

**ROBERT  
WHITE:  
SELECTED WORKS  
1947-1988**

*March 9 - April 16, 1988*  
**FINE ARTS CENTER ART GALLERY**  
*State University of New York at Stony Brook*



## ACKNOWLEDGEMENTS

I want to thank Berta Walker and Scott Thatcher of Graham Modern Gallery, NYC, for their assistance with the organization of this exhibition as well as the lenders to this exhibition: Mr. and Mrs. Nandor Balasz; The Hecksher Museum, NY; and Mr. and Mrs. William Styron.

I especially want to thank Claire Nicolas White for her suggestions and assistance in the logistical aspects of the exhibition. Thanks are also due to Paul Werner, Curatorial Assistant, for writing the informative catalogue essay and designing the catalogue. On his behalf, I would like to thank Elizabeth Danto and Jeffrey Cooper for their editorial assistance.

Special thanks are also extended to Claire and Michael Giangrasso for installation and to members of the Fine Arts Center staff: Joyce Chen, Nancy Dugan, Ophelia Lopez, Marvina Lowry, Paul Werner, Ann Wiens, and Selena Wright, Art Gallery Assistants; Donna Biggerstaff, Laura Carpenter, Leslie D'Acri, Cynthia Maki, and Maureen McGrath, Art Gallery Interns; Patrick Kelly, Technical Director, Liz Stein, Assistant Technical Director, and the Technical Crew, Fine Arts Center, for exhibition lighting; and Mary Balduf, Gallery Secretary.

Most of all, I wish to thank Associate Professor Emeritus Robert White for sharing his work and ideas with the Stony Brook community. We thank him for his 25 years of outstanding teaching at the State University of New York at Stony Brook.

Rhonda Cooper  
Director

Photo credits: All photographs courtesy Graham Modern Gallery, NYC.

Pages 4, 5, and back cover: ©Vinnie Fish

Pages 6 and 7: ©1986 Ellen Page Wilson

# Robert White: More is More

"Reality cannot be faked; unless it is total, it fails to convince." So wrote Fairfield Porter, in a 1961 review of Robert White's sculpture.

More than any other critic, Porter was acutely aware of the difficulties facing a representational artist in America in the second half of this century. While representational artists risked outright rejection at a time when abstraction was the fashionable style, the greatest risk, as Porter saw it, came from the artists themselves. Representational artists often imagined that representation in and of itself could solve problems that abstraction had barely begun to raise, foremost among them the relationship of form and content. Even today, some realist artists insist that abstraction is a restatement of elements already present in the art of the past. By comparing closeups of Rembrandt's brushwork with that of Jackson Pollock, for example, they "prove" that Pollock performed exclusively what Rembrandt did in passing. The real issue raised by this comparison, however, is the relationship of gesture to context. That issue is especially pressing today, when the Modernist concept of historical progress lies in shambles. Pure form has not triumphed over narrative content, as proponents of abstraction thought it might; nor has the narrative content of a painting made it inherently superior to a painting without narrative content: The concepts shared by both camps are still unclaimed. The solution does not lie in representation or in abstraction per se but in the redefinition of our historical consciousness, and that is what the works of Robert White can teach us today.

White has the advantage of being primarily a sculptor. As Clement Greenberg observed of sculpture: "Whether abstract or representational, its language remains three-dimensional — literal." For all their surface differences, both Porter and Hans Hoffmann, the founding theoretician of Abstract Expressionism, were landscape painters. Both posed the question of form and content as painters for whom content always had to be "out there" no matter how much it might be concealed or abstracted. But the "something out there" of the sculptor is already a given in terms of pure mass. Ultimately, it represents nothing more than its own material in the act of organization. Because White works from memory, it is the charged memory — the very act of organizing experience — that substitutes for the sense-data that painters build on. According to Porter, White "sees the anatomy as if from the point of view of the man inside the body, as though he were the animate principle of his own landscape, and therefore beyond his own comprehension." Valentin Tatransky calls White "the best American figurative sculptor" for "this balance between memory and similitude." White works from a totally self-sustaining reality which is beholden neither to realistic imitation nor to meaningless gesture. An interesting parallel may be drawn between White, who achieves a self-sustaining work by developing all its possible aspects to a point beyond even his own grasp, and an artist like Frank Stella, for whom control is

