

MARK MOORE GALLERY | **TIM BAVINGTON** STATEMENTS



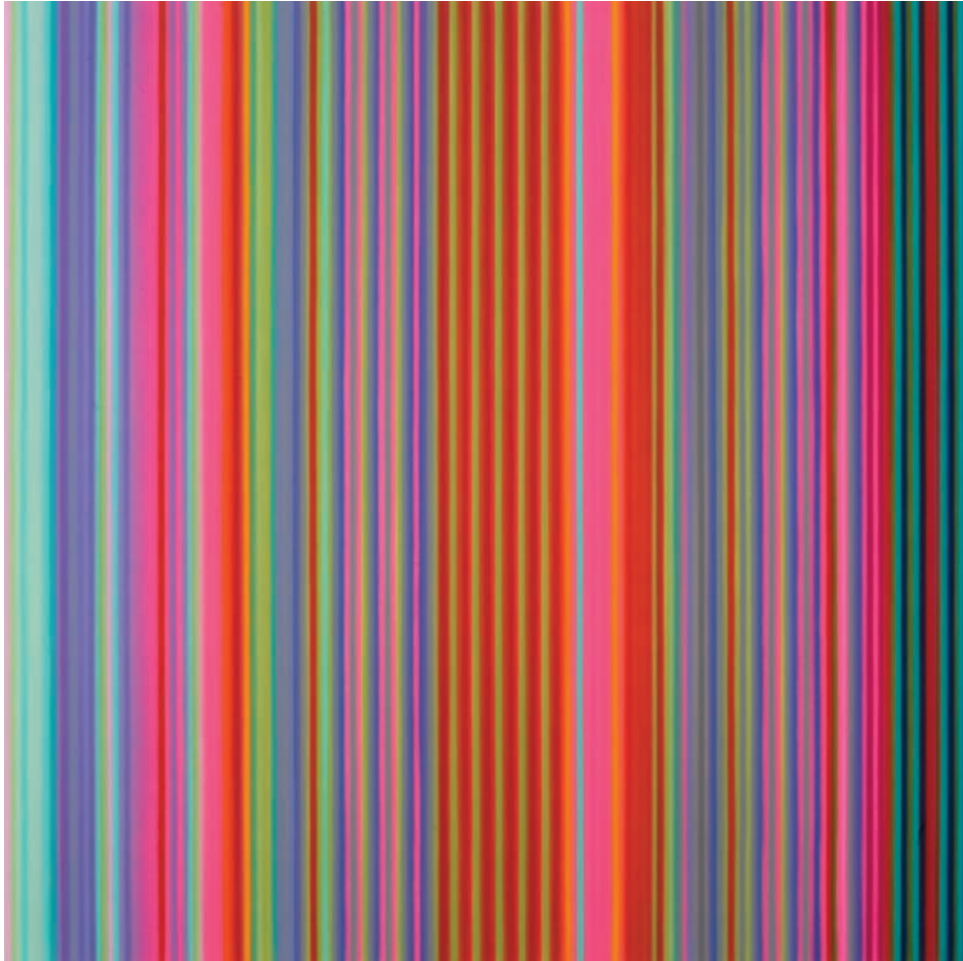
TIM BAVINGTON

STATEMENTS

Acting as a chronological survey, Mark Moore Gallery: *Statements* introduce a featured gallery artist through images and candid interview. From noteworthy early examples to present bodies, the works featured in *Statements* act as an overview of the varying practices and movements implemented by a given artist in tandem with their thoughts and interpretations.

Music is the genesis of Tim Bavington's paintings. Through paint, Bavington acts as a translator between the aural and the visual as he transforms guitar solos, melodies and bass lines into vertical bands of color. Tracks from bands such as The Darkness, Oasis and The Rolling Stones become vibrant bands of color, and bridge compositional concepts between seemingly unlike disciplines. Although Bavington has a method that designates sound to color and composition, the paintings are not literal translations; they remain open to intuition and decision making, allowing for a distinct artistic presence.

Experimenting with album cover motifs in his later work, Bavington exercises his adept employment of duality in homage to his influences in both music and art. While he generates tributes to the guitar gods and vinyl luminaries of his record collection, Bavington simultaneously "covers" the heavy-hitters of contemporary painting by converting popular album covers of decades past into paeans to the color-field paintings of the 50s and 60s. Atmospheric tributes to musician and painter alike, Bavington's work does not merely wed conceptual disparate, but rather eradicates the divide between them.



