

**Gerald F. Jones
& Steven Jones:
PAINTERS
& BROTHERS**

**College of Lake County
November 14 - December 14, 1997**





Gerald F. Jones

Born: 1963, Winnetka, IL
Died: 1997, New York, NY

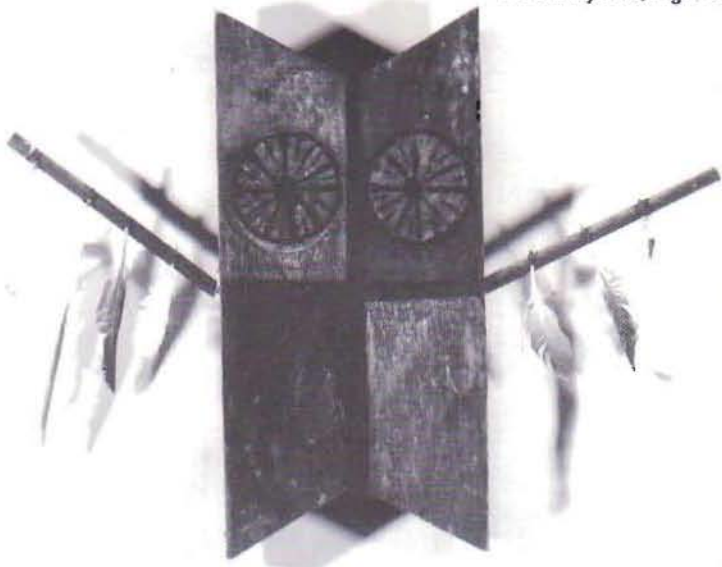
Education: BFA, Southern Illinois University,
Carbondale 1988

Selected Exhibitions: Le Select, New York, NY, 1997
Orange Bear Show, New York, NY, 1995
Due South, Tribeca, New York, NY, 1994
Workhorse Show, New York, NY, 1994
The Ten Show, New York, NY, 1993
Permanent Exhibit, New Orleans, LA,
1993
Icons Gallery, New Orleans, LA, 1993
Studio Show, Soho, New York, NY, 1993
Studio Show, East Hampton, New York,
NY, 1992
Gallery 109, New York, NY, 1992
Blondie's Contemporary Art, New York,
NY, 1992
Vergett Gallery, Carbondale, IL, 1988

Apprentice to (New York City):
John Alexander, Marlborough Gallery
Frederick Brown, Marlborough Gallery
Paul Manes, Marisa Del Re Gallery
Dan Rizzie, Eugene Binder Gallery

Assisted: Frederick Brown Exhibition, Museum of the
Chinese Revolution, Peoples Republic of
China, 1988

Assisted: Frederick Brown in painting the *Assumption
of Mary* (36' x 30') at Xavier University,
New Orleans, Louisiana, 1993



At first glance, it appears Steve and Jerry Jones, two brothers who became artists, couldn't look at the world more differently.

Steve is a realist painter whose exacting style is reminiscent of 17th century Dutch still life painters. His compositions are carefully thought out. His surfaces flawless. His color highly nuanced. There is in his art a sense of elegance and refinement.

Jerry, who died suddenly this May, was an expressionist painter whose energetic work draws on African art, Christian iconography, and southwestern imagery. His compositions are simple. His surfaces rough. His color straight from the tube. There is in his art a sense of urgency and exposed emotion.

Yet their lives and work have parallels. Both, for instance, attended Southern Illinois University as undergraduates. And here too, each met their mentors, Patrick Bataudier (Steve) and Fred Brown (Jerry), who were then visiting artists.

Bataudier, a realist painter born in Trinidad and schooled in England, was, at the time, director of the Atelier Neo-Medici outside Paris. Steve spent several years there studying with Bataudier, who stressed Renaissance painting techniques, including "technique mixte." Similar to the 15th century Flemish practice of combining egg tempera and oil painting, it's the method Steve still employs today.

Steve's letters home about his experiences at the atelier certainly had an effect on his younger brother. Jerry may have been thinking about going there too, but when the time came to decide what direction to take his art, the atelier was winding down. Jerry's answer was Brown.

An African-American artist best known for his portrait series of blues singers, Brown is a New York-based painter whose expressive work is acclaimed for its directness and simplicity. Jerry spent several years as his studio assistant, including traveling to Mississippi to research Brown's blues project. He also accompanied Brown to New Orleans and China, where they worked on one of Fred's paintings for the National Museum of the People's Revolution in Tiananmen Square.

Two portraits Jerry made in New Orleans in 1993, *Louis Armstrong*, and *Fats Domino*, show Brown's influence. But it's the work of John Alexander, another artist Jerry assisted, that seems most to have affected his own style and subject matter. Alexander's charged brushwork conjures dark rituals amid exotic jungles, crucifixion scenes and enigmatic figures wearing crowns and masks.

