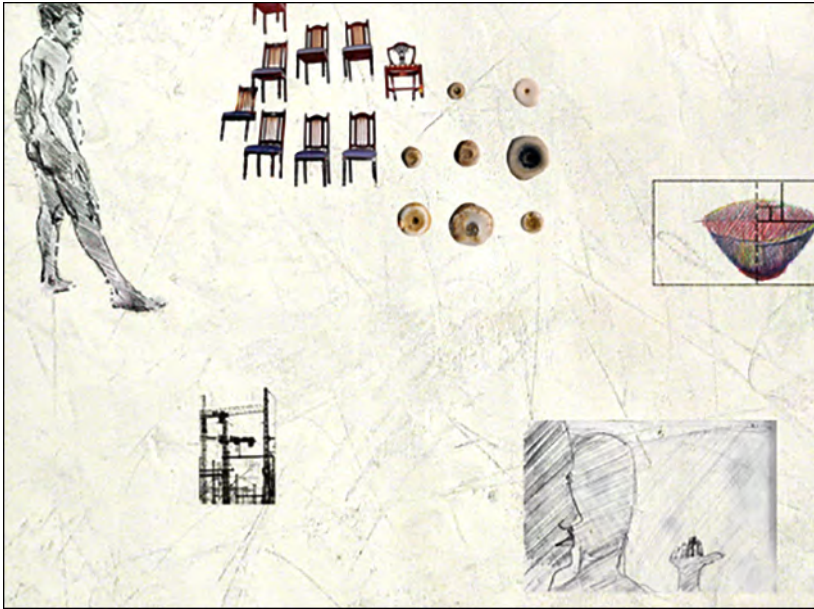


ART CAN BE PHILOSOPHICAL  
& POETIC  
Moving Into New Old Territory

an *Exhibition Proposal*  
Robert Stanley



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[Video \(computer / painting\)](#)

[Publicity](#)

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

I am a painter and printmaker, having had many experiences artistically and personally, from early life as a monk, through exhibiting extensively, to interacting with thousands of college students teaching Studio Art and Art Appreciation. The purpose of this letter is to propose an exhibition, focused on expanding, if not countermanding, the current trajectories of Art. The title of the proposed exhibition is "Art Can Be Philosophical & Poetic".

The most powerful current concerns of Art, as seen in periodicals, journals, and museum exhibits are analyses of what Art is, social justice themes, entertainment, money, and status (<https://www.researchgate.net/topic/Contemporary-Art>). All of these have a say of course in the overall picture of Art. However, the depth of philosophical dialectic that permeates the history of Art is astonishingly missing. The quests of Donatello, Leonardo da Vinci, Raphael, Michelangelo, Kandinsky, Kupka, Malevich, and Mondrian are no more as prominent as they deserve. Whereas Art often probed the meaning of "What is life about?" "Who am I?" "How can I contribute to society?"—now these vital anxieties are largely ignored at the deepest levels. Not only that, but the tradition of metaphor/poetry has been neglected for positivistic gestalt.

To present work that challenges the community to think critically about the issues it addresses, work that is innovative, that foregrounds process and/or conceptual concerns—these goals we likely share. Philosophical thinking is at the center of critical dialog, and a deeper perception of and solutions to contemporary problems will certainly challenge thinking, dialog, and imagination.

I hope I can work with you 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

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## Exhibition Synopsis

### "Art Can Be Philosophical and Poetic"

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 themes often neglected, but of great concern: "Art Can Be Philosophical and Poetic."

"Who are we?" That fundamental concept begs for penetrating and exploring inquiry, as well as expanding into 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. My pieces flow through the knowledge of sociology, science, philosophy and art to a balanced understanding of being a person and contributing to the world

The most powerful current concerns of Art, as seen in periodicals, journals, and museum exhibits are analyses of what Art is, are social justice themes, entertainment, money, and status (<https://www.researchgate.net/topic/Contemporary-Art>). All of these have a say of course in the overall picture of Art. However, the depth of philosophical dialectic that permeates the history of Art is astonishingly missing. The quests of Donatello, Leonardo da Vinci, Raphael, Michelangelo, Kandinsky, Kupka, Malevich, and Mondrian are no more as prominent as they deserve. Whereas Art often probed the meaning of "What is life about?" "Who am I?" "How can I contribute to society?"—now these vital anxieties are largely ignored at the deepest levels.

Museums and galleries likely want to present work that challenges the community to think critically about the issues it addresses, work that is innovative, that foregrounds process and/or conceptual concerns. Philosophical thinking is at the center of critical dialog, and a deeper perception of and solutions to attendant problems will certainly challenge thinking, dialog, and imagination. 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?).

The art is philosophical/poetic, revealing and wondering at the things conceptual and emotional, beyond usual horizons.

