



Simon Gaon

Simon Gaon

Galerie Rose
Hamburg 2008

Werner Koch

Simon Gaon



A Bug's Life
1999, Öl/Lwd, 61 x 91 cm
oil/canvas, 24 x 36 inches

Wahrnehmung – nach Grimm ist sie „die unmittelbare auffassung eines gegebenen im bewusstsein, sei es nun, dasz uns etwas von auszen gegeben sei, wo die wahrnehmung durch den äuszern sinn bewirkt wird (...), oder dasz uns etwas von innen gegeben sei, wo die wahrnehmung durch den innern sinn geschieht (...)“. Sie war und ist ein wichtiger Schlüssel für den Zutritt zur Bilderwelt von Simon Gaon, einer Bildwelt, die tief in der europäischen Kunstgeschichte verwurzelt ist. Er fordert bei der Be-

trachtung geradezu diese konzentrierte Bereitschaft, sich persönlich dieser äußeren und inneren Wahrnehmung auszusetzen.

Sicher bieten die prägenden Einflüsse, die Simon Gaon selbst mit Namen wie Tizian, van Gogh und Soutine, um nur einige zu nennen, verbindet, die Möglichkeit, mit „Bekanntem“ auf seine Bilder zuzugehen, aber man würde sich dem ganz persönlichen Bilderlebnis verschließen, wenn es dabei bliebe. Barbara Hollister hat diese Grenzüberschreitung der Wahrneh-

mung, die Simon Gaon vom Betrachter fordert, und die er selbst immer wieder aufs Neue sucht und findet, treffend beschrieben: „it is a spiritual quest to break down the boundaries between outer forms and inner reality, between things seen and felt“. Gelingt dieser Schritt, kann es der Zutritt zu einer ganz eigenen Erfahrung, auf jeden Fall aber zur ganz persönlichen Bildwelt des New Yorker Malers Simon Gaon sein. Mag der Vergleich geradezu dem der Geschichten und Bilder der Märchenwelt unserer Kindheit ähneln, so dokumentiert er auf jeden Fall, daß die reine Ablesbarkeit der äußeren Formen der expressiven Bildthemen für das Verständnis – für den Genuß – nicht ausreichend ist. Man muß sich auf die Bilder von Simon Gaon einlassen.

Bereits die starke Pastosität und der dickschichtige Farbauftrag provozieren. Simon Gaon läßt seine Bilder aus dem rohen Pinselstrich entstehen, und so ist Farbe ganz Form aber auch ganz Gefühl. Die Bildserien einzelner Themenschwerpunkte aus der Lebenswelt des Malers, wie der Times Square, die Subway und die Brücken New Yorks und ganz besonders die portraithaften Menschenbilder seiner Umgebung bieten die Möglichkeit, gleich dem Standbild eines Films, sich von der Vielfalt und Ausdrucksstärke dieser Bilderwelt faszinieren zu lassen. Es bietet dem Betrachter geradezu an, sich seiner Wahrnehmung und seinen vielfältigen Eindrücken anzuschließen und so die ganz private Leidenschaft seiner Malerei zu erleben. Es geht ihm dabei aber nicht um die Verschlüsselung seiner Bildthemen wie im „verrätselten Realismus“ eines Neo Rauch, sondern um die Spurensuche seiner inneren Bilder, die im

Abbilden des Sujets die Immanenz der Wahrheit „enträtselt“.

Diese scheinbare Realität des Sichtbaren äußert sich bei Simon Gaon einerseits in furiosem Gewitter schreiender Farben, einer fast unbekümmerten, lauten Heiterkeit eines Times Square, die abgelöst wird von den düsteren, nahezu bedrohlichen Andeutungen der Nachtbilder und nächtlichen Seestücke. Alle Sinne sind aktiviert und freigelassen.

Wenn er in den tiefen Bauch der Nachtwelt „eintaucht“, löst er sich von der Erdschwere, um sich mit aller Klarheit auf das Geheimnis des Dunklen einzulassen, um mit ungebrochenem Enthusiasmus alles zu seinem Erleben zu machen und ihm so die Tiefe der Wahrnehmung abzurufen.

