

# **Tim Collom**, California Painter: A Retrospective



Tim Collom Gallery Publishing

Justin Panson, story & design

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INTRODUCTION	Great Things Start in a Garage	4
	Mentors & Artists	21
	Family	24
THE WORK	California Landmarks	26
	Valley	36
	The Sea	50
	Lake Tahoe	64
	Rivers	74
	Animals	84
	Icons	92
	Sketches	102
CONNECTIONS	Commissions & Collaborations	110
	Collectors & Friends	118
	Community	126
	The Gallery	136





Sacramento side street later in the evening when the neighborhood is dead quiet, you will see one particular garage at the back end of a long driveway. And that garage door is wide open and aglow with light and color. The neighbors are safely tucked into their beds, but you look again and there is a solitary figure in there, a silhouette moving around the garage intently working, attending to details, going from wall to wall.

Inside this humble one-car garage, Tim Collom paints some of the best-loved landscapes in the Sacramento region. In this sanctuary, he creates a prolific amount of work—night after night cranking out beautiful, iconic paintings like a man possessed; canvas after canvas, vivid, dream-like depictions of Central Valley fields and rivers, the ocean, vineyards, the deep blues and bright yellows. All the richness of life that we may have missed during the daylight hours.

Over the past ten years, this solitary nightly ritual has grown from the fledgling efforts of a lost soul to a full-blown enterprise that has been rewarded with acclaim and constant interest from a wide circle of friends, collectors, and collaborators. In a pursuit like painting, characterized by naked ambition, the thing that defines Tim is a real sense of heart.

### From Crisis to Calling

The making of an artist isn't a kind of formulaic thing where you can just dissect the influences and life experiences into component parts. But when you try to look back and determine what propelled Tim toward art, you have to acknowledge his dad, Martin, who sketched regularly as a coping mechanism against the stresses of family and professional life.

Tim told it this way when interviewed a few years ago: "It was in Redwood City at about 5:00 p.m., right after dinner. I remember my father came home early. My



This is one of those posts you only get to write once in ten years. Ten years ago I was in my garage feeling helpless, lost, confused, and mostly: Drunk.

Ironically, my first drink was also in a friend's garage. We were 16, and that first beer felt like a right of passage as an Irish Catholic kid. Drinking at parties was the norm in the culture of my high school, and I fit right in. I'm not going to lie, I had a blast in high school and college and was no stranger to beer bongs, keg stands, and drinking until 2am with friends.

After college, the party just kept going and alcohol seemed to be a priority at every social engagement I attended until it ultimately started to control my life. My drinking habits were considered normal among my peers, though, and I convinced myself I didn't really have a problem. From age 25-30, alcohol was my best friend. No social engagement, sporting event, lunch, post-workout hangout, or vacation was complete without it. Eventually, drinking even became part of my morning ritual.

At age 30, my alcoholism reached the that I had doctors telling me I had 90 days before my liver would reach cirrhosis. I had to face the truth: I could no longer consider my drinking "normal." I had a decision to make: Stop drinking and live, or keep going and die. This passport photo shows what I looked like 10 years ago before I stopped drinking. It's a constant reminder for me to stay sober.

So on St. Patrick's Day 2008, this Irish Catholic 30 year old was crying alone in a garage and made the best call of my life. I called my friend and said, "Can you take me to an AA meeting tomorrow?" He was at my doorstep in 15 minutes and said, "Tomorrow starts today." That night I finally started living.

I can categorize my life in two parts: Drinking Tim and non-drinking Tim. Without alcohol my life became instantly better. I lost 20 pounds, I worked more, I got in shape, earned deeper trust from others, gained a sense of clarity, and rediscovered who I was.

That friend/doctor who saved my life told me you have to find something you love in life to keep you sober. So at night I decided to paint like I used to as a kid instead of drinking. I used to drink every single night, so I started painting every single night. I never really talk about how art saved my life, but it did.

My journey is far from over and I truly take it one day at a time. Recovering alcoholics like me are working every day to resist what we feel inclined to do. I have an addictive personality and have learned to point it in the direction of things that satisfy my soul like exercise, art, my dog Oliver, spending time with friends, and continuing to build my real estate career. I have also chosen to be very open and public about my recovery journey, which selfishly serves to keep me accountable and hopefully encourages anyone who is struggling on a similar journey to reach out to me for help.

Maintaining my sobriety for ten years in a row - including weekends! - is truly unbelievable to a recovering alcoholic like me. To everyone who accepts me for who I am and supports me, this is simply my thank you post to you.

Love to you all,

Tim





mom was still at work at the emergency room. He was stressed; he was visibly stressed. I was probably 12 years old, and I wanted to talk to him. Kind of, 'How was your day?' I wanted to play and do different stuff. I didn't understand why he went right to the art, but he went to do it as a release. It wasn't like he never played with us, but he just had this stress going on, and I think he used the art as a tool. It was this figure drawing, a woman, and he was just working on it. And I just sat on the couch and watched him draw. I just wanted to be around him."

Tim's childhood memories of his father—the computer programmer, standing in the family room drawing with charcoals on a graphite board—continue to occupy an important place in his psyche.

The more direct story of how Tim became a painter reveals some things that are central to his unassuming approach to art, and the critical role painting continues to play in his well-being.

He arrived in Sacramento in the late 1990s, after studying Kinesiology at Long Beach State. For a time, Tim picked up his studies again at Sacramento State, and then found work as a personal trainer, something he did back in the Bay Area. And then he landed an entry-level real estate gig with Ed and Janet Gatejen in East Sacramento. At the time, they were something of a power couple in well-heeled East Sac circles. Tim's good humor and warm personality worked well in real estate, and he made immediate strides as an agent. On the personal side, he made many friends in East Sac, and he seemed to be at the center of a pretty lively party scene.



My kids went to Sacred Heart elementary school and my wife and I were in that group of friends and families. I'm not sure exactly how, but we met Tim through those circles. As I've often said, nobody drinks like the Catholics, and so we all had some great times back then.

However, if you read the recovery literature, you understand that alcoholism isn't a single demon, and there are many ways the disease can get you. You often don't have the self-awareness to know you are descending. For some people, there's a trigger moment or incident that leads to recovery. Tim's came when he was visiting with a friend who happened to be a top cardiologist in town. The doctor took a good long look at Tim's bloated, pale face and suggested he should have a physical. Tim says this guy could see right away that things weren't right with his health.

Within a day, he was sitting across from three doctors who laid it out in stark terms: "If you don't quit drinking, your liver will fail within three months." Plain as that. Still a young man, he had a life-or-death decision to make. When you encounter this type of reckoning, you figure out how to make a big change in your life. Some people go to regular meetings and sit in a confessional circle. Some find solace in helping others, and some find another "thing," another focus. The clinical term is something like "displacement"—substituting a constructive thing for a destructive one. So, Tim picked up the paint brush to occupy a gap in his life where booze used to be.

It soon became known among his East Sac friends that Tim was painting. It had the feel of a hobby then; he was doing little still lifes, icons, anything handy. When you look back on the very early paintings, you see a crudeness that is quite different from the refined work he produces today. You see right away how much his skill has grown. But it was more about filling the spare time now that he wasn't carousing. There seemed to be no rhyme or reason to it, no larger plan or ambition. I think what was important at the time was that there was an immediate, tangible thing to do. If you're trying to avoid a social life that is in many ways based on cocktails and parties, you have a lot of hours to fill.

People in our neighborhood were supportive of this new hobby. Tim, like so many other weekend artsy fartsy dabblers, was playing around with painting. And along came our friend Deedee Bilotta, who asked if Tim ever sold his paintings. The question seemed foreign to him—selling wasn't even on the list of why he was painting. She asked him to paint a vineyard for her husband, who was doing a very hard tour of duty in Iraq (at a time when that conflict was pretty intense).

It was a difficult time for their family and a painting was important to her. Within a couple weeks, he delivered a beautiful canvas featuring yellow rows of grape vines receding into the distance. The style was simple and straightforward. The brushwork was pleasingly loose. As Deedee recalls, "The price for this amazing piece? Half a dozen hand-rolled cigars! Tim wouldn't take my money, telling me the painting was a gift. And to me, his gift was priceless!"

Like many of his paintings that would follow, it became an instant family treasure. When the couple split up some years later, that painting became the subject of a little custody battle. (Read Deedee's story on page 122.)

That painting was a turning point where Tim realized the value of what he was doing. Other people began to ask for paintings, and ever big-hearted, Tim agreed each time. Having his passion validated in this way must have been an unreal revelation for a guy just trying to find his path in life.







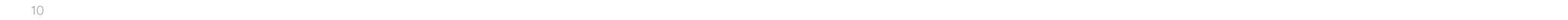
Each year that goes by, I'm doing different things and challenging myself. I have an enthusiasm for life. Tomorrow isn't promised and I think that's why I work the way that I do.















So I've got two types of hands. I've got the hands that I work with and the hands I go to war with. I've got my princess hands, working in real estate. And they're very soft and delicate and unmarked. And then I have my hands that I go to war with ... and that's in the studio and those are the hands I use to create. And they get messy.













Tim's "hobby" came out of the shadows a bit as his confidence grew. One day, way back maybe in the mid 2000s, I noticed a painting he had posted on Facebook. I think it may have been the first piece he felt confident enough to post. It was a still life of three coffee cups, loosely composed with irregular perspective and Tim's trademark bright yellows and oranges and reds. I really liked it. And besides, I knew he was putting his work out there for the first time. So I chimed in and posted a compliment. And for the record, it wasn't a perfunctory compliment—I thought the painting was really good, something beyond a local hobbyist. You could see an immediate difference.

The next morning, a Saturday, I heard the kids and Meg calling for me to come down to the front room. And there it was, that coffee cup painting, sitting out on the front porch. No note on it, just leaning up against the wall. All I could think was what a helluva thing to do. That compliment meant so much to this guy. What

a generous act. And I knew right away the big heart that dropped off that painting for free early in the morning was the same big heart that created a painting so attractive, so iconic. It's all connected.

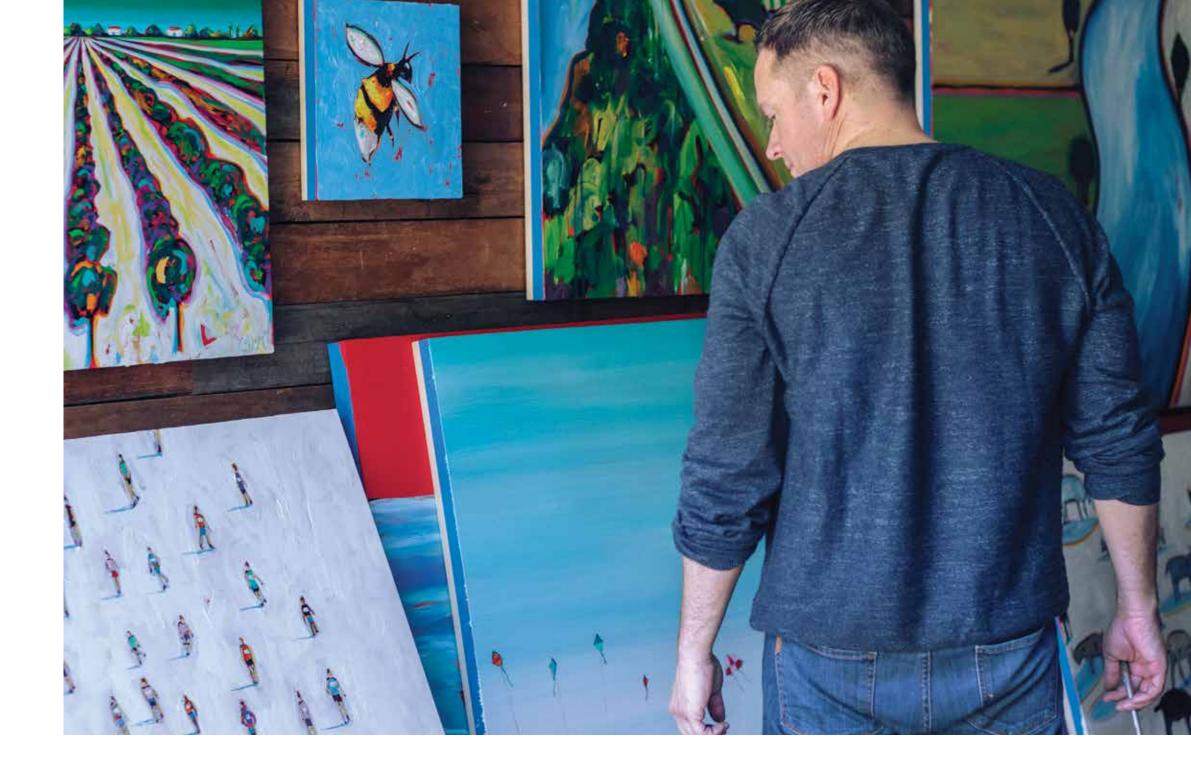
And to this day, the coffee cups hang in our kitchen. It's a family treasure. Ours isn't the only story in this vein. There are several, including a heartstrings story where Tim left another painting on a porch in the early morning hours. It was a family whose dad was battling cancer at the time. Who does this sort of thing?



When you think of an "artist," maybe you think of some counter-culture desperado holed up in a bohemian loft, eking out a raggedy existence trying to share a

misunderstood vision with an unreceptive world. Or any of the various other incarnations: the academics, the aloof guys, the art school punks, the nature boys, the tattooed and pierced street kids. In this rarified pursuit, there is no shortage of stylish posers, egotists, and high concepters. Some of the "work" requires an accompanying essay to serve as a cipher, explaining and rationalizing the themes and influences. Have you ever tried to actually get through a dense "artist's statement?"

