







*Self Portrait at Table, 1977*  
Charcoal and oil wash (37 x 30)

**LINDA SOKOLOWSKI**  
**The Graphic Works 1972–1977**

February 26–March 26, 1978

University Art Gallery  
State University of New York at Binghamton

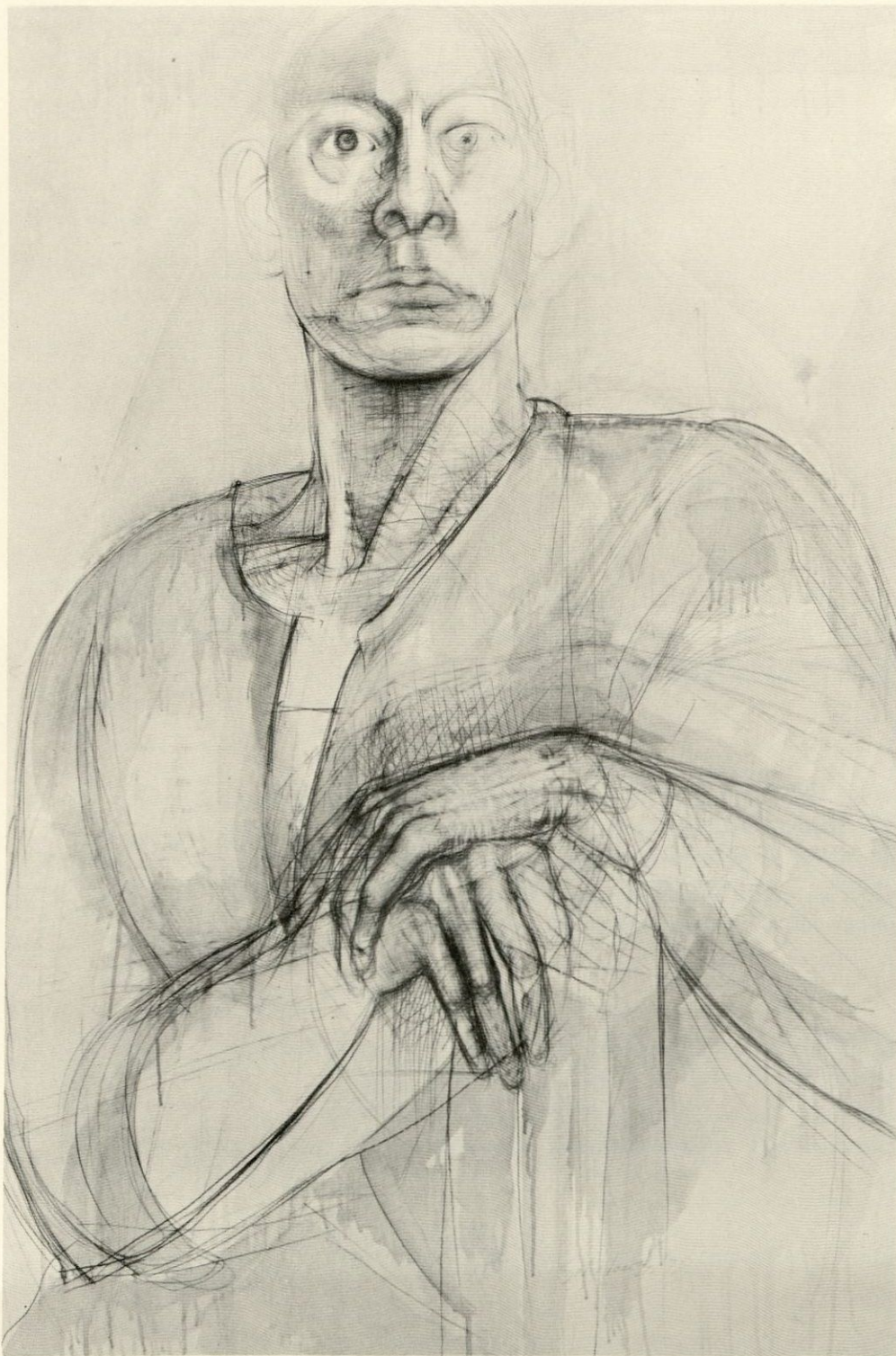


## ACKNOWLEDGMENTS

*Among the friends who contributed to making this exhibition possible are Robert Sokolowski, Antoinette Kraushaar, Carol Pesner from Kraushaar Galleries, photographer Chris Focht and Jill Grossvogel who assisted with the catalogue.*

*The University Art Gallery would also like to thank those students and staff who assisted in the planning and hanging of this show, in particular Walter Luckert and Katherine Gleason.*





*Self Portrait Spotted Orange*, 1972  
Pencil and oil wash (60 x 40)





*Reflections, Briscoe Pond, 1976*  
Conte and oil wash (19 x 25)



