

TIMOTHY TOMPKINS (b. 1967)

Tall Trees

Acrylic enamel on linen 37 x 48 in. 93.98 x 121.92 cm 2012

5848

LITERATURE:

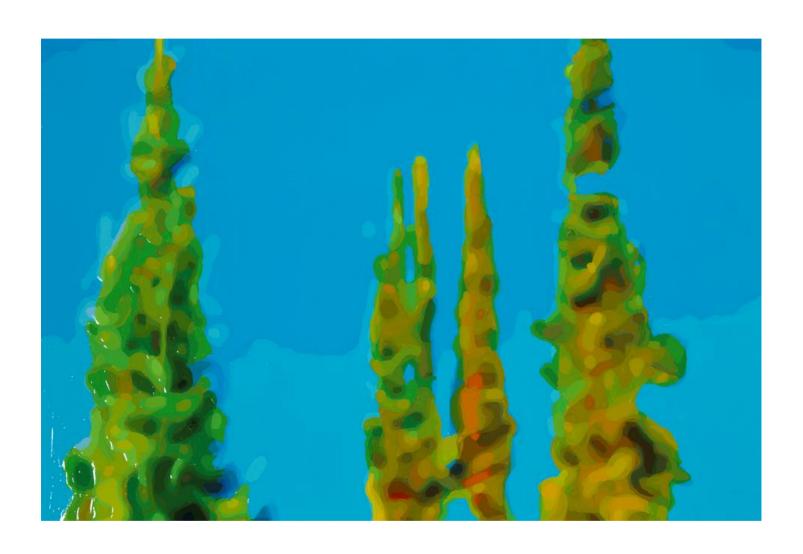
D. Poulton and J. Poulton, "Painters of Grand teton National Park", Gibbs Smith, 2015, plate 6.15, ill. Pg. 128

The inspiration for Timothy Tompkins's paintings stem from an interest of engagement with the tropes and language of the medium's historical movements such as pop, still life, and history painting. The paintings are grouped into series by subject, and frequently show variations on a similar theme. Tompkins's ideas about art-making express a combination of concepts: the material nature of painting and how the viewer perceives its surface, the history of painting as a medium, abstraction, memory, representation, and technology. Using commercial sign enamel, the enamel paintings are executed on 1/8" thick aluminum panels. The artist manipulates the liquid state of the paint to make more evident the traced contours of the image and form. This quality gives a transitory effect to the piece, as if the image is still manifesting.

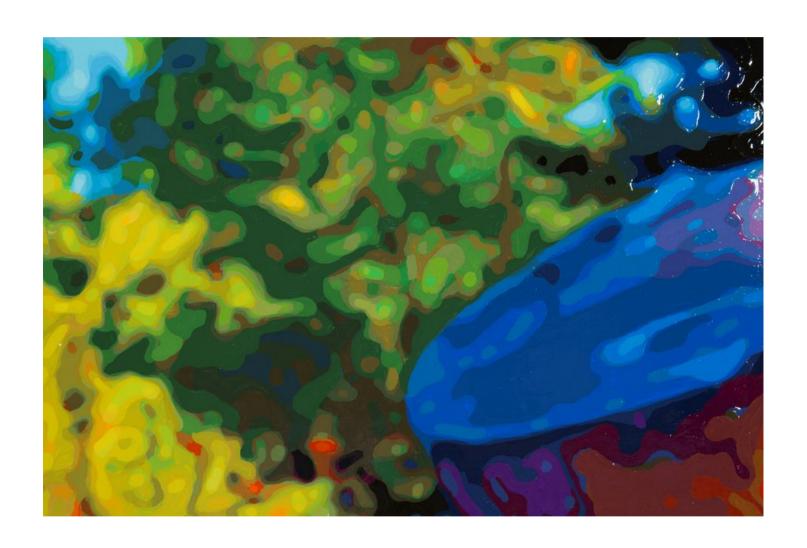
The paintings reflect both physically and metaphorically a relational narrative which dissolves into form and color. This effect endeavors to mimic the layers of codes and semiotics of an image while simultaneously asking the viewer to participate in an expanded dialogue of contemplation and connotation of content. Additionally, the paintings attempt to reflect the influences of contemporary society, such as consumerism, mass media, and digital culture. Tompkins's interest in both the language of painting and contemporary theories of visual culture attract him to the images produced by various media, as a loose visual connection to painting's history and the medium's influence as a visual communicator. The paintings play upon the idea of revealing the unseen and invoke the notion of a disjunctive relationship between observation, representation, and interpretation.

