



FREDERICK JONES

Textures of Light

This PDF Exhibition Catalogue was published online by ART NORTH PROJECTS in 2020 during the Coronavirus (Covid-19) global health pandemic, and made available via the *artnorth-projects.org* website. Further information about Projectroom2020 and Art North Projects may be found on our website.



Art North Projects
Hatchet Green Ltd.
Tongue Post Office
Tongue, IV27 4XF
Scotland

<https://artnorth-projects.org>
<https://artnorth-magazine.com>
contact@artnorth-magazine.com

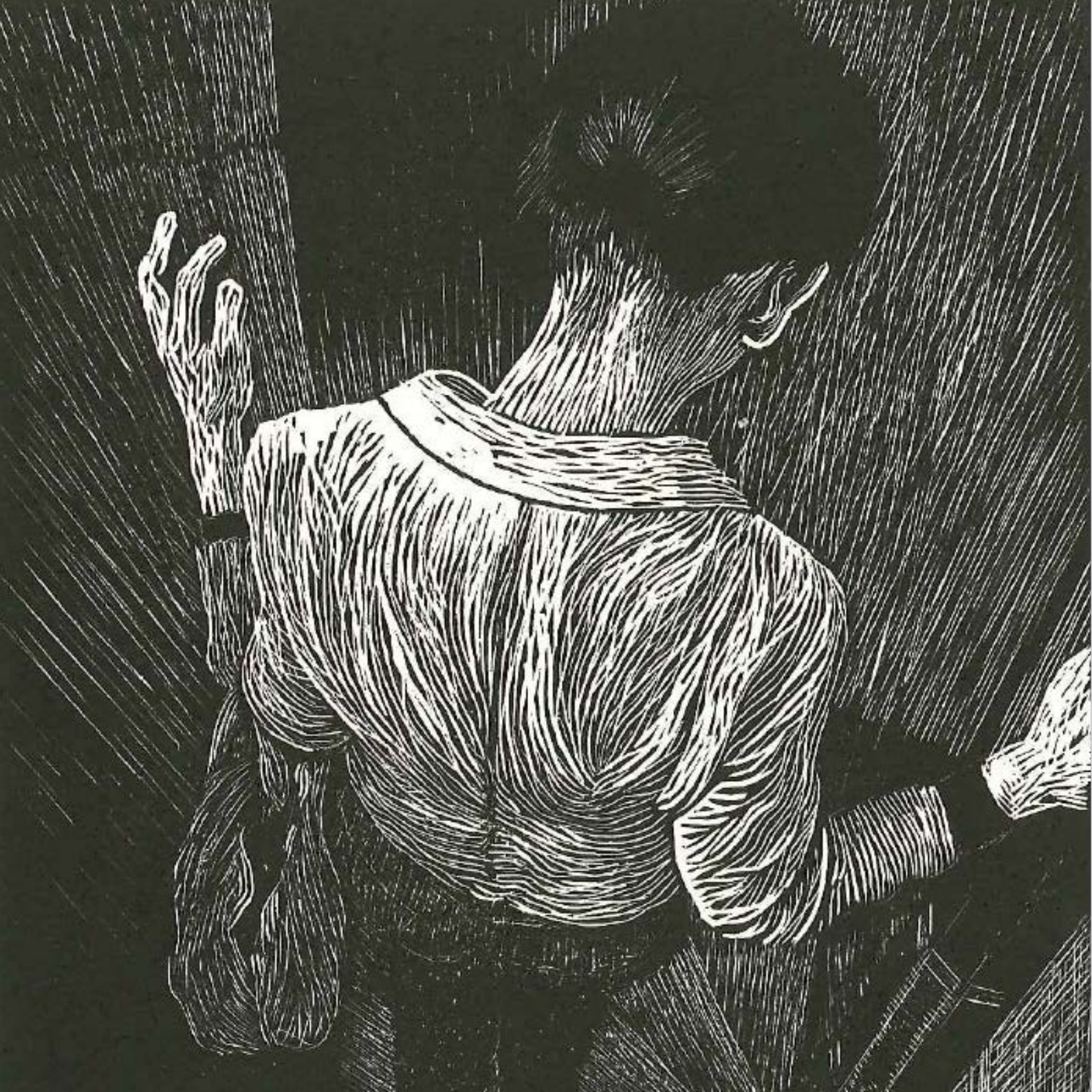
© Art North Projects/Hatchet Green Ltd.
All works presented in this publication are the intellectual property of the artist. The moral right of the artist and author have been asserted. Without limiting the rights under copyright reserved, no part of this publication may be printed, copied, or reproduced by other means including reverse engineering, or otherwise disseminated in any form whatsoever without prior written permission of the publisher.

FREDERICK JONES

Textures of Light

AN ONLINE EXHIBITION FROM PROJECTROOM2020, PRESENTED BY ART NORTH PROJECTS

artnorth-projects.org



Textures of Light

Frederick Jones

I have been making prints since 2005. I started as an etcher, but more recently, I have mainly been working in mezzotint and wood engraving. For a dark medium (which some call *manière noire*), there is for me a sort of glow in mezzotint which penetrates the intensities of darkness. As for wood engraving, the medium is based on pure black and white, but the interweaving of these two tones seems to me to generate a sort of sparkle, a brilliance. In both media, there is a basis in line, but its multiplicity disguises it. In mezzotint, you start from black and burnish down to the light with countless lines, as though doing hundreds of chalk drawings on top of each other, all slightly different. And as for wood engravings, every one is a new experiment with doing lines differently – lines like flames, like anatomical *échorchés*, curved lines that intertwine or lie side by side, or straight lines in one or two dimensions ... These are both *slow* mediums, and (in wood engraving) there is a meditative element in thinking about how to go about the next day's lines and then laying them down one by one.

