

TIMOTHY **APPHOMAGE** PAINTINGS

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**EXHIBITION**

*February 20, 2009*

*through*

*April 17, 2009*

Goya Contemporary · Goya-Girl Press

TIMOTHY **APPHOMAGE** PAINTINGS

## Can abstraction communicate about the dramas of human existence as representational painting has done in the past?

Our world is filled with human bodies, architecture, flora, and fauna, but it is additionally defined by color, line, shape, and spatial interactions. What one might respectively call the “embodied” and formal are intertwined in that which we perceive around us: flesh is color, buildings are shape, trees are line, and, to broaden this path of thought, emotional dynamics might be seen as relationships between individual, living forms. For instance, love suggests two or more entities that are close rather than distant, while power implies the quality of bigness compared to something smaller. As proximity and scale shift in these examples, so does feeling.

However, a schism has arisen between formal abstraction and representational imagery over the course of the last one hundred some years of art. By the middle decades of the twentieth-century, this growing divide yielded discourse-defining exchanges by such celebrated critics as Clement Greenberg, Michael Fried, and Donald Judd around the notion of autonomous abstraction – of visual form freed not only from illusionism but from reference to events and experiences outside of its own optical, spatial, or material presence. Timothy App investigates and rethinks the categories of abstraction and representation in his *Homage* paintings and related works on paper. By distilling canonical paintings of Western art into eloquent geometries, the artist has made a convincing case for abstraction’s capacities to deliver quite human narrative content and to be made more compelling rather than compromised through its embracing of allusion.

That being said, App’s *Homages* do not rely on their predecessors. Although the artist has studied in person each of the pictures of Caravaggio, Poussin, Titian, Vermeer and others that serve as his sources, his works achieve impact within their own borders. Therefore, they might equally be considered heirs to Color Field and other earlier types of reductive geometric painting. But App complicates the non-representational lineage of his imagery. Shapes billow, bully, cup, cut, emerge from, or eclipse each other, engaging in an array of anthropomorphic activity that produces a narrative effect alongside his intersecting circles, trapezoids, and triangles. Theatrical analogies are also rife within the series. The artist’s canvases include “platforms” and “stages,” as well as “curtains” and “windows,” which either foreground or obscure their surrounding elements. The result is a defiantly depictive abstraction.

*is a curator living in Washington, DC. She currently works at the Hirshhorn Museum and Sculpture Garden and has taught at George Washington University and the Corcoran College of Art and Design.*

A carefully conceived system of color overlays App’s theater of forms. After building his compositions in tonal grays, the artist uses color as “an agent of transformation,” applying glazes of cadmium yellow, ultramarine blue, cadmium red, and Hooker’s green to catalyze certain shapes, which are further juxtaposed with areas of white ground and opaque black. While this clearly defined and unified palette is more than satisfying as an end in itself, intensity and variance of color distinguish and enliven some forms, while causing others to fade or settle into supporting roles. Each overall scheme is keyed to (but, importantly, does not attempt to replicate) both the color and narrative structure of the source painting. Of note, App applies paint with his canvases positioned horizontally on sawhorses rather than in a vertical orientation. He follows the weave of the canvas so that no errant drips or erratic brushstrokes distract from the pure force of color and shape, and the relational meanings they convey.

In the artist’s *Medusa*, 2006 [**Plate 06**], the placement of the almost eye-shaped dark green and grey form dominating the left side of the canvas appears pivotal to the imperiled stability of the world contained in the composition even if a viewer is not aware that the shape is linked to the taut sail in Gericault’s tension-filled canvas *The Raft of the ‘Medusa,’* 1818-1819. Likewise, one does not need the reference of Velazquez’s *Las Meninas*, 1656, to read the receding spaces of App’s *Meninas*, 2006 [**Plate 05**], or wonder at what is implied by the disparity between the central curving, rosy volume and the darker, weightier rectilinear shapes that flank it. Ultimately the optical and the emotional are allied in the powerful equilibrium of these examples. As one reasons out objective boundaries, position, and inter-connections, a subjective evaluation seeps in and the story that has been developed in contour becomes animated.

Despite the self-sufficiency of the paintings, App consciously guides his viewers back to art history with evocative titles and his own commentary on the series.\* This intentional framework reminds that the compositional strategies of the Old Masters are anything but incidental to the tragic, triumphant, and transcendent moments they made manifest. It also establishes the place of App’s individual project within a continuum of image production that is centuries rather than decades long and confronts the endeavor of contemporary abstraction as a whole with the invigorating potential of a vast, and as yet under-explored, world of non-illusionistic depiction.

