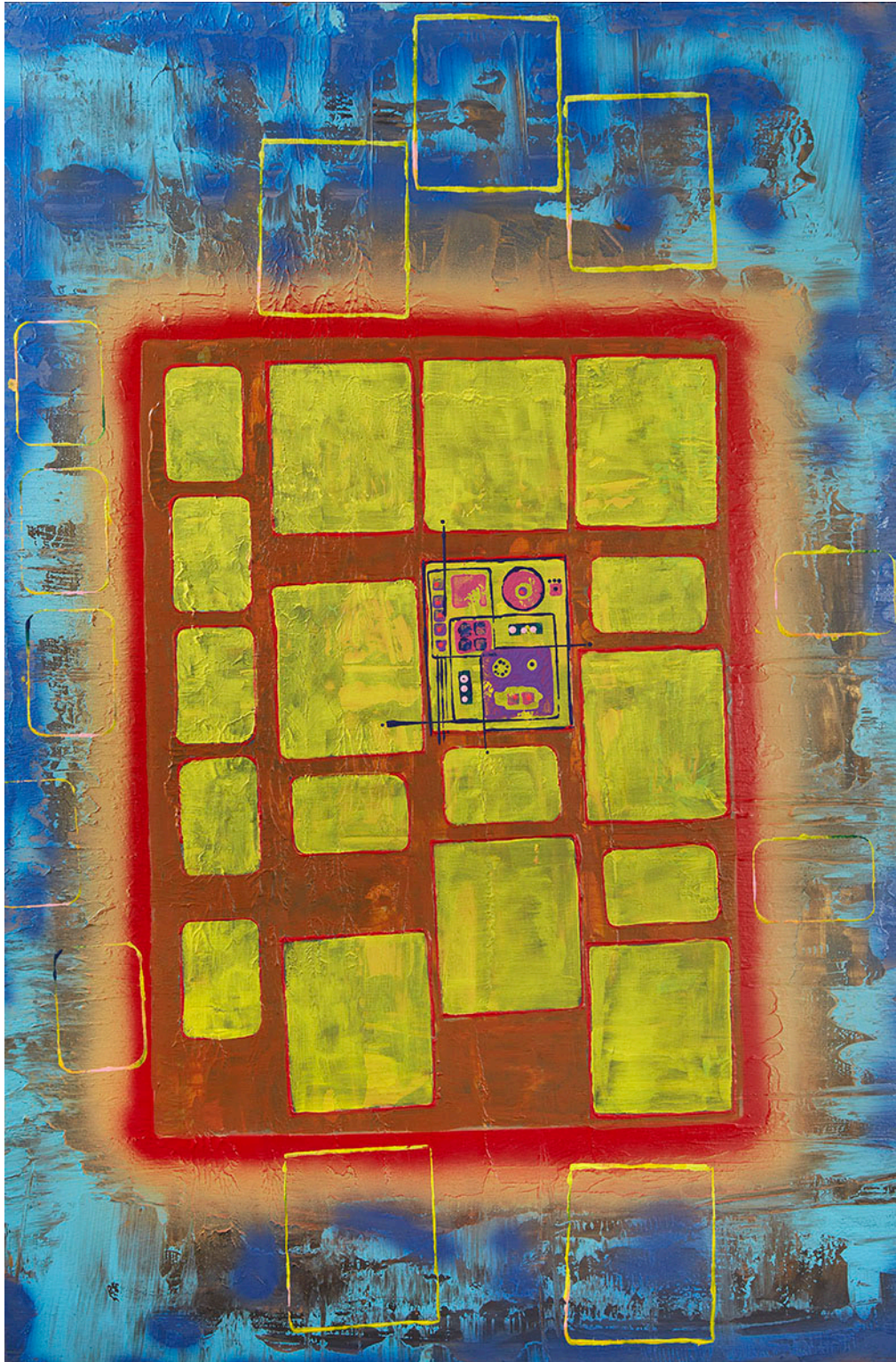




Steve Simpson Paintings



#297 Replicator, 2022, 48 x 33 inches



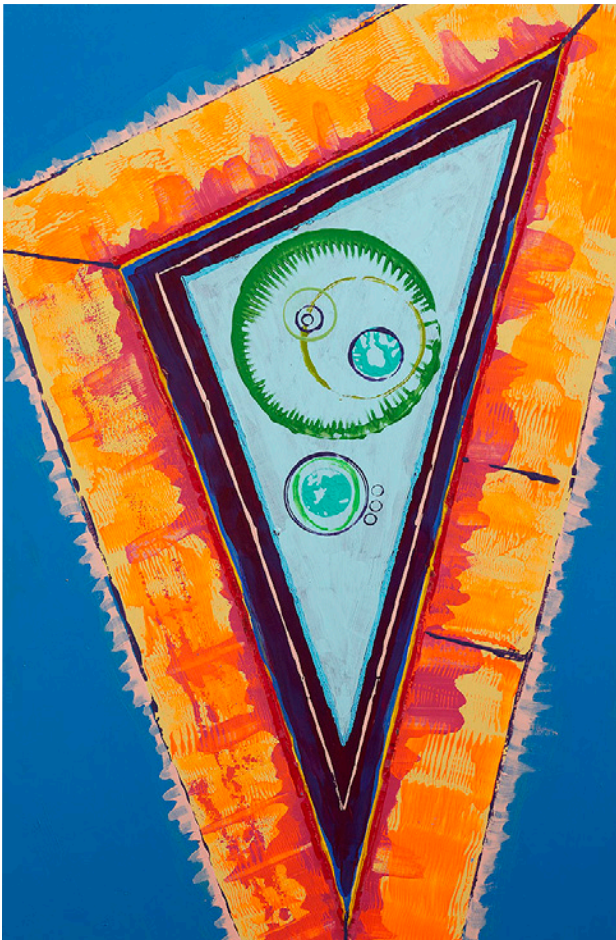
#300
Frozen Treat
2022
48 x 33 inches



#309
Eastward
2022
32 x 48 inches



#313
Community
2021
48 x 32 inches



#327
Triangle #9
2022
24 x 39 inches