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 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

My works jostle images of contemporary and timeless people, nature, science, and abstract thinking and emotions. They reflect 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.hertzlieb@valpo.edu](mailto:gregg.hertzlieb@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 Hertzlieb, 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](mailto:nharpaz@oakton.edu)  
Web site: [www.oakton.edu/museum](http://www.oakton.edu/museum)

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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



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## selected exhibitions:

- 2023 79th Annual Salon Show, South Shore Arts, Munster, IN
- 2022 Featured Art, Hopkinson Journal of the Arts, February, <https://www.hopkinsonarts.com/featuredartists>
- 2021 "Reality Shift," Mid-America College Art Association Online Gallery, <http://www.macaart.org/exhibitions.html>, 2/20-8/3/2021
- 2020 Flare Journal, Issue Three, <https://www.flarejournal.com/issuethree>
- 2018 "Visions of Venus," Curated Group 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](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 Koehonline 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.Koehline 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](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

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**representation:**

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

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**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

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**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.

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**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

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**education:**

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

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**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.

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**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.  
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- "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-stanley/>
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## List of ARTWORKS

1. *City #2, printing ink on paper, 15 x 23 in., 1962*
2. *Hallway, acrylic on canvas 42 x 38 in., 1968*
3. *Man Walking-Unpainted, acrylic on canvas, 36 x 40 in., 1971*
4. *Four, acrylic enamel and turpentine offset collage on canvas, 34 x 42 in., 1972*
5. *Eyegates Study, acrylic on canvaspaper, 12 X 16 in., 1979*
6. *Fossils of the Thought, acrylic on canvas, 36 x 44 in., 1982*
7. *Traces-1982, acrylic on canvas, 36 x 48 in., 1982*
8. *Time Prism 2/25, computer Cibachrome print, 8 x 10 in., 1985*
9. *Earth Comforter, archival computer print (ed. 50), 12 x 16 in., 1988*
10. *Birth Edge, acrylic on canvas, 36 x 48 in., 1989*
11. *Hidden, archival computer print (ed. 50), 12 x 16 in., 1990*
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13. *Postmodern Playground, archival computer print (ed. 50), 12 x 16 in., 1994*
14. *Study: Investigation, watercolor & pencil on paper, 8 x 10 in., 1996*
15. *Vision Narratives, archival computer print (ed. 50), 12 x 16 in. or 24 x 32 in., 1996*
16. *Mind 2/50, archival computer print, 16 x 12 in, 1997*
17. *States of Grace, acrylic, and wood on canvas, 24 x 20 in., 1998*
18. *Thinking, acrylic on canvas, 36 x 48 in., 2002*
19. *Elation, acrylic on canvas, 24 x 36 in., 2004*
20. *A Momentary Glance B.A.T., archival computer print (ed. 50), 12 x 12 in, 2004*
21. *Senses, oil on canvas, 24 x 24 in, 2008*
22. *In Medio Stat, pastel, ink, collage, acrylic on paper, 14 x 11 in., 2008*
23. *Delineations, acrylic, charcoal, and collage on canvas, 24 x 20 in., 2009*
24. *I Am Smiling, acrylic, charcoal, collage on canvas, 24 x 24 in., 2009*
25. *Resources, acrylic, charcoal, colored pencil on canvas, 48 x 36 in., 2009*
26. *A Survey, ink on paper, 22 x 28 in., 2010*
27. *Awakened by the Light, ink on paper (computer monoprint), 28 x 22 in., 2011*
28. *Shadows Not Socratic, acrylic and leaf on canvas, 36 x 48 in., 2011*
29. *The State of Being, acrylic pencil ink paper on canvas, 36 x 48 in., 2012\*
30. *Las Meninas , acrylic and collage on canvas, 48 x 36 in., 2009*

## Proposal: ART Can Be PHILOSOPHICAL & POETIC



*City #2, printing ink on paper, 15 x 23 in., 1962*

As an art student, Existential questions about “the meaning of life” and such were discussed. Although the understanding of Philosophy was not very developed, this early piece got down to the question of order or chaos, underlying themes of Philosophy and thought.

Is there an order and plan to the world I observe, or is it random and accidental? *City #2*



*Kline Vavdavitch*

asks, and answers that question, in a way quite different from other artists at the time, such as Franz Kline.



*Hallway, acrylic on canvas 42 x 38 in., 1968*

Another key question is “What is real?” From student philosophical discussion to the highest echelon of philosophers and questioners of humanity, the battle between subjectivity and objectivity is ongoing. *Hallway* suggests a possibility to reconcile the two.



Proposal: ART Can Be PHILOSOPHICAL & POETIC



*Man Walking-Unpainted, acrylic on canvas, 36 x 40 in., 1971*

The problem of thinking in a solitary way is that what is arrived at may seem great as a system, yet may have a weak connection to the real world of molecules and human emotions.

Also, relativity remains. The truth varies depending on your position. Standing still, we can be said to be not in motion. Yet, an observer on the moon would see us traveling in a circle at roughly 1,000 MPH.

Truth beyond truth and relativity are in play.