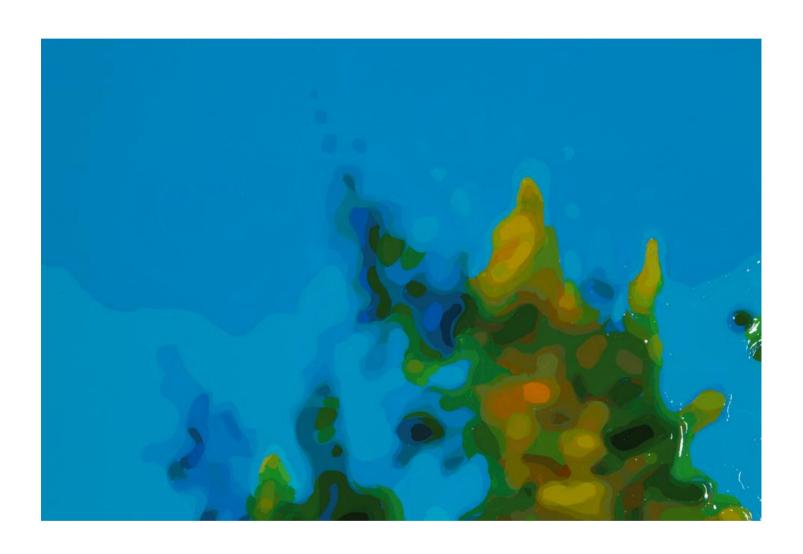
Timothy Tompkins received his BFA from the Otis College of Art & Design (Los Angeles, CA) in 2003. His work is included in the collections of the Fondazione Benetton (Treviso, Italy), Frederick R. Weisman Art Foundation (Los Angeles, CA), West Collection (Oaks, PA) and Harvard Business School (Cambridge, MA). Solo exhibitions include DCKT Contemporary (New York, NY), Studio La Citta (Verona, Italy), Susanne Vielmetter Los Angeles Project (CA), and the Manhattan Beach Creative Arts Center (CA). Group exhibitions include Fondazione Querini Stampalia (Venice, Italy), LA Louver, (Venice, CA), Santa Monica Museum of Art (CA), Laguna Art Museum, (Laguna Beach, CA) and Contemporary Art Center (New Orleans, LA), among others.

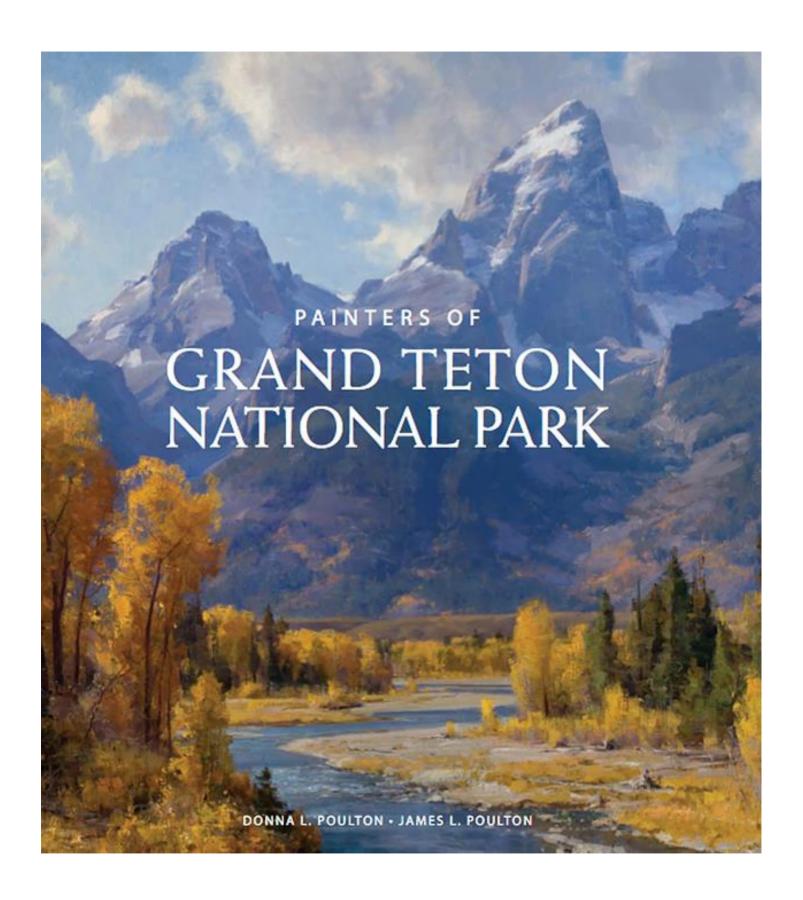
The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.

