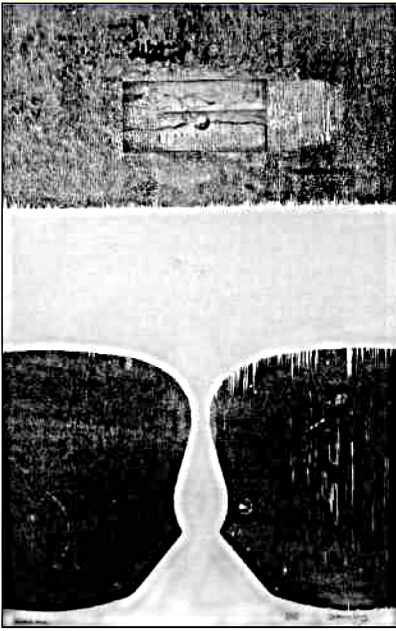


(American, b. 1942)

**Sin a ma**

1974. Relief print and engraving
35½ in. x 22½ in., 2004.14

people sitting in a cinema. The large rectangle was a piece of burnt wood, perhaps suggesting the hellish reference. The engraving beneath the large rectangle—the “movie” being shown—is more idealistic, suggesting tensions and conflicts of existence.

Robert Stanley received his BA from the University of Dayton, Ohio, and his master's degree from the Pratt Institute, Brooklyn. Stanley was a professor of art at Oakton Community College for many years, until his retirement in 2002. He participated nationally in many exhibitions including a 2002 solo exhibition, *Bracketed*, at Koehnline Gallery. His works are in many private and public collections including Lubeznik Art Center, Michigan City, Indiana; Museum of Modern Art, Chamalières, France; Rehabilitation Institute of Chicago; Unity Foundation of LaPorte County, Indiana; and World Print Council, San Francisco.

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.

Sin a ma was made while Stanley was working with Michael Rothenstein (1908-1993), a British artist interested in inking real objects for relief prints. The large rectangle at the top and the seats at the bottom are found objects, whose character inspired the idea of two

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