



STANFORD BRENT

*(on front cover)*

OCEAN GATE, 1988

*oil on linen, 40 x 32 inches (101,6 x 81,3cm)*

*Painting centers much less on seeing the 'real world' than of making of it another world. . . .*

—André Malraux, *The Voices of Silence*

## STANFORD BRENT

### RECENT PAINTINGS

*May 2-27, 1989*

### INGBER GALLERY

*415 West Broadway*

*New York City 10012*

*(212) 226-2221*

Stanford Brent has created other worlds since those haunting and darkly luminous skies which were predominant in his first one-person exhibition in 1986 at the Ingber Gallery, New York City. After his first stay in Rome during the following winter and spring, earlier themes reappeared amid new discoveries. These "return to earth" canvases depicting sections of old buildings, archways, columns, staircases — sometimes half-hidden and obscured by a gate or a door to the ocean — distance the spectator who is tantalized by the thought of what lies beyond. That is the artist's secret and that is his forte. We are not permitted entrance. Brent's remembrance of things past is suggested rather than shown, for his is an atavistic memory. His journey into self becomes more marked, and his message more "private." Stanford Brent's painting is an art of deep absorption.

His second stay in Rome as Visiting Artist at the American Academy during fall, 1988, wrought yet other intriguing innovations. The light and air of Rome continue to ignite and intensify his palette — deep yellows, reds, ochres stain his forms as Rome's very special light stains the ancient buildings a deep clayish orange-brown. But our painter takes that light and transposes it indoors, illuminating the interior of his studio in the Academy's "Casa Rustica." In these recent works, he appears to be obsessed with infinite possibilities of light dissolving form. Although he has thrown open windows to admit that light, we are still given only an occasional glimpse of trees and some architecture outside.

This preoccupation with light in space evokes the poetic spirit which guides the "signature" of Brent's work. In his steadfast search to express the heart of his subject, he cleaves always toward continuity. His earliest motifs such as simple oceans with expansive landscapes or his often clipped views of architecture — these as well as the later lunar landscapes return, informed by new revelations.

How Brent resolves tomorrow's paintings may be unknown, but we are promised fidelity to his dream.

R. Yolanda LeWitter  
*New York City—February, 1989*



*La peinture tend bien moins à voir le monde qu'à en créer un autre. . . .*

—André Malraux, *Les voix du silence*

Stanford Brent nous présente un autre monde, après avoir peint des ciels obsédants tout à la fois sombres et lumineux, lors de son exposition de 1986 à la Ingber Gallery, New York City. Après son premier séjour à Rome au cours de l'hiver et du printemps suivants, des thèmes antérieurs ont resurgi à côté des nouvelles découvertes. Ces toiles placées sous le signe du "retour sur terre" et représentant des fragments de vieux édifices, de porches, de colonnes, d'escaliers — parfois partiellement dissimulés et obscurcis par un portail ou une porte sur l'océan — tiennent à distance le spectateur dont l'imagination est sollicitée par la pensée de ce qui se cache au-delà. Voilà le secret de l'artiste et c'est là que réside sa force. Il nous refuse le droit d'entrer. Chez Stanford Brent, le souvenir du temps passé est suggéré plus que montré, car sa mémoire relève de l'ativisme. Le voyage à la découverte de soi y gagne en intensité et le message se fait plus "intime".

Son deuxième séjour à Rome à l'automne 1988 en qualité d'artiste en résidence à l'"American Academy" donna naissance à d'autres innovations mystérieuses. La lumière et l'air de cette ville continuent d'embraser et d'intensifier sa palette: des jaunes, rouges et ocres profonds habillent les formes tout comme la lumière très spéciale de Rome enveloppe les édifices anciens d'un brun-rouge profond qui évoque la teinte de l'argile. Toutefois, le peintre s'approprie cette lumière et la transpose dans son atelier de la "Casa Rustica" de L'Academy, qui s'en trouve illuminé. Dans ces œuvres récentes, Stanford Brent semble hanté par les possibilités infinies offertes par le pouvoir de dissolution que la lumière exerce sur les formes. Et bien que l'artiste ait ouvert les fenêtres pour accueillir la lumière, notre regard doit se contenter d'entrevoir la silhouette d'un arbre ou les contours de quelque architecture.

Ce souci de la lumière dans l'espace évoque l'esprit poétique qui anime la "signature" de l'œuvre de Stanford Brent. Dans ses efforts persistants en vue d'exprimer la nature profonde de son sujet, il œuvre inlassablement dans la continuité. Les premiers thèmes, qu'il s'agisse de simples océans bordés de vastes paysages ou de vues d'architecture souvent fragmentées, et les sujets ultérieurs tels que les paysages lunaires, tous réapparaissent chargés de révélations nouvelles.

