

W E D G E S

New paintings by Jamie Limond & Jonathan Pinn

XTC were formed in Swindon in 1972, evolving over many years before eventually finding recognition when they were lumped uncomfortably in with punk/new wave. In 1982 the band stopped touring and lead songwriters Andy Partridge and Colin Moulding spent the 80's-90's as a studio-based project.

Their output became a series of album tracks with a handful of standouts per release - where their natural excesses and eccentricities were reared into moments of clarity, odd shimmery pop songs about rooks or bungalows by the sea.

Subjects, sensations, moods, places; some pass by like a summer cloud and drift merrily on their way again - others fall like a spring shower and lay soaking in the sun; 3-minute objects from bits of nothing that seem freighted with joy and melancholy and weather.

But it's rarely plain sailing; slips into unexpected middle-eights; odd countermelodies; jagged rhythm tracks, like grounds that shouldn't work. There are a few nasty bits on what sounds now like old Casio synth patches - but a little synthetic grit goes a long way, gives what Jack B. Yeats called the 'ginger' of life.

There may be some borrowing from their heroes – harmonies, phasing, 'backwards', too much reverb - but it's done with plenty of love and no apologies.

Sometimes they can be off the mark - a track can seem like filler, or come off sounding trite, or inconsequential – but perhaps the slighter bits can be forgiven, fortified even, by the standouts. Or they function like hallways, foyers, vestibules for the passage between the big rooms.

They are not cool - their darknesses and sadnesses are too well hidden, their joys too exposed. They are giddy at the thought of being alive in the world.

John Coltranes, Brian Enos, Kate Bushes share this giddiness - but they are less upfront about it. There is something to be said for being unbashful.

XTC seem fully invested in the way the word-music art-form 'pop-song' codifies consciousness within its parameters in a world that's been filled with other pop songs for a while.

The instrumentation, word-sound shapes, melodies, rhythms are constantly re-aligned to evoke a specific little corner of existence - sometimes catching unlabelled snatches of it incredibly potently.

They use pop's vocabulary in a distinct language - it can sound like someone re-remembering (or mis-remembering) what a pop song consists of - *ooohs* and *la la la*s, *you* rhymed with *blue* - cherishing and polishing those heirlooms while nudging them in odd directions.

Jamie recommends listening to 'Rook' on the *Nonsuch* album, while Jonathan would suggest 'Miniature Sun' on *Oranges and Lemons*.



Jamie Limond, *Wind*, acrylic on PVC, microphone stand, 2017



Support, acrylic on green canvas with *stretcher*, 2018

Jamie Limond graduated from the MFA at The Glasgow School of Art in 2017. He continues to live and work in Glasgow.

Jonathan Pinn graduated from the University of Brighton in 2009 and from the Mlitt in Painting from The Glasgow School of Art in 2016. He now lives and works in London.

Limond and Pinn continue to work on various projects together and have previously set up a painting initiative titled *Pendolino* as a platform for emerging painters from London and Glasgow.

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New Paintings by Jonathan Pinn and Jamie Limond

Private View Thursday 7th June (7-10pm). 8th--17th, 11am-6pm Friday-Sunday.

For further images and information, please contact us:
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