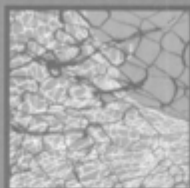


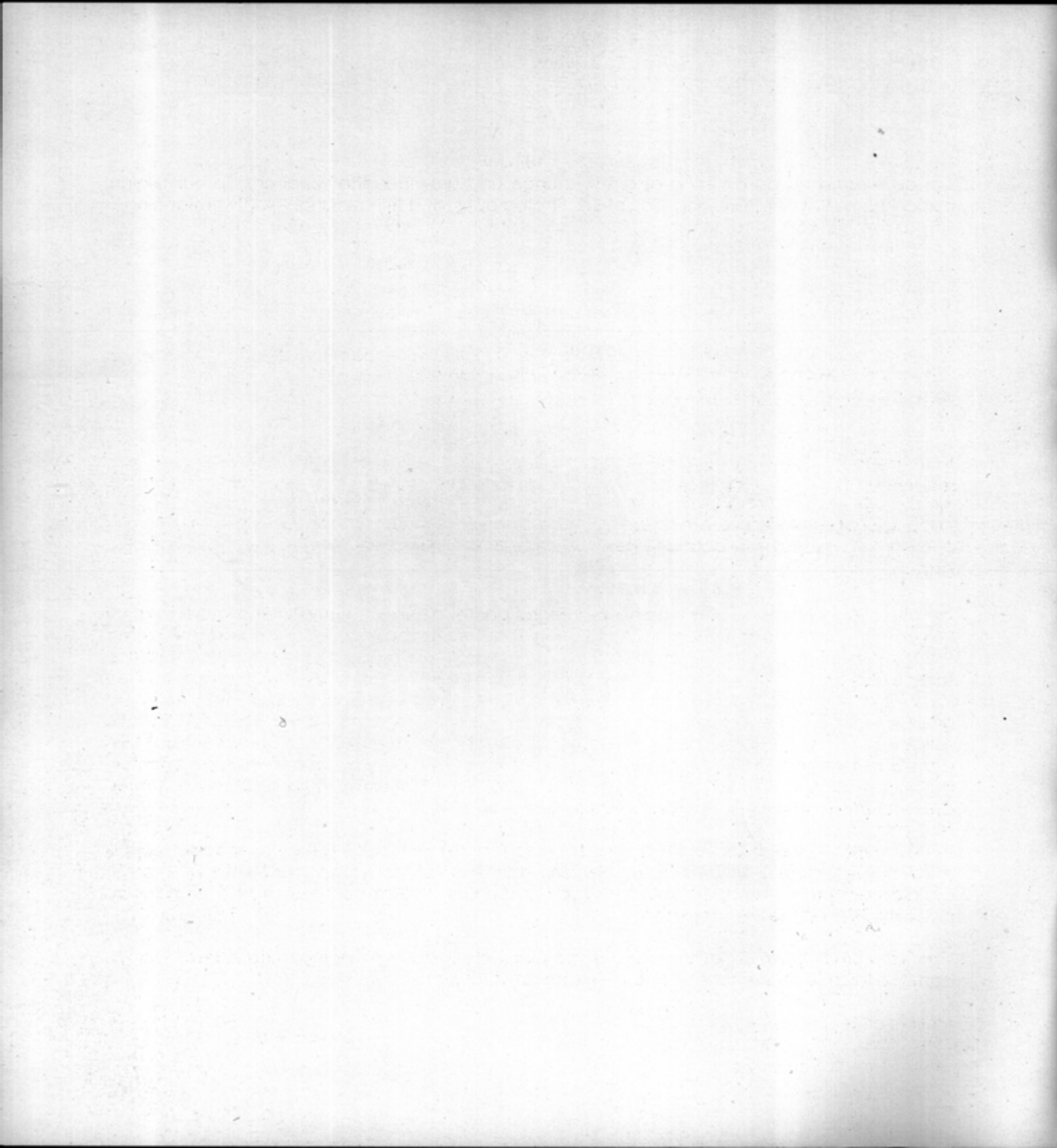
# MFA Thesis Exhibition 2006



Amy Bagshaw  
David Grozinsky  
Fumito Hiraoka  
Max Liboiron

March 14 - April 15, 2006

UNIVERSITY ART GALLERY, STALLER CENTER for the ARTS, STONY BROOK UNIVERSITY



## Introduction

Our MFA is 21 years old this spring, and this is our 18th MFA Thesis Exhibition. While young, the degree has developed during a period of great change and growth in the visual arts. To our original curriculum of Painting, Drawing, Sculpture, Photography and Printmaking — notwithstanding a flat budget to work with, and the same number of full-time faculty now as we had then — we have added Digital/Electronic Media, Performance, and Public Art. Unlike many university art departments and professional art schools at that time and now, we have encouraged from the beginning the crossing over from one medium to another, one set of expressive tools to another — whatever would serve the artist's needs best — as is quite evident from the current exhibition.

Another contributing factor to our program's diversity is the wide spectrum of nations from which our MFA's come: The USA of course, and Canada, Mexico, Brazil, China, Denmark, England, Germany, India, Japan, Korea, Russia, Taiwan — and that's to mention but a few.

The Master of Fine Arts at Stony Brook is a unique three-year, sixty-hour, terminal professional degree that's designed to maintain a small enrollment — we don't allow more than twenty candidates in residence during any given year — and to encourage the availability of our professional faculty on a constant basis. It takes advantage in many ways of our proximity to the center of the art world, while at the same time offering insulation from the density and pressures of the City in newly rebuilt private studios sixty miles away, yet closely bound to New York through the professional ties of its faculty and curriculum.