#331
Composition on Green
2022
24 x 39 inches



#333
Exaggerated Thoughts
2022
24 x 39 inches



#334
Dead Tissue
2022
24 x 39 inches



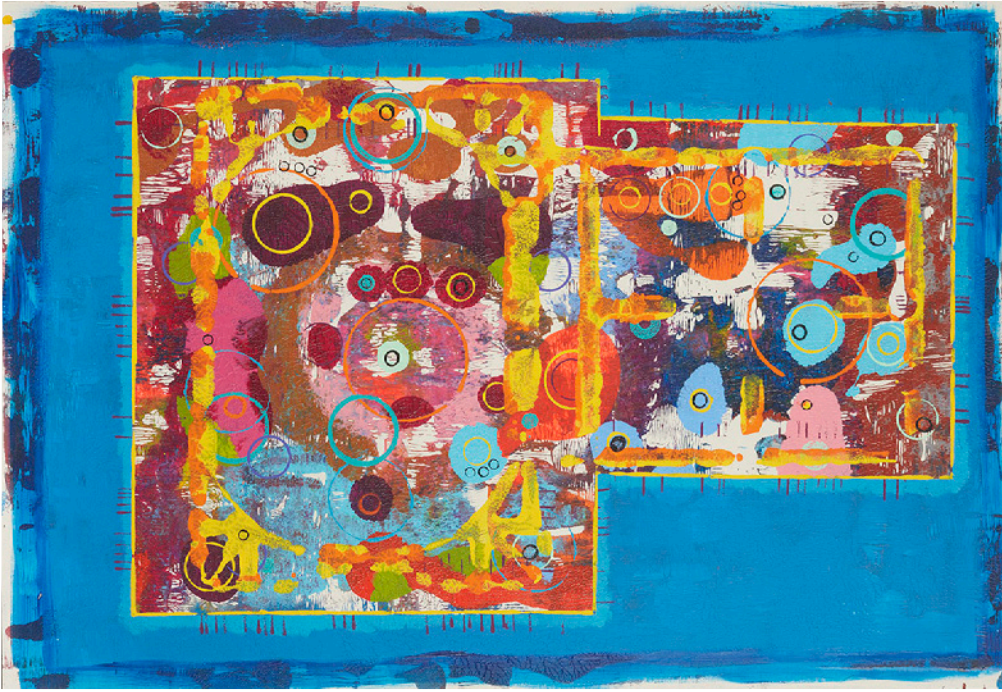
#335
Parts of the Whole
2021
24 x 39 inches



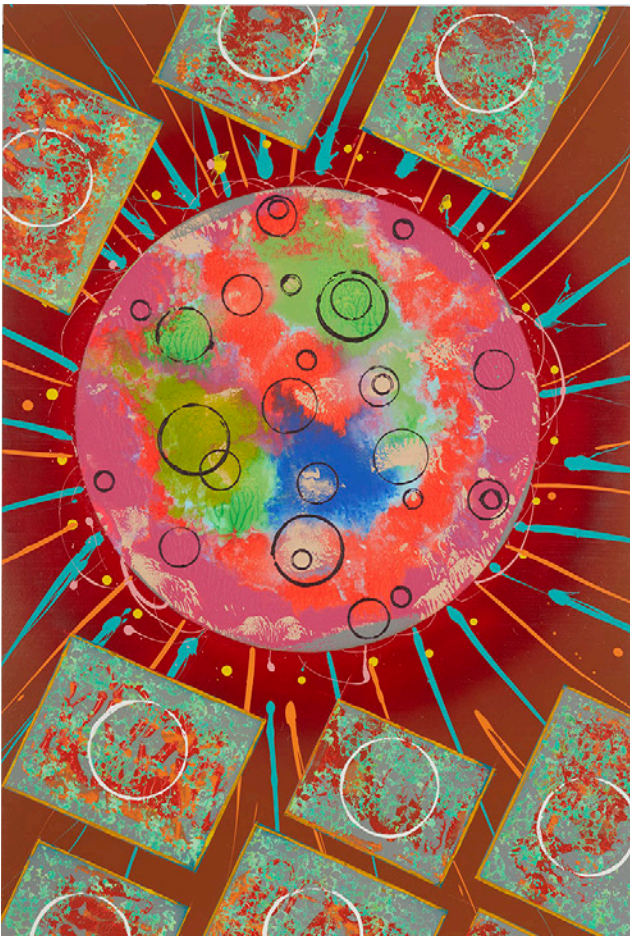
#338
Connective Tissue
2022
48 x 33 inches



