

APALAZZOGALLERY

LARRY STANTON

Think of me when it thunders

APALAZZOGALLERY is delighted to present the first solo show of Larry Stanton in Europe.

The show includes works on paper and paintings from the artist production, and it is conceived in collaboration with Arthur Lambert, Larry Stanton Estate, NYC and the essential support and contribution of Fabio Cherstich.

*Larry Stanton was a portraitist. Skill in portraiture is an instinct, it cannot be taught (the only "method" it can have is a dreary measurement, but even that without instinct is not very interesting.)
The portraitist is an observer of people, his attitudes and feelings will be reflected in his observations and usually the interest in personality makes one study faces, other aspects of personality show in the body; posture, ways of moving, etc., but most is revealed in the face. People make their own faces and Larry knew this instinctively.*

*David Hockney **

There was colt-like eagerness about Larry that was at the same time endearing and somewhat daunting. His lack of formal training in art made him avid for information and for articulated distinctions with regard to quality. Flattered but exhausted, I was delighted to share my thoughts with him. ... In his younger days, Larry experienced rural life on his family's farm near Delhi, in central New York, but once he hit Manhattan at age eighteen, there was no looking back. It was in the urban setting that he found his subject matter, the heads and torsos of young men, often large-featured and always seated in an attitude of repose that emanated an attractive energy.

*Henry Geldzahler **

Larry Stanton lived and painted in Manhattan until he died of AIDS at the age of 37 in 1984.

He arrived in New York City from the upstate dairy farm his father owned in 1967 at age 20 without much direction, and spent some time at art school.

It's not until the late 1970s that he decided to fully devote himself to art, becoming a familiar sight in Greenwich Village, where he wandered around sketching portraits of anyone who looked interesting, friends and family. But it was the boys he encountered in his nocturnal expeditions, often in gay bars, that became the main focus for his art.

His portraits provide an eye on a generation of young men just as the AIDS scourge was preparing to wipe many of them out. His best work came from the short period beginning in 1981, after he recovered from a psychotic episode for which he was briefly institutionalized and, in which, alcohol and the death of his Mother played a significant role.

When he returned to his work, he found in it a new commitment that became all engrossing. His studio in the Greenwich Village developed into a gathering place for artists and writers, enticed by his charm, his looks, and his art.

Between his inner circle were David Hockney, who has been a lifelong friend and supporter of Larry as an artist, Henry Geldzahler, Christopher Isherwood and Arthur Lambert, his life partner and still today tireless promoter of his work, all of which he portrayed in his drawings.

In 1984 in the midst of his creative production he showed signs of deteriorating health so his doctor sent him to the hospital where he was diagnosed with AIDS. He lived another three weeks. He was one of the earliest deaths related to the virus, and his funeral was packed with people who had met and loved him, overflowing the church.

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His work provides a telling picture of faces from a segment of NYC life which shortly disappeared with the advent of AIDS, an epidemic that annihilated so many of these faces, including Larry's own.

One day in the hospital Larry tried to think of something which would cause me to remember him when he was gone and my memory of him had dimmed. After reflecting for a moment, he said, "I know, think of me when it thunders." It sounded like a good idea but it hasn't worked out as we expected. It doesn't thunder every day.

*Arthur Lambert **

**The text reported here was taken from the book "Larry Stanton, painting and drawing" edited by Arthur Lambert and published by Twelvetreets Press NYC, 1986*

The only solo show of Larry Stanton was at Holly Solomon Gallery di NY City in 1983.

His work was included in the group show "The new portrait" at MOMA PS1 in 1984 and its in the permanent collection of Leslie-Lohman Museum of Art in New York.

This is his first solo show in Europe after 36 years from his death.

Fabio Cherstich (Udine, 1984) is a director and set designer of Theatre and Opera.

Recently he begun a deep research on a group of American artists of the 80s.

After committing himself to the valorisation and diffusion of the work of Patrick Angus - artist of which he is the main European collector - with this exhibition he begins a new path of research, archiving and publication dedicated to Larry Stanton in close collaboration with Arthur Lambert, Estate of the artist.

He has worked in numerous Italian and foreign theatres including the Marinsky Theater in Saint Petersburg, the Teatro Massimo in Palermo, the Opera House in Rome, Opera d'Avignon, Opera de Marseille, Theatre Maillon de Strasburg and he is an associated artist of Teatro Franco Parenti in Milan. His shows participated to prestigious international festivals including Festival d'Avignon, Festival di Napoli, Singapore Art Festival and Stuk Contemporary art center- Leuven. He is the creator and director of the on-the-road opera project "Operacamion" defined by the NY in Times as "a unique project capable of bringing the opera back to its origins". He teaches Aesthetic for theatre direction at Scuola d'arte drammatica Paolo Grassi and IULM in Milano.

Inaugural viewing room 3 August 2020

3 August – 24 August 2020

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