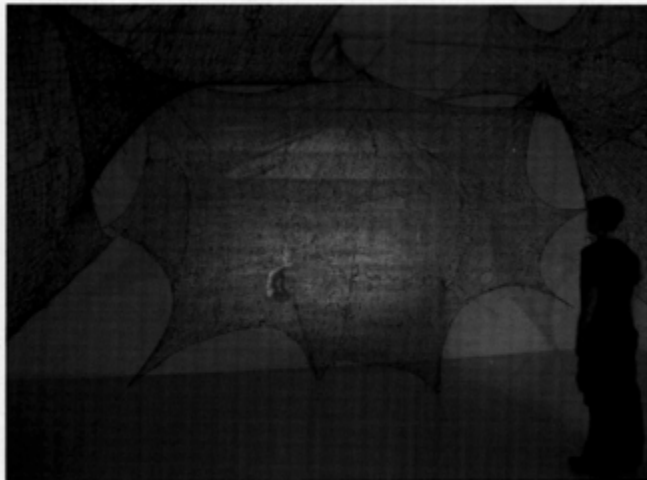
We also take advantage of our being an integral part of a large, nationally renowned research university. We have added Associate Faculty from Theatre Arts and Affiliate Faculty from Philosophy, the Humanities Institute and Women's Studies, all of whom are available to our MFA candidates. There is also a nine-credit liberal arts requirement and a written thesis, and our MFA's have profited in many ways from their being situated in the middle of a great research university: They've blown glass with the chemists, studied metallurgy with the engineers, done theatre design in Theatre Arts, computer science with that department, studied optics over in Physics, and so on. The MFA candidates, as well as our MA and PhD students, may pursue concurrent certificate programs in Philosophy, History, Women's Studies, Cinema, Cultural Studies, and programs in other affiliated departments. And we have a good employment record!

All of us want to thank Rhonda Cooper very much for her incredible energy over these years in so successfully staging these often challenging exhibitions of the work of our Master of Fine Arts candidates, and we congratulate this year's graduates on their completion of a challenging program, and on their extraordinary work.

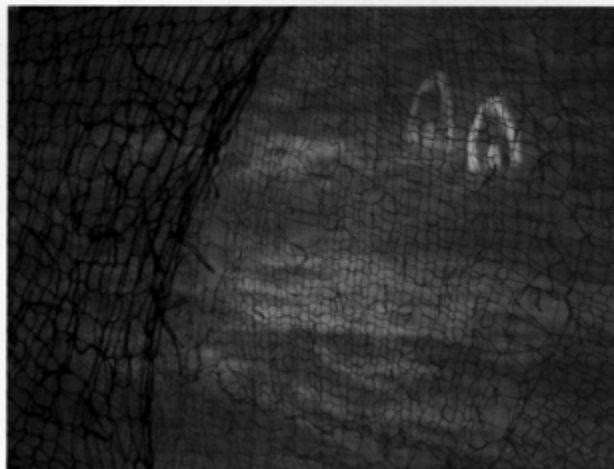
Like Stony Brook University as a whole, we are pleased, excited and proud to have been able to come so far in so short a time — and we still have lots of plans.

