

*CHARLOTTE JACKSON FINE ART
PRESENTS:*

DAVID SIMPSON



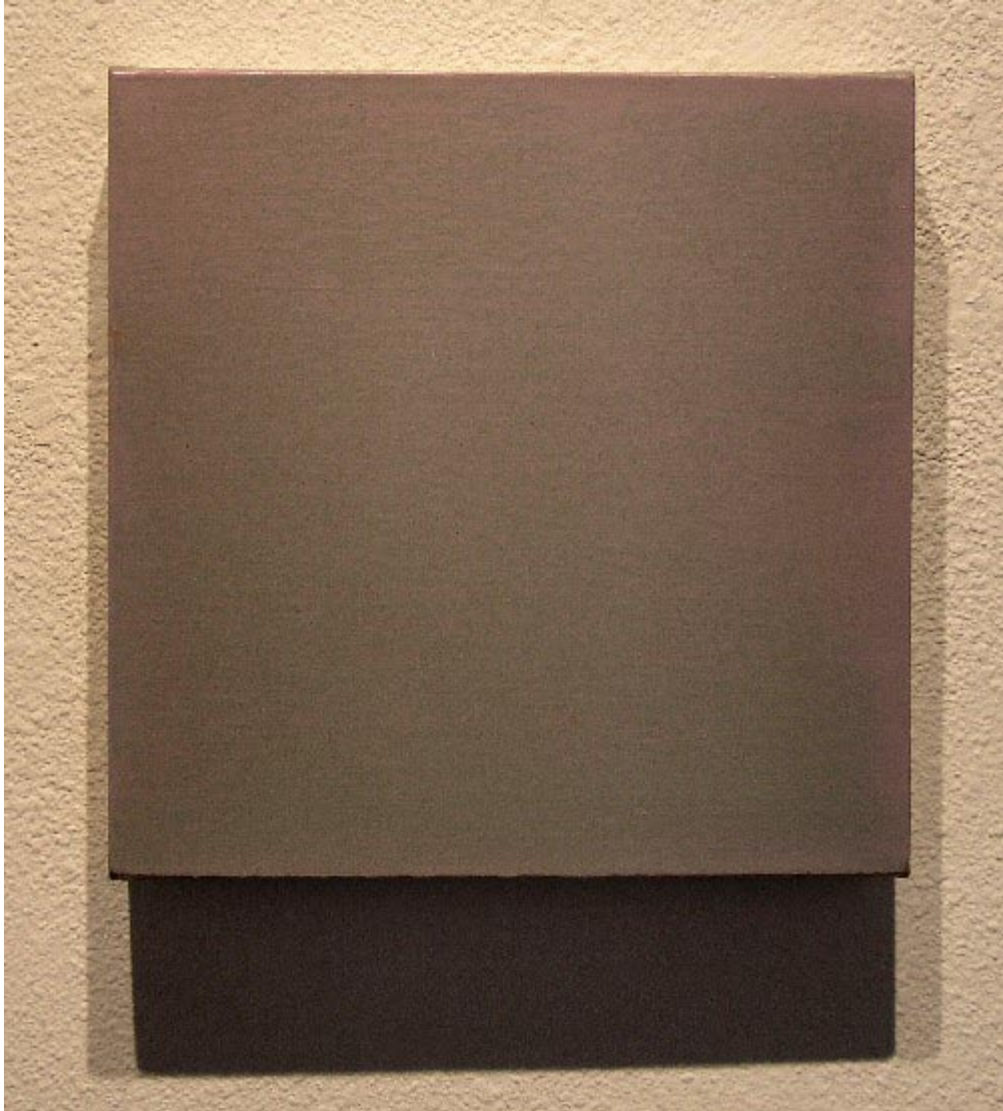
Extreme Interference

December 9 - January 9

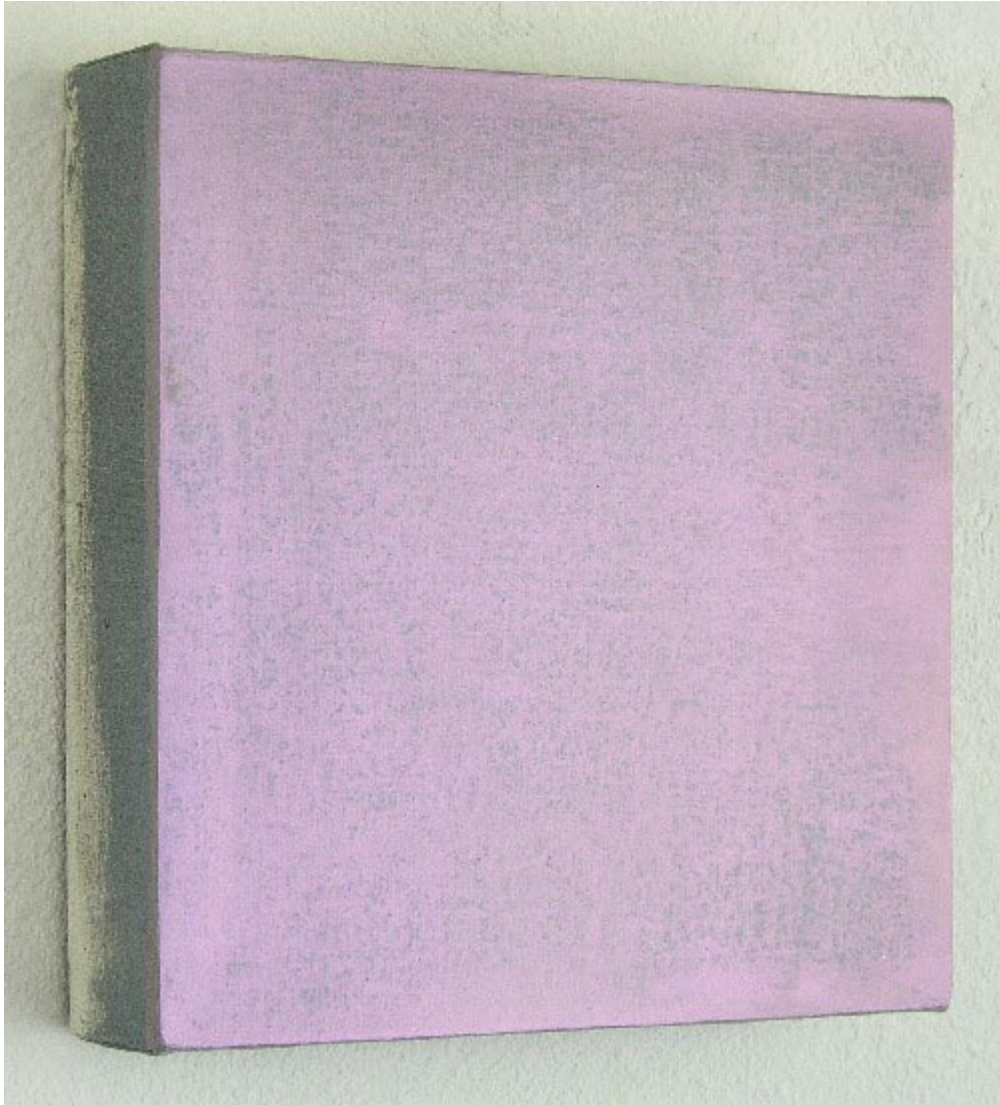
Opening December 9th, 5-7pm

MAIN GALLERY:





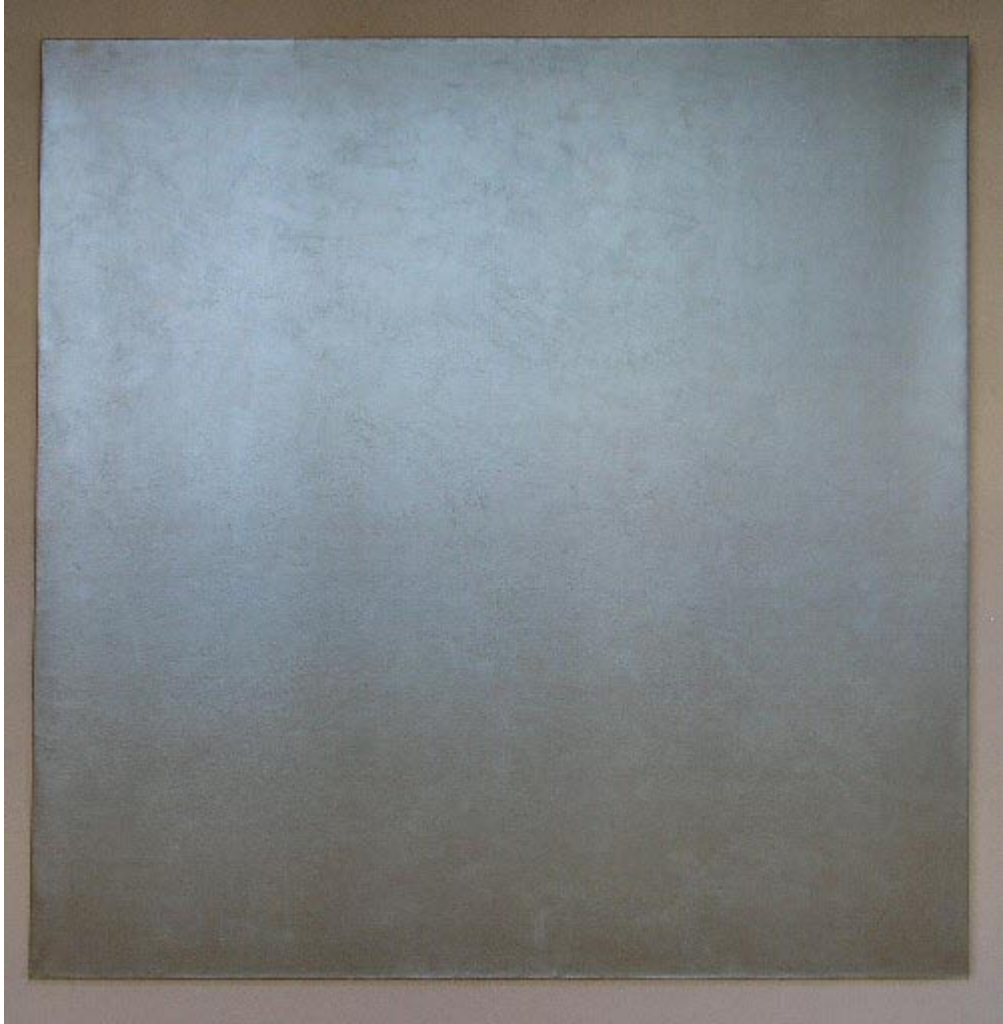
Lilac Light, 2005
Acrylic on canvas (interference pigment), 12" x 12"



