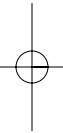
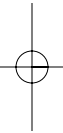


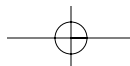
# ROBERT THIELE

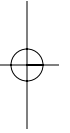
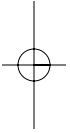
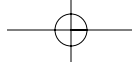
six-eight



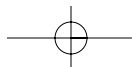
**Künstlerkreis Ortenau**  
Produzentengalerie im Artforum  
Offenburg, Germany  
November 7–December 5, 2004

**Barbara Gillman Gallery**  
3814 NE Miami Court  
Miami, Florida  
November 27–December 31, 2004





*A-261-262, 2004, mixed media, each 4 1/2 D. x 4 3/4 inches*



# ROBERT THIELE

at the boundaries of the medium

The art of Robert Thiele, not exactly painting, nor exactly sculpture, fits into the cusp between the two means of expression. An independent of force and means, Thiele straddles boundaries with an eye to their ability to discuss the edges of meaning; the ghosted paintings emanating from a smooth surface—silk on glass or fiberglass—suggest hidden structures of richness. The work is extremely beautiful but never merely decorative; subtle forms make their way toward the viewer as from a great depth, as though to assert that the artist's struggle is primarily a search for an image that will not only please but will also assert a profundity of emotion and thought. The mostly minimalist influences and implications of Thiele's art work to center him within a tradition from which he takes freely yet does not imitate. Like the thought and art of Zen, the work stands on its own, self-sufficient and complete onto itself.

In contemporary art, perhaps the hardest goal to achieve is the balance between recognition of others and the expression of oneself—artists often, and too easily, stray into spaces in which influence is too clear or the expression is too forcefully individualistic. Just as Thiele works between the boundaries of his media, so does he effect a position that is in dialogue with his predecessors without succumbing either to imitation or hyperindividualism. This, then, is the grounding of his works' achievement, which attains reality and weight as constructed entities full of a metaphysical realism that impresses the audience as passing beyond the simple demands of the gesture. In an artworld full of the easily cynical, there is a genuine need for the kind of spirituality Thiele's art implies. Without it, the artistic impulse becomes jaded and commercialized—adjectives that too accurately describe much of what we see today.

Thiele's careful renditions of form are conditions of seeing; in the work *M-351*, for example, a red, vertically aligned rectangle is held in check by a circle surrounding it; this image is placed in the center of a rectangular relief. The effect is that of nearly archetypal meaning, the form asserting itself through a ghostly haze that at once accentuates and fogs over the image which we see. And in *M-348*, the viewer sees a cross on top of a mostly circular ground, which indents slightly on the right, letting the horizontal line of the cross break out beyond the edge of the ground. The combination of the simple geometric forms along with the sensuousness of the surface makes for pieces of understated beauty that catch the audience intuitively, nearly by surprise. In *Blued R. 98-04*, the image emerging is that of a single column, reminiscent of Brancusi, suggesting an endless verticality. The piece is more than a minimalist artifact; it is too lyrical to belong completely to an industrial process.

