M.F.A.
Alumni Show
New Works by Former Students

March 16 - April 16, 1999

University Art Gallery
Staller Center for the Arts
University at Stony Brook
ART STUDIO FACULTY

Ilan Averbuch, Assistant Professor
Fred Badalamenti, Visiting Artist
James Beatman, Technical Specialist/Adjunct Lecturer
Toby Buonagurio, Professor
Stephanie Dinkins, Visiting Artist
Michael Edelson, Associate Professor
Christa Erickson, Assistant Professor
George Koras, Professor Emeritus
Stephen Larese, Visual Resources Curator/Adjunct Lecturer
Martin Levine, Associate Professor/Director of Undergraduate Studies
Stephen Nash, Adjunct Associate Professor
William Oberst, Visiting Artist
Melvin H. Pekarsky, Professor/Director of the M.F.A. Program
Howardena Pindell, Professor
Christopher Semergieff, Visiting Artist
Thomas Thompson, Instructional Specialist/Adjunct Lecturer
Marianne Weil, Visiting Artist
Robert White, Associate Professor Emeritus
Kes Zapkus, Visiting Artist

ART HISTORY FACULTY

Zainab Bahmani, Lecturer
Michele H. Bogart, Professor
Rhonda Cooper, Adjunct Lecturer/Director, University Art Gallery
Barbara E. Frank, Associate Professor/Director of Graduate Studies
Christine Giviskos, Adjunct Lecturer
Jacques Guilmain, Professor Emeritus
Helen A. Harrison, Adjunct Lecturer/Director, Pollock-Krasner House and Study Center
Connie Koppelman, Lecturer, Women’s Studies Department
Donald B. Kuspit, Professor/Editor, Art Criticism
Richard Leslie, Adjunct Lecturer
Nicholas Mirzoeff, Associate Professor
Daniel Monk, Assistant Professor
Anita Moskowitz, Professor
James H. Rubin, Professor/Chair

ACKNOWLEDGEMENTS

I want to thank Professor Howardena Pindell for her invaluable assistance in co-curating this first alumni exhibition. I also want to thank Professor James H. Rubin, Chairperson of the Department of Art, and Professor Mel Pekarsky, Director of the M.F.A. Program for their introductory welcoming remarks and historical overviews.

Special thanks are also extended to the Stony Brook Alumni Association for sponsoring this exhibition and the artists’ reception. The Stony Brook Alumni Association represents over 75,000 alumni nationwide and abroad. The Alumni Association works to increase communication, encourage involvement, and expand services for alumni while building support for the State University of New York at Stony Brook. For more information, contact them at (516) 632-6330 or visit their web site at http://www.sunysb.edu

I also want to thank members of the Staller Center for the Arts staff who helped make this exhibition possible: Howard Clifford, Jr., Pete Pantaleo, and Michelle Wacker for installation assistance; Pauline Cullen, Peter Kaufman, Brian McKenzie, Dennis Montoya, Coyette Perkins, and Karyn Valerius, Gallery Assistants; Nuray Celebi, Darryl Chan, Chris Cooke, Dina Pancamo and Sheba Rana, Gallery Interns; Patrick Kelly, Production Manager, Liz Silver, Technical Director, Neil Creedon, ATD, and the Staller Center Technical Crew, for exhibition lighting; and Marge Debowy, Assistant to the Gallery Director.

Most of all, I wish to thank all of our alumni for participating in this very exciting exhibition. I wish them all continued success.

Rhonda Cooper
Director

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INTRODUCTION

It's with great pleasure and warm feelings that we welcome many of the alumni of our young Master of Fine Arts program back to Stony Brook with this exhibition of their work at the University Art Gallery.

In September of 1986, our first MFA class members started their three-year, 60-hour professional program with us. This first cycle graduated in 1989 (two were transfer students and received their degrees in 1988) and included students who had done their undergraduate work in schools as diverse as Brown University, the Berlin School of Fine Arts, and the School of the Art Institute of Chicago. Our students since have come from all corners of the United States, as well as from Canada, Mexico, Denmark, India, Taiwan, Korea, and other countries. They have gone on to teach, curate, write, direct, and exhibit in as many places.

