



THAVIBU GALLERY BANGKOK
2 MAY 2012 – 30 JUNE 2012

Jonathan Thomson's artworks are made by hand-embroidering electroluminescent wire onto aluminium panels in order to make images that glow with light when charged with electricity. The glowing effect is similar to neon light, but as it takes place along the whole length of thin wires just over two millimetres in diameter, Thomson can create seamless, highly intricate works that are impossible to realize in traditional neon.

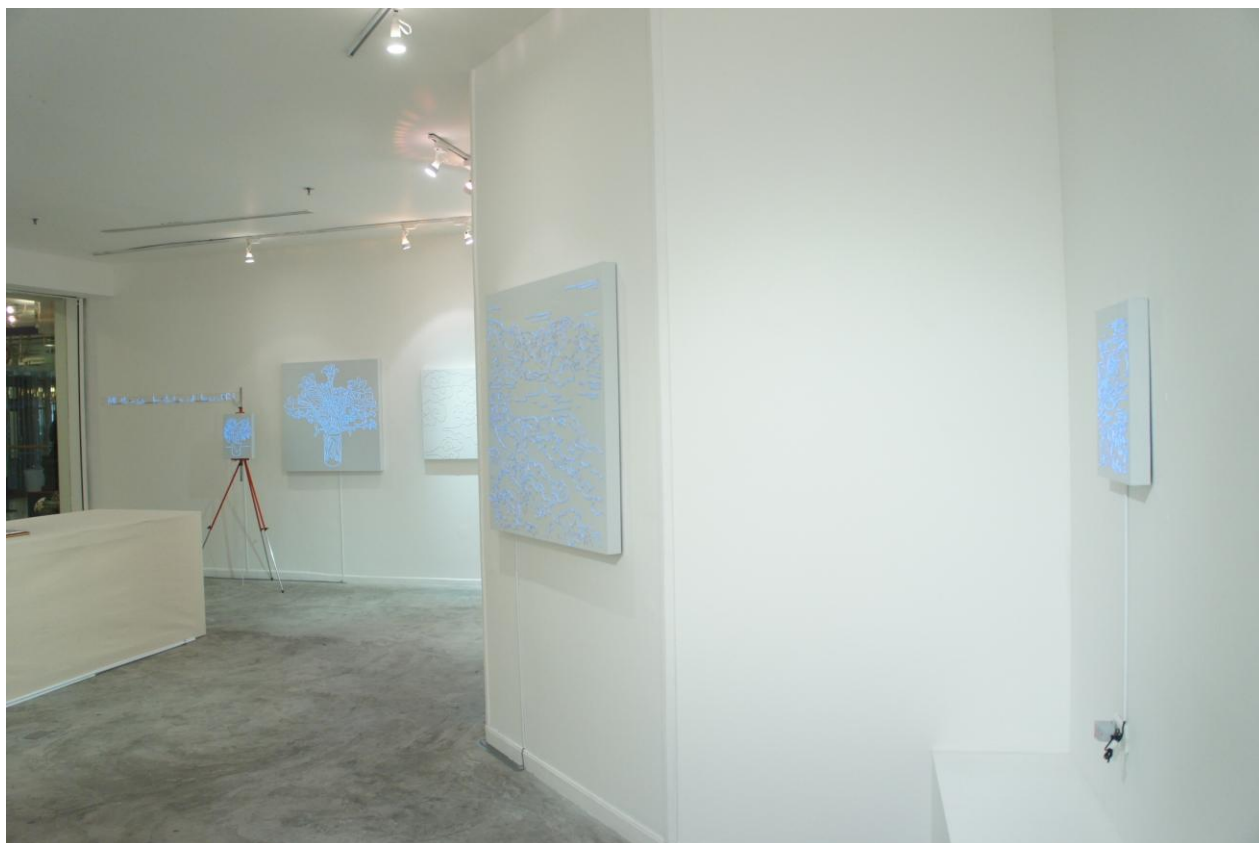
The phosphor that gives the light is fugitive and breaks down easily so that the light that may be emitted can only ever be regarded as transitory. When the light gives out, the wire remains as a bas relief embroidered sculpture with a reflective sheen that harmonises with the plain white background of the aluminium panels.

