

Artwork



Lent
oil and pastel on paper
12 x 17 in.
1962

Notes

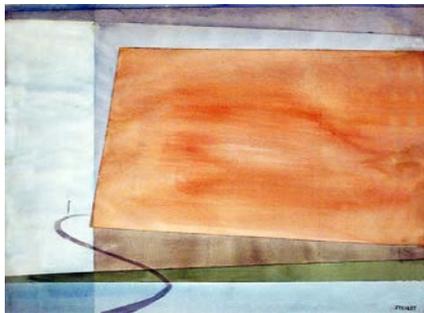
Becoming interested in more order (suggestion of grid) than Klein.

Reference

Kline



Artwork



A Path
watercolor
18 x 24 in.
1965

Notes

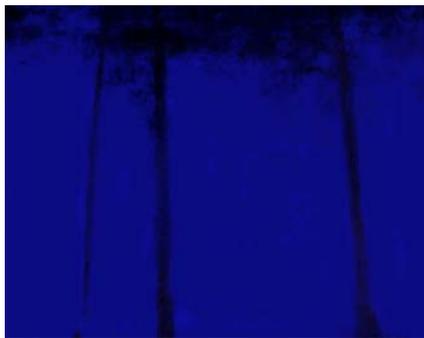
Diebenkorn's "Ocean Park" series buoyed me up with its playground of geometric order and painterly expressiveness. This work of mine, "A Path" is youthfully naive, but does explore the human role in orderly forces of the universe.

Reference

Diebenkorn



Artwork



Trees II
acrylic
30 x 38 in.
1968

Notes

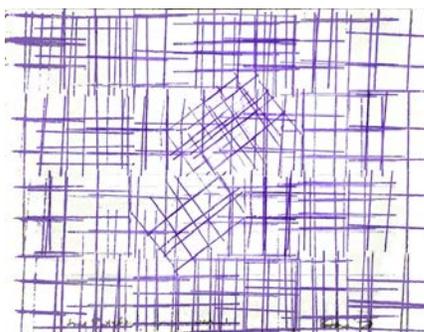
Reinhardt's work was mystical but distant to many. Using close tones in a potentially real scene, here a forest at night, brought nature and order closer together, so one could introduce more of the other, in either direction.

Reference

Reinhardt



Artwork



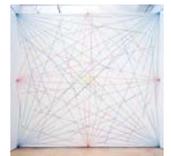
Line Patches (ed. 8)
mimeograph
8.5 x 11
1970

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



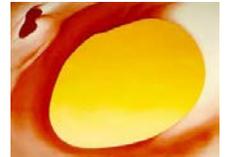
Wanderers
acrylic
36 x 48 in.
1977

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

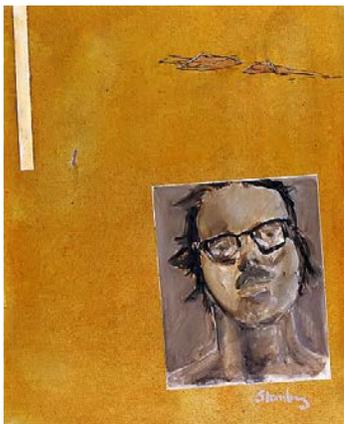
See Johns' *Fool's House*: Beyond the "coding" and great technique, or, perhaps through them, there is also a feeling, something of the human condition.

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.

Reference

Installation



http://www.robertstanleyart.com/Web_Page_Fragments/

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.

Reference

Cézanne to Postmodernism



Artwork



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

Notes

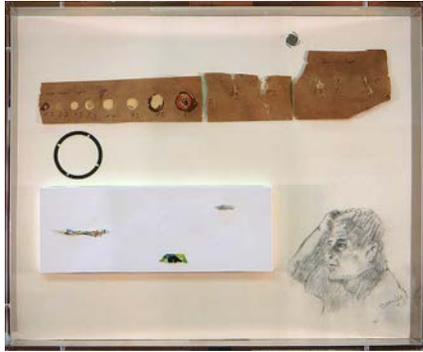
same size as *Ballantine*

Reference

Jasper Johns



Artwork



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

Notes

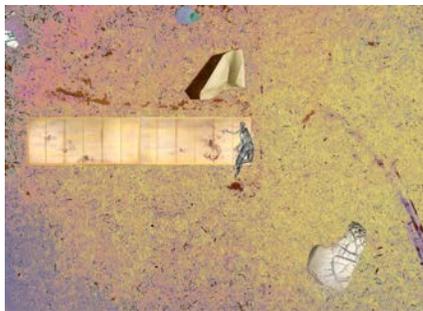
Even though the artist tries to see and reveal, his very solitariness and the complexity of the world limit him, and leave him questioning both phenomena and his means. Although looking back towards the views on art of Classical Greece, the Renaissance, and Kandinsky, this piece, a counter to Velasquez'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

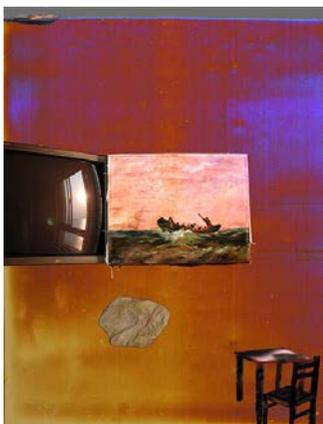
The wolf that is nature cannot be avoided forever.

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

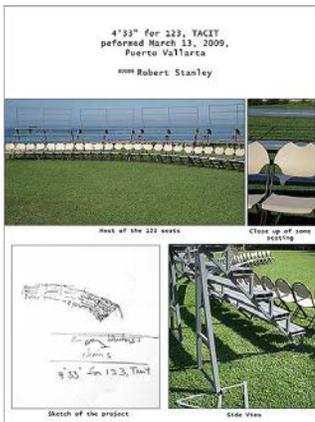
A triangle of tar, far left, intrudes into the flow, while other abstract references hint at an even greater field of existence.

Reference

Anselm Kiefer



Artwork



4\"/>

Notes

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

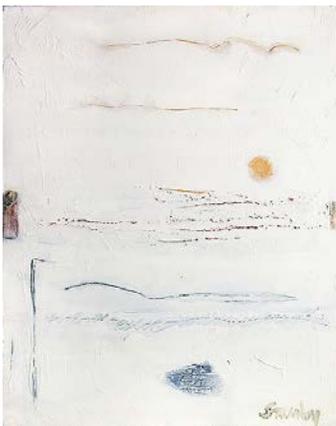
“Tacit,” the “silence” notation in music, has several references to John Cage, and the whole Fluxus movement.

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



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

