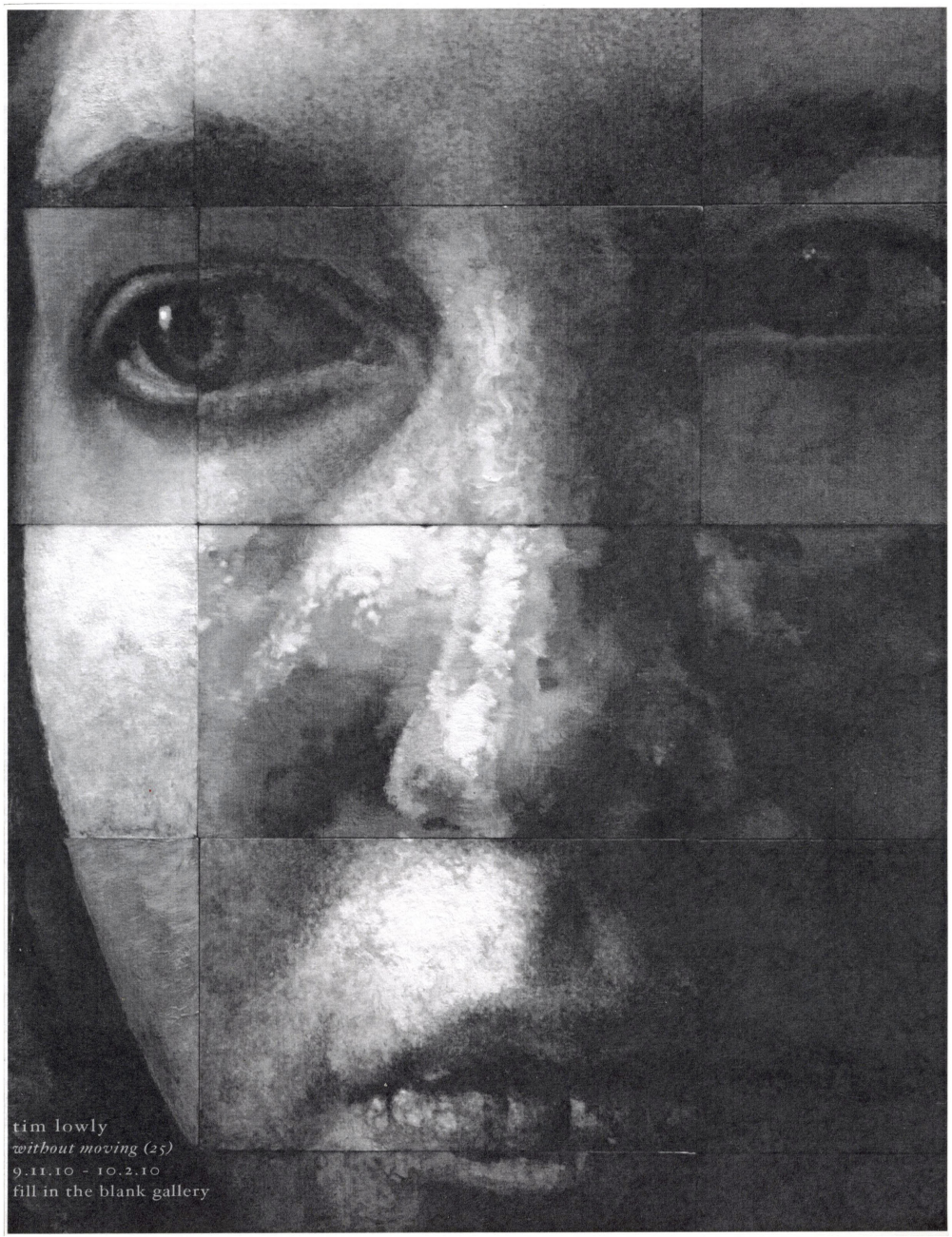

tim lowly
without moving (25)
9.11.10 - 10.2.10
fill in the blank gallery

...how many people really "feel" night...and then day...
after all the goings on, i bet many people (like me) think
of the details of the day or of the next...
right up until they sleep...and then in the morning, it
begins again.. these paintings have an effect of slowing
down and focusing (like a meditation)...on her experience,
that seems to be like that (a meditation) as well....

causes me to wonder, what does she feel/ think/ experience,
as day turns to night and night to day...is her sense more
acute and "in tune" with what it is to be here (in this world)
guided by and held within, this cycling of day and night....
i think that these two paintings, because of their beauty,
will grab attention and then because of the mood and the
scene, will cause people to feel ...to relate...to think about
her world and theirs....and about "bigger questions"..like
mystery and "being"

there is natural tendency to want to find peace and belonging
with this world, that is always moving between night and day...
and what makes the paintings so captivating, is how they can
trigger this awareness of a universal yearning for truly "seeing"
that can be lost or "dulled down" amongst the "noise" and
distractions of life...(i like the effect of seeing her as she looks
outward from the frame of the shot..into the day/night)...
looking at these images begins as a musing about her experience
and easily moves to an awareness of one's own experience...
and the universal nature of it...

