

New Art Projects

Jonathan Parsons New Paintings

November 12 – December 20, 2014

New Art Projects is delighted to announce our first solo show of new paintings by Jonathan Parsons. This exhibition is comprised of a series of enamel paintings made since 2012. Ways of thinking about colour are central to these new works. They explore the idea that simple systems and time-based processes can produce complex images, through adjacent and multiple layers of colour. The use of enamel paint produces surfaces that continue to look wet when they are dry and employ four dominant elements: the shapes of wooden panel formations, bright glossy colour, the absence of brushstrokes and copious drips. Latent images emerge, like mirages, out of the interplay between these elements.

Parsons is fascinated by the linguistic evolution of colour terms and the conceptual straightjacket of the painter's colour wheel. Traditional artistic theories of colour seem inadequate to describe the complex new opportunities afforded by digital media and virtual models of colour space. He is particularly interested in questioning the classification of colour into the so-called 'primaries', which do not accurately reflect visual reality. They derive instead from abstract philosophical ideals, cultural conventions and the happenstance of biology. In these new paintings, Parsons chooses specific pigments and uses them to play with relationships between the various colour names that arise out of additive and subtractive colour systems.

The resulting works use two types of shaped panel: stacked discs and multiple rectangles. In the disc paintings, the dripping colours produce configurations that are not pictorial. They are not 'images' or 'compositions' contrived or consciously elicited. They instead represent true artefacts of a process of painting with a very liquid medium that has been carried out in a way that simply allows them to happen. The surfaces of the rectangular paintings are cut through with routed grooves that split them up into clusters of sub-panels derived from the layouts of light emitting display test patterns. Here, the dripped paint changes colour as it crosses the boundary of each grooved rectangle.

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Notes for editors:

Jonathan Parsons came to prominence in 1997 when his dissected map sculpture *Carcass* (1994) was selected for inclusion in the notorious *Sensation* exhibition at the Royal Academy of Arts, which toured to Berlin and New York. His work was later selected for the *British Art Show 5*. His permanently installed architectural map sculpture *Let Me Count the Ways* was commissioned in 2008 by the UK Government Art Collection for the new British Embassy in Dohar, Qatar. His latest commissions include: *For John Constable*, a landscape installation for Salisbury Arts Centre, 2011 and *Cruciform Vision*, a painting for Guildford Cathedral, 2011. His latest solo exhibition, *Zed's Dead*, took place at the The Arch Gallery, London in 2012. Recent group exhibitions include: *Mind the Map* (London Transport Museum), *Meanwhile* (John Hansard Gallery), *The Art of Mapping* (TAG Fine Arts, London), *Abigail Reynolds & Jonathan Parsons: A Dialogue on Landscape & Constable* (Salisbury Arts Centre), *Waldweben* (Kasteel Schuurlo, Belgium), and the *Jerwood Sculpture Prize* (Jerwood Space, London). His work is represented in public collections in the UK and private collections around the world.

Gallery Hours:

The gallery is open from Wednesday – Friday from 11- 6 and on Saturdays from 12-5

For further information please contact Fred Mann: fred@newartprojects.com