Can't Take It With You, 2010. synthetic polymer on canvas 84 x 84 inches



Science, 2010
pastel on Rives BFK paper
30 x 30 inches



Science, 2010
pastel on Rives BFK paper
30 x 30 inches



Science, 2010
pastel on Rives BFK paper
30 x 30 inches

"Like pop songs, Bavington's abstractions waste no time in getting your attention. And like symphonies, they unfold slowly, with shifting tempos that lure memories into the moment, filling it with infinite richness."

– David Pagel, Los Angeles Times (2010)

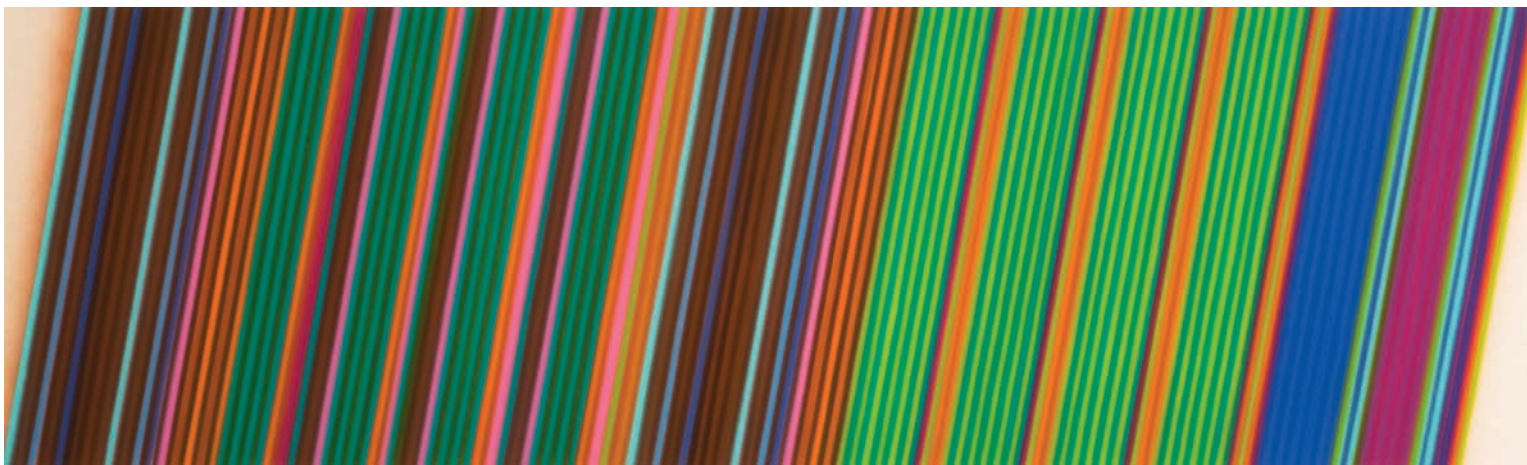




Installation at Mark Moore Gallery
(from left to right)

Bold As Love, 2010
synthetic polymer on canvas
72 x 72 inches

Witchcraft, 2010
synthetic polymer on canvas
60 x 60 inches



Pyramid, 2010 Synthetic polymer on canvas 36 x 120 inches



COVERS

top row:

I Fought The Law, 2009

synthetic polymer on canvas
36 x 36 inches

Paint for Pleasure, 2009

synthetic polymer on canvas
36 x 36 inches

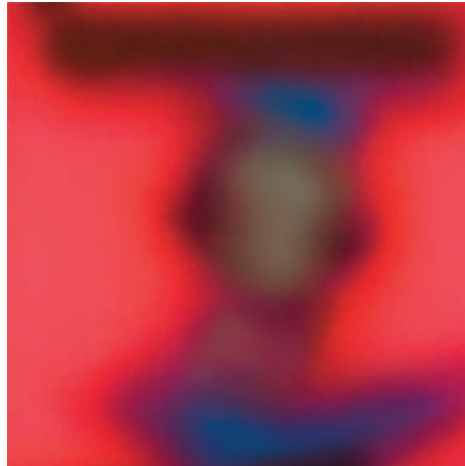
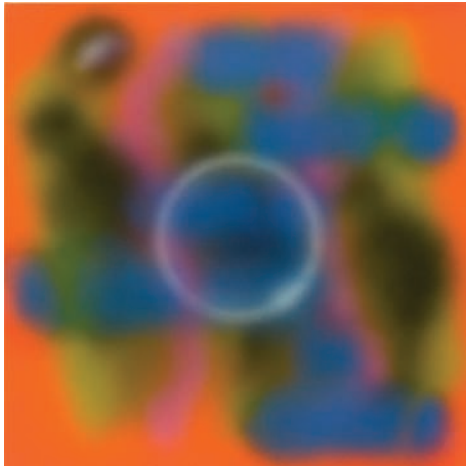
bottom row:

Get Happy!, 2009

synthetic polymer on canvas
36 x 36 inches

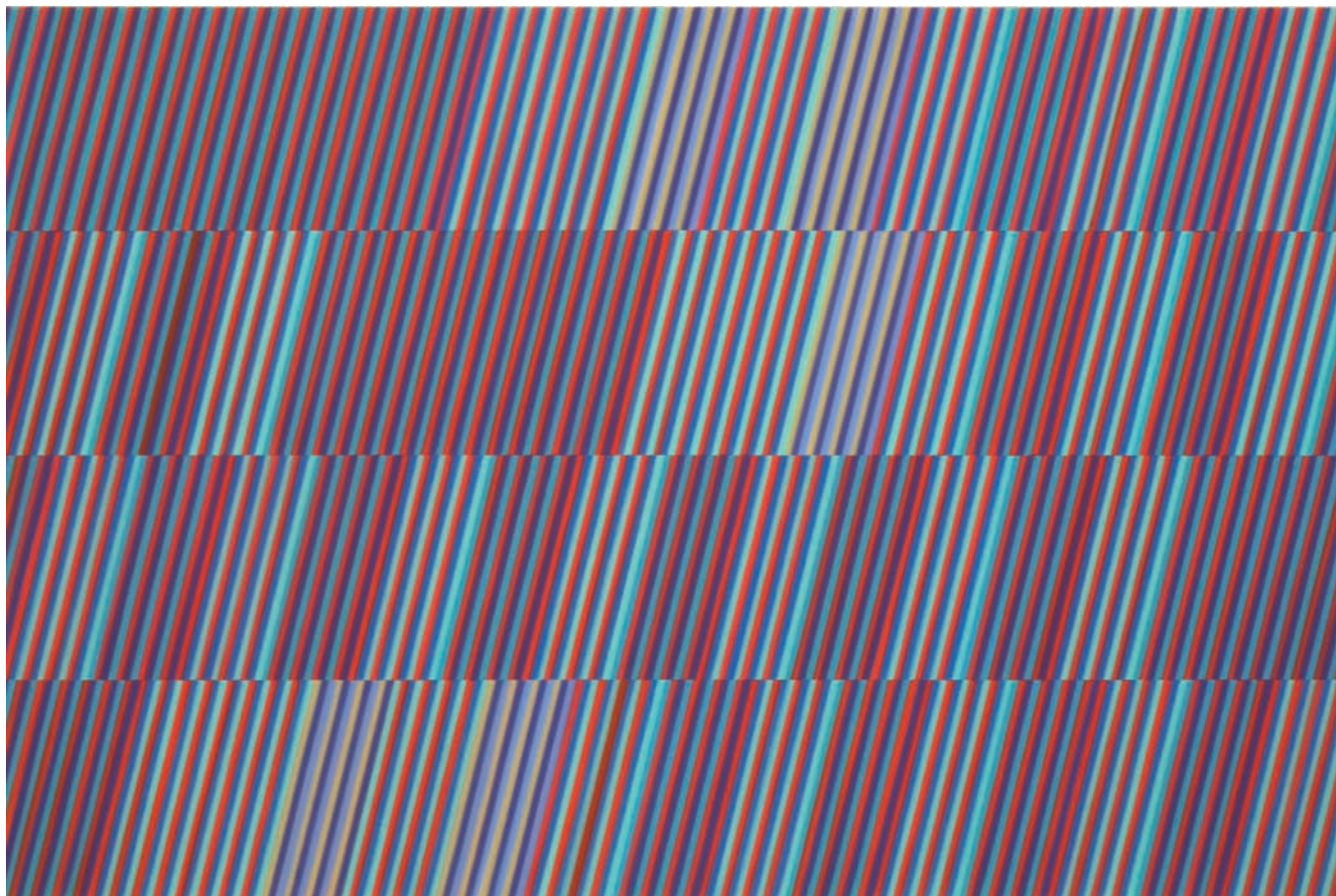
Happy Today, 2009

synthetic polymer on canvas
36 x 36 inches



“Bavington’s art makes the visual equivalent of joyful noise. It’s feel-good art, with an urbane and sophisticated sensibility.”

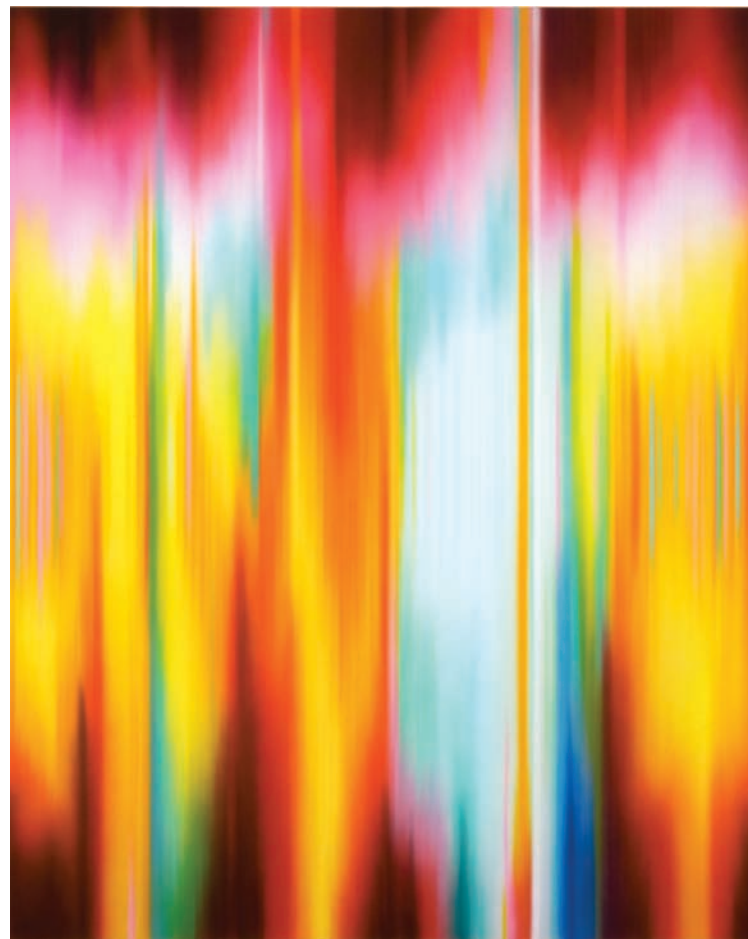
*– Robert L. Pincus,
San Diego Union Tribune (2010)*



Judy Is A Punk, 2009 synthetic polymer on canvas 64 x 96 inches

"Where Greenberg favored reductive purity in abstract painting, Mr. Bavington offers conceptual mongrelism and psychedelic hedonism. Against a morality of Puritan restraint, he asserts an expansive aesthetics of seduction and sensory intoxication."

– Ken Johnson, New York Times (2009)



Champagne Supernova, 2009 synthetic polymer on canvas 120 x 96 inches





Columbia, 2008 synthetic polymer on canvas over panel, (18 panels) 156 x 192 inches
left: Installation view at Mark Moore Gallery, *Columbia*, 2008, 52 x 576 inches



