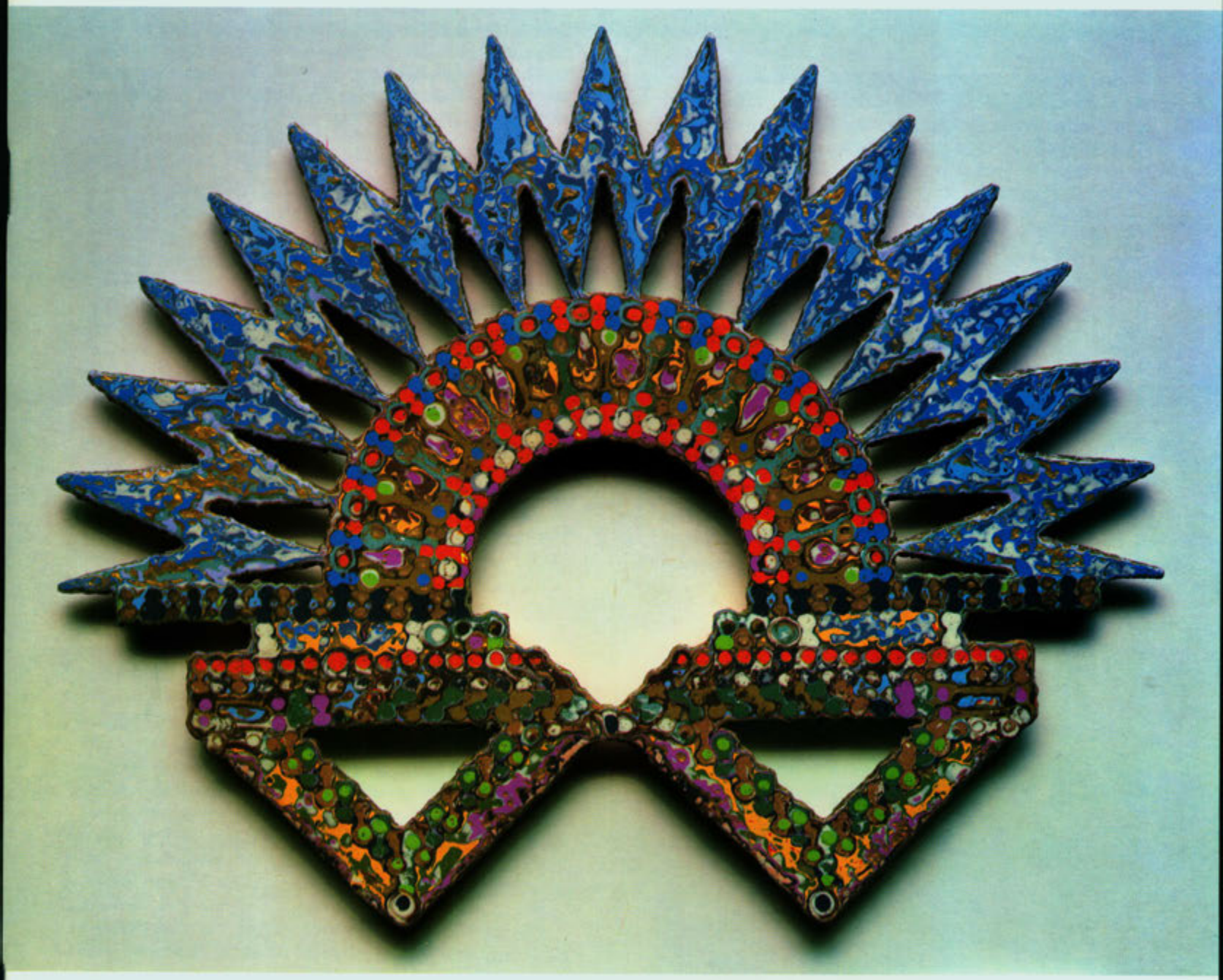
PERMUTATION AND EVOLUTION

EDGAR BUONAGURIO: PAINTINGS 1974-1988



September 21 - October 29, 1988

Fine Arts Center Art Gallery
State University of New York at Stony Brook

EDGAR BUONAGURIO
Upcoming Exhibitions

Bernice Steinbaum Gallery
New York City
October 1989

Jerald Melberg Gallery
Charlotte, North Carolina
March 1989

Wita Gardiner Gallery
San Diego, California
February-March 1989

Gloria Luria Gallery
Bay Harbor Islands, Florida
January 1989

ACKNOWLEDGMENTS

I would like to thank Bernice Steinbaum, President, Judith Krauss, Vice President, and the staff of the Bernice Steinbaum Gallery, New York City, for their spiritual committment to this project, for their creative ideas, and for their assistance in organizing this exhibition.

I also wish to express my special thanks to Toby Buonagurio for her enthusiastic support and invaluable input.

Thanks are also extended to Michael Giangrasso and Pete Pantaleo for installation and to members of the Fine Arts Center staff: Ann Wiens, Curatorial Assistant; Judy Fingergut, Zarqa Javed, Sanford Lee, Laura Leopardo, and Marvina Lowry, Gallery Assistants; Laura Carpenter, Susan Forstman, and Anne Sancho, 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 Edgar Buonagurio for sharing his work with the Stony Brook community.

Rhonda Cooper
Director

Photo credits: Front Cover: Gamma One Conversions, Inc.
page 3: ©John Conn
page 8: ©John Conn
page 9: ©Erik Landsberg
page 11: ©Erik Landsberg

Front Cover: *Harmonious Vision*, 1988
Acrylic on wood, 27 x 32"

EDGAR BUONAGURIO

In commenting on the work of Edgar Buonagurio, critics have cited influences that include Byzantine mosaics, Islamic calligraphy, medieval stained glass, Persian rugs, Chinese cloisonné, Gothic architecture, Tibetan Buddhist scrolls, inlaid Florentine tabletops, Tiffany glass, veined Italian marble, the paintings of Gustave Moreau, millefiori glass paperweights, and the marbled end papers of fine old books. The cross-cultural imagery of Buonagurio's work is no accident. The artist himself describes the work as "transcending the particulars of time, place, and circumstance," and this it clearly does. Indeed, the paintings seem almost to function as a sort of art historical Rorschach test that reveals as much about the viewer's cultural reference points as it does about the artist's.

