



Timothy App

Equipoise

**GOYA
CONTEMPORARY
GALLERY**



Timothy App: Equipoise

Over the past five decades, contemporary American painter Timothy App (b. 1947, Akron, OH; lives in Baltimore, MD) has developed a substantial body of work that engages in a meticulously disciplined yet nuanced exploration of hard-edge abstract painting. His work contributes meaningfully to the broader art historical discourse surrounding geometric practices. App's distinctive style of linear abstraction, marked by both assertive visual tensions and contemplative subtleties, reflects a profound understanding of the essence of painting, affirming his status as one of the most significant and accomplished living painters in the Washington DC/ Baltimore region where he resides.

App's work is characterized by subdued, often muted, earthy tones that confront carefully deployed, and precisely delineated, sometimes starkly black and white hard-edge forms, creating unexpected spatial ambiguity that arises from abutted and overlapping shapes. In his early years, App considered becoming an architect, and this discipline still significantly influences his work today, more than fifty years later. Growing up Catholic and surrounded by the formal rituals of that religion, combined with an abiding interest in the formality of sports like baseball, App established his tendency toward ordered structures early on in his life. While adhering to these rigorous, rule-based constructions, App simultaneously embraced the unknown. It is here that he discovered invention, surprise, wonder, and experimentation.

What better way to test his self-imposed rules of aesthetic organization than by working with aqueous paint, a medium that comes with dubious control? And challenge himself, he did.

The artist's procedure is straightforward yet often surprising to first-time viewers of his work. App typically creates one or two studies for each painting, then transfers the compositions, often with modifications, onto stretched and carefully prepared canvases. He tapes out his shapes, making small adjustments along the way, as he often deviates from the original studies. App carefully prepares his palette to achieve a fluidity that makes control challenging; then he begins the process of glazing bolder colors with wide flat brushes to mute them down, layer by layer, building translucent, precisely opposing directional layers that conform to the warp and weft of the canvas. This accumulation not only tones down the hue but also provides a structure of light that affirms the artist's intention. While some areas within a work may feel stark, flat, solid, and opaque, others retain a sense of light that seems to emanate from within, evoking a spiritual quality.

Through his poetic use of paint, App operates with restraint, even as he celebrates the unpredictability of an aqueous medium within the boundaries of a controlled and ordered hand. This confrontation is evident with some of his shapes where the paint pools at the taped edge, highlighting the humanity of the maker while showcasing the handmade quality of the artwork. Many viewers have considered this phenomenon, coupled with the complex spatial ambiguity, to be the subtly enchanting essence of App's work.

Although App has avoided literal representation in his practice, many works throughout his career metaphorically reference the open space of a window or a stage, the formidable presence of architectural forms, or, in the case of his *Homage* series, created between 2005 and 2019, the distillation of canonical Western artworks into his distinctive abstract, geometric vernacular. With the *Multiform* paintings, which began in the late 1990's and continue to the present, App engages in a set of variables that, like all of his work, "begins with a complex grid that interacts with a selection of elemental forms that are circular, angular, and rectilinear"¹ to arrive ideally at a state of *equipoise*, or a condition of resolve resulting from a complex interaction of prescribed variables. This condition, according to the artist, "has personal, ethical implications that act as a guide in life. What seems at first to be objective, prescriptive and dispassionate has become, over time, unquestionably and indefatigably personal."²

The artist has a penchant for rarefied titles, often drawn from his voracious reading, as well as from his interest in the etymology of words. These titles are chosen after the paintings are completed. They evoke a range of associations, reflecting a scholarly depth that aligns with the artist's masterful understanding of history, and the evolution of painting. For App, titles are triggers, not descriptions or explanations.

Timothy App received his Bachelor of Fine Arts in 1970 from Kent State University in Kent, Ohio, followed by a Master of Fine Arts in 1974 from the Tyler School of Art at Temple University in Philadelphia, PA. He served as Assistant Professor at Pomona College in Claremont, CA, from 1974 to 1978, as Associate Professor of Art at the University of New Mexico in Albuquerque, NM, from 1978 to 1990, and has been a Professor of Art at the Maryland Institute College of Art in Baltimore, MD, from 1990 until his retirement in 2017.

App's accolades include a National Endowment for the Arts Fellowship, Individual Artist Grants from the Maryland State Arts Council, the Trustee's Award for Excellence in Teaching at the Maryland Institute College of Art, and a nomination for the Richard C. Diebenkorn Fellowship. Since the 1970s, App's work has been extensively exhibited across the United States, as well as in Poland, Japan and Australia. App's work is housed in a variety of private, public, and corporate collections, including the AKG Art Museum in Buffalo, NY; the Baltimore Museum of Art in Maryland; the Long Beach Museum of Art in California; the Museum of Fine Arts in Santa Fe, NM; Tamarind Institute in Albuquerque, NM; the Tucson Museum of Art in Arizona; Cloud Art Space in Seoul, Korea; The Phillips Collection in Washington, DC; the Akron Art Museum in Ohio; among many others.