#341
75x
2022
48 x 33 inches



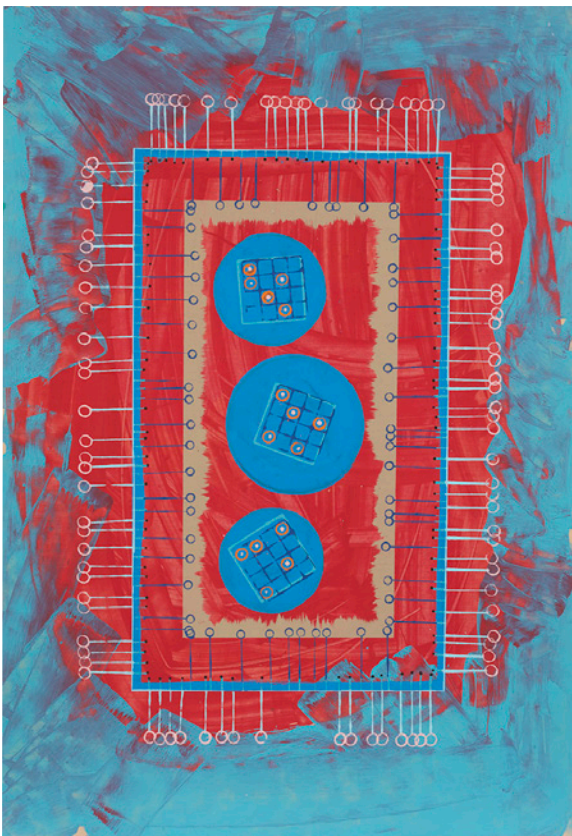
#344
The First Floor
2022
48 x 33 inches



