

*Serena Morton*

Presents

JIM THREAPLETON

## MEMORIES OF THE HUNT

PAINTINGS AND PRINTS

10th September - 2nd October 2015

*Symptom XIV*, 2015 (Oil on Aluminium, 30 x 30 cm)**Private View**Thursday 10th September 2015  
6 – 9 pm

343 Ladbroke Grove, London W10 6HA

Serena Morton is pleased to present new work by Jim Threapleton. *Memories of the Hunt* is the painter's debut solo show with the gallery and marks the culmination of the artist's Fine Art doctoral research at The University of the Arts, London.

These artefacts are the unreliable memories of the search for a tipping point where figuration collapses into gesture. The exhibition explores how paint moves — both in terms of plastic immediacy and subjective potential. The work negotiates the porous boundary between familiarity and estrangement. At such a threshold resemblance becomes a possibility, but one that ultimately refuses to be realized. The point of abandonment in the painting process exhibits a certain ambivalence that leaves the spectator with work to do. From a distance the contrast of form against darkness might imply kinship with, for example, seventeenth century vanitas painting, but closer inspection reveals the nothing of gesture in place of object.

The spatial values borrowed from visual experience turn on the unforeseen distances and proximities, the respiratory rhythms of form and formlessness that emanate from the inconclusive or unresolved nature of gesture — from the throw of a dice. The monoprint

is just such a material gamble. The arbitrary and brute force of the press degrades intention, reducing it to a stain of an experience now absent — the ghost of a painting recorded unfaithfully on paper. The painterly phrase that once suggested limitlessness becomes, instead, a statement on the limit of language — on the impossibility of expression.

A number of the paintings come under the title *Symptom* — as such they are a felt experience. The disrupted, glitching quality of form is symptomatic of a painting process Threapleton describes in terms of sabotage and subtraction. Such reductive methods might be considered sculptural. Painting is distilled to a kind of binary language. Zero or one. Paint or no paint. Mark or non-mark. Depth or flatness. A stark economy actually derived from hours of manipulation, from the push and pull of control and accident, addition and subtraction — from the painfully slow process of painting fastness.

For press enquires please contact: [serena@serenamorton.com](mailto:serena@serenamorton.com)*Serena Morton*343 Ladbroke Grove, London W10 6HA Tel: +44 (0) 20 8964 9432 [www.serenamorton.com](http://www.serenamorton.com)