*Mel Pekarsky*  
Chairman  
Department of Art

# AMY BAGSHAW



*i've been waiting for you*, video, sound, and burlap installation, 2005



*not waving but drowning*, video detail, from *i've been waiting for you*, installation, 2005

Influenced by space, sensory-based remembrance, and emotive triggers, my work investigates what lingers and what escapes over time, engaging the viewer through arrangements of ephemera, image and object. Emerging from a painterly aesthetic, the texture and layering have come off of the canvas and become sculptural installations that combine multiple media.

I begin my process by manipulating burlap fabric in a tactile effort to produce sensory and textured sets of memories. By de-threading, reattaching and knitting a large veil/shroud, the burlap starts to read as organically growing webs, nets for capture, and veils of hair. The obsessive and repetitive action of knitting and weaving creates mesh systems of age, fragility and intimacy. Through the integration of contemporary media, such as video, interactivity, and/or sound, I hope to further the interconnected layerings of physical and emotional experience.

The work addresses societal roles within relationships, the entrapment within these roles, and the influence and value placed on 'the feminine.' Through these installations, I explore the complexities of sexuality and femininity by examining liminal spaces influenced by language, mythology, water imagery, and location. With my current exhibition, I am specifically inspired by the figure of Penelope from Homer's *The Odyssey* – the faithful and constant wife. How are we continually revisited by what once was and how do we maneuver through that which simultaneously chases, lures, protects, and traps us?

# DAVID GROZINSKY

I think of the nature of architecture as it pertains to both the shape of our bodies and how we perceive space.

I work with the idea of sculpture that suggests ways of experiencing architecture, and architecture that suggests ways of experiencing sculpture. Both serve to influence and question our relationship to the spaces we inhabit and experience, working upon us in ways that are palpable if not necessarily perceptible.

I explore these modes of thought and models of design through the process of making sculpture and works on paper. As a means of envisioning my work in an environmental construct more suited to its existence; to see in situ, the sculptural pieces I imagine, I combine these elements in an almost theatrical manner. In doing so, I create the same willing suspension of disbelief inherent in the performance of puppet theater, or within the backdrops of imagined and idealized landscapes so prevalent in early portrait studio photography.

By utilizing both forms of image making I am better able to see and understand the relationship of my works to one another and to the spaces they inhabit, ideally resulting in a dialogue I might coerce and eavesdrop upon.

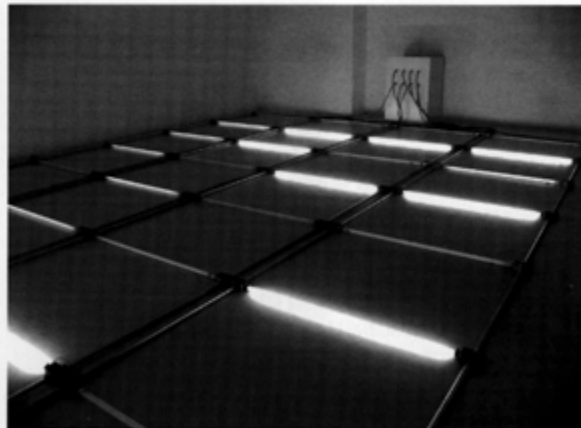


*Maquettes for Plaintive Cadence, wood, 2005*

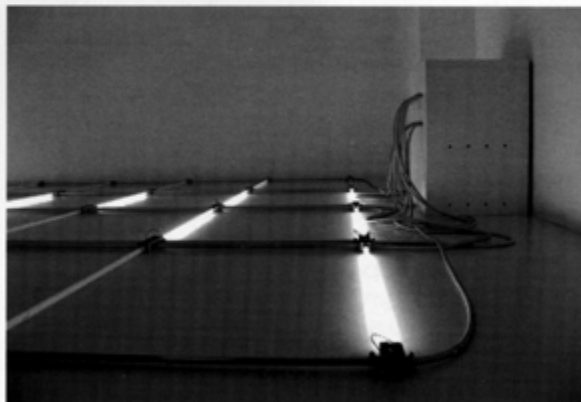
# FUMITO HIRAOKA

I have abandoned object making. I am bored of timeless, inert and static art objects which present a one-way statement in the past tense. Instead, I have opted to employ digital media into my art as it allows me to create a dynamic and interactive form of art. This real time system-oriented art is a two-way communication system between observer and the observed work. In contrast, an object-based art presents a constant idea independent of any influence other than a momentary intention of the artist, thus it is unresponsive and unaffected by external feedback. By utilizing the real time system, the artwork itself evolves and is constantly able to adapt to its surroundings.