Tim's work and personal style stands apart from these albeit stereotyped versions. He rolls up in a sleek Mercedes-Benz and strides out wearing a dark custom-made suit, no tie. He greets you warmly. There's an ease in his manner and a little bit of an ex-jock in the body language. He's friendly and engaging. At events, he works the room like he's a business development executive. He's connected to a who's who in the business, political, and cultural worlds of Sacramento. You would never suspect he toils each night in a humble garage fighting old demons, pouring out



Out of the 43 pieces that have sold in my Color, Light and Form Show at the Tim Collom Gallery, the most requested piece was the one I was most insecure about. It's a painting of a bee. One night in my studio, I was fresh out of inspiration ... call it "painter's block." Just then, a bee buzzed in and flew right in front of my face and I thought, "What the hell? I may as well try this!" And the bee piece was a hit! This incident further confirms that it's better for me to grow uncomfortably with change rather than stay within the safety of familiarity.

SEPTEMBER 2018



With Maria Kaufman.

his big heart on the canvas. And that's one of the real beauties about the guy. He doesn't seem to need nor want to be accepted by the so-called art world.

Tim's approach has been the subject of derision from some quarters, people in the art community who think he somehow shortcut his way to artistic renown, or that he is a lightweight. You hear the whisperings. Nobody ever said the art community wasn't bitchy and gossipy. When I ask him about this, he seems not to care in the least, and says he is too busy doing his own thing to worry about haters and critics and those with an overly prescribed notion of prerequisites.

That being said, he counts lots of artists as friends, across a wide range of specialties. Many of them show at his gallery, and there is a close group of confidants, including Cindy Wilson, Kim Squaglia, Micah Crandall-Bear, and the very successful performance painter David Garibaldi.

#### **Find Your Own Voice**

In talking with Tim about people to interview for this book, he mentioned Maria Kaufman as a close friend, a motherly figure, and a longtime champion of his art. Maria has been involved with the Sacramento art scene since the early 1980s, when she volunteered at the Crocker Art Museum, and later held leadership positions. She talked about friendships and acquaintances with Gregory Kondos and a whole group of Sacramento painters. She said they would teach during the day and they referred to "slapping paint" at night, releasing their creative energies. Like Tim, Maria explained that Kondos is driven and typically paints all night. She saw a similar drive in Tim. Maria speaks of art as "a sensory experience, how it feels ... if the art speaks to you, energizes you, gives you peace, recalls memory or challenges your emotions." I love that.

She became acquainted with Tim through her daughter Kathryn. As she got to know him, she said she could sense a restless energy. And so, Maria became something of a mentor, helping Tim understand a critical distinction between commercial art and fine art. "At the beginning, he didn't have a lot of self-confidence," she explained, "but slowly the work started to get better." She started to see he was embracing painting beyond the point of a hobbyist, and she started to see small results.

"Like many young artists," Maria said, "Tim started doing what amounted to knockoffs." In his case, work derivative of local masters Thiebaud and Kondos. Kaufman repeatedly encouraged him to "find your own voice." Tim described it this way: "At first I wanted to be just like them (Thiebaud and Kondos). And then I got to the point where I wanted to be just like Tim Collom. I wanted to get better at my own art ... I wanted to evolve."



Maria continues: "In the past five or six years, I and others have seen an extraordinary evolution (in Tim's work) beyond the point of merely emulating." She talks about a depth and an intensity of color: "I love bold color. There's a sense of movement in it. And he chooses interesting, engaging subject matter. He finds joy in these landscapes ... and he is able to convey that joy. His work is light, airy, whimsical, and reflects a freedom from old burdens."

And then she makes a bold prediction: "I see him becoming somebody we will be talking about when he's 70. He's finding his own way now." She adds, "He observes, he feels what he paints ... he paints anything—and now it's coming out like nobody else."

### **Artistic Temperament**

Tim is the kind of guy who appears positive and upbeat. I think he hides a lot of stuff under that facade, though. He mentioned one story that gives just a small clue into the more complicated temperament of a creative person. We were looking at one of his better U.S. flag paintings (see page 92). These are a hit in East Sac around Independence Day. He said that particular one turned out especially well because of the deep texture, and that he actually painted it over another painting, of a Tahoe pine. He said it was a really good version of the vineyard type of scene he paints regularly, but he got pissed and just painted over it. Maybe it was some form of destruction. With so much of Tim's personality and work being so positive, it's interesting to catch a glimpse of this other side.

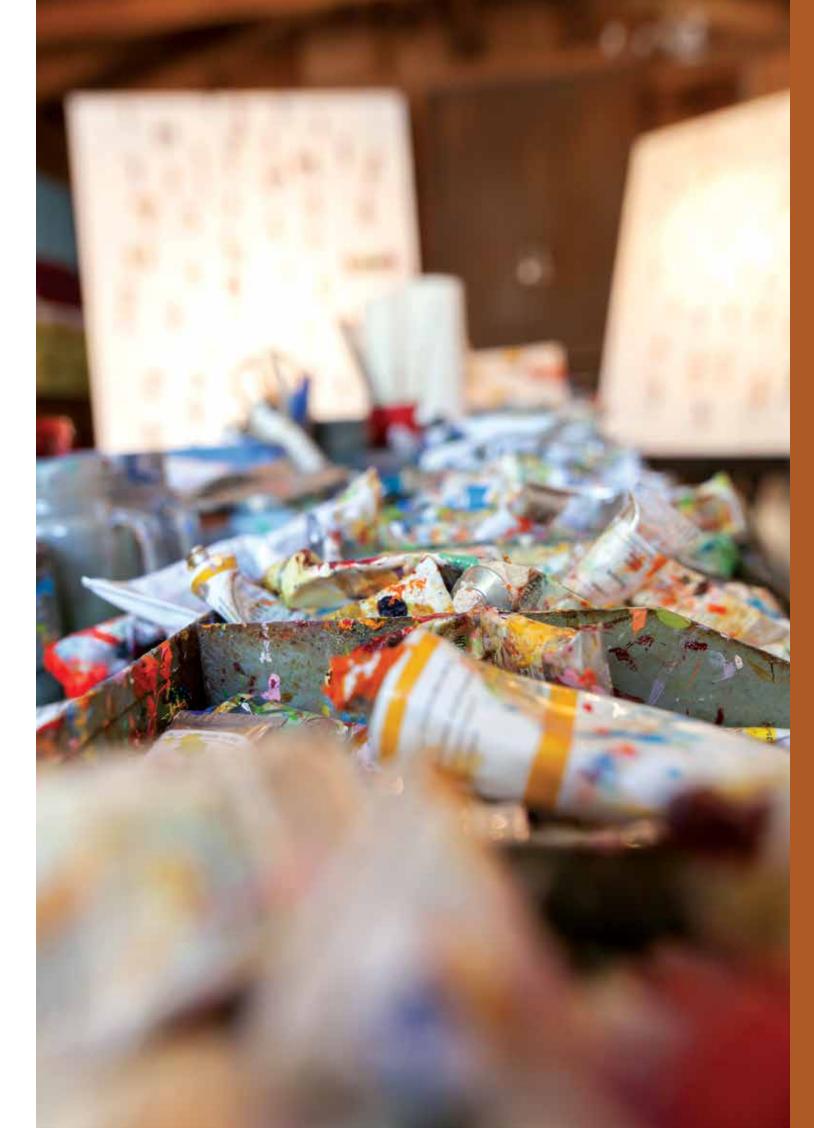
### **Generosity & Heart**

Each year, Tim is asked to do countless commissions. It's one of those blessings / curses that most artists would kill for. Last year, he fielded 60-some commission requests, in addition to his other work, and the day job. He struggles with saying no. In fact, in November 2018, Tim threw himself into an all-out effort in which he raised more than \$150,000 for firefighters and victims of the Paradise, California wildfire. (Read the story on page 134.) I mention his generosity again and again because I think it's an essential part of his character and intrinsically connected to his painting talent.

There are many painters who are technically better than Tim, and many who are more inventive and more clever—the art world seems to abound with the overly clever. When you force yourself to try to sum up Tim's art, though, he manages to do something that so few artists can pull off, and that is to put his heart into the pictures he paints. He delivers a warmth, an inner radiance, and a sense of belief. Yes, I said "belief." Look past the personality, the successes in art and business. The wellspring for all of the good is Tim's outsized generosity.

In the end, I am clearly not a reliable narrator, as I have obviously come under the gravity and spell of this remarkable artist and friend. And it's not what any so-called knowledgeable person on artistic matters thinks. Regardless of those with advanced degrees, there's still "no accounting for taste." The people continue to cast the votes that count in their demand for Tim's work. He can't keep up with the commission requests. His work hangs everywhere in Sacramento. It's got a gravitational pull and an attraction. Tim's paintings brighten with undeniable spirit and radiance. At only 41 years old, his future seems bright. We will all be watching and rooting for him as his star continues to rise.

Justin Panson 2019





I have a lot of different sides, but I do believe I'm just a kid at the end of the day, playing with paint.





With Wayne Thiebaud at the Tim Collom Gallery.

So this is pretty much like having Joe Montana come to your house and ask to play catch in your backyard. So honored that the legendary Wayne Thiebaud came to my gallery tonight.

## MENTORS & ARTISTS

The story of how Tim came to be friends with the great Wayne Thiebaud perfectly captures Tim's outsider path and his moxie. Thiebaud and a few of his cronies play tennis at Sutter Lawn in East Sacramento every day around noon. Like clockwork these "older guys" take the court at the small club that is tucked unassumingly in the Fab Forties neighborhood near 40th Street. Thiebaud's longtime friend "Coach" Dick Sperbeck was one of them, a legendary Christian Brothers High School football coach. At one time, Tim played a lot of tennis at the club. He was there at noon and Thiebaud's group needed a fourth for doubles, so they asked Tim to sub in. It started awkwardly enough for him, as the old guys flipped a coin to see who had to be partnered with the kid.

What these octogenarians may have lost in power and speed over time, they make up for in other ways. These guys are crafty players, who know the angles and maddening tricks of spin and placement.

Tim, unacquainted with his court mates, asked Thiebaud what he did professionally, and as is customary for him, Thiebaud replied, "I'm a painter." He never says he's an "artist." There's a humility in this word choice. So Tim offered, "Well I'm in real estate and we hire a lot of tradespeople. I might be able to refer some work to your company." It wasn't until later that someone clued him in: "Do you know who you just played with? A world-famous artist." After that, Tim and Wayne became friends, Tim pursuing a mentor and Wayne apparently appreciating that Tim didn't initially approach him as another star-struck fan boy.

At one point after a tennis game, Tim told Wayne he had painted him a picture. They went out to Tim's car and opened up the trunk. It was a small canvas, a scene of the blue Sutter Lawn tennis courts. Wayne accepted the gift, but not before laying a couple of business-oriented pieces of advice on Tim: Don't give your paintings away for free; and make your signature readable—otherwise people won't know who painted it. So many great things about this: The spoton practical advice from a master, and the fact that Tim had the balls to paint Thiebaud a picture and present it to him.

Since then, Tim and Wayne have stayed in touch and Thiebaud's visits to the Tim Collom Gallery have been a high point for Tim, as he shared on Facebook: "So this is pretty much like having Joe Montana come to your house and ask to play catch in your backyard. So honored that the legendary Wayne Thiebaud came to my gallery tonight."



Presenting Wayne Thiebaud with a tennis painting, pulled from the trunk of Tim's car.





Gregory Kondos visits the Tim Collom Gallery.

## Life is about moments and this is one I'll never forget.

One of my greatest role models, 95-year-old artist Greg Kondos, visited my gallery. I got some priceless one-on-one time with him to chat about art and pick his brain. I've studied Greg's work for years, so I'm truly honored to have a few special moments with him. Greg's advice to me? Follow my heart and paint everything that speaks to me. Those are most definitely words to live by.





Today I am grateful for the joy that painting brings to me. Some of the best moments of my life are spent late night in my studio, just me and my paint brushes. I am able to create and cultivate and chronicle my life with these bright colors. I'm also #grateful to be a part of an art community that constantly challenges me and inspires me as an artist and a person. •••I'd like to call out some of my favorite artists Micah Crandall-Bear Cindy Wilson David Garibaldi to join in and share what you're grateful for. #TimsTenDaysofGratitude

















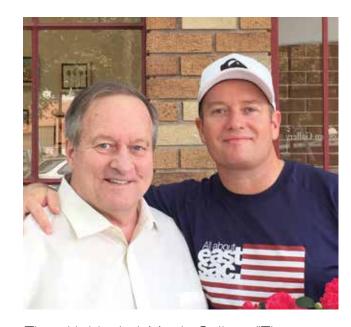
From left to right: with Cindy Wilson; with Cameron Walker; with Kathryn Kaufman O'Connell; with Kim Squaglia and Micah Crandall-Bear; with David Garibaldi; with Jose Di Gregorio, Craig Martinez and Micah Crandall-Bear.



Tim with his Mom, Luzanne Tuganov, on the beach in Carmel. This photo is significant for two reasons: it was taken on the occasion of Tim's first art show in Carmel; and this is where Luzanne was married to Sasha Tuganov, Tim's stepfather.

## **FAMILY**

The Collom family has come a long way from the early days, when Martin and Luzanne raised their three children in Redwood City, near the Silicon Valley. Today, the family is spread out across Northern California. Martin remains in Redwood City. Luzanne and her second husband, Sasha Tuganov, live in Sonora. Tim's brothers are close: Peter lives in Half Moon Bay and Pat in San Francisco. Tim's ex-wife Barbara lives near him in East Sac. Her daughter from a previous marriage, Katie, is a sophomore at TCU. Tim played a formidable role in raising Katie, and they have a close relationship. Despite the distance, the Collom family remains close, and very supportive of Tim's art career.



Tim with his dad, Martin Collom, "The man who taught me how to draw at a young age."







Left, with mom Luzanne; Center, with brothers Peter and Pat; Right, with ex-wife Barb, step-daughter Katie, Anne, Kim and Allie.



