



Kringelby

Robert Kingsley

A Retrospective 1976-2012

Acknowledgments

I want to take this opportunity to thank the individuals who have supported me over these many years: my parents, who encouraged me but never pushed me toward a particular vocation; my wife, Patricia, (who still inspires me) and our children, Matthew and Stephanie, who permitted me the long hours I spent in the studio to produce my paintings; and of course, the galleries and my patrons. This truly is, and has been, “La Dolce Vita,” a life I could have never imagined when I first began this sojourn so many years ago. It has been, and remains, a wonderful time, made better by the willingness of so many individuals who have supported my painting over the years. DePauw University and my colleagues also played a large role in this journey. I benefited immensely from their willingness to support my research, my sabbatical projects and my exhibitions.

I have lived a life full of great experiences. Hopefully, I have offered the many young people I have taught some encouragement and insight into finding their bliss by following the advice Joseph Cornell gave his students: “*Follow your bliss and the universe will open doors where there were only walls.*”

When I first began this journey, I believed that I might be the next darling of the art world, but as time passed, I began to realize that it was enough to enjoy an appreciation and honest devotion to the visual arts. It is a life that I can honestly say has been enriched by the people that I touch and that have touched me.

Thank you all ...

Robert Kingsley

Introduction

It is an honor to be writing this catalog introduction for Bob Kingsley's retrospective exhibition. He has been a dynamic, committed and inspiring presence in the Art Department and the University as an artist, teacher, colleague, mentor and friend. His working process reveals Bob's view of painting as at once a passion, an intellectual challenge, an exercise in visual problem solving, a simultaneous process of creation and destruction, and plain hard work – often frustrating, but ultimately soul-gratifying. The exhibition is a testament not only to his productivity but also to the reach of his creative imagination. In the painting medium, he has explored every major genre – religion, allegory, myth, portraiture, self-portraiture, landscape and still life. Within individual genres, the spirit of experimentation is always evident. His self-portraits explore variations in size, palette, expression, mood, dress, play of light, pose, background and quality of paint surface.

As was true of the artists (Rembrandt, Caravaggio, Van Gogh, Cézanne) who inspired him, Bob's self-portraits play with issues of identity, self-fashioning, masquerade, the aging process, and the affirmation of self both as artist and as part of a long history of image making. There is a mischievous humor in these works with their riffs on Van Gogh's background of activated radiating lines, Caravaggio's creepy Medusa or Rembrandt's outlandish outfits – yet there is always, looking out at us and often peering over glasses, the artist's knowing, steady, penetrating gaze.

