

ENGAGEMENT • Identity, Commonality, Moving Forward

an *Exhibition Proposal*

Robert Stanley

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23 E. Stillwater Ave. 922
Beverly Shores, IN 46301
robert@robertstanleyart.com
<http://robertstantlyart.com>

Carol Podedworny, Director and Curator
McMaster Museum of Art

Dear Ms.Podedworny,

I am a painter and printmaker. The purpose of this letter is to propose an exhibition of my works in order to celebrate and inspire the creative abilities of viewers, both for themselves and towards making a wholesome world. Also important for a viewer would be gaining new experiences from visual expression. The title of the proposed exhibition is "ENGAGEMENT • Identity, Commonality, Moving Forward ."

Identity, a powerful concern of these times, so often is limited to a narrow meaning which limits some people. In this exhibit, identity is looked at with deeper understanding, taken to a more discerning, personal level, through my experience as an artist and working with the people as teacher and mentor. Deeply looking at who each of us is in a visual way boosts each viewer's concept of self, sense of communality, and delight in Art.

The McMaster Museum of Art wants to "promote and stimulate learning, interest and continued enjoyment about the visual arts." This matches my desire to present work in a highly visible context to an engaged community...to present work that is innovative, that foregrounds process and/or conceptual concerns, and that challenges the community to think critically about the issues it addresses.

A deeper perception of the challenge of identity might inspire thinking, dialog, imagination, and creative engagement.

I hope I can work with The McMaster Museum of Art to present this exhibition. Educational materials, lectures, or seminars could be included. I think it would be a compelling time for all.

Sincerely
Robert Stanley

Enclosures: [CLICK to go to that part]

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Exhibition Synopsis

Combining a Humanities course I taught, "Modern Culture and the Arts," with my art practice and studio courses, creates insights that I would like to share with others. I propose a one person exhibit of my work on a theme of great concern of this era: "ENGAGEMENT • Identity, Commonality, Moving Forward ."

"Who are we?" That fundamental concept begs for deep-looking, as well as how our communality can move us beyond divisiveness, towards authentic cultural production. The purpose of this exhibition is to deepen our understanding of personal and communal identity, and to gain new experiences from the esthetics of visual expression. In order to broaden the concept, some of the proposed works could dialog with important artists, whose works would be visually referenced [see page 15 for an illustration of this]. These and my other pieces flow through the knowledge of sociology, science, philosophy and art to a deeper, well balanced understanding of being a person and contributing to the world.

A deeper perception requires imagination, to seek communality and to incorporate paradigms for wholesome actions. Viewers from the campus, community, and beyond would be engaged by this exhibition. They might ask more deeply, "Who are we, and how can we synthesize our contributions to making a better world?" Programing could include a catalog or small booklet on the theme, lectures or seminars for various classes.

In Whitman's *Leaves of Grass*, and Thoreau's *Walden*, a solution to Identity appeared, based on the wisdom culled from the history of the human race. Called "Oversoul" or "Everyman," this underlying, unifying ground of existence gives us a strong base for knowing who we are and where we belong. It is a synthesis of knowledge of self and what we have in common with each other. It is an affirmation, and art is great in affirmation:

We live in succession, in division, in parts, in particles. Meantime within man is the soul of the whole; the wise silence; the universal beauty, to which every part and particle is equally related. And this deep power in which we exist and whose beatitude is all accessible to us, is not only self-sufficing and perfect in every hour, but the act of seeing and the thing seen, the seer and the spectacle, the subject and the object, are one. We see the world in the animal, the tree; but the whole, of which these are shining parts, is the soul. Emerson, "The Over-Soul" from *Essays, First Series*

The art proposed for this exhibition accepts the fragmentation in modern life. It is a visual reflection of the human urge to answer the questions of identity (who am I?), meaning (why are we?), and action (what should we do?).

In the artworks of this proposed exhibition are images of people, nature, objects, spaces, and dissonances—all containing forces, often not obvious, that stream through the world, that can unite us in our shared humanity. The visual thoughts of other artists are included in this proposed exhibition, further broadening the view.

The proposed works include the now and the infinite, the bold and the shy, the joyous and the sad, and the light and the dark, our deepest shared identity. The goal is to engage the viewer in deep looking, personally, communally, and esthetically, hoping for a synthesis that brings together the various forces we encounter so that a better world, for self and others, will be created.

_____Statement

The works jostle images of contemporary and timeless people, nature, science, and abstract thinking and emotions. It reflects diverse influences, such as the artists Johns, Cornell, Diebenkorn, Sally Mann, and Bill Viola, as well as biologist E.O. Wilson and philosopher Heraclitus. It dances between chaos and order, as does the world.

Energies, often unnoticed, flow in this world. For example, the northern lights glow because of forces we cannot see. Prairies in the Midwest were once under an ocean, and before that were mountains. These hidden energies continue to this day, stimulating the world.

Hidden forces flow through humans, too. Enigmatic currents bring people together or separate them, bring desperation, or give meaning to life.

Objects, spaces, and dissonances in my works are full of emotion, order, and enigma.

- [PORTFOLIO](#)
- [VIDEO](#)

Bio



Robert Stanley is a painter and computer artist based in the Chicago area.

Although born in Florida to artistic parents, an Army Air Corps father who liked to draw and a mother who had won voice competitions, he did not do anything artistic until becoming a monk, where the Arts were introduced to young candidates. He got his undergraduate degree at the University of Dayton, then taught in Cleveland and Cincinnati, exhibiting in these cities.

After several years, he left the religious Order, teaching at the University of Dayton and Earlham College for a year. Realizing that he needed a tenure-track college position to be able to have enough time to focus on making art, he received a Master's degree from Pratt Institute in New York.

He has exhibited artworks around the USA and Europe, while teaching college in Pennsylvania and Illinois, including The William Penn Museum in Harrisburg PA, Musée d'Art Contemporain, Chamaliere, France, Midwest Museum of Art, The Brauer Museum, Ft. Wayne Museum of Art, Koehnline Museum, Hyde Park Art Center, and Evanston (IL) Art Center.

His artwork has been written about in 2001 International Digital Art Awards, L'Association Musée D'Art Contemporain "Une Brève et Ample Énonciation," the Koehnline Museum of Art's Artwalk at Oakton, the Chicago Tribune, and The New Art Examiner.

Brauer Museum Curator Gregg Hertzlieb wrote that the work "sets up a dialogue between observation and invention, realism and abstraction that grows into a lively, even stormy exchange."

The trajectory of his work has developed over the years. The first major series explored open doorways, inspired by a glance out his office door at the University of Dayton, to catch sight of a noise. The hall was empty, but the idea of something unknown having just happened remained. Later work, keeping the same concept of something unknown, revolved around borders beyond what can be seen, and on to chaotic connections.

Recent pieces spread people, places, and events around the canvas, the center left open, wondering about connections. The viewer is invited to work out relationships between the objects, and between himself and the art.

Stanley's influences are broad: Johns, Kandinsky, Diebenkorn, Sally Mann, and Bill Viola, as well as biologist E.O. Wilson and physicist Edward Lorenz. The compositions evoke a disjointed world, yet connections between objects are suggested, enigmas in the chaos of life.

Now living near Chicago in a wooded area along the lake, he combines images of people, the city, and nature in personal and thoughtful adventures.

____Letters of Recommendation

RICHARD DIEBENKORN
334 AMALFI DRIVE
SANTA MONICA CANYON,
CALIF. 90402

8.2.77

Dear Mr. Stanley,

I thank you for sending slides,
statement, and good letter.
although I'm never really certain
what I'm looking at in a slide
they seem clear, vivid, and surprising
in their spatiality. They also
seem to have a note of what is
contained in your Thoughts on Art
which is a freshly stated affirmation
of "Idealism". As I gather you
surmise, my sympathies are somewhere
in that area also.

I wish you success in the
continuance of your art.