They are a felt presence in the New York art world, and I see them and their work often as I visit galleries and museums and arts agencies in New York City. Frequently now, when I open the many exhibition announcements that arrive in the mail, I see one or two from our former - or current! - MFA students at galleries in San Francisco, or Chicago, or Cincinnati, or New York. And of course they're in cyberspace, too. In the 13 years since we admitted our first class, I share with my colleagues the feeling that we have built a graduate fine arts program that can stand among the best, and we're growing stronger and adding facilities, versatility, and capacity every year.

We have recently recruited faculty in electronic media, created a Laboratory for Technology and the Arts, and have begun an interdisciplinary curriculum between the Departments of Art, Music, and Theatre Arts. Across from the entryway to this exhibition, you will see a computer studio under construction for these three departments, with arts-dedicated hardware and software. The Department of Art itself is engaged in searching for additional faculty in various areas of studio and art history and criticism and is working toward funding a newly renovated, independent building, dedicated to graduate studios, galleries, teaching areas, and an electronic lab for undergraduate and graduate use (not to mention a Café des Artistes!). Without the strong performance of our MFA program and its alumni, none of this would have been feasible.

At this point, our MFA program has become almost self-screening. By the time applicants see our requirements, speak with us, and send in their applications, we know we are getting students committed to a research university environment for their advanced fine arts training; that they have elected a three-year rather than two-year program, with liberal arts and thesis requirements, and that they are committed to testing themselves in the center of the world of art in a program whose faculty has many active ties to that world.

And, proportionately, in terms of the number of our graduates and the youth of the program, we have among the best employment and most successful professional entry records in the area. So there is a particular closeness in the greeting we extend our former MFA students, and we welcome the work many of them were able to send us. It's good to see both again, and we hope to go on doing so for a long time to come.

Mel Pekarsky, Director
M.F.A. Program

There are two secrets to the success of Stony Brook's young M.F.A. program. The first is its coexistence within an Art Department that houses both studio and art history/criticism programs. Stony Brook offers an intellectual rigor that prepares artists for the demands of the postmodern art world. The second is leadership. Stony Brook's studio faculty, under the direction of Mel Pekarsky, exemplify the responsibilities and careers of that world. I am proud to be Chair in a Department with colleagues such as these, and I offer my congratulations to both faculty and former students on their extraordinary successes.

James Rubin, Chair
Department of Art
LUBA ANDRES 1991

33-22-36, 1998-99
Steel, stained glass, caulk, plastic sheets, metal mesh, and dreams, ca. 84 x 36 x 36”

VICKIE ARNDT 1993

Kiss My, 1998
Mixed media, 20 x 4 x 3”
(not in exhibition)
GREG BRYSON 1997

Plane of Focus, 1997
Oil and alkyd on plywood, 75 1/2 x 45 1/2" (not in exhibition)

JOHN C. CASPER 1988

Totem Tree I, 1998
Stoneware, acrylic, and copper, 84 x 24 x 12"

CATHLEEN CAVANAGH 1998

Fragments, 1998
Terracotta, 26" high (not in exhibition)

KELLEY DEAN 1997

Working drawing for Anfeuchten, 1999
Three seasoned and cured logs with pumps, water, stainless steel bowls, and fuzzy buttons, 48" high
**DIAMANTINA GONZÁLEZ 1996**

*Bonds and Boundaries, 1998*
Encaustic and gold leaf on canvas on wood, 54 x 28"
(not in exhibition)

**AALIYAH GUPTA 1989**

*Life Series # 2, 1995*
Charcoal and chalk on paper, 28 x 17¼"

**BERTHA STEINHARDT GUTMAN 1991**

*If Music Be the Food of Love, Play On, Play On, Play On, 1998*
Oil on linen, 28 x 30"
(not in exhibition)

**BRENDA HANEGAN 1993**

*Railroad Bridge from Queens, NY, 1998*
Black and white photograph, 8 x 10"
PATRICIA HUBBARD 1994