## CALIFORNIA LANDMARKS

## SACRAMENTO HOME

When Tim arrived in the late 1990s, Sacramento was still a sleepy state government town, well before the recent boom of luxury lofts, hip concept restaurants, and sleek retail spots. The central city was, and still is, a charming and low-key grid of tree-lined streets full of Victorians and bungalows and parks.

In a way, the town of Sacramento encapsulates a sense of the California Dream, the promise of finding a better life. It was founded by pioneers, gold seekers, and farmers in the middle of a great flatland valley, where the American River flows down from the Sierra Nevada into the Sacramento River. Along the river today, there is a tourist district with plank sidewalks, ornamented double-decker Gold Rush store fronts, and a Mississippi-style paddle wheel boat.

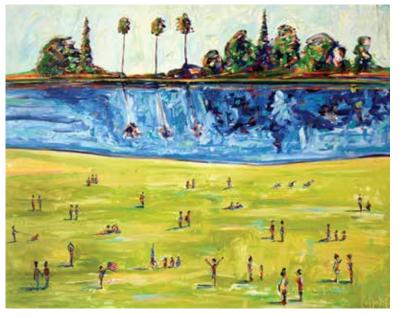
Beyond the urban grid and suburban sprawl, a rich fertile valley floor expands north and south; farmland flattens off into infinity. It's a land that feeds the whole country—tomatoes, rice, walnuts, almonds, pears, corn, wheat, wine grapes, on and on. Recently, civic boosters have adopted the slogan "Farm-to-Fork Capital" as a marketing claim staked on this agricultural bounty.

To the southwest lies the delta low country, a vast network of twisting and interlocking sloughs and tributaries, running to the San Francisco Bay. To the east, the foothills rise off the valley floor, dotted with small Gold Rush towns up against the Sierra Nevada mountain range.

When I moved to Sacramento in the early nineties, I immediately picked up on a certain independent and underdog spirit, the sense of a valley cowtown always in the shadow of San Francisco sophistication. In comparison to the Bay Area, Sacto continues to be a friendly and liveable place, still something of a small town (in the best sense) where you run into people you know, and where the living is comparatively easy. In the face of inevitable gentrification driven by Bay Area transplants, the bohemians and cyclists and on-the-grid punks have a battle cry that's all about local eccentricity: "Keep Midtown Janky!"

Tim Collom's love affair with California begins right here, in this valley homeland, the fields and rivers and vineyards and country roads—occasionally a glimpse of town—but most often the wide open vivid skies and big flat country and rolling hillsides.









I wasn't born here yet it feels as though I've been here my whole life. Honestly, Sac was only supposed to be a temporary stop as I finished school then headed back to the Bay Area. But I fell in love and never left.



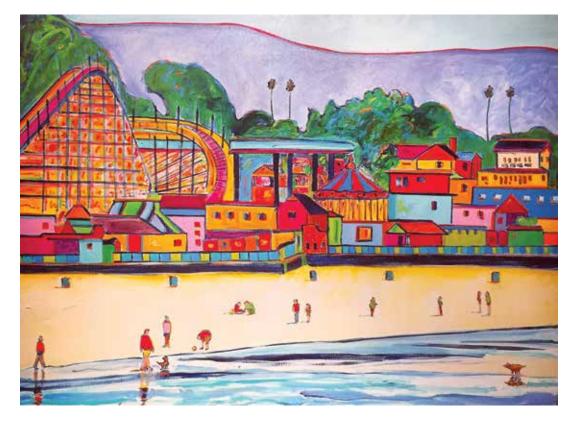
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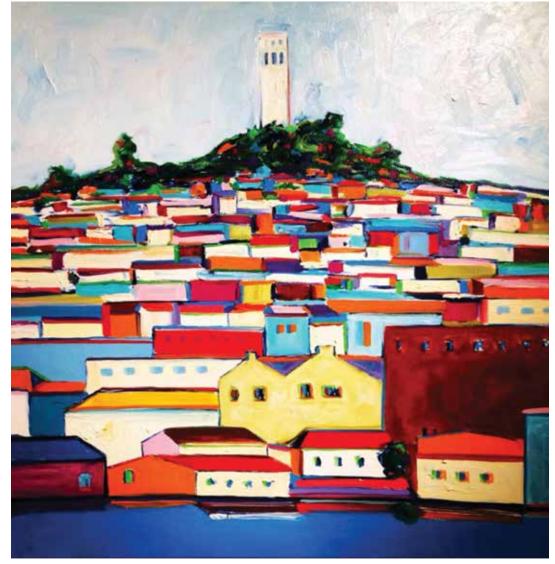
California is home, I mean every part of it. There's a certain mood, there's a feeling to it. A vibrancy. I think the landscapes speak to you. You look at the mountains. You look at the lakes. You look at the valley. You look at the beaches. People travel from all over the world to visit any one of those elements of our state.

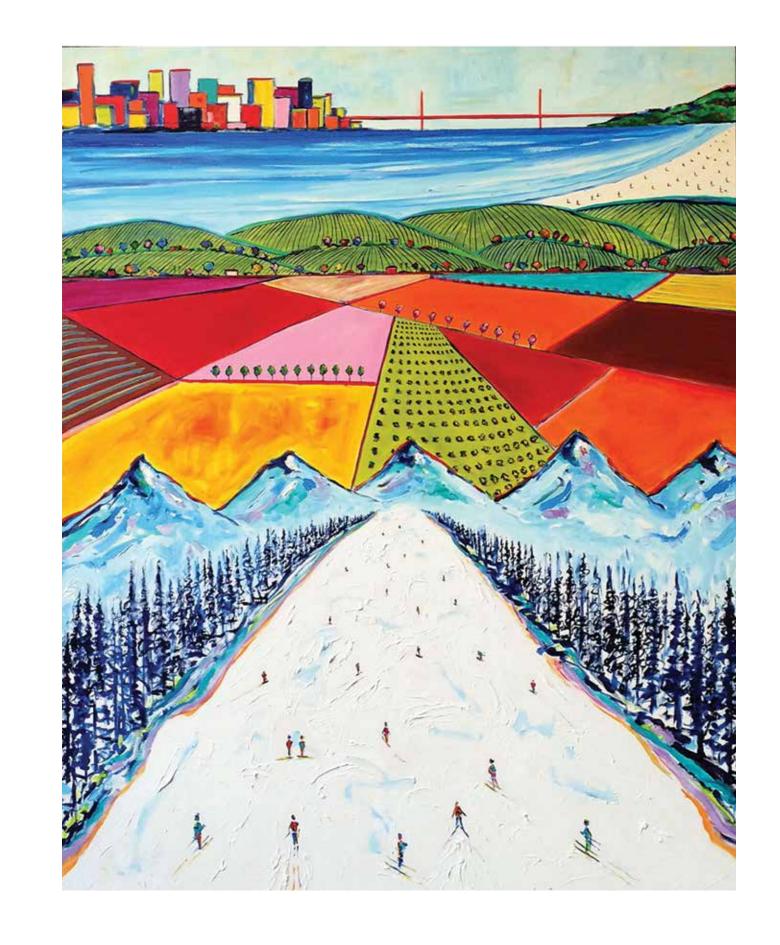
It's the perfect accumulation of my art all in one painting. The evolution of California, the painting, is really the story of my life. I mean it's where I grew up in Long Beach, lived in the Bay Area, moved to Sacramento, went to Tahoe in all the summers, went to the beach, went to Capitola, went to Santa Cruz, did the Trinity mountains. The evolution of it is that it starts with living in the state for 40 years.