About subject matter; I am fascinated with textures and effects of light, and structures – the grids of windows, the spirals of staircases, the arches of trees ... Maybe there is something metaphoric about the grid since we live in an urban world of windows, timetables, and spread-

sheets. Windows are especially engrossing because they are like eyes – the intersection of interior and exterior space, mind and world.

All of my prints are representational; before I started making prints, I used to do abstract painting, and I think the sense of form that that developed has stayed with me. Shapes on a field, interlocking shapes ... Many of the prints are figurative; in fact, they mainly show one particular person, and the whole corpus is meant to be a sum larger than its parts – a sort of composite picture of a life, or even a joint life, made up of moments each of which contains more than itself. Even an apparently trivial incident when it suddenly comes back to you says so much about the 'you' who experienced it. And besides, each moment contains other works of art too, because we see life through lenses shaped by representations of life.

Any one of these preserved moments embodies a fragment of experienced reality. Still, when they join up in twos or threes or any other number, I think of them as part of a kaleidoscopic and fluid unity like the random thoughts that pass over the pages in the diaries of medieval Japanese court ladies that I have been reading recently. A fine image for this that I have recently discovered are the screen paintings called *rakuchu rakugaizu* that show a multitude of seemingly disconnected scenes through gaps in clouds; scenes that turn out to imply the single unified world of which they are all parts.

At the moment, in this strange period, I am concentrating on wood engravings. It is one of the slowest of mediums, but I am working especially slowly now – thinking about how to pull off images that I have wanted to make prints of sometimes for years. I have just finished the cutting for an engraving of Monet's garden (and the little green boat) at Giverny, done from a sketch I made there in 2017. Now I am working on a reclining nude – an homage to Lotte Laserstein whose work I



became aware of from a show in Berlin last year: the entire texture is going to be made of four-directional cross-hatching in an attempt to get something paradoxical in a wood engraving - really fuzzy forms. I am thinking of this as a sort of impressionism seen as a fragment of a universe made of crossing ripples in the material substrate, an idea that comes from Spinoza's *Ethics*.

Of course, I have been influenced by (many) other artists – I think I was impelled into printing by seeing the work of the Dutch etchers Willem den Ouden, Aat Veldhoen, and Charles Donker in the Rembrandthuis. Since then, influences have multiplied and now include Gerhard Richter, Pierre Bonnard, and Wilhelm Hammershøi. I am also learning a lot from the amazing urban landscapes of the Ukrainian linocut artist Olesya Dzhuraeva. But writers also count; they count at the level of underlying aesthetic aims. As well as those that I have already mentioned, Proust needs special credit as a hugely formative influence. Behind the voice of the whining mummy's boy who grows up into a coercive-controller is something else rather interesting – no matter who or what you are, there is always the constant interplay of past and present, the way moments of the past can suddenly have an epiphany in the present.

At the moment, in this strange period, I am concentrating on wood engravings. It is one of the slowest of mediums, but I am working especially slowly now – thinking about how to pull off images that I have wanted to make prints of sometimes for years. I have just finished the cutting for an engraving of Monet's garden (and the little green boat) at Giverny, done from a sketch I made there in 2017. Now I am working on a reclining nude – a homage to Lotte Laserstein whose work I became aware of from a show in Berlin last year: the entire texture is going to be made of four-directional cross-hatching in an attempt to get something paradoxical in a wood engraving – really fuzzy forms. I am thinking of

this as a sort of impressionism seen as a fragment of a universe made of crossing ripples in the material substrate, an idea that comes from Spinoza's *Ethics*.

Of course, I have been influenced by (many) other artists – I think I was impelled into printing by seeing the work of the Dutch etchers Willem den Ouden, Aat Veldhoen, and Charles Donker in the Rembrandthuis. Since then, influences have multiplied and now include Gerhard Richter, Pierre Bonnard, and Wilhelm Hammershøi. I am also learning a lot from the amazing urban landscapes of the Ukrainian linocut artist Olesya Dzhuraeva. But writers also count; they count at the level of underlying aesthetic aims. As well as those that I have already mentioned, Proust needs special credit as a hugely formative influence. Behind the voice of the whining mummy's boy who grows up into a coercive-controller is something else really interesting - no matter who or what you are, there is always the constant interplay of past and present, the way moments of the past can suddenly have an epiphany in the present.

Please note: All sizes on the following pages are measured in centimetres.



Amsterdam Bridge
Mezzotint
14 x 12
2012



Audioguide
Wood Engraving
18 x 11
2018



Balzac's Alley
Wood Engraving
20 x 15
2014



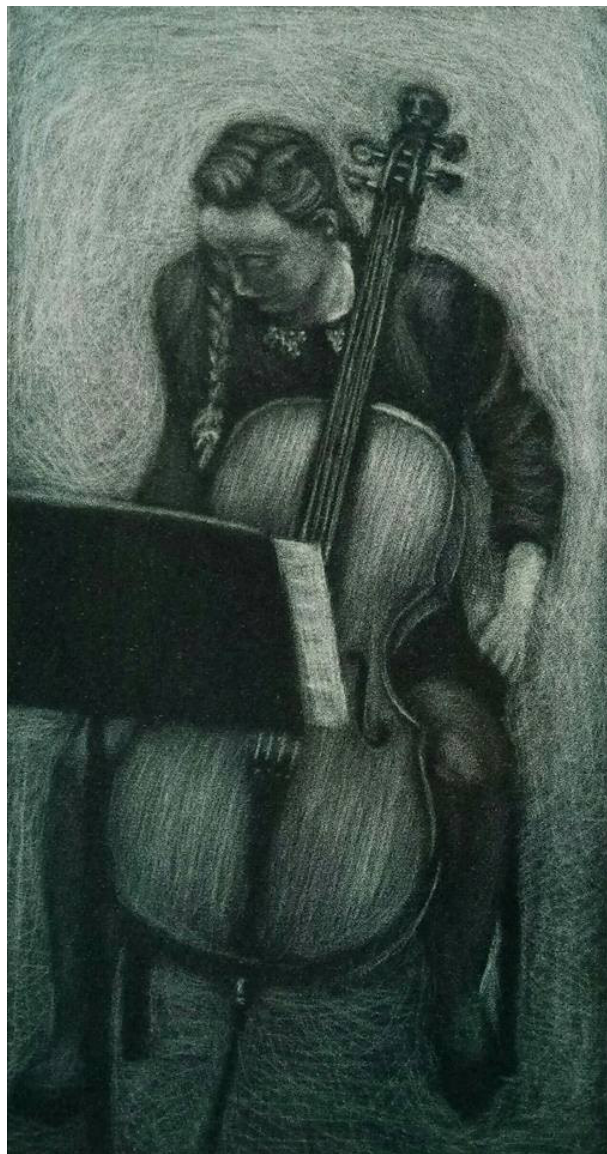
Bicycle Seat
Wood engraving
20 x 15
2019



