

RANDY KLINGER  
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### Education

The Cooper Union for the Advancement of Science and Art, New York City,  
Bachelor of Fine Art, Honours  
Languages: Basic German and Italian

### Teaching & Direction

1992-present Art Tutor (Moray Art Centre, The Netherlands, Italy)  
1992-2007 Founder & Director, & Tutor, Moray Art Studio, Scotland  
1997-2015 Founder & Director, & Tutor, Moray Art Centre, Scotland  
1995-2000 Academic Programme Advisor and Adjunct Professor of Fine Art  
Pacific Lutheran University, Tacoma, Washington, U.S.A

### Represented

From 3/2022 Prince Street Gallery, NYC

### Solo Exhibitions

2/2024 Prince Street Gallery, NYC  
2023 High Street Marketplace, Grantown, UK  
8/2023 Phoenix Cafe, Findhorn, UK  
6/2023 Eden Court, Inverness, UK  
6/2022 Moray Art Centre, Scotland  
9/2022 Pulchri Studio, The Hague, Netherlands (postponed)  
9/2022 Galleria Cestello, Florence Italy (postponed)  
3/2022 Eden Court, Inverness, Scotland  
10/2019 Moray Art Centre, Scotland  
8/2019 Upstairs Gallery, Inverness  
6/2016 Newave Gallery, Aberdeen, Scotland  
2/2013 Pulchri Studio, The Hague, Netherlands  
10/2010 Moray Art Centre, Scotland  
9/2008 Kyoto City International Centre, Japan  
10/2007 Galleria La Torre, Milan, Italy  
7/2006 Santa Marta, Varenna, Italy  
6/2004 Galleria Spazioarte, Perugia, Italy

9/2002	Duff House, Banff, Scotland
9/1999	Kunst Zentrum Buz, Minden, Germany
8/1998	Maclaurin Art Gallery, Ayr, Scotland
10/1997	Crawford Art Centre, St. Andrews, Scotland
5/1995	Galleria Spazioarte, Perugia, Italy
3/1995	Il Palazzo dei Priori (National Gallery of Umbria), Perugia, Italy

### **Group Exhibitions**

3/2024	“Fracture”; Prince Street Gallery, NYC
8/2023	RuptureXIBIT, Kingston upon Thames, London
9/2023	Clifden Arts Festival Art Trail, Ireland
7-8/2023	First Street Gallery 2023 National Juried Exhibition: "Nocturn"
9/2023 - 3/2024	Scottish Portrait Awards: Edinburgh, Kirkcudbright, & Glasgow
6/2023	Carter Burden Gallery, Chelsea, NYC, “Scribbles”
3/2023	The Atkinson Gallery, Somerset, UK
1-2/2023	Nairn Open Call, Nairn Community and Art Centre, UK
2022-23	An Tobar and Mull Theatre, Tobermory, UK, “Drawing In”
11/2022	io Gallery, Brighton, UK
12/2022	Nairn Book & Arts Festival: Nairn Open Exhibition, Nairn, UK
2022-2023	Scottish Portrait Awards (Edinburgh, Glasgow, Banff)
2022-2023	Trinity Buoy Wharf Drawing Prize, London, Dundee & touring
2-3/2022	The Atkinson Gallery, Somerset UK
2-3/2022	Derwent Art Prize at Gallery@OXO, London/Paris (2nd Prize)
2021-2022	Scottish Portrait Awards (Online)
10/2021	Carter Burden Gallery, Chelsea, NYC
8/2021	Textures, Patterns, Shapes or Forms - 2021, Las Laguna Art Gallery, Laguna Beach, California
7/2021	The Federation of British Artists: Figurative Art Now: 60th anniversary
7/2021	Society of Graphic Fine Art, Mall Gallery, London
6/2021	Paisley Art Institute Scottish Drawing Competition
2020-2021	Scottish Portrait Awards (Edinburgh, Glasgow, Banff)
7/2020	Society of Graphic Fine Art, Mall Gallery, London
9/2019	Denizen Gallery, New Paltz, NY
1/2017	Galleria Farini/Palazzo Fantuzzi, “Arte e Palazzo”, part of ArteFiera Bologna
11/2016	Galleria Farini/Palazzo Fantuzzi, “Arte e Palazzo”, Bologna
8/2016	John Davies Gallery, Moreton in Marsh, UK

### **References**

Dr Andrew Burnett, CBE, ex-Deputy Director, The British Museum (Professional)

