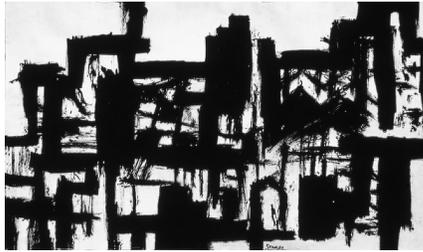


Artwork



*City #2*  
oil on paper  
15 x 23 in.  
1962

Notes

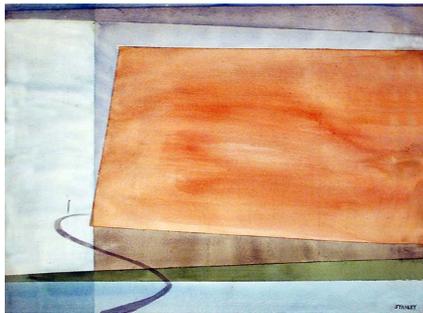
Probed the interplay of order and chaos/expression. In this piece, order was brought into the dialog more so than Klein did in his *Vawdavitch*.

Reference  
Kline



*Vawdavitch*, 1955  
Oil on canvas,, 62.25 x 80.68 in.

Artwork



*A Path*  
watercolor  
18 x 24 in.  
1965

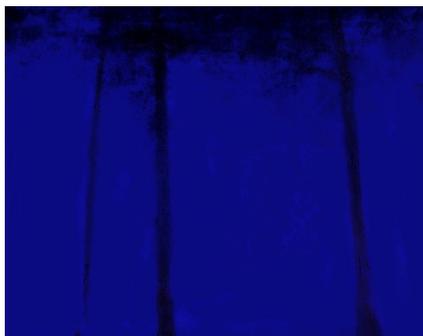
Notes

Diebenkorn's "Ocean Park" series buoyed me up with its playground of geometric order and painterly expressiveness. This work of mine, "A Path," is youthfully naive, but does explore the human role in orderly forces of the universe.

Reference  
Diebenkorn



Artwork



*Trees II*  
acrylic  
30 x 38 in.  
1968

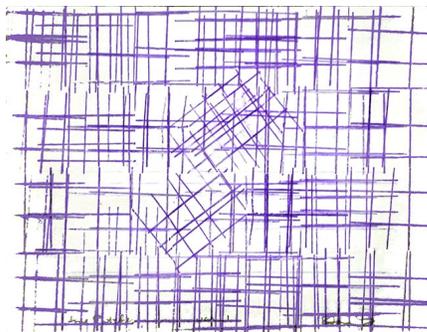
Notes

Reinhardt's work was mystical but distant to many. Using close tones in a potentially real scene, here a forest at night, brought nature and order closer together, so one could introduce more of the other, from either direction.

Reference  
Reinhardt



Artwork

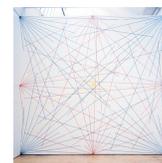


*Line Patches* (ed. 8)  
mimeograph  
8.5 x 11  
1970

Notes

Referencing Dada and Conceptualism—not favorably, but superficially fun.

Reference  
LeWitt, Dada



Artwork



*Room Interior*  
Pastel, collage, spray paint  
15 x 10 in.  
1970

Notes

Pop symbols are tinged with “Medieval” gold, suggesting how limited in meaning are symbols and icons. The “room” has a difficult presence in the chair—reflective of the complexity of the human condition.

Reference  
Hamilton, Pop Art



Artwork



*FOUR*  
acrylic enamel and turp  
offset collage on canvas  
34"x42"  
1972

Notes

Rauschenburg didn't go far enough for me, the images suggesting only the immediate.

Reference  
Rauschenburg



Artwork



*H Bathroom Bomb*  
mixed (box)  
14 x 14 x 4 in.  
1972

Notes

Extending a simple Pop scenario into time, space, and emotional references.

