

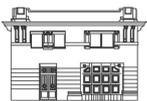
CODICI

DAVID SIMPSON - ROMAN MARBLES

CURATED BY MARCO MENEGUZZO



David Simpson - Interference Paintings 40x40 cm - Roman architrave II century d.C.



**STUDIO
LA CITTÀ**

The paintings of **David Simpson**, the American artist internationally known for his monochromes, will be compared with the power of **ancient sculptural pieces from the Roman era, in the exhibition CODICI, which will open Saturday, October 9th in Verona at Studio la Città**. Thanks to the kind loan of collectors Cristina and Pino Bianco, the gallery will host for the first time a displacing exhibition for the visitor used to the “cathedral” of contemporary art at Studio la Città. A female sculptural figure, an Ostiense capital, an Amazonomachy and three architraves, all dating between the first and second century AD will be exhibited in the gallery together with the interference paintings of Simpson.

The idea is to investigate the concept of Beauty transversally, through the fruitful dialogue that can arise between ancient and contemporary. The pieces exhibited, almost opposite in their diversity, are united by the “code” in which they were made and hence the title of the exhibition **curated by Marco Meneguzzo**.

OPENING

9 OCTOBER 2021, 11AM (RSVP ONLY)

EXHIBITION PERIOD

11 OCTOBER – 27 NOVEMBER 2021

OPENING HOURS

MONDAY 14 - 18

TUESDAY / FRIDAY 9 - 13 AND 14 - 18

SATURDAY 9 - 13

ACCESSO TO THE EXHIBITION AND GUIDED

TOURS BY APPOINTMENT ONLY

GREEN PASS MANDATORY

VENUE

STUDIO LA CITTÀ, LUNGADIGE

GALTAROSSA 21, 37133 VERONA

Both the acrylic paint with interference properties and kinetic reflections that Simpson uses and the skilfully chiselled ancient sculptures reveal a common system of signs and significance. It seems that almost a sort of cipher was used in their creation, to be coded according to the historical period of when they were made.

In this context, the compulsion to repeat, typical of the Roman stonemasons, is visible in the meticulous inlays of the low-reliefs and in the drapery that embellishes the elegant female sculpture, as well as the detailed acanthus leaves of the capital. Like the repeated gesture of the unknown ancient Roman lapidaries represented a code to create universally recognized signs and symbols, as well as the codes of painting and in particular, those used by Simpson, reveal its infinite possibilities. The Roman marbles of exquisite craftsmanship have been the subject of study by the famous **historian of archaeology Antonio Giuliano**, who has produced an essay on them available in the exhibition.

David Simpson's paintings are an emblem of lightness and light canvases of an abstract beauty able to enthral whoever stands in front of them. Simpson uses a special layered technique with acrylic paint that has interference properties. The paint is composed of titanium dioxide electronically coated with mica particles. He also mixes black acrylic with interference pigments to intensify the colour. After having spread conventional paint to create a coloured background, he applies numerous layers of interference pigments with an instrument similar to a large spatula. Gestures and repetition are also the codes in which the artist achieves the objective of beauty and meaning intended to give to the work.

The result of such a laborious process is that the paint creates optical effects similar to those of iridescence. When you look at the painting from one angle, you receive one set of colour sensations. When you shift your position, you get another. As you move back and forth in front of the canvas – and the paintings make you want to do so – the experience changes. The change of light also dramatically affects the optical experience, and the play of light across the canvas surface is subtly kinetic. The colour of Simpson's works is therefore impossible to reproduce and thus what we feel in front of them is the main experience of the 21st century: indeterminacy.

Many of the canvases on display will come specifically from Berkeley, California and some absolutely new works made during the last year will be placed alongside the more traditional monochromes. They are works of small dimensions (20,5 x 23 cm) where iridescent flowers emerge from a completely black background.

DAVID SIMPSON

Born in Pasadena, U.S.A. in 1928. He lives and works in Berkeley, California.

Simpson is one of the most important living artists of the Post Painterly movement, which he helped to found with Ellsworth Kelly and Kenneth Noland in the late 1950s.

Today his works are preserved in the important collections of the MOMA in New York, of the Smithsonian American Museum of Washington, D.C., the Philadelphia Museum of Art and the Phoenix Art Museum, amongst others. In Italy, he has collaborated with Studio la Città, who represents him since 1996 and his paintings, much loved by Giuseppe Panza di Biumo are preserved in the splendid setting of Villa Panza in Varese

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For further information and images, contact:

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