Sincerely,

Richard Diebenkorn

Valparaiso University
Brauer Museum of Art
1709 Chapel Drive
Valparaiso, IN 46383-6493
Phone: 219.464.5365
Fax: 219.464.5244
Email: gregg.hertzlueb@valpo.edu

May 19, 2015

Letter of recommendation

I curated an exhibition of Robert Stanley's work at the Brauer Museum of Art that ran from May 17 to August 11, 2013. During the planning of that exhibition, I worked closely with Stanley and found him to be a true professional, confident and organized in his pursuits.

Stanley and I have known each other for many years, and during that time I have admired his inquisitiveness and relentless pursuit of visual expressions related essentially to his life and ideas. He is generous in sharing his insights, encouraging others, and considering varied points of view. I believe that all who saw his career overview exhibition at the Brauer Museum came away with the impression of Stanley as an artist committed to exploring art history and weaving together such references in complex ways with his own biography.

Stanley's work is conceptual in its surreal juxtapositions and reflections on aesthetics. The pieces are seductive and atmospheric in their appearance, leading the viewer to ponder the literally and figuratively abstract concerns that lie at their heart. Stanley joins other artists who chiefly in the second half of the twentieth century potently blended visual and conceptual aspects so that viewers could engage the pieces on both levels; his works refer to modes of representation, as well as means of execution, at the same time that they speak to a firm awareness of formal criteria.

We are pleased to have a work by Stanley in the Brauer's permanent collection, and I recommend him highly as he investigates creative challenges and opportunities for himself.

Sincerely,

Gregg Hertzlueb, Director / Curator
Brauer Museum of Art, Valparaiso University

Koehnlne Museum of Art
Oakton Community College
1600 E. Golf Rd. Des Plaines, IL 60016
Tel: (847) 635-2633 Fax: (847) 635-1764
E-mail: nharpaz@oakton.edu
Web site: www.oakton.edu/museum


May 11, 2015

Letter of recommendation

I met Robert Stanley when I joined Oakton Community College in 1998. I had followed his successful career as an art professor and as an artist since then. I also had the opportunity to curate Stanley's exhibition *Bracketed* at the Koehnlne Museum of Art in 2002. He is also represented in the museum's permanent collection by the print *Sin a Ma* and the painting *Offshore*.

Stanley's art is inspired by his surroundings, especially their hidden, ordering motifs. His unique works in acrylics and computer prints reflect influences such as Wassily Kandinsky (1866-1944), Joseph Cornell (1903-1972), Richard Diebenkorn (1922-1993), Sally Mann (b. 1951), and Bill Viola (b. 1951), as well as biologist Edward O. Wilson (b. 1929) and physicist Werner Heisenberg (1901-1976). The spaces and dissonances among the figures, dream images, landscapes, studio, and sub-atomic worlds in these works suggest order and enigma. I truly recommend Robert Stanley for any artistic venture.

Dr. Nathan Harpaz



Manager and Curator
Koehnlne Museum of Art

Curriculum Vitae

Robert Stanley

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Beverly Shores, IN 46301
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robert@robertstanleyart.com
<http://robertstanleyart.com>

selected exhibitions:

- 2018 "Visions of Venus," Curated Grop Exhibit, Zhou B, Chicago, IL
- 2017 "Odyssey," 30 pieces, Purdue University Northwest, Hammond, IN
- 2016 Group Exhibition, "words|matter—artists books," wordsmatter, Chicago, IL
Juried Group, "Indiana Now 2016: The Bicentennial," Art Museum of Greater Lafayette, Lafayette, IN
One Person:, "Small Works—Long Time, Works Reflecting Each Period," Ellen Firme Gallery, Beverly Shores, IN
- 2015 Group Exhibition, "In Recognition of Malala Yousafzai," Ostra Gymnasiet, Skogas, Sweden
- 2014 SSAA Gallery, Group Invitational, "Art in Dazzling Dimensions," Michigan City, IN
"Banquet," SSAA Gallery, Michigan City, IN
- 2013 Solo, Brauer Museum of Art, Valparaiso University, Valparaiso, IN, May 17 to August 11th
Group, eZine P58, http://issuu.com/platform58/docs/p58_doors/77
- 2012 Lakeside Gallery West, Two Person, Michigan City, IN, July 15 to Sept. 8
- 2011 Substation No. 9, Invitational, "The Stone Project," Hammond, IN, July 15 to Sept. 8
- 2010 Evanston Art Center, Invitational, Apr 18 - May 1
- 2009 Solo Exhibition "Flow—Partial Count," Depot Gallery, Beverly Shores, IN, May 15 to June 14
Evanston Art Center, Invitational Group Exhibit, Evanston, IL, April 26 to May 16
CornerStone Gallery, "The Struggle For Art," Invitational (Four Person), Whiting, IN, May 2 to May 30
Univerisity of Dayton Studio D Gallery, Group Exhibition, Dayton, OH, May 18—June 13 "A Story to See" <http://astorytosee.com>
Gallery Tunedal, Group Exhibit, "Manifestation Against Honorary Killings," January 31, Trangsund, Sweden
- 2008 Koehnlne Museum, Oakton College, DesPlaines, IL, "Nuances of Printmaking," Jul 10—Aug 28
Brauer Art Museum, Valparaiso (IN) University, "Recent Acquisitions," May 16 — Aug 4
Beverly Arts Center, Group Exhibit, "Around Town, Chicago," Chicago, IL, May 9 — July 12
Lubeznik Center for the Arts, Group Exhibit, "Original, In Black and White," MC, IN, April 26 — July 6
Evanston Art Center, Group Exhibit, Evanston, IL, "Spring Benefit 2008" April 20 - May 17
- 2007 Hyde Park Art Center, "Just Good Art," Group Exhibit, Chicago, IL, Oct 6—21
Solo, "Oversoul," Lubeznik Center for the Arts, Michigan City, IN, March 31- May 27
Evanston Art Center, Spring Benefit, Apr 15 - May 12
Acorn Gallery, Area Artists, Union Pier, MI, April 27-May 28
"Visions," juried, SSAA Gallery, Michigan City, IN, Jun 29-Jul29
- 2006 Something to Do with Failure, Curated Group Show, U. St. Francis Gallery, Joliet, IL, 9/29—12/3
The Transferred Image, Curated Group Show, 33 Collective Gallery, Zhou B Center, Chicago, 7/17-8/4
Reason/Faith/Imagination, University of Dayton, Invitational, Dayton OH, May 15—June 12
Spring Benefit, Group Invitational, Evanston Art Center, Evanston, IL, April 17 - May 13
Sand, Steel, & Spirit, Curated Group Show, Ft. Wayne, IN Museum of Art Apr. 15—Jun. 30
- 2005 Contemporary Realism, Prairie State College, 10/4-11/8 2005
62nd Annual Salon Show, NIAA, Munster, IN 9/11-10/23 2005
Roaming Art Exhibition, Lubeznik Center for the Arts, 6/1-12/7

