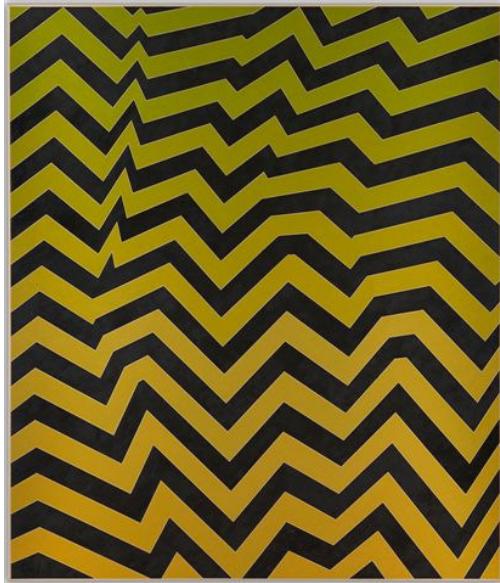


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Rediscover the vertebrate and the biped that you are, in your mind, O man. Until you do, you are superficial
(Valery)

JON THOMPSON

12 NOVEMBER – 19 DECEMBER 2009

For many years, Thompson has been profoundly affected by the written and recorded work of the great Canadian pianist and theorist, Glenn Gould. He draws many parallels between Gould's approach and his own or, more precisely, Gould's understanding of musical expression and his own understanding of the business of painting.

'Gould's idea of repetition through translation – the building of an imaginal entity capable of taking passage from the inside to the outside followed by the translation of mental 'stuff'. 'the music itself', into a perceivable form, is not one unfamiliar to painters... Colour, mood, atmosphere, sense of place are all factors which come to exist in my mind's eye in an utterly compelling and extremely precise form.'

Colour, mood, atmosphere, sense of place – these are the flesh, blood and bones of Thompson's remarkable paintings.

There is a very real sense in which the great pianist recomposes the work as he plays it. And you can hear the tension that must exist between the pianist as composer and the pianist as performer – the maker and the listener – at work, stretching phrases to breaking point, making breathless the silences, delaying and sometimes thickening, deepening and drawing out sounds as he strives to 'resurrect' the work into new meaning; strives to match the continuum which is playing endlessly in his mind: 'the music itself'. Precisely the same kind of things occur in the act of making a painting except that in the case of painting, each action and each judgment is made against the presumption of a final simultaneity; 'the thing itself'.'

THE TORONTO CYCLE

FOR FURTHER INFORMATION, PRESS IMAGES AND INTERVIEW REQUESTS, PLEASE CONTACT
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