Buonagurio's paintings in the early 1970s were abstract, optically textured works reminiscent of landscapes or maps. Interested in creating works of "visual density," in some the artist later layered pattern upon pattern using brush, roller, and spray gun. In 1974, Buonagurio began to evolve an abrasion process in which an electric sander was used to grind down the surface of his paintings to reveal a cross-sectional view of layered paint. *Overload* [#7], among the first of his major paintings using the abrasion process, was produced the following year. Some thirty-six layers of paint were ground down to reveal abstract patterns reminiscent of an aerial photograph, the geological feeling of the painting enhanced by its blue, green, and purple tonalities. For the next several years, Buonagurio continued to experiment with the layering of paint on canvas and with such texturing techniques as brushing, stippling, and combing through the paint. In *Drift* (1977) [#8], for example, Buonagurio poured some of the early layers of paint directly onto the canvas. Attempting to create a more coherent order in the painting, he built geometric structure into the otherwise purely organic painting of black, white, green, and reddish-peach tones. *Radiant II* (1977) [#9] is more controlled, more organized, and, not coincidentally, more "decorative." The artist used tape to repeat a radiating chevron configuration over the entire surface of the canvas while lightening and brightening his palette with purples, blues, yellow, and orange. The result was a more focused painting that represented the sort of control over the process that the artist had been striving to achieve.

Buonagurio had his first commercial gallery show in New York in 1978. As his interest in the cultural past grew, his imagery began to expand beyond purely process-oriented non-objectivity to the abstract, with definite references to the real world. *Magic* (1979) [#10] represents both a departure from and continuity with the work that came before. Having recently returned from a trip to Italy, Buonagurio was profoundly influenced by the sense of history imbued in the places he had visited. With his interest in the diversity of things past, the artist began a conscious attempt to blend the present with the past, evoking universal imagery in creating order out of chaos. Unlike his earlier work, *Magic* clearly refers to a historic reality outside of itself. The wood strips that had framed the earlier paintings, replaced by a painted frame, add to the sense of the work as an architectural object.

In 1980, Buonagurio received his first large-scale commission for the Continental Group World Headquarters in Stamford, Connecticut. The ideas first explored in *Magic* and other paintings were expanded to monumental scale in *Fantail* [#11] a 40 x 18′ painting that took ten months to complete. Created by the same process of layering acrylic paints and then sanding the surface, *Fantail* presents a highly stylized fountain motif within an architectonic framework that harmonizes with the built environment, suggesting multiple views without attempting the illusion of perspective. *Fantail* now resides in the collection of I.B.M., Incorporated, at the same location. Process continued to be important to the artist, but less so than the majesty of his vision. As Buonagurio observes: "I like mystery, I like magic. I'm not really very interested in revealing too much about how the paintings are made in the paintings themselves. I like the idea that people seem to enjoy speculating about just how they might have come to be. Showing it all can be too prosaic — factual — and facts are boring."[1]

With *Aphrodisia* (1982) [#12] Buonagurio imposes the same sense of monumental structure on a more modestly scaled work. Buonagurio was beginning to consider how his paintings could best hold the distance and adapted the broader surface treatment of *Fantail*. Intricate swirls of illusionistic colors reveal larger geometric configurations in this work when viewed from a distance. The light pastels and deckled-looking edge of *Aphrodisia* play off the marblized finish of the surface. The paint is thinner, more granular, and the effect is dazzling.

Drift, 1977
Acrylic on canvas, 74 x 68"

In 1984, Buonagurio began work on a group of eight paintings he calls the Greek-letter series. *Gamma* (1984) [#14] and *Eta* (1985) [#16] are like asymmetrical, enlarged details of the artist's earlier work. The effect is still architectural, but the view is more like looking up into a vault than looking across at a wall or window. The pattern is larger and looser than the earlier works, and the palette is more intense. In *Venetian Games II* (1984) [#15] Buonagurio further intensified his palette by using bright oranges and red and blue violets. By adding pearlescent and metallic paints, the artist created works that physically play with the light as it is reflected off the surface of the canvas.

With *Golden Angel* (1985) [#17], Buonagurio began his exploration of the shaped painting. By eliminating the frame completely, the artist allowed the imagery to extend beyond the edges of the canvas. The architectural references are still there, but the painting now has its own distinct existence as an architectonically interactive object in space. Buonagurio maintains that all objects exist in a sort of perpetual present, communicating non-verbally over time, space, and circumstance. In the artist's words: "Things spread far and wide are part of a fabric of history that is being continually rewoven."[2] This philosophical stance is reflected in Buonagurio's request that this fifteen year "sampling" of his paintings not be exhibited in chronological order.

In 1985, Buonagurio began to use a computer to create even more complex works with greater efficiency than he could using paper and mechanical drawing techniques. The computer was especially useful in designing such shaped works as the unframed *Vignette (Icon III)* (1986) [#19], the five-panel *Procession* (1986) [#18], and his newest works *Alchemy* (1988) [#21] and *Harmonious Vision* (1988) [#22]. *Procession* is made up of five 4' panels, each of which has been perforated to reveal the wall on which the component parts are hung. Moving away from canvas as a support, Buonagurio painted *Procession* on cabinet-grade birch plywood. The use of this material made possible the intricate perforations that represent a logical progression from the shaped edges of *Golden Angel*.

With his work *Alchemy* [#21], one of an anticipated group of five very large works to be shown at the Bernice Steinbaum Gallery in SoHo in 1989, Buonagurio takes another step in his exploration of silhouetted space by not only perforating but constructing a far more complex installation piece that is made up of multiple parts as well. The architectural reference remains. Taken in its totality, *Alchemy* recollects, in its visual qualities, the luminous liquidity of stained glass or the bejeweled opulence of cloisonné enamels, perhaps more so than many of Buonagurio's other paintings. Each of the pieces in this latest series will have a specific architectonic reference, and the artist views them almost like maquettes for still larger-scaled versions that could be housed in architectural settings, like *Fantail* or his commissioned work *Labyrinth* (1984) [#13] which unfolds like a 60' long horizontal scroll in the main atrium of the City National Bank Headquarters in Baton Rouge, Louisiana.

