

*The Ever Present Sun*

Solo Exhibition at the Edward Hopper House Art Center  
Nyack, NY

June 20 - August 16, 2015

FRONT ROOM - CLOCKWISE FROM LEFT OF DOOR

**Wooden Medusa, 2004**

Plastic laminate and balsa wood on board  
18 X 18 X .75

**Window, 2001**

Software, Macintosh G3 PowerBook and acrylic  
19 x 16 x 3 in.

**Red Medusa, 2004**

Plastic laminate, paper, gouache, on board  
18 X 18 X .75

**Momentary Escape, 2015,**

*Gesso and Plastic Laminate on Masonite*  
25" X 18" X 1"

**Circuit #1, 2000**

Ink on paper (framed)  
30 x 36 x 2"

**Endless Bounty, 2005**

Software, Macintosh G3 PowerBook, plastic acrylic  
22 x 17 x 3 in

**ChipCycle, 2010**

Trupan Ultralight, plastic laminate (Abet & Formica), Gouache, Paper, Flashe paint  
47 x 56 1/2 x 3/4 in.

BETWEEN ROOMS

**Hopper Houses, 2015**

HDU, Flashe and Acrylic Paint, Wood  
72" X 92" X 12"

## *BACK ROOM FROM LEFT OF DOOR*

### **Some Ideas**, 2000

Ink on paper (framed)  
30 x 36 x 2"

### **Trees**, 2000

Ink on paper (framed)  
30 x 36 x 2"

### **Deco**, 2010

Trupan Ultralight, plastic laminate (Abet & Formica), Flashe paint  
47" X 58" X 1.5"

### **ComplexCity**, 2000

Software, Macintosh G3 PowerBook, plastic acrylic  
19 x 16 x 3 in.

### **Two Rivers**, 2005

Acrylic Plastic  
11.5 x 17.5 x 1/4 inches  
Edition of 20

Wall Text follows

## BETWEEN ROOMS

### **Hopper Houses**, 2015

HDU, Flashe and Acrylic Paint, Wood  
72" X 92" X 12"

Simon's response to the shape of Hopper House Art Center's front parlor and his love of the color and style of Edward Hopper's architectural exteriors led him to construct this stand-alone sculpture, to be situated between the two rooms and to serve as a window and a doorway in the space. With the windows of Hopper's paintings as a starting point and a 3D modeler plus CAD/CAM tools at his disposal, Simon stretches and bends perspectival space and invites us to bend with it.

## FRONT ROOM

### ***Window*, 2001**

Software, Macintosh G3 PowerBook and acrylic  
19 x 16 x 3 in.

The software for *Window* is based upon a set of simple rules. The top image starts with a solid color rectangle. The program then picks 4 new points, one for each side of the rectangle. The rectangle is then rotated until its corners are at the 4 new points. When the rectangle moves, it reveals a new color. Simon was inspired by earlier artists such as Sol LeWitt, whose *Wall Drawings* were based upon a set of rules that ensured variation with each manual installation. In *Window*, the computer implements the artist's simple instructions and iterates through endless combinations, re-executing the rules continuously.

Inspired in part by the logo for Hitchcock's famous film *Vertigo*, Simon extended the composition viewed on the screen onto the piece's acrylic frame. Lines etched in a green edged glass-like acrylic refer back to the simple rules of the software.

### ***Momentary Escape*, 2015,**

*Gesso and Plastic Laminate on Masonite*  
25" X 18" X 1"

A further experiment in Simon's 'expansion' series of works, this collage made of plastic laminate can be read from left to right as materials, born in the frame, expanding to exceed the bounds of that frame, a metaphor for both thoughts and industrial society. Looking the other way, right to left, we see a variety of disparate color forms being focused on a single enframed point, such as how an idea or an artwork is born.

### ***Endless Bounty*, 2005**

Software, Macintosh G3 PowerBook, plastic acrylic  
22 x 17 x 3 in

*Endless Bounty* comments upon the eternal dilemma between the purity of nature and the insatiable consumerism that characterizes urban life. Taking full advantage of the bounty of imagery on-line, Simon presents an endless parade of natural and artificial commodities from chairs and SUVs to design products even abstract drawings, dissolving one into another endlessly.

### ***ChipCycle*, 2010**

Trupan Ultralight, plastic laminate (Abet & Formica), Gouache, Paper, Flashe paint

47 x 56 1/2 x 3/4 in.

*ChipCycle* is inspired by the integrated circuitry featured in a type of computer chip called an EPROM (Erasable Programmable Read Only Memory). The natural state for computer programs is to loop or cycle. *ChipCycle* shows the EPROMS in various stages of a processing cycle, with shifting memory contents. Simon here presents the computerized process as metaphor for the endless array of ideas that cycle through the human mind.

## BACK ROOM

### **Deco**, 2010

Trupan Ultralight, plastic laminate (Abet & Formica), Flashe paint  
47" X 58" X 1.5"

Deco is Simon's playful celebration of style. In this piece, he takes familiar forms in the work of Charles Rennie Mackintosh and Frank Lloyd Wright and fancifully tweaks them using twenty first century materials, digital imaging and robotic manufacturing. Simon pushes their rectilinear designs into odd dimensions by combining four approaches for creating space: shades of color, visually overlapping forms, skewed perspective lines and real physical depth.

### **ComplexCity**, 2000

Software, Macintosh G3 PowerBook, plastic acrylic  
19 x 16 x 3 in.

A modern-day cityscape, *ComplexCity* documents the artist's relationship to New York City and pays homage to the colors of Edward Hoppers architectural exteriors, the movement of Piet Mondrian's famous *Broadway Boogie Woogie* of 1942-43 as well as the geometry of Stuart Davis's abstracted views of New York. In addition to arresting skylines and skyscrapers, *ComplexCity* features a continuous ebb and flow of traffic. Simon derived the code for this work by studying professional papers on traffic engineering and from existing software used by traffic engineers to track traffic flow.

### **Two Rivers**, 2005

Acrylic Plastic  
11.5 x 17.5 x 1/4 inches  
Edition of 20

"Two Rivers" combines John F. Simon, Jr.'s fascination with river forms and his experiments in laser fabrication. The upper river is a mature 'meandering' form. The

lower river is a 'braided' form that results from flooding. The piece is made of sanded white acrylic plastic manipulated by hand and laser. Simon lifted the plastic of the meandering river above the surface of the piece. The channels of the braided stream are, by contrast, deeply engraved. Simon chose a solid color to emphasize the surface texture.