Les solutions pour lesquelles Stanford Brent optera dans ses œuvres futures sont aujourd'hui inconnues, mais la promesse existe qu'il se montrera fidèle à son rêve.

*translated by Dominique Walter  
Paris-March, 1989*

*La pittura si concentra molto meno nel vedere il 'mondo reale' che di farne un mondo diverso. . . .*

—André Malraux, *Le voci del silenzio*

Stanford Brent ha creato diversi mondi da quegli incombenti e lucenti cieli notturni che erano predominanti nella sua prima personale del 1986 alla Ingber Gallery, New York City. Dopo il suo primo soggiorno a Roma, durante l'inverno e la primavera successivi, riapparirono temi originari fra nuove scoperte. Queste tele di "ritorno alla terra", che riportano sezioni di antichi edifici, volte, colonne, scale interne — talvolta seminascolte e celate da un'apertura o una porta verso l'oceano — distanzia lo spettatore il quale è assai tentato dal pensiero di cosa giace oltre. Questo è il segreto dell'artista e il suo forte. Non ci è permessa l'entrata. Il ricordo di Brent, delle cose passate, è suggerito piuttosto che mostrato, essendo la sua una memoria attavistica. Il suo viaggio entro se stesso diviene più netto e il suo messaggio più "privato". La pittura di Stanford Brent è un'arte di profondo assorbimento.

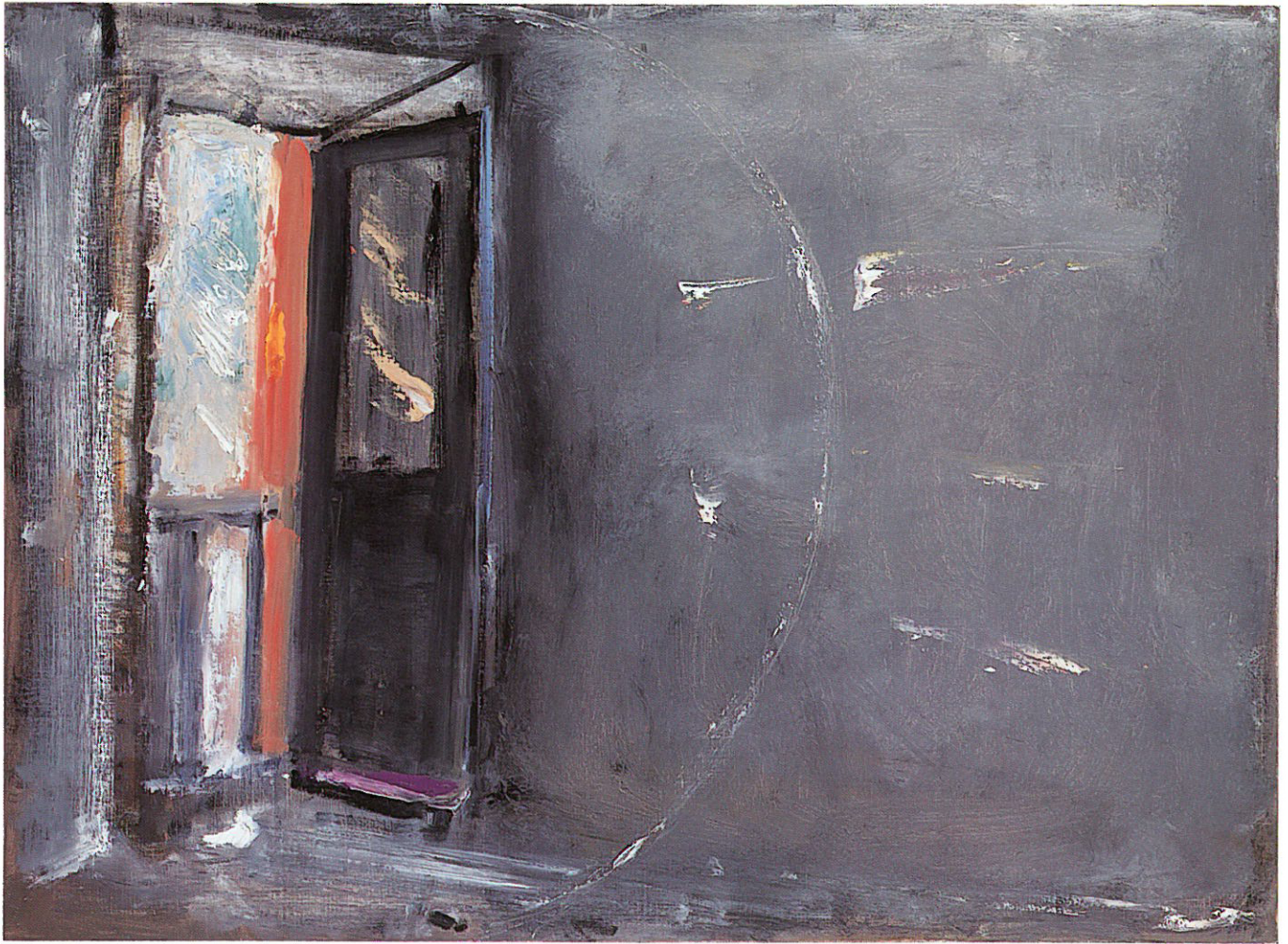
Il suo secondo soggiorno a Roma, come "Visiting Artist" all'Accademia Americana durante l'autunno del 1988, ha pure giocato con intriganti innovazioni. La luce e l'aria di Roma continuano ad accendere e ravvivare la sua tavolozza — intensi gialli, rossi, ocra tingono le sue forme come la luce molto speciale di Roma tinge gli antichi edifici di un intenso, argilloso, arancione-marrone. Ma il nostro pittore prende tale luce e la transpone dentro, illuminando l'interno del suo studio di "Casa Rustica", all'Accademia. In queste opere recenti, egli appare ossessionato da infinite possibilità della luce nel dissolvere la forma. Sebbene egli abbia spalancato le finestre per fare entrare tale luce, non ci sono dati tuttavia che occasionali e fuggevoli scorci di alberi e qualche architettura all'esterno.