Thomson's motifs reflect his interest in elusive forms, transience, ephemera and fragility as fundamental components of beauty and as representative of the joys and sorrows of life and love. Beauty is relative to different times and different cultures and all too often the delight it gives us is tempered by the fact that it too, like laughter and music, the perfume of flowers and the bloom of youth, will fade. All things must pass, but in our hearts and minds, that which we find beautiful is a possession for all eternity.

Thomson's images are pared down in the simplicity of their line and minimalist in their appearance. They engage with light as a form of energy and also with all of its metaphorical connotations. His work strives to give form to the indeterminate, to render the invisible visible and to give the fleeting intangibility of time solid form. Light is clearly not exclusive to beauty, but it is an essential factor without which all others are meaningless. The luminous brightness and clear radiance of white light is a metaphor for revelation, illumination, awareness, wholeness, harmony and grace.



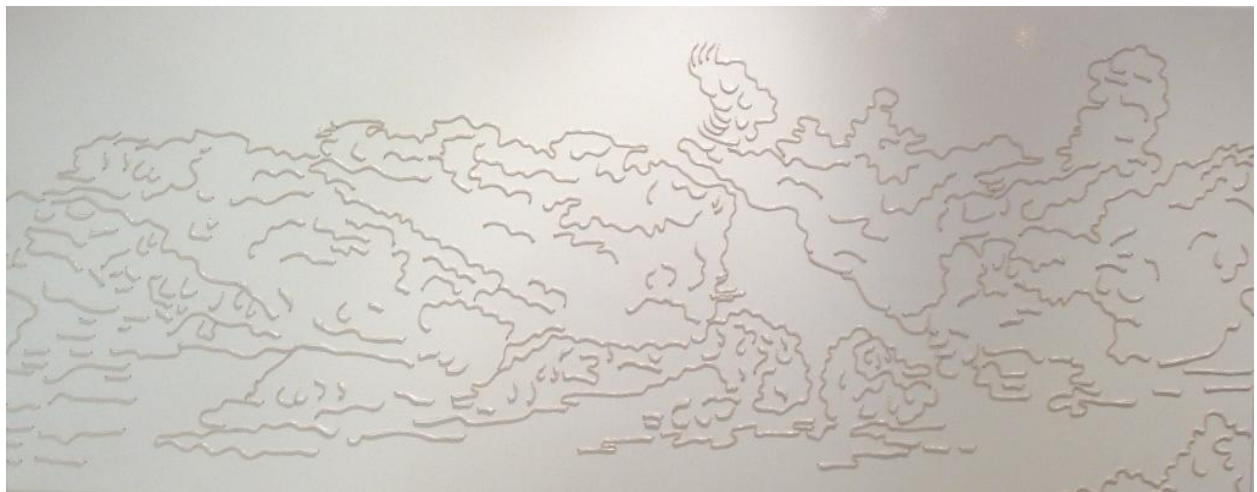
Jonathan Thomson
All Things Bright and Beautiful
Thavibu Gallery Bangkok
Installation View
2012



Jonathan Thomson
All Things Bright and Beautiful
Thavibu Gallery Bangkok
2012
Installation View



Jonathan Thomson
EL 016 KW1
2011
Wire Embroidery on Aluminium Panel
80 x 200 x 5 cm



Jonathan Thomson
EL 016 KW2
2011
Wire Embroidery on Aluminium Panel
80 x 200 x 5 cm



Jonathan Thomson
EL 016 KW3
2011
Wire Embroidery on Aluminium Panel
80 x 200 x 5 cm



Jonathan Thomson
EL 016 KW4
2011
Wire Embroidery on Aluminium Panel
80 x 200 x 5 cm



Jonathan Thomson
 EL 016 KW5
 2011
 Wire Embroidery on Aluminium Panel
 80 x 200 x 5 cm



