

KATE TIMM

KATE TIMM STUDIO, STERLING, NY
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Biography:

Kate Timm is a well-known upstate New York artist whose paintings have been exhibited in such prestigious exhibitions as the Butler National Painting Exhibition at the Butler Institute of American Art in Youngstown, Ohio, the Everson Biennial at the Everson Museum of Art in Syracuse, New York, Still Life Now at the Creative Arts Workshop in New Haven, CT, Contemporary Realism at the Schweinfurth Memorial Art Gallery in Auburn, NY and the National Juried Competition at the First Street Gallery in New York, NY. Her large-format still life paintings incorporate vibrant colors with contemporary genre, and are in many collections, including the Olin Fine Arts Center at the Washington and Jefferson College in Washington, PA, and Stanley Yulish Associates in Cleveland, OH. She received a BA and MA from the State University of New York at Oswego, where she was Art Department Media Specialist. Retiring from SUNY in 2014, she resides and maintains, a studio in Sterling, NY, and is represented by the Oxford Art Gallery in Rochester, NY. (www.oxfordgallery.com)



Artist's Statement:

The still life paintings are composed in my studio in Sterling, NY. The objects are collectibles from antique shops and yard sales, flowers from local vendors and from my gardens, as well as items loaned by friends and family. The selection of the items included in the work lays the groundwork for the subject of each painting. The energy and visual movement in the work are created by the use of vibrant colors, varied forms and shapes, the flow of light in and around objects, and the gesture in loose, but controlled, brushwork.

The space in each painting is heightened by the contrast between the studio environment and the surrounding landscape. The complexity of the images, and the inclusion of contemporary genre - relatable things, like candies, flowers and glassware - encourage the viewer to return to the painting for that 'double take;' to find more in the image than at first glance, capturing the subtle humor and irony, and the interplay between the objects themselves.

Statement by Jim Hall:

A painting by Kate Timm may appear at first a juxtaposition of two traditional genre, landscape and still life, with one providing a sensual counterpoint to the other. But the artist rarely lets us rest content with such an interpretation. Although the paintings contrast two artistic genres, Ms. Timm forces us to regard them as a single composition. The colors of the background landscape are carefully woven through the foreground still life so that our eyes are always kept moving among the various hues and color harmonies. Some of her compositions seem at times treatises on the tonal variations of one or two dominate hues. The overall effect is that we are never allowed to mentally dissociate foreground and background. The artist also uses several devices to deny our natural tendency to segregate background landscape and foreground still life. A progressive definition of the image, from loosely brushed landscape to an almost photo-realistic treatment of the foreground objects requires that we regard foreground and background as a single perspective of diminishing focus. Although, too, the still life is superimposed upon the landscape, the artist leaves considerable ambiguity regarding the line of demarcation and, at times, deliberately blurs the boundary between the two. This blurring of the demarcation between inside and outside, between landscape and still life, is important because Timm's paintings establish not so much a contrast between the two genre as a progression through them. It is a progression through different kinds of artifice or through various stages of representation. This is a progression we observe in virtually all of Timm's paintings. The relationship of landscape to still life in her work is, at base, a movement from natural fact through various stages of human artifact. In her more complex works, the still life contains not only visual but symbolic representation: binoculars and an empty cage in a painting about birds or upturned glasses and an extinguished candle in a painting set at dusk. Here we might say, using semiological terms, that the progression is from the natural referent through different types of visual signs, the painting ultimately a study of signification itself. Whatever the ostensible subject, therefore, Timm's compositions are about composition, and her representational art serves to comment upon the very nature of representation.