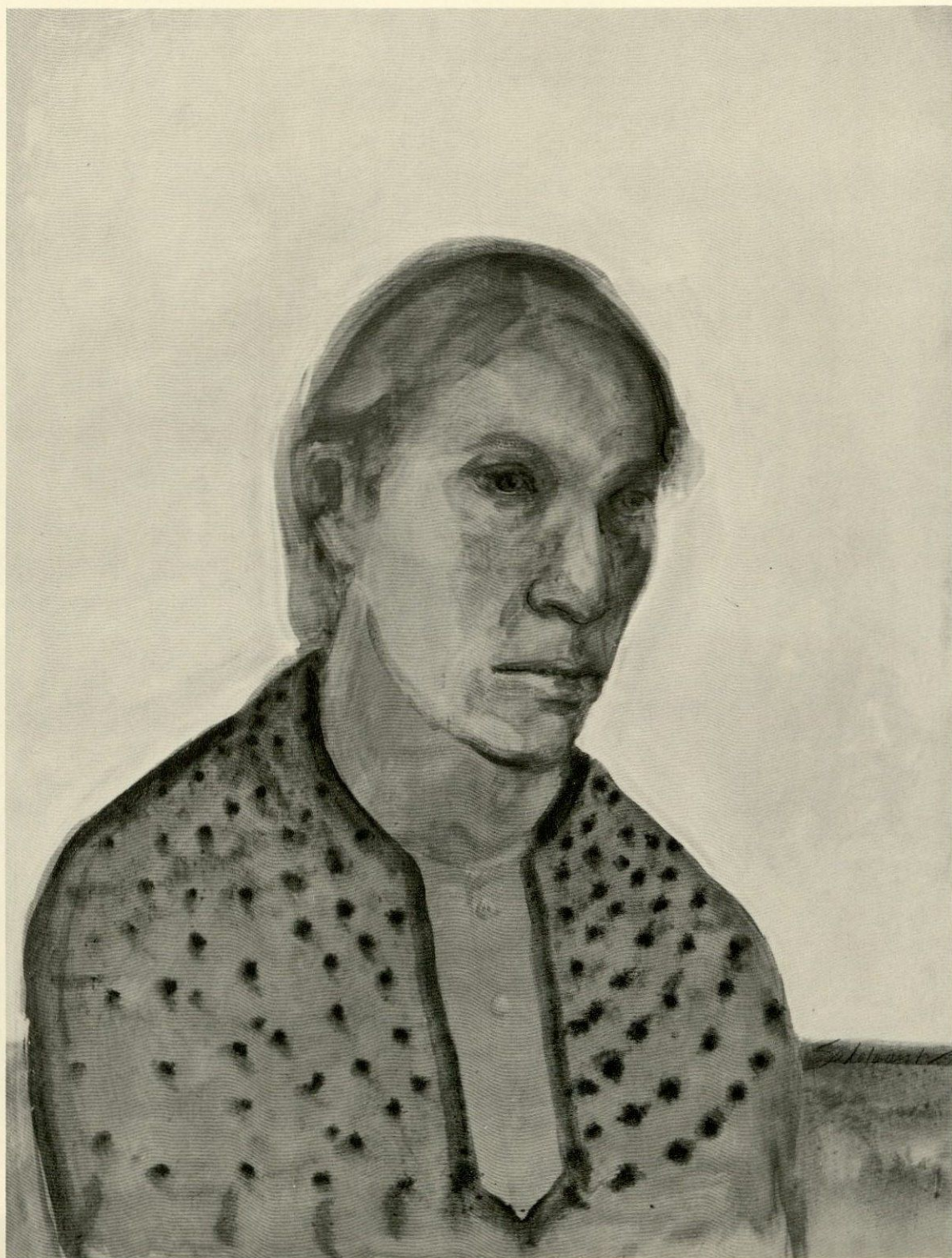
*Nova Scotia, 1976*  
Conte and oil wash (19 x 25)





Portrait after Piero, 1976  
Charcoal and oil wash (32 x 24)





Self Portrait against White Sky, 1977  
Oil wash (32 x 24)





Robert Sleeping, 1976  
Conte and oil wash (19 x 25)





Robert, *One Hand up*, 1972  
Vine charcoal (49 x 48)





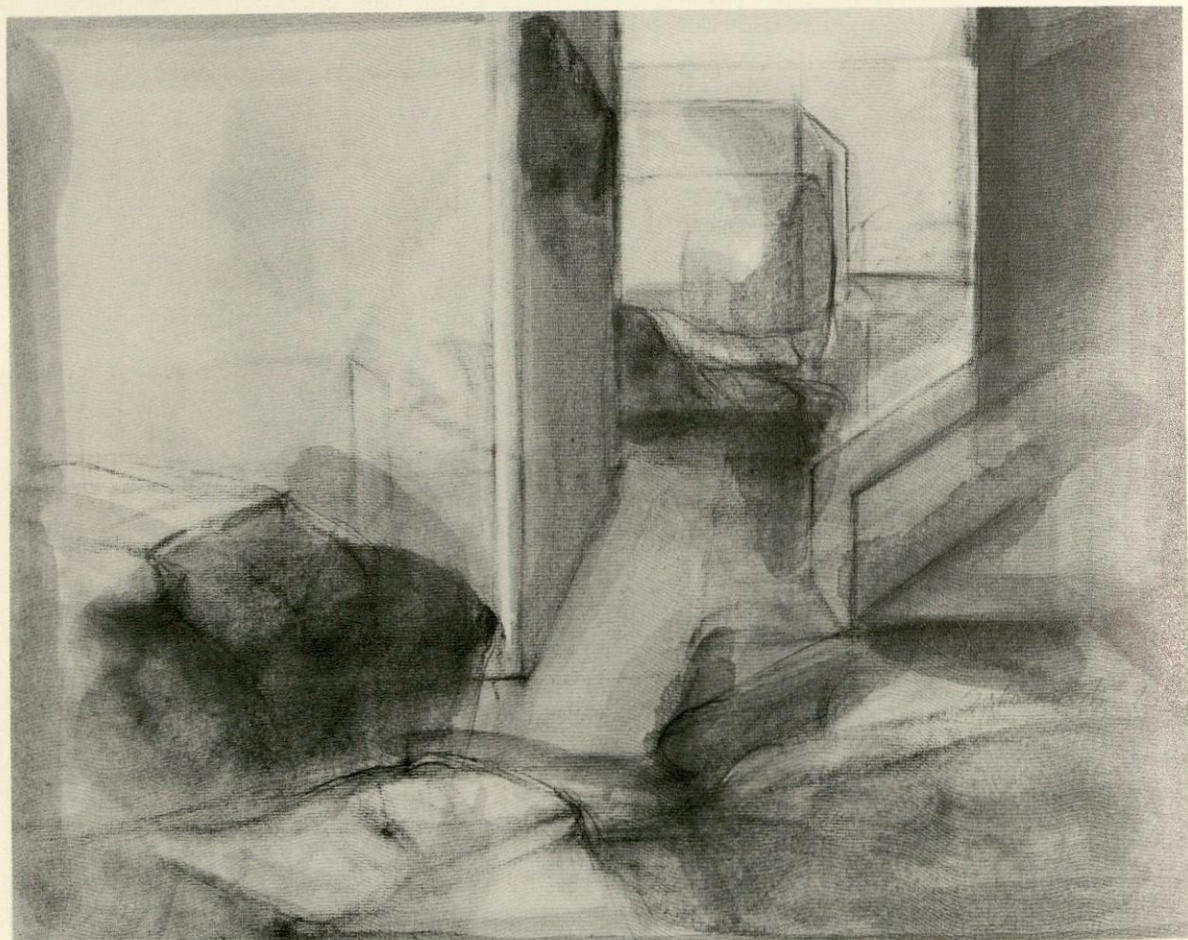
*Figure before Window*, 1976  
Conte and oil wash (25 x 19)





