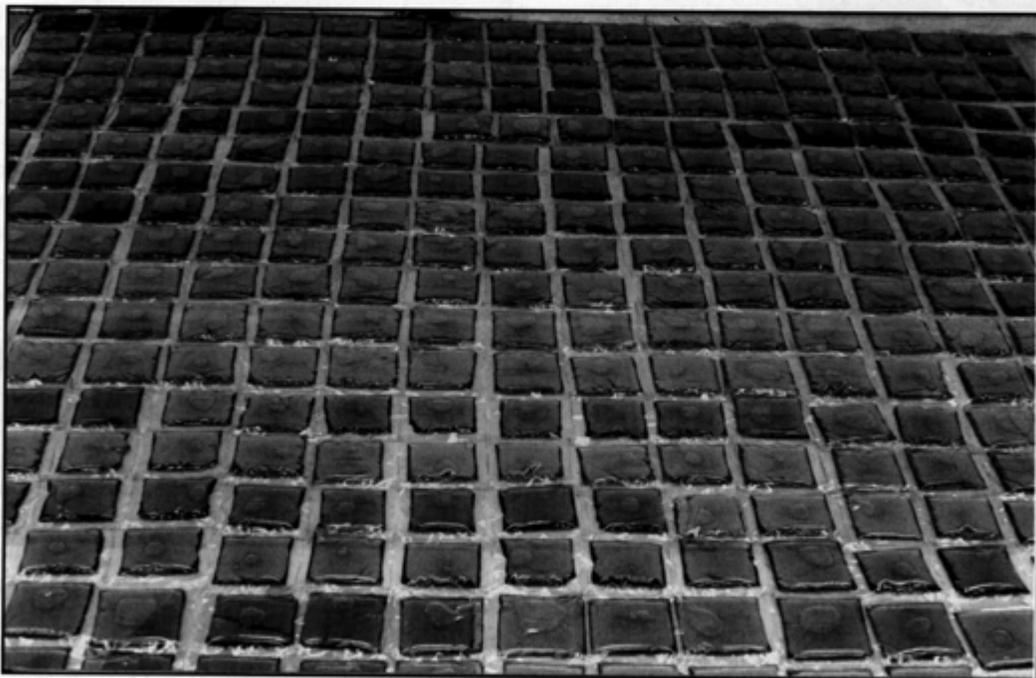
STALLER CENTER FOR THE ARTS - STATE UNIVERSITY OF NEW YORK AT STONY BROOK

FEBRUARY 1 - 25, 1995

yet obtain the extended period (two to three years) for the intellectual concentration and protracted artistic effort necessary to pursue one's own artistic



STUDIO PALETTE

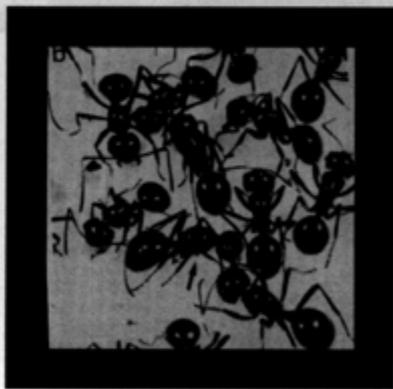


HONEY QUILT

"The Forms of expression change. Only they can tell the truth about themselves. In everything I do, however, the constant factor and permanent necessity is to search for and reveal secrets inherent in structure; the structure being the phenomenon which all the organic world on our planet has in common. The mystery which can never fully be revealed."

Magdalena Abakanowicz, 1976.

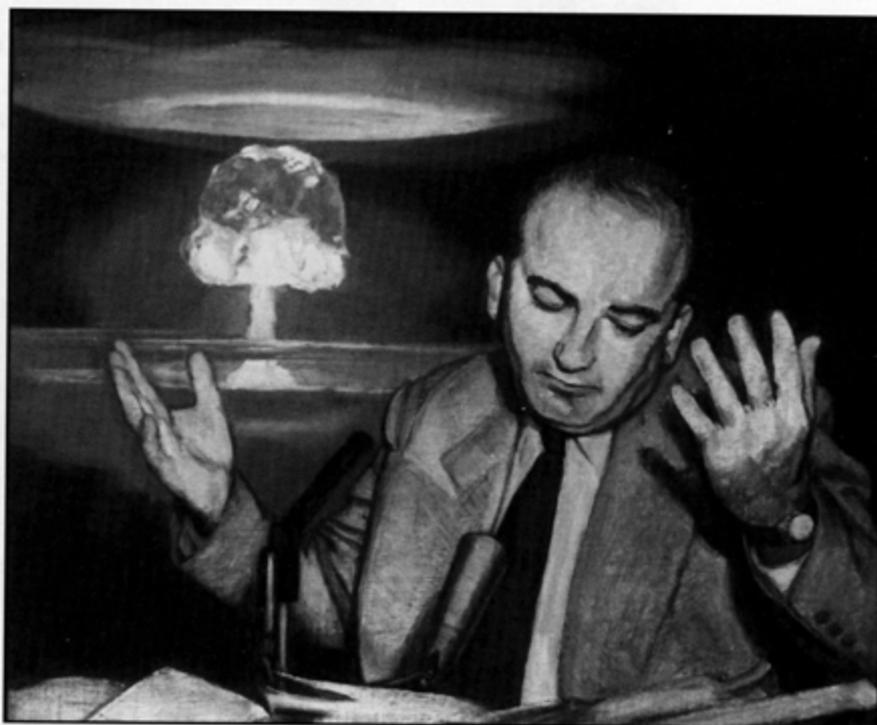
**Quoted in Barbara Rose, Magdalena Abakanowicz, New York
Harry N. Abrams, Inc., 1994, p. 148**