**NOTE\***

Rasmussen, Jack. “A Conversation with Timothy App,” *Homage: Timothy App*, The Angie Newman Johnson Gallery, Episcopal High School, Alexandria, VA 2007.

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**THE HOMAGE PAINTINGS**

For a long time I have marveled at the theatrical drama, emotional power, and formal complexity of certain revered paintings from the history of Western art.

The idea of human events played out through dramatic compositions, whether grandly or intimately, appeals to a fundamental human desire to narrate in a powerful and convincing way through pictorial expression. With this in mind, the Homage Paintings are my respectful, honest and direct response to each of these extraordinary narrative masterworks and their creators.

Paradoxically, these works are both an objective formal analysis of astonishing compositions from the past and simultaneously a contemplative reverie of their artistic gravitas. Through my continued use of systematic proportioning of space, elemental geometry, and color as an agent of transformation, I have gathered various objects, figures, and environments in the original works and have merged them into singular forms. These amalgamations are then conjoined to hopefully create a dramatic compositional wholeness that parallels the chosen works. Ultimately, I believe in the autonomy of my paintings and in the notion that these pictorial artifacts, their subject matter notwithstanding, possess an aesthetic life of their own.

The longer I have painted the more I have felt the past coming to bare on the artistic present, that in and through art, the past and present coalesce. The invisible undertow of history is deeply and inevitably felt as I work with elemental forms, coaxing depiction out of abstraction, witnessing reality mingling with imagination. Time has shown that the more I become the dispassionate agent of the universal, the more personal and interior the work becomes. Through these paintings, I am seeking artistic and spiritual continuity with the past.

**TIMOTHY APP**

*Baltimore, Maryland*





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*Martyr*  
2005  
acrylic on canvas  
66 × 72 inches



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*Allegory*  
2005  
acrylic on canvas  
66 × 55 inches



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**Plate 02**



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*Bacchanal*  
2005  
acrylic on canvas  
60 × 66 inches



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*Sabine*  
2006  
acrylic on canvas  
56 × 84 inches





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*Meninas*  
2006  
acrylic on canvas  
72 × 66 inches





*Medusa*  
2006  
acrylic on canvas  
54 × 72 inches



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*Tyrania*  
2007  
acrylic on canvas  
48 × 72 inches





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*Tymbos*  
2007  
acrylic on canvas  
78 × 60 inches





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*Socrat*  
2007  
acrylic on canvas  
54 × 72 inches



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*Crucifer*  
2007  
acrylic on canvas  
84 × 62 inches



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*Concumbere*  
2008  
acrylic on canvas  
46 × 68 inches





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*Nuptial*  
2008  
acrylic on canvas  
66 × 50 inches

