

*Couléé Rosé*  
2007  
beeswax, pigment, hide glue on  
maple  
43 x 37 inches

Timothy McDowell takes inspiration from the infinite aspects of nature, taking claim to the micro and the macro, the metaphysical and the phenomenal, to define a sense of location in a desire to connect to the viewer's memory of place. His compositions are masterworks of seeming chaos, wherein the arrangement of form and space engages the viewer physically as he participates in the spatial and physical relationships between all the elements in the painting. The underlying message is a reminder that all things in nature are intimately related, and serve a single purpose, no matter how random and independent they may seem.



*Stag, 2007*  
beeswax, pigment, hide glue on maple  
45 x 39 inches



*South Seas, 2007*  
beeswax, pigment, hide glue on maple  
45 x 39 inches

The works in this exhibition make a kind of referential survey of influences. Taking from a wide range of pictorial traditions and botanical imagery, McDowell maintains no boundary when connecting gleaned elements from such sources as Asian brush paintings, Tibetan iconography or 19th Century American landscape painting. All is redefined in luminous layers of richly pigmented beeswax, which provides a faint aroma of honey, possibly making it the most appropriate medium for the painting of Nature. Recognized as a virtuoso in the medium of encaustic painting, Timothy McDowell wrings every last ounce of effect from this medium, known for centuries for its transformative qualities of luminosity and elasticity.



*Elated Past*  
2007

beeswax, pigment, hide glue on maple  
60 x 48 inches

Timothy McDowell exhibits across the United States and internationally in galleries, museums and biennials, including the Museum of Contemporary Art Jacksonville (Jacksonville, Florida), Phoenix Museum of Art (Phoenix, Arizona), the Chrysler Museum of Art (Norfolk, Virginia), the 5th Cuenca Biennial of Painting (Cuenca, Quito and Guayaquil, Ecuador) and the Biennale Internazionale dell'Arte Contemporanea (Florence, Italy). His work is in numerous private, corporate and museum collections including the Metropolitan Museum of Art Prints and Drawings Collection, NY. Timothy McDowell resides in West Mystic, Connecticut, and has been an instructor at Connecticut College since 1981.



*Tangerine*  
2007

beeswax, pigment, hide glue on maple  
diptych: 60 x 96 inches total





*Hotsprings*, 2007  
beeswax, pigment, hide glue on maple  
45 x 45 inches



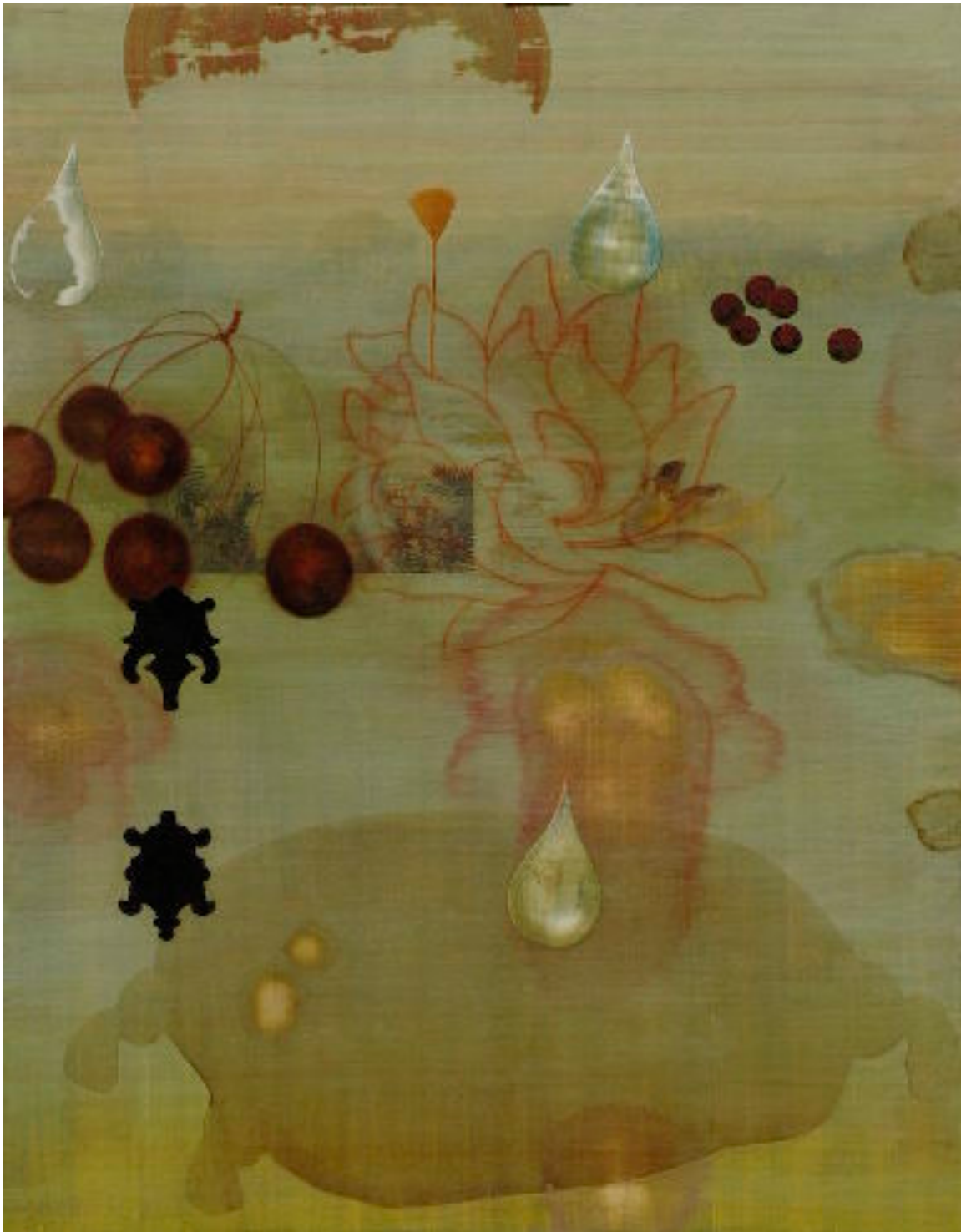
*Catskill*, 2007  
beeswax, pigment, hide glue on maple  
45 x 45 inches