Such images surely fed Jerry's interest in African art, which he already had begun to explore in works like *Abstract King* (1988). Still a student work, its stark, hard-edged cut-out form has a mottled reddish-brown coloring similar to the patina on some African sculpture. *King for a Day* (1989) and *Three Spirits Present* (1990) were clearly inspired by African masks.

Jerry's paintings have a sense of raw immediacy. Works like the gestural *Transfiguration I-IV* (1989-95), with its pinched and pulled faces emerging from a four-part, filmstrip-like sequence, give the impression of having been done spontaneously, with passion at its peak. They are brutal images. One even has an X scrawled over it.



Steven Jones, *Silver Anniversary*, 1992

Steve's work, on the other hand, conveys calm and contentment and is a slower, more contemplative read. One feels, and rightfully so, that the exquisite surfaces and textures found in his paintings have been meticulously caressed, adjusted and re-adjusted over

Steven Jones: & BROTHERS

many months. If Jerry's paintings explode with emotion, those of his older brother suggest subtler sensations.

For the past ten years, Steve has concentrated on painting things he lives with, or which he sometimes borrows from friends. Objects, such as a silver bowl, a glistening piece of blue glassware, a spiral seashell, are easily recognized from one painting to the next. Yet they are seen each time in new ways.

Harmony and order provide the footing for Steve's work. Everything is positioned and balanced just so. There is never a feeling of randomness or chance.

In *Parrot Tulips* (1996) an extraordinary vase filled with fresh-cut flowers, is centered perfectly over a table drawer. On either side, reverse arrangements of peaches and glasses of wine create a striking visual symmetry. Even in *Water into Wine* (1996), with its spilled daffodils, there is stability and structure.

But, as in the Dutch pictures he admires, there are darker emotional currents at work. Steve's still lifes, with their lush floral arrangements, abundant settings of food and drink and cherished material possessions, evoke the theme of vanitas. Such resplendent scenes are tempered by the knowledge that pleasure is temporary and beauty is fleeting.

But there are lighter moments as well, for like the Dutch masters, Steve also plays with the reality of his images. In *Sunflowers* (1996), a work inspired by as-far-as-the-eye-can-see fields of sunflowers near the town of Monflanquin, France, he hides his signature in the return address on the envelope poking out from a desk drawer, while the name of the town is borne in the postmark. In *Homage to DeHeem* (1997), the bearded reflection of the 17th century Dutch painter (copied from a self-portrait) appears in a silver dish, looking, with few liberties taken, a lot like Steve.

Jerry, too, on at least one occasion, incorporated his likeness in a work. Like other artists before him, he painted a crucifixion in which the figure's features resemble his own. Perhaps what's most interesting about the work, however, is that



he's eliminated the cross as a physical presence and placed it as a mark on the figure's chest over the heart. The martyred figure with outstretched arms becomes an ascending soul.

Over the last several years, Jerry increasingly turned to sculpture. During summers on Long Island, he collected wood, shells and other such treasures on the beach and put them in small painted boxes, or turned them into fetish figures. Seeing *Night Owl* (1992), a block of wood with feathers hung on dowels stuck in its sides, Brown remarked, "It's unbelievable that a white kid from the Midwest did a piece like that, because you could take it anywhere in Africa and they'd know exactly what he was saying."

Although separated by more than a decade in age and courting seemingly incompatible muses, Steve and Jerry Jones are closer in their search for the intangible than one might think. With his work, Jerry, whose career lasted a brief 13 years, sought to construct a spiritual bridge linking the rhythms of primitive and modern impulses. Steve, through his intense scrutiny of material objects, continues to reveal a quiet quality of the spirit. This exhibition celebrates the differences and similarities between two brothers.

Garrett Holg,
Chicago correspondent
for ARTnews magazine
Art critic for Chicago Sun-Times

