



Phil Sims - Press Folder

1. Biography and Exhibitions
 - Solo-Exhibitions (Selection)
 - Group-Exhibitions (Selection)
 - Works in Museums and Public Collections (Selection)
2. Bibliography (Selection)
3. Press Releases

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BIOGRAPHY

- 1940 born in Richmond, California
- 1964-65 studies of Art at San Francisco Art Institute, San Francisco
- 1976 moves to New York
- works in Santa Fé, New Mexico for a year
- 2000 moves the studio to Pennsylvania

Phil Sims lives and works in Pennsylvania.

SOLO-EXHIBITIONS (SELECTION)

- 2009 “Phil Sims – Selected Works”, Galerie Rupert Walser, Munich
- 2008 “fire // light // color // matter - paintings and ceramics from 2008”,
Dinter Fine Art, New York
- “Color in my Mind“, Museum Pfalzgalerie Kaiserslautern (D)
- “New Acquisitions of monochrome Painting“, Museum am Ostwall, Dortmund
- 2006 “Emotion of Color“, Westfälisches Landesmuseum für Kunst und
Kulturgeschichte Münster, Münster (D)
- 2005 “The Complexity of Color“, Baukunst Galerie, Cologne
- “Emotion of Color“, Städtische Galerie im Lenbachhaus, Munich
- 2004 “Paintings and Tea Bowls form 2004“, Galerie Rupert Walser, Munich
- “fire/ light/ color/ matter: paintings and tea bowls from 2004“, Brian Gross
Fine Art, San Francisco
- 2003 “Summer Color“, Elisabeth Harris Gallery, New York
- “fire/ light/ color/ matter: paintings and tea bowls from 2003“, Charlotte
Jackson Fine Art, Santa Fé, New Mexico
- 2002 “The Presence of Color“, Baukunst Galerie, Cologne
- “The Cologne Painting (Pietà-Cycle)“, Kunstraum Fuhrwerkswaage, Cologne
- “The Stable Paintings“, Villa di Biumo, Varese (I)
- 2001 “Red Spectrum Paintings“, Kunstverein Grafschaft Bentheim, Neuenhaus (D)
- Galerie Krohn, Badenweiler (D)
- Brian Gross Fine Art, San Francisco
- 2000 Galerie Rupert Walser, Munich
- Stark Gallery, New York
- 1999 Charlotte Jackson Fine Art, Santa Fé, New Mexico
- 1998 Stark Gallery, New York
- 1997 Galerie Rupert Walser, Munich
- 1996 “Marienbad Paintings“, Kunstverein Freiburg, Freiburg (D)
- Galerij S65, Aalst (B)
- “The Stable Paintings“, Villa di Biumo, Varese (I)
- 1995 Ars Nova Galleri, Göteborg (S)

- Galerie Krohn, Badenweiler (D)
 “The Stable Paintings”, Crosby Street/Stark Gallery, New York
 1994 “Recent Paintings”, Stark Gallery, New York
 1993 “Umbrian Paintings”, Galerie Rupert Walser, Munich
 “Painting: Into Blue”, Artothek, Cologne
 “Umbrian Paintings”; Quaderni Perugini di Musica Contemporanea, Pieve
 Caina (I)
 1992 Galerie Krohn, Badenweiler (D)
 “Two Black Paintings”, Galerie Kunstraum Kassel (D)
 1991 Galerie Conrads, Neuss (D)
 “Malerei Pur”, Räume von Prima Kunst, Kiel (D)
 Galerie Rupert Walser, Munich
 1990 Julian Pretto Gallery, New York
 1988 “Now Color”, Genovese Gallery, Boston, Massachusetts
 1986 “Die Gegenwart der Farbe”, Kunsthalle Bielefeld, Bielefeld (D)
 “Drawings”, Kingsborough College Art Gallery, City University of New York
 “New Paintings”, Malmö Konsthall, Malmö (S)
 “Paintings 1979-1985”, Queens Museum, New York
 1984 Oscarsson-Hood Gallery, New York
 Galerie Nemo, Eckernförde (D)
 Galerie Rupert Walser, Munich
 1983 Oscarson-Hood Gallery, New York
 Bluxome Gallery, San Francisco
 1982 “Raum für Malerei”, Cologne
 Galerie Rupert Walser, Munich
 Galerie Nordenhake, Malmö (S)
 1980 Shirley Cerf Gallery, San Francisco
 1979 Casat Gallery, La Jolla, California
 1977 Casat Gallery, La Jolla, California
 1975 Wenger-Casat Gallery, La Jolla, California

