

STUART ARENDS
TIN MAN, SLABS,
AND MY FATHER'S HOUSE



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STUART ARENDS' STUDIO VIEW, WILLARD, 2018

COVER PAGE : SLAB 6, ALUMINUM, OIL AND LACQUER, 7X7X2 INCHES, 2017

CHRISTIAN MAYEUR

THE EXPERIENCE OF AN ENCOUNTER

TO DISCOVER STUART ARENDS WORK IS REALLY AN ENCOUNTER, FIRST OF ALL BECAUSE STUART LIVES « OFF GRID AND UNDER THE RADAR », SOMEWHERE ON RATTLESNAKE ROAD...

TO DISCOVER HIS STUDIO, THUS IT IS NECESSARY TO GO TO ITS ENCOUNTER, TO THE HIDDEN HEART OF NEW MEXICO. INTENSE LIGHT. HOUSE OF GLASS AND METAL. HOUSE OF LIGHT. IN THE LIGHTNESS OF THE HOUSE, WE DISCOVER THE INTENSE MASS OF WORKS. METAL, WOOD, WAX. COLORED. POLISHED. HEAVY AND DENSE OBJECTS IN THE HANDS OF THE SILVERSMITH. OBJECTS OF DENSITY. THE MATERIAL SHINES AND SUGGESTS. A CONCENTRATION OF SENSATION AND FEELING, DISTANT SEEMINGLY OF THE ARTIST AS ACTIVE SUBJECT.

AND NEVERTHELESS, THE CONTACT WITH STUART, THE TENSION BETWEEN HIS POWERFUL HANDS AND HIS PIERCING LOOK, INFORMS US. TO MEET STUART ARENDS IS TO MEET THE EAGLE AND THE BEAR AT THE SAME TIME. MEET THE PROUD ANIMAL AND SOLITARY THINKER, THE GENTLENESS OF THE ONE WHO INVITED YOU IN HIS SOLAR DEN AND THE MAN CURIOUS ABOUT ITALY OF THE EARLY RENAISSANCE. STUART HIMSELF ENCOUNTERED PHYSICALLY GIOTTO AND PIERO DELLA FRANCESCA IN ITALY - WHO EMERGES UNSCATHED FROM SUCH MEETINGS? STU ARENDS MET THEM AT THEIR HOME, IN ITALY, IN THE PHYSICAL RELATIONSHIP WITH THE WORKS. HE LOOKED FOR THEIR PHYSICAL PRESENCE, HE MET THEM MORE THAN HE LOOKED AT THEM. I LIKE TO IMAGINE STUART IN THEIR CENTURY. THE SAME ABILITY TO INTEGRATE THE CHROMATIC DISTANCE AND THE GEOMETRY INTO COMPOSITIONS WHICH FINALLY CONCENTRATE THE EXPERIENCE OF THE WORLD.

BUT STUART ARENDS IS LIVING IN ANOTHER CENTURY. IT IS NOW POSSIBLE TO LIVE FAR AND CLOSE AT THE SAME TIME. THE RETREAT IS POSSIBLE WHILE STAYING CONNECTED TO THE WORLD. EITHER THE ENCOUNTER IS EXPERIENCED IN THE ARTIST'S STUDIO, FAR FROM THE CROWDED WORLD, OR IN THE GALLERY, IN ITALY OR

IN LAS VEGAS NEW MEXICO, WITH THE GENTLENESS OF THE ARTIST WHO THINKS, WHO LAUGHS, WHO CONCENTRATES, WHO CONNECTS, WHO MAKES SENSITIVE THE INTELLECTUAL EXPERIENCE AND MAKES UNDERSTANDABLE THE SENSITIVE EXPERIENCE, THROUGH THE ENCOUNTER WITH HIS WORKS. WHO HUMBL Y PUTS HIMSELF SET BACK FROM THE IRRADIANT WORKS, STRONG OF THEIR OWN POWER, BUT OF WHICH WE FEEL THAT A GESTURE, A LOOK, A CURIOSITY, AN AMUSEMENT, A VERY HUMAN MEMORY WERE ALIVE ALTOGETHER IN THEIR BIRTH, IN THEIR SLOW CONSTRUCTION AND IN THEIR COMPLETION.