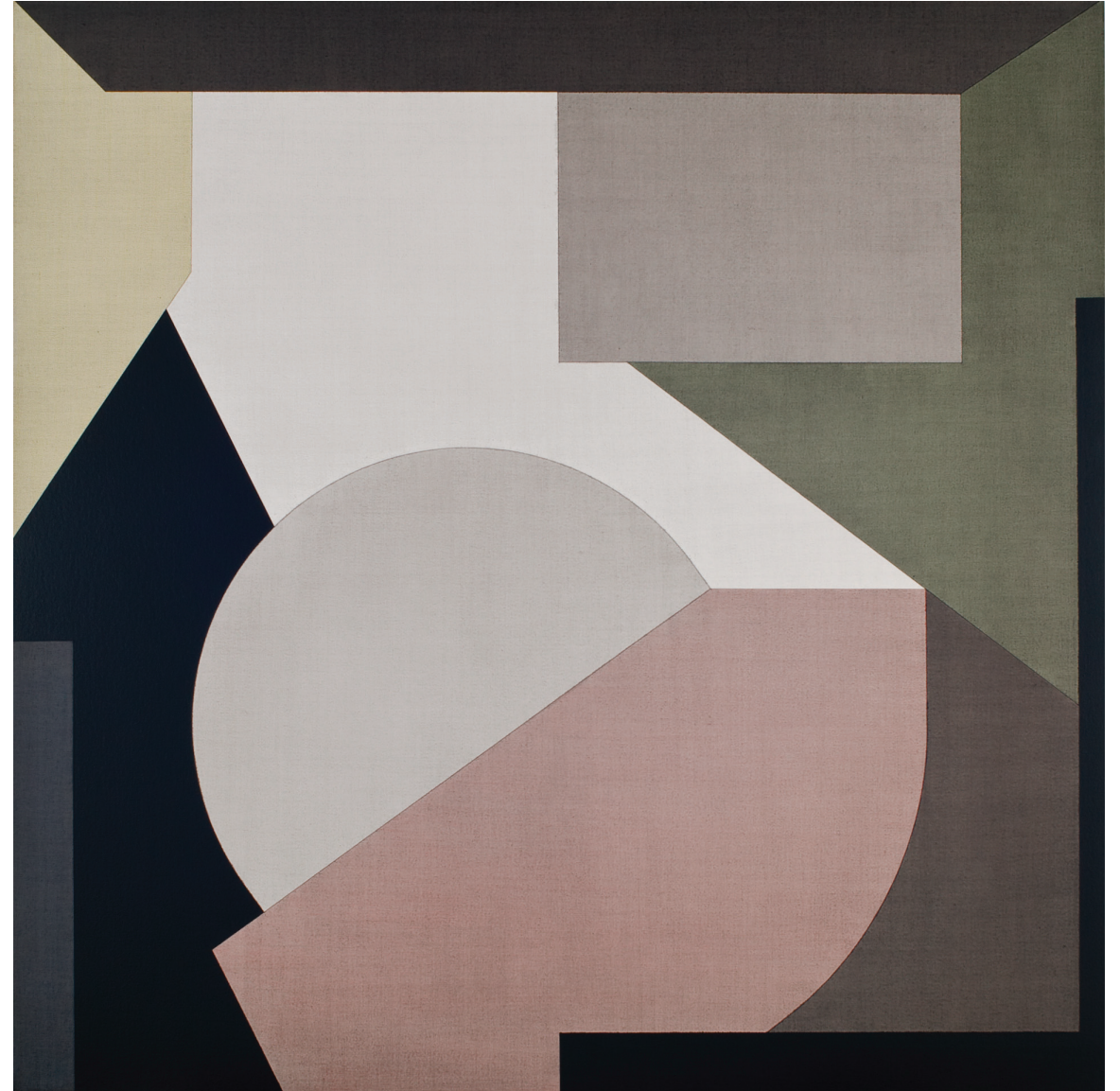




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*Annunciator*  
2008  
acrylic on canvas  
60 × 60 inches



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*Imagos*  
2008  
acrylic on canvas  
72 × 54 inches



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**LIST OF PAINTINGS AND REFERENT MASTERWORKS****Plate 01***Martyr*

