

## CHECKLIST

*Turtle Bay, 2024*  
Aquatint etching, 9 1/2 x 9 1/8"

*Madison & 50th, 2011*  
Aquatint etching, 10 3/8 x 11 3/4"

*Tribune Tower, 2013*  
Aquatint etching, 11 3/4 x 15 7/8"

*The Guardians, 2005*  
Aquatint etching, 8 1/2 x 4 1/2"

*The Guardians, 2005*  
Color aquatint etching, 8 1/2 x 4 1/2"

*Federal Hall, 2018*  
Lithograph, 12 x 8 1/2"

*Waiting for my train, 1984*  
Aquatint etching, 17 1/2 x 20"

*Waiting for my train, 1984*  
Aquatint etching, hand-colored,  
17 1/2 x 20"

*Catching the 5:15, 1993*  
Aquatint etching, 14 x 20"

*Milwaukee River, 2001*  
Aquatint etching with two plates,  
23 7/8 x 17 7/8"

*42nd & 5th, 1998*  
Aquatint etching with Chine collé,  
4 3/8 x 7 1/2"

*The City that Works, 1991*  
Aquatint etching, 27 1/2 x 21 3/4"

*TriBeCa, 1993*  
Aquatint etching, 10 5/16 x 7"

*Rooftops, TriBeCa, 1997*  
Aquatint etching with Chine collé,  
5 3/4 x 6 1/16"

*Chicago Water Works, 1984*  
Color lithograph, 19 1/8 x 19"

*Ogden Overpass, 1990*  
Aquatint etching with Chine collé,  
20 3/4 x 27 1/2"

*Union League Club of Chicago, 1983*  
Aquatint etching, hand colored,  
20 3/8 x 16 1/4"

*These Poor Old Houses, 1973*  
Aquatint etching, 14 x 18"

*Antiques, 1988*  
Lithograph, hand-colored, 21 x 15"  
Collection of Yuka and Rex Rivolo

*Bonview, 1981*  
Color lithograph, 17 x 26"

*The Tired Landscape, 1976*  
Aquatint etching, hand-colored,  
14 x 18 1/2"

*The Brookwood Cabin, 1977*  
Lithograph, hand-colored, 13 1/2 x 20"

*The Walk, 1977*  
Aquatint etching, hand-colored,  
15 3/4 x 24"

*The Salt-box House, Half Moon Bay, CA, 1982*  
Aquatint etching, hand-colored,  
17 1/2 x 24 3/4"

*The Abandoned Mill, 1978*  
Lithograph, 13 1/2 x 20 1/4"

*The Old Barn, 1980*  
Lithograph, 13 x 9 3/4"

*Besse's Barn, 1981*  
Aquatint etching with rolled colored sky,  
16 1/4 x 24 1/2"

*The Grist Mill, Sudbury, MA, 1981*  
Color aquatint etching, 23 7/8 x 29 3/4"

*Everything including the kitchen sink, 1973*  
Aquatint etching, hand-colored,  
10 1/2 x 10 1/2"

*Private Property, 1982*  
Color lithograph, 24 3/4 x 18 1/2"

*Wall Street, 2005*  
Pencil drawing, 24 x 17 3/4"

*Wooden Steps, 2001*  
Charcoal drawing, 9 x 14"

*Big brothers, Little sisters, 2017*  
Pencil drawing, 18 1/4 x 12"

*Morning Light, 1989*  
Pencil drawing, 11 x 11"

*Untitled, 1973*  
Acrylic on canvas, 72 x 72"



## ACKNOWLEDGEMENTS

Toll Professor Martin Levine started teaching printmaking at Stony Brook University in 1986, imparting knowledge and influence on decades of student artists. In his work, Levine creates realistic cityscapes and landscapes with intricate detail, primarily in etching and lithography, condensing whole worlds into his remarkably detailed images. Levine's precisely rendered prints appear photorealistic, belying the artist's penchant for rearranging buildings and adjusting perspective to better fit his extraordinary compositional eye. I thank him for his thoughtful collaboration on this exhibition and for sharing his work with the Stony Brook community.

My appreciation also to the staff of the Staller Center for the Arts, especially Director Alan Inkles, Zuccaire Gallery Senior Manager Georgia LaMair Tomczak, Graduate Assistant Jacob Raynor, and the Staller Production team, as well as our student gallery assistants.

The Zuccaire Gallery is supported by a generous grant from the Paul W. Zuccaire Foundation with additional funds from the Friends of Staller Center. I thank them for their support.