- Regional 2005, Lubeznik Center for the Arts, Michigan City, IN, 5/21-6/25
 Spring Benefit, Group Exhibit, Evanston Art Center, Evanston, IL, April 17 - May 17
 Figurative, Group Show, Chesterton Art Center, Chesterton, IN
 Hooked Up, 8 Decades of Artist Collaborations, Columbia College Center for Arts, Chicago, IL
 Sand, Steel, and Spirit, Group Exhibit, Lubeznik Center for the Arts, Michigan City, IN
 2004 One-Person, Chesterton Art Center, Chesterton, IN, Nov. 1-30 Regional
 2004, Midwest Museum of Art, Elkhart, IN, Oct. 15 - Nov. 30 Chicago Art
 Open, Chicago, IL, Oct. 10-31
 61st Annual Salon Show, Juried, Northern Indiana Art Center, Munster, IN, Sept. 12 - Oct. 24
 ART COMP 2004, Juried, Merit Award, Chesterton Art Center, Chesterton, IN
 Artists in Residence, Purdue North Central, Westville, IN, Jul. 26 - Sept. 15
 "1+1=One," Invitational site installation, LaPrairie Museum and Park, LaPorte, IN, 7/24-8/15
 War and Peace, Ed Paschke juror, Gallery 415, Chicago, IL, Jun. 11-Aug.7
 IN•SIGHT, Group Exhibit Area Artists Association, City Hall, Michigan City, IN Mar 5 - Apr 27
 Solo, "It's a Little Late to be Early," Uncle Freddy's Gallery, Hammond, IN, Feb. 6-Mar.1
 2003 18th Annual Juried Exhibition, Lubeznik Center for the Arts, Michigan City, IN Sept. 20- Oct. 27
 Artists, Group Show, Gallery 415, 415 N. LaSalle, Chicago, IL. June 12 - Aug. 15
 Photography and Beyond, Group Show, Lubeznik Art Center, Michigan City, IN
 Exhibition of American Art, Group Show, Rehabilitation Institute of Chicago Feb.27 - Mar. 13
 Cubicle Invitational, Dorman + Torluemke Hammond, IN Feb. 13-16
 International Digital Art, Guest Artist, <http://www.internationaldigitalart.com/guests/guestart.html>
 2002 4 sight, Invitational group exhibit, The Blank Art Center, Michigan City, IN, Nov. 16 - Dec 21
 New Dimensions, Invitational exhibit, mARTketplace, Around The Coyote Space, Chicago, IL 59th
 Salon, The Center for the Visual and Performing Arts, Munster, IN, Sept. 8 - Nov. 12 Solo,
 Bracketed, W.A.Koehnlne Gallery, Oakton College, Des Plaines, IL June 12-July 11 World
 Digital Art, <http://www.worlddigitalart.com>, Feb 6-current
 14 x 14, H D C Gallery, Hammond, IN, Feb 8 - Apr 6
 2001 ARTFESTivity, LDG Hammond, IN, Nov 17-18
 Chicago Art Open, SAIC Gallery, Chicago, IL. Oct. 19-27
 Solo: Fries or Mashed, Blank Art Center, Michigan City, IN, Apr 21 - May 21 International
 Digital Art, Top 100, http://www.idaprojects.org/IDAA/2001/index_5.htm
 2000 One Person, Center Valery Larbeaud, Vichy, FRANCE, October 7 - Nov 28
 Competition 2000, Honors Award, , Chesterton Art Gallery, Chesterton, IN, Aug 26 - Sept 30
 1999 Artists at the Governor's Mansion, Indiana Governor's Mansion, Indianapolis, IN
 Black & White & Shades of Gray, Center for the Visual & Performing Arts, Munster IN
 1998 55th Annual Salon, Award of Merit, Center for the Visual & Performing Arts, Munster IN
 Solo, Contemporary Art Center of Peoria, Peoria, Illinois, Jul 3 - Aug 23
 Digital Concepts, Northern Indiana Art Center, Munster, Indiana, Jan 9 - Feb 8
 1997 Chamalières Triennial International, Musee d'Art Contemporain, Chamalières, FRANCE
 One Person, John G. Blank Arts Center, Michigan City, IN, Jun 21 - Jul 28
 1996 53rd Annual Salon, Center for the Visual & Performing Arts, Munster IN, Oct 20 - Nov 24
 Northern Indiana Arts Assoc. Phantom Gallery, Whiting Center, Whiting, IN, Aug 3 — Sep 9
 Images, Baudeville eZine, Feb & Mar, <http://exp1.mobius.net/baudeville/html/>
 1995 Two-person, Joy Horwich Gallery, Chicago, IL Apr 6 — May 11
 Works, Contemporary Artcenter, Arlington Heights, IL, Feb 7 - Mar 2
 1994 Chamalières Triennial International, Musee d'Art Contemporain, Chamalières, FRANCE
 51st Annual Salon, Center for the Visual & Performing Arts, Munster IN, Oct 16 - Nov 13
 Computer-assisted Art, Matrix Gallery, Chicago IL, Oct 7-28
 Joy Horwich Gallery Artists, LaSalle Bank Building Gallery, Chicago IL, Jun 1 - Aug 8
 1992 Mardigraph 92, (SIGGRAPH multimedia) , Shelter Gallery, Chicago, IL, Feb 29
 1991 Interface. , Olympia & York Atrium Gallery, New York, NY. Sept. 23 - Nov. 16
 Computer Artists Invitational, University of Oregon, Portland, OR. Mar. 3 - Apr. 29
 Group Show, Joy Horwich Gallery, Chicago, IL. Dec. 8, 1990 - Jan. 4, 1991
 1990 7th Annual Midwest Works on Paper, Elgin Community College, Elgin, IL. Oct. 6 - Nov. 2
 1988 One-person Show, Joy Horwich Gallery, Chicago, Illinois. Nov 4 - Dec 3

- 1987 Microcomputer Graphic Arts Show, McAuley Gallery, Mount Mercy College, Cedar Rapids IA.
 1985 Current Visions: A National Survey, Germanow Art Gallery, Rochester NY, Jan 6 - Feb 3
 1984 Group Show (Invitational), Contemporary Art Workshop, Chicago, IL. Dec 1 '83 - Jan 7 '84
 1983 Small Works National 83, Zaner Gallery, Rochester NY. Nov 26 - Dec 30
 1981 Multi Media, Countryside Art Center, Arlington Hts. IL. Mar 26 - Apr 2 1980
 World Print III, World Print Center, Ft. Mason Center, San Francisco, CA
 New Member's Exhibit, NAB Gallery, Chicago IL. May 23 - Jun 21 1979
 All On Paper International, AAO Exhibition Gallery, Buffalo, NY
 6/6, Group Invitational, Artemesia, Chicago, IL
 1978 Illinois Regional Print Exhibition, Dittmar Gallery, Northwestern University Evanston IL
 Daley's Tomb, Invitational, NAME Gallery, Chicago, IL
 1977 Illinois Print and Drawing Competition, William Rainey Harper College, Palatine, IL 1975
 Prints and Drawings Show, Artists Guild of Chicago, Chicago IL
 1974 New Horizons in Art, New Horizons Exhibition, Chicago IL
 1971 Installation, Man and the Urban Environment, William Penn Museum, Harrisburg PA 1970
 Capitol Exhibition, William Penn Museum, Harrisburg PA
 1969 Art Center Show, Dayton Art Institute, Dayton OH

gallery:

Joy Horwich, 3180 N Lake Shore Dr., Chicago, IL, 773-327-3366

collections:

Brauer Museum of Art, Valparaiso, IN
 Embassy of France, Washington, D.C.
 Ft. Wayne Museum of Art, Ft. Wayne, IN IN
 FOCUS Systems, Wilsonville, OR
 Lubeznik Art Center, Michigan City, IN
 Koehnline Museum, Des Plaines, IL
 Musée d'Art Contemporain, Chamalières, France
 NiSource, Merrillville, IN
 Purdue University Northwest
 Rehabilitation Institute of Chicago
 Unity Foundation of LaPorte County, IN
 World Print Council, San Francisco, CA

Numerous Personal Collections

awards/grants/honors:

Merit Award, ART COMP 2004, Chesterton Art Center, Chesterton, IN Individual
 Artist Program Grant, Indiana Art Commission 2003-2004 Honors Award,
 Competition 2000, Chesterton Art Gallery, 2000 Award of Merit, 55th
 Annual Salon, Northern Indiana Arts Center, 1998
 Prix de le Ville de Vichy, Chamalières Triennial International, Chamalières, France, 1997 Who's
 Who In America
 Oakton Educational Foundation Grant, 1989.
 The League for the Humanities / Ford Foundation HUMANITIES STUDY GROUP GRANT,
 1988-1989.
 Paragon Award, National Council for Community Relations, second place in Best Video Promotion,
 1985.

