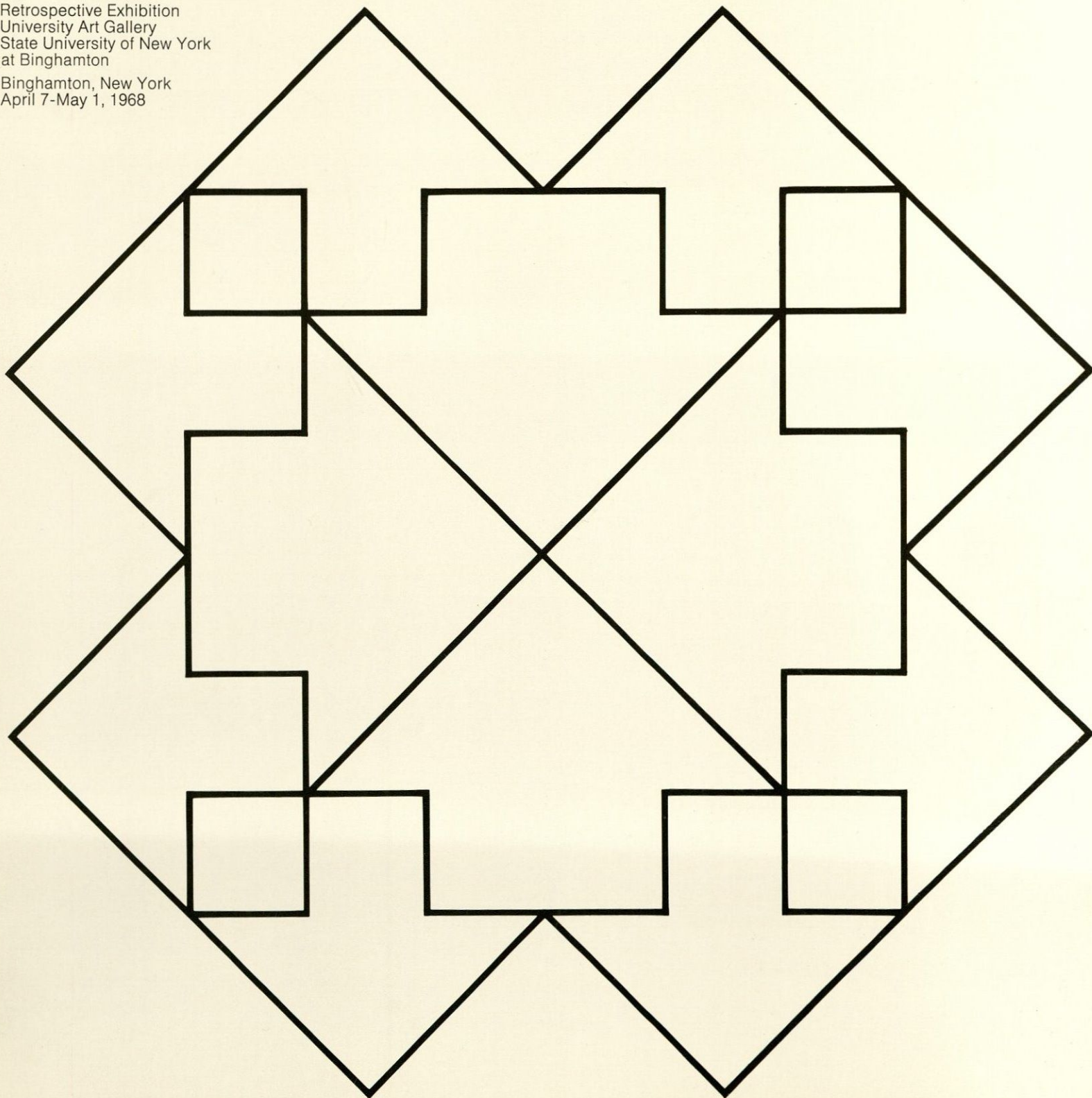


Ferdinand DeVito

Retrospective Exhibition
University Art Gallery
State University of New York
at Binghamton
Binghamton, New York
April 7-May 1, 1968



Introduction

In presenting this Retrospective Exhibition of Ferdinand De Vito, the University Art Gallery recognizes the essential function of a teaching institution to bring contemporary artistic achievements to the campus and the community. The ever increasing role of university faculties in the general development of arts is a fact and some of the best works presently being created are by the artist-teachers.

This exhibition ranges from student pieces of the early 1950's to the most recent work of polaroid constructions. Ferdinand De Vito, a dynamic artist, creates his forms in the most puristic way and pursues extremely simplified geometrical patterns. The new media, in many instances developed by himself, has a strong language and communicates convincingly to the viewer.

We are grateful to the lenders whose names appear on the following pages. Their generosity has made this exhibition possible.

Michael Milkovich
Director
University Art Gallery

Foreword

I have known Ferdinand De Vito since 1952 when he enrolled at the Cleveland Institute of Art, and we have been close friends since that time.

His work already showed unusual creative talent in those first years at Cleveland. He won one of the top honors for his work upon graduating from the Institute and then proceeded to study at Yale University with Josef Albers. He received his Master of Fine Arts degree in 1956 and shortly after that moved to New York City. He taught in Connecticut and the New York City area before his appointment at the State University. He had a very successful two year teaching program at Cooper Union where his students in design did some rather remarkable work.

He has in his own work been a creative searcher and innovator, probing into new areas yet unexplored by many artists. As a result his work has gone through many interesting phases from the very early encaustic paintings to the very new light pieces. He has always been most critical with his own work and has set a very high standard for it, which he has maintained to the present time. All this is very much in evidence at the retrospective exhibition and one finds that the creative spirit is very much alive in the work of Ferdinand De Vito.

Richard Anuszkiewicz

Ferdinand DeVito

Ferdinand DeVito was born in Trenton, New Jersey, in 1926. He received a B.F.A. in Painting in 1954 from Cleveland Institute of Art and an M.F.A. in Painting from Yale University in 1956 where he studied with Josef Albers and Conrad Marca-Relli.

Before joining the Art and Art History Department at the State University of New York at Binghamton as Assistant Professor of Art, he was on the faculty at Cooper Union School of Art and Architecture in New York City.

