

ROBERT KINGSTON

BORN 1955, Sumatra, Indonesia, resides in Altadena, CA

EDUCATION

1988 M.F.A., Claremont Graduate School, Claremont, CA

1986 B.F.A., California State University Long Beach, Long Beach, CA

SOLO EXHIBITIONS

- 2009 Randall Scott Gallery, Brooklyn, NY
Ruth Bachofner Gallery, Santa Monica, CA
- 2008 Dolby Chadwick Gallery, San Francisco, CA
- 2007 Ruth Bachofner Gallery Santa Monica, CA
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- 1999 Ruth Bachofner Gallery, Santa Monica, CA
- 1996 Ruth Bachofner Gallery, Santa Monica, CA
- 1994 Ruth Bachofner Gallery, Santa Monica, CA
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- 1991 Ruth Bachofner Gallery, Santa Monica, CA
- 1990 Ruth Bachofner Gallery, Santa Monica, CA
- 1988 East Gallery, Claremont Graduate School, Claremont, CA
- 1987 DA Gallery, Pomona, CA

GROUP EXHIBITIONS

- 2009 *White*, Ruth Bachofner Gallery, Santa Monica, CA
- 2008 *Four Abstract Painters*, Ruth Bachofner Gallery, Santa Monica, CA
- 2007 *Out of Line*, California State University Stanislaus, Turlock, CA
- 2005 *Out of Line*, Riverside Art Museum, Riverside, CA
- 2004 Abstract Los Angeles, curated by Andi Couwenberg, Gensler, San Francisco, CA
Los Angeles Abstract, curated by Andi Couwenberg, Soho Myriad, Atlanta, GA
Dialogue: Abstract, curated by Gayle Ruskin-White, Space, New York, NY
Continental Divide; curated by Mark Zimmermann, Planet Thailand, Brooklyn, NY
Abstractions - Five Gallery Artists, Ruth Bachofner Gallery, Santa Monica, CA
- 2002 *New Mid-Century, Contemporary Interpretations of Organic & Geometric Abstraction*, New Urban Art, Phoenix, AZ (two person exhibition)
Conspiracy II, New Paintings, L.I.C.K..Ltd. Fine Art, Long Island City, NY
- 2000 *The Significant Pursuit*, Smack Mellon Studios, Brooklyn, NY A
Art Auction 8, Long Beach Museum of Art, Long Beach, CA

D O L B Y C H A D W I C K G A L L E R Y

- 1998 *A Slice of Apple, A Cross Section of Abstract Paintings From New York*, Curated by Robert Kingston, Ruth Bachofner Gallery, Santa Monica, CA
Contemporary Art Works, Antelope Valley College Art Gallery, Lancaster, CA
- 1997 *Recurrence*, Gallery Korea, New York, NY
- 1996 *Formal Abstraction / New York*, Curated by Robert Kingston, Ruth Bachofner Gallery, Santa Monica, CA
A Salon, Room, New York, NY
Pattern and Relief, Smack Melon Studio, Brooklyn, NY
- 1994 *East - West*, E. S. VanDam, New York City, NY
Accrochage, TennisportArts, Long Island City, New York
Credo, (curated by John O'Brien) Brand Library, Glendale, CA
- 1993 *polyABSTRACT*, Ruth Bachofner Gallery, Santa Monica, CA
Galerie Behemot, Prague, Czech Republic
- 1992 TBA Gallery, Los Angeles, CA
World News, Muckenthaler Cultural Center, Fullerton, CA
- 1991 *World News*, Onyx Cafe, Los Angeles and Beyond Baroque, Venice, CA
- 1990 *Dialogue/Prague/Los Angeles: Monotypes*, Arroyo Arts, Los Angeles CA
Claremont Graduate School, Claremont, CA
Spokane Art School Center for the Visual Arts, Spokane, WA
Timeless Impressions, The Art Works, Riverside, CA
- 1989 *Recent Paintings*, East and West Galleries, Claremont Graduate School, Claremont, CA
Variations Los Angeles: The Form, Group Show, Ruth Bachofner Gallery, Santa Monica, CA
- 1989 *Prague/Los Angeles Exchange Show*, Prague, Czechoslovakia
- 1988 *A Downtown Art Odyssey*, Gallery at the Plaza, Security Pacific Corporation, Los Angeles, CA
Eight Artists, Mt. San Antonio College, Walnut, CA
Visual Exchange, Harris Gallery, University of Southern California, Los Angeles, CA
- 1987 *Artists for the Homeless*, SPARC Gallery, Venice, CA
Salon des Independents, Richard Bennett Gallery, Los Angeles, CA
Second Fall, East Gallery, Claremont Graduate School, Claremont, CA
Fringe Festival, Hinshaw Gallery, Pitzer College Claremont, CA
Ten Year Anniversary Exhibit, Century Gallery, Sylmar, CA
- 1986 *DA Collage Show*, DA Gallery, Pomona, CA
EarlyNeoPostism, West Gallery, Claremont Graduate School, Claremont, CA
Fresh Paint, Gallery C, California State University Long Beach, Long Beach, CA
- 1985 *Group Show*, Brooks Street Gallery, Venice, CA
- 1984 *Selected Works*, Santa Monica College, Santa Monica, CA