BRILLO, WAX AND SILVER LEAF ON FOUND CARDBOARD BOX, 3 X 5 X 2 3/4 INCHES, 2017

STUART ARENDS

SPEAKING IN GENERAL TERMS, THE IMPORTANCE OF THE ARTS IS THAT THEY SET UP THE POTENTIAL FOR AN AESTHETIC EXPERIENCE, WHICH IS SIMPLY AN EXCHANGE OF ENERGY BETWEEN A PERSON WHO MAKES SOMETHING AND THE PERSON WHO COMES INTO CONTACT WITH IT AND HAS A MEANINGFUL EXPERIENCE AS A RESULT. MY AIM IN THE STUDIO HAS ALWAYS BEEN TO FIND THE SHORTEST MOST UNENCUMBERED ROUTE TO THAT EXPERIENCE, WHICH MEANS WORKING WITH THINGS THAT ARE NOT OPEN TO INTERPRETATION AND THEREFORE THE MOST DIRECT AND LEAST CONFUSING AS POSSIBLE.

SUBJECT MATTER IN PAINTING IS ONLY AN EXCUSE TO PARTICIPATE IN THE ACTIVITY OF MAKING A PAINTING. SUBJECT MATTER CAN BE A "HOOK" THAT PULLS YOU IN FROM ACROSS THE ROOM OR IT CAN BE LIKE THE ARMATURE IN A TRADITIONAL SCULPTURE, JUST SOMETHING TO HANG YOUR MATERIALS ON. BUT THE REAL COMMUNICATIVE POTENTIAL OF ANY PAINTING, REPRESENTATIONAL OR NOT, IS CONTAINED IN THE ACTUAL, PHYSICAL MATERIALITY OF THE THING ITSELF. SINCE THE ADVENT OF THE CAMERA IN THE MID 19TH CENTURY, PAINTERS FROM THE IMPRESSIONISTS TO ROBERT RYMAN HAVE BEEN REDUCING THEIR IMAGERY IN AN ATTEMPT TO PUT THE EMPHASIS ON THE "PAINTING" RATHER THAN ON THE "PICTURE". GIORGIO MORANDI SPENT THE MAJORITY OF HIS CAREER PAINTING THE SAME BOTTLES AND BOXES OVER AND OVER EMPHASIZING THE FACT THAT THE SPECIFICS OF SUBJECT MATTER ARE NOT IMPORTANT. ROBERT RYMAN MAKES ONLY WHITE PAINTINGS. SHERRIE LEVINE MAKES PAINTINGS USING STRIPES AND CHECKERBOARDS AS "GENERIC" SUBJECT MATTER SO THEY AREN'T OPEN TO MIS-INTERPRETATION. FRANK STELLA'S PAINTINGS WERE THE FIRST FOR WHICH THE TERM "PAINTING AS OBJECT" WAS APPLIED, BUT ALL PAINTINGS ARE OBJECTS WHETHER THEY HAVE RECOGNIZABLE SUBJECT MATTER OR NOT, SO, WHAT'S IMPORTANT IS NOT "WHAT" HAS BEEN PAINTED BUT "HOW" IT'S BEEN PAINTED OR JUST THE FACT THE IT "HAS" BEEN PAINTED. SO IF IT'S NOT IMPORTANT "WHAT" HAS BEEN PAINTED, THEN, REFERRING TO THE DUCHAMPIAN IDEA OF FUNCTION RELATIVE TO CONTEXT AND INTENT, ANYTHING CAN BE PAINTED.

