

Timothy Horn

EDGEWATER GALLERY AT THE FALLS, MIDDLEBURY



asked what strikes them most about Timothy Horn's work, many collectors will tell you it's the light. And it is the light — a swath warming the side of an old barn, or playful dapples on the body of a vintage truck — that's what he's after, and why his practice of painting en plein air has been so successful.

Horn, who will be featured in a solo exhibition titled "Here and There" this October at Edgewater Gallery at the Falls, often finds inspiration near his sunny Northern California home, in the rural areas of Marin and Sonoma Counties. Mundane small-town life, farmland and surrounding structures resonate with viewers and evoke a sense of nostalgia. A vintage truck, the roof of a farmhouse, an airstream trailer are all vehicles for light play and story.

Horn says that when he took up painting in 1998, it was two years before he came inside to paint in a studio, and now, he's certain that formative experience has made him a better painter.

"I'm really glad I got my start painting outdoors. I think it's much more difficult to transition from indoor to painting outdoors. Painting from life allows you to see more color in a scene with realistic value gradations. Once you've had a lot of experience painting from life, it makes it possible to paint from photos in a more realistic way. Though most of my work is done in the studio now, I continue to paint outside whenever possible, even if it's just in my backyard. It's a really important thing to do, even if it's difficult. . . There are things that happen in a plein air painting, that I could never do in the studio, and things I can do in the studio that would be nearly impossible to do outside."

Horn is fortunate to be a full-time painter, participating in plein air events and teaching workshops around the country to a devoted following. Growing up among the cornfields of rural Ohio, surroundings not that different from the places he seeks now, his interest and abilities were strongly encouraged by his artistic and creative family.

"Most of our gifts to family and friends were homemade things — that's just the way it was in our house. . . I still make my own cards. I don't know if I've ever purchased a birthday or Valentine's Day card."

Horn pursued training in the visual arts at the prestigious Cooper Union for the Advancement of Science and Art in New York City, where he earned a degree in graphic design. He loved art school, which he says was "all creative, all the time." Following his graduation in 1984, he worked for over a decade in

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Rodney King

A riveting theater solo performed by Roger Guenveur Smith

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Mahaney Center for the Arts, Seeler Studio Theatre

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MIDDLEBURY COLLEGE



Chevy of Myself - 24" x 24" - oil on canvas.

ART

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the New York design world, but felt the loss of "full-throttle" creative time he had in school, to the managerial and problem solving demands required by the business. As a response, he enrolled in continuing education art classes of all kinds.

After moving west to San Francisco, he started a design firm, and continued to study art. "I soon found a great instructor and became totally obsessed with trying to figure out this new thing that I had ignored for so long.

"When I first began painting, composition came fairly easily to me. I think years of moving type and images around an 8 1/2" x 11" piece of paper had given me a good sense of composition. But with everything else — color, value, atmosphere, brushwork, etc., I was starting at zero."

In 2006, Horn closed his successful design business, and began painting full-time. He is an Artist Member of the California Art Club, and a Signature member of the Oil Painting Society of America. He is the recipient of several awards, and in 2012 was featured on the cover of Southwest Art Magazine.

Describing the challenges he's faced as a plein air painter, Horn recalled a recent excursion to paint a farm and its resident vintage vehicles in Sonoma County.

"As I pulled into the gravel drive, I saw a middle aged man working by one of the barns. (It's always easier when somebody is already outside.) For as many times as I've done this now, I still don't have some smooth sales line that helps warm up the crowd. But after a few awkward sentences, it was clear that he was willing to let me paint there, and I began walking around the baby blue 1963 Galaxie with two view finders and my camera, trying to figure out a composition. It was just a perfect set-up for me, and I easily found several viewpoints that I thought would work. It was a hot day, in the low 90's with strong sun and only a slight breeze. I have four umbrellas in my truck, each one for a different situation, and this clearly called for my full size, patio umbrella which is large enough to cover my easel and me. I set up my equipment and did a quick pencil sketch to confirm the composition. Rick came out of the house and offered me an ice cold Gatorade! In France they come out and offer you wine in America, it's Gatorade.