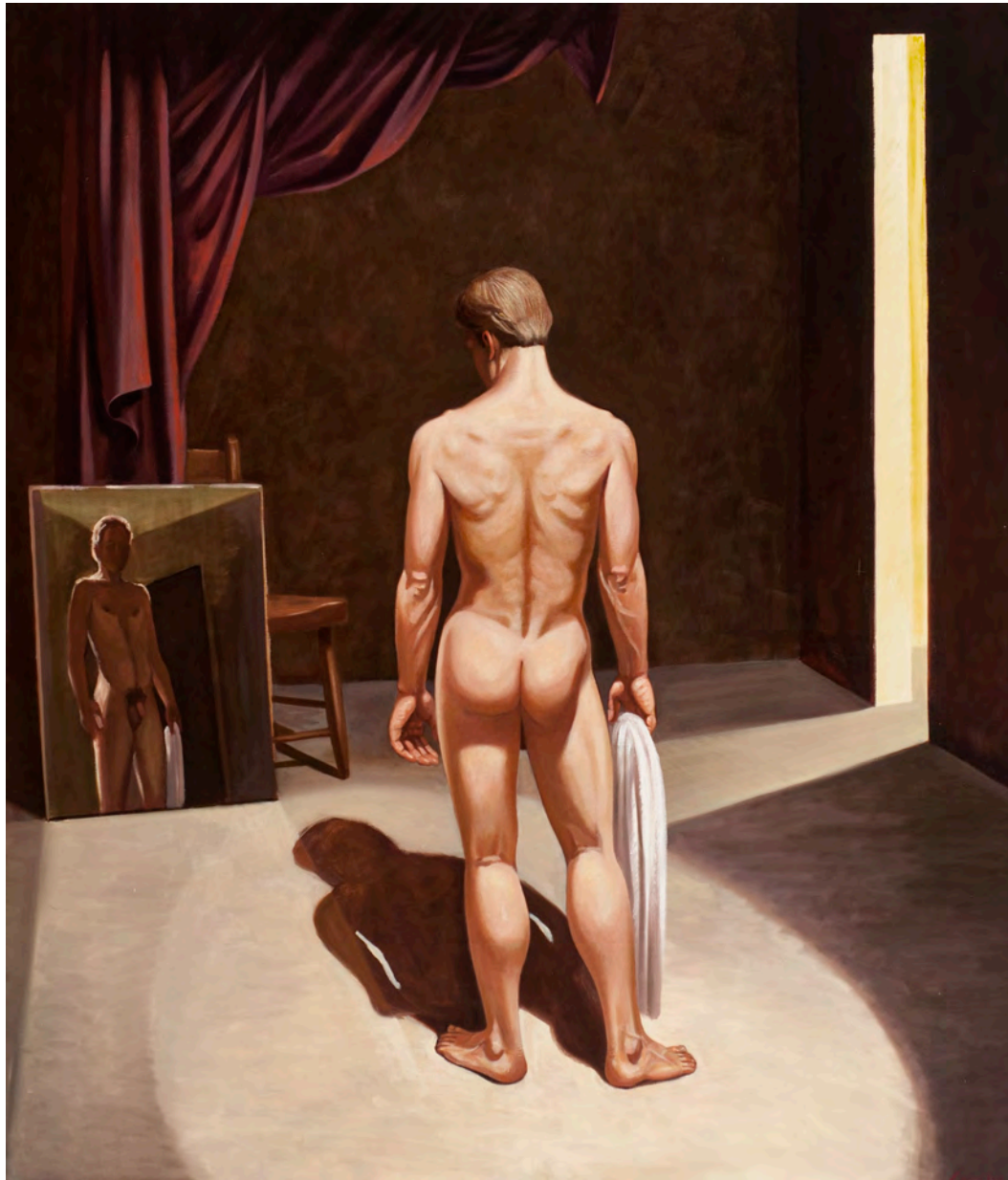
There is a visual lushness to Bob's paintings (*Shell Still Life*) even when he is working within the context of a limited palette (*White on White*) and whether the execution is on-the-spot, quick and spontaneous (*Cloudy Day, Bear Creek*) or more deliberate (*Getty's Pasture*). *Queen Anne's Lace* works with many of painting's visual problems – flatness and depth, near and far, deep shadow and

full light, opacity and limpidity, the palpable/material and the delicate/reflective. Its visual complexity, contained within a serene and lush framework, is a metaphor for Bob's body of work.

The insertion of self into a larger history of representation is essential in much of Bob's painting, which is animated by the example of many artists (Italian and Dutch of the Renaissance and Baroque periods as well as Americans of the 19th and 20th centuries.) However, his imagery is also insistently modern as he productively reimagines art-historical examples in a contemporary key. *The Three Graces* (1992-94), for example, is loosely based on Piero della Francesca's three angels in his painting of *The Baptism of Christ* (1448-50), embracing the Italian artist's calm serenity. The clean, abstract geometry of some of Piero's architectural renditions may also be seen in the landscape painting, before which Bob's three women stand in varied

poses. However, the women, dressed in their modern clothes, engage quietly with each other, their arms rhythmically linked and their gazes intersecting in ways that suggest connection, rather than Piero's detachment and distance. The devices of the curtain and column serve to frame the three women in a quiet, intimate moment, as beautiful passages of light glide over them. Bob's genre images of women, quiet and reflective, placed in domestic interiors that are bathed in sunlight, have a similar sensibility as he creates a world that is both classical and modern – a world of serene calm in which time is suspended. His gift to audiences is that we, as the viewers of his work, are compelled to slow down, take a breath, think and see, as if for the first time, what has always been there.

