



72 Dragon Arts



## Gary Ryan's Hollis Taggart Gallery is hosting Tim Kent: Between the Lines in New York. (Art)

Tim Kent's solo exhibition *Between the Lines*, on view at Hollis Taggart Gallery in Chelsea, NYC, through July 29th, is a climax for the artist and a key turning point in his career as a painter.

It's a show that's mature and has achieved its own goals. This work is known for its disruptiveness in a way that he varies, modifies and builds up the interiors and figures. While his bodies quite frequently change their look from easily recognizable to phantom like wisps. His actual environments have a hybrid feel that occasionally resembles video games as well as the real world. His vanishing points somehow are both - maddeningly endless yet at other times are manageable and familiar.

What sets his vision apart from others is that his work utilizes all of these strategies while also carrying and implying the weight of world history as it relates to his lived experience across each of his canvases. Kent makes sure to observe the news which brings a familiar unsettledness to the work. His work is wholesome and welcoming ;



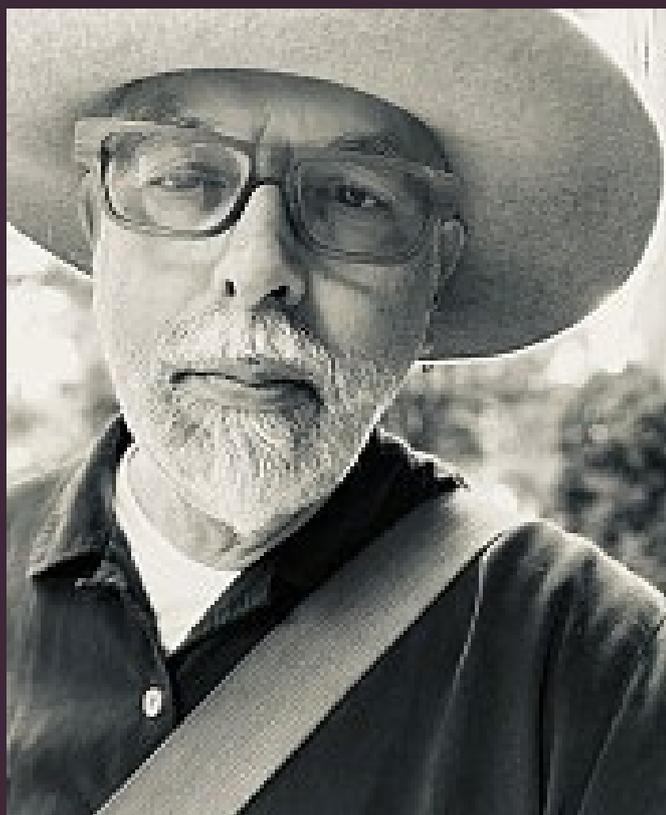
his canvases are His paintings are fragmentary explorations of the universe in which we all currently reside. All of this is set against a backdrop of stately individual residences, within a broader, overpowering brutalist infrastructure, and within a vast, occasionally agonizingly beautiful natural world.

Aftermath (2022) , is the largest canvas in this show which embodies all of the previously mentioned ideas beautifully. The painting's format as a painting-within-a-painting makes it resemble Mark Tansey's Innocent Eye Test (1981), a piece that is part of the permanent collection of the Metropolitan Museum of Art (but without Tansey's cow). Aftermath is kind of a survey that documents the western landscape painting over the last 400 years. The artwork is displayed with a scene from the old world with reference to to Dutch master paintings in the upper left, fallen empires in the lower left and centre, and potentially a reference to the Crimean War in the lower right. With brutalist architectural references in the center and middle right, the sky is in the style of Hudson River School painter Frederick Edwin Church. The male attendant at the side could probably be Kent ? With a calm, working man's grace, he stands holding it all and understanding it all.

One of the few pieces of work without a human appearance would be Static Field (2021-2022). However, the high tension towers give away human intrusion. The dots throughout, representing an underlying layer, are a reflection of Damien Hirts' Dot Painting and the landscape is a reflection of Bonnard, or Gainsborough. In his piece, Venus (2022) , Kent fix-ates our attention to his artistic conflict. . Moving and engaging with a classical work of art is a very specialised responsibility for museum technicians, but it is one that is laden with significance; this seems to be a metaphor for the artist's activity. How can an artist cre-

ate anything when it has probably been done a long time ago? How much does the artist's behavior depend on his or her own feeble humanity while also being enchanted by the siren call of "otherness" and desire? But there are many different ways one could interpret this.

In the basement of an old world museum, the artist himself works at an easel in Ghost of an Idea (2021-2022), a big room with other rooms receding out in the distance. perhaps at the Uffizi, and in front of what appears to be a modern reredos altarpiece (by Frank Gehry perhaps, if he were to create such a thing). The principal characters in The Appointment (2021-2022) resemble cubist figures or even pre- or post-Francis Bacon figures. Both of these works show Kent's propensity for mixing several visual styles and methods on the same canvas.





The other pieces in *Between the Lines* signal Kent's perspective on his and our world, distracted as he is, as we are, with never-ending and all-encompassing international affairs, against the weight of all the creative voices that have come before this particular point in time. This is to be expected. His work is simultaneously influenced by the physics of multiple universes and virtual reality, with glazes of beauty and expansiveness, all the while infused by his, and our observer-participant needs to say and do something loud-and-clear in reaction to it all.

**Reference :** <https://whitehotmagazine.com/articles/lines-at-hollis-taggart-gallery/5469>