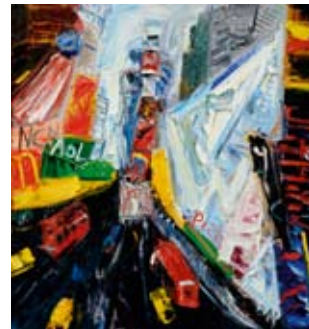
Simon Gaons Malerei ist Selbstvergewisserung. Im Erkennen der Natur, der Melancholie, der Trauer ohne Grund, der dargestellten Menschen, liegt seine Selbsterkenntnis. So wie Wittgenstein sagt: „Stil ist nicht der Ausdruck dessen, was einer meint, sondern die Gestaltung dessen, was einer ist“.

Die Realisierung seines Wesens in der Malerei ist für ihn das Bewußtsein seiner Selbsterkenntnis. Er hat dabei keine Wahlfreiheit.

Seine Malerei hat sich inzwischen von den Bedeutungen gelöst, dem reinen Lebensgefühl des Autors, und zeigt sich so in ihrer möglichen „Schönheit“, die nicht der Absicht raffinierter Formen unterliegt, sondern dem tiefen Wissen ihrer Existenz, die in allen Dingen ruht. Es sind daher in jedem Sinne „Existenzbilder“.

Nietzsche meint: „Auch der Mutigste von uns hat nur selten den Mut zu dem, was er eigentlich weiß“.

Simon Gaon malt, was er weiß.



Times Square, July 4th
1999, Öl/Lwd, 137 x 127 cm
oil/canvas, 54 x 50 inches



Small Disney
1999, Öl/Lwd, 23 x 30 cm
oil/canvas, 9 x 12 inches



Flat Iron Building
2007, Öl/Lwd, 28 x 35 cm
oil/canvas, 11 x 14 inches



Ships unloading
2007, Öl/Lwd, 28 x 36 cm
oil/canvas, 11 x 14 inches



N.Y. Subway
2006, Öl/Lwd, 28 x 36 cm
oil/canvas, 11 x 14 inches



View From Paris Bridge
2005, Öl/Lwd, 28 x 36 cm
oil/canvas, 11 x 14 inches



Church in Auvers-sur-Oise
(van Gogh's church)
2005, Öl/Lwd, 61 x 51 cm
oil/canvas, 24 x 20 inches



Fields In Auvers-sur Oise
2005, Öl/Lwd, 30 x 41 cm
oil/canvas, 12 x 16 inches



Church Saint-Germain-des Prés
2005, Öl/Lwd, 91 x 61 cm
oil/canvas, 36 x 24 inches

Simon Gaon

Roots and History

My teacher, Arthur Bressler, who won the MacDowell Grant in 1953 (as I did in 1966) was a lover of van Gogh and the Expressionists. When I was 14 he showed me the Fauve paintings of Derain and Vlaminck, as well as the works of Soutine, Koschka, Corinth, and van Gogh, and I found myself through the work of these painters. My basic philosophy of painting came about as a result of my natural temperament and sensibility, rather than by an intellectual choice or a philosophical awareness.

It was always my nature to immerse myself physically in my art. I love paint, vitality, and movement. I find that pigment is a perfect substance for reinventing nature in a personal way; the paint and one's own emotions can mix together to recreate a reality. I attempt to filter this through my eyes, and I hope that whatever poetry dwells in me is reflected in the painting. The thing that I like best about action painting is the sense of abandonment. The use of surface and texture is not uniquely the domain of action painters, and so I attempt to paint nature with the same kind of abandonment and freedom, allowing the subconscious to help form the painting. I like to take risks and do the editing afterwards.

I have a sense of liberty painting when I paint inside. It allows me to focus on painting and less on subject, which can be confining. In the studio I can reinvent and create my own dynamics. However, life still remains my source, and I am compelled to paint outdoors every so often in order to recharge my batteries. I get stimulated from the tension of being outside. There is so much life to draw from. It keeps me from becoming stale or too repetitive.

Simon Gaon

Times Square

For me Times Square and Coney Island are closely connected. I can't look at Times Square without being immediately reminded of my childhood love for Coney Island. Even the new Times Square with Disney and Loony Toons reminds me of some kind of neon fun house and the carnival atmosphere of amusement parks, bright lights, and fast food. In the old days it was even more obvious, with Times Square's huge Nathan's hot dog stand, the freak show, and the huge 75 year old steel scaffolding, dating back to World War I, holding up ancient signs. With some imagination, it could become the scaffolding of the Cyclone.