GROUP-EXHIBITIONS (SELECTION)

- 2009 “Sammlung XXL”, Kunstraum Alexander Bürkle, Freiburg (D)
 2008 “Man leaving the Earth”, Kolumba – Art museum of the archbishopric of
 Cologne
 “USA”, Galerie Lindner, Vienna
 “Positionen reduzierter Malerei“, Sebastian Fath Contemporary, Mannheim
 2007-08 “The Panza Collection: An Experience of Color and Light“, Albright-Knox Art
 Gallery, Buffalo, NY
 2006-07 “All from America (Part one)“, Kunstraum Alexander Bürkle, Freiburg (D)
 2004 “Werke aus der Sammlung Rosskopf“, Kunstraum Alexander Bürkle,
 Freiburg (D)
 2003 “Seeing Red, Part II: Contemporary nonobjective painting“,
 Hunter-College at the Times Square, New York
 M.A.R.T., Rovereto (installation at the opening of the museum)



- 2001 "Le percezione dello spazio", Palazzo della Gran Guardia, Piazza Bra, Verona
"Radical Painting – Farbe beim Wort genommen", Villa Aichele/ Städtische Galerie, Lörrach (D)
- 2000 "Monochrome/Monochrome?", Florence Lynch Gallery, New York
"Bonn Paintings", Kunstmuseum Bonn
"Grau ist nicht Grau", Galerie Gisèle Linder, Basel
"More American Artists", Ausstellungsraum Harry Zellweger, Basel
"Die Farbe hat mich", Karl Ernst Osthaus-Museum, Hagen (D)
"Painting", Esso Gallery, New York
- 1999 "The Tao of Painting: Principles in Monochrome", McKinney Avenue Contemporary, Dallas
"Yellow: The First Color", Bedford Gallery, Walnut Creek, California
"Early Radical Painters", Charlotte Jackson Fine Art, Santa Fé, New Mexico
"Color-Based Painting: High Modernism", Patricia Sweetow Gallery, San Francisco
"Color-Based Painting: The Root of the Actual", Jan Maiden Fine Art, Columbus, Ohio
- 1998-03 "The Panza di Biumo Collection: Artists of the Eighties and Nineties" (5 paintings created for a room), The Museum of the Ducal Palace, Gubbio (I)
- 1998 Charlotte Jackson Fine Art, Santa Fé, New Mexico
Galerie Gisèle Linder, Basel
- 1997 "Color Painting", Howard Yezerski Gallery, Boston, Massachusetts
"Collection Panza di Biumo 1980-1990", Lionear, Palma de Mallorca
Galerie Gisèle Linder, Basel
- 1996 "N'oublions Pas le Blanc", Galerie Gisèle Linder, Basel
"Pittura Contemporanea in Galleria", Galleria Nazionale dell'Umbria, Perugia (I)
"La Collezione Panza di Biumo-artisti degli anni '80 e '90", Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Trento (I)
- 1995 "Color, Sign, System, Sensibility", Stark Gallery, New York
- 1994 "Esposizione Scelsi", Palazzo dei Priori, Quaderni Perugini di Musica Contemporana, Perugia (I)
Ars Nova Galleri, Göteborg (S)
- 1992 Galerie Conrads, Düsseldorf
- 1991 "Three Americans", Galerie Hans Hake, Wiesbaden
- 1990 Genove Gallery, Boston, Massachusetts
- 1988 "La Couleur Seule: L'Experience du Monochrome", Musée d'art Contemporain, Lyon (F)
"Black in the Light", Genoves Graphics, Boston, Massachusetts
- 1987 "Rigor", John Good Gallery, New York
"10 Jahre Kunst", Galerie Rupert Walser, Munich
- 1986 Spirit Tracks: Big Abstract Drawings, Pratt Manhattan Gallery, New York
- 1984 "Radical Painting", Williams College Museum of Art, Williamstown, Massachusetts
"Beauties & Beasts", Pratt Institute Gallery, New York
"Von der Ungleichheit des Ähnlichen in der Kunst", Studio F, Ulm (D)



