

BURNT DOOR WITH COLUMN

SIMON EDMONDSON



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Burnt Door with Column 2011
Oil on paper 122 x 98 cm



Simon Edmondson's work is enriched by tapping into the collective memory of recent historical events which have changed our perception of life and art. The repetition of human tension studied as a constant and sometimes tragic truth amongst which we adapt to live.

This exhibition shares the title BURNT DOOR WITH COLUMN with a recent work likewise named. The white column shoulders up to the blackened door and from this union emerges an image, which to quote Andrew Lambirth contrasts: *"..two underlying themes, which might also be seen in formal painterly terms: harmony and disruption. These are the poles of his art, around which his imagery forms and reforms."*

Perplexing or disturbing atmospheres are revealed in light filled rooms, where luminosity is all enveloping. A dispassionate or perhaps healing light? Figures are also immersed in contrasts of light, and dwell in some hectic state which is intended to defy a narrative explanation. From clues like BEDHEAD or LONG HAIR we divine sexual or nocturnal unease, which is given life by the tense and taut compositions.

This recent series of amalgamated or partial figure paintings (2010-11) proves to be an attempt to isolate an essentially human and personal level, and which also might suggest the desire for an enhanced awareness of reality by side-stepping the patterns and images of daily life. GREY COCOON for example dispenses almost entirely, with references to a recognizable surroundings.

These paintings reveal themselves gradually and their contemplation reinforces Norbert Lynton's lines written in 1996:

Edmondson's physically coherent images re-assert something easily lost sight of amid the technical restlessness of recent and contemporary art that painting is an immensely powerful, infinitely adaptable medium, capable of intense communication precisely when it confines itself to one material dimension and thus addresses itself to our capacity for empathetic understanding on a particular level of experience.

Long Hair 2011
Oil on paper 122 x 98 cm



Art Class 2011
Oil on Paper 152 x 122 cm



Overleaf. Grey Cocoon No.2 Oil on paper 122 x 152 cm



Bed Head 2011
Oil on paper 152 x 122 cm





Empty Altarpiece 2010
Oil on paper 76,5 x 58 cm

Recinto 2011
Oil on paper 152 x 122 cm



Iron Steps 2011
Oil on paper 122 x 82 cm



Simon Edmondson was born in 1955 in London. In 1978 he completed his artistic training with a Master's Degree at Chelsea School of Art, as did many other notable artists of his generation. At Chelsea his teachers included Anthony Whishaw, Ken Kiff, Lawrence Gowing, and Victor Willing.

In the same year he won a scholarship to go to Syracuse University, New York, where visiting artists and critics with whom he had contact included Anthony Caro, Helen Frankenthaler, Kenneth Noland and Clement Greenberg. Before returning to England in 1980 Edmondson spent time in New York City where he became friends with many young artists and familiar with the art scene there.

After returning to London he began to work with the recently opened Nicola Jacob's Gallery and exhibited between 1981 and 1991 with this influential art dealer. During this period he established contacts in Berlin, Zurich, New York and Los Angeles with many one-man shows including Michael Haas, Berlin (1986), and David Beitzel, New York (1989, 1991).

In 1991 he moved to Madrid where he now lives and works. He had his first major public space exhibition at the Deutsche Bank, Madrid in 1998 (Selected Works 1987-1998). In 2009-10 he had a second important public space exhibition in Austria at the Stadtgalerie Klagenfurt (Selected Works 1986-2009).



Salida 2011
Oil on paper 152 x 122 cm



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