



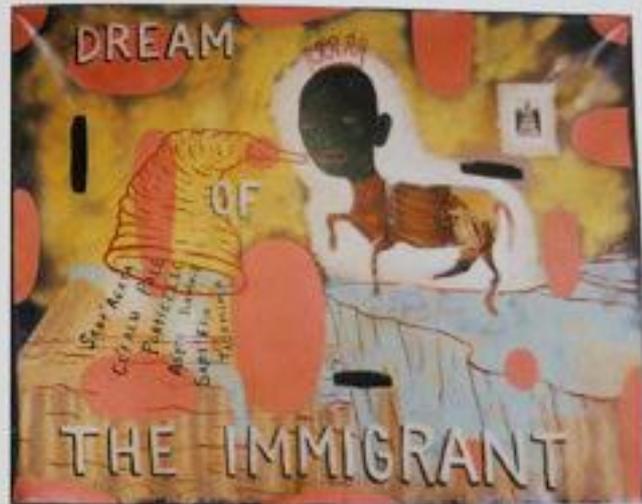
Catálogo de obra

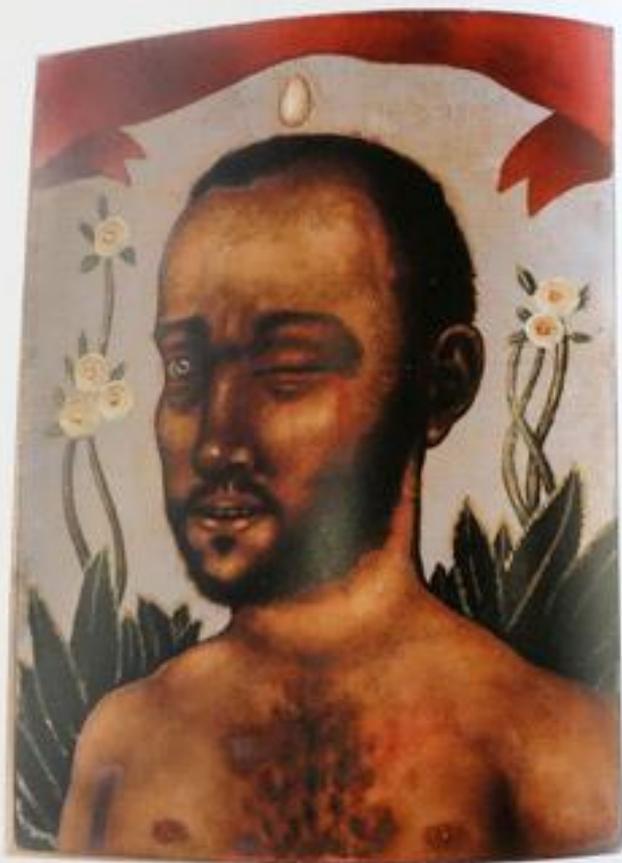
FRED STONEHOUSE'S WORK TAKES AS THREE AS FEET. FOR NEARLY THREE DECADES HE has been creating unabashedly narrative art. His paintings, drawings, and collages teem with elements culled from a wide variety of art historical and cultural sources—Italian and Northern Renaissance painting, Haitian and Mexican folk art, Catholic liturgy, comic books, and carnival graphics. At first glance his absurdly disjunctive recombinations appear to be elaborate iconographic riddles, solvable by correctly identifying the symbolism of their constituent components. It is not that simple. There is no codified grammar governing form and content in Stonehouse's work. The images cannot be deciphered with a key. On the contrary, ambiguity is a hallmark of the artist's imagery. Meaning is fluid, mutable, and the viewer's responsibility.

Stonehouse's art is resolutely humanist. His subjects are despising and freakish characters cast from a motley pool. They often appear beaten down, broken, and drained of their humanity. Many of their visages bear a resemblance to Stonehouse—the artist as everyman. Most bear their lot with stony and dignified composure, or at least quiet resignation. The ambiguous, disoriented, and existential narratives within which these marginalized beings find themselves echo human experience.

Some have characterized Stonehouse's work as a playing out of good vs. evil on canvas. This, I think, misses the point. The artist's work is not so much about the struggle between good and evil as it is an acknowledgment that good and evil are not mutually exclusive. They are components of a larger whole. There is a troubling character about it, but Stonehouse's art is not prescriptive. The artist does not seek to provide us with answers to life's profound and fundamental questions, but rather affords us the opportunity to formulate the questions for ourselves.

Consider, for example, his painting *All Can Be Grey*. In the barren foreground of a dreary and indeterminate landscape stands a black, human-headed gastropod





CONTENIDO

Catálogo de Fred Stonehouse.

Howard Scott Gallery
Nueva York

28 páginas
Medidas: 26 x 19 cm



Songe - Creux 2003, acrylic and collage on paper, 23" x 11 1/2". Collection of Gry Groves, McAllen, TX

Cover:

La Rosa 1995, acrylic on panel, 10" x 8". Collection John Stipanela and Charles Troob, New York, NY

* Muestra parcial del original.