

TIMOTHY APP

THE AESTHETICS OF PRECISION
FORTY-FIVE YEARS OF PAINTING

DATES OF THE EXHIBITIONS

American University Museum,
Katzen Arts Center

“The Aesthetics of Precision: Forty-Five Years of Painting”

April 6 to May 26, 2013

Goya Contemporary

“The Aesthetics of Precision: Forty-Five Years of Works on Paper”

April 12-May 29, 2013.

WITH CONTRIBUTIONS BY

Richard Shiff

Lily Wei

Julie Karabenick

Jennifer Wallace

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TIMOTHY APP



GOYA CONTEMPORARY
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DEDICATION

Firstly, I want to thank Richard Shiff and Lilly Wei for giving generously of their time and energy to write for this catalog. Their knowledge and insight as thinkers and writers speak for themselves. Also, I want to thank Julie Karabenick for her infinite patience with the details of our interview, and for her dedication to high standards. And to the poet, Jennifer Wallace, who so graciously agreed to compose for this catalog, I am indebted. She has shown us, confronted with silence, the power and subtlety of words.

Secondly, I want to express my gratitude to people who have helped me greatly along the way. My mother, Joan App, deserves all the credit for passing on to me a keen aesthetic sense, and for instilling in me a strong work ethic. In boarding school, the then Jesuit scholastic, Paul Megan (wherever you are) was the first to encourage me to take art seriously. His example means more than he knows. Another teacher, although an unofficial one, was the late Roy Combs, a fine folk musician, who taught me not only to play the guitar, but to play it from the inside. Richard Cramer helped me in graduate school, thankfully, to understand the expressive potential of color. And later, the painter who helped to usher my work into the professional art world was the late Karl Benjamin. For that kind act of generosity, as well as his friendship, I am forever grateful. For being the first art dealer to commit wholeheartedly to me and my work, I want to thank, wholeheartedly, Linda Durham. Then to the late Agnes Martin, I owe my gratitude for showing me the value of the “narrow path.”

Special thanks goes to Amy Raehse, Director of Goya Contemporary, for her steadfast dedication to me and

to my work, and for all the invaluable help she has given to this exhibition. It was her insight that led to this endeavor, and her good judgment that has made it a success. I also want to thank Martha Macks-Kahn, Goya’s founder, for the immense support she has given me, as well as for the invaluable contribution she has made to the regional art scene. Jack Rasmussen, the Director of the AU Museum, has been a steady advocate of my work for many years. My sincere thanks is extended to him and to his exceptional staff. I am grateful, as well, to Linling Lu and Alicia Ciabrone, two of my former students who have generously given their valuable time to this project. And to my wife, Theresa Lynch Bedoya, I want to say how grateful I am for her endless positive enthusiasm and for her faithful support of me and my work.

My gratitude happily extends, as well, to two good friends: the photographer and videographer, Joe Rubino, for his video documentary of me, my work, and the studio; and to the photographer, Julien Davis, for his flawless digital documentation of my paintings. Joe ever so generously shot and produced the very sensitive and respectful video that is part of this exhibition. And Julien expertly and patiently documented hundreds of works for this project. I am indebted to them both.

And finally, I dedicate this exhibition and publication to my mentor, the late Leroy Flint. As a brilliant and wise college professor, he taught me, with great aplomb, to think and see simultaneously, and moreover, to believe in myself as an artist. His sagacity stays with me to this day.

Timothy App



The Constructor

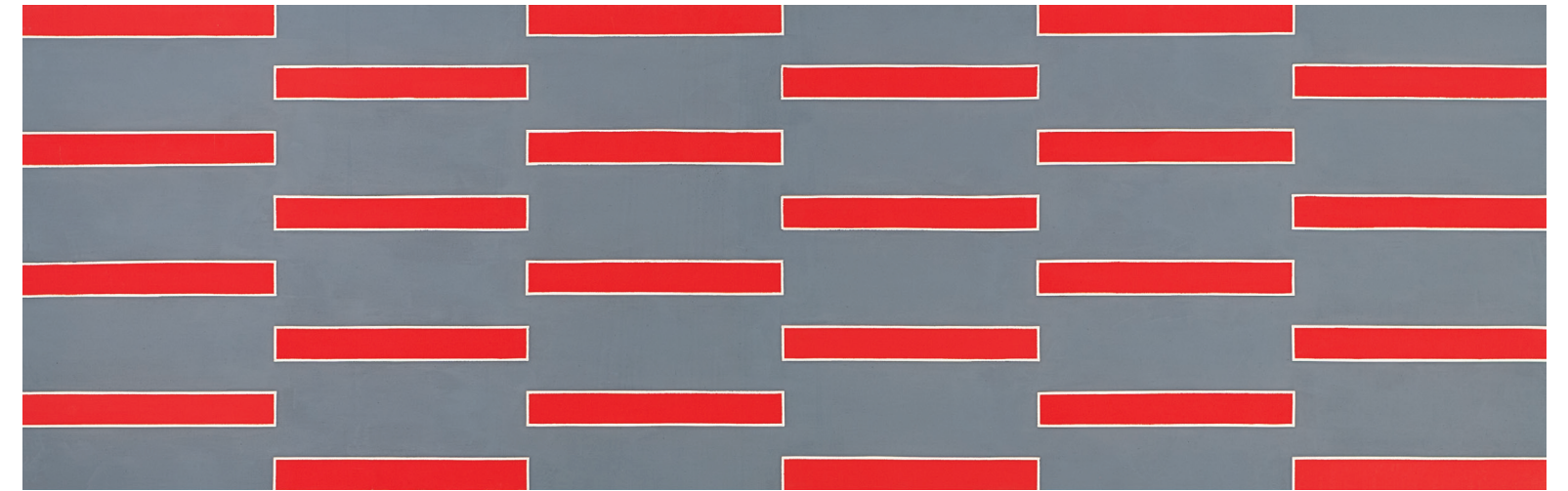
Richard Shiff

Not long ago, Timothy App stated a principle that might well divide half the artists of the modern world from the other half: “Without the physical manifestation of an idea through the properties of the medium, one really has nothing.”¹ Some artists (including App) use a medium to shape an emerging idea or even discover the idea in the first place – generating an idea through a medium. The concept must be specific to the medium. Other artists, to the contrary, regard a concept or theme as the origin. They choose a medium, or multiple mediums, to execute their idea. The medium serves this idea, rather than producing it.

Barnett Newman once lodged a complaint about pyramids: Western aesthetic practice had converted the geometrical solid into a cliché – the specific form became a general concept.² Once established, such a concept spawns numerous variations on its associated visual form. Newman argued that pyramids could be built at any scale and in any material, mimicking the condition of art; the sensory, emotional, and intellectual consequences of pyramidal form, now reduced to a generality, would hardly change from one instance to the next. In opposition to this form, Newman preferred the less imposing mound-like constructions of ancient Native American cultures. The physical presence of the shape and volume of the Indian mounds impressed him as specific to each site.

By mere coincidence, App grew up in the part of Ohio where, in 1949, Newman visited a number of Native American archaeological monuments (the future painter was two at the time). Despite the generational divide, Newman and App converge in spirit. They share an “aesthetics of precision” (App’s phrase) that paradoxically leads them to “never really know what will transpire in a given work.”³ In art, this paradox – precision of technique coupled with insecurity over the outcome – is no contradiction. A painter’s exercise of precision is a matter of sensory judgment and need not be regulated by a plan, which is a matter of conceptualization. Like Newman, App directs his attention to structuring the medium, allowing the medium to run ahead of the concept. Newman was revered by the sense-oriented Minimalists, such as Donald Judd and Dan Flavin. In turn, their practice has inspired App.

Like Judd constructing a painted plywood box or Flavin shaping an environment with fluorescent tubes, App understands the sensory lure of objects – the potential distraction that ordinary physical things present. When asked to reflect on his early attraction to qualities that would later appear in his art, App recalled the gap that opened between his sense of an object and its function: “Long before I knew what Minimalism was, I was interested in things – in



Red Relay
1971
acrylic on canvas
45 x 144 inches

objects in and of themselves. A book has particular proportions, a color, a weight, even a smell, all of which interested me equally with its contents.... I would build things of all sorts... convinced that these things had a life of their own.” With a life of their own, things have ideas of their own; in other words, things or objects have no need of importing concepts and themes to give them aesthetic significance.

Experience with objects primed App for his initial encounters with Minimalist art in 1967 and 1968: “It gave me the impetus I needed to construct paintings, thinking of them more as objects than pictures.”⁴ App’s paintings became objects to be experienced for the sake of their complex of sensations. A work such as *Red Relay* of 1971, which is nearly 4 feet high and 12 feet wide, is large enough to hold its own in an architectural environment yet relates easily to human scale. Its brilliantly colored pattern introduces an optical beat or rhythm that seems suited to the scope of the eye, while the overall size of the work directs the body to assume a certain spatial distance. *Red Relay* engages both body and sense in a play of coordinated attention, characteristic of the best of Minimalist art – not necessarily the three-dimensional kind but the two-dimensional kind that became App’s central interest (as in the work of Agnes Martin, Jo Baer, and Robert Mangold).

Painting is a construction, App implies. Artists often invoke the verb *construct* to refer to the more graphic (linear, structural) aspects of their process – for example, they might construct a composition in perspective before proceeding more intuitively to develop a color harmony. But App is likely to apply “construction” to the entire course of his creative activity, despite “not know[ing] what will transpire.” *Construct* is the appropriate term because App, above all, is making an object – a painted object. He designs paintings as an architect designs a building, cognizant of form, scale, proportion, measure, color, light, and – perhaps most telling of all – boundaries. He often sets thin rectilinear forms near the edges of his canvases, as if he were regarding them as retaining walls, as if to work progressively inward from interiorized edges. In this respect at least, App regards a painting as an object that resembles a building; architecture has structure throughout. The boundaries and interiors of a painting exist as stimulants to the senses, calling the senses to attention. Paintings have no passive, incidental use. We do not enter them as mere shelters, avoiding cold or wind or rain. We enter them fully alert, with the play of imagination that our sensory response provokes.

Every sensory feature of a painting matters. This is why App is so concerned, so precise, about his edges,

his textures, his hues and values. His paintings of the past two decades consist of taped-out geometric forms, differentiated by thin layers of contrasting, but often muted color. With extreme care, he builds and balances the textures. The slightest surface differentiation can seem glaring when the viewer faces a work like *Limina* of 2002. (See page 72.) The play of overlapping forms, along with the shifts in hue, value, and texture, introduce levels of ambiguous illusory recession into what continues to appear flat. Perhaps App's allusions to texture maintain the flatness, while his allusions to light introduce the space. Such directness and simplicity breeds complexity.

Among the most intriguing of App's recent paintings is the series to which he gives the collective title *Homage*. These works indicate how an abstract artist might perceive abstraction within the tradition of representational painting. They also demonstrate how intuitive App can be even at his most analytical, as in the "homage" titled *Sabine* of 2006. Having noted a compositional triangle within the figure group at the lower right of Nicolas Poussin's *Rape of the Sabine Women*, App's own *Sabine* translates this into a corresponding geometric shape. But then he begins to depart from the one-to-one; while respectful of his model, he introduces an element of free play. The curves of Poussin's rearing white horse become an extended arc in App's version, which he complements with a contrasting black arc. In its particularly abstract way, the latter form remains true to the spirit of Poussin's composition. So App has converted *Rape of the Sabine Women* to a fantasy of geometric form. Does the structure of his *Sabine* succeed as an homage to Poussin? Yes, certainly. But more than this, App's construction pays homage to the whole of the medium of painting.

The *Homage* series consists of abstractions of representations. It hints at that fact that in his most rectilinear abstractions App retains elements of representational space and the human figure. He has titled his latest series of paintings *Threshold*; these compositions feature symmetry left to right but not top to bottom. This same selective play of symmetry characterizes our human

bodies along with many of the architectural structures we inhabit. App associates the openness of the rectilinear forms of the "threshold" type with "the portal – the liminal barrier that entreats passage from one place to another, from one state to another." He notes that a portal has "anthropometric presence."⁵ Like a portal, App's pictorial structure takes the measure of man and recomposes or repositions it, testing the expressive possibilities of a particular form and a particular material or body of color. App explores the evocative range of the many combinations and variant proportions of the color and geometry of his series of images. This is what notable art does, whether representational or abstract: it enlarges perception by providing portals to sensations we never imagine until an artist shows the way.

ENDNOTES

1. Timothy App, "A Conversation with Timothy App" (interview by Jack Rasmussen, 3 January 2007), in Frank P. Phillips, ed., *Homage: Timothy App* (Alexandria, VA: Angie Newman Johnson Gallery, 2007), n.p.
2. See Barnett Newman, "Ohio, 1949" (1949), in John P. O'Neill, ed., *Barnett Newman: Selected Writings and Interviews* (New York: Knopf, 1990), 174.
3. Timothy App, "Threshold," typescript (2012; courtesy Timothy App). On Newman's embrace of precision coupled with spontaneity and irregularity, see, for example, his statement concerning working within a geometric order: "I don't really say there has to be a certain way, a certain size, that it has to be clean at the edges. I really don't know in that sense how to make a painting"; Newman, "Interview with David Sylvester" (1965), in *Barnett Newman: Selected Writings and Interviews*, 256-57.
4. Timothy App, interview by Julie Karabenick, November 2006, www.geoform.net (accessed 19 August 2011).
5. App, "Threshold," typescript.



Sabine
2006
acrylic on canvas
56 x 84 inches

RICHARD SHIFF is Effie Marie Cain Regents Chair in Art at The University of Texas at Austin, where he directs the Center for the Study of Modernism. His publications include *Cézanne and the End of Impressionism* (1984), *Critical Terms for Art History* (co-edited, 1996, 2003), *Barnett Newman: A Catalogue Raisonné* (co-authored, 2004), *Doubt* (2008), and *Between Sense and de Kooning* (2011). Some of his most recent essays have featured the artists Vincent van Gogh, Georges Braque, Donald Judd, Cy Twombly, Per Kirkeby, Marlene Dumas, Richard Serra, Joel Shapiro, Mark Bradford, Peter Doig, Julie Mehretu, and Zeng Fanzhi.

Measure for Measure

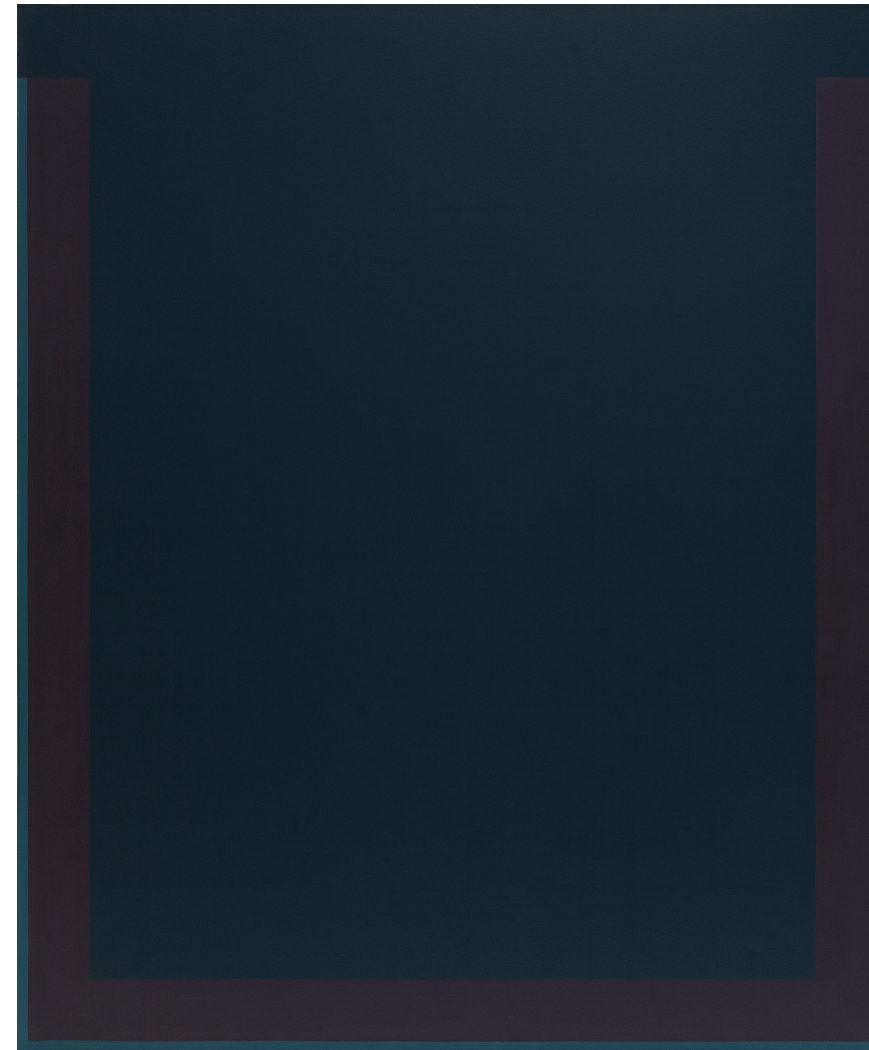
Lilly Wei

Timothy App is a formalist painter whose default setting is precision. It is a setting, however, that should not be thought of as coolly dispassionate or predictable, at least in App’s case. While I can certainly think of artists who are as fixated as he is on the subject of geometric abstraction and its execution, I can’t think of one who is more so or who has more rigorously queried its every permutation and nuance through decades of exacting, enamored observation and production. Like Diogenes in search of an honest man, App is in search of aesthetic transparency and painterly honesty, not simply as ends in themselves, but as pointers toward broader truths, toward the revelatory.

Minimalism was newly minted when App was a young artist and was a significant influence. He discovered in its unmediated, “what you see is what you see” premise, its seemingly narrow compass, a point of view that closely paralleled his own. “Minimalist constructions appealed to the architect in me,” he said, as we talked in his Baltimore studio in mid-July, 2012, a long conversation that is the source for all quotes attributed to the artist in this essay. “That was how I understood painting, as a constructed experience rather than a painted one.” App often cites *Untitled*, 1968, as a milestone in his early career. It’s a square canvas with a smaller square canvas inserted into its center,

burnished with oil paint to a neutral, industrial gray, his first unreservedly “Minimalist” work. This movement was formative to the development of his practice, based as it is on simple geometric forms, on precise measurement, and on serialization, as those familiar with App’s work know. His finely calibrated compositions and his discriminating choice of subtle, sophisticated colors were also derived from Minimalist precepts in combination with his innate sense of order, his antidote to chaos. For instance, the divisions of tennis courts, football fields, baseball diamonds, and other sports arenas have always intrigued him, he said, as do the measured cadences of classical music. And even as a child, App was enthralled by the specific physicality of objects and believed they had a life of their own – a belief that was as much a kind of precocious philosophical inquiry into the nature of things as it was a child’s natural embrace of make-believe.

At this time, Frank Stella’s painting was of great importance to App, but so was the work of older artists like Barnett Newman, Ad Reinhardt, and even Mark Rothko – the “non-gestural branch of Abstract Expressionism,” as he put it. In his first ventures, App was sometimes identified as a Color Field artist, but he bristled at the label and said “I’m not that kind of painter, although Ken Noland and Morris Louis



La Fenêtre n'est pas Noire
1977
acrylic on canvas
72 x 60 inches

interested me, and like them, I have a more classical turn of mind.” His true north in the Postminimalist 1970s, however, was the ethos of such artists as Agnes Martin, Dorothea Rockburne, and Brice Marden. He responded to their spare, intense paintings, each precise in its own way, based on Minimalist logic. Nonetheless, it was their transgression of Minimalism’s literalness that he found most resonant. App believed in pushing Minimalist ideologies beyond an orthodox reading toward something more humanistic, more metaphoric. He wanted to reconcile measure, structure and materiality with illusionism, allusive content, and metamorphoses in order to reflect the long arc of painting’s history, to elegantly juggle the

factual and the poetic, aspiring to a form of painting that transcended time and place to become universal. His appetency assumes a kind of serial aesthetic monogamy, except for a few early years when he was experimenting, wandering around. Or perhaps not even then, so faithful has he been to his beginnings, always knowing, to a remarkable degree, what he was about even as a student. App’s resolve is evident in this illuminating retrospective of his paintings, as well as in his works on paper exhibited at Goya Contemporary in Baltimore, all dating from 1968 to the present.

During the early and mid-1970s, App continued his investigations, re-considering the works of Mondrian, then back to Cézanne, forward to Donald Judd, to Jo Baer and so on. While deeply invested in modernism and the art of the past, it has been its present existence and impact that matters most to him, not its place in art historical chronologies. He embraced more sensuous, vivid hues in greater array when he lived in California and New Mexico, drinking in the light, air, temperature, and color of the region, absorbing them into his work, into his being. Out of this came App’s *Vessel* paintings, a subject he explored for a decade, an interval of time that is seemingly natural for several of his projects, permitting an exhaustive study of a chosen theme. The format for this series is often vertical, the colors close in value, the images flat, hard-edged but hand-painted, the surfaces silken. Throughout this very beautiful sequence – *La Fenêtre n'est pas Noire*, 1977, is an early example – App, like many painters of the period, had been trying to flatten pictorial space, following Greenbergian dicta by way of minimalist precepts. But he didn’t succeed in banishing it altogether. He also realized that he wasn’t a colorist, that he was more at ease with a limited palette of muted tones, one that would not disrupt the equilibrium of his constructions and their painstakingly crafted clarity. App wanted to concentrate on form, measured space, and proportion without the distraction of expressive, rebellious color. Yet he wanted his paintings to be affective, their identity open-ended, complex.

After exhausting the *Vessel* paintings, App took another hiatus – a nine-month long one – after which he began his next series, the *Black* paintings, which he explored from 1987 to 1997. By the time he read Stella's *Working Space* in 1987, he was ready to re-embrace illusionism, acknowledging that for him it was part of painting's historical potency. In the *Black* paintings, he deployed a more visually and psychologically elaborate system of arranging forms in order to contradict and activate the underlying grid, his compositions now asymmetrical and more dynamic. The canvases were divided in halves, then further subdivided into quarters, thirds, sixths, and eighths. White, black and a range of grays became his new palette.

Early in the development of his *Black* paintings, App roamed Italy and Greece, moving further backwards in time from Renaissance to Medieval, from Roman to Greek, then to Minoan. Jumping forward in historical time, he focused on Renaissance architecture, on the lucid beauty of its mathematically derived proportions and the humanism of its structures with its echoes of the Classical world, the accumulation of several cultures reverberating within its perfect edifices keyed to man, the measure of all. The frescoes that Fra Angelico painted for the monks' cells at San Marco in Florence particularly fascinated him. The sensitivity of their depiction, the dry, abstract color of the frescoes, and the tension between flatness and the implication of space captivated him. As did the precision of placement in relationship to windows, doors, walls, floors and ceilings – and how very intimate and meditative the space was, how very personalized, a threshold to an ideal reality. These experiences reaffirmed his convictions about the direction of his current work, as well as its overall trajectory.



By late 1997, he broke out even further. While the *Black* paintings had been grisaille, he needed a wider range of colors in his present compositions in order to distinguish the greater number and variety of forms, including angles and curves. He began to glaze the grays in some areas with pure red, yellow and blue, and, on occasion, green, the “fourth primary,” he called it. Sometimes the glazes are barely visible, and at other times they are luminously present. The paintings are scaled to correspond to the scale of the human body to establish an emotional and intellectual rapport.