Catherine Fruhan
Professor of Art and Art History
DePauw University



Narcissus, 1995
oil on canvas
70" x 60"
Collection of Dalton K. Fine

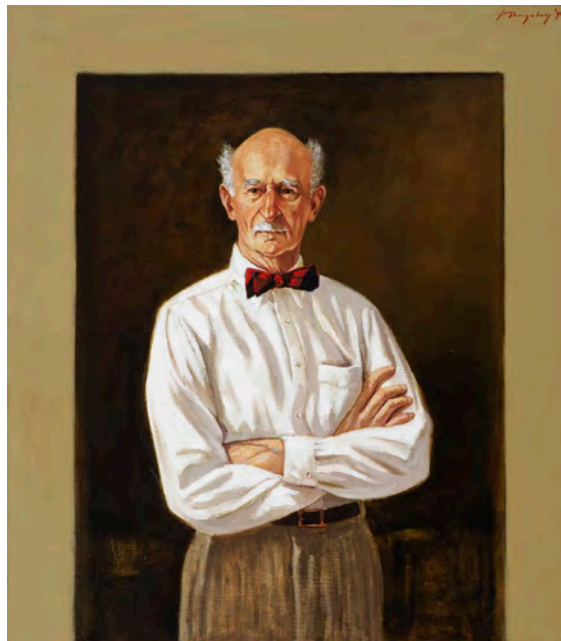


Sacred and Profane Love, 1992
oil on canvas
52" x 56"



Summer Breeze, 1985
oil on canvas
66" x 57"
Courtesy of Nance Galleries

Professor Henry Remak, 1990
oil on linen
34" x 30"
Collection of Ingrid Remak



Helen in the Studio, 1985
oil on canvas
50" x 40"
Collection of Steve Aker



Between Scenes, 1986
oil on canvas
35 7/8" X 31 7/8"



Portrait of a Young Artist, 1979
oil on canvas
54" x 48"
Private collection



Evening Watch, 1981
oil on canvas
50" x 53"
Collection of the Owensboro Museum of Fine Art

Winter's Sleep, 1988
oil on canvas
57 1/4" x 61 1/2"
Collection of Dr and Mrs. Roy Hope



White on White, 2002
oil on linen
34 1/2" x 45"



Judith and Her Maid Servant, 1995
oil on canvas
72" x 50"



The Three Graces, 1992-94
oil on canvas
72" x 50"



Gluttony, 2009
oil on linen
40" x 50"



Celebration of the New Wine, 1998
oil on canvas
55" x 60"



Double Portrait, 1998
oil on canvas
41 1/8" x 31 1/2"
Collection of the artist
On loan courtesy of the Indiana State Museum and Historic Sites



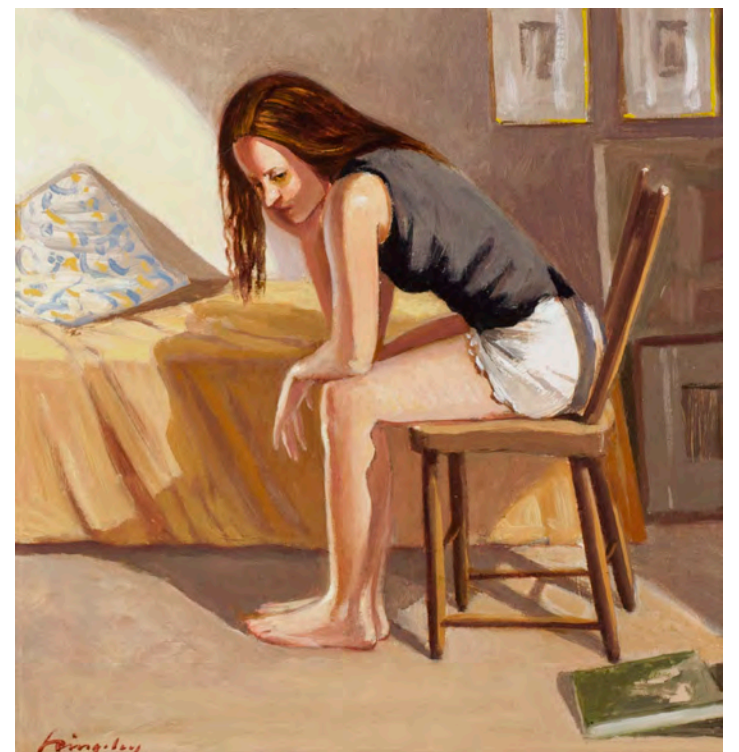
Portrait of Patricia, 1978
oil on canvas
52" x 48"
Collection of Robert and Patricia Kingsley