I was out for a sense of freedom and abandonment: to bend the buildings and swerve the curves as on a roller coaster. It was one of the few places in New York where you could paint the city very much like a bouquet of flowers: explosions of pure color. In this particular series, more than ever before, I indulged myself in the sensuousness of the paint with a kind of abandonment. I concerned myself more with the painterly interpretation, breaking whatever rules are necessary in order to sculpt my painting into a living experience, and I attempted to make the life of the paint at least as exciting as the subject itself.

I like to work in a series, and I like to make a series last as long as I can because it allows for a continual learning process in which accidents become part of your repertoire. Arriving at the composition is the most difficult part of painting. I find that exploring the variations on a theme allows me to paint with more feeling.

Yet when you try to repeat the performance based on what you believe to be your repertoire, you end up with a totally different experience which leads to a whole new series. So one painting can become ten, and ten can become twenty.

Lawrence Campbell once told me that he thought that I use subject as an arena in which to express my emotions. This series exemplifies that statement. I think Times Square is a natural subject for me. Its chaos and confusion lends itself to the movement and rhythms that violence that live in me. It lends itself help me express the vitality and to freedom of color, energy, and suggestion -- a banquet of the senses an orgy of primary colors. One can use color in its pure form without having to invent. I love black as a color and the strong contrast of bright against dark. There is no place in the world where one can find these contrasts so dramatically as Times Square.



Woman In Paris Café
2006, Öl/Lwd, 51 x 41 cm
oil/canvas, 20 x 16 inches



42nd Street
2006, Öl/Lwd, 61 x 91 cm
oil/canvas, 24 x 36 inches



Times Square II
2006, Öl/Lwd, 61 x 76 cm
oil/canvas, 24 x 30 inches



Yellow Ferry Boat
2005, Öl/Lwd, 30 x 41 cm
oil/canvas, 12 x 16 inches



Subway Station
2006, Öl/Lwd, 41 x 56 cm
oil/canvas, 16 x 22 inches



Black Times Square. 1999, Öl auf Leinwand, 46 x 61 cm/oil on canvas, 18 x 24 inches



Times Square III. 2006, Öl auf Leinwand, 76 x 56 cm/oil on canvas, 30 x 22 inches



42nd Street In The Rain I. 2006, Öl auf Leinwand, 61 x 91 cm/oil on canvas, 24 x 36 inches



42nd Street In The Rain II. 2006, Öl auf Leinwand, 61 x 91 cm/oil on canvas, 24 x 36 inches