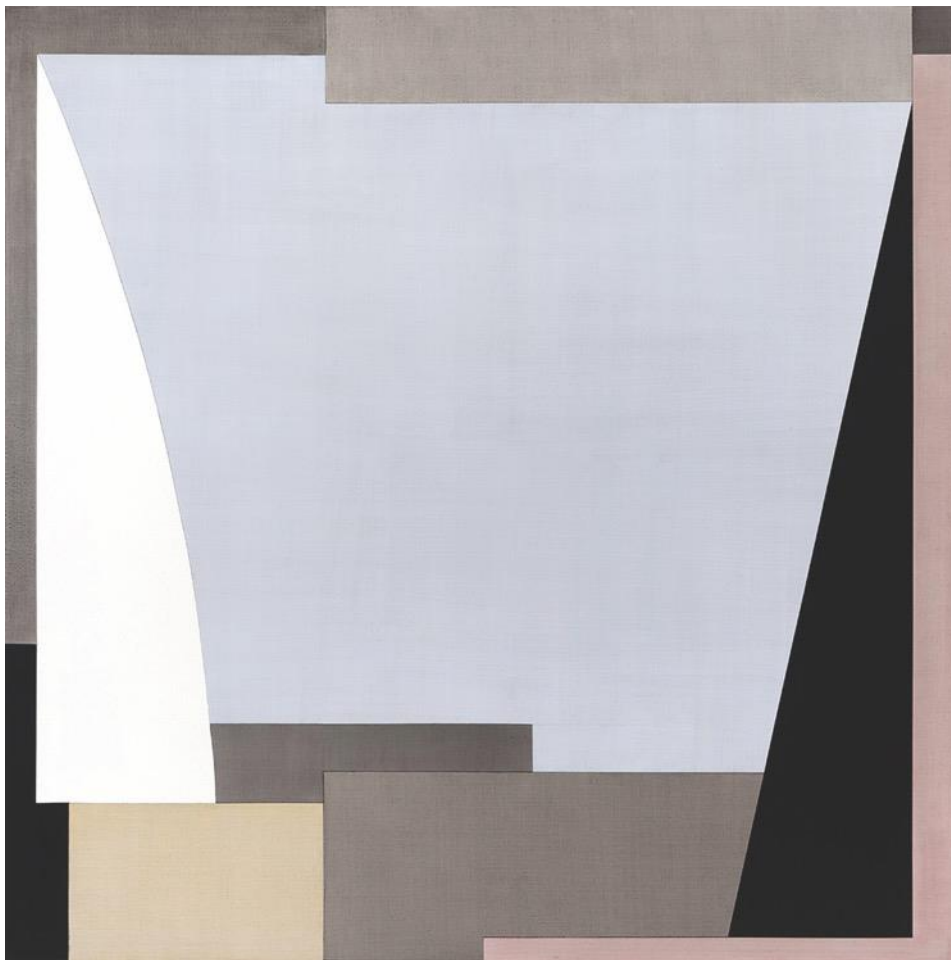
Timothy App has been represented by Goya Contemporary Gallery since 1999. He opened his solo exhibition *Timothy App: Equipoise* on Nov 9th, 2024, at Goya Contemporary Gallery.