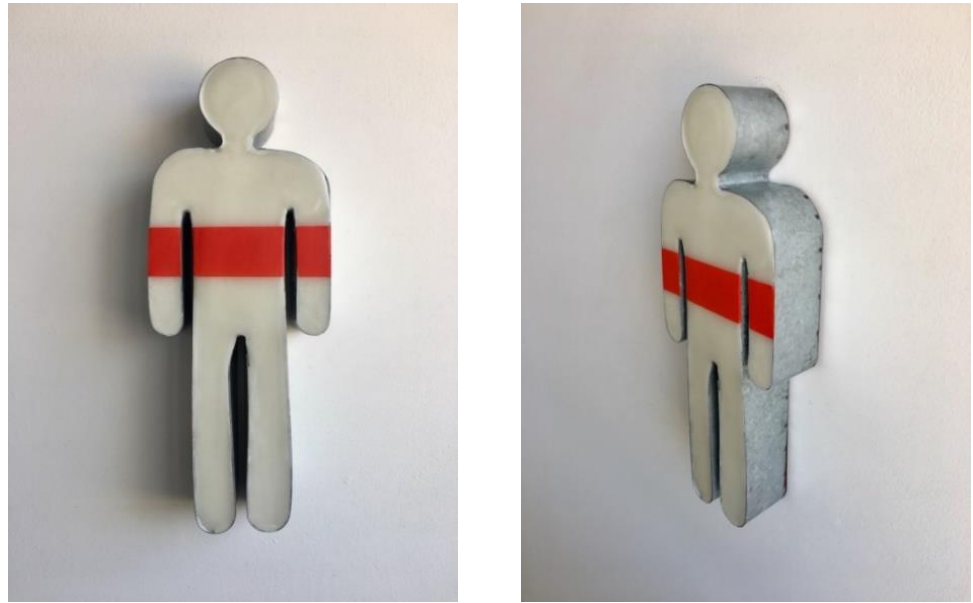
KID BLOCKS

IN 1980 I STARTED USING "FOUND MATERIALS" AND HAVE USED THEM ON OCCASION SINCE. BUT WITH THE EXCEPTION OF A FEW VERY EARLY FOUND BOXES, I'VE NEVER USED FOUND "OBJECTS". SEVERAL YEARS AGO I WAS IN AN ANTIQUE SHOP IN THE MIDWEST LOOKING FOR THINGS FOR MY HOME WHEN I SPOTTED A PILE OF SMALL, ANTIQUE, CHILDREN'S ALPHABET AND PICTURE BLOCKS THERE WAS SOMETHING ABOUT THEM THAT INTRIGUED ME SO ON A WHIM, I PURCHASED THEM AND TOOK THEM BACK TO THE STUDIO. THEY LAY ON A SHELF FOR A YEAR BEFORE I UNDERSTOOD THAT I COULD DO SOMETHING WITH THEM. I COVERED THEM WITH WAX AND OIL PAINT AND THEY BECAME THE "KID BLOCKS". THEY WERE MORE POWERFUL AND INTERESTING THAN I HAD IMAGINED AND AS A RESULT, OPENED THE DOOR FOR ME TO USE OTHER FOUND THINGS IN THE STUDIO AS WELL. THINGS LIKE TOYS, BOATS, AND BOXES. SO WHAT STARTED OUT AS A CURIOSITY HAS BECOME AN ADDITION TO MY USUAL STUDIO MATERIALS, WHICH I CONTINUE TO UTILIZE TODAY.