- 1983 "New Abstraction", Milwaukee Art Museum, Milwaukee, Wisconsin
"New Work", Oscarson-Hood Gallery, New York
"Paint into Image", Max Hutchinson Gallery, New York
"New Abstraction", Sidney Janis Gallery, New York
"Bilder (Paintings of Seven Painters)", Galerie Rupert Walser, Munich
"Color Painting: Three New York Painters", Galerie Rupert Walser, Munich
"Von der Ungleichheit des Ähnlichen in der Kunst", Städtische Galerie, Lüdenscheid, Städtisches Museum, Gelsenkirchen, Kunstverein Unna (D)
"New York I Linköping", Ostergotlans Lansmuseum, Linköping (S)
"Installations", Directions on Broadway, New York
- 1982 "Unpunctuated", Grommet Gallery, New York
"Small Format", Bluxome Gallery, San Francisco
"Peintres Americains", Galerie Numaga, Auvernier (CH)
"Color: Four Painters", Oscarson-Hood Gallery, New York
"Color: Four Painters", Galerie Nordenhake, Malmö (S)
- 1981 "Painting: Seven New York Painters", Sarah Lawrence College Gallery, Bronxville, New York
"Ung Amerikansk Kunst Pa Toppen", Galerie Arnesen, Kopenhagen (DK)
- 1980 "Color Painting", Galerie Engstrom, Stockholm (S)
"Color Painting", Shirley Cerf Gallery, San Francisco
"Fundamental Color", Galerie Nordenhake, Malmö (S)
- 1978 "Black & White on Paper", Nobe Gallery, New York

WORKS IN MUSEUMS AND PUBLIC COLLECTIONS (SELECTION)

Kunstmuseum Bonn
Kolumba – Art museum of the archbishopric of Cologne
Karl Ernst Osthaus-Museum, Hagen (D)
Kunsthalle zu Kiel (D)
Roskopf Collection, Ege Kunst- und Kulturstiftung, Freiburg (D)
Collection Panza di Biumo, Varese (I)
Musée d'Art Contemporain, Lyon (F)
Malmö Konsthall, Malmö (S)
Collection of Julian Pretto, Wadsworth Atheneum Museum, Hartford, Connecticut
Scripps Institute, La Jolla, California
Albright-Knox Art Gallery, Buffalo, New York
University of Maine, Orono, Maine
Williams College Museum of Art; Williamstown, Massachusetts

BIBLIOGRAPHY (SELECTION)

- 2008 "Phil Sims. Color in my Mind", Cat.: Museum Pfalzgalerie Kaiserslautern, with texts by Britta E. **Buhlmann**, Annette **Reich** and Brigitte **Tietzel**.
- 2005 **Franz**, Erich: "Emotion of Color", **Friedel**, Helmut: "Ein Ort für Portraits der Farbe. Zur Ausstellung von Phil Sims im Lenbachhaus", in: *Phil Sims. Emotion of Color*, Cat.: Städtische Galerie im Lenbachhaus, Munich 2005; **Baker**, Kenneth: "Phil Sims' monochrome paintings, tea bowls", in: *San Francisco Chronicle*, January 2005.
- 2004 **Indyke**, Dottie: "Phil Sims", in: *Art News*, January 2004.
- 2001 **Berg**, Stephan: "Vom Da-sein der Bilder", in: Galerie Krohn (Ed.), *Phil Sims. Paintings*, Badenweiler 2001, S. 5-11.
- Bonetti**, David: "Phil Sims at Gross", in: *San Francisco Chronicle*, 29 March 2001.
- 2001 **Vetrocq**, Marcia E.: "Red Spectrum Paintings", **Weinstock**, Nino: "Auch das neue Millenium wird ein Millenium der Malerei", in: **Thiessen- Schneider**, Gudrun (Ed.): *Phil Sims. Red Spectrum*, Cat.: Kunstverein Grafschaft Bentheim e.V., Neuenhaus 2001, p. 7-15 and p. 31-38.
- Bonetti**, David: "Phil Sims at Gross", in: *San Francisco Chronicle*, 29 March 2001.
- 2000 **Benz**, Marion: "Grau ist nicht Grau", in: *Basler Zeitung*, 28 June 2000.
- Donadio**, Rachel: "Up at the Villa", in: *Artnews*, Summer 2000.
- Yau**, John: "Inflected Color. The paintings of Phil Sims", in: Charlotte Jackson Fine Art (Ed.): *Phil Sims. Paintings*, Santa Fé, New Mexico 2000, p. 5-37.
- 1999 **Quattro**, Joe: "New Mexiko Light Goes beyond Surface", in: *Santa Fé New Mexican*, 1 October 1999.
- Sullivan**, Craig: "Artist's Goal Is to Create 'Color Experience'", in: *Albuquerque Journal North*, 4 July 1999.
- Sullivan**, Craig: "Sims Works Offer One-on-One Experience", in: *Albuquerque Journal North*, 2 July 1999.