*Four, acrylic enamel and turpentine offset collage on canvas, 34 x 42 in., 1972*

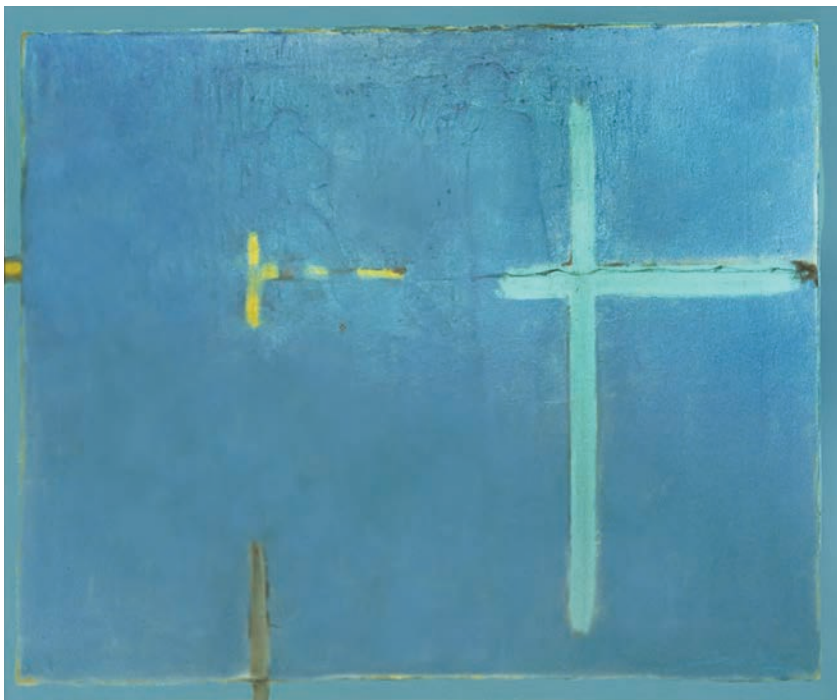
However, focusing on just the material does not provide full answers or even good questions. That is why *Four* puts Rauschenberg's techniques and subjects in a field of random flow, suggesting, on the right side of the canvas, going through an enlightened doorway, to an area of the yet unknown—a deep thinking response rather than an immediate reaction.

Proposal: ART Can Be PHILOSOPHICAL & POETIC



*Eyegates Study, acrylic on canvaspaper, 12 X 16 in., 1979*

Nature however, in all aspects including man (Emerson) and those creations, does provide answers and good questions. A common ground of similarities in the flow of existence since time happened and a keen attention to the wisdom of nature's survival and thriving do reveal why we are here and where one is to go. Not easily nor with absolute certainty, but certainly as solidly as any recognized philosophy.



*Fossils of the Thought, acrylic on canvas, 36 x 44 in., 1982*

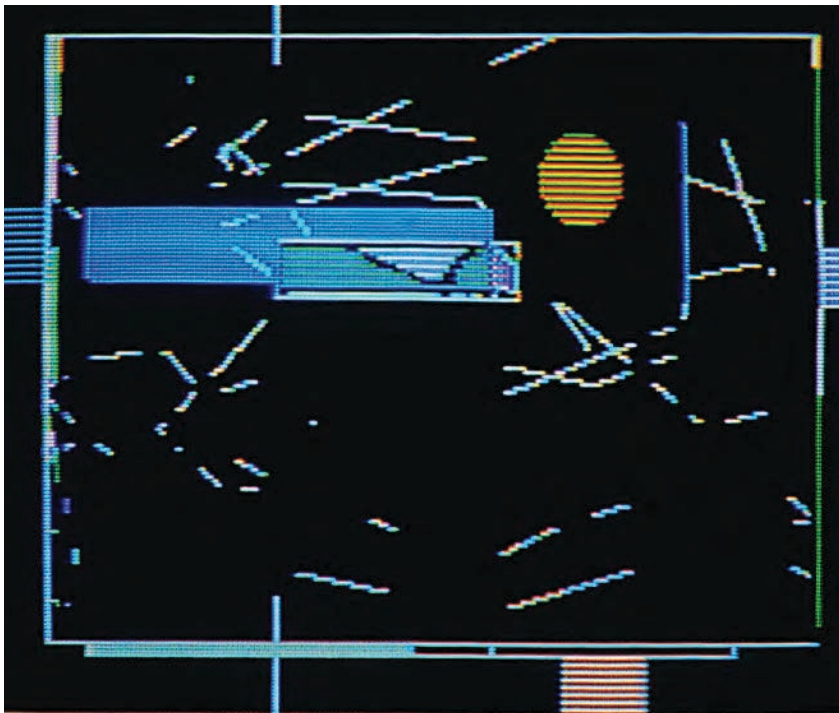
By looking at the forces, both chaotic and orderly, that have generated space, time, and our current existence we understand more deeply what we know. *Fossils of the Thought* hints at the forces just beyond the boundaries of our common knowledge, forces which forge our world and are the basis of the great philosophical and personal questions.