I am currently integrating an Artificial Intelligence within my artwork. Based on the structure of language, Artificial Intelligence is a program that is capable of communicating and corresponding to external input. All languages, including computer language, are governed by the interrelation between units and rules that generate meaning. One thinks and communicates via language; therefore our perceptions and thought processes are determined by the structure of language. With Artificial Intelligence, I further explore the dynamics, interactivity, and communication in my art.



*Closed System III: Genetic Code, fluorescent lights, 2005*



*Closed System III: Genetic Code, fluorescent lights, 2005*



*Closed System III: Genetic Code, fluorescent lights, 2005*

# MAX LIBOIRON



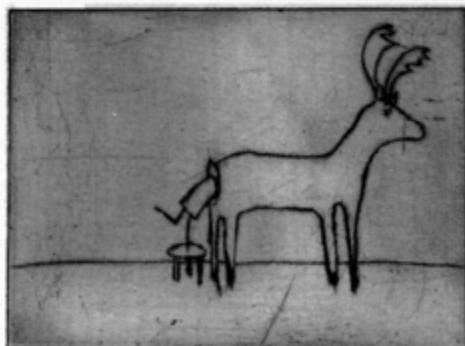
*Abundance*, installation with animations, 2005



*Untitled (Bear)*, digital photograph, 2006

My background in biology and cultural studies, as well as growing up in rural northern Canada, inform the visual juxtapositions and concepts in my artwork. I build miniature dioramas, "hybrid" animals, and multimedia installations, as well as making prints and drawings, to reframe depictions of nature and what gets to count as "natural." My main method for making art is to use an alternative narrative about nature and map that into/onto/out of pre-existing depictions or frameworks of nature. I do this as a form of criticism against dominant concepts of "the natural" and social norms, and also to offer what an alternative might look like.

The idea of a pristine and moral nature and a nature apart from humans fails to describe many of the situations I have lived in or come across in my studies. I find nature to be a mixture of animals, humans, technology, culture, and the interactions between them; "natural" and "artificial" categories are no longer useful in these interactions. Some of my influences include natural history dioramas, feminist science fiction, and the philosophy of science.



*Dirty Taxidermy (Wapati)*, drypoint, 2006

## Acknowledgements

I want to express my gratitude to Professor Mel Pekarsky, Chairman of the Department of Art, Professor Michele Bogart, Director of Graduate Studies, Howardena Pindell, MFA Program Director, and Associate Professor Stephanie Dinkins, Exhibition Coordinator, for their assistance with this exhibition.

The 2005-2006 University Art Gallery exhibition schedule is made possible by a generous donation from the Paul W. Zuccaire Foundation. Additional funding for this exhibition has been provided by the Friends of Staller Center. We are extremely grateful to our sponsors for helping us present our exhibitions to our students and faculty as well as to the local and regional community.

I also want to express my appreciation to members of the Staller Center for the Arts staff: Dan Kitchen, Lawrence Mesich, Pat Moran, Pete Pantaleo, and Michelle Wacker for exhibition assistance; Max Liboiron and Amy Marinelli, Gallery Assistants; Michael Brack, Ka Wing Chan, Lucy Cuervo, Jacklyn Keltz, Alicia Lamberti, Alexandra Masem, and Lara Turner, Gallery Interns; Liz Silver, Technical Director, Michael Leslie, ATD, and the Staller Center Technical crew for exhibition lighting; Amanda Meyers Wasserman, Staller Center Director of Advancement, for Gallery fundraising; and Hilary Whiteley, Assistant to the Gallery Director.

Most of all, I wish to thank Amy Bagshaw, David Grozinsky, Fumito Hiraoka, and Max Liboiron for a very exciting MFA exhibition.

*Rhonda Cooper*  
Director

Catalogue design: Max Liboiron

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