

# Timothy King

Chicago (Elgin), IL

## EDUCATION

MFA, Northern Illinois University,  
MA, The University of Tulsa and  
BFA from the Kansas City Art Institute.  
(studied with Wilbur Niewald, Stanley Lewis, Lester Goldman and  
Michael Walling. Peter T. Bohan Drawing Award.  
Columbus College of Art & Design.

REPRESENTED by Kate Hendrickson Works on Paper, Chicago

## TEACHING

American Academy of Art, Chicago, IL.  
Illinois Institute of Art, Schaumburg, IL,  
Loyola University of Chicago,  
Northern Illinois University,  
Henderson State University, AR

## SELECT SOLO & DUO EXHIBITIONS:

Kate Hendrickson Works on Paper  
Gallery Tom Tomc, Chicago  
Bowery Gallery, NYC  
(Duo) Maria Elena Kravetz Galeria de Arte, Cordoba, Argentina  
Northern Illinois University, DeKalb, IL  
(Duo) Zhou B. Center, 33 Collective Gallery, Chicago  
(Duo) 734 Gallery, Columbus, OH  
University of Tulsa, OK.

## SELECT GROUP EXHIBITIONS

Works from Perception: Paintings from The Midwest Paint Group  
Sheldon Swope Museum of Art. Terre Haute, IN  
The Albrecht-Kemper Museum of Art . St. Joseph, MO  
George A. Spiva Center for the Arts. Joplin, MO  
Pride of Place: The Midwest Paint Group.  
Ryerson Conservation Preserve. Deerfield, IL  
Bowery Gallery, NYC, Juror: Jed Perl  
New Works by the Midwest Paint Group.  
Rose-Hulman Institute of Technology, Terre Haute, IN  
Loyola University Museum of Art, Chicago  
NIU Art Museum, Chicago  
Drawing from Perception: Wright State University, Dayton, OH  
Post Abstract Figuration: Paintings of the Midwest Paint Group  
Zhou B. Center, 33 Collective Gallery, Chicago  
The Arkansas Art Center Museum, Little Rock, AR

## SELECT GROUP EXHIBITIONS

Philbrook Art Center Museum, Tulsa, OK  
Barth Gallery, Columbus, OH.  
University of Tulsa, OK  
Fields Gallery, Tulsa, OK

## AWARDS

The Elgin Cultural Arts Commission. Artist Grant. Elgin, IL  
Helena Rubinstein Award, Parsons School of Design  
Art Program Special Recognition in Painting, University of Tulsa.  
First Place Portfolio, Peter T. Bohan Drawing Competition, Kansas  
City Art Institute. MO

## ARTIST STATEMENT

"My work connects to past great traditions of painting while satisfying my urgent sense of modernity, my love of natural forms and my aesthetic joy in perception. All my work holds an intimacy and pathos in regard to nature and the move away from nature made by society and art world trends. In response, my landscapes are motivated by the desperation of searching for both the sublime artistic preservation of painting's past and a hint of salvation within today's environmentalism. Somehow I see the two struggles in parallel dimensions. I share the passions of Corot and Constable for nature and art. However, I view art and nature from our new ecological consciousness they never needed

In addition to landscape, when I paint the heroic monumentality of the figure it becomes a symbol of human nature with the best and worst of our intentions veiled within. My still life paintings have intended juxtapositions of the natural and the manufactured to encompass life's material and cultural joy and tragedy. I work these compositions out of a painterly poetic, building and destroying as I renew my vision without postmodernist overstatements or gimmicks. I'm driven by the unpredictability of painting's visual momentum and emotional crossovers.

My style comes out of the historical desire to establish structural and poetic spaces as well as the modern need to balance this with how the world feels today."

## REVIEW

Timothy King shows the influence of Fauve and Expressionist painters. French style expressionists, only, of course, because he is not only intensifying an experience, it is an experience with rich formal as well as emotional content. The influence of Andre Derain of the 1920s and 30s can be felt, as well as of the work of Leland Bell. Looking through them one can also see the influence of Corot, Courbet, and Constable. He seems, thus far, primarily a landscape painter. His intense reaction to the motif is played back by his paintings for us. Through his brush stroke and his inspiration, which together create the space and forms, the over all rhythm, we are meant to experience his ecstasy in the landscape.

*Gabriel Laderman, 2005*