Lilac Light, 2005
Acrylic on canvas (interference pigment), 12" x 12"



Fade, 2005
Acrylic on canvas (interference pigment), 60" x 60"



Hazy Days, 2003
Acrylic on canvas (interference pigment), 60" x 60"



Small Favor, 2002
Acrylic on canvas (interference pigment), 22" x 22"



Small Favor, 2002
Acrylic on canvas (interference pigment), 22" x 22"

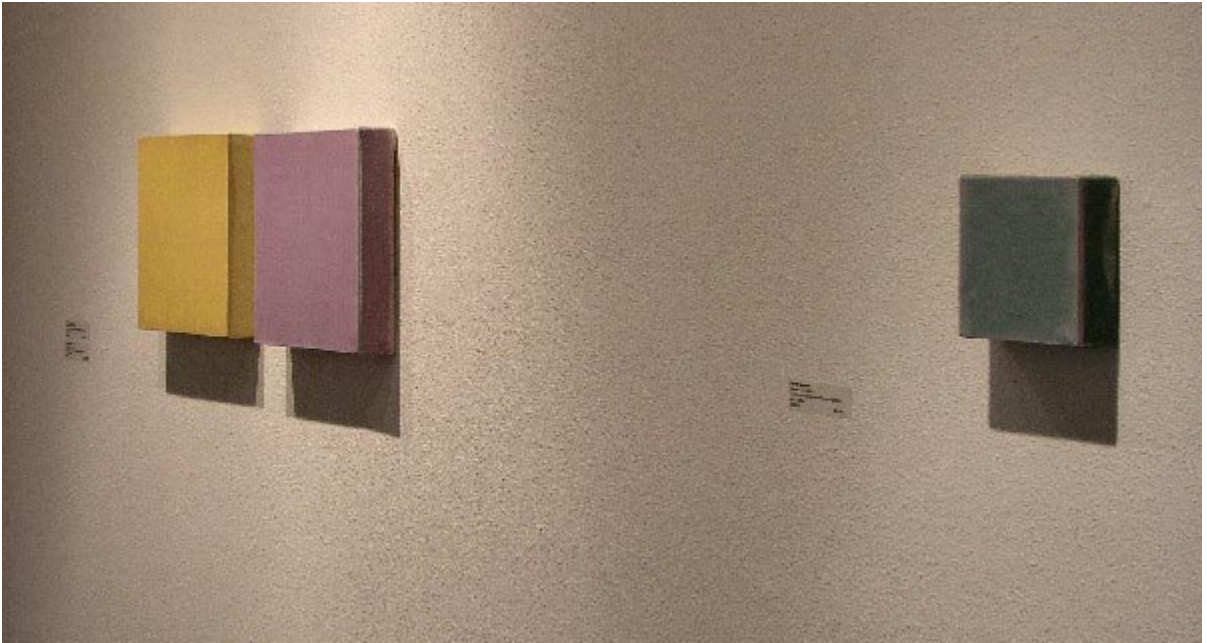


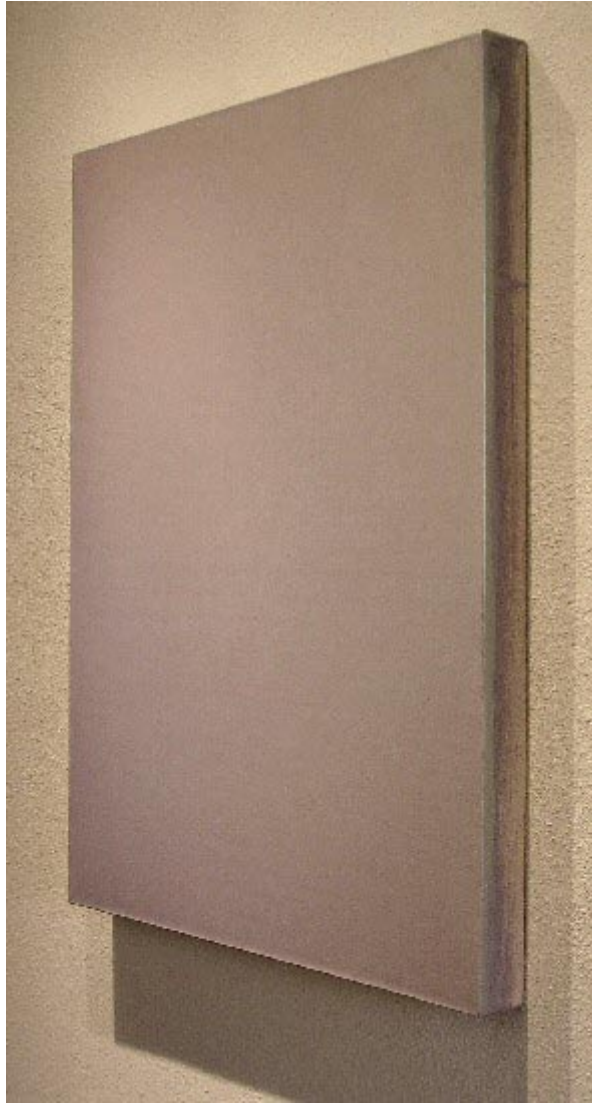
Pale Shining, 2003
Acrylic on canvas (interference pigment), 34" x 34"



Pale Shining, 2003
Acrylic on canvas (interference pigment), 34" x 34"

HALLWAY:

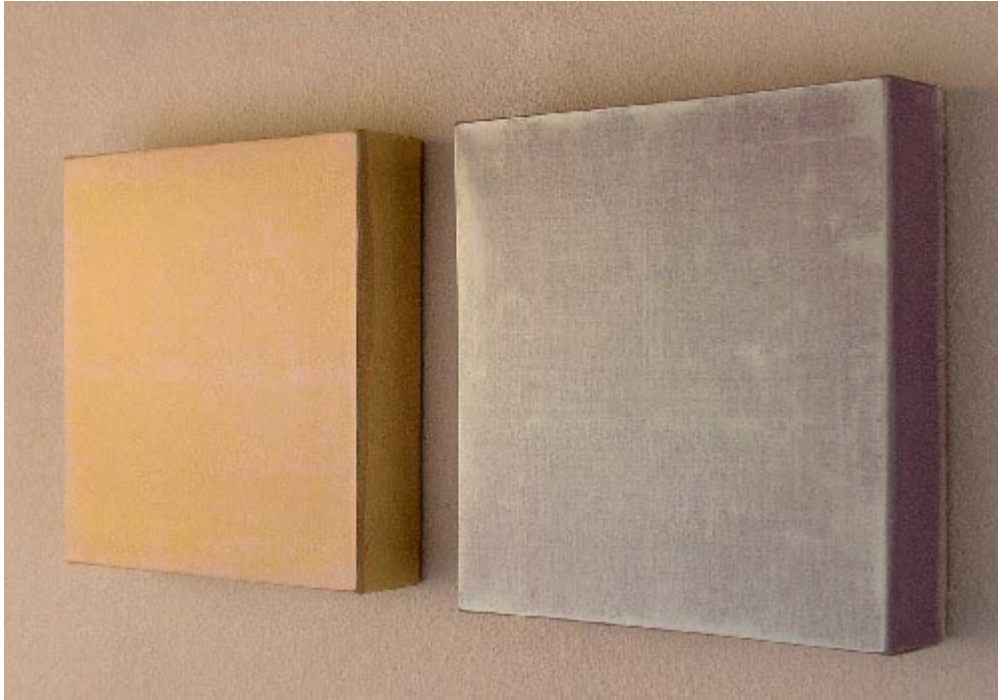




Roman Summit, 1998
Acrylic on canvas (interference pigment), 36" x 27"