Jonathan Thomson
 EL 016 KW1, KW2, KW3, KW4, KW5, KW6 Combined
 2011
 Wire Embroidery on Aluminium Panel
 Five Panels each 80 x 200 x 5 cm combined into a continuous panorama total 80 x 2230 x 5 cm



Jonathan Thomson

EL 016 KW6

2011

Wire Embroidery on Aluminium Panel

80 x 230 x 5 cm



Jonathan Thomson
EL 016 KE1
2011
Wire Embroidery on Aluminium Panel
80 x 200 x 5 cm



Jonathan Thomson
EL 016 KE1, KE2, KE3, KE4, KE5 Combined
2011
Wire Embroidery on Aluminium Panel
Five Panels each 80 x 200 x 5 cm combined into a repeat pattern total 80 x 1000 x 5 cm



Jonathan Thomson
EL 009 The Celestial Court
2011
Wire Embroidery on Aluminium Panel
100 x 100 x 5 cm



Jonathan Thomson
EL 011 After Constable 21091822
2011
Wire Embroidery on Aluminium Panel
40 x 30 x 5 cm

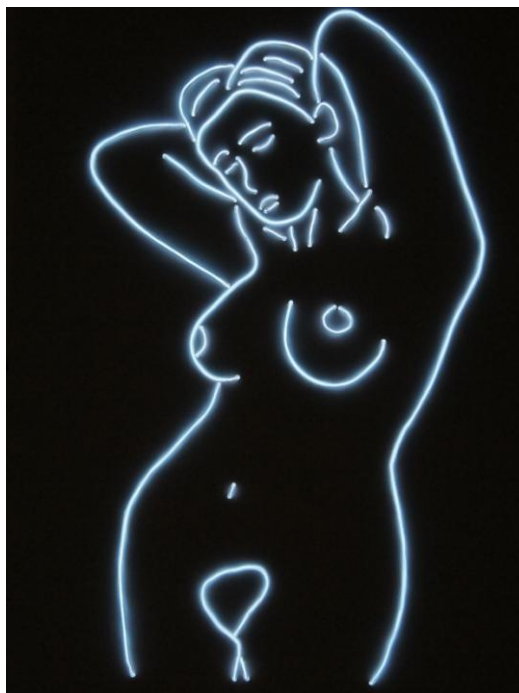
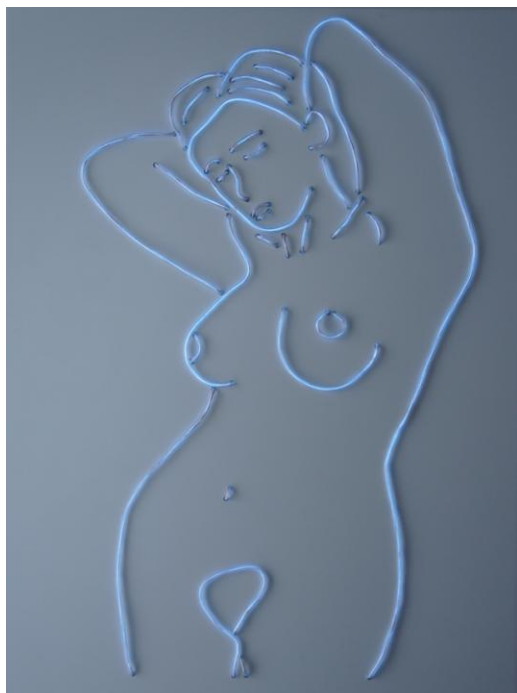
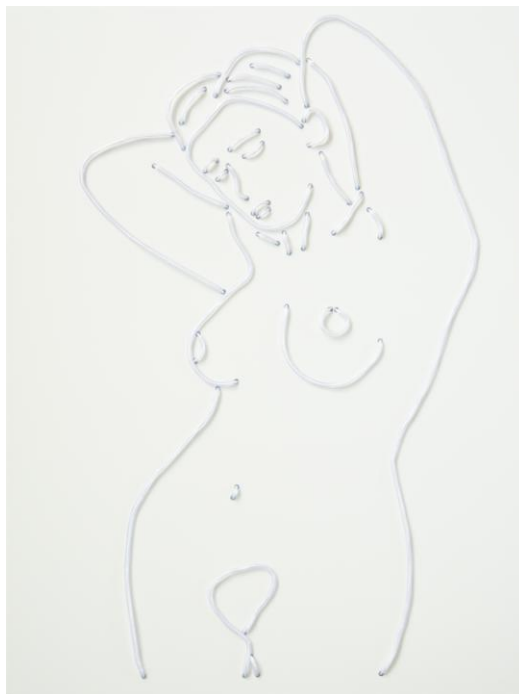
The same work under different lighting conditions