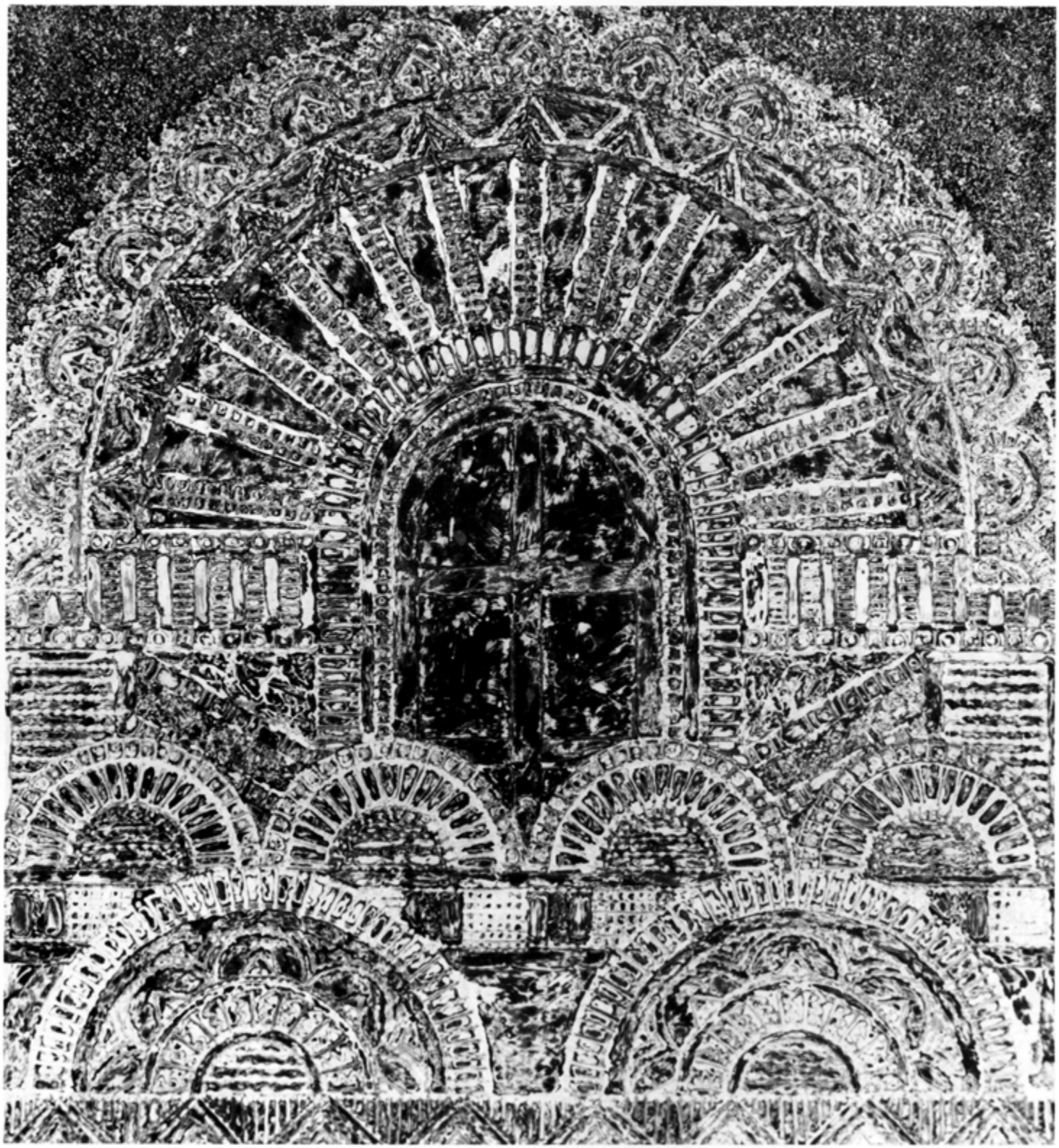
Buonagurio's technique is exact and time-consuming. He begins by executing a drawing of the imagery he is after. After deciding on an overall "color personality," he establishes a color program and specific sequences for the many layers of paint he places on the canvas. Buonagurio mixes his colors in three-gallon containers with the help of a stucco mixer before applying paint liberally to the surface using the widest variety of means. He then uses an electric sander to grind into the surface and "excavate buried images." These images are not determined by chance but, rather, exist as precise images in the mind of the artist, as well as in the substrata of the painting itself. The resulting jewel-like surfaces, reminscent of Islamic mosaics or mandalas or rose windows or whatever the viewer's cultural experience brings to mind, have an effortless, dream-like quality that belies Buonagurio's mastery of his materials and his techniques. The paintings are so ordered, so comforting, so engrossing, that the act of creation, the meditations of the artist, the resonance of his spirit, are overwhelmingly apparent. By painting what is in his heart and mind, Edgar Buonagurio produces paintings that have a sense of life, of history, and of the eternal.