#345
Safely Inside
2023
48 x 30 inches



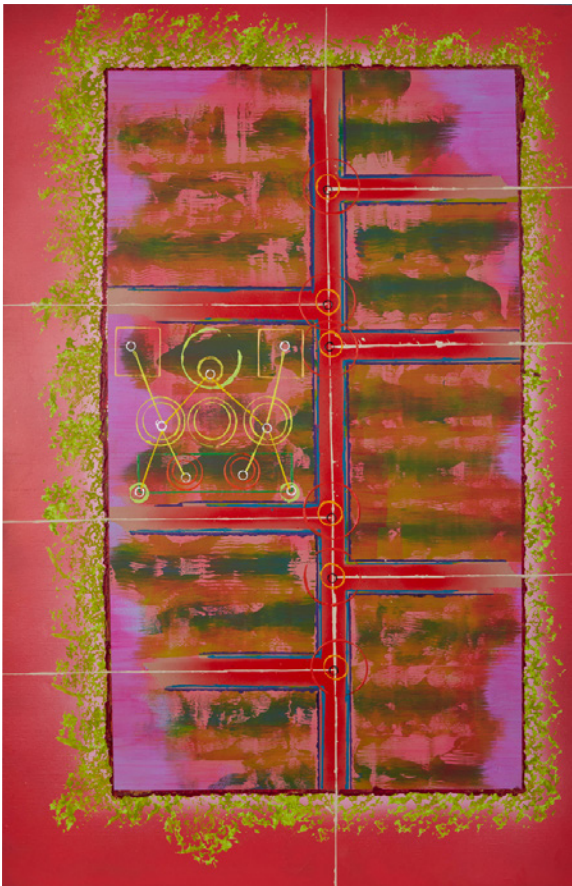
#346
40 Thoughts
2022
48 x 33 inches



#347
A Closer Look
2023
48 x 33 inches



#354
Triangle #10
2023
48 x 30 inches



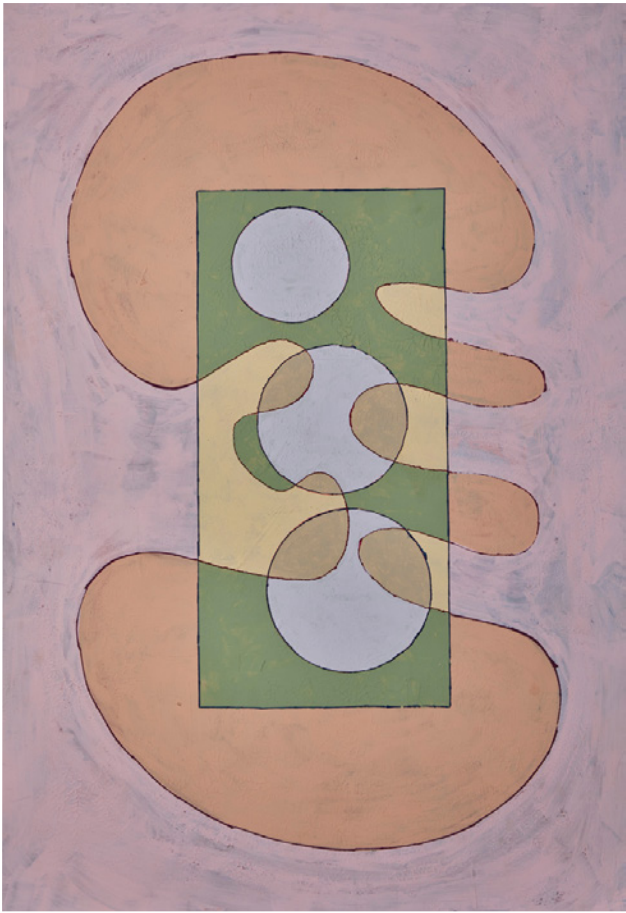
#355
Original Sample
2023
48 x 32 inches