Caravaggio, *The Martyrdom of Saint Matthew*

1599-1600

oil on canvas

128 × 135 inches

Contrelli Chapel, Church of San Luigi dei Francesi, Rome

**Plate 02***Allegory*

Vermeer, *The Allegory of Painting*

1666-67

oil on canvas

48 × 40 inches

Kunsthistorisches Museum, Vienna

**Plate 03***Bacchanal*

Titian, *The Bacchanal of the Andrians*

1518

oil on canvas

69 × 76 inches

The Prado, Madrid

**Plate 04***Sabine*

Poussin, *The Rape of the Sabine Women*

1634

oil on canvas

61 × 82 inches

The Metropolitan Museum of Art, New York

**Plate 05***Meninas*

Velasquez, *The Maids of Honor*

1656

oil on canvas

125 × 108 inches

The Prado, Madrid

**Plate 06***Medusa*

Gericault, *The Raft of the "Medusa"*

1818-19

oil on canvas

192 × 288 inches

The Louvre, Paris

**Plate 07***Tyrania*

Goya, *The Third of May, 1808*

1814-15

oil on canvas

105 × 173 inches

The Prado, Madrid

**Plate 08***Tymbos*

El Greco, *The Burial of Count Orgaz*

1586

oil on canvas

192 × 142 inches

Santo Tome, Toledo, Spain

**Plate 09***Socrat*

David, *The Death of Socrates*

1787

oil on canvas

59 × 78 inches

The Metropolitan Museum of Art, New York

**Plate 10***Crucifer*

Rubens, *The Raising of the Cross*

center panel of an altarpiece

1609-10

oil on canvas

180 × 134 inches

Antwerp Cathedral

**Plate 11***Concumbere*

Ingres, *Odalisque with Slave*

1814

oil on canvas

28 × 40 inches

Fogg Art Museum, Cambridge, Massachusetts

**Plate 12***Nuptual*

Van Eyck, *Wedding Portrait*

1434

oil on panel

33 × 22 inches

The National Gallery, London

**Plate 13***Annunciator*

The Master of Flemalle (Robert Campin?), *The Annunciation*

center panel of the Merode Altarpiece

1425-28

oil on panel

300 × 25 inches

The Metropolitan Museum of Art, New York

**Plate 14***Imagos*

Ingres, *Vicomtesse d'Haussonville*

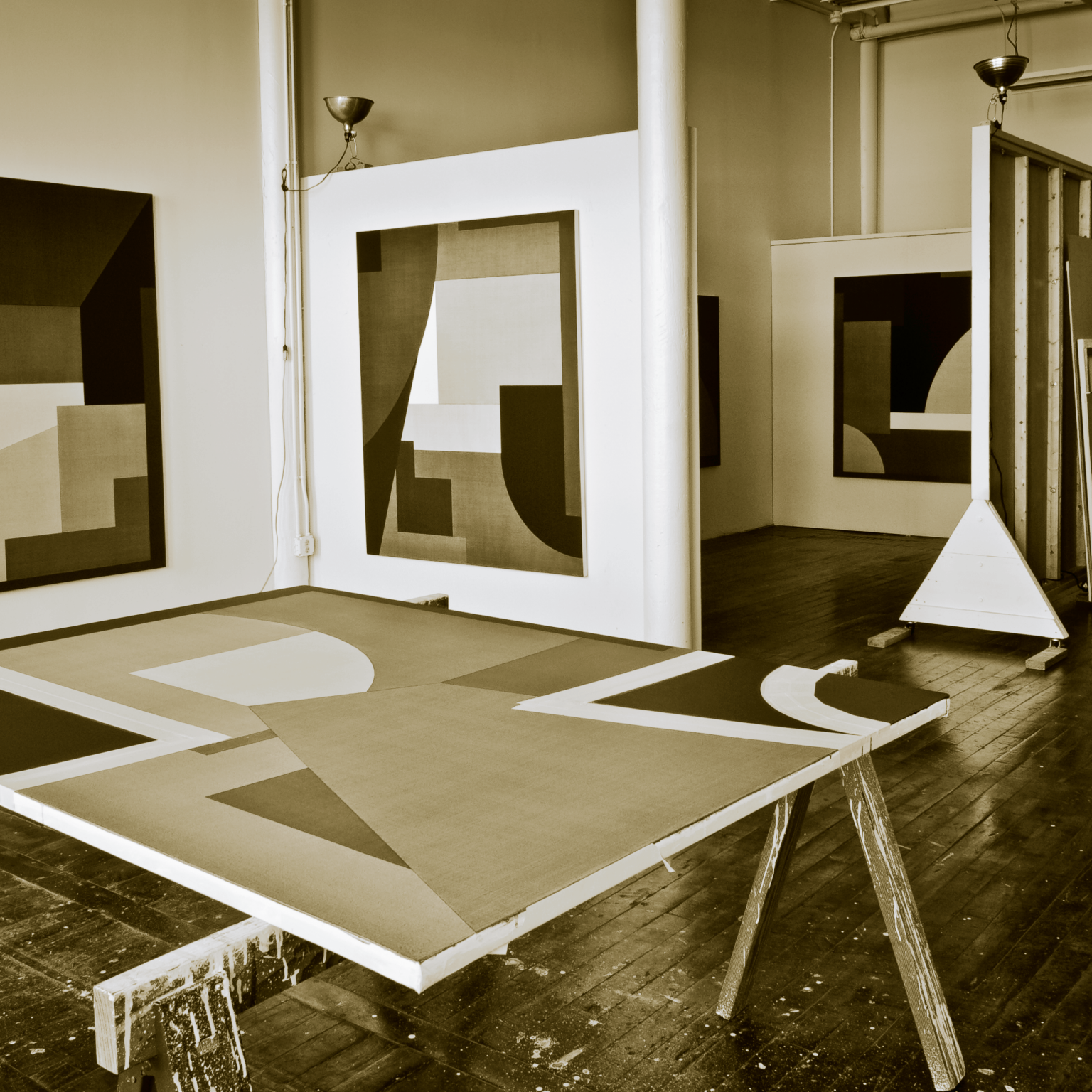
1845

oil on canvas

52 × 36 inches

The Frick Collection, New York





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**TIMOTHY APP**

- 1947** Born, Akron, OH
- 1970** BFA, Kent State University,  
Kent, OH
- 1974** MFA, Tyler School of Art of Temple University,  
Philadelphia, PA