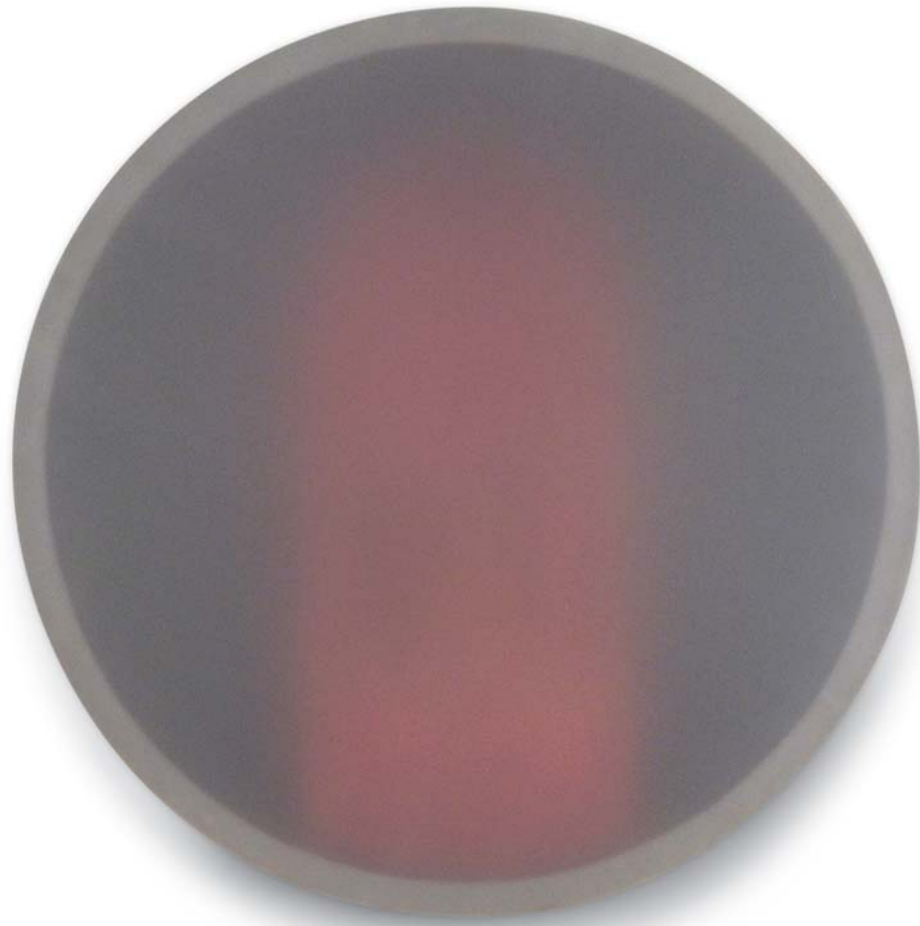
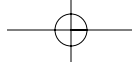
It is far from usual that we are exposed to subtlety and power in the same moment; this is the key to Thiele's art, which possesses a gravitas born of the brilliant handling of materials. Thiele has a wall in his studio that is covered with small works that engender a dialogue as if in conversation with each other. The echoing drama of the artist's work speaks to us with a passion that is recommended as much for a certain restraint as for its promulgation of energy; like much good art, the work appears to turn to paradox for its effect, although there is a unity to the pieces as well. Thiele's honesty is conveyed wordlessly to his audience, turning toward a content whose spiritual nature playfully contends with the boundaries of his medium and contemporary taste. His independence as an artist is a pleasure to see.

*Jonathan Goodman*

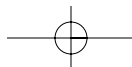
Jonathan Goodman writes reviews and articles for such magazines as *Art in America*, *Sculpture*, and *Art Asia Pacific*. He currently teaches at Pratt Institute in Brooklyn, New York.



*Blued R. 98-04*, 1998-2004, mixed media, 27 x 21 x 4 1/4 inches



*M-351*, 2004, mixed media, 12 D. x 5 inches

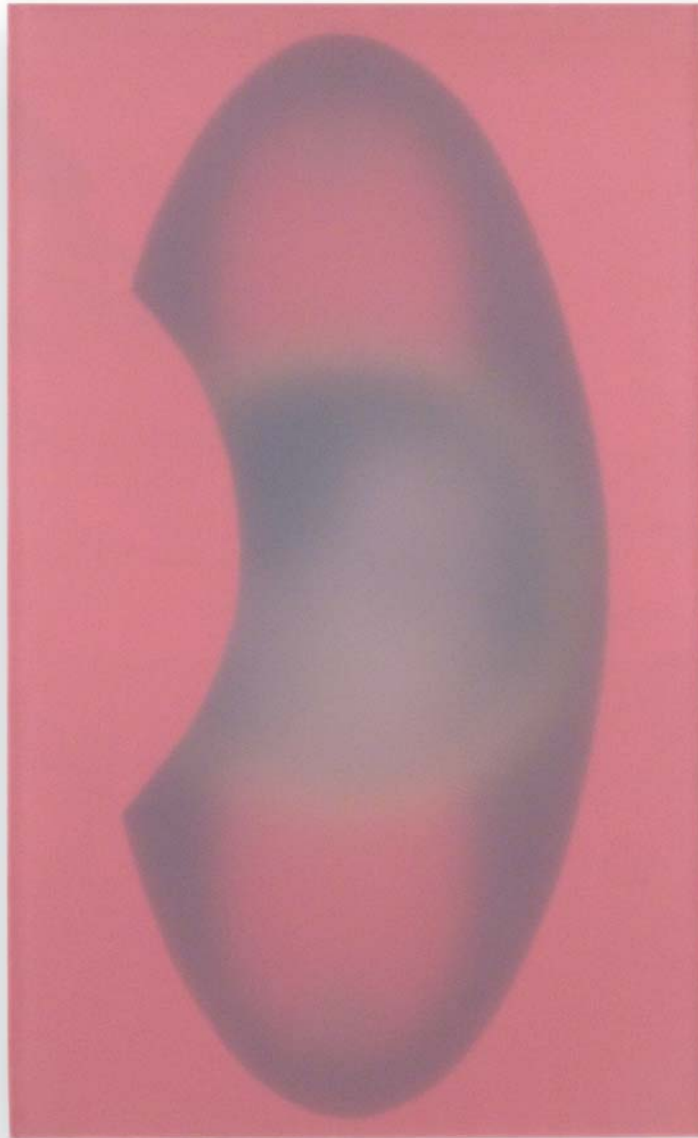
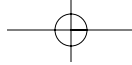