#356
Close Scrutiny
2023
48 x 32 inches



#357
63 Cents
2022
48 x 33 inches



#358
Fully Encapsulated
2023
48 x 33 inches



#359
Steel Ripple
2023
48 x 33 inches



#361
The Sun the Moon and the Stars
2023
48 x 33 inches



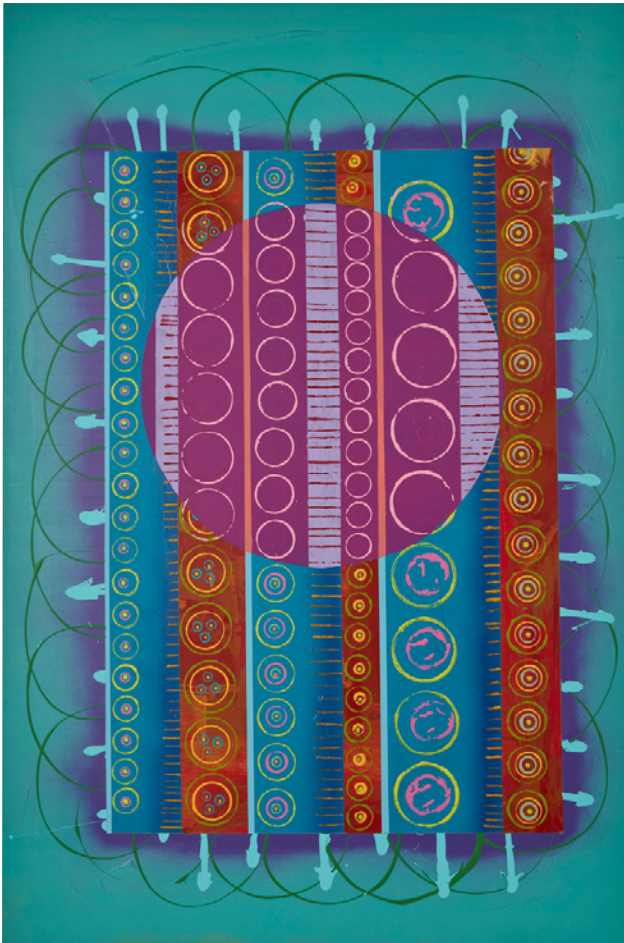
#362
Zygote
2021
30 x 48 inches



#364
Triangle #11
2023
48 x 32 inches



#365
Locked In
2023
48 x 32 inches



#366
Reactor Overload
2023
48 x 32 inches



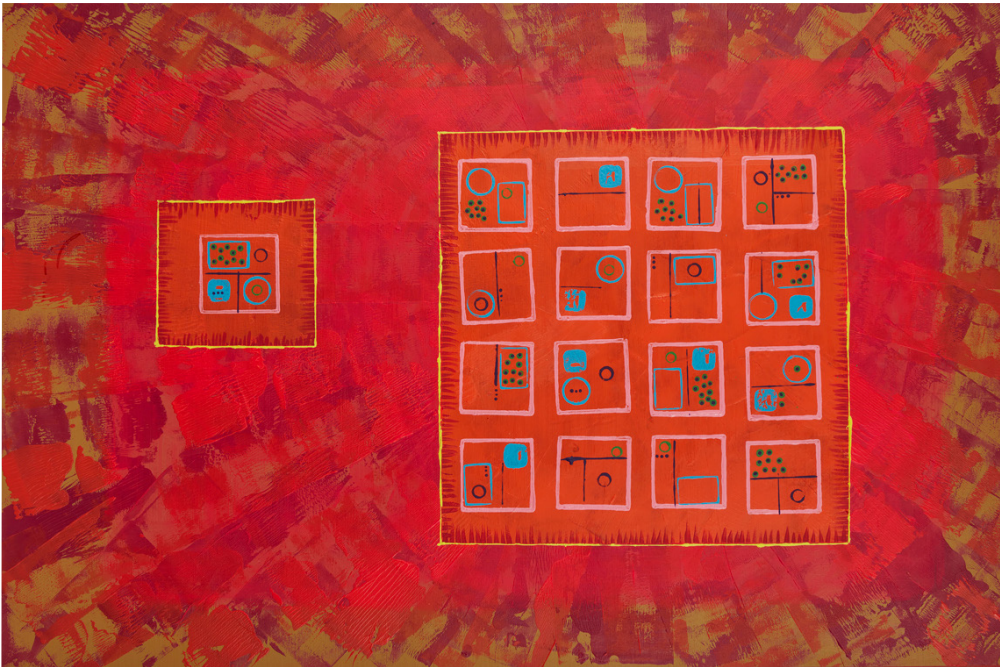
#367
Filtered Sunlight
2023
32 x 48 inches