**Karen Levitov**  
Director and Curator, Zuccaire Gallery  
Professor of Practice, Department of Art  
Stony Brook University

*Faculty Artist Spotlight: Martin Levine*  
January 22 - February 26, 2026  
Zuccaire Gallery, Stony Brook University

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Paul W. Zuccaire Gallery, Staller Center for the Arts  
Stony Brook University, Stony Brook, NY 11794-5425

<https://ZuccaireGallery.stonybrook.edu>  
email: [ZuccaireGallery@stonybrook.edu](mailto:ZuccaireGallery@stonybrook.edu)  
631.632.7240

**Karen Levitov**  
Director and Curator

**Georgia LaMair Tomczak**  
Senior Manager, Community Engagement  
and Gallery Operations

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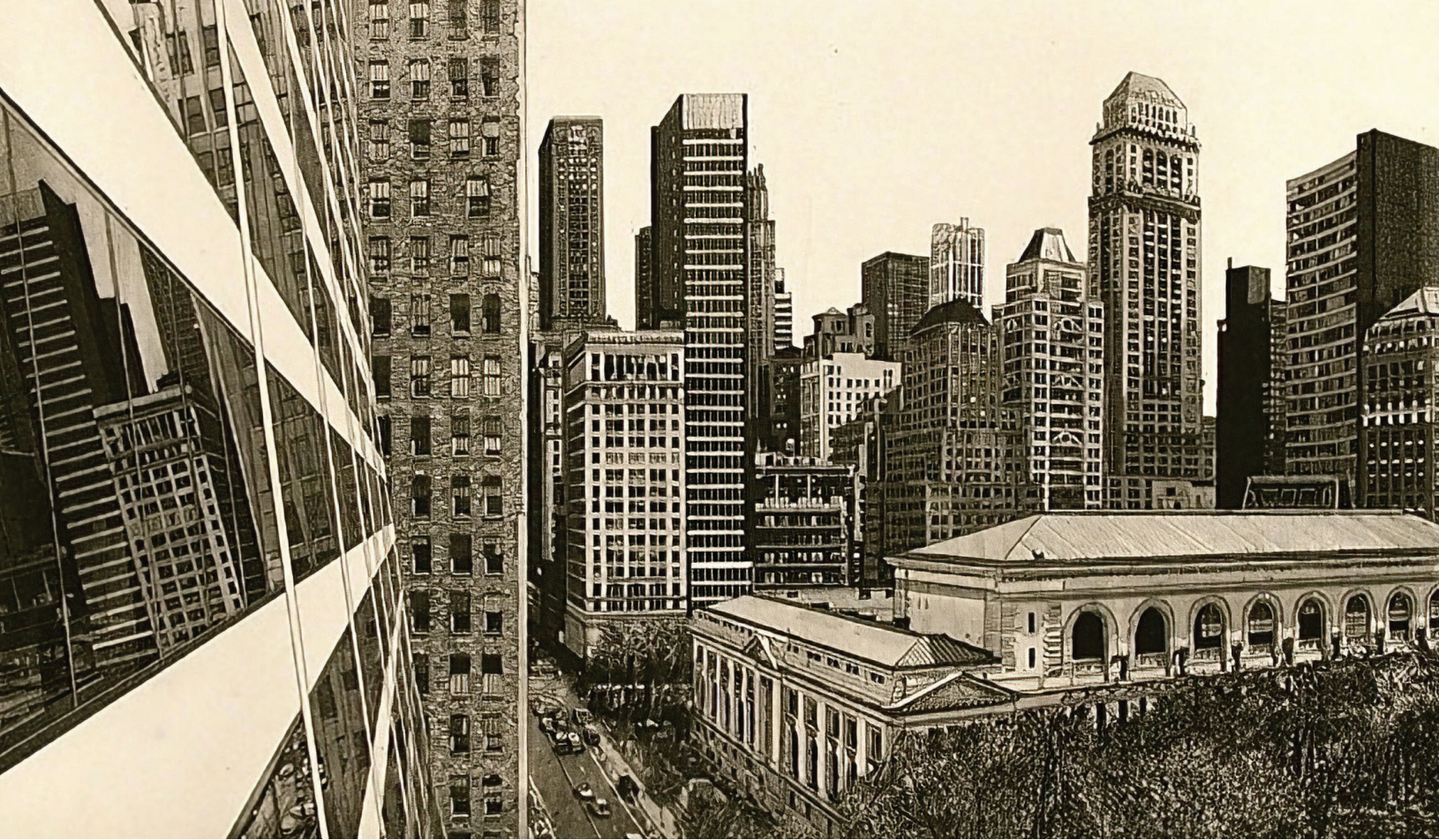
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January 22 - February 26, 2026  
ZUCCAIRE GALLERY  
Staller Center for the Arts, Stony Brook University

MARTIN

Faculty  
Artist  
Spotlight

MARTIN  
LEVINE



# MARTIN LEVINE

## ARTIST'S STATEMENT

Architecture is the primary inspiration for my art. This preoccupation was developed through my conviction that architecture is one of humankind's greatest achievements. Both rural and urban buildings have been the focus of my work, with a historical reverence for the generations of artists who share my love and motivation. Constructed edifices and structures, both old and new, not only embody the visual dynamics of the environment we exist in, but help us live our lives more comfortably and resourcefully.