¹ Conversation between Timothy App and curator, 2024

² Conversation between Timothy App and curator, 2024



Timothy App
Equipoise

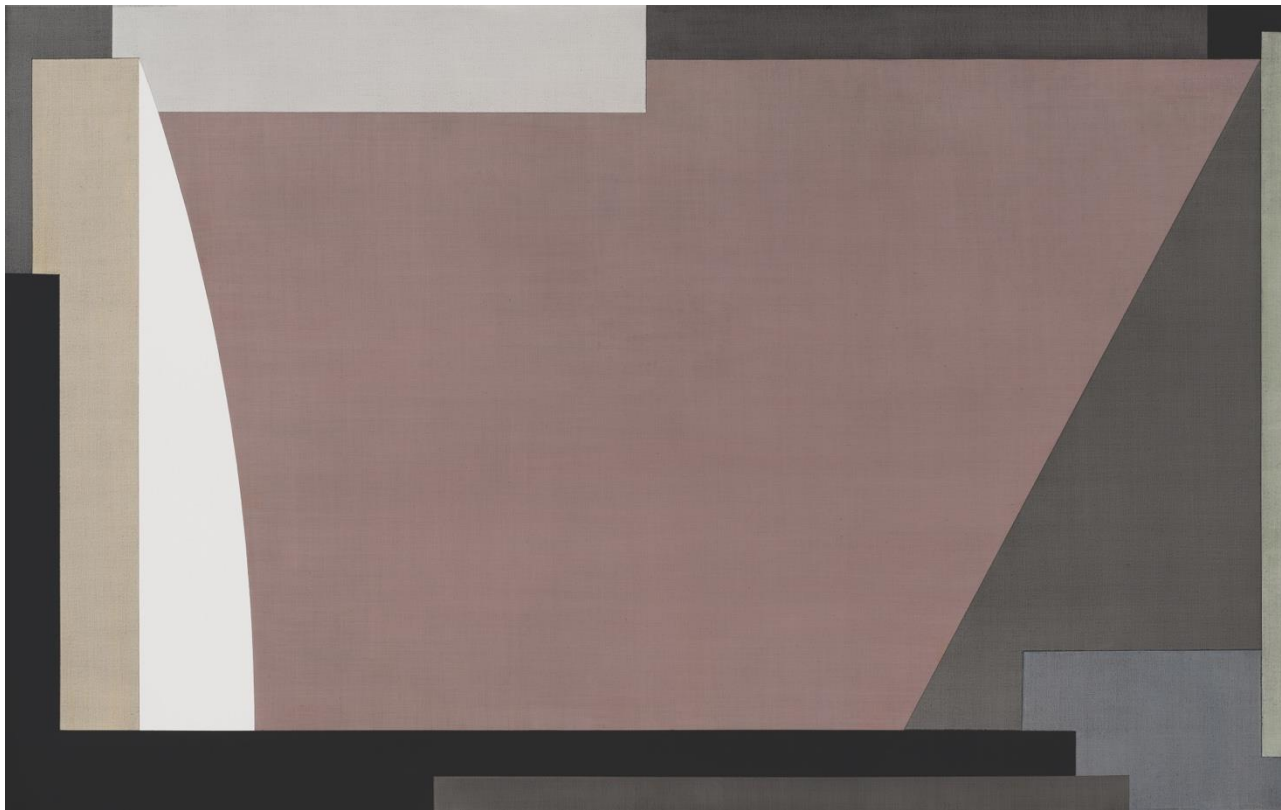


Outlier, 2022
Acrylic on canvas
60.25 x 60.25 inches



Guardians, 2022
Acrylic on canvas
60 x 66 inches





Enfilade, 2022
Acrylic on canvas
45 x 72 inches



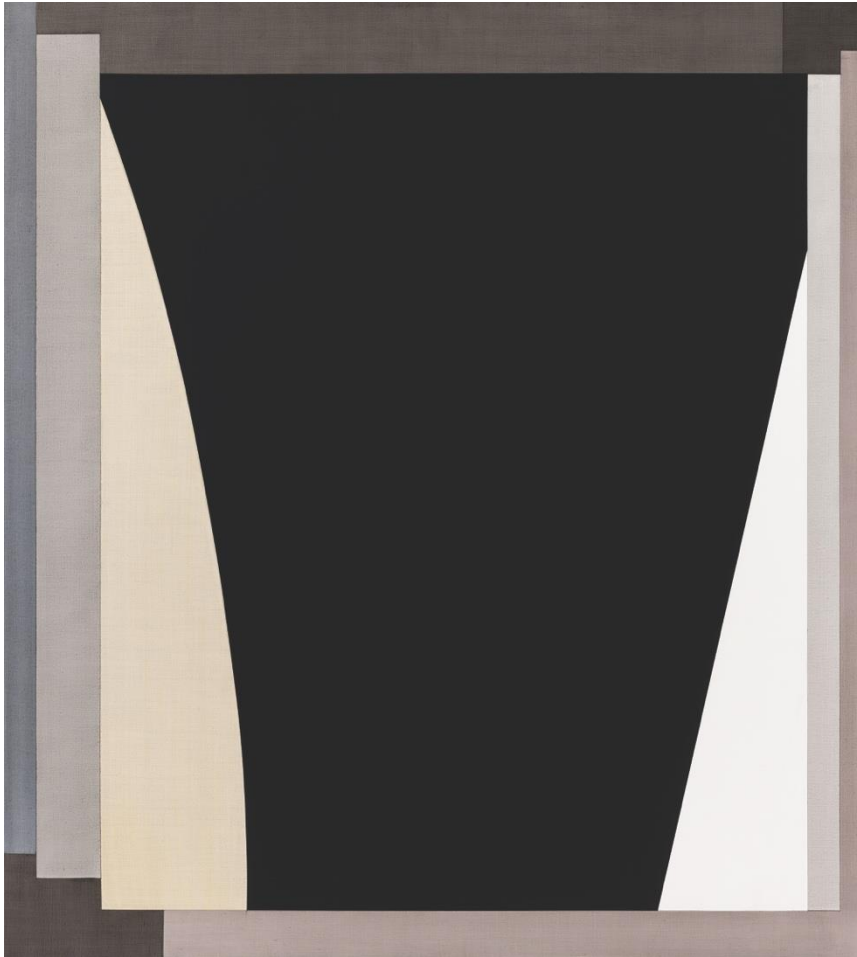
Statement from Artist

For almost sixty years, my paintings, with all of their various manifestations, have been objective, universal and dispassionate in their intent. In this way they express my classical frame of mind. Painting, for me, is a continuum, one that begins with a clear premise that is generative, spawning innumerable iterations of a single idea. The paintings have always begun with a complex grid, the cardinal points of which guide the deployment of elemental forms. They are brought into being by an amalgamation of reason and intuition.