Exhibitions:

1964/ The Contemporaries Art Gallery, New York, New York: Many Group Shows; Riverside Museum, New York, New York: American Abstract Painting; 1965/ One Man Show: East Hampton Gallery, New York, New York; 1965-66/ Selected Group Shows: Perceptions in Op Art, James David Gallery, Coral Gables, Florida; Josef Albers' One Man Show with Group Show: University of South Florida, Tampa, Florida; Optical Art: Fordham University, New York, New York; Color/ Motion: Fine Arts Foundation, Hartford, Connecticut; Optics and Kinetics: Ohio University, Athens, Ohio; Emphasis Optics: University of Massachusetts, Amherst, Massachusetts; Sixteenth Annual New England Exhibition, Silvermine Guild of Artists, Silvermine, Connecticut; Purity and Vision, South Hampton College, South Hampton, New York; Color/ Motion: Ohio State University, Cincinnati, Ohio; Same exhibition traveled to: University of Southern Illinois, Carbondale, Illinois; Des Moines Art Center, Des Moines, Iowa; Kent State University, Kent, Ohio; Zanesville Art Institute, Zanesville, Ohio; Color/ Motion: Brookhaven National Laboratory, Upton, New York; 1967/ Three Man Show: Mickelson Art Gallery, Washington, D.C.; Group Shows/ Optical Illusion and Color Motion: Albright College, Reading, Pennsylvania; Atelier, Kelly Chapman: Group Show, Dallas, Texas; Louisiana Art Gallery: Group Show, Houston, Texas; 1968/ State University of New York at Binghamton: Retrospective, Binghamton, New York.

Reviews, Articles, and

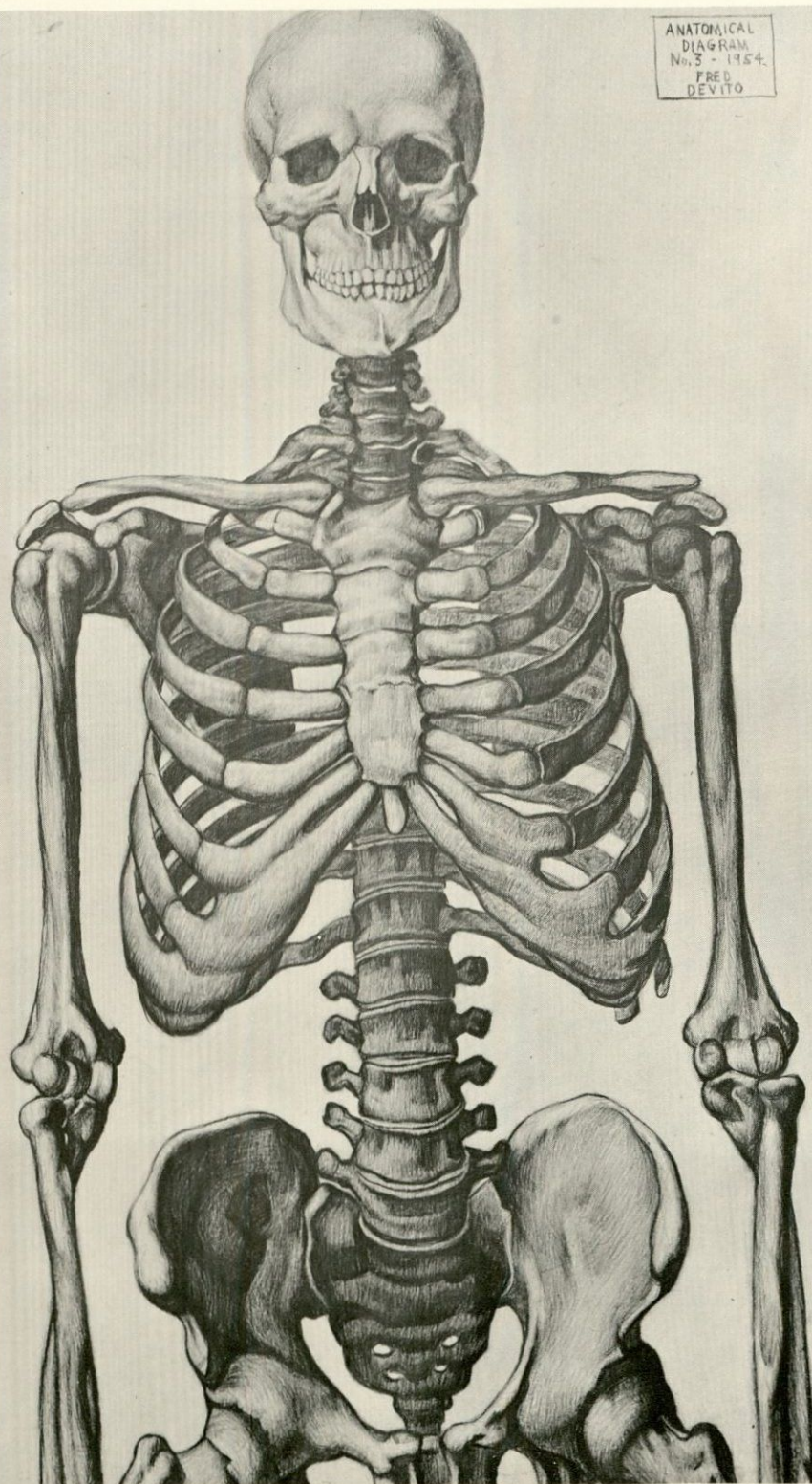
Reproductions:

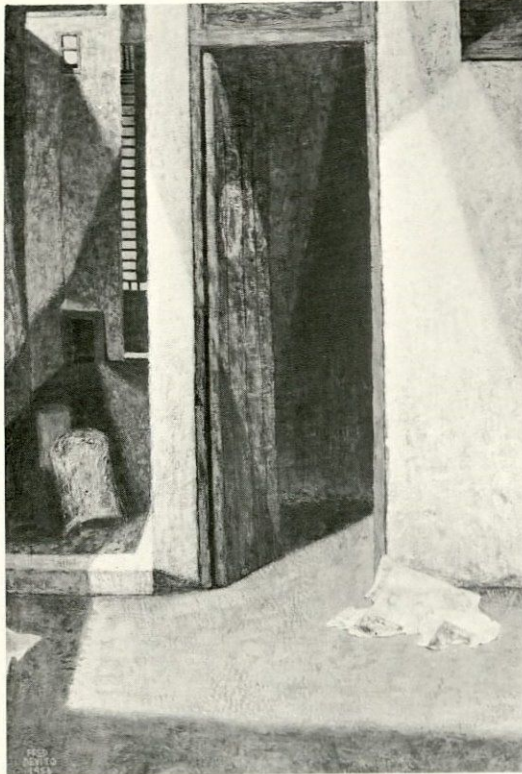
New York Herald Tribune/ October 2, 1965; *Art in America*/ October, 1965; *Washington, D.C. Daily News*/ April 7, 1965; *The News Review*/ Southampton, New York, December 2, 1965; *Athens Newspaper*/ Athens, Ohio, November, 1965.