- Bonetti**, David: "Abstraction's Remarkable Return", in: *San Francisco Examiner*, 7 May 1999.
- Imdahl**, Georg: "Im Studiolo herrscht jetzt die Monochromie", in: *Frankfurter Allgemeine Zeitung*, 20 April 1999.
- 1998 **Johnson**, Ken: "Phil Sims", in: *The New York Times*, 24 April 1998.
- 1996 **Beil**, Ralf: "Chroma – Die Farben der Erinnerung"; **Beil**, Ralf und **Engler**, Martin: "Interview mit Phil Sims", New York, April 1996, **Engler**, Martin: "Farben malen", in: Kunstverein Freiburg e.V. (Ed.): *Phil Sims. Marienbad Paintings*, Cat.: Marienbad Freiburg, Freiburg 1996.
- Wei**, Lilly: "Phil Sims at the Crosby Street Project", in: *Art in America*, May 1996.
- 1995 **Karmel**, Pepe: "Color, Sign, System, Sensibility", 21 July 1995.
- 1994 **Böckemuhl**, Michael: "Quaderni Perugini di Musica Contemporanea. Nuove Prospettive per L'Osservazione Tra Immagine e Musica", in: Cat.: *Quaderni Perugini di Musica Contemporanea*, Perugia 1994.
- 1993 **Meyers**, Michele: "Notes on Pieve Caina", in: Galerie Rupert Walser (Ed.), *Phil Sims. Umbrian Paintings*, Munich 1993, without page reference.
- Stockebrand**, Marianne: "Farbe als Lebenselixir", in: *Kölner Stadt-Anzeiger*, 8 September 1993.
- 1992 **Hübl**, Michael: "Phil Sims, Two Black Paintings", in: *Kunstforum International*, Bd. 118/1992.
- 1991 **Paatz**, Jürgen: *Malerei Pur*, Cat.: Gesellschaft für akustische Lebenshilfe, Kiel 1991.
- 1988 **Raspail**, Thierry, in: *La Couleur Seule, L'Expérience du Monochrome*, Cat.: Musée d'Art Contemporain Lyon, Lyon 1988.

1986 **Westfall**, Stephen, in: *Phil Sims*, Cat.: Malmö Konsthall, Malmö 1986.

Franz, Erich: "Sinnliche Präsenz. Zur Malerei von Phil Sims", in: *Phil Sims, Die Gegenwart der Farbe*, Cat.: Kunsthalle Bielefeld, 1986.

1984 **Franz**, Erich: *Phil Sims*, Cat.: Galerie Nemo, Eckernförde 1984.

Wei, Lilly: *Radical Painting*, Cat.: Williams College Museum of Art, Williamstown, Massachusetts 1984.

1982 **Meyers**, Michele: "Color: Four Painters", in *Flash Art*, February 1982.

Schoenfeld, Ann: "Monochrome Met", in: *Arts Magazine*, March 1982.

Murphy, Jesse: *Color: Four Painters*, Cat.: Oscarsson Hood Gallery New York, New York/ Galerie Nordenhake, Malmö 1982.