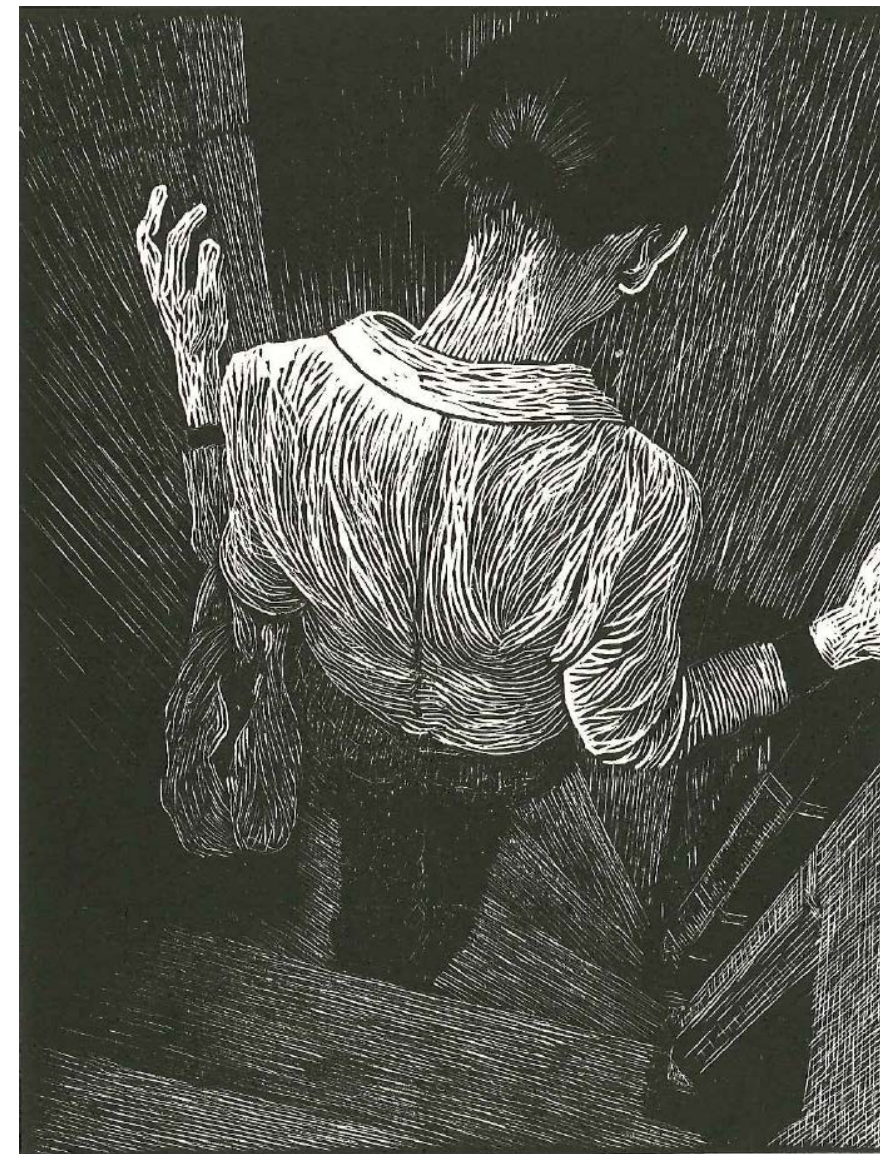
Boots
Mezzotint
25 x 20
2012



Bus
Wood Engraving
20 x 15
2019



Concerto
Mezzotint
14 x 9
2017