Rhonda Cooper

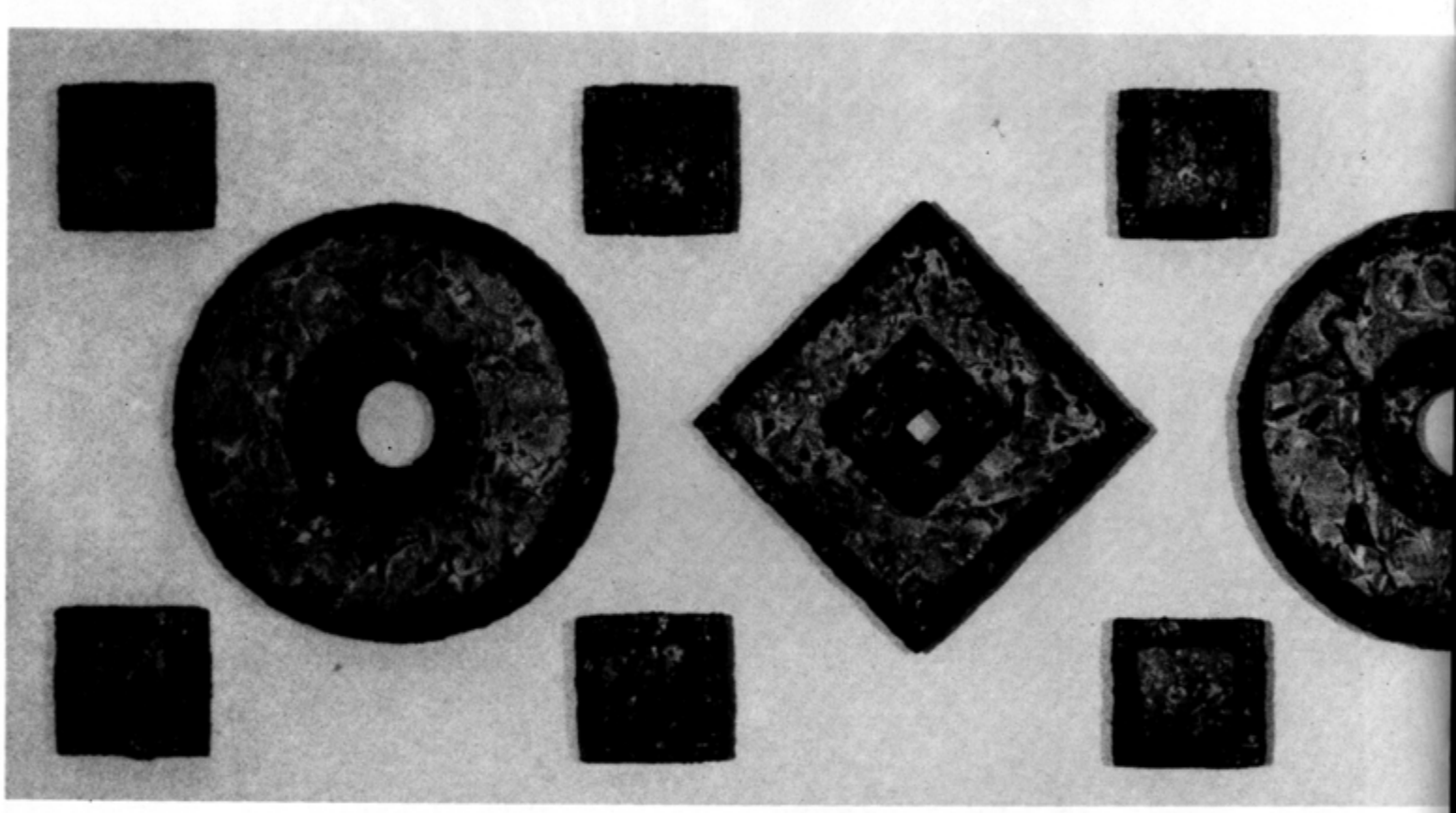
Notes

1. J. Melberg, Exhibition catalogue: *Edgar Buonagurio, Recent Paintings*, Mint Museum of Art, Charlotte, North Carolina, 1983.

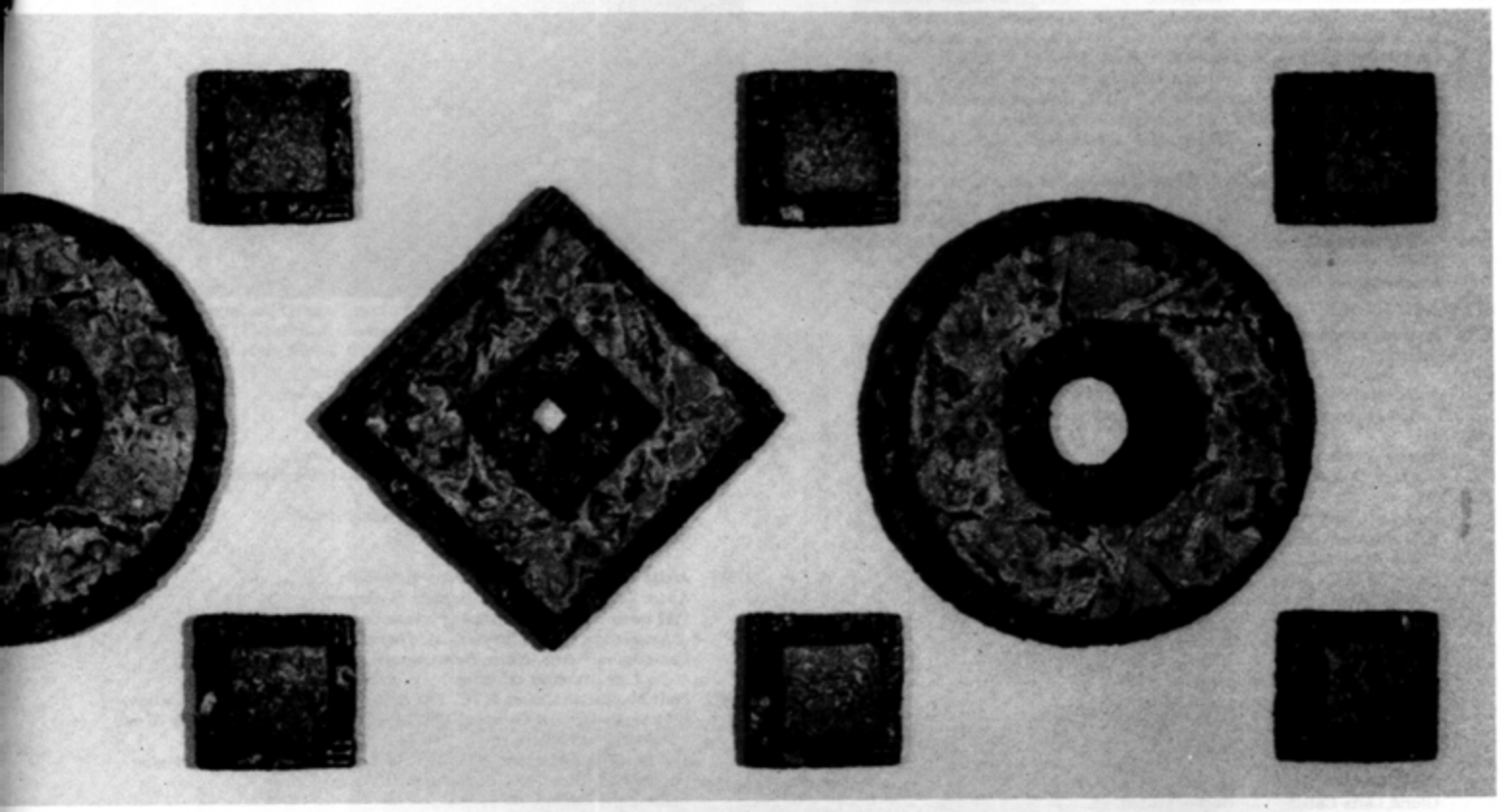
2. Interview with the artist, April, 1988.



Magic, 1979
Acrylic on canvas, 52 x 48"



Alchemy, 1988
Acrylic and collage on wood, 28 x 116" overall



EDGAR BUONAGURIO

Born 1946, Yonkers, New York

Edgar Buonagurio studied art and art history at The City College of New York (B.A. 1969) and at Columbia University-Teacher's College (M.A. 1972). He has taught painting at Westchester Community College in Valhalla, NY (1973); at The Hudson River Museum in Yonkers, NY (1969-1974); graduate and undergraduate art and art history at The College of New Rochelle, New Rochelle, NY (1974); and art history and studio courses at the Riverdale Country School, Bronx, NY (1969-1979). Between 1977 and 1980, Buonagurio was a contributing critic for *Arts Magazine*. Since 1979, Buonagurio has been a full-time painter but has presented guest lectures at the Mint Museum of Art, Charlotte, NC (1983); the Bronx Museum of Art, Bronx, NY (1984); the Sawtooth Art Center, Winston-Salem, NC (1985); and the Asheville Art Museum, Asheville, NC (1985). Edgar Buonagurio has travelled extensively to Canada, Italy, France, Spain, Greece, Turkey, Mexico, and Morocco.