1981 **Hafif**, Marcia: "Getting on with Painting", in: *Art in America*, April 1981.

1980 *Phil Sims. Color Painting*, Cat.: Shirley Cerf Gallery, San Francisco.

1979 **Sims**, Phil u.a.: "Monochrome in New York: Dialogue between Seven Artists", in: *Flash Art*, Nr. 92-93, October/ November 1979.



PRESS RELEASE: Phil Sims – The Complexity of Color 01/11/2005-31/01/2006

The Baukunst Galerie opens on Saturday, 29 October 2005 from 7.00 p.m. to 10 p.m., with an introduction by Dr. Martin Engler (curator, Kunstverein Hannover) an exhibition of the works by the American artist Phil Sims. It is already the second great solo-exhibition of Phil Sims in this gallery. In the exhibition a pointed selection of his recent monochrome paintings is presented. At the same time, from 22 October 2005 to 12 February 2006, the Städtische Galerie im Lenbachhaus in Munich shows another solo-exhibition entitled "Emotion of Color" with paintings the artist has created especially for these showrooms.

Phil Sims was born 1940 in Richmond, California (USA). From 1964 to 1965 he studied at San Francisco Art Institute. In 1977 he moved to New York until he changed residence again in 2001, when he spent a year in Santa Fé, New Mexico. After that he moved his studio to Pennsylvania, where he still lives and works. His paintings are in possession of international collections and museums and were already presented in several exhibitions in Europe and the United States: Besides the installation in the Kunstmuseum Bonn (2000), the Kunstverein Bentheim in Neuenhaus (2001) and the Kunstraum Fuhrwerkswaage in Cologne (2002) presented major solo-exhibitions of Phil Sims in Germany. After the Städtische Galerie im Lenbachhaus the Westfälisches Landesmuseum in Münster will be next to display his paintings in a great solo-exhibition in 2006. Inter alia Sims' works are part of the collections of the Erzbischöfliche Diözesanmuseum Köln, the Kunsthalle Kiel (D), the Musée d' Art Contemporain in Lyon (F), the Collections Panza di Biumo in Varese (I), the Scipps Institute in La Jolla (California, USA) and the Malmö Konsthall (S).

For the first time in 1984 in an exhibition of the Williams College of Art in Massachusetts eleven European and American painters were presented under the term „Radical Painting“. Phil Sims was among them. As well as Marcia Hafif and Joseph Marioni he provided his studio for their meetings. Characteristic for this group is the attempt to define a position between continuity and dissociation from the tradition of painting. The drive the painting received in the fifties and sixties by the New York School, especially by Barnett Newman, Mark Rothko and Clifford Still, is propelled by Phil Sims and the „Radical Painters“. Newman, Rothko and Still have covered the surface with color in such a way, that every point has the same importance for the painting as a whole. Color had priority.

Phil Sims inherits this *overall* and the priority of color and takes a step ahead by deciding to create a monochrome image area. The term 'monochrome' in reference to his paintings has to be merely used as differentiation from the *Colorfield-Painting* since Sims never separates a canvas into several colorfields. However, he does not use just a singular color either. Every painting consists of many layers of different colors with variable opacity. The additive construction of the constituent layers determines the visible spectrum of the color on the surface of the master screen: Some shades generate their effect as an almost invisible changing of tone and temperature, others so blatant that they withdraw from simple declaration as 'red', 'blue' or 'green'.

Sims paints his paintings as exact as possible in the height they will be seen in the end. The larger the image area, the more freehanded are his gestures of painting and the wider is the used brush. This way the artist gives consideration to the larger distance from which the spectator looks at the painting. Phil Sims applies the paint in short horizontal and vertical strokes on the rough surface of the canvas. Although his ductus leveled out during the years and the layers in some paintings are more transparent, it is never generating a smooth and even surface. The structure breaks up the characteristics of color and originates its complexity in all specifications. By enlargement of the surface it enables the light to pass through the layers from all directions to the canvas at the bottom where it is radiated back – giving the painting an intensive luminosity. This way the light is bounded to the color and emerges as a material substance. By the interaction of gesture, structure and light the paintings of Phil Sims make perception of color observably.