everything. Artists like Stella must eventually relinquish their own claims for a "pure" painting when the work moves into that uneasy zone between painting and sculpture. The reductionism which Stella once saw as a historical imperative of painting meets up with the universalism which Porter saw as a prerequisite of realism. As Hegel pointed out in his introduction to the *Phenomenology of Mind*, to particularize is to generalize.

Ultimately, there is no conflict between realism and abstraction, or even between painting and sculpture. They all come down to the artist's ability or willingness to confront the ghosts that rise up in his eye: the shadow that falls between his memory and the blank canvas or the lump of clay.

As a sculptor, Robert White could have ignored the problems of the painter. But he hasn't. In his work there is very little that has been taken for granted and very few problems left unacknowledged. His strength lies neither in his response to the challenge of abstraction nor in realism but in the wide range of options he must keep open at all times in order to answer the challenges of form and content. If he is a realist, it is first and foremost in his belief that "more is more."

One aspect of his drawings illustrates the point. White has developed a manner in his studies of a reclining female nude seen from the back, a smear of the pencil that joins the receding area of the waist to the background of the drawing. It is a fine trick, no more than a flick of the thumb; the gesture is assured, aware of the history of the problem and of the history of its resolution. In its technical assurance, if not outright flippancy, the gesture is European. In its triumphant, almost naive, proclamation of its goals, it is brashly American. Only a sculptor could look at the craft of drawing with that particular, lucid detachment. Very few sculptors have.

This gesture is but one of many small options that White reserves for himself: other possibilities spring from the history of art, the history of meaning, the materials themselves, and the particular requirements of each of his numerous commissions for medals and public monuments. All options are valid a priori; in the beginning, at least, they are all given equal weight. But it is the emphasis given one aspect over another — the interaction, for example, of the historical meaning of a piece with its materials — that gives each of White's works its complexity and uniqueness. Each work defines itself as a particular set of choices — of ways of painting, drawing, sculpting, molding — a dialectic of being in the world.

His sculptured group *Apollo and Marsyas*, for instance, refers first of all to the legend of Apollo, the god of reason, who overcame the satyr Marsyas in a singing contest and flayed him as the prize of victory. White has sculpted Marsyas in black walnut and Apollo in a slightly repugnant raw bronze. Marsyas, who in Classical sculpture is shown upright and carved from stone, is thus revealed here as a "flayed peasant," in White's words, and Apollo as a crazed aristocrat. The texture of the wood both upholds and undermines the

sadistic pleasure implicit in the emphatic musculature of the Hellenistic originals — implicit, perhaps, in all Classical art. The contrast of Native American black walnut and the more “civilized” casting technique sets up another complementary tension. At any rate, the “meaning” is not settled. It courses over the surface of both objects, branching out in any number of directions the viewer might care to pursue. White meets Porter’s demand for a “total reality” in the totalizing depth of his conception. Ann di Pietro, curator at The Heckscher Museum in Huntington, New York, has written that he “strives for an expressive impact that he feels is analogous to the power of literature,” which is to say that he is above all an eminently *cultured* artist.

Tatransky has praised White for being “actively rhetorical” in that the tension between conception and execution is felt in every detail of his sculptures. All-overness, however, is not a virtue in itself; rather it is the natural sum of a series of small disruptions on the surface of White’s sculptures. The unity of each piece lies no more in the quantity of tensions raised than the expression of power lies in the tensing of all the muscles in the body.

Here again, the preference for quantity over quality that trips up so many representational artists has been neatly sidestepped. The surface of White’s works is a series of laconic statements that open up into worlds of formal, historical, iconographic, or psychological significance. As White himself says, “I suppose that by the time I get through with a piece, it contains everything I know or feel anything about, and there are bound to be some ideas in the soup.”