*Roma*  
2007  
beeswax, pigment, hide glue on  
maple  
60 x 48 inches





*Silk Road*  
2007  
beeswax, pigment, hide glue on  
maple  
60 x 48 inches



*Flight to Egypt*, 2007  
beeswax, pigment, hide glue on maple  
48 x 60 inches



*Migrant*, 2007  
beeswax, pigment, hide glue on maple  
45 x 45 inches



*Panama, 2007*  
beeswax, pigment, hide glue on maple  
45 x 45 inches



*Paisley to Pooleway, 2007*  
beeswax, pigment, hide glue on maple  
48 x 60 inches





Marcia Wood Gallery, Wanderlust, Installation Shots







## TIMOTHY McDOWELL

born Texas, 1953

### EDUCATION

B.F.A. Degree, Midwestern State University, Wichita Falls, Texas

M.F.A. Degree, The University of Arizona, Tucson, Arizona

### EMPLOYMENT

1981-present, Professor of Studio Art, Connecticut College, New London, CT

### SELECTED SOLO EXHIBITIONS

- 2007 Newzones Gallery of Contemporary Art, Calgary, Alberta, Canada
- 2007 Anne Reed Gallery, Ketchum, Idaho
- 2007 Wanderlust, Marcia Wood Gallery, Atlanta, GA
- 2007 Lisa Sette Gallery, Scottsdale, AZ
- 2006 The Nature of Elegy, Jacksonville Museum of Modern Art, Jacksonville, FL
- 2006 Elins Eagles-Smith Gallery, San Francisco, CA
- 2005 Waxed Paper, Newzones Gallery of Contemporary Art, Calgary, Alberta, Canada
- 2005 Sorting Stratum, Marcia Wood Gallery, Atlanta, GA
- 2005 Struck Planes and Bounded Spaces, Anne Reed Gallery, Ketchum, Idaho
- 2004 Anne Reed Gallery, Ketchum, Idaho
- 2004 Newzones Gallery of Contemporary Art, Calgary, Canada
- 2003 Marcia Wood Gallery, Atlanta, GA
- 2003 Persistence of Botany, Lisa Sette Gallery, Scottsdale, AZ
- 2002 Scuola Internazionale di Grafica, Venezia, Italy
- 2002 Residuum, 2nd in a series of three exhibits curated by Victoria Jutras Kniering, Real Art Ways, Hartford, CT
- 2000 George Hemphill Fine Arts Washington, D.C.
- 2000 Not Beauty As Beauty, Lisa Sette Gallery, Scottsdale, AZ
- 1998 Liquid/Solid: New Works, Margo Jacobsen Gallery, Portland, OR
- 1998 Towards Arcadia, Lisa Sette Gallery, Scottsdale, AZ
- 1996 Fragments, Timothy McDowell, Lisa Sette Gallery, Scottsdale, AZ
- 1994 Large Works on Paper, Concourse Gallery, The University of Tennessee, Knoxville, TN
- 1992 Wildcat Exhibition, Prints and Paintings, Muranushi/Lederman Gallery, New York, NY