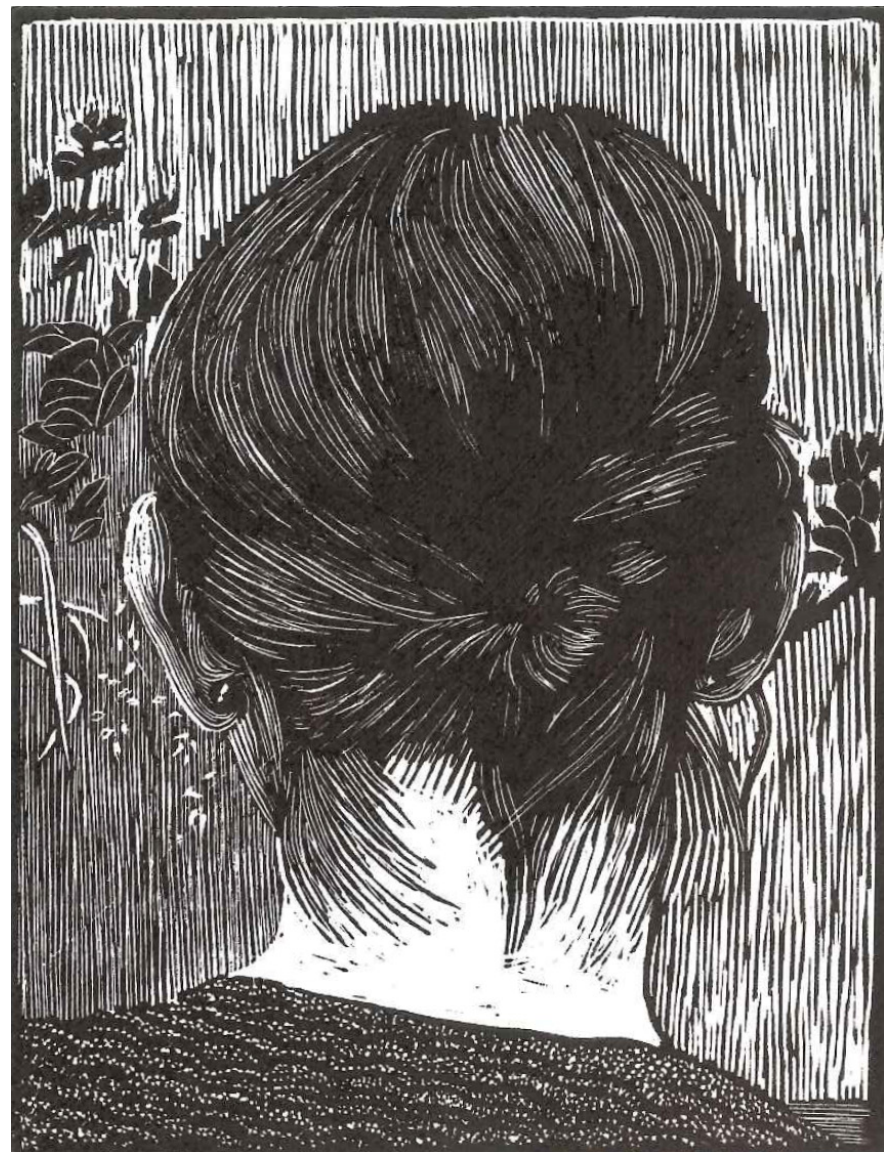
Descending Stairs
Wood Engraving
17 x 15
2016



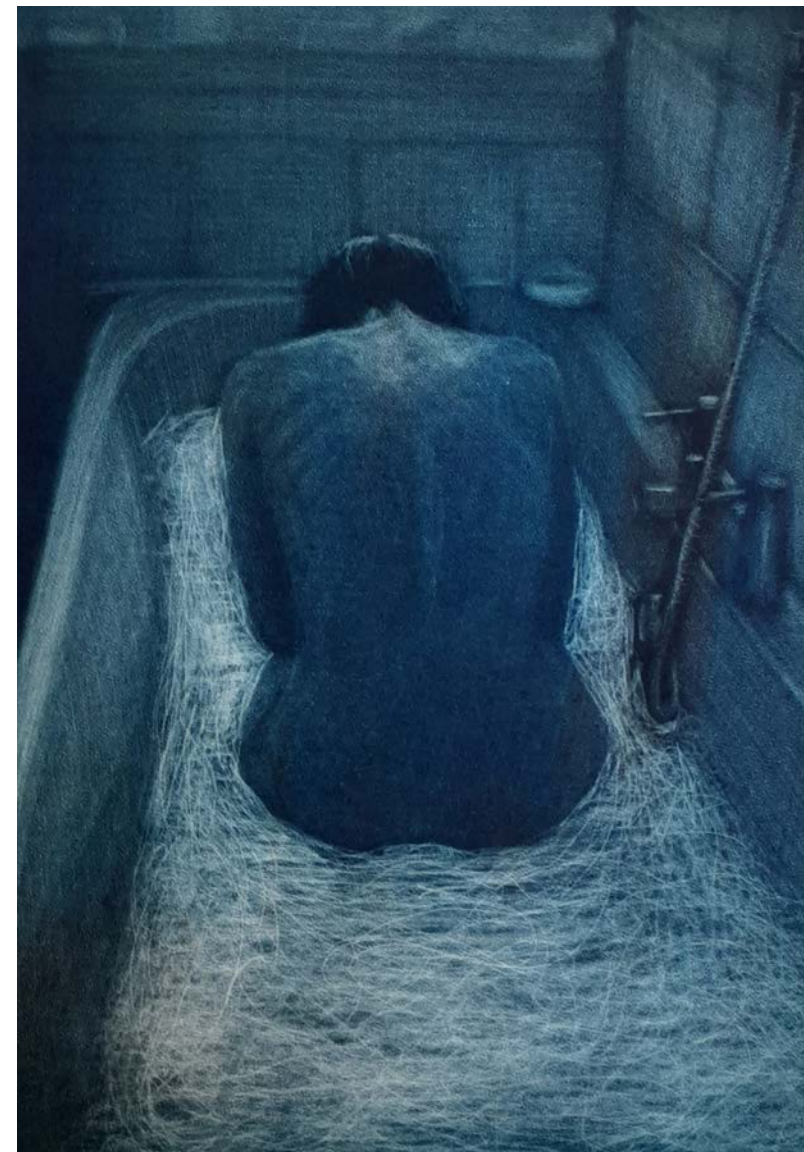
Feet, Summer, Jetty
Wood Engraving
11 x 13
2013



