

ROBYN THOMAS

b. Columbus, Ohio/USA

Exhibitions *(selected solo and group)*

- 2023 'Women Leading the Way', URI Feinstein Providence Campus, Rhode Island/USA.
- 2020 'March exhibition', URI Feinstein Providence Campus, Rhode Island/USA.
- 2019 'Telling Herstory Creating the Future', URI Feinstein Providence Campus, Rhode Island/USA.
- 2017 'Art & Healing/Art & Health', URI Feinstein Providence Campus, Rhode Island/USA.
- 'Open Frame Film Night', curated by George Angelovski and JoMichelle Piper, Ufer Studios, Berlin/Germany.
- 'Robyn Thomas', Adjacent to Life Pop-Up Gallery, New York City/USA.
- 2016 'Group exhibition', International Experimental Art Space, Berlin/Germany.
- 'Face It', DeBlois Gallery, Middletown, Rhode Island/USA.
- 2015 'Robyn Thomas: Fractal Edge', Main Gallery AS220, Providence, Rhode Island/USA.
- 'Group exhibition', SOMOS Gallery, Berlin/Germany.
- 2014 'Small Group Show', Candita Clayton Gallery, Pawtucket, Rhode Island/USA.
- 'Postcards', SPACE WOMb Gallery, New York City/USA
- 2013 'Robyn Thomas', Angelina's, Bristol, Rhode Island/USA.
- 'Alta Luna Gallery @ Stella Blues', Warren, Rhode Island/USA.
- 'Beneath the Surface', Gallery X, New Bedford, Massachusetts/USA.
- 'Square', SPACE WOMb Gallery, LIC, Queens, New York City/USA.
- 'Creative Feminisms: Art, Activism & Everyday Action', URI Feinstein Providence Campus, Rhode Island/USA.
- 2012 'Durlacher Vernissage', Galerie im Schlachthaus, Karlsruhe/Germany.
- 'Blue', Cambridge Art Association, Cambridge, Massachusetts/USA.
- 'Knowledge Is Power', URI Feinstein Providence Campus, Rhode Island/USA.

Robyn Thomas

- 'I am curious red', Gallery X, New Bedford, Massachusetts/USA.
- 'The Hive Archive@The Rhode Island Foundation Initiative for Nonprofit Excellence', Perishable Theater, Providence, Rhode Island/USA.
- 2009 'MAMA*', Mathewson Street UMC Chapel Gallery, Providence, Rhode Island/USA.
- 'Group exhibition', The Art Complex Center, Tokyo/Japan.
- 2006 'It's Not So Big, It's Not So Pricey 4', The Space@Alice Providence, Rhode Island/USA.
- 'Night of 1,000 Drawings', Artists Space, New York City/USA.
- 2005 'Robyn Thomas', Duffy & Shanley, Inc. Providence, Rhode Island/USA.
- 'Robyn Thomas', Chapel Gallery, Mathewson Street UMC Providence, Rhode Island/USA.
- 'National Juried Exhibition', Cambridge Art Association, Cambridge, Massachusetts/USA.
- 2004 'Paperworks', The Providence Art Club, Providence, Rhode Island/USA.
- 2002 'Robyn Thomas', Galant Gallery, Salem, Massachusetts/USA.
- 1999 'Das Weibliche', Galerie La Pastourelle, Kuhardt im Pfalz/Germany.
- 'UNTERWEGS', BBK-Baden-Württemberg, Landesvertretung Baden-Württemberg, Bonn/Germany.
- 1998 'Druckgrafik aus Karlsruhe', Staatstheater, Halle/Saale, Germany.
- 'Robyn Thomas', Galerie im Schlachthaus, Karlsruhe/Germany.
- 1997 'Gegenstandslosigkeit heute?', Sparkasse Karlsruhe, Karlsruhe/Germany.
- 1995 'Weihnachtsverkaufsausstellung', Badischer Kunstverein, Karlsruhe/Germany.

