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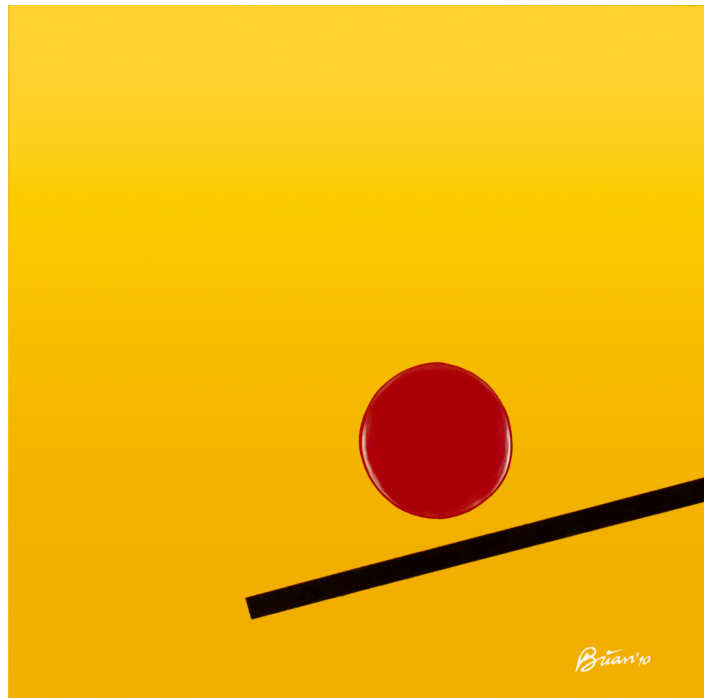
PRESS RELEASE

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DECONSTRUCTED VISUAL NARRATIVE FEATURED IN NEW SOLO EXHIBIT BY LOCAL ARTIST

Houston, Texas, April 23, 2015 – Galeria Regina is pleased to present *A Persistent Rumor*, a solo exhibition of abstract paintings by Houston-based artist **Brian James Thompson**. The work will be on view May 9-July 4, 2015, with two artist's receptions on Saturday, May 16 and Saturday, June 6, from 6pm to 9pm.

Thompson's paintings explore the dialogue between form, color and attenuated movement, with some pieces taking their cue from Dadaesque satire and the dream-like free association of Surrealism.



Brian James Thompson, *Die Deutsche Sache*, 2010
Mixed Media on Claybord Panel, 36" H x 36" W x 2" D

The artist engages viewers through the juxtaposition of elemental forms, strong colors and simple lines. Known components add up to an unknown sum of parts. Squares, circles, letters of the alphabet, curved and straight lines serve as anchors in compositions absent of logical frames of reference. Yet the familiar offset the

unfamiliar, and seek to work together in unison. The visceral experiences they create underscore a sense of play and movement.

In some works, through the lens of abstract intuition, Thompson also filters strains of Dada satire in combination with Surrealist representationalism. He studies internal spaces and their arrangements. The ordinary are laid open to the full range of the imagination and, in the process, develop a way to free it. Depictive and psychological elements embrace the idiosyncratic and incongruous, and result in the *non sequitur*. Dreams and reality intersect along a unified plane of expression.

About the Artist

Brian James Thompson is a painter without a formal art background. As a child artist, his very earliest work focused on architectural drawings, intricate renditions of birds and photo-realistic portraiture. As a teen, he was inspired by the organic, swirly, alphabet-soup compositions of Toulouse-Lautrec's poster art. That led to the creation of a long-standing series of hand-lettered posters for the historic Cain's Ballroom in Tulsa, Oklahoma. Several of these dozens of works were included in Paul Grushkin's 1987 compendium, *The Art of Rock: Posters from Presley to Punk*. Subsequent years saw the development of a career in the graphic arts and graphic design to meet the requirements of marketable skills, although Thompson never veered far from a personal immersion in all things art related. In 1997, he obtained a degree in computer animation from The Art Institute of Houston, and discovered that the electronic medium opened new vistas for him. It sparked free-form improvisation and an alternative approach to the manipulation of tone and mood. His work ultimately came full circle back to its more traditional roots, working with paint and mixed media on canvas and panel, but the extemporaneous fluidity of the digital zeitgeist remained a key element of his approach to art.

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Gallery Hours: Sat & Sun – 12pm-4pm & By Appt.

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