Hairdrying
Wood engraving
24 x 14
2019



Head 1
Wood Engraving
14 x 11
2013



In the Bath
Mezzotint
20 x 15
2019



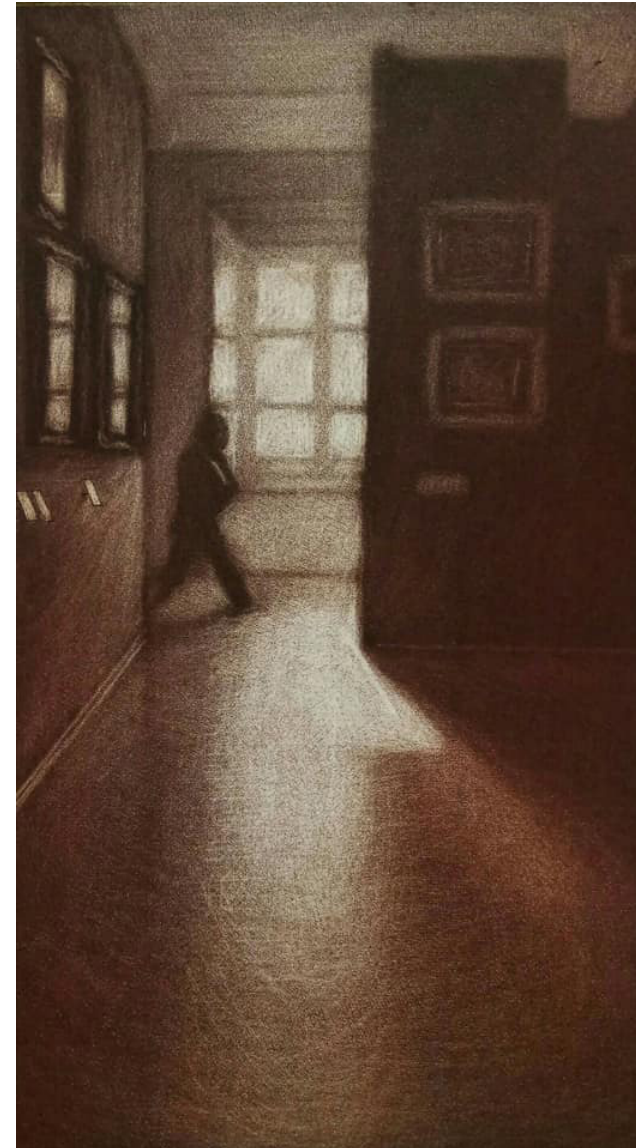
In the Royal Academy
Mezzotint
17 x 14
2018



Mirror
Wood Engraving
24 x 18
2015



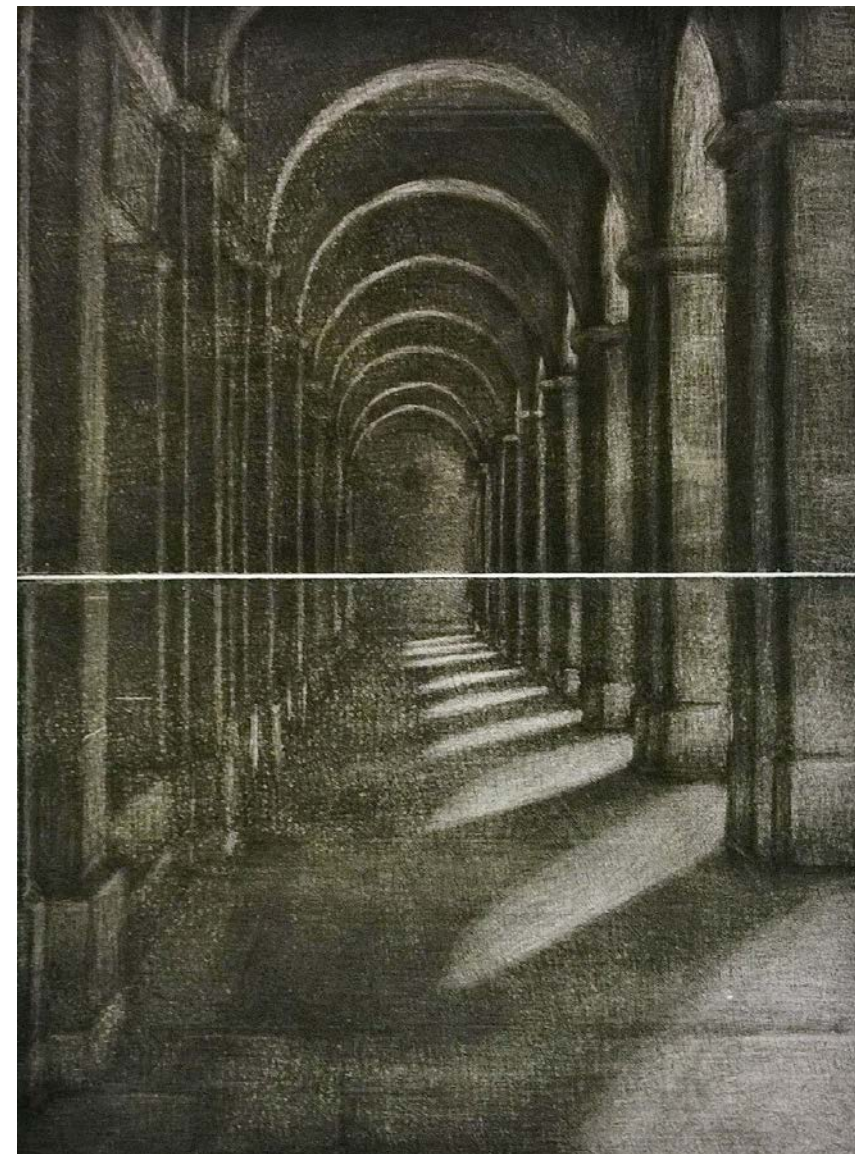
Parade Ground
Wood Engraving
15 x 20
2017



