

Our 25th Year!

Inside:
Raleigh on Film; Bethune on Theatre;
Behrens on Music; Marvel's 'Art Byte';
Trevens on Dance; Drawings at The Met;
Seckel on the Cultural Scene;
Critique: Timothy J. Clark at Hammer Galleries;
W.E. Reinka 'Speaks Out' on the writing game;
New Art Books; Short Fiction & Poetry;
Extensive Calendar of Events...and more!

ART TIMES

Vol. 25 No. 7

March 2009

Timothy J. Clark at Hammer Galleries

All photos courtesy of the Hammer Galleries

By RAYMOND J. STEINER

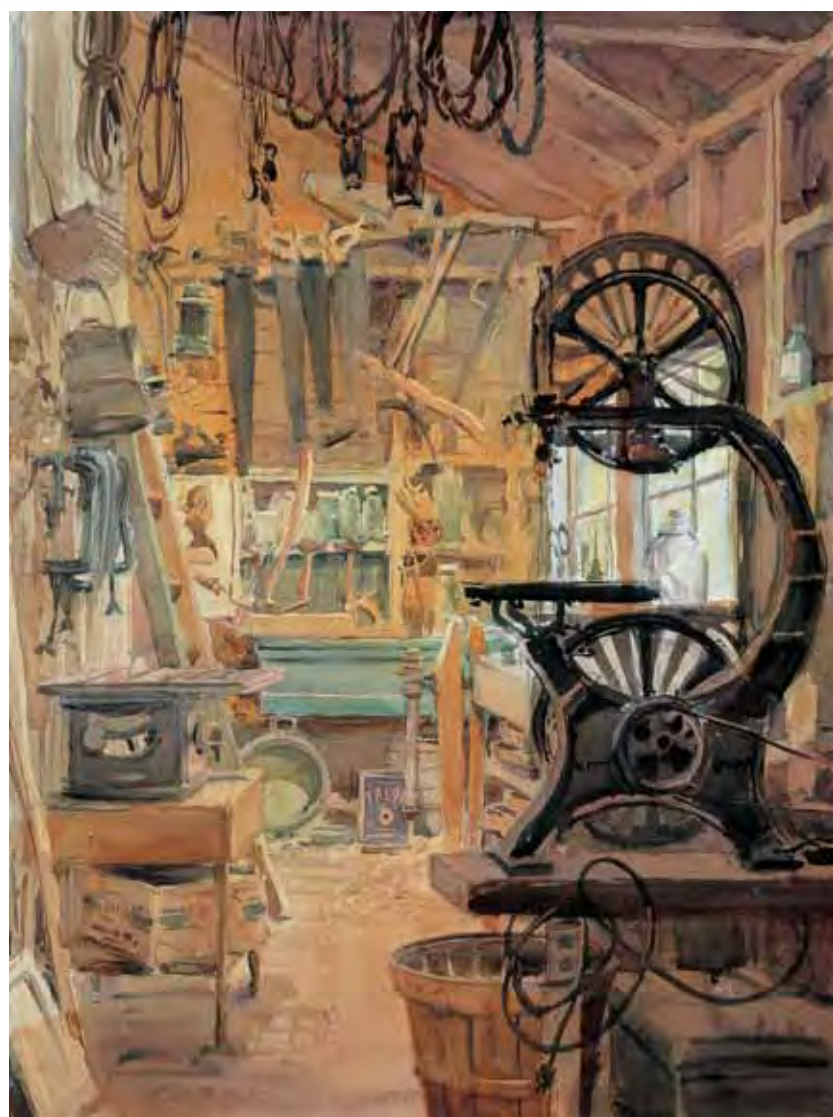
PAINTERS WHO HAVE tried their hand at representational art in the medium of watercolor know that it takes more than the will to succeed... much, much more. First and foremost the accomplished watercolorist needs a sure hand, since each stroke of the brush is not only telling but permanently "on record" for all to see, each misstep a glaring distraction from the motif and/or effect desired. In short, it takes the confidence of a mature draftsman, one with a seasoned eye for light and form, a sure sense of composition, a sensibility that is trained

