

ROBERT SANTORÉ



Study for "QUATIONES PRO HUMANITATE" (Questions For Humanity) 31 X 10.5 (78.74 x 26.67cm) Oil over gouache & egg tempera, industrial enamel on wood panel with 18ct gold leaf frame. Back (not shown) 18ct gold leaf, blue jay feathers, green scarab beetle, vintage sugar spoon encased in paraffin wax.

THESE COLORS TASTE LIKE MUSIC

ALLOUCHE GALLERY ARTIST RESIDENCY PROGRAM

SUBJECT: APPLICATION FOR ALLOUCHE GALLERY ARTIST RESIDENCY PROGRAM

Dear Eric and the Esteemed Team at Allouche Gallery,

I trust this letter finds you well amidst the canvas of your daily endeavors. I’m Robert Santoré, an artist navigating the crossroads between emerging and mid-career stages. I’m excited to share my interest in the Allouche Gallery Artist Residency Program, as recently highlighted in your press release.

Your program’s dedication to fostering artistic growth, providing a platform for emerging talents, and offering direct mentorship resonates with my aspirations. I’m fully committed to the idea that a residency at Allouche Gallery could be a pivotal chapter in my artistic journey. I’m a fan of the gallery, the staff has always been so welcoming and positive and the location is important to Soho and maintaining it’s historic roots and fostering contemporary art.

My personal vision which excites me: is being immersed in the vibrant Soho art scene, soaking in creativity, and your gallery acting as the catalyst for the next phase of my professional art career AND supporting Allouche Gallery in its goals and trajectory as a vibrant source for contemporary art.

With gallery shows already under my belt, I’m eager to refine my practice and explore new artistic territories under your esteemed guidance. I’m your neighbor and it’s been a lifelong goal to show in New York city, especially in

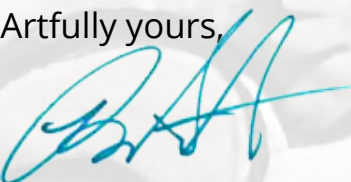
Soho. Enclosed, you’ll find the essential details – please consider this the 1st step in my application. Included is a selection from my portfolio, artist statements for each series I am working on concurrently, and resume – This content encapsulated in this document provides a high level summary and showcases the essence of my current artistic and practice evolution.

I appreciate the opportunity to be considered for the Allouche Gallery Artist Residency Program.

I look forward to the prospect of further discussing how my artistic vision & practice aligns with the vibrant spirit of the residency program and supports the gallery as an important and vibrant anchor in the Soho/New York art community.

Thank you sincerely for your time and consideration.

Artfully yours,


Robert Santoré

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ROBERT SANTORÉ

THESE COLORS

TASTE LIKE

MUSIC

Robert Santoré is an American artist known for his colorful emotional paintings that blend elements of both the figurative and abstract.

Born in Houston 1961 he is a 5th generation Texan. Santoré grew up in the United Kingdom and later in Huntington, Newport and Laguna Beaches in Souther California. From an early age he embraced surfing and the "Southern California beach lifestyle."

The oldest child in a creative family enabled his talent to be recognized early where he spent most of his early life in the art world.

Santoré attended Parson's School of Design in New York City and went on to study at the The Otis Art Institute in Los Angeles where he honed his skills as a painter.

He began exhibiting his work in the 1980s and became well-known for his distinctive approach and vibrant color choices.

Santoré's paintings often feature abstracted figures, words and phases,

urban landscapes, and methodological elements that are rendered in a bold and expressive manner evoking a sense of energy and movement. He is characterized by his use of vibrant colors and strong, gestural brush strokes.

He was heavily influenced by the Abstract Expressionist & POP ART movement of the 1950s and 60s, which emphasized the emotional and physical act of painting and ironic pop-art commentary.

Santoré's art career has been marked by a constant evolution, with his work reflecting his exploration of new techniques and styles. He has experimented with various mediums, such as oil paint, encaustic, acrylics, gouache, watercolors, military and industrial enamels, and has depicted a diverse range of subjects, including the human figure, urban landscapes, and the ocean.

He frequently employs a technique called "Alla Prima," which involves applying wet paint to wet paint in order to create a sense of immediacy

and energy in the final work.

"I want my paintings to stand alone, to speak for themselves. I am only the conduit." He believes that art is a universal language which communicate across cultures and languages.

In addition to painting, Santoré is also a prolific printmaker, creating etchings, lithographs, and other editions continuing to today.

His works have been exhibited in numerous galleries and museums across the United States and around the world, and is held in many private and public collections.

He is currently working in his Soho studio focusing on his vibrant and expressive ptactice. His work continues to inspire and captivate viewers as a talented, innovative artist who pushes the boundaries of contemporary painting.

His works continue to attract and move viewers with their raw emotional power and his dynamic visual language.



FUTURE/PAST

Robert Santoré's latest artistic endeavor, *"I Remember The Future, Yet I Look Forward To The Past"* unveils a mesmerizing fusion of his recent series, Opera and Kava Dancers, while skillfully incorporating elements of surrealism and abstraction. Santoré's masterful ability to seamlessly blend diverse artistic styles and concepts results in a body of work that challenges traditional perceptions of time, memory, and anticipation.



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In this captivating series, Santoré intertwines the ethereal beauty of Opera with the rhythmic energy of Kava Dancers, creating a visual symphony that resonates with the viewer’s senses. Through his vivid brushwork and vibrant color palette, he breathes life into each canvas, capturing fleeting moments suspended between reality and dream scape. The fluid movements of the dancers merge with the haunting melodies of opera, transcending the confines of the present and transporting viewers to a realm where time knows no boundaries.

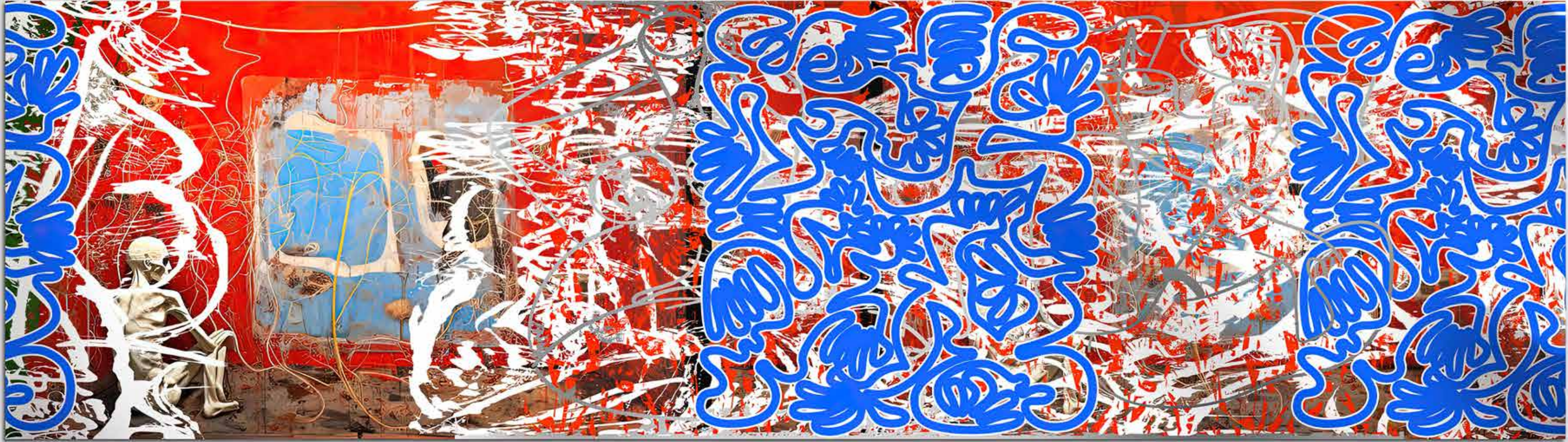
Santoré’s incorporation of surrealism and abstraction infuses the series with an enigmatic allure. Symbolic motifs emerge, blending familiar images with unfamiliar landscapes, inviting the audience to question the nature of memory and its connection to future aspirations.

The juxtaposition of surreal elements against abstract backgrounds evokes a sense of paradox, where the past and the future converge in a single, transcendent moment. Santoré’s

deliberate blend of these artistic styles invites viewers to embark on a deeply introspective journey, exploring the intricacies of time, memory, and the intricate tapestry of human emotions.

“I Remember The Future, Yet I Look Forward To The Past” represents Robert Santoré’s relentless artistic exploration and evolution. With this series, he presents a captivating visual narrative that speaks to the profound complexities of the human experience, enticing viewers to reflect on their own perceptions of time, memory, and the boundless possibilities that lie ahead.

Santoré’s ability to merge disparate artistic elements into a cohesive whole showcases his extraordinary talent and cements his place as a visionary artist pushing the boundaries of contemporary art.



CHELSEA NEW YORK

"ORATIONES MEAE ERANT PARVAE ET FLAVAE" (*My Prayers Were Small And Yellow*) 66 X 208in (167.64 x 528.32cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas



Study for **"QUAESTIONES PRO HUMANITATE"** (*Questions For Humanity*) 31 X 10.5 (78.74 x 26.67cm) Oil over gouache & egg tempera, industrial enamel on wood panel with 18ct gold leaf frame. Back (not shown) 18ct gold leaf, blue jay feathers, green scarab beetle, vintage sugar spoon encased in paraffin wax.



Study for **“ORATIONES MEAE ERANT PARVAE ET FLAVAE”**

(My Prayers Were Small And Yellow)

Painting: 8 X 8in (20.32 x 20.32cm)

Oil over gouache & egg tempera, industrial enamel on wood panel with 18ct gold leaf frame, hinged on vintage cherry wood hand waxed frame. Back (not shown) 18ct gold leaf, 2 gold coins, encased in paraffin wax.



Study for **“QUAERO SCINTILLA DIVINTATIS”**

(In Search Of The Spark Of Divinity)

Painting: 8 X 8in (20.32 x 20.32cm)

Frame: 13.25 x 13.5in (33.65 x 34.29cm)

When Closed: This artwork features a combination of oil over gouache & egg tempera, adorned with industrial enamel on a wood panel encased in an exquisite 18ct gold leaf frame. The panel is hinged on a vintage cherry wood frame that has been meticulously hand-waxed. The key was hand crafted by the artist in bass, copper and gold with a gold heart medallion.

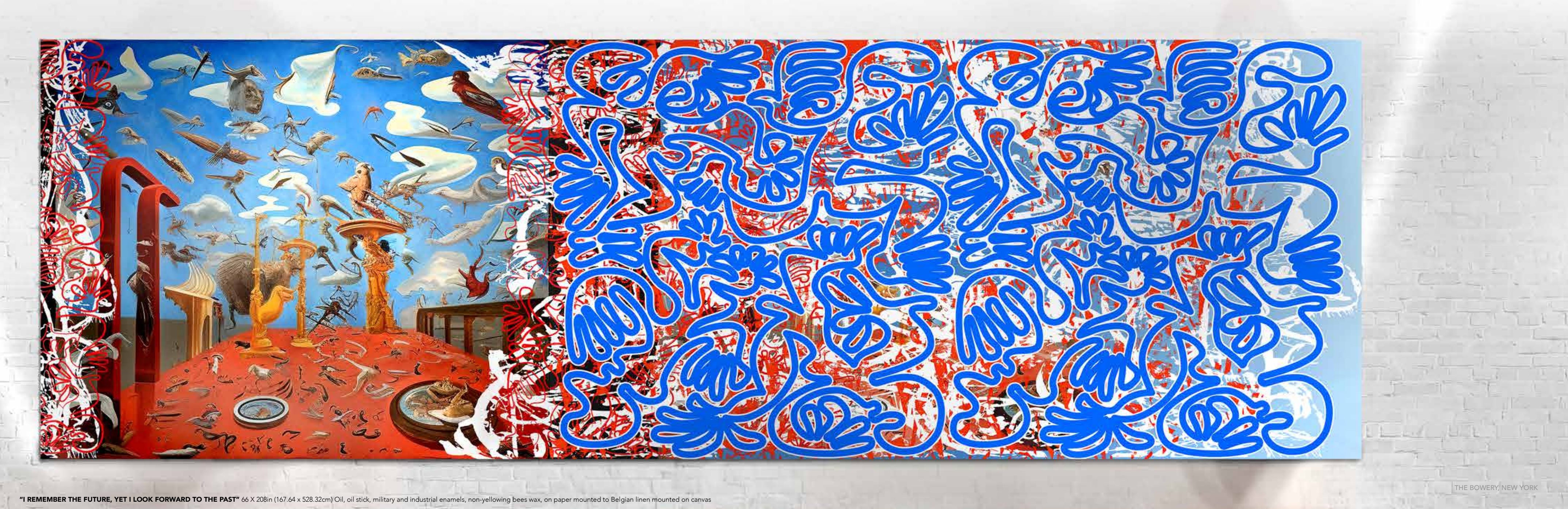
When Open: It reveals an opulent display of 18ct gold leaf, a maple leaf from Washington Square Park, and a vintage locker tag from Grand Central Station.