Consider, for instance, his two *Dancers*, from the series *Dance of Death*. The viewer’s eye and mind are led from the slave’s bracelet on the forearm of the male figure — which is actually an unfinished seam — to the seam-like border of his mask. Both effects are barely distinguishable from the vein in his forearm. Male strength and vulnerability are played against one another. This play brings to mind the vastly different yet complementary play of weakness and strength in Donatello’s bronze *David*, which is evoked by the seams and textures of the *Dancers*. The contrast of the male dancer’s outstretched arm, which faces the viewer, and the closed form of his other arm, sunk into the waist of his companion, are also a counterpoint to Donatello’s use of open and closed form in the body of David and the head of Goliath. White’s works develop in the mind slowly, much the way Vasari describes those of Michelangelo: It’s as if a figure were emerging from a body of water. But their original disjointedness — their way of not seeming quite right at first — is White’s own. The ways in which, over time, they slowly move into focus is their particular message.

Both Tatransky and Porter felt that White’s work was organic rather than conceptual. Porter raised the issue with regard to White’s *Drinkers*, a series depicting three patrons and bartender frozen into positions so expressive as to become icons of drunkenness. Porter felt that the virtuosity of the group was “lost in an artificial conception.” I have seen the original plaster models piled up in White’s woodshed. They remind me of that terrifying photograph of the frozen corpse of an Indian at Wounded Knee.

Tatransky argued that “White used the carriage of the



MARSYAS, 1986  
Black walnut, 26 x 27 x 46"

body to create the circumstances," while George Segal, working in a similar vein at the same time, used the cultural context. In reality, both White and Segal use a cultural context, but each uses narrative in a totally different way. In Segal it is the awful emptiness of the narrative itself that conveys the context, especially in such recent sculpture as his monument to the Holocaust and his rejected projects for Kent State and Sheridan Square. For White, however, context, narrative, and formal design exist cheek-by-jowl, and it is the absence, as much as the presence, of any one element that gives these works their weight. It's always a good sign when an artist's work seems to have aged less than the writings of even his most perceptive critics. It is an even better sign when the yellowing labels of art fashion fall off of their own accord.

Paul Werner  
Curatorial Assistant



*APOLLO*, 1986  
Bronze, 60 x 18 x 16"



*DANCERS*, 1970  
Bronze, 64 x 54 x 23" (unique)

# EXHIBITION CHECKLIST

All dimensions are given in inches, height preceding width preceding depth. Unless otherwise indicated, works are lent courtesy of Graham Modern Gallery, NYC.

## SCULPTURE

- GARDEN FIGURE, 1947**  
Cast Stone, 47 x 16 x 14"  
Collection of the artist
- SEED BULL, 1950-85**  
Bronze, 24 x 50 x 14"  
Anonymous Loan
- HORSEMAN, 1951**  
Bronze, 25 x 29 x 8½"
- MASK OF CLAIRE, 1951**  
Cast Stone, 10 x 7 x 6"  
Collection of the artist
- CLAIRE, 1953**  
Bronze, 14½ x 8½ x 11"  
Collection of the artist
- PORTRAIT OF STEPHEN GREENE, 1953**  
Bronze, 15½ x 10 x 10"  
Collection of the artist
- LADY KENNET, 1954**  
Bronze, 18 x 10 x 9½"
- PORTRAIT OF CYNTHIA JAY, 1954**  
Bronze, 13 x 8 x 10"  
Anonymous Loan
- SALOME, 1955**  
Bronze, 41½ x 9 x 13½"  
Collection of Mr. & Mrs. William Styron
- BATHER, 1958**  
Bronze, 48 x 66"
- PLOUGHMAN, 1958**  
Bronze, 53 x 28 x 30" (unique)
- PORTRAIT OF ALIDA JAY, 1960**  
Bronze, 18½ x 10 x 8"  
Anonymous Loan
- THE WANDERER, 1963**  
Terracotta, 14 x 7 x 5"
- DRINKER ON A BAR STOOL, 1964**  
Bronze, 22 x 18 x 20" (edition of two)
- STUDY FOR CAN GRANDE, 1964**  
Terracotta, 7 x 8 x 3"
- STUDY FOR CAN GRANDE, 1964**  
Terracotta, 6½ x 8½ x 3"
- YOUNG GIRL, 1965**  
Bronze, 37 x 8½ x 8" (edition of three, 1/3)
- PRESIDENT'S JEWEL, STATE UNIVERSITY OF NEW YORK AT STONY BROOK, 1966**  
Bronze, 3" diameter  
Courtesy State University of New York at Stony Brook
- FIRST ABDUCTION OF HELEN, 1967**  
Silver, 4 x 2½"
- THE DANCE DIRECTOR, 1969**  
(From *Dance of Death* series)  
Bronze, 33 x 30 x 17" (unique)
- DANCERS, 1970**  
Bronze, 64 x 54 x 23"
- RELIEF OF ANNE JAY, 1972**  
Bronze, 10½ x 22½"  
Anonymous Loan
- NATALIE, 1974**  
Terracotta, 12½ x 4½ x 6½"  
Collection of the artist
- NATALIE, 1974**  
Bronze, 13 x 7 x 6¼"  
Collection of the artist

