



Phil Sims - Press Folder

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"Color"
at the Baukunst Galerie
2. September to 5. November 2010

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 Biography

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PRESS RELEASE: Phil Sims - Color

01/09–05/11/10

On Wednesday the 1st of September 2010, from 6 p.m. to 8 p.m. the "Baukunst Galerie" will open a great solo-exhibition with works of the American artist Phil Sims. The introductory speech will be held by Dr. Roland Scotti, Curator of the Foundation Liner Appenzell, Switzerland. It is the artist's forth exhibition at the "Baukunst Galerie".

The exhibition will include a representative selection of "Studio Paintings", watercolours on maylar and "Tea Bowls". The "Tea Bowls" to be shown are in a special way connected to Phil Sims' manifold oeuvre. His watercolours on maylar are a recent development, which connect to his "Tea Bowls".

Phil Sims was born in 1940 in Richmond, California (USA), where he first became involved with and taught ceramics before studying painting at the San Francisco Art Institute from 1964 thru 1965. In 1977 he moved to New York and became a charter member of the informal group of the "Radical Painters". In 2000 he worked for one year in Santa Fé, New Mexico and in 2001 he moved into his new studio in Pennsylvania, where he still is living and working.

His paintings have been acquired by international collections and museums. They have already been presented in several exhibitions in Europe and the USA: The last eminent solo-exhibitions of his oeuvre were those in the Pfalzgalerie, Kaiserslautern, Germany in 2008 and at the Lenbachhaus in Munich in 2006. Until the 21st of June, 2010 his watercolours have been also shown in a group exhibition at the Museum Liner in Appenzell, Switzerland. Sims' works are also part of the collection of the Erzbischöfliches Diözesanmuseum in Cologne, the Kunsthalle Kiel, the Musée d'Art Contemporain in Lyon, the Collections Panza di Biumo in Varese, the Scripps Institute in La Jolla, California, the Malmö Konsthall and the Kunstmuseum Bonn.

Phil Sims building on the tradition of the American abstract expressionism especially the painting of Mark Rothko, Clifford Still, Barnett Newman. Building on the work of his predecessors and the principle of the all-over-painting, the focus is on colour and light as the chief motive.

Since the early 1980s Phil Sims is internationally well known and belongs to the protagonists of so called "radical painting".

Sims invites us to accept each piece as a colored matter on a surface in its elementary nature and its beauty. He works in many layers of color to finish a painting, after having applied one layer he confronts the work of the previous day to understand the nature of the next color to be applied. Until working through many layers, he achieves an image of light and color.

He composes his paintings in layers of color and some of the colour coats only approach the pictures' edge without really reaching them. Thus they show the other colour layers. The different gestural structured shades are made by mixing sand into the acrylic. The eye can notice these subtle movements, but the movements create a material and tactile structure, which turns the painting into an object. So the observer can experience the color itself. The optical energy turns the painting in its minimal appearance into a maximal effect. His studio paintings could be seen as an homage to Georges Braque. Phil Sims has long been interested in Braque's unique way of understanding surfaces and colors.

Phil Sims' main issue is the beauty of simplicity, which he expresses not only in his paintings, but also in his "Tea Bowls". The "Tea Bowls" refer to the modesty of traditional Japanese tea ceremony. They are quite different from Western conceptions of beauty. In Zen Buddhism, beauty is derived from what nature shows us. Phil Sims' aesthetics are influenced by those Zen conceptions of beauty and simplicity.

The "Tea Bowls" were extensively fired in an adaption of a, traditional japanese cave kiln up to 1400° C, that is very close to the temperature where everything transforms, to become a creative interaction of the elements water, earth and fire. We can see this interaction also in his watercolors which are closely connected to the "Tea Bowls". They are made in the same way of creating a "Tea Bowl" which are thrown in three moves on a wheel. The watercolors are painted in series of circular moves. All art works have the fractured surface, the movement of the shape and the subject of the color whose union gives raise in common. Phil Sims' works speak in a subtle way of a strong language which has a meditative and calm vibrancy despite a bold and lively appearance.