Reference  
Wesselman, Pop



Artwork



*Homage to the Art Institute I (DIPTYCH)*  
assemblage and acrylic  
on canvas board  
24 x 40 in.  
1972

Notes

“What we have here is a failure to communicate”—except among ourselves.

Reference  
The Art Establishment



Artwork



*Homage to the Art Institute I (left side)*  
assemblage and acrylic  
on canvas board  
24 x 18 in  
1972

Notes

Appropriation and social commentary, but looking beyond mere style or just the obvious. Money, status, being “wired in”—all questioned in terms of wish, reality and our bodies.

Reference  
The Art Establishment

Artwork



*–Homage to the Art Institute I (right side)*  
 assemblage and acrylic  
 on canvas board  
 24 x 18 in  
 1972

Notes

What of communication—between times, people and technology—and Art’s ability to do so?

Reference  
 The Art Establishment

Artwork



*Two Receptors of Three*  
 ceramic, epoxied earth,  
 ink on gessoed board  
 ca 22 x 18 in.  
 1972

Notes

A questioning of the concept of the impermanent as subject and medium. Is it a good idea for transitory art to eliminate itself from the contemplation of impermanence and transitoriness for future generations by disappearing?

Reference  
 Environmental /  
 Installation



Artwork



*Homage to Cézanne and Me*  
 charcoal & chalk  
 24 x 18 in.  
 1973

Notes

What he learned about space, and how we experience the time-space continuum today

Reference  
 Cezanne



Artwork



*Wanderers*  
acrylic  
36 x 48 in.  
1977

Notes

A homage, combining the early and mature works of both of us.

Reference  
O'Keeffe



Artwork



*Traces-1982*  
acrylic  
36 x 48 in.  
1982

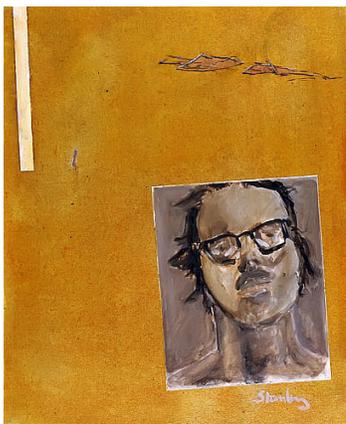
Notes

See Johns' *Fool's House*: Beyond the "coding" and great technique, or, perhaps through them, there is also a feeling, something of the human condition.

Reference  
Johns



Artwork



*States of Grace*  
acrylic  
20"x16"  
1998

Notes

I like Close's concepts. I put him in a bigger world.

Reference  
Chuck Close



Artwork



*Journey*  
 acrylic on paper glued  
 to Masonite  
 44" x 55"  
 2000

Notes

Bill Viola's figure in "The Crossing," moving, moving, in my piece stops momentarily in the universe, a universe that is both physical and mental.

Reference  
 Bill Viola



Artwork



*Van Gogh, I Know*  
 acrylic  
 18 x 18 in.  
 2000

Notes

The dark sky, the depression

Reference  
 Vincent Van Gogh



Artwork



*Fragments*  
 Installation  
 100 ft x 80 ft.  
 2004

Notes

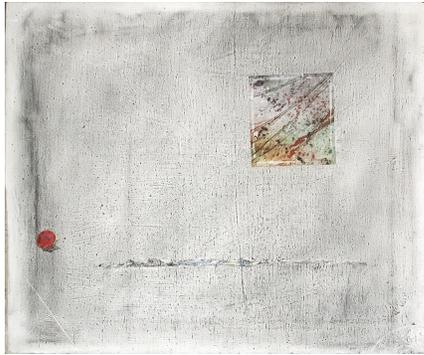
Fragments of stone and clay are scattered about. Written on them are bits of stories and poetry. A large, mysterious artwork, "The Artist on Site," adds possibilities. Participants can add these things to their perception of the surrounding forest and fields. In a box are comments by others, that participants can read and add to. Fragments add up to a new, creative whole.

