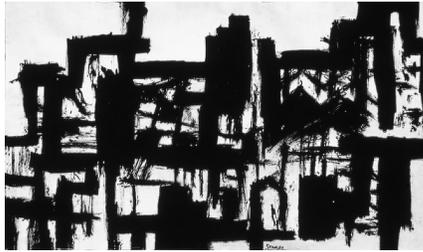


Artwork



City #2
oil on paper
15 x 23 in.
1962

Notes

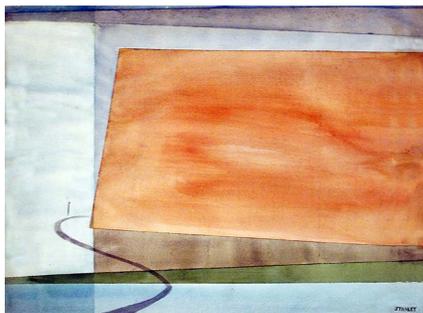
Probed the interplay of order and chaos/expression. In this piece, order was brought into the dialog more so than Klein did in his *Vawdavitch*.

Reference
Kline



Vawdavitch, 1955
Oil on canvas,, 62.25 x 80.68 in.

Artwork



A Path
watercolor
18 x 24 in.
1965

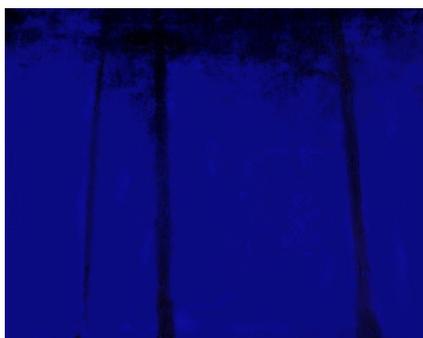
Notes

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

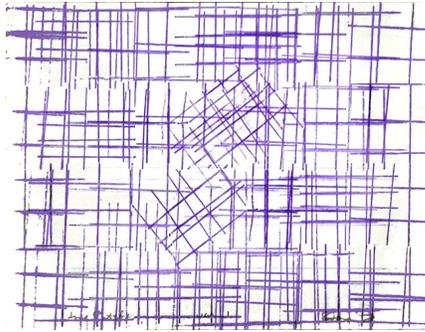
Notes

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, from either direction.

Reference
Reinhardt



Artwork

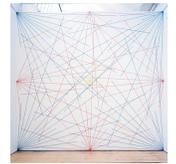


Line Patches (ed. 8)
mimeograph
8.5 x 11
1970

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

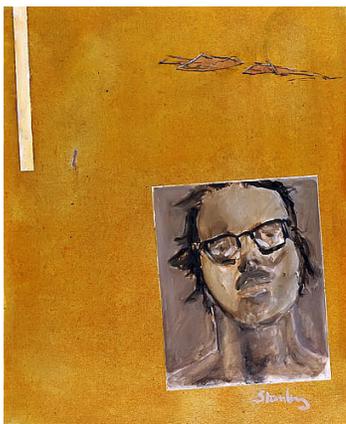
Notes

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

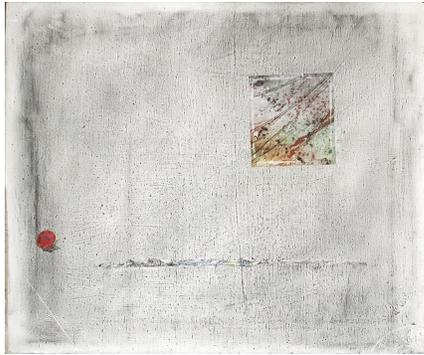
Fragments of stone and clay are scattered about. Written on them are bits of stories and poetry. A large, mysterious artwork, "The Artist on Site," adds possibilities. Participants can add these things to their perception of the surrounding forest and fields. In a box are comments by others, that participants can read and add to. Fragments add up to a new, creative whole.

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

Reference
 Norman Mooney



Artwork



Discernible
 acrylic, pigmented ink
 transfer, collage on
 36 x 48 in.
 2006

Notes

In *Discernible* I site the marvelous expressiveness and esthetic rationality of de Kooning within the greater fabric of ezistence, which contain both order and randomness.