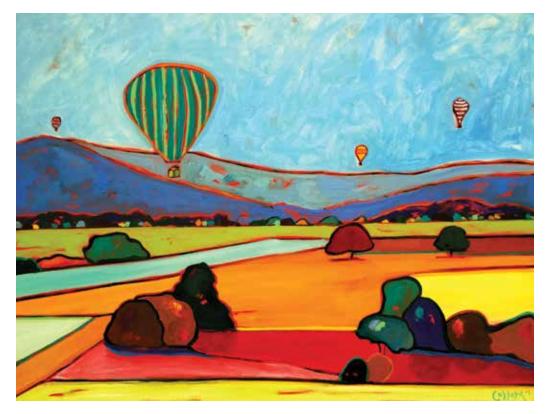
# VALLEY











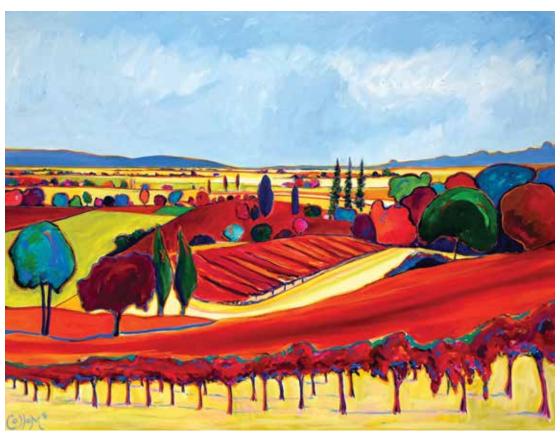


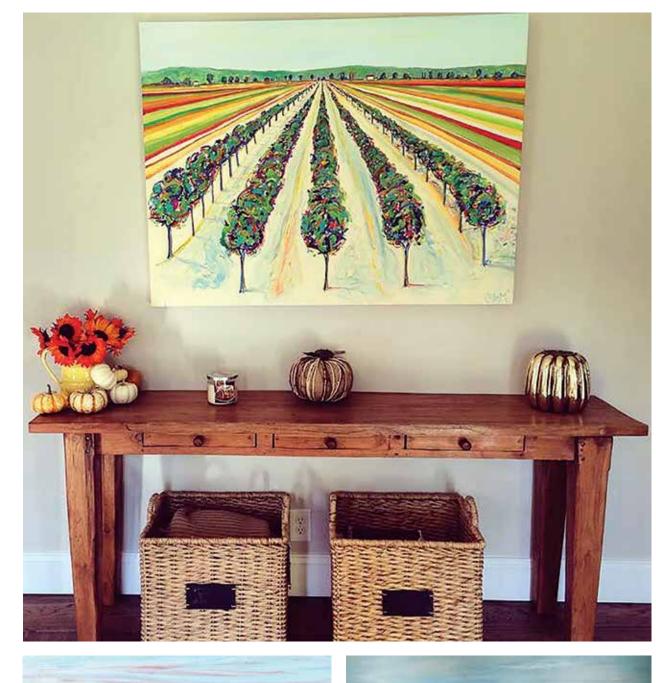




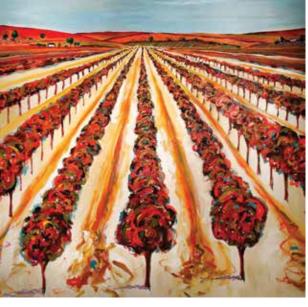




















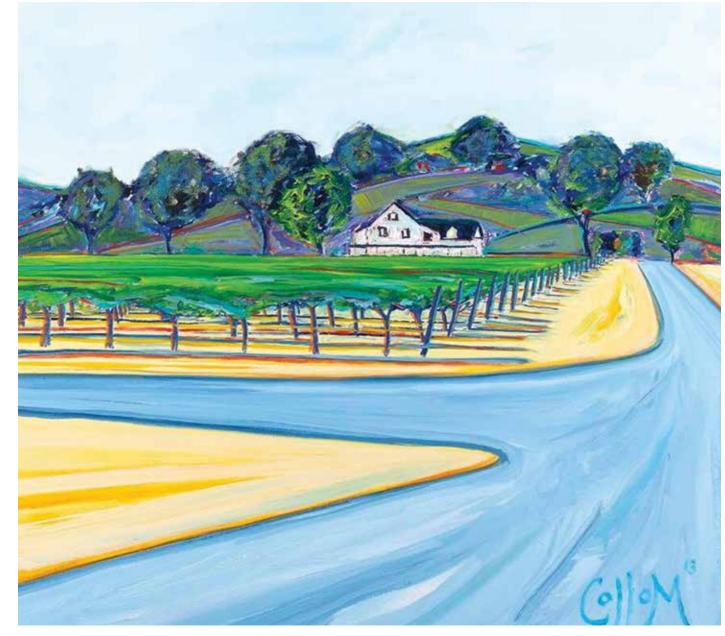


















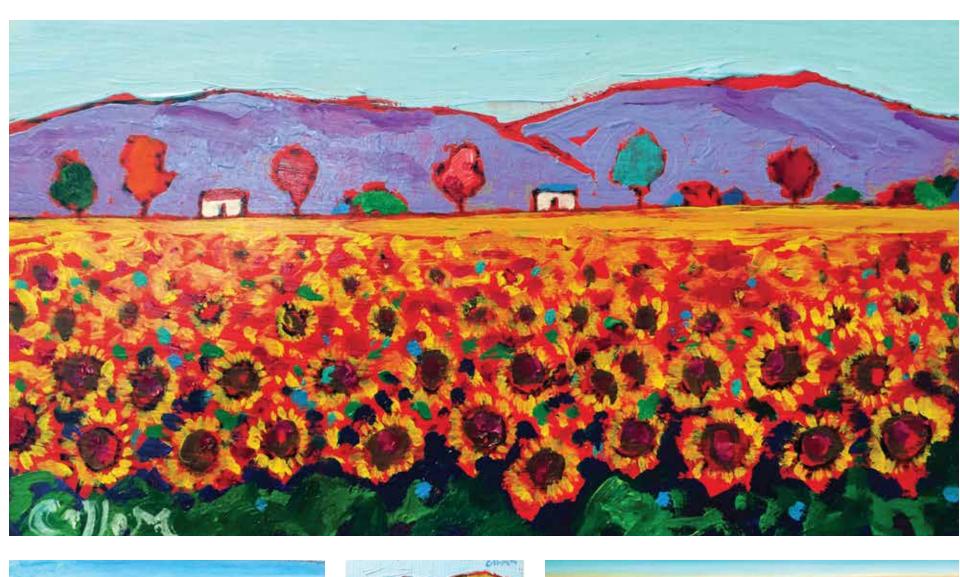








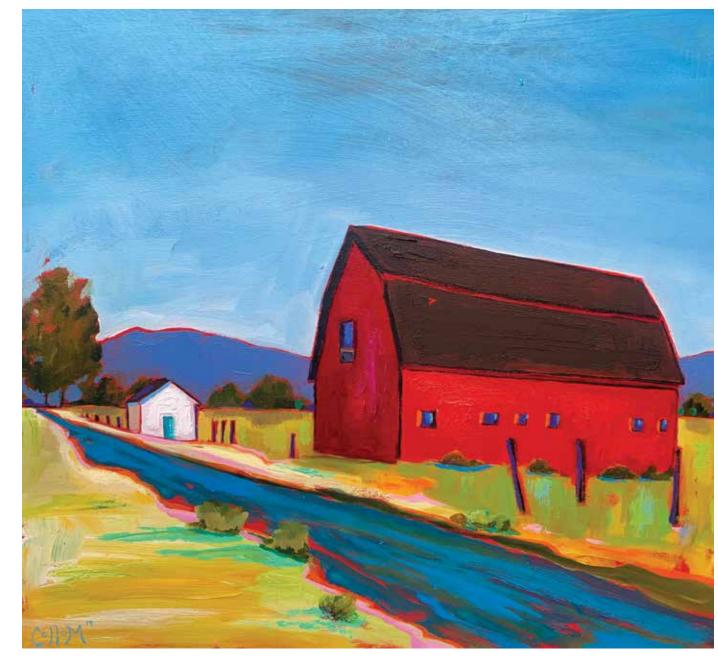










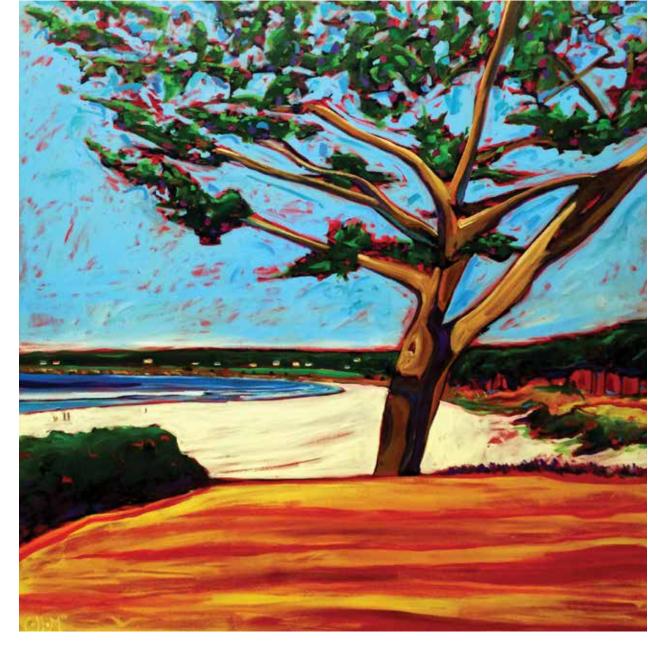








# THE SEA













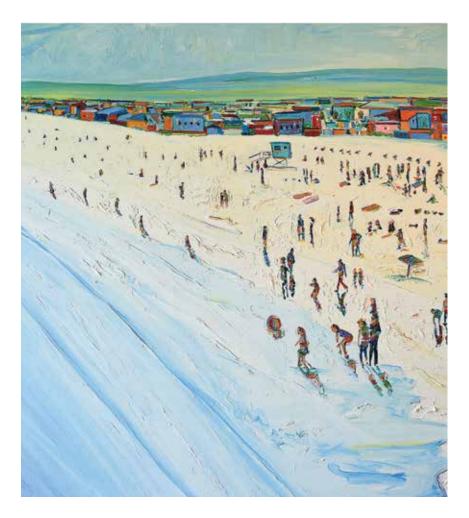


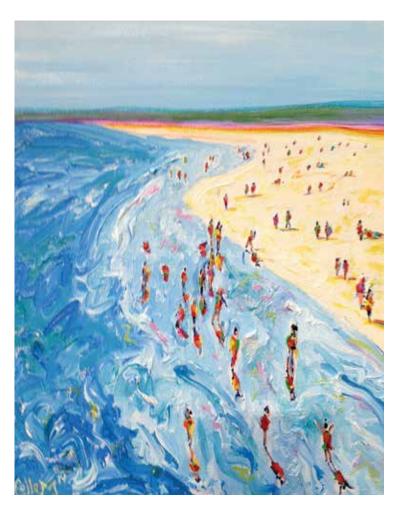




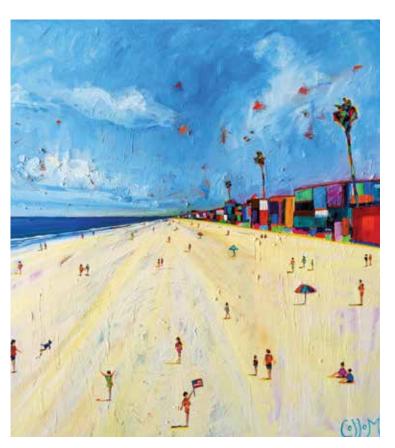


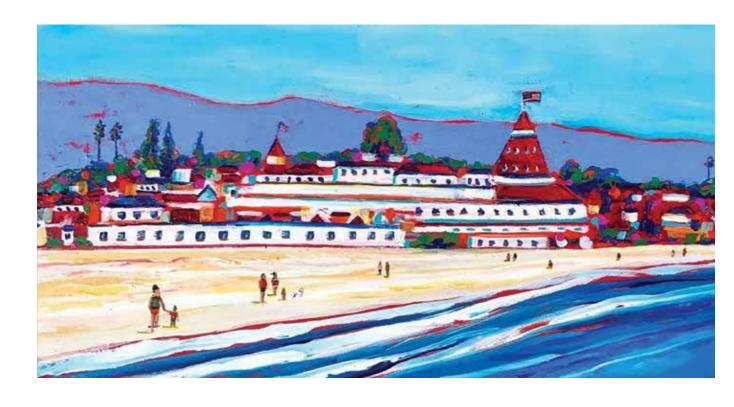


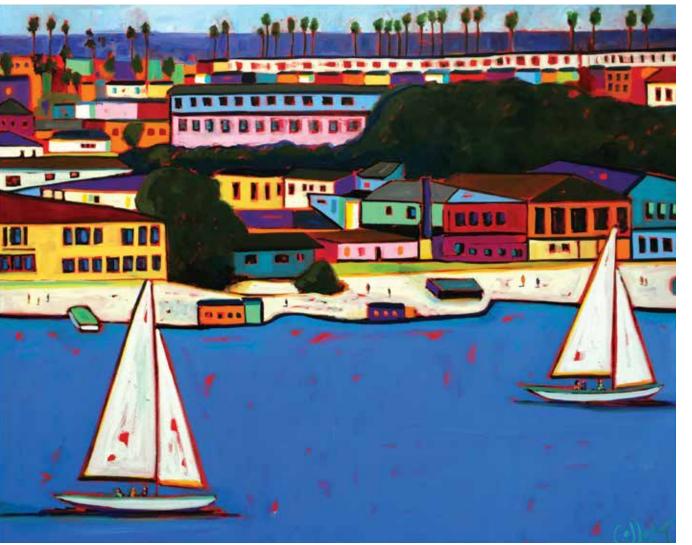


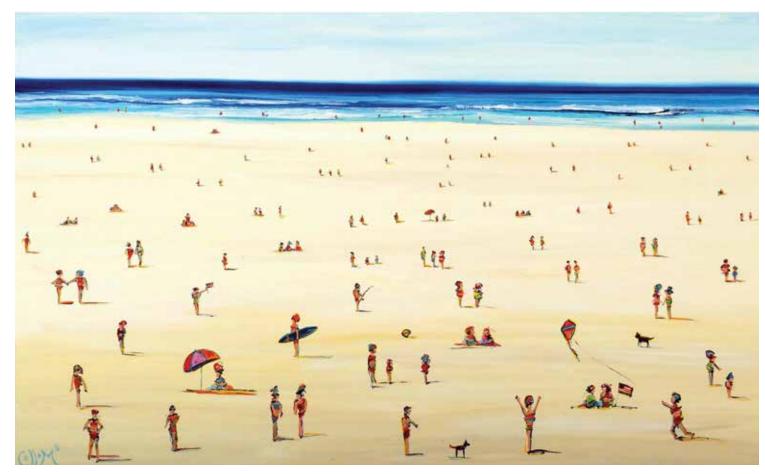










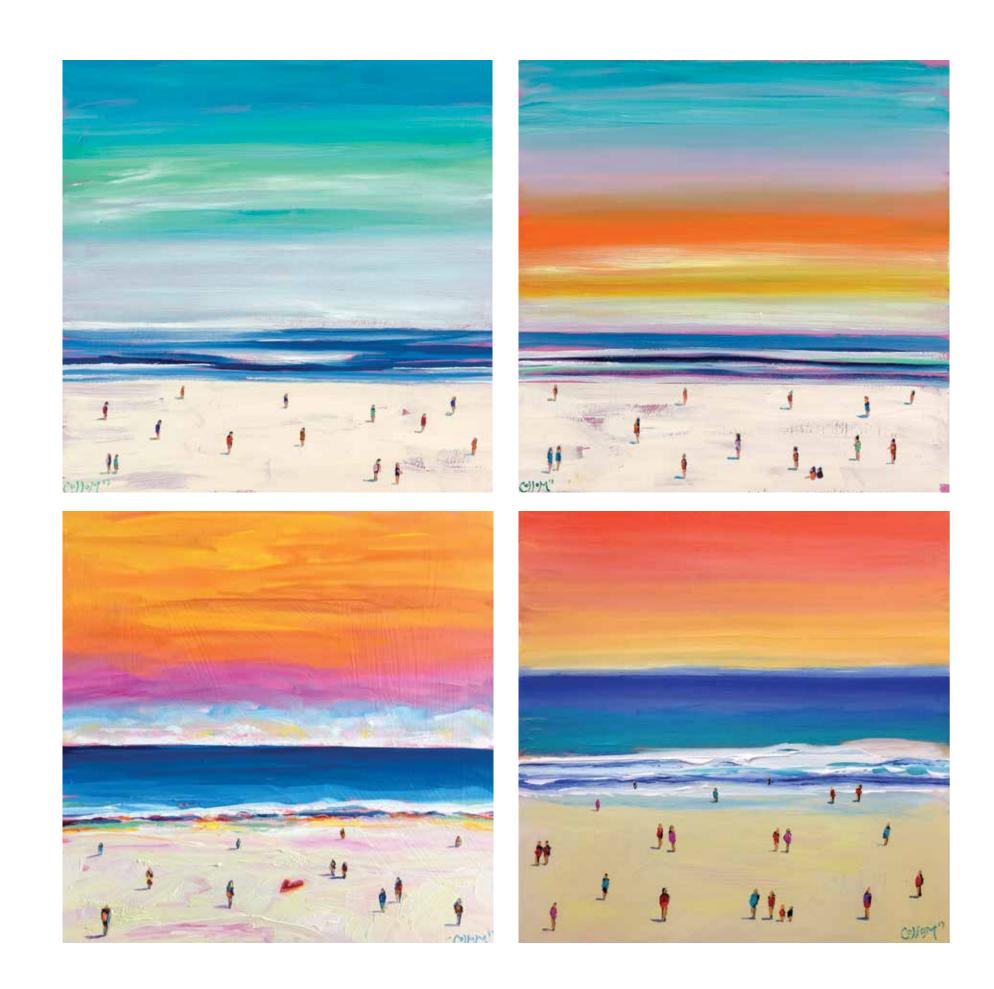


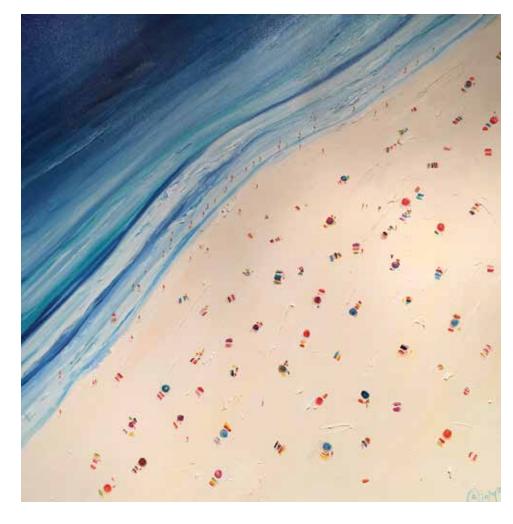


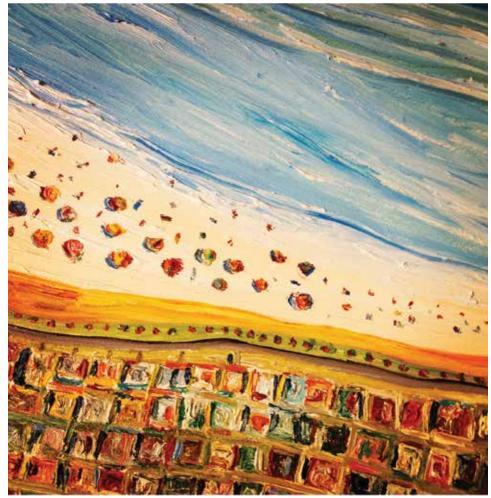










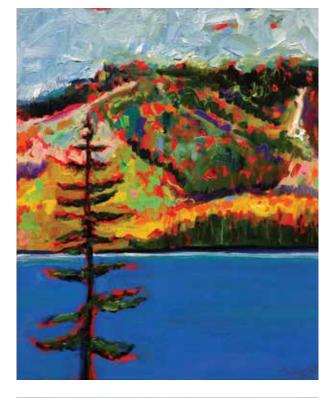


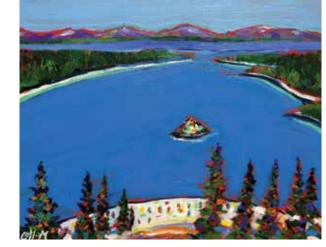




# LAKE TAHOE













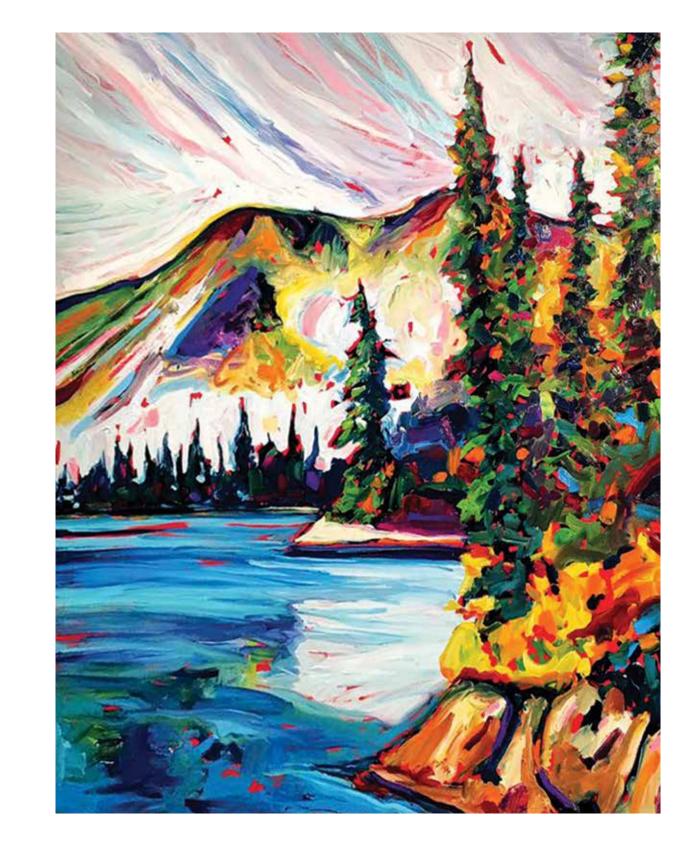




This is my happy place. In Tahoe, on the water with paint brush in hand starting a new painting. Lake Tahoe is definitely one of my favorite spots to recharge my batteries AND get inspired. #timcollomart #laketahoe