Live Forever, 2008 synthetic polymer on canvas 96 x 96 inches

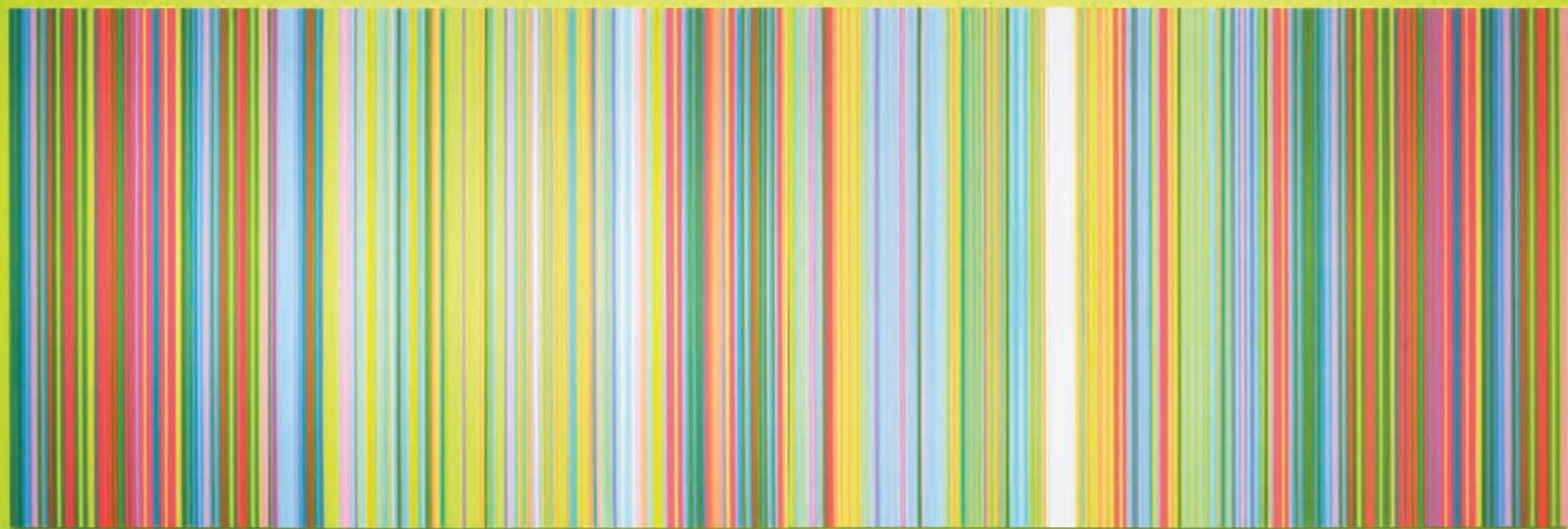


Midnight Blues, 2008 synthetic polymer on canvas 48 x 144 inches

"Tim Bavington's paintings always come as a bit of a surprise...their renewal, refurbishment, and re-conceptualization of a traditional modernist painting format (the stripe) makes them seem at once joltingly new and uneasily familiar..."