East River I. 2007, Öl auf Leinwand, 51 x 61 cm/oil on canvas 20 x 24 inches



East River II. 2007, Öl auf Leinwand, 61 x 91 cm/oil on canvas, 24 x 36 inches

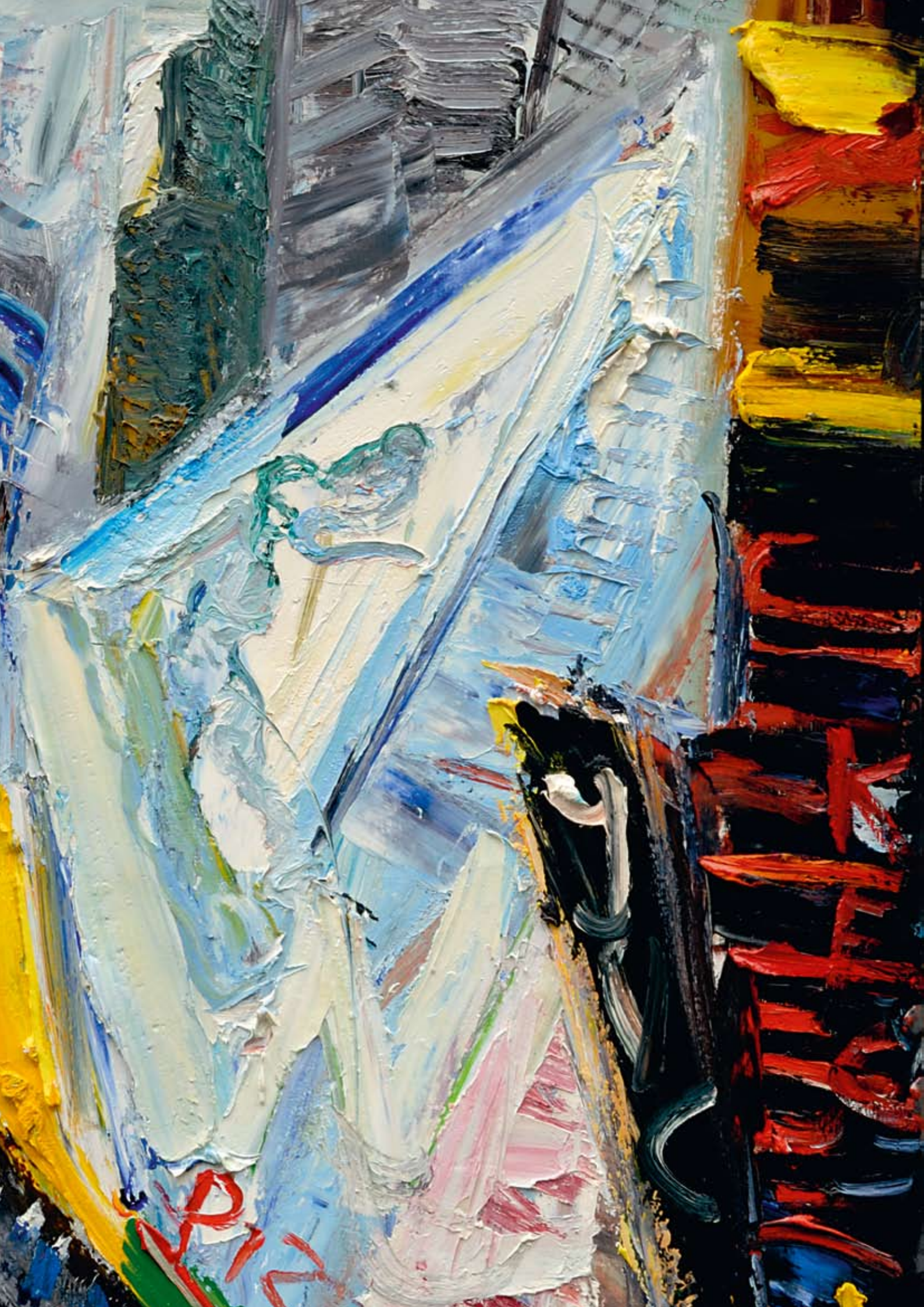


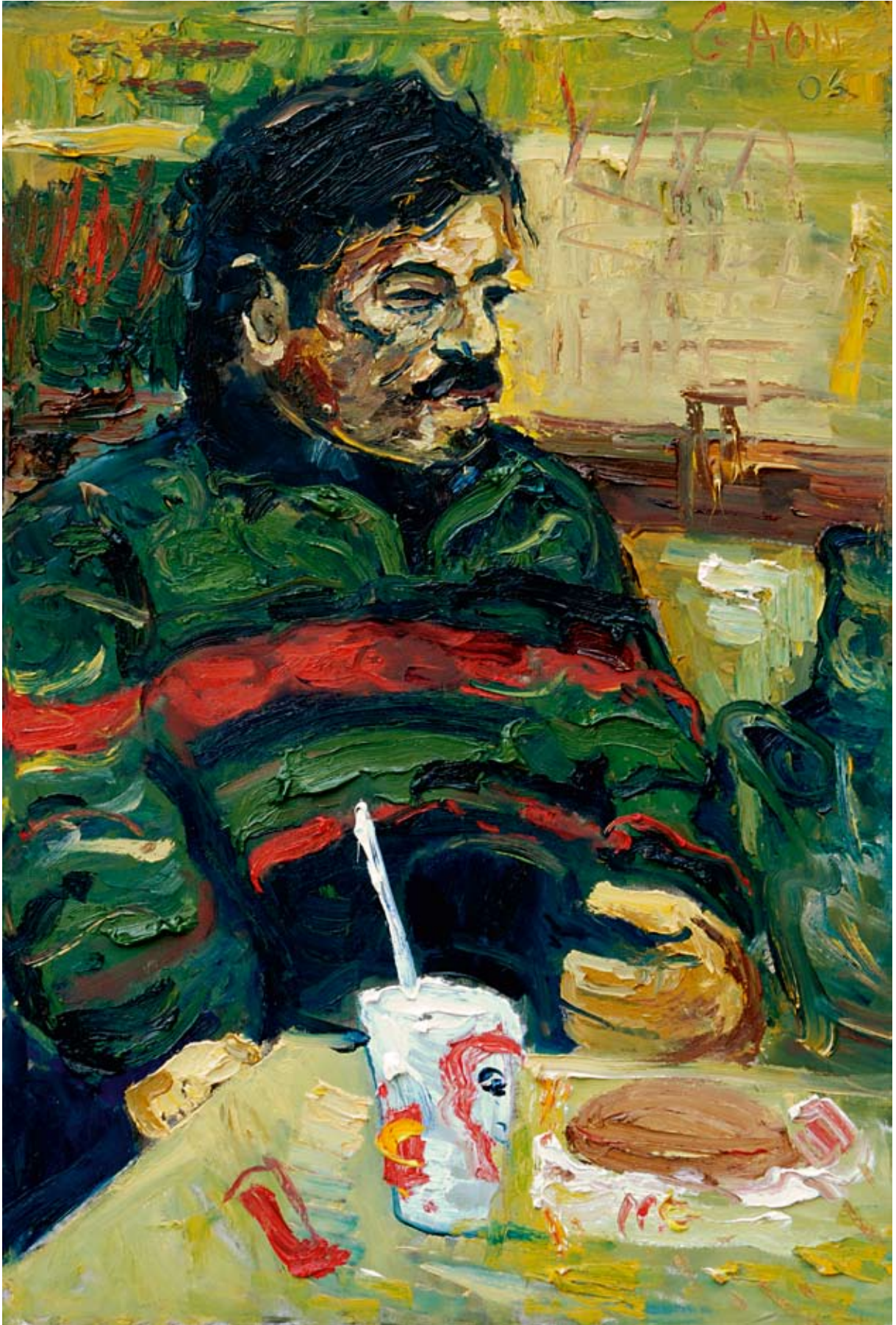
96th Street Subway Station. 2006, Öl auf Leinwand, 47 x 61 cm/oil on canvas, 18 x 24 inches



Subway With Red Bench. 2007, Öl auf Leinwand, 61 x 91 cm/oil on canvas, 24 x 36 inches







Zapata in McDonald's. 2006, Öl auf Leinwand, 91 x 61 cm/oil on canvas, 36 x 24 inches
vorige Seite: **Times Square, July 4th.** 1999, Öl auf Leinwand, 137 x 127 cm/oil on canvas, 54 x 50 inches (Detail)



China Town Window. 2007, Öl auf Leinwand, 91 x 61 cm/oil on canvas, 36 x 24 inches