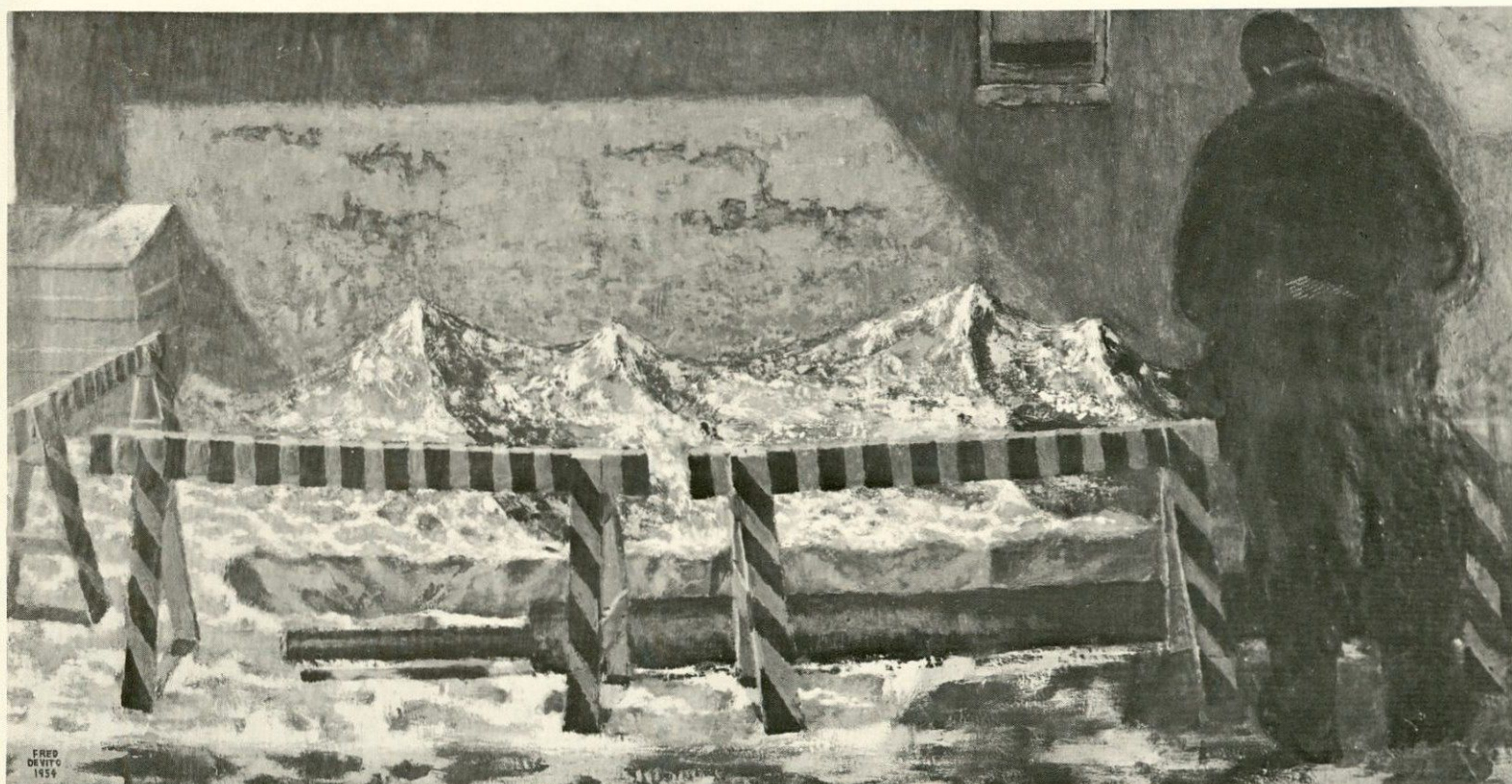
Books:

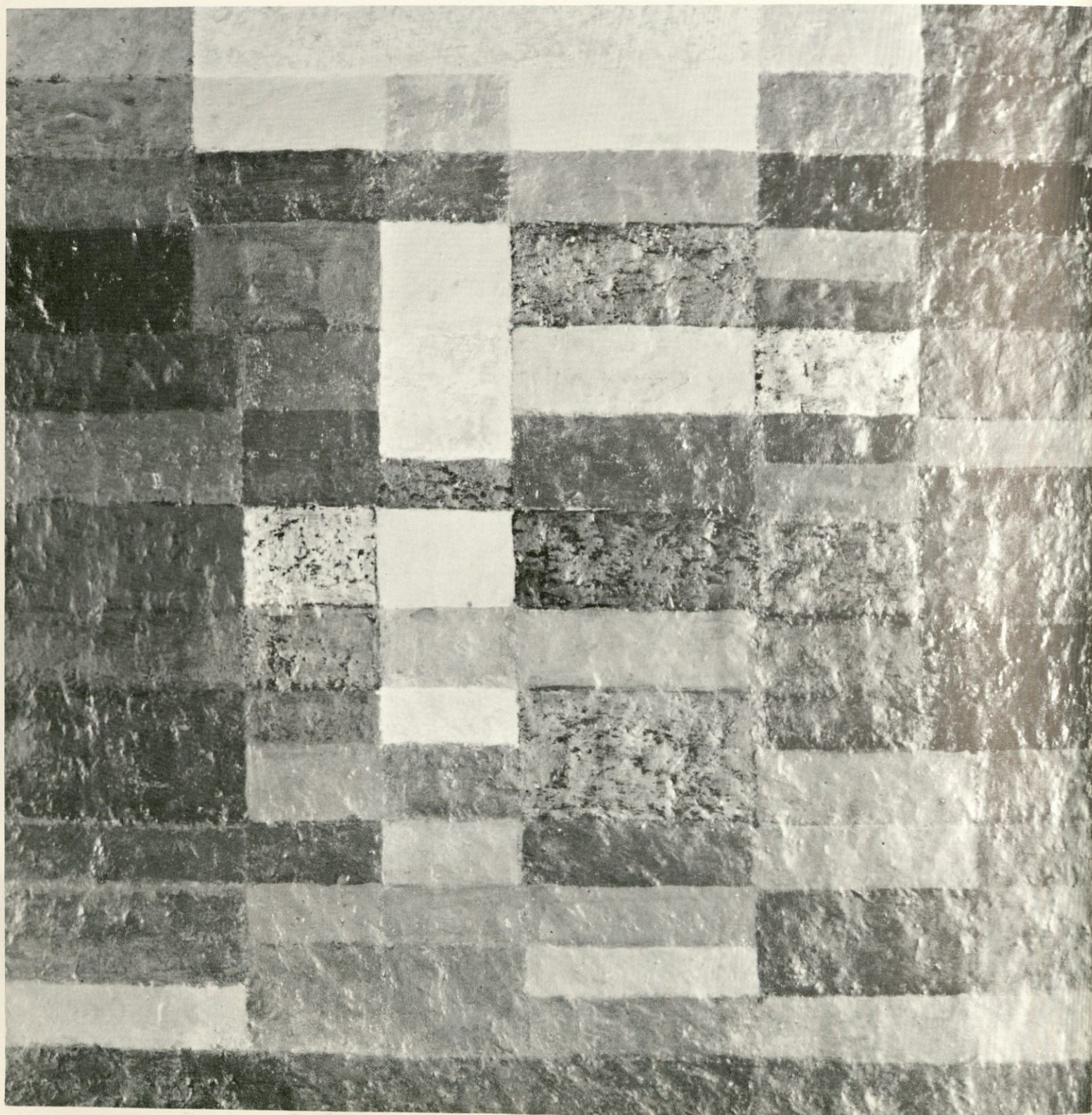
Reproduction/ *Interaction of Color* by Josef Albers.