Plate, 1998
Glazed ceramic, 11 x 11"
(not in exhibition)
Photo credit: ©1998 Jeff Sturges

NATHAN JAPEL 1998

Section from Baltimore Series, 1999
Oil and charcoal on paper (computer printout), 8-1/2 x 11"

R.O. KELLEN 1992

The Objective Tongue, 1994
Oil on canvas, 11 x 14"

HEEJUNG KIM 1994

Wedding Album, 1995 (detail)
Handmade book: beads and cloth, 17 x 27 x 3"

KIRSTEN KUCER 1995

When the Spirit Catches You, You Fall Down, 1998
Mixed media, 66 x 11 x 2-1/2”

SALLY KUZMA 1994

Dances for My Father, 1999 (detail)
Digital installation

JULIE LARSON 1993

Pig in a Poke, 1998
Mixed media, 15” high x 12” diameter

MARcia NEBLETt 1998

The Musician, 1998
Woodcut, 22 x 9”
**WILLIAM OBERST** 1997

*Woman Standing Over Man, 1998*
Oil on canvas, 12 1/4 x 10" 

**MAUREEN PALMIERI** 1993

**JASON PARADIS** 1998

*Post-Immortality, 1998*
Mixed media, approx. 306 x 480 x 240"  
(not in exhibition)  
Photo credit: © 1998 Maxine Hicks

**MABI PONCE DE LEON** 1992

*Austral Mesopotamia to Patagonia, 1997*
Oil on canvas, 63 x 27"
**JOHN READY**

*Kiss & Lick, 1998*
Mixed media, 73 x 22 x 18"

**ERWIN REGLER**

*Après minuit, 1995*
Welded steel, 24 x 22-1/2 x 23-1/4"

**DAN RICHHOLT**

**JEFFREY STURGES**

*Untitled Figure, 1998 (detail)*
Aluminum and polyester resin, 76 x 36 x 18"
(not in exhibition)

*Tunnel Wall, Södreleden, Stockholm, 1998*
Ektacolor print, 17 x 21"
Courtesy Galerie Sonia Zannettacci, Geneva
Night Flight, 1994
Mixed media, 32 x 11 x 4"
PREVIOUS EXHIBITIONS AT THE UNIVERSITY ART GALLERY