SOLO EXHIBITIONS

1987 Zolla/Lieberman Gallery, Chicago, IL
Jerald Melberg Gallery, Charlotte, NC
Davis/McClain Gallery, Houston, TX
Oscarsson-Siegeltuch and Company, NYC
1986 Hadler/Rodriguez Gallery, Houston, TX
1985 Gloria Luria Gallery, Bay Harbor Islands, FL
Jerald Melberg Gallery, Charlotte, NC
1984 Zolla-Lieberman Gallery, Chicago, IL
Andre Zarre Gallery, NYC
Bronx Museum of the Arts, Bronx, NY
1983 Hadler/Rodriguez Gallery, Houston, TX
Everson Museum of Art, Syracuse, NY
Mint Museum of Art, Charlotte, NC
Andre Zarre Gallery, NYC
1980 Zolla-Lieberman Gallery, Chicago, IL
Touchstone Gallery, NYC
1978 Monique Knowlton Gallery, NYC
1975 Westbroadway Gallery, NYC
Columbia University-Teachers College, NYC
1974 Westbroadway Gallery, NYC
1973 Hudson River Museum, Yonkers, NY
Westbroadway Gallery, NYC

SELECTED GROUP EXHIBITIONS

1988 Bernice Steinbaum Gallery, NYC
Gallery Artists Summer Group Show 1988 II: Mountains of the Mind
Jerald Melberg Gallery, Inc., Charlotte, NC
Gallery Artists - Summer Group Exhibition"
1987-1989
Bernice Steinbaum Gallery, NYC,
Art in Fashion/Fashion in Art (traveling exhibition)
1987-1988
Bronx Museum of the Arts, Bronx, NY,
The Second Emerging Expression Biennial: The Artist and the Computer
1987 Davis/McClain Gallery, Houston, TX,
Small Works by Gallery Artists
Islip Art Museum, East Islip, NY, *Architecture as Image*
Eric Siegeltuch Gallery, New York City,
Summer Group Show
Bronx Museum of the Arts, Bronx, NY,
Contemporary Symbolist Sensibilities
Davis McClain Gallery, Houston, TX
Jerald Melberg Gallery, Charlotte, NC
1986 The International Contemporary Art Fair, Los Angeles, CA
Davis/McClain Gallery, Zolla-Lieberman Gallery
Gloria Luria Gallery, Bay Harbor Islands, FL,
Unique Selections of Work from Contemporary Artists
Oscarsson Siegeltuch and Company, NYC
Tiffany and Company, NYC, *Designers Spectrum*
Oscarsson Siegeltuch and Company, NYC,
Inaugural Exhibition of Gallery Artists
112 Greene Street, NYC, *A Celebration of the Touchstone Gallery*
1985 Bernice Steinbaum Gallery, NYC, *Adornments* (traveling exhibition)
Mint Museum of Art, Charlotte, NC
American Academy and Institute of Arts and Letters, NYC
37th Annual Academy-Institute Purchase Exhibition
Jerald Melberg Gallery, Charlotte, NC, *Artist's Choice*
Albuquerque Museum, Albuquerque, NM, *Layering — An Art of Time and Space*
L.T.M. Gallery, NYC, *Connections*
Asheville Art Museum, Asheville, NC
Jerald Melberg Gallery, Charlotte, NC,
First Anniversary Exhibition
Zolla-Lieberman Gallery, Chicago, IL,
Art Expo Chicago 1985
1984 Columbia Museum of Art, Columbia, SC,
Collectors' Choice
Andre Zarre Gallery, NYC, *10th Anniversary Exhibition*
Artisan Space, Shirley Goodman Resource Center, Fashion Institute of Technology, NYC, *Games of Deception*

Overload, 1975 (detail)
Acrylic on canvas, 90 x 72"

Hadler/Rodriguez Gallery, Houston, TX, *Special Exhibition of Gallery Artists at Our New Location*
Zolla-Lieberman Gallery, Chicago, IL,
Art Expo Chicago, 1984
Andre Zarre Gallery, NYC, *Paintings and Paintings*
Bernice Steinbaum Gallery, NYC, *1+1=2* (traveling exhibition)
Jerald Melberg Gallery, Charlotte, NC,
Inaugural Exhibition — Works by Gallery Artists
Laguna Gloria Museum, Austin, TX,
Patterns in Contemporary Art
1983 Andre Zarre Gallery, NYC, *Group Exhibition*
Andre Zarre Gallery, NYC, *Painting in General*
VIII International Conference of International Transpersonal Association, Davos, Switzerland, *Transpersonal Images*
Contemporary Arts Center, New Orleans, LA,
Art Cars (traveling exhibition)
1982 Pratt Manhattan Center, NYC, *The Destroyed Print* (traveling exhibition)
Lehman College Art Gallery, CUNY, Bronx, NY, *C.A.P.S. Painting Show* (traveling exhibition)
The Alternative Museum, NYC, *Sacred Artifacts — Objects of Devotion*
Hadler/Rodriguez Galleries, Houston, TX
Andre Zarre Gallery, NYC, *Made in New York*
P.S. 1, Long Island City, NY, *Art Cars*
1981 Andre Zarre Gallery, NYC, *Works for Winter*
A.I.R. Gallery, NYC, *A.I.R. Gallery Holiday Group Show*
The Alternative Museum, NYC, *Sixth Anniversary Exhibition*
Andre Zarre Gallery, NYC, *New Season — New Work*
Andre Zarre Gallery, NYC, *Dialogues and Dialects*
Zolla-Lieberman Gallery, Chicago, IL, *Art Expo Chicago 1984*
Touchstone Gallery, NYC, *8 by 8*
David Barnett Gallery, Milwaukee, WI
1980 The Alternative Museum, NYC, *Islamic Allusions*
Zolla-Lieberman Gallery, Chicago, IL,
New Work by Gallery Artists
Touchstone Gallery, NYC, *Forecast for the Season*
Touchstone Gallery, NYC, *System, Inquiry, Translation*
Touchstone Gallery, NYC, *Color and Surface*
Upstairs Gallery, Ithaca, NY (three-person exhibition)
1979 Zolla-Lieberman Gallery, Chicago, IL, *Variety and Quest in Current Painting, Seven Artists Span a Spectrum*
McNay Art Institute, San Antonio, TX, *Invitational*
Touchstone Gallery, NYC, *Major New Work by Gallery Artists*
Zolla-Lieberman Gallery, Chicago, IL,
New Talent/New Visions
Andre Zarre Gallery, NYC, *Differentials*
New Gallery, Russell Sage College, Troy, NY, *Paper*
Touchstone Gallery, NYC, *New Work II*
Touchstone Gallery, NYC, *New Work I*