October Fires, 1996
oil on canvas
65" x 55"



Kristie, 2000
oil on panel
8 5/8" x 7 5/8"
Collection of the Swope Art Museum



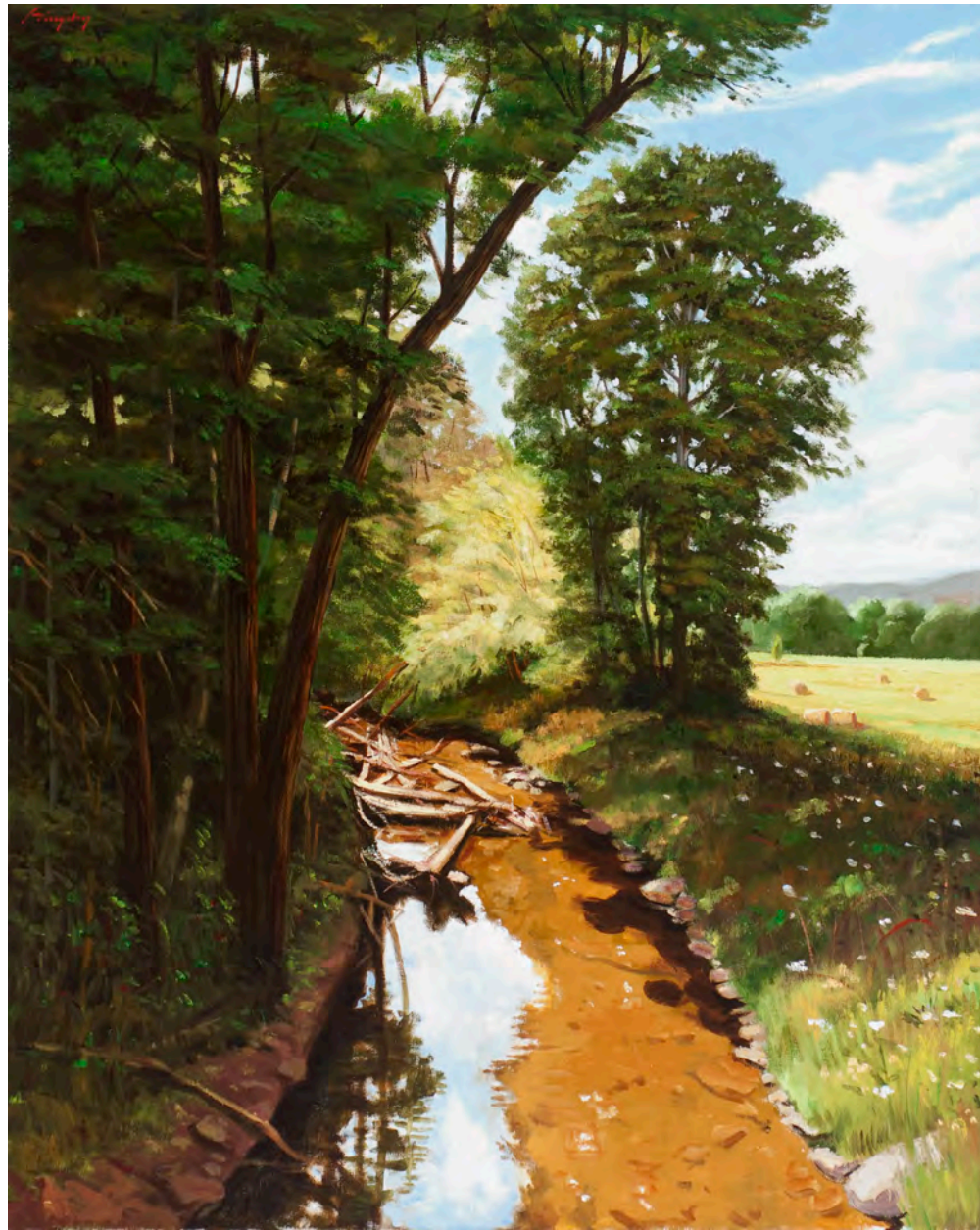
Quiet Moment, 1999
oil on panel
7 1/8" x 6 7/8"