[http://www.robertstanleyart.com/Web\\_Page\\_Fragments/](http://www.robertstanleyart.com/Web_Page_Fragments/)

Reference  
 Norman Mooney



Artwork



*Discernible*  
 acrylic, pigmented ink  
 transfer, collage on  
 36 x 48 in.  
 2006

Notes

In *Discernible* I site the marvelous expressiveness and esthetic rationality of de Kooning within the greater fabric of ezistence, which contain both order and randomness.

Reference  
 Cézanne to  
 Postmodernism



Willem de Kooning  
 UNTITLED, 1977  
 Oil on paper on board 30 x

Artwork



*Palimpsest*  
 acrylic and canvas over  
 leaf on canvas  
 24 x 24 in. in.  
 2007

Notes

There's a dialectic between Cézanne's Mt. St. Victoire and the real leaf "buried" in *Palimpsest* under an attached piece of canvas in the upper right—a dialectic commenting on process art, and art in general from mimesis to abstract to Postmodern.

Reference  
 Cézanne to  
 Postmodernism



Artwork



*Dialog with Johns*  
 aluminum w stone base  
 6 X 8 x 6 in.  
 2008

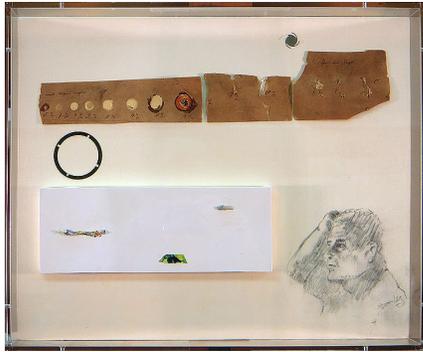
Notes

Same size as *Ballantine*. The influence of Pop as doing something without particularly deep meaning is questioned by these two shapes which, while abstract, suggest human dialog.

Reference  
 Jasper Johns



Artwork



*Forms*  
charcoal graphite  
acrylic collage on linen  
14 x 17 in  
2008

Notes

Even though the artist tries to see and reveal, his very solitariness and the complexity of the world limit him, and leave him questioning both phenomena and his means. Although looking back towards the views on art of Classical Greece, the Renaissance, and Kandinsky, this piece, a counter to Velasquez' "artist as revealer," looks forward towards a new, less ironic and more esthetic, era.

Reference  
Cornell, Velasquez



Artwork



*Fossils Now (ed. 50)*  
computer archival print  
12 x 16 in.  
2008

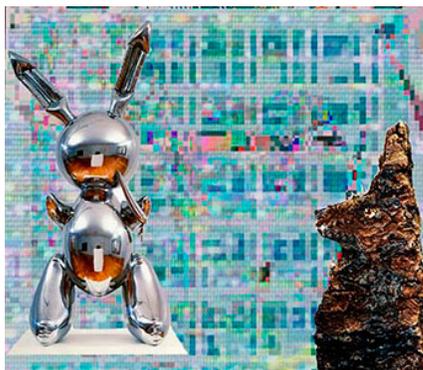
Notes

A common ground between East and West—and a difference. Space and time in each synergized.

Reference  
Asian Art  
Yusho



Artwork



*Glamor Unaware of Nature*  
archival computer print  
12 x 15 in.  
2008

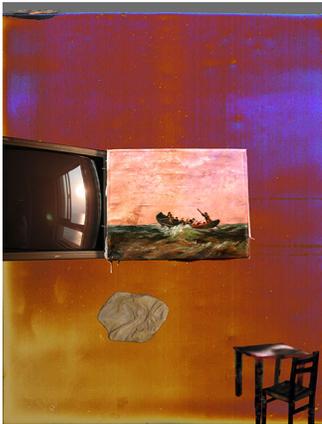
Notes

The glamor and entertainment of early 21st Century art seems to ignore the human condition. The wolf that is nature cannot be avoided forever.