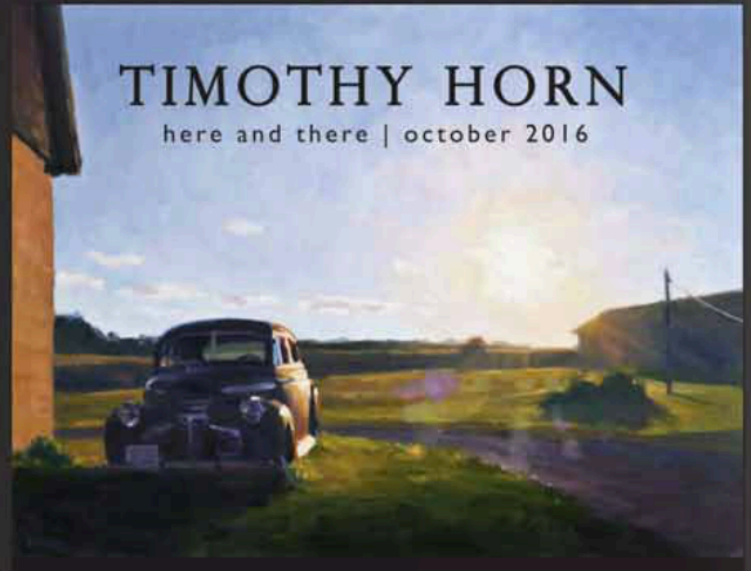
"During every outdoor session, there is almost always some condition that adds to the challenges of painting on location. Wind has blown over my easel more times than I'd like to admit, mosquitos, bees or flies can drive you off, dust and dirt blowing onto your wet canvas is hard to remove, passing traffic is annoying and can be noisy and even dangerous, depending on where you are set up. I carry traffic cones in my truck, which seem to help. Occasionally someone will climb into your subject and drive away. But on this day it was just 92 degrees in the shade."

When asked about influences, Horn mentions the compositions and light of contemporary photo realist painter Robert Bechtle, but says the Spanish painter Joaquin Sorolla (1863-1923) is his "God in Paint." "His compositions, brushwork, color and most of all, his light are absolutely astounding." Sometimes compared to Edward Hopper, Horn agrees. "Definitely. There's a quote by Hopper that is something like 'I just want to paint how the light falls across a building.' I feel pretty much the same way."

Timothy Horn's solo exhibition "Here and There" at Edgewater Gallery at the Falls runs October 1 - 31. Meet the artist at an opening reception on Thursday, October 6, from 5-7 p.m.

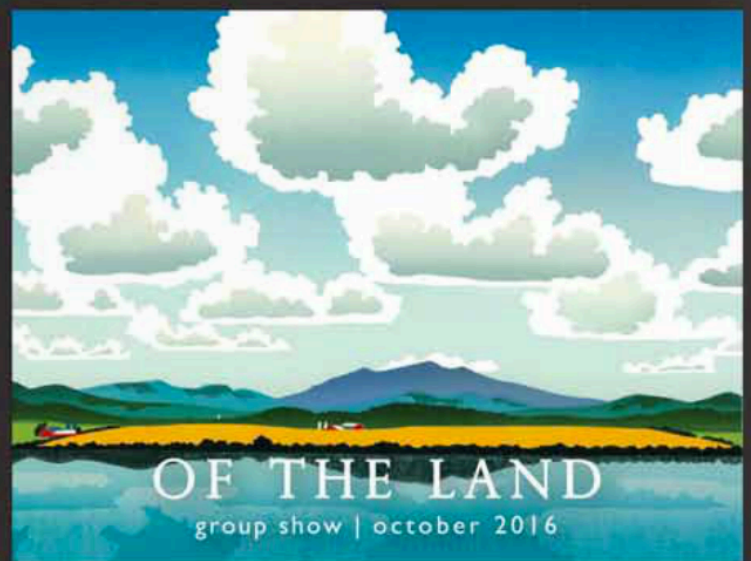
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EDGEWATER GALLERY



TIMOTHY HORN
here and there | october 2016

OPENING RECEPTION: THURSDAY, OCTOBER 6TH, 5-7PM



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