Proposal: ART Can Be PHILOSOPHICAL & POETIC



*Traces-1982, acrylic on canvas, 36 x 48 in., 1982*

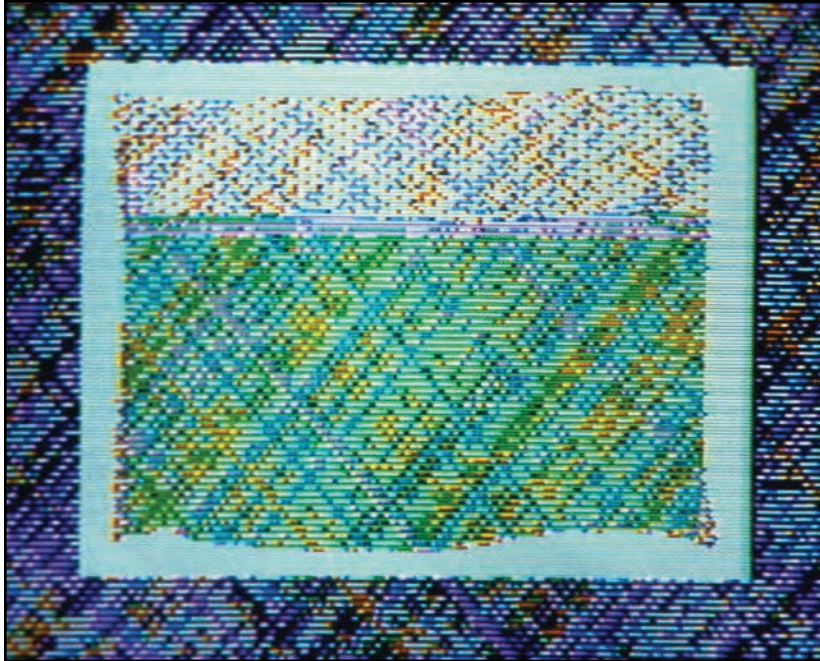
Even so, we remain doubtful of the fullness of any answer/symbol, whether Art or philosophical. Harkening to Jasper Johns, the marks we make are approximations or metaphors for the true matter of existence, which straddles the physicality of matter and the metaphor of poetry, because neither one nor the other can completely grasp answers to the great questions.



*Time Prism 2/25, computer Cibachrome print, 8 x 10 in., 1985*

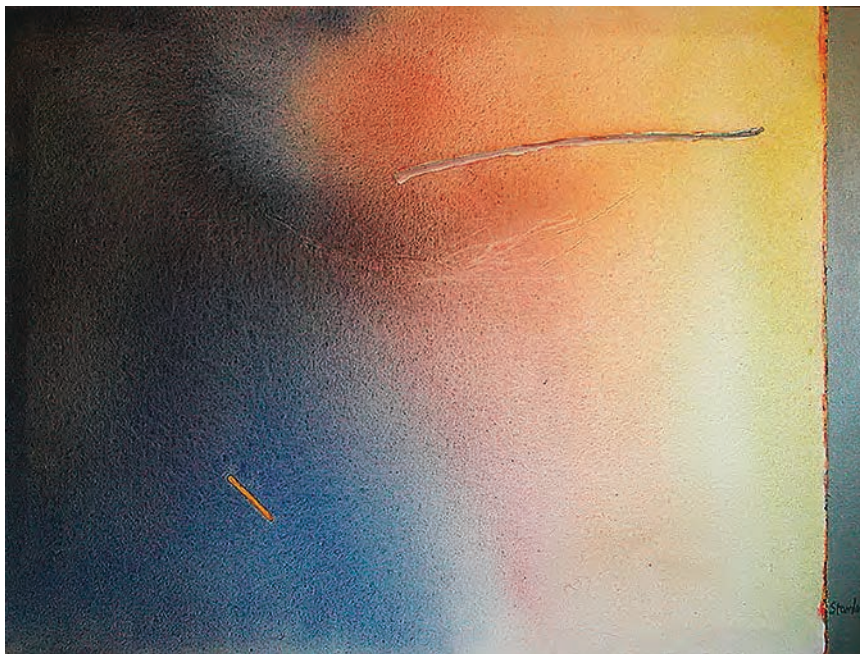
A fine way for Art to represent this attempt to synchronize randomness and order is computer art. In *Time Prism*, both randomness and order are represented, the questions asked, and perhaps answered.

Proposal: ART Can Be PHILOSOPHICAL & POETIC



Another way of representing the explicit ordering of the random flow of the universe. The actual cause is an open question here.

