Studio Art

Chairperson
John Lutterbie, Staller Center 2221 (631) 632-4596

M.F.A. Graduate Program Director
Nobuho Nagasawa, Staller Center 2225 (631) 632-7250

Graduate Secretary
Lisa Perez, Staller Center 2228 (631) 632-7270

Degrees Awarded
M.F.A. in Studio Art

Website
http://art.stonybrook.edu

Studio Art

The Department of Art’s master's of fine arts program in studio art occupies a unique position among graduate programs in art studies. The department’s programs have been built with a strong emphasis on modern art and contemporary visual culture, comprising a range of critical, theoretical, and interdisciplinary interests. Rather than being isolated at a special or autonomous art institute or school, these programs have all the advantages associated with the intellectual environment of a major research university. Students have the opportunity to explore other fields in addition to art history and criticism or studio art, and may elect to complete one or more advanced graduate certificate programs in Cultural Studies, Women’s Studies, and Art and Philosophy among others.

Because of the Art Department’s extensive undergraduate programs, Stony Brook is the only major university in the New York metropolitan area to offer teaching experience to first- and/or second-year graduate students. Such experience is an invaluable asset in today’s job market.

Graduate studies are facilitated by Stony Brook’s ideal location half-way between the art centers of New York City and the Hamptons, along the beautifully wooded North Shore of Long Island. Classes, lectures, and conferences are also offered at the newly-opened Stony Brook Manhattan facility, at the Pollock-Krasner House in East Hampton, administered under the auspices of the Art Department and the Stony Brook Foundation, and at the Pollock-Krasner Study Center at Stony Brook Southampton. All curricula are designed to take advantage of the full range of museums, galleries and libraries of the metropolitan region as well as the facilities of a major research university campus. Thanks to the well-established ties of Stony Brook faculty to the professional art world, our students are regularly placed in internship and apprenticeship programs with artists, galleries, museums, arts agencies and other cultural institutions throughout the metropolitan area. Art history students also have the opportunity to gain valuable experience as managing and business editors for the respected semi-annual journal, Art Criticism, published by the department under the editorship of Donald Kuspit.

M.F.A. in Studio Art

The M.F.A. in Studio Art at Stony Brook is a flexible 60-credit terminal degree program combining studio work, academic studies, and theory. Although the degree requirements concentrate primarily on studio practice, the program requires several liberal arts courses as well as a teaching practicum. The program culminates in a one-person thesis show accompanied by a written thesis, as well as participation in a M.F.A. group exhibition in the University Art Gallery. Normally, the M.F.A. requires three years of full-time residency. Students are not accepted into the M.F.A. program on a part-time basis. The degree is especially suitable for students who plan professional involvement in the making of art as artists, and may also be the degree of choice for those preparing for careers in arts administration, art education, or gallery and museum work.

Admission to the M.F.A. Program in Studio Art

In addition to the requirements of the Graduate School, the following information and prerequisites should be noted:

Admission for full-time study will be granted to begin in the Fall semester only. Admission into the M.F.A. program is at the discretion of the graduate faculty with final approval of the Graduate School. Admission to the program assumes a minimum of a B average in undergraduate work, meeting the standards of admission to the Graduate School. The minimum TOEFL score for admission is 550 (paper), or 213 (computer), or 90 (internet-based test); OR an IELTS total score of 6.5. In order to teach, which is a requirement for the MFA, any graduate student whose native language is not English must score 55 or above on the TSE or SPEAK test OR obtain a score of 7.0 or better in the speaking component of the IELTS test. The Web site for ETS (TOEFL & GRE) is www.ets.org.

All candidates for the M.F.A. program must enter with a minimum of 40 semester hours of credit or the equivalent of undergraduate work in studio art in a B.A., B.S., B.F.A., or similar program. The candidate must submit with his or her graduate application 15 to 20 images of work and/or other appropriate materials on DVD or CD. Applicants should also have a minimum of 15 semester hours of credit in art history, theory, or criticism. At the discretion of the graduate faculty, those without sufficient background may be advised to complete further undergraduate coursework prior to acceptance and admission to the program. Decisions by the graduate art faculty on these matters are in addition to, and not in lieu of, the general requirements of the Graduate School.