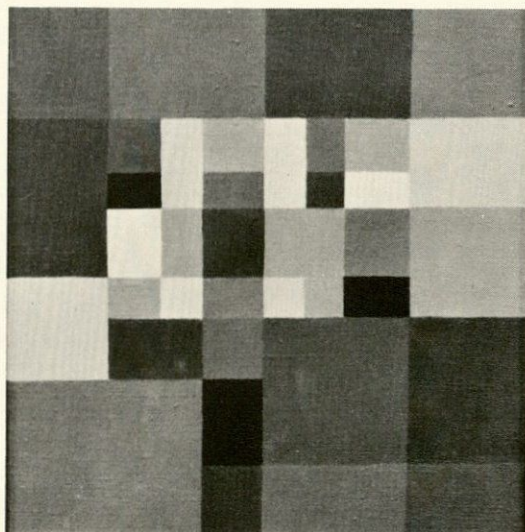


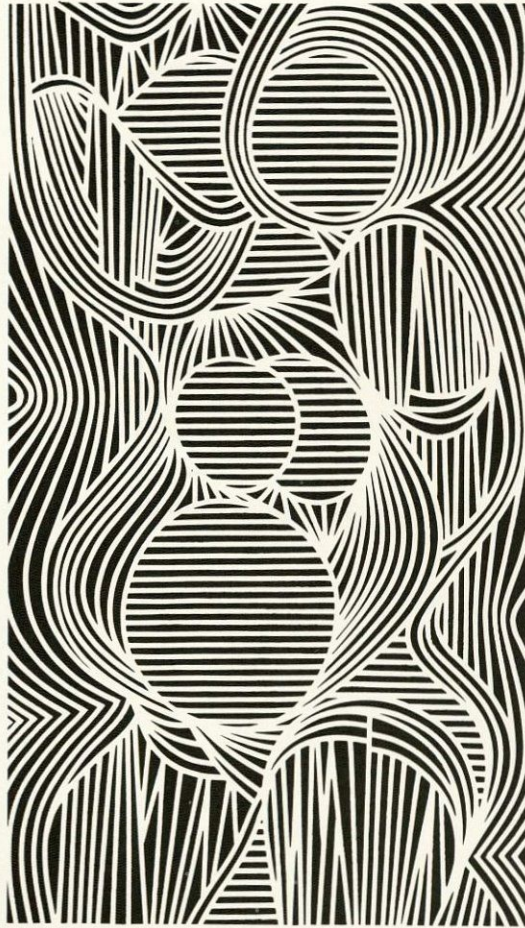


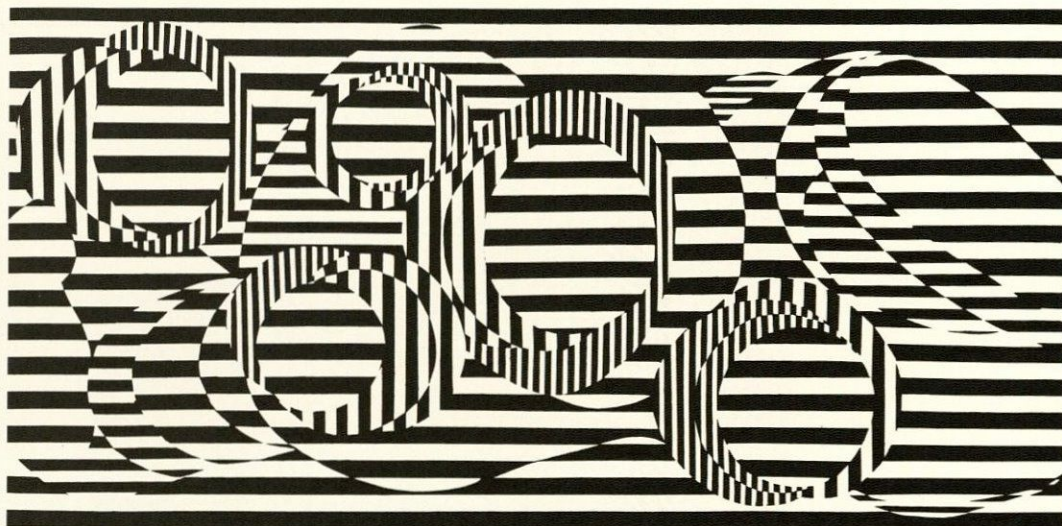


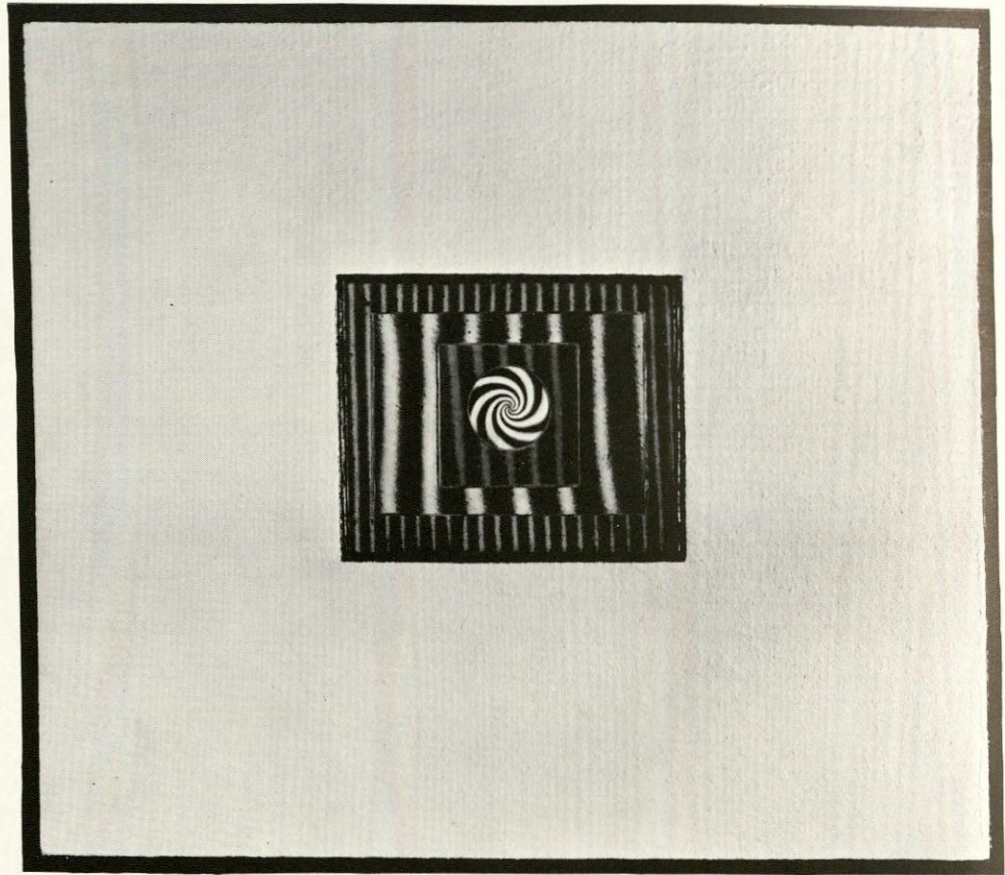


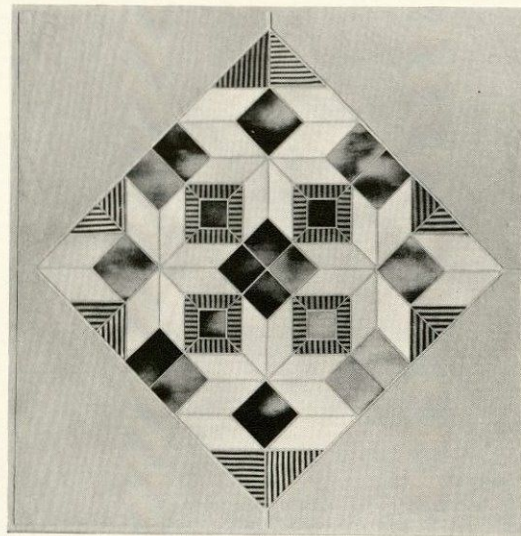
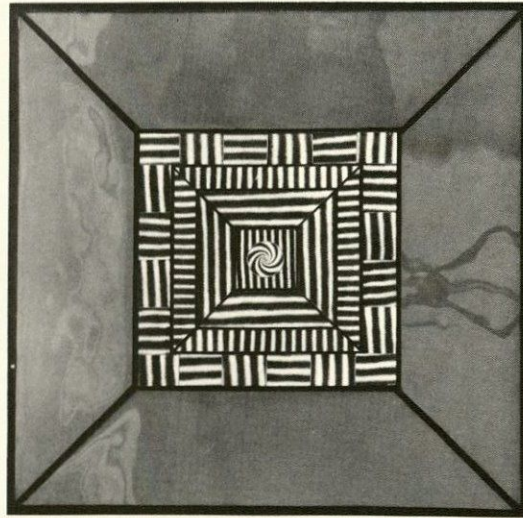