### SELECTED GROUP EXHIBITIONS

- 2007 Luxe, Calme et Volupte, Group Exhibition, Marcia Wood Gallery, Atlanta, GA
- 2007 Waxing Eloquent, Group Exhibition, The Rooms Provincial Art Gallery, St. John's Newfoundland
- 2006 The Surface, Hayes-George Gallery, Charlotte, NC
- 2006 The Divas and Iron Chefs of Encaustics, Traveling Group Exhibition, 1st venue: Vanderbilt University Fine Arts Gallery, Nashville, TN

## SELECTED GROUP EXHIBITS (continued)

- 2005 Timothy McDowell, New Paintings, with Christine Hagedorn, New Sculptures, Robert Kidd Gallery, Birmingham, MI
- 2005 Visiting Artist, Oklahoma Commission on the Arts, Quartz Mountain Residency
- 2005 Sunscreen, Summer 2005, Newzones Gallery of Contemporary Art, Calgary, Alberta, Canada
- 2004 The Gallery at F&M Hand Made Paints, Kingston, NY
- 2004 Retrospective/Prospective, Anne Reed Gallery, Ketchum, Idaho
- 2004 Lisa Kurts Gallery, Memphis, TN
- 2003 Encaustic Now, 2nd Biennial Group Exhibition, Marcia Wood Gallery, Atlanta, GA
- 2003 Compassionate Garden, Lisa Sette Gallery, Scottsdale, AZ
- 2003 Waxing Rhapsodic, Timothy McDowell, Kim Cridler, Lisa Sette Gallery, Scottsdale, AZ
- 2003 New Faces, Robert Kidd Gallery, Birmingham, MI
- 2002 Enkaustikos, Wax As A Contemporary Medium, Pentimenti Gallery, Philadelphia, PA
- 2002 Works on Paper, Marcia Wood Gallery, Atlanta, GA
- 2002 Lush Life, Lisa Sette Gallery, Scottsdale, AZ
- 2002 Hot Wax, curated by Joanne Mattera, Cummings Arts Center, Connecticut College, New London, CT
- 2001 Neobotanica, George Kinghorn, curator, Jacksonville Museum of Modern Art, Jacksonville, FL
- 2001 Underfoot, Traveling Group Exhibition, funded and sponsored by the American Consulate, Sao Paulo, Brazil
- 2001 Italianate, Lisa Sette Gallery, Scottsdale, AZ
- 2001 Encaustic Now, Marcia Wood Gallery, Atlanta, GA
- 2001 Biennale Internazionale dell'Arte Contemporanea, Fortessa del Basso, Firenze, Italy
- 2000 Different Worlds of Printmaking, The Jorgensen Auditorium Gallery, University of Connecticut, Storrs, CT
- 2000 Holland Tunnel 1999, Holland Tunnel Gallery, Brooklyn, NY
- 1999 Exhibition of Recent Acquisitions and Gifts, William Benton Museum of Art, The University of Connecticut, Storres CT
- 1999 Benziger Winery Collection Exhibition, Palo Alto Art Center, Palo Alto, CA
- 1999 Sleight of Hand, Exhibition of Woodcuts, Varick Street Gallery, New York, NY.
- 1999 Sleight of Hand, Exhibition of Woodcuts, Dutch Tide Project, Utrecht, Netherlands
- 1998 485.73482 Cycles Per/Sec, Mary Jones and Timothy McDowell, 76 Varick, New York, NY
- 1998 Realigned/Recharged, Holly Hughes, Pam Longobardi, Timothy McDowell, Swan Coach House Gallery, Atlanta, GA
- 1998 Tribute, 20th Anniversary Exhibition, Joseph Gross Gallery, The University of Arizona, Tucson