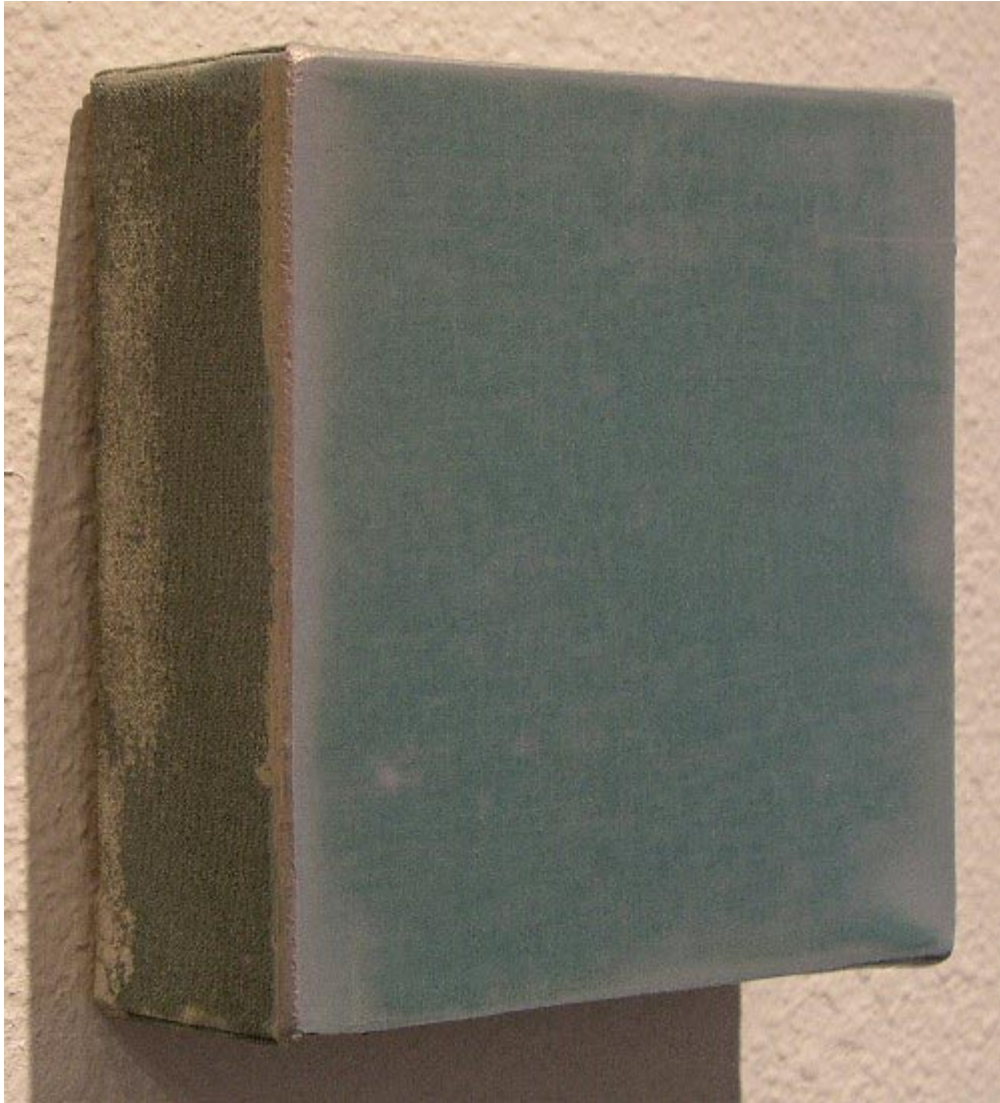


Roman Summit, 1998
Acrylic on canvas (interference pigment), 36" x 27"

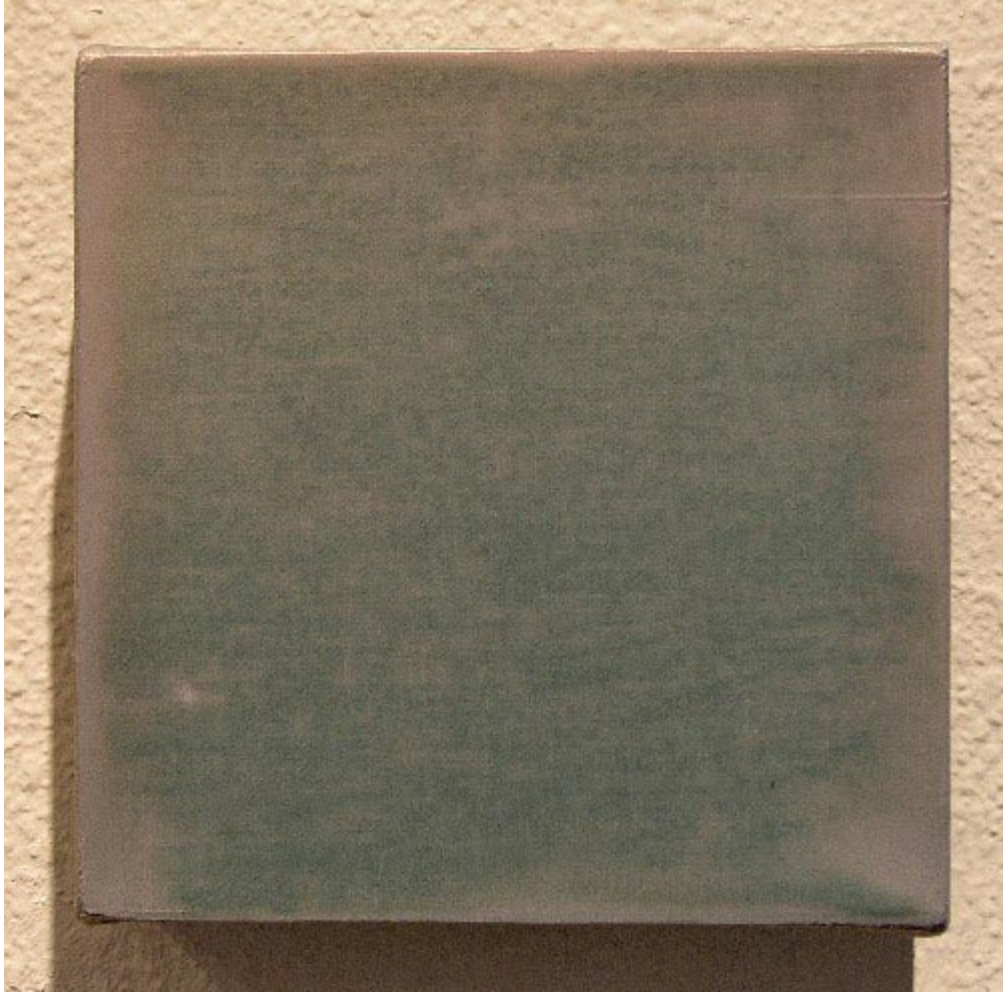


Fleeting Blue, 2003
Acrylic on canvas (interference pigment), 12" x 12"

First Blush, 2001
Acrylic on canvas (interference pigment), 12" x 12"



Lemon Lime, 2004
Acrylic on canvas (interference pigment), 6" x 6"

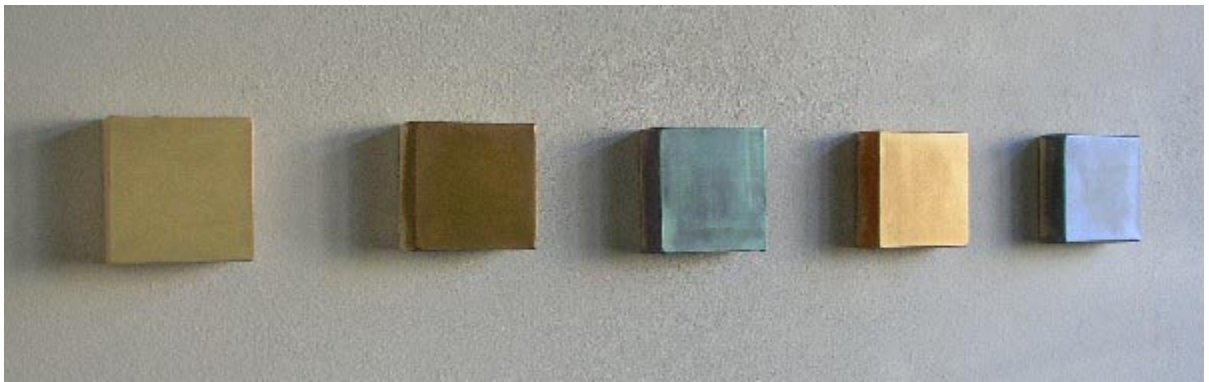


Lemon Lime, 2004
Acrylic on canvas (interference pigment), 6" x 6"

GALLERY II:

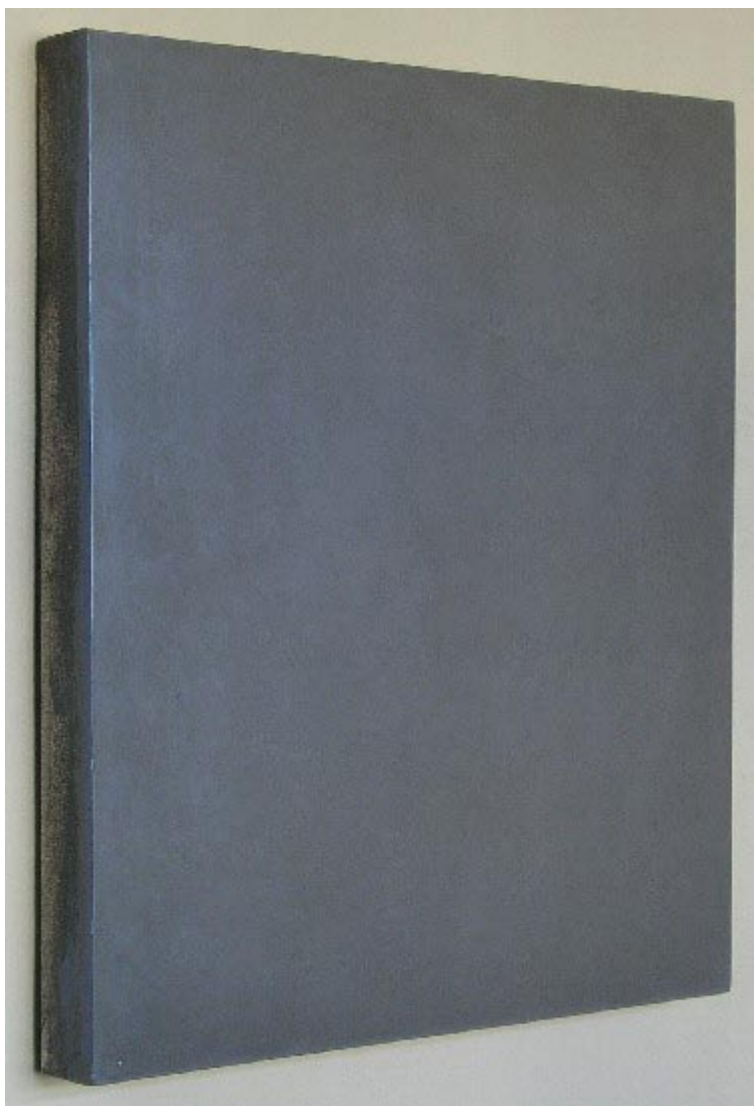




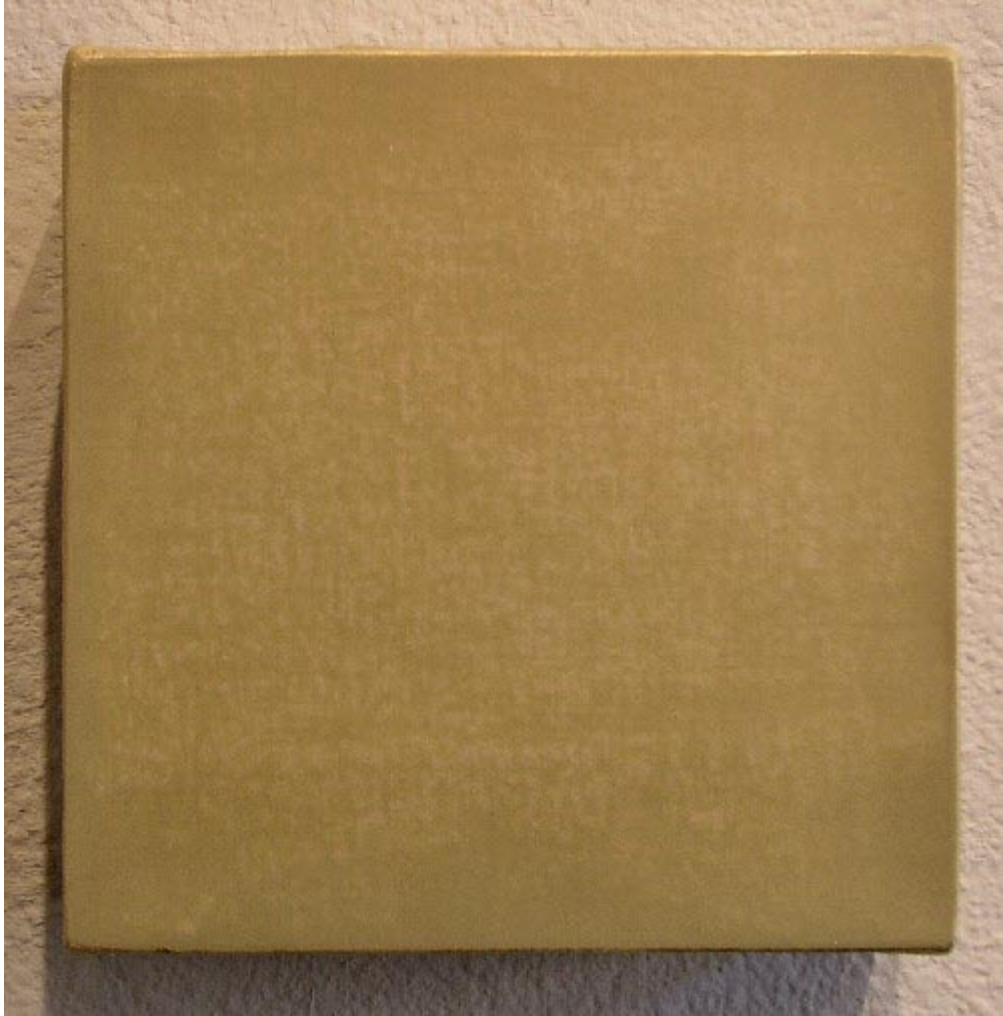




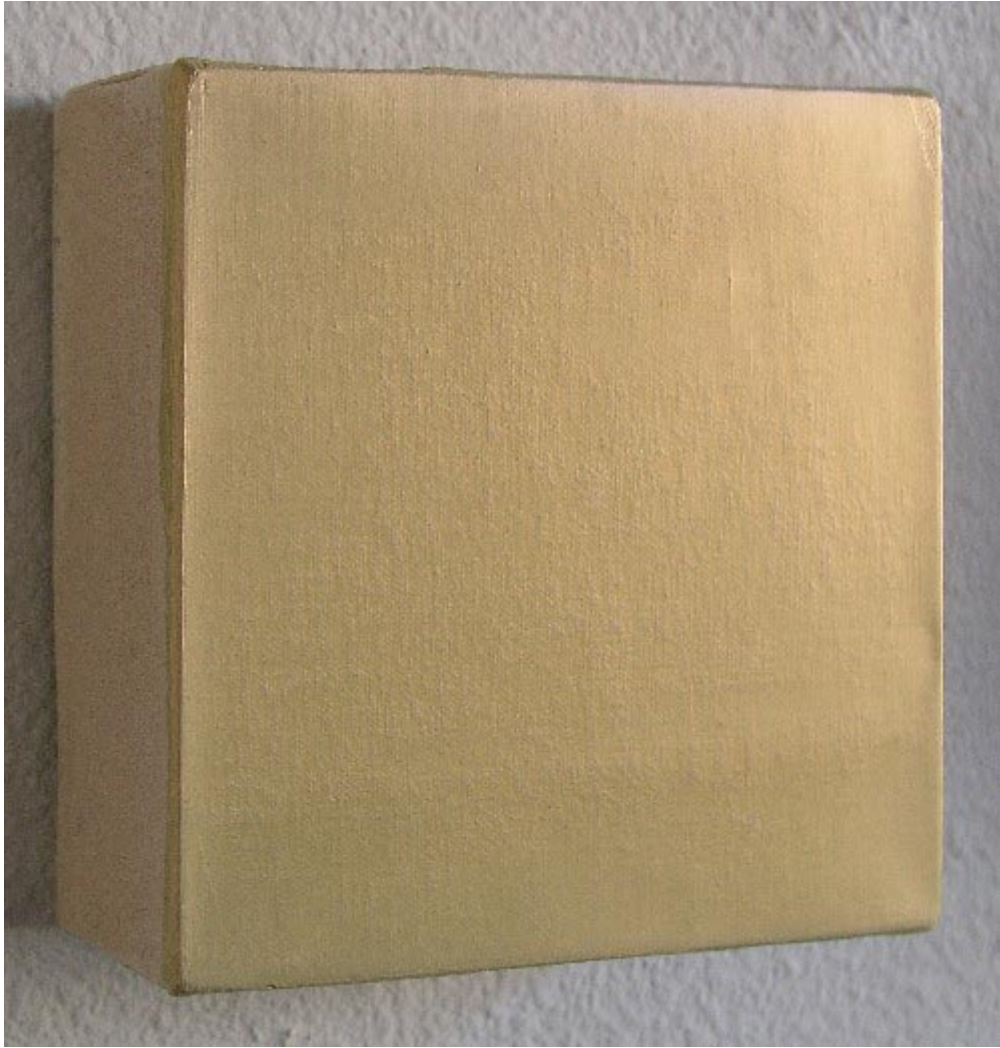
Blue Muse, 2005
Acrylic on canvas (interference pigment), 34" x 34"



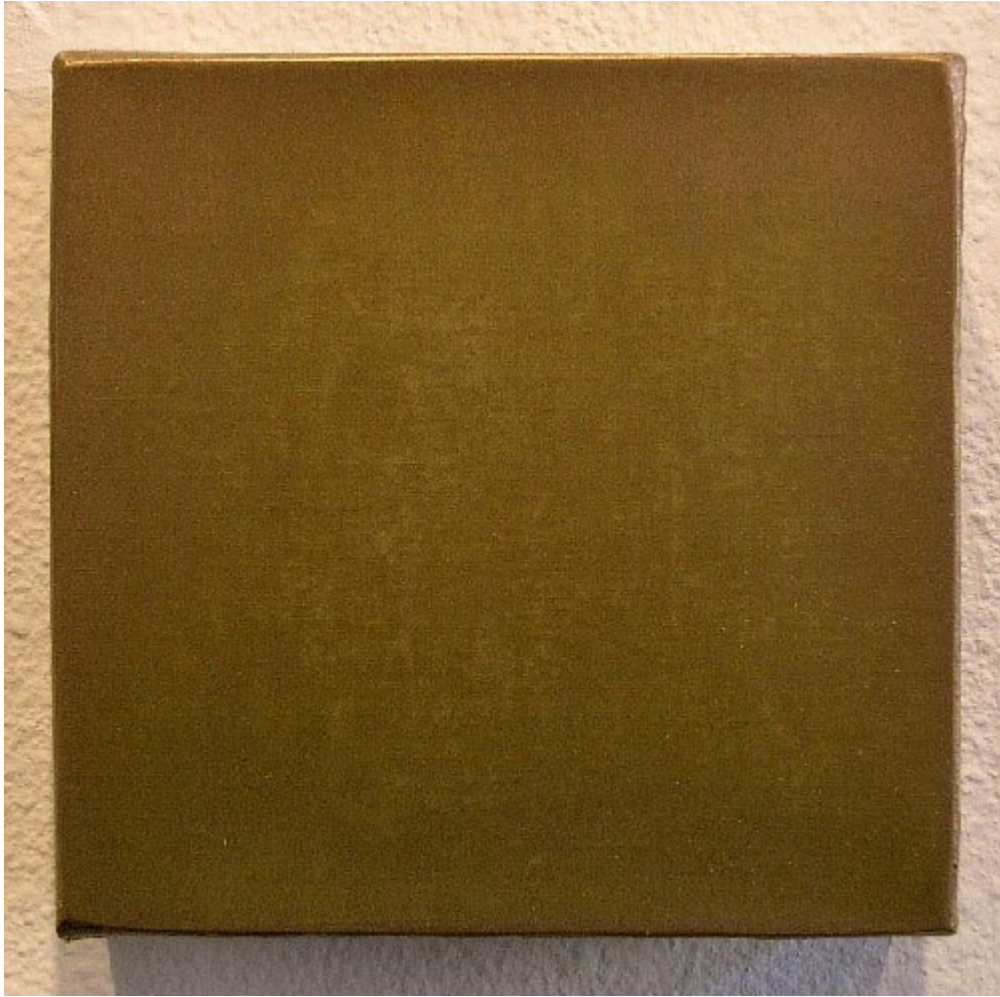
Blue Muse, 2005
Acrylic on canvas (interference pigment), 34" x 34"