**PUBLIC COLLECTIONS**

- Albright-Knox Art Gallery (Foreman Collection), Buffalo, NY  
Alston & Bird, Ilp, Atlanta, GA  
Art & Automation, Burlington, Ontario, CA  
Atlantic Richfield Company, Denver, CO  
Avalere Health, Washington, DC  
Baltimore Museum of Art, Baltimore, MD  
Bernalillo County Medical Center, Albuquerque, NM  
Blanton Museum of Art, University of Texas, Austin, TX  
Emporia State University, Emporia, KS  
Freddie Mac, McLean, VA  
Gensler & Associates, San Francisco, CA  
Hallmark Cards, Inc, Kansas City, MO  
Johns Hopkins University Hospital, Baltimore, MD  
Joslyn Art Museum, Omaha, NE  
Kent State University, Kent, OH  
Long Beach Museum of Art, Long Beach, CA  
McDermott, Will & Emory, Washington, DC  
Monash University Museum of Art, Melbourne, Australia  
Morgan Stanley Dean Witter, Inc, New York, NY  
Mulvane Art Museum, Topeka, KS  
Museum of Albuquerque, Albuquerque, NM  
Museum of Fine Arts, Santa Fe, NM  
Pomona College, Claremont, CA  
Principal Financial Group, Des Moines, IA  
Registry Hotel, Dallas, TX  
Roswell Museum & Art Center, Roswell, NM  
Sheppard Pratt Health Systems, Baltimore, MD  
Skadden, Arps, Slate, Meagher & Flom, Washington, DC  
Tamarind Institute, Albuquerque, NM  
The Cordish Company, Baltimore, MD  
Tucson Museum of Art, Tucson, AZ  
University of New Mexico, Albuquerque, NM  
Westin Galleria, Houston, TX  
Ziger Snead Architects, Baltimore, MD



**ONE-PERSON EXHIBITIONS**

- 2009** Goya Contemporary, Baltimore, MD  
*Catalogue essay by Kristen Hileman*
- 2007** Angie Newman Johnson Gallery, Alexandria, VA
- 2006** Goya Contemporary, Baltimore, MD
- 2005** Goya Contemporary, Baltimore, MD  
*Catalogue essay by Terrie Sultan and Christopher French*
- 2003** District Fine Arts, Washington, DC  
  
Goya Contemporary, Baltimore, MD
- 2001** Goya Contemporary, Baltimore, MD
- 2000** Kiang Gallery, Atlanta, GA
- 1995** York College of Pennsylvania, York, PA
- 1992** Linda Durham Gallery, Santa Fe, NM
- 1991** Wade Wilson Gallery, Chicago, IL
- 1989** Linda Durham Gallery, Santa Fe, NM  
  
Anthony Ralph Gallery, New York, NY
- 1988** Linda Durham Gallery, Santa Fe, NM  
*Catalogue essay by William Peterson*
- 1987** Anthony Ralph Gallery, New York, NY
- 1985** Linda Durham Gallery, Santa Fe, NM
- 1984** University Art Museum, University of New Mexico, Albuquerque, NM
- 1983** Linda Durham Gallery, Santa Fe, NM  
  
Mattingly-Baker Gallery, Dallas, TX
- 1982** Johnson Gallery, University of New Mexico, Albuquerque, NM
- 1980** Baum-Silverman Gallery, Los Angeles, CA
- 1979** Los Angeles Institute of Contemporary Art, Los Angeles, CA

**SELECTED GROUP EXHIBITIONS**

- 2009** "The Grey Zone: Paintings and Drawings by Timothy App and Howie Lee Weiss,"  
Howard Community College, Columbia, MD
- 2008** "Works on Paper:  
The Natalie and Irving Forman Collection,"  
Albright-Knox Gallery, Buffalo, NY  
*Catalogue essay by Lilly Wei*
- 2007** Denise Bibro Fine Art,  
Platform Project Gallery, New York, NY  
  
"Strictly Painting 6,"  
McLean Project for the Arts, McLean, VA  
*Curated by Kristen Hileman*
- "By Any Means:  
Works from the National Drawing Invitationals,"  
University Center Galleries,  
J. Wayne Stark University, College Station, TX  
Perspective Gallery, Blacksburg, VA  
Art Museum, Texas Tech University, Lubbock, TX  
*Essay by Donald D. Perry*
- 2006** "Point of View,"  
Goya Contemporary, Baltimore, MD  
  
"Shine On,"  
Goya Contemporary, Baltimore, MD  
  
"Mapping the Alternative,"  
20th Annual Critics' Residency Program,  
Maryland Art Place, Baltimore, MD  
*Catalogue essays by Lilly Wei, Justin Gershwin, Brooke Lampley, and Lauren Pennell*
- 2005** "Soft Openings,"  
American University Museum at the Katzen Center,  
Washington, DC
- "Engaging the Structural,"  
Broadway Gallery, New York, NY  
*Essay by Lilly Wei*

"The Forman Collection,"  
Albright-Knox Art Gallery, Buffalo, NY  
*Catalogue essay by Lilly Wei*

- 2004** "Conversations with the Collection,"  
Long Beach Museum of Art, Long Beach, CA

"Conversations:  
Influence and Collaboration in Contemporary Art,"  
Evergreen House,  
Johns Hopkins University, Baltimore, MD  
Delaware Center for Contemporary Art, Wilmington, DE  
Bevier Gallery, Rochester Institute of Technology,  
Rochester, NY  
*Curated and catalogue essay by Barry Nemett*