in the use of colors and how they work one against (or for) the other, a fluidity of brushstroke, and lastly, an innate instinct for just what makes a 'good' picture. The 30+ paintings in this solo exhibition at the Hammer Galleries* certainly reveals Timothy J. Clark as firmly in charge of all of the intricacies of this most demanding of mediums...without doubt, Clarke's "Sense of Solace" reflects the craft of a master watercolorist.

It ought to be noted that there were several oils in the show - "McSorley's Bar", "Serenity", and the charming little study, "Studio Sink" - but, for this viewer, it was the watercolors that consistently drew me onward through the several galleries that housed the show. If the two paintings displayed in Hammer's front windows - "The Bicycle" and "San Carlos al Corso Crepuscular" - offered a 'sneak preview' of the range of motifs that lie in store for the viewer inside, a large watercolor hanging on the right wall as you entered set the stage for the complexity of Clark's overall aesthetic vision. "Study for My Garage", a painting of the interior of a workshop, is literally crammed from floor to ceiling with



Family Reunion, 2008 watercolor on paper



Study for My Garage 2001 watercolor on paper

tools, tubs, fan belts, cans, jugs, vises, machines, and whatever flotsam and jetsam has been banned from the house (including a pin-up hanging on the far wall), Clark's skillful handling of color, form, and composition never allowing this incredible hodge-podge of objects to remain - well, a hodge-podge - but, instead, presenting them

as a finely-crafted panorama of mini-still lifes, each separate and fully-realized, each perspectively 'correct', each comfortably nestled alongside its neighbor.

Range - from portraits of homely hand tools (among my particular favorites, reminding me of John Carlson who, while teaching at the

Continued on Page 9

CSS Publications, Inc.
PO Box 730
Mt. Marion, NY 12456-0730
www.arttimesjournal.com 845-246-6944

Support the Arts;
Enrich your Life

Subscribe to ART TIMES

Critique *Timothy J. Clark at Hammer Galleries*

By **RAYMOND J. STEINER**

Continued from Page 1



Vernazza 1994 watercolor on paper

summer sessions during Woodstock's heyday as an art colony, admonished his students to skip the exotics and paint what they could find "in their backyards"), to portraits of beautiful women in interior settings, to snatches of architecture in foreign lands, to landscapes of exotic climes - and complexity - as noted in his "Study for My Garage", but evident throughout the exhibit - are not the only hallmarks of Clark's visually-stunning oeuvre. He switches easily from soft- to hard-edge, from bold statement to nuanced suggestion, from small- to large-scale, all the time subtly modifying and muting his color (often using soft, lavender/violet tones) in ways that invite the viewer "inside" - whether it be a living room - "Reading" (and others); a Plaza - "Clock Tower, Venice" (and others); a street scene - "Water Carrier Rhythms"; or a church interior, "Serra Chapel" - or, indeed, even into his Garage with his signature purplish wash on floor and ceiling. As if this were not enough to challenge his resources, Clark even includes a night scene, "Moonlit Night, Maine" but it is his deft play of light (see, for example his skies in "Angra Rooftops and Sky", Piazza del Popolo", and "Clock Tower, Venice") that is his forte.

Were I pushed to 'pigeon-hole' Clark (which is always a risky thing in critiquing an artist), I would characterize his work as 'Impressionistic Realism' - though, of course, each individual viewer will come away with his/her own conclusion. And though he can certainly put to paper the lovely form of a woman in the intimacy of her home ("On the Sofa"), an architectural detail ("Bernini Balcony and Angels"), or a view of a townscape ("Vernazza"), it is when Clark tightens his focus on a hand tool, a bicycle, a tractor, or a corner of a shed, that I feel both his power and his warmth as a chronicler of our passing world. I applaud the perspicuity of the Hammer Galleries in mounting this show and hope that this first solo showing of Clark's work in their showrooms is only the beginning of a long and lasting relationship.