Martha, One Knee up, 1976  
Conte and oil wash (25 x 19)





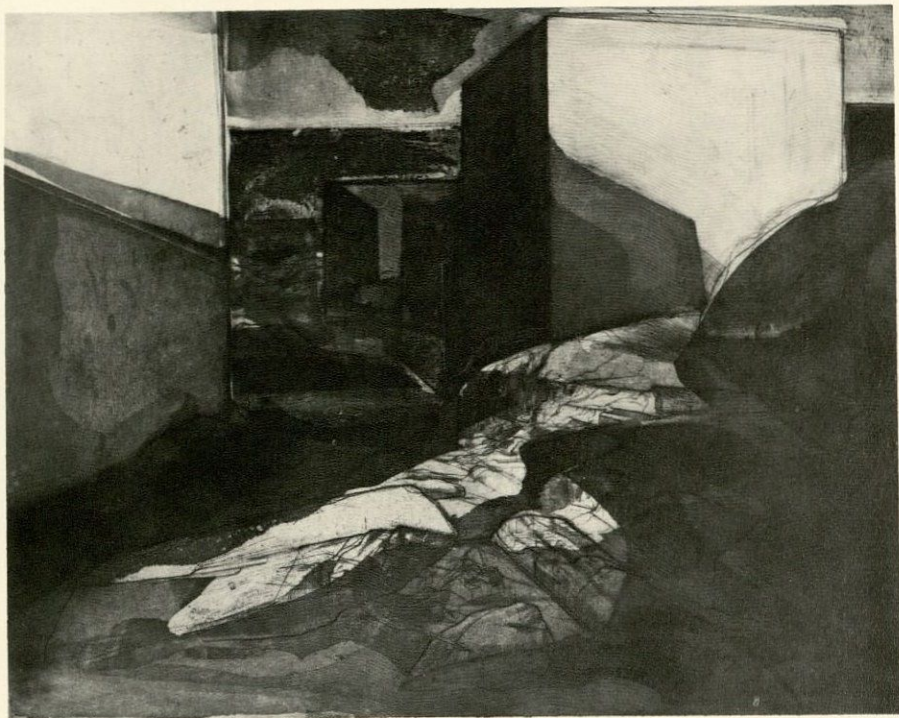
*Façades*, Drawing for No. V, 1976  
Conte and oil wash (19 x 25)



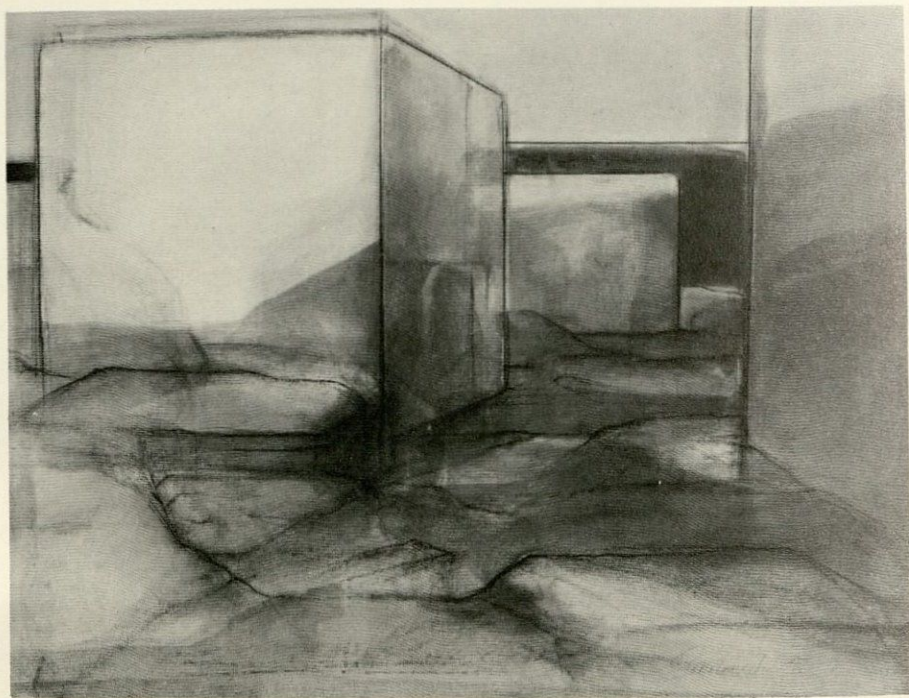


*Façades V*, 1977  
Intaglio (18 x 24)