Pizza Window. 2007, Öl auf Leinwand, 91 x 61 cm/oil on canvas, 36 x 24 inches



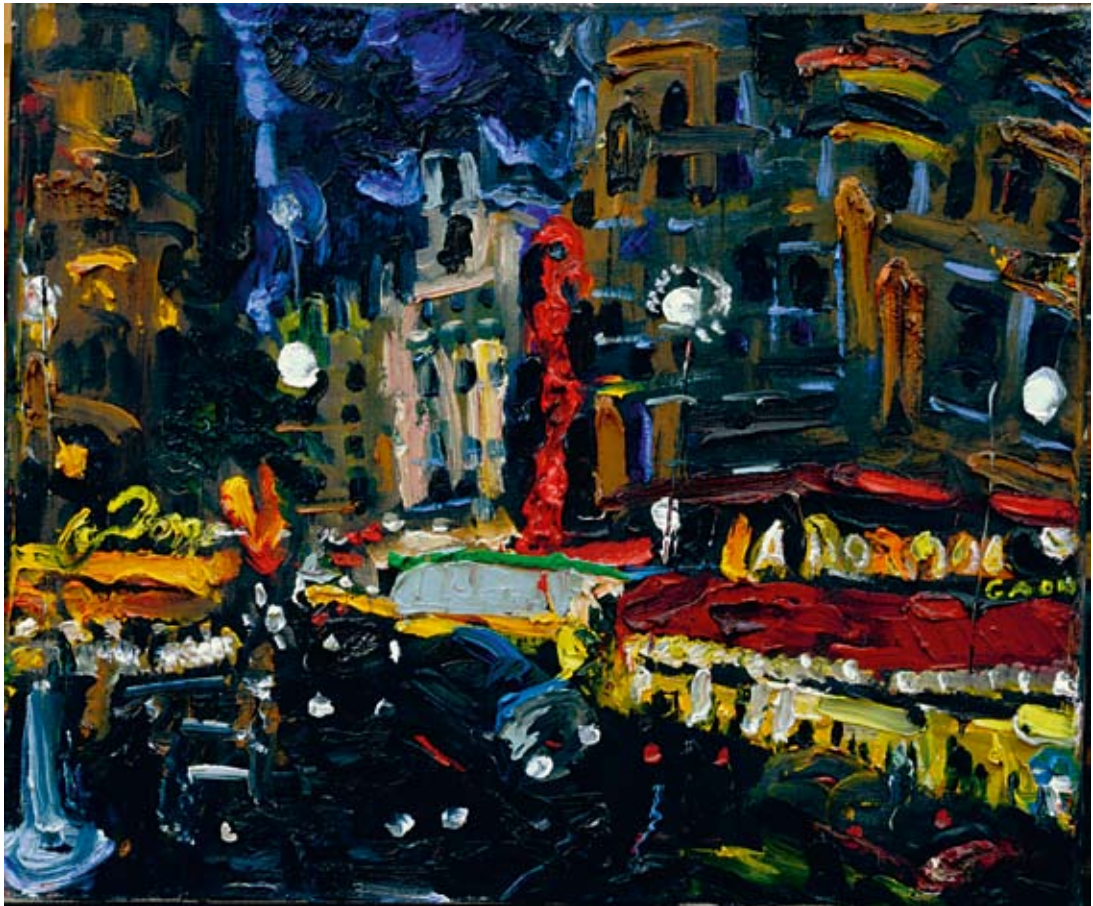
Bakery Window. 2006, Öl auf Leinwand, 137 x 127 cm/oil on canvas, 54 x 50 inches



Bronx Bridge. 2007, Öl auf Leinwand, 61 x 91 cm/oil on canvas 24 x 36 inches



News Stand. 2006, Öl auf Leinwand, 127 x 147 cm/oil on canvas 50 x 58 inches



Montparnass At Night. 2005, Öl auf Leinwand, 51 x 61 cm/oil on canvas, 20 x 24 inches



Hamburg Central Station II. 2005, Öl auf Leinwand, 127 x 147 cm/oil on canvas, 50 x 58 inches



After The Battle, Night. 2006, Öl auf Leinwand, 61 x 91 cm/oil on canvas, 24 x 36 inches



After The Battle I. 2007, Öl auf Leinwand, 61 x 91 cm/oil on canvas, 24 x 36 inches



Self Portrait.
2007, Öl auf Holz, 28 x 28 cm
oil on wood, 11 x 11 inches

Simon Gaon

1943 born in New York City, NY
1959–1960 studied with Arthur Bressler, Roosevelt School, Stamford, CT
1961 High School of Art and Design, awarded the Art Studio Club Award Scholarship
1962–1963 Art Students League, New York City (Merit Scholarship)
1963–1976 resided mostly in Paris, France
1964 Academia 63, Harlem, Holland
1965 Art Students League, New York City – awarded Merit Scholarship
1966 awarded the Edward G. McDowell Traveling Scholarship - resulting in a one-person show in 1968
1975 cofounded with Leo Reeves the “Subjectivist Gallery”, New York, NY
since 1977 back in New York, NY, co-founded the “New York Street Painters” organization. It’s members formed a fraternity of kind – with the aim to encourage it’s membership to create

cityscapes and street scenes while working outdoors. As a result many joint art shows have been taken place annually. They worked and exhibited together in the years 1980–1991. Simon Gaon lives and works as painter and sculptor in New York, NY, and on Shelter Island.