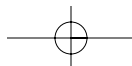
*M-348*, 2004, mixed media, 10 x 9 1/2 x 5 1/2 inches



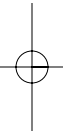
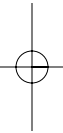
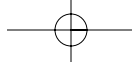
A-293, 2004, mixed media, 18 x 15 1/2 x 4 3/4 inches



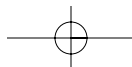
*M-355-6*, 2004, mixed media, 19 1/2 x 12 x 5 inches

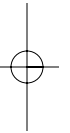
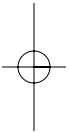
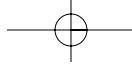




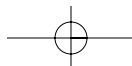


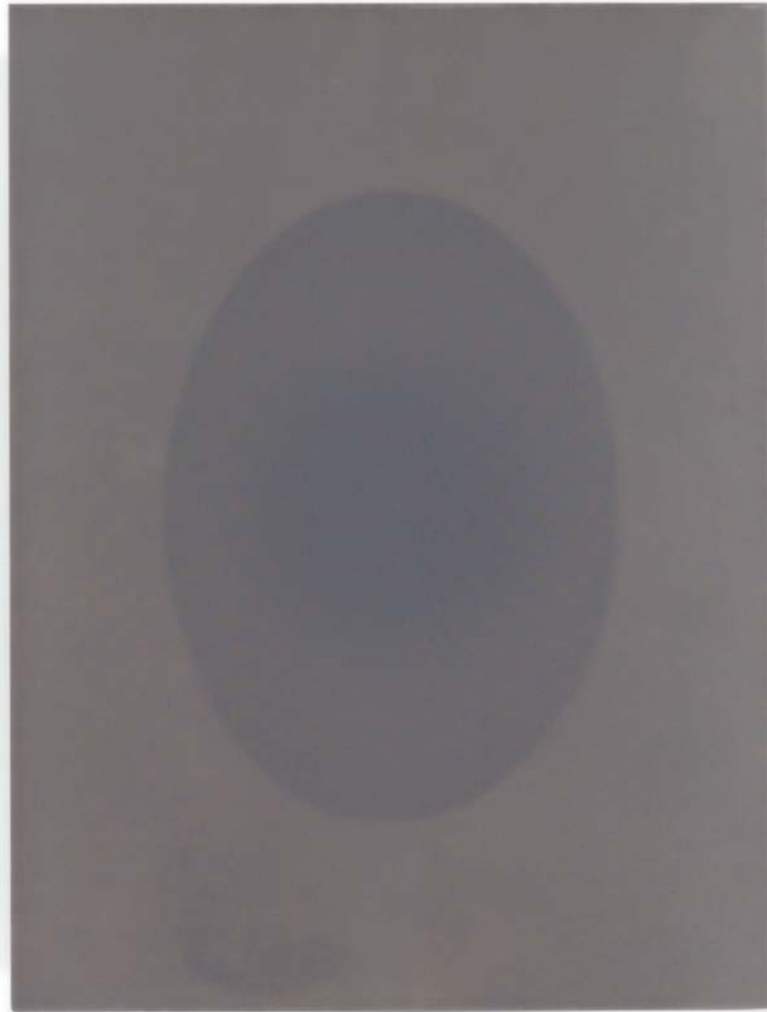
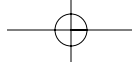
*M-164*, 2002, mixed media, 15 1/4 x 7 1/4 x 4 1/4 inches