*Façades III*, 1977  
Intaglio (18 x 24)



*Façades: Drawing for No. III*, 1976  
Conte and oil wash (19 x 25)





*Façades I*, 1977  
Intaglio (18 x 24)





*Diane Holding Knees, 1974*  
Pencil and oil wash (24 x 18)



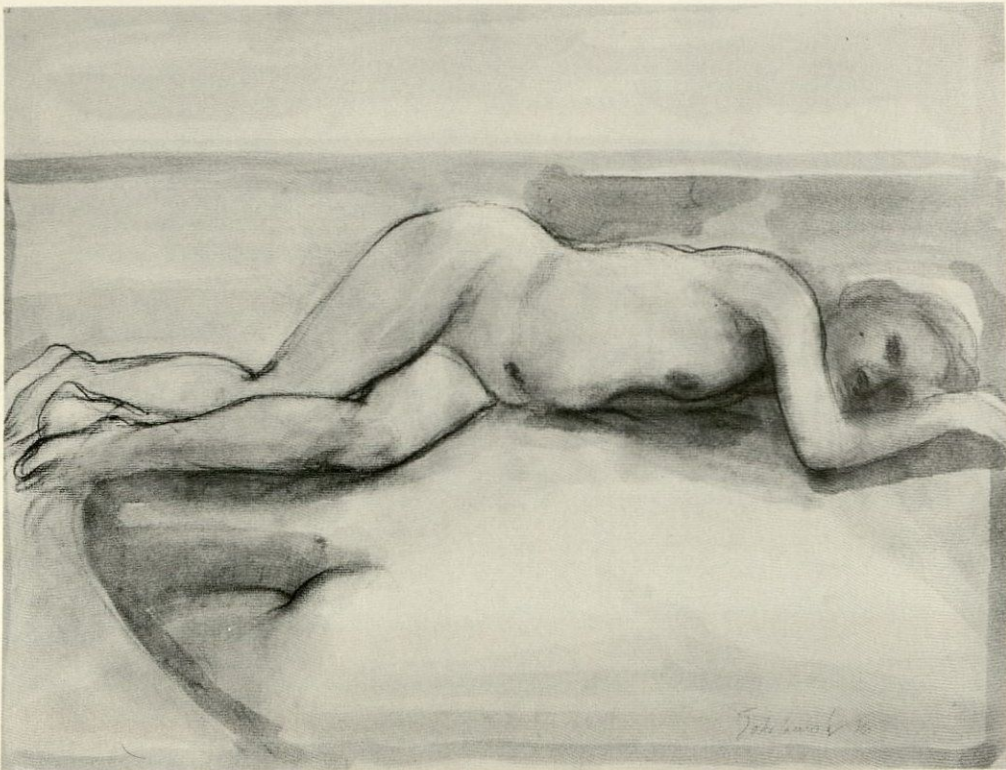


Marilyn, 1977  
Charcoal and pencil (41 x 29)





*Bathers*, 1975  
Conte and oil wash (19 x 25)



*Reclining Bather*, 1976  
Conte and oil wash (19 x 25)