Left Image: Un-illuminated daytime view

Middle Image: Illuminated daytime view in bright light environment

Right Image: Illuminated night view in full darkness

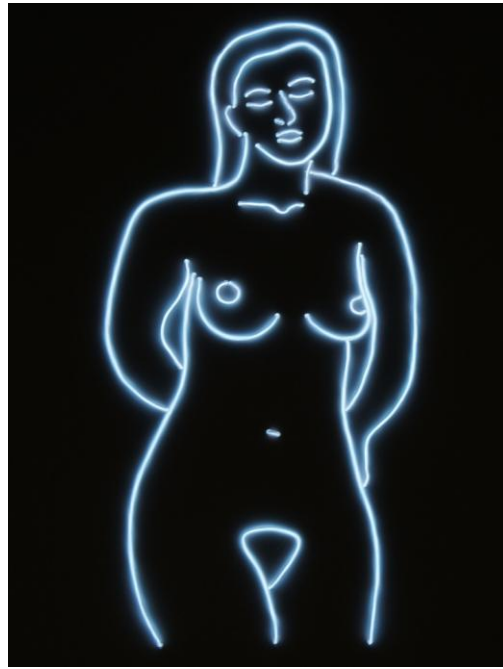
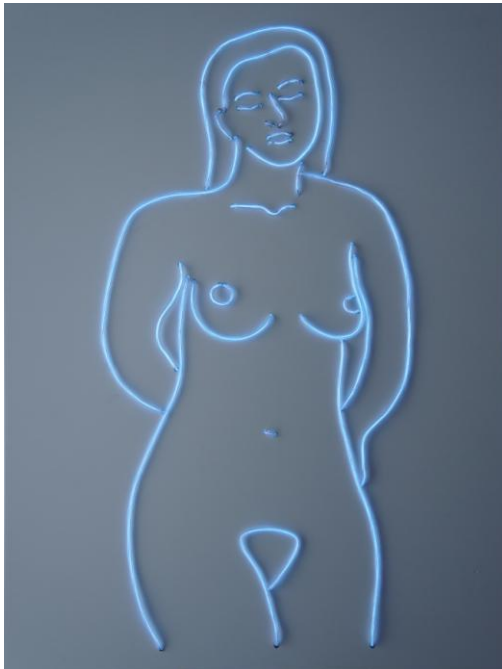
This work is based on a cloud study painted by the great British landscape painter John Constable in 1822. Constable is well known for his sustained examination of cloud forms and their effect on the visible world. His highly prized studies of clouds were meticulously annotated with details of the time of day and the prevailing weather conditions. He describes the sky as “the key note”, the “standard of scale” and the chief “organ of sentiment” and says that “the sky is the source of light in nature – and governs everything”.