In the case of the Multiform paintings that comprise this exhibition, the forms are rectilinear, angular, and circular. Enlivened by tonality and color, light and measure lead the way as the forms declare their position in dynamic interaction with one another throughout the entire composition. Thus, the paintings, while not representational, are pictorial in nature. They constitute a constructed reality that aspires to achieve equipoise, or the condition of equilibrium through balance and tension. This is the content of my work. And these paintings are open and available to anyone willing to contemplate them, for they are made complete by the co-presence of the sentient observer. My hope is that they will transport the viewer into unforeseen locales of the imagination.

Ironically, the longer I have worked with such radical objectivity, the more personal my work has become. For me, there is an ethical dimension to this enterprise, one that encourages me to trust proven methods and, simultaneously, to avoid shortcuts. Above all else, my paintings are here, present and in the moment for one and all to engage with open-mindedly and, moreover, to enjoy.

Timothy App
November 2024



Abyss, 2022
Acrylic on canvas
60 x 54 inches





***Reciprocator*, 2022**

Acrylic on canvas

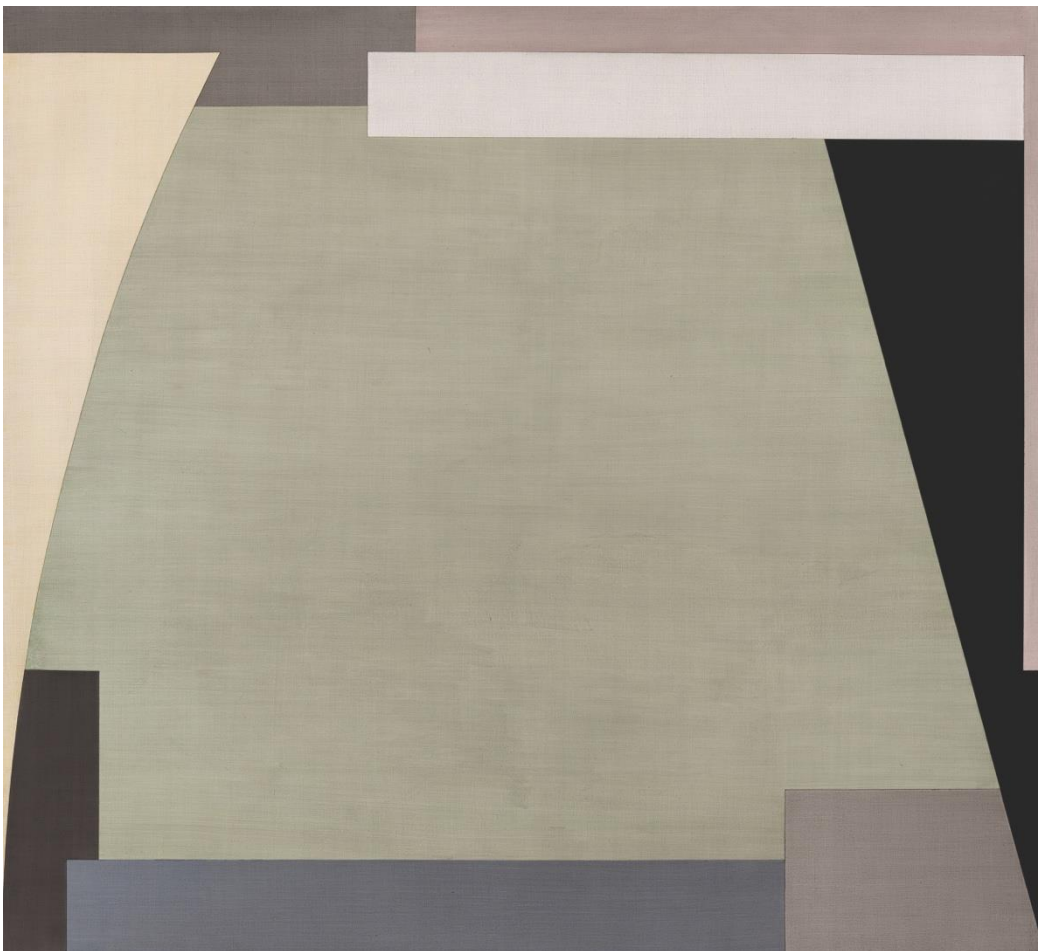
48.25 x 64 inches



Emanation, 2022
Acrylic on canvas
60 x 54 inches







Interlude, 2022
Acrylic on canvas
60 x 66 inches



Abettor, 2024
Acrylic on canvas
36 x 36 inches



Renegade, 2022
Acrylic on canvas
48.25 x 68.25 inches

Timothy App
Equipoise



Curriculum Vitae

1947 Born in Akron, OH

EDUCATION

1974 MFA, Tyler School of Art, Temple University, Philadelphia, PA
1970 BFA, Kent State University, Kent, OH
1968 Independent Study, University of the Americas, Mexico City, Mexico

SELECTED PUBLIC COLLECTIONS

Akron Art Museum, Akron, OH
Albright-Knox Art Gallery, Buffalo, NY
Alston and Bird, LLP., Atlanta, GA
Art & Automation, Burlington, Ontario, Canada
Atlantic Richfield Company, La Palma, CA
Avalere Health, Washington, DC
Baltimore Museum of Art, Baltimore, MD
Bernalillo County Medical Center, Albuquerque, NM
Blanton Museum of Art, University of Texas, Austin, TX
Canopy by Hilton, Baltimore, MD
Cloud Art Space, Seoul, South Korea
Emporia State University, Emporia, KS
Gensler and Associates, San Francisco, CA
Hallmark Cards, Inc., Kansas City, MO
Johns Hopkins Hospital, Baltimore, MD
Joslyn Art Museum, Omaha, NE
Kent State University, Kent, OH
Long Beach Museum of Art, Long Beach, CA