Museums and Collections:

Museum of the City of New York
New York Historical Society, New York City
Hudson River Museum, Yonkers, NY
West Valley Art Museum, Surprise, AZ
Yeshiva University Museum, New York City
France Loisirs, Paris, France
The Art Students League, New York, NY
White and Case, New York, NY
Millennium Hotel, New York, NY
Carrot Capital LLC, New York, NY

Solo Exhibitions:

2008 Galerie Rose, Hamburg, Germany
2008 "Street Life – NY Stories" Galerie Open, Berlin, Germany
2007 "Ein Amerikaner in Berlin" Berlin Capital Club, Berlin, Germany
2006 Jan Famira Galerie, Sylt, Germany
2006 Nabi Gallery, New York, NY
2005 Danckert, Box, Meier, Berlin, Germany
2005 Peter Findlay Gallery, New York, NY
2005 "Een Amerikaan in Haarlem" Ton Warn-dorff Gallery, Haarlem, The Netherlands
2005 "Seascapes" (with Susan Sugar) Nabi Gal-ery New York, NY
2005 "City of Dreams" (with Dae-Woong Nam) Nabi Gallery, New York, NY
2005 Jan Famira Galerie, Sylt, Germany
2005 "New Yorker Bilder" Galerie Rose, Ham-burg, Germany
2004 Jan Famira Galerie, Sylt, Germany
2003 West Valley Museum, Surprise, AZ
2002 Ludvika Konsthall, Ludvika, Sweden
2001 Yeshiva University Museum, New York, NY
1999 Peter Findlay Gallery, New York, NY
1999 Galleri Rubens, Smedjebacken, Sweden
1999 Realismus Galerie, Kassel, Germany
1999 Galerie Rose, Hamburg, Germany
1997 Galerie Peter Fischinger, Stuttgart, Germany
1995 Galerie Peter Fischinger, Stuttgart, Germany
1995 "New York Paintings" Susan Conway Gal-ery, Washington, D.C.
1992 Frank Bustamante Gallery, New York, NY
1991 Galerie Le Chainon Manquant, Paris, France
1991 France Loisirs Corporate Offices, Paris, France
1990 Galerie Peter Fischinger, Stuttgart, Germany
1990 Galerie Rose, Hamburg, Germany
1989 The Exhibition Space, New York (spon-sored by Ingber Gallery)
1988 Ingber Gallery, New York, NY
1986 Nicolas Roerich Museum, New York, NY
1974 Galerie des Ambassadeurs, Paris, France
1969 two-man show (with Arthur Bressler) Loeb Center, New York, NY
1968 Art Students League, New York City
1965 Stern Brothers Gallery – American Artists, New York, NY

Group Exhibitions:

2007 South Street Gallery, Greenport, NY
2007 "Miniatures" Nabi Gallery, New York, NY
2007 eDavid Gallery, Bethlehem, PA
2007 ACME Fine Art, Boston, NY
2007 Butler Fine Art, East Hampton, NY
2006 Nabi Gallery, New York, NY
2006 Galerie Open, Berlin, Germany
2006 Gallery North, Setauket, NY
2006 AFP Gallery, New York, NY
2006 Peter Findlay Gallery, New York, NY
2005 Spanierman Gallery, East Hampton, NY
2005 "Häfen, Meer und Ringelnetz" Galerie Rose, Hamburg, Germany
2004 The Gallery at Bristol Myers Squibb, Princeton, NJ
2004 Gallery Schlesinger, New York, NY
2004 Elizabeth Harris Gallery, New York, NY
2004 Peter Findlay Gallery, New York, NY
2004 Handzel Gallery, Santa Fé, NM & Hudson, NY
2003 Peter Findlay Gallery, New York, NY
2003 Schlesinger Gallery, New York, NY
2003 New York Historical Society, NY