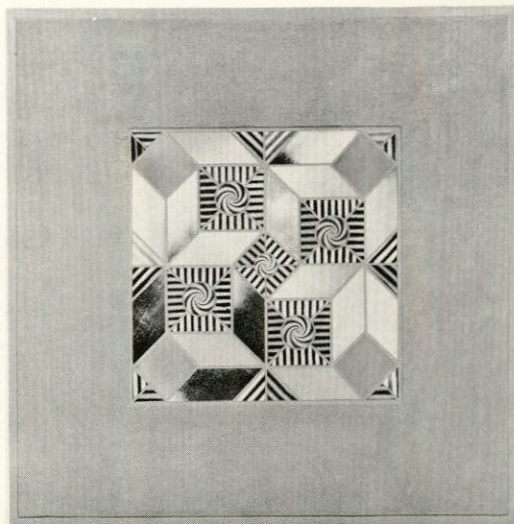


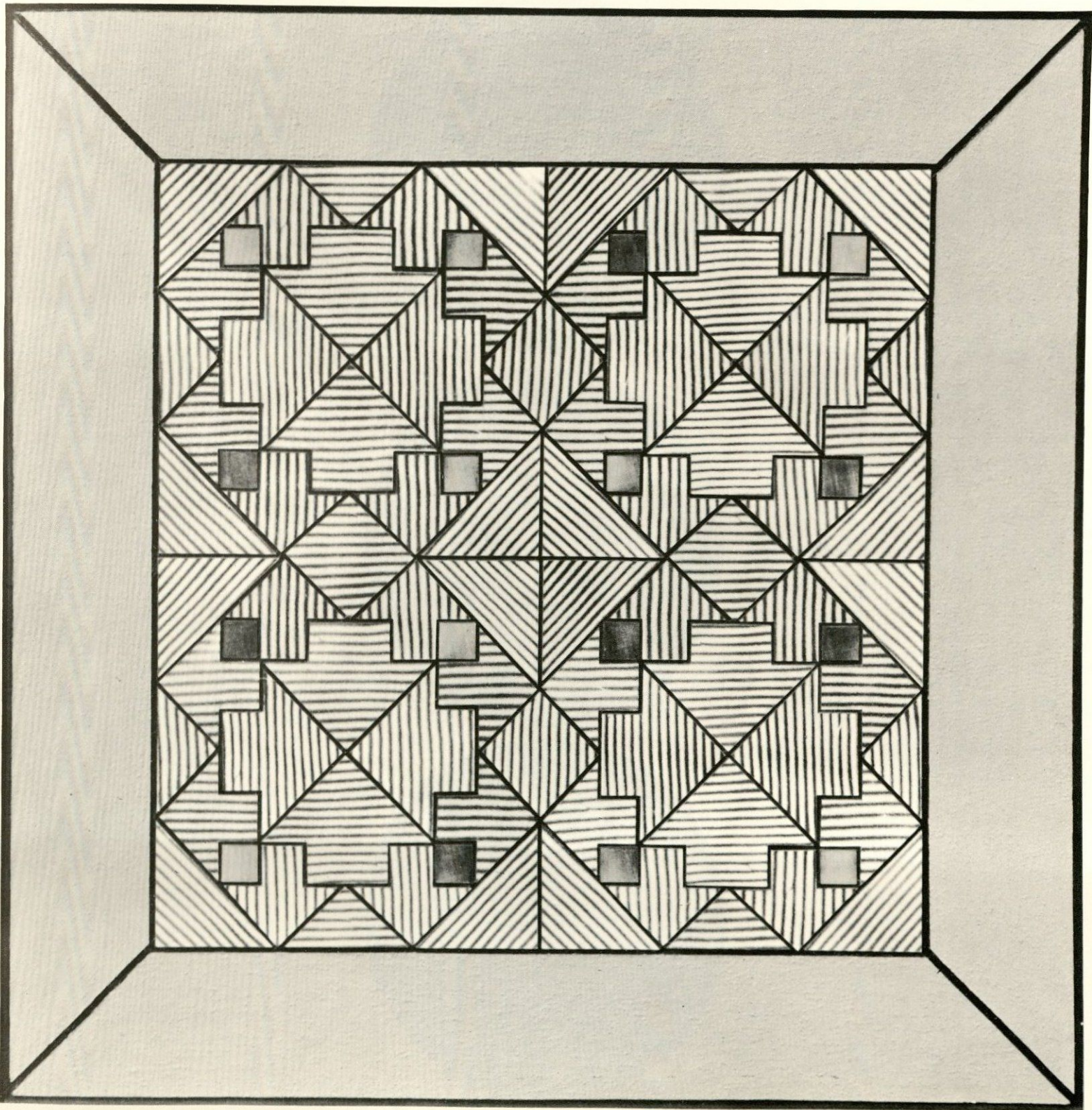


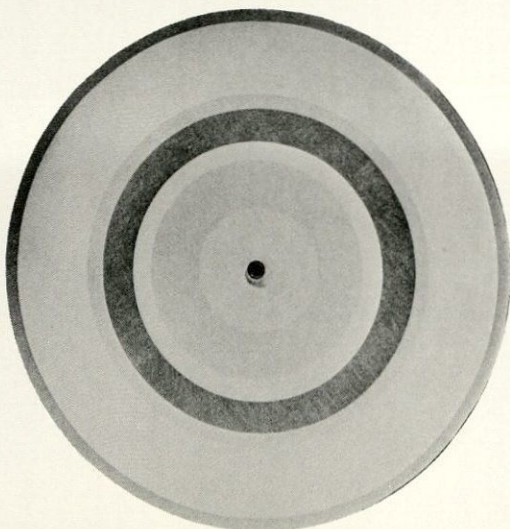