On Wednesday, the 16th of April 2008 from 6 p.m. to 8 p.m. the Baukunst Galerie opens a great solo-exhibition with works of the American Phil Sims introduced by Julia Höner, cultural scientist and curator. It is the artist's third exhibition at the gallery. Beside a well directed selection of current paintings from 2008 also ceramic objects of the "Tea Bowls"-series will be shown, which raise a dynamic esthetic exchange with the paintings. Parallel to this solo-show, from the 12th of April to the 13th of July 2008, the Museum Pfalzgalerie in Kaiserslautern will present the retrospective exhibition "Color in my Mind". The exhibited 164 works from different creative periods include not only paintings and Tea Bowls but also large sized ceramic sculptures.

Phil Sims was born in 1940 in Richmond, California (USA), where he first learned and taught ceramics before he studied painting at the San Francisco Art Institute from 1964 to 1965. In 1977 he moved to New York and became a charter member of the informal group of the "Radical Painters". After a one year working stay in Santa Fé (New Mexico) in 2001 he moved into his new studio in Pennsylvania, where he still lives and works today. His paintings have been acquired by international collections and museums and were already presented in several exhibitions in Europe and the USA: At last the Städtische Galerie im Lenbachhaus in Munich and the Westfälisches Landesmuseum in Münster showed an eminent solo-exhibition of his oeuvre in 2006. Until the 30st of March this year his paintings were also presented at the Museum am Ostwall in Dortmund. Amongst others and beside the already mentioned museums Sims' works are part of the collection of the Erzbischöfliches Diözesanmuseum in Cologne, the Kunsthalle Kiel, the Musée d'Art Contemporain in Lyon (F), the Collections Panza di Biumo in Varese (I), the Scripps Institute in La Jolla (Kalifornien, USA) and the Malmö Konsthall (S).

The outstanding quality of Phil Sims' paintings is due to the sensual, emotional experience of color. Thus he follows the tradition of the New York School from the 50s and 60s – painters as Rothko, Still and Newman. He adopts from them the primacy of color and the principle of the "allover". In contrast to the "Colorfield-Painting" he decides in favor of structuring a single color. Though his paintings can not be referred to as monochromes, but rather as 'portraits of color'. They are the result of a fine, scumbling apply of several, different layers of hues with a broaden soft brush, which leaves marks of the moving hand on the canvas. In the exhibited "Sea Paintings" (2008) this gestural structure is exceptional expressive. The nine paintings are the outcome of an intensive examination of the oil painting "Walchensee bei Mondschein" (1920) of Lovis Corinth, which belongs to the Pfalzgalerie Kaiserslautern. They are evidence of Phil Sims' characteristic profession to deal with the places of issue on the one hand and the tradition of painting on the other hand.

In his "Navigator Paintings" Phil Sims also models the accurate selection of the pigments and binding agents on Old Masters as Tizian, Rembrandt or Veronese. They enable him to apply the color in a way, which does not brake the light, but allows the permeation of the layers of hues. Thus the different gestular structured shades of the superposed layers establish a fusion, which defies any kind of prevalent conceptual classification of color. The exhibition title "The Interplay of Color" refers to this complex interaction of the different shades at the surface of the painting. The *single* color is the fruit of sensitive fathomed relations and evolves from the different angles and incidences of light a fascinating vitality. The simultaneity of the diverse, constantly changing perceptions creates an intense experience of color, which unfolds its presence.

The Tea Bowls embody with their dull, earthy coloring a counterpoint to the brighter paintings. Phil Sims fired the ceramics by an extensive, traditional technique in a Japanese cave kiln (Anagama) 5-6 days long up to 1400 °C. Since this kiln is solely fired by wood, the mergence of the clay and the flue dust generates a natural ash glaze. On closer inspection one can recognize remarkable parallels to the paintings: the ceramics also feature a multi layered opaque structure and a wide spectrum of gradated colors. They contain an actual volume, which corresponds with the depth of the first coat shining through the translucent layers of his paintings. In the visually stunning juxtaposition of the both groups of works the Tea Bowls loose the character of a functional object and at the same time the 'pictures' become objectified painting in the sense of painted color. They do not have color, they are color.