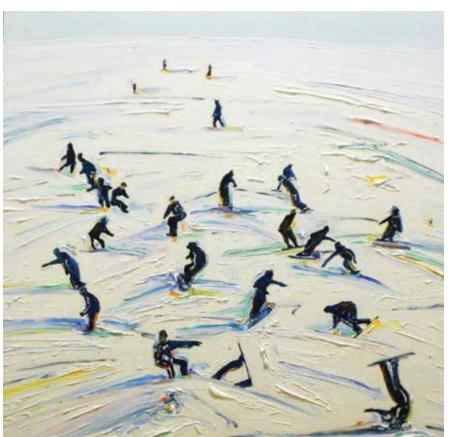




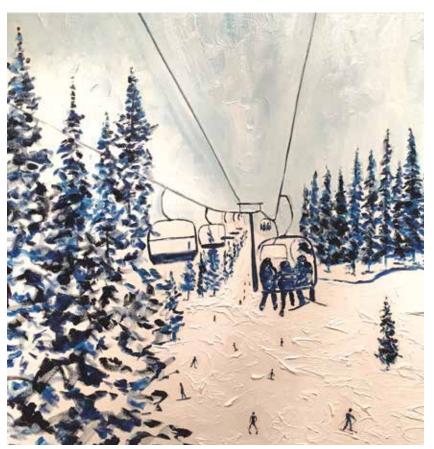


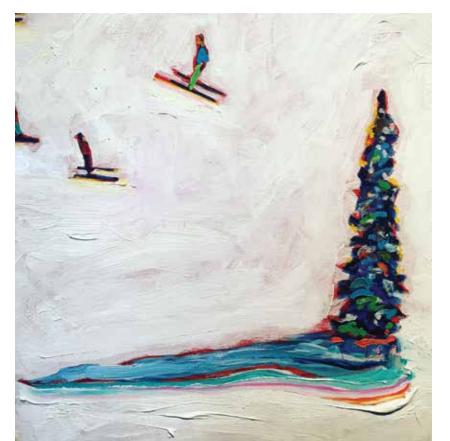


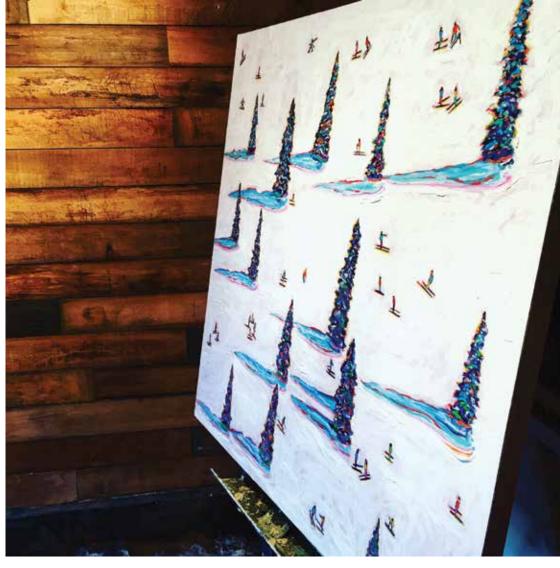










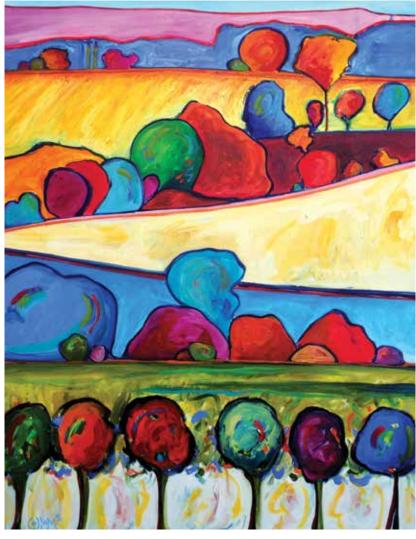






## RIVERS

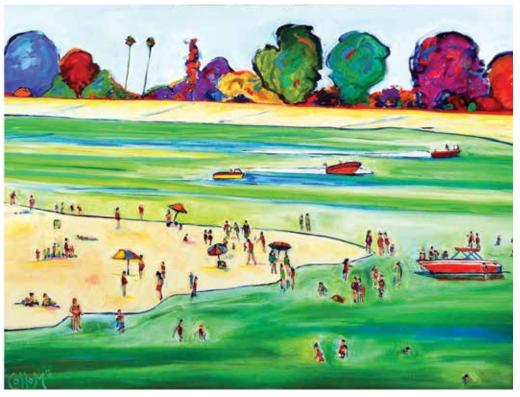


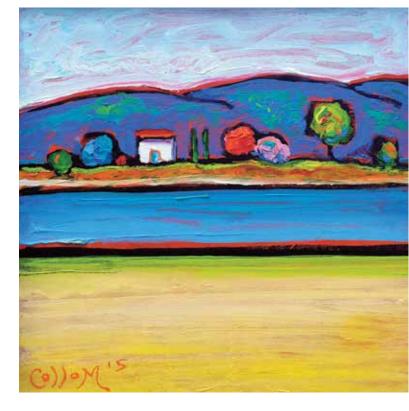


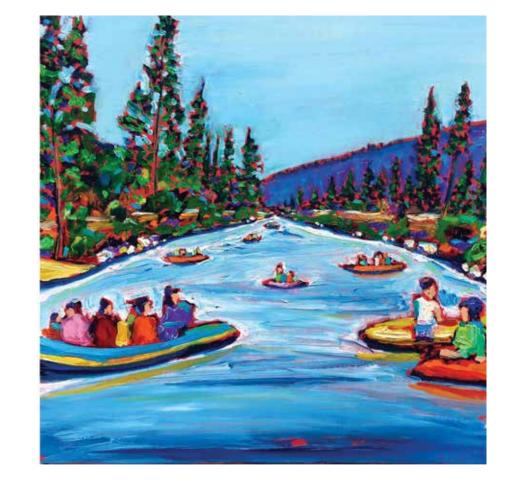


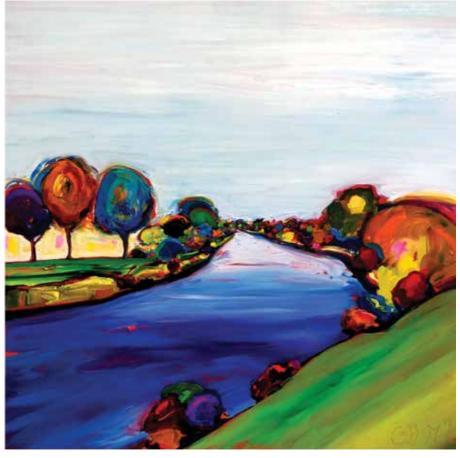




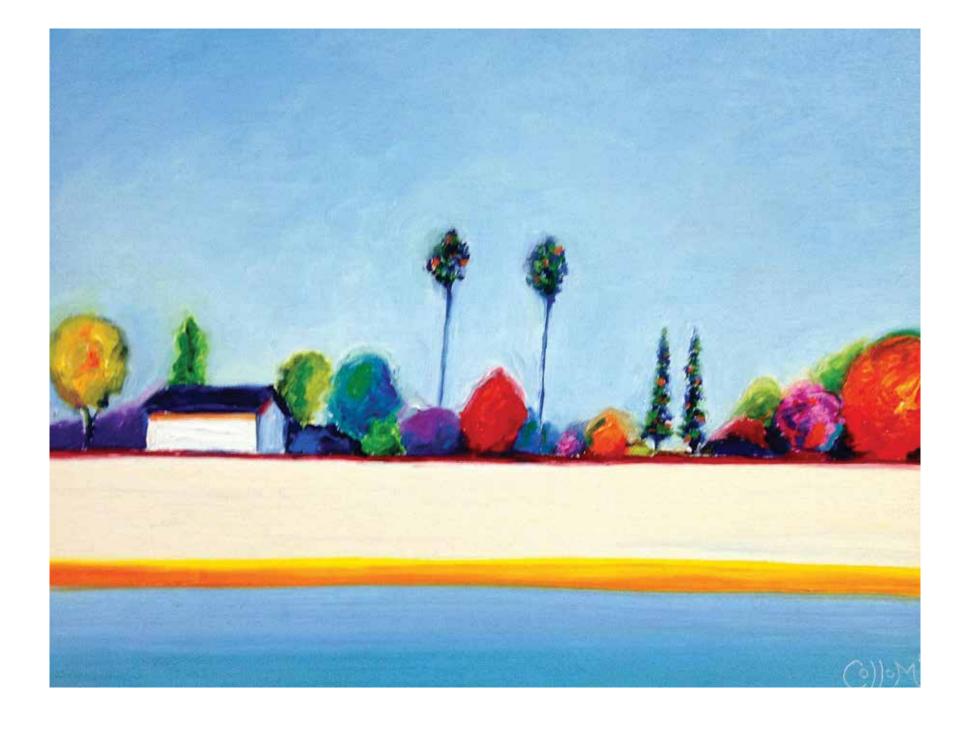


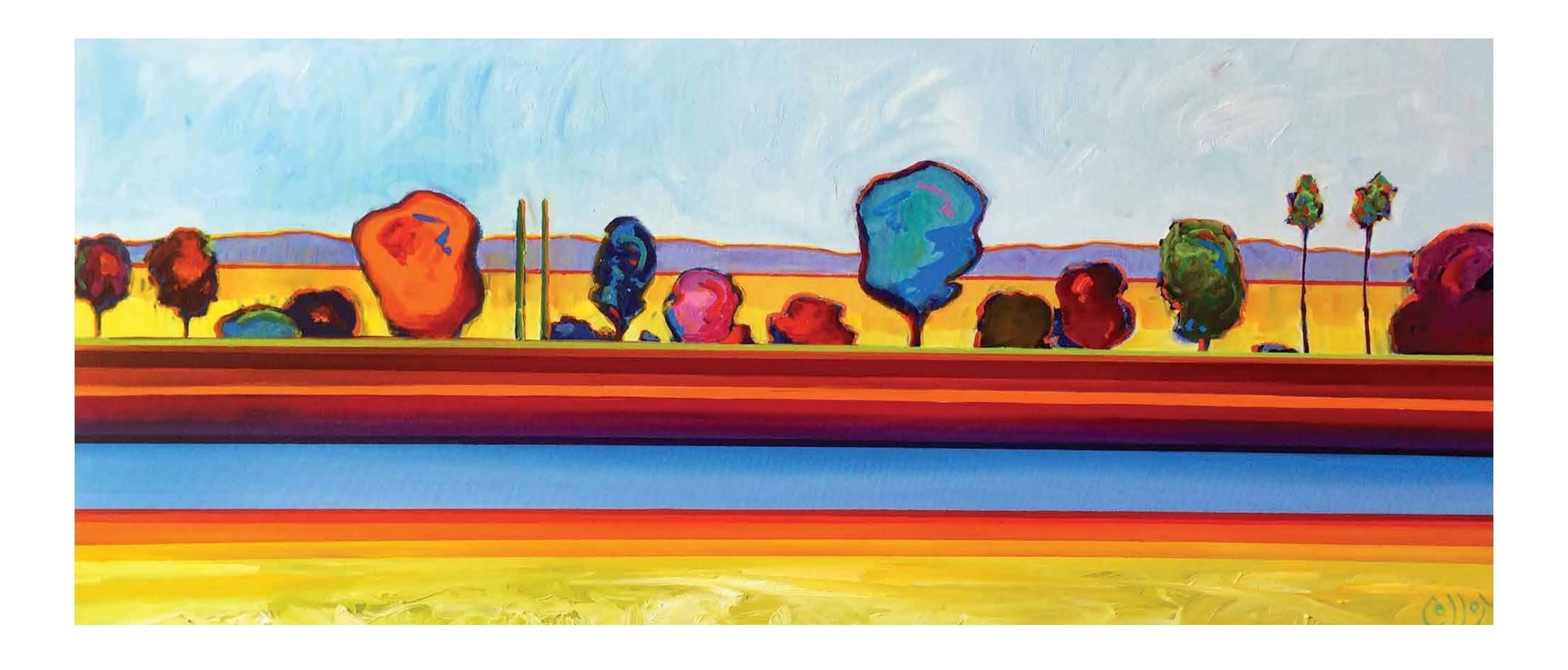






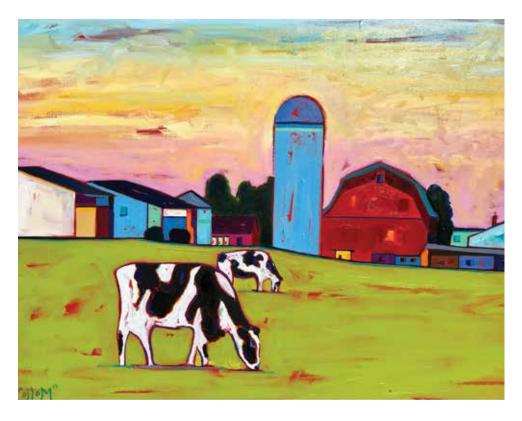








## ANIMALS













Most random and one of the most important paintings I've ever painted...Chickens. What the hell right? During a rough patch in my life I put the paintbrushes down, made some really tough changes, and honestly was a little lost. I took a break from painting. I had no idea where I was going with this art thing, some critics were rearing their heads, I wasn't formally trained, and I was supposed to be only a realtor. I guess you could call it writers block for an artist. Then one day I went to my buddy's house in the foothills and came home and painted what I saw til 2am. I painted these chickens. For some weird reason they made me happy and oddly enough they made others happy. That was reason enough to follow my passion, ignore the noise and I haven't stopped since.













## ICONS









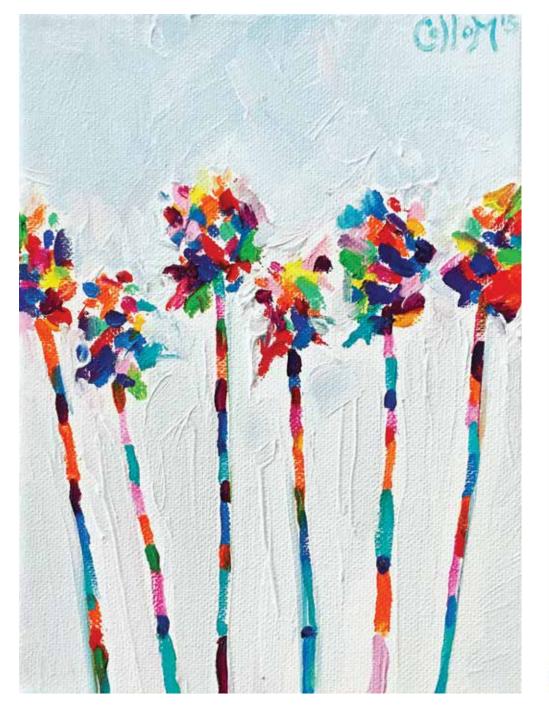




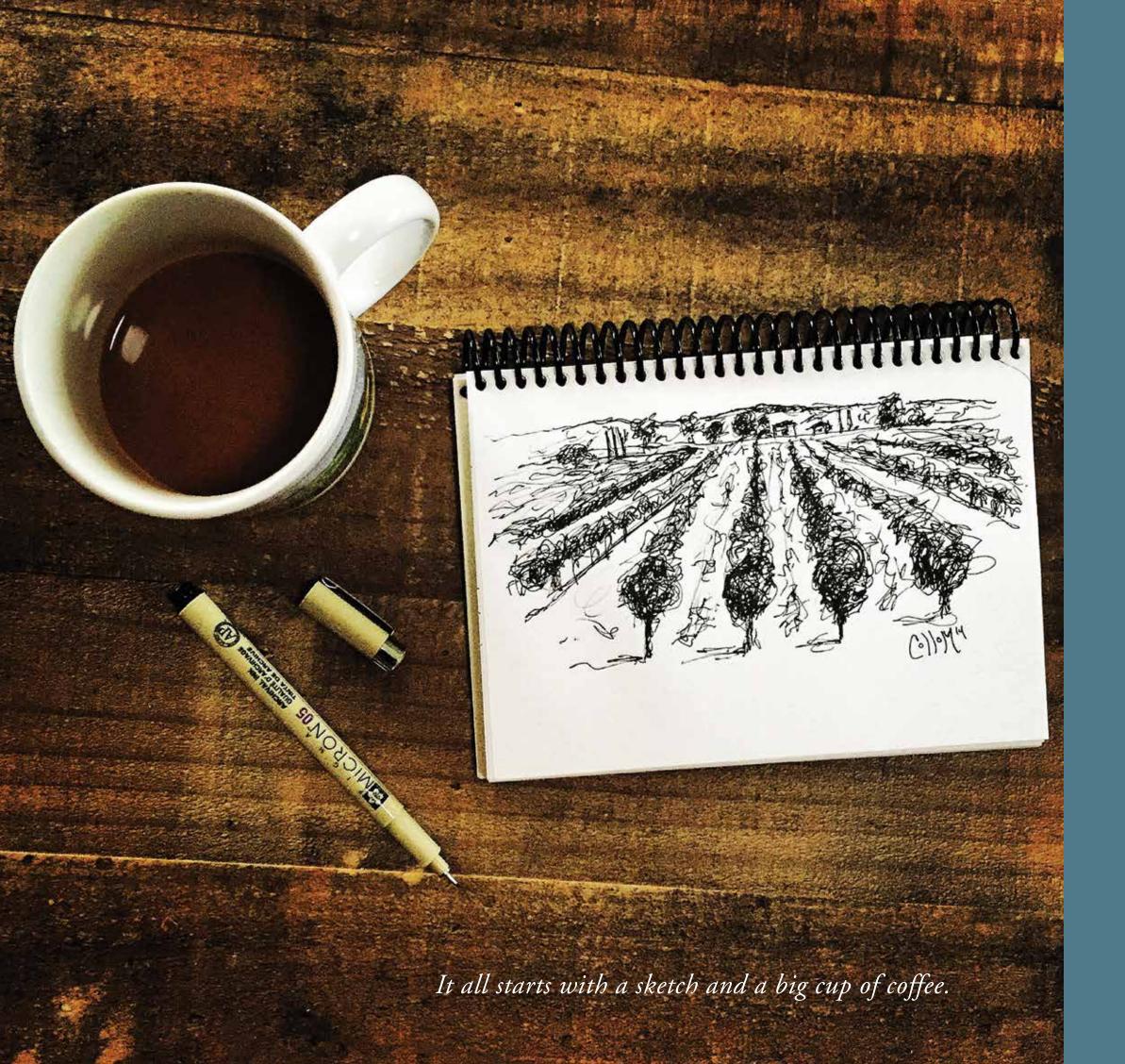






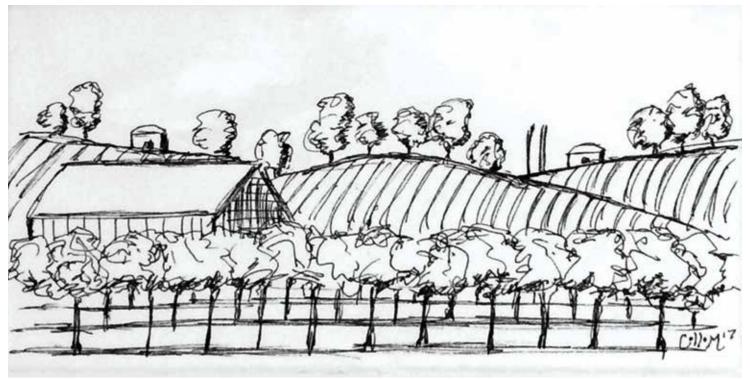


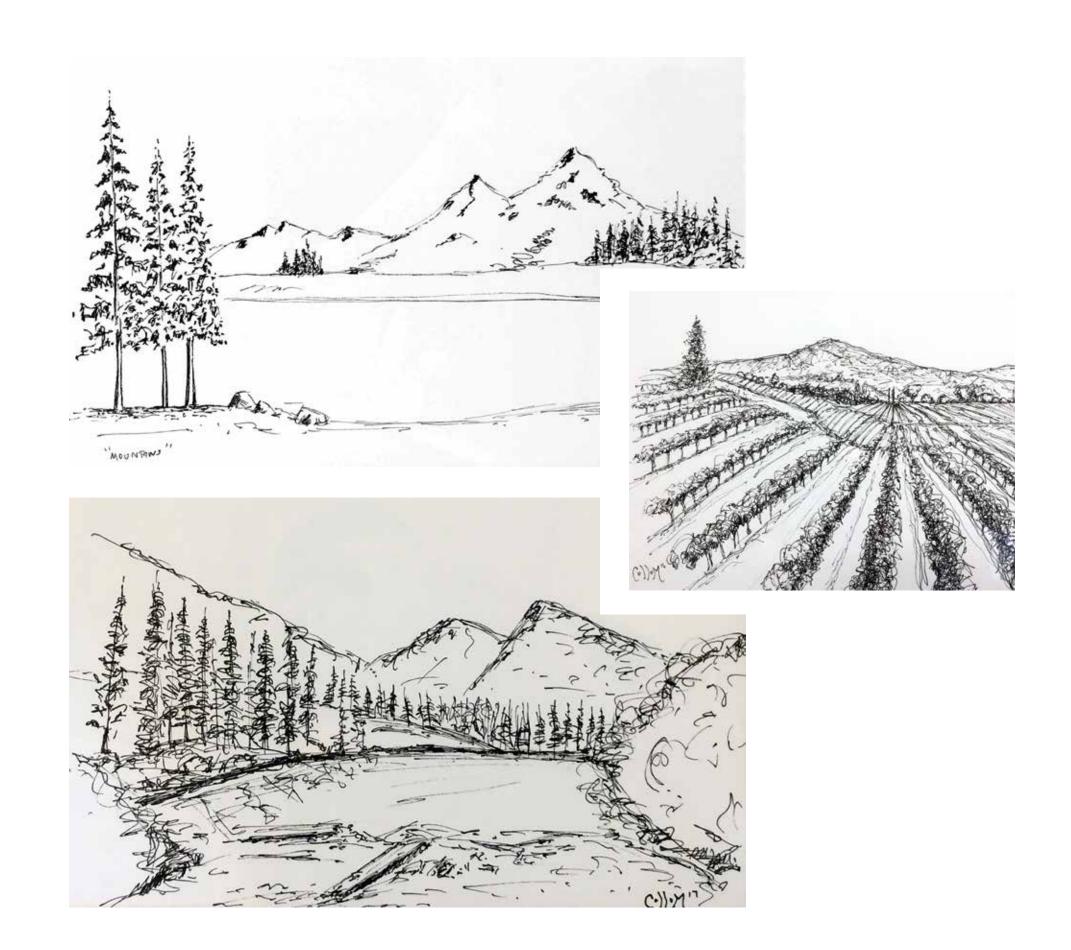




## SKETCHES











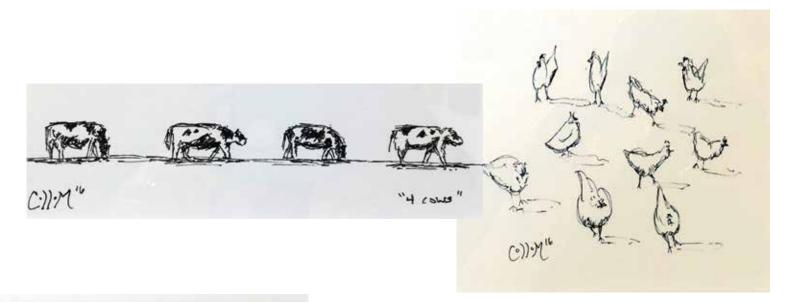






