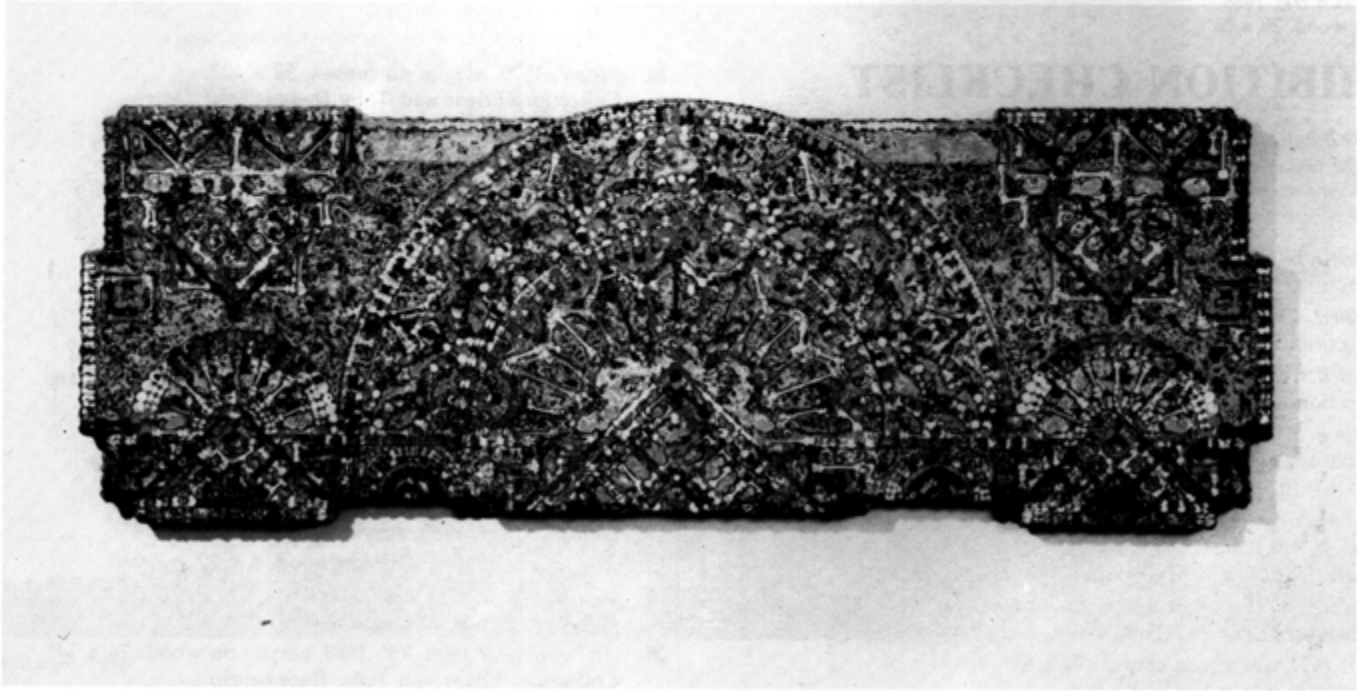
1978 Touchstone Gallery, NYC, *Paper*
Monique Knowlton Gallery, NYC, *Gallery Choices*
1977 Jock Truman Gallery, NYC, *Postcards and Other Mail*
112 Greene Street Workshop, NYC
Monique Knowlton Gallery, NYC, *Group Exhibition/Gallery Artists*
Monique Knowlton Gallery, NYC, *Maquettes for Large Sculpture*
1976 Alan Stone Gallery, NYC, *New Talent*
Montgomery College, Rockville, MD,
Surface — Three New York Painters
Westbroadway Gallery, NYC
1975 Westbroadway Gallery, NYC
Columbia University — Teachers College, NYC
1974 Virginia Museum, Richmond, VA
Lehigh University, Bethlehem, PA, *Contemporary American Painting*
Round Tower, Copenhagen, Denmark, *New York Artists, Westbroadway, SoHo*
1972 Pace Gallery, NYC, *Printmakers at Pace*
Columbia University - Teachers College, NYC,
Arthur Wesley Dow Invitational Exhibition
1971 Everyman Gallery, NYC