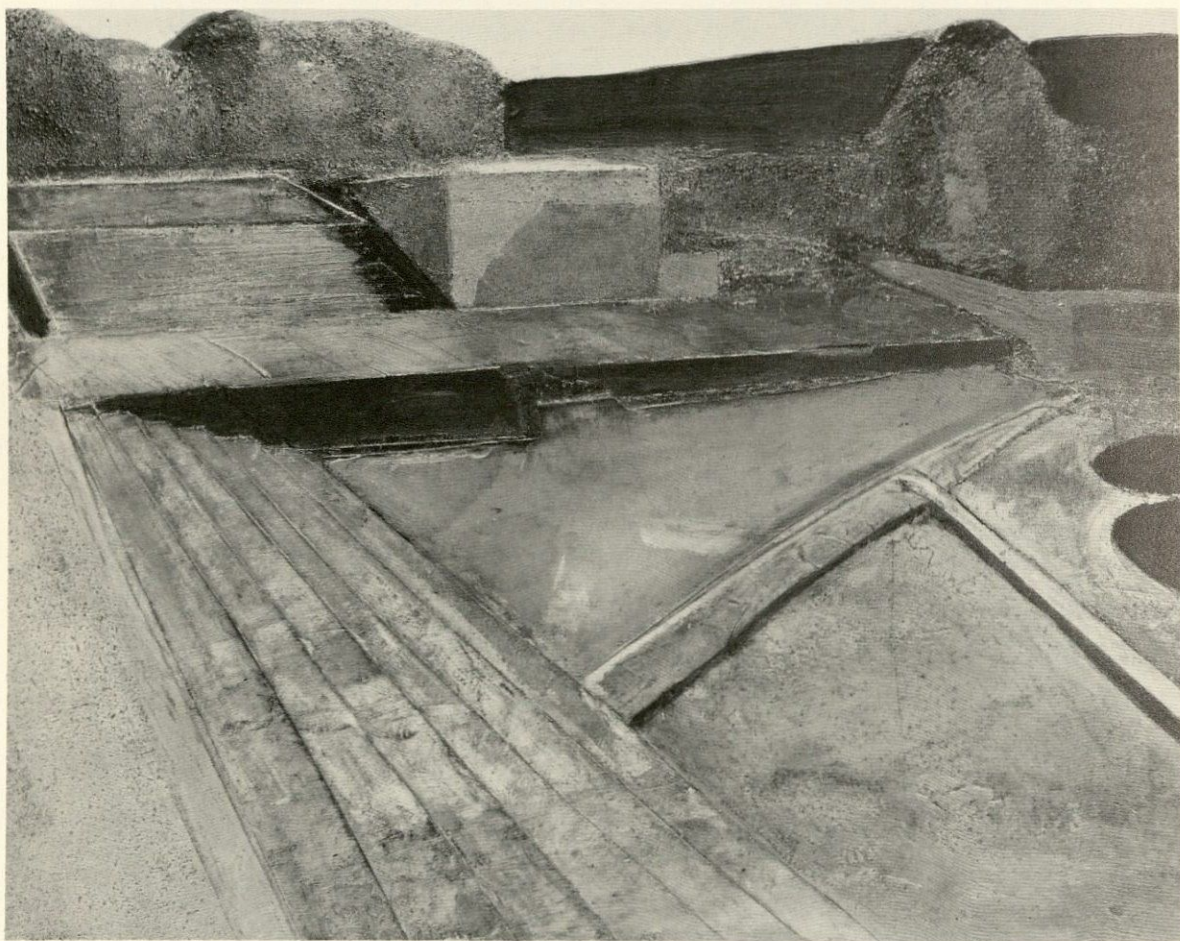


*Bathers No. I, 1977*  
Intaglio (24 x 32)



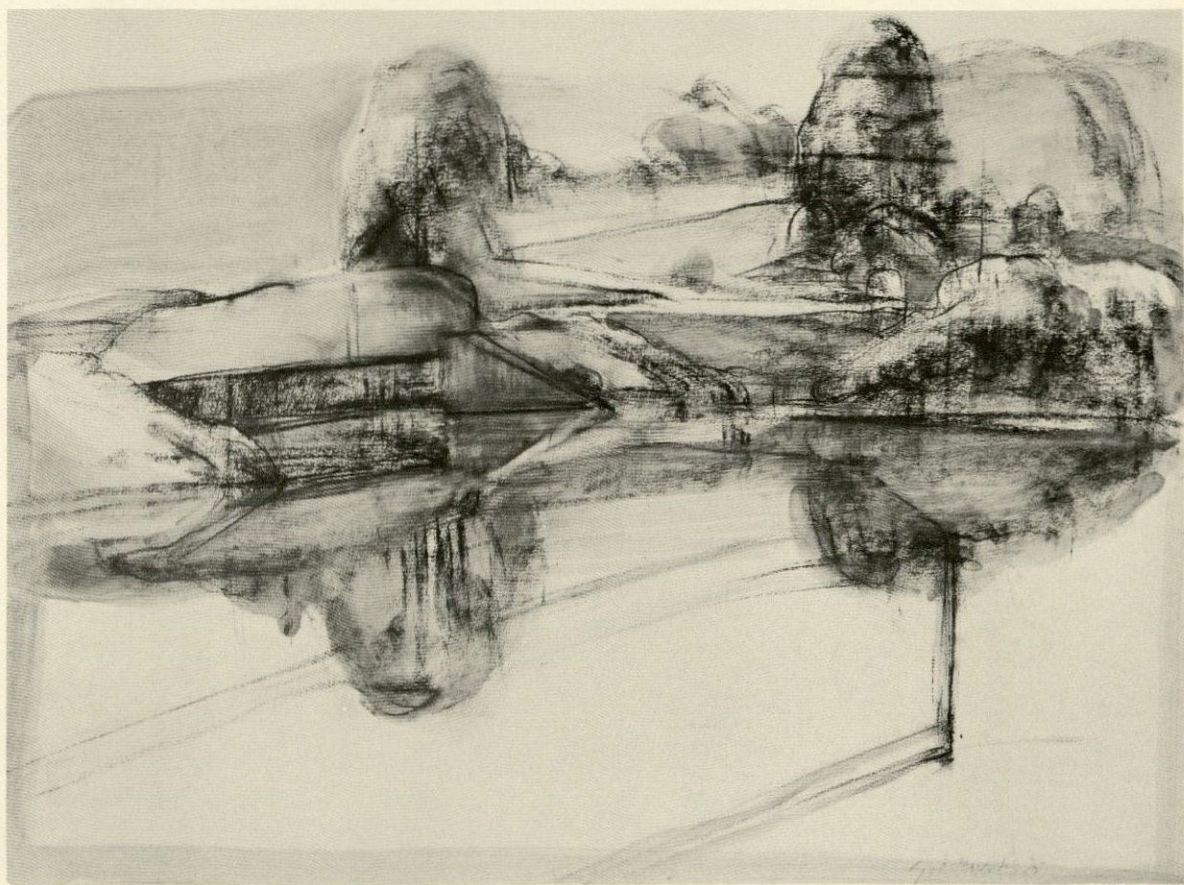
*Bathers after Eakins, 1975*  
Conte and oil wash (19 x 25)





*Ruins No. I, 1977*  
Collage (24 x 32)