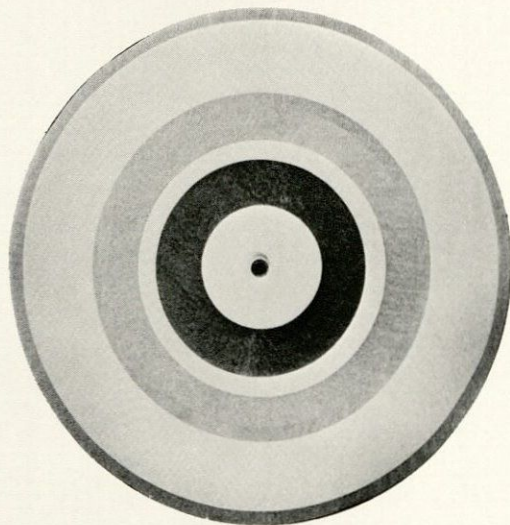
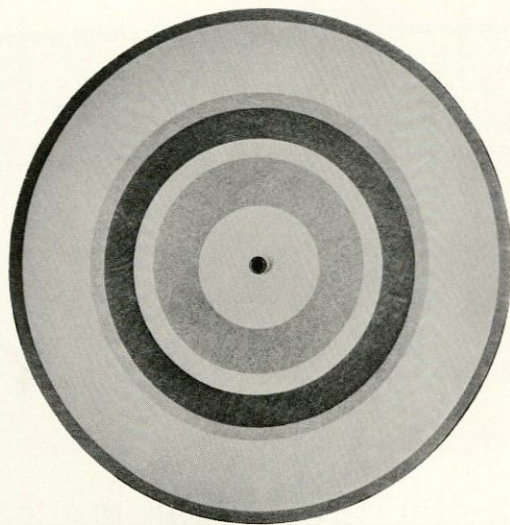


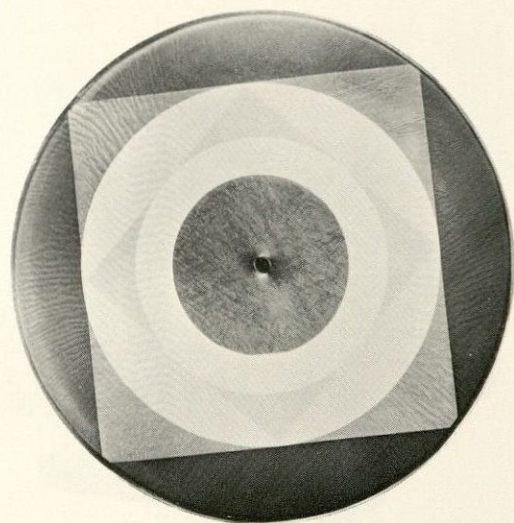
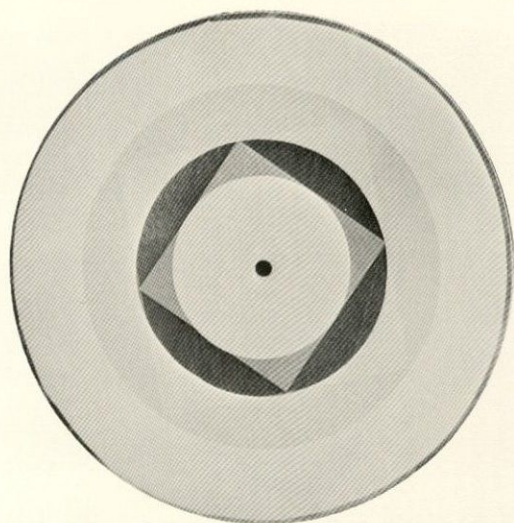