RAWLEIGH'S SCENTED, WAX AND SILVER LEAF ON FOUND CARDBOARD BOX, 6 1/2 X 3 1/4 X 2 1/2 INCHES, 2017

TIN MAN, SLABS, AND MY FATHER'S HOUSE



TIN MAN, OIL AND WAX ON GALVANIZED TIN, 14 X 5 1/2 X 2 INCHES, 2018

THE OBJECTS I MAKE, WHETHER THEY ARE WAX, WOOD, PAPER, OR ALUMINUM, ARE INTENDED TO EXIST IN THE WORLD OF REAL THINGS UNENCUMBERED BY ANY SPECIFIC NARRATIVE, DOGMA OR IDEOLOGY. THEY ARE MEANT TO FUNCTION ONLY AS A STIMULUS FOR A POTENTIAL EXCHANGE OF ENERGY BETWEEN A PERSON WHO MAKES SOMETHING AND A PERSON WHO COMES INTO CONTACT WITH IT. THIS EXCHANGE CAN RESULT IN A MEANINGFUL EXPERIENCE THAT IS NOT LITERAL OR DEFINABLE, BUT SENSUAL, AND FELT, AND TOUCHES US IN THE PLACE THAT DEFINES US AS HUMAN BEINGS.

SLABS

SPECIFICALLY, THE "SLABS", AND THE EARLIER "WEDGES" AND "UNFOLDED", SPEAK ABOUT PERCEPTION. OBJECTS CAN BE SOLID, OR CONCRETE. OCCASIONALLY, AFTER A SLIGHT SHIFT AS THE LIGHT MOVES FROM ONE HOUR TO THE NEXT, OR A SUBTLE CHANGE IN OUR OWN POINT OF VIEW, PHYSICAL MATERIAL CAN BECOME FLUID AND CHANGE INTO SOMETHING ENTIRELY UNEXPECTED. AND INSTEAD OF BEING STATIC, CAN ACTUALLY EXIST IN A STATE OF FLUX AND CONSTANT TRANSITION.



SLAB 6, ALUMINUM, OIL AND LACQUER, 7X7X2 INCHES, 2017



SLAB 7, ALUMINUM, OIL AND LACQUER, 7X7X2 INCHES, 2017

SLAB 7 (RIGHT SIDE), ALUMINUM, OIL AND LACQUER, 7X7X2 INCHES, 2017



SLAB 8 (RIGHT SIDE), ALUMINUM, OIL AND LACQUER, 7X7X2 INCHES, 2017

SLAB 16 (RIGHT SIDE), ALUMINUM, OIL AND LACQUER, 7X7X2 INCHES, 2017

MY FATHER'S HOUSE

I WAS RAISED IN A SMALL RURAL COMMUNITY IN CENTRAL IOWA. IN 2016, MY MOTHER, WHO STILL LIVED IN THE HOUSE I GREW UP IN, WAS DIAGNOSED WITH A TERMINAL ILLNESS. INSTEAD OF PUTTING HER IN A CARE FACILITY, I WENT BACK AND STAYED WITH HER FOR THREE MONTHS UNTIL SHE PASSED AWAY. WHILE THERE I DISCOVERED SEVERAL PIECES OF OLD WOOD MY FATHER HAD, FOR SOME REASON, STORED AWAY. ONE WAS FOUR INCHES BY FOUR INCHES AND ABOUT TWO AND A HALF FEET LONG. ONE SIDE HAD TWO DIFFERENT COLORS OF AN ENAMEL WHITE PAINTED THE LENGTH OF THE PIECE. THE OTHER THREE SIDES WERE PLAIN. THIS PIECE INTRIGUED ME SO I TOOK IT TO A FRIEND IN TOWN AND HAD HIM CUT IT INTO SQUARE BLOCKS. WHEN I GOT BACK TO MY STUDIO IN WILLARD, I WORKED ON THE BLOCKS WITH WAX AND OIL PAINT AND THEY BECAME THE "MY FATHER'S HOUSE" SERIES.

WILLARD, 2018



MY FATHER'S HOUSE #2, WOOD, OIL AND WAX, 4 INCHES SQUARE, 2016



MY FATHER'S HOUSE 5, WOOD, OIL AND WAX, 4 INCHES SQUARE, 2016



MY FATHER'S HOUSE 6, WOOD, OIL AND WAX, 4 INCHES SQUARE, 2016



MY FATHER'S HOUSE 7 (RIGHT), WOOD, OIL AND WAX, 4 INCHES SQUARE, 2016



MY FATHER'S HOUSE 7 (LEFT), WOOD, OIL AND WAX, 4 INCHES SQUARE, 2016

INTERVIEW

CHRISTIAN MAYEUR: WHAT IS THE RELATIONSHIP BETWEEN DIRECT PERCEPTION, ABSTRACTION OF YOUR WORK AND YOUR PERSONAL EXPERIENCE?