## PORTRAIT OF FAIRFIELD PORTER, 1974

- Bronze, 12 x 8 x 8"  
Collection of The Heckscher Museum, Huntington, NY
- ANTONIA BALASZ, 1975**  
Bronze, 17 x 7 x 9"  
Lent by Mr. & Mrs. Nandor Balasz
- LEANING FIGURE, 1975**  
Terracotta, 12½ x 4½ x 7"
- SEATED FIGURE, 1975**  
Terracotta, 7 x 5¼ x 7¾"
- TERRACOTTA HEAD, 1975**  
Terracotta, 5½ x 5¼ x 5½"
- YOUNG GIRL, 1979-80**  
Cherry wood, 55" high
- ELEGY, 1980**  
Plaster, 15 x 11 x 14"  
Original bronze commissioned by  
and in the collection of John Marquand
- SKETCH FOR PERSHING MONUMENT, 1980**  
Bronze, 8 x 3 x 2½"  
Collection of the artist
- CROUCHING NUDE, 1985**  
Bronze, 8 x 5 x 7"
- HEAD OF SANDRA, 1985**  
Plaster, 17 x 16 x 14"  
Original bronze in the collection of  
Juan Alvarez de Toledo
- SANDRA, 1985**  
Bronze, 58 x 16 x 13" (edition of two)
- APOLLO, 1986**  
Bronze, 60 x 18 x 16"
- MARSYAS, 1986**  
Black walnut, 26 x 27 x 46"
- FOUR NUDE DANCERS, 1988**  
Bronze: 8½ x 6¼ x 4"  
7¾ x 2½ x 3½"  
6½ x 3 x 4"  
6 x 3½ x 4"

## DRAWINGS

- JENNY, 1985**  
Pencil on paper, 16½ x 20"
- JENNY SLEEPING, 1985**  
Pastel on paper, 18 x 24"
- RECLINING NUDE #1, 1985**  
Pencil on paper, 16½ x 20"
- RECLINING NUDE #2, 1985**  
Pencil on paper, 20½ x 23"
- RECLINING NUDE #3, 1985**  
Pastel on paper, 19 x 25"
- APOLLO, 1986**  
Pencil on paper, 16 x 13½"
- APOLLO #2, 1986**  
Pencil on paper, 16 x 13½"
- APOLLO and MARSYAS, 1986**  
Pencil on paper, 16 x 13½"
- MARSYAS, 1986**  
Pencil on paper, 14½ x 11½"
- SEATED NUDE, 1986**  
Pencil on paper, 21 x 18"

# ROBERT WHITE

Born in New York City, 1921

## EDUCATION

- 1933-34 Munich, studied woodcarving with Josef Weisz and painting with Hans Grad  
1935-38 Portsmouth Priory, Rhode Island, studied sculpture with John Howard Benson  
1938-42 Rhode Island School of Design, studied sculpture with Waldemar Raemisch and John Benson  
1945-46 Rhode Island School of Design, studied painting with John Frazier and Gordon Peers, sculpture with Waldemar Raemisch and John Benson