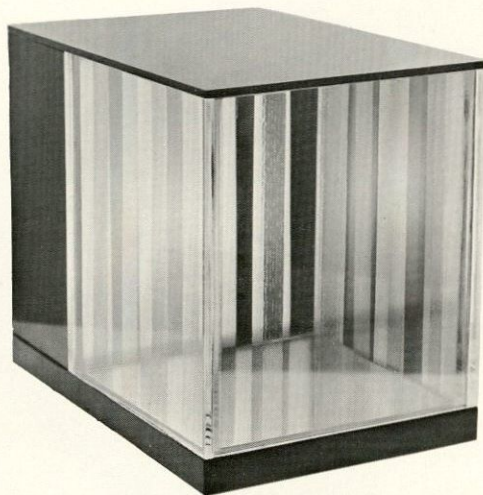




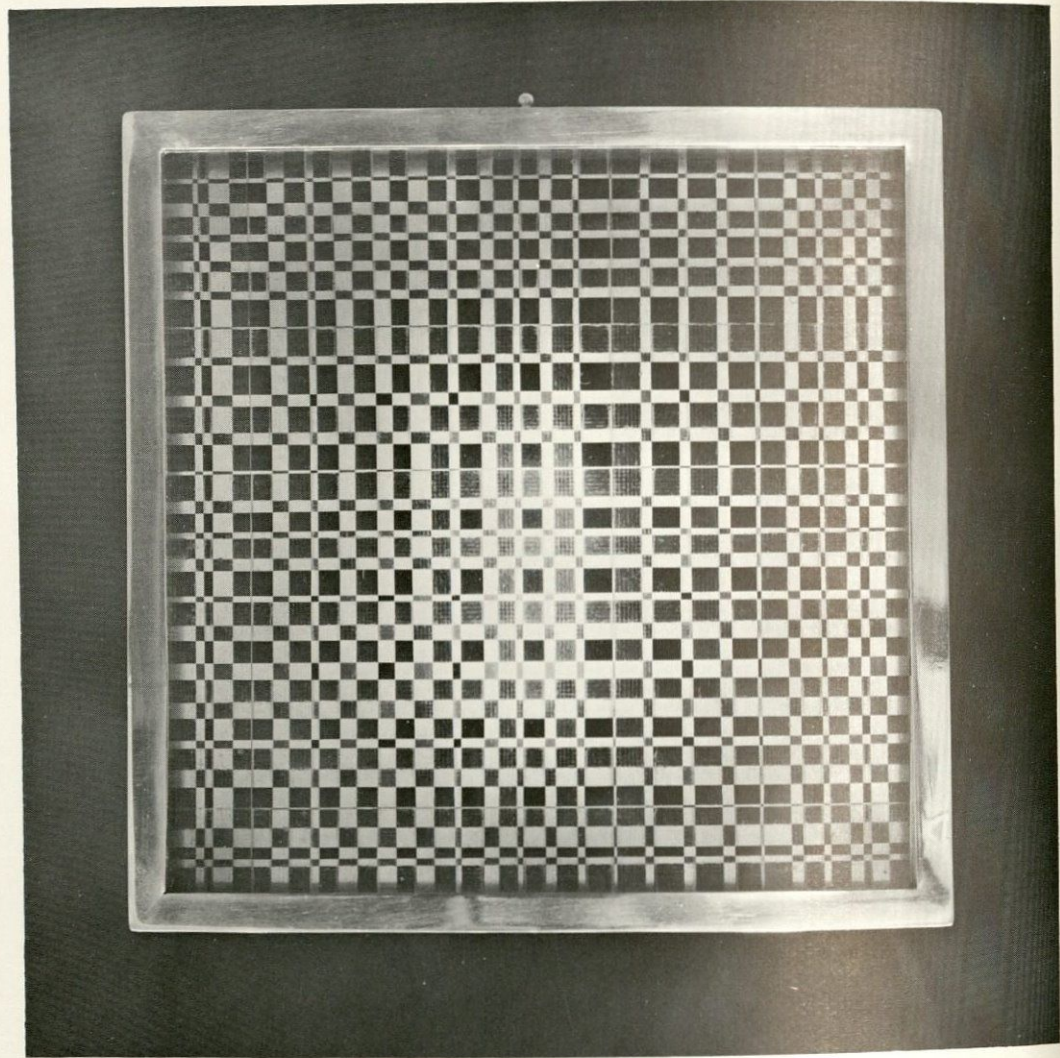


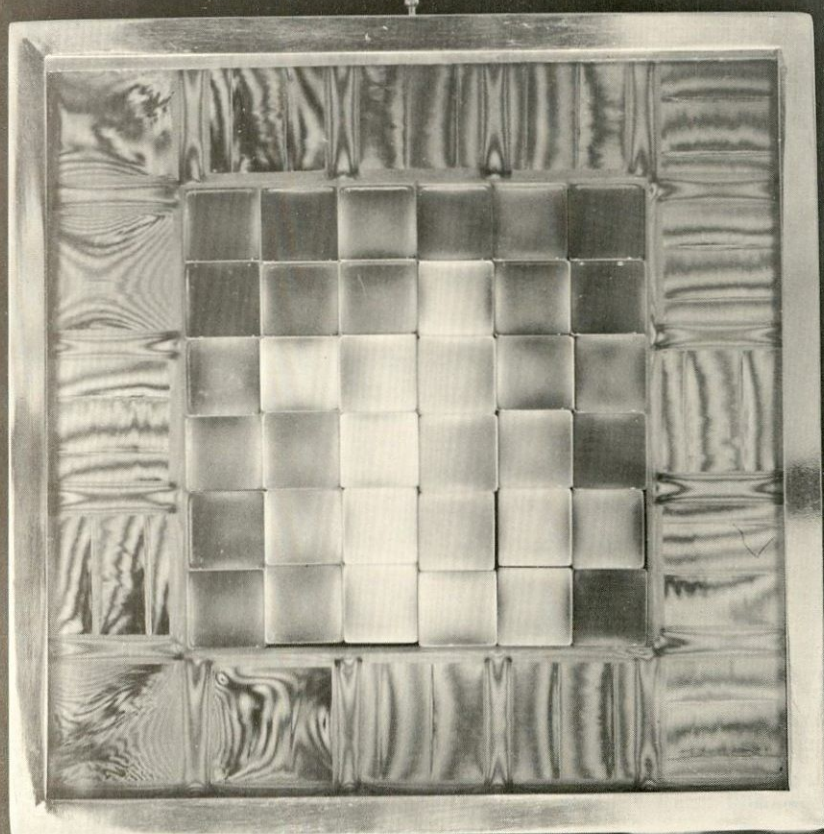












Catalogue

Drawings

- 1 Portrait of an Old Woman / 1952
charcoal pencil 10 x 14 inches
- 2 Anatomical Diagram / 1953
conte pencil 19 x 29 inches
- 3 Reclining Nude on Couch / 1964
pencil 10½ x 14¼ inches
- 4 Seated Nude on Couch / 1964
pencil 10½ x 14¼ inches