Getty's Creek Pasture, 2007
oil on linen
40" x 50"
Collection of Matthew and Jamie Kingsley



Woods Road, 1998
oil on canvas
72" x 50"
Collection of Peter and Kristin Mohlman



Queen Anne's Lace, 2002
oil on linen
50" x 40"



Barley Fields, Hardin, MT., 2011
oil on linen mounted on panel
8" x 16"



The Snake River, 2011
oil on linen mounted on panel
7 9/16" x 16"
Collection of Walker Gilmer



October Pasture, 1996
oil on canvas
14" x 24"
Collection of William and Charlotte Kingsley



Leaving Yellowstone, 2011
oil on linen mounted on panel
8" x 16"



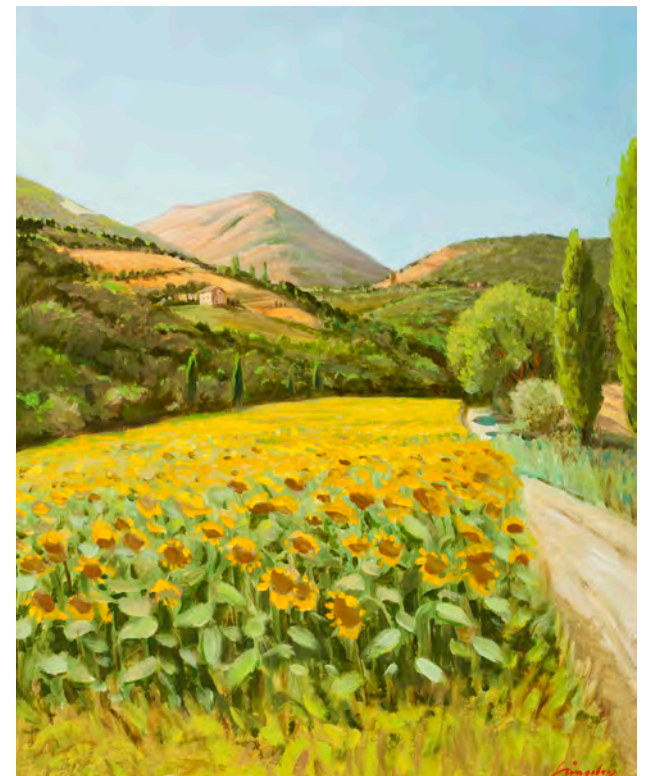
Pasture Road, 2002
oil on linen
40" x 45"
Collection of George and Cristine Anderson



Golden Harvest, 1994
oil on canvas
35 3/4" x 33 3/4"
Collection of Robert and Patricia Kingsley



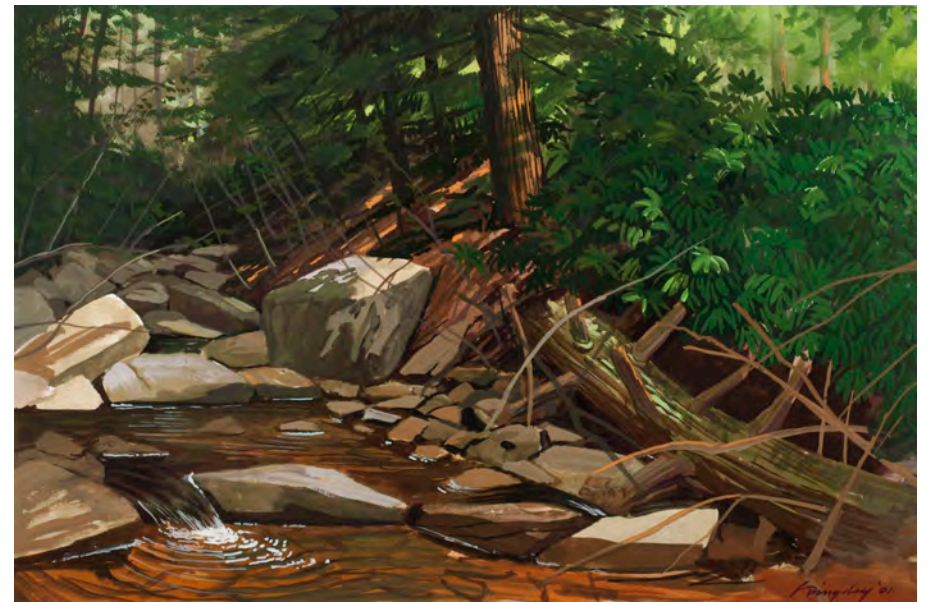
View from Monte Acuto, 1995
oil on panel
16" x 20"
Collection of Mike and Stephanie K. Riggle



