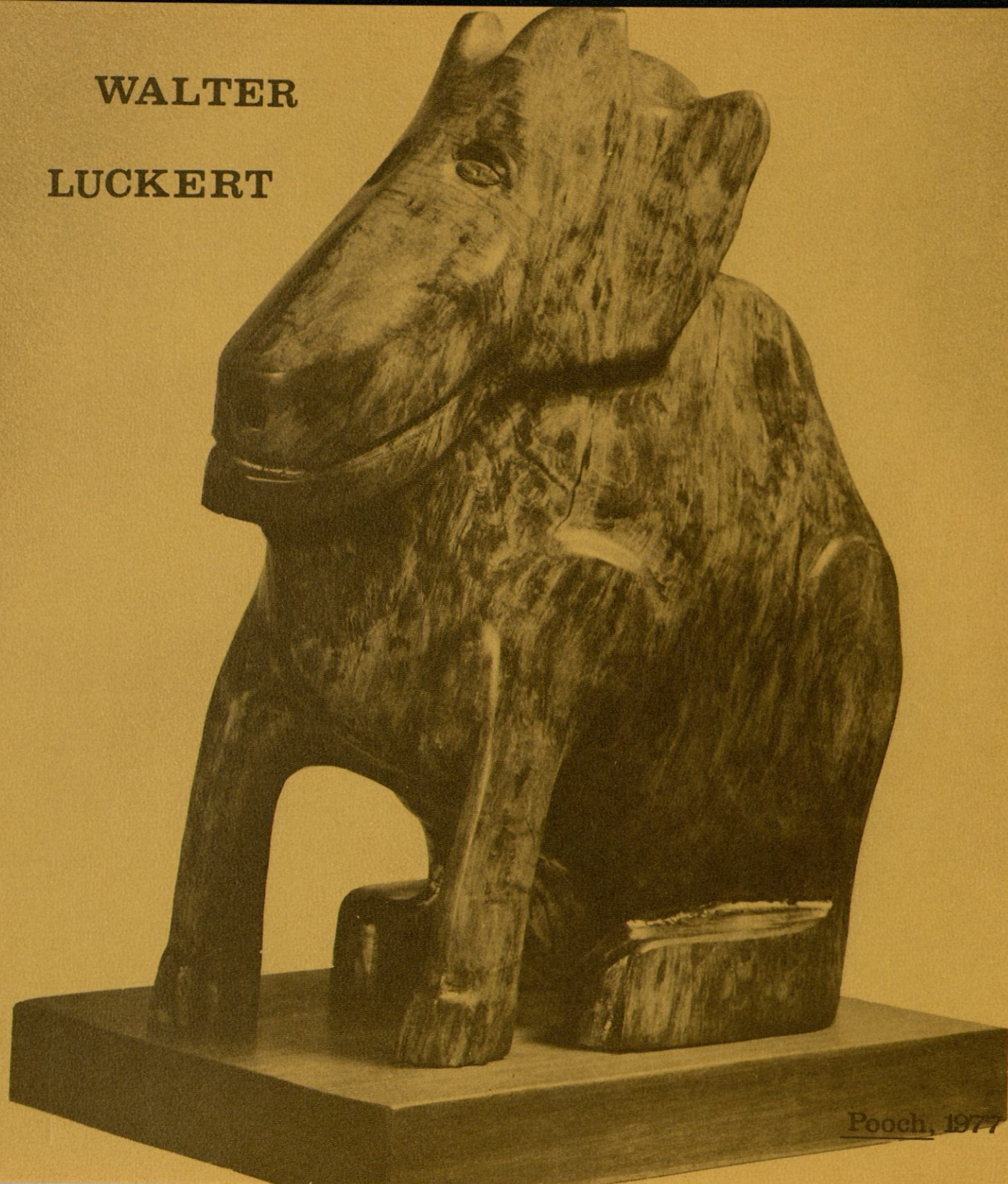
