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
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
60” 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 1/8” x 61 1/8”
Collection of Dr and Mrs. Roy Hope

White on White, 2002
oil on linen
34 1/8” 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 1/8"
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 1/8" x 7 1/4"
Collection of the Swope Art Museum

Quiet Moment, 1999
oil on panel
7 1/4" x 6 1/4"
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 52”
Collection of Peter and Kristin Mohrman
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 3/4” 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 ¼” x 33 ¼”
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 1/2" x 18"
Collection of Barry and Adelheid Gealt

Hayes Creek, 2001
Gouache on museum board
9 1/8" x 10 1/8"
Collection of Matthew and Jamie 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
Peaches, Pears and Plums, 2003
oil on canvas
15 ⅜” x 17 ¾”
Collection of Matthew and Jamie Kingsley.

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

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

Still Life with Windex
oil on canvas mounted on panel
approx. 16” x 20”
Collection of Catherine Fruhan.
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 3/4" x 8 1/2"
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

Portrait of Stephanie, 1984
oil on canvas mounted on panel
8 1/2" x 8"
Collection of Robert and Patricia Kingsley

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

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

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

Barbara Fine, 1995
oil on canvas
12" x 10"
Collection of Robert and Patricia Kingsley
1976
oil on canvas
20” x 16”
Collection of Patricia Kingsley

1981
oil on linen
15” 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 1/2”
Collection of William and Charlotte Kingsley

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

2011
oil on canvas
10” x 8”

2008 (In a Hat)
oil on linen
12” x 9”
Collection of Gabriele Bakker

Collection of Patricia Kingsley
EDUCATION
1976-79 Indiana University, Master of Fine Arts
1973-76 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/Elms Gallery, One Man Show, Recent Work, San Francisco
1994 The Fidelity Bank Gallery, Recent Work, 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, Recent Work, Indianapolis, Ind.
2003 The Gallery, One Man Show, Still life etc., Bloomington, Ind.
2005 El Marsam, One Man Show / Gli Comini de Piazza Matteotti, Umberte, Italy
2007 Ruschman Gallery, One-Man Show / Vanishing Landscapes, Indianapolis
2012 DePauw University, Retrospective, Greencastle, Ind.

INVITATIONALS – GROUP EXHIBITIONS
1995 Erickson/Elms 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.

SELECTED INVITATIONALS – GROUP EXHIBITIONS
1994-95 The Wood Street Gallery, Small Packages II, Group Exhibition, Chicago

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 Alumnum, 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 Emission Professor of Creative Arts for Research,Teaching, and Service
2009 Finalist for a mural project in the Birch Bay 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, Umberte, Italy
Arv.OlimpoCaripica, Umberte, 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
Herald-Times Newspaper, Bloomington, Ind., 2000 Series of unrelated Editorial Cartoons, national and local issues
java, Nov. 2000 Review of Ruschman Exhibition, People and Places
Sunday Herald-Times, Bloomington, Ind., Nov., 2003 Complementing artwork … at the Gallery, Lydia Finkelstein