Under The Lid, When Open: Encased under the painting, “the lid when open” in a layer of paraffin wax, are a delicate blue jay feather from Hurricane Creek Ranch in Montgomery, Texas, a vintage gold coin, a vintage sugar spoon, and a copper crucifix and a your turn, my turn coin flip zinc coin.

This painting not only captivates with its intricate elements but also serves as a complex puzzle, concealing a hidden treasure awaiting discovery in the heart of Texas. Each item, its placement, order and relate to the painting and its title reference an included is a riddle with a map in Latin for the owner to solve.

Yes, there is a treasure if solved.





"I REMEMBER THE FUTURE, YET I LOOK FORWARD TO THE PAST" 66 X 208in (167.64 x 528.32cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas

THE BOWERY, NEW YORK



"ACTS OF THE APOSTLES" 60 X 210in (152.4 x 533.4cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas

THE BOWERY, NEW YORK



“AND I DON’T KNOW HOW I SURVIVED THOSE DAYS” Diptych each 24 x 24in (60.96 X 60.96cm) oil and silk-screened enamel on wood panels

“SEE WORLD” 60 x 120in (152.4 x 304.8cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas



LOS ANGELES



OCEAN BLUE 00100011000011100000

Robert Santoré's "OCEAN BLUE 00100011000011100000" is a captivating contemporary art installation that pushes the boundaries of artistic expression while providing a thought-provoking commentary on the ever-evolving realm of AI and technology. Consisting of 128 works on paper.

Each measuring 24 x 33 inches (60.96 x 83.82cm), the series showcases Santoré's mastery of a printing technique he developed in the 1980s, a testament to his innovation and artistic ingenuity.

At first glance, the installation appears to be a mesmerizing sea of intricate patterns, with each artwork meticulously hand crafted. However, upon closer examination, viewers are drawn into a world of binary code, with only 0s and 1s adorning the paper's surface. The binary code, typically associated with computer languages, serves as a medium for Santoré to delve into the complex interplay between humanity and technology.

The narrative woven within the instillation is multi-layered, inviting contemplation on various aspects of our modern world. One interpretation lies in the contrast between the handmade nature of traditional artworks on paper and the automated processes of AI-compiled code.

By using human hands to create binary code, Santoré reflects on the coexistence of manual craftsmanship and advanced technology, suggesting that both have a place in contemporary society. Moreover, the repetition and patterns in the binary code serve as a metaphor for the repetitive nature of human behaviour and the rapidly increasing presence of AI in various aspects of our lives.

Furthermore, the title "OCEAN BLUE" adds an additional dimension to the series, referencing the vast expanse of the ocean and the boundless potential of technology. The artist's choice of the binary code language encourages viewers to reflect on the implications of humanity's reliance on AI and the fine line between harnessing its power for progress and the potential loss of human touch and creativity.

Santoré presents a visually striking and conceptually profound installation that challenges viewers to ponder the ever-evolving relationship between humans and technology, while also prompting contemplation on how we navigate the dynamic landscape of the digital age.

"OCEAN BLUE 00100011000011100000" Framed: 24" x 33" in (60.96cm x 83.82cm) Unframed: 30 x 39 in (76.2 x 99.06cm) Mono-prints on paper with hand drawn Conté pastels jellyfish.

OPERA

Texas-born, Manhattan-based artist Robert Santoré continues his series of monumental works *“These Colors Taste Like Music: Opera Series”* highlighting paintings and works on paper created by Santoré in 2021 and continuing through 2023.

Santoré introduces to the fore his distinct visual vocabulary of high impact visual gestures, complex color systems, and allusions which brings into focus the incisive mind at the heart of Santoré’s multifarious pursuits through which he has mined a range of cultural, political, art historical, and fantastical subjects.



"AT THE BASE OF THE MADONNA" 100 x 176in (245 x 447cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas

THE BOWERY, NEW YORK

OPERA SERIES

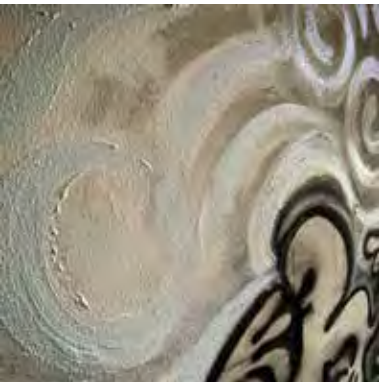
Using brushwork, light, and balance, Santoré captures moments within his personal history. These works primarily originate from within themselves, oil paint, oil stick, military and industrial enamels on cotton rag mounted to Belgian linen.

These monumental and large scale compositions center on ethereal, gestural figures within the energy of expansive, disparate color filled urban landscapes.

While some appear more clearly, other figures are defined by lyrical swathes of paint suggesting a face, the outline of a body, intertwined within tidal flows of shoreline currents, the sounds of the city and the inner voice of the artist.

Robert purposefully leaves the origin, gender, and raison d'être of the forms within his paintings up to interpretation, allowing the viewer to step into his world, yet form their own reading of his work.

The resulting powerful works vibrate with energy, emotion and movement both in nature and media.



"TAVARUA CLOUD BREAK CANDID"
117 x 180in (297.18 x 457.2 cm) Oil, oil stick, industrial enamel on commercial canvas drop cloth

My love is not like thundering horses.

My love is the quietest thrum of hummingbird wings.

When you peel back the layers to reveal my soul It is a sound only the most discerning can hear.

Listening quietly, carefully, eyes closed, the sweet smell of honey nectar gracing the air.

A flutter, a breeze, slight brush of wing upon your face.

My love, a golden trail of pollen traces your cheek.

Wise eyes meet yours then flit shyly away at your smile.

Robert Santoré
“My Love In Not Like Thundering Horses” 2010

“THROUGH THE SPLENDOR OF THE FIRMAMENT” 100 x 176in (245 x 447cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas



CHELSEA NEW YORK



Details of **"QUOD ES, OLIM FUI, ET QUOD SUM EAS"** ("What You Are, Once Was, And What Am, You Will Be") 66 x 118in (167.64x 299.72cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas



“WEEPING AT THE BASE OF THE MADONNA” 60 x 96in (152.4 x 243.84cm) Oil, oil stick, military and industrial enamels on wood panel

“FITS & STARTS IN STEEL” 12 x 12 x 12in (30.48 x 30.48 x 30.48 cm) Cortin steel



"BRAVE ULYSSES" 100 x 176in (245 x 447cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas

CHELSEA NEW YORK



"OF ALL THINGS CALLED POETRY" 100 x 176in (245 x 447cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas

CHELSEA NEW YORK



*My inheritance was a lie, a haunting refrain,
The Home Place in Montgomery, lost to me in pain,
For five generations, it held our legacy's grace,
Promised by grandfather, now vanished no trace.*

*In the heart of Texas, where wild winds blow,
Thunderstorms as high as heaven dance electrifying glow,
Artifacts rise, from earth, they'd appear,
Whispering tales of kin, drawing memories.*

*Gentle breeze caress tall grass, green,
Insects humming, wild bird song,
Frog of all manner chorus with melodious croak,
Symphony generations creating heart spoke.*

*But alas, a sister's betrayal tore family legacy apart,
Selfishly selling land, breaking generations heart,
Homestead of ancestors, a treasure once held,
Now lost, forefathers voices whispers in wind, forever expelled.*

*Manhattan's embrace, city so grand,
I seek solace painting, brush in hand,
Canvas becomes refuge, a sanctuary true,
Capturing essence, what once knew.*

*Each stroke, paint the land's vibrant hue,
Rolling hills, meadows, where dreams, no life once grew,
Through art, hold on to memories dear,
Preserving spirit of land revere.*

*Roots severed, connection remain,
Texan son, bound by historic chains,
My inheritance is a lie, taken away,
But love of birthright homestead shall never sway.*

*I paint angry bulls in thunderstorm clouds, their fierce display,
As memories rise in currents of rain, unearthing yesterday,
Bustling streets of The Bowery, find release,
Through art, I'll heal, my longing, my home my peace.*

Robert Santoré

"My Inheritance Was A Lie" 2023

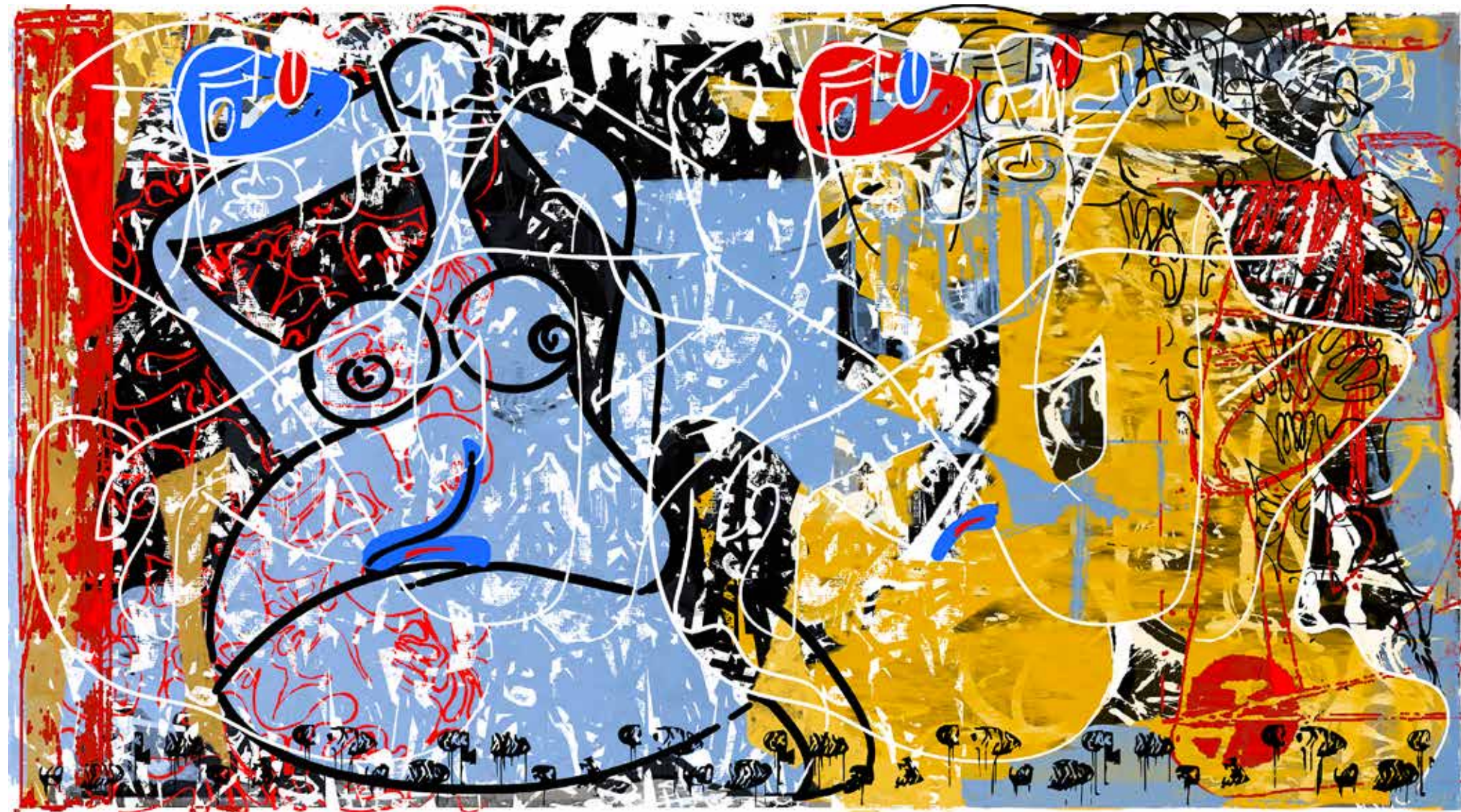
"MENDACIUM HEREDITAS MEA FUIT" ("My Inheritance Was A Lie") 73 x 74in (185.42 x 187.96cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas



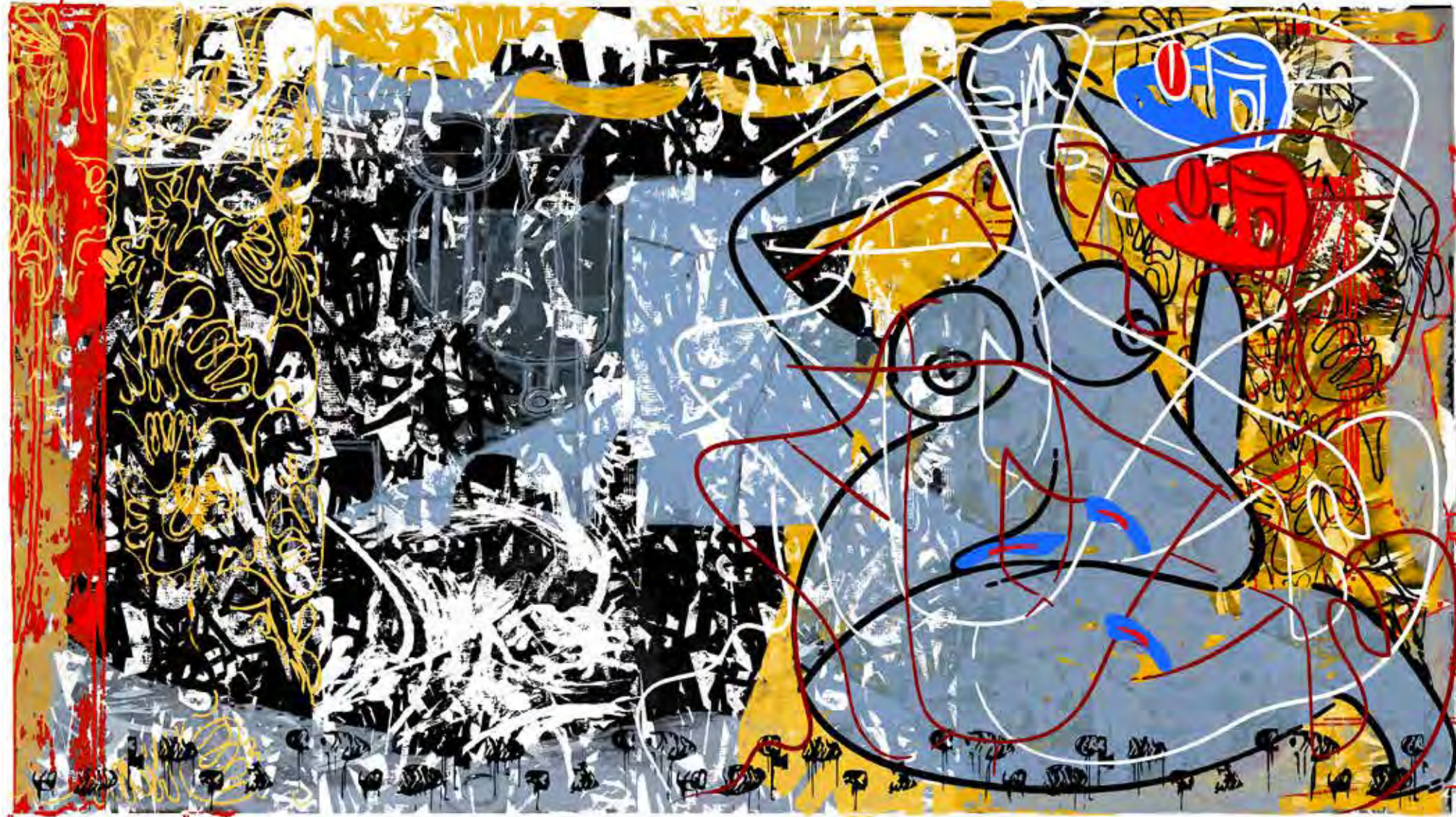
"TAURUS REBELLIS ET IMPLICATI AMANTES"
("The Rebellious Bull And The Intertwined Lovers") 66 x 118in (167.64 x 299.72cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas



"OSCULE MEA SOLVET SILENTIUM"
("My Kiss Will Dissolve The Silence") 66 x 118in (167.64 x 299.72cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas



"PLACET SIT JUDICIUM, EXCELSUM ET PULCHRUM"
("Please Let There Be Judgment, Excellent And Fair") 66 x 118in (167.64 x 299.72cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas



"QUOD ES, OLIM FUI, ET QUOD SUM EASIS"
("What You Are, Once Was, And What Am, You Will Be") 66 x 118in (167.64x 299.72cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas



"THE BOWERY" 100 x 176in (245 x 447cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas

CHELSEA NEW YORK



"YOU SHOT YOUR LADY DOWN" 100 x 176in (245 x 447cm) Oil, oil stick, military and industrial enamels, non-yellowing bees wax, on paper mounted to Belgian linen mounted on canvas

NAVASOTA, TEXAS



"A CRADLE THROUGH A CIVIL WAR" 60 x 80in (152.4 x 203.2cm) Oil on paper

TRIBECA, MANHATTAN, NEW YORK



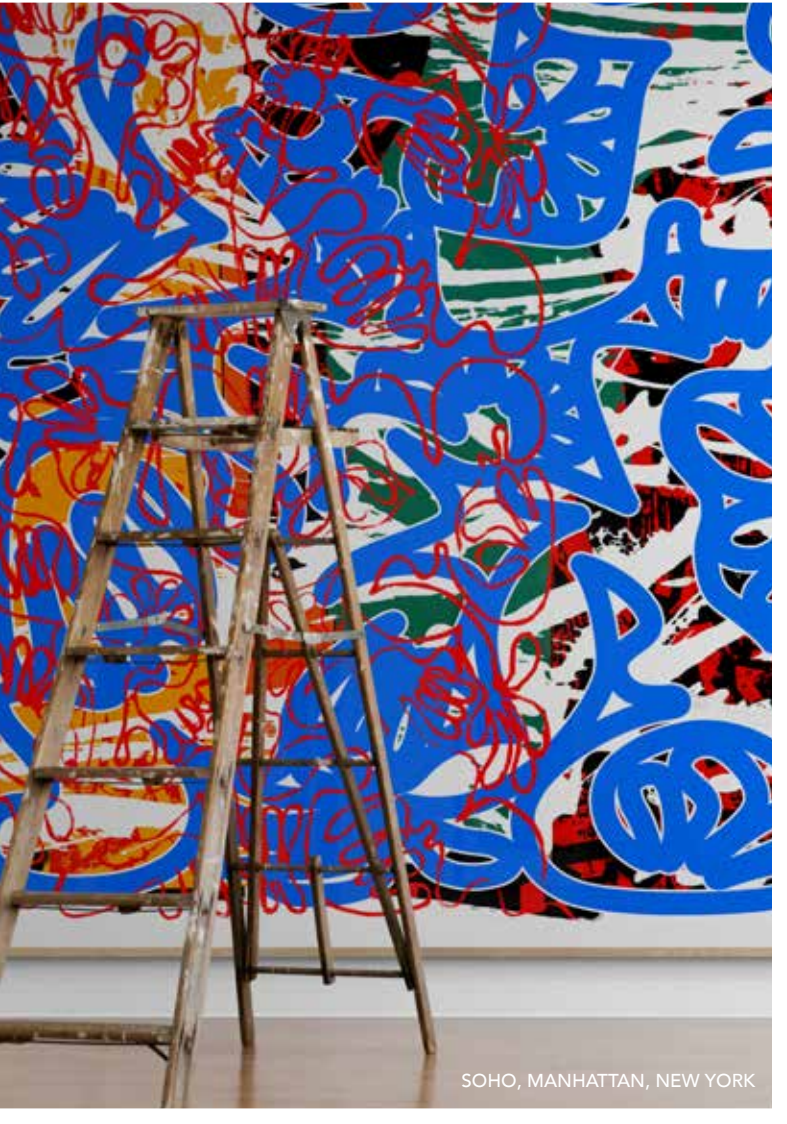
TRIBECA, MANHATTAN, NEW YORK

"IF ONLY I WERE THAT WARRIOR" 63 x 40in (160.02 x 101.6cm) Gouache on paper





SOHO, MANHATTAN, NEW YORK



SOHO, MANHATTAN, NEW YORK

"NEW ULYSSES" 72 x 96in (182.88 x 243.84cm) Oil, oil stick, military and industrial enamels on wood pane



UPPER EAST SIDE, MANHATTAN, NEW YORK



“AT THE BASE OF THE MADONNA: FIVE by FIVE SKATEBOARDS”

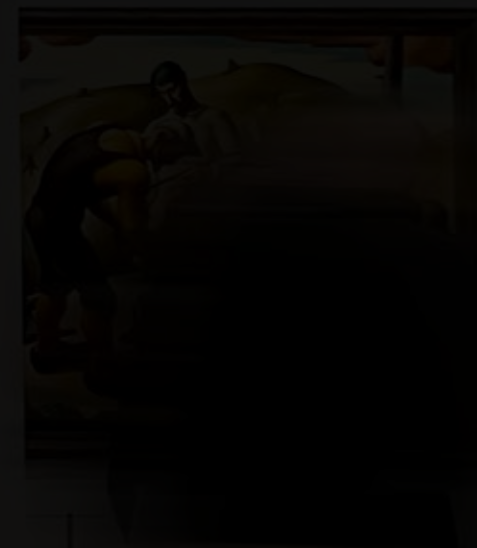
This edition includes 5 individual skateboard decks which comprise a single work.

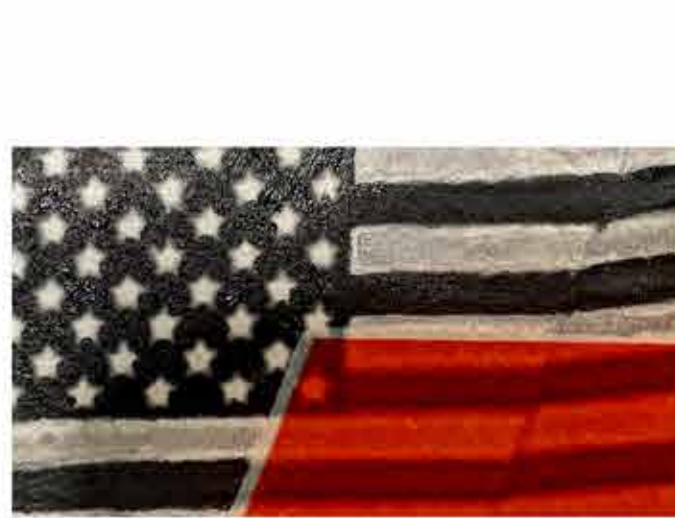
8.5” wide x 32.46” long, 14.25” wheelbase, Mellow concave, Skateboard deck with custom bottom print by the artist. Standard skateboard shape made with 7 WW of premium Canadian/American maple, cold pressed with skateboard specific glue; the ingredients that make a professional skateboard deck! Mellow = approx 19.25°nose and 18.5°tail with a medium center concave. Kick starts further from truck holes.