House of Reason
1989
acrylic on canvas
54.125 × 54.125 inches

Collection
The Baltimore
Museum of Art

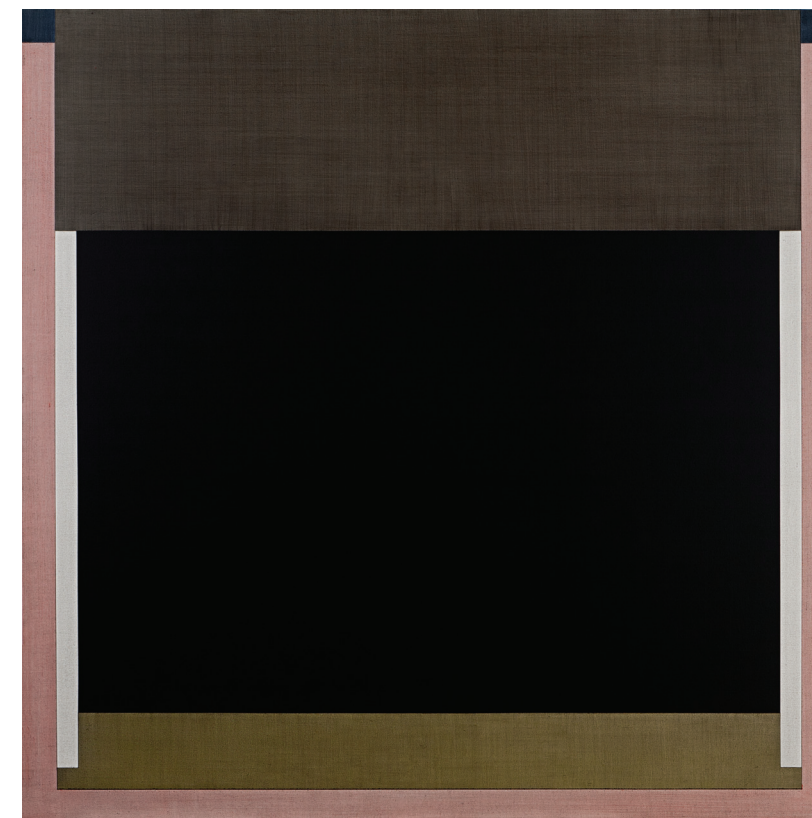
Gift of Richard Rosen,
Scotsdale, AZ,
BMA 2002.177

Photography by:
Mitro Hood

App found this new direction exhilarating, signaling what might be called the Baroque phase of his classicism with his *Homage* paintings. Although his measured, geometric compositions remained in force, they overlay Mannerist, Baroque and Romantic masterpieces such as El Greco's *Burial of Count Orgaz*, *The Martyrdom of Saint Matthew* by Caravaggio, Velázquez's *Las Meninas*, *The Raft of the Medusa* by Gericault, paintings that have in common subjects dramatically spotlighted at a moment of transformation or transition, either psychologically, physically or both. All works that he profoundly admires, they act as scaffolds for App's “formal analyses and reveries,” as he distills them to their iconic bone structure, a synthesis of much that he had learned about painting to date.

App's most recent body of work, called *Threshold*, is another meditation on states of transition, the artist referring to them as “portals.” The theme of painting as a window, the imperceptible divide between the real and the imagined, is a venerable one in the history

Cavas
2011
acrylic on canvas
66 × 66 inches



of art as well as in App's oeuvre, recalling several of the earlier series noted above. Quietly colored bands frame centered black or white rectangles, marking his return to a reductive, rectilinear format that conjures softly radiant, existential black and gray Rothko paintings, Hiroshi Sugimoto photographs of sea and sky, of empty theatres, and blank monitors or screens in general, pictured just before the projection that flits across them appears or disappears.

The large-scale compositions, six feet square or somewhat less, are as measured as always and as precisely fitted together, the immaculate surfaces thinly skinned and translucent, the bilateral symmetry and size cleave to that of the body, a touchstone. Shifting between an emptiness and fullness that is equivalent, the humanist and metaphysical, the modernist and the digital hover over them like auras of past and present. And the path of his art that might have seemed narrow at first turns out to be immense.

LILLY WEI is a New York-based independent curator, essayist and critic whose focus is contemporary art. She contributes to many publications in the United States and abroad. Wei has written for *Art in America* since 1984, a contributing editor at *ARTnews* and a former contributing editor at *Art Asia Pacific*. She frequently reports on international biennials and exhibitions such as the Venice Biennale and Documenta. Wei has written on numerous artists, including Adolph Gottlieb, Magdalena Abakanowicz, Xu Bing, Chakaia Booker, Paul Chan, Francesco Clemente, Chuck Close, Diana Cooper, Tara Donovan, Theaster Gates and Ragnar Kjartansson, to name a few. She is currently working on an exhibition of contemporary Israeli photographers and video artists for the Neuberger Museum of Art which will open in the fall of 2013. Wei was born in Chengdu, China and has an MA in art history from Columbia University.

An Interview with Timothy App

Julie Karabenick

JK: You have expressed that, throughout your life, you have been attracted to geometric form. What sources fueled this fascination?

TA: It seems I have always had a propensity for logical ways of dividing form and space. As a child, I was captivated by the precise, linear quality of domestic structures such as fences, arbors, windows, and houses. Before I knew what Minimalism was, I was interested in things, in objects in and of themselves. A book has particular proportions, color, weight, and even a precise smell. As a child, I would build objects as often as I would draw pictures, and I was convinced that these constructions had lives of their own. I was also fascinated by the mechanical drawings in my father's sheet metal business, and later, the architectural drawings I discovered in books or architects' offices. At age twelve, I took mechanical drawing lessons from an engineering student in the neighborhood. This interest continued through high school. At that time, while I considered becoming an architect, never did I think this predilection for precision and logical systems had anything to do with art. (*Figure 1.*)

JK: Were there other domains in which you appreciated geometric form?

TA: Yes. The Catholic Mass and its cyclical, opulent rituals afforded a certain kind of structural system. As an altar boy, I was privy to the backstage realities of color and form – much of it geometric – that made the Mass a mystical experience. My dedicated involvement with sports, especially baseball, cannot be ignored as another early influence. Playing these sports, beginning at an early age, and learning their rules and strategies were, and still are, of great interest to me.

JK: Any other major influences?

TA: Yes, definitely. Music has always held my interest, especially instrumental varieties such as early American folk or 19th and 20th century classical music. The color and mood, as well as the repetitive structure of, say, the Delta blues, or the emotive sonority of a Brahms symphony has affected my development as a painter. The structure of music and its reliance on measured, notational organization parallels the way I handle the proportioning of space in my paintings. Moreover, the pure feeling of music, especially instrumental forms that do not depend on verbal narrative for meaning, is a primary influence, and is, in part, what led to my long-standing interest in abstraction.



Figure 1.
The artist, 1950,
Akron, Ohio.



Figure 2. above
Jackson Pollock
Greyed Rainbow
1953
oil on linen
72 x 96.125 inches
unframed

Collection
Art Institute of Chicago

Gift of Society
for Contemporary
American Art
1955.494

© 2013 Pollock-Krasner
Foundation / Artists
Rights Society (ARS),
New York

Figure 3. right
Naum Gabo
Linear Construction,
Variation
1942-1943
plastic and nylon thread
24.5 x 24.5 inches

The Phillips Collection,
Washington, DC

The Work of
Naum Gabo © Nina &
Graham Williams

JK: Does your use of geometric form relate to aspects of the natural world?

TA: Well, my paintings certainly do not depict nature, and nowhere in them can one see anything that looks like nature per se. Certain logical systems mankind has devised, such as the Golden Section and the connection it has to structures in nature, point to a relationship. But my work is really not about geometry any more than it is about nature. My practice involves a systematic proportioning of the format and the space within it to develop compositions that have a feeling of rightness. As elemental forms appear and begin to interact, I seek a certain tension and balance among them through shape and placement, tone and color, edge and surface – all of the formal aspects of painting. As these forms begin to coalesce, I look for a drama of transformation to unfold. For the work to succeed, the particulars that go into making the work have to be transcended.

JK: You grew up in the Midwest, in Akron, Ohio.

TA: Yes. It was a stern upper middle class suburban rearing, hardened by a strict Catholic education. As a child, I took art classes at the Akron Art Museum as an escape. Passionately interested in history, I illustrated all of the battles of the Civil War by age ten. Also, I dabbled in painting as a young teenager, but

largely because my girlfriend liked to paint. I was captivated by the paintings of Winslow Homer, as much for historical reasons as aesthetic. They appeared in *American Heritage* magazine, a household staple during my youth. And I liked the figures in Monet's paintings, which I saw then for the first time at the Cleveland Museum of Art.

JK: At 14 you were sent to a Jesuit boarding school in Wisconsin.

TA: And I survived! It was a tough existence, academically rigorous. Nonetheless, it was there that I became truly interested in contemporary art, with the encouragement of a Jesuit teacher. Also, taking the train to and from school, I would spend layovers at the Art Institute of Chicago. On one occasion, I saw a large Pollock painting, a late drip painting titled *Greyed Rainbow*, and thought, "If this is painting, then I want to be a painter." (*Figure 2.*) Behind me, as I stood before this Pollock, was a Constructivist sculpture by Naum Gabo. I liked the precision and clarity of its geometric structure. Unwittingly, I was caught between the expressive power of action painting and the geometric precision of that construction. (*Figure 3.*)

My parents and the Jesuits did everything they could to dissuade me of my ambition to study art. At the conclusion of a bout with wanderlust after high school,



and with a slight of hand only rebellious teenagers are capable of, I entered Kent State University as an art student. All of the introductory art courses I took seemed miraculous. Those studio courses, complimented by the academic offerings, along with invaluable encouragement from my mentor, Leroy Flint, made my college experience an extraordinary adventure.

JK: Given your earlier comments, it's no surprise to see a concern for geometry in the work you did as an undergraduate.

TA: After painting like everyone from Pollock to Andrew Wyeth, and musing endlessly over the architecture and paintings of Le Corbusier, in 1966 I saw firsthand the work of George Ortman in a traveling solo exhibition at the Akron Art Museum. His work showed me the way towards a kind of painting that was both painted and constructed. He used geometry as well as classical drawing, the human figure at times, and a kind of abstract narrative. In other words, his work seemed to make everything possible. Many years later, I met Ortman and thanked him.

JK: You also made trips to New York to explore developments in art.

TA: During my first visits to New York in 1967 and 1968, I discovered Minimalism and Color Field painting. In the summer of 1968 while teaching art to kids on Long Island, I saw an exhibition at MoMA entitled *The Art of the Real*, which featured reductive and minimalist works by a host of artists from Rothko and Newman and Reinhardt, to Kelly and Stella and Noland, to Judd and LeWitt and Andre. This exhibition, though very broad in its scope, greatly influenced my thinking. While Abstract Expressionism was the first modern movement to interest me, Minimalism was the first to resonate completely with my sensibilities. I immersed myself in this work, as well as Constructivist and Kinetic art. The book, *Minimalism*, edited by Gregory Battcock, helped me to understand the theory behind the movement, and for a time, it was my bible. The orderly simplicity, spare means, and systematic directness of Minimalism freed me to begin making art in a way that seemed genuine.

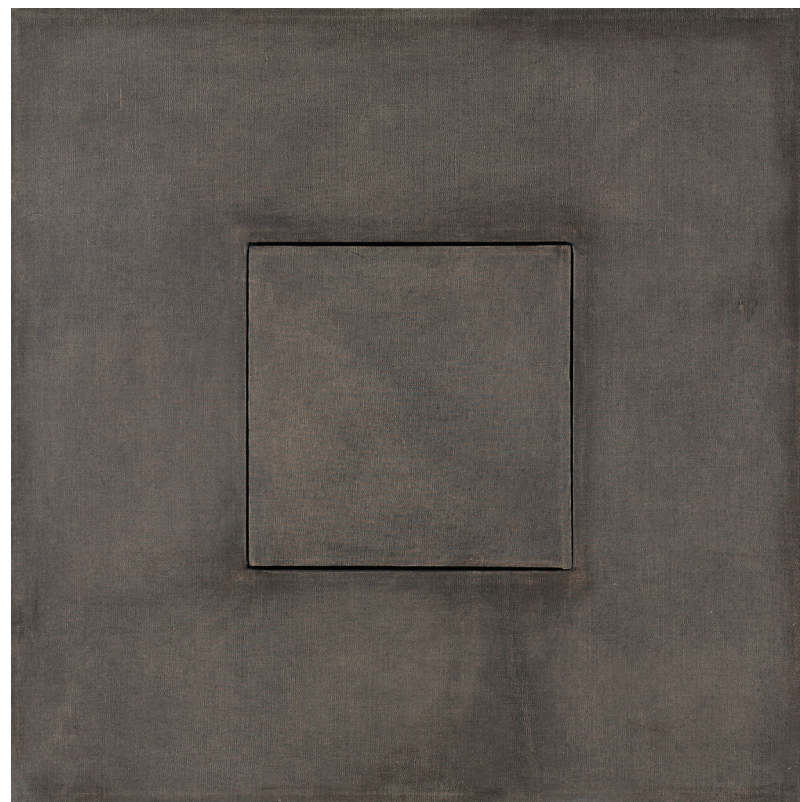


Figure 4.
Untitled
1968
oil on canvas
30 x 30 inches

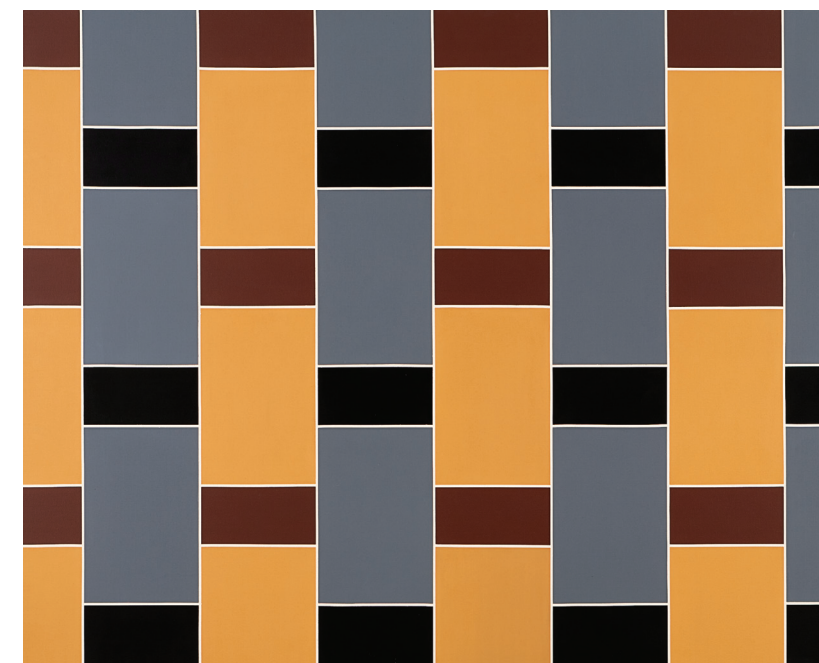


Figure 5.
Caren's Joy
1971
acrylic on canvas
66 x 84 inches

Untitled from 1968, is a favorite of my early work. (Figure 4.) It is truly a minimalist work, asserting itself as a "specific object." In several constructed paintings from this time, I rubbed grey oil paint onto separately primed canvases, giving them a patina that suggested industrial anonymity, with one canvas inserted into the other. In all of my work since then, the influence of Minimalism has manifested itself in various ways. In retrospect, I would say *Untitled*, 1968 marked the beginning of my life's work as an artist. I was twenty-one years old at the time.

JK: Yet you were aware that Minimalism was at odds with your convictions about the nature of painting.

TA: Exactly. Despite my initial enthusiasm, I eventually found the literalness of Minimalist objects limiting on many levels. The problem as I saw it, beginning in the early 1970s, was how to take what I needed from Minimalism without relinquishing other concerns for illusion, metaphor, emotional power, and transformation – that is, how to synthesize my poetic temperament with an attraction to reductive tendencies. Seasoned painters who seemed to be forging this path at the time, with their roots in Abstract Expressionist painting, were Brice Marden, Jo Baer, Robert Mangold, Dorthea

Rockburne, and Agnes Martin. These artists were responding to issues posed by Minimalism, but doing so with an eye on the intrinsic nature of painting.

In 1970, after experimentation with specific objects, installations, kinetic art, and outdoor works, I returned to painting. *Red Relay* is, I think, one of my best paintings from this time. It's a large, 12-foot work that sweeps down the wall with optical drama. (See page 5.) The floating forms of this work were quickly followed by paintings with more complex grids. I was also looking at Frank Stella and Kenneth Noland and responding to their direct and emblematic use of form and color. (Figure 5.)

The group of paintings titled *Voyage* was a cropped and elongated extension of the complex woven grid paintings. (See pages 35-37.) Experimenting with various formats and compositional possibilities was my attempt to expand the expressive possibilities of reductive painting.

JK: You continued your studies at the Tyler School of Art in 1972.

TA: Yes. There I worked with a teacher named Richard Cramer who was a colorist of the highest order. He encouraged me to open up my palette and explore the infinite possibilities of expansive color mixing. I learned a great deal about the expressive potential of color during those two years. At that point, my interest in Color Field painting had peaked, although I still held on to the tenants of reductive work. Primarily, I was interested in the pure feeling of color and its potential for expressing a wide range of thought and feeling. I began to slow down the painting process and dig deeper for color relationships.

JK: You also began to experiment with non-rectangular formats.

TA: That's right. In the *Ascent* paintings, I attempted shaped canvases. Cropping the repetitive sequences of prior compositions by means of triangular formats seemed like a provocative option, especially because it rendered those compositions asymmetrical. I was investigating how asymmetry signaled something

more yielding, imperfect and alive, and considered whether Mondrian's idea of "dynamic equilibrium" was important to me after all. I studied Mondrian's work and writings in depth, learning all I could about this quiet giant of the early 20th century. And then there was Cézanne before him. For the first time, I began to realize how powerful and important the undertow of history is to serious art. (Figure 6.)

JK: It was a propitious time for you to hear Agnes Martin speak.

TA: Indeed. While in grad school, I heard Martin deliver an early public talk, which was given at the University of Pennsylvania in conjunction with her retrospective. The lecture was titled *On the Perfection Underlying Life*, and it affected me profoundly. I could relate directly

to her work – its classicizing restraint, metaphysical overtones, evanescent palette. But she did not talk about her work. Rather, she spoke of the state of mind of the artist, the role of inspiration, the inevitability of defeat, and so on. Moreover, she spoke about the importance of ones "awareness of moments of perfection." I left that lecture hall deeply affected, and from that moment forward, my work and the making of my work changed significantly. Later, while living in New Mexico, I became acquainted with Martin, visiting her on several occasions. Though our aesthetic differences were pronounced, she helped me inestimably to see beyond the formal, historical and political aspects of work to a transcendent understanding of art, and a humanistic approach to abstraction.

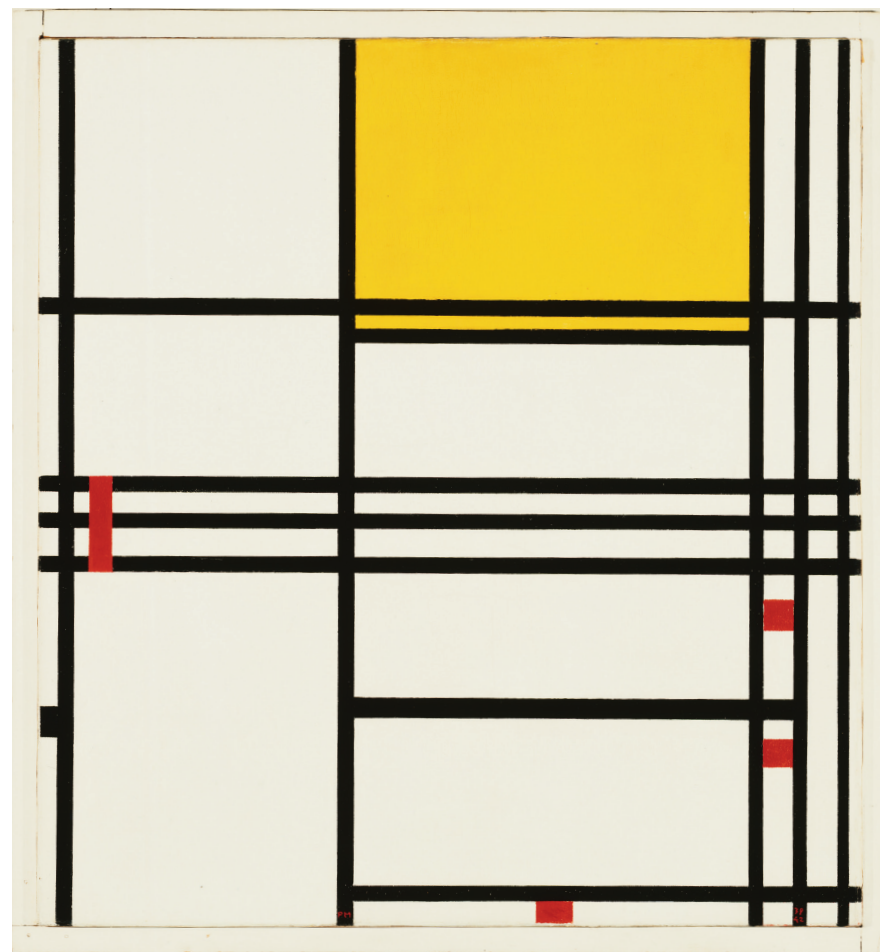


Figure 6.
Piet Mondrian
Picture No 9,
with Yellow and Red
1938-1942
oil on canvas
31.375 x 29.24 inches

The Phillips Collection,
Washington, DC

Gift from the estate
of Katherine S. Dreier,
1953

© 2013
Mondrian/Holtzman
Trust c/o HCR
International USA

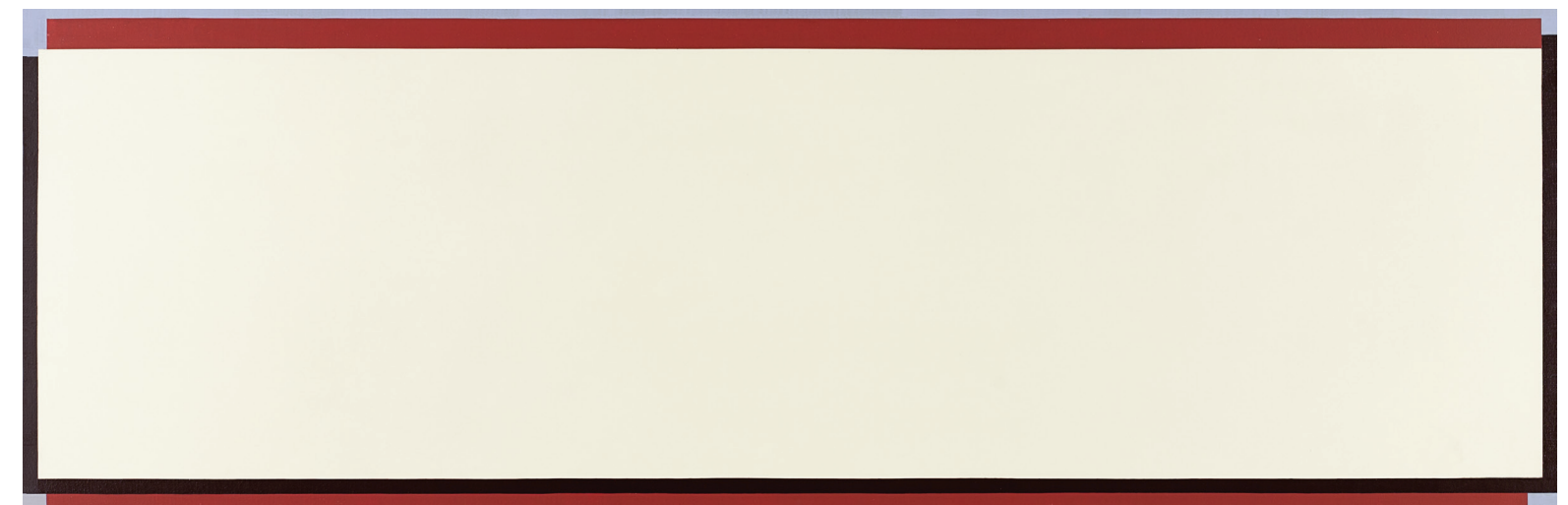


Figure 7.
Zone #10
1974
acrylic on canvas
32 x 96 inches

JK: You continued your dialogue with Minimalism from this newfound perspective.