STUART ARENDS: THE PIECES ARE INTENDED TO FUNCTION ON THEIR OWN IN THE WORLD OF REAL THINGS. IT ISN'T NECESSARY TO BRING ANYTHING TO THEM. IN THE CASE OF "MY FATHER'S HOUSE", THE STORY OF FINDING THE WOOD IS NOT INTEGRAL TO AN UNDERSTANDING OF THE WORK. ITS ONLY INTENDED TO MAKE THE VIEWER AWARE OF THE PERSONAL HISTORY IN THE PIECES.

CM: HOW DID ART COME INTO YOUR LIFE?

SA: I CAME FROM A SMALL, RURAL COMMUNITY IN THE MIDWEST. MY PARENTS WERE UNEDUCATED AND HAD NO INTEREST IN, OR AWARENESS OF THE ARTS. BUT FOR SOME REASON, EVEN AS A YOUNGSTER, I FELT THE NEED TO PAINT. IT WAS A NATURAL THING FOR ME AND I WAS GOOD AT IT. THE NEED TO MAKE MARKS HAS CONTINUED MY WHOLE LIFE. THERE IS AN OLD SAYING THAT GOES, "YOU DON'T CHOOSE ART, ART CHOOSES YOU", AND IT'S CERTAINLY TRUE IN MY CASE.

CM: WHAT ABOUT YOUR PROCESS, THE RHYTHM OF YOUR WORK? DOES THE ENVIRONMENT HAVE AN INFLUENCE?

SA: I LIVE IN THE MIDDLE OF NOWHERE AND HAVE UNLIMITED ACCESS TO OPEN SPACE, NATURAL LIGHT, AND THE EVER CHANGING ENVIRONMENT. IT'S HOW I PREFER TO LIVE, BUT ALSO SOMETHING I NEED. I'M NOT SURE HOW THE SPACE AND LIGHT EFFECT MY WORK, BUT THEY DO. IF I LIVED IN A CITY, THE WORK WOULD BE DIFFERENT. I DESIGNED MY STUDIO/LIVING SPACE TO ALLOW PLENTY OF LIGHT IN, AND WITH AN OPEN FLOOR PLAN SO I CAN VIEW THE PIECE I'M WORKING ON FROM ACROSS THE SPACE. AS A RESULT, THE PIECE I'M ENGAGED WITH IS THE LAST THING I SEE AT NIGHT AND THE FIRST THING I SEE IN THE MORNING. MOST OF MY CAREER I'VE WORKED WITH SMALL SCALE OBJECTS THAT ARE INTENDED TO COMMAND OR ACTIVATE REAL

SPACE. BECAUSE OF THEIR SIZE, EVERYTHING I DO TO THEM IS CRUCIAL, SO MY STUDIO PROCESS IS MORE ABOUT DECIDING WHAT A PIECE NEEDS RATHER THAN TIME SPENT ACTUALLY PAINTING. MY INVOLVEMENT WITH THE WORK IS PRACTICALLY ALL MY WAKING HOURS.

CM: YOU ARE LIVING OFF GRID IN NEW MEXICO BUT YOU TRAVEL TO EUROPE PERIODICALLY. HAS EUROPE HAD AN INFLUENCE ON YOUR WORK?