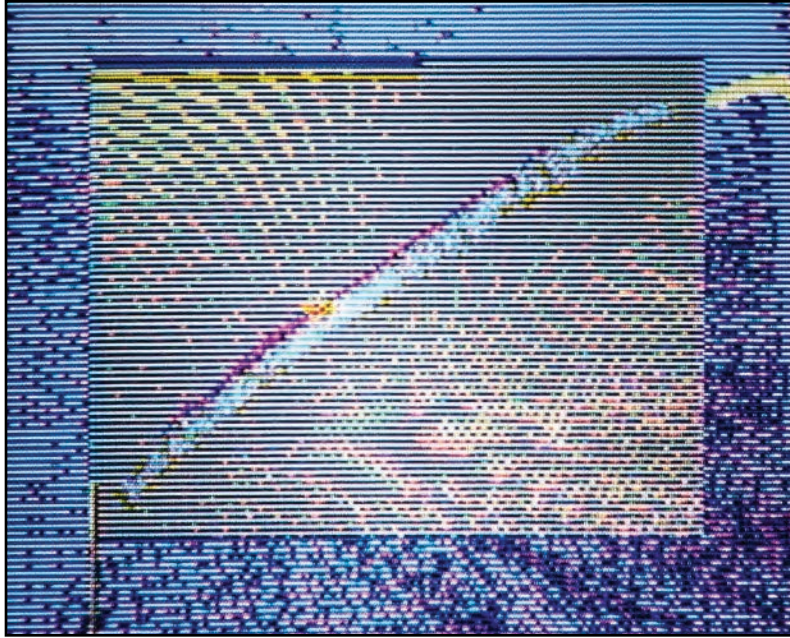
*Earth Comforter, archival computer print (ed. 50), 12 x 16 in., 1988*



The actual Physics is known, of star formation, which leads to complex chemicals, which after novae lead to life on a planet. Still, even the mechanics are amazing, and open the question whether these progenitors of consciousness are still a foundation of reasoning that leads to knowledge, then understanding, and finally wisdom.

*Birth Edge, acrylic on canvas, 36 x 48 in., 1989*

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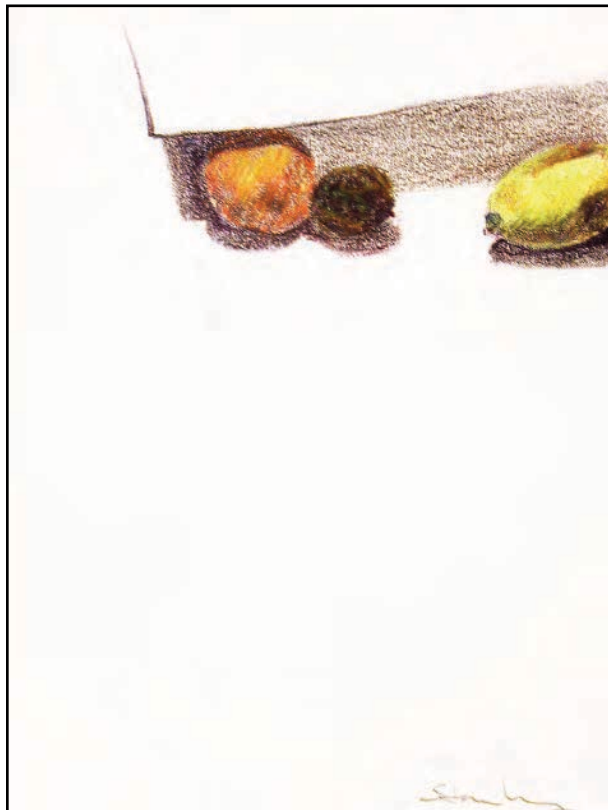


*Hidden, archival computer print (ed. 50), 12 x 16 in., 1990*

Another look at order arising from the random flow of matter and energy.

"In art, and in the higher ranges of science, there is a feeling of harmony which underlies all endeavor. There is no true greatness in art or science without that sense of harmony."  
Albert Einstein

This includes Philosophy.



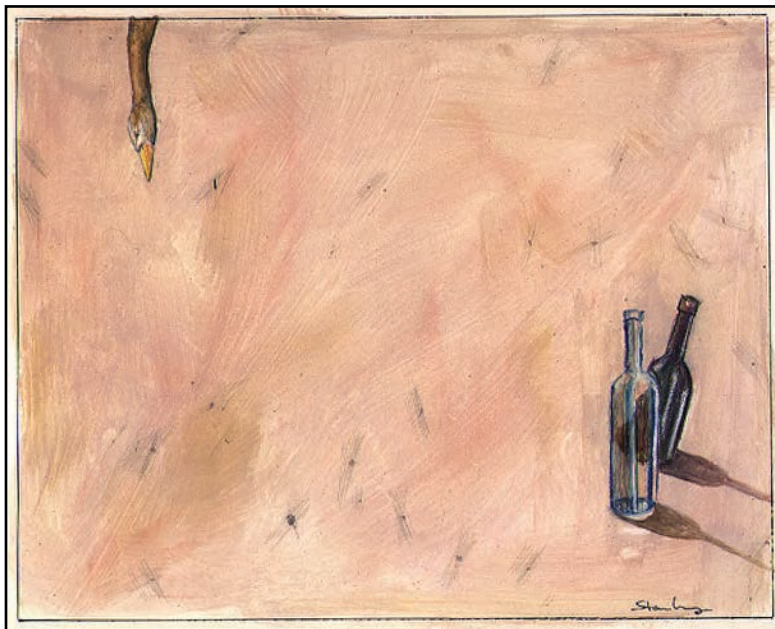
*Fruit and Paper, colored pencil on paper, 9 x 6 in., 1993*