PAMELA SIENNA



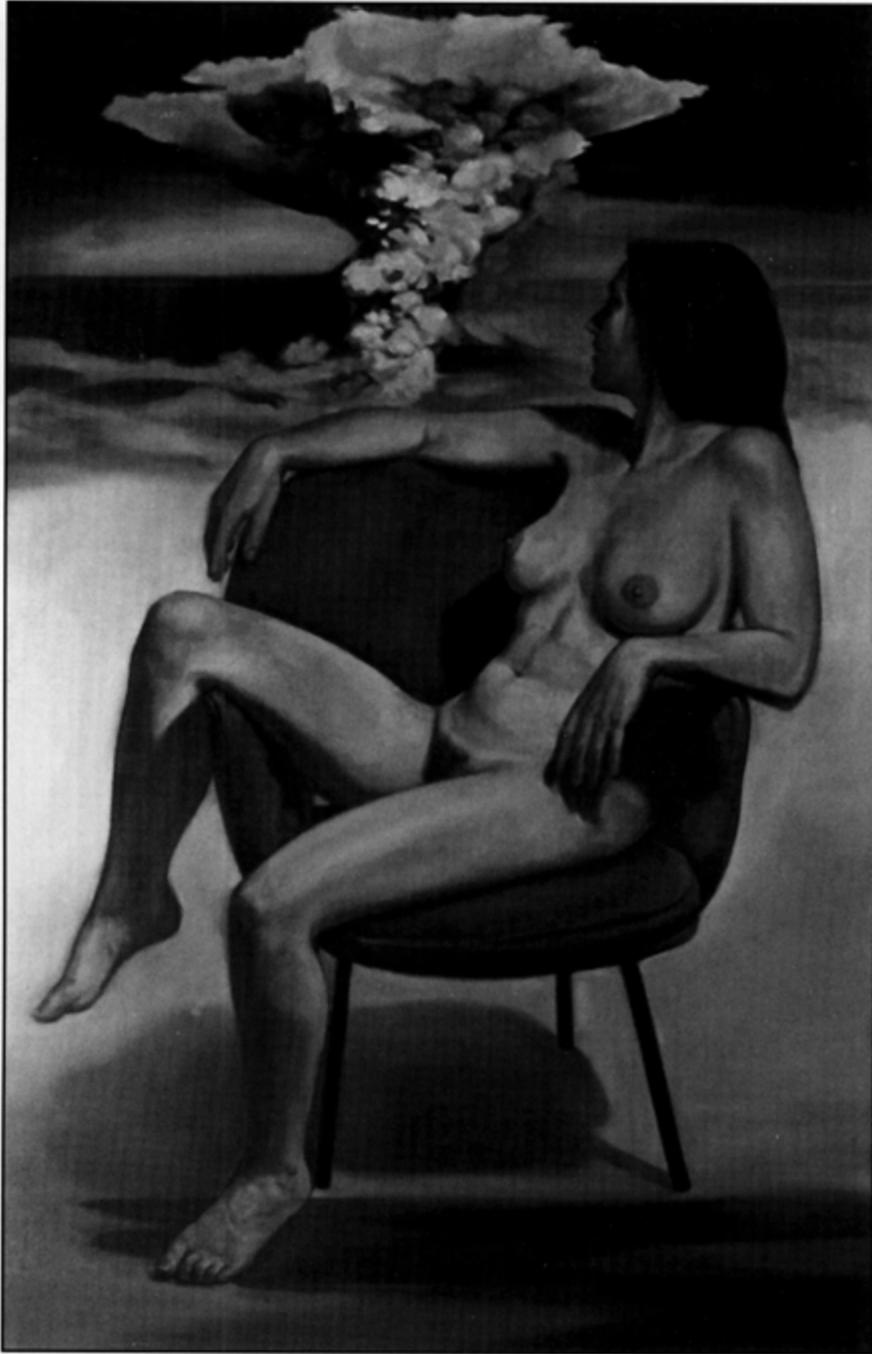
Seeking the sublime, 1994
oil on wood, 11-15/16" x 5"



Diverting focus & fear, 1994
oil on wood panel, 7-3/8" x 8-9/16"

Subject/Ground (Haiku)

Phenomena slides
in the blood like oil when all
is one. There go I.