SA: I WENT TO EUROPE FOR THE FIRST TIME IN 1992, FOR AN EXHIBITION IN SWITZERLAND. DURING THAT TRIP, I TRAVELED AROUND ITALY AS WELL. IT PROVIDED ME THE OPPORTUNITY TO SEE MAJOR WORKS FROM THE RENAISSANCE BY GIOTTO, PIERO DELLA FRANCESCA, AND OTHERS, FOR THE FIRST TIME. I ALSO EXPERIENCED MANY OTHER WORKS BY LESSER KNOWN ARTISTS. SEEING THESE WORKS IN TOTAL, AND HAVING THE CHANCE TO COMPARE THEM, I UNDERSTOOD THE ABSOLUTE NECESSITY FOR THE ARTIST TO GET AS MUCH PERSONAL ENERGY INTO A WORK AS POSSIBLE. THE ABILITY TO DO THAT DETERMINES THE DIFFERENCE BETWEEN MERELY TECHNICALLY COMPETENT WORK AND WORK THAT COMMUNICATES ON A "SENSUAL", OR "FELT" LEVEL. THAT DIFFERENCE IS MANIFESTED THROUGH THE PHYSICAL PRESENCE OF THE THING ITSELF WHICH CANNOT BE EXPERIENCED THROUGH A REPRODUCTION. THIS WAS HUGE IMPORTANT TO ME AND HAS BEEN A MAJOR FOCUS IN THE STUDIO SINCE. SO YES, EUROPE HAS HAD A MAJOR INFLUENCE ON THE WORK.

CM: THERE'S A SURPRISING PIECE IN THE SHOW: "TIN MAN"...

SA: SEVERAL YEARS AGO I ADDED "FOUND OBJECTS" TO MY USUAL STUDIO MATERIALS. "TIN MAN" COMES OUT OF THIS GROUP. I'VE INCLUDED HIM IN THIS INSTALLATION TO BE A BIT OF A COLOR SPARK, AND ALSO BECAUSE I THINK IT'S A HUMOROUS PIECE.

CM: WHY ARE THE ARTS IMPORTANT?

SA: THERE IS AN ENERGY SOURCE THAT DRIVES ALL LIVING THINGS. IN MY OPINION, WHEN AN ARTIST (BY ARTIST I MEAN WRITERS, DANCERS, MUSICIANS, PAINTERS, COMPOSERS, ACTORS; ANYBODY INVOLVED IN A CREATIVE, EXPRESSIVE ENDEAVOR) IS IN TOUCH WITH AND FOCUSED ON WHAT THEY ARE WORKING ON TO THE POINT OF EXCLUDING EVERYTHING ELSE, IT'S POSSIBLE TO TAP THAT SOURCE OF ENERGY. THAT ENERGY IS THEN RELEASED THROUGH THE VEHICLE THE ARTIST IS USING (PAINTING, POEM, MUSICAL SCORE,

PERFORMANCE, ETC.). WHEN A PERSON WHO IS OPEN, PERCEPTIVE OR SENSITIVE, COMES INTO CONTACT WITH THAT OBJECT OR EXPERIENCES THAT PERFORMANCE, THE ARTIST'S ENERGY IS TRANSFERRED TO THEM. IT'S LIKE WHEN YOU GO TO A CONCERT AND CERTAIN REFRAINS TOUCH YOU IN A PHYSICAL WAY. OR WHEN YOU'RE DRAWN INTO A PAINTING THAT HOLDS YOU FOR A FEW SECONDS, AND WHEN YOU FINALLY MOVE AWAY, YOU REALIZE THAT EVERYTHING ELSE YOU HAD BEEN THINKING ABOUT WENT AWAY, AND FOR A MOMENT, YOU FEEL COMPLETE, REFRESHED, AND EVER SO SLIGHTLY ALTERED. THIS IS WHAT IS REFERRED TO AS THE AESTHETIC EXPERIENCE. IT'S SIMPLY AN EXCHANGE OF ENERGY BETWEEN A PERSON WHO MAKES SOMETHING AND THE PERSON WHO COMES INTO CONTACT WITH IT AND HAS A MEANINGFUL EXPERIENCE AS A RESULT. THAT EXPERIENCE IS NOT LITERAL OR DEFINABLE, BUT "SENSUAL" AND "FELT". IT TOUCHES US IN THE PLACE THAT DEFINES US HAS HUMAN BEINGS AND DEMONSTRATES THAT WE ARE ALL CONNECTED. THE ARTS ARE THE ONLY PLACE YOU CAN HAVE THAT EXPERIENCE, AND TO ME, THAT'S WHY THEY'RE IMPORTANT.