- 2002** "2002 Biennial Exhibition,"  
Memphis College of Art, Memphis, TN  
*Curated by Cynthia Thompson*  
*Catalogue essay by Faye Hirsch*

"Poetic Minimalism,"  
District Fine Arts, Washington, DC

- 2001** "Mixing Realities,"  
Muzeum Okregowe W Bydgoszcy, Bydgoszcz, Poland

"Selected Prints,"  
Barbara Krakow Gallery, Boston, MA

"Summer 2001: Prints and Drawings,"  
Goya Contemporary, Baltimore, MD

- 2000** "In Good Form,"  
Kiang Gallery, Atlanta, GA

"Strictly Painting III,"  
McLean Project for the Arts, McLean, VA

- 1999** "Painters Who Make Prints,"  
University of Maryland, College Park, MD  
Kennedy Museum of American Art, Ohio University, Athens, OH  
*Catalogue, essay by Barbara Rose*

"More than Paper & Ink,"  
Villa Julie College, Stevenson, MD

"47th Annual Exhibition,"  
Aichi Prefectural Museum of Art, Nagoya, Japan

"That Certain Look:  
The Minimalist Tradition in New Mexico,"  
University of New Mexico, Albuquerque, NM  
*Curated by Jonathan Abrams*

"Chance & Necessity,"  
Maryland Art Place, Baltimore, MD  
St Mary's College, St Mary's City, MD  
Ohio University, Athens, OH  
Goya Contemporary, Baltimore, MD  
Columbia Festival for the Arts, Columbia, MD  
*Catalogue by Robert Edelman*

- 1998** "Chance & Necessity,"  
Goya Contemporary, Baltimore, MD

"22nd Annual National Invitational Drawing Exhibition"  
Eppink Art Gallery, Emporia State University, Emporia, KS  
*Catalogue*

- 1997** "Not So Simple,"  
Arts 901, Washington, DC

"Playing in the Dark Tower:  
Images from Black Literary Landscapes,"  
Maryland Art Place, Baltimore, MD  
*Curated by Chezia Thompson*

"Summer 1997,"  
C. Grimaldis Gallery, Baltimore, MD

- 1996** "Making Waves in the Mid-Atlantic,"  
Maryland Art Place, Baltimore, MD

- 1995** "State of the Art,"  
Maryland Art Place, Baltimore, MD

"Geometric Abstraction,"  
C. Grimaldis Gallery, Baltimore, MD

- 1994** "Between the Sexes,"  
Maryland Art Place, Baltimore, MD

“Zero Defect:  
The Recent Work of Timothy App & John Ruppert,”  
Maryland Art Place, Baltimore, MD

“100 Works,”  
Mulvane Art Museum, Washburn University, Topeka, KS

**1993** “Selections from the Permanent Collection,”  
Museum of Albuquerque, Albuquerque, NM

“Elemental Abstraction,”  
Salisbury State University, Salisbury, MD

“Drawings From the Permanent Collection,”  
Museum of Albuquerque, Albuquerque, NM

**1992** “Freedom of Choice,”  
Maryland Art Place, Baltimore, MD

“Common Ground,”  
Museum of Albuquerque, Albuquerque, NM

“New Mexico Impressions: Printmaking 1880-1990,”  
University Art Museum, University of New Mexico,  
Albuquerque, NM

“The Collection: New Acquisitions,”  
Mulvane Art Museum, Washburn University, Topeka, KS

Anthony Ralph Gallery, New York, NY

Linda Durham Gallery, Santa Fe, NM

**1991** “Plane Truth,”  
Mulvane Art Museum, Washburn University, Topeka, KS

Jan Turner Gallery, Los Angeles, CA

“Abstraction and Non-Objective Art,”  
Principle Financial Group, Des Moines, IA

“Harold Segelstad Collection: Selected Work,”  
Shasta College Gallery, Shasta College, Redding, CA

“Painting With Out Words,”  
Jan Turner Gallery, Los Angeles, CA

“The Centennial Suite,”  
Albuquerque City and County Government Buildings,  
Albuquerque, NM  
*Prints by 17 artists published by the Tamarind Institute*

“The Art of Albuquerque: A Study in Discovery,”  
Museum Of Albuquerque, Albuquerque, NM

Anthony Ralph Gallery, New York, NY

**1989** “Five New Painters,”  
John Davis Gallery, New York, NY  
*Curated by Sean Sully*

**1988** Anthony Ralph Gallery, New York, NY

“Get It on Paper: An Exhibition of Works on Paper,”  
Linda Durham Gallery, Santa Fe, NM