Il Campo di Girasoli, 1995
oil on panel
16" x 20"
Collection of Mike and Stephanie K. Riggle



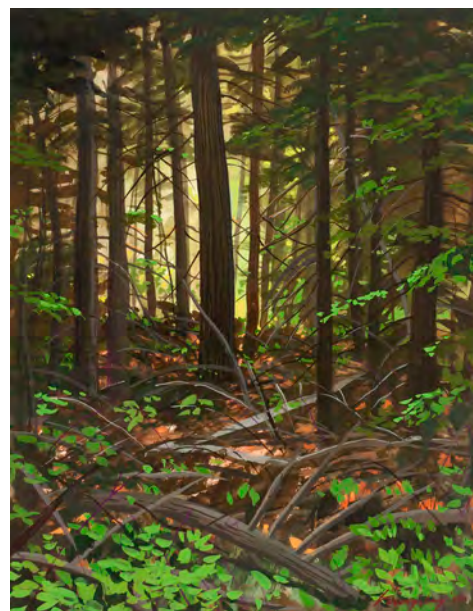
Evening Pasture, 2003
oil on panel
10 1/8" x 18"
Collection of Barry and Adelheid Gealt



Hayes Creek, 2001
Gouache on museum board
9 5/8" x 10 3/4"
Collection of William and Charlotte Kingsley



Bear Creek, Cloudy Day, 1998
Gouache on museum board
14" x 11"



Deep Woods, 1994
gouache on museum board
14" x 10"
Collection of Mike and Stephanie K. Riggle



View of Center County, 2005
Gouache on museum board
5 1/2" x 10 1/4"
Collection of Matthew and Jamie Kingsley



Peaches, Pears and Plums, 2003
oil on canvas
15 3/4" x 17 3/4"
Collection of Matthew and Jamie Kingsley



Umbrian Still Life, 2010
oil on panel
14" x 10"
Collection of Dalton and Barbara Fine



Still Life with Windex
oil on canvas mounted on panel
approx. 16" x 20"
Collection of Catherine Fruhan



G.W.
oil on panel
4 13/16" x 9"
Collection of Matthew and Jamie Kingsley



Persimmon Branch, 2002
oil on linen
16" x 20"
Collection of Mike and Stephanie K. Riggle



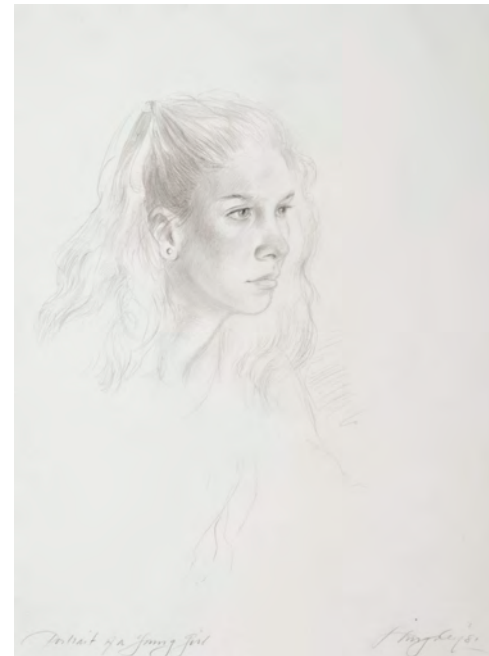
Tea with Rembrandt, 2003
oil on linen
12" x 18"
Collection of Robert and Patricia Kingsley



Shell Still Life, 2003
oil on linen
12" x 18"
Collection of Dr. Scott Fisk



Draped Model, 1985
pencil on Arches
16 1/2" x 10 1/4"



Portrait of a Young Girl, 1981
pencil on Arches
16" x 12"
Collection of Robert and Patricia Kingsley



