

Early



Kristina, pencil, 16 x 14 in., 1966



Still Life Red Bowl, acrylic on canvas paper, 24 x 18 in., 1966

As a young artist, I was finding what worked for me. I learned from other artists. Getting stronger in idea, technique and composition was my aim. The early work was sometimes “realistic,” sometimes abstract, always striving for a feeling that meant something.

From this early period, what has lasted is depth and movement. From the partially hidden face and active strokes of *Kristina* to the contrast between the visible and the dark in *Still Life Red Bowl*, deep and lasting interests were starting.

Doors / Windows



Days, intaglio, 7 x 18 in., 1969



First Gate to the City, lithograph, 12 x 9 in., 1969



Inner Dischord, cast aluminum, and objects, 5.5 x 6.5 x 5 in., 1968

Sitting in my office in an old building at the University of Dayton after a drawing class, I heard a sound in the hallway. I looked up, but no one was there. An open door looked out onto an empty hallway, a door across it. For some reason, this image struck me, perhaps because it suggested movement and change, things to discover beyond a door.

Doorways and windows became portals to new experiences and knowledge, mysteries to be felt and contemplated.

Random



Objects, acrylic on canvas-board, 30 x 24 in., 1978



Juxtapositions, serigraph (ed. 50), 17 x 21 in., 1977

Going through that doorway, looking out that window did more than expand horizons. I no longer saw things only from a point of view that suggested an understanding and control of my world.

Wonder, at the juxtapositions of unlinked events, at radical switching between thoughts, very different ways of looking at the same thing—all of these and more showed a world rich, enigmatic, and endlessly fascinating.

Ordering



Eyegates Study, acrylic on canvas paper, 12 x 16 in., 1979



Of and Not Of (This World), acrylic, 24 x 20 in., 1982



Sway, acrylic, 6 x 9 in., 1989

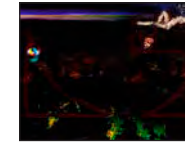


Both Sides, bronze, 6.75 x 6.5 in., 1999

Next came exploring order, working out how something could seem random, yet be a part of some orderly process.

At first a shape that could be either hill or hip, along with other natural shapes, existed within an ordering grid. Then a boundary appeared, representing the limit of knowledge. Something outside that boundary caused something within, often a landscape form, just as our world was created by star explosions millions of years ago.

Random/Order



Proportions 1/50, archival computer print, 9 x 12 in., 2000



Reveries Once and Again Real, acrylic, 21 x 30, 1999



Mondrian Anew, fresco, gesso, acrylic, ink, 12 x 12 in., 2005



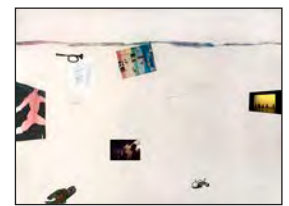
A Survey, ink on paper, 22 x 28 in., 2010



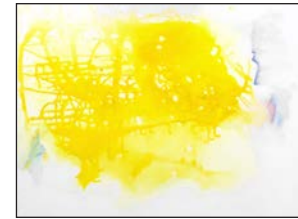
Viewpoints, aluminum, brass, clay, wood, 12 x 19 x 6 in., 2015

Random and ordered came together in this series. While objects were very different from each other and seemed scattered, their placement formed invisible lines of composition and their ground (background) suggested a common relationship. A seasoned understanding of the world appears.

Timeline



Timeline Study, computer, 8x10 in., 2015



It's Simple, acrylic, 24 x 30 in., 2015

The most recent works are a new series, “Timeline.” As with most new explorations, I am not sure where it is going or exactly what it means.

I do know that it is both general and personal, a beginning-to-ending tracing of nature, emotion, and thought.

Robert Stanley

SMALL WORKS—LONG TIME

50 YEARS OF ART

Art Statement

The works are of contemporary yet timeless figures, images of nature, quantum representations, and the abstract. They have wide influences, such as the artists Johns, Cornell, Diebenkorn, Sally Mann, and Bill Viola, as well as biologist E.O. Wilson, and physicists Werner Heisenberg and Edward Lorenz.

Energies, often hidden from view, flow in our world. The northern lights glow because of unseen forces. Likewise, prairies in the Midwest were once under an ocean, and before that were mountains. Hidden forces flow through human consciousness, 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.

List of Artworks

- *Kristina*, pencil, 16.5 x 14 in, 1966 \$600.00
- *Still Life Red Bowl*, acrylic on canvas paper, 24 x 18 in, 1966 \$800.00
- *Days*, intaglio, 7 x1 8 in., 1969..... \$650.00
- *First Gate to the City*, lithograph, 12 x 9 in., 1969 \$400.00
- *Inner Dischord*, cast aluminum, 5.5 x 6.5 x 5 in, 1968..... \$700.00
- *Juxtapositions*, serigraph, 17 x 21 in., 1977 \$250.00
- *Objects*, acrylic on canvasboard, 30 x 24 in., 1978\$1200.00
- *Eyegates Study*, acrylic on canvas paper, 12 x 16 in., 1979 \$500.00
- *Of and Not Of (This World)*, acrylic, 24 x 20 in., 1982\$1,200.00
- *Sway*, acrylic, 6 x 9 in., 1989 \$200.00
- *Both Sides*, bronze, 6.75 x 6 x 0.5 in., 1999 \$850.00
- *Proportions 1/50*, archival computer print, 9 x 12 in., 2000 \$275.00
- *Reveries Once and Again Real*, acrylic, 21 x 30 in., 1999.....\$1,600.00
- *Mondrian Anew*, fresco, gesso, acrylic, ink, 12 x 12 in, 2005\$1500.00
- *A Survey*, ink on paper, 22 x 28 in., 2010 \$800.00
- *Viewpoints*, aluminum, brass, clay, wood, 12 x 19 x 4 in., 2015....\$1,500.00
- *Timeline Study*, computer, 8 x 10 in., 2015 \$225.00
- *It's Simple*, acrylic, 24 x 30 in., 2015\$1,400.00

Bio

Robert Stanley has been exhibiting art in the Chicago area since 1973. He has also been juried into national and international shows. His works evoke a disjointed world, yet connections between objects suggest calm mystery in the chaos of life.



Although born in Florida to an Army Air Corps father who liked to draw and a mother who had won voice competitions, he did not do anything artistic until he became a monk. There, in training, arts were introduced

to those who were novices in this area also. Later, he left the religious order, and began exhibiting in Cincinnati, Ohio, and teaching at the University of Dayton and Earlham College. After receiving his Master's degree from Pratt Institute, he taught in Pennsylvania and Illinois, while exhibiting around the USA.

His works have been shown in the Musée d'Art Contemporain, Chamaliere, France, the William Penn Museum in Harrisburg PA, Midwest Museum of Art, The Brauer Museum, Ft. Wayne Museum of Art, Koehline Museum, Hyde Park Art Center, and Evanston (IL) Art Center among numerous other places.

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 breadth of his work reflects the breadth of his influences: Johns, Cornell, Diebenkorn, Sally Mann, and Bill Viola, as well as biologist E.O. Wilson, and physicists Werner Heisenberg and Edward Lorenz.

The artwork has been written about in the 2001 International Digital Art Awards, Chicago Tribune, Koehline Museum of Art's *Artwalk*, L'Association Musee D'Art Contemporain' *Une Brève et Ample Énonciation*, and The New Art Examiner.

Living near Chicago, in a wooded area near Lake Michigan, he combines people, city, and the Earth with his personal and speculative adventures.



—About the Various Styles—
see the reverse page

Studio Visits Welcome

Please visit <http://robertstanleyart.com>