APRIL 4, 2018



STUART ARENDS HANGING TIN MAN

RESUME

SELECTED SOLO EXHIBITIONS (AFTER 2013)

2018 MAYEUR PROJECTS, "TIN MAN, SLABS, AND MY FATHER'S HOUSE", LAS VEGAS, NEW MEXICO (CATALOGUE)

2015 STUDIO DABBENI CONTEMPORARY, "THERE TO HERE", LUGANO, SWITZERLAND

2015 JAMES KELLY CONTEMPORARY, "MILES & MILES", SANTA FE, NEW MEXICO

2014 STUDIO LA CITTA, "KID BLOCKS, BOXES, AND BOATS", VERONA, ITALY (CATALOGUE)

2013 STUDIO LA CITTA, "WAX", VERONA, ITALY (CATALOGUE)

2013 JAMES KELLY CONTEMPORARY "STORMY MONDAY", SANTA FE, NM

SELECTED GROUP EXHIBITIONS (AFTER 2013)

2017 CA' PESARO GALLERY OF MODERN ART, "THE PANZA COLLECTION DONATION", VENICE, ITALY

2017 NEW MEXICO MUSEUM OF ART, "CONTACT: LOCAL TO GLOBAL", SANTA FE

2017 DOLOMITI CONTEMPORANEE, "LA LAMA DI PROCOPIO", CURATED BY GIANLUCA D'INCA LEVIS AND GIOVANNA REPETTO, CASSO, ITALY

2017 MONTORO 12 CONTEMPORARY, "STUART ARENDS - ALFONSO FRATTEGGIANI BIANCHI, LOST IN COLOR", ROME, ITALY

2015 STUDIO LA CITTA/GALERIA TONELLI, "TODAY TOGETHER", MILAN, ITALY (CATALOGUE)

2015 CASA MUSEO IVAN BRUSCHI, "COLMARE IL BOCCIOLO/COMBATTERE IL VERME/REGOLARE IL CALORE/ELUDERE IL VENTO/SFUGGIRE ALL'APE", CURATED BY RITA SELVAGGIO, AREZZO, ITALY

2015 GALLERIA NAZIONALE DELL'UMBRIA, "LA PERCEZIONE DEL FUTURO (THE PERCEPTION OF THE FUTURE), THE COLLEZIONE PANZA A PERUGIA", PERUGIA, ITALY

2015 LESLEY HELLER WORKSPACE, "IN THIS LIGHT", NEW YORK, NY

2015 RESSLE-CHUN, "THE VIEWING ROOM", NEW YORK, NEW YORK

2014 ACCADEMIA NAZIONALE DI SAN LUCA, "OMAGGIO A GIUSEPPE PANZA DI BIUMO, LA PASSIONE DELLA COLLEZIONE", ROME, ITALY. FRANZ KLINE, RICHARD NONAS, JOSEPH KOSUTH, LAWRENCE CARROL, LIES KRAAL, STUART ARENDS

2014 BAG, BOCCONI UNIVERSITY, SCHOOL OF ECONOMICS, MILAN, ITALY

2014 GALLERY SCHLESINGER, "GLENN GOLDBERG/STUART ARENDS, "OKAY AND THE KID BLOCKS", NEW YORK, NY

2014 NEW MEXICO MUSEUM OF ART, "HUNTING+GATHERING, NEW ADDITIONS TO THE PERMANENT COLLECTION", SANTA FE, NEW MEXICO

2013 LANNAN FOUNDATION, "AGAIN: REPETITION, OBSESSION AND MEDITATION IN THE LANNAN COLLECTION", SANTA FE, NEW MEXICO

VIDEOS

2017 "STUART ARENDS/ALFONSO FRATTEGGIANI BIANCHI, LOST IN COLOR", MONTORO 12 CONTEMPORARY, ROME (YOUTUBE)