Jonathan Thomson
EL 005 Nude
2011
Wire Embroidery on White Aluminium Panel
40 x 30 cm

Off Daylight View
On Twilight View

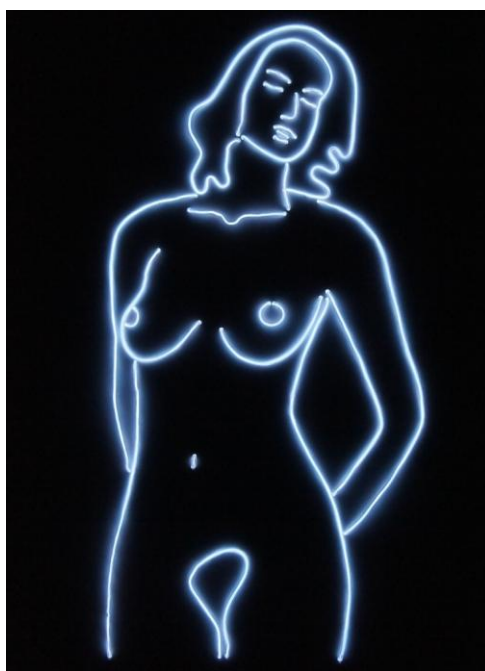
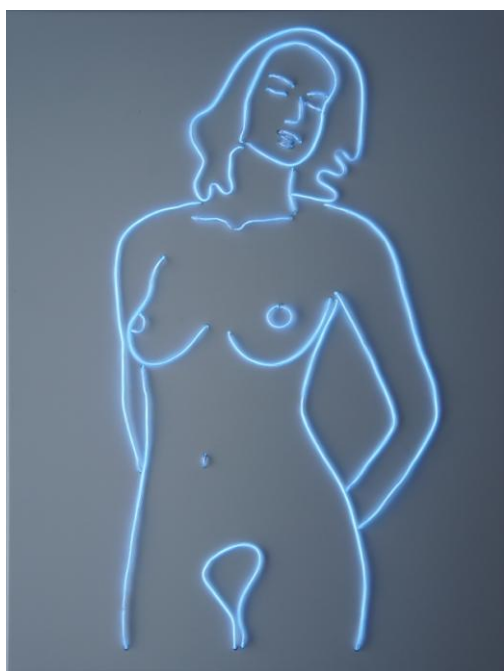
On Daylight View
On Night View



Jonathan Thomson
EL 006 Nude
2011
Wire Embroidery on White Aluminium Panel
40 x 30 cm

Off Daylight View
On Twilight View

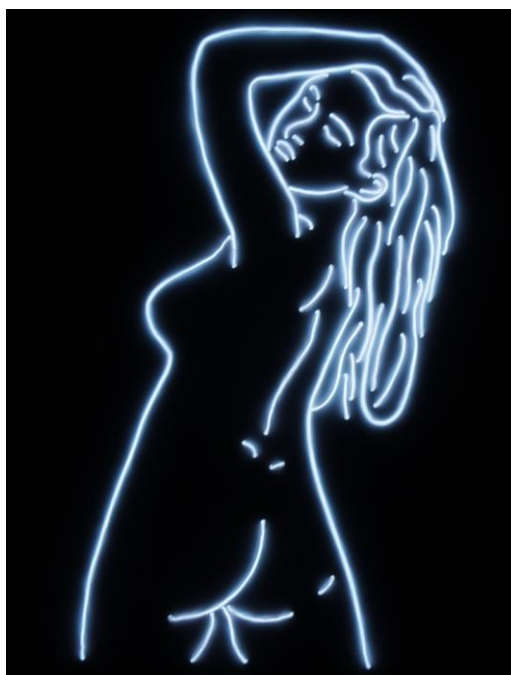
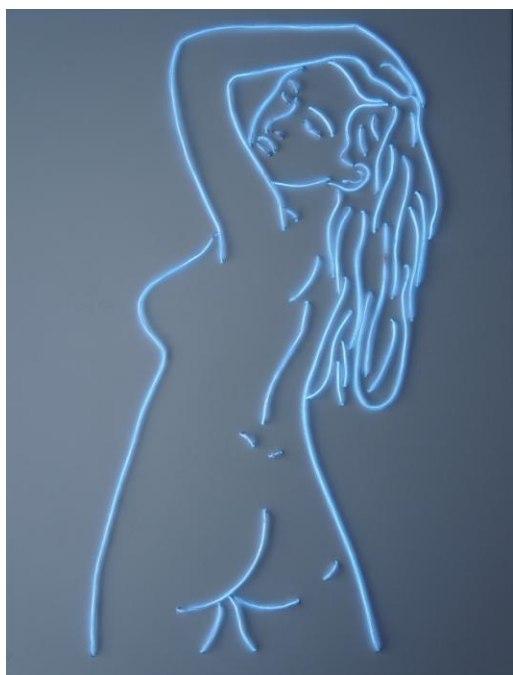
On Daylight View
On Night View