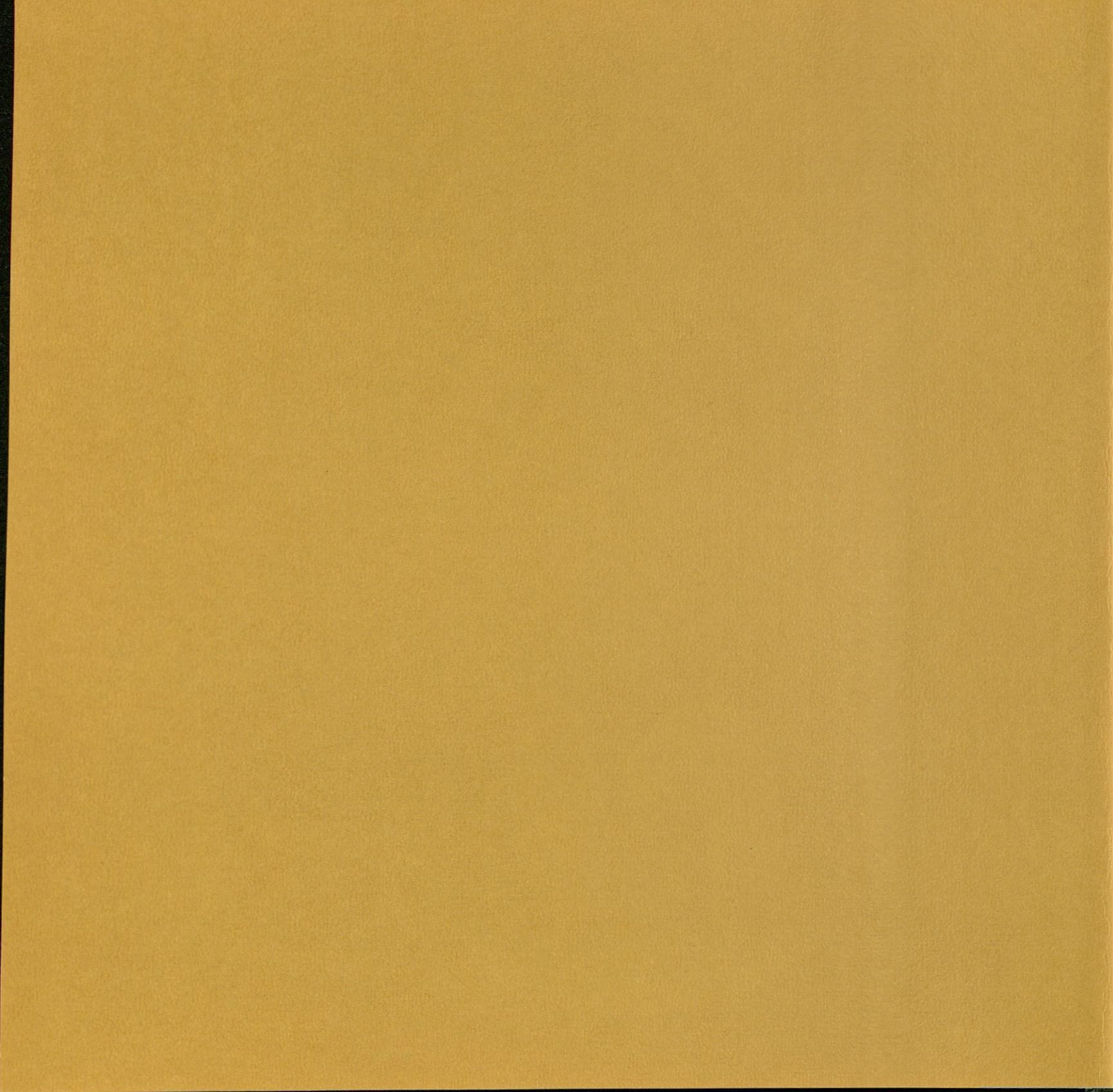