## SELECTED GROUP EXHIBITS (continued)

- 1997 Printmaking: Imagery and Process, John Slade Ely House Contemporary Art, New Haven, CT
- 1997 Small, Lisa Sette Gallery, Scottsdale, AZ
- 1997 A Thought Intercepted, a National Survey of Drawings, California Museum of Art, Luther Burbank Center for the Arts, Santa Rosa, CA
- 1997 Looking Good, Lisa Sette Gallery, Scottsdale, AZ
- 1997 Elusive Nature, Phoenix Museum of Art, Phoenix, AZ
- 1996 5th Cuenca Bienal of Painting, Cuenca, Quito and Guayaquil, Ecuador. USA Curator/Commissioner: David Rubin, Phoenix Art Museum, funding provided by the U.S.I.A.
- 1996 The Irene Leache Memorial Exhibition, The Chrysler Museum of Art, Norfolk, VA
- 1996 Range and Effect, An Exhibition of Five Contemporary Painters, Wake Forest University Art Gallery, Winston-Salem, NC
- 1996 Natural Selection, Lisa Sette Gallery, Scottsdale, AZ
- 1996 February Invitational, Fotouhi Cramer Gallery, New York, NY
- 1996 Ten Year Anniversary Exhibition, Lisa Sette Gallery, Scottsdale, AZ
- 1995 U.S.A. Within Limits, Galeria Millan, Sao Paulo, Brazil
- 1995 New Views, Group Exhibition, Lisa Sette Gallery, Scottsdale, AZ
- 1994 Art Hotel, Curated Exhibition by Muranushi/Lederman, Amsterdam, Netherlands
- 1993 Exhibition of Works on Paper, Juried Exhibition, The Berkshire Museum, Pittsfield, MA
- 1992 Resonances, Lyman Allyn Museum, New London, CT
- 1991 1.5 Million Exhibition, Muranushi/Lederman Guerrilla Space, New York, NY
- 1991 The Wall Project, The Sculpture Center, New York, NY
- 1991 Visiting Faculty Prints Exhibition, Benson Hall Gallery, Rhode Island School of Design, Providence
- 1990 Artist's Prints, a Non-collaborative Process, Connecticut Commission on the Arts, Hartford, CT
- 1990 Variations on Theme, Slater Memorial Museum, Norwich, CT
- 1989 The Boston Printmakers 41st North American Print Exhibition, The Art Institute of Boston, MA
- 1989 Still Life Now, Creative Arts Workshop, New Haven, CT
- 1989 The Connecticut Vision Exhibition, Mattatuck Museum, Waterbury, CT
- 1989 40th Annual Art of The Northeast USA, Silvermine Arts Center, New Canaan, CT

## COLLECTIONS and PUBLIC INSTALLATIONS

- ABN-AMRO Securities, New York, NY
- Aetna Life Insurance Corporation, Hartford, CT
- Anderson Consulting, Palo Alto, CA
- Bank of America
- The William Benton Museum of Art, Storres, CT
- Benziger Winery, Sonoma, CA
- Connecticut Commission on the Arts, Hartford, CT

## COLLECTIONS AND PUBLIC INSTALLATIONS (continued)

Connecticut Print Competition Collection, Old Lyme, CT  
Children's Memorial Medical Center, Chicago, IL  
Dow Jones, New York, NY  
Fidelity Investments, Boston, MA  
Lymann Allyn Art Museum, New London, CT  
J.P. Morgan, New York, NY  
The Metropolitan Museum of Art, Prints and Drawings Collection,  
New York, NY  
Nordstroms, Seattle, WA  
A.G. Rosen, New York, NY  
Valley National Bank, Tucson, AZ  
Southern Connecticut State University  
Florence Griswold Museum, Old Lyme, CT  
Wells Fargo Bank, Scottsdale, AZ  
Conrad Hotels, Hong Kong  
Ritz Carlton Hotel  
Tucson Museum of Art, Tucson, AZ  
Caesar's Palace Hotel and Casino, Las Vegas, NV

## SELECTED ARTICLES and REVIEWS

- New York Times, Friday, June 8, 2007, review by D. Dominick Lombardi of Unbound: Selected Artists at the Gallery of R&F, 506 Broadway, Kingston, NY
- Imagery Art for Wine by Bob Nugent with Donald Kusbit, 2006 Wine Appreciation Guild Publishers, San Francisco, CA
- The Atlanta Journal-Constitution, Atlanta GA, May 8, 2005, review by Jerry Culum of solo exhibition at Marcia Wood Gallery.
- Creative Loafing, Atlanta, Georgia, 12 December 2002, Wax and Wane, review of solo exhibition at Marcia Wood Gallery by Felicia Feaster
- The Times Union, Jacksonville, Florida, Friday, November 9, 2001, review of Neobotanica, Flora by Four Contemporary Artists at Jacksonville Museum of Modern Art by Ivette M. Lee
- The Atlanta Journal Constitution, October 12, 2001, Waxing Eloquent review by Catherine Fox
- New Haven Register, Sunday, November 2, 1997, "Ely House printmaking show celebrates differences," by Judy Birke
- Arts and Antiques Magazine, January 1998, review by Andrew Young
- Hoy de Quito, Ecuador, Wednesday, February 19, 1997, "Naturaleza Esquiva" en Quito, Muestra Estadounidense de la Bienal de Cuenca se inaugura mañana
- Winston-Salem Journal, Sunday, March 3, 1996, review by Tom Patterson
- The Hartford Courant, Wednesday, December 6, 1995, review by Deborah Hornblow
- Folha De Sao Paulo, Sexta-Feira, February 10, 1995, André Milan exhibe miniaturas americanos, review by Katia Canton
- Communication Arts, Volume 32, Number 2, May/June 1990, article by Sally Lehrman
- The Hartford Courant, Sunday, June 14, 1991, review by Jude Schwendenwien
- New York Times, Sunday, March 8, 1992, review by William Zimmer