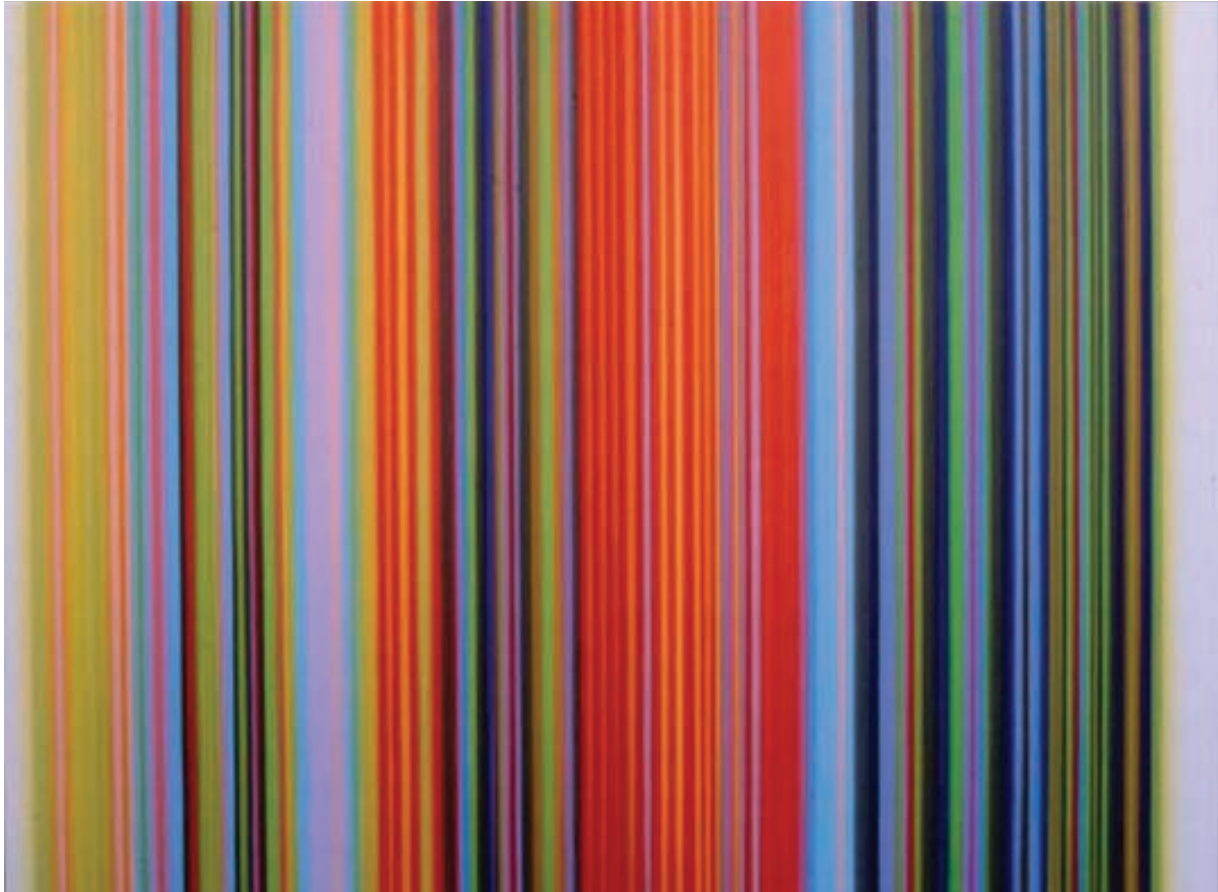
– Dave Hickey, 2006

Step (In) Out, 2007 synthetic polymer on canvas 96 x 288 inches
Installation at the Las Vegas Art Museum





Physical S.E.X., 2005 synthetic polymer on canvas, triptych 72 x 161 inches
Collection of the Museum of Modern Art, New York



Voodoo Child (Slight Return)/ solo/ #1, 2001. acrylic on canvas 54 x 72 inches
Collection of the Portland Art Museum, Portland, OR

TIM BAVINGTON

Born 1966, England, UK

Lives and works in Las Vegas, NV

EDUCATION

1999 MFA, University of Nevada, Las Vegas, NV

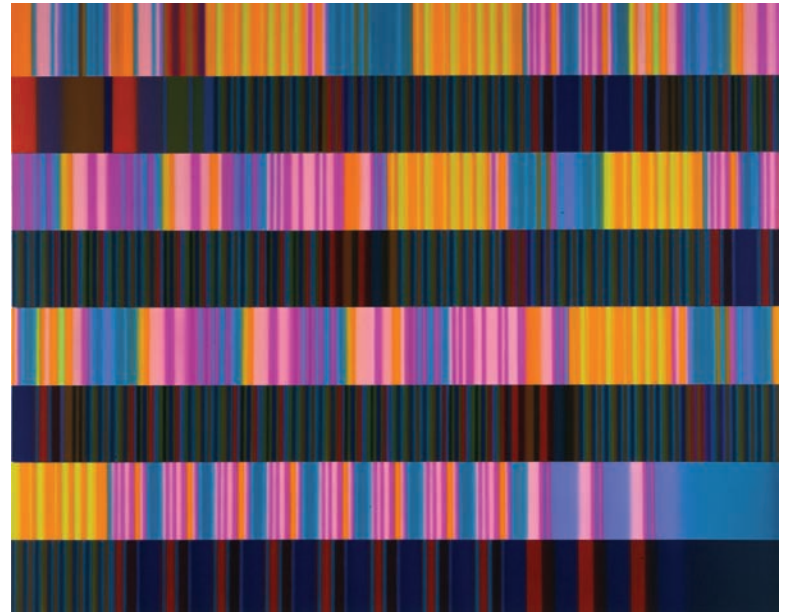
1990 BFA, Art Center College of Design, Pasadena, CA