AP 4

Edition 5

MONUMENTAL WORD PAINTINGS





Details from **"THUNDERBIRD'S ARE GO!"** 36 x 144in (91.44 x 365.76cm) Oil, oil stick, military and industrial enamels on paper on Belgian linen

MONUMENTAL WORD PAINTINGS

Words and phrases started at the center of Robert Santorés work and first appear in his paintings as early as 1987.

The use of words and text in twentieth century art can first be traced back to cubist painters such as Georges Braque and Pablo Picasso who added letters and words, painted and collaged, into still lives.

Playing with language was also central to Dada artists who left an important legacy with their radical, often humorous use of words.

The dadaists as well as the 1960’s pop artists, Jasper Johns, Robert Rauschenberg, Warhol, Ed Ruscha and the monumental large scale works by James Rosenquist are all influential inspirations to Santoré and his use of words in an ambiguous and playful way could be seen as an expression of that influence.

Santoré plays with language in his text pieces, using devices such as onomatopoeia (a word that sounds like its meaning), puns, alliteration (a phrase or series of words where the first or second letter is repeated), and contrasting meanings.

Many of his early works such as FAMOUS (1988) depict single words in a strong typographic format or font. A more brooding atmosphere emerges in the later series, HIGH YIELD JUNK BOND (1989), which illustrates the words overlaid with imagery recalling declining Southern California industrial complexes.

“I’ve made paintings from verbatim with words from lyrics in music or certain sections of books. Of course the words I use come from every source. Sometimes they come from a conversation in a podcast and sometimes in one on one conversations, or things I see on the street. I’ve had ideas come to me literally in my sleep, on the subway, or while sitting in the line-up surfing. I tend to lean into these ideas and on blind faith I feel obliged to use.”

Other works such as FITS & STARTS (2019), FAST FOOD (2021) & PĂPƏL NUNCIO (2022) reference advertising while setting the text against iconic abstraction of cold war and space race era imagery Santoré witnessed as a child of a military family during the Vietnam War. His keen interest in the Apollo Moon missions as a child resonates as well as his introduction to renaissance master-works retooled, re-imagined and germane to current commercial and social media trends.

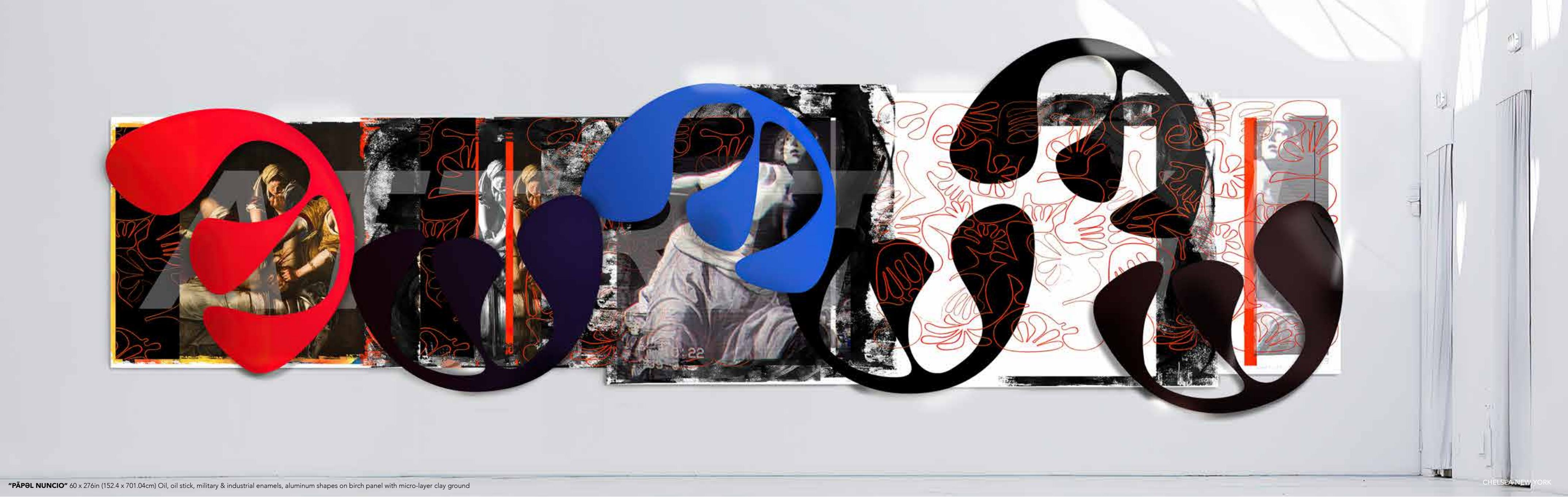


"FAST FOOD" 40 x 306in (152.4 x 777.24cm) Oil, oils stick, military & industrial enamels, wax, charcoal & Conté pastels, 24ct gold leaf on birch panels with micro-layer clay ground

NAVASOTA , TEXAS



"FAST FOOD" 60 x 306in (152.4 x 777.24cm) Oil, oils stick, military & industrial enamels, wax, charcoal & Conté pastels, 24ct gold leaf on birch panels with micro-layer clay ground



"PÁPƏL NUNCIO" 60 x 276in (152.4 x 701.04cm) Oil, oil stick, military & industrial enamels, aluminum shapes on birch panel with micro-layer clay ground

CHELSEA, NEW YORK



"FITS & STARTS" 60 x 216in (152.4 x 548.64cm) Oil, oil stick, military & industrial enamels, aluminum shapes on birch panel with micro-layer clay ground



Details of **"FITS & STARTS"** 60 x 216in (152.4 x 548.64cm) Oil, oil stick, military & industrial enamels, aluminum shapes on birch panel with micro-layer clay ground



"HOMEWORK" 60 x 216in (152.4 x 548.64cm) Oil, oil stick, military & industrial enamels on birch panel with micro-layer clay ground.



"THUNDERBIRD'S ARE GO!"

36 X 144in (91.44 x 365.76cm)
Oil, oil stick, military & industrial enamels Conté pastels on
birch panel with micro-layer clay ground.

“BULL MARKET”

©1988 60 X 126 X 120in (152.4 x 320.04 x 304.8cm)

Oil, encaustic wax, bees wax, roofing tar, charcoal, military and industrial enamels, 24ct gold chain on canvas on wood panels



LOS ANGELES



Detail from **"BULL MARKET"** ©1988 60 X 126 X 120in (152.4 x 320.04 x 304.8cm) Oil, encaustic wax, bees wax, roofing tar, charcoal, military and industrial enamels, 24ct gold chain bird shit, newsprint solvent transfer on canvas on wood panels



"HIGH YIELD, JUNK BOND" ©1989 60 x 216in (152.4 x 548.64cm) Oil, oil stick, military and industrial enamels, roofing tar, Conté pastels, graphite, bird shit, newsprint solvent transfer on canvas on wood panels



Detail from **"HIGH YIELD, JUNK BOND"** ©1989 60 x 216in (152.4 x 548.64cm) Oil, oil stick, military and industrial enamels, roofing tar, Conté pastels, graphite, bird shit, newsprint solvent transfer on canvas on wood panels



COVID CHAOS

Twenty-four months which globally impacted the lives of every person on the planet.

“It was an incredibly challenging and uncertain time. I felt a constant state of urgency through the government and socially mandated isolation.

Ironically, alone months on end at the ranch, was fruitful, highly productive and healing.”

COVID CHAOS

Robert Santoré introduces a selection of new works made since the onset of the global corona virus pandemic.

Using oil stick on cotton rag paper, the artist has here updated the visual language of his established “Tavarua Kava Jazz” series, in which deceptively crude archetypal figures express the fundamental joys, movement and simultaneously the tensions and traumas that course through contemporary life.

Santorés “Tavarua Kava Jazz” series has been characterized by figures rubbed into the pictorial surface in a kind of drawing through erasure, whereas his new COVID Chaos employ only the direct application of oil paint, oil stick over intense color in-studio produced gouache on cotton rag mounted to Belgian linen.

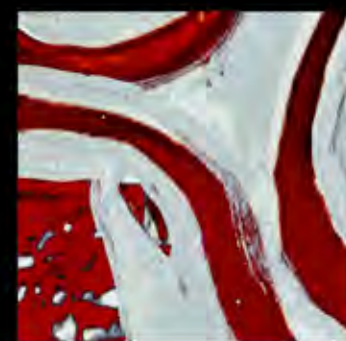
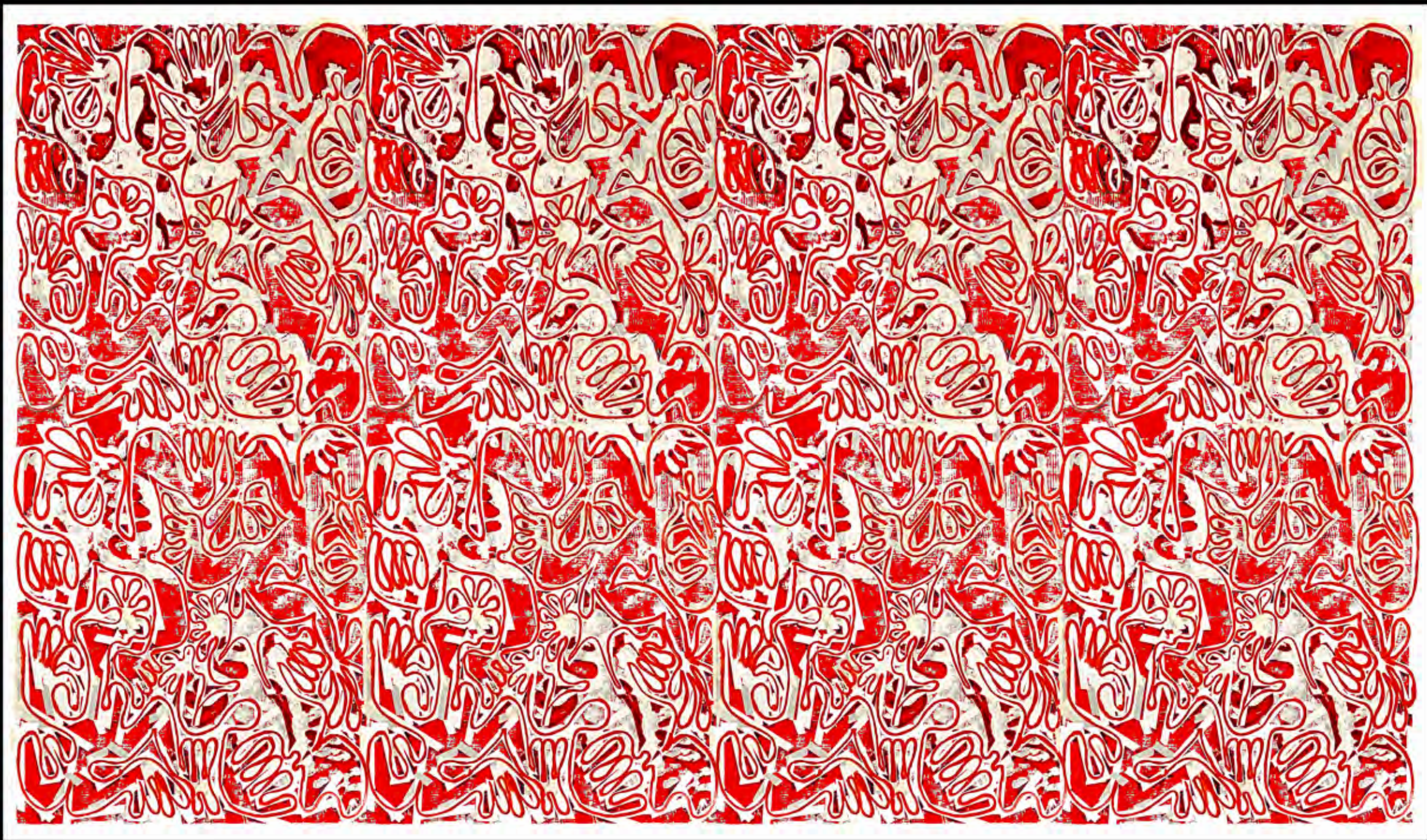
The repeated motif in his new works suggest both the ongoing context of global instability and our new reality.

