

Artwork



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

Notes

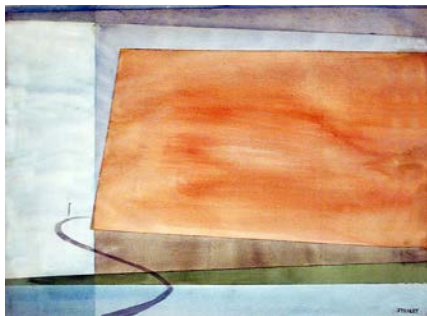
Becoming interested in more order (suggestion of grid) than Klein.

Reference

**Kline**



Artwork



*A Path*  
watercolor  
18 x 24 in.  
1965

Notes

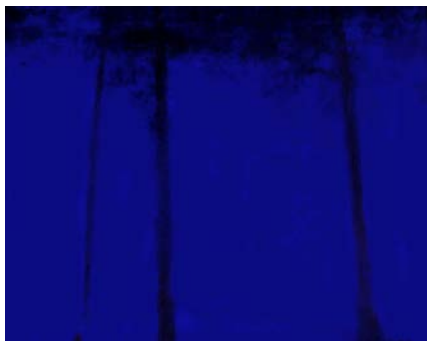
Diebenkorn's "Ocean Park" series buoyed me up with its playground of geometric order and painterly expressiveness. This work of mine, "A Path" is youthfully naive, but does explore the human role in orderly forces of the universe.

Reference

**Diebenkorn**



Artwork



*Trees II*  
acrylic  
30 x 38 in.  
1968

Notes

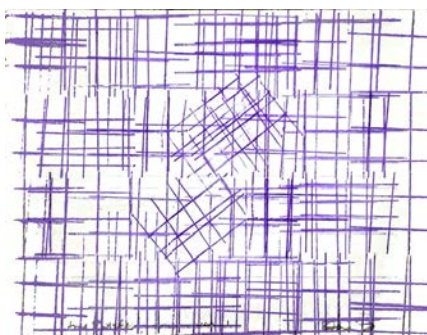
Reinhardt's work was mystical but distant to many. Using close tones in a potentially real scene, here a forest at night, brought nature and order closer together, so one could introduce more of the other, in either direction.

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



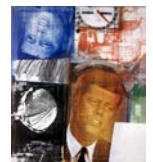
*FOUR*  
acrylic enamel and turp  
offset collage on canvas  
34”x42”  
1972

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

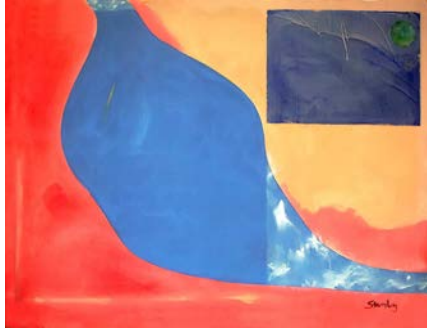
Reference

**Cezanne**





Artwork



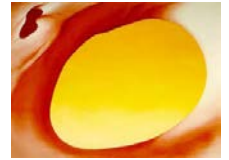
*Wanderers*  
acrylic  
36 x 48 in.  
1977

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

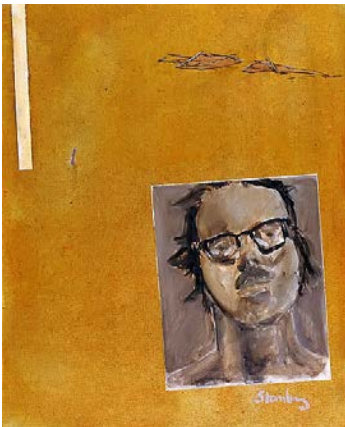
See Johns' *Fool's House*:  
Beyond the "coding" and great technique, or, perhaps through them, there is also a feeling, something of the human condition.

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/](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

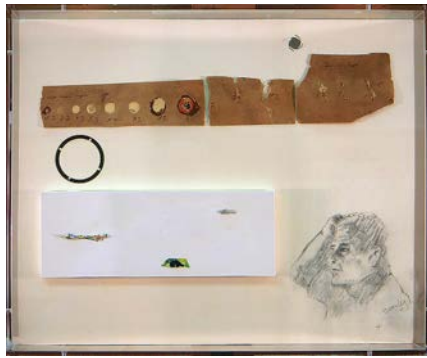
same size as *Ballantine*

Reference

**Jasper Johns**



Artwork



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

Notes

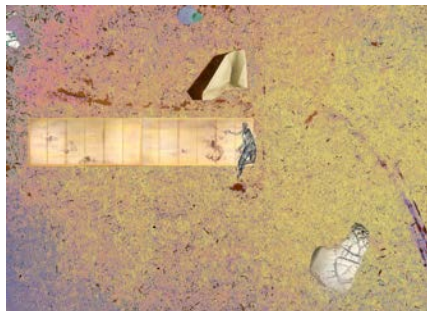
Even though the artist tries to see and reveal, his very solitariness and the complexity of the world limit him, and leave him questioning both phenomena and his means. Although looking back towards the views on art of Classical Greece, the Renaissance, and Kandinsky, this piece, a counter to Velasquez'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

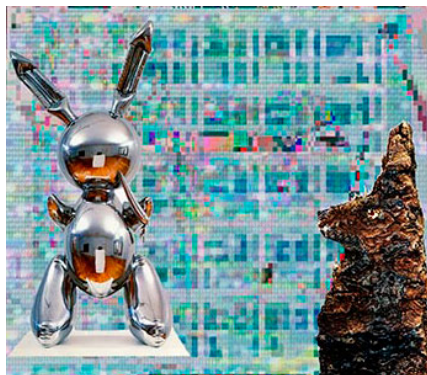
A common ground between East and West—and a difference. Space and time in each synergized.

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

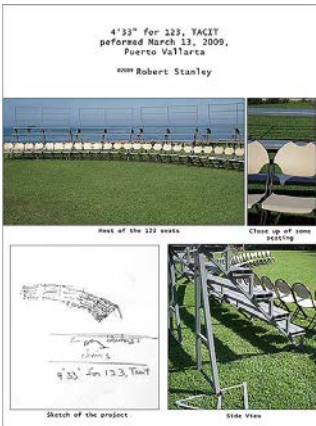
A triangle of tar, far left, intrudes into the flow, while other abstract references hint at an even greater field of existence.

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