Questa preoccupazione della luce nello spazio evoca lo spirito poetico che guida la "firma" dell'opera di Brent. Nella sua ricerca insistente di esprimere il cuore del suo soggetto, egli è fedele alla continuità. I suoi primissimi temi quali semplici oceani con estesi panorami, oppure le sue vedute, spesso interrotte, di architetture — questi, così come i posteriori paesaggi lunari, ritornano, caricati di nuove rivelazioni.

Come Brent svolgerà le pitture di domani può essere incerto, ma ci è promessa fedeltà al suo sogno.

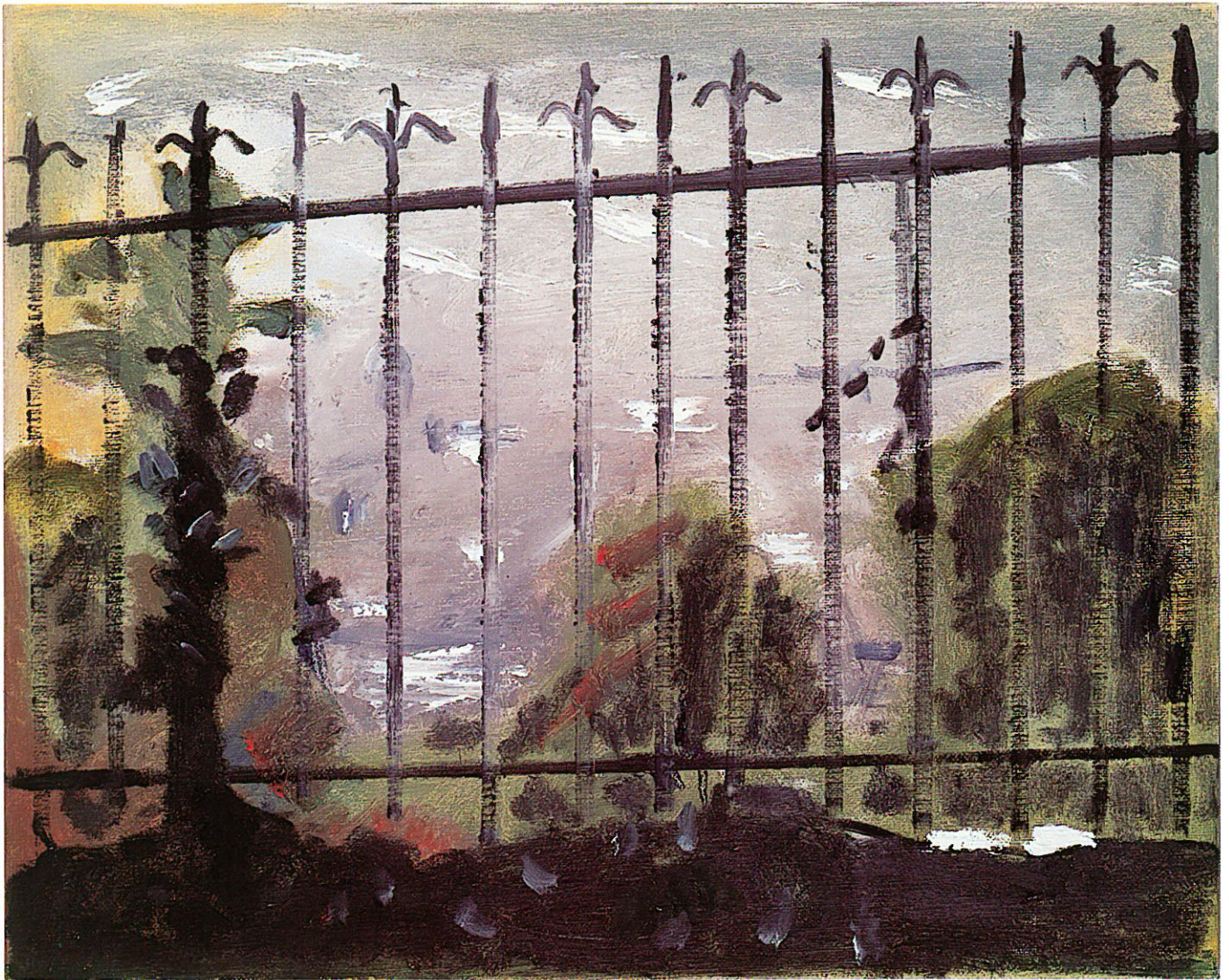
*— translated by Stefano Succi  
Rome-March, 1989*