Robert Santoré joins a cadre of influential contemporary American artists whose work employs a wide range of media to explore themes of art history, individual and shared cultural identities, personal narratives, literature, philosophy, materiality, and critical history.

“Covid Chaos in an ongoing project. I have never thought these works as sketches for other works but as autonomous, complete and final.”

“COVID CHAOS FOUR X FOUR” 100” x 176” (245cm x 447cm) | Oil, oil stick, military and industrial enamels on paper on Belgian linen





"COVID CHAOS FOUR X FOUR" 100" x 176" (245cm x 447cm) | Oil, oil stick, military and industrial enamels on paper on Belgian linen



DUBAI

Robert Santoré: These Colors Taste Like Music: COVID Chaos



"COVID CHAOS FERRARI RED"

Painting Size: 40 x 60in (101.6 x 152.4cm)



CHELSEA, NEW YORK



Robert Santoré: These Colors Taste Like Music: COVID Chaos

"TAVARUA KAVA GHOSTS RED NO 1"

Painting Size: 43in" x 63in" (109.22cm x 160.02cm")
 Framed Size: 46in" x 66in" (116.84cm" x 167.64cm")

Hand painted limited edition mono-print on the finest cold press archival acid free press 100% cotton rag paper with hand torn edges. Each one is slightly different and is an original on its own.

- 🖼️ Original 1
- 🖼️ AP 4
- 🖼️ Edition 5

"TAVARUA KAVA GHOSTS RED NO 2"

Painting Size: 43in" x 63in" (109.22cm x 160.02cm")
 Framed Size: 46in" x 66in" (116.84cm" x 167.64cm")

Hand painted limited edition mono-print on the finest cold press archival acid free press 100% cotton rag paper with hand torn edges. Each one is slightly different and is an original on its own.

- 🖼️ Original 1
- 🖼️ AP 4
- 🖼️ Edition 5



TAVARUA / JAZZ

Personal South Pacific observations & stories of legends.

Like JAZZ, life is improvisational, surprising & full of the unexpected.

ROBERT SANTORÉ | 05

TAVARUA/JAZZ

Oil stick on cotton rag paper mounted to Belgian linen the 'Tavarua Kava Jazz' series, in which deceptively crude archetypal figures express the fundamental joys, movement and simultaneously the tensions and traumas that course through contemporary life.

The sense of fast moving newsprint during the printing process employs intentional, random and accidental imagery providing a foundation or *"back story"* for the works.

In the foreground the figures are characterized by rubbing layer upon layer of oil stick creating the look of neoprene into the pictorial surface.

Embellishing the narrative a common hot rod car craft from the Southern California surfing culture, pin-striped figures again enhance the narratives, of dancing, singing, protesting, running, laughing and or weeping. *"I leave it to mood of the viewer to interpret the intention and movements of the figures in these works."*

This repeated motif can be seen as a replication of this alphabetical element in his ever expanding visual language included in the Future/Now, Opera, Monumental Word Paintings, Covid Chaos and the Pan AM 69 works.

"COVID RIOTS" © 44" x 88" (111.76cm x 223.52cm) | Oil, oil stick, military and industrial enamels on paper on Belgian linen

ROBERT SANTORÉ TIMELESS

09.01 – 10.07.2023

Curated by Mara Firetti

Santoré introduces to the fore his distinct visual vocabulary of high impact visual gestures, complex colour systems, and allusions which brings into focus the incisive mind at the heart of Santoré's multifarious pursuits through which he has mined a range of cultural, political, art historical, and fantastical subjects.

Using brushwork, light, and balance, Santoré captures moments within his personal history. These works primarily originate from within themselves, oil paint, oil stick, military and industrial enamels on cotton rag mounted to Belgian linen.

These monumental and large scale compositions center on ethereal, gestural figures within the energy of expansive, disparate colour filled urban landscapes.

While some appear more clearly, other figures are defined by lyrical swathes of paint suggesting a face, the outline of a body, intertwined within tidal flows of shoreline currents, the sounds of the city and the inner voice of the artist.

Robert purposefully leaves the origin, gender, and raison d'être of the forms within his paintings up to interpretation, allowing the viewer to step into his world, yet form their own reading of his work.

The resulting powerful works vibrate with energy, emotion and movement both in nature and media.



"COVID DANCERS" © 98 x 50in (248.92 x 127 cm) Oil, oil stick on paper on Belgian linen

DUBAI



"COVID RIOTS" © 44" x 88" (111.76cm x 223.52cm) Oil, oil stick, military and industrial enamels on paper on Belgian linen

DUBAI

"KAVA DANCERS WITH ..."
93 x 44.5in (236.22 x 113.03 cm)
Mono-print, oil stick, chrome enamel
on 100% cotton rag paper
on Belgian linen w/NFC chip



DUBAI

PAPER

Giant woodblock and mono prints, oils on paper, gouache and watercolour, 18ct gold leaf, chrome paint, oil and oil stick on paper

ROBERT SANTORÉ | 09



PAPER

Robert Santoré firmly believes that his works on paper are not mere studies or secondary to his oil paintings, but rather complete and original artworks in their own right. He considers them to be as important and viable as his larger-scale practice, showcasing his profound artistic vision and skill.

In Santoré's artistic process, his works on paper often serve as catalysts for new paintings or inspire him to explore uncharted territories through experimental techniques. The immediacy and intimate nature of working on paper offer him a unique artistic experience, fueling his creative momentum and allowing him to freely explore new ideas and concepts.

Working with wood block printing, silkscreen, mono-printing, gouache and watercolor, oils and oil sticks, graphite and charcoal, Santoré fearlessly embraces a range of materials, each bringing its own expressive qualities to the forefront.

These diverse mediums empower Santoré to push the boundaries of his artistic practice, unlocking new dimensions of texture, color, and form.

Whether he delves into the graphic precision of wood block printing or the fluidity of watercolor, each material becomes a tool for Santoré to communicate his artistic message.

His works on paper not only capture his immediate inspirations but also serve as a fertile ground for experimentation, enabling him to further refine his ideas and expand his creative horizons.

Robert believes his works on paper stand alongside his oil paintings, showcasing his artistic prowess and dedication to innovation. They embody the depth and breadth of his artistic expression, forging a powerful connection between the artist and his audience.

Archival inks on paper, gouache and watercolor, hand printed and embellished on finest archival hot press or cold press cotton rag, 225 gsm/15 mil museum quality paper. The paper he employs is produced by Arches Papers. Arches paper have been in operation since 1492 in Vosges region of France. The Arches paper mill is now the only paper mil in France to manufacture all its fine art and printing papers using cylinder molds.

The technique implements through his editions he first employed in the late 1980s. This includes, hand printed mono-prints using a custom, hand built printing press he invented which uses his automobile to apply pressure with incredible accuracy. In addition, silkscreen, dry point etching and techniques he learned first hand working at Mixografia in east Los Angeles.

"IF ONLY I WERE THAT WARRIOR"

63 x 40in (160.02 x 101.6cm) gouache on paper

- Original 1
- AP 4
- Edition 5

DUBAI



"TAURUS REBELLIS ET IMPLICATI AMANTES"

("The Rebellious Bull And The Intertwined Lovers")

Triptych, hand painted artist proof gouache & tempera, oil on the finest archival hot press cotton rag oil paper with hand torn edges.

Each Framed: 30" x 38" (76.2 x 96.52m)

Each Unframed: 22" x 30" (55.88 x 76.2cm)

- ✔ Original 1
- 🔗 AP 4
- 📖 Edition 5

Robert Santoré: These Colors Taste Like Music: Paper

SAN FRANCISCO



"WEeping AT THE BASE OF THE MADONNA ON PAPER"

Triptych, hand painted artist proof gouache & tempera, oil on the finest archival hot press cotton rag oil paper with hand torn edges.

Each Framed: 30" x 38" (76.2 x 96.52m)

Each Unframed: 22" x 30" (55.88 x 76.2cm)

- ✔ Original 1
- 🔗 AP 4
- 📖 Edition 5

VAIL, COLORADO

ALLOUCHE GALLERY ARTIST RESIDENCY PROGRAM



“WEEPING AT THE BASE OF THE MADONNA ON PAPER”
Triptych, hand painted artist proof gouache & tempera, oil on the finest archival hot press cotton rag oil paper with hand torn edges.
Each Framed: 30” x 38” (76.2 x 96.52m)
Each Unframed: 22” x 30” (55.88 x 76.2cm)

- Original 1
- AP 4
- Edition 5



“TAURUS REBELLIS ET IMPLICATI AMANTES”

(*“The Rebellious Bull And The Intertwined Lovers”*)

Triptych, hand painted artist proof gouache & tempera, oil on the finest archival hot press cotton rag oil paper with hand torn edges.

Each Framed: 30” x 38” (76.2 x 96.52m)

Each Unframed: 22” x 30” (55.88 x 76.2cm)