Jonathan Thomson
EL 008 Nude
2011
Wire Embroidery on White Aluminium Panel
40 x 30 cm

Off Daylight View
On Twilight View

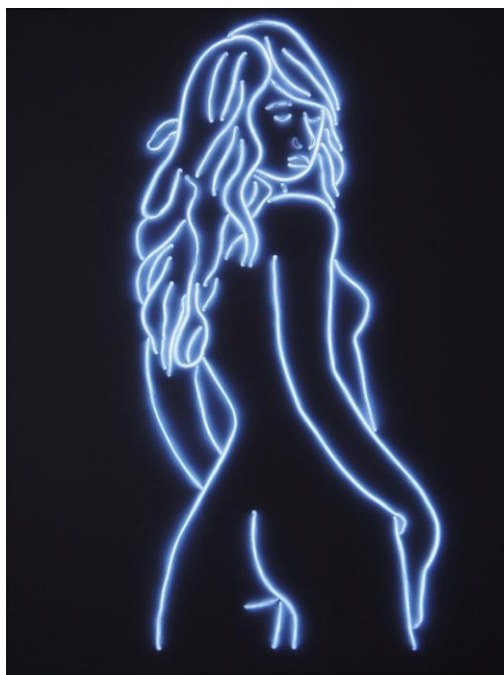
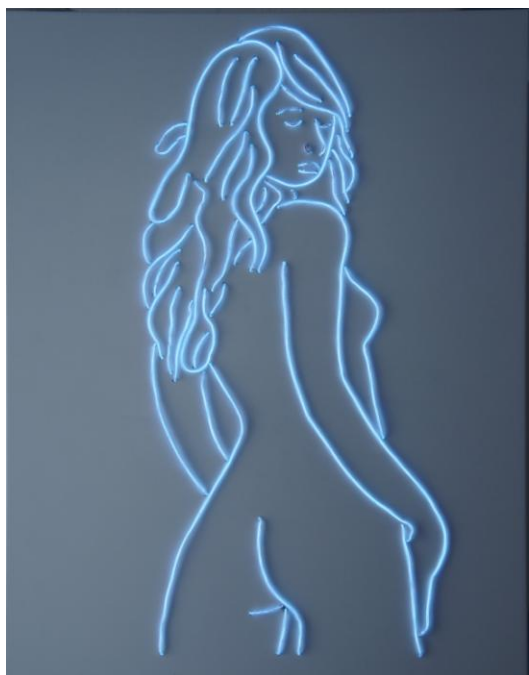
On Daylight View
On Night View



Jonathan Thomson
EL 010 Nude
2011
Wire Embroidery on White Aluminium Panel
40 x 30 cm

Off Daylight View
On Twilight View

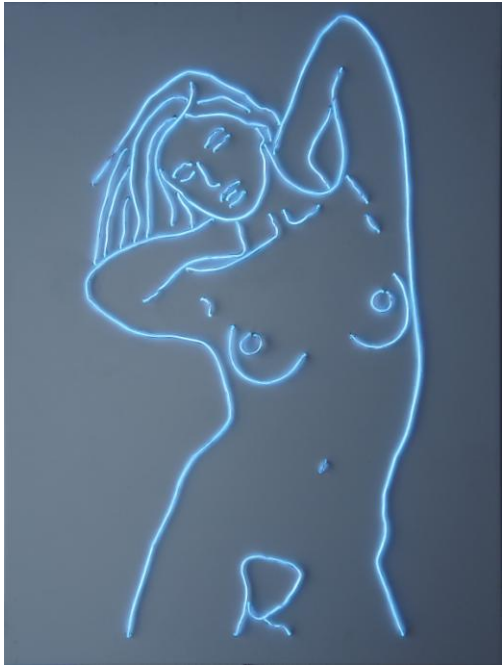
On Daylight View
On Night View



Jonathan Thomson
EL 013 Nude
2011
Wire Embroidery on White Aluminium Panel
40 x 30 cm