TA: After three months of soul-searching, I began the *Zone* paintings. These works were concerned with a more emotive response to color, form and spatial relationships, as well as a kind of structural integrity. I was interested in the feeling that paintings evoked, as well as the associations they suggested. (Figure 7.)

I slowed down my working process, crafting the works arduously with many layers of paint, sanding the surfaces and adding more layers of tertiary color, which depended as much on value as color for its spatial effects. I was interested in the neutral moodiness of such color and fascinated by the subtle illusionistic shifts that occurred in the square format. And I liked the fact that while the color bands conformed to the edges of the canvas, the corners were structurally different from one another. These ambiguities allowed for an element of surprise in the context of rigorous structure.

JK: You continued to work on this series on the West coast where you began teaching at Pomona College in Claremont, California.

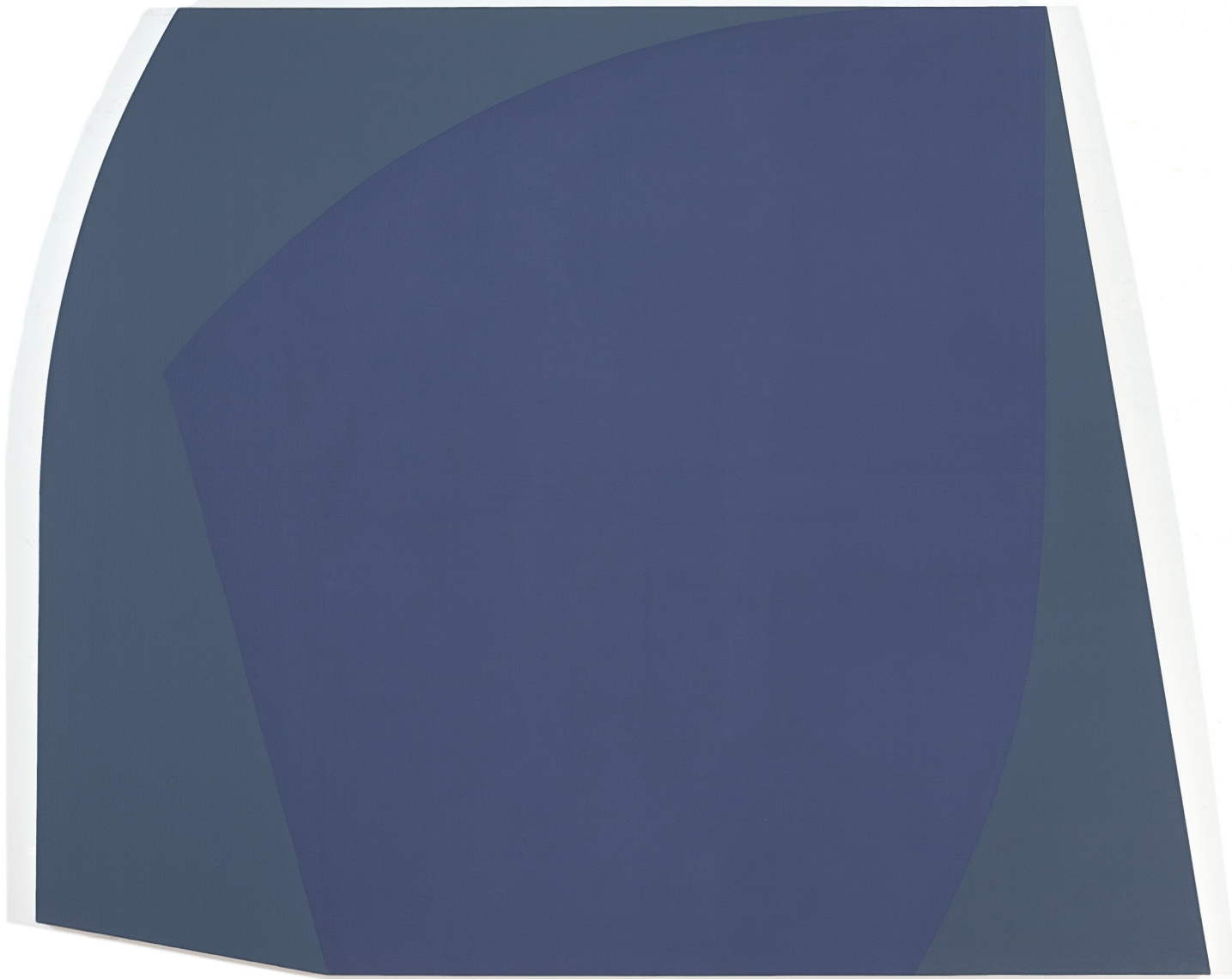
TA: Well, yes. After uprooting my family and myself and moving to California, I pursued the *Zone* paintings for another year before I broke loose and began

painting in a much more fluid, sensual way. While this body of work was short-lived, it was of great importance to the development of my use of color, and it set the stage for what came next. All of the research, the influences, and the emulation had brought me to a place of reckoning. Although I possessed a pretty good internal compass, I needed to let go of external forces and find my own voice, my own path as a painter.

JK: Yet despite your uncertainties, you were able to identify enduring principles.

TA: Yes I was. For example, I knew that working in series felt right. It was a way to keep a single idea alive and vital, to uncover its possibilities over time. Classical, elemental form appealed to me, as did measured space and proportion. I realized, too, that a greyed, subdued palette felt truer to my sensibilities than a full range of hues. And I wanted to achieve a degree of abstractness that signaled the autonomy of a painting. I felt strongly that a painting needed to present an experience for the observer that was direct and autonomous, that had only an oblique, associative relationship to the world outside. And finally, I knew it was important for me to subvert subjectivity in favor of the universal. Making paintings that did not depend on the particulars of time and place was my goal. With these convictions, I entered a period of careful contemplation.

Figure 8.
Mariner
1983
acrylic on canvas
66 x 80 inches



JK: You emerged from this period of reflection with your *Vessel* series.

TA: Yes. The *Vessel* paintings were hard-edged, although hand-painted and open in composition. They successfully combined a logical and variable linear structure with sensuous, yet tempered color. For me, these paintings were a breakthrough – I was doing work that for the first time felt authentic. They marked the beginning of my mature work.

Soon afterwards, in 1978, my friend and fellow Claremont painter, the late Karl Benjamin, included one of these paintings in a group show near L.A. (See pages 55-59.) Suddenly, my work was hanging with some of the best painters in the region, including Richard Diebenkorn, Ed Moses, and Karl. I was 30 years old and had arrived at an integration of concept and execution that would propel my work for another eight years.

JK: Years later, in your next series, you revisited the use of shaped canvases.

TA: Yes, indeed. After working with the *Vessel* paintings for nearly ten years, I wanted to gain some expressive freedom without giving up certain gains. The static, iconic symmetry of those works began to seem constricting; I started to doubt the power of the rectangular format. With the *Shaped* paintings, I developed a dynamic relationship between a single interior shape and the altered rectangular format, while continuing to employ the close-valued hues of the *Vessel* paintings. For most of two years I worked on this series, and, like the *Shaped* paintings (Figure 8.) from the early 1970's, they seemed an aberration in the larger context of my work.

JK: In 1986, you began a sabbatical leave from the University of New Mexico, where you had been teaching since leaving Pomona College nine years earlier.

TA: This was an auspicious coincidence. It was clear to me that my work was in flux and that fundamental changes needed to occur in order to progress. So I embarked on a five-month, uninterrupted period of open-ended experimentation that involved, among other things, a long hard look at my work from the past. In that overview was a “closet” series of works on paper done in

black, white and grey with long, tripartite compositions I had been working on intermittently for several years. I decided to reconfigure some of these elongated compositions by “folding” them in on themselves. From these studies, I began a series of achromatic paintings that I refer to as the *Black* paintings, which occupied my interest for another ten years.

While I half-heartedly tried to flatten space in my work, loosely following the Greenbergian dictum, I could never quite manage it. Then, I read Frank Stella's treatise, *Working Space*, a transcription of his Norton Lectures at Harvard. In this book, he advocated for the kind of projected space that late Renaissance and Baroque art had achieved, calling for a way to viably extend the possibilities of abstract painting. His premise had to do with finding ways to defeat the ubiquitous flatness of Modernist painting. These ideas interested me very much in the late 1980s and helped to fuel my own efforts to employ illusion and embrace ambiguity.

JK: In the work that emerged, it appears you are re-engaging with Mondrian.

TA: Well, to some extent that's true. In the *Black* paintings, I was using a more complex system of proportioning and positioning forms in order to achieve asymmetrical, relational compositions. Thus, the systemic approach I had used in my flatter, more reductive paintings was now being used, ironically, to create illusion, albeit with rectilinear forms that conformed tenaciously to the directional forces of the grid.

JK: Were you doing preparatory studies for these works?

TA: Previously, I had played down the role of studies, insisting on an honest directness unimpeded by preparatory work. But for the *Black* paintings, I made many formal studies on paper, one for each painting, from which these works were directly executed. And I have continued this practice to the present. As I proceeded with the *Black* paintings through 1997, the work went through several subtle evolutions that resulted in sub-groups of paintings.

JK: What new directions did you pursue at this point?

TA: As early as 1992, I had been flirting with the idea of increasing the complexity of the compositions by broadening the range of shapes in my work. After several aborted attempts to coordinate these new compositions with a full range of solid color, I reverted to the grisaille method of the *Black* paintings, working a range of thinly applied greys against opaque black and white to establish a solid tonal structure. I then glazed some areas and shapes with pure color – thinned red, yellow and blue, with an occasional green – to achieve what seemed to me an astonishing color dimension. Often the glazes were very subtle, barely visible, and at other times very dramatic.

(Figure 9.)

These *Multiform* works were organized in a similar way to the *Black* paintings, with the canvases subdivided in to halves, quarters, thirds, sixths, and eighths. But the forms were expanded to include curves and angles, providing a more complex interaction of elements. These paintings also maintained the same scale relationship to the viewer as the *Vessel* and *Black* paintings – that is, a body-sized address to the viewer. Since my first encounter with that Pollock painting, I have favored large, anthropometric canvases, with their undeniable physical and psychological presence. My aim has been to engage the viewer both emotionally and intellectually – thought and feeling all at once.

JK: In the *Homage* series that followed, you increase the complexity of your compositions.

TA: I began the *Homage* paintings in 2005 and continued them through 2008. They allowed me to resume the *Multiform* series, but with even greater complexity. Containing ten or eleven interacting forms rather than the seven or eight of their predecessors, they also arose from a new motive. Certain masterworks from the past by Caravaggio, Velazquez, Poussin, Vermeer, Gericault and others acted as

springboards for new compositions. Ironically, these masterworks are miles apart from what I do as an abstract painter. Nonetheless, they provided me a catalyst that launched my work into more complex formal territory. This project preoccupied me intermittently for about three years.

JK: What developments have occurred in your most recent works to date?

TA: My recent paintings, which I refer to as the *Threshold* paintings, revisit themes involved with symmetry, framing elements, and a window or proscenium kind of space. Like the *Vessel* paintings from 1977 to 1987, they are body-sized, confrontational, and square off with the viewer, placing him or her in stasis.

Unlike those paintings, which have a contemplative aura, I attempt in the new work to induce a moment of apprehension, of theatrical disquiet, as well as a sense of potentiality.

I'm not finished with the *Threshold* paintings just yet. One never knows where one will end up after all is said and done. There are always ideas from my past work that will haunt me, dog me, until I find in them a way forward. So, the problem is never a lack of ideas or inspiration; there is just never enough time.

JULIE KARABENICK is an artist, writer, and editor of the online art project, *Geoform*, that explores the use of geometric form in contemporary abstract art from around the world.

The interview with Timothy App, conducted in November of 2006, has been expanded and edited for use in this publication. The original version may be found at:

geoform.net/interviews/an-interview-with-artist-timothy-app/



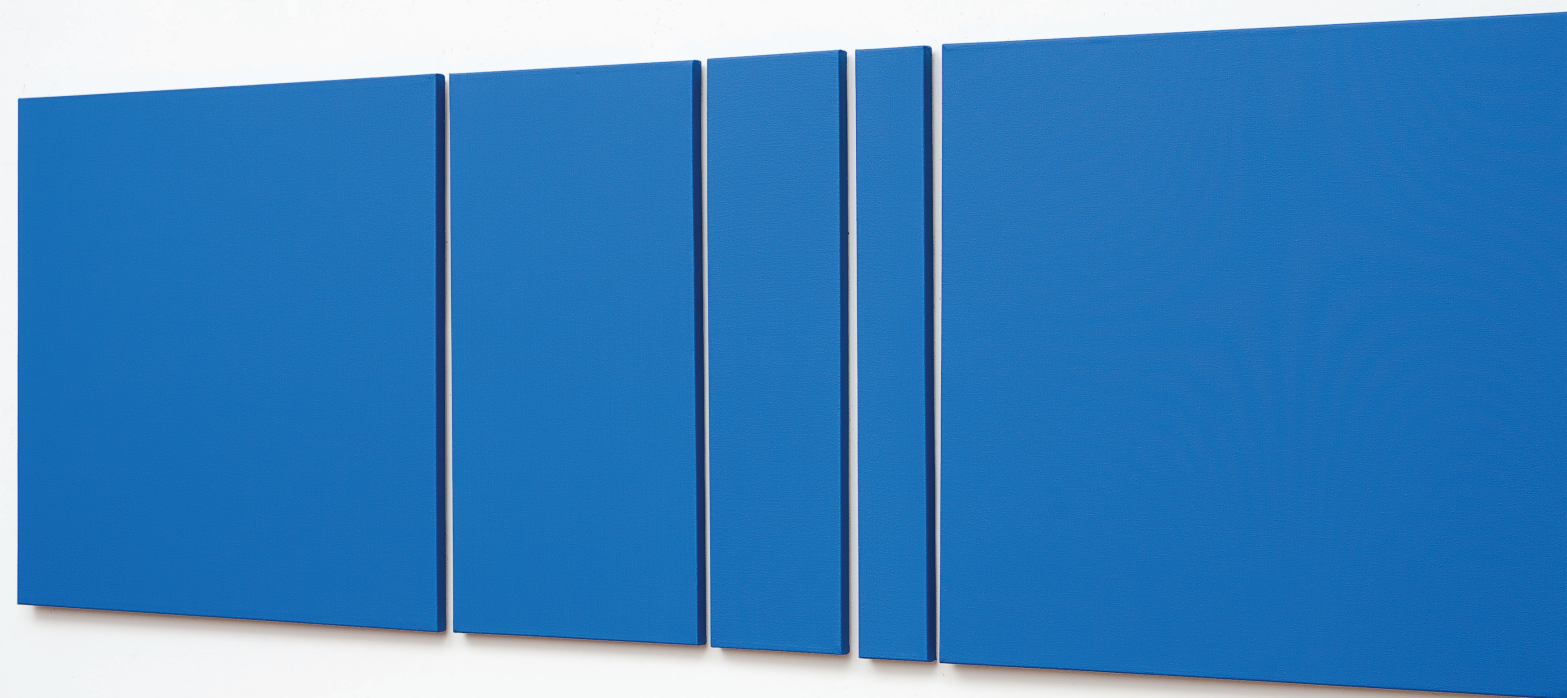
Figure 9.
Bower
1998
acrylic on canvas
66 x 66 inches

Private Collection

Untitled
1969
acrylic on canvas
36 x 112 inches

1

SPECIFIC OBJECTS



Untitled
1969-70
enamel on canvas
45 x 216 inches



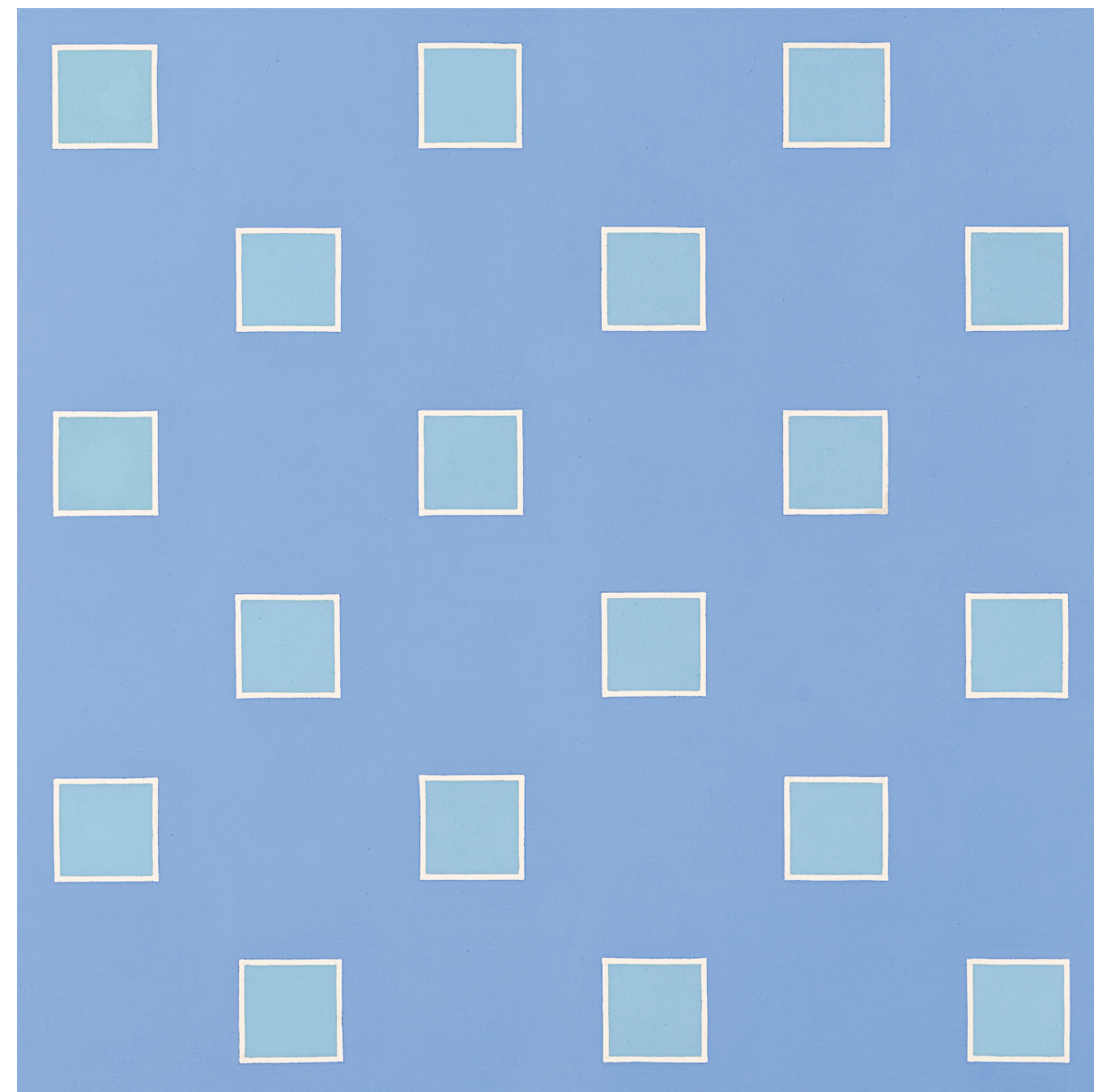
Untitled
1968
newspaper and
enamel on wood
12 x 30 inches