Portrait of Matthew, 1974
charcoal on Rives
14" x 9"
Collection of Robert and Patricia Kingsley



Persimmons, 2001
Pencil on Arches
5 3/8" x 8 7/8"
Collection of Michael and Kathleen Romy



Barbara Fine, 1995
oil on panel
9 1/2" x 7 1/2"
Collection of Dalton and Barbara Fine



Dalton Fine, 1991
oil on panel
9 1/2" x 7 1/2"
Collection of Dalton and Barbara Fine



Matthew, 1981
oil on canvas
12" x 10"
Collection of Robert and Patricia Kingsley



Portrait of Stephanie, 1984
oil on canvas mounted on panel
8 1/4" x 8"
Collection of Robert and Patricia Kingsley



Young Woman in Black, 1996
oil on canvas
22" x 20"
Collection of Michael and Kathleen Romy



Chicago Memoirs, 1989
oil on canvas
24" x 20"
Collection of Mark and Nancy Ruschman



1976
oil on canvas
20" x 16"
Collection of Patricia Kingsley



1981
oil on linen
10" x 8"
Collection of Dalton and Barbara Fine



Self-portrait as Medusa, 1991
oil on wood panel
17 1/2" x 14"



1989 (As Sheikh of Arabi)
oil on panel
13 7/8" x 9 5/8"



2003 -II
oil on linen mounted on panel
11 3/8" x 8 3/8"
Collection of William and Charlotte Kingsley



2007 (holding Medallion)
oil on linen/panel
7" x 5"
Collection of Robert and Patricia Kingsley



2008 (In a Hat)
oil on linen
12" x 9"
Collection of Gabrielle Bakker



2011
oil on canvas
10" x 8"

EDUCATION

- 1974-76 Indiana University, Master of Fine Arts
 1973-74 Painted independently in Philadelphia
 1967-73 Tyler School of Art, Temple University, certification work in studio, non-degree
 1963-67 Edinboro University of Pennsylvania, Bachelor of Science/Art Education

TEACHING EXPERIENCE

- 2012 Professor Emeritus of Art and Art History, DePauw University
 1976-2012 Assistant, Associate, Full Professor of Art, DePauw University
 Chair of the Department 1991-94, 2003-04, 2005-06.

SELECTED ONE-PERSON EXHIBITIONS

- 1994 Kay Garvey Gallery, *One Man Show*, w/sculptor, Dale Enochs
 Chicago
 1995 Chicago Mercantile Exchange, *Recent Work*
 Chicago
 1995 Erickson/Elins Gallery, *One Man Show, Recent Work*
 San Francisco
 1995 The Gallery, *One Man Show, Recent Paintings*
 Bloomington, Ind.
 1996 Mark Ruschman Gallery, *One Man Show, Recent Work*
 Indianapolis, Ind.
 2000 Mark Ruschman Gallery, *One Man Show, Recent Work*
 Indianapolis, Ind.
 2003 Mark Ruschman Gallery, *One Man Show, Views of Monroe County*
 Indianapolis
 2003 The Gallery, *One Man Show, Still life etc.*
 Bloomington, Ind.
 2005 El Marsam, *One Man Show / Gli Uomini de Piazza Matteotti*
 Umbertide, Italy
 2007 Ruschman Gallery, *One-Man Show / Vanishing Landscapes*
 Indianapolis
 2012 DePauw University, *Retrospective*
 Greencastle, Ind.

INVITATIONALS – GROUP EXHIBITIONS

- 1995 Erickson/Elins Gallery, *Exhibition of Gallery Artists*
 San Francisco
 1996 Owensboro Museum of Fine Arts, *River Artists*, Group exhibition of paintings from along the waterways of Ohio, Kentucky, and Indiana
 Owensboro, Ky.
 1996 Palmer Gallery, *Season Opening Group Exhibition*
 Hot Springs, Ark.
 1997 Louisville Visual Art Assoc., *Original Stories: Contemporary Artists and Myth*
 Louisville, Ky.
 1998 Palmer Gallery, *Season Opening Group Exhibition*
 Hot Springs, Ark.
 1999 The Wood Street Gallery, *Small Packages II*, Group Exhibition
 Chicago
 2000 The Ruschman Gallery, Group Exhibition
 Indianapolis
 2000 University of Indianapolis, *Painting and Ceramic Invitational*
 October 2 - November 3
 Indianapolis
 2001 *The Figure, a Drawing Exhibition*
 Webster University
 St. Louis, Mo.
 2002 The Gallery, *A Drawing Invitational, 4 By 5*, Group Drawing Exhibition
 Bloomington, Ind.
 2004 Wabash College, Eric Dean Gallery, *Contemporary Figurative Painting*
 Crawfordsville, Ind.
 2006 Ruschman Gallery, Group Exhibition
 Spring
 Indianapolis
 2009 Ruschman Gallery, Group Exhibition,
 Final Show