Passing By (Louvre)
Mezzotint
16 x 10
2017



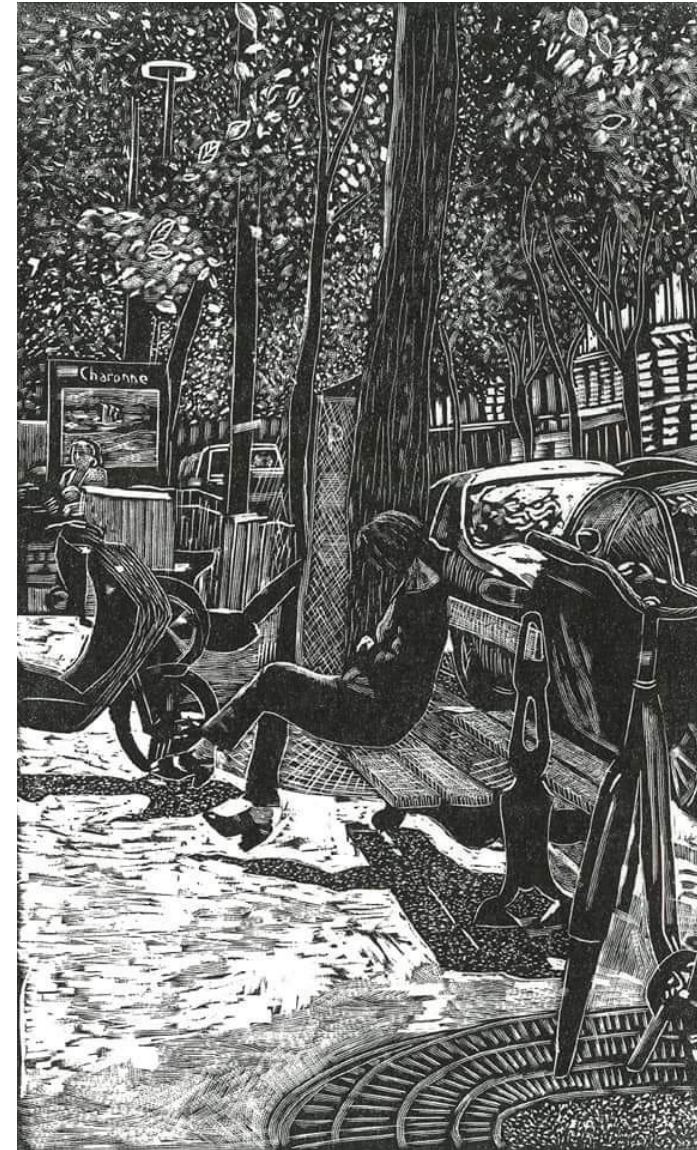
Pearl Brooch
Mezzotint
20 x 15
2019



Place des Vosges
Mezzotint
20 x 15
2016



Rue Voltaire 1
Wood Engraving
23 x 13
2019



Rue Voltaire 2
Wood Engraving
23 x 14
2019



Scotsman Steps
Wood Engraving
16 x 12
2017



Self Portrait in a convex surface
Wood engraving
19 x 12
2019



Serpentine Gardens
Wood Engraving
23 x 13
