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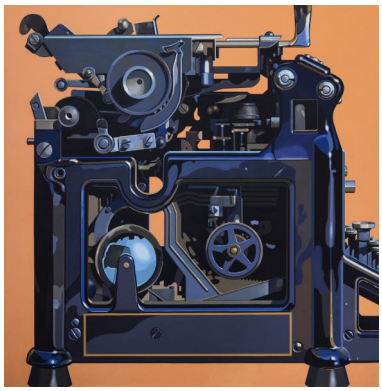

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**CAPTIONS**

1 - *Underwood Side view*, 2004
2 - *Lao*, 1978
3 - *Jane's Remington*, 2002

# Robert Cottingham

Born in 1935 in Brooklyn, New York US
Lives and works in Connecticut US

## SELECTION OF EXHIBITIONS

**2026** *Rivaling Reality: 60 Years of Photorealism,* Museum Frieder Burda, Baden-Baden, Germany

**2025** *Robert Cottingham, Cameras, Typewriters & Components*, Galerie GP & N Vallois, Paris, France*
*Conversation Pieces*, Galerie GP & N Vallois, Paris, France
*Musicology,* Galerie GP & N Vallois, Paris, France
*Face à face,* Fleiss-Vallois, New York, United States

**2024** *Robert Cottingham's Americana,* Galerie Fleiss-Vallois, NY, United States

**2022** *TRAIN.ZUG.TRENO.TREN*, Photo Élysée, Lausanne, Switzerland

**2021** *That's All Folks ! (for 2021)*, exposition collective, Galerie GP & N Vallois, Paris, France

**2020** *La Promenade*, Galerie GP & N Vallois, Paris, France
*Retour vers le futur,* Galerie GP & N Vallois, Paris, France

**2019** *Fictions in the Space Between*, Galerie GP & N Vallois, Paris, France*
**2015** *HyperAmerica: Landscape – Image – Reality,* Kunshaus Graz, Unverisalmuseum Joanneum, Austria

**2014** *Still Life: 1970s Photorealism,* Yale University Art Gallery, New Haven, United States

**2013** *Photorealism Revisited (travelling exhibition)*, Oklahoma City Museum of Art, Oklahoma City ; Butler Institute of Art, Youngstown; MANA Contemporary, Jersey City, United States

**2012** *Photorealism: 50 Years of Hyperrealistic Paiting (travelling exhibition)*, Kunsthalle Tubingen, Germany ; Museo Thyssen-Bornemisza, Madrid, Spain; Saarland Museum, Saarbrucken, Germany ; Birmingham Museum & Art Gallery, Birmingham, United Kingdom ; Museo de Bellas Artes de Bilbao, Bilbao, Spain

**2011** *Signs*, Louis K. Meisel Gallery, New York, United States

**2009** *Realism – The Adventure of Reality,* Kunsthalle Emden, Emden, Germany; Kunsthal Rotterdam, Rotterdam, Netherlands ; Kunsthalle der Hypo-Kultur Stiftung, Munich, Germany
American Dream, National Museum, Krakow, Poland
The City: Day & Night, Louis K. Meisel Gallery, New York, United States
Picturing America: Photorealism in the 70s, Deutsche Guggenheim, Berlin, Germany

**2008** *Shock of the Real – Photorealism Revisited,* Boca Raton Museum of Art, Boca Raton, United States
*Sign/Age*, Armand Bartos Fine Art, New York, United States

**2006** *Photorealism: Cultural Icons*, Jonathan Novak, Los Angeles, United States

**2005** *Tandem Press-Robert Cottingham*, Barbara Krakow Gallery, Boston, United States
Galerie Patrice Trigano, Paris, France

**2004** *New Still Lifes*, Forum Gallery, New York, United States*

**2000** *Still Lifes,* Forum Gallery, New York, United States

**1998** *Eyeing America: Robert Cottingham Prints,* National Museum of American Art, Smithsonian Institution, Washington, United States
*Robert Cottingham: Recent Paintings & Works on Paper,* Pensler Galleries, Washington, United States
*Hollywood Stills: House Portraits by Robert Cottingham,* Long Beach Museum of Art, Long Beach, United States*

**1997** *Robert Cottingham – An American Alphabet,* Aldrich Museum of Contemporary Art, Ridgefield, United States*

**1996** *Robert Cottingham – An American Alphabet,* Forum Gallery, New York, United States ; Montgomery Museum of Fine Arts, Montgomery, United States

**1994** Struve Gallery, Chicago, United States
Louis K. Meisel Gallery, New York, United States
Harcourts Contemporary, San Francisco, United States
*Robert Cottingham,* Triton Museum, Santa Clara, United States*
Takada Gallery, San Francisco, United States

5

6

*5 - Main Street Diner*, 2018
*6 - Maple*, 2018
*7 - Empire IV*, 2012

Robert Cottingham is from the first generation of photorealists with Chuck Close, Richard Estes and John DeAndrea, who were also exhibited from 1970 at O.K. Harris Gallery, New York.

Cottingham was born in Brooklyn, New York, in 1935. He saw the beginning of consumer society and advertisement, national and individual markers of American society. Young Cottingham's visits to Times Square with his father got him into the habit of looking up to see the colourful and increasingly bright signs.

In 1947, when he was twelve and televisions were beginning to enter American homes, Cottingham had his first artistic revelation seeing Edward Hopper at the Whitney Museum of American Art (New York). This discovery would be decisive both in his career as a painter and for his artistic orientations. Fascinated by lettering and typography, Robert Cottingham starts working as art director in a New York advertising agency. Transferred to Los Angeles, the radical change of atmosphere on the West Coast, with the huge, incessant neon lights of Hollywood, made a deep impression on Cottingham; he started painting every day after work.

He used photographs initially as a reference point, taking his own amateur pictures in the city or cutting them from newspapers and magazines. Cottingham the painter of urban landscapes is already painting neon signs, facades and fronts in the colourful, structured and precise style he still has today.

In 1968, when Robert Cottingham was concentrating on drawing and painting villas in Hollywood, his work was shown in his first solo exhibitions and he subsequently decided to put an end to his advertising career in order to fully focus on his art.

In 1974 - 1975, Robert Cottingham was awarded a grant by the National Endowment for the Arts which financed a long bus tour through 26 towns in the north-eastern United States, trip during which he took large quantities of photographs from all angles and at all times of day. This trip, amongst others, was a way of renewing his stock of images of places forgotten by modernisation.

At the turn of the 1980s - 1990s, Robert Cottingham began taking an interest in another vernacular symbol of American modernity: trains and railroad landscapes, which he rendered in a more restrained palette of colours than his neon signs, but with a new attention to texture. It is the typography of the railway company logos that particularly fascinated the artist – wheels, doors, ladders, bolts and chains of the trains themselves followed.

In the early 2000s, still painting luminous signs from the 1930s and 1940s, the painter became interested in old typewriters and cameras, parts from industrial machines and then perfume bottles.

To this day, Cottingham's work continues to be placed in the photorealistsphere. His work has been exhibited all over the world and is part of major public collections such as the Guggenheim, the MoMA, the Whitney Museum, the Tate, or the Metropolitan Museum.

7