**1988** “The Huntington at 25:  
The Gallery Collects, Selected Acquisitions, 1983 87,”  
Archer M. Huntington Gallery,  
College of Fine Arts, University of Texas, Austin, Austin, TX

**1987** “New Mexico ‘87,”  
Museum of Fine Arts, Santa Fe, NM  
*Catalogue*

“Uncommon Space,”  
Museum of Albuquerque, Albuquerque, NM

“App, Feinberg and Hahn: Work from Leaves of Absence,”  
University of New Mexico, Albuquerque, NM

“Working Small,”  
University Art Museum, University of New Mexico,  
Albuquerque, NM

“Statements ‘87:  
A Perspective on Contemporary Art in New Mexico,”  
Fine Arts Gallery, New Mexico State Fairgrounds,  
Albuquerque, NM

**1985** “Five from New Mexico,”  
Fox Fine Arts Center, University of Texas, El Paso, TX

“1985 Invitational Exhibition,”  
Roswell Museum and Art Center, NM

“Statements ‘85:  
A Perspective on Contemporary Art in New Mexico,”  
Fine Arts Gallery, New Mexico State Fairgrounds,  
Albuquerque, NM

**1984** “Recent Acquisitions,”  
Museum of Albuquerque, Albuquerque, NM

Sebastian-Moore Gallery, Denver, CO

**1983** “The Phoenix Biennial,”  
Phoenix Art Museum, AZ  
*Catalogue essay by Albert Stewart*

Gensler and Associates, Houston, TX

**1982** “Geometric Formalism in American Art,”  
University Art Museum, University of New Mexico,  
Albuquerque, NM

Mattingly-Baker Gallery, Dallas, TX

**1981** “Meridian Invitational,”  
Meridian Gallery, Albuquerque, NM

“Recent Acquisitions,”  
University Art Museum, University of New Mexico,  
Albuquerque, NM

**1980** “Gallery Gala,”  
Baum-Silverman Gallery, Los Angeles, CA

**1979** Santa Fe Festival of the Arts, Santa Fe, NM

“Exhibition,”  
Albuquerque United Artists and Meridian Gallery,  
Albuquerque, NM

“Los Angeles Abstract Painting,”  
University Art Museum, University of New Mexico,  
Albuquerque, NM

University Art Gallery, University of California, Riverside, CA  
*Catalogue, essay by Melina Wortz*

“Qualities of Vision,”  
Riverside Art Center, Riverside, CA

“Abstract Drawings,”  
Baum-Silverman Gallery, Los Angeles, CA

**1978** “1978 Armory Show,”  
Armory for the Arts, Santa Fe, NM  
Albuquerque Public Library, Albuquerque, NM

“A Painting Show,”  
Mt San Antonio College, Walnut, CA

“Abstract Painting from Southern California,”  
Emily H. Davis Art Gallery, University of Akron, Akron, OH  
University of North Dakota, Grand Forks, ND

“Painting in the Contemporary Mode,”  
Mt San Jacinto College, CA

**1976** “The Old and the New: Drawings by the Claremont Faculty,”  
Libra Gallery, Claremont Graduate School, Claremont, CA

“22nd All California Juried Show,”  
Laguna Beach Museum of Art, Laguna Beach, CA

**1975** “Two On Paper,”  
Southeast Arkansas Arts and Science Center, Pine Bluff, AK

“Nine LA Artists,”  
California State University, Bakersfield, CA

**1973** “Color at Tyler,”  
Watson Art Gallery, Elmira College, NY  
*Catalogue by Richard Schiff*

“26th Annual Award Exhibition,”  
Cheltenham Art Center, Philadelphia, PA  
*Juror, Lawrence Alloway*

**1972** “Drawing Invitational,”  
Akron Art Institute, Akron, OH

**1971** “Six Artists,”  
Akron Art Institute, Akron, OH

**1970** “47th Annual Juried Exhibition,”  
Akron Art Institute, Akron, OH

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McNatt, Glenn. "Artists Portrayed as Objects Are Among the Views at Goya," *The Baltimore Sun*, May 25, 2006.

McNatt, Glenn. "Geometric Art," *The Baltimore Sun*, May 24, 2005.

Bowers, Jessica. "Living Large: Size Matters in the Minimalist Paintings of Timothy App," *Baltimore City Paper*, June 22, 2005.

Wei, Lilly. "Geometry Reloaded," *NY Arts*, May-June, 2005.

Varrone, Kevin. "Gallery Talk," *Chesapeake Home*, February, 2005.

Shannon, Joe. "Timothy App at District Fine Arts," *Art in America*, February, 2004.

McNatt, Glenn. "Season of Abstraction Takes Shape," *The Baltimore Sun*, September 23, 2003.