2018



Sibelius Park
Wood Engraving
15 x 20
2019



Sitting on the Bed
Wood Engraving
20 x 15
2019



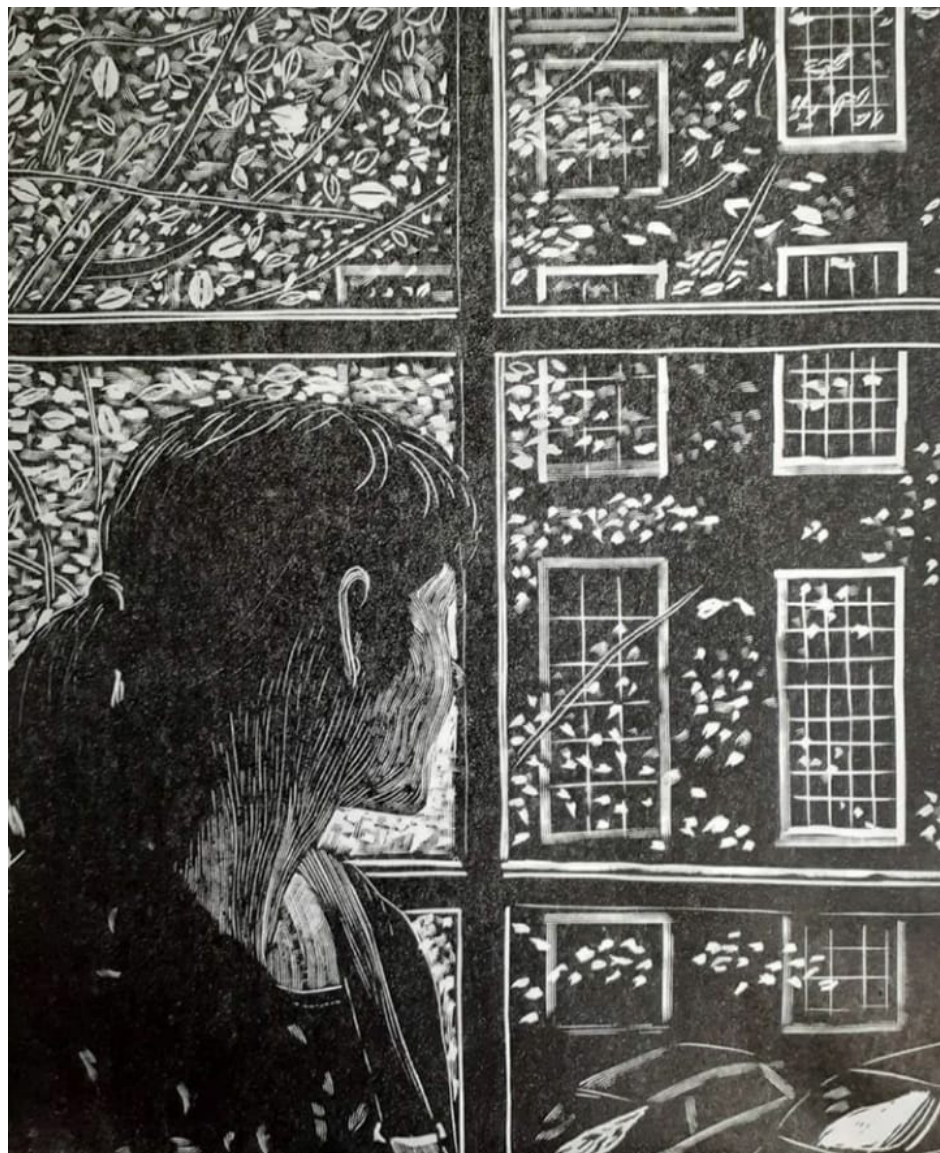
Still Life
Wood Engraving
15 x 20
2016



Sunlight, Water
Wood Engraving
15 x 13
2013



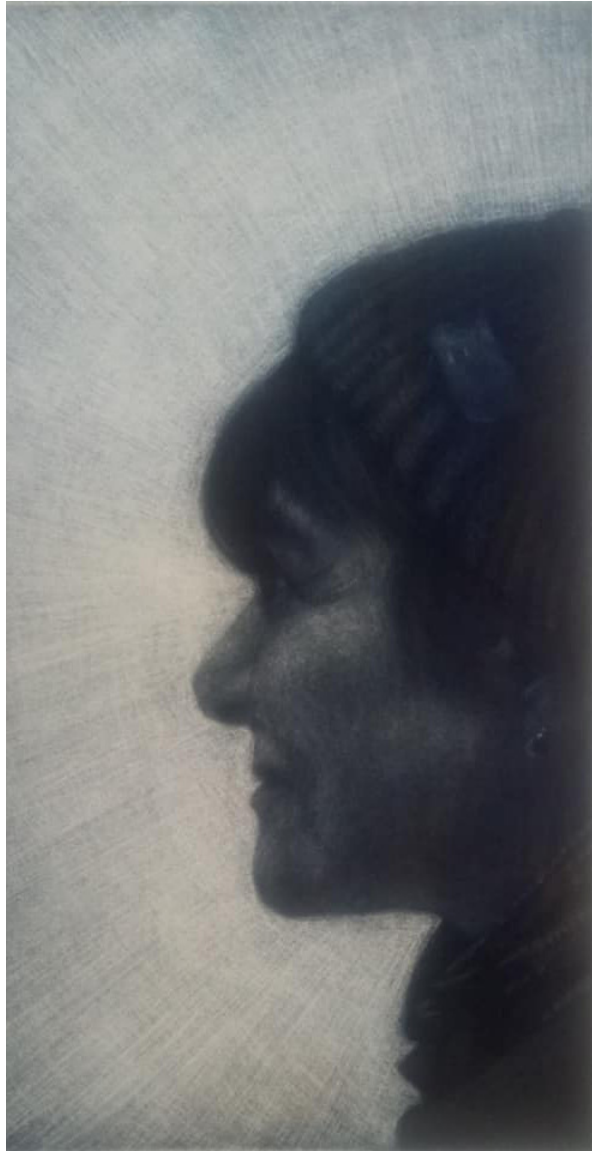
Tending the Plant
Mezzotint
15 x 20
2018



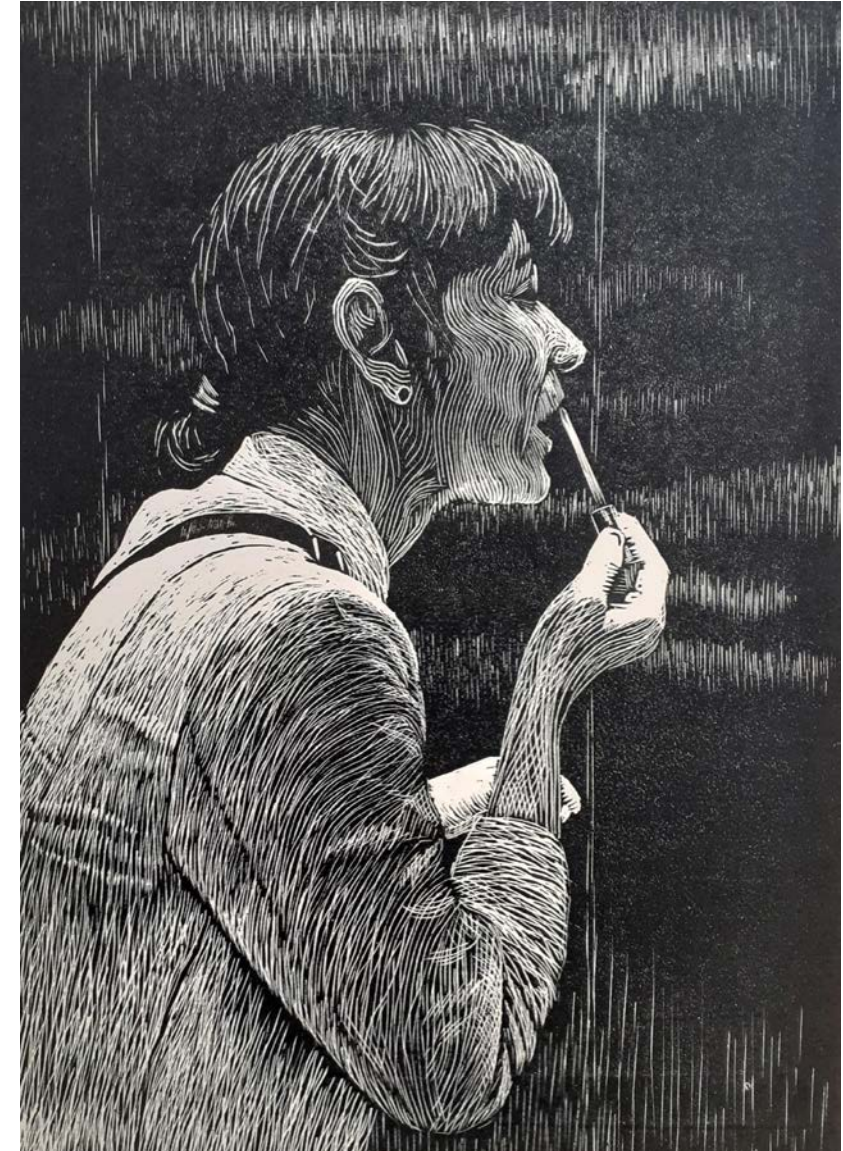
View across the Herengracht
Wood Engraving
20 x 15
2019