- ✔ Original 1
- 🖼 AP 4
- 📖 Edition 5

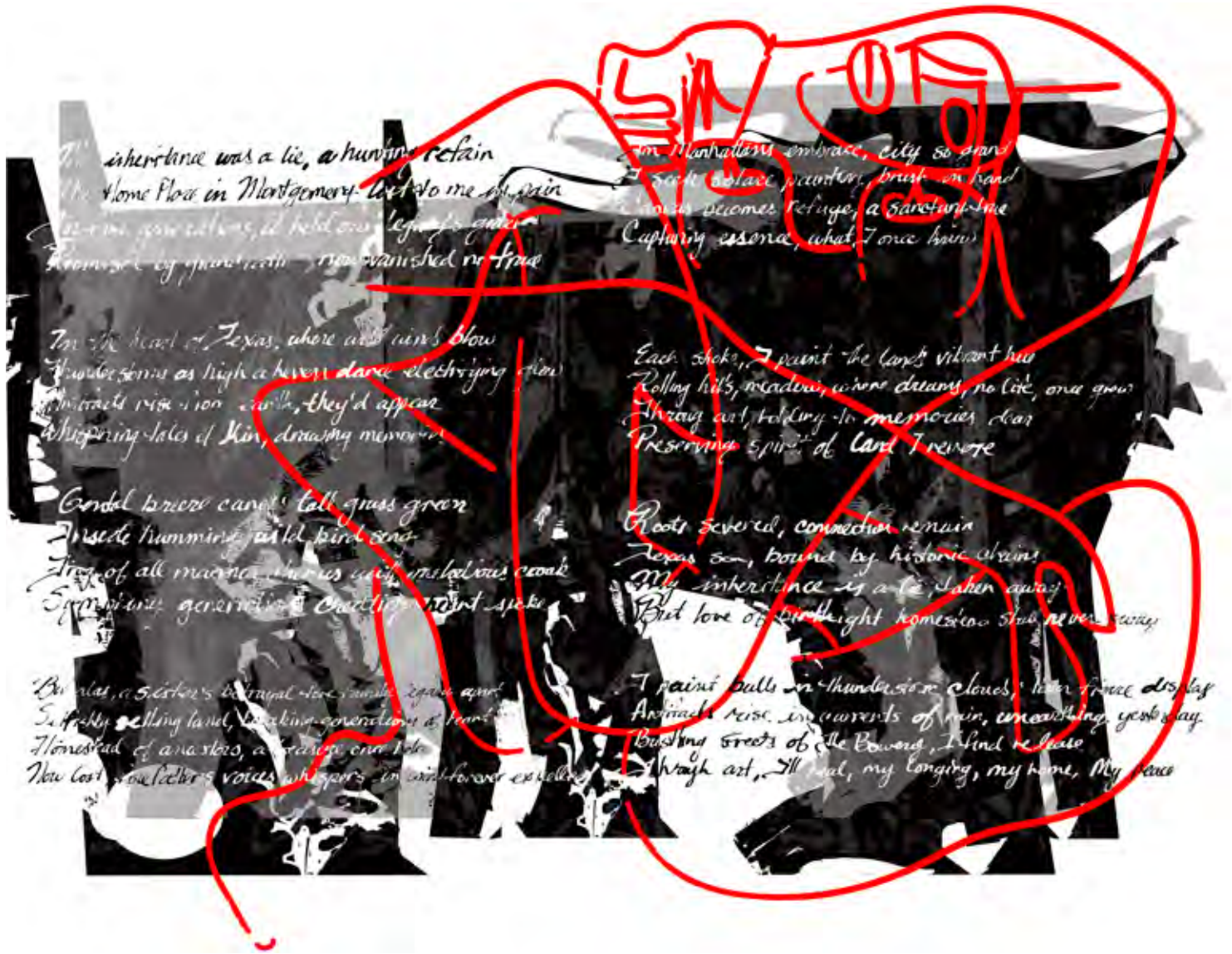


MONTERREY, MEXICO

"MENDACIUM HEREDITAS MEA FUT POEM"
(*"My Inheritance Was A Lie Poem"*)

Hand painted artist proof gouache & tempera, India ink, oil
on the finest archival hot press cotton rag oil paper with hand
torn edges.
Each Framed: 30" x 38" (76.2 x 96.52m)
Each Unframed: 22" x 30" (55.88 x 76.2cm)

- Original 1
- AP 4
- Edition 5





“TAVARUA KAVA DANCER NO. 1”

Hand painted artist proof mono print,
oil on the finest archival hot press cotton
rag oil paper with hand torn edges.
Framed: 30” x 38”
Unframed: 22” x 30”

- Original 1
- AP 4
- Edition 5



“TAVARUA KAVA DANCER NO. 2”

Hand painted artist proof mono print,
oil on the finest archival hot press cotton
rag oil paper with hand torn edges.
Framed: 30” x 38”
Unframed: 22” x 30”

- Original 1
- AP 4
- Edition 5



“TAVARUA KAVA DANCER NO. 3”

Hand painted artist proof mono print,
oil on the finest archival hot press cotton
rag oil paper with hand torn edges.
Framed: 30” x 38”
Unframed: 22” x 30”

- Original 1
- AP 4
- Edition 5



“TAVARUA KAVA DANCER NO. 4”

Hand painted artist proof mono print,
oil on the finest archival hot press cotton
rag oil paper with hand torn edges.
Framed: 30” x 38”
Unframed: 22” x 30”

- Original 1
- AP 4
- Edition 5



“TAVARUA KAVA SURFER ACA LALABALAVU”

Hand painted artist proof mono print, oil on the finest archival hot press cotton rag oil paper with hand torn edges.
Framed: 30” x 38”
Unframed: 22” x 30”

- Original 1
- AP 4
- Edition 5



“TAVARUA KAVA SURFER CHIEF DRUKU”

Hand painted artist proof mono print, oil on the finest archival hot press cotton rag oil paper with hand torn edges.
Framed: 30” x 38”
Unframed: 22” x 30”

- Original 1
- AP 4
- Edition 5



“TAVARUA KAVA SURFER WAISAKE-RATU”

Hand painted artist proof mono print, oil on the finest archival hot press cotton rag oil paper with hand torn edges.
Framed: 30” x 38”
Unframed: 22” x 30”

- Original 1
- AP 4
- Edition 5



“TAVARUA KAVA SURFER EDDIE”

Hand painted artist proof mono print, oil on the finest archival hot press cotton rag oil paper with hand torn edges.
Framed: 30” x 38”
Unframed: 22” x 30”

- Original 1
- AP 4
- Edition 5



“TECHNO KAVA DANCER NO. 1”

Hand painted artist proof mono print, oil on the finest archival hot press cotton rag oil paper with hand torn edges.

Framed: 30” x 38”

Unframed: 22” x 30”

- Original 1
- AP 4
- Edition 5



“TECHNO KAVA DANCER NO. 2”

Hand painted artist proof mono print, oil on the finest archival hot press cotton rag oil paper with hand torn edges.

Framed: 30” x 38”

Unframed: 22” x 30”

- Original 1
- AP 4
- Edition 5



“TECHNO KAVA DANCER NO. 3”

Hand painted artist proof mono print, oil on the finest archival hot press cotton rag oil paper with hand torn edges.

Framed: 30” x 38”

Unframed: 22” x 30”

✔ Original 1

🖨 AP 4

🖼 Edition 5



“TECHNO KAVA DANCER NO. 4”

Hand painted artist proof mono print, oil on the finest archival hot press cotton rag oil paper with hand torn edges.

Framed: 30” x 38”

Unframed: 22” x 30”

✔ Original 1

🖨 AP 4

🖼 Edition 5



“TECHNO KAVA DANCER NO. 5”

Hand painted artist proof mono print, oil on the finest archival hot press cotton rag oil paper with hand torn edges.
Framed: 30” x 38”
Unframed: 22” x 30”

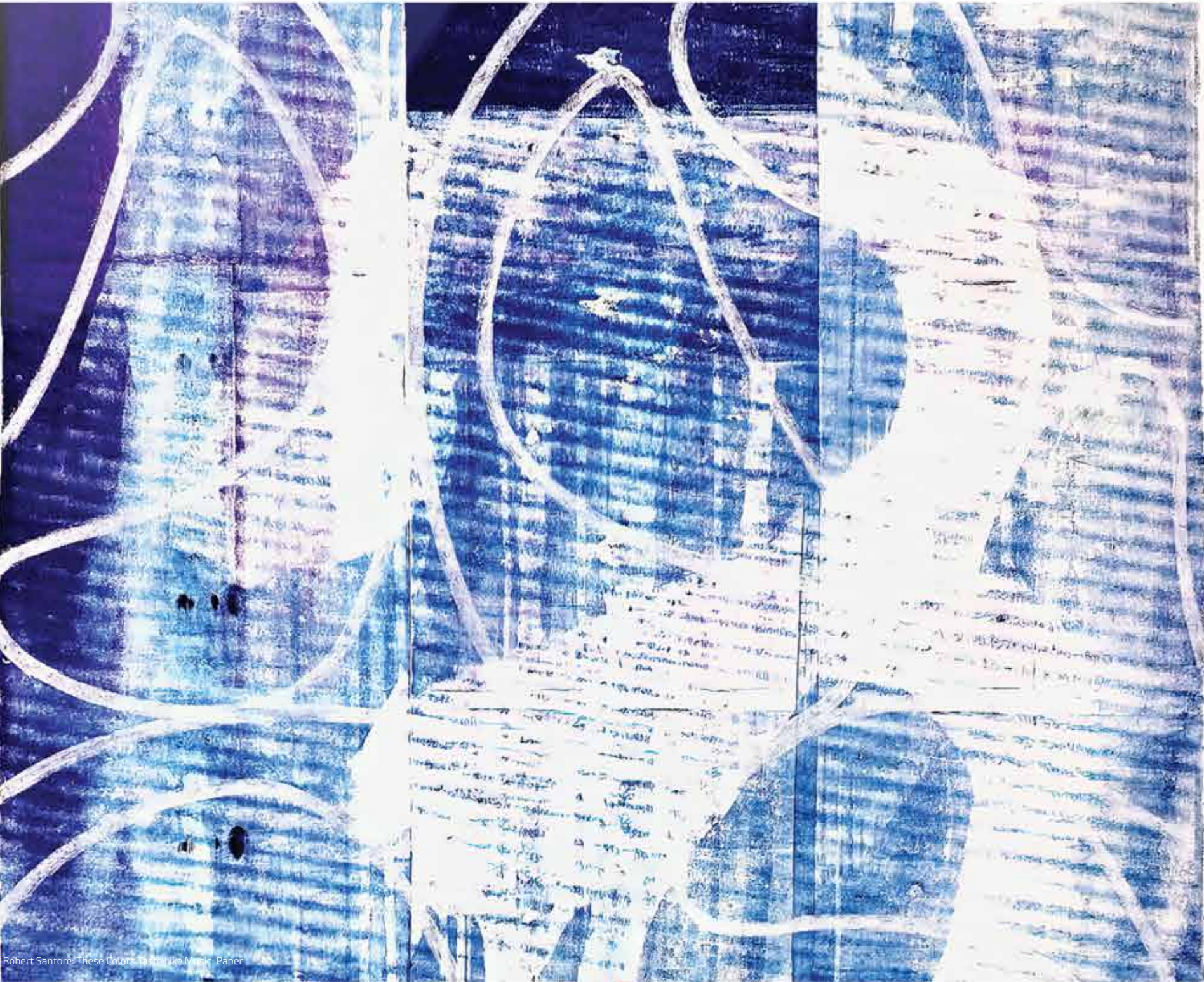
- Original 1
- AP 4
- Edition 5



“TECHNO KAVA DANCER NO. 6”

Hand painted artist proof mono print, oil on the finest archival hot press cotton rag oil paper with hand torn edges.
Framed: 30” x 38”
Unframed: 22” x 30”

- Original 1
- AP 4
- Edition 5



Robert Santoré: These Colors Taste Like Music: Paper



"OCEAN BLUE ONE"

Oil, oil stick, Conté pastels on the finest archival hot press cotton rag paper with hand torn edges.
NFC/NFT Registration via the Fine Art Ledger

Unframed: 20 x 30in (50.8 x 76.2cm)
Framed: 30 x 40 in (76.2cm x 101.6cm)

- Original 1
- AP 4
- Edition 5



"OCEAN BLUE TWO"

Oil, oil stick, Conté pastels on the finest archival hot press cotton rag paper with hand torn edges.
NFC/NFT Registration via the Fine Art Ledger

Unframed: 20 x 30in (50.8 x 76.2cm)
Framed: 30 x 40 in (76.2cm x 101.6cm)

- Original 1
- AP 4
- Edition 5



“OCEAN BLUE THREE”
Oil, oil stick, Conté pastels on the finest archival hot press cotton rag paper with hand torn edges.
NFC/NFT Registration via the Fine Art Ledger

Unframed: 20 x 30in (50.8 x 76.2cm)
Framed: 30 x 40 in (76.2cm x 101.6cm)

- ✔ Original 1
- 🖼 AP 4
- 📦 Edition 5



“OCEAN BLUE FOUR”
Oil, oil stick, Conté pastels on the finest archival hot press cotton rag paper with hand torn edges.
NFC/NFT Registration via the Fine Art Ledger

Unframed: 20 x 30in (50.8 x 76.2cm)
Framed: 30 x 40 in (76.2cm x 101.6cm)

- ✔ Original 1
- 🖼 AP 4
- 📦 Edition 5



“OCEAN BLUE FIVE”
Oil, oil stick, Conté pastels on the finest archival hot press cotton rag paper with hand torn edges.
NFC/NFT Registration via the Fine Art Ledger

Unframed: 20 x 30in (50.8 x 76.2cm)
Framed: 30 x 40 in (76.2cm x 101.6cm)