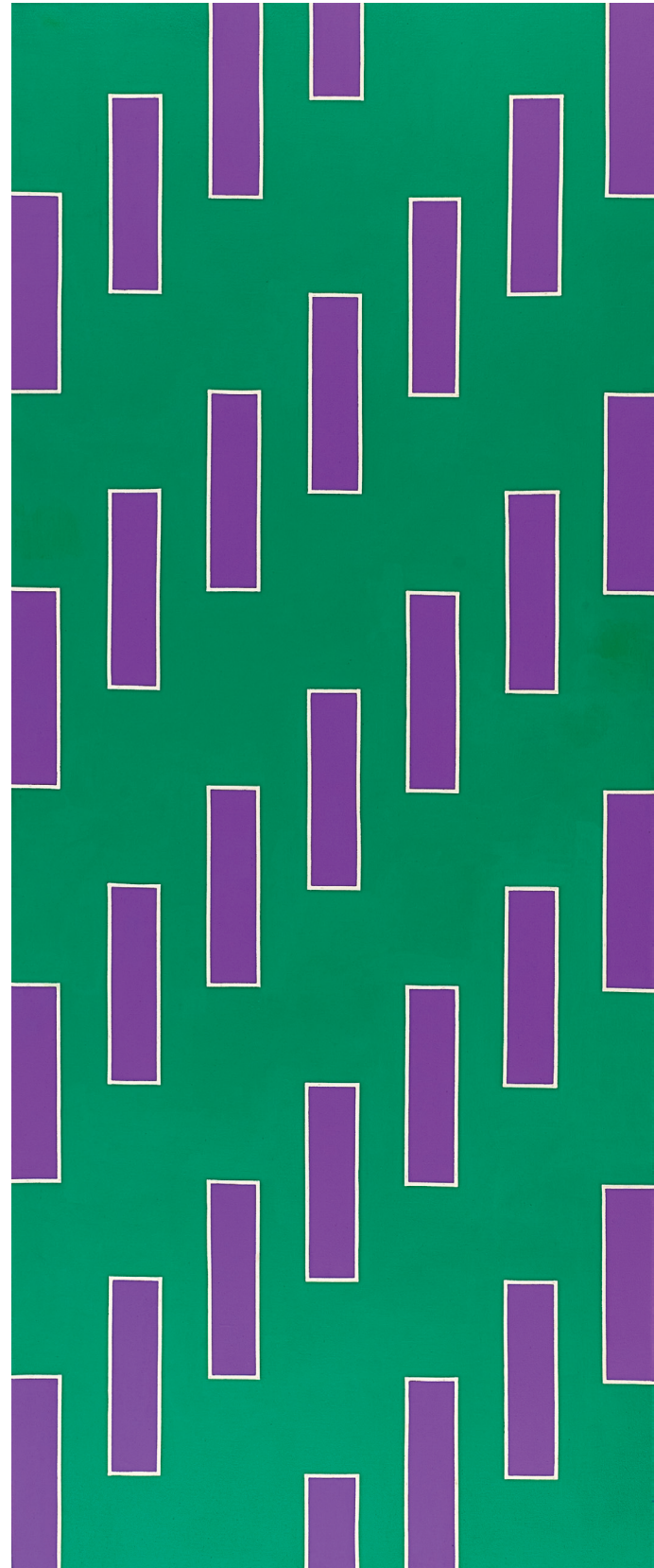


2

ELEMENT PAINTINGS

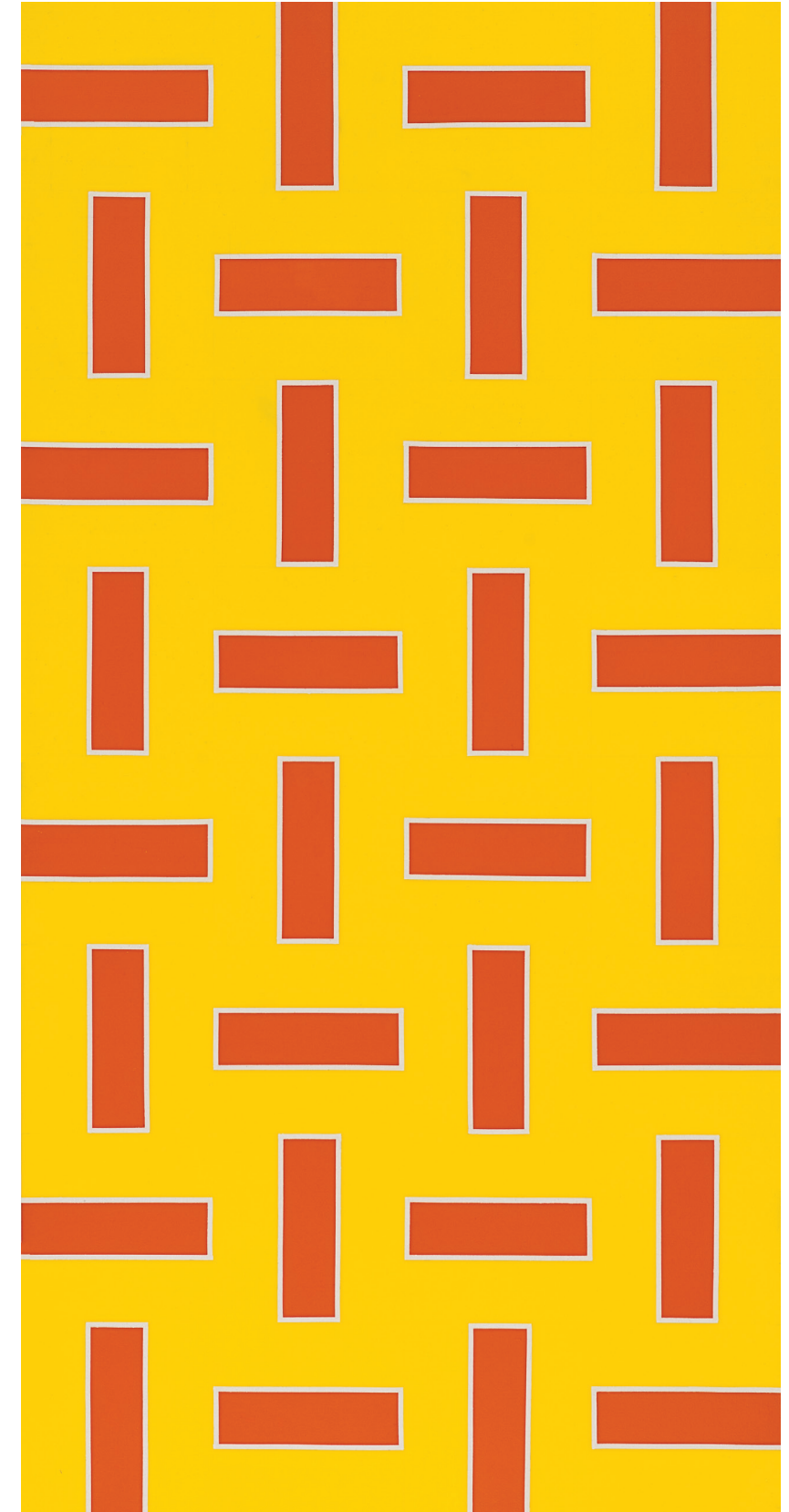
Array
1971
acrylic on canvas
48 x 48 inches





Violet Drift
1971
acrylic on canvas
96 x 39 inches

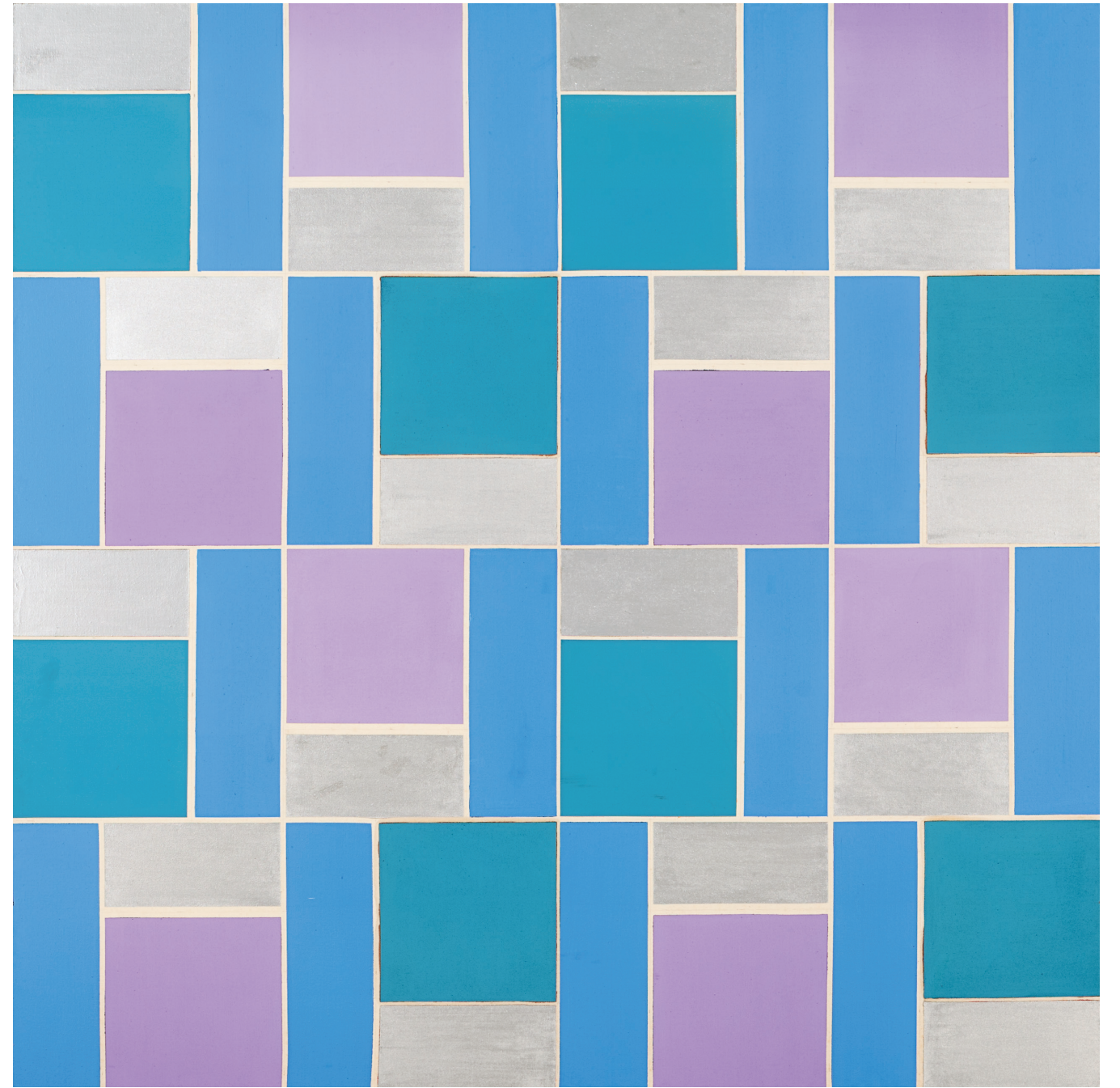
Polar
1971
acrylic on canvas
72 x 36 inches



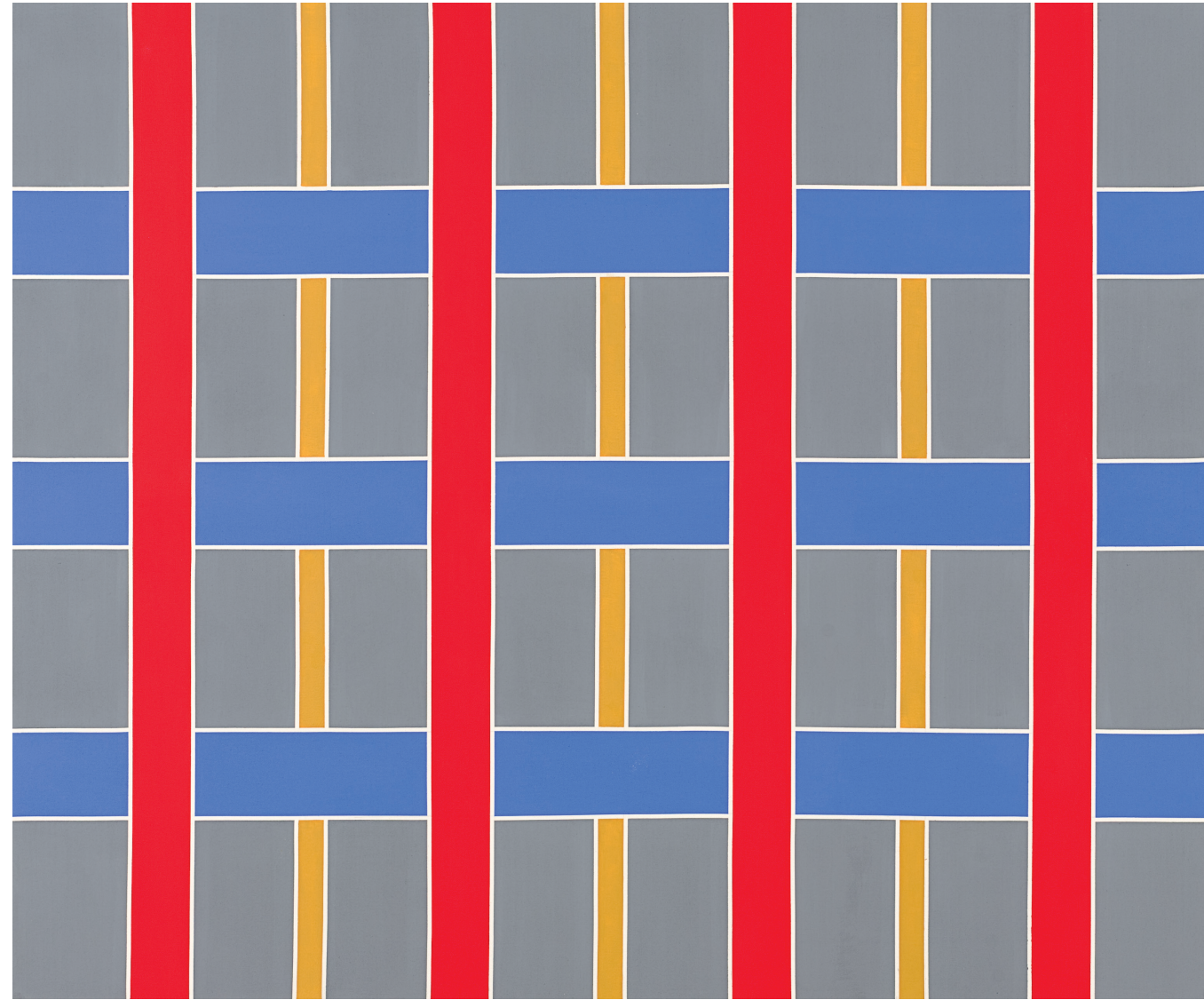
3

WOVEN GRID PAINTINGS

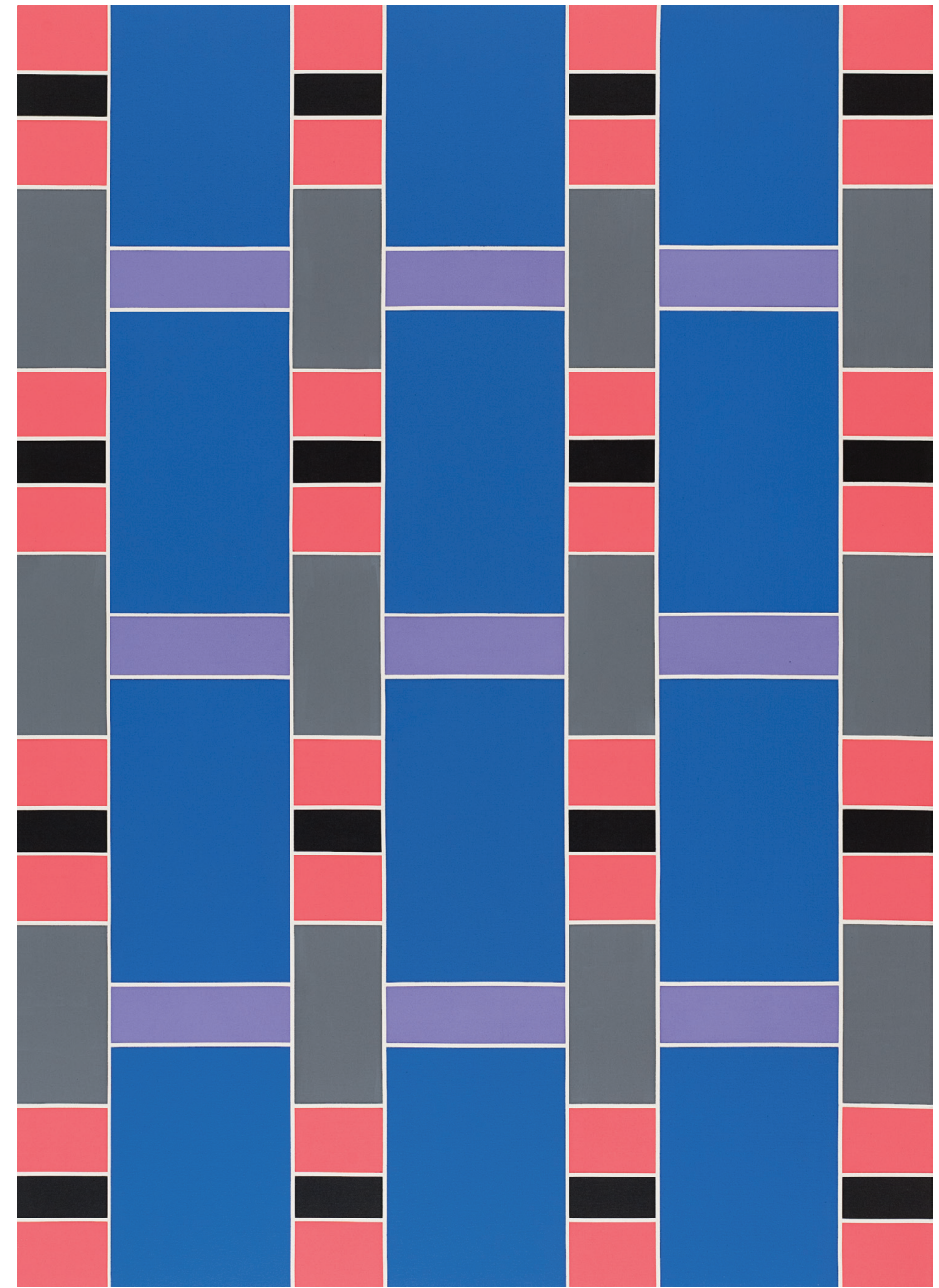
Vortex
1971
acrylic and oil on canvas
72 x 72 inches



Mayday
1972
acrylic on canvas
60 x 72 inches



Transit
1971
acrylic on canvas
84 x 60 inches



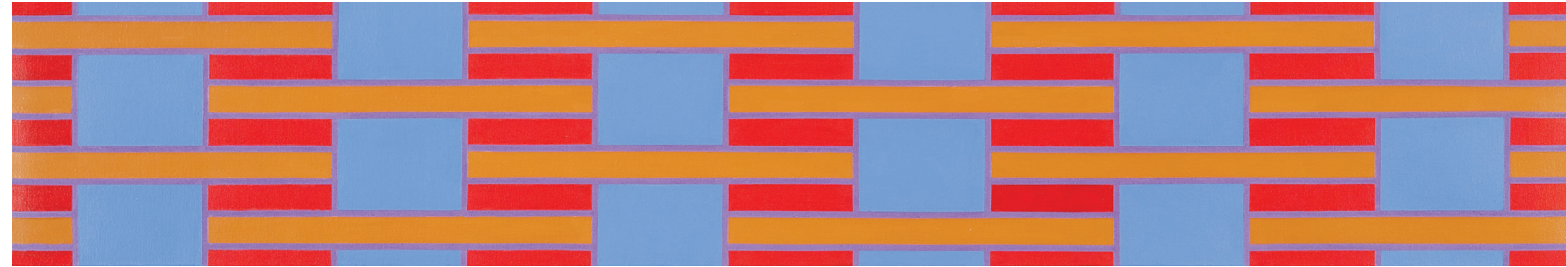
4

VOYAGE PAINTINGS

Voyage #1
1972
acrylic on canvas
6 x 72 inches

Collection
Michael McCafferty
and Ann Obery,
Seattle, WA

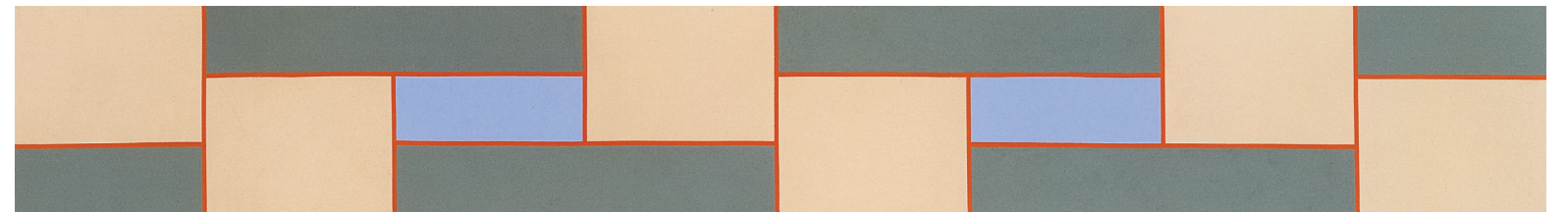




Voyage #9
1972
acrylic on canvas
12 x 72 inches

Collection
Tamara Holzapfel and
Richard Tomason,
Albuquerque, NM

Voyage #3
1972
acrylic on canvas
12 x 72 inches

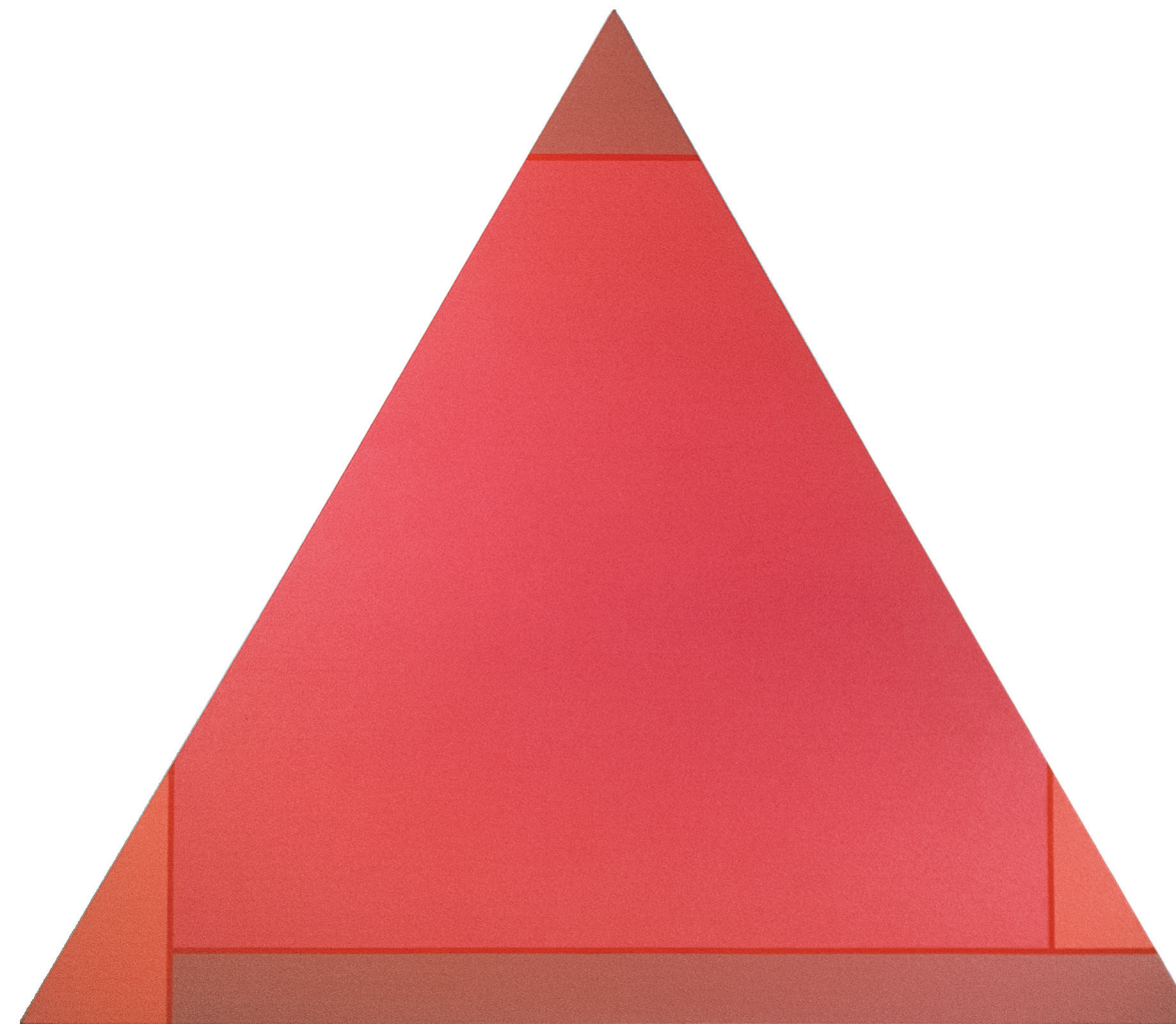


5

ASCENT PAINTINGS

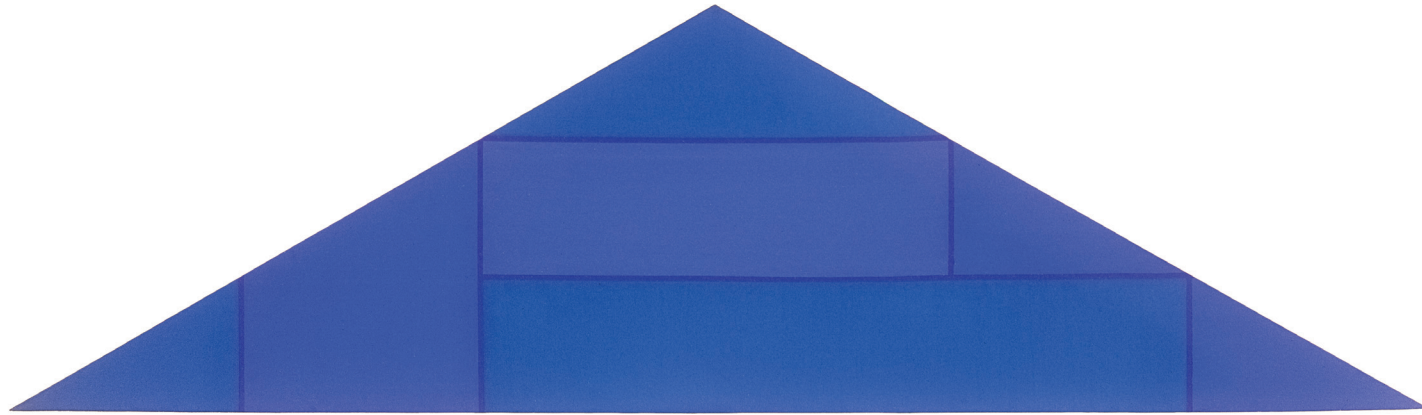
Ascent #3
1973
acrylic on canvas
41 x 48 inches