Gerald F. Jones, *King for a Day*, 1989

Steven Jones

- Born:** 1952, San Francisco, CA
- Education:** BFA, Southern Illinois University, Carbondale, 1975
MFA, Southern Illinois University, Carbondale 1982
Atelier Neo-Medici, Verneuil sur Seine, France
1974, 1976-79, 1982
- Collections:** Hechinger Collection, Washington D.C.
Kemper National Insurance Companies,
Long Grove, Ill.
Mitchell Museum, Mt. Vernon, Illinois
Castle Martin, Kilkullen, Ireland
- Selected Exhibitions:** *The National Horse Show*, Robert Kidd Gallery,
Birmingham, Michigan, 1997
Floribunda, Krasl Art Center, St. Joseph,
Michigan, 1997
20th Anniversary Exhibition, Robert Kidd Gallery,
Birmingham, Michigan, 1996
A New Leaf, Gwenda Jay Gallery, Chicago,
Illinois, 1996
Contemporary American Realism, Broden Gallery,
Madison, Wisconsin, 1994, 1992
Just Plane Screwy, Wustum Museum, Racine,
Wisconsin, 1992
Atelier Neo-Medici, Gallery Revel, New York,
New York, 1989
The Figure, Neville-Sargent Gallery, Chicago,
Illinois, 1986
Atelier Neo-Medici, Galerie Jean Pierre Lavigne,
Paris, France, 1982
John Deom et Steven Jones, Galerie Lilliane Francois,
Paris, France, 1979
Grandes et Jeunes, Grand Palais, Paris, France, 1978
- Positions:** College of Lake County, Curator, 1984-present
adjunct instructor, 1986-present
Lake Forest College, studio art lecturer,
1994-96
- Awards:** Flora, Chicago Botanic Gardens; Award of
Excellence, 1996, 1992, 1988
- Publications:** *Tools as Art: The John Hechinger Collection*,
Pete Hamil, pps: 120 & 188, 1995; Abrams Pub.
Art and Antiques, pg. 82, 1989
Art International, pg. 28, May 1979



Checklist

Gerald F. Jones

1. *Abstract King*, 1988; intaglio print, 22" x 15"
2. *King for a Day*, 1989; oil on canvas, 36" x 24",
private collection
3. *Portrait in Red*, c. 1989; oil on canvas, 36" x 30"
4. *Tortured Heart*, 1989; oil on canvas, 9" x 12"
5. *Three Spirits*, 1990; oil on canvas, (2) 12" x 9"; (1) 16" x 12"
6. *The Shadow*, 1991; oil on canvas, 14" x 10"
7. *Totem*, 1992; oil on canvas, 39" x 13"
8. *Crucifixion I*, 1992; oil on canvas, 30" x 24"
9. *Night Owl*, 1992; mixed media relief, 25" x 33"
10. *Antelope*, 1992; mixed media relief, 23" x 12"
11. *Speaking in Tongues*, 1992; mixed media relief, 36" x 22"
12. *Louis Armstrong*, 1993; oil on canvas, 28" x 28"
13. *Fats Domino*, 1993; oil on canvas, 28" x 28"
14. *Crucifixion II*, 1993; oil on canvas, 36" x 24"
15. *Transfiguration I-IV*, 1989-95; oil on gesso paper, 21" x 17" (each)
16. *Chiricahau Landscape*, 1995; oil on canvas, 22" x 80"
17. untitled, c. 1996; oil on canvas, 52" x 86", private collection
18. *Crucifixion III*, 1996; oil on canvas, 42" x 26"
19. *The Yellow Cigar Box* (water), n.d.; mixed media, 6" x 7" x 2"
20. *The Brown Cigar Box* (air), n.d.; mixed media, 7" x 7" x 2"

Steven Jones

21. *Kimono and Chair*, 1991; technique mixte on panel, 48" x 36"
Collection: Mary Jean Thomson, Riverwoods, Ill.
22. *Silver Anniversary*, 1992; technique mixte on panel, 24" x 32"
Collection: College of Lake County (gift of CLC Board)
23. *Mystic Rose*, 1993; technique mixte on linen, 36" x 27"
24. untitled, 1994; egg tempera on prepared paper, 9" x 12"
Collection: John Lumber, Ingleside, Ill.
25. *Homage Study*, 1995; wash drawing, 11" x 15"
Collection: Ardath Hammond/Nick Drozdoff, Lake Bluff, Ill.
26. *Lobster and Lemon*, 1995; technique mixte on panel, 16" x 20"
27. *Peeled Lemon Study*, 1995; egg tempera on prepared paper,
6" x 9"
28. *Sunflowers in a Blue Vase*, 1996; technique mixte on panel,
40" x 28"
Collection: Marc and Patty Parker, Barrington, Ill.
29. *Water into Wine*, 1996; technique mixte on linen, 30" x 40"
30. *Parrot Tulips*, 1996; technique mixte on linen, 40" x 30"
31. *Peonies in a Basket II*, 1996; technique mixte on panel,
24" x 30"
32. *Nautilus Shell*, 1997; egg tempera on panel, 7" x 5"
33. *Beach Box*, 1997; technique mixte on panel, 12" x 16"
34. *Homage to De Heem*, 1997; technique mixte on panel,
32" x 45"

This program is partially supported by a grant from the
Illinois Arts Council, a state agency.

The Community Gallery of Art is a project of the
College of Lake County Foundation.

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