PUBLIC COMMISSIONS

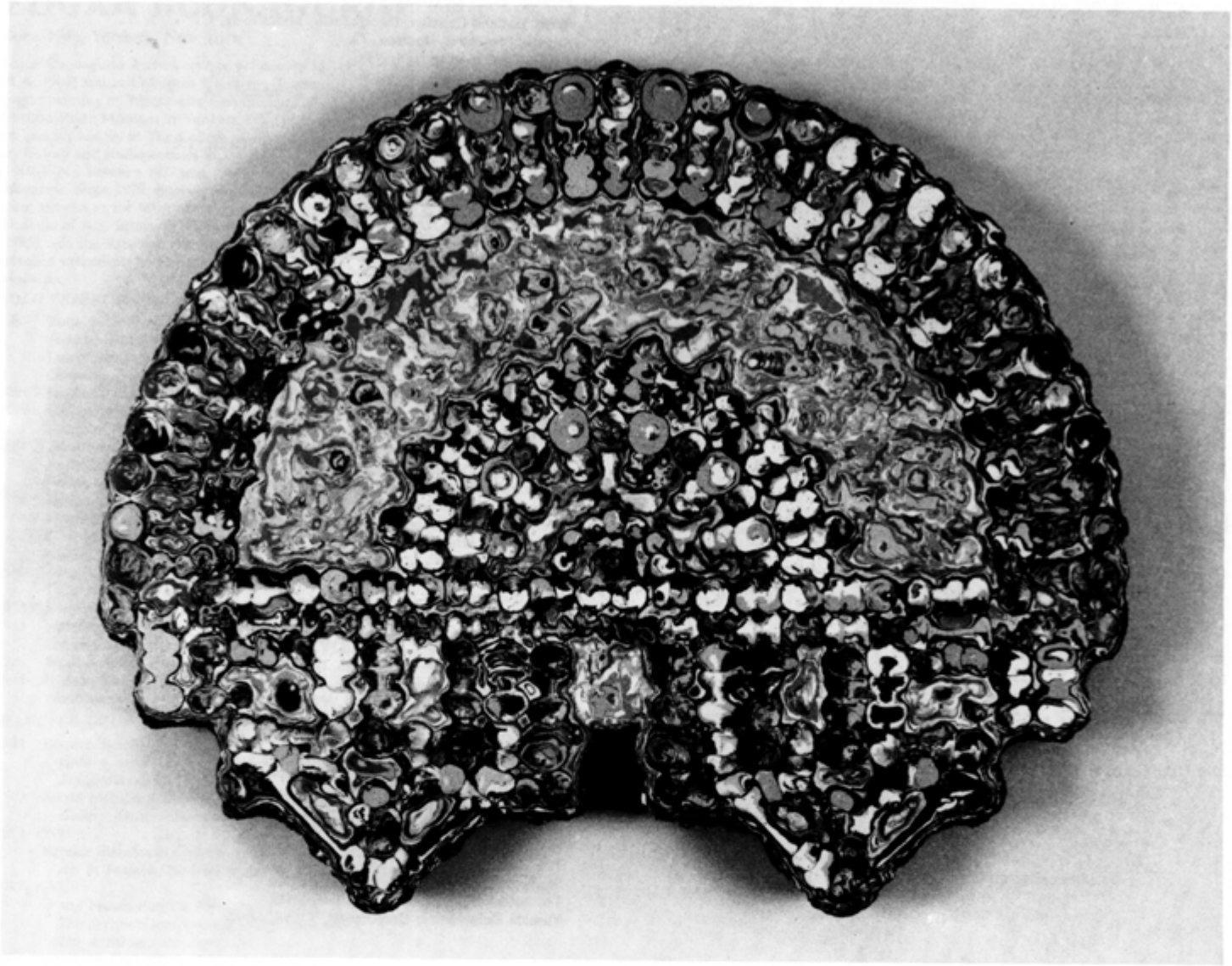
1987 Kennedy, Covington, Lobdell and Hickman, Charlotte, NC:
Guardian I and Guardian II, acrylic on wood, 36 x 36" each
1986-1987
Commercial National Bank, Shreveport, LA: *Night Blossom*, acrylic on canvas, 40 x 76"
1986 Development Specialists, Chicago, IL: *Gemini I* and *Gemini II*, acrylic on canvas, 36 x 60" each
1985 Olympia and York, Inc., NYC: *Sunstone*, acrylic on canvas, 60 x 60"
1984 The Towne Club, Dallas, TX: *Angel's Eye*, acrylic on canvas, 36 x 108"
Finial Investment Corporation, Houston, TX:
Evanescence and *Fragrance*, acrylic on canvas, 54 x 48" each
City National Bank Headquarters, Baton Rouge, LA:
Labyrinth, acrylic on canvas, 3 x 60' overall (three panels)
1982 The Continental National Bank, Fort Worth, TX: *Byzantine Dream*, acrylic on canvas, 132 x 60"
1980-1981
The Continental Group, Stamford, CT: *Fantail*, acrylic on canvas, 40 x 18' (15 panels) (currently Collection I.B.M.)
1980 The Grand Hyatt Hotel, NYC: *Da Capo II*, acrylic on canvas, 36 x 36"

PUBLIC COLLECTIONS:

Aetna Life and Casualty, Incorporated, Middletown, CT
Andress Petroleum, Houston, TX
Art Options, Incorporated, NYC
Barone Design Group, Houston, TX
Best Products Company, Incorporated, Richmond, VA
John Blair and Company, Incorporated, NYC
Bronx Museum of the Arts, Bronx, NY
Carrington, Coleman, Sloman and Blumenthal, Dallas, TX
City National Bank Headquarters, Baton Rouge, LA
The Commercial National Bank, Shreveport, LA
Continental Illinois Bank, Chicago, IL
Continental Illinois Bank, Toronto, Canada
The Continental National Bank, Fortworth, TX
Corporate Collection, The Kingdom of Saudi Arabia
Development Specialists, Incorporated, Chicago, IL
DiGiacomo, Incorporated, NYC
I.B.M., Incorporated, Stamford, CT
I.S.D., Incorporated, Houston, TX
Sondra Ward Eisenberg, Incorporated, Chicago, IL
Empro International, Incorporated, NYC
Everson Museum of Art, Syracuse, NY
Finial Investment Corporation, Houston, TX
Frito Lay, Incorporated, Houston, TX
Giant Foodstores, Incorporated, Carlyle, PA
The Grand Hyatt Hotel, NYC
Harte-Hanks Communication Company, Incorporated, San Antonio, TX
The Hirshhorn Museum and Sculpture Garden, Washington, D.C.
The Inn at Spanish Bay, Pebble Beach, CA
Interstate Securities, Incorporated, Charlotte, NC
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
Kennedy, Covington, Lobdell and Hickman, Inc., Charlotte, NC
K and B Corporation, New Orleans, LA
Main Hurdman, NYC
Marsh and McClennan, Incorporated, NYC
Mint Museum of Art, Charlotte, NC
Moody National Bank, Galveston, TX
North Community Bank, Chicago, IL
Nowlin Savings/Nowlin Mortgage, Incorporated, Fortworth, TX
Olympia and York, Incorporated, NYC
Park 80 Management, Incorporated, Saddlebrook, NJ
S.G.D. Corporation, NYC
South East Bank, Miami, FL
Spaulding and Slye Company, Incorporated, Charlotte, NC
Stella D'Oro Bisquit Company, Incorporated, Bronx, NY
Sun Bank, Miami, FL
Sylvania Shoe Company, Incorporated, NYC
The Towne Club, Charlotte, NC
The Towne Club, Dallas, TX
Woodward, Hall and Primm, Houston, TX
The Arthur Young Collection, Chicago, IL
Yoshida Development Corporation, Tokyo, Japan



Golden Angel, 1985
Acrylic on canvas, 41 x 114"



Vignette (Icon III), 1986
Acrylic on wood, 20 x 24"