#368
All Inclusive
2023
48 x 32 inches



#369
Fried Egg
2023
48 x 32 inches



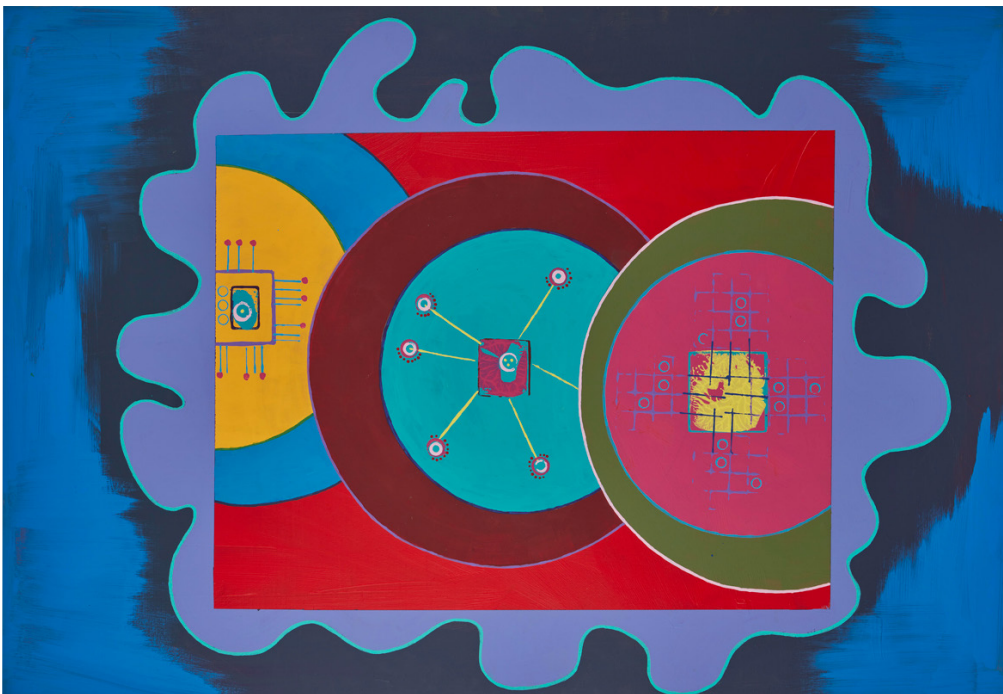
#370
Assembly Line
2023
32 x 48 inches



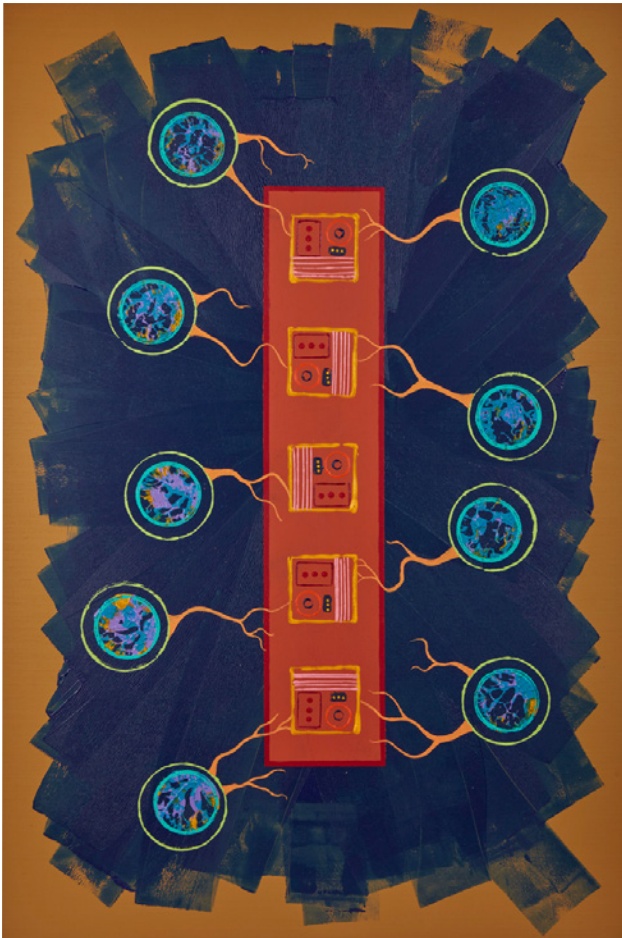
#371
Fault Line
2023
48 x 32 inches



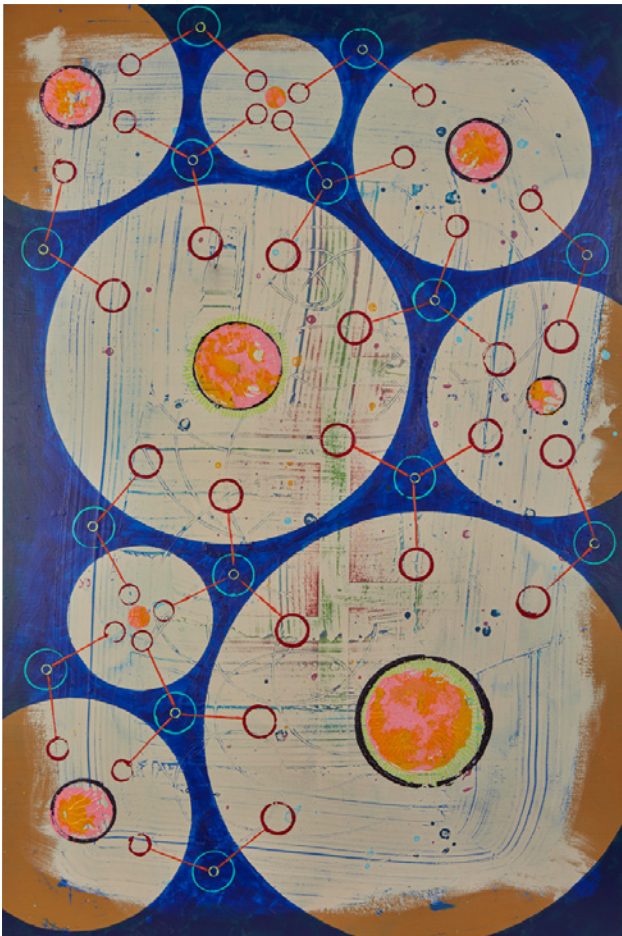
#372
Building Blocks
2023
48 x 32 inches



#374
First Contact
2023
32 x 48 inches



#376
Dead Battery
2023
48 x 32 inches



#377
Survey #1
2023
48 x 32 inches



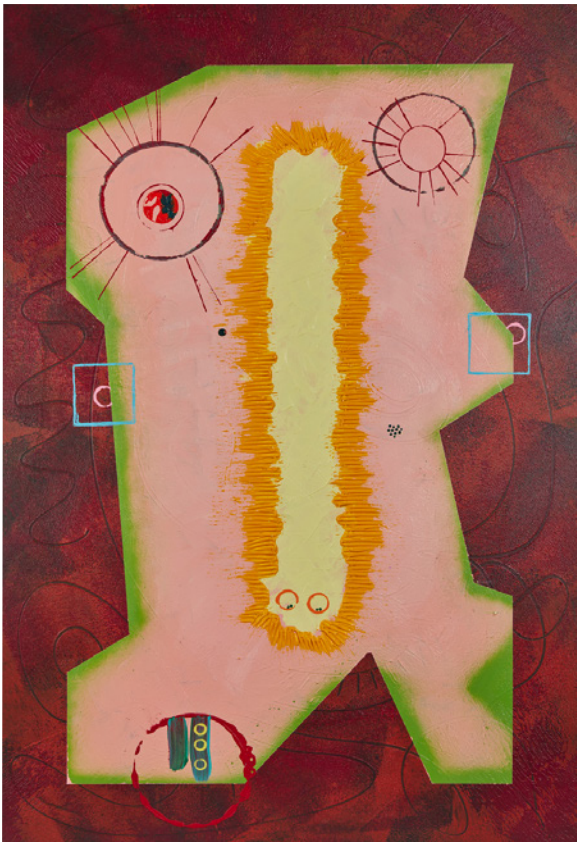
#378
Hurt Feelings
2023
48 x 32 inches



#379
Soft Boundaries
2023
39 x 24 inches



#380
Missing Pieces
2023
39 x 24 inches



#383
Reflection #2
2023
48 x 32 inches



#384
Ground Level
2023
48 x 32 inches

Steve Simpson

Commentary

Behind the public face of photographer Steve Simpson there had always been painter. Even when he produces playful photo-based compositions that variously incorporate rocks, tools, screws, wires, circuit boards, or the odd lemon slice, Simpson's painting output dominates. Having graduated from the University of Delaware in 1992, though never having taken a class in it, the artist found painting to be the best way to stay creative.