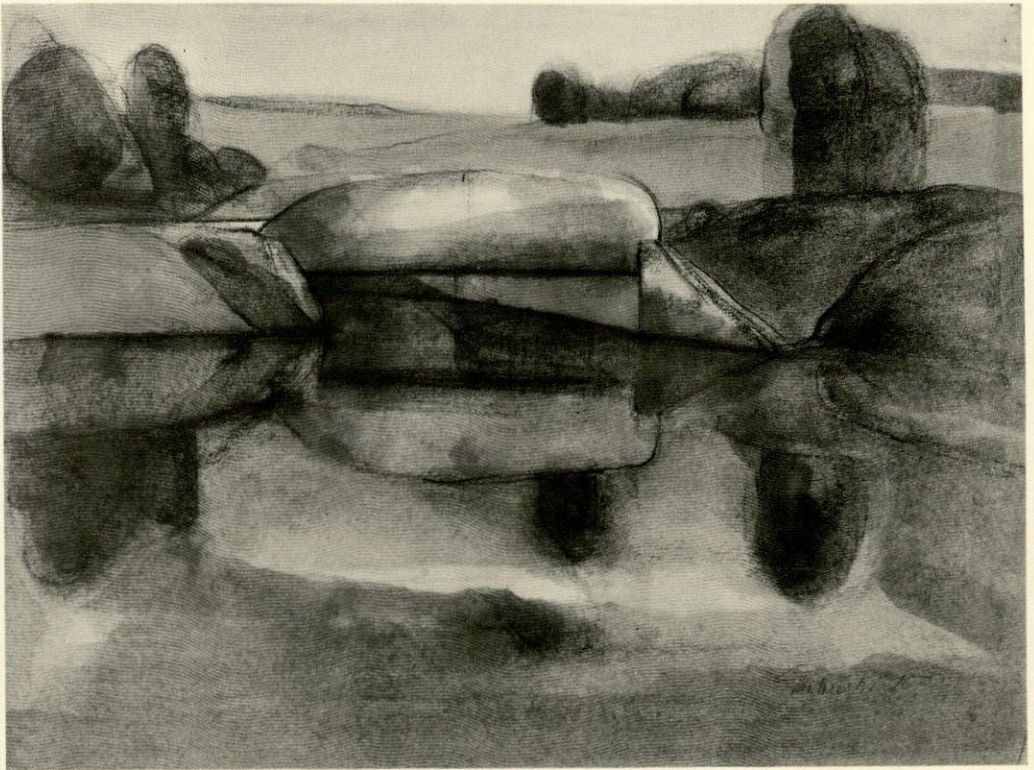
*Bridge over Segar Pond, 1975*  
Charcoal and oil wash (22 x 30)





*Bending Road, Briscoe Pond, 1976*  
Conte and oil wash (22 x 30)





*Segar Bridge, 1975*  
 Conte and oil wash (22 x 30)



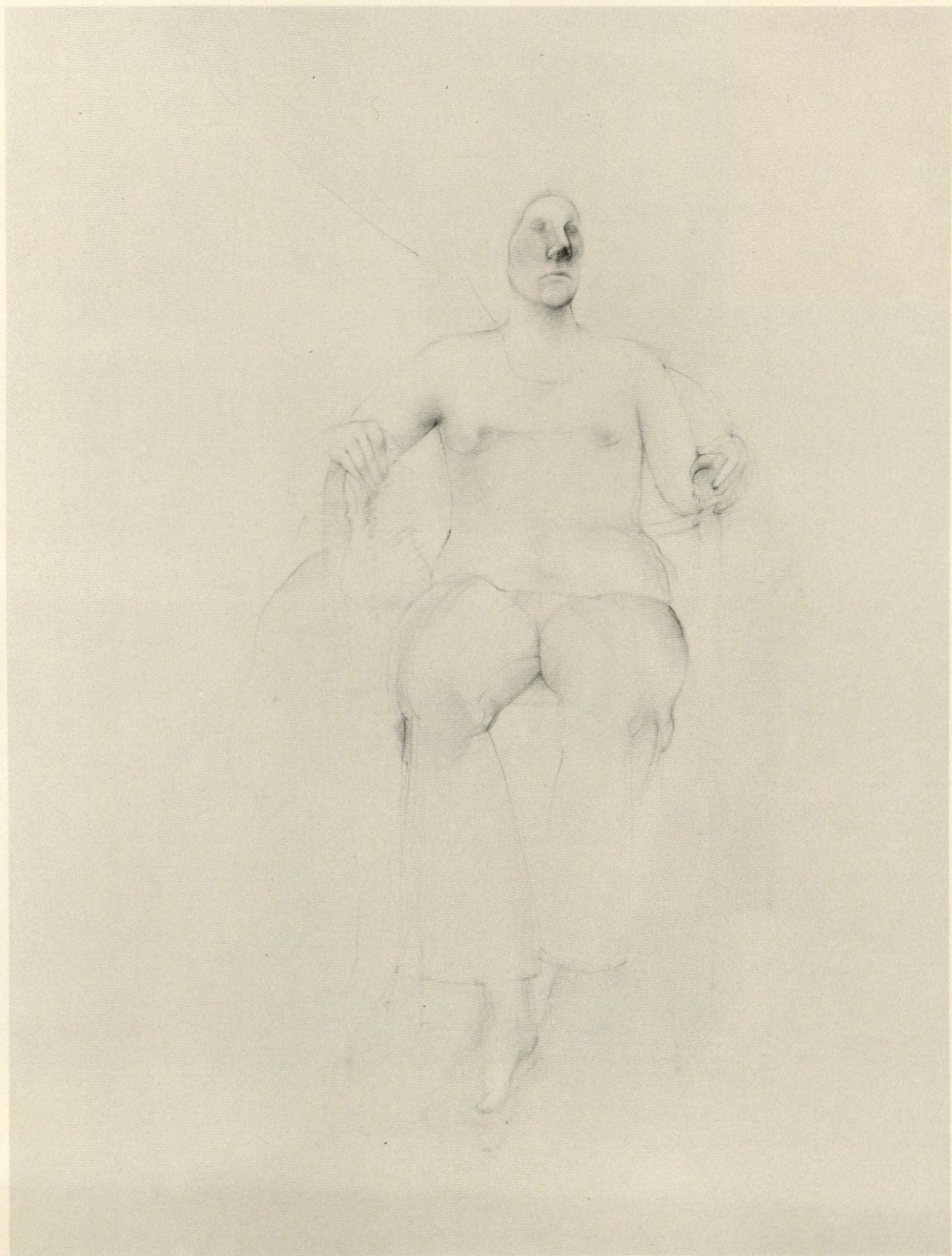
*Jeffersonville Bridge, 1975*  
 Conte and oil wash (22 x 30)