McDermott, Will and Emory, Washington, DC
Monash University, Museum of Art, Melbourne, Australia

Morgan Stanley, New York, NY
Mulvane Art Museum, Washburn University, Topeka, KS
Museum of Albuquerque, Albuquerque, NM
Museum of Fine Arts, Santa Fe, NM
Pomona College, Claremont, CA
Principal Financial Group, Des Moines, IA
Registry Hotel, Dallas, TX
Roswell Museum and Art Center, Roswell, NM
Sheppard Pratt Health System, Baltimore, MD
Tamarind Institute, Albuquerque, NM
Transart Foundation for Art & Anthropology, Houston, TX
The Cordish Company, Baltimore, MD
The Phillips Collection, Washington, DC
The Thoma Foundation, Santa Fe NM
Tucson Museum of Art, Tucson, AZ
University of New Mexico, Albuquerque, NM
Westin Galleria, Houston, TX
Ziger/Snead Architects, Baltimore, MD

SOLO EXHIBITIONS

- 2024 *Timothy App: Equipoise*, Goya Contemporary Gallery, Baltimore, MD
- 2021 *Timothy App: States of Mind*, Goya Contemporary Gallery, Baltimore, MD
- 2017 *Timothy App: The Lost Paintings*, Goya Contemporary Gallery, Baltimore, MD (catalog)
- 2015 *Timothy App: Recent Paintings*, Goya Contemporary Gallery, Baltimore MD
- 2013 *Timothy App: The Aesthetics of Precision, Forty-Five Years of Painting*, American University Museum, Katzen Arts Center, Washington, DC (catalog)
- Timothy App: The Aesthetics of Precision, Forty-Five Years of Works on Paper*, Goya Contemporary Gallery, Baltimore, MD
- 2012 *Threshold*, Goya Contemporary Gallery, Baltimore, MD
- 2009 *The Homage Paintings*, Goya Contemporary Gallery, Baltimore, MD (catalog, essay by Kristen Hileman)
- 2007 *Homage*, Angie Newman Johnson Gallery, Alexandria, VA (catalog)
- 2005 *A Selection of Work, 1998-2005*, Goya Contemporary, Baltimore, MD (catalog, essay by Terrie Sultan and Christopher French)
- 2003 District Fine Arts, Washington, DC
- Goya Contemporary Gallery, Baltimore, MD
- 2001 Goya Contemporary Gallery, Baltimore, MD
- 2000 Kiang Gallery, Atlanta, GA
- 1992 Linda Durham Gallery, Santa Fe, NM
- 1991 Wade Wilson Gallery, Chicago, IL
- 1989 Linda Durham Gallery, Santa Fe, NM
- Anthony Ralph Gallery, New York, NY
- 1988 *A Survey of Paintings: 1968-1988*, Linda Durham Gallery, Santa Fe, NM (catalog, essay by William Peterson)
- 1987 Anthony Ralph Gallery, New York, NY
- 1985 Linda Durham Gallery, Santa Fe, NM
- 1984 University Art Museum, University of New Mexico, Albuquerque, NM
- 1983 Linda Durham Gallery, Santa Fe, NM
- 1982 Johnson Gallery, University of New Mexico, Albuquerque, NM
- 1979 Los Angeles Institute of Contemporary Art, Los Angeles, CA

