



Abstract Art Online

Gallery Views/Chelsea

May 28, 2000

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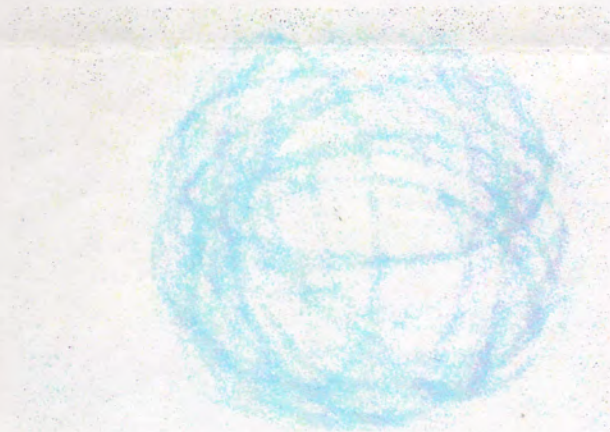
Hovey Brock @ Jeffrey Coploff, 526 West 26th St. to June 17

Hovey Brock

Maybe the first thing you notice about these seemingly out of focus paintings is the way they seem to vibrate with motion and capture several snapshots of time in one shot. Brock does with time what David Hockney often does with space - the presentation of numerous views simultaneously. But the best part of it is that, unlike a photograph capturing a person's individual movements through space this imagery is unfettered by the figurative. Brock's abstract forms allow him to explore pure motion, as subject matter, undiluted with narrative references. We appear to witness tracings of rapidly moving forms that were, are and will be. A pleasant illusionary conundrum is created in wondering what the forms causing these patterns would look like if they were stopped. Small dot(s) of intense color? And yet, the tracings *are* the forms.



Hovey Brock, *Untitled (detail)*, 1999, acrylic watercolor on paper, 22 x 30 in



Hovey Brock, *Slow Break (detail)*, 2000, watercolor on panel, 35 x 45 in

Other things begin to emerge the longer you look. The color is rather festive while also muted and adds to the sense of motion. Then too, Brock couples a curious intimacy in his work with remoteness. The forms are familiar as though you've seen this before but a closer and more prolonged viewing renders them foreign. They are endowed with an ephemeral, dream-like ambience that teases you with its ungraspable presence. These mostly symmetrical forms are wisely placed off-center and are given plenty of white space in which to breathe and spin. You can almost believe that if you look away for a few minutes and then look back, the action will have migrated to a different place on the ground.

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Brock handles his difficult medium rather well - watercolor is so unforgiving of mistakes. He has created a bit of a tightrope stroll for himself in approaching the forms with a confident hand while modulating the color, contrast, and focus just enough to create the blurry motion. The earlier pieces are done on paper and retain more subtlety than the works on panels but you get to witness Brock's progress here in the transition. The earlier panel works are more structurally defined and some of the spontaneity of the works on paper is sacrificed. Even so, he eventually finds his way and captures on panel what is so marvelously executed on paper.

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Hovey Brock, *Re-entry*, 2000, watercolor on panel, 38 x 48 in

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