Print

- 5 Silk Screen Print / 1965
striated plastic 11¾ x 11¾ inches

Paintings

- 6 Ku Klux Klan / 1951
oils 19½ x 26½ inches
- 7 Self Portrait / 1951
cold wax 12⅞ x 15½ inches
- 8 Open Doorway / 1953
encaustic 36 x 52 inches
- 9 Broken Cast / 1954
encaustic 20 x 28 inches
Collection of
Mr. and Mrs. Charles De Vito,
Trenton, N.J.
- 10 Woman with Umbrella / 1954
encaustic 24 x 36 inches
- 11 Man Standing by Ditch / 1954
encaustic 30 x 60 inches
Collection of
Dr. and Mrs. Perry Berg, N.Y.C.
- 12 Boy Flying a Kite / 1954
encaustic 24 x 42 inches
- 13 Discarded Doll / 1954
encaustic 26 x 46 inches
- 14 Untitled / 1955
polymer tempera 22 x 23 inches
Collection of
Mr. and Mrs. Sidney Shelov, N.Y.C.
- 15 Untitled / 1955
oils 11¾ x 11¾ inches
Collection of
Mr. and Mrs. Naohiko Inukai, N.Y.C.
- 16 Untitled / 1955
polymer tempera 10 x 15½ inches
Collection of
T. Richard Soraci, Philadelphia, Pa.
- 17 Untitled / 1955
polymer tempera
17⅞ x 19⅞ inches
- 18 Untitled / 1959
collage 18 x 36 inches
- 19 Untitled / 1960
oils 24 x 42 inches
Collection of
Dr. and Mrs. Perry Berg, N.Y.C.

- 20 Untitled / 1960
oils 24 x 48 inches
Collection of
Mr. and Mrs. Richard Anuszkiewicz,
Englewood, N.J.
- 21 Untitled / 1961
oils 27 x 42 inches
Collection of
Dr. and Mrs. Perry Berg, N.Y.C.
- 22 Untitled / 1961
oils 20 x 30 inches
Collection of
T. Richard Soraci, Philadelphia, Pa.
- 23 Untitled / 1961
oils 20 x 36 inches
- 24 Configuration No. 1 / 1964
silk screen and striated plastic
17¼ x 20¼ inches
Collection of Peter Colefax, N.Y.C.
- 25 Configuration No. 3 / 1964
silk screen and striated plastic
20 x 24 inches
- 26 Configuration No. 4 / 1964
silk screen and striated plastic
27 x 27 inches
- 27 Configuration No. 5 / 1964
silk screen and striated plastic
25 x 31 inches
- 28 Configuration No. 6 / 1964
silk screen and striated plastic
30 x 30 inches
Collection of
Mrs. Richard Rodgers, N.Y.C.
- 29 Configuration No. 8 / 1964
silk screen and striated plastic
29 x 29 inches
- 30 Configuration No. 10 / 1964
silk screen and striated plastic
27 x 27 inches
- 31 Configuration No. 11 / 1964
silk screen and striated plastic
27 x 27 inches
- 32 Configuration No. 12 / 1964
silk screen and striated plastic
29 x 29 inches
- 33 Configuration No. 14 / 1965
silk screen and striated plastic
36 x 36 inches
Collection of
Dr. Daniel Casriel, N.Y.C.
- 34 Configuration No. 15 / 1965
silk screen and striated plastic
28 x 34 inches
- 35 Configuration No. 16 / 1965
silk screen and striated plastic
36 x 36 inches
- 36 Configuration No. 17 / 1965
silk screen and striated plastic
36 x 36 inches

- 37 Configuration No. 18 / 1965
silk screen and striated plastic
32 x 32 inches
- 38 Configuration No. 19 / 1965
silk screen and striated plastic
41 x 41 inches
- 39 Configuration No. 20 / 1965
silk screen and striated plastic
27 x 27 inches
Collection of
Dr. and Mrs. Ralph Lusskin, N.Y.C.
- 40 Configuration No. 22 / 1965
silk screen and striated plastic
36 x 36 inches
- 41 Configuration No. 24 / 1965
silk screen and striated plastic
42 x 42 inches
- 42 Configuration No. 25 / 1965
silk screen and striated plastic
48 x 48 inches
Collection of
Mr. and Mrs. Harry G. Lynn,
Washington, D.C.
- 43 Configuration No. 26 / 1965
silk screen and striated plastic
48 x 48 inches
- 44 Configuration No. 28 / 1965
silk screen and striated plastic
26½ x 26½ inches (motorized)

Polaroid Constructions

- 45 Kinetic Polaroid Construction
No. 1 / 1966
circular-wall 12 inch diameter
- 46 Kinetic Polaroid Construction
No. 2 / 1966
circular-wall 12 inch diameter
- 47 Kinetic Polaroid Construction
No. 3 / 1966
circular-wall 18 inch diameter
- 48 Kinetic Polaroid Construction
No. 4 / 1966
circular-wall 12 inch diameter
- 49 Kinetic Polaroid Construction
No. 5 / 1966
tubular-free standing 26½ inches
high, 8 inch diameter-base
- 50 Kinetic Polaroid Construction
No. 6 / 1966
circular-wall 12 inch diameter
Collection of
Mr. and Mrs. John Condon, N.Y.C.
- 51 Kinetic Polaroid Construction
No. 7 / 1966
circular-wall 12 inch diameter
Collection of
Mr. and Mrs. Kenneth Resen, N.Y.C.
- 52 Kinetic Polaroid Construction
No. 8 / 1967
tubular-free standing
26½ inches high,
8 inch diameter-base
- 53 Polaroid Box No. 1 / 1968
4⅞ x 7 x 5⅞ inches high
- 54 Polaroid Box No. 2 / 1968
4⅞ x 7 x 5⅞ inches high
- 55 Polaroid Box No. 3 / 1968
4⅞ x 7 x 5⅞ inches high
- 56 Polaroid Box No. 4 / 1968
8⅞ x 11 x 8⅞ inches high
- 57 Polaroid Wall Construction
No. 1 / 1968
12¼ x 12¼ inches
- 58 Polaroid Wall Construction
No. 2 / 1968
12¼ x 12¼ inches
- 59 Polaroid Wall Construction
No. 3 / 1968
10½ x 10½ inches
- 60 Polaroid Kinetic Box No. 1 / 1968
6¾ x 9¾ x 19¾ inches
attached pedestal base 4 feet high

Multiples

- 61 Cast Plastic Columns / 1968
No. 1 of four 8½ x 2 x 2 inches

Price list upon request.