Off Daylight View
On Twilight View

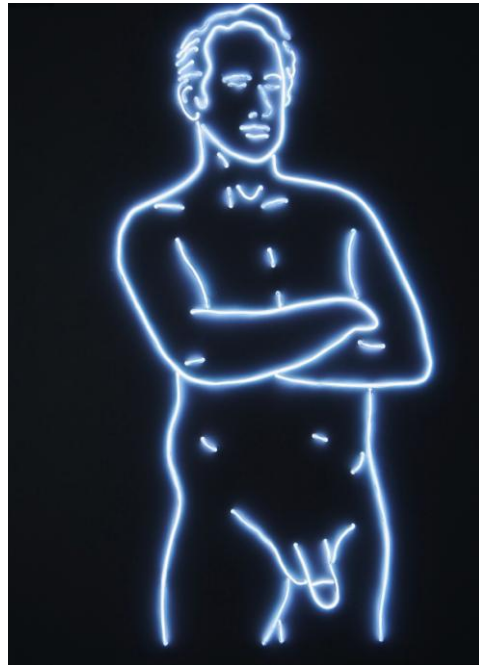
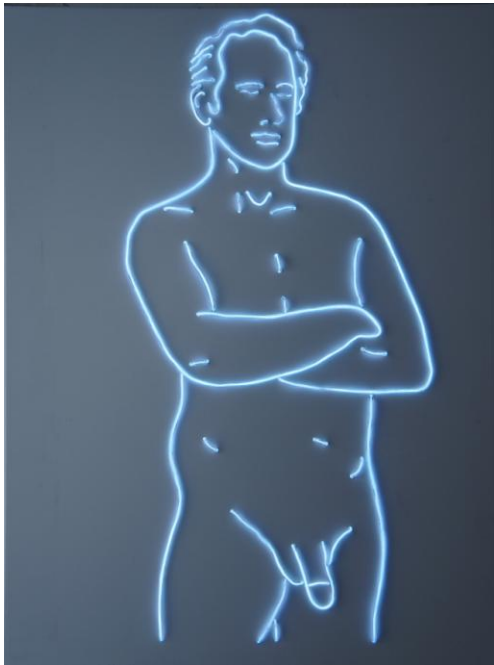
On Daylight View
On Night View



Jonathan Thomson
EL 014 Nude
2011
Wire Embroidery on White Aluminium Panel
40 x 30 cm

Off Daylight View
On Twilight View

On Daylight View
On Night View



Jonathan Thomson
EL 017 Nude
2012
Wire Embroidery on White Aluminium Panel
40 x 30 cm

Off Daylight View
On Twilight View

On Daylight View
On Night View



Jonathan Thomson
EL 018 Still Life Sunflowers
2012
Wire Embroidery on Aluminium Panel
40 x 30 x 5 cm
Left Unilluminated Daylight View
Centre Illuminated Daylight View
Right Illuminated Night View



Jonathan Thomson
EL 019 Still Life Lillie and Daisies
2012
Wire Embroidery on Aluminium
100 x 100 x 5 cm
Illuminated Daylight View



Jonathan Thomson
EL 019 Still Life Lillie and Daisies
2012
Wire Embroidery on Aluminium
100 x 100 x 5 cm
Un-illuminated Daylight View



Jonathan Thomson
EL 019 Still Life Lillie and Daisies
2012
Wire Embroidery on Aluminium
100 x 100 x 5 cm
Illuminated Night View