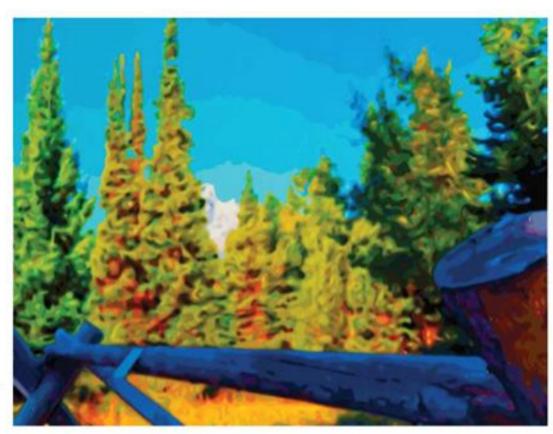












TIMOTHY FOMPRINS
Tall Tren
2012, scrylic examel on lines,
2012, scrylic examel on lines,
2014 th inches
Countery of the setus and
Heather Junes Fine Are

Timothy Tompkins painted Tall Tres (2012, plate 6.15) with a nod to the buck and rail fence and the historical currency of this simple but potent symbol of the Teton region. Tompkins' technique is reminiscent of nineteenth-century methods of hand-coloring black-and-white photographs, the results of which were often florid and feigned. He combines this with another nineteenth-century accident of photography, "the blur," which is created when film has been exposed too long and there is movement within the picture frame. His appropriation of camera movement and radial blur, along with the florid coloring of photographs, constitutes an examination of nineteenth-century conventions through a twenty-first-century lens. Tompkins produces the blur, paradoxically, by using a reductive method in which he does not allow the colors to mix, and thereby maintains the integrity of the edges of solitary colors. See also Wildflower Oorlook (2012, plate 1.20, p. 25) and Tree in Mealow (2012, plate 9.339, p. <TK>).

John Clymer (1907–89), who studied under American illustration legends N. C. Wyeth and Harvey Dunn (1884–1952), created over eighty covers for The Saturday Evening Post, and was second only to Norman Rockwell in the number of magazine covers he produced during his lifetime. Clymer spent many summers in Jackson Hole, until he and his wife, Doris, moved there permanently in 1970. The area was fertile ground for his imagination, and more than a few of his magazine covers were based on events he witnessed on the back roads of the valley. In an interview with Walt Reed, he described his method of selecting a story for illustration:

[I would] look for human interest subjects and then try to place them in a proper setting to fit the idea. Sometimes it would take a long time to bring the two elements together. One early idea involved a young boy playing in an abandoned auto chassis, but I couldn't figure out how to present it. Two years later, while driving through Jackson Hole in Wyoming. I noticed some old, rusty farm machinery in the corner of a field. It struck me that this was a perfect spot for the old car. A Western boy would be brought up on horseback riding, but when he spotted the old auto body, he ceased to be a cowboy and was transformed into a hot rod driver."