BIBLIOGRAPHY

Cullum, Jerry, "Sensuous Abstracts Full of Energy", *The Atlanta Journal – Constitution*, August 29, 2004

D O L B Y C H A D W I C K G A L L E R Y

- Rose, Joshua, "Lurking Below The Surface - New Paintings By Robert Kingston," *Shade*, November & December, 2002
- Frank, Peter, "Art Pick of The Week", *L.A. Weekly*, March 7, 2002
- Zimmermann, Mark, "The Stillness of Painting, Robert Kingston and His Contemporaries," *PAJ, A Journal of Performance and Art*, September 2001
- Irwin, Oliver, *Artweek*, March, 1999
- "Best Bet", *Los Angeles Times*, January, 1999
- "Continuing and Upcoming", *Art Scene*, October 1996
- New American Paintings*, catalogue of the thirteenth open studios press competition, December, 1997
- Butler, Brian, "The Acceptance of History, the Building of Hope", *Visions*, Summer 1992
- Barrie, Lita, "A Memory Lost in Time", *Artweek*, October 1991
- Brumer, Andy, *L.A. Style*, September 1991
- Butler, Brian, *Artweek*, September 1989
- Clarke, Jr., Orville O., *Artscene*, June 1990
- Clarke, Jr., Orville O., *Southern California Home & Garden Holiday*, 1990.
- Frank, Peter, "From Main to Santa Fe: A Downtown Art Odyssey", *L.A. Weekly*, September, 1989
- Frank, Peter, "Pick of the Week", *L.A. Weekly*, Calendar, June 1990
- Geer, Suvan, *Los Angeles Times*, June 5, 1990
- Melrod, George, "Openings", *Art & Antiques*, September 1996
- Simcoe, Duncan, *Artweek*, February 22, 1990
- Welzenbach, Michael, "From Main to Santa Fe", *Artscene*, October, 1988

SELECTED PUBLIC COLLECTIONS

- Chadwick, Saylor and Co.
- Global Crossing, Beverly Hills, CA
- Harrah's Hotel, Atlantic City, NJ
- MGM Mansion, Las Vegas, NV
- Nestle, Burbank, CA
- Pacific Capital, Los Angeles, CA
- Ramada Hotel, Los Angeles, CA

Statement

Robert Kingston

Robert Kingston's abstract paintings play on the border of representation tempting the viewer to interpret the images. As no representative image ever coalesces, the viewer must default to his or her own personal mythology to complete the meaning and may thus become activated as an artist and dreamer.

Kingston tries to make the paintings atmospheric as if inside a cloud. Incidental marks, erasures, symbols, ghosts and stains float by in a subconscious stream. Evocative shapes hint at meanings or memories but never fully reveal themselves. A dreamlike quality of slippery and open-ended implication where the viewer must find his or her own equilibrium is what the artist is after.

Though jazz of the 50's and 60's is still in Kingston's studio playlist, it has given way in to the more introspective and calming music of the Shakuhachi and the more plaintive sounds of Portuguese Fado and the Turkish and Persian oud. The bittersweet nostalgia and melancholy of memory inform the faded palette of these paintings. The sparseness of the compositions and the limited chroma is a further move towards the ephemeral and the dematerialized.

Robert Kingston received his BFA from California State University and MFA from the Claremont Graduate School. Kingston has exhibited at the Ruth Bachofner Gallery in Santa Monica, Riverside Art Museum and the Long Beach Museum of Art.