Award of Merit, International All on Paper Exhibition, A.A.O.W.N.Y., Buffalo, N.Y., 1979. Maxi Award, Media and Methods for Exploring the Film as the best book on media, 1973. Gold Award, Art Center Show, Dayton Art Institute, Dayton, Ohio, 1969. Fellowship, Pratt Institute, 1968-1969.

other experiences:

Member, Artist Focus Group, Artspace, Artist live-work project, Michigan City IN, 2011
Adult Literacy (ESL), Michigan City Library, Michigan City, IN, 2009-present
Panelist, Indiana Arts Commission Artisan Applications, 2009-2010
Panelist, Indiana Arts Commission Individual Artist Grant Review, 2007-2009
Juror, Hobart (IN) Art League National Competition, 2007
Collection Committee, Lubeznik Center for the Arts, Michigan City, IN, 2005-2007
Juror, Masterpiece in a Day, Indianapolis, IN 2005
Juror, National Exhibit 2005, Union Street Gallery, Chicago Heights, IL
Mentor, "Hours for Ours," Michigan City Schools, 2005-present
Instructor, "Exploring Monet Today," Painting Workshop, Provenance at Purdue North Central, 2004
Mentor, Hours for Ours, Michigan City, IN 2005-present
Presenter, "Setting Up an Artist's Web Site," Chesterton Art Center, Chesterton, IN, 2004
Panelist, Indiana Arts Commission Program Grant Review, 2004-2005
Juror, Brauer Museum Showcase, Valparaiso University, Valparaiso, IN, 2003
Juror, Chesterton Art Fair, 2003
Southern Shore Art Association, Michigan City, IN, co-founder, 2002 Juror,
Deer Path Art League Fall Show, Lake Forest, IL, 2002
Juror, Vicinity 2002, John G. Blank Art Center, Michigan City, IN, 2002
Board Member, Brickton Arts Center, Park Ridge, IL, 1999-2001
Juror, DesPlaines (IL) Art Guild Art Fair, 1999
Illinois Education Association Art Selection Committee, 1998
Volunteer Tutor, adult reading, Des Plaines Library, Des Plaines, IL 1998-2001 Presenter,
"Postmodernism Decays: New Attractors Awaken," Mid-America College Art
Conference, Richmond, VA, 1997
Field Reader, ArtReach '96 Grants, Des Plaines Arts Council, Des Plaines IL.
Member, Illinois Higher Education Art Association, 1975-present.
Member, Art Gallery Committee, Oakton College, 1971-present.
Paper presented, "VisLang" and its making: a HyperCard/laserdisc presentation of line, shape,
value, color, and composition," League for Innovation Conference, Houston, TX, Nov. 14,
1994
Presenter, "Technology in the Classroom: A Beginning Journey," Critical Literacy Conference,
Chicago, April 3, 1992
Juror, National Art Awards, Center on Deafness, Des Plaines, IL., 1988.
Board Member, Des Plaines Prairie Project. 1987
Writer and Associate Producer of "The Art Program at Oakton, A Special Blending." a twenty
minute VIDEO. 1987
Moderator, Student Art Club, Oakton, 1985-87.
Co-chair, North Central Association Accreditation Task Force on Governance, Oakton, 1986-87.
Presenter, Oakton Affiliates, "Computers in the Art Curriculum," 1986.
Juror, Center on Deafness National Art Awards, 1986.
Presenter, "Computer Art Demonstration," ARTTRAIN, a federally funded train which uses local
talent to present various aspects of art to the community. 1986.
Presented "The Artist as Antenna," Northbrook Court, Northbrook, IL., 1985.
Board Member, Illinois Higher Education Art Association, 1983-85.
Chairman and Director, Conference on Computer Art, Illinois Higher Education Art Association,
Oakton, 1984.
Juror, Center on Deafness National Art Awards, 1984.
Leader, staff development module: "Computer Graphics," Oakton, 1984.

Planning Workshop: "Arts, Higher Education, and the Community," Park Ridge, IL., 1983.
Introduced computer-generated art into Design courses, Oakton, 1983.
Juror, Maine Township Special Students Christmas Card competition, 1982.
Member, Illinois Percent for Art Review Committee, works for Des Plaines Campus, Oakton College. 1982
Brochure designed and written, describing the Oakton Art Department, 1981.
Participant, "Problems in Contemporary Art," New York, University of Eastern Illinois, NY, Aug 4-11, 1980.
Gallery operations, NAB Gallery, Chicago, 1980.
Juror, Artists Guild of Chicago Annual Print and Drawing Show, 1979.
Illustrated "Scotty Strong" booklet placed in emergency rooms to alleviate children's fears of x-ray procedures. 1978.
Designed art studios, new campus, Oakton College, 1977.
Member, Illinois Community College Articulation Advisory Committee on Art, 1976-1977.
Participant, University of Chicago Institute: "The Humanist and the Artist." 1973.
Founding coordinator, Oakton College Art Department. (Designed Art Studios; set up Art Curriculum.) 1971.
Associate Director (Visuals and Design), Institute for Environmental Response (an organization exploring contemporary media/environment). New York, N.Y. 1968-1969.
Project Upward Bound, Art Program, Earlham College, Richmond, In., 1967-68 Juror,
Cincinnati Art Institute Scholarship Awards, 1967.
Director, "Summershop," a summer art workshop at the University of Dayton, Dayton, Ohio. 1965

education:

M.A., Pratt Institute. Fellowship. Brooklyn, N.Y., 1969. B.A.,
University of Dayton cum laude. Dayton, Ohio, 1964.

teaching experiences:

Professor of Art and Humanities, Oakton College, Des Plaines, IL., 1971-2002.
Department Chairman, Art, Oakton College Art Department, 1981-1987.
Assistant Professor of Art and Humanities, Harrisburg Area Community College, Harrisburg Pa., 1969-71.
Lecturer in Design and Drawing, University of Dayton, Dayton, Oh., 1967-1968.
Teacher, Living Arts Center, Dayton, Oh., 1967-68. (Title III program blending all five arts.)
Director, Art Program, Project Upward Bound, Earlham College, Richmond, In., summers 1967 and 1968.

publications:

University of Dayton Magazine, Winter 2012-13, p. 62
Planet Earth Planet Art, Edited by Bruce Rimell, Mirca Art Group, 2009, 208 pp.
Neoteric Art, Interview, <http://neotericart.com/2009/10/23/interview-with-robert-stanley/>, 10/23/2009
Artwalk at Oakton, *Koehnline Museum of Art*, DesPlaines, IL, 2005
Exhibition Catalog, *It's a Little Late to be Early*, Uncle Freddy's Gallery, Hammond, IN, 2004, Gregg Hertzlieb, Curator Brauer Museum, Valparaiso University.
Exhibition Catalog, *Bracketed*, Koehnline Museum of Art, Des Plaines, IL, 2002, Nathan Harpaz
2001 International Digital Art Awards, Robin Nicols, *Digital Photography & Design*, Autumn 2001
"Une Brève et Ample Énonciation - Les Artistes Américains," *Catalog of the Troisième Mondiale d'Estampes*, L'Association Musée D'Art Contemporain, Chamalières, France, 1994.
Alan Artnet, *Art Scene*, *Chicago Tribune*, Oct. 6, 1994
"Oakton Prof Chosen for 'Who's Who' in Art Survey," *Chicago Suburban Times*, Aug. 16, 1989
"Computers, Just Another Medium," *New Art Examiner*, Nov. 1984

writings:

"What Is Painting," Neoteric Art, <http://neotericart.com/2014/06/13/the-wip-project-what-is-painting-featuring-robert-stanley/>

"BIG ART--2014" Neoteric Art, <http://neotericart.com/2014/03/12/big-art-by-robert-stanely/>

"What Do I Know And Where Do I Go?" *Neoteric Art*, <http://neotericart.com/2012/05/14/what-do-i-know-and-where-do-i-go-by-robert-stanley/> 5/14/2012

"Postmodernism Decays: Other Attractors Awaken. A Grand View Emerges from Irony, Dolefulness, Narrowness" Presentation, SECA/MACAA College Art Conference, 1997 "On Second Thought," column, *Chicago Artists' News*, 1999-2008

"Quiet Foxes: Foxy but not Quite Enough," *YLEM, Artists Using Science and Technology*, Jan/Feb 1997.

"Steps, Roads, Funnels, Galaxies: Metaphors for Designing Interactive Presentations,"

Technological Horizons in Educational Journal, December, 1994.