## ONE-MAN EXHIBITIONS

- 1948 Suffolk Museum, Stony Brook, NY  
1950 Artist's Gallery, NYC  
1956 Suffolk Museum, Stony Brook, NY  
1957 Davis Gallery, NYC  
1958 Vera Luzak Gallery, Cold Springs Harbor, NY  
1959 Davis Gallery, NYC  
1962 SUNY Stony Brook (retrospective), NY  
Davis Gallery, NYC  
1967 Davis Gallery, NYC  
1970 Graham Gallery, NYC  
1971 Benson Gallery, Bridgehampton, NY  
1974 Gallery North, Setauket, NY  
1975 Graham Gallery, NYC  
1976 Gallery North, Setauket, NY  
Boston Athenaeum, MA  
1977 Hartwick College, Oneonta, NY  
1979 Benson Gallery, Bridgehampton, NY  
1980 Graham Gallery, NYC  
1983 Art Department Gallery, Suffolk Community College, NY  
1986-87 Graham Modern Gallery, NYC

## SELECTED GROUP EXHIBITIONS (America)

- 1948 Laurel Gallery, NYC  
1950 Artist's Gallery, NYC  
1960 National Arts Club, NYC  
Old Westbury Gardens, Westbury, NY  
Detroit Institute of Art Biennial, Detroit, MI  
Pennsylvania Academy, Philadelphia, PA  
1961 Art Institute of Chicago, Chicago, IL  
1964 Banfer Gallery, NYC  
1965 Albright-Knox Art Museum, Buffalo, NY  
1967 SUNY Stony Brook, NY  
1969 University of Bridgeport, Bridgeport, CT  
1970 SUNY Albany — *The Representational Spirit*  
Suffolk Community College, NY — *Artists of Suffolk County*  
1974 University of Pennsylvania at Pittsburgh — *The Figure*  
1976 Saint Gaudens Memorial, Cornish, NH  
1977 Boston Athenaeum, MA  
1978 Spook Farm Gallery, Peapack, NJ  
1979 Artist's Choice Museum, NY  
1980 Pratt Manhattan Center, NYC — *Sculpture in the Seventies*  
Nassau County Museum of Fine Arts, Roslyn, NY — *Contemporary Naturalism*  
1982 *Animals in American Art*  
Artist's Choice Museum, NYC  
1983 Heckscher Museum, Huntington, NY — *Four Who Figure*  
1984 SUNY Stony Brook, NY  
Artist's Choice Museum, NYC  
1986 909 Third Avenue Gallery — *Contemporary Images*  
The Heckscher Museum, Huntington, NY, *Curator's Choice*

## SELECTED GROUP EXHIBITIONS (Europe)

- 1953 American Academy in Rome  
1954 American Academy in Rome

- 1955 American Academy in Rome  
Palazzo del Esposizione, Rome  
1968 Royal Academy of Art, Amsterdam, Breda and Nijmegen — *Eight Americans*  
1969 American Academy in Rome  
Stazione Maritima, Trieste, Italy  
1976 Patricia Fleischmann Gallery, London  
1980 Civici Musei e Gallerie di Storia e Arte, Udine, Italy — *Arte Americana Contemporanea*

## FREQUENT GROUP EXHIBITIONS

- Century Association, NYC  
Davis Gallery, NYC  
Graham Modern, NYC  
National Academy of Design, NYC  
Portraits, Inc., NYC  
Suffolk Museum, Stony Brook, NY

## GRANTS AND AWARDS

- 1948 New Talent Exhibition, Laurel Gallery, NYC — Sculpture Award  
1950 Tiffany Foundation Grant  
1952 Rome Prize, American Academy in Rome  
1953 Rome Prize, American Academy in Rome  
1954 Rome Prize, American Academy in Rome  
1962 Proctor Memorial Prize, National Academy of Design  
1968 Fairfield Foundation Grant  
1982 Proctor Memorial Prize, National Academy of Design

