

JAMES HARRIS GALLERY

604 SECOND AVE
SEATTLE, WA 98104
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JAMESHARRISGALLERY.COM



“In Tandem - Works by Fay Jones and Robert C. Jones”

January 9 – February 23, 2019

JAMES HARRIS GALLERY

Opening Reception:

Saturday, January 26th 1 – 3pm

January 26 – March 1, 2019

G. Gibson Gallery

Opening Reception:

Saturday, January 26th 3 – 5pm

James Harris Gallery Hours are:

Wed. - Sat. 11:00am - 5:00pm

Tuesday by appointment

G. Gibson Gallery Hours are:

Wed – Fri: 11am-5:30pm

Sat: 11:30am-4pm



Top:

Robert C. Jones:

“Promenade” 1986

Oil on canvas, 67” x 77”

Bottom:

Fay Jones:

“Memory Lapse” 1991

Acrylic on paper

27 5/8” x 39 3/4”

James Harris Gallery and G. Gibson Gallery are pleased to announce dual exhibitions with Seattle based artist couple Robert C. Jones and Fay Jones. “In Tandem” explores over five decades of creative personal iconography linked by a vocabulary of color and a strong visual arrangement of composition.

Bringing together color, gesture and materiality in his nonrepresentational work, Robert C. Jones offers a uniquely intimate visual experience that rewards a first-hand encounter. Robert’s abstractions shift seamlessly between image and structure, creating an intellectual and emotional foundation revealing the uncertain boundaries between representation and reality of the physicality of paint. His process is about the physical markings themselves, all equally important to the overall structure of the piece. Jones approaches his painting and drawing practice with good humor,

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stating, “(s)ociety pressures artists to camouflage the good time they are having. I come to my studio to paint for the sheer fun of it, for the sheer pleasure of trying to come up with something I’ve never seen before. And if I screw up, I don’t screw up the universe or anyone else’s life. There’s a possibility for freedom in art that doesn’t exist anywhere else in the world, and I love it.”

Fay Jones’ work is explicitly representational and highly autobiographical. For the artist, painting is an intimate act and an expression of her relationship to the world. Jones uses figures that are described with line and color rather than modulation. Her figures are often staged on flat planes of color to create a stylized illusion of depth. This signature style creates a tension between the immediacy of the simplicity of Jones’ figures and inscrutability of what she is depicting. Her work explores our collective and individual responses to representation and memory, and creates a psychological dance that is playful and thought provoking. Jones herself describes the work as, “fiction, set in the present. Caught between curious affection for history and anxiety for the future, I draw on a vivid and inaccurate memory and somewhat quirky observations of contemporary American life.”

The exhibition at the James Harris Gallery will showcase works by both artists made during the same time period and pair paintings that demonstrate a connection between the two distinct vocabularies of abstraction and representation. As an artist couple, a subconscious fueling of visual arrangement is seen as an ongoing dialogue between the two. Both Bob and Fay Jones start out paintings with the same approach, loosely laying down marks to begin the composition. This initial intuitive process however, leads each artist down captivatingly different paths.

Robert Jones veers as far away from the recognizable through layering and conflating the relationship between foreground and background. He balances color with dynamic black lines and strokes that creates rhythmic movement. Fay Jones first marks, on the other hand, begin to open up a narrative structure in which her figures take shape. The artist hones in on a telling gesture or pose in her paintings in the form of outlines and silhouettes, thus like her husband, line is a crucial element. Circles recur in both artists work and shifting color palettes can be linked to their times spent in Mexico and Eastern Washington. The exhibition takes the viewer on these journeys, cyphering visual disparate visual cues that unite to tell a story of relationships.

Fay Jones received a BFA from the Rhode Island School of Design in 1957. Awards she has received include the Joan Mitchell Painters and Sculptors grant in 2013, the Seattle Art Museum’s 2006 Poncho Artist of the Year award, grants from the NEA in 1983 and 1990, the Washington State Arts Commission in 1984, and La Napoli Art Foundation in 1989.

Robert C. Jones attended the Rhode Island School of Design, receiving a BFA (1953) and an MS (1959). He joined the faculty of the University of Washington School of Art in in the fall of 1960 and retired in 1995. Jones received and NEA Fellowship in 1990 and was the recipient of a 2003/2004 Flintridge Foundation award for west coast artists "whose work demonstrates high artistic merit and a distinctive voice for 20 or more years."