INTERFACE (a newsletter of media influences on culture), Editor, Herder and Herder, New York, NY, 1968-1969

"Coexpression and Religious Language," Kuhns, Wm. and Stanley, Robert, *The Religious Situation* 1969, Donald Cutler, ed., Beacon Press, Boston, Massachusetts, 1969

Exploring the Film, Kuhns, Wm. and Stanley, Robert. Standard Publishing, Cincinnati, Ohio. 1968

Example of Installation



[If displaying reproductions would not fall under Fair Use, then just an Art History text opened to the work referenced should suffice.]

Example of Installation of Works Dialoging with other Artists and Philosophers.

An Art History Book would be opened to a page referencing the artist, and a larger reproduction of that work displayed.

____ARTWORKS referring to other artists
In Order of **Periods**

Artwork

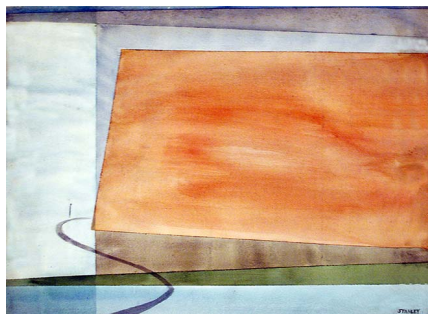
City #2
oil on paper
15 x 23 in.
1962

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

Artwork

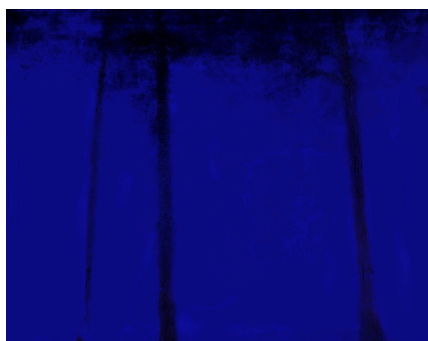
A Path
watercolor
18 x 24 in.
1965

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**

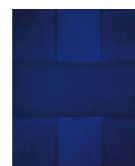
Ocean Park No. 45, 1971

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**

Abstract Painting, 1960-65

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 items of popular culture. The “room” has a difficult presence in the chair—reflective of the complexity of the human condition.

Reference

Hamilton, Pop Art



Just What Is It That Makes Today's Homes So Different, So Appealing? 1956

Artwork



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

Notes

Rauschenburg didn't go far enough for me. As a Pop artist, the images suggesting only the immediate. I am not what I consume. I am what I think about consuming.

Reference

Rauschenburg



Canto II, from Rauschenberg: XXXIV Drawings for Dante's Inferno, 1964

Artwork



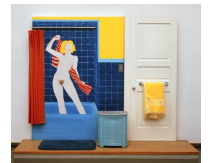
H Bathroom Bomb
mixed (box)
14 x 14 x 4 in.
1972

Notes

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

Reference

Wesselman, Pop



Bathtub Collage No. 3 1963

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. Another important focus was “What is Art.” Seemed too self-involved when there were critical issues facing the individual.

Reference

The Art Establishment



Artwork



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

Notes

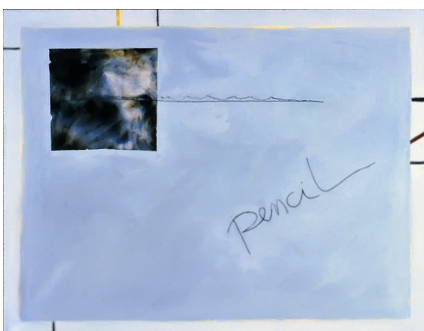
What he learned about space, and how we experience the time-space continuum today. Although we do not live at the quantum level, we do find ourselves in a flux, where changing, relativistic boundaries have to be noted.

Reference Cezanne



The Card Players 1894–1895

Artwork



Traces-1982
acrylic
36 x 48 in.
1982

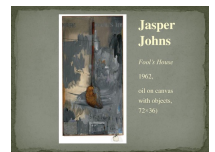
Notes

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. We make, mentally, or through art, our concept of the world. That is fine and necessary, but worth looking into.

Reference Johns

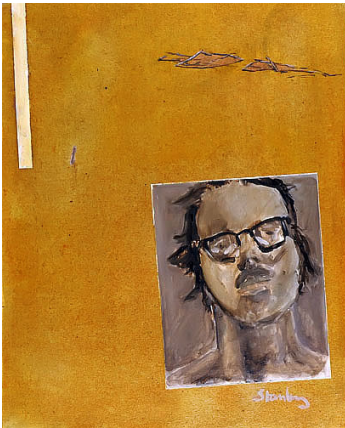


Perilous Night, 1982



Fool's House 1962

Artwork

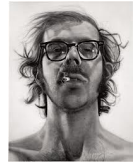


States of Grace
acrylic, charcoal, wood
20"x16"
1998

Notes

I like Close's concepts. However, the literally superficial aspects of his earlier work bothered me. I put him in a bigger world, of expression, and reality (the piece of real wood upper left).

Reference Chuck Close



Big Self Portrait, 1968-69

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. Fragments of randomness to be observed.

Reference Bill Viola



The Crossing, 1996

Artwork



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

Notes

The dark sky, the depression. An emotional experience shared by many, the commonness of which should be made known.

Reference Vincent Van Gogh



Wheat field with Crows, 1890

Artwork



Palimpsest
acrylic and canvas over
leaf on canvas
36 x 48 in.
2006

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. Ultimate reality is nature and truth.

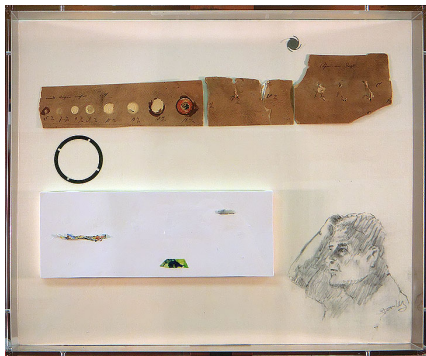
Reference

Cézanne to Postmodernism



Le Mont Sainte-Victoire
c. 1897-98

Artwork



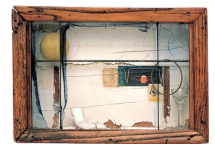
Forms
charcoal graphite
acrylic collage on linen
14 x 17 in
2008

Notes

Even though the artist tries to see and reveal, his very solitariness coupled with 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 response to Velasquez' "artist as revealer," looks forward towards a new, less ironic and more esthetic, era.

Reference

Cornell, Velasquez

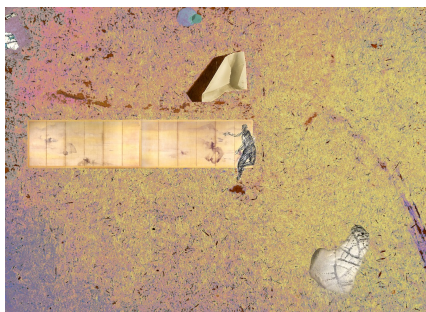


Soap Bubble Set, 1960



Las Meninas (det.)

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. The West might learn something about "seeing like a rock," i.e., without too much self. Would that help identify what is real?

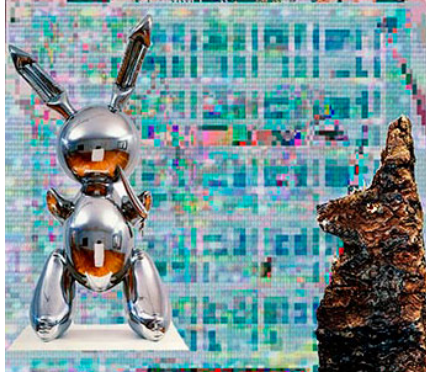
Reference

Asian Art



Yusho,
Landscape with Temples

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. A solid identity will take into account both our mental constructs and our union with nature.

Reference Koons



Rabbit, 1986

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. The holding in mind both its constructs and physical and natural realities, while judging the merits of each—a key to identity.