## SELECTED PUBLIC COLLECTIONS

- Boston Athenaeum, MA  
Brooklyn Museum, NY  
Civici Musei e Gallerie di Storia e Arte, Udine, Italy  
Heckscher Museum, Huntington, NY  
Hofstra University, Long Island, NY  
Museum of Rhode Island School of Design, Providence, RI  
Springfield Museum, MA

## PROFESSIONAL ORGANIZATIONS

- Executive Committee of the St. Gaudens Memorial, Cornish, NY  
Committee for the Reconstruction of Friuli, Italy (FRIAM)  
Trustee of Village of Head of the Harbour, Smithtown, NY  
Fellow of the American Academy in Rome  
Member of the National Academy of Design  
(Academician, First Vice President)

## SELECTED MAJOR COMMISSIONS

- 1957 Bronze Fountain, Mr. and Mrs. Amyas Ames, Martha's Vineyard, MA  
1958 Social Welfare Award Figurine given to Nelson Rockefeller  
1959 Verrill Medal, Peabody Museum, New Haven, CT  
1963 3 life-sized wooden carvings of St. Joseph, the Madonna and Child, St. Michael, Bedford, MA  
1960 St. Anthony of Padua, 9' bronze, East Northport, NY  
1966 President's Jewel, Stony Brook, NY  
1972 Long Island Hall of Fame, Portrait of Mr. and Mrs. Ward Melville  
Bronze Portrait of Joseph Wilson, Xerox Corp. (Edition of 5)  
1973 Medal given by the New School for Social Research to Chancellor Willy Brandt  
1977 Monument to Bishop Cranmer, St. James Episcopal Church, St. James, NY  
Sue Marquand Memorial  
1983 General Pershing, 8' bronze, Washington, DC  
1986 Full figure bronze portrait of Sandra Alvarez de Toledo  
1987 Portrait of John Swearingen, University of South Carolina





*DRINKER ON A BAR STOOL*, 1964  
Bronze, 22 x 18 x 20" (edition of two)

## TEACHING

- 1947-49 Suffolk Museum, Stony Brook, NY — Life Drawing and Painting  
1950-52 Parson's School of Design, NYC — Life Drawing;  
1956-57 Architectural Ornamentation  
1968-69 Sculptor in Residence, American Academy in Rome  
1973 Skowhegan School of Painting and Sculpture (Summer courses)  
1983 Parson's School of Design, NYC — Visiting Lecturer in the Humanities, MFA Program  
1962-87 SUNY at Stony Brook, Stony Brook, NY

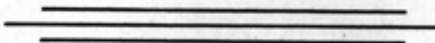
## BIBLIOGRAPHY

- 1950 *Art Digest* (May 15 issue), "Clear White" by Judith Kaye Reed  
1958 *DRAWING Magazine*  
1967 *Harper's Magazine* (September issue), illustrations for Nat Turner  
1970 *Sculpture Review* (Summer issue) p. 10  
1978 *ARTS Magazine* (September issue), "The Mnemonic Realism of Robert White" by Valentin Tatransky  
*Arte Americana Contemporanea*, p. 161  
1981 *Cover Magazine*, p. 46, Valentin Tatransky  
1982 *Sculpture Review Magazine* (Spring issue)  
1984 *ARTS Magazine* (December issue), Valentin Tatransky  
*Re-Dact Magazine*, pp. 188-90, Valentin Tatransky  
"Art in It's Own Terms" — Selected Criticism of Fairfield Porter, pp. 86-87  
Various newspaper reviews

## SELECTED REVIEWS

- 1951 *The Herald Tribune*, Carlyle Burrows "New Exhibitions - Robert White"  
*The New York Times*, Aline Louchheim "Religious Art and Modern Artists," December  
1957 *The New York Times*, Stuart Preston "Diverse Sculpture and Painting," October 20  
1959 *The New York Times*, "A Miscellany of Exhibitions," October 11  
*Long Island Press*, William Raity "L.I. Sculptor Ranks with Nation's Finest," October 20  
*The Nation*, Fairfield Porter — Art Reviews, November 21