Facilities of Studio Art Department
Since 1976, the Department of Art has enjoyed the resources of the Staller Center for the Arts. This 226,026-square-foot building includes the Departments of Art, Music, and Theatre and is a vibrant hub of lectures, concerts, performances, and other cultural activities. The complex includes faculty and staff offices, art history classrooms, and a graduate lounge. The first floor of the Art wing features a magnificent art gallery space devoted primarily to exhibitions of contemporary art, including the annual M.F.A. show. In addition, the department has substantial graduate studio space available at other locations on campus. Each M.F.A. student is provided individual studio space and there are large common spaces used regularly for discussion, temporary exhibitions or installations, and documentation of work. The Lawrence Alloway Gallery provides exhibition space with media exhibition equipment and network connection for M.F.A. students, and there are several other on-campus locations where students have opportunities to exhibit their work. Studio facilities in the Staller Center include full foundry, metals, and wood shops; a ceramics and ceramic sculpture studio; spacious painting, drawing, and studio classrooms; printmaking studios with etching, stone lithography and photo plate making and screen printing facilities; extensive digital facilities; and a shooting studio with gang and individual darkrooms. The Visual Resources Library offers an extensive slide and digital image collection to support the teaching and research needs of the department, videos and print journals, as well as computer equipment for the ongoing development of a database and digital imaging capacity. Art history classrooms are equipped with slide projectors and data projectors. The main library houses extensive collections of scholarship on the arts, including recent exhibition catalogues and the most important art history and criticism journals. Proximity to New York City makes available the numerous libraries, museums, galleries, ateliers, and publishing institutions of the greater metropolitan area. Classes, lectures, and conferences are also now offered at Stony Brook’s Manhattan facility, conveniently located at 28th Street and Park Avenue South, and easy to reach by bus, train, and subway. Finally, the Pollock-Krasner House and the Pollock-Krasner Study Center, in East Hampton and Southampton, Long Island, are affiliated with the University. Once the home and studio of Jackson Pollock and Lee Krasner, the Pollock-Krasner House is now both a landmark museum and a forum for lectures, seminars, and other academic activities. The Study Center comprises extensive reference materials and archives, including books, photographs, oral histories, and journals available for research.

Requirements for the M.F.A. in Studio Art

The Department accepts only full-time students into the M.F.A. program.

A. Course Offerings
Courses are offered in painting, drawing, sculpture, printmaking, computer and electronic media, photography, ceramics, and ceramic sculpture. In addition, studio courses offered through other departments may satisfy area of concentration requirements, subject to approval by the studio art faculty and the Director of Graduate Studies.

B. Liberal Arts Requirement
Students are required to take three or four graduate liberal arts courses (in art history and criticism, literature, history, anthropology, philosophy, musicology, dramaturgy, cultural studies, among others).

C. Demonstrations of Studio Proficiency
All M.F.A. candidates should demonstrate proficiency through the development of a comprehensive body of work. Proficiency is determined by the faculty through periodic evaluation of the work, including mid-term and final critiques each semester, and thesis exhibition review by the student’s thesis committee in the third year.

D. Final Year and One-Person Exhibition
During the final year, in addition to regular coursework, the student will prepare a one-person thesis exhibition for the Graduate Library Gallery or some other suitable venue on campus. As part of the thesis requirement, the student will submit to the department appropriate visual documentation (color slides, photographs, digital images, videos) of the exhibition and a written commentary which conforms to the Graduate School’s requirements for master’s theses. The written thesis should complement the visual work as an articulation of the student’s thoughts and objectives within the broader context of arts and ideas. Third-year students will also participate in the University Art Gallery’s annual M.F.A. group exhibition.

E. Teaching Requirement
All graduate students are required to assist in teaching a minimum of one semester; this course offers three credits toward the M.F.A. degree under ARS 531. In addition, the Art department requires a preliminary semester of observing in the course to be taught under faculty supervision during the following semester. The semester of observation offers an optional three credits toward the degree. Beyond the three or six credits teaching practicum applied toward the degree, all other teaching by students with Teaching Assistantships is part of their obligation and is done without academic credit.

F. Course Requirements
The student will be required to complete successfully 60 credits of graduate work, as outlined in the list of courses below. No graduate studio course may be taken for more than three credits per semester.

1. ARS 550 In Process Critique (3 credits) to be taken during the first year. May be repeated and counted toward studio credits.

2. At least nine graduate studio courses (27 credits).


4. Three courses in graduate liberal arts, e.g., art history, languages, literature, philosophy, etc. (9 credits).

5. ARS 531 Graduate Teaching Practicum (see item E, above) (3-6 credits).

6. ARS 532 Thesis Project (up to 6 credits).

Faculty of Studio Art Department
The faculty of the Art Department consists of artists and scholars of national and international reputation who are actively involved in the practice of art, art criticism, or art historical research. Artists on the faculty are represented in major galleries, museums, and exhibitions; critics and historians on the faculty have published numerous books and articles in major scholarly journals or presses.