SELECTED SOLO EXHIBITIONS

- 2010 *Decade*, Mark Moore Gallery, Santa Monica, CA
New Paintings, Greg Kucera Gallery, Seattle, WA
- 2009 *Up in Suze's Room*, Jack Shainman Gallery, New York, NY
- 2008 *There We Were, Now Here We Are*, Mark Moore Gallery, Santa Monica, CA
Hello, Hello, Leeahn Gallery, Daegu, South Korea
- 2007 *So it Goes.....*, Eleven Fine Art, London, UK
Recent Paintings, Jack Shainman Gallery, New York, NY
Modern Masters From The Chris Burmeister Collection, Jonson Gallery, University of New Mexico, Albuquerque, NM
Painting <=> Design, Peggy Phelps and East Galleries, Claremont Graduate University, Claremont CA
- 2006 Jack Shainman Gallery, New York, NY
Galerie Jean-Luc & Takako Richard, Paris, FRA
- 2005 Jack Shainman Gallery, New York, NY
Angstrom Gallery, Dallas, TX
Space Gallery, London, UK
Heather Marx Gallery, San Francisco, CA
- 2004 Mark Moore Gallery, Santa Monica, CA
- 2003 Pulliam Deffenbaugh, Portland, OR
Greg Kucera, Seattle, WA
- 2002 James Kelly Gallery, Santa Fe, NM
Mark Moore Gallery, Santa Monica, CA
- 2001 Feigen Contemporary, New York, NY
- 2000 Mark Moore Gallery, Santa Monica, CA
Angstrom Gallery, Dallas, TX

SELECTED GROUP EXHIBITIONS

- 2010 *Borderland Abstraction*, Bemis Center for Contemporary Arts, Omaha, NE
- 2009 *Seeing Songs*, Museum of Fine Arts, Boston, MA.
Bowie, Clark and Faria, Toronto, Canada
I Want You To Want Me, Marx & Zavattero Gallery, San Francisco, CA
Small is Beautiful, Seomi & Tuus, Seoul, South Korea
The Armory Show, Jack Shainman Gallery, New York, NY
- 2008 *Diaspora: The Emergence of Contemporary Art From The Neon Homeland*, Laguna Art Museum, Laguna Beach, CA
Art Basel, Jack Shainman Gallery, Miami, FL



Roll With It, 2004 synthetic polymer on canvas, 96 x 120 inches
Collection of the Museum of Contemporary Art, San Diego, California

2007 *Diaspora: The Emergence of Contemporary Art From The Neon Homeland*, Las Vegas Art Museum, Las Vegas, NV
Sound Waves - The Art of Sampling, Museum of Contemporary Art San Diego, San Diego, CA

2005 *Extreme Abstraction*, Albright-Knox Art Gallery, Buffalo, NY
Dating Data, Josee Bienvenu Gallery, New York, NY
Specific Objects: The Minimalist Influence, Museum of Contemporary Art San Diego, San Diego, CA
The Raw & the Cooked, Claremont Center for the Arts, Claremont, CA
NADA Art Fair, Mark Moore Gallery, Miami, FL
Rock, Mark Moore Gallery, Santa Monica, CA.
Art Cologne, Mark Moore Gallery, Cologne, Germany
Pink, Patricia Faure Gallery, Santa Monica, CA

2003 *Fresh Works on Paper*, James Kelly Contemporary, Santa Fe, NM
Airborne, Donna Beam Gallery, University of Nevada, Las Vegas, NV
Structure, Patricia Faure Gallery, Santa Monica, CA
Flair, Heather Marx Gallery, San Francisco, CA

2002 *Trade Show*, Guggenheim Gallery, Chapman University, Orange, CA
Live Like There's Yes Tomorrow, Sala Diaz, San Antonio, TX
New in Town, Portland Art Museum, Portland, OR
Western States, Mark Moore Gallery, Santa Monica, CA
NeoPainting, Young Eun Museum of Contemporary Art, Kwangu City, Korea

2001 *Eye Candy*, Scott White Gallery, San Diego, CA
(Las) Vegans, curated by Dave Hickey, James Kelly Contemporary, Santa Fe, NM
The Magic Hour: Dir Konvergenz von Kunst Und Las Vegas, Neue Galerie am Landesmuseum Joanneum Graz, Graz, Austria