The universe can be seen also in the simplest things. The lesson of what something seems from one angle being incomplete was first presented in plastic space by the Cubists. They were aware how the modern world let us see so many more viewpoints. What was revealed about physicality is also true of perception, and what we make of it. Such cognitions are often not central, but off to the side, through another door, past our normal boundaries.



*Postmodern Playground, archival computer print (ed. 50), 12 x 16 in., 1994*

This seeing and cognition of differing aspects is not the same as the relativism of Postmodernism, where there is no objective focus possible, just a slanted interpretation of the individual viewer. That is relativism, quite different from the relativity of fingering the viewpoint from which you perceive something. We may be not moving or moving at 1000 MPH depending on the viewpoint; you cannot say we are bouncing up and down just because it may be your interpretation.



*Study: Investigation, watercolor & pencil on paper, 8 x 10 in., 1996*

Still, that does not mean that to see answers to big questions, you should avoid looking in new ways. The Zen admonition "see like a rock" suggests this, as does the watercolor *Study: Investigation*.

Proposal: ART Can Be PHILOSOPHICAL & POETIC



*Vision Narratives,*  
archival computer print (ed. 50), 12 x 16 in. or 24 x 32 in., 1996

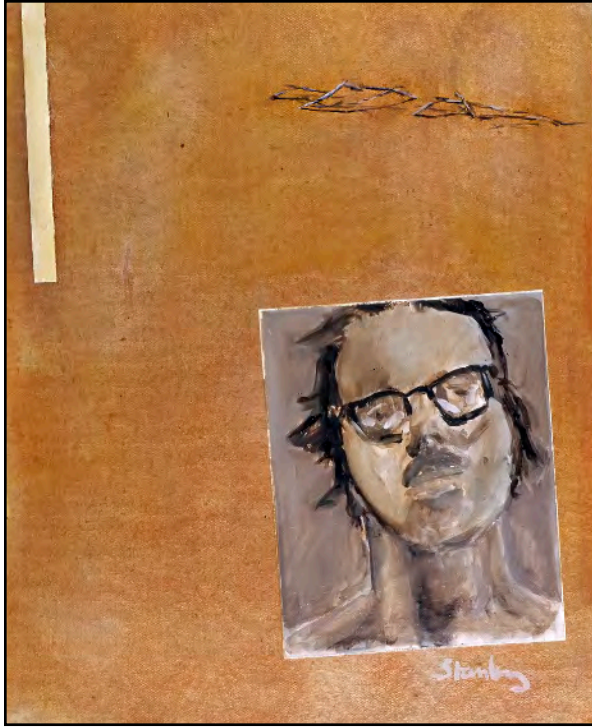
A consideration of Plato's Cave, brought up to date for our self-conscious society. The person, sitting and thinking, is himself a shadow, a construct. Over his shoulder subconscious urgings push in unknown directions. Meanwhile, he looks in on himself, taking a mental picture of his mental processes. Rooted in the Philosophical field of Epistemology, of knowing what is true, "Vision Narratives" carries a warning of the need for humility and intense awareness.



*Mind 2/50,* archival computer print, 16 x 12 in, 1997

A mind might stand a chance of observing reality if, rising from contemplating against a background of Heraclitus' understanding that everything is in flux ("You can never step into the same river twice"), a picture is painted realizing that past memories and emotions are affecting it.

Proposal: ART Can Be PHILOSOPHICAL & POETIC



“Seeing like a rock” does not mean stopping at the surface, but seeing what is really there, honestly, at every stage of searching for further relationships and causes.

*States of Grace,*  
acrylic, and wood on canvas, 24 x 20 in., 1998

The remainder of the artworks present the artist/viewer in the midst of the flow of various aspects of time, milieu, and thinking about them.