# COMMISSIONS & COLLABORATIONS

As Tim's popularity has grown, several well-known consumer brands and organizations have approached him seeking to commission works for promotional purposes. The following pages highlight some of these partnerships.

Tim standing in a Calrose rice field in Yuba County, at the farm of Keith Davis. The field is nearly ready for harvest.

Photo by Jim Morris



In 2019, Tim was selected as the California Rice Commission artist. His work will be featured on special boxes and packaging. Previous artists have included Gregory Kondos and Boyd Gavin. The Sacramento Valley is home to 97 percent of U.S. rice production, including virtually all of America's sushi rice.







I remember the nervous excited rush I got when I put my art in a local Starbucks 10 years ago. When you first show your art to the public you feel exposed and vulnerable. As an artist you always have that feeling showing somewhere new. I'm beyond excited to announce that my art will now be shown and available for purchase at The Ritz Carlton in Lake Tahoe! I am embracing the bigger stage to show my art to worldwide travelers and am thrilled to be a part of the Ritz Carlton family. Special thanks to Slate Art in Oakland and the super talented Robin Reiners for selecting me.







Thank you Sacramento Bee for a sweet article today! I'm pleased to announce I've been chosen to be the first artist at the new Sacramento International Airport Gallery. The rendering below has a few familiar paintings... more details to come soon.



SACBEE.COM

Sacramento International Airport is adding luxury lounges and these new upscale amenities





I love when both of my businesses collide. Excited to team up with a Ryan Douglas Custom Suits to provide a unique one of a kind lining on the inside of their suits. Father's Day is coming.