WALTER  
LUCKERT



Pooch, 1977



**WALTER LUCKERT: A Retrospective Exhibition**

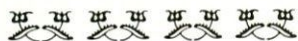


University Art Gallery  
State University of New York at Binghamton  
Sunday, December 2nd  
Exhibition closes December 30th

## ACKNOWLEDGMENTS

The University Art Gallery would like to thank its friends among the Studio faculty: Jim Stark, Don Bell, Angelo Ippolito, David Shapiro, Charles Eldred, Don DeMauro, Katherine Kadish, and Aubrey Schwartz for their assistance. We are also grateful for the help of Jim Spano, Charles Citron, Carol Ryer, Rachael Sadinsky, Roger Cook, Chris Focht, and Barbara Perkins, who worked on catalog design, photography, and the installation of the show.

In particular, Katherine Gleason and Jill Crossvogel of the staff wish to thank Walter Luckert, whose deep commitment to the Gallery has often forced his own artistic pursuits to take second place to other, more immediate concerns. Finally, the community has the pleasure of seeing his work in the context of a formal exhibition.



Born in 1910 in New York and raised in  
Meinigen Thirringia, Germany, Walter Hugo  
Luckert returned to America in 1921 where  
he completed his education. A decade later,  
he began working in the studios of Oscar  
Pfeiffer as a designer in silk and other  
fabrics. During this period in New York, he  
also worked on theatrical sets and costume  
design. In 1942, he made a temporary break  
with his work in order to serve with the  
Armed Forces.

Nine years after the end of World War II,  
Luckert joined the staff of Roberson Memorial  
Center for the Arts and Sciences in Binghamton  
as Gallery Technician. It was at this time,  
1954, that he began working in Sculpture. He  
then joined the new University Art Gallery of  
the State University of New York at Binghamton  
at its founding in 1966. We are pleased to  
present this retrospective of Walter Luckert's  
sculpture.



## WALTER LUCKERT, SCULPTOR

Since World War II, there has been a broadening growth and diffusion of art which had begun earlier with the Cubists, Futurists, Dadaists, Surrealists, and others. The term abstract expressionism satisfied the needs of critics and historians involved in viewing and understanding much of this growth. The sculpture of Walter Luckert is within this development.

When seeing Luckert's sculpture, we are quickly involved with the physical nature of the work and the steps he took to make it (process). He brings himself directly to his work and directly to the material he uses, creating an interaction of mass, surface, and space. He provides us with abstract symbolic expression of the human condition, of his world. We see this in such works as Involution, Convolution, and Soulstone. However, some of his individual pieces provide us with specific subjects. But even then, we are brought to a less specific departure: the work is fundamental, suggestive, and open. These are his intentions.

As it is with many contemporary artists, Luckert is not always aware of his sources and affinities. He has been free to investigate both established method and new possibilities. Modern sculpture has been affected by the use of new materials or different uses of traditional media. The reexamination of materials and methods contributes to a redefinition of the process of bringing forth expression.

As a carver and modeler, Luckert has maintained traditional use of materials. He has also expanded these "truth to materials" limits to include the material as a source of expression.

With Walter Luckert's sculpture, our task as spectator has been made easy--a difficult task for the artist. We are drawn into a condition of heightened awareness of process. We see these works and enjoy them in the same manner in which they were made.