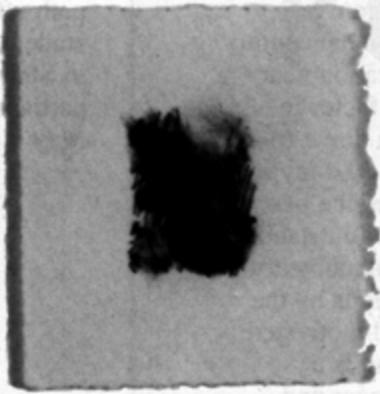
*"An anonymous rendezvous..."**, 1994
oil on canvas, 48" x 30"

* "After The Fall"

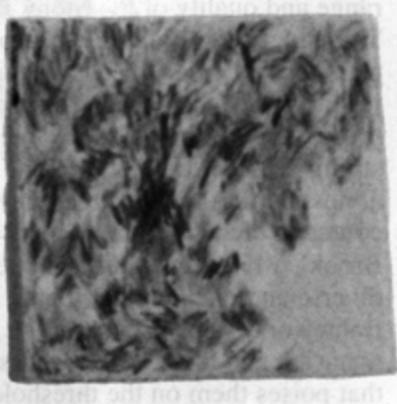
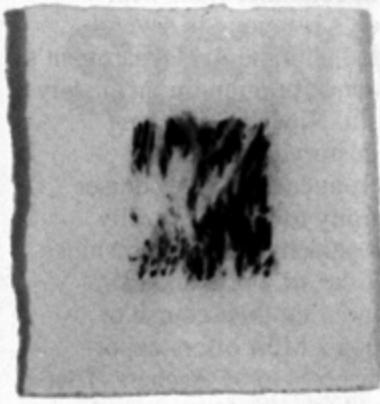
In "An anonymous rendezvous
Where the forbidden lovers repair
They're burning down another damn candle
They're melting the tables and chairs

This exhibition of student work is now a tradition of shows by students graduating from the Stony Brook Art Department. Most of the art from the past few years has been exhibited in the gallery of the Staller Center. The purpose of this exhibition is to provide a forum for the students to display their work and to receive criticism from the faculty and the public. The exhibition is held in the gallery of the Staller Center, which is located in the main building of the University at Stony Brook. The gallery is a large, well-lit space with white walls and a polished floor. It is a perfect environment for displaying art. The exhibition is held from 10:00 a.m. to 5:00 p.m. on the following dates: Friday, October 10, 1980; Saturday, October 11, 1980; and Sunday, October 12, 1980. Admission is free and all are welcome.

yet obtain the extended period (two to three years) for the intellectual concentration and protected artistic effort necessary to pursue one's own artistic goals. The Staller Center is a place where students can find the resources and support they need to succeed. The gallery is a place where students can show their work and receive the feedback they need to improve. The exhibition is a chance for students to share their work with the community and to receive the recognition they deserve. The Staller Center is a place where students can find the resources and support they need to succeed. The gallery is a place where students can show their work and receive the feedback they need to improve. The exhibition is a chance for students to share their work with the community and to receive the recognition they deserve.



I wish to thank Professor James Rubin, Chairman of the Department of Art, and Acting Director of the Staller Center for their support and assistance.



This exhibition is the seventh 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 ninth 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

ACKNOWLEDGEMENTS

I wish to thank Professor James Rubin, Chairman of the Department of Art, and Professor Jacques Guilmain, Acting 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: Elena Humphreys, Young Park, Yee-Ching Tam, Christopher Youngs, and Michelle Zeng, Gallery Assistants; Mary Belia, Kimberly Newman, and Michelle Wacker, Gallery Interns; Patrick Kelly, Production Manager, Liz Silver, Technical Director, and the Technical Crew, Staller Center, for exhibition lighting; and Mary Balduf, Gallery Secretary.

Most of all, I wish to thank Kirsten Kucer, Pamela Sienna, and Erika Smatana for an inspiring MFA exhibition.

Rhonda Cooper
Gallery Director

Cover design: *Erika Smatana*

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