1975  FACULTY EXHIBITION
1976  MICHELE STUART
      RECENT DRAWINGS
      SALVATORE ROMANO
1977  MEL PEKARSKY
      JUDITH BERNSTEIN
      HERBERT BAYER
1978  LEON GOLUB
      JANET FISH
      ROSEMARY MAYER
      THE SISTER CHAPEL
1979  SHIRLEY GORELICK
      ALAN SONFIST
      HOWARDENA PINDELL
      ROY LICHTENSTEIN
1980  BENNY ANDREWS
      ALEX KATZ
      EIGHT FROM NEW YORK
      ARTISTS FROM QUEENS
      OTTO PIENE
      STONY BROOK II, THE STUDIO FACULTY
1981  ALICE NEEL
      55 MERCER: 10 SCULPTORS
      JOHN LITTLE
      IRA JOEL HABER
      LEON POLK SMITH
1982  FOUR SCULPTORS
      CECIL ABISH
      JACK YOUNGERMAN
      ALAN SHIELDS
      THE STONY BROOK ALUMNI INVITATIONAL
      ANN McCoy
1983  THE WAR SHOW
      CERAMIC DIRECTIONS: A CONTEMPORARY OVERVIEW
      CINDY SHERMAN
      THE FACULTY SHOW
1984  BERNARD APTEKAR: ART AND POLITICS
      ERIC STÄLLER: LIGHT YEARS
      NORMAN BLUM: SEVEN FROM THE SEVENTIES
      EDWARD COUNTEY 1921-1984
      CARL ANDRE: SCULPTURE
1985  LEWIS HINE IN EUROPE: 1918-1919
      FRANCESC TORRES: PATHS OF GLORY
      HOMAGE TO BOLOTOWSKY: 1935-1981
      FREEDOM WITHIN: PAINTING BY JUAN SANCHEZ/
      INSTALLATION BY ALFREDO JAAR
      ABSTRACT PAINTINGS REDEFINED
1986  KLEEGE: METAL SCULPTURE
      TOBY BUONAGURIO: SELECTED WORKS
      YANG YAN-PING and ZENG SHAN-QING
      EIGHT URBAN PAINTERS: CONTEMPORARY
      ARTISTS OF THE EAST VILLAGE
      TV: THROUGH THE LOOKING GLASS
      WOMEN ARTISTS OF THE SURREALIST MOVEMENT
1987  HANS BREDER: ARCHETYPAL DIAGRAMS
      MICHAEL SINGER: RITUAL SERIES RETELLINGS
      JUDITH DOLNICK/ROBERT NATKIN
      MARGARET BOURKE-WHITE: THE HUMANITARIAN
      VISION
      MEL ALEXENBERG: COMPUTER ANGELS
      STEINA AND WOODY VASULKA: THE WEST
      THE FACULTY SHOW '88
      LEE KRASNER: PAINTINGS 1956-1984
      EDGAR BUONAGURIO: PERMUTATION AND
      EVOLUTION 1974-1988
      JOAN SNYDER COLLECTS JOAN SNYDER
      ROBERT KUSHER: SILENT OPERAS
      HERMAN CHERRY: PAINTINGS 1984-1989
      HAITIAN ART: THE GRAHAM COLLECTION
      FIBER EXPLORATIONS: NEW WORK IN FIBER ART
      PRINTS BY PRINTMAKERS
      KIT-YIN SNYDER: ENRICO IV
      FANTASTIC VOYAGES
      POETIC LICENSE
1989  FREDERIC AMAT and ROBERTO JUAREZ
      ADOLPH GOTTlieB: EPIC ART
      THE MONOTYPES OF ADOLPH GOTTlieB
      THE FACULTY SHOW '91
      NEW TRADITIONS: THIRTEEN HISPANIC
      PHOTOGRAPHERS
1990  JULIUS TOBIAS
      REUBEN KADISH
      CITY VIEWS
      GEORGE KORAS
      CONCEPTS WITH NEON
      WARREN BRANDT: A RETROSPECTIVE
      JOHN FERREN: IMAGES FROM NATURE
      WOOD
      PAPER WORKS
      ROBERT RICHENBURG: ABSTRACT EXPRESSIONIST
      THE FACULTY SHOW '94
      MAURA SHEEHAN: DORA: BIG GIRLS DON'T CRY
      EIGHTEEN SUFFOLK ARTISTS
      PAT HAMMERMAN and BURT HASEN
      ART AND TECHNOLOGY
      PRIVATE ART/PUBLIC ART: PHOTOGRAPHS FROM THE
      COLLECTIONS OF CITIBANK AND JOHNSON &
      JOHNSON
1992  JOHN HULTBERG, VINCENZO PI pi, and
      EDVINS STRAUTMANIS
      ROGER ARRANDALE WILLIAMS: THE AMERICAN
      TERRAIN
      KEITH SONNIE: ORIENTAL-OCCIDENTAL
      TEXT AND IDENTITY: 12 WOMEN/12 ARTISTS
      TERENCE NETTER: VISIONS AND REVISIONS
      FACULTY SHOW 1997
      NEW POSSIBILITIES/1997
1993  JOHN HULTBERG, VINCENT PEPI, and
      EDVINS STRAUTMANIS
      ROGER ARRANDALE WILLIAMS: THE AMERICAN
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      FACULTY SHOW 1997
      NEW POSSIBILITIES/1997
1995  DOROTHY SANCHEZ
      JHENSIO IN THE ELEVEN RAINBOW
      THE FACULTY SHOW '95
      NEW TRADITIONS: THIRTEEN HISPANIC
      PHOTOGRAPHERS
      FANTASTIC VOYAGES
      POETIC LICENSE
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