Reference Anselm Kiefer



Ways of Worldly Wisdom: Hermann's Battle 1980

Artwork

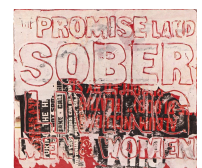


Archaeology
acrylic on canvas
20 x 16 in.
2009

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 even deeper, to the realities of an honest mark, or a symbol of life (sun) or a real person.

Reference Mark Bradford



Untitled 2007

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' identity is situated in a fixed milieu. Ours is an era of great flow. As we experience this river of experience, a centered identity gives a sense of wonder.

Reference

Velasquez, Johns



Las Meninas 1656



Untitled 1992

Artwork



Bathers at the River

oil and ink on canvas
40 x 48 in.
2010

Notes

This piece responds to Matisse's *Bathers by a River* with some thoughts about flux and order. Around the outside is painted "THIS IS NOT A PAINTING," referencing Jasper Johns and Magritte, whom I think also wrestled with the momentary and the lasting, the temporal and the mental. This work digs in, contemporary, multi-dimensional.

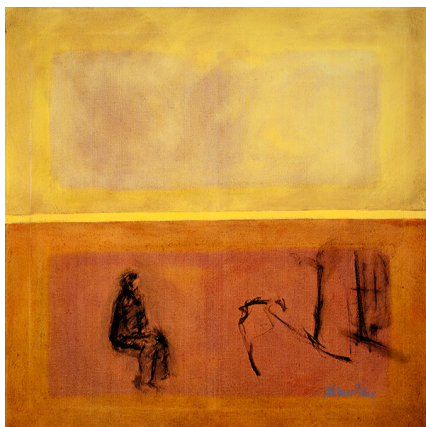
Reference

Matisse



Bathers by a River 1913-17

Artwork



The River

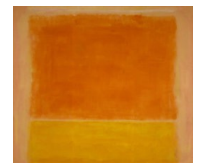
oil and
charcoal on canvas
24 x 24 in.
2010

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. Being in touch with such things, without an agenda or communication device—a path to strong identity?

Reference

Mark Rothko



Untitled (Painting) 1953-54

Artwork



The Great Grass
pencil
8 x 10 in
2014

Notes

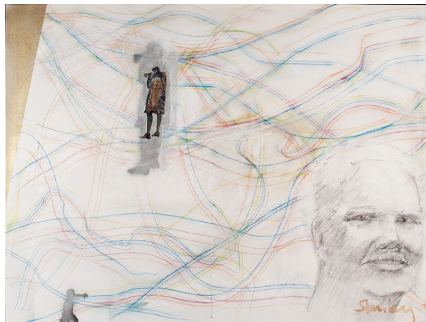
Durer's marvelous "The Large Piece of Turf, 1503," revealed the Renaissance world view. My drawing, its haste, dynamics, smallness in its cosmos, reveals my worldview of these times.

Reference Durer



The Large Piece of Turf
1503

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



Salvator Mundi, 1500

____ARTWORKS most recent, not referring to other artists

____ARTWORKS most recent, not referring to other artists



Pieces

acrylic, collage on canvas

35x35 in.

