

**TIM BAVINGTON** *Let's Dance !*

December 15 2005 – February 25 2006

Tim Bavington's vertical stripes would seem to owe little, if anything, to the work of Daniel Buren. Any possible artistic references in his painting are rather to be sought in the works of Bridget Riley, Kenneth Noland, Gene Davis, Mark Rothko and Barnett Newman. In the exhibition entitled Extreme Abstraction held in the Albright-Knox Gallery, which assembled works by major names in the history of abstract art, Bavington's painting was rightly displayed next to those of Mark Rothko and Gene Davis.

Tim Bavington draws the inspiration for these vertical motifs from aspects of everyday life, since they are present everywhere, including of course Las Vegas, where this London-born artist lives. From the stripes of video screens to handbags, wallpaper and neon signs, Bavington absorbs all these multiform subjects in his creative work. By gathering references instead of excluding them, and by rejecting any notion of 'purity', Bavington reverses the trend of previous generations of abstract artists. His range of colors may just as likely be inspired by the arrangement of dark tones in a casino's floor carpeting as by the bright fluorescent hues that light up Las Vegas at all hours of the day. Moreover Bavington's more recent source of inspiration has taken him beyond the field of the visual to include music, transforming the musical notes of Darkness, Oasis and the Stone Roses into series of vertical bands. Without even seeming to be aware that his paintings follow musical rhythm, he manages brilliantly to take us back and forth across his paintings and make us feel the visual undulating waves that spread across his canvasses.

Those familiar with his work will be struck by the extent to which his range of colors has broadened in these new paintings. By retaining the extremely bright tints of his early works while mixing them with a new range of dark tones, the overall effect produces a highly ambiguous oxymoronic feeling. Bavington gives us endless combinations of different, warm and cool, light and dark, bright and dull colors, or conversely plays on combinations of closely related colors. He also alters the visual focus by alternating sharply defined lines with blurred ones, which he seems to prefer, probably because they appear more luminous.

Aged thirty-eight, Bavington is one of the most eminent figures of the renaissance of abstract art on the West Coast. He has contributed to the exhibitions Extreme Abstraction at the Albright-Knox Art Gallery in Buffalo, New York (2005), Specific objects: The Minimalist Influence at the Museum of Contemporary Art in San Diego, California (2004), New in Town at Portland Museum of Art in Portland, Oregon (2002) and The Magic Hour at the Neue Galerie, Kunstlerhaus on the Burggraben in Vienna (2001).