

Tim McFarlane

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Artist Statement

Painting enables me to attempt to give voice to the often vague, nameless, and constantly shifting parameters which inform my relationship to my environment. The evolving, abstract nature of my work allows for a multitude of interpretations of this relationship, leading to an ongoing exploration of color, line, form and space.

My work to date has incorporated both hard-edged linear elements and organic forms, however, in recent months, I have employed grid-like structures as the dominant aspect of my newer paintings. This is the result of finding an inspiring beauty in the repetition of lines and patterns formed through the confluence of concrete, steel, glass, and bricks found in building façades, grates, and sidewalks. This is the starting point from where I immerse myself in the painting process by fusing elements of minimalism, geometric abstraction, and drawing.

Each painting begins as a vague compositional idea which is sometimes worked out as a thumbnail sketch on a computer or in a sketch book. From there, I usually jump right into painting, where composition and color problems are worked out. In general, I will build up layers of paint while also reinforcing or obliterating linear divisions between areas of color with graphite until I feel that the piece is finished.

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Statement

Experiencing any kind of pattern, whether natural or man-made, we come to expect a built-in continuity and rhythm; that one form will be followed by another identical to it as that pattern is shaped, building towards a larger unit. This anticipation of order is at the very root of what it means to be human as we are creatures of habit. The grid-like compositions of my paintings call attention to ideas of continuity and order. However, it is the potential of disruptions within these systems to affect and subvert the overall order that forms the foundation of my current artistic investigations.

I explore spatial relationships and visual interruptions observed in grid systems in my surroundings, most notably from various architectural structures. These works are built up in several layers in which lines and patterns of colors are laid out, obliterated, restructured, and reinforced several times during the course of painting until a composition emerges that signals the completion of the piece.