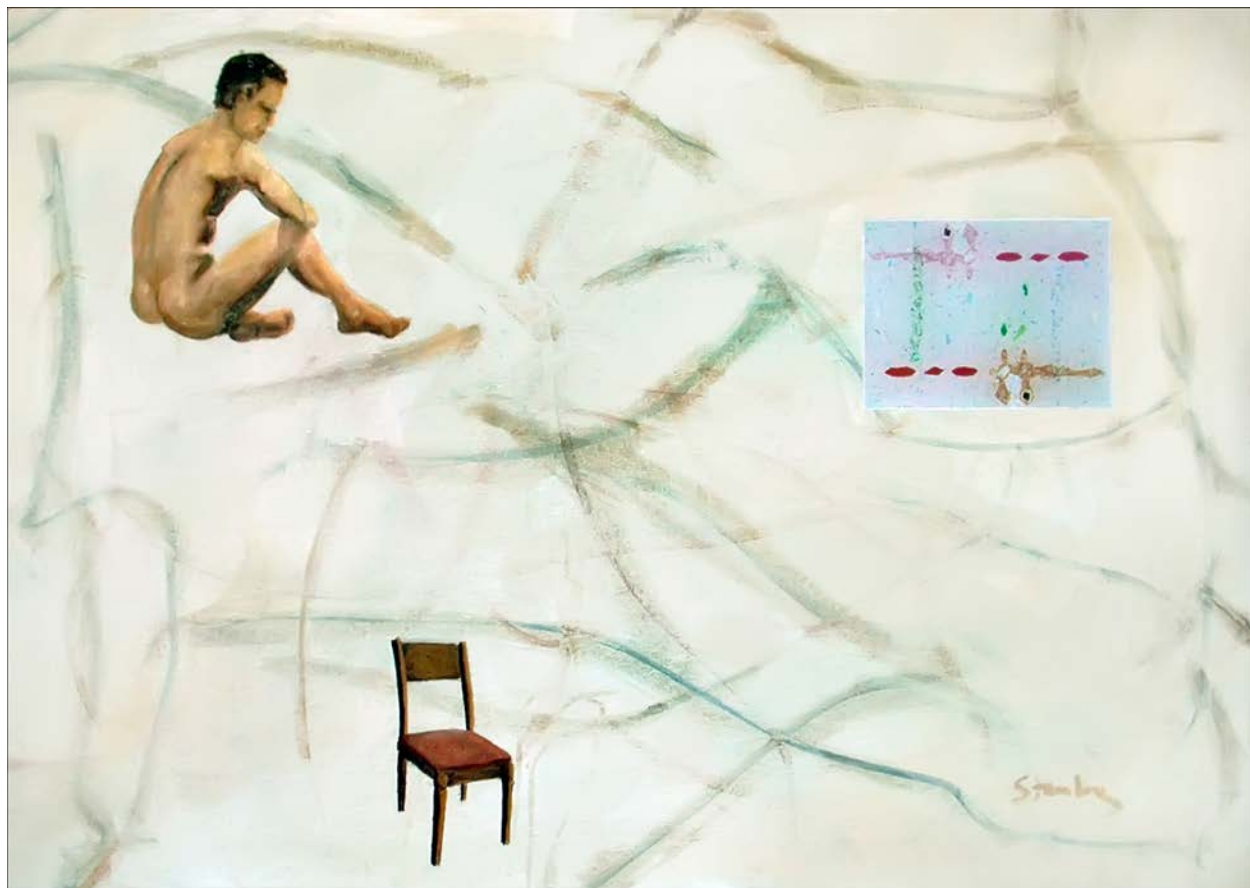
1998



Fullness acrylic on canvas 32x24 in. 1998



Gathering acrylic and charcoal on canvas 17 x 20 in. 2004

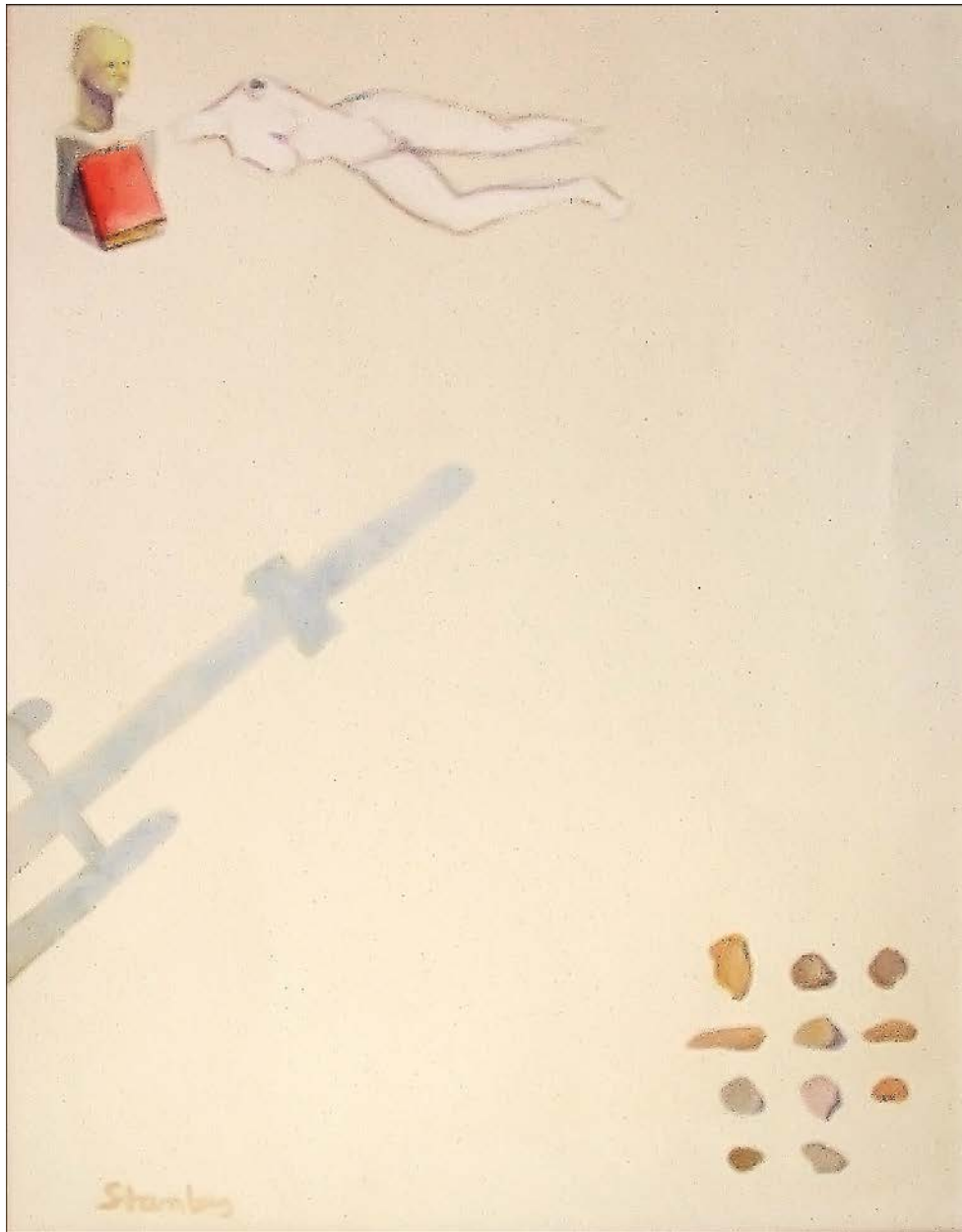


Elation

acrylic on canvas

24 x 36 in.

2004



Still Life and Stones watercolor 11x14 in. 1997



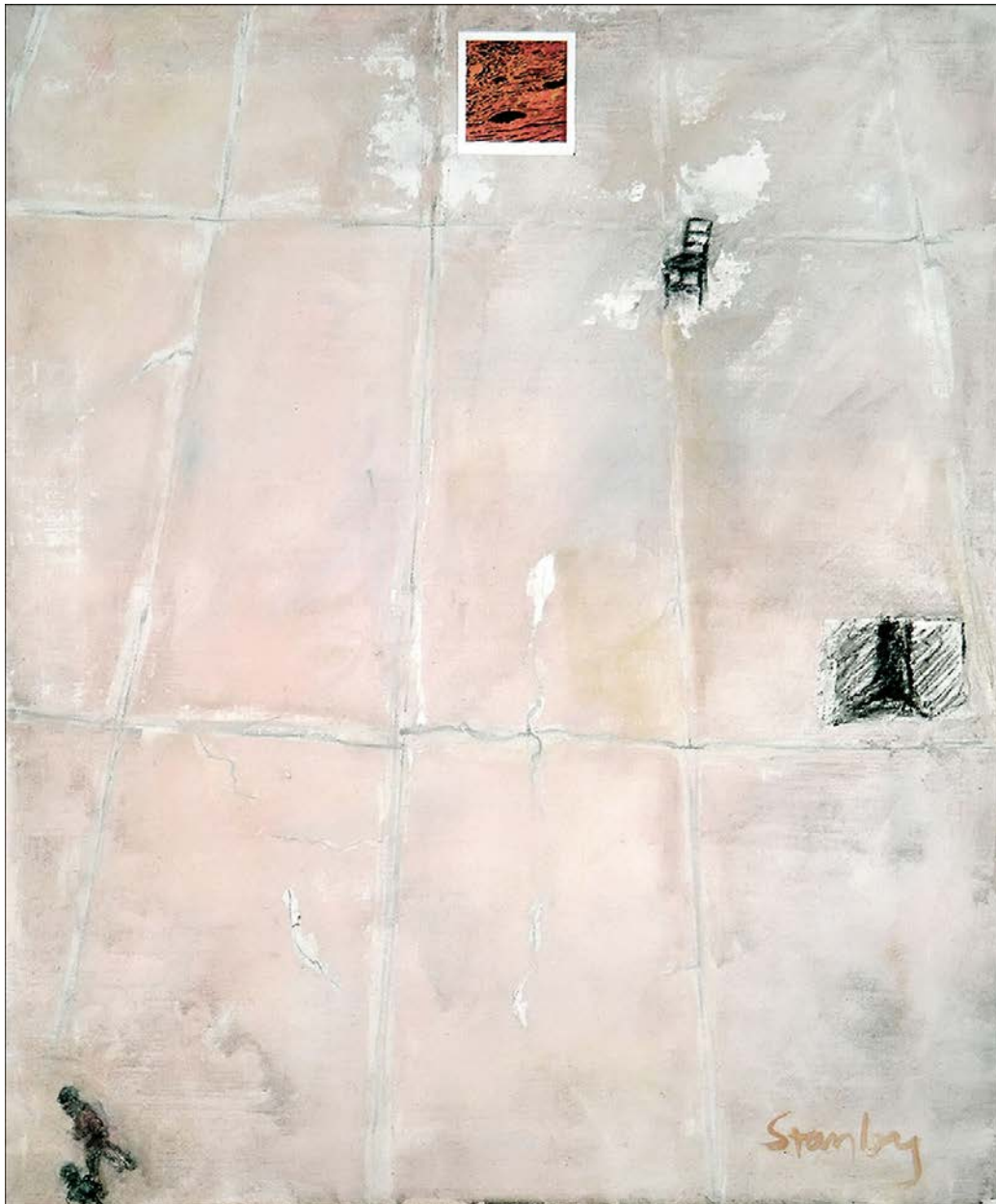
Thinking acrylic on canvas 36x48 in. 2002