Self Portrait, 1973  
Color pencil (28 x 22)





*Martha in Interior, 1973*  
Pencil and oil wash (33 x 25)





Orchard, 1976  
Conte and oil wash (22 x 30)



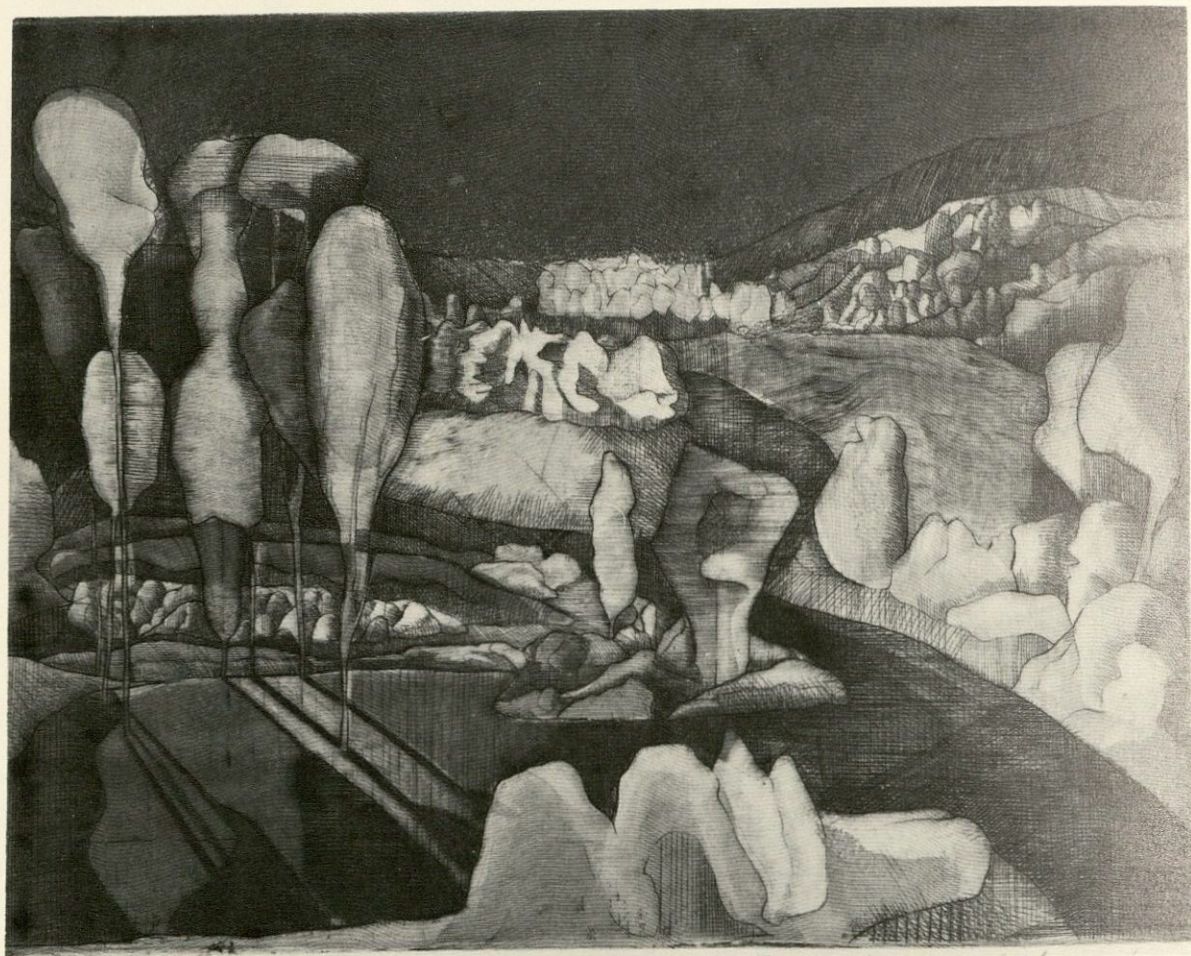


*View from the Studio, 1974*  
Pencil and oil wash (19 x 25)