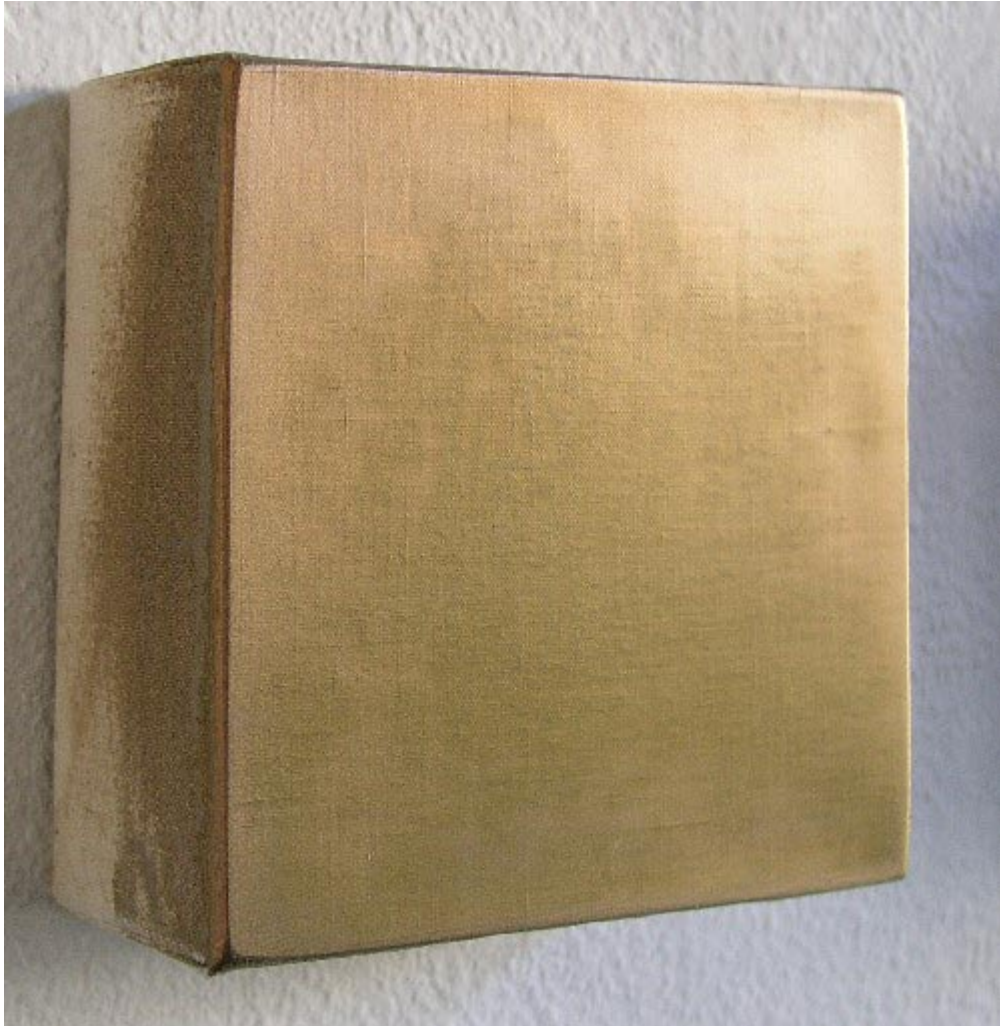
Sunny Side, 2004
Acrylic on canvas (interference pigment), 6" x 6"



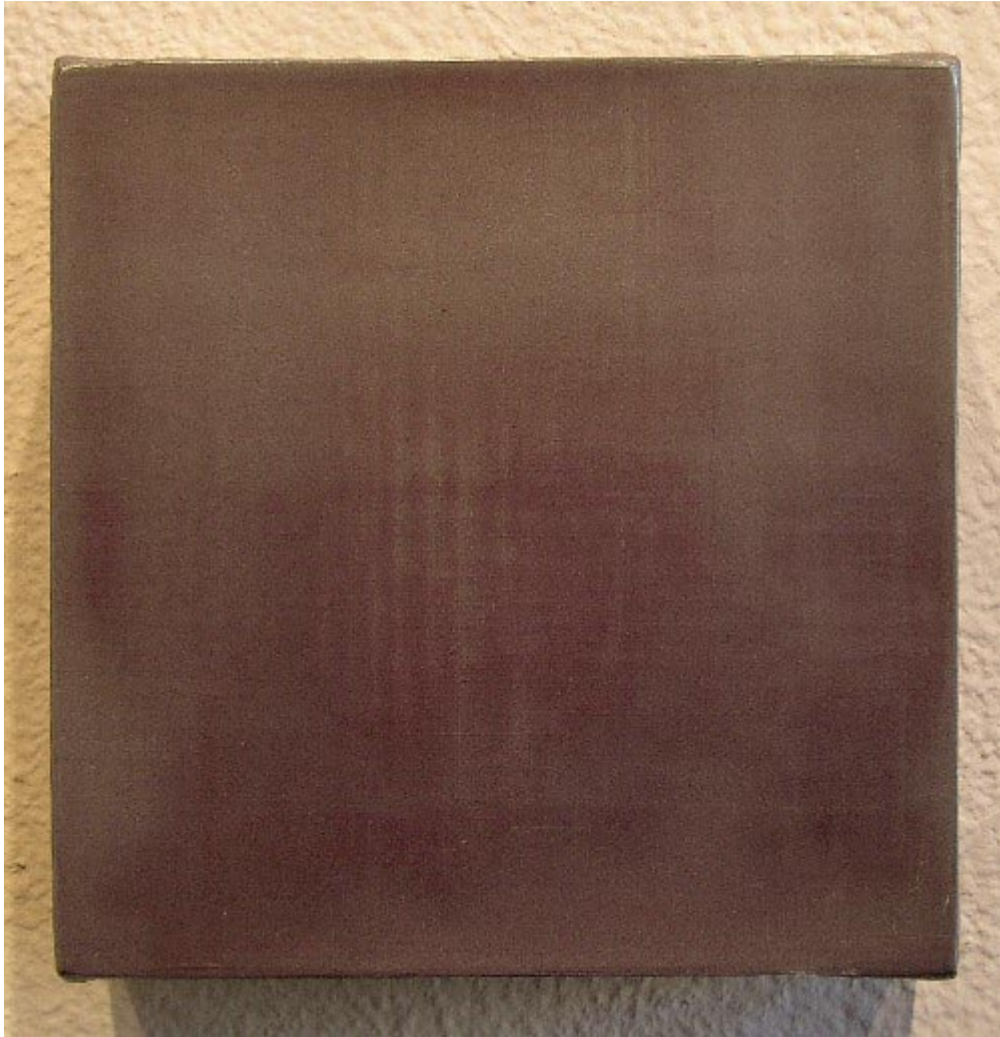
Sunny Side, 2004
Acrylic on canvas (interference pigment), 6" x 6"



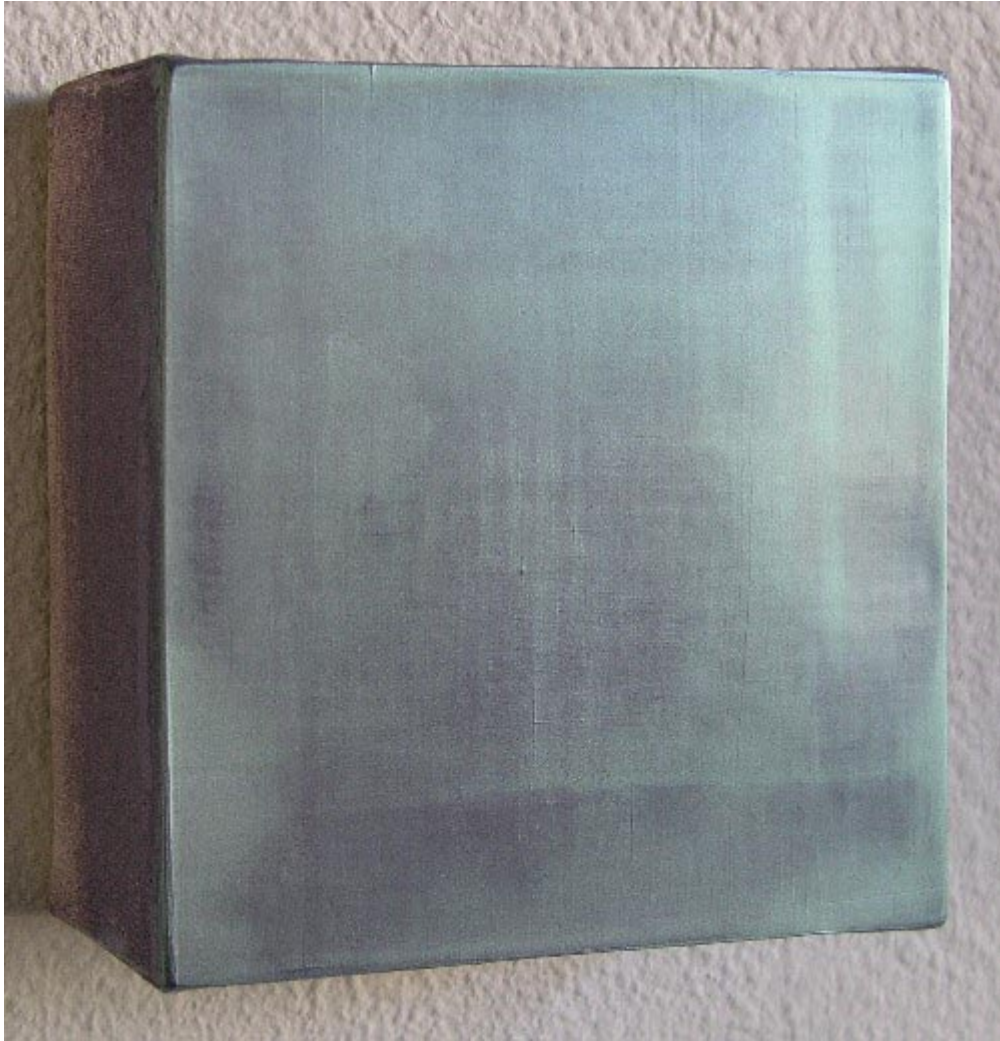
High Fever, 2004
Acrylic on canvas (interference pigment), 6" x 6"