- ✔ Original 1
- 🖼 AP 4
- 📦 Edition 5



“OCEAN BLUE SIX”
Oil, oil stick, Conté pastels on the finest archival hot press cotton rag paper with hand torn edges.
NFC/NFT Registration via the Fine Art Ledger

Unframed: 20 x 30in (50.8 x 76.2cm)
Framed: 30 x 40 in (76.2cm x 101.6cm)

- ✔ Original 1
- 🖼 AP 4
- 📦 Edition 5



“OCEAN BLUE SEVEN”
Oil, oil stick, Conté pastels on the finest archival hot press cotton rag paper with hand torn edges.
NFC/NFT Registration via the Fine Art Ledger

Unframed: 20 x 30in (50.8 x 76.2cm)
Framed: 30 x 40 in (76.2cm x 101.6cm)

- ✔ Original 1
- 🖼 AP 4
- 📅 Edition 5



“OCEAN BLUE EIGHT”
Oil, oil stick, Conté pastels on the finest archival hot press cotton rag paper with hand torn edges.
NFC/NFT Registration via the Fine Art Ledger

Unframed: 20 x 30in (50.8 x 76.2cm)
Framed: 30 x 40 in (76.2cm x 101.6cm)

- ✔ Original 1
- 🖼 AP 4
- 📅 Edition 5



“OCEAN BLUE NINE”
Oil, oil stick, Conté pastels on the finest archival hot press cotton rag paper with hand torn edges.
NFC/NFT Registration via the Fine Art Ledger

Unframed: 20 x 30in (50.8 x 76.2cm)
Framed: 30 x 40 in (76.2cm x 101.6cm)

- ✔ Original 1
- 🖼 AP 4
- 📅 Edition 5



“OCEAN BLUE ZERO”
Oil, oil stick, Conté pastels on the finest archival hot press cotton rag paper with hand torn edges.
NFC/NFT Registration via the Fine Art Ledger

Unframed: 20 x 30in (50.8 x 76.2cm)
Framed: 30 x 40 in (76.2cm x 101.6cm)

- ✔ Original 1
- 🖼 AP 4
- 📅 Edition 5



WHAT SPARKED IT ALL



"THREE FLAGS"
JASPER JOHNS
PAINTED IN 1958 AT THE AGE OF 28
THE WHITNEY MUSEUM OF AMERICAN ART



"RED"
ROBERT SANTORÉ
PAINTED IN 1967 AT THE AGE OF 6
HAPPILY HANGING IN THE SOHO LOFT

"RED" 11" x 14" (27.94cm x 35.56cm) | Oil on canvas

My family moved from the United Kingdom to Southern California. My father had been stationed at Bentwaters Air Force base and was transferred to March Air Force base.

We fully embraced the Southern California lifestyle and settled in Huntington Beach in 1967. Our family enjoyed all the typical activities of the time, from visiting Disneyland, Knott's Berry Farm, Universal Studios, Marineland & SeaWorld, to camping in Joshua Tree National Park and the gold rush country in the High Sierra Mountains. We often had late-night beach bonfires with music playing in the background, providing the soundtrack to our lives.

"We works by Andy Warhol, Jasper Johns, Wallace Berman, Billy Al Bengston, Ed Moses, Robert Irwin, John Mason, Kenneth Price, Llyn Foulkes, Larry Bell, Ed Ruscha."

I began surfing at the age of 7 and started skateboarding the following year. The open culture of Southern California, with its dynamic and colorful environment, provided me with a free-range childhood that was a stark contrast to the structured and scheduled life I had previously experienced as a military (air force brat) child.

A very early memory that sticks out is when my mother took me to the Ferus/Pace Gallery in Los Angeles. As we drove she told me *"the two of us are going to see some very special things and meet some fun and special people."*

We saw works by Andy Warhol, Jasper Johns, Wallace Berman, Billy Al Bengston, Ed Moses, Robert Irwin, John Mason, Kenneth Price, Llyn Foulkes (I later studied under Llyn at Otis/

Parson), Larry Bell (Larry went to my 1st solo show at the Jerry Solomon Gallery), Ed Ruscha and others.

Later that same day I found myself in a garage in the Hollywood Hills watching Billy Al Bengston and Ed Ruscha painting surfboards while my mom sat on lawn chairs with others from the gallery opening sipping wine, laughing and enjoying the sunset over the Los Angeles Basin.

"Billy handed me a brush, and said, come on kid get in here. He let me paint some red and blue paint on one of the boards. This was the first time I picked up a brush and painted."

On the way home I asked if we could stop and buy some art supplies. The next day we did:

Shopping List

- 1 canvas
- 2 bushes
- 1 tube of Cobalt blue
- 1 tube of Prussian blue
- 1 tube of Mars black

I still own the painting and it hangs today in my Soho loft.

The result was "RED"



ROBERT SANTORÉ IS A CONTEMPORARY ARTIST, PAINTER, SCULPTOR & PHOTOGRAPHER WITH STUDIO PRACTICES IN MANHATTAN, NEW YORK AND AT HIS TEXAS ART RANCH IN MONTGOMERY, TEXAS

Santoré is best known for his series of large format, word paintings and abstract figures. Heavily influence as a boomer generation painter, the colors, music, fashion and advertising of the 1960s & 70s he was exposed to as a child.

His “neo-postwar abstract expressionist paintings”, a practice he began in 1986 he started introducing words and numbers into his early and notable abstract paintings, such as “Famous” (1986), “Baby Linen” (1987) “Bull Market” (1988) and “Junk Bond” (1989) thus reinstating concepts and content.

His use of defined or extant symbols differentiated his paintings from the gestural abstraction of the Abstract Expressionists he was exposed to as a child, (however he includes this method of painting) whose paintings were often understood as expressions of the individual personality or psychology of the artist.

Because Santoré regularly imports well-known motifs into the compositions of his paintings they can be read as both representational (factories, figures, aircraft, rockets) and as abstract patterns, curators and collector’s characterize his choice of subjects as freeing him from decisions about composition. Santoré has remarked: “What’s interesting to me is

developing an interconnected visual language and exploring common element across various narratives and composition. *“It’s not all mine, rather I don’t own it, or, that the visual language I use is repeated and abstracted further and further is the process.”* He states *“the mind already knows and challenges the viewer to relearn what they recognize.”*

He often uses painted reliefs in his paintings which challenge typical conceptions of paintings as



language that filled his early word paintings.

Robert is a 5th generation Texan having spent his early years in the United Kingdom as an “air force brat”, and his formative years growing up in Southern California beach towns; Huntington Beach, Newport Beach and Laguna Beach, California.

He was accepted into the prestigious UCLA Film School but chose instead to focus on contemporary two-dimensional painting . Santoré often uses oil, oil

stick, encaustic and military and industrial enamels as a painting method to create multidimensional, textured surfaces in his painting.

Santoré also produces intaglio & giclée prints, steel sculptures and lithographs. Santoré has worked in a variety of printmaking techniques to investigate and develop existing compositions. Initially, lithography, mono prints & dry point etchings suited Santoré and enabled him to create print versions of his visual art.

Robert attended both Parsons School of Design in New York as well as the Otis Art Institute of Parsons School of Design in Los Angeles and later attended the University Of California at Irvine.

Robert began creating large scale works of art & editions from his downtown Los Angeles loft before leaving school. His first solo painting exhibition was held at the Jerry Solomon Gallery in Los Angeles in November 1986 and sold out.

IMAGES : Opposite page: (1) Robert Santoré, Robert Santoré Ocean Beach, San Francisco (2) Robert Santoré Grand Tetons, Wyoming 2019 (3) Robert Santoré Zermatt, Switzerland (40 Robert Santoré Baja, Mexico (1) Tavarus, Fiji (2) Robert Santoré Los Angeles Studio 1989 (3) Robert Longo & Robert Santoré Manhattan, New York, 2019 (4) Robert Santoré Grand Tetons, Wyoming 2019 (5) Bisa Butler & Robert Santoré New York, New York 2020 (6) Robert Santoré in the Texas studio 2020 (7) Jerry Saltz & Robert Santoré Soho 2022 (8) Robert Santoré at the Dia Beacon in Beacon, New York 2017 (9) Robert Santoré FITS AND STARTS in Steel at the Texas Art Ranch (10) Arlene Shechet & Robert Santoré PACE New York 2021 (11) Jerry Saltz & Robert Santoré Soho 2022 (12) Robert Santoré in the Texas studio 2018 (13) Robert Santoré in the Texas studio 2021 (14) Robert Santoré installing “What Tommy Saw” in Dallas, Texas, 2021

Santoré has had solo exhibitions sponsored by the City Of Los Angeles, Security Pacific Bank/The Los Angeles Museum of Contemporary Art, The Los Angeles Municipal Art Collection, The Jerry Solomon Gallery in Los Angeles, The Brenden Walter's Gallery in Santa Monica California and The Portfolio Gallery of Fine Art in Beverly Hills, California and has participated in many group shows & exhibitions both in the United States & internationally.

Recently he had solo and group shows at Firetti Contemporary in Dubai as well showing at the California Heritage Museum in Santa Monica, California as well as group shows in Los Angeles.

Robert is in the permanent collections of The Newport Harbor Art Museum, The Laguna Beach Museum of Contemporary Art and the San Jose Museum of Art and is in many private and notable corporate collections.

Robert, an avid surfer to this day, also embraced competitive alpine skiing as a teen and was selected by the United States, Jr. National Alpine Ski Team (US Ski Team B Team).

Santoré traveled extensively through Europe and the South Pacific his current work focusing on the juxtaposition of experience, events and memories from his travels.

He continues to enjoy travel to both the South Pacific and Europe in particular, where he is able to satisfy his love of both sports, new experiences & continued exposure to classical and contemporary art, sculpture and architecture.

After many happy years in the Berkshire Mountains in Western Massachusetts, he returned to Manhattan where he concluded a career as an award winning creative director and user experience strategist.

In 2018 Robert returned to Texas to the property held by his family since 1818 and continues painting in earnest and splits time between his Texas Art Ranch located in historic Montgomery Texas (Birthplace of the Texas Flag) and his spacious Manhattan live/work loft in Soho.

Robert has had the great fortune of meeting many other celebrated artists starting with Andy Warhol,

Keith Haring & Jean-Michel Basquiat while still a student at Parsons.

Others artists he has admired and met are Jim Dine, Ed Ruscha, Ed Moses, Robert Longo, Billy Al Bengston, Larry Bell, Craig Kauffman, Chuck Close, Julian Schnabel, Eric Fischl et al.

Robert is currently working in oils, watercolor and gauche, egg tempura, and producing sculptures in steel and wood.