Performances

- 2023 'OBSERVATIONS of the INFRA-ORDINARY', The Readymade Humans (collaboration with Cilla Vee), 7 April, *goodTHANGpassing 2023: Afikomen in Plain Sight Edition*, Somerville Armory, Somerville, Massachusetts/USA.
- 2022 'How Long is a String?', The Readymade Humans (collaboration with Cilla Vee), *THANGsgiving 2022: Mashed-Potato Gravy-Reservoir Edition*, 25 November, Somerville Armory, Somerville, Massachusetts/USA.

Robyn Thomas

'Happening!', 12 November, The Center for Connection + Collaboration, Asheville, North Carolina/USA.

2018 'Invocation' written by my persona, Melusine Van der Weyden read by myself for George Angelovski's performance at LEGS NINE, grüntaler9, 11 August, Berlin/Germany.

'Performer' in *Pe(n)sare — Weighing & Thinking*, 17 March, a performative piece by Paolo Piscitelli, Cathouse Proper, Brooklyn, New York/USA

2016 'Playing Painting', SPACEBODIES II, a group performance curated by Andrea Spaziani, Transart Triennale, Ufer Studios, Berlin/Germany.

'RAW/PORTRAYAL/MATERIAL/SELF/PORTRAYAL', Transart Institute Masters Dialogue with performance artist Claire Elizabeth Barratt, followed by an Artist Talk moderated by Dr. Laura Gonzalez, Transart Institute Summer Residency, Ufer Studios, Berlin/Germany.

'Drawing', SPACEBODIES I, a group performance curated by Andrea Spaziani, Transart Triennale, The Gym at Judson Church, New York City/USA.

2015 'Naked Chess Birthday Party for Marcel Duchamp', 28 July Transart Institute Summer Residency, Ufer Studios, Berlin/Germany.

Collaborations & Projects

2022 to Present 'The Readymade Humans', a performance collaborative with Cilla Vee.

2020 to Present 'Recultivating Compassion', an online collaboration and blog project with performance artist CillaVee, Asheville, North Carolina/USA.
<https://www.re-cultivatingcompassion.com/>

2020 to 2021 'Café Decameron', a weekly Zoom BYOB café for creatives in the COVID-era, with participants from locations (and lockdowns) around the globe.

Awards and Funding

2014 to 2018 *Scholarship* for graduate and post-graduate research at University of Plymouth awarded by Transart Institute for Creative Research, Dallas, Texas/USA.

Scholarship for graduate and post-graduate research at University of Plymouth awarded by the Scholarship Committee of Beneficent Congregational Church, Providence, Rhode Island/USA.

2016 *Book Award*, Epilepsy Foundation New England/USA.

Robyn Thomas

2004 *Juror Award, 'Paperworks' juried exhibition. The Providence Art Club, Providence, Rhode Island/USA.*

Education

Doctor of Philosophy

The University of Plymouth - Plymouth, UK
2016 to 2022

Master of Fine Arts, Creative Practice

The University of Plymouth - Plymouth, UK
2014 to 2016

Bachelor of Fine Arts, Studio Art (Painting), *magna cum laude*

Kent State University - Kent, Ohio/USA
1988 to 1991

Additional Studies

Art History, Philosophy, and Pedagogy

University of Karlsruhe - Karlsruhe, DE
1994 to 1997

Art and Media Theory [Guest Student, Masters Program]

Karlsruhe University of Arts and Design - Karlsruhe, DE
1994

German Language Proficiency

Studien Kollegium, University of Karlsruhe - Karlsruhe, DE
1993 to 1994

Residencies, Conferences & Workshops

2022 Residency, *The Center for Connection + Collaboration*, Asheville, North Carolina USA.

2018 Conference, 'SYMPOSIUM: ON LIMITS, BORDERS, EDGES AND BOUNDARIES', Casa Maud and Seminario12, Mexico D.F./Mexico.

2017 Conference, '105th Annual Conference' College Art Association, New York City/USA.

2016 Conference, '104th Annual Conference' College Art Association, Washington D.C./USA.

2014 to 2018 Residencies, Nine Biannual residencies with Transart Institute, New York City, Berlin, and Mexico D.F.

2014 Workshop, 'Artrepreneur Bootcamp', New York Foundation for the Arts, Rhode Island School of Design and the Rhode Island State Council for the Arts, Rhode Island School of Design, Providence, RI.