Jen Kull

fill in the blank
GALLERY
cultivating emerging culture
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let's see

when temma was2or 3 years old we tried a new seizure medication for her,
one which could only be used for a short while and it worked
at one point she was sitting in my lap and i started humming through a
comb and paper which makes an odd sound she laughed
a strange laugh, but clearly a response of pleasure i don't recall
ever hearing her laugh before when i repeated the humming she laughed
again it was one of the happiest moments of my life
when we stopped the med she went back to a less responsive state
in recent years she has on occasion reacted in this happy way
but it is pretty rare
yesterday she woke us up laughing

last year i was thinking about the artist on kawara - an artist who is
primarily known for painting the days date while his work seems rather
different than mine i started noting some curious, if ironic, connections
on kawara's practice has been rooted in the present moment and a persistent
chronicling of that moment
the center of my art practice for the past 25 years has been the persistent
presence of my daughter temma a human being of such profound otherness
as to cause - day to day - a disorientation that is as consistently mystify-
ing as kawara's paintings are specific

another japanese artist whose work is more clearly related to my own is the
author kenzaburo oe while much of his writing is fictional it is frequently
referential to his life with his disabled son hikari the print "a personal
matter" is an hommage to oe whose novel by the same title won the nobel prize
for literature my print (inspired by the invitation to produce a novel
cover for an exhibition at printworks gallery) is a defictionalizing reply to
oe's novel which so powerfully explores the disorienting experience of having
a disabled child like oe i have (or i should say we since this very much
a shared experience with my wife sherrie) spent years trying to make sense of
a similarly confounding companion and like him we have increasingly found
compass in this relationship perhaps this exhibition could be understood
as an acknowledgement of the decisive role temma has played in our lives
if her arrival led to a wandering like that nation in the wilderness it would
be accurate to assess her role in our lives as analagous to the cloud by day
and pillar of fire by night

i remember encountering the work of guy chase back in the 90's: scraps of
cardboard with meticulously rendered fields of dots they were, i came to
find out, the byproduct of prayer or more accurately, the process involved
in their production called for an attentiveness - a being present to - that
the artist equated with prayer i have not thought about painting the
same way since the painting "without moving" is an hommage to guy chase
and it incorporates a on-going action / performance component that clearly
references his early cardboard drawings on either side of the figure are
a field of dots that will expand during the course of exhibition when two
people work simultaneously painting, counting ...
the figure of temma in this painting echoes early flemish painting in terms
of portrayal the field of dots also references the overwhelming evidence
of diligent labor carried by these works and the effect they had on me as
a young artist

the reference photo that i used to make the "cardinal" painting reminded me
of bacon's paintings of the pope, but i turn much more to the painter he was
referencing diego velazquez the subtly subversive practices of this
artist as a court painter have come to be particularly meaningful to me
repeatedly he brings humanity, even nobility, to subjects that the court and
culture regarded as subhuman; dwarves, the physically and mentally impaired,
and other culturally marginalized populations

the "at 25" piece conflates several conventions:
- the friendship quilt, where various people produce a square that is then
incorporated into a quilt intended as a gesture of affection / honor
- the quasi cubist practice of fragmenting a coherent image, working on each
piece separately and then rejoining the parts
- icon painting / writing, where the act of painting is one of devotion
and the end result is intended to have a role inspiring contemplative reflection
or de-flection
i invited a group of artists to each paint a section (one of 25) of this work
with the front image i asked them to work as stylistically neutral as possible
while rendering the black and white image of temma with the back and sides
the directive was more open it just needed to be gold / read as gold
my hope with this work was to expand this very personal enterprise of work with
temma in a way that would give concrete record of the broad group of people
whose lives she has touched

the painter caspar david friedrich had a practice of including a figure in
the foreground of a painting with their back to the viewer of the painting
this figue, referred to as the "rückenfigur" was intended to be a stand-in
for the viewer in essence providing the viewer access to the depicted
space temma is kind of like that

let's see

Without Moving (after Guy Chase), 2010, acrylic on panel, 77" x 120"

notes on the exhibition "without moving (25)" by tim lowly (as transribed by rachael mahan)

At 25, 2010, acrylic and mixed media on panel, 30" x 24" x 2"