Beyond family and a close circle of friends, however, Steve Simpson, the painter, has remained in the shadows, unknown to the general public, at work perfecting his craft. Something important began to change five years ago. With more time to paint and a patient investigation into the possibilities now afforded, a confidence in his painterly vocabulary grew. Clearly a distinct Simpson style had evolved, and the artist was ready to extend his creative output to a wider audience.

The sense that Simpson's art is stepping out from a kind of artist laboratory is his 2018 acrylic and latex painting "Primordial Soup." Painted at the beginning of this artistic phase, its biomorphic forms exude sufficient dynamic charge to power one life form or another. If there is a message here, it might simply be that his "soup" is a personification of an unfolding creative potential.

The painter's 2022 "Reflection" work, while meditative, is no less dynamic. An undulating blue form seems locked into its yellow-orange ground, and undergoing a ceaseless seesaw between foreground and background. The shape holds its own, retaining its integrity, imparting a sense of wholeness. "Reflection" is a confident consolidation of Simpson's classic artist influences and interests. Whatever there might be of Miro, Picasso, or even Dali, has been made entirely the artist's own. At the painting's center is a molecular structure of three red atoms linked by lines and circled by a charged white ring, signifying an anatomical heart, perhaps. This might be read as one of the lifeforms that emerged from the "Primordial Soup" five years earlier.

A recent 2023 painting, "the sun and the moon and the stars" looks outward beyond our own galaxy, but retains a quality of the cellular and biological. There is, of course, nothing literal depicted here. Nevertheless, there is a form of implied space travel, one that oscillates between the micro and the macro. Something within us viewed microscopically might simultaneously pop into space at any time. Simpson's art is a work of the imagination, exploring color, form, and texture, and relishing in the play between these properties. In that regard, his work is titled reluctantly, and not intended to imprison a painting within an interpretative box.

A contrast to many contemporary artists, who follow closely the trends of the day, visiting the studios of their peers, attending their openings, and queuing up for the latest museum blockbuster, Simpson tries to isolate himself as much as possible. In the past fifteen years, he may have been to a gallery no more than three or four times. Not a fan of conceptual art or "messy" expressionism, he tends to favor the "classics," like Dali, Kandinsky, Van Gogh, Picasso, Mondrian, and Miro. Likewise, modernist architects like Frank Lloyd Wright, Mies van der Rohe, and Le Corbusier have informed his work. The incubation of these influences combined with his unique sensibility has imbued his oeuvre with a quiet certitude, providing an immunity from the fluctuating winds of fashion.

Simpson's philosophy of art is not unlike that of Henri Matisse, who in his 1908 "Notes from a Painter," put in words a no less succinct manifesto than his paintings had already demonstrated, "What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter, an art which could be for every mental worker, for the businessman as well as the man of letters, for example, a soothing, calming influence on the mind, something like a good armchair which provides relaxation from physical fatigue." Likewise, Simpson admits that "there is no overreaching political or social issue that my work addresses." Social commentary would only "complicate" his artwork, he says.

Steve Simpson

Biography

A tree that grew out of a seed planted with the help of Steve Simpson's mother, who enrolled her eleven-year-old in a summer art class at the Delaware Art Museum, has over the years grown into a forest of over 500 paintings. Already in high school, evidence of a budding visual intelligence, came in the form of a Delaware State prize for drafting. While Simpson would retain a lifelong interest in architecture, his professional career path, however, led to photography.

Feeding his compulsion for all things art would necessarily mean the prospect of having to feed his future family during these early years. Staring down the "starving artist" spectre may be as old as art itself. No better contemporary example of this path might be Andy Warhol, who rode the bus from provincial Pittsburgh to cosmopolitan New York City only to rise to the top as a commercial illustrator, before initially assuming the "poverty" of the fine artist. In retrospect, Simpson has no regrets on his career choice, since photography, out of the commercial applications of either graphic design or art direction seemed more "art oriented" to him.

Simpson feels "pretty lucky" to have had a 30-year career, having graduated from a school of photography, learned his craft as an employee of a studio, then built one of his own. Even a casual perusal of some his output as a commercial photographer conveys a disciplined mastery of the medium, precious capital that has quietly sifted to his fine art painting over the years. What seems pertinent in Simpson's case is this extended gestation or incubation of the artist's "classic" modern art influences and interests.