### • lululemon

In 2017, Tim was selected to be a Lululemon ambassador as an artist/entrepreneur. Graphic artist Kathryn Kaufman O'Connell translated his painted images into graphical designs ready for silk screen printing. This line of custom workout apparel is featured prominently in Lululemon retail boutiques across California.























Brothers Fred and Matt Haines are the proprietors of Wildwood Kitchen & Bar, a popular Sacramento restaurant in the upscale Pavilions shopping center. When they launched Wildwood, they selected Tim to be a featured artist. Several of his original pieces grace the elegant dining room.





In 2016, Tim won the Best in Show award at the KVIE art auction, out of a field of some 700 California artists. At right, with Rob Stewart, host of KVIE's travel show "Rob on the Road." The two first met when Tim appeared on the program.



### Mering

Cori and Dave Mering partnered with Tim on the artwork for their organic, unfiltered extra-virgin olive oil. It's a limited-run 5-year commemorative bottle produced from olives grown on their Napa Valley property.





#### Nancy Dodds

<u>Gallery</u>

Tim has been represented for the last five years in Carmel exclusively by Nancy Dodds. The gallery is just off Carmel-by-the-Sea's celebrated Ocean Avenue. It is home to the work of some of Northern California's most engaging contemporary and plein air artists.











## COLLECTORS & FRIENDS













he living room, the family room, the den—in the art world that's where the rubber meets the road. You may appreciate something intellectually, but are you willing to hang it in your intimate space? Live with and look at it every day of your life? That dark, existential meditation on the meaninglessness of life may be cool in the gallery, but do you really want to face it every morning?

It sounds a bit reductive to say, but Tim's ability to sell paintings prolifically is due partly to the fact that his canvases work well inside of homes. The style and spirit of them feels good. People connect with his work. That's why there seems to be a never-ending stream of activity on social media—people posing with Tim, events, snapshots of families in front of their newly acquired treasures.

Here's how he describes the connection: "A lot of the appeal is that people can relate to it. I think my paintings are positive and they're upbeat and bright, and I use a lot of texture. And they're not so defined and detailed that people get overwhelmed. It's a pretty simple picture that people look at ... it's where people have been, or they can understand it. And they just want something that brightens up a room."

Art in all of its forms—written, musical, visual, performance—is about the connection between artist and audience, a two-way conversation, where the artist is inspired by the audience. And maybe, just maybe, the story within the art helps the audience to better understand their own stories. As the photos in this section document, the conversation between Tim and his audience is robust, lively, and filled with love!

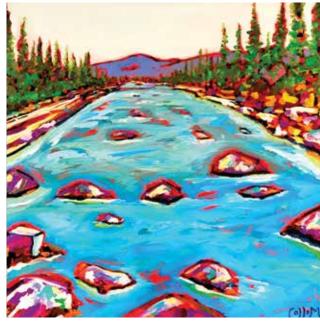




We meet again!! In the real estate business, I often run into my "old friends" hanging on the walls in the houses that I'm listing. It's really such a pleasure to see these pieces that brought me so much joy to create, bringing so much joy to those around it. Once I part with a painting, I never know if I'll see it again...but I'm always glad when I do.

I love the ability to give art to people. It's a positive outlet. People want something that's in their house where there's a lot of positivity coming from it. Giving back as much as I can. And doing whatever possible to share what's going on in my mind. I'm really grateful for where I'm at right now.









We are blown away by this original work by @timcollom, commissioned to commemorate an important milestone in our son's life as he graduated college. Much love to Tim for his mad skills in creating this bold interpretation inspired by a photograph of the Pemigewasset River in New Hampshire, where our son and his love spent the weeks following graduation fly fishing and exploring this enchanted place. Tim and I collaborated on the title, "Limitless," to convey the gravitas of what it means to live life with no limits, to be daring and to take risks always, boundless and free like the river itself. We can think of no better gift for our son as he sets out in the world than this creative representation of such a profound and meaningful time in his life. And to think we were able to present this to him on his 23rd birthday, surprising the kids as they were headed out fishing for the afternoon. Some days are perfect like this. A million thank yous!

Back in 2009, while at a gathering at Tim's house, I spotted a stack of paintings in the corner of his garage/den. I knew Tim painted for "fun," but wow, I was blown away by the talent! That year my family was going through a difficult time with the father of my children being on active duty in the Middle East for a year. I asked Tim if he would be willing to paint something for us to lift our spirits.

He was hesitant at the time because he hadn't done a commissioned piece before. But generously he said yes and created the most amazing painting! When I picked it up I was in awe of how beautiful it was—I was brought to tears. I remember Tim telling me he was nervous and worried I wouldn't like it. My reply was how could I not love this, something created with love by the hands of a friend.

The price for this amazing piece? Half a dozen handrolled cigars! Tim wouldn't take my money, telling me the painting was a gift. And to me, his gift was priceless! So, knowing Tim appreciates a good cigar, the best I could do was show my appreciation with a few quality local cigars. As the years have gone by, my circumstances have changed, and so has the meaning behind Tim's painting. What started as a piece symbolizing the sacrifices my family made back in 2009 has evolved into a symbol of my friendship with a dear, long time friend.

#### **Deedee Bilotta**

y house is full of Tim Collom art! I personally believe that art and happiness go hand in hand. My home is my sanctuary and buying art is an investment for me because art makes me happy.

Tim's paintings of colorful sceneries are welcoming and bring warmth to my space, and it is evident when you look at people's faces when they visit my home. The first thing when someone walks through the door and they see the big colorful pieces, they typically say, "I love your artwork," or "Your home is so relaxing." And that is because that feeling is bouncing off my walls.

Beyond collecting Tim's pieces, he has become a very good friend to me over the years. His life story is truly amazing and he is such a giver to his friends and especially the community. I can truly say my kids and I feel like he's family.

We love you Tim!

**Angela Gianulias** (& Annie and JJ)





Happy 40th Birthday @timcollom! Your beautiful art reminds us daily of our most happy places where we created memories and are still making memories. We you and so lucky to have you in our lives — with Tim Collom, Maddie Carnahan, Nathan Carnahan and Rylan Carnahan.





At left, the Coffee Cups painting that Tim left on our front porch (see page 14 for the full story); above, Megan & Justin Panson with Tim at the Tim Collom Gallery.



Justin Panson dude, that is really good! I like that style a lot!

7y · Like



I never got the chance to meet Tina Blessing who courageously battled Ovarian Cancer last year. My dear friend Ritu Singh approached us with an idea of creating a shirt with the flowers she loved to be worn in honor of her at the Shamrock race. This is her family, friends, and kids... many not pictured. Thank you to lululemon and Kathryn Kaufman O'Connell for designing a shirt that carries on Tina's legacy.#teamtina

...





am happy to say we own four pieces of Tim's artwork. Our very first piece was a gift from Tim 10 years ago. It's one of Tim's classics, the beautiful simple white coffee cup with the bright red background. I love it as much now as I did when he gave it to us. Since then, we have collected three other pieces. We first asked him to paint a picture of our family favorite—Tahoe. I love this piece because it reminds me of all the great memories we have shared with our family and friends in one of our favorite locations.

We also own his classic Napa Vineyard painting, which is so awesome. I asked Tim to use all my favorite colors: oranges and reds. This sits in our bedroom and makes such a statement on the wall. And last but not least we own his patriotic flag painting, which I bought for Russ, which is his fav and completely fitting for my patriotic husband. I am no art connoisseur; but what I love about Tim's work is the color he uses. It's just happy art. It's warm and inviting. A big thanks to Tim for making our house feel more like a home:)

**Tracey Skinner** 









Tim with his girlfriend Viktoria Jeremiah: "A friend, a tireless supporter of my artwork," and a partner in so many charitable projects.





Katie Swettenham-Jenson with her new vineyard which was a total surprise by her husband that had it installed while they were at dinner. — with Katie Swettenham-Jenson.



## COMMUNITY







Tim Collom
July 13 · 🕙

She's only 9, but she's already coming after my job! Sofie is a budding young artist I was lucky enough to paint with. I knew I had to crash The Suzy Pierce Art Camp when I heard a student picked me as the artist that she wanted to emulate. I'm totally flattered and especially because this young lady has some serious talent. I left her with a little gift because she impressed me so much. There's nothing I love than seeing young people who are passionate

im is generous in his support of community and philanthropic efforts. He donates paintings to a variety of nonprofit organizations for fundraising auctions throughout Sacramento. And he loves working with children, regularly volunteering as a guest art instructor in classrooms across the city. He's just not the kind of guy who shuts himself away—he's hardwired to be out in life, with people, mixing it up.



Tim has contributed tremendously to our city in the last decade. By melding his artistic skills, real estate relationships, and a spirit of volunteerism, he has really impacted the community. He has helped and inspired people in many neighborhoods, schools and other groups across Sacramento.

#### CECILY HASTINGS

Publisher, Inside Publications





Top, workout buddies and "California" the dog at TEAMride in East Sac—a favorite spin class spot; Bottom, painting vineyards with Lululemon group.





With students in Caleb Greenwood art class; creating San Francisco, vineyard, and hearts paintings for a school benefit auction.



Mariemont Elementary School painting project, (Hearts), that was auctioned to benefit the school.



The most surreal part of my life right now is when schools use my art as a part of their curriculum. These 4th grade students are painting a California piece to be auctioned off at St. Michaels this weekend. Ironically I have my original art pieces in auctions all over in the same auctions the next few weeks. I wouldn't be surprised one bit if the kid's work goes for a higher price then my original art. The good news is collectively we are all raising money that directly goes back to who matters most...the kids.



Tim Collom is with Katie Swettenham-Jenson and 8 others. September 10, 2017 · Sacramento, CA · 🚱

Phoebe Hearst Elementary
Like This Page · March 27, 2017 · E Like This Page · March 27, 2017 · Edited · ❖

But I'll try. Thank you for your constant support and encouragement. Thank you for coming to my show and buying 45 of my paintings. (Wow!!) Thank you for letting me be myself and do what I love. I am truly overwhelmed and humbled. A special thanks to my mom (love ya Ma) and Gallery Director Amber Massey. Much love to my family, friends and community.

It's difficult for me to think of the perfect words to say THANK YOU to you all.





A huge thank you to Tim Collom for donating this 36 x 36 original oil painting "Tahoe Pine." This will be featured in the live auction on Friday, March 31 at Fiesta De Phoebe, a fundraiser for our school technology program!





So grateful to Tim Collom for his continued support of St. Michael's School! One lucky bidder will take home this beauty and many children will benefit







In response to the devastating Camp Fire that destroyed Paradise, California, Tim flew into action, donating the entire proceeds from hand-signed prints of his State of California painting. Within three weeks, this effort raised in excess of \$150,000.

NOVEMBER 2018



Brave, strong and selfless. These men are a representation of the hundreds of firefighters working tirelessly to protect so many people and our beautiful state.

Today I spoke to Brian Rice, the President of the California Professional Firefighters Association and cannot even put into words how hard they're working. These men and women need our help and support now more than ever.

I'm proud to say that collectively we have raised almost 50k in donations with the California prints. Amazing!

There are still prints left and we will raise as much as we can until the prints are sold out. All of the proceeds raised will go directly to the firefighters and victims of the fires.

Together let's all do our part and continue to raise money and lift up this wonderful community.

Keep sharing and tagging others. Thank you everyone!



We've raised 75k for firefighters and victims of the Camp Fire in Paradise. 75 Thousand! Wow! When I first started this I couldn't have imagined the unbelievable response and outpouring of contributions. I am so humbled and love you all. The California Professional Firefighters Association will get 100 percent of the proceeds going directly to the firefighters and victims that need help the most.

Signing has begun and I expect to get these prints to you all within the next three to four weeks. The remaining prints will be available until they sell out which I assume will be in the next few days. Let's give it one final push...can we raise 100K? Please share and tag everyone that loves our state as much as I do.

http://shop.timcollomgallery.com/product/california-relief-print/



Second from right, U.S. Senator Kamala Harris visiting Paradise, CA, supporting Tim's fire relief campaign; right, Paradise resident James Gaebe in front of his property.



## GALLERY

Like his painting career itself, the idea of having a gallery was accidental, the product of circumstances. Tim was selling paintings out of his home, and business was pretty good. There were people coming and going all the time, it seemed. But then his wife got frustrated with all of the strangers in the house. In an effort to preserve domestic tranquility, he gathered up some of his paintings and started knocking on gallery

doors. Three or four Sacramento galleries rejected him, saying his stuff wasn't good enough.



So, as he tells it, he put on his realtor hat and started looking for spaces to rent. And as it happened, there was a single room available at the 20th Street space he currently occupies. And it grew and grew from there until he had the whole space—a beautiful red brick, high-ceilinged space that has an urban, sophisticated feel. He took down the divider walls and the space, with clerestory skylights, was transformed into one of the coolest gallery spaces in town.