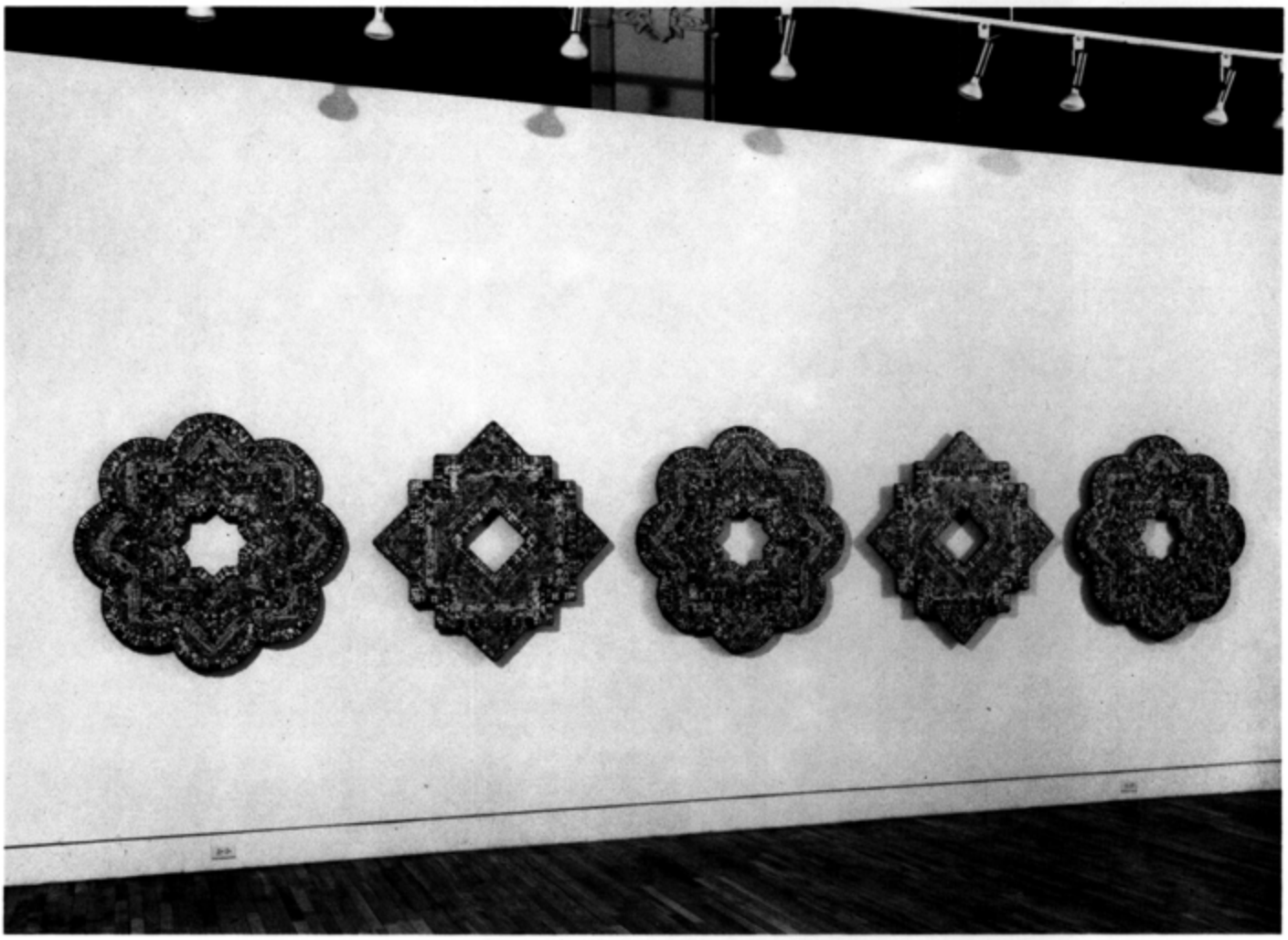
EXHIBITION CHECKLIST

Works are listed in chronological order. All dimensions are given as height preceding width preceding depth.
Unless otherwise indicated, works are lent courtesy of Bernice Steinbaum Gallery, New York City.

1. *Untitled*, 1974, acrylic on canvas on wood, 10½ x 7¼"
   Collection: Edgar and Toby Buonagurio
2. *Untitled*, 1974, acrylic on canvas on wood, 14 x 12½"
   Collection: Edgar and Toby Buonagurio
3. *Untitled*, 1974, acrylic on canvas on wood, 13½ x 14"
   Collection: Edgar and Toby Buonagurio
4. *Untitled*, 1974, acrylic on canvas on wood, 16 x 14"
   Collection: Edgar and Toby Buonagurio
5. *Untitled*, 1974, acrylic on canvas on wood, 16 x 14"
   Collection: Edgar and Toby Buonagurio
6. *Untitled*, 1975, acrylic on canvas, 13¼ x 11"
   Collection: Mr. and Mrs. Edgar Buonagurio, Sr.
7. *Overload*, 1975, acrylic and collage on canvas, 90 x 72"
   Collection: Edgar and Toby Buonagurio
8. *Drift*, 1977, acrylic on canvas, 74 x 68"
   Collection: Edgar and Toby Buonagurio
9. *Radiant II*, 1977, acrylic on canvas, 66 x 62"
   Collection: Edgar and Toby Buonagurio
10. *Magic*, 1979, acrylic on canvas, 52 x 48"
    Collection: Edgar and Toby Buonagurio
11. *Fantail*, 1980-1981, acrylic on canvas 40 x 18"
    (Represented by photo document: 42 x 33")
    Collection: I.B.M., Incorporated, Stamford, CT
    Courtesy Bernice Steinbaum Gallery, NYC
    and Art Options, Inc., NYC
12. *Aphrodisia*, 1982, acrylic on canvas, 76 x 52"
    Collection: Edgar and Toby Buonagurio
13. *Labyrinth*, 1984, acrylic on canvas, 3 x 60' overall
    (Represented by two photo documents: 16 x 24" each)
    Collection: City National Bank, Baton Rouge, Louisiana
14. *Gamma*, 1984, acrylic on canvas, 42 x 36"
    Collection: Edgar and Toby Buonagurio
15. *Venetian Games II*, 1984, acrylic on canvas, 90 x 74"
16. *Eta*, 1985, acrylic on canvas, 30 x 42"
17. *Golden Angel*, 1985, acrylic on canvas, 41 x 114"
18. *Procession*, 1986, acrylic on wood, 4 x 22' overall
19. *Vignette (Icon III)*, 1986, acrylic on wood, 20 x 24"
    Collection: Toby Buonagurio
20. *Archeological Find XV*, 1987, acrylic on wood, 24 x 24"
    Collection: Edgar and Toby Buonagurio
21. *Alchemy*, 1988, acrylic and collage on wood, 28 x 116" overall
22. *Harmonious Vision*, 1988, acrylic on wood, 27 x 32"

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 KLEEGE: 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
ROBERT WHITE: SELECTED WORKS 1947-1988
LEE KRASNER: PAINTINGS 1956-1984



Procession, 1986
Acrylic on wood, 4 x 22' overall

Back Cover: *Fantail*, 1980-1981
Acrylic on canvas, 40 x 18'
(represented in exhibition by photo-document, 42 x 33")

STATE UNIVERSITY OF NEW YORK AT STONY BROOK

THE FINE ARTS CENTER

art gallery

STATE UNIVERSITY OF NEW YORK AT

StonyBrook