TWO-PERSON EXHIBITIONS

- 2013 *Geometry as Sign*, Gross McCleaf Gallery, Philadelphia, PA
- 2008 *The Grey Zone: Paintings and Drawings by Timothy App and Howie Lee Weiss*, Howard Community College, Columbia, MD
- 1995 *Abstraction*, with Alan Myers, York College Galleries, York College of Pennsylvania, York, PA

- 1983 Mattingly-Baker Gallery, with Susan Crile, Dallas, TX
 1980 Baum-Silverman Gallery, with Dennis Farber, Los Angeles, CA

GROUP EXHIBITIONS

- 2024 *From This Nature Springs*, Goya Contemporary Gallery, Baltimore, MD
- 2022 *Share the Past, Create the Future: Selections from the Akron Art Museum Collection*, Akron Art Museum, Akron, Ohio
- 2016 *Arterial Echoes*, University of Missouri Kansas City Gallery of Art, Kansas City, MO
Poetic Minimalism, Tucson Museum of Art, Tucson, MD, Curated by Julie Sasse
- 2014 *Abstraction: Finding the Thread*, Kaplan Gallery, VisArts, Rockville, MD
- 13-12 *The Shape of Things: Four Decades of Painting and Sculpture*, Tucson Museum of Art, Tucson, AZ
- 2010 *The 185th Annual: An Invitational Exhibition of Contemporary Art*, National Academy Museum, New York, NY
- 2008 *Works on Paper: The Natalie and Irving Forman Collection*, Albright-Knox Gallery, Buffalo, NY (catalog, essay by Lilly Wei)
- 2007 *Denise Bibro Fine Art*, Platform Project Gallery, New York, NY, Curated by Scott Malbaum
Strictly Painting 6, McLean Project for the Arts, McLean, VA, Curated by Kristen Hileman
- 2006 *Point of View*, Goya Contemporary Gallery, Baltimore, MD
Shine On, Goya Contemporary Gallery, Baltimore, MD
By Any Means: Works from the National Drawing Invitations, Traveled to J. Wayne Stark University, University Center Galleries, College Station, TX; Perspective Gallery, Blacksburg, VA; Art Museum, Texas Tech University, Lubbock, TX; Salt Lake City Public Library, Salt Lake City, UT (curated with essay by Donald D. Perry)
Mapping the Alternative, 20th Annual Critics' Residency Program, Maryland Art Place, Baltimore, MD (catalog, essays by Lilly Wei, Justin Gershwin, Brooke Lampley, and Lauren Pennell)
- 2005 *Soft Openings*, American University Museum at the Katzen Center, Washington, DC
Engaging the Structural, Broadway Gallery, New York, NY (essay by Lilly Wei)
The Natalie and Irving Forman Collection, Albright-Knox Art Gallery, Buffalo, NY (catalog, essay by Lilly Wei)
- 2004 *Sabbatical Exhibition*, Decker Gallery, Maryland Institute College of Art, Baltimore, MD
Conversations with the Collection, Long Beach Museum of Art, Long Beach, CA
- 03-04 *Conversations: Influence and Collaboration in Contemporary Art*, (catalog, curated & essay by Barry Nemett) traveled to: Evergreen House, Johns Hopkins University, Baltimore, MD; Delaware Center for Contemporary Art, Wilmington, DE; Bevier Gallery, Rochester Institute of Technology, Rochester, NY
- 2002 *2002 Biennial Exhibition*, Memphis College of Art, Memphis, TN (curated by Cynthia Thompson, catalogue essay by Faye Hirsch)
Poetic Minimalism, District Fine Arts, Washington, DC