Goodman, Janis. "Timothy App at District Fine Arts," WETA, Channel 26, Washington, DC, May 8, 2003.

O'Sullivan, Michael. "On Exhibit," *The Washington Post*, May 2, 2003.

Dorsey, John. "Timothy App, Artist," *Roland Park News*, Fall, 2002.

Giuliano, Mike. "Master Class: Those That Teach, Do," Annual Faculty Exhibition, *City Paper*, October 3, 2001.

Gazeta Wyborcza, Bydgoszcz. "Mixing Realities in Art," Poland, September 21, 2001.

Gazeta Wyborcza, Bydgoszcz. "Life is Movement," Poland, September 24, 2001.

Giuliano, Mike. "Artists Shine in Summer Showcase," *Baltimore Messenger*, Baltimore, Maryland, Vol. 32, No. 39, July 19, 2001.

Sheldon, Louise. "Tension and Balance Coincide at Goya Girl," *The Baltimore Chronicle*, April, 2001.

Proztman, Ferdinand. "Strictly Painting," *The Washington Post*, July 6, 2000.

Cullum, Jerry. "Shapes that Reverberate with Rich, Subtle Energy," *The Atlanta Journal-Constitution*, April 28, 2000.

Lerner, Adam J. "Chance and Necessity," *Art Papers*, March-April, 1999.

Giuliano, Mike. "Driven To Abstraction: Area Artists Keep Nonfigurative Art Alive," *City Paper*, December 9, 1998.

Dorsey, John. "Shared Humanity Lies at the Core," *The Baltimore Sun*, December 1, 1998.

Dorsey, John. "Ripened Fruits of Seven Sabbaticals," *The Baltimore Sun*, September 1, 1998.

O'Sullivan, Michael. "The Artists as Lobbyists," *The Washington Post*, December 11, 1997.

Dorsey, John. "Art Review," *The Baltimore Sun*, October 22, 1997.

Dorsey, John. "Quality Unifies Exhibit," *The Baltimore Sun*, July 18, 1997.

Giuliano, Mike. "Geometric Abstraction at the C.Grimaldis Gallery," *City Paper*, May 17-24, 1995.

Giuliano, Mike. "The Top 10 Art Exhibits of 1994," *City Paper*, Baltimore, MD, Vol. 18, No. 52, Dec. 28, 1994 – Jan. 4, 1995.

Giuliano, Mike. "Back to Basics," *City Paper*, Baltimore, MD, Vol. 18, No. 23., June 8-15, 1994.

Dorsey, John. "Zero Defect," *The Baltimore Sun*, June 6, 1994.

Turner, David C. "Artists of 20th Century New Mexico," Museum of New Mexico Press, 1992.

Laird, Linda. "Best of Region on Display," *The Topeka Capitol Journal*, July 31, 1992.

Peterson, William. "Timothy App: The Values of Abstraction," *Artspace*, January-February, 1991.

Frank, Peter. "Reconstructivist Painting: Neo-modern Abstraction in the United States," *Artspace*, March-April, 1990.

Ballatore, Sandy. "App's Canvases Proclaim Vitality of Geometric Painting," *Albuquerque Journal*, October 29, 1989.

Ballatore, Sandy. "Two Spaces, One World: From Los Angeles to New Mexico," *Artspace Magazine*, May / June, 1989.

Shields, Kathleen. "Timothy App at Linda Durham," *Art in America*, June, 1989.

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Wolfe, Theodore. "Sharp Eclecticism Marks Exhibition," *Albuquerque Journal*, February 2, 1988, and *Artspace*, Spring 1988.

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Gubrud, Jennifer. "Teaching Gallery Features work by UNM Professors," *New Mexico Daily Lobo*, November 20, 1987.

Peterson, William. "New Mexico, Part III," *Artspace*, Vol. 11, No. 4, Fall, 1987.

Neill, Jeanne. "Museum, Art Center's Exhibition Underway," *Roswell Daily Record*, September 15, 1986.

Bell, David. "...At the Linda Durham Gallery," *Journal North*, July 13, 1985.

Price, Max. "Denvers's Sebastian-Moore 'Testing the Waters' with Santa Fe Gallery Trade," *Denver Post*, April 22, 1984.

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#### **AWARDS**

McLean Project for the Arts Prize, VA, 2007  
*Juried by Kristen Hileman*

McLean Project for the Arts Prize, VA, 2000  
*Juried by Terrie Sultan*

Individual Grant, Maryland State Arts Council, 1999

National Endowment for the Arts Fellowship, 1987-1988

Purchase Prize, Museum of Fine Arts, Santa Fe, NM, 1987

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