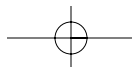


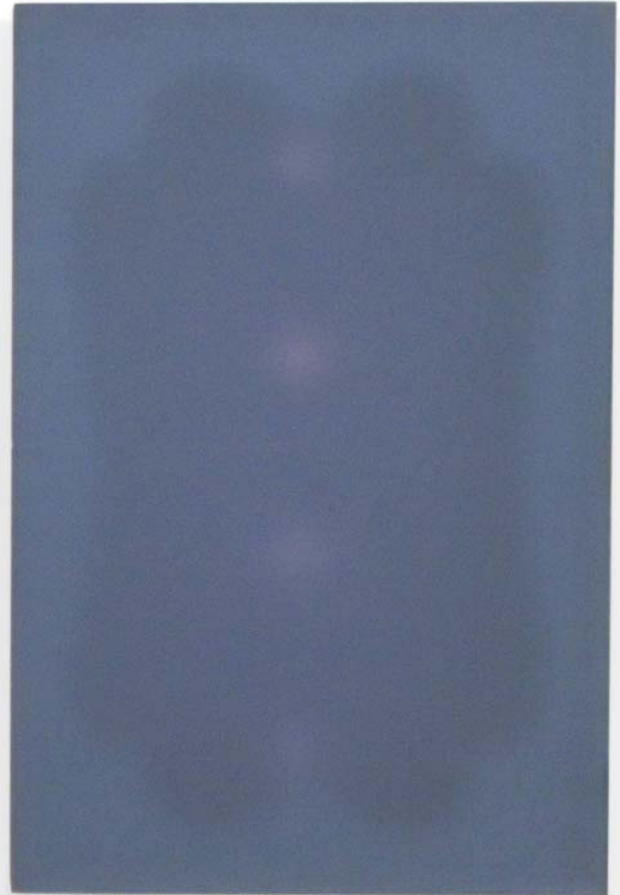
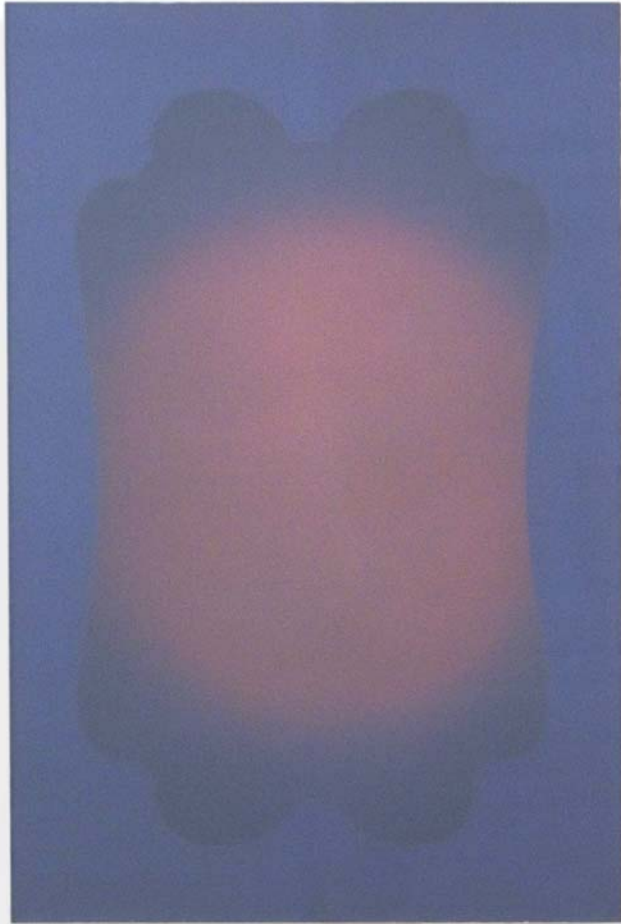
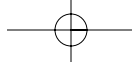
*AR-254, 2003, mixed media, 16 1/2 x 15 1/4 x 4 3/4 inches*





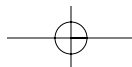
*Blue M*, 2004, mixed media, 11 x 8 1/2 x 4 1/2 inches