Distances acrylic on canvas 36x48 in. 2004



Phoenix archival computer print 15 x 12 in 2008



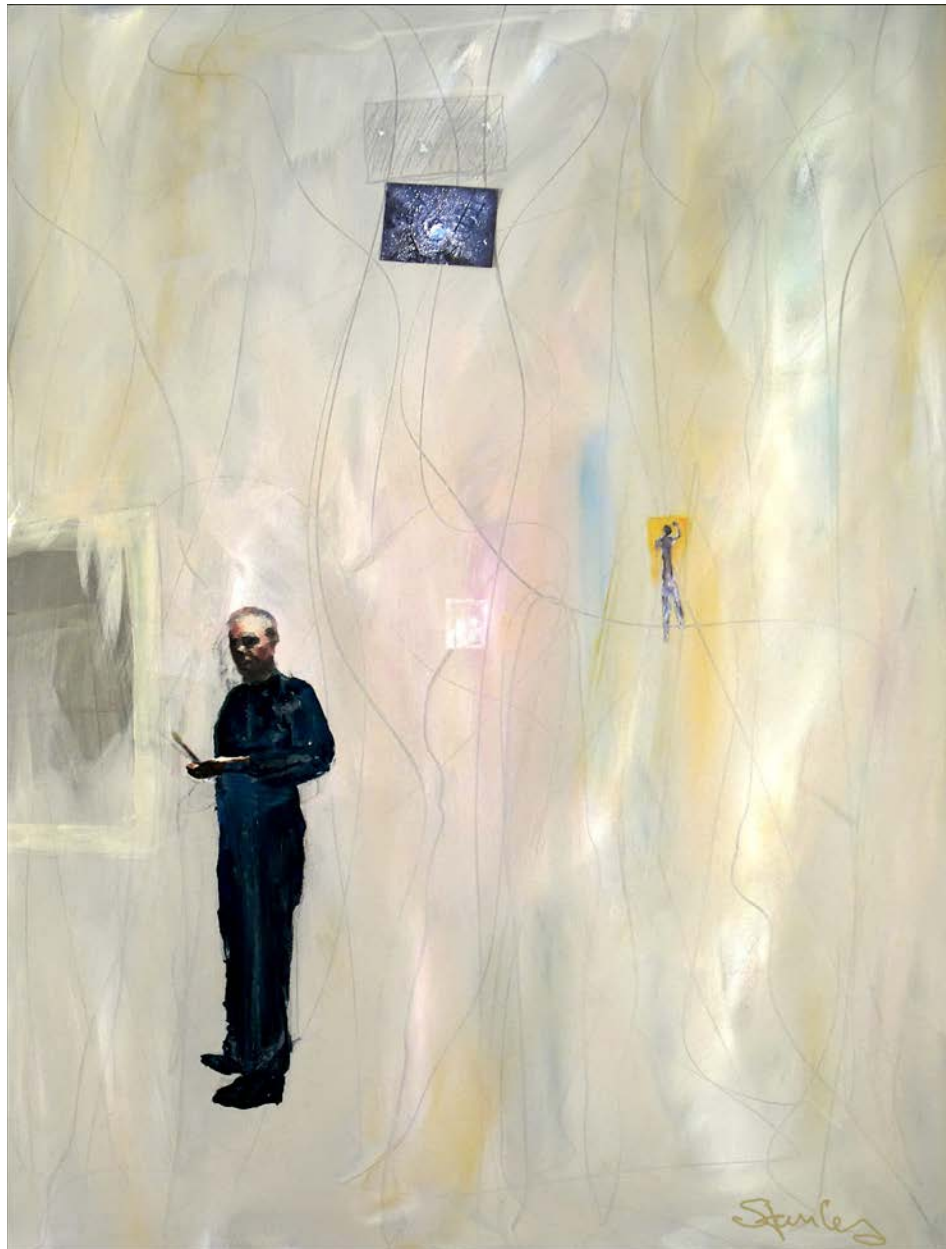
Delineations acrylic, charcoal, collage on canvas 24x20 in 2009



I Am Smiling acrylic, charcoal, collage on canvas 24x24 in 2009



Not Known acrylic, pastel, collage on canvas 36 x 24 in 2008



Las Meninas acrylic and collage on canvas 48x36 in. 2009



Las Meninas is the keystone of the exhibition. Contrasted with Velázquez' painting, the contemporary fluidity of identity is clear. The viewers (Velázquez' King and Queen in the mirror) are no longer clearly reflected, but are vague, reflecting modern identity. The setting is not ordered, but is rather a flow. The person leaving does not walk through a definite doorway, but is rendered as a swimmer in the flow. That flow now comprises Art History, in the form of the Jasper Johns' "Untitled 1992," which itself refers to the Cosmos. Finally, the individual, represented by the artist (a self portrait) is much more prominent today than perhaps ever before.

Press

"...see multiculturalism, politicization, self-expression, and estheticism as a Hindu might, as maya, illusion. Instead of illusion, they seek the implicative nature of the universe. They announce a subtle but profound change in Art. Cosmos lies within chaos."

Catalog of the Troisieme Triennale Mondiale D'Estampes, 1994

"This retrospective exhibit of the well-known Des Plaines artist's work is designed to present "an overview of how a vision evolves and an artist changes in body, mind and technique." Robert has exhibited in Chicago, Indiana, New York, Oregon, and Pennsylvania, and recently won an international competition for a solo show at the Museum of Contemporary Art in Chamalieres, France, during that facility's Fifth World Triennial. Robert says his work reflects that both physical and emotional energies, beyond our usual sensations, affect our world."

The Canvas: A Quarterly of the Contemporary Art Center of Peoria, Summer 1998

An installation that revolves around perceiving, picturing, journeying, stories, nature, and expression – the fragments from which we make meaning in our lives. Remnants of stone structures are scattered about. On these shards are bits of stories and poetry. Floating frames create random fragments of sky, field, and woods. A 4 x 4 foot artwork, itself made up of scraps of an artist and his vision, contains a partial view of the field behind it. Participants, as they look around, can take in all these fragments, sensing what is around them and in them. They can read, and add to if they wish, the comments of others which are kept in a box. All the ones plus ones plus ones add up to a rich, but tentative, One.

1 + 1 = ONE Catalog, 2001

"Bracketed," the last piece in the show. is a computer study that takes its inspiration from pieces first created by the artist in several other mediums, including a sketch, sculpture and oil painting.

"It's a bringing together of a bunch of elements," the artist explained. "You don't know if there's order in them. I used to believe there's order in the chaos. Now, I'm not so sure."

In a section of the exhibit called "Kinship," the artist again created similar pieces using the two mediums. Three works highlight the differences of approaching a similar subject - in this case an artist's struggle to capture what he sees on canvas - in two media.

Myra Petlicki, Pioneer Press, Thursday, June 27, 2002

MIRCA Art Group, an international association of artists, invited Robert to be in an exhibition recognizing Malala Yousafzai in Skogas, Sweden, from Aug. 29 through Oct. 24, 2015.

He writes, "For the exhibition, I created a poster depicting Yousafzai, with references to her suffering and those who supported her, and her words, 'Let us make our future now, and let us make our dreams tomorrow's reality.'"

University of Dayton Magazine, Winter 2015

"Interview with Robert Stanley," *Neoteric Art*, October 23, 2009

<http://neotericart.com/2009/10/23/interview-with-robert-stanley/>

"A View from the Easel," *Hyperallergic*, Philip A Hartigan, August 7, 2015:

<https://hyperallergic.com/227568/a-view-from-the-easel-77/>

Catalogs

[click on title to view]

[1+1=One \[installation\], La Prairie](#)

[Artwalk, Koehnline Museum of Art](#)

[Bracketed, Koehnline Museum](#)

[In Focus, Brauer Museum of Art](#)

[It's a Little Late to Be Early, UF Gallery, Hammond Indiana](#)

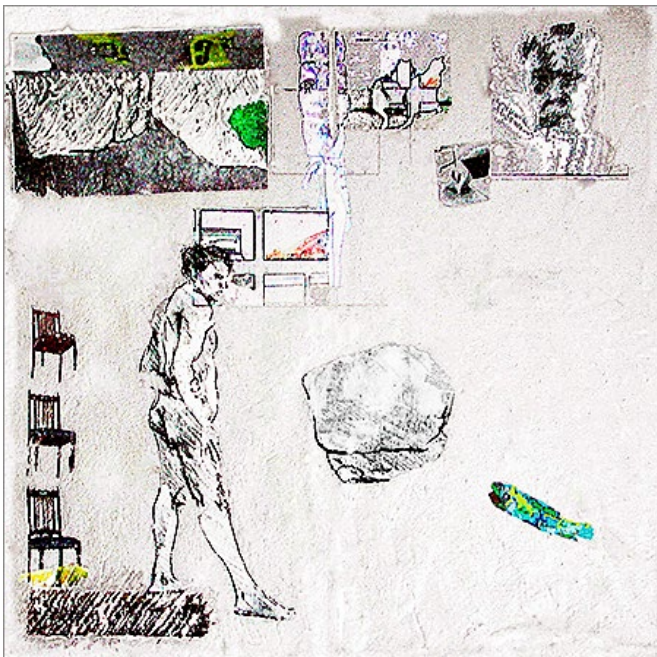
[Musée d'Art contemporain, Chamalié, Triennale Mondiale d' Estampes](#)

[Oversoul, Lubexnik Center for the Arts](#)

Video

[click to view]

[Fries or Mashed?](#)—Computer or Painting?



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