2015 "PAINTER: STUART ARENDS", COLORES, NEW MEXICO PBS (YOUTUBE)

2014 "STUART ARENDS CON HELENE DE FRANCHIS", STUDIO LA CITTA, VERONAS, ITALY (YOUTUBE)

2013 "STUART ARENDS, WAX", STUDIO LA CITTA, VERONA, ITALY (YOUTUBE)

2013 "STUART ARENDS - CONVERSATION", STUDIO LA CITTA, VERONA, ITALY (YOUTUBE)

PUBLIC COLLECTIONS

CA' PESARO GALLERY OF MODERN ART, VENICE, ITALY

WHITNEY MUSEUM OF AMERICAN ART, NEW YORK

SCHAUWERK MUSEUM, SINDELFINGEN, GERMANY

MUSEO D' ARTE, LUGANO, SWITZERLAND

LANGEN FOUNDATION, DUSSELDORF, GERMANY

LANNAN FOUNDATION, SANTA FE, NEW MEXICO, AND MARFA, TEXAS

WERNER KRAMARSKY COLLECTION, NEW YORK

HOOD MUSEUM OF ART, DARTMOUTH COLLEGE, HANOVER, NEW HAMPSHIRE

BERLINGIERI COLLECTION, CASTELLO DI SAN BASILIO, ITALY

PANZA COLLECTION, MILAN, ITALY

PANZA COLLECTION, MENDRISIO, SWITZERLAND

VILLA PANZA, VARESE, ITALY

CORCORAN GALLERY OF ART, WASHINGTON, D.C.

ALBRIGHT-KNOX ART GALLERY, BUFFALO, NEW YORK

TUCSON ART MUSEUM, ARIZONA

MUSEUM OF FINE ARTS, SANTA FE, NEW MEXICO

UNIVERSITY OF NEW MEXICO ART MUSEUM, ALBUQUERQUE, NEW MEXICO

ALBUQUERQUE MUSEUM, ALBUQUERQUE, NEW MEXICO

ANDERSON MUSEUM OF ART, ROSWELL, NEW MEXICO

ROSWELL MUSEUM AND ART CENTER, ROSWELL, NEW MEXICO

EDUCATION

1981 M.F.A., OTIS ART INSTITUTE, LOS ANGELES, CA

1976-77 BANFF SCHOOL OF FINE ARTS, BANFF, ALBERTA, CANADA

1974 B.A., WESTERN STATE COLLEGE, GUNNISON, COLORADO



INSTALLATION VIEW

FOUNDED IN 2016 BY FRENCH COLLECTOR AND ENTREPRENEUR CHRISTIAN MAYEUR, MAYEUR PROJECTS IS A CONTEMPORARY ART GALLERY, SUPPORTING EMERGING AS WELL AS ESTABLISHED ARTISTS. PRIVILEGING ART THAT IS ABOVE ALL AN EXPERIENCE, OUR AIM IS TO CREATE A CONTEXT OF ENCOUNTERS BETWEEN ARTIST AND VIEWER, THE OBJECT AND THE BODY, THE REAL AND THE IMAGINARY, THE GLOBAL AND THE LOCAL, THE SOCIAL AND THE ENVIRONMENTAL, THE CONCERNS OF TOMORROW AND THE CONCERNS OF TODAY.

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STUART ARENDS

TIN MAN, SLABS, AND MY FATHER'S HOUSE

MAY 12 – JULY 7, 2018

STUART ARENDS WOULD LIKE TO EXPRESS HIS APPRECIATION TO RANDY THOREN FOR HIS ASSISTANCE WITH "MY FATHER'S HOUSE".

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