Jim Stark



Untitled



**Involution**





**Idol**



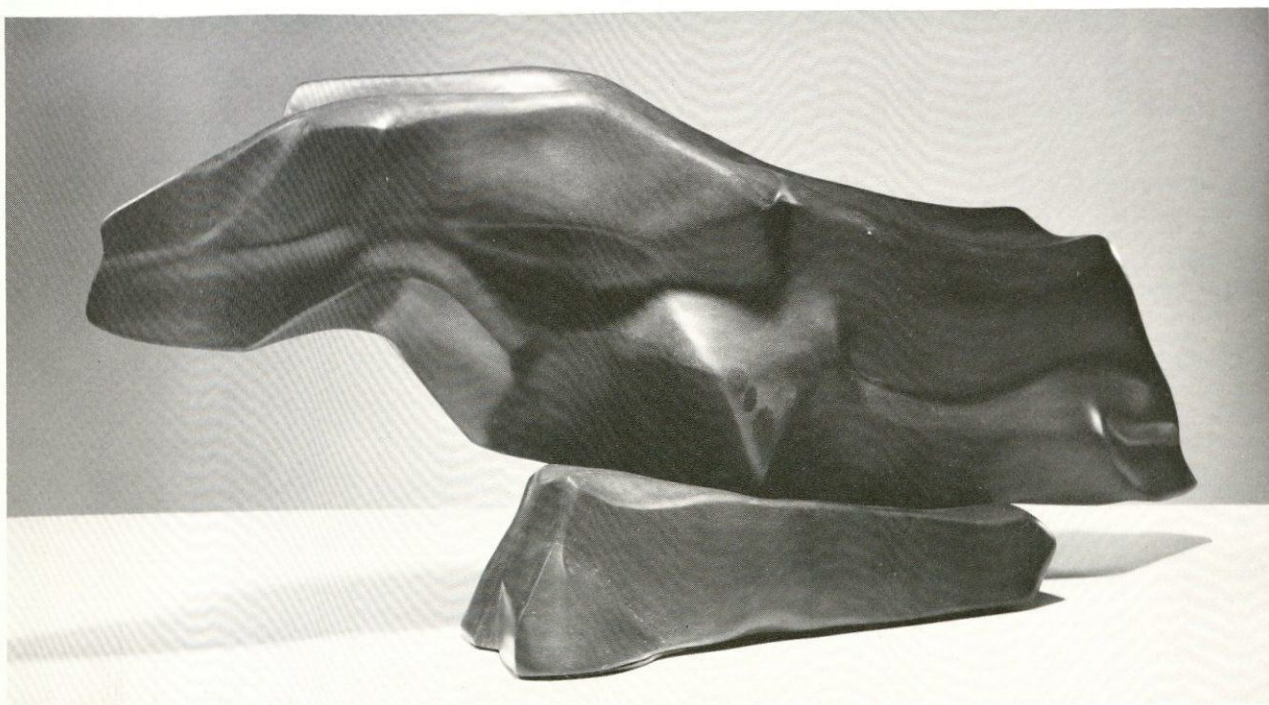
**Mystic Garden**



Totem



**Cell Structure**



Seaborn

## WORKS IN THE EXHIBITION

INVOLUTION, 1968  
Cherry

STRIVING, 1975  
Elm

POOCH, 1977  
Elm

COMPARTMENT #1, 1978  
Walnut

COMPARTMENT #2, 1978  
Walnut

SEABORN, 1973  
Fieldstone

IDOL, 1979  
Blood wood

TOTEM, 1969  
Cherry

WHAT ABOUT THE OWL?, 1972  
Elm

UNTITLED, 1979  
Mahogany

UNTITLED, 1978  
Tennessee marble

UNTITLED, 1979  
Rosewood

SOUL STONE, 1971  
Vermont marble

UNTITLED, 1972  
Vermont marble

CONVOLUTIONS, 1976  
Vermont marble

SHRINE, 1977  
Black walnut  
The Collection of Rober Cook, Bainbridge, N.Y.

STUDY IN STONE, 1978  
Tennessee marble

ALPHONSO, 1965  
Clay

CELL STRUCTURE, 1974  
Georgian marble

PIERRE, 1967  
Rosebush root

MYTHIC GARDEN, 1976  
Bronze

SEAL, 1966  
Fieldstone

MANDIBLE, 1977  
Vermont marble

UNTITLED, 1979  
Bronze

Pierre