Collection
David and Susan Wahr,
Andover, MA

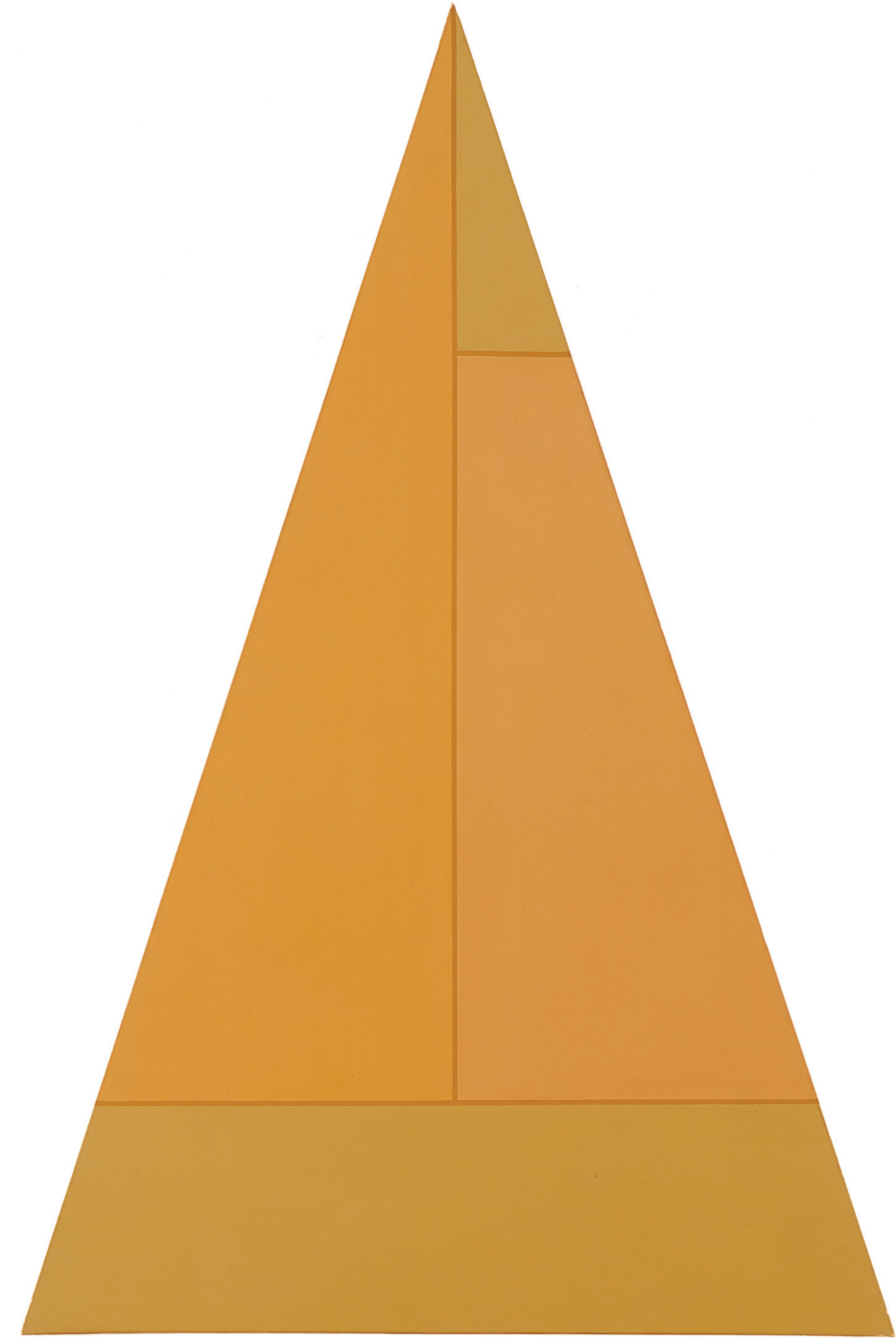


Ascent #1
1972
acrylic on canvas
24 x 60 inches

Collection
Tamara Holzapfel and
Richard Tomason,
Albuquerque, NM



Ascent #4
1973
acrylic on canvas
68 x 42 inches



6

ZONE PAINTINGS

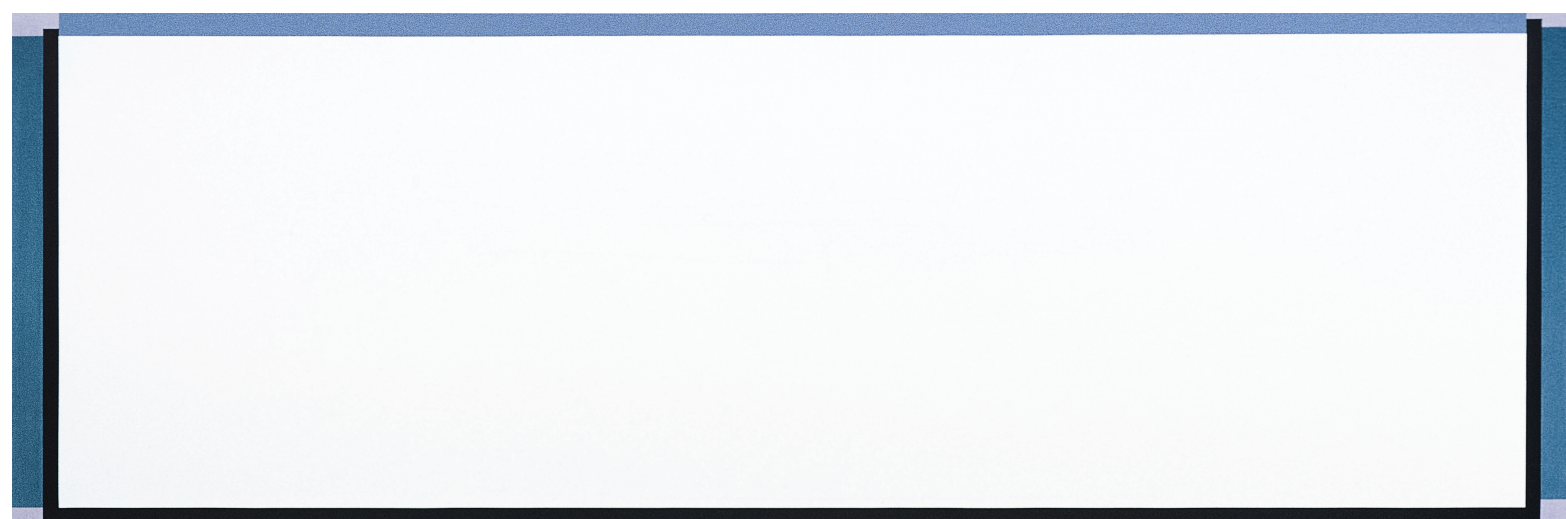


Zone #8
1974
acrylic on canvas
48 x 48 inches

Collection
Robert Gurnee,
Albuquerque, NM

Zone #9
1974
acrylic on canvas
32 x 96 inches

Collection
Barbara Kasten,
New York, NY

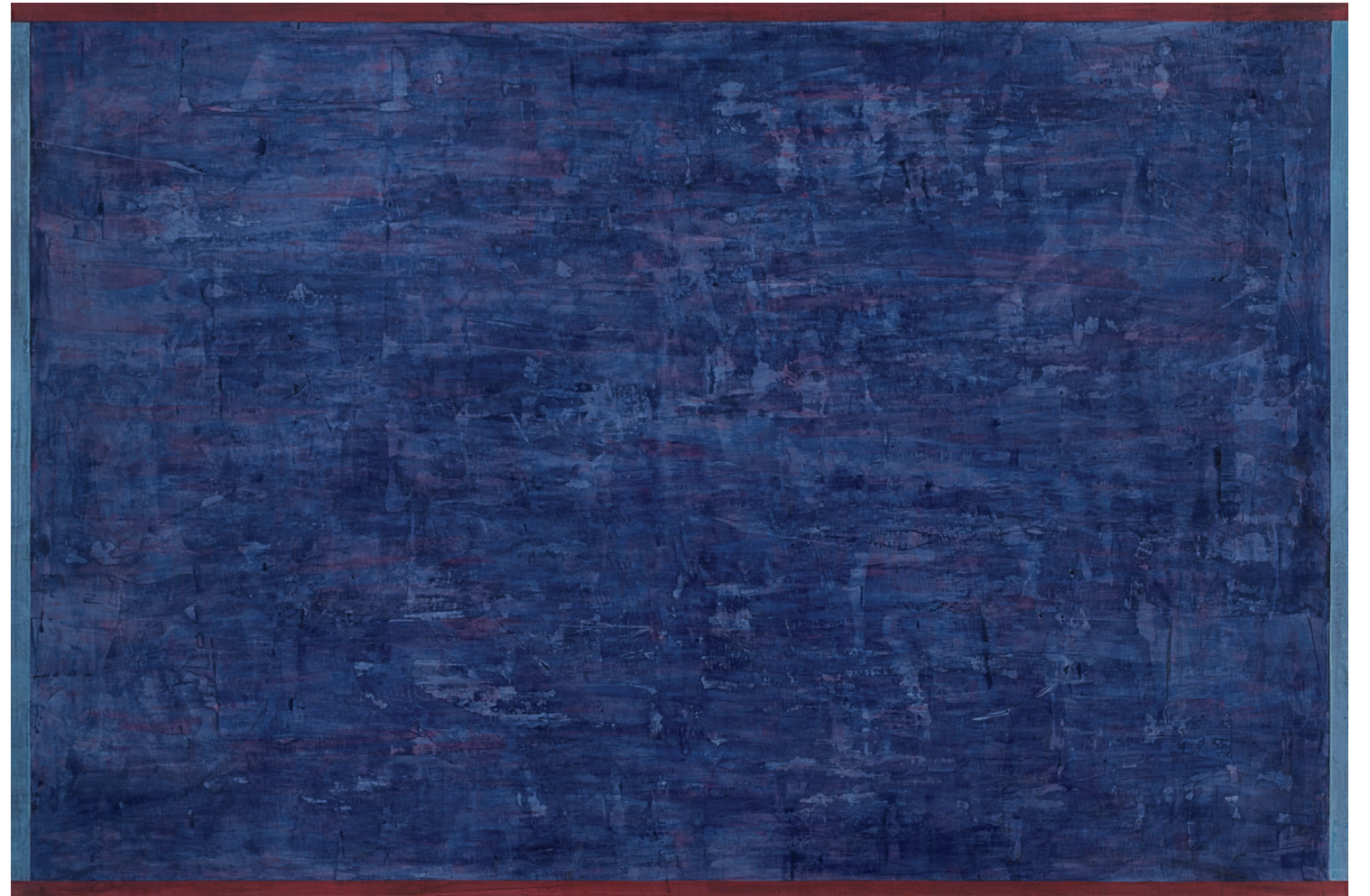


7

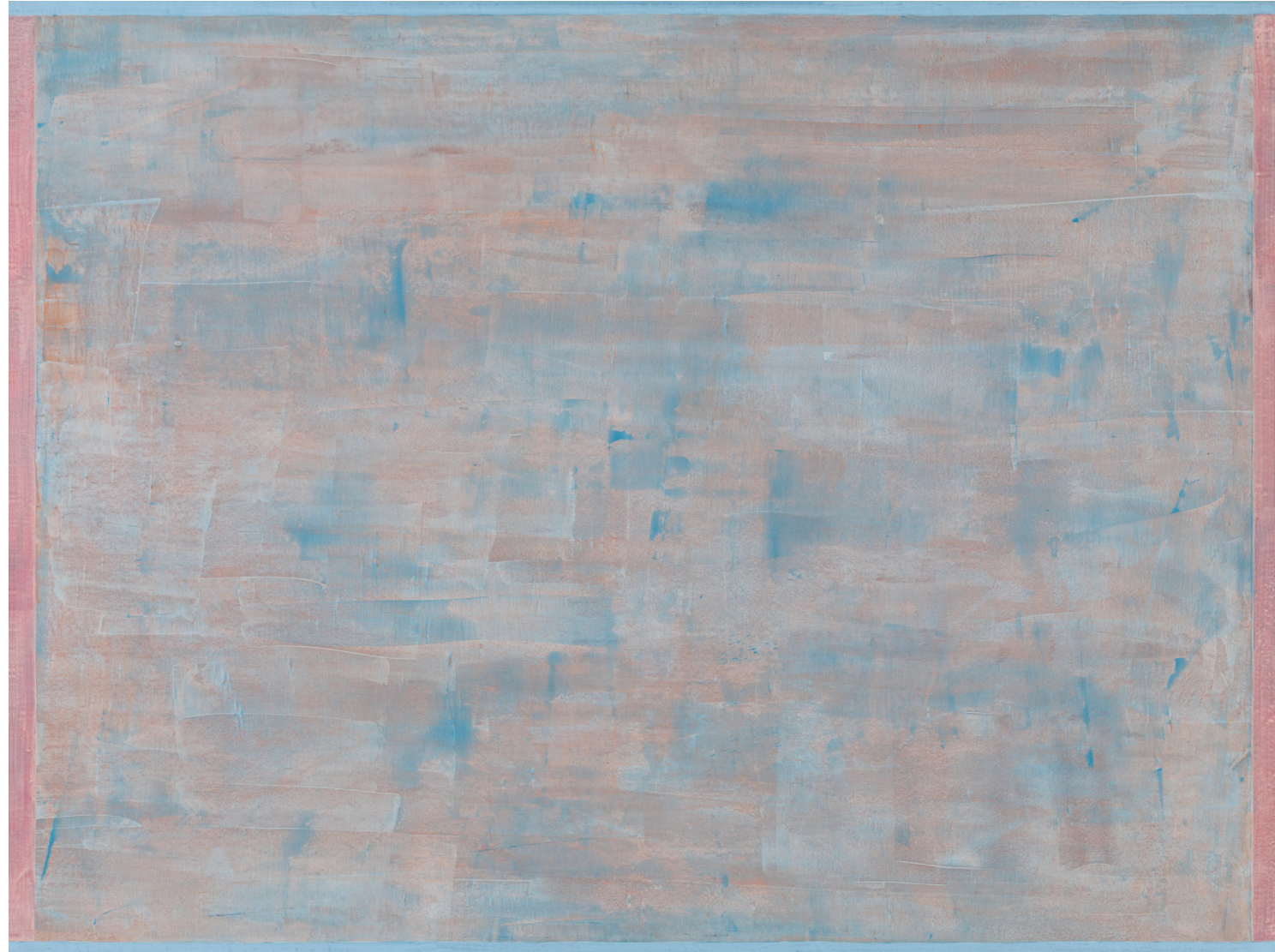
VARIEGATED FIELD PAINTINGS

Lunarsea
1976
acrylic on canvas
48 x 72 inches

Collection
Laurel Walton Thrasher,
Gettysburg, PA



Ways of Water
1975
acrylic on canvas
36 x 48 inches



Aquarian Night I
1975
acrylic on canvas
72 x 24 inches



8

JOAQUIN PAINTINGS

Joaquin #5
1976
acrylic on paper on canvas
18 x 24 inches



Joaquin #3
1976
acrylic on paper on canvas
18 x 24 inches



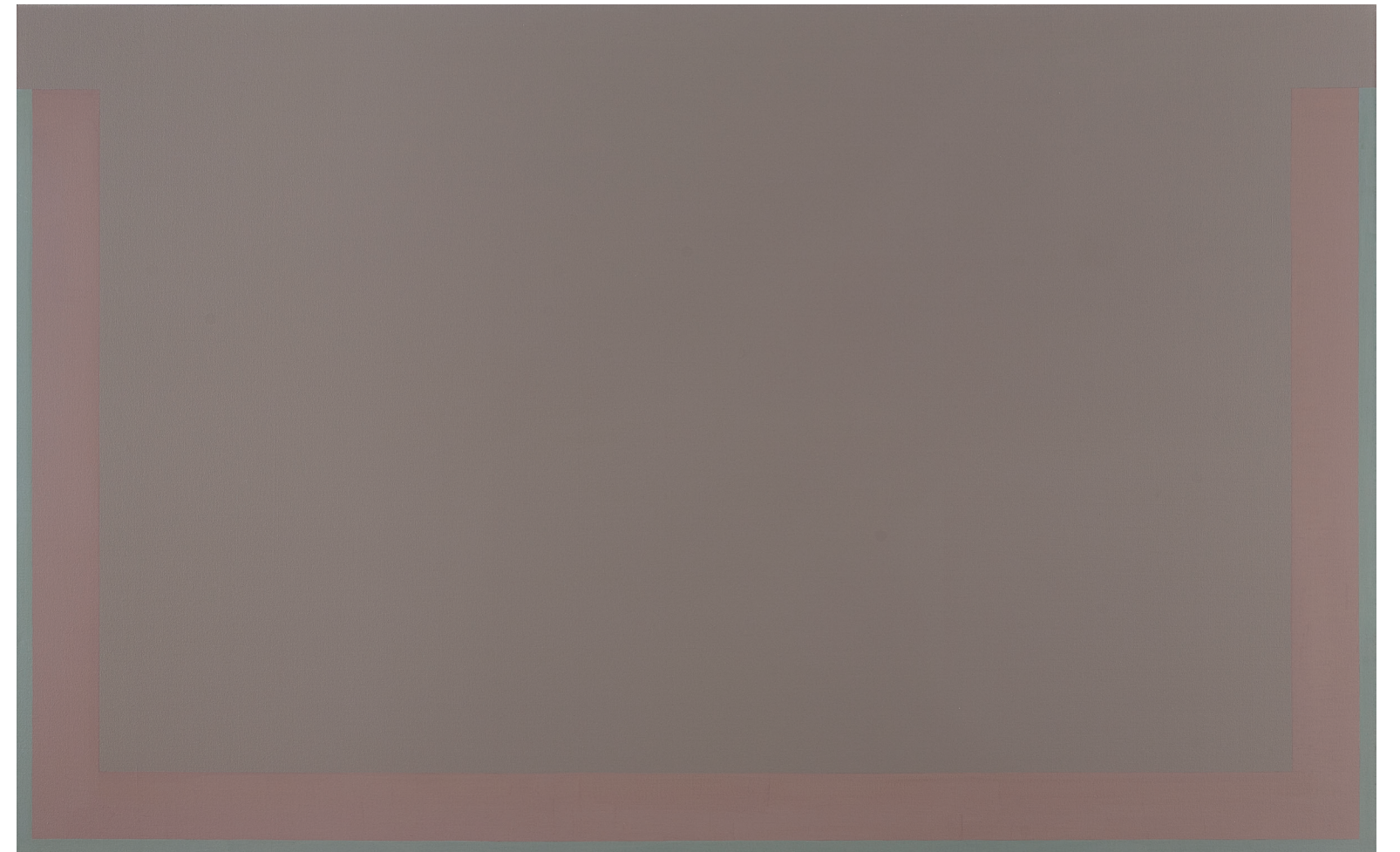
Joaquin #1
1976
acrylic on paper on canvas
24 x 18 inches