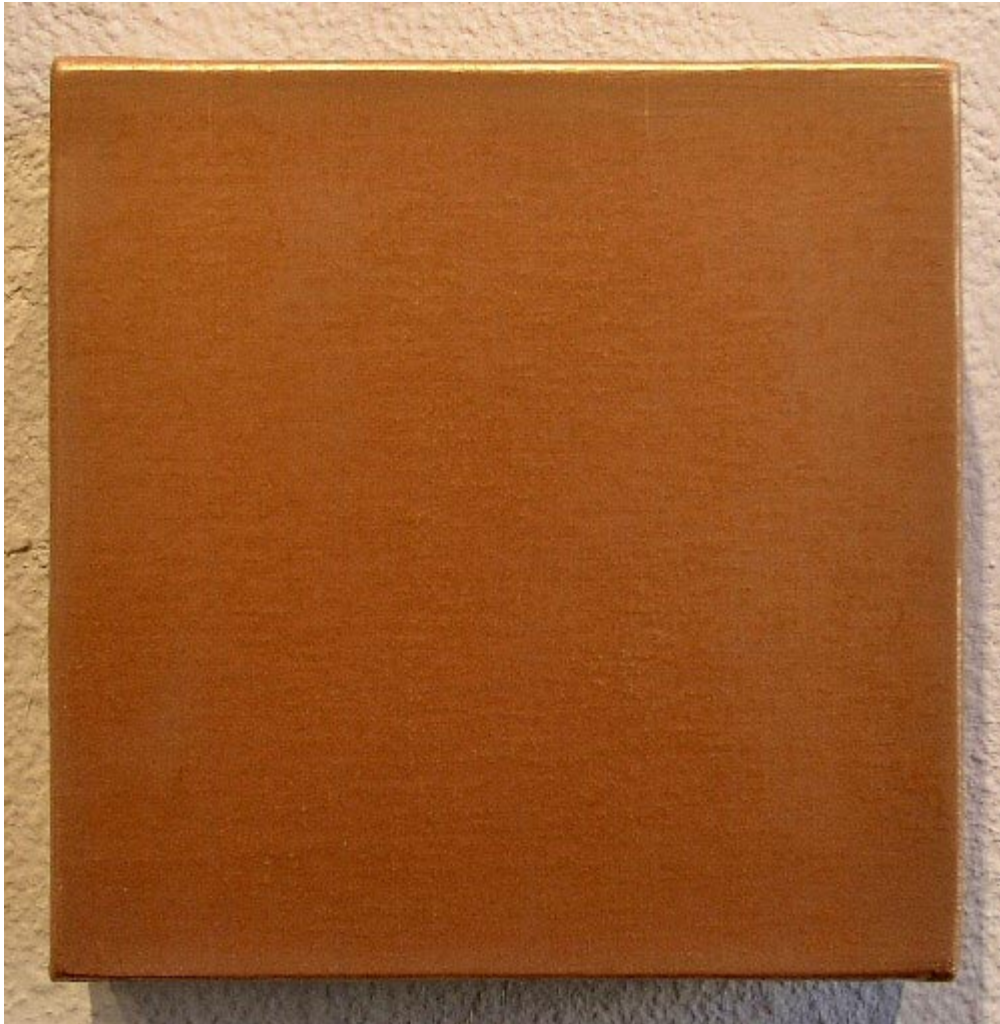
High Fever, 2004
Acrylic on canvas (interference pigment), 6" x 6"



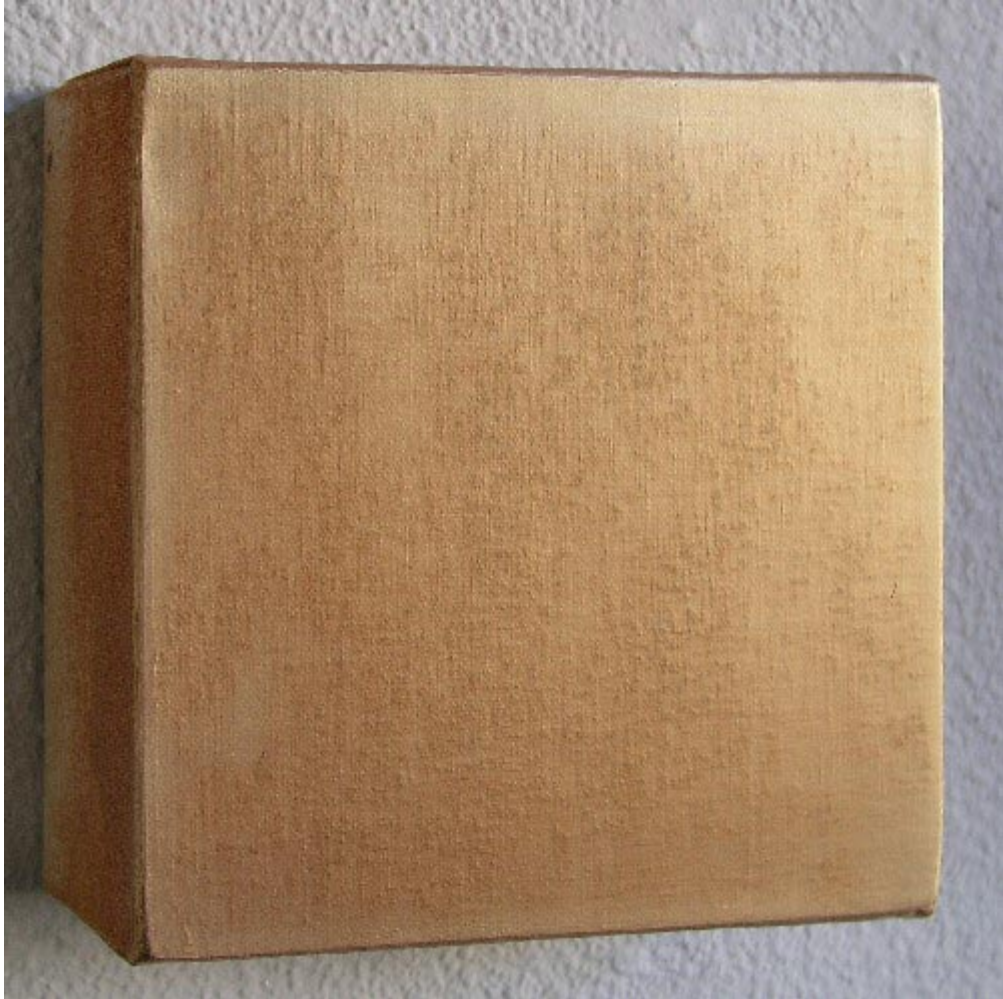
Green DNA, 2004
Acrylic on canvas (interference pigment), 6" x 6"



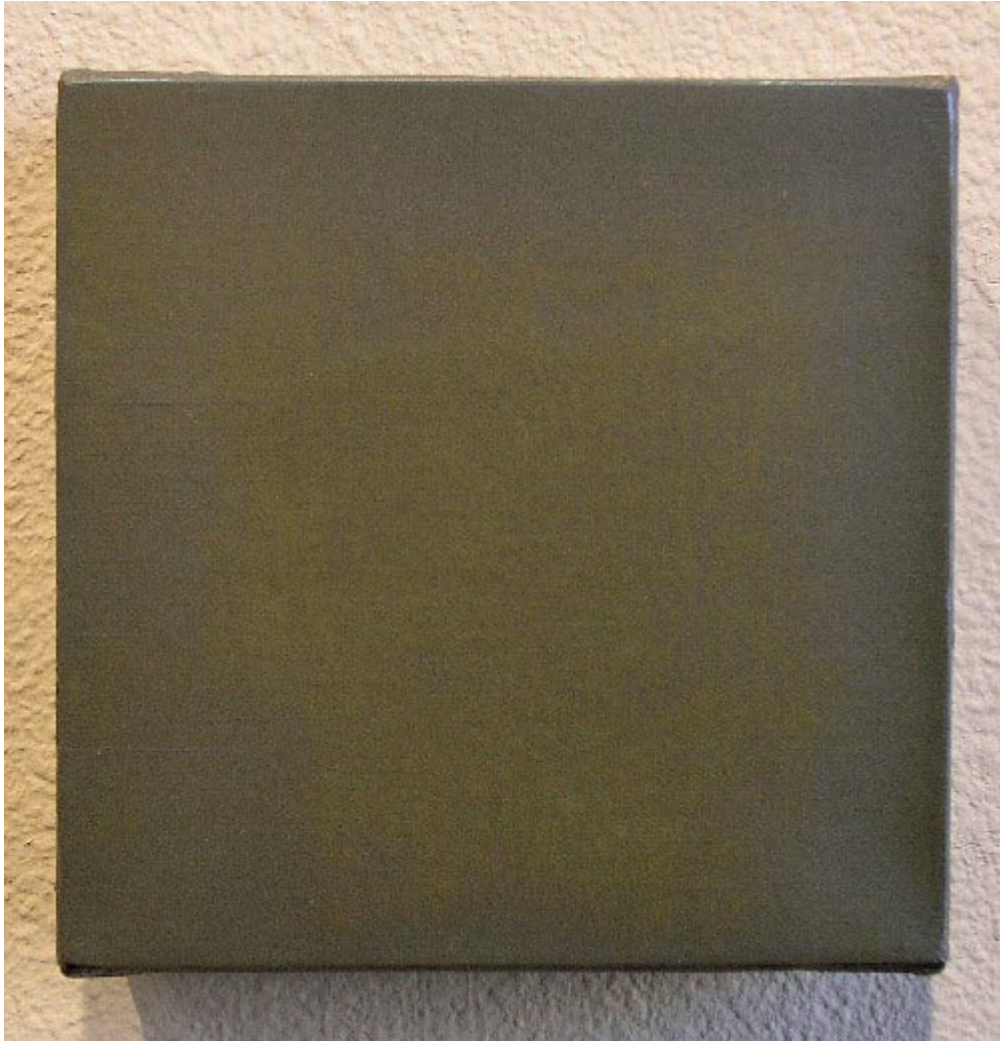
Green DNA, 2004
Acrylic on canvas (interference pigment), 6" x 6"