ACKNOWLEDGEMENTS

- 1978 Acquisition Award
 Sheldon Swope Gallery, 34th Wabash Valley Exhibition, Terre Haute, Ind.
 1982 Best-in-Show Acquisition Award
 Mid-America Biennial, Owensboro (Ky.) Museum of Art
 1985 Alliance Award
 Indiana Artists Show '85
 Indianapolis Museum of Art
 1986-87 Outstanding Alumnus, Fine Arts Department
 Indiana University
 1988 Judges Award of Merit
 Mid-America Biennial
 Owensboro Museum of Art
 1989 Evansville Museum Artist in Residence
 Evansville, Indiana
 1990-91 Sabbatical Leave with Fisher Grant for research in Europe
 1994 Award of Excellence
 Sheldon Swope Museum of Art,
 Wabash Valley Exhibition
 1996-97 Outstanding Alumnus, Fine Arts Department
 Edinboro University of Pennsylvania
 1997-98 Sabbatical Leave with Fisher Grant and Presidential Grant for painting research in Italy
 2000-04 University Professorship for Research, Teaching, and Service
 DePauw University
 2001 Professional Journalists, Second Place for the editorial cartoon, "W's Win"
 2004-09 The John Rabb Emison Professor of Creative Arts for Research, Teaching, and Service
 2009 Finalist for a mural project in the Birch Bayh U.S. District Court House sponsored by the Historical Society of the U.S. District Court, Indianapolis
 2011-12 Sabbatical Leave with Fisher Grant painting research in Italy and across the western United States

COLLECTIONS

- Sheldon Swope Art Gallery, Terre Haute, Ind.
 David R. Webb Co., New York City
 ONB Bank, Bloomington, Ind.
 Owensboro Museum of Art, Owensboro, Ky.
 Household International, Chicago
 South Central Indiana Mental Health Center,
 Bloomington, Ind.
 Wabash College, Crawfordsville, Ind.
 DePauw University, Greencastle, Ind.
 Indiana-Purdue University, Indianapolis
 Bristol Myers Squibb Corporation, Evansville, Ind.
 Lincoln Corporation, Fort Wayne, Ind.
 U.S. Funds, Indianapolis
 Metalmeccanica Tiberina, Umbertide, Italy
 Avv.OlimpioCaripica, Umbertide, Italy
 E. G. Puletti, Rome, Italy
 Numerous private collections throughout the United States and Europe

PUBLICATIONS AND REVIEWS

- Sunday Herald-Times*, Bloomington, Ind., Oct. 8, 1995
New Kingsley paintings open fall season at The Gallery, Lydia Finkelstein
Arts Indiana Magazine, March/April 1997, vol. 19, no. 3
 Featured Artist, Portfolio Section
Herald-Times Newspaper, Bloomington, Ind., 1999
 Series of unrelated Editorial Cartoons, national and local issues
Jilin Fine Arts Publishing House, Changchun, People's Republic of China, Nov., 1999. Paintings included in *Contemporary American Oil Painting*
Indianapolis Women, Indianapolis, Dec. 2000
 issue cover image ... painting titled *Judith*.
Herald-Times Newspaper, Bloomington, Ind., 2000
 Series of unrelated Editorial Cartoons, national and local issues
Nuvo, Nov. 2000
 Review of Ruschman Exhibition, *People and Places*
Sunday Herald-Times, Bloomington, Ind., Aug. 2001
The Classical Paintings of Robert Kingsley, Lydia Finkelstein
Sunday Herald-Times, Bloomington, Ind., Nov., 2003
Complementing artwork ... at the Gallery, Lydia Finkelstein