2000 *Paint, American Style*, Mark Moore Gallery, Santa Monica, CA
New American Talent: The 15th Exhibition, Texas Fine Arts Center, Austin, TX
Hanging, curated by David Pagel, Angstrom Gallery, Dallas, TX
New American Talent: The 15th Exhibition, The Jones Center for Contemporary Art, Austin, TX
Nevada Institute of Contemporary Art, Ultralounge, curated by Dave Hickey, Las Vegas, NV
Ultralounge, curated by Dave Hickey, University of South Florida Museum of Contemporary Art, Tampa, FL

Two by Two for AIDS and Art, The Rachofsky House, exhibit and auction to benefit AMFAR, Dallas, TX

1999 *Optopussy*, curated by David Quadrini, Angstrom Gallery, Dallas, TX
Unctious Youth, Action Space, Los Angeles, CA
Bi-Design, Contemporary Arts Collective, Las Vegas, NV

1998 *Ultralounge*, curated by Dave Hickey, DiverseWorks Artspace, Houston, TX
1-15, Post, curated by Jeffrey Vallance, Los Angeles, CA

1997 *LA.-LV.-LA*, Otis School of Art, Los Angeles, CA
The Cranberry Show, Cranberry World West, NV

SELECTED PUBLIC COLLECTIONS

Albright-Knox Art Gallery, Buffalo, NY
 Arkansas Art Center, Little Rock, AK
 CAA (Creative Artists Agency), Beverly Hills, CA
 Denver Art Museum, Denver, CO
 Fredrick R. Weisman Foundation Collection, CA
 General Mills Corporation, Minneapolis, MN
 Marnell Corrao Corporation, Las Vegas, NV
 Museum of Contemporary Art, San Diego, CA
 Museum of Modern Art, New York, NY
 Neiman Marcus Corporation, Dallas, TX
 Palm Springs Art Museum, Palm Springs, CA
 Portland Art Museum, Portland, OR
 Progressive Insurance Corporation, Cleveland, OH
 Summlung Mondstudio, Hamburg, Germany
 Thomas & Mack Co., Las Vegas, NV
 United Talent Agency, Beverly Hills, CA
 Vivendi Universal, Los Angeles, CA

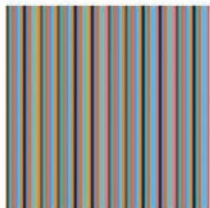
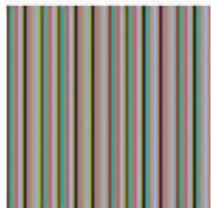
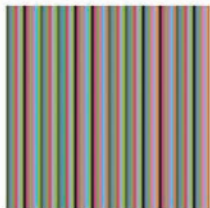
CATALOGUES & PUBLICATIONS

Houston, Joe. *Optic Nerve: Perceptual Art of the 1960s*. New York: Merrell Publishers Ltd. in association with Columbus Museum of Art, 2007

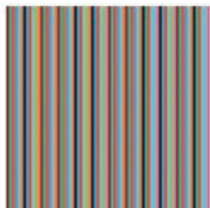
Pagel, David. *Painting <=> Design, Claremont Graduate University, January 8-26 2007*. Rancho Cucamongo: Faust Printing, 2007.

Hickey, Dave. *Tim Bavington: Paintings 1998-2005*. Gottingen: Steidl and Mark Moore Gallery, 2007.

Sweet Gene, 1998 synthetic polymer on canvas 72 x 90 inches

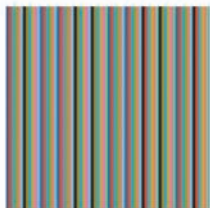
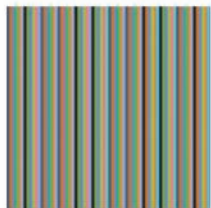


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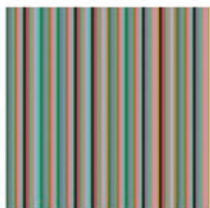
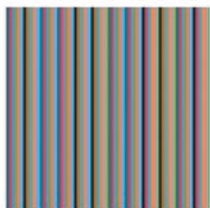
front cover: *Science*, 2010
synthetic polymer on canvas, triptych
24 x 54 inches

left: *12 Bar Blues*, 2009
archival ink jet print on arches paper
18 x 18 inches each
Edition of 12



back cover: *Long May You Run*, 2010
synthetic polymer on canvas
64 x 64 inches

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