

STANFORD BRENT



GALLERIA INCONTRO D'ARTE  
VIA DEL VANTAGGIO 17a - ROMA

STANFORD BRENT

GALLERIA INCONTRO D'ARTE  
VIA DEL VANTAGGIO 17a - T. 3612267 - ROMA

12 MARZO - 6 APRILE 1991

A special thank you to the Cultural Section of the American Embassy in Rome for its contribution toward the production of this catalogue; to the American Academy in Rome for the time the painter spent there as a Visiting Artist; and to Debreh Gilbert and Luigi Campanelli for their invaluable assistance.

Stanford Brent's new oil paintings and watercolors teem with edges, each exerting a specific pressure. Such lushness is born of paradox. First there is the compact, square shape of canvas or paper support itself, with its built-in, non-directional argument for an immutable present; then, the various spatial jolts, dissolves and intimate color twists that make the surface, confiding to the eye a veritable lexicon of mutability. Air, light and scale give breadth to these closely calibrated images. Brent extemporizes and distills. The obvious subject matter is still that of remembered or invented views — open windows admitting a moment's weather, a veer along some Roman *vicolo* to confront the wall-bevelings of late-afternoon light, a tilted glance at a monumental archway — but overlaid, and yanked away from the obvious, by abstract skeletal schemes that might seem arbitrary if they weren't so keyed to the emblematic surface. Architecture, afflicker with perspectival leanings, usually holds centerstage in Brent's memory theater. Otherwise, sometimes just a shot of light and weather makes the epiphany: a tonal blush seeming to boom like an organ note from dim recesses only to be arrested and held visible by arc-and-plumb scorings of the imaginary surveyor's sight lines.

Bill Berkson  
Rome  
February 14, 1991

*Le nuove pitture ad olio ed acquerelli di Stanford Brent sono fitti di bordi, ciascuno esercitante una pressione specifica. Tale profusione è frutto di paradosso. Innanzitutto c'è la forma compatta e quadrata della tela o del foglio di carta stesso, col suo inerente argomento non direzionale, per un presente immutabile; e, poi, i vari sbalzi dello spazio, le evanescenze e le sorprese interne del colore che creano le superfici, confidando all'occhio un autentico repertorio di variazioni. L'aria, la luce e la proporzione danno ampiezza a queste immagini strettamente calibrate. Brent estemporaneizza ed essenzializza. Il contenuto ovvio è ancora quello delle vedute ricordate o create — finestre aperte per far entrare l'atmosfera del momento, una svolta in un qualche vicolo romano per trovarsi di fronte alle smussature oblique dei muri nella luce tardo-pomeridiana, una inclinazione dello sguardo verso una volta monumentale — ma rivestite, e decisamente sottratte dall'ovvio, di schemi di strutture astratte che potrebbero apparire arbitrari se non fossero così intonati alla superficie emblematica. L'architettura, scintillante per inclinazioni prospettiche, detiene di solito il posto centrale nel teatro di memoria di Brent. O, in altri casi, è appena uno sprazzo di luce e d'aria a rendere l'apparizione: un soffuso colore tonale che sembra prorompere come una nota d'organo da oscuri recessi, per essere fermata e mantenuta visibile dalle linee arcuate e a piombo tracciate da un immaginario geometra con le sue traiettorie di sguardo.*

traduzione di Stefano Socci

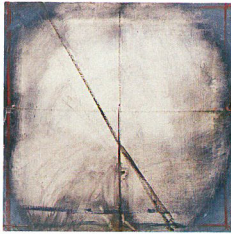
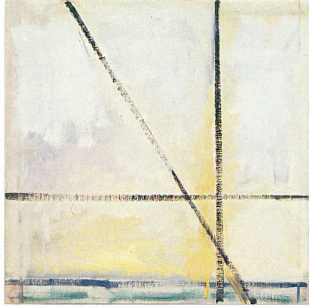


This catalogue presents oil paintings on linen which were executed during 1990 in New York City. All works measure 24 × 24 inches except for "Consequence" which is 18 inches square.

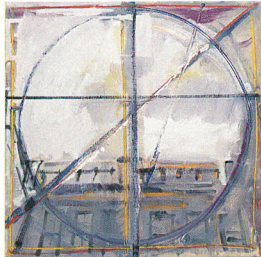
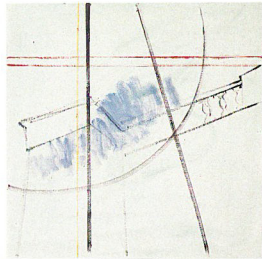
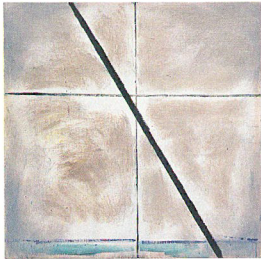
*Questo catalogo presenta olii su tela di lino eseguiti nel 1990 a New York. Tutte le opere misurano cm 61 × 61 eccetto «Consequence» che è di cm 46 × 46.*



"Ever Entrance"

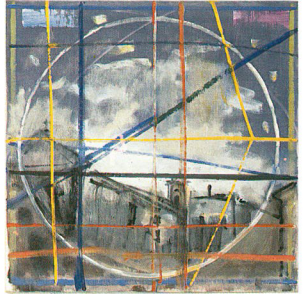
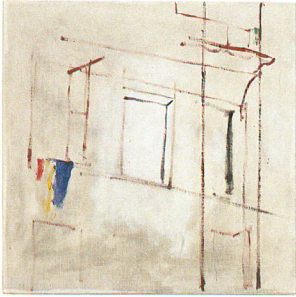