Santoré is an extremely versatile artist & craftsman who brings his myriad of experiences and his unique vision of life and beauty to his remarkable works of art

For inquires:
IG: @RobertSantoreArt
YouTube: @RobertSantoreArt
Web: RobertSantore.com
hello@robertsantore.com
+1 (936) 548-2264

IMAGES : (1) Robert Santoré, Los Angeles, 1989 (2) Robert Longo & Robert Santoré (2) Tavarua, Fiji, (3) Texas studio, (4,5) Dia Beacon (6) Fits & Starts in Steel table top in process





EDUCATION

- The University Of California at Irvine, Irvine, California
- The Otis Art Institute Of Parsons School Of Design Los Angeles, California
- Parsons School Of Design Paris, France
- Parsons School Of Design New York, New York
- Orange Coast College Costa Mesa, California

MUSEUM COLLECTIONS

- The Newport Harbor Art Museum Newport Beach, California
- The San Jose Museum Of Art San Jose, California
- The Laguna Beach Museum Of Art Laguna Beach, California
- The City Of Los Angeles Municipal Art Collection Los Angeles, California

GALLERY SHOWS/GROUP SHOWS

- Q3 2024 : “Robert Santoré Veintiséis Habitaciones Donde Estos Colores Saben a Música” (“Twenty-six Rooms Where These Colors Taste Like Music”) Mexico City, Mexico
- Feb 2024: “Morrison Gallery Presents” The Morrison Gallery, Kent Connecticut
- Feb 2024: “Robert Santoré at Frederick Anderson” Frederick Anderson, New York, NY
- Sep 2023: “PBS Art Show” Pershing Square Building, Los Angeles, California
- Sep 2023: “Anything Goes” California Heritage Museum. Santa Monica, California
- Sep - Oct 2023 : “Timeless” Robert Santoré solo show, Firetti Contemporary, Dubai
- May - July 2023 : “ROOTS & REFLECTIONS A Journey Through Time & Nature” group show, Firetti Contemporary, Dubai
- The Texas Contemporary Art Fair Houston, Texas
- “Robert Santoré: The Rise & Controversy of Digital & Computer Generated Art” The Newport Harbor Art Museum, Newport Beach, California
- “LAART Fair 89” The Brendan Walters Gallery, Santa Monica, California
- “Robert Santoré Large Scale Paintings” The Brendan Walters Gallery, Santa Monica, California
- “Robert Santoré Bull Market” RORK Gallery, Los Angeles, California
- “LAART Fair 88” The Brendan Walters Gallery, Santa Monica, California
- “Robert Santoré Bull Market & Baby Lenin” The Brendan Walters Gallery, Santa Monica, California
- “Robert Santoré New & Abstract” Bairnsdale Art Park Municipal Art Gallery, Los Angeles, California
- “Robert Santoré Works On Paper” The Brendan Walters Gallery, Santa Monica, California
- “From Main To Santa Fe, Sixteen Artists Leading To The Millennium” The Security Pacific Art Gallery in Association with The Museum Of Contemporary Art (MOCA). Los Angeles, California
- “New Paintings & Mono Prints” The Portfolio, Beverly Hills, California
- “Known And Soon To Be Known” The Diane Nelson Gallery, Laguna Beach, California
- “LAART Fair 87” The Brendan Walters Gallery, Santa Monica, California
- “Robert Santoré” The City Of Los Angeles, Municipal Art Gallery, Los Angeles, California
- “Robert Santoré: Baby Lenin, FAMOUS, Marital Apocalypse” The Portfolio, Beverly Hills, California

(1) Robert Santoré Oahu, North Shore, Hawaii (2) Robert Santoré, Montgomery, Texas, (3) Robert Santoré, Whistler Blackcomb, Whistler British Columbia (4) Robert Santoré Los Angeles Studio 1989



(1) Robert Longo & Robert Santoré, (2) Arlene Shechet & Robert Santoré (3) Bisa Butler & Robert Santoré (4) Jerry Saltz & Robert Santoré

- “West Meets East. US Artists in Japan” The Tokyo Municipal Gallery, Tokyo, Japan
- “Selections From The Permanent Collection” Los Angeles Municipal Art Gallery - Bairnsdale Art Park
- “Serial Images” The Jerry Solomon Gallery, Santa Monica, California
- “Robert Santoré” The Portfolio, Beverly Hills, California

NOTABLE COLLECTIONS / CORPORATE COLLECTIONS

(In alphabetical order)

- 20th Century Fox Burbank, California
- 20th Century Fox Television Los Angeles, California
- AFSA Corporation Long Beach, California
- Air Cal Burbank, California
- Carnation Corporation Los Angeles, California
- CEMEX Mexico City, Mexico
- CBS Television Los Angeles, California
- Chase Manhattan Bank New York, New York
- Citizens Bank Tustin, California
- Columbia Pictures Burbank, California
- Delanardo Associates New York, New York
- Elizabeth Lyon Shaw, Deer Valley, Utah
- First Interstate Bank, Corporate Collection San Francisco, California
- Hyundai Motors Of America Fountain Valley, California
- IJNT (Intetjet.net) Houston, Texas
- JL Cohen Family Trust & Foundation New York, New York
- Latham & Watkins LLP Los Angeles, California
- Latham & Watkins LLP Newport Beach, California
- Latham & Watkins LLP New York, New York
- Mary Scanlon Foundation New York, New York
- MLTV (Micro~Lite Television) Salt Lake City, Utah
- Morris Air Salt Lake City, Utah
- Nestle Purina Corporation Burbank, California
- Northrop Grumman Los Angeles, CA
- Northrop Grumman Washington DC
- Quiksilver USA Huntington Beach, California
- R. Hellman Foundation Stockholm, Sweden
- Ross-Sutton Gallery New York, New York
- Security Pacific Bank Los Angeles, California

- The California Pizza Kitchen Corp HQ Beverly Hills, California
- The Disney Corporation Burbank, California
- The Irvine Company Newport Beach, California
- The Joseph A Wheelock Family Trust Boston, Massachusetts
- The Kazarian Family Trust, Newport Beach, California
- The Mendez Family Trust, Miami Florida, Buenos Aires, Argentina
- The Principal Financial Group Des Moines, IA
- The Santa Fe Railroad Los Angeles, California
- The Union Pacific Railroad Los Angeles, California
- TRW Corporation Los Angeles, CA
- TRW Corporation Washington DC
- UBS New York, New York
- Universal Broadband Networks (UBNETWORKS) Los Angeles, California
- Universal Studios Burbank, California
- USA Today Washington DC
- Wells Fargo Bank Corporate Collection San Francisco, California

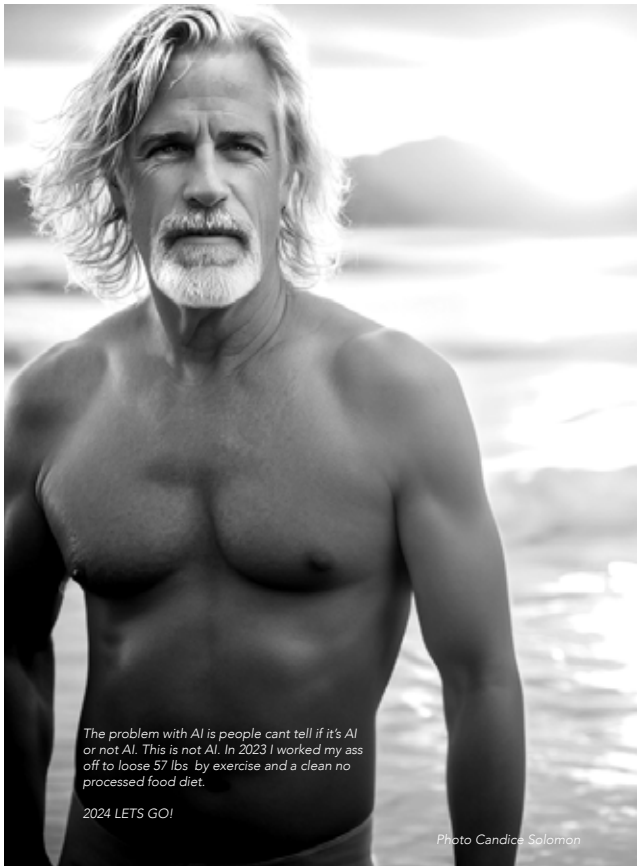
CURRENT REPRESENTATION

- Firetti Contemporary, Dubai





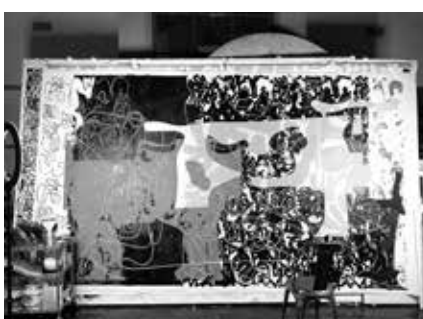
Detail of "AT THE BASE OF THE MADONNA" 100 x 176in (245 x 447cm) oil, oil stick, military and industrial enamels on paper on Belgian linen



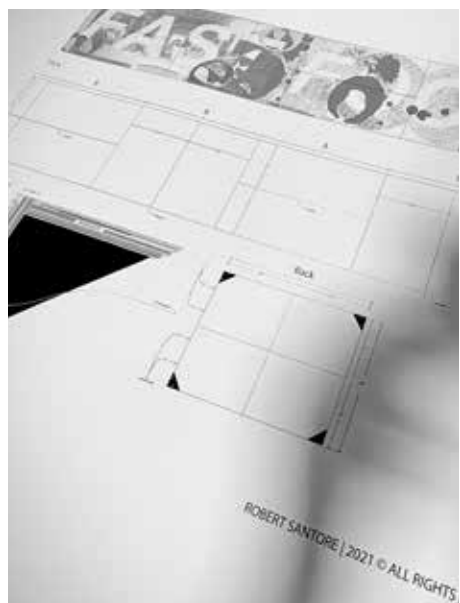
The problem with AI is people cant tell if it's AI or not AI. This is not AI. In 2023 I worked my ass off to loose 57 lbs by exercise and a clean no processed food diet.

2024 LETS GO!

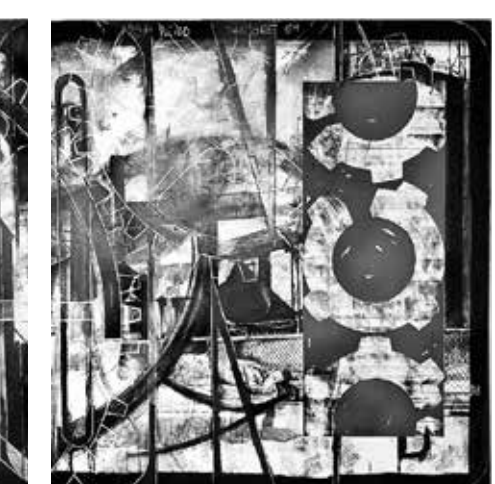
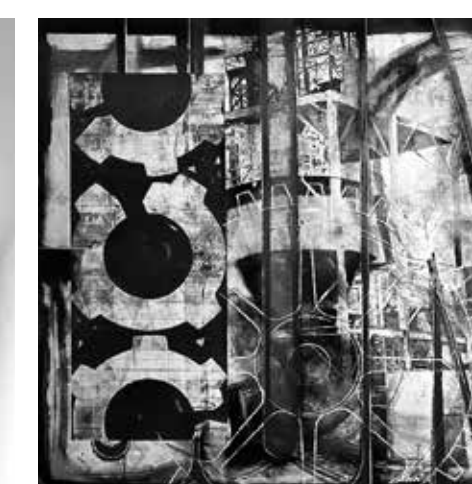
Photo Candice Solomon



IMAGES : (1) Robert Santoré Texas studio w/ "FAST FOOD" & "FITS & STARTS" (2) Texas studio, (3) Texas studio, (5) Robert Santoré Oahu, North Shore, Hawaii (6) Texas, Studio, (7) Covid Chaos Red, "You Shot Your Lady Down", "The Bowery" (7) Mono-prints (8, 9) COVID Riots 10) Soho Studio 11) Texas Studio, "You Shot Your Lady Down" (11) Soho Stdio, 12) Soho Studio

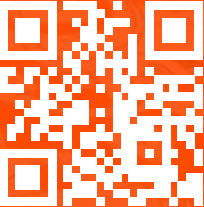


IMAGES : (1) Robert Santoré a MoMA (2) Detail of "You Shot Your Lady Down" in process at the Texas Studio(3) Sketches for Lady Down and Tallulah (4) Driving 150mph + back in the day Mammoth Lakes California, (5) COVID lock-down day 42 " (6) Robert Santoré Oahu, North Shore, Hawaii " (7) Detail of Christ "FAST FOOD" (8) Plans for shipping crate (8) Robert Santoré painting "COVID CHAOS Four x Four" in the Texas studio



IMAGES : (1) IMAGES : (1) Dallas Texas installation, (2) Soho, New York (3) Detail from "HIGH YIELD JUNK BOND 1989" (4, 5, 6) Montgomery Texas Studio (7) Detail from Tavarua Kava Dancers

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