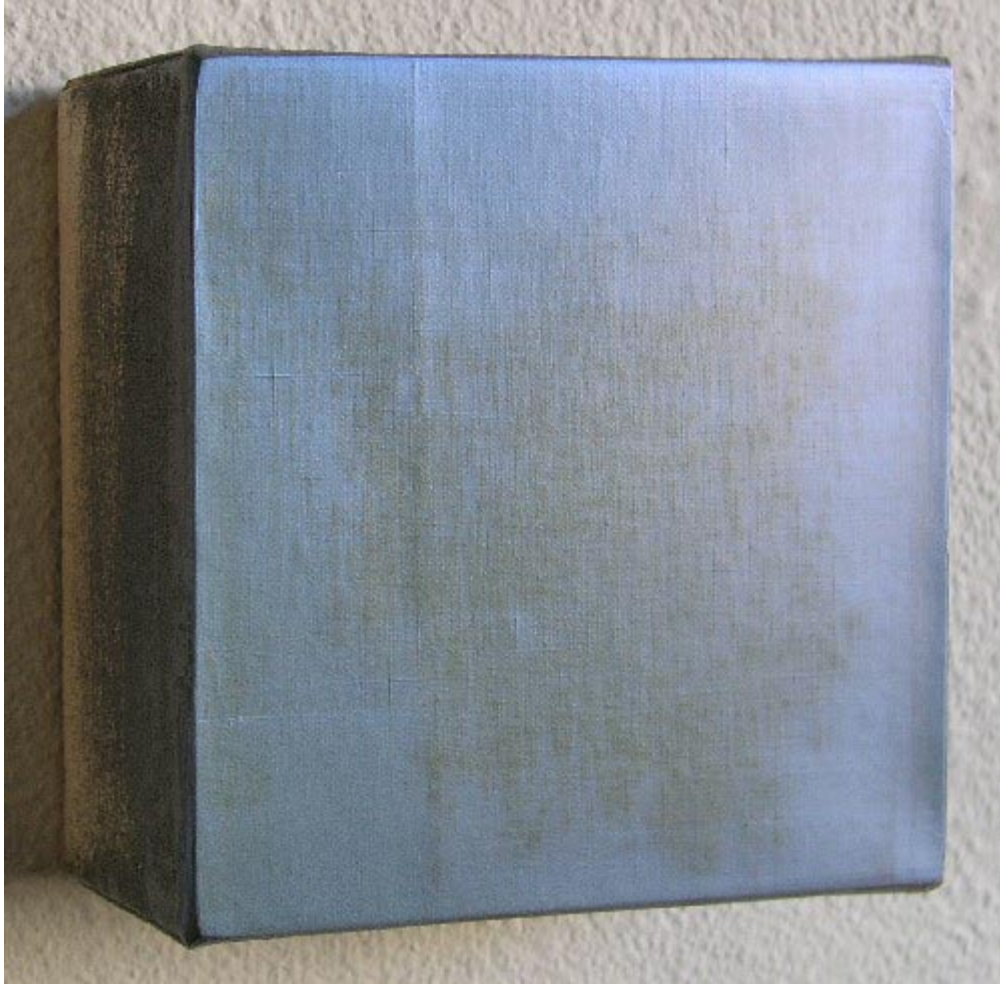
Juicy, 2004
Acrylic on canvas (interference pigment), 6" x 6"



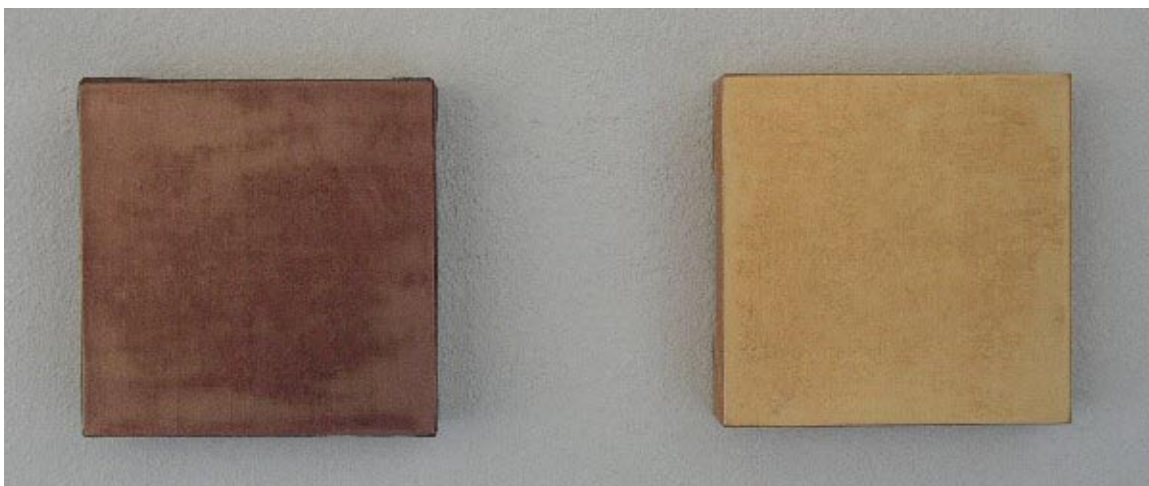
Juicy, 2004
Acrylic on canvas (interference pigment), 6" x 6"



Blue Haze, 2004
Acrylic on canvas (interference pigment), 6" x 6"



Blue Haze, 2004
Acrylic on canvas (interference pigment), 6" x 6"

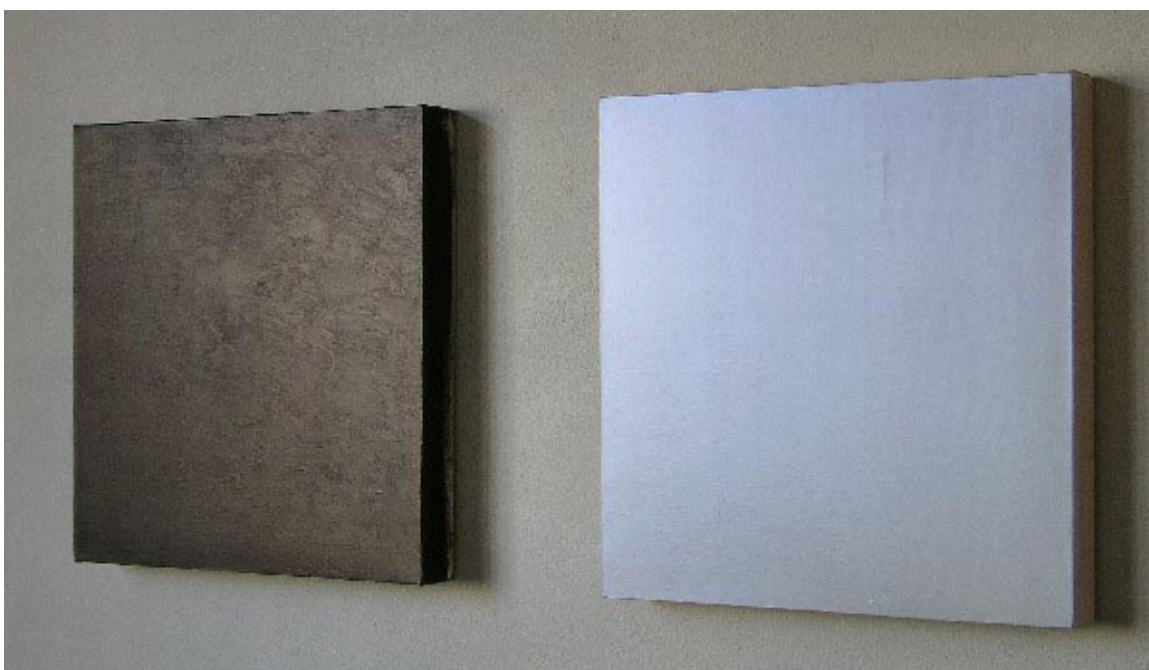
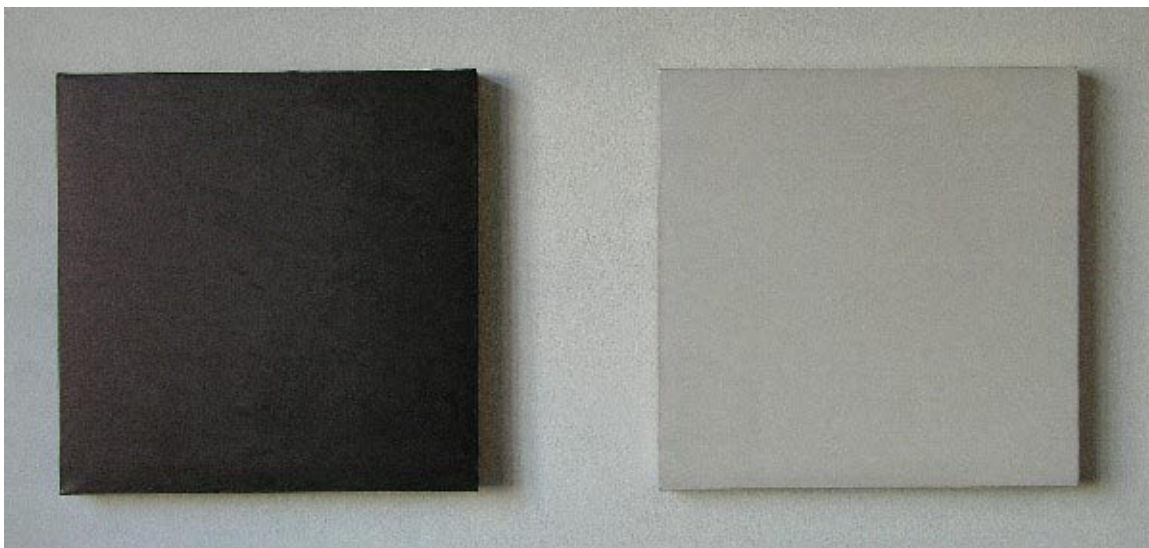


Period Piece, 2004

Acrylic on canvas (interference pigment), 8" x 8"

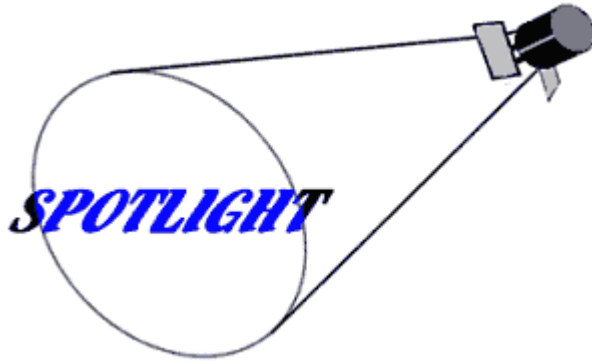
Saffron, 2004

Acrylic on canvas (interference pigment), 8" x 8"



Red Retreat, 2001
Acrylic on canvas (interference pigment), 22" x 22"

High Light, 2005
Acrylic on canvas (interference pigment), 22" x 22"



David Simpson

Looking at a David Simpson painting and speaking with the man, one gets the sense of a person fascinated with the cosmic: the way the pattern of a spiral galaxy is mirrored in the spiral of a hurricane. He seems someone who has spent his life searching, not for some particular answer, but seeking to know more about the universe, to attempt an experience of infinity.

