



lives and works in
Auckland

Bachelor of Fine Arts,
Whitecliffe College of Arts
& Design, Auckland, 1997

Katherine Simpson's interest in urban and rural landscape is the source of constant free movement and deconstruction. Her focus on deconstruction stems largely from the breakdown of the physical environment. Just as the physical landscape around us is constantly built up and transformed to the point where the original elements are distorted or lost, so are Simpson's paintings. Simpson utilises this same process: building up, erasing, reworking and distorting - in order to deconstruct the landscape - which in turn becomes a metaphor for the process of painting itself.

Large blocks of colour and the layering of paint are dissolved with indents, distortions and suggestions from previous structure, forming a new landscape which bears faint witness to what came before it. Outlines which are hidden at certain points and exposed in others, make up the essence and intention of her work. This is the landscape on the brink of formation.

Multiform horizon lines, reoccurring motifs and structures offer hints, insights and sometimes multiple ways of reading the work. Simpson's compositions are subtle and develop slowly, requiring contemplation and reconsideration as they progress and unfold in front of the viewer.

Simpson's work is held in public, private and corporate collections across the country and has attracted the attention of noted art critics and collectors:

New Zealand Herald's T.J. Macnamara said of her work,

"...These impressive abstract paintings distilled from the urban landscape, with its angles and sharp, straight lines. Transparent colour and delicate surface combine in subtle and unexpected ways to give a sense of structure and detail to city buildings"

IN KATHERINE'S OWN WORDS

"My paintings reflect my emotional status at the time I worked on them. This can be evident through the use of faint, delicate line work which



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channels into bolder blocks of colour. The landscape, often with the fusion of industrial elements tends to pop out in one form or another. I enjoy the serenity and vast space that the horizon line provides mixed with the toughness and vigour of industrial form.

More than often, figurative elements appear, which surprises me, as they are purely subliminal, tending to make their entrance more frequently of late. I am generally content working around these silent, sometimes airy forms. Perhaps I would describe my work as organic. I leave that up to the viewer.

I like to expose the 'evidence' of my process. Revealing the history of underlying construction is of great importance. A process of search and discovery... If I am not 100% happy with an area, it will be erased, painting over or sanded, washed out and then drawn back into.

I enjoy structure, balance and surface variation. I spend much time concerning myself with these elements which are built up, changed and then fine tuned. Inviting the possibility through chance and accidental discovery is the key - the essence of my never-ending journey."

SOLO EXHIBITIONS

2014 'Signal', NKB Gallery, Auckland

2009 'Aerial Manoeuvres', NKB Gallery, Auckland

GROUP EXHIBITIONS

2017 'New Works', NKB Gallery Auckland

2016 'The Summer Exhibition', NKB Gallery, Auckland

2014 'Summer Show', NKB Gallery, Auckland

2012 'Glaze', NKB Gallery, Auckland

2011 'Waiheke' and 'Fragment', NKB Gallery, Auckland

2010 'New Works', NKB Gallery, Auckland



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PUBLIC COLLECTIONS

The James Wallace Arts Trust Collection.

Auckland City Council Collection

Tokyo Bank, Japan.