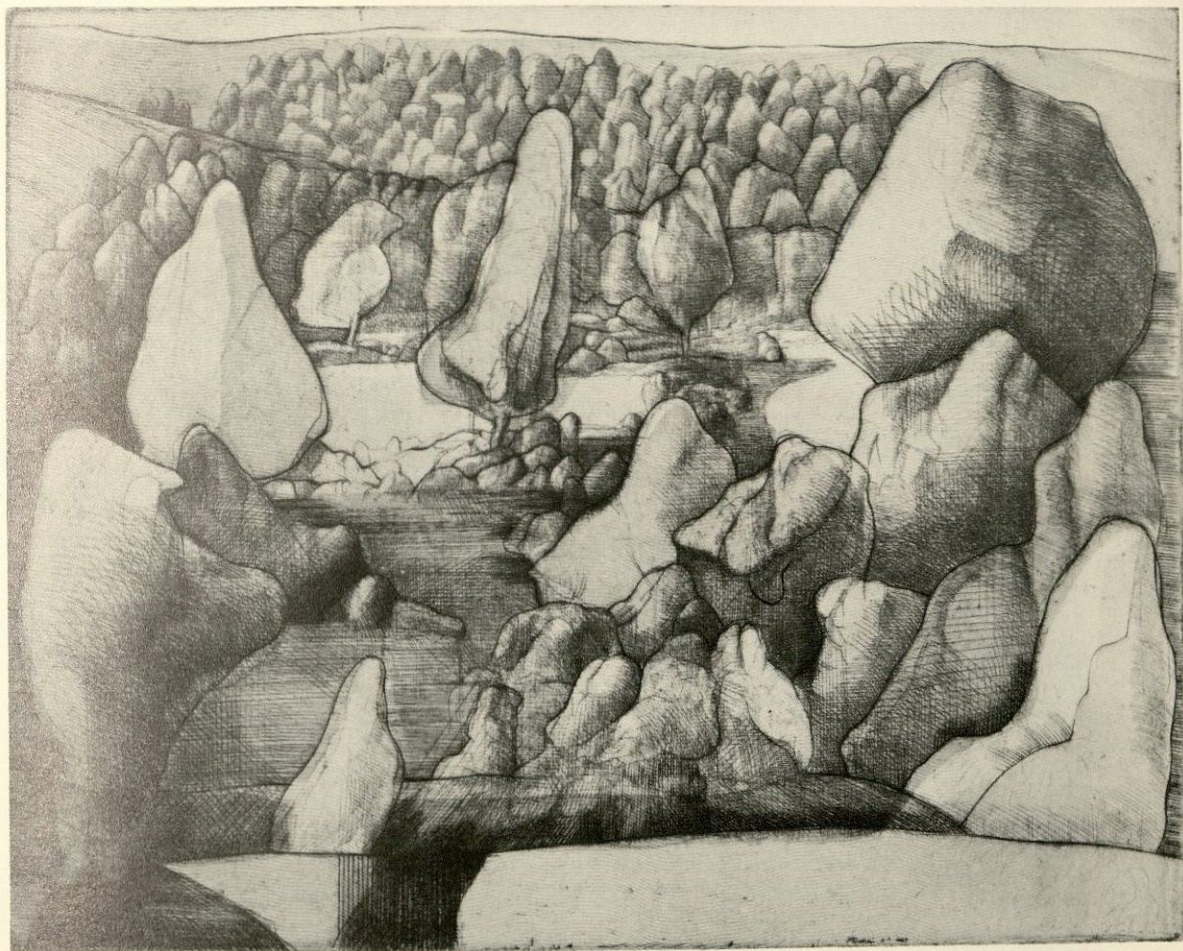
*View of Swamp through Goldenrod, 1974*  
Pencil and oil wash (18 x 24)





*Uninhabited Landscape No. IV, 1973*  
Color intaglio (7 x 9)





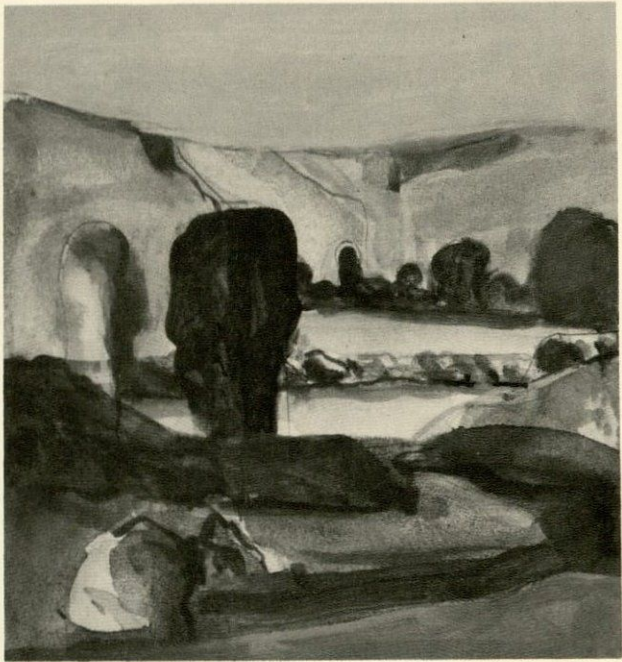
*Uninhabited Landscape No. X*, 1973  
Color intaglio (7 x 9)





*Miniature Landscape, 1977*  
Monoprint (3 x 5)





*Miniature Landscape, 1976*  
Pencil and oil wash (5 x 5)



*Miniature Landscape, 1977*  
Oil (4 x 4)





*Self Portrait, 1977*  
Oil wash and pastel (29 x 22)



Linda Robinson Sokolowski was born in 1943 in Utica, New York and received her B.F.A. from Rhode Island School of Design in 1965. She was awarded her M.A. and M.F.A. from the University of Iowa in 1970 and 1971.

Sokolowski has been teaching drawing and printmaking at Harpur College, SUNY-Binghamton since 1971. Her work is represented by Kraushaar Galleries in New York where she had a one-man show of *The Bathers* in 1976.



## CHRONOLOGY

- 1972 The artist concentrates mainly on large-scale portraits and single-figure drawings in charcoal and pencil.
- 1973 Landscape drawings become the major interest and evolve into her first multiple-plate color intaglio series *Uninhabited Landscapes*.
- 1974 Figure drawings continue, further exploring the increased use of oil wash and color pencil. Figures in interior spaces appear, but the emphasis remains on portraits.
- 1975–1976 Figures occur in landscape drawings worked outdoors. *Bathers* develops along with *Bridges* drawn from local sites. Self portraiture continues. The collagraph series *Interiors* begins to take shape.
- 1976–1977 A summer trip is the inspiration for Nova Scotian landscapes and *Villages*. The intaglio series *Façades* develops from photographs taken by the artist of local architecture. Work continues outside on landscape drawings, mostly water places.
- 1977–1978 The interest turns to abandoned places, ancient sites and ruins. A summer trip to Guatemala brings landscape painted relief miniatures and painted collages. Self portraits and heads remain a major fascination.