This seeking nature, however, does not apply to his profession. Simpson says that, for better or worse, he always knew he would be an artist, whether or not he'd be successful didn't matter. (He quips that perhaps the reason was that as a child art was the only activity he wasn't criticized for.) Teaching art for 25 years at UC Berkeley, he often encountered local high school teens taking community classes to discover what they wanted to do with their lives. Simpson was rather shocked they didn't already know by the ripe old age of 17.

But Simpson was lucky to have good art teachers as early as at his Junior High school in Pasadena, California. In fact, several other members of his class also went on to become serious painters. How many can say that about their junior high alma mater?

In the 50's Simpson and several other artist colleagues moved to the Bay Area to study at the Art Institute. There they founded the 6 Gallery as a place to show their art and sculpture, for poetry readings and various happenings. He says, "we were just a group in our 20's who had no where else to show our art." There is wonder in his voice when he speaks of it, to this day he can't really believe the historical significance that the gallery has attained (it is the place where Allen Ginsberg first read his controversial poem Howl).

Although he had the typical figure-drawing training at school, Simpson says he always identified with the Abstract Expressionists of the NY school. He has been an abstractionist through all four of the distinct periods of his work. He jokes, "I don't understand human beings and so I don't know how to depict them in art."

Rather he feels it is through metaphor and analogy that one best evokes the "vastness and energy, power and imagination" of the universe. Simpson tries to echo this power and energy in his work and states that if he could he would love to create a truly "cosmic" work of art. He adds with a wry sense of humor that he thinks it might be futile to try.

Success did come for Simpson, with groundbreaking shows in New York and Los Angeles in the early 60's. (Though the lifestyle was not, perhaps, what one might imagine. At one time in the 60's his studio was a sort of cave he'd dug into the hillside next to his Pt. Richmond home.)

A fortuitous event occurred when Simpson discovered interference paints in the late 1980's. Simpson became a pioneer in the use of these paints that contain micro-particles coated with mica. The particles, hit by light, cause refraction that does surprising things to color, depth, and form. Though other artists have used these paints, usually only cosmetically in their works, Simpson is possibly the only artist who uses interference paints so thoroughly. His research took many years and he is still experimenting with ways to stretch his palette (interference paint comes in only 6 colors) and make the interference shifts more extreme and surprising.

In his seeking, Simpson brings us works of unashamed beauty that cannot be, in some concrete sense, known. They shift, change, sometimes glow with an "infernal" light of their own. In the act of perceiving them, the viewer becomes a participant. As Simpson says, art is not just about perception but ultimately, "The effect that having perceived has on you is as important as the act of perception itself and your awareness of that perception." Simpson's work makes us, in this reciprocal experience of perception, seekers like himself.

Born in Pasadena, California
Lives and works in Berkeley, California

EDUCATION

1958 MFA, San Francisco State College
1956 BFA, California School of Fine Arts

SOLO EXHIBITIONS

2005 Gallery Sonja Roesch, Houston, TX "Iridescent – Interference"
Gallery G7, Bologna, Italy, Recent Paintings
2004 Cheryl Haines Gallery, San Francisco, CA, Works on Paper—"Surrealist Landscapes and Other Departures"
2003 James Kelly Contemporary, Santa Fe, NM
2002 Renate Schroder Galerie, Cologne, Germany
2001 Studio La Citta, Verona, Italy (exhibition catalogue)
Renate Schroder Galerie, Cologne, Germany
Modernism, San Francisco, California
2000 Galerie Schroder, Cologne, Germany
Haines Gallery, San Francisco, California
1999 Angles Gallery, Santa Monica, California
Haines Gallery, San Francisco, California
1997 Studio La Citta, Verona, Italy (catalogue)
Haines Gallery, San Francisco, California
1996 Haines Gallery, San Francisco, California

GROUP EXHIBITIONS

2005 Studio la Citta, Verona, Italy, 35th Anniversary Exhibit
Albright Knox Gallery, Buffalo, NY, Natalie and Irving Forman Collection
Kunstverein Lingen Kunsthalle, Lingen, Germany, "An Inner Glow—Color as Painting"
2004 Galleria Civica d'Arte Contemporanea di Siricusa, Sicily, Italy, "Per Amore"
Fondazione Marenostum, Porto Venere, Italy, "Lucidimento"
2003 realUNreal, Sheppard Fine Arts Gallery, University of Nevada, Reno (catalogue)
2001 Monochromatic Light, Palazzo Ducale Di Sassulo, Sassulo, Italy
1999 Bay Area Now 2, Yerba Buena Center for the Arts, San Francisco, California
1998 La Collezione Panza di Biumo: Artisti degli anni 80's – 90's, Museo del Palazzo Ducale, Gubbio, Italy
1997 The Blake House, University of California San Diego Art Gallery, La Jolla, California
In Touch With, Galerie + Edition Renate Schroder, Cologne, Germany
Obsession & Devotion, Haines Gallery, San Francisco, California
Seomi Gallery, Seoul, Korea
1996 Geometry and Flow, Seomi Gallery, Seoul, Korea
The Panza di Biumo Collection: Artists of the 80's and 90's, Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Trento, Italy (exhibition catalogue)
And They Call It Painting, Studio La Citta, Verona, Italy (exhibition catalogue)
Inaugural Show, Haines Gallery, Brooklyn Heights, New York

BIBLIOGRAPHY

2001 Baker, Kenneth. David Simpson, Verona, Italy: Studio La Citta.
Baker, Kenneth. "Subtle Abstraction of David Simpson," San Francisco Chronicle, 12 May: B1.
2000 Panza di Biumo, Giuseppe. Villa Menafoglio Litta Panza: Varese (Biumo Superiore), Fondo Per L' Ambiente Italiano.
Bonetti, David. "Bay Area artist and his modern Medici," San Francisco Examiner, 23 August: D1 & D4.
1999 Bay Area Now 2, San Francisco, California: Yerba Buena Center for the Arts, (exhibition catalogue).
1998 Von Valsassina, Caterina e Giuseppe Panza di Biumo. La Collezione Panza di Biumo: Artisti degli anni 80 - 90, del Palazzo Ducale (exhibition catalogue).
Duston Wall Moure, Nancy. California Art: 450 Years of Painting and Other Media, Los Angeles, California.
1997 Sguardi sulla Collezione dello Stato del Cantone Ticino. The Panza di Biumo Donation to the Museo Cantonale d'Arte, Repubblica e Cantone del Ticino,
Museo Cantonale d'Arte, Laguna, Italy.
Govern Balear - Conselleria d'Educacio, Cultura i Esports.
Col Lecci Panza di Biumo: Anys 80 i 90, Llonja Agost – Setembre de 1997
1996 Meneghelli, Luigi. A Tanto per farsi una idea dell'arte attuale. L' Arena 6 November: 35.
Fiz, Alberto. I consigli del conte. Milano Finanza, 7 September: 18-19.
Vagheggi, Paolo. Un collezionista affascinato dalla America: Giuseppe Panza espone a Trento le sue opere. La Repubblica, Il Lunedell'Arte, 2 September: 21.
Trevisan, Giorgio. "Tante pitture, nessuna memoria," L' Arena, 11 July.
Belli, Gabriella and Panza di Biumo, Giuseppe. The Panza di Biumo Collection: Artists of the 80s and 90s, Milan, Italy: Electa, Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Trento, Italy. Also published in the Italian (exhibition catalogue).
Bonetti, David. "Artists Who Take Abstraction to Ground Zero," San Francisco Examiner, 12 April.

SELECTED PUBLIC AND PRIVATE COLLECTIONS

Albright Knox Gallery, Buffalo, NY
Museum of Contemporary Art (MART), Roverato, Italy
Baltimore Museum of Art, Baltimore, Maryland
Central Research Corporation, New York City, New York
Crocker Art Museum, Sacramento, California
Columbia Broadcasting System, New York City, New York
IBM Corporation, San Jose, California
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
Laguna Art Museum, Laguna Beach, California
John D. and Catherine T. MacArthur Foundation, Chicago, Illinois
Museo di Arte Cantonale, Lugano, Switzerland
Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Trento, Italy
Museum of Contemporary Art, San Diego, California
Museum of Modern Art, New York City, New York
National Collection of Fine Arts, Washington, DC
Oakland Art Museum, Oakland, California
Panza Collection, Lugano, Switzerland
Villa Menafoglio Litta Panza, Biumo Superiore, Varese, Italy
Philadelphia Museum of Art, Philadelphia, Pennsylvania
Phoenix Art Museum, Phoenix, Arizona
Picker Art Gallery, Colgate University, Hamilton, New York
Reed College, Portland, Oregon
REFCO Collection, Chicago, Illinois
San Francisco Museum of Modern Art, San Francisco, California
Seattle Museum of Art, Seattle, Washington
Shasta College, Redding, California
University Art Museum, University of California, Berkeley, California
University of Nebraska, Lincoln, Nebraska
Zellerbach Corporation, California

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