- Three Maryland Artists*, Packing Shed Gallery, Washington, VA
 Foyer Gallery, Baltimore, MD
- 2001 *Mixing Realities*, Muzeum Okregowe W. Bydgoszcy, Bydgoszcz, Poland
Summer 2001: Prints & Drawings, Goya Contemporary Gallery, Baltimore, MD
Crown Point Press and Goya-Girl Press: Selected Prints, Barbara Krakow Gallery, Boston, MA
- 2002 *In Good Form*, Kiang Gallery, Atlanta, GA
Strictly Painting III, (curated by Terrie Sultan), McLean Project for the Arts, McLean, VA
- 1999 *Painters Who Make Prints*, traveled to: University of Maryland, University College, College Park, MD; Kennedy Museum of American Art, Ohio University, Athens, OH (catalog, essay by Barbara Rose)
More than Paper & Ink: Selected Prints from Goya-Girl Press, Villa Julie College, Stevenson, MD
47th Annual Exhibition, Aichi Prefectural Museum of Art, Nagoya, Japan
That Certain Look: The Minimalist Tradition in New Mexico, University of New Mexico, Albuquerque, NM, Curated by Jonathan Abrams
- Chance & Necessity*, traveled to: Maryland Art Place, Baltimore, MD; St Mary's College, St Mary's City, MD; Ohio University, Athens, OH; Goya Contemporary, Baltimore, MD; Columbia Festival for the Arts, Columbia, MD (curated by Power Boothe; catalogue by Robert Edelman)
- 98-99 *Chance and Necessity*, (An Exhibition of Prints by Artists in the Traveling Exhibition), Goya-Girl Press, Baltimore, MD
- 1998 *22nd Annual National Invitational Drawing Exhibition*, Eppink Art Gallery, Emporia State University, Emporia, KS (catalogue)
Sabbatical Exhibition, Decker Gallery, Maryland Institute College of Art, Baltimore, MD
 Virgin Atlantic Airways Clubhouse, Dulles International Airport, VA
 Reed, Smith, Shaw, and McClay, Law Firm, Washington, DC
- 97-98 *Not So Simple*, Arts 901, Washington, DC
- 1997 *Playing in the Dark Tower: Images from the Black Literary Landscape*, Maryland Art Place, Baltimore, MD, Curated by Chezia Thompson
Summer 1997, C. Grimaldis Gallery, Baltimore, MD
- 1996 *Making Waves in the Mid-Atlantic*, Maryland Art Place, Baltimore, MD
- 1995 *State of the Art*, Maryland Art Place, Baltimore, MD
Geometric Abstraction, C. Grimaldis Gallery, Baltimore, MD
- 1994 *Between the Sexes: How We Communicate Through the Art of Drawing*, Maryland Art Place, Baltimore, MD, Curated by Jay Fisher, Barbara Kornblatt, and Joyce Scott
Zero Defect: The Recent Work of Timothy App & John Ruppert, Maryland Art Place, Baltimore, MD
100 Works, Mulvane Art Museum, Washburn University, Topeka, KS
- 93-94 *Selections from the Permanent Collection*, Museum of Albuquerque, NM

- 1993 *Elemental Abstraction: Three Painters*, Salisbury State University, Salisbury, MD
Drawings From the Permanent Collection, Museum of Albuquerque, Albuquerque, NM
- 1992 *Freedom of Choice*, An Exhibition Sponsored by Artists for Choice, Maryland Art Place, Baltimore, MD
Common Ground, Museum of Albuquerque, Albuquerque, NM
New Mexico Impressions: Printmaking 1880-1990, University Art Museum, University of New Mexico, Albuquerque, NM
The Collection: New Acquisitions, Mulvane Art Museum, Washburn University, Topeka, KS
 Anthony Ralph Gallery, New York, NY
 Linda Durham Gallery, Santa Fe, NM
Plane Truth: Three Contemporary Abstract Artists, Mulvane Art Museum, Washburn University, Topeka, KS
 (catalog, essay by Donald Bartlett Doe)
 Jan Turner Gallery, Los Angeles, CA
Abstraction and Non-Objective Art, Principle Financial Group, Des Moines, IA
Harold Segelstad Collection: Selected Work, Shasta College Gallery, Shasta College, Redding, CA
- 90-91 *Painting Without Words*, Jan Turner Gallery, Los Angeles, CA
- 1990 *The Centennial Suite*, lithographs by 17 artists from the University of New Mexico, published by the Tamarind Institute, Albuquerque City & County Government Building, Albuquerque, NM
The Art of Albuquerque: A Study in Discovery, Museum of Albuquerque, Albuquerque, NM
 Anthony Ralph Gallery, New York, NY
- 1989 *Five New Painters* (curated by Sean Sully), John Davis Gallery, New York, NY
- 1988 Anthony Ralph Gallery, New York, NY
Get It on Paper: An Exhibition of Works on Paper, Linda Durham Gallery, Santa Fe, NM
The Huntington at 25: The Gallery Collects, Selected Acquisitions, 1983-87, Archer M. Huntington Gallery, College of Fine Arts, University of Texas, Austin, TX
- 1987 *New Mexico '87: A Fine Arts Competition*, Museum of Fine Arts, Santa Fe, NM (catalog)
Uncommon Spaces, Museum of Albuquerque, NM
App, Feinberg and Hahn: Work from Leaves of Absence, University of New Mexico, Albuquerque, NM
Working Small, University Art Museum, University of New Mexico, Albuquerque, NM
Statements '87: A Perspective on Contemporary Art in New Mexico, Fine Arts Gallery, New Mexico State Fairgrounds, Albuquerque, NM
- 1985 *Five from New Mexico*, Fox Fine Arts Center, University of Texas, El Paso, TX
1985 Invitational Exhibition, Roswell Museum & Art Center, NM
Statements '85: A Perspective on Contemporary Art in New Mexico, Fine Arts Gallery, New Mexico State Fairgrounds, Albuquerque, NM