Sir John Leighton, Director General, The National Galleries of Scotland (Professional)

Lady Maureen McGinn, Chair, Big Lottery Scotland (Professional)

Matteo Ceriana, Curator, ex-Director, Galleria Palatina, Palazzo Pitti, Florence, Italy (Artistic)

### **Work as a Curator**

In curating exhibitions, I have worked with:

- Sir John Leighton, Dir. Gen. National Galleries of Scotland
- Neil MacGregor, ex-Dir. The British Museum
- Andrew Burnett, ex-Deputy Dir. The British Museum
- Ian Jenkins, Senior Curator, Greece & Rome, The British Museum
- Alison Wright, Renaissance Art Historian, University College London
- Ernst van Vegelin, Dir. The Courtauld Gallery

### **Excerpts From Reviews**

"You have achieved what is essential and most difficult—to have created your own “signature”, your identity, your personal visual references. Your work seems to me to be quite particular and sincere—it really seems to be a projection of your inner self, and that would be one of my first definitions of what good art has to be! Many and most people who do art never achieve this in any meaningful way."

Bruce Thurman, Artist, NY

"A beautiful invention which is filtered by that subtle mosaic of light and shadow, a shift of the axis of the figure where I believe memories of certain Renaissance portraits emerge (Lippi) also if then the veiled wall of shadow of the background indicates a careful study by the Old Masters of Belgium and Holland. And it is the detail that I really like. But what strikes me about his new self-portrait is the expression, intense and full of intention. A new psychological intensity."

Prof. Matteo Ceriana, ex-Dir Galleria Palatina, Palazzo Pitti, Florence

"I think you are very sensitively picking up the variety in our visual experiences, a variation often triggered by some of the salient aspects of our environment. Once sensitised to a particular effect one can to some extent switch it on or off at will." "I love the new drawing (Woman in a Room). As with Chardin, but in a different way, I feel that its engagement with materiality makes it seem to be about essentials."

Prof. John Onians, Art Historian, Norwich

"Your portfolio of drawings are really extraordinary. I thought such skills and such a vision of beauty had passed from the earth."

Prof. James Hankins, Art History, Harvard University

A PERSONAL AND CULTURED RENAISSANCE: THE DRAWINGS OF RANDY KLINGER, "The hand acts out a lesson in style, the pencil flows on the paper, isolates and defines, becomes thicker forming oases, frames the light, dictates the perspective. The drawings of Randy Klinger are not mere exercises, they are the demonstration of undeniable nerve, the signature of an artist who wants to show the scope and depth he has reached in his studies. The exhibition is dedicated to a series of drawings of impeccable formal weight, faces magnified by the sparing incision of hand, softened by sfumato, exulted by the energy which springs forth uncontained, punctuated by elements which

add themselves to the overall structure: arms, parts of bodies, geometric definitions of volume. An unusual and refined aesthetic encounter in which Klinger shows himself to be an artist who makes no compromises and, with a love of inner analysis, poetic, yet never academic. He is an author of rich expression, this American who is a citizen of the world and lives in Scotland.”

Dottore Mimmo Coletti, La Nazione

“This gentle man has produced some gentle drawings; what they may lack slightly in depth of tone they make up for in scrutinising detail. Each portrait displays a sitter at rest it seems, contemplative in mood but relaxed in pose. I sit back in one of the lounge chairs, flick through the pages of a nearby book and find myself mirroring these nearly perfect pencil images.”

Georgina Coburn, Art Critic, Northings/Hi~Arts

“When I see your pictures, my heart rejoices. You have found what many are desperately searching for. You create wonderful images in a unique style...”

“Your image (*Self Portrait 64*) is enormously powerful, I studied it for a long time, enlarged it, reduced it again. It touches me, deeply, the folded hands, your face, the halo. The picture is profound, honest, powerful. Modern and medieval in a total natural way, in a new way, without colours but still a mix in between a church window, a photograph. And there is no disturbing sound in between this courageous mix. For me the layers you put on top of each other correspond to the layers of your soul, your pious soul, your suffering soul, your holy side, your sensitive side. Congratulations. A masterpiece!”

Reto Eberhard Rast, Artist, Lucerne

“I viewed your drawings and, although photo reproductions allow limited appreciation of an artwork (especially drawings!), found them fascinating. Not only are they elaborate and complex, but they are also emotionally intense.”

Dr Giorgio Tagliaferro, Art Historian, University of Warwick