

Geometric painter brings magic to art

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Stanford Slutsky began his budding art career at a very young age. He recalls a story when, at 5 or 6 years old, he found some clay on the ground on his way to school.

"I started unearthing clay and making figures and sculptures on the ground," says Slutsky, 68, of [Delray Beach](#). "I set them out in the sun to dry. When I got to school, my teacher told me to go home. She said, 'You're filthy and dirty.' I forgot I had clay all over my face."

The story is representative of Slutsky's complete immersion into his art, which carries over into the present day. He's never quite conscious of the time it takes to complete a piece (though he estimates around 300 hours), preferring to say, "I never look at my watch when I'm having sex ... meaning that art is my passion. I love doing it."

He's created more than 300 pieces, and he claims he's only left three works unfinished. His resume includes a selection in the 54th All Florida Competition at the [Boca Raton Museum of Art](#) and a Best in Show Award from the Coral Springs Art Guild. His latest solo exhibition, titled "The Shape of Things," opened recently at the Art Institute of Fort Lauderdale, where Slutsky appeared on opening night to guide students through a tour. The exhibition runs through July 29.

"Students walk in here and they're amazed," says Arlene Wites, director of communications at the Art Institute. "From industrial design, to illustration, to graphic design, even fashion – his work crosses over all of our areas of study. Students are learning different applications, and it's opening up new worlds for them."

Inspired largely by the work of Hungarian optical artist Victor Vasarely and Israeli sculptor Yaacov Agam, Slutsky sees each painting as an experiment. From a distance, his geometric abstractions – such as vertiginous spirals, colorful honeycombs and vivid cubes -- resemble symmetrical color field work from the '50s. But they take on the feel of magic eye illusions when you gaze at their central points. He employs dowels and magnets to lend a pseudo-three-dimensional quality to the work that makes each piece full of surprises and layers.

The omnipresence of removable magnets in Slutsky's key pieces also creates a sense of shifting impermanence; theoretically, anyone could move his material around to their liking, which Slutsky discourages.

"The only time I want the art to be interactive is when they purchase the piece," he says. "Then they can have fun with it for the rest of their lives."