SERENADE MORNING, 1988  
*oil on linen, 22 x 30 inches (55,9 x 76,2cm)*





THE CITY BELOW, 1988  
*oil on linen, 16 x 20 inches (40,6 x 50,8cm)*





DISTANT CITY, 1988

*oil on linen, 80 x 64 inches (203,2 x 162,5cm)*





STAGE OF THINGS, 1989

*oil on linen, 50 x 90 inches (127 x 228,6cm)*





SKY ROOM, 1988

*oil on linen, 20 x 16 inches (50,8 x 40,6cm)*





GREY TEMPLE, 1988

*oil on canvas, 25.5 x 32 inches (64,8 x 81,3cm)*





SOURCE, 1986-87

*oil on linen, 40 x 32 inches (101,6 x 81,3cm)*





ORPHAN, 1988

*oil on canvas, with linen collage, 78 x 62 inches (198,1 x 157,5cm)*





PAST YOUR DREAM, 1988

*oil over acrylic on linen, 40 x 32 inches (101,6 x 81,3cm)*



## BIOGRAPHY

- 1953, born February 10 in New York City  
1960-65, spent ages 7-12 with family in Paris, France  
1961, created his first drawing inspired by Botticelli's "The Birth of Venus," after visiting the Uffizi Museum in Florence, Italy  
1971-75, attended Hobart College, Geneva, NY where he earned a B.A. in Fine Arts  
1974, worked at the Art Students League, New York City  
1975-77, studied at the New York Studio School, New York City  
1984-85, lived and painted in Paris, France  
1987, during winter and spring, lived and painted in Rome, Italy  
1988, was Visiting Artist at the American Academy in Rome during the fall

## SELECTED EXHIBITIONS

- 1989, one-person show, Ingber Gallery, New York City  
1989, group show, Galleria Incontro d'Arte, Rome, Italy  
1989, selected to represent the United States at the Festival International de la Peinture, Cagnes-sur-Mer, France  
1988, group show, "Young Masters II," Ingber Gallery, New York City  
1988, invitational, Gruenebaum Gallery, New York City  
1987, group show, "The Young and the Beautiful: Young Masters," Ingber Gallery, New York City  
1986, group show, Works on Paper, Ingber Gallery, New York City  
1986, one-person show, Ingber Gallery, New York City  
1986, group show, Federal Plaza, New York City  
1985, juried competition, Arcueil, France  
1985, group show, Maisons-Alfort, France  
1984, group show, Brooklyn Conservatory of Music

## SELECTED REVIEWS/PUBLICATIONS

- 1986, *New York Times*, John Russell, July  
1986, *Artforum*, Ronny Cohen, November  
1986, "Best Talk in Town," WPIX Channel 11, artwork featured in televised segment for *Vogue Magazine*/*Butterick*  
1988, *Artworld*, Jonathan Phillips, February/March

## CREDITS

design: Tim J Luddy  
editing: Debreh J. Gilbert  
photography: Maria Ferrari  
printing: S & R Hayden  
excerpt from *The Voices of Silence* reprinted by permission of Doubleday & Co.

© Copyright 1989. All reproduction rights reserved by the artist





WINDOWS AT CASA RUSTICA II, 1988

*oil on linen, 22 x 30 inches (55,9 x 76,2cm)*