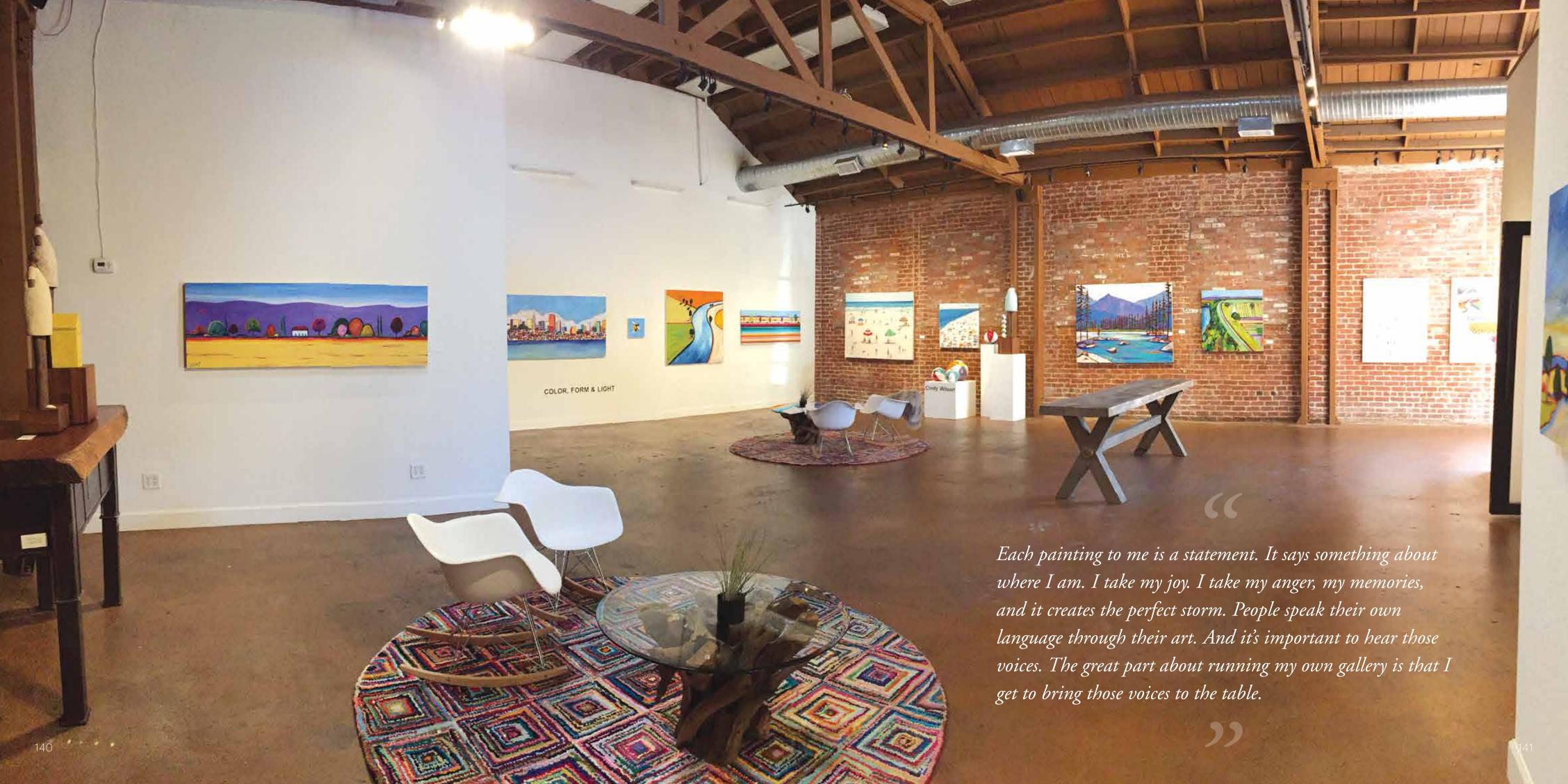
Looking back on the sequence that resulted in founding the gallery, he half jokingly confided, "I never wanted to have a gallery ... and I still don't." I understand his sense of humor and still I don't quite believe that last part. Having the gallery right down in Midtown Sacramento has put Tim on the map and given him an outpost that works so well with his art, his friends, and the business of selling paintings. The gallery is a hub and venue for so many area artists to show their work.

There are challenges to owning a gallery day to day, of course, while also painting and working a very busy

"day job." But the gallery logistics seem to be worth it when the place is packed on the evening of a Second Saturday Art Walk. Inside, you see people you know. It's loud with conversation and there's an excitement in the air, hors d'oeuvres and wine circulate.

Outside, the weather is nice. Maybe there's a band of drummers parading down the street, and a man walking on stilts; bicycles, families, lots of people wandering and enjoying themselves, ducking into the cluster of galleries near 20th and J Streets. Across J, 20th Street is blocked off and there is a hip hop act on stage at the Marrs Building. Up by the railroad tracks, the Bicycle Kitchen is hosting a live band in its repair space. Second Saturday is one of the really great things to do in Sacramento—and Tim's gallery is right at the center of it.

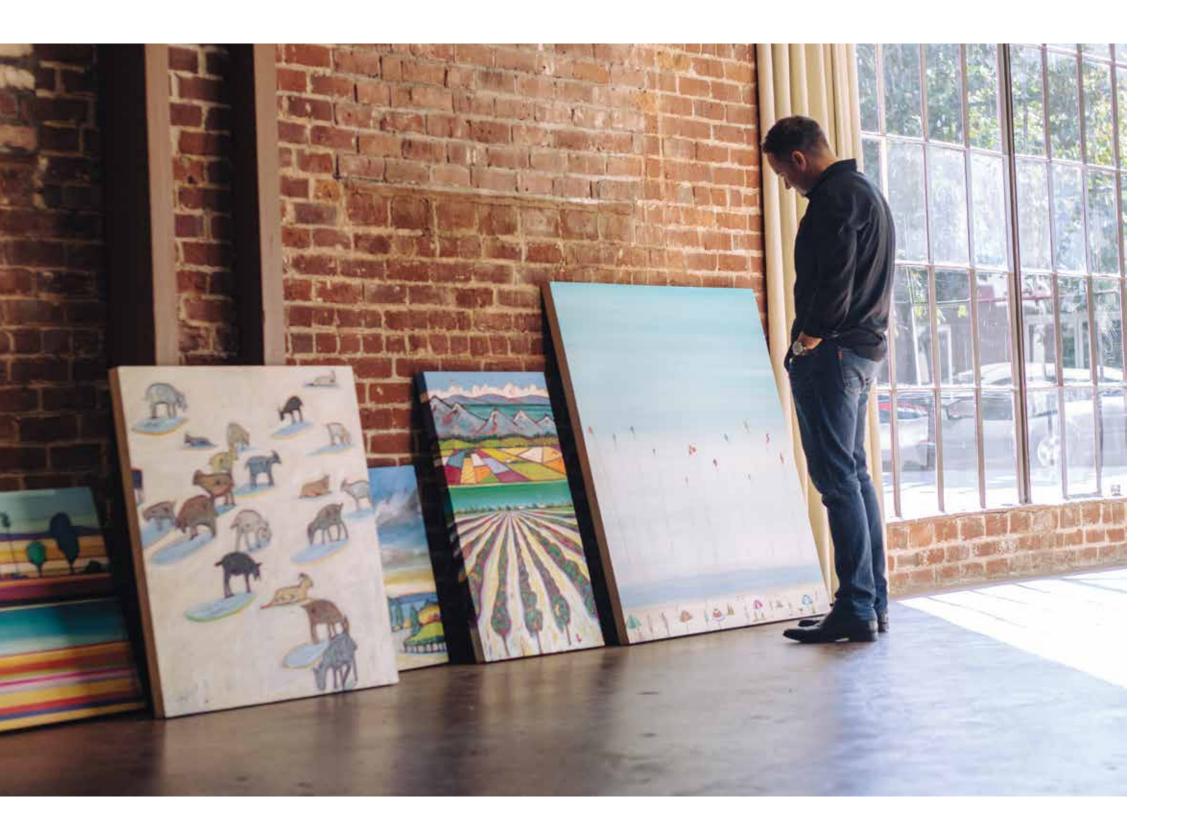






Great evening at the Collom Gallery. The new space is amazing, great energy, cool people, and there's something about these bold, colorful landscapes, they got heart and make you happy... some of Tim's best work yet. But to check all of my enthusiasm, I will say Sarah and her friends were less than impressed by the artworld...remaining indifferently glued to their cellphones...with Megan Whetstone Panson







There's something about being in my gallery all alone before a show. The only sound is the soles of my shoes as they pace across the floor. It's quiet, but at the same time there's so much noise from the paintings on the wall. They speak to me, they tell my story, they are a part of the narrative. Five years ago, almost to the day, I opened the doors to The Tim Collom Gallery. It seems fitting that tomorrow night I will open them again for the most important show yet. I hope you'll join me for "40."

SEPTEMBER 2017







I wanted to say thank you so much to my incredible Gallery Director of 5

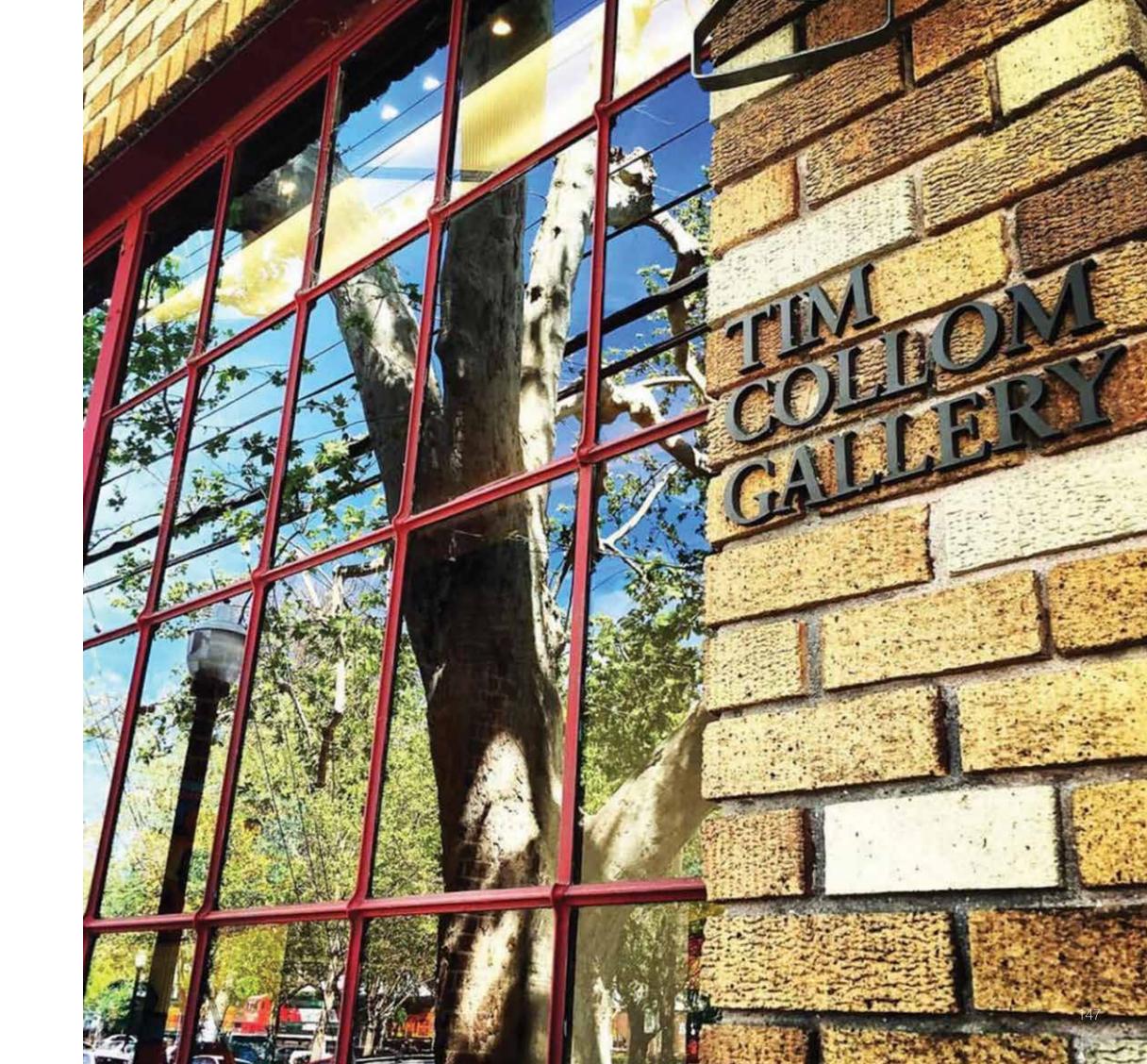
years Amber Massey. She is moving on to new ventures and I wish her nothing but the best. The Tim Collom Gallery would not be where it is without Amber's hard work and dedication. Amber has never skipped a day, she has so much passion for her work and has undeniable talent as a curator. As Amber moves on in her career, look for her own art hanging on the walls of a gallery someday soon. From all the collectors, the artists, and especially from me...thank you and good luck Amber!!!



With Amber Massey. Amber was critical to the start of Tim's career, selling over 200 paiintings in her five years as Gallery Director.



With current Gallery Director Nisa Hayden, who joined in January of 2018, bringing more than 20 years experience in arts management and marketing.



# Thank You

I am truly blessed to have so many friends and loving people in my life. Over the years, many of you have supported me at every step of the way—encouraging my art, inspiring me, buying paintings, helping with the gallery, and partnering in real estate. And then there are the very talented collaborators: fellow artists, marketers, writers, social media pros, business colleagues, photographers, craftspeople ... the list is long. Thank you from the bottom of my heart.

The Bardis Family
Barbara Collom
Martin Collom
Bob & Erin Cook

Micah Crandall-Bear

Kellie DeMarco

Eminem

Deirdre Fitzpatrick

Angela Gianulias

Yuebin Gong

Cecily & Jim Hastings

Nisa Hayden

Andrew Hindman

Sharon Hindman

Aspen Hofhenke

Viktoria Jeremiah

Lial Jones

The Katnik Family

Dan Kaufman

Kathryn Kaufman O'Connell

Maria Kaufman

Gregory Kondos

Edie Lambert

Erin & Greg Levi

Deeanna Liebengood

Katie Little

Dave Matthews

John Mayer

Darling Neath

Renee O'Callaghan

Justin & Megan Panson

Pearl Jam

Stacey Powell

Kathy Procida

Dave Saalsaa

Tracey & Russ Skinner

Kim Squaglia

Rob Stewart

Coco & Mike Taylor

Wayne Thiebaud

Luzanne Tuganov

Sasha Tuganov

Moni Van Camp