"Up in Arms"  
"Consequence"



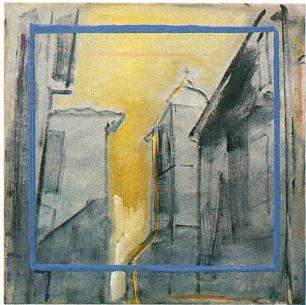
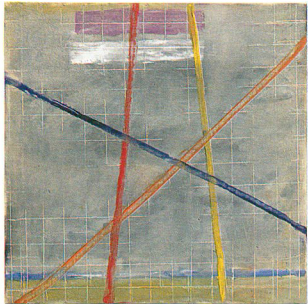
"Past Perfect"  
"Bearings"

"Stratofarence"  
"Parachute"



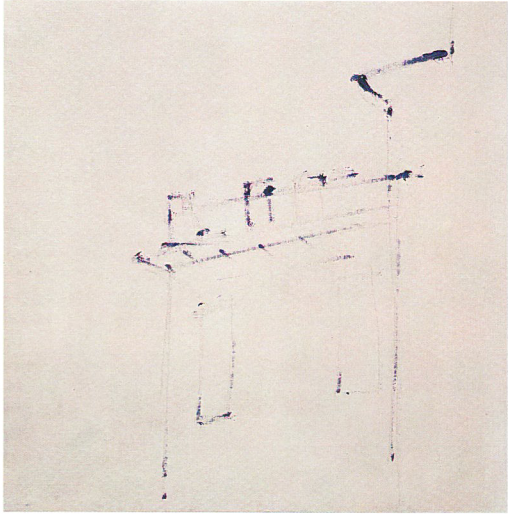
"Morning News"  
"Untimely Worship"

"Timepiece"  
"Equinox"



"Rolling Home"  
"Empyrean"

"Epoch"  
"City"



"Sacred Villa"





"Coral Balustrade"





"Sentinel"



"Soliloquy"



"Sterling Silver"



The artist in his studio at the American Academy in Rome, 1991.  
On the wall are watercolors and mixed media on paper.

*Sulla parete, acquerelli e materia mista su carta.*

## STANFORD BRENT

**Born:** New York City, 1953

**Exhibitions:** *One-person Show*, Galleria Incontro d'Arte, Rome 1991. (Catalogue)  
*Alumni Exhibition*, New York Studio School 1990.  
*Group Show of Gallery Artists*, Incontro d'Arte, Rome 1990.  
*One-person Show*, Ingber Gallery, New York 1989. (Catalogue)  
*Gallery Artists*, Incontro d'Arte, Rome, Italy 1989.  
*Festival International de la Peinture*, Cagnes-sur-Mer, France, 1989. (Catalogue)  
*"The Young and the Beautiful II: Young Masters,"* Ingber Gallery 1989.  
*Invitational*, Gruenebaum Gallery, New York 1988.  
*"Young Masters,"* Ingber Gallery, 1988.  
*Works on Paper*, Ingber Gallery 1986.  
*One-person Show*, Ingber Gallery 1986.  
*Group Show*, Federal Plaza, New York 1986.  
*Juried Competition*, Arcueil, France 1985.  
*Group Show*, Maisons-Alfort, France 1985.  
*Group Show*, Brooklyn Conservatory of Music 1984.  
*Group Show*, Living Room Dance Studio, Brooklyn, New York 1984.  
*Open Studio*, Park Slope Artists, Brooklyn, New York 1984.  
*Annual Juried Competition of Small Works*, Brooklyn Arts and Culture Association (BACA) 1983, 1982.  
*Juried Competition*, Sharon Creative Arts Foundation, Sharon, Connecticut 1982.  
*Group Show*, New York Studio School 1977.  
*Group Show*, Houghton House Gallery, Geneva, New York 1975.

### Reviews/

**Publications:** *Exhibition Catalogue*, solo — Galleria Incontro d'Arte, Rome 1991; preface by Bill Berkson.  
*New York Times*, John Russell, May 26, 1989.  
*Exhibition Catalogue*, solo — Ingber Gallery, New York City 1989; preface by Yolanda Le Witter.  
*American Academy in Rome*, Annual Exhibition Catalogue 1989.  
*Festival International de la Peinture*, Annual Exhibition Catalogue, France 1989.  
*Artworld*, Jonathan Phillips, February 18-March 18, 1988.  
*Art Forum*, Ronny Cohen, November 1986.  
*New York Times*, John Russell, July 11, 1986.  
*"Best Talk in Town,"* WPIX Channel 11, artwork featured in televised segment for *Vogue Magazine/Butterick*, July 1986.  
Artwork, *Seneca Review*, May 1973.

### Education/

**Travel:** Visiting Artist, *American Academy in Rome*, winter 1991, summer 1989, and fall 1988.  
Lived and painted in Rome, winter/spring 1987.  
Lived and painted in Paris 1984-85.  
*New York Studio School of Drawing, Painting, and Sculpture* 1975-77.  
*Hobart College*, B.A. in Fine Arts, 1971-75.  
*Art Students League*, New York 1974.

**Collections:** U.S., Museum-San Diego Museum of Contemporary Art, Permanent Collection.  
Private-New York City; Boston; MacLean, Virginia; Wilton, Connecticut; Palm Beach, Florida; West Hampton, NY.  
Corporate-Peat Marwick Main & Co., St. Paul, Minnesota.  
*Europe*, Private-Paris, London, Rome.