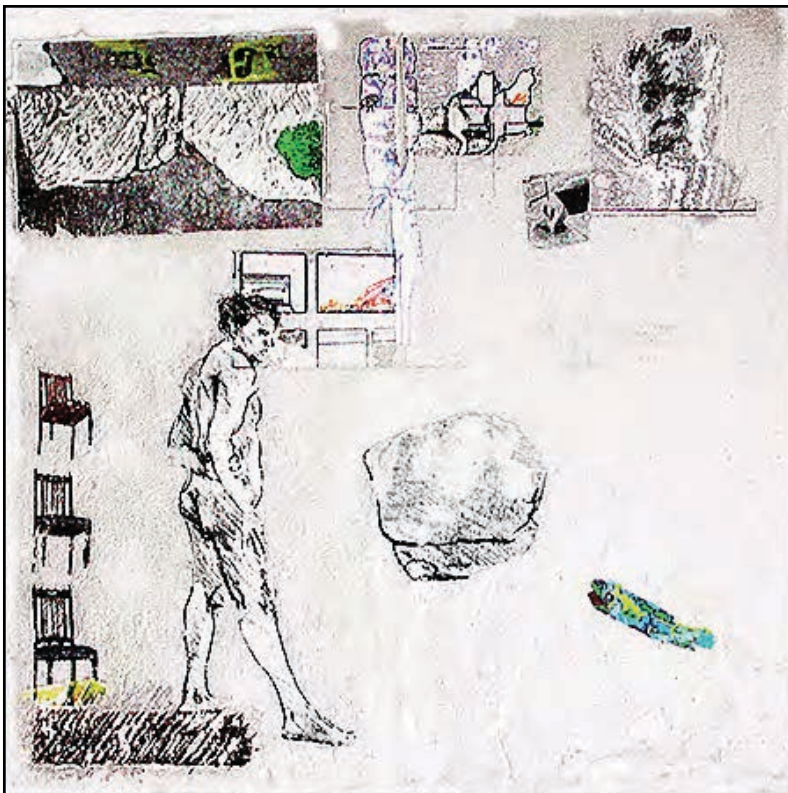
*Thinking,* acrylic on canvas, 36 x 48 in., 2002



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*Elation, acrylic on canvas, 24 x 36 in., 2004*