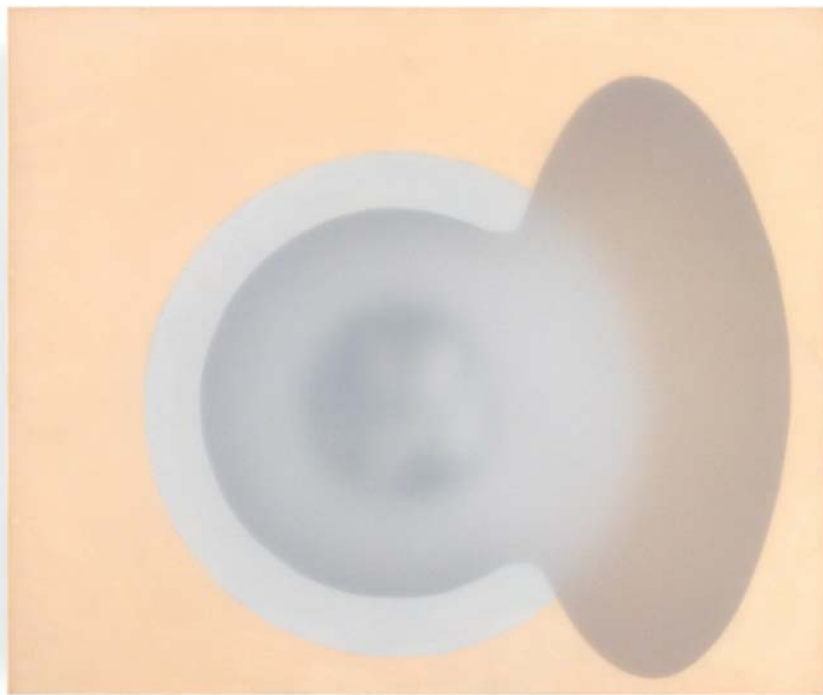




*M-362 (left), 2004, mixed media, 36 x 24 x 4<sup>5</sup>/<sub>8</sub> inches*

*09-04-04 (right), 2004, mixed media, 34<sup>3</sup>/<sub>4</sub> x 23<sup>1</sup>/<sub>4</sub> x 5 inches*





*M-354*, 2004, mixed media, 21 x 25 1/2 x 4 1/2 inches

## ROBERT THIELE

1941 Born, Milwaukee, Wisconsin  
 1964 B.F.A., Sculpture, Kent State University, Kent, Ohio  
 1966 M.F.A., Painting, Kent State University, Kent, Ohio

## ONE PERSON EXHIBITIONS

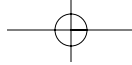
2003	Howard Scott Gallery, New York, New York	1987	Hollywood Art and Culture Center, Hollywood, Florida, (catalogue)
2002	MIA Gallery, Miami International Airport, Miami, Florida, (catalogue)		Gloria Luria Gallery, Bay Harbor, Florida
	Barbara Gillman Gallery, Miami, Florida	1986	Sculpture Space, Miami, Florida
2001	Barbara Gillman Gallery, Miami, Florida	1983	Metropolitan Museum of Art, Coral Gables, Florida
	Miami Art Museum, Miami, Florida, (catalogue)		The Gallery, Miami-Dade Community College, North Campus, Miami, FL
2000	Howard Scott / M-13 Gallery, New York, New York	1980	Meeting Point Art Center, Miami, Florida
1997	Howard Scott / M-13 Gallery, New York, New York, (catalogue)	1978	O. K. Harris Gallery, New York, New York
1996	Fredric Snitzer Gallery, Coral Gables, Florida	1976	Miami-Dade Community College, South Campus, Miami, Florida
1995	Howard Scott / M-13 Gallery, New York, New York	1974	Barry College, Miami, Florida
1993	Fredric Snitzer Gallery, Coral Gables, Florida		Continuum Gallery, Miami, Florida
1989	Greene Gallery, Miami, Florida	1973	Gallery 99, Miami, Florida
1988	Southeastern Center for Contemporary Art, Winston-Salem, North Carolina		