2002 Lizan-Tops, East Hampton, NY
2002 Peter Findlay Gallery, New York, NY
2002 The Gallery at Bristol Myers Squibb, Princeton, NJ
2001 Art Students League, NY ("Street Painters" group show)
2001 Nabi Gallery, Sag Harbor, NY
2001 Peter Findlay Gallery, New York, NY
2000 Peter Findlay Gallery, New York, NY
1999 Nabi Gallery, Sag Harbor, NY
1999 Peter Findlay Gallery, New York, NY
1998 Peter Findlay Gallery, New York, NY
1997 Nabi Gallery, Sag Harbor, NY
1997 Mangel Gallery, Philadelphia, PA
1997 Peter Findlay Gallery, New York, NY
1996 Peter Findlay Gallery, New York, NY
1995 ACA Galleries, New York, NY
1995 Peter Findlay Gallery, New York, NY
1994 Elizabeth Harris Gallery, New York, NY
1992 Graham Modern, New York, NY
1991 "New York Street Painters" Lincoln Center's Cork Gallery, New York, NY
1990 "Berlin – New York – Stuttgart," Frank Bustamante Gallery, New York, NY
1990 "New York Street Painters" Lincoln Center's Cork Gallery, New York, NY
1990 Helander Gallery, New York, NY
1990 Galerie Rose, Hamburg, Germany
1988 Ingber Gallery, New York, NY
1987 "New York Street Painters" Lever House Gallery, New York, NY
1986 "New York Street Painters" Lever House Gallery, New York, NY
1985 "New York Street Painters" New York Institute of Technology, NY
1985 "New York Street Painters" Lever House Gallery, New York, NY
1984 "New York Street Painters" Lincoln Center's Cork Gallery, New York, NY
1984 "New York Street Painters" Lever House Gallery, New York, NY
1983 "New York Street Painters" Lever House Gallery, New York, NY
1983 "New York Street Painters" Lincoln Center's Cork Gallery, New York, NY
1983 "New York Street Painters" Art Students League, New York, NY
1983 "New York Street Painters" Arbitrage Gal-ery, New York, NY
1982 "New York Street Painters" Lever House Gallery, New York, NY
1982 "New York Street Painters" Lincoln Center's Cork Gallery, New York, NY
1982 The Parish Art Museum, Southampton, NY
1982 "New York Street Painters" Pace University, Westchester, NY
1981 "New York Street Painters" Lincoln Center's Cork Gallery, New York, NY
1981 "New York Street Painters" Adelphi Univer-sity, Garden City, NY
1981 "New York Street Painters" Manhattan Laboratory Museum, New York, NY
1981 "New York Street Painters" Educational Alliance Art Gallery, New York, NY
1981 "New York Street Painters" Arts Council of Orange County, Middletown, NY
1980 "New York Street Painters" Lincoln Center's Cork Gallery, New York, NY
1980 "New York Street Painters" Art Students League New York, NY
1980 "New York Street Painters" Hudson Guild Art Gallery, New York, NY
1979 "New York Street Painters" Lincoln Center's Cork Gallery, New York, NY
1978 Brotherhood Synagogue, New York, NY
1978 "New York Street Painters" Lincoln Center's Cork Gallery, New York, NY
1975 Subjectivist Gallery, New York, NY



Night Waves
2007, Öl/Lwd, 61 x 91 cm
oil/canvas, 24 x 36 inches



After The Battle II
2007, Öl/Lwd, 61 x 91 cm
oil/canvas, 24 x 36 inches



Homeless Man
2007, Öl/Lwd, 91 x 61 cm
oil/canvas, 36 x 24 inches



Bell Hop Hotel Atlantic
2005, Öl/Lwd, 91 x 61 cm
oil/canvas, 36 x 24 inches



Trees Near Bay. 2006, Öl auf Leinwand, 61 x 91 cm/oil on canvas, 24 x 36 inches
Cover: **Old Times Square.** 1987, Öl auf Leinwand, 127 x 137 cm/oil on canvas, 50 x 54 inches (Detail)

Diese Katalogbroschüre erscheint anlässlich der Ausstellung

Simon Gaon

im Februar und März 2008.

Galerie Rose,

Großer Burstah 36, 20457 Hamburg,

Telefon: 040 - 36 56 36, Telefax: 040 - 37 81 79

www.galerierose.com, info@galerierose.com

© 2007 by Galerie Rose, Hamburg, sowie Simon Gaon, New York und Professor Werner Koch, Berlin

Alle Rechte vorbehalten.

Druck und Bindung: Libelli Ars, Fuldata