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
- "New Acquisitions of monochrome Painting", Museum am Ostwall, Dortmund
- 2006 "Emotion of Color", Westfälisches Landesmuseum für Kunst und
Kulturgeschichte Münster, Münster
- 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
- 2001 "Red Spectrum Paintings", Kunstverein Grafschaft Bentheim, Neuenhaus
- Galerie Krohn, Badenweiler
- 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
Galerij S65, Aalst
- 1995 "The Stable Paintings", Villa di Biumo, Varese
Ars Nova Galleri, Göteborg
Galerie Krohn, Badenweiler
- 1994 "The Stable Paintings", Crosby Street/Stark Gallery, New York
"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
- 1992 Galerie Krohn, Badenweiler
"Two Black Paintings", Galerie Kunstraum Kassel
- 1991 Galerie Conrads, Neuss
"Malerei Pur", Räume von Prima Kunst, Kiel
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
"Drawings", Kingsborough College Art Gallery, City University of New York
"New Paintings", Malmö Konsthall, Malmö
"Paintings 1979-1985", Queens Museum, New York
- 1984 Oscarsson-Hood Gallery, New York
Galerie Nemo, Eckernförde
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
- 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)

- 2010 "Colour/Water", Museum Liner, Appenzell
- 2009 "Sammlung XXL", Kunstraum Alexander Bürkle, Freiburg
- 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, New York
- 2006-07 "All from America (Part one)", Kunstraum Alexander Bürkle, Freiburg
- 2004 "Werke aus der Sammlung Rosskopf", Kunstraum Alexander Bürkle, Freiburg
- 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
"Monochrome/Monochrome?", Florence Lynch Gallery, New York
- 2000 "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
"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
- 1998 Charlotte Jackson Fine Art, Santa Fé, New Mexico
Galerie Gisèle Linder, Basel
"Color Painting", Howard Yezerski Gallery, Boston, Massachusetts
- 1997 "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
"La Collezione Panza di Biumo-artisti degli anni '80 e '90", Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Trento
- 1995 "Color, Sign, System, Sensibility", Stark Gallery, New York
- 1994 "Esposizione Scelsi", Palazzo dei Priori, Quaderni Perugini di Musica Contemporana, Perugia
Ars Nova Galleri, Göteborg
- 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
- "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
- "New Abstraction", Milwaukee Art Museum, Milwaukee, Wisconsin
- 1983 "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
- "New York I Linköping", Ostergotlans Lansmuseum, Linköping
- "Installations", Directions on Broadway, New York
- 1982 "Unpunctuated", Grommet Gallery, New York
- "Small Format", Bluxome Gallery, San Francisco
- "Peintres Americains", Galerie Numaga, Auvernier
- "Color: Four Painters", Oscarson-Hood Gallery, New York
- "Color: Four Painters", Galerie Nordenhake, Malmö
- 1981 "Painting: Seven New York Painters", Sarah Lawrence College Gallery, Bronxville, New York
- "Ung Amerikansk Kunst Pa Toppen", Galerie Arnesen, Kopenhagen
- 1980 "Color Painting", Galerie Engstrom, Stockholm
- "Color Painting", Shirley Cerf Gallery, San Francisco
- "Fundamental Color", Galerie Nordenhake, Malmö
- 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
Kunsthalle zu Kiel
Roskopf Collection, Ege Kunst- und Kulturstiftung, Freiburg
Collection Panza di Biumo, Varese
Musée d'Art Contemporain, Lyon (F)
Malmö Konsthall, Malmö

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

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- 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.
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- 1999 **Quattro**, Joe: "New Mexiko Light Goes beyond Surface", in: *Santa Fé New Mexican*, 1 October 1999.
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- Sullivan**, Craig: "Sims Works Offer One-on-One Experience", in: *Albuquerque Journal North*, 2 July 1999.
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- 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.



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- 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.
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- 1982 **Meyers**, Michele: "Color: Four Painters", in *Flash Art*, February 1982.
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- 1980 *Phil Sims. Color Painting*, Cat.: Shirley Cerf Gallery, San Francisco.



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