

S T A N F O R D B R E N T



P A I N T I N G S O N P A P E R

All works reproduced in this catalogue are painted on paper, and were executed in 2004-2005.
They measure 14 x 11", with minimal variation; frames for the exhibition are 30 x 24".
The medium is acrylic, with certain pieces including collaged elements.

STANFORD BRENT

PAINTINGS ON PAPER

FEBRUARY 16-MARCH 11, 2006

NEW YORK STUDIO SCHOOL
OF DRAWING, PAINTING AND SCULPTURE

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FOREWORD

Stanford Brent's small paintings get richer each time one encounters them, which is certainly not the case with every artist. Seemingly casual at first sight, they reveal their mysteries slowly, yet generously. This informality belies a greater referential lexicon: alongside their more immediate pictorial assertions, these works refer to archaic memories of forms from earlier times and other cultures.

Confronted by the exhibition's sequence of fourteen rectangles, all predominately taller than their width, we are struck by differences even as these pieces remain stylistically unified. And while ultimately governed by an overarching idea and mood suggested in the entirety of Brent's oeuvre, these pieces especially revel in the muscular touch of the hand rather than, say, the Abstract Expressionist use of the body.

Their "largeness" borne of a small format makes the imagery impressive straight away. Then something about the relationship between the scale and the picture elements brings out the archaeologist in us. Each "figure" seems held by the "ground," as when an ancient vessel or belt buckle slowly awakens in its earth home, brushed delicately into new existence by the discoverer. That same act of discovery, of excavation, is manifest in images such as *Sometimes a Sage Journey*, when we begin to perceive a fragment of a Delft tile; then a Roman sandal, fractured from some ancient statue. All the while, lapis lazuli brush marks continue to forge their own undeniable metaphor.

Swirling Dervish has all the energy of an elegant calligraphic drawing of a medieval hare from a Nishapur bowl. Its dense black lines act both as form and fissures that are held tightly by a chalk-white ground mixed with malachite green-glazed cooler. Its multiplicity of reading is further endorsed by a *craquelure*-like subtext which the artist fashions by unobtrusively collaging a library diagram from some architectural digest, then immersing it in the transparent verdigris. *Moreover* projects what appears to be some magical Islamic or Hebrew text, a Nebuchadenzzer apparition, floating in a heavenly space of pink and viridian. The brush marks/letters evoke abstract skywriting suspended in a soft color stain. *Grace Note* brings to mind Watteau's *Gilles* bending at the knee, Chabrol style, recurring opaque whites now contrasting with softer grays. Many images reveal their findings through shifting angles of sight. *Inside Track*, with squirming gestures pressed firmly down, creating multiple circles, can suggest an overhead viewpoint - Matisse's *Moroccans* seen from directly above! If we are instead reminded of those extremely mammary Roman idols of *Artemis of Ephesus*, these may be perceived frontally or from below.

Brent's works, to be sure, do not necessarily or always prompt a literal reading. But they demonstrate the power of evocation that springs from and informs his abstraction. These paintings convince us that we are still looking at the world, a complete equivalence, yet also viewing the interiority behind our eye, a tangible consciousness of the brain's inner workings and of the necessity of memory.

Graham Nickson
Dean
New York Studio School
Of Drawing, Painting and Sculpture



Sinker



Opening Round



Grace Note



Swirling Dervish



Then and Where



Co-Operation



Up- Stares



That Way



Sometimes a Sage Journey



Good Company



Inside Track



Altar Cabinet



Perfect Match



Moreover

STANFORD BRENT

Born: New York City, 1953

EXHIBITIONS

One-person Show, New York Studio School, 2006. (Catalogue)
Alumni Exhibition, NYSS, various, 1990-2004.
One-person Show, Grace Gallery, CUNY, 1995. (Catalogue)
Faculty Exhibition, The City University of New York, 1998-present.
One-person Show, Galleria Incontro d'Arte, Rome, 1991. (Catalogue)
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, 1989.
Festival International de la Peinture, Cagnes-sur-Mer, France, 1989. (Catalogue)
"Young Masters II," Ingber Gallery, New York, 1989.
"Invitational," Gruenebaum Gallery, New York, 1988.
"Young Masters 1," Ingber Gallery, New York, 1988
"Works on Paper," Ingber Gallery, New York, 1986
One-person Show, Ingber Gallery, New York, 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, 1984.
Open Studio, Park Slope Artists, Brooklyn, 1984.
Annual Juried Competition of Small Works, Brooklyn Arts and Culture Association, (BACA), 1983 & 1982.
Juried Competition, Sharon Creative Arts Association, Sharon, Connecticut, 1982.
Group Show, New York Studio School, 1977.
Group Show, Houghton House Gallery, Geneva, New York, 1975.

REVIEWS/PUBLICATIONS

Exhibition Catalogue—solo—New York Studio School, 2006; preface by Graham Nickson.
Exhibition Catalogue—solo—Grace Gallery, CUNY, 1995; artist's statement.
The Journal of Art, Esther Cohen, April, 1991.
La Repubblica, Mario de Candia, March 14 & 21, 1991.
Wanted in Rome, Edith Schloss, March 1991.
Secolo d'Italia, Renato Civello, March 22, 1991.
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, 1989; preface by Yolanda le Witter.
American Academy in Rome, Annual Exhibition Catalogue, 1989.
Artworld, Jonathan Phillips, February 18-March 18, 1988.
Artforum, Ronny Cohen, November, 1986.
New York Times, John Russell, July 11, 1986.
"Best Talk in Town," WPIX Channel 11, artwork featured in TV segment for Vogue Magazine/Butterick, July, 1986.
Artwork, Seneca Review, May, 1973.

EDUCATION/PROFESSIONAL DISTINCTIONS

Chairman, Board of Governors, New York Studio School, 2005-present.
Art teacher, City University of New York (CUNY), 1998 - present.
Painted in Paris and Montpellier, 1994 - present.
Painted in Berlin, 1992 and 1991.
Visiting Artist, American Academy in Rome, 1991, 1989, and 1988.
United States Information Service, grant, 1991.
Co-founder, Alumni Committee, New York Studio School, 1989.
Lived and painted in Rome, 1987.
New York University, M.A., 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, 1975.
Art Students League, New York, 1974.

COLLECTIONS

U.S., Museum - San Diego Museum of Contemporary Art, Permanent Collection.
Private-New York City; Washington, D.C.; San Francisco; Boston; Seattle; San Diego; Los Angeles; Fairfield, ME; Wilton, CT; Palm Beach, FL; West Hampton, NY.
Corporate - American Insurance Group, NY; Peat Marwick Main & Co., St. Paul, Minnesota.
Europe, Private - Paris, Montpellier, London, Rome, Berlin.