



Stanford Brent

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STANFORD BRENT

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RECENT PAINTINGS

The light in Stanford Brent's paintings has always been like a breathing presence, whispering ageless stories. In this second one-person show, the darkly luminous skies that filled his solo exhibition in 1986 have returned to earth--hinted at or standing firm behind clipped visions of architecture or cityscapes.

An entity in its own right, the light sometimes buoyantly pushes into intimate interiors like his studio at "Casa Rustica" at the American Academy in Rome where he spent fall, 1988. In Serenade Morning, a thumbnail of moonlight boomerangs against a grey wall imbued with blushes of color.

Although solitary motifs such as an archway, an eclipsed stairwell or an abandoned window have long narrated Brent's vision, their existence in his painting was reaffirmed by his first prolonged stay in Rome in 1987. Grey Temple is an almost forgotten arch dusted imperceptibly with light as if the painter had just opened a long-sealed tomb.

Brent is able to evoke the presence of understood entities, objects and scenes--perhaps just out of view or only suggested. In The City Below, suffused with the warm and unruly light of Italy, a wrought iron gate topped with fleur-de-lis edges into gestures that explain a full and ancient city below and, above, a far-flung sky.

Stanford Brent has exhibited in the United States, France and Italy, and his work is in collections in those countries.