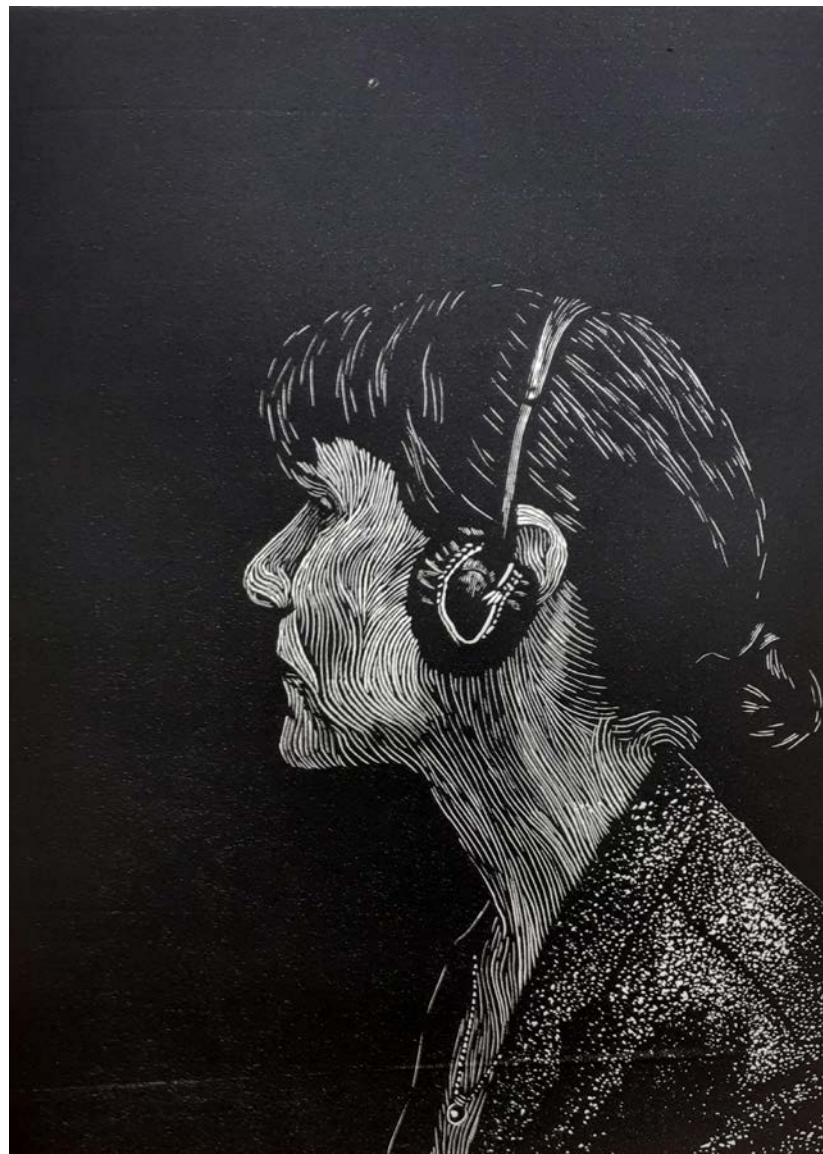
Where I Practise
Wood Engraving
19 x 12
2014



Woollen Hat
Mezzotint
24 x 14
2020



Abigail in Berlin
Unprinted woodblock
20 x 15
2020



Headphones
Unprinted woodblock
22 x 16
2020



Monet's Garden, Giverny
Unprinted woodblock
22 x 16
2020



FREDERICK JONES ARBSA

b.1955, Middlesex.

Educated; Universities of Newcastle, Leeds, and St Andrews.

I trained as a Classicist and lecture in that subject at the University of Liverpool; my chief areas of interest in that field are Latin Language and Literature, and Roman Art. I also run a string quartet and have recently played in the World Première of Seán Doherty's Arctic Violin. I have exhibited regularly nationally and internationally; I have shown at the Royal Academy, the Royal Scottish Academy, the Society of Scottish Artists, the Royal Birmingham Society of Artists, Society of Wood Engravers, Royal Engravers, ING Discerning Eye, the C24 Gallery (Manhattan), and in Canada, Denmark, France, Estonia, USA, Egypt, Poland, and elsewhere. I am a member of Hot Bed Press (Salford) and the Society of Scottish Artists. In 2019 I was elected an Associate of the Royal Birmingham Society of Artists.

PARTIAL LIST OF EXHIBITIONS

- RBSA 2006, 2017, 2018, 2019
- NEAC 2006, 2011, 2012
- Tallinn Print Triennial, 2007
- ING Discerning Eye, 2007, 2009, 2013, 2016, 2017
- Alexandria International Biennale, 2009
- Penang International Print Exhibition, 2010
- Three colours Black, Editions, Cook St , Liverpool, 2012
- Society of Wood Engravers, 2012, 2013, 2014, 32015
- Royal Engravers, 2012, 2016
- Second International Mezzotint Festival, Ekaterinberg, 2013
- Royal Academy Summer show, 2013
- Davidson Galleries, Seattle, 2013
- A Monochrome Set, Editions, Liverpool 2015
- Royal Scottish Academy, 2017
- Royal Glasgow Institute, 2017
- RBA, 2017
- Society of Scottish Artists, 2018
- Graphical, Amsterdam, 2017
- Seventh View (ING Discerning Eye at C24, Mannhattan), 2020

www.frederickjones.exto.org



Art North Magazine
Hatchet Green Ltd.
Tongue Post Office
Tongue, IV27 4XF
Scotland
www.artnorth-magazine.com