Reference  
Koons



Artwork



*The Contemplation of Nature* (ed. 50)  
computer archival print  
12 x 16 in.  
2008

Notes

Traditions, such as the Homer painting in the center, move forward. Old and new seas are sailed.

Reference  
Winslow Homer,  
Homer the Poet



Artwork



*Thinking Like Heraclitus*  
acrylic and collage on canvas  
36 x 48 in.  
2008

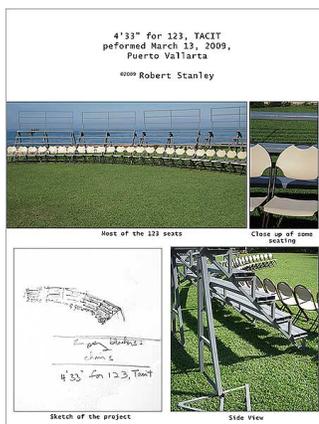
Notes

A triangle of tar, far left, intrudes into the flow, while other abstract references hint at an even greater field of existence.

Reference  
Anselm Kiefer



Artwork



*4'33" for 123 TACIT*  
performance / installation  
6 x 64 x 24 ft.  
2009

Notes

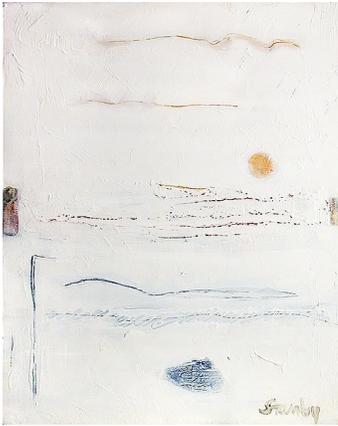
Performed at Puerto Vallarta, 3/9/2009 at 9:03 am CST

"Tacit," the "silence" notation in music, has several references to John Cage, and the whole Fluxus movement.

Reference  
John Cage



Artwork



*Archaeology*  
acrylic on canvas  
20 x 16 in.  
2009

Notes

Bradford scrapes back to text as image, often the history of recent postings and writings on urban walls. Good stuff, but I like to scrape back to the realities of an honest mark, or a symbol of life (sun) or a real person.

Reference  
Mark Bradford



Artwork



*Las Meninas*  
acrylic  
48 x 36 in.  
2009

Notes

*Las Meninas* is involved with art history, while still being about the flows in existence. I used Velasquez' figures in space and Johns' reference to the Cosmos (from "Untitled 1992"). Velasquez' "Las Meninas" is about representation, as is mine, which represents some handmaidens (meninas) of this era.

Reference  
Johns, Velasquez



Artwork



*Resources*  
acrylic, charcoal,  
colored pencil on  
48x36 in.  
2009

Notes

Sam Gilliam's form of color field painting, belonging to abstract expressionism and lyrical abstraction seem to stress emotion, accident, and loveliness. The sculptural 3D elements add nothing of integral significance. In *Resources*, I place the accidentally beautiful in relation to randomness and thought.

Reference  
Sam Gilliam



3 POINT 1970  
Acrylic on canvas 9 feet, 10  
inches x 24 feet, 8 inches

Artwork



*The River*  
oil and  
charcoal on canvas  
24 x 24 in.  
2010

Notes

Mark Rothko's floating shapes provide contemplation. I wondered about mixing abstract contemplation and beauty with some things the viewer could identify, a person, river.

Reference  
Mark Rothko



Artwork



*The Great Grass*  
pencil  
8 x 10 in  
2014

Notes

Durer's marvelous "The Large Piece of Turf, 1503," revealed the Renaissance world view. My drawing, its haste, dynamics, smallness in its cosmos, reveals my worldview of these times.

Reference  
Durer



Artwork



*Contemplator Mundi*  
acrylic & collage on  
canvas  
36 x 48 in.  
2017

Notes

DaVinci painted a Savior, other-worldly. My figure is also other-worldly, in the sense of pulling away from the world to see it more clearly, in all its complexity.

Reference  
DaVinci