## SELECT GROUP EXHIBITIONS

2003-2	Currents, Miami Art Museum, Miami, Florida Florida Visual Art Fellowships 25th Anniversary Exhibition, (catalogue) Lowe Art Museum, Miami, FL; Gulf Coast Museum of Art, Largo, FL; Pensacola Museum of Art, Pensacola, FL; Terrace Gallery, Orlando, FL; Vero Beach Museum of Art, Vero Beach, FL; The Art Gallery at Florida Gulf Coast University, Ft Myers, FL; Cummer Museum of Art, Jacksonville, FL	1988	41st Biennial of Contemporary American Painting, Corcoran Gallery of Art, Washington, DC, (catalogue) Southern Abstraction, City Gallery, Raleigh, North Carolina; New Orleans Museum of Art, New Orleans, Louisiana
2002	Move, Barbara Gillman Gallery, Miami, Florida Globe>Miami<Island, Bass Museum of Art, Miami Beach, FL (catalogue)	1987	Five Sculptors, Ft. Lauderdale Museum of Art, Ft. Lauderdale, Florida
2000	Sarasota Biennial 2000, The Ringling Museum of Art, Sarasota, Florida Family Size, Art Center/South Florida, Miami Beach, Florida Florida Painting: Spectrum of Expression, Museum of Art, Tallahassee, FL	1986	Two Dimensions/Three Dimensions Hollywood Art and Culture Center, Hollywood, Florida Southeast Sculpture, Florida Gulf Coast Art Center, Belleair, Florida In-Site, 10 South Florida Sculptors, Florida Memorial College, Miami-Dade Community College, New World Center; Barbara Gillman Gallery, Miami, FL
1999	Preview, Howard Scott / M-13 Gallery, New York, New York New Acquisitions, Dream Collection Part 5, Miami Art Museum, Miami, FL	1984	Sculptors of Florida, Bacardi Art Gallery, Miami, Florida Deborah Schneider, Robert Thiele, Miami-Dade Community College, North Campus, Miami, Florida
1996	White, Howard Scott / M-13 Gallery, New York, New York	1983	Four in Florida, North Miami Museum and Art Center, Miami, Florida Florida Visual Artists Exhibition, Florida State University, Tallahassee, FL Sculptor's Drawings, New York/Florida Valencia Community College, Orlando, Florida
1995	Sculpture in the Landscape, University of Miami, Miami, Florida	1982	Sculptors of Florida, Univ of Miami; Barbara Gillman Gallery, Miami, FL
1994	Abstraction, Center for the Fine Arts, Miami, Florida Untitled, University Art Museum, Gainesville, Florida	1980	USA Sculpture, Maryland Art Institute, Baltimore, Maryland
1993	Project Room, Howard Scott / M-13 Gallery, New York, New York Tangible Abstraction, two person exhibition, M-13 Gallery, New York, New York	1979	Other Media, Florida International University, Miami, Florida
1992	Black + White, M-13 Gallery, New York, New York Wallworks, Sculpture Space, New York, New York	1978	National Drawing Invitational, Emporia Kansas State Univ, Emporia, KS Sculpture Park Miami, Miami, Florida
1992-89	Made in Florida, USF Art Museum, Tampa, Florida; Jacksonville Art Museum, Jacksonville, FL; Center for the Fine Arts, Miami, FL; Polk Museum of Art, Lakeland, FL; Brevard Art Center and Museum, Melbourne, FL; Pensacola Art Museum, Pensacola, FL; Orlando Museum of Art, Orlando, FL; Musee Cantini, Marseille, France; Center d'Art Contemporain, Geneva, Switzerland; Provinciaal Museum, Hasselt, Belgium; Centre d'Art en Sante Monica, Barcelona, Spain	1977	Nine Emerging Miami Artists, Lowe Art Museum, Coral Gables, Florida Hort Memorial Exhibition, Museum of Art, Ft. Lauderdale, Florida
1991	South Florida Invitational, Museum of Art, Ft. Lauderdale, Florida Art Park at F.I.U., Art Museum, Florida International University, Miami, Florida	1976	Lamagna Gallery, New York, New York Sculptors of Florida, Hollywood Art and Culture Center, Hollywood, Florida
1989	Fellowships: Florida's Finest, Center for Contemporary Art, North Miami, FL Capitol Gallery, Tallahassee, Florida; Norton Gallery, Palm Beach, Florida; Brevard Art Center and Museum, Melbourne, Florida	1975	Biennial of American Painting, Whitney Museum of American Art, NYC, NY Contemporary American Painting, Society for the 4 Arts, Palm Beach, FL New Talent, O.K. Harris Gallery, New York, New York
		1973	33 Miami Artists, Miami Art Center, Miami, Florida
		1970	Hort Memorial Exhibition, Museum of Art, Ft. Lauderdale, Florida



Miami Studio, 2004



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