

STUART ARENDS

ART ATTACK UNFOLDED



GIRL IN THE WINDOW (RED), 2022, oil, pencil and/or ink on wood, 15,5x30,5x4,5 cm



STUDIO
LA CITTÀ

Studio la Città inaugurates the exhibition ***Art Attack/Unfolded*** on **Saturday, June 11, 2022**, presenting a series of new works by Stuart Arends, realized for this exhibition.

For over 40 years Stuart Arends has used the neutral form of a cube made out of wood, found wood, wax, aluminum or steel, as the basis for his artistic investigations. The way in which the oil paint and wax are applied is intended to pull the viewer into an intimate, immediate, experience, and to communicate on a sensual, or felt, level.

The small scale of the works is in sharp contrast to the vastness of the arid New Mexico desert that surrounds him. He intentionally lives in isolation far from the distractions of the urban scene.

OPENING

JUNE 11, 2022 AT 11AM

EXHIBITION PERIOD

JUNE 11 - OCTOBER 16, 2022

OPENING HOURS

MONDAY 2 - 6 PM

TUESDAY/FRIDAY

9 AM - 1 PM 2 AND 6 PM 14 - 18

SATURDAY 9 AM - 1 PM

GUIDED TOURS BY APPOINTMENT ONLY

VENUE

STUDIO LA CITTÀ, LUNGADIGE
GALTAROSSA 21, 37133 VERONA, IT

He said, "It's not just because I prefer it, it's actually something I need. The desert feeds the work in a way that I wouldn't get anywhere else".

For his current exhibition at Studio la Citta, Arends has returned to the basic form of a box with the flaps "unfolded". This format has appeared on occasion throughout his career starting in 1980, with his first cardboard object/box: "Untitled With Red". In 2000 the unfolded became wood and aluminum in 2006. Today, Arends returns to that original form and imbues it with a renewed energy. With these new works, a drawing consisting of written words is applied as the first layer followed by 2 or 3 layers of thumb prints of different colors; the drawn words becoming the title.

"I don't want the viewer to be distracted by trying to decipher the work. I found out that things don't necessarily have to be big to draw people in and have them focus on the same things that they should be focusing on in the big works, but can't because they never get close enough.."

The term **Art Attack**, also featured in the title of the solo show, refers to the second series of unpublished pieces presented in the exhibition: 10 works on paper. The supports for these are announcements from an exhibition at the Craig Cornelius Gallery in New York, in 1994. Arends intervened on these postcards, which are very dear to him, with flashe painting, pencil, and ink in the attempt to leave a tangible sign, recalling and paying homage to gestural art through the use of fingerprints, which were commonly used as images in the art of that period.

The artist explains: "The idea was to be able to create a mark that was not open to interpretation, but would exist on a surface as it is."

For further information and images, please write to:

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STUART ARENDS

Stuart Arends was born in 1950, raised in the small farming community of Grundy Center, Iowa.

Stuart Arends' works have been exhibited widely throughout the United States and Europe and are included in the permanent collections of the Whitney Museum of American Art in New York; The National Gallery of Art, Washington D.C.; the Albright-Knox Gallery, Buffalo, New York; the Lannan Foundation, Santa Fe and Marfa, Texas; Villa Menafoglio Litta Panza, Varese; MAIS (Museum of Art Italy, Switzerland), Lugano; Kunstmuseum Liechtenstein, Vaduz; and others. His works have been written about extensively in exhibition catalogues and publications such as, Temma Celeste, FMR, Interni, Art In America, Vogue Italia, Forbes Korea, Flash Art International, and the Brooklyn Rail, among others. He is the recipient of two Pollock/Krasner Foundation Grants in 2013 and again in 2019, as well as two National Endowment For The Arts grants, in 1990 and 1991.