- 1984 *Recent Acquisitions in the Museum's Permanent Collection*, Museum of Albuquerque, Albuquerque, NM
Sebastian-Moore Gallery, Denver, CO
- 1983 *The Phoenix Biennial*, Phoenix Art Museum, AZ (catalog, essay by Albert Stewart)
Gensler and Associates, sponsored by Mattingly-Baker Gallery, Houston, TX
- 1982 *Geometric Formalism in American Art*, University Art Museum, University of New Mexico, Albuquerque, NM
Mattingly-Baker Gallery, Dallas, TX
- 1981 *Meridian Invitational*, Meridian Gallery, Albuquerque, NM
Recent Acquisitions: A Selection, University Art Museum, University of New Mexico, Albuquerque, NM
- 1980 *Gallery Gala*, Baum-Silverman Gallery, Los Angeles, CA
- 1979 *Los Angeles Abstract Painting*, traveled to: University Art Museum, University of New Mexico, Albuquerque, NM; University Art
Gallery, University of California, Riverside, CA (catalog, essay by Melina Wortz)
Exhibition, Albuquerque United Artists and Meridian Gallery, Albuquerque, NM
Santa Fe Festival of the Arts, Santa Fe, NM
Qualities of Vision, Riverside Art Center, Riverside, CA
New Faculty, Teaching Gallery, Department of Art, University of New Mexico, Albuquerque, NM
- 78-79 *Abstract Drawings (From L.A. and Other Places)*, Baum-Silverman Gallery, Los Angeles, CA
- 1978 *Summer Faculty*, Tyler School of Art of Temple University, Philadelphia, PA
A Painting Show, Mt San Antonio College, Walnut, CA
1978 Armory Show, traveled to: Armory for the Arts, Santa Fe, NM; Albuquerque Public Library, Albuquerque, NM
Abstract Painting from Southern California, traveled to: Emily H. Davis Art Gallery, University of Akron, Akron, OH; University
of North Dakota, Grand Forks, ND (catalog, introduction by Timothy App)
Painting in the Contemporary Mode, Mt. San Jacinto College, CA
- 1976 *The Old and the New: Drawings by the Claremont Faculty* Libra Gallery, Claremont Graduate School, Claremont, CA
22nd All California Juried Show, Laguna Beach Museum of Art, Laguna Beach, CA
Southern California Works on Paper, Moreau Gallery, St. Mary's College, Notre Dame, IN
- 1975 *Two On Paper*, Southeast Arkansas Arts & Science Center, Pine Bluff, AK
Nine LA Artists, California State University, Bakersfield, CA
- 1974 *New Faculty*, Montgomery Art Gallery, Pomona College, Claremont, CA
- 1973 *Color at Tyler*, Watson Art Gallery, Elmira College, Elmira, NY (catalog by Richard Schiff)
26th Annual Award Exhibition, Cheltenham Art Center, Philadelphia, PA
- 1972 *Drawing Invitational*, Akron Art Institute, Akron, OH
- 1971 *Six Artists*, Akron Art Institute, Akron, OH
- 1970 *47th Annual Juried Exhibition*, Akron Art Institute, Akron, OH

SELECTED BIBLIOGRAPHY

Timothy App: Equipoise

Goya Contemporary, Baltimore, Maryland, 2024
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Timothy App: The Lost Paintings

Goya Contemporary, Baltimore, Maryland, 2017
ISBN 978-1-5323-2980-7

Timothy App: The Aesthetics of Precision, Forty-Five Years of Painting

Goya Contemporary, Baltimore, Maryland, 2013
ISBN 978-1-4675-3554-0

Timothy App: Homage Paintings

Goya Contemporary, Baltimore, Maryland, 2009
ISBN 978-1-60743-121-3

Timothy App: A Selection of Works 1998-2005

Goya Contemporary, Baltimore, Maryland, 2005

Timothy App: A Selection of Works 1998-2005

Goya Contemporary, Baltimore, Maryland, 2005

The Natalie and Irving Forman Collection

Albright-Knox Art Gallery, Buffalo, New York, 2005
ISBN 978-1-887457-04-0

Painters Who Make Prints

Goya Contemporary, Baltimore, Maryland, 1999

Chance + NECESSITY

Maryland Art Place, Baltimore, Maryland, 1999

Timothy App, A Survey of Paintings: 1968-1988

Linda Durham Gallery, Santa Fe, New Mexico, 1988

The Phoenix Biennial: May 13, 1983-June 19, 1983

Phoenix Art Museum, Phoenix, Arizona, 1983
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Detail image of *Enfilade*, 2022

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Timothy App: Equipoise

Curator: Amy Eva Raehse

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