Reference
 Cézanne to
 Postmodernism



Willem de Kooning
 UNTITLED, 1977
 Oil on paper on board 30 x

Artwork



Palimpsest
 acrylic and canvas over
 leaf on canvas
 24 x 24 in. in.
 2007

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

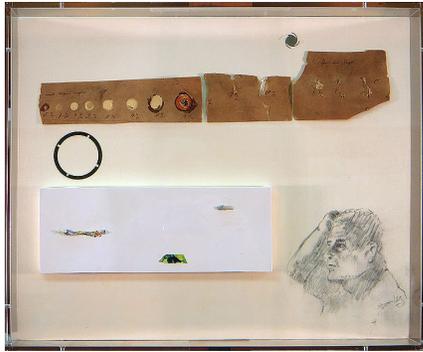
Notes

Same size as *Ballantine*. The influence of Pop as doing something without particularly deep meaning is questioned by these two shapes which, while abstract, suggest human dialog.

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

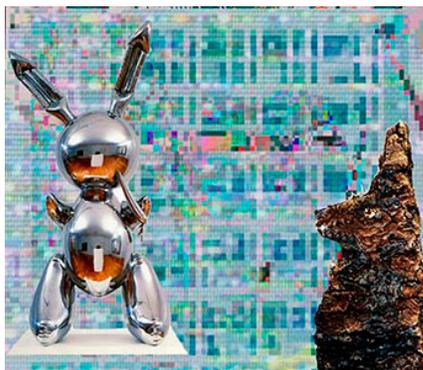
Notes

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

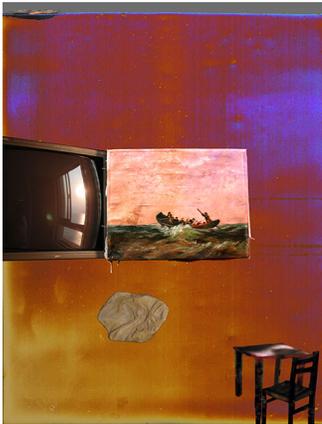
Notes

The glamor and entertainment of early 21st Century art seems to ignore the human condition. 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

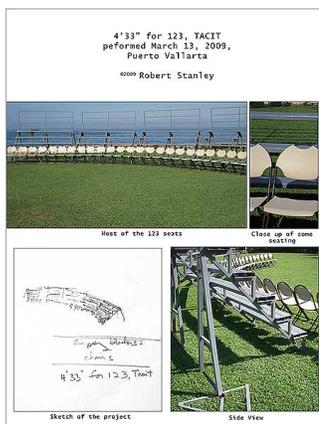
Notes

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



4'33" for 123 TACIT
performance / installation
6 x 64 x 24 ft.
2009

Notes

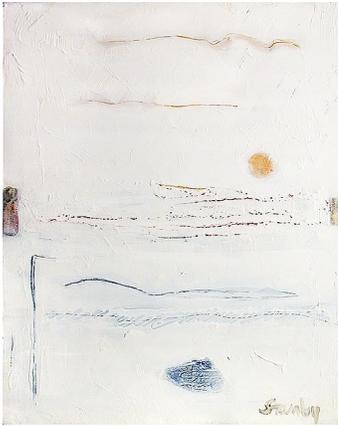
Performed at Puerto Vallarta, 3/9/2009 at 9:03 am CST

"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



Resources
acrylic, charcoal,
colored pencil on
48x36 in.
2009

Notes

Sam Gilliam's form of color field painting, belonging to abstract expressionism and lyrical abstraction seem to stress emotion, accident, and loveliness. The sculptural 3D elements add nothing of integral significance. In *Resources*, I place the accidentally beautiful in relation to randomness and thought.

Reference
Sam Gilliam



3 POINT 1970
Acrylic on canvas 9 feet, 10
inches x 24 feet, 8 inches

Artwork



The River
oil and
charcoal on canvas
24 x 24 in.
2010

Notes

Mark Rothko's floating shapes provide contemplation. I wondered about mixing abstract contemplation and beauty with some things the viewer could identify, a person, river.

Reference
Mark Rothko



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
Durer



Artwork



Contemplator Mundi
acrylic & collage on
canvas
36 x 48 in.
2017

Notes

DaVinci painted a Savior, other-worldly. My figure is also other-worldly, in the sense of pulling away from the world to see it more clearly, in all its complexity.

Reference
DaVinci