Robyn Thomas

2013 Conference, 'Un-Conference', The Hive Archive, URI Feinstein Providence Campus, Rhode Island/USA.

Visiting Artist, Teaching, Presentations & Artist Talks

2022 Teaching, 'Materials Workshop', The Center for Connection + Collaboration, Asheville, North Carolina/USA.

Presentation, 'An evening of Pecha Kucha-esque Presentations, The Center for Connection + Collaboration, Asheville, North Carolina/USA and via Zoom.

2018 Presentation, 'Playing Infinitely', Transart Institute Summer Residency, Ufer Studios, Berlin/Germany.
'Raw Reflections and Playing Elegy', Transart Institute Winter Residency, Soma, Mexico D.F./ Mexico.

2017 Teaching, Adjunct faculty, 'Drawing I', CAPS/ART 281 Fall 2017, University of Massachusetts, Boston/USA.

Presentation, 'Painting with Personas: a Self-Reflective Methodology, Part II', Transart Institute Summer Residency, Ufer Studios, Berlin/Germany.

Presentation, 'Painting with Personas: a Self-Reflective Methodology, Part I', Transart Institute Winter Residency. Elizabeth Foundation for the Arts Project Space, New York City/USA.

2016 Visiting Artist Lecture & Guest Critic, 'Collage as a Method: From Appropriation to Originality', ART 393 Photography Workshop: Collage Fall 2016. University of Massachusetts, Boston/USA.

Artists Talk, 'RAW/PORTRAYAL/MATERIAL/SELF/PORTRAYAL', Transart Institute Masters Dialogue with performance artist Claire Elizabeth Barratt, moderated by Dr. Laura Gonzalez, Transart Institute Summer Residency, Ufer Studios, Berlin/Germany.

Presentation, 'Studio Visit', Transart Institute Winter Residency. Elizabeth Foundation for the Arts Project Space, New York City/USA.

2015 Artist Talk, 'Dumb As A Painter or The Artist as Researcher', The Guild, Beneficent UCC Church, Providence, Rhode Island/USA.

Presentation, 'Through the Look-In Glass-Just Between Me and You', Transart Institute Winter Residency, Elizabeth Foundation for the Arts Project Space, New York City/USA.

Publications

PAINTING, PLAYING, PERSONAS: INSERTING CHANGE IN AN ESTABLISHED PAINTING PRACTICE

<http://hdl.handle.net/10026.1/19676>

Doctoral Thesis

Abstract

This doctoral research project explores the impact and changes alternative identities —personas— and a play-based method have on my established painting practice while disentangling it from the belief that a single identity authentically makes a painting art. Its methodology provides a path to answering how using personas with 'play' within a painting practice form strategies meeting this project's aims. Three personas were created and applied across the first two stages of the studio inquiry using my painting practice's methods, including reiteration. In the third stage, continuing to paint independent of the personas, their impact and that of the infinite play method used and developed with them in this inquiry were assessed. Scholarly research on alternative identities, authenticity, naming, 'self-talk', and play was combined with phenomenological-based research methods of observation, reflection, and conversation and applied to the practices and paintings of other artists and mine. Information on how painters use alternative identities in their practices is fortified by this studio inquiry and the examples of contemporary visual artists Plinio Avila, Rubens Ghenov, and Caroline Kent. These artists demonstrate how alternative identities function uniquely in painters' practices and illuminate the benefits they bring while situating and differentiating my use of the personas in this project. Alternative identities enable painters via storytelling to occupy fictive spaces that grant freedom and expand their practices by shifting and changing modes of making and thought. The naming of alternative identities is significant in determining their stories, existence, function, and authenticity and situating them in the artist's practice. Painting with personas demands surrendering control, increased cognition of the artists' diverse roles, and awareness of the unseen. The connections made between the topics explored and the insight and findings revealed relative to scholarly and critical discourse and other artists' practices are its contribution to new knowledge.

Web Sites & Social Media Links

<http://art-robynthomas.com>

<http://www.robynthomas-explorations.com>

Instagram @binipaint

YouTube @robynthomas3053