Professors
Bogart, Michele H., Ph.D., 1979, University of Chicago: American art and visual culture.
Buonagurio, Toby, M.A., 1971, City College of New York: Ceramics; ceramic sculpture; drawing.
Kuspit, Donald B., Emeritus. Ph.D., 1971, University of Michigan; D.Phil., 1960, University of Frankfurt, Germany: Art criticism; aesthetics; 20th-century and Northern Renaissance art.
Levine, Martin, M.F.A., 1972, California College of Arts and Crafts: Printmaking.
Nagasawa, Nobuho, M.F.A., 1985, Hochschule der Kunste Berlin, Germany: Sculpture, social sculpture, installation, public art
Pekarsky, Melvin H., Emeritus, M.A., 1956, Northwestern University: Drawing; painting; public art.
Rubin, James H., Ph.D., 1972, Harvard University: 18th- and 19th-century art; art and politics.
Associate Professors
Dinkins, Stephanie, M.F.A., 1997, Maryland Institute College of Art: Digital media; installation; photography.
Frank, Barbara E., Ph.D., 1988, Indiana University: African, Mesoamerican and African Diaspora art history.
Uroskie, Andrew V., Ph.D., 2005, University of California, Berkeley: Modern and Contemporary Art, Experimental Film and Video, Performance, Sound Practices, Media Theory.
Assistant Professors
Lee, Sohl, PhD., 2014, University of Rochester; Contemporary East Asian Art and Visual Culture, Critical Theory and Globalization.
Mather, David, 2011, University of California, San Diego; Early Twentieth-Century and Interwar European Art.
Patterson, Zabet, Ph.D., 2007, University of California, Berkeley: Core Faculty for the Consortium for Digital Arts, Culture, and Technology (cDACT); Late Modern and Contemporary Art, Computational Art, Critical and Psychoanalytic Theory.
Adjunct Faculty, Technicians, and Professional Staff
Clarke, Melissa, Adjunct Lecturer. M.P.S., 2006, New York University, Tisch School of the Arts; Digital Arts
Harrison, Helen, Lecturer and Director of the Pollock-Krasner House and Study Center. M.A., 1975, Case Western Reserve University: American art.
Levitov, Karen, Director/Curator of the Paul W. Zuccaire Gallery and Lecturer.
Rentsch, Andreas, Adjunct Lecturer. M.F.A. 2013, Stony Brook University; Photography
Richholt, Dan, Sculpture Technician and Lecturer, M.F.A., 1994, Stony Brook University, Sculpture Technician and Studios Manager.
Salcedo-Watson, Lorena, Adjunct Lecturer, M.F.A., 2008, Stony Brook University; Printmaking, Lithography and Drawing.
Semergieff, Christopher, Adjunct Lecturer. M.F.A., 1979, CUNY, New York; Drawing and Painting

Walsh, Lorraine, M.F.A., University of Pennsylvania/Penn Design, Art Director/Curator of The Simons Center for Geometry and Physics, Lecturer.

Affiliated Faculty

Brooke Belisle, American Council of Learned Societies New Faculty Fellow, Department of Cultural Analysis and Theory. Ph.D., 2012, University of California, Berkeley; Core faculty for the Consortium for Digital Arts, Culture, and Technology; Associate Editor of the Journal of Visual Culture: Comparative Histories of Visual Media, Visual and Material Culture, Visual Cultures of Science, 19th century Visual Technologies

Craig, Megan, Associate Professor of Philosophy, Director of MA Program in Art and Philosophy. Ph.D., 2006, New School: Levinas and aesthetics; phenomenology; painting.

Guins, Raiford, Assistant Professor, Comparative Literary and Cultural Studies; Core faculty for the Consortium for Digital Arts, Culture, and Technology; Editor of the Journal of Visual Culture. Ph.D., 2000, Leeds, UK: Visual and digital culture; games; politics; play.

Kaplan, Elizabeth Ann, Distinguished Professor of English and Comparative Literary and Cultural Studies; Director, Humanities Institute at Stony Brook. Ph.D., 1970, Rutgers University: Film and cultural studies; women's studies; psychoanalysis.

Munich, Adrienne, Professor of English. Ph.D., 1976, City University of New York: Victorian literature and culture; feminist theory; material culture; fashion theory.

Schedel, Margaret, Assistant Professor of Composition and Computer Music, D.M.A., University of Cincinnati College.

Jeanette Oi-Suk Yew, Lecturer, Theatre Arts, M.F.A. in Design, California Institute of the Arts: Lighting Design and Technology

Number of teaching, graduate, and research assistants, Fall 2013: 20

NOTE: The course descriptions for this program can be found in the corresponding program PDF or at COURSE SEARCH.