My meticulously hand-drawn aquatint etchings, lithographs, and drawings typically take six to nine months to complete, due to my obsession with detail and intense involvement with every technical aspect of the medium. I draw from a composite of my own photographs and on-site sketches, and for further amplification, work with a 4X magnification jeweler's loupe, leaving no detail irrelevant. My images are intentionally devoid of humans, allowing the viewer exclusivity by minimizing any distractions. Unlike the limitations of a camera or the naked eye, every object near and far is rendered in extreme focus, accentuating the depth of the image and allowing for more clarity and heightened observation. My fascination with exaggerated perspective, unusual vantage points, and elongated shadows continues to characterize my images.

My older work depicting decaying and abandoned structures shows the steadfast residue of a world subsiding into the past and returning to nature. These images are meant to record the beautiful but inevitable transformation that occurs over time.

I'm interested in challenging the viewer to make connections and associations with my imagery, based on physical existence, perceptions, and past experiences. I want my images to entertain, capitulate, evoke emotion, and inspire the imagination by drawing attention to what humans can achieve with the strength of their own two hands, by taking one of life's necessities of shelter for survival to amazing and unimaginable heights.

## BIOGRAPHY

Artist/Printmaker Martin Levine was born in New York City. He received a BS in Art Education from Buffalo State College and an MFA in Printmaking from the California College of Arts, Oakland, CA. He works mainly in etching and lithography, depicting realistically rendered cityscapes. His work has been included extensively in both international and American invitational and juried exhibitions. His prints and drawings are in many important collections, including The Brooklyn Museum, The Art Institute of Chicago, Smithsonian Museum of American Art, China Printmaking Museum, Shenzhen, China; National Center of Fine Arts, Giza, Egypt; Miejska Galeria Sztuki, Lodz, Poland; Museu d'Art Contemporani d'Eivissa, Spain; and the Victoria and Albert Museum, London. He served on the jury for numerous international exhibitions, including Biennials in Varna, Bulgaria; Lodz, Poland; Belgrade, Yugoslavia; and Bristol, England. He is a former President of the Society of American Graphic Artists and was elected to the National Academy of Design and Allied Artists of America. He has taught Printmaking at the State University of New York at Stony Brook since 1986. He previously taught at Northwestern University, Evanston, IL.



Levine has received over 120 national and international awards, including National Endowment for the Arts Fellowship in Printmaking, Audubon Artists Annual Exhibition, Society of American Graphic Artists National Print Exhibition, Boston Printmakers Annual Exhibition, National Academy of Design Annual Exhibition, Bienal de Ibiza Grafic International Exhibition, Spain, Salmagundi Club Annual Exhibition, Dakotas International Exhibition of Artwork on Paper, Library of Congress National Exhibition of Prints, New Hampshire International Graphics Annual, The Print Club of Albany National Print Exhibition, Florida Printmakers Society National Print Exhibition, Los Angeles Printmaking Society National Exhibition, and Hawaii National Print Exhibition.

His work has been included in numerous exhibitions, including International Print Biennale, Varna, Bulgaria; Original Print Gallery, Dublin, Ireland; British International

Miniature Print Exhibition; Triennale International de la Gravure, Nuernberg; International Print Triennale Krakow; Agart World Print Festival, Ljubljana, Slovenia; Male Formy Grafiki (Small Graphic Forms), Lodz; International Print Biennial, Belgrade, Yugoslavia; International Print Exhibition, Taiwan, ROC; International Exhibition of Prints, Kanagawa, Yokohama, Japan; 1st International Triennial of Graphic Arts, Sofia, Bulgaria; 1st Egyptian International Print Triennale, Giza, Egypt; 1st International Print Biennale, Maastricht, the Netherlands; Norwegian International Print Triennale Exhibition, Fredrikstad; Fine Arts Associate Gallery, Hanoi, Vietnam; International Grafik Biennale, Frechen, Germany; Intergrafia International Print Exhibition, Katowice, Poland; Grabado Norteamericano Contemporaneo, Montevideo, Uruguay; International Triennial, Grenchen, Switzerland; Bienal Americana de Artes Graficas, Cali, Colombia; International Sao Paulo Biennial, Brazil; Primera Bienal del Grabado de America, Maracaibo, Venezuela; and British International Print Biennale, UK.