- 1962 *Long Island Press*, William Raity "Art is His Major Interest But Honors Seek Him Out," November 11  
1964 *The New York Times*, Stuart Preston "Important Show Opens Season", September 26  
1967 *Long Island Press*, Jeanne Paris — Art Reviews, May 7  
1968 *Bridgeport Sunday Post*, Martha B. Scott "White's Look to Past Glories Still Has the Feel of Immediacy," June 15  
*Rotterdam Nieuwshlad*, Dolf Welling "Rijksacademie Against the Trend with Eight Americans," August 17  
1969 *Bridgeport Sunday Post*, Martha B. Scott "Perlin-White Exhibition at U.B.," April 6  
1970 *Art News*, Larry Campbell — Art Review, May issue  
*New York Magazine*, John Gruen — Gallery and Museum Reviews, May 25  
1972 *Newsday*, Amei Wallach, "Now Long Island Has a Hall of Fame," September 15  
1973 *Bangor Daily News*, Yves Barbarot "Sculptor Asserts He Is Not Original," August 17  
1974 *Long Island Press*, Jeanne Paris "Wolf Kahn and Robert White," October 20  
1975 *The Village Voice*, John Gruen "A Traditionalist in the Best Sense"  
*Art World*, Gene Thornton "Artist's Choice - The Figure," September issue  
1976 *The Boston Globe*, Robert Taylor "Sculptured Exuberance," October  
1979 *Smithtown News*, Nandy Wallis "Acclaimed Sculptor's Roots in Art," September  
1983 *Newsday*, Malcolm Preston "Four Students of the Human Figure," August 31  
*The New York Times*, Helen Harrison "The Human Figure Makes A Comeback," September 4  
*The Washington Post*, Jack Eisen "Black Jack in Bronze," October 7  
*Arts Magazine*, Valentin Tatransky "Four Who Figure," December issue  
1984 *The Wall Street Journal*, Raymond Sokolov "Seeing NAM From Both Sides"  
1985 *Arts Magazine*, Valentin Tatransky "Summer Group Show at Graham Modern," January issue  
1985 *Northport Journal*, Arlyne Bolston "Curator's Choice at the Heckscher Museum," September 12



## PREVIOUS EXHIBITIONS AT THE ART GALLERY

- 1975 FACULTY EXHIBITION  
1976 MICHELLE STUART  
RECENT DRAWINGS (AN AMERICAN FEDERATION OF  
ARTS EXHIBITION)  
SALVATORE ROMANO  
1977 MEL PEKARSKY  
JUDITH BERNSTEIN  
HERBERT BAYER (AN AMERICAN FEDERATION  
OF ARTS EXHIBITION)  
1978 LEON GOLUB  
WOMEN ARTISTS FROM NEW YORK  
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 11, THE STUDIO FACULTY  
1981 ALICE NEEL  
55 MERCER: 10 SCULPTORS  
JOHN LITTLE  
IRA JOEL HABER  
LEON POLK SMITH  
1982 FOUR SCULPTORS  
CECILE 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 STALLER: LIGHT YEARS  
NORMAN BLUHM: 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: PAINTINGS BY JUAN SANCHEZ/  
INSTALLATION BY ALFREDO JAAR  
ABSTRACT PAINTING REDEFINED  
1986 KLEEGER: METAL SCULPTURE  
TOBY BUONAGURIO: SELECTED WORKS  
YANG YEN-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  
1988 THE FACULTY SHOW: '88

STATE UNIVERSITY OF NEW YORK AT STONY BROOK



THE FINE ARTS CENTER

**art gallery**



*PRESIDENT'S JEWEL,  
STATE UNIVERSITY OF NEW YORK  
AT STONY BROOK, 1966  
Bronze, 3" diameter*

STATE UNIVERSITY OF NEW YORK AT  
**Stony Brook**