*A Momentary Glance B.A.T., archival computer print (ed. 50), 12 x 12 in, 2004*

Proposal: ART Can Be PHILOSOPHICAL & POETIC



*Senses, oil on canvas, 24 x 24 in, 2008*



*In Medio Stat,  
pastel, ink, collage, acrylic on paper, 14 x 11 in., 2008*

Proposal: ART Can Be PHILOSOPHICAL & POETIC



*Delineations,*  
acrylic, charcoal, and collage on canvas, 24 x 20 in., 2009

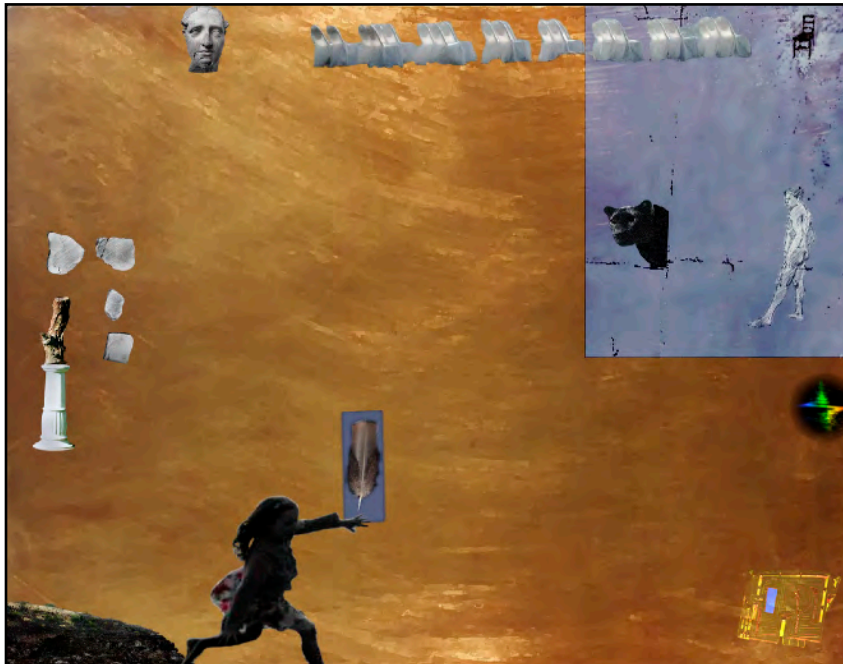


*I Am Smiling,*  
acrylic, charcoal, collage on canvas, 24 x 24 in., 2009

Proposal: ART Can Be PHILOSOPHICAL & POETIC

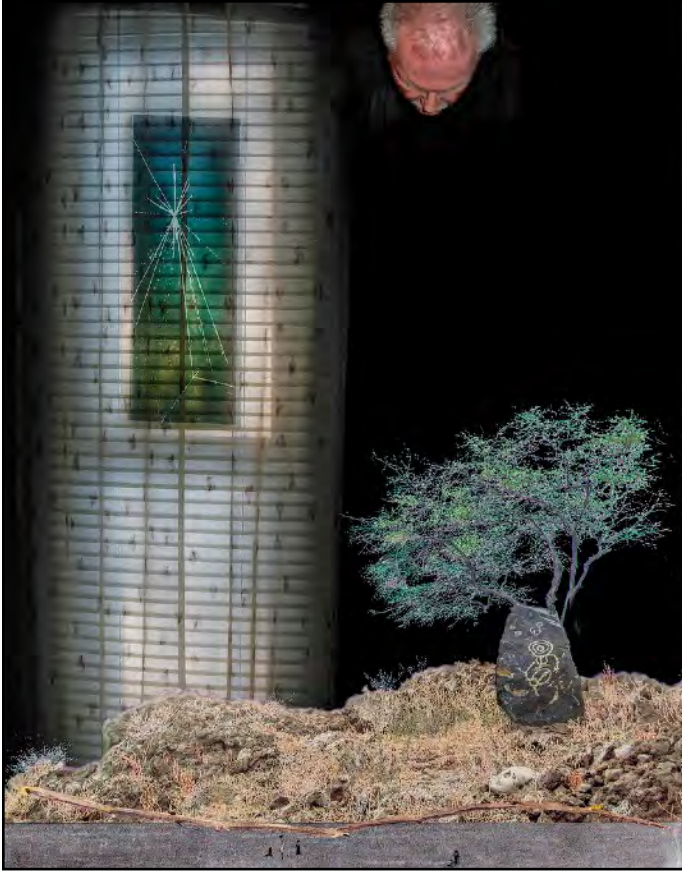


*Resources, acrylic, charcoal, colored pencil on canvas, 48 x 36 in., 2009*



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

Proposal: ART Can Be PHILOSOPHICAL & POETIC



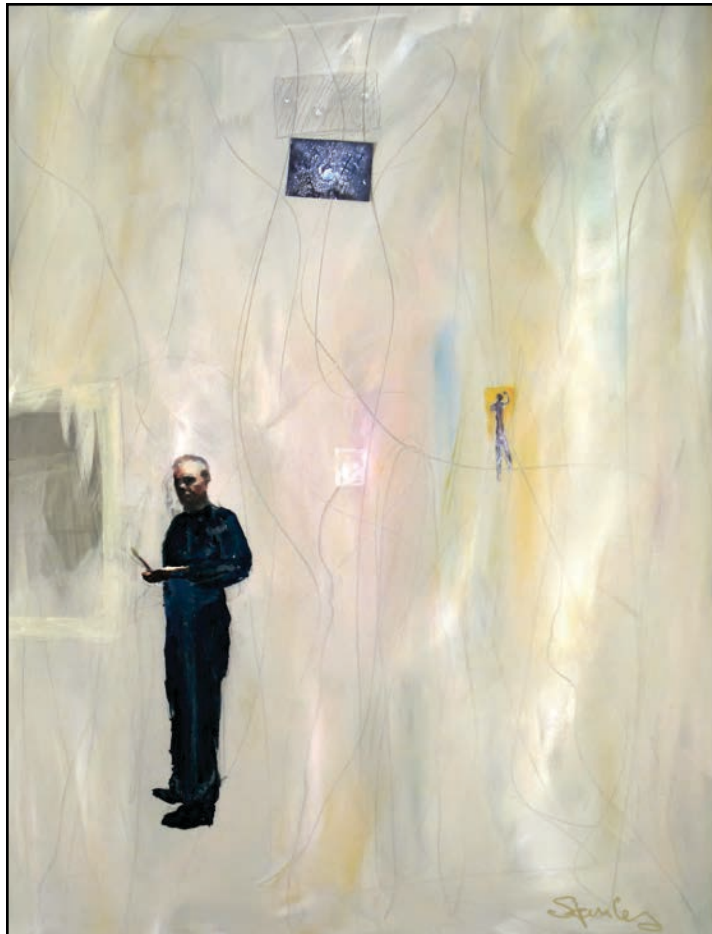
*Awakened by the Light, ink on paper (computer monoprint), 28 x 22 in., 2011*



*Shadows Not Socratic, acrylic and leaf on canvas, 36 x 48 in., 2011*



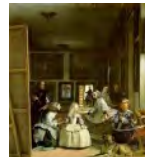
*The State of Being, acrylic pencil ink paper on canvas, 36 x 48 in., 2012*



*Las Meninas , acrylic and collage on canvas, 48 x 36 in., 2009*

The artist as observer of and presenter of meaning, as a philosopher of sorts, has a long tradition. In *Las Meninas* a comparison is made between the constraints of observation centuries ago, in Velasquez time and the early 21st century.

His *Las Meninas* places the artist in social strata, and constrains enlightenment to a few, notably the man going to a lighted room through the door on the right.



Using the same proportions, my artist is in the flow, painting a vaguely delineated, changing canvas, with a backdrop of humanity swimming in the flow, along with the Cosmos. Heraclitus was right: "You cannot swim in the same river twice."

# 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 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 is 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

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[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 conemporain, Chamalié, Triennale Mondiale d' Estampes](#)

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

## Video

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





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