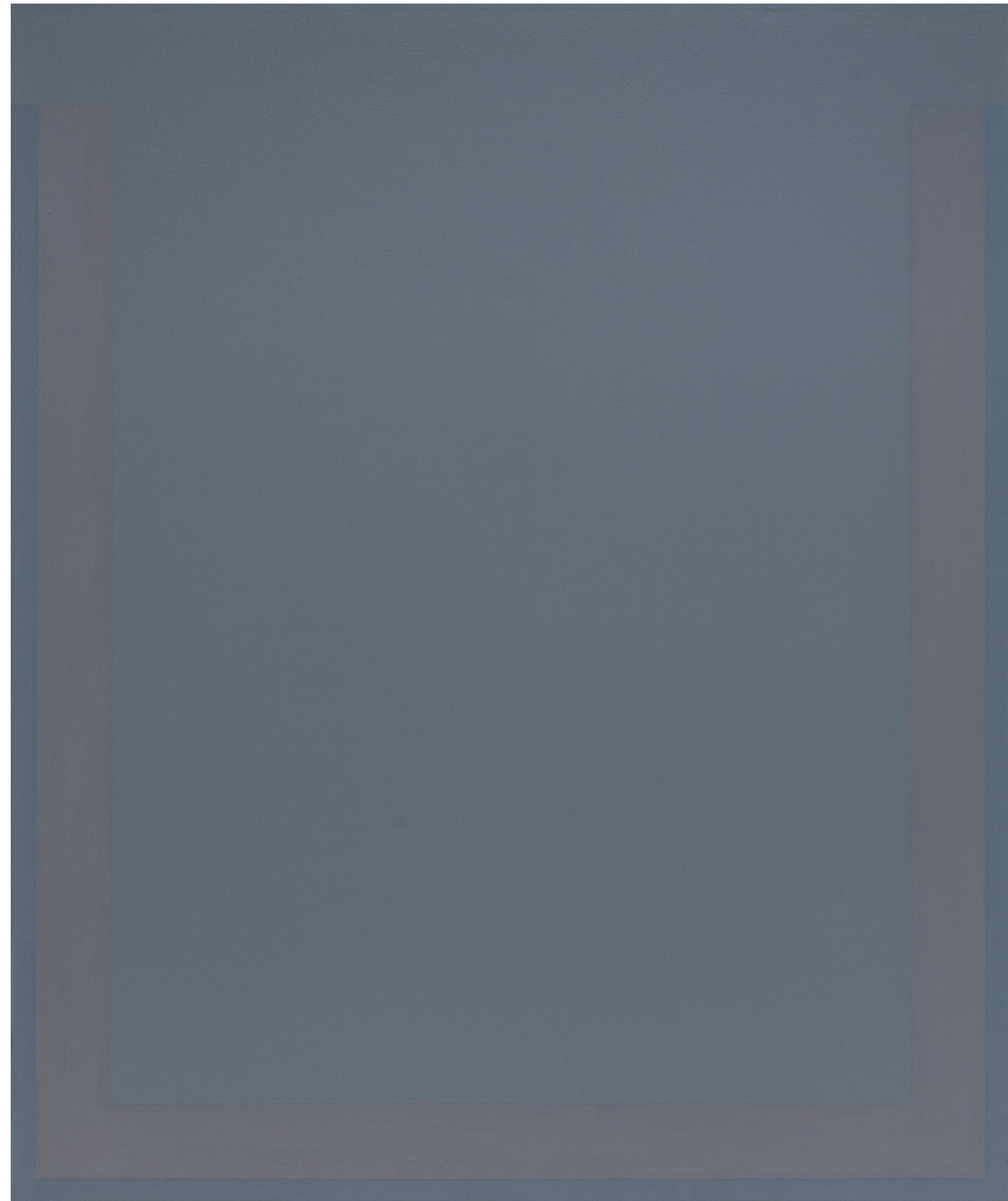
9

VESSEL PAINTINGS

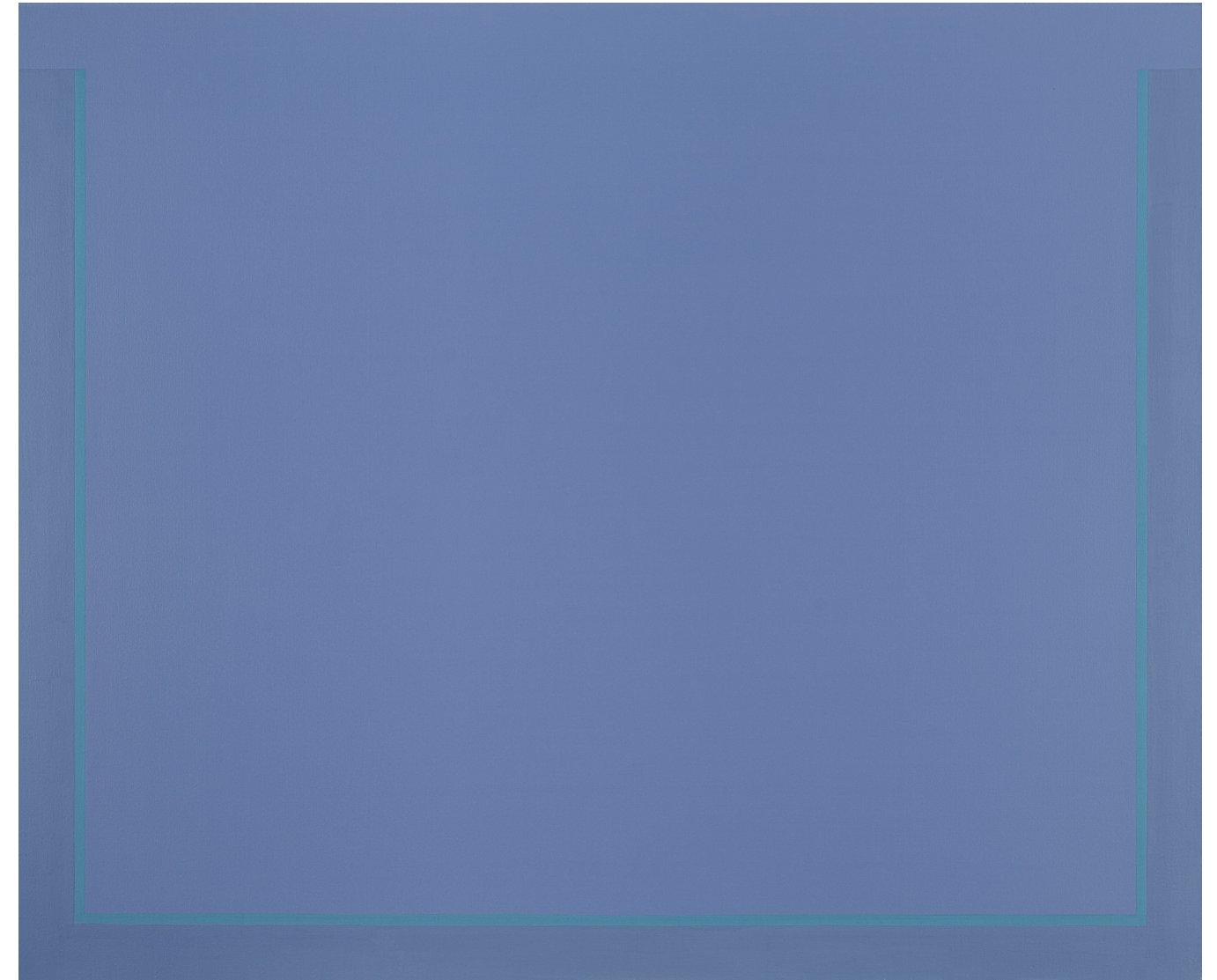
Der Erde
1986
acrylic on canvas
60 x 96 inches



Daybreak
1981
acrylic on canvas
72 x 60 inches



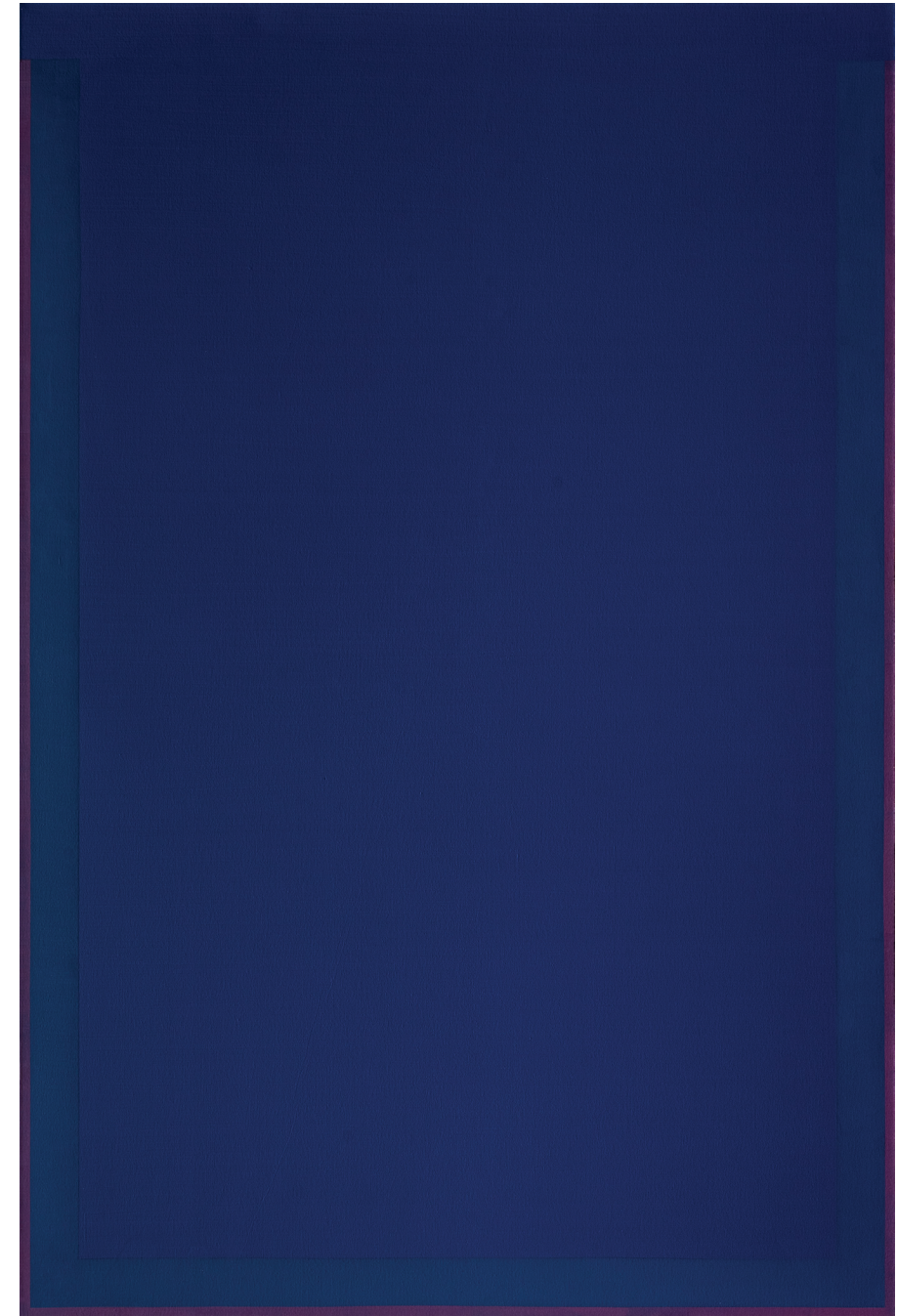
Lunar Plain
1983
acrylic on canvas
66 x 80 inches



Radiant Site
1984
acrylic on canvas
66 x 96 inches



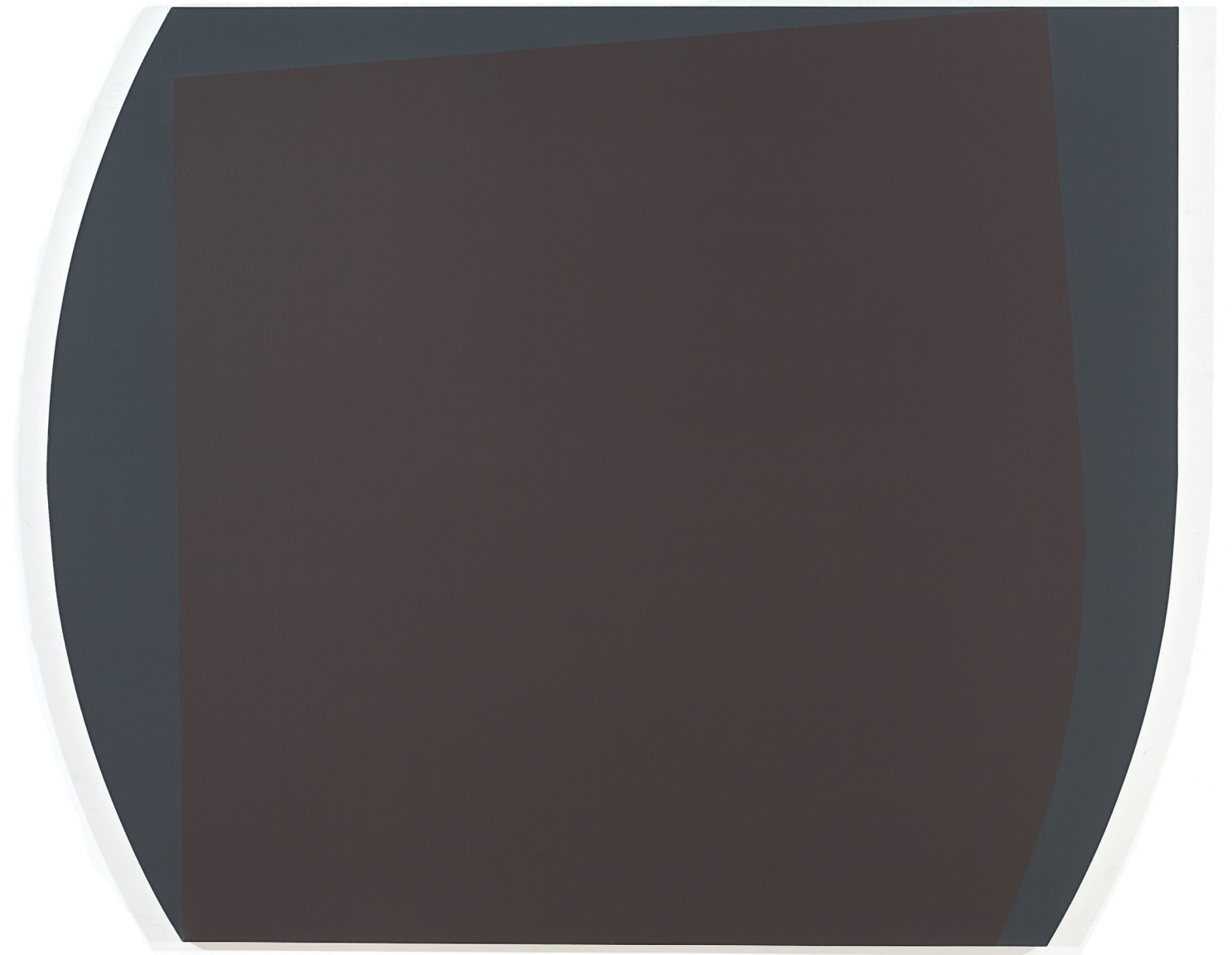
Orion
1982
acrylic on canvas
90 x 60 inches



10

SHAPED PAINTINGS

Umbra
1983
acrylic on canvas
66 x 80 inches



Isle
1986
acrylic on canvas
66 x 80 inches



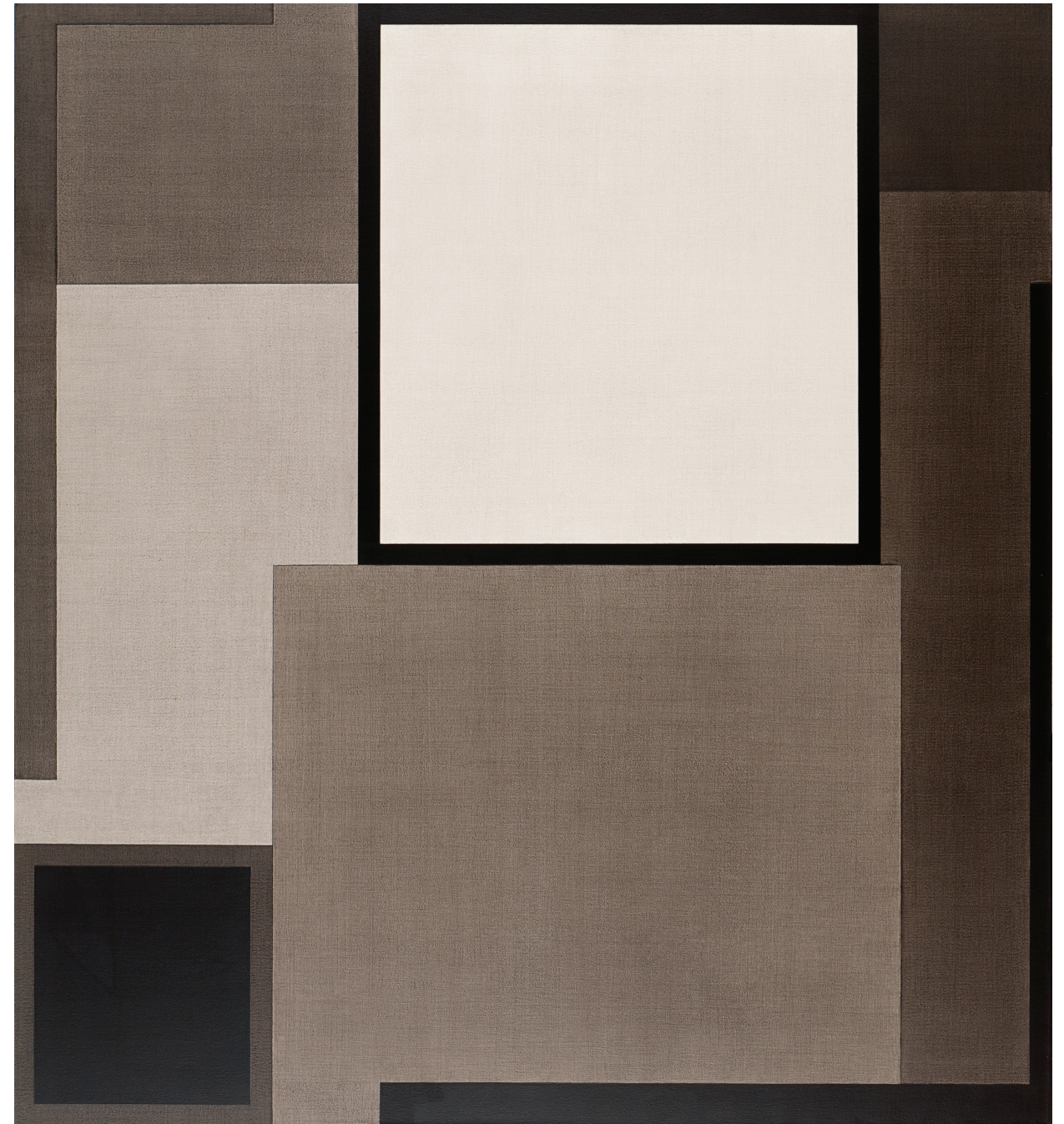
Dune
1984
acrylic on canvas
66 x 80 inches



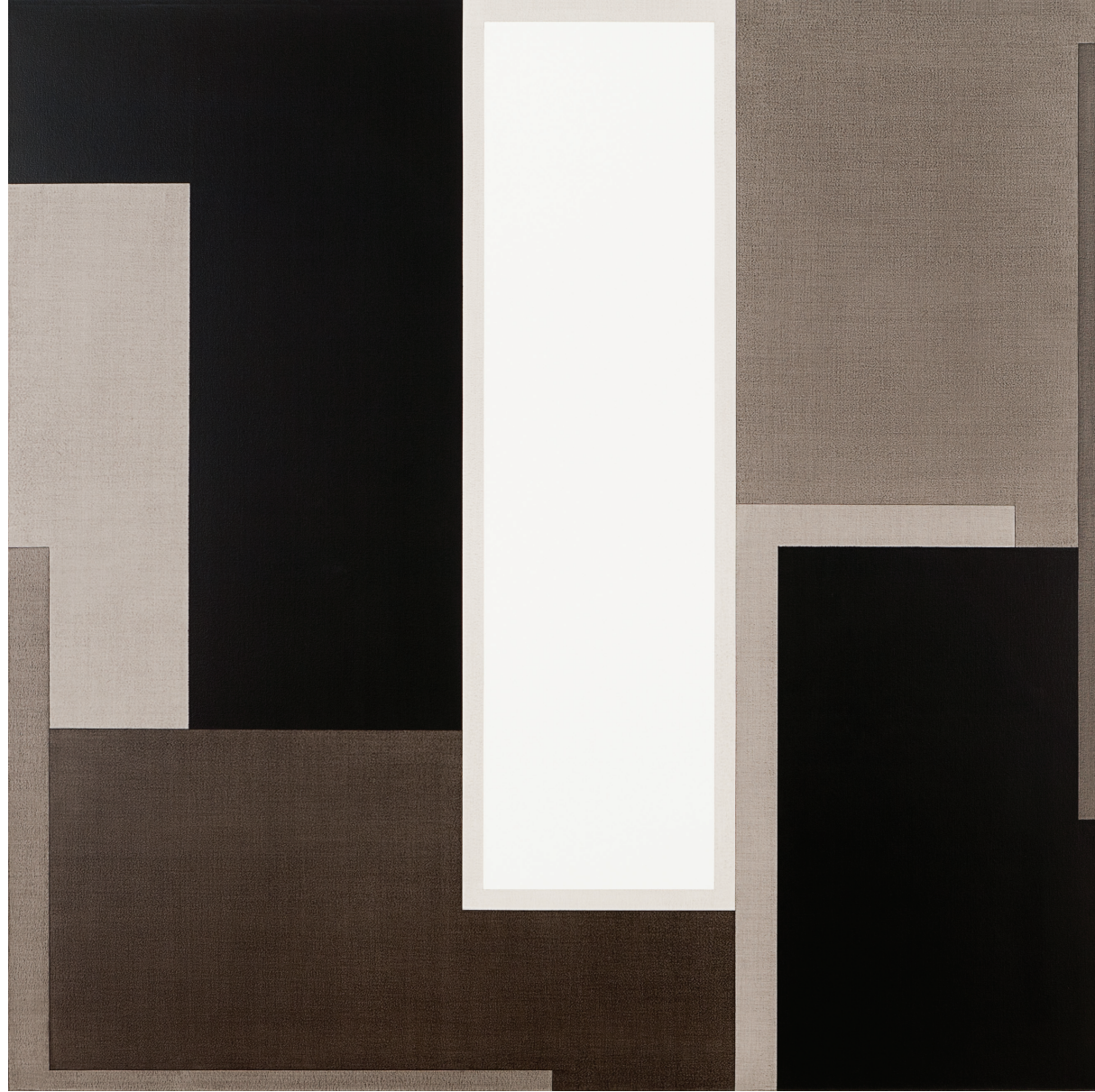
11

BLACK PAINTINGS

Vigil
1994
acrylic on canvas
78 x 72 inches



Marsyas
1994
acrylic on canvas
78 x 78 inches



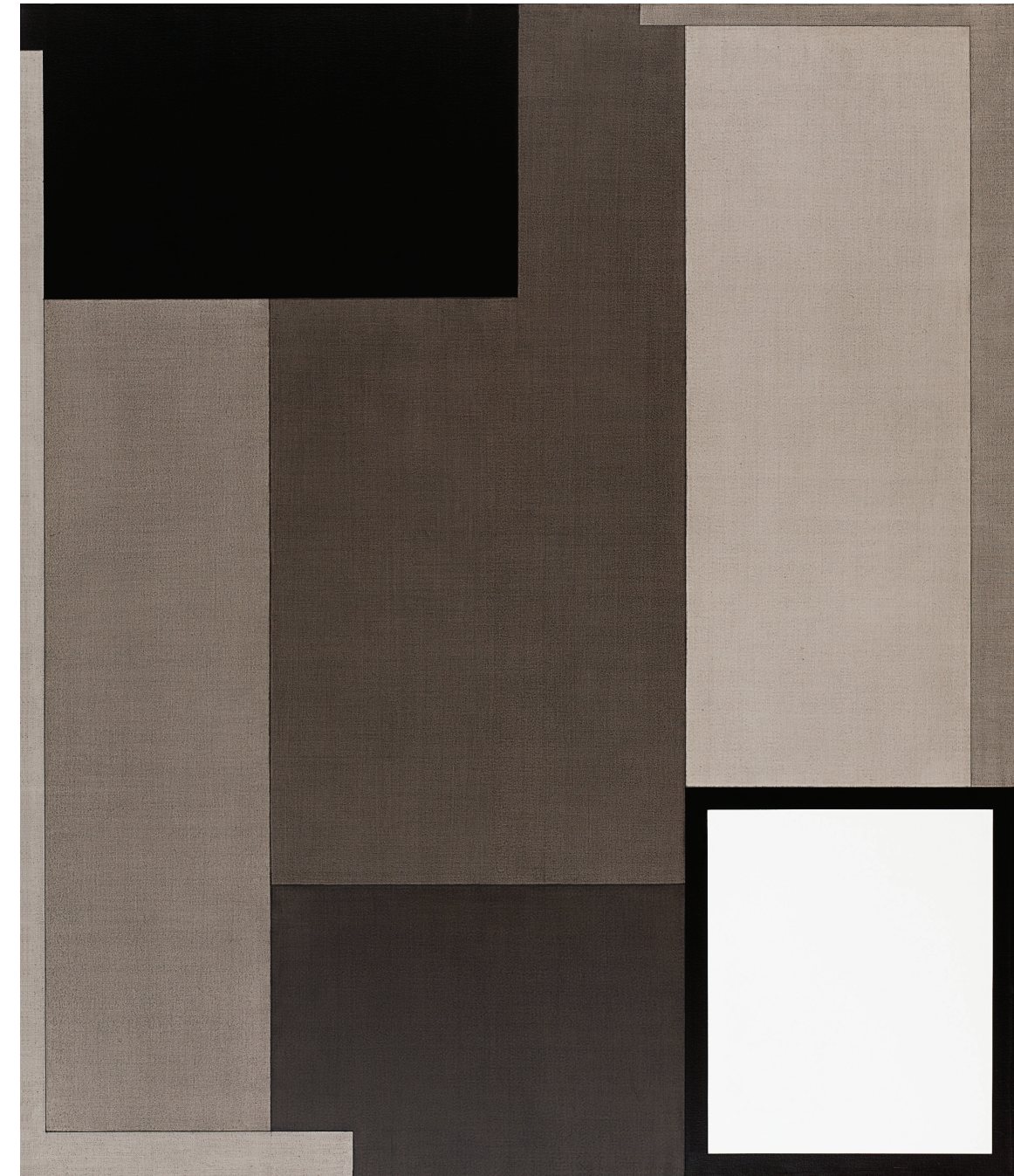
Messenger
1995
acrylic on canvas
64 x 96 inches



