

Tim Harrier

Artist Statement

In *Cocoon of Despair*, Tim Harrier dives into the fissures of the female psyche, turning intangible wounds into searing visual narratives that cling like whispers of the unspeakable. This work is not just seen—it is felt, drawn into existence through mediums as haunting as the themes they convey: charcoal crafted from the "Weeping Willow Tree," powdered



Ashwagandha, and ink blended with a white, powdery pufferfish-derived substance, said to breathe deathlike suspension into the living within Haitian voodoo practices. These materials are not incidental; they are invocation. Pain and retreat are transmuted into physical form.

The title, *Cocoon of Despair*, itself aches—a paradox of protection and confinement. It speaks to those moments where isolation, once a shield, becomes the most insidious of traps. Each print, layered in digital precision and archival care, carries within it raw tremors of emotional collapse: trembling silhouettes frozen mid-dissolution, fragmented bodies collapsing inward as if under their own weight. Harrier's muted palette is a quiet scream—grayscale, soft yet violent, like the aftermath of an emotional storm.

Phenomenologically, Harrier forces us to *inhabit* this despair. The work emerges as both existential retreat and self-inflicted exile—a hollow space where the mind folds into itself under the unbearable weight of being. Like Sylvia Plath's 'The Bell Jar', it muffles the cries of its inhabitant but amplifies their loneliness. The soul, a suffocated butterfly, beats its wings against invisible glass. "The cocoon," Harrier seems to say, "is at once a womb and a tomb."

Visually, *Cocoon of Despair* aligns itself within the lineage of Käthe Kollwitz, Edvard Munch, and Francisco Goya. From Kollwitz's tender yet harrowing depictions of maternal grief to Munch's existential dread and Goya's grotesque specters of war, Harrier carves out a liminal space that is uniquely his own—one where form and formlessness blur in an atmosphere thick with psychic weight. This is a series in which a body does not simply rest—it implodes, consumes itself, becomes both absence and artifact.

Yet for all its darkness, the work shivers with resilience. There is a paradox here: retreat is its own defiance. Harrier's female figures are suspended in despair, yes, but they are also enduring—a truth echoed by Sylvia Plath's sharp poetry and Yoko Ono's radical gestures of healing and peace. It is as if Harrier is asking, with quiet insistence: *How much can one soul bear before breaking? And what happens when breaking becomes transformation?*

Here, phenomenology converges with the philosophy of pain: despair is not merely emotional but corporeal, etched into muscle memory, into bone, into breath. It settles like a fog, sapping movement, thought, and hope itself. Harrier's work compels us to linger within this fog, to see that despair—while isolating—is also deeply human. To view *Cocoon of Despair* is to engage in an uncomfortable act of recognition; the darkness belongs not just to the work but to us.

And yet, in its very articulation, despair is exorcised, if only slightly. Harrier's work insists on the unspoken survival embedded within isolation. As Goya showed us nightmares, so Harrier offers cocoons—not to escape reality, but to hold it. Each print, archival and enduring, becomes a marker of what it means to carry the weight of despair and yet remain.

This series is not a plea for pity, nor a cry into the void; it is a reckoning. Through charcoal, ink, and the ash of ancient trees, Harrier delivers a reminder as haunting as it is hopeful: even within despair, there is art. Even within despair, there is life.

Artist Bio

Timothy Harrier (b. Santa Monica, California) operates like a rogue cartographer of contemporary art—mapping, dismantling, and reconstructing visual language across painting, drawing, printmaking, photography, sculpture, and film. Over five decades, he has remained defiantly unpinned, an artist in constant flux, refusing the stasis of a signature style. His work lives in the space where abstraction and representation wrestle, collide, and—sometimes—momentarily agree to coexist.

Trained at the Herron School of Art and later refining his printmaking at the revered Tamarind Institute, Harrier emerged with a relentless curiosity and a practiced hand. His influences are broad yet never derivative: Renaissance draftsmanship, the austere precision of photography, the audacity of Abstract Expressionism—all fractured and reassembled through his own idiosyncratic lens. His pieces don't just sit on a wall; they challenge, provoke, and demand that you return and look again.

Harrier's work is about process as much as it is about result. Look closely, and you'll find the evidence: ghosted lines, overpainted gestures, the archaeology of an artist unafraid of

revision. His canvases can vibrate with raw, almost furious energy, brushstrokes slashing and scraping their way toward something just beyond the surface. His photographs, meanwhile, are scalpel-sharp, their eerie precision forcing us to reckon with the strange dissonance between what we see and what we think we see.

This is an artist who moves through mediums like a method actor inhabiting different roles—never imitating, always becoming. One moment he is in pursuit of the ephemeral, the next, the hyper-real. But through it all, there is a unifying thread: a deep and insatiable engagement with the mechanics of seeing. Harrier's work pulses with the tension between spontaneity and control, presence and absence, material and idea.

Critics and collectors alike have been drawn to his ability to distill something essential from the chaos—something urgent, something that feels like it matters. His work acknowledges the past, nods to it, but only as a springboard for pushing forward. There is no nostalgia here, only propulsion.

To engage with Harrier's art is to step into an ongoing conversation, one without easy resolution. He asks us to look harder, think deeper, and—above all—stay present. Because in the ever-shifting terrain of contemporary art, Timothy Harrier is not merely making work. He is making us see.

Tim Harrier Price List

Artworks for Sale

MOREMEN
GALLERY



Cocoon of Despair 1,
Mixed Media drawing on
hahnemuhle torchon paper
Framed: 35 x 34 "
\$2,975



Cocoon of Despair 7,
Mixed Media drawing on
Hahnemühle Torchon paper
Framed: 34 x 33 "
\$2,975



Cocoon of Despair 12,
Mixed Media drawing on
Hahnemühle Torchon paper
Framed: 35 x 31 "
\$2,975



Dark Passages 12,
Mixed Media drawing on
Hahnemühle Torchon paper
Framed: 31 x 32.5 "
\$2,875