The Bicycle 2008 Watercolor on paper

("Timothy J. Clark: Sense of Solace" Jan 13-Feb 7): **Hammer Galleries, 33 West 57th St., NYC (212) 644-4400. www.hammergalleries.com.** A fully-illustrated catalogue is available (see **New Art Books** listing this Issue).

Be part of The resource for ALL THE ARTS and reach the cultural corridor of the Northeast.
To advertise your exhibition, concert, performance or business phone or fax ART TIMES (845) 246-6944.
Ask about our online advertising rates. www.arttimesjournal.com

M A G
FIFTH ANNUAL SMALL WORKS SHOW
May 6 - May 23, 2009
CALL FOR ENTRIES Work in all media
 Max. 15" in any direction CASH AWARDS
 Juror: Leslie Nolan, Executive Director
 Center for Contemporary Printmaking
 For prospectus send SASE to:
Mamaroneck Artists' Guild
 126 Larchmont Ave, Larchmont NY 10538
 or download: www.mamaroneckartistsguild.org
Entry Deadline March 13, 2009

ENJOY BEAUTIFUL MEXICO WHILE YOU MAKE ART!! Spring and Summer workshop sessions in the heartland of Mexico
 TAUGHT BY RECOGNIZED MEXICAN ARTISTS:
Drawing and Painting ARTEMIO SEPÚLVEDA
 { of the human figure with life model } May 4-8 & June 29-July 3
Jewelry Design JORGE BAUTISTA
 { from basic to welding & lost wax cast } June 22-26
 Small groups that allow time to develop work and receive feedback from faculty. Studio space and accommodations included. Materials included in tuition. Time for reflection and creativity in a professional environment in Tequisquiapan, Querétaro, México. For more information visit: www.elarroyo.com.mx
 Email: centroelarroyo@yahoo.com.mx

BANKS OF THE HUDSON

 AUGUST 8 - SEPTEMBER 5, 2009
A National Juried Exhibition
in conjunction with
Ulster County Hudson River 400
celebrating New York's Hudson Quadracentennial
 Open to artists, 18 years or older, living in the US. Juried by Stephen Doherty, Editor-in-Chief/Publisher, *American Artist* magazine. Up to \$5000 in awards. Submission deadline: June 1. For a prospectus send a #10 SASE to: Banks of the Hudson, Woodstock School of Art, PO Box 338, Woodstock, NY, 12498 or download from www.woodstockschoolofart.org

 845. 679. 2388
wsart@earthlink.net

ARTIST LIVE / WORK LOFTS AVAILABLE NOW
 ON FISHKILL CREEK IN BEACON, NEW YORK
 Approximately 1,700 sq ft of living/workspace in a beautifully renovated 1870 textile mill on Fishkill Creek. Large windows and 15' ceilings. Located in desirable artist community of Beacon, NY. Easy access to Manhattan and surrounding communities by Metro North.
FISHKILL CREEK DEVELOPMENT
845 838 4007 / BEACON, NY

Catharine Lorillard Wolfe Art Club, Inc.
ANNUAL MEMBERS EXHIBITION 2009
 March 17— April 5, 2009
 Reception & Awards Sunday, March 22, 1-3pm
THE BROOME STREET GALLERY
 498 Broome Street, NYC • 212-226-6085
 Open 12-6 (closed Monday) www.clwac.org

CALL for ENTRIES
FINE ARTS • FINE CRAFTS
47th Annual Juried Show
MAY 30 & 31, 2009
 For application or information:
 White Plains Outdoor Arts Festival Committee
 Box PMB 441 • 333 Mamaroneck Ave.
 White Plains, NY 10605
 914.949.7909 or 914.993.8271
www.WhitePlainsOutdoorArtsFestival.com