Ascension
1991
acrylic on canvas
82 x 60 inches



Orpheus
1992
acrylic on canvas
78 x 66 inches

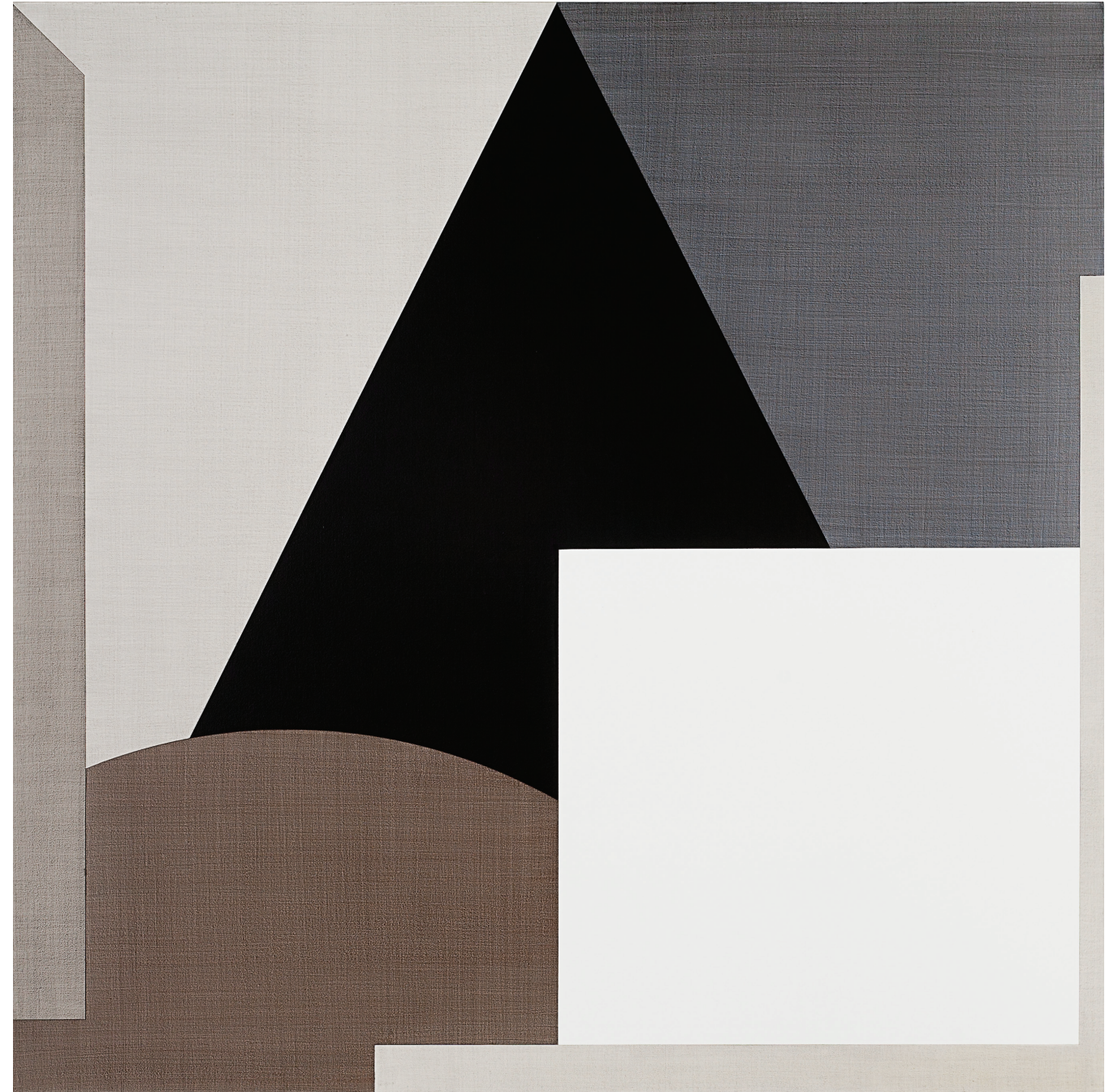


12

MULTIFORM PAINTINGS

Monitor
1999
acrylic on canvas
72 x 72 inches

Collection
Beverly and
Charles Freeland,
Brooklandville, MD



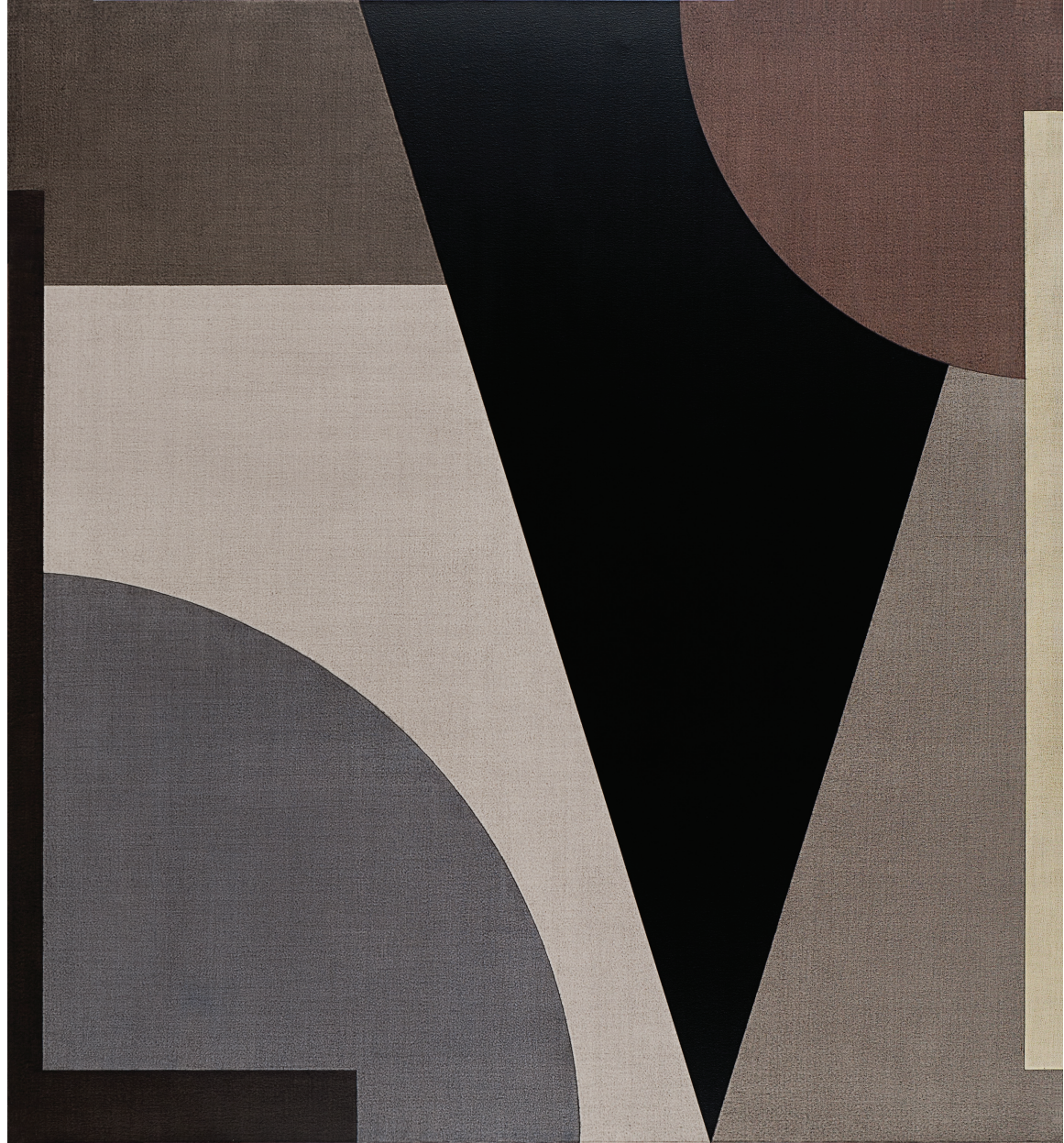
Limina
2002
acrylic on canvas
60 x 72 inches



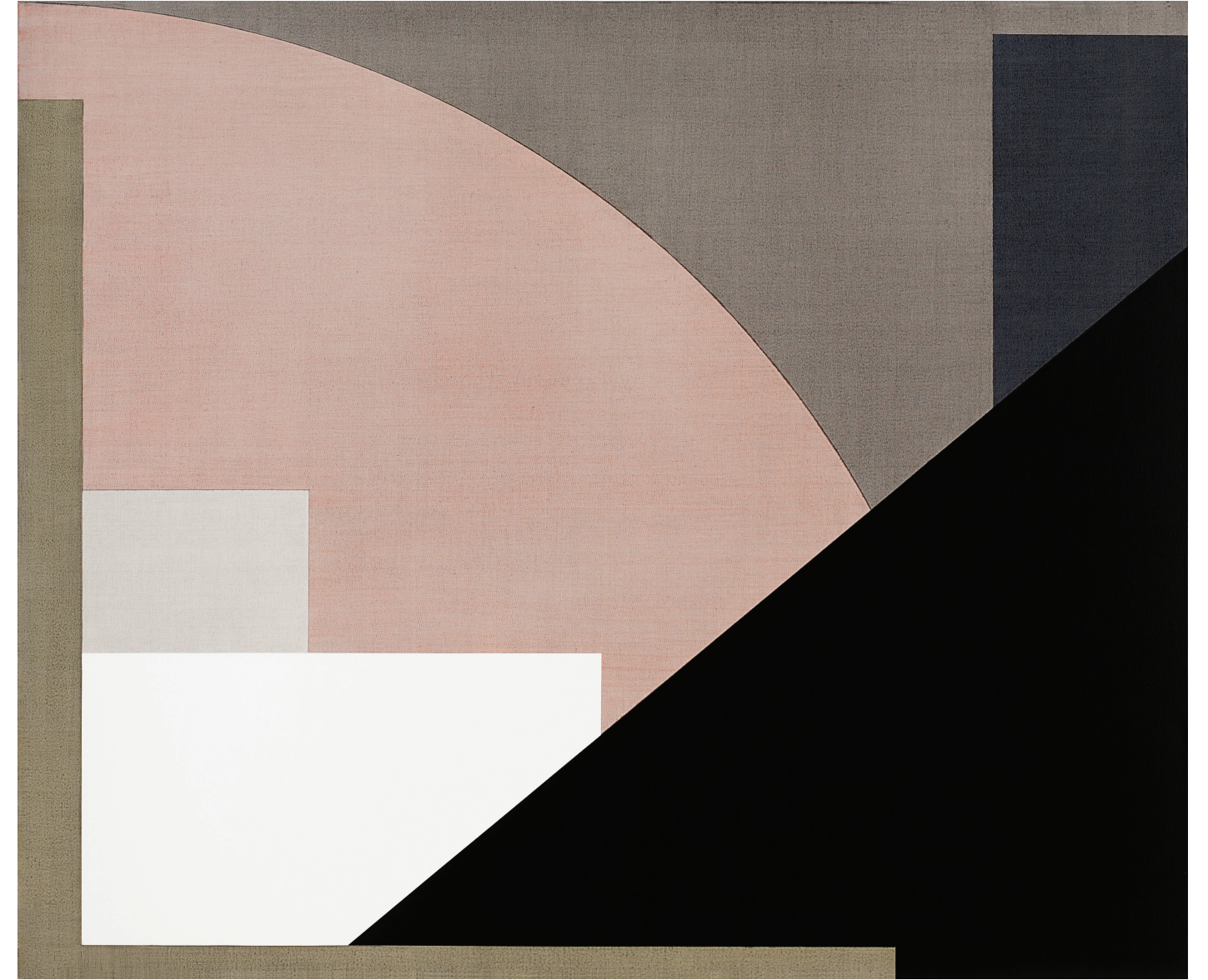
Sorcerer
2003
acrylic on canvas
60 x 78 inches



Vulcan
2000
acrylic on canvas
78 x 72 inches



Terminus
2002
acrylic on canvas
60 x 72 inches



13

HOMAGE PAINTINGS

Meninas
2006
acrylic on canvas
72 x 66 inches

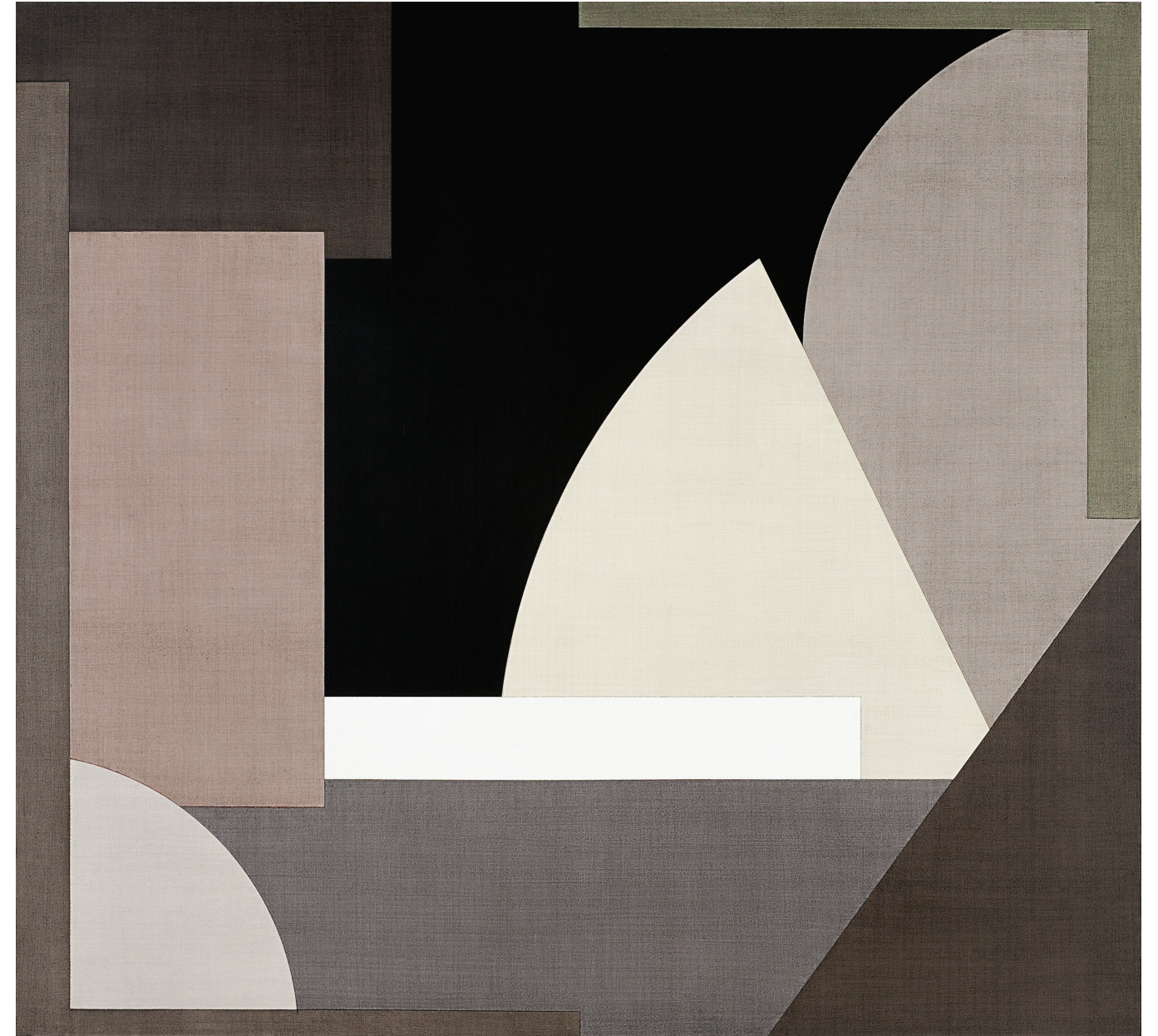


Tyrania
2007
acrylic on canvas
48 x 72 inches

Collection
Theresa Lynch Bedoya,
Baltimore, MD



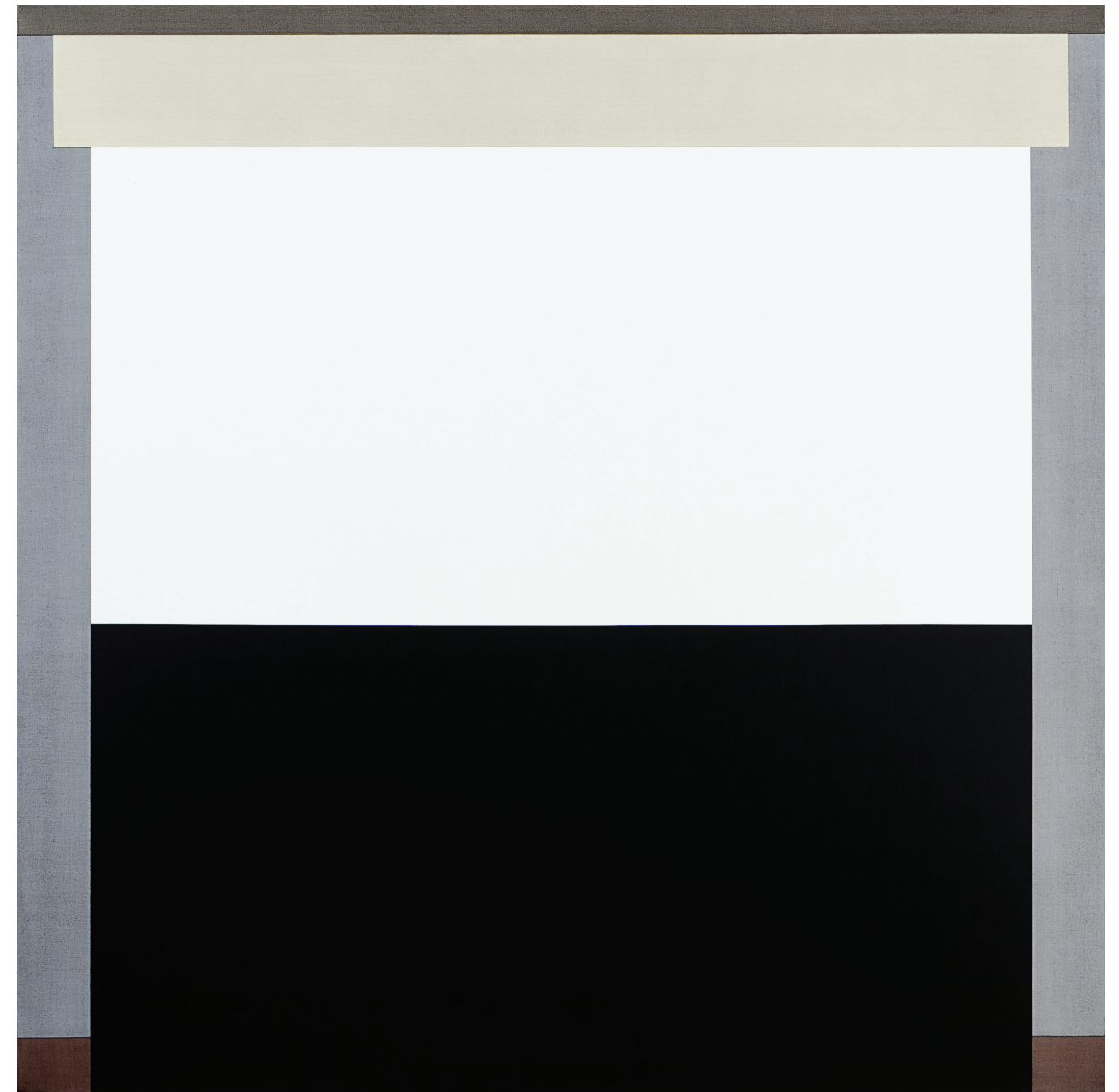
Martyr
2005
acrylic on canvas
66 x 72 inches



14

THRESHOLD PAINTINGS

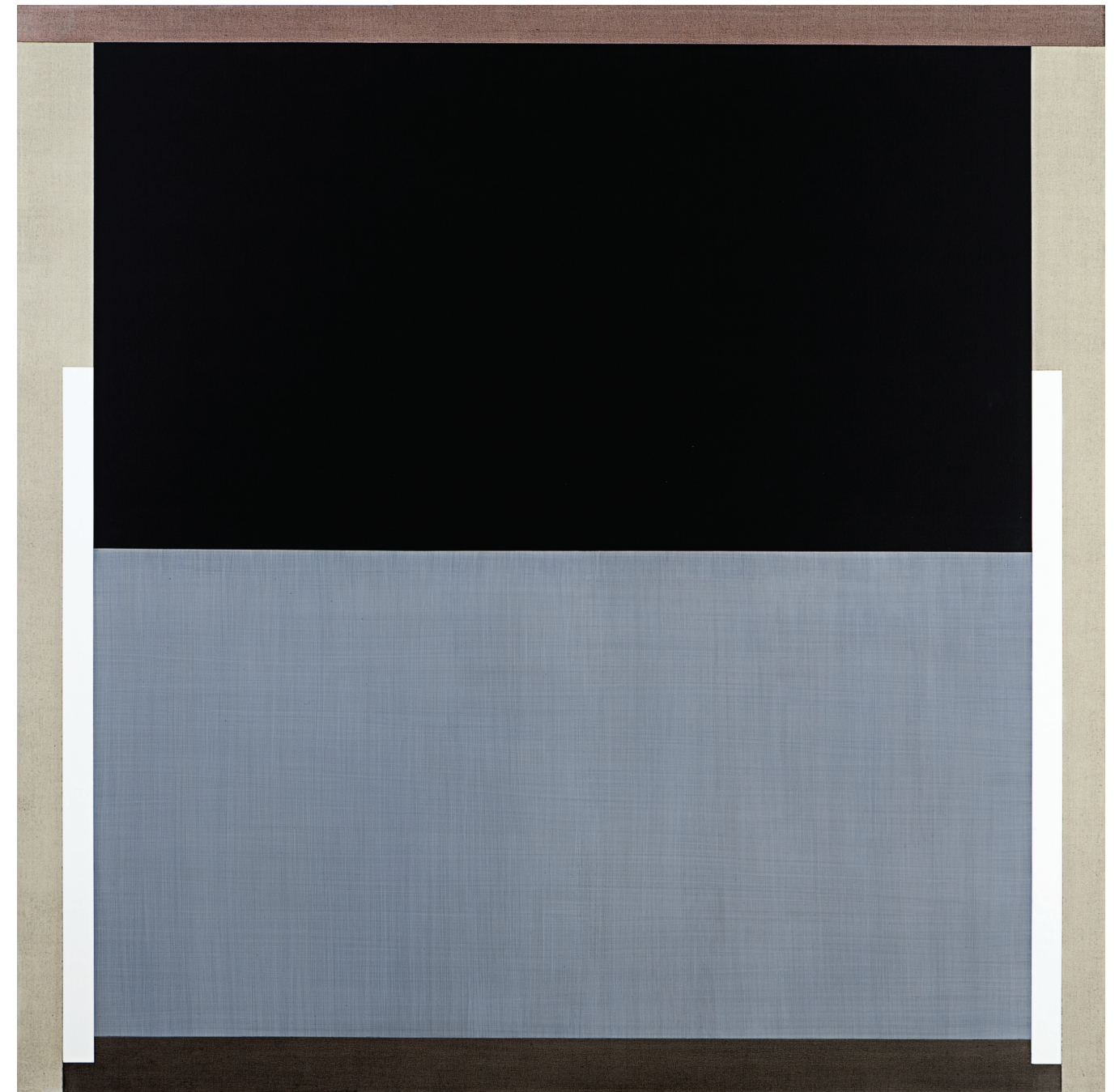
Portalis
2011
acrylic on canvas
72 x 72 inches



Proscenium
2011
acrylic on canvas
72 x 72 inches



Theatrum
2011
acrylic on canvas
72 x 72 inches



THE WORK OF ART

JENNIFER WALLACE

The painter arrives, restless and searching
for what cannot be made or held or occupied.

