



# The Drawers - Headbones Gallery

*Contemporary Drawing, Sculpture and Works on Paper*

Heidi Thompson

Beauty & Obsession

September 7 - October 10, 2006



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# Heidi Thompson

## Beauty & Obsession

There is a move from sentience to cognizance that depends on the breadth of the imagination. Heidi Thompson's color field paintings on paper provide springboards to launch flights of fancy that gel into an understanding of the absolute physicality of the particular art object. It seems a weighty description of the link between the perception of one of these pieces and the knowledge that can be gleaned from them, but this is how they work.

The immediate impression is a sensate response - to the glory of the color, the texture, and the edges of the paper raggedly containing the color field to the sensation of viewing the art piece. The contemplation of the sensation brings *past* associations into play the patinas of old Tuscan walls, astronomical photographs, mineral deposits, the dried up bottom of an evaporated fountain, mold, lichens, a rusty, barnacled prow of a recently retrieved shipwreck - wherever the individual mind has lodged a similar field of color and texture. Then, there is the tangential potential derived from the immediate visual and the associations that they *create*; new visions like the figures and worlds that we imagine in the clouds, a bonfire or a peeling patch of debris. The response is individual and Heidi Thompson has granted the room to move in a number of associative directions. The color field becomes a launching pad for the particular experiences, embedded in the viewer's consciousness, to spring into being.

Using the piece as an object for meditation and paring the sensation down to the energy that is flowing into the eyes and being then transmitted to the brain, brings about a distinctly human frame of mind. Because there is no subject other than the materials that make up the phenomenal object that is the piece of art, there is room to enter into a symbiotic relationship with the artwork that is just about as pure as it can get. This pure seeing, because of the human cognizance, causes an emotion - a thrill, perhaps, at the sheer beauty, or maybe dread at the subliminal mystery inherent in being or it could be a pleasurable shock at the glory of perceiving such a vision. This is the strength and appeal of pure abstraction.

Pure abstraction is a physical presence that often catches our attention (the patina, wall or rust, for instance) and yet it doesn't fade into disinterest over time. And so it is with a Heidi Thompson painting. The wonder continues and the piece pulses a new version of the vision with each encounter.



Jewel Earth  
*acrylic and silica sand on paper*  
30 x 22.5 in  
2006



Rare Earth  
*acrylic and silica sand on paper*  
30 x 22.5 in  
2006



Dissolution  
*acrylic and silica sand on paper*  
30 x 22.5 in  
2006



Autumn Gold  
*acrylic and silica sand on paper*  
30 x 22.5 in  
2006





Red Matter  
*acrylic and silica sand on paper*  
30 x 22.5 in  
2006



Earth Matter  
*acrylic and silica sand on paper*  
30 x 22.5 in  
2006



Soul and Matter  
*acrylic and silica sand on paper*  
30 x 22.5 in  
2006



Green Transparency  
*acrylic and silica sand on paper*  
30 x 22.5 in  
2006



Blue Retreat  
acrylic and silica sand on paper  
30 x 22.5 in  
2006



Lucid Marine  
*acrylic and silica sand on paper*  
30 x 22.5 in  
2006

## Heidi Thompson

Born in Vernon, British Columbia

### PAINTING & PHOTOGRAPHY EXHIBITIONS

1978	Zurich	Witikon Community Centre	solo
1980	Nurnberg	Kom Youth Centre	solo
1980	Nurnberg	Gallerie der Stadt	group
1981	Budapest	State University	group
1983	Vancouver	BC Festival of the Arts	group
1985	Vernon	Topham Brown Art Gallery	solo
1985	Grand Forks	Grand Forks Art Gallery	solo
1985	Kelowna	Kelowna Art Gallery	solo
1987	Vernon	Topham Brown Art Gallery	solo
1988	Vancouver	Alma Street Café	group
1988	Vancouver	Naam Restaurant	solo
1989	Vancouver	Firehall Arts Theatre	solo
1989	Vancouver	Robson Square Media Centre	group
1989	Vancouver	Community Arts Centre	solo
1989	Vancouver	Alma Street Café	group
1991	Kelowna	Kelowna City Hall	solo
1991	Vancouver	BC Festival of the Arts	group
1991	Penticton	Front Street Gallery	group
1992	New York	Viridian Art Gallery	represented
1992-96	Kelowna	Dow Reid Art Gallery	represented
1994	Vancouver	Talking Stick Art Gallery	solo
1994	Vancouver	Simon Patrich Art Gallery	represented
1996	Vernon	Headbones Art Gallery	solo
1998	Vernon	Headbones Art Gallery	group
2000	Vernon	Headbones Art Gallery	group
2000	Vancouver	Howe Street Art Gallery	represented

## Education

- 1975-1979 Attended the *Kunstgewerbeschule Zurich (University of Art and Design, Zurich)*, receiving a four-year *Diploma for Photography*.
- 1979-80 Apprenticed with abstract artist, Oskar Koller in Nurnberg, Germany.
- 1980-81 Accepted into the *Akademie der Bildenden Kunste Nurnberg (Academy for Fine Art in Nurnberg)*
- 1981-1982 Accepted into the *Kepzomuveszetifoiskola (Hungarian University of Fine Art) in Budapest* and studied painting under the guidance of Professor *Kokas Ignacs*.
- 1985 Received a B.C. Cultural Grant through the Kelowna Art Gallery to create a photography exhibition of BC artists. The exhibition was shown in Kelowna, Vernon, Grand Forks, and Vancouver.
- 1995 Published *Recapitulation-A Journey, an art book with paintings from Sveva Caetani*.
- 2001 Received a Bachelor of Fine Arts Degree, Open University.



RICH FOG



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