The artist's drive into the heart of the creative process has given his particular brand of abstraction a sense of the biomorphic molecular. He seems to ask, "If one can peer deep enough into the biological matter of our being, we may find answers to the riddle of life itself." It is here that we encounter the Simpson art paradox, the microscope is alternately a telescope. The view within expands outward to the view without, making his abstracted forms elusive to firm association - as much psychologically derived as materially. This playfully introspective aspect demands of the viewer an active participation in the art. If Simpson is loath to lay heavy social messaging into his art, he does present a gentle prod for the viewer to at least "know thyself."

For Simpson, the past five years has seen a dramatic growth in the maturity of his painting output, a consolidation of lessons learned, skills honed and sharpened. If the artist has found his painting craft to be the touchstone to his creative self, then this alone as message is vital enough to impart to his public. The 2018 painting "Primordial Soup" presents just one work with the evident joy that suffuses Simpson's painting output, one that's amply charged with "food for thought."

-Steve Rockwell

Steve Simpson

Artist's Statement

"Sometimes I feel like my work looks like macro photography," Simpson has stated. The artist is, of course, referring to the organic and biological associations that may be drawn from his painterly output. Since Simpson has had career as a professional photographer spanning three decades, it is not surprising that techniques such as close up zooming has impacted his approach to painting. This detailed attention to the mechanics of vision is as an important component of his painting as it is in photography.

To the extent that photographic and video images are important articles as testimonies to the truth of something in a court of law, Simpson's paintings are similarly eye-witness reports to intriguingly unspecified occurrences within a person's psyche. His unique modulation of painted forms are invitations to the viewer to solve the "cases" that he presents. Simpson's art has been fundamentally shaped more by the founders of modern art than what we might call the post modernists. He states, "I do really like artists like Salvador Dali, Kandinsky, Van Gogh, Picasso, Mondrian, Miro, and other "classic" abstract artists." He is not aware of any contemporary artists that share his unique vision of an art rooted in modernist abstraction, and in that respect his voice in the art world is truly an independent one.

The paintings "Steel Ripple" (2023) and "Zygote" (2021) may both be read as biomorphic in quality. With a closer reading, a viewer may be left with the quandary of deciding when something apparently organic may suddenly zoom out and appear as the satellite shot schematic of a vast urban design project. The past five years have been a most productive period for Simpson. With more time to paint, and a crystallization of lessons learned has occurred: "I've begun to have an even clearer message. I am comfortable working in and have settled into a style I like a lot."

Exhibition Fact Sheet

Steve Simpson

Paintings

Steve Simpson's drive into the heart of the creative process has given his particular brand of abstraction a sense of the biomorphic molecular. He seems to ask, "If one can peer deep enough into the biological matter of our being, we may find answers to the riddle of life itself." It is here that we encounter the Simpson art paradox, the microscope is alternately a telescope. The view within expands outward to the view without, making his abstracted forms elusive to firm association - as much psychologically derived as materially. This playfully introspective aspect demands of the viewer an active participation in the art. If Simpson is loath to lay heavy social messaging into his art, he does present a gentle prod for the viewer to at least "know thyself."

NUMBER OF OBJECTS:	40 paintings
TITLES, DATES, SIZES, MEDIUM:	Provided on PDF presentation
SPACE REQUIREMENTS:	Approximately 180-200 running feet
PARTICIPATION FEE:	Round-trip shipping, wall-to-wall insurance (50% of retail value), and color exhibition announcement card (with a \$200 credit from Katharine T. Carter & Associates.)
INSTALLATION:	Work will be sent ready to hang; standard 2D wall hanging apparatus required.
TRANSPORTATION:	The exhibiting institution will provide all transportation for the exhibition and cover all related costs. This will include full responsibility for delivery at the conclusion of the exhibition. Work must be fully insured during transport.
ANNOUNCEMENT CARDS:	Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card pending the terms from the <i>sample letter of confirmation</i> .
PRESS KIT:	All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates.
TERMS:	All publicity releases, invitations/announcements, catalog, exhibition brochure, and other printed materials concerning the exhibition shall carry the following information: "The exhibition was organized through Katharine T. Carter & Associates." Copies of any printed matter relating to the exhibition shall be sent to Katharine T. Carter & Associates at the close of the exhibition. The critics' essay may be quoted provided there is attribution.

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Exhibition Fact Sheet

Steve Simpson

(continued)

CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.

2. Security: Objects must be maintained in a fireproof building under 24-hour security.

3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.

4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.

5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

Contact and additional information:

Katharine T. Carter

Katharine T. Carter & Associates

P. O. Box 609, Kinderhook, NY 12106-0609

518-758-8130

fax 518-758-8133

ktc@kctassoc.com



For exhibition inquiries contact Katharine T. Carter & Associates

Email: ktc@ktcassoc.com

Phone: 518-758-8130

Fax: 518-758-8133

Mailing Address:

**Post Office Box 609
Kinderhook, NY 12106-0609**

Website: <http://www.ktcassoc.com>