With a heaviness, like Vermeer's pulled-back curtain,
he waits to be astonished by a clarity he hopes for

and by the haze his gesture creates. His effort is our own:
an argument with angles and closed-in spaces,

an attraction to and shying away from their defining lines.
The work does not tell of something seen, but responds

to the call of images held deeply – vessels into which
he pours sky, sea, rain, stone, wind and the dawn's blush;

images a composer might tune to or hear in a dream:
a note, drumbeat, a silence. The way, in childhood, before

walking, before we owned the words 'castle' or 'gravity,'
we *felt* our way into the tower of blocks, pursued

the riddle of strength and collapse. The work
has heart in it, and emptiness. For that is – after all –

the heart's work: to tell of the dark field's vast cosmos,
the traces left by timeless stars and the danger

of standing before either one for too long. We are grateful
for his patience, his nerve ... for his thresholds on which

we stand, too – a stage where the twin gods
of loss and perfection draw us further and further in.

JENNIFER WALLACE, a Baltimore poet, teaches at the
Maryland Institute College of Art. She is poetry editor at
The Cortland Review. Her poems appear in numerous
literary journals and anthologies. Her book of poems and
photographs, *It Can be Solved by Walking*, was published
by CityLit Press in 2012.

TIMOTHY APP

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LIVES

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EDUCATION

1974

MFA, Tyler School of Art of Temple University, Philadelphia, PA

1970

BFA, Kent State University, Kent, OH

1968

Independent Study, University of the Americas, Mexico City, D.F.

PUBLIC COLLECTIONS

Avalere Health, Washington, DC

Albright-Knox Art Gallery, Buffalo, NY

Alston and Bird, LLP., Atlanta, GA

Art & Automation, Burlington, Ontario, Canada

Atlantic Richfield Company, La Palma, CA

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

Gensler and Associates, San Francisco, CA

Hallmark Cards, Inc., Kansas City, MO

Johns Hopkins Hospital, Baltimore, MD

Joslyn Art Museum, Omaha, NE

Kent State University, Kent, OH

Long Beach Museum of Art, Long Beach, CA

McDermott, Will and Emory, Washington, DC

Monash University, Museum of Art, Melbourne, Australia

Morgan Stanley, New York, NY

Mulvane Art Museum, Washburn University, 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 and Art Center, Roswell, NM

Sheppard Pratt Health System, Baltimore, MD

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

SOLO EXHIBITIONS

2013

“The Aesthetics of Precision: Forty-Five Years of Painting,” American University Museum, Katzen Arts Center, Washington, DC and Goya Contemporary, Baltimore, MD

2012

“Threshold,” Goya Contemporary, Baltimore, MD

2009

“The Homage Paintings,” Goya Contemporary, Baltimore, MD (*catalog*, essay by Kristen Hileman)

2007

“Homage,” Angie Newman Johnson Gallery, Alexandria, VA (*catalog*)

2005

“A Selection of Work, 1998-2005,” Goya Contemporary, Baltimore, MD (*catalog*, 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

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

“A Survey of Paintings: 1968-1988,” Linda Durham Gallery, Santa Fe, NM (*catalog*, 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

1982

Johnson Gallery, University of New Mexico, Albuquerque, NM

1979

Los Angeles Institute of Contemporary Art, Los Angeles, CA

TWO-PERSON EXHIBITIONS

2008

“The Grey Zone: Paintings and Drawings by Timothy App and Howie Lee Weiss,” Howard Community College, Columbia, MD

1995

“Abstraction,” with Alan Myers, York College Galleries, York College of Pennsylvania, York PA

1983

Mattingly-Baker Gallery, with Susan Crile, Dallas, TX

1980

Baum-Silverman Gallery, with Dennis Farber, Los Angeles, CA

GROUP EXHIBITIONS

2012-13

“The Shape of Things: Four Decades of Painting and Sculpture,” Tucson Museum of Art, Tucson, AZ

2010

“The 185th Annual: An Invitational Exhibition of Contemporary Art,” National Academy Museum, New York, NY

2008
“Works on Paper: The Natalie and Irving Forman Collection,” Albright-Knox Gallery, Buffalo, NY (*catalog*, essay by Lilly Wei)

2007
Denise Bibro Fine Art, Platform Project Gallery, New York, NY

“Strictly Painting 6” (curated by Kristen Hileman), McLean Project for the Arts, McLean, VA

2006
“Point of View,” Goya Contemporary, Baltimore, MD

“Shine On,” Goya Contemporary, Baltimore, MD

“By Any Means: Works from the National Drawing Invitationals” (curated with essay by Donald D. Perry), traveled to: J. Wayne Stark University, University Center Galleries, College Station, TX; Perspective Gallery, Blacksburg, VA; Art Museum, Texas Tech University, Lubbock, TX; Salt Lake City Public Library, Salt Lake City, UT

“Mapping the Alternative,” 20th Annual Critics’ Residency Program, Maryland Art Place, Baltimore, MD (*catalog*, essays by Lilly Wei, Justin Gershwin, Brooke Lampley, and Lauren Pennell)

2005
“Soft Openings,” American University Museum, Katzen Arts Center, Washington, DC

“Engaging the Structural,” Broadway Gallery, New York, NY (essay by Lilly Wei)

“The Natalie and Irving Forman Collection,” Albright-Knox Art Gallery, Buffalo, NY (*catalog*, essay by Lilly Wei)

2004
“Sabbatical Exhibition,” Decker Gallery, Maryland Institute College of Art, Baltimore, MD

“Conversations with the Collection,” Long Beach Museum of Art, Long Beach, CA

2003-04
“Conversations: Influence and Collaboration in Contemporary Art,” (*catalog*, curated & essay by Barry Nemett), traveled to: Evergreen House, Johns Hopkins University, Baltimore, MD; Delaware Center for Contemporary Art, Wilmington, DE; Bevier Gallery, Rochester Institute of Technology, Rochester, NY

2002
“2002 Biennial Exhibition,” Memphis College of Art, Memphis, TN (curated by Cynthia Thompson, *catalog* essay by Faye Hirsch)

“Poetic Minimalism,” District Fine Arts, Washington, DC

“Three Maryland Artists,” Packing Shed Gallery, Washington, DC

Foyer Gallery, Baltimore, MD

2001
“Mixing Realities,” Muzeum Okregowe W. Bydgoszcy, Bydgoszcz, Poland

“Summer 2001: Prints & Drawings,” Goya Contemporary, Baltimore, MD

“Crown Point Press and Goya-Girl Press: Selected Prints,” Barbara Krakow Gallery, Boston, MA

2000
“In Good Form,” Kiang Gallery, Atlanta, GA

“Strictly Painting III,” (curated by Terrie Sultan), McLean Project for the Arts, McLean, VA

1999
“Painters Who Make Prints,” traveled to: University of Maryland, University College, College Park, MD; Kennedy Museum of American Art, Ohio University, Athens, OH (*catalog*, essay by Barbara Rose)

“More than Paper & Ink: Selected Prints from Goya-Girl Press,” 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” (curated by Power Boothe; *catalog* by Robert Edelman), traveled to: 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

1998-99
“Chance and Necessity,” (An Exhibition of Prints by Artists in the Traveling Exhibition), Goya-Girl Press, Baltimore, MD

1998
“22nd Annual National Invitational Drawing Exhibition,” Eppink Art Gallery, Emporia State University, Emporia, KS (*catalog*)

“Sabbatical Exhibition,” Decker Gallery, Maryland Institute College of Art, Baltimore, MD

Virgin Atlantic Airways Clubhouse, Dulles International Airport, VA

Reed, Smith, Shaw, and McClay, Law Firm, Washington, DC

97-98
“Not So Simple,” Arts 901, Washington, DC

1997
“Playing in the Dark Tower: Images from the Black Literary Landscape” (curated by Chezia Thompson), Maryland Art Place, Baltimore, MD

“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: How We Communicate Through the Art of Drawing,” (curated by Jay Fisher, Barbara Kornblatt, and Joyce Scott), 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

1993-94
“Selections from the Permanent Collection,” Museum of Albuquerque, NM

1993
“Elemental Abstraction: Three Painters,” Salisbury State University, Salisbury, MD

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

1992
“Freedom of Choice,” An Exhibition Sponsored by Artists for 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: Three Contemporary Abstract Artists,” Mulvane Art Museum, Washburn University, Topeka, KS (*catalog* essay by Donald Bartlett Doe)

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

1990-91

“Painting Without Words,” Jan Turner Gallery,
Los Angeles, CA

1990

“The Centennial Suite,” The University of New
Mexico, published by the Tamarind Institute,
Albuquerque City and County Government Building,
Albuquerque, NM

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

Anthony Ralph Gallery, New York, NY

1989

“Five New Painters” (curated by Sean Sully),
John Davis Gallery, New York, NY

1988

Anthony Ralph Gallery, New York, NY

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

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

1987

“New Mexico ’87: A Fine Arts Competition,”
Museum of Fine Arts, Santa Fe, NM (*catalog*)

“Uncommon Spaces,” Museum of 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 &
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 in the Museum’s Permanent
Collection,” Museum of Albuquerque, Albuquerque, NM

Sebastian-Moore Gallery, Denver, CO

1983

“The Phoenix Biennial,” Phoenix Art Museum, AZ
(*catalog*, essay by Albert Stewart)

Gensler and Associates, sponsored by Mattingly-Baker
Gallery, 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: A Selection,” University Art
Museum, University of New Mexico, Albuquerque, NM

1980

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

1979

“Los Angeles Abstract Painting”, traveled to:
University Art Museum, University of New Mexico,
Albuquerque, NM; University Art Gallery, University
of California, Riverside, CA (*catalog*, essay by
Melina Wortz)

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

Santa Fe Festival of the Arts, Santa Fe, NM

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

“New Faculty,” Teaching Gallery, Department of Art,
University of New Mexico, Albuquerque, NM

1978-79

“Abstract Drawings (From L.A. and Other Places),”
Baum-Silverman Gallery, Los Angeles, CA

1978

Summer Faculty, Tyler School of Art of Temple
University, Philadelphia, PA

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

“1978 Armory Show,” traveled to: Armory for
the Arts, Santa Fe, NM; Albuquerque Public Library,
Albuquerque, NM

“Abstract Painting from Southern California,” traveled
to: Emily H. Davis Art Gallery, University of Akron,
Akron, OH; University of North Dakota, Grand Forks, ND
(*catalog*, introduction by Timothy App)

“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

“Southern California Works on Paper,” Moreau Gallery,
St. Mary’s College, Notre Dame, IN

1975

“Two On Paper,” Southeast Arkansas Arts & Science
Center, Pine Bluff, AK

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

1974

“New Faculty,” Montgomery Art Gallery,
Pomona College, Claremont, CA

1973

“Color at Tyler,” Watson Art Gallery, Elmira College,
NY (*catalog* by Richard Schiff)

“26th Annual Award Exhibition,” Cheltenham Art
Center, Philadelphia, PA

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

BIBLIOGRAPHY

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May 30, 2012.

Rosenberg, Karen. “Academy Gives Art Some Wiggle
Room,” *The New York Times*, February 19, 2010.

Butler, Sharon. “The Art Spirits: The National Academy’s
185th Annual,” Hyperalleric.com, March, 2010.

Giuliani, Mike. “Examining Shades of ‘Grey’ at HCC,”
Howard County Times, January 24, 2009.

Ober, Cara. “Maryland Morning with Sheila Kast,”
(with Tom Hall substituting) Timothy App at Goya
Contemporary, “The Homage Paintings,” WYPR,
FM Radio, Baltimore, Maryland, January 23, 2009.

Jervey, Gay. “Timothy App’s Studio Sanctuary,”
Art Calendar, June, 2008.

Bowers, J. “Point of View,” *City Paper*, Baltimore,
October 25, 2006.

McNatt, Glenn. “Show Nurtures Some Talents Better
Than Others,” *The Baltimore Sun*, May 25, 2006.

McNatt, Glenn. “Artists Portrayed as Objects
Are Among the Views at Goya,” *The Baltimore Sun*,
August 16, 2006.

McNatt, Glenn. “Geometric Art,” Art Column,
The Baltimore Sun, Baltimore, MD, May 24, 2005.

Bowers, J. “Living Large: Size Matters in the
Minimalist Paintings of Timothy App,” *City Paper*,
Baltimore, MD, 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, Number 2.

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

Goodman, Janis. “Around Town: The State of the Arts/Best Bets: Timothy App at District Fine Arts,” WETA, Channel 26, Washington, DC, May 8, 2003.

O’Sullivan, Michael. “On Exhibit: A Gander at the Galleries of Georgetown,” *The Washington Post Weekend*, Friday, 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.

“Mixing Realities in Art,” *Gazeta Wyborcza*, Bydgoszcz, Poland, September 21, 2001.

“Life is Movement,” *Gazeta Wyborcza*, Bydgoszcz, Poland, September 24, 2001.

Giuliano, Mike. “Artists Shine in Summer Showcase,” *Baltimore Messenger*, Baltimore, MD, Vol. 32, No. 39, July 19, 2001.

Sheldon, Louise. “Tension and Balance Coincide at Goya-Girl,” *The Baltimore Chronicle*, Baltimore, Maryland, Vol. 29, No. 1, April, 2001.

Protzman, Ferdinand. “‘Strictly Painting’ Often Strictly Derivative,” *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 Artist as Lobbyist,” *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*, Baltimore, MD, Vol. 19, No. 20, 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 Other Side of the Fence,” *The Baltimore Sun*, June 6, 1994.

Turner, David C. “Artists of 20th-Century New Mexico: The Museum of Fine Arts Collection,” Museum of New Mexico Press, 1992.

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

Brunetti, John. “Timothy App” (at the Wade Wilson Gallery), *Art-Break*, May 14, 1991.

Peterson, William. “Timothy App: The Values of Abstraction,” *Artspace*, January – February, 1991, Vol. 15., No. 2.

Frank, Peter. “Reconstructivist Painting: Neo-modern Abstraction in the United States,” *Artspace*, March – April, 1990, Vol. 14, No. 3.

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*, May – June, 1989.

Shields, Kathleen. “Timothy App at Linda Durham,” *Art in America*, June, 1989, Vol. 77, No. 6.

Peterson, William. “Abstract Painting in New Mexico,” *Artspace*, Fall, 1988, Vol. 12, No. 4.

Peterson, William. “Reviews: Santa Fe: Timothy App and Constance DeJong at Linda Durham,” *ARTnews*, January, 1988, Vol. 87, No. 1.

Wolfe, Theodore. “Sharp Eclecticism Marks Exhibition,” *Albuquerque Journal (Impact Magazine)*, February 2, 1988, Vol. 11, No. 14,) and (*Artspace*, Spring, 1988, Vol. 12, No. 2).

Ashton, Dore. “Notes from a Specialized Tourist,” *Albuquerque Journal (Impact Magazine)*, February 2, 1988, Vol. 11, No. 14,) and (*Artspace*, Spring, 1988, Vol. 12, No. 2).

Peterson, William. “Reviews: Santa Fe: New Spaces, New Faces,” *ARTnews*, March, 1988, Vol. 87, No. 3.

Bell, David. Review, *Journal North*, July 13, 1987.

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

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

Neill, Jeanne. “Museum, Art Center’s Exhibition Underway,” *Roswell Daily Record*, September 15, 1986.

Bell, David. “...At the Linda Durham Gallery,” *The Journal North*, July 13, 1985.

Price, Max. “Denver’s Sebastian-Moore ‘Testing the Waters’ with Santa Fe Gallery Trade,” *Denver Post*, April 22, 1984.

Clurman, Irene. “Eye on Art,” *Rocky Mountain News*, May 6, 1984.

Clega, Nancy. “Trading Places,” *Westword*, May, 1984.

Wilson, Malin. “Two Views of Night,” *Artlines*, September, 1983, Vol. 4, No. 8.

Traugott, Joseph. “Timothy App, Recent Paintings,” *Albuquerque Journal*, August 21, 1983.

“Regional Art Shows Choices,” *Daily News-Sun*, May 26, 1983.

Andrew, Chuck. “A Biennial by Any Other Name,” *New Times*, May 18 – 24, 1983.

Young, Joseph. “Biennial Exhibit Invites Controversy,” *Scottsdale Daily Progress*, May 8, 1983.

Mortini, E. J. “Beauty or Beast? Phoenix Biennial Exhibition Tests Views, Sensibilities,” *The Arizona Republic*, May 12, 1983.

Shields, Kathleen. “Meditations on ‘U,’” *Art Lines*, December – January, 1982, Vol. III, No. 12.

Shields, Kathleen. “Gallery Notes” (on “Ideas in Process” Show at the University of New Mexico), *The New Mexico Sun*, November 17, 1982.

Peterson, William. “Timothy App,” *Artspace*, Fall, 1982, Vol. 6, No. 4.

Marvel, Bill. “Art Guide (Critic’s Choice),” *Dallas Times Herald*, Friday, December 10, 1982.

Shields, Kathleen. “Many Dimensions of Geometric Formalism Seen at UNM,” *Albuquerque Journal*, March 14, 1982.

Olsen, James. “Guest Artists ‘Works more Exciting than Hosts,’” *Albuquerque Journal*, March 14, 1982.

Hicks, Mary. “Nuances Within Austerity,” *Artweek*, November 22, 1980, Vol. II, No. 39.

Wilson, William. “The Galleries,” *The Los Angeles Times*, October 31, 1980.

Fox, Lewis. “L.A. Abstract: A Sketchy Survey,” *Artweek*, November 9, 1979.

Muchnic, Suzanne. “From Flamboyant to Deliberate,” *The Los Angeles Times*, November 10, 1979.

Raether, Keith. “Albuquerque: Color it State of the Art,” *Albuquerque Tribune*, Fall, 1979.

Mallison, Constance. “Timothy App’s Abstract Classicism,” *Artweek*, Oct. 20, 1979, Vol. 10, No. 34.

Clancy, Sherry. “Viewers’ Emotions Vital toward Art Appreciation,” *New Mexico Daily Lobo*, September 26, 1979.

Smith, Rick. “Interview with Tim App,” *New Mexico Prime Times*, May 14, 1979.

Raether, Keith. “App Paints Clear Vessels of Light,” *The Albuquerque Tribune*, March 14, 1979.

“App’s Paintings on Exhibit,” *The Student Life*, Pomona College, March 3, 1978, Vol. 89, No. 15.

AWARDS

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

2003
Trustees Award for Excellence in Teaching, Maryland Institute College of Art, Baltimore, MD

2000
First Prize, McLean Project for the Arts Prize, VA (Juried by Terrie Sultan)

1999
Individual Grant, Maryland State Arts Council

Nominee for the Richard C. Diebenkorn Teaching Fellowship, San Francisco Art Institute, CA

1994
Trustees Award for Excellence in Teaching, Maryland Institute College of Art, Baltimore, MD

1988
National Endowment for the Arts Fellowship

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

National Endowment for the Arts Fellowship

Faculty Research Grant, University of New Mexico, Albuquerque, NM

1983
Faculty Research Grant, University of New Mexico, Albuquerque, NM

1982
Faculty Research Grant, University of New Mexico, Albuquerque, NM

1976
Mellon Study-Leave Grant, Pomona College, Claremont, CA

Summer Research Grant, Pomona College, Claremont, CA

1974
Graduate Teaching Assistantship in Painting, Tyler School of Art, Temple University, Philadelphia, PA

1973
Graduate Teaching Assistantship in Painting, Tyler School of Art, Temple University, Philadelphia, PA

PUBLICATIONS

“Embodied Line: The Recent Paintings of Carol Miller Frost,” Stephenson University, Lutherville, Maryland, October, 2010.

“An Artists’ Forum on Ad Reinhardt,” *Artspace*, Vol. 16, Nos. 1 and 2, January – April, 1992.

“Elen Feinberg,” *Artspace*, Vol. 8, No. 1, Winter 1983-84.

“Meditation on Painting,” *Linda Durham Gallery Newsletter*, No. 1, Fall, 1982.

“Constance Dejong,” *Artspace*, Vol. 5, No. 3, Summer, 1981.

“Karl Benjamin: Recent Paintings,” Catalog Essay, Tortue Gallery, Santa Monica, California, 1978.

“Calculated Wit: The Recent Sculpture of David Furman,” David Stuart Gallery, Los Angeles, CA, 1977.

“Six Approaches to Formalist Abstraction,” *Artweek*, Vol. 8, No. 10, March 5, 1977.

“The Gentle Rigor of Patsy Krebs,” *Artweek*, Vol. 7, No. 23, June 19, 1976.

“Chromatic Explorations,” (Paintings of Karl Benjamin), *Artweek*, Vol. 6, No. 38, November 8, 1975.

“Gallery as Studio,” *Artweek*, Vol. 6, No. 37, Nov. 1, 1975.

“Four Claremont Painters,” *Artweek*, Vol. 6, No. 27, August 9, 1975.

LECTURES

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Gallery Talk on the Exhibition. “Anne Truitt: Perception and Reflection,” December 18, 2009.

Maryland Art Place, Baltimore, MD, Critics’ Residency Program, Gallery Talk, June 21, 2006.

The Art Seminar Group, Baltimore Museum of Art, Studio Visit and Lecture, October 2005, 2008.

Maryland Institute College of Art, Baltimore, MD, Pre-College Lecture, July 2004, 2002, 2001.

Emporia State University, Emporia, KS, Art Forum Lecture Series, March 11, 1998.

York College of Pennsylvania, York, PA, “The Architect and the Poet,” October 18, 1995.

Maryland Art Place, Baltimore, MD, Gallery Talk with John Ruppert for “Zero Defect,” May 28, 1994.

Kent State University, Kent, OH, “The Architect and The Poet,” June 2, 1993.

Cranbrook Academy of Art, Bloomfield Hills, MI, February, 1992.

Maryland Institute, College of Art, Baltimore, MD, March, 1989.

Museum of Fine Arts, Santa Fe, NM, November, 1985.

“Paint,” Panel Discussion (with Richard Hogan, Eugene Newman, Frank McCollough, and Margaret Farrell), Department of Art and Art History, University of New Mexico, Albuquerque, NM, 1982.

“Light in Art,” Department of Physics, University of New Mexico, Albuquerque, NM, 1982.

“Light and Color in Painting,” Interdisciplinary Course, Department of English, University of New Mexico, Albuquerque, NM, 1982.

“Phenomena of Color,” Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ, 1980.

“Tonality in Painting,” Department of Art, University of New Mexico, Albuquerque, NM, 1979, 1980 and 1981.

Art Department, Smith College, Northampton, MA, March, 1978.

Department of Art, University of New Mexico, Albuquerque, NM, March 1978.

“A Painting Show,” Panel Discussion (with Karl Benjamin and Dan Cytron), Mount San Antonio College, Walnut, CA, 1978.

“The Role of the Practicing Arts in the Liberal Arts College,” Panel Discussion, Pomona College, Claremont, CA, 1976.

“Classicism in Contemporary Art,” Scripps College, Claremont, CA, 1976.

“Symmetry in Contemporary Art,” Symmetry Conference, Harvey Mudd College, Claremont, CA, 1976.

“Problems of the Artist-Teacher,” Panel Discussion, Pomona College, Claremont, CA, 1974.

Timothy App

The Aesthetics of Precision: Forty-Five Years of Painting

was prepared on the occasion of the exhibition by the same title, organized by the American University Museum at the Katzen Arts Center, Washington, DC, and Goya Contemporary, Baltimore, MD.

Curators:

Jack Rasmussen, Amy Raehse

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