

Scribble and the Structures of Depiction

29 November – 5 December 2021

This exhibition presents a group of new works by Jonathan Parsons that are the culmination of almost five years of practice-based PhD research at the University of Gloucestershire. His project examines the linear structures found in the earliest developmental stages of children's drawings and their relationships to the simplest visual communication designs produced by adults. The exhibition presents a series of painted and constructed installations showing various typologies of the most basic scribble forms along with visual material derived from structures commonly found in heraldry and alphanumeric displays.

All the works explore particular – and sometimes unexpected – ways of applying coloured materials to various surfaces. These include non-gestural offset impasto 'blobs' of paint on canvas, controlled sgraffito on metallic panels and reverse glass paintings made using the technique of Zen calligraphy. The exhibition also includes displays 'from the studio wall', which bring together a variety of materials from the artist's archive of physical practice research. These include notes, sketches, finished drawings and paintings, tables of data, comparative analyses, material test pieces and plans for final installations.

List of works

1. **The Primary Line Formations** (2021)
41 reverse painted glass panels with wall mounted fixings; overall: 173.2 x 229 x 6.8 cm
2. **Practice research archive – 1** (2017-21)
Including: literature review of heraldry; heraldic drawings and plans; the proportions of the shield; 'Crescent and Mullet'; silverpoint drawings of Mullet, Etoile and Roundel; posters showing the simple geometrical charges, field divisions and partition lines; 'Object /Rarefied' (hand prints).
3. **The Formal Units** (2021)
18 reverse painted glass panels with wall mounted fixings; overall: 86 x 188 x 12 cm
4. **Practice research archive – 2** (2017-21)
Including: literature review and field drawings of alphanumeric displays; installation plans; character sets; comparative morphology of all the studied phenomena; material test pieces; painting templates; etymologies of the heraldic tinctures and roundel names; top left: 'Sleepers Wake: Hypnopomical Entoptic Diary' (2021); middle left: 'The Most Basic Line Formations' (2021).
5. **Cross, Kiss, Frame (modello)** – versions 1 and 2 (both 2020)
both: sgraffito into 'Black 3.0' acrylic over gold card collage mounted on black board
6. **The Heraldic Tinctures** (2021)
32 wall-mounted acrylic on canvas panels; overall: 173.5 x 102.5 x 1.5 cm.
7. **Code and Image (Travellers in a Breeze)** (2020-21)
Acrylic on 36 canvas panels mounted on painted wall, overall dimensions: 300 x 530 cm
8. **Roundels in Tincture** (2020-21)
Acrylic on canvas polyptych; overall: 213 x 168 cm
9. **The Basic Scribbles** (2021)
29 reverse painted glass panels with wall mounted fixings; overall: 205.7 x 297.1 x 7.2 cm
10. **Practice research archive – 3** (2017-21)
Including: literature review of typologies of children's scribbling; correlational analysis of scribble typologies; my correlated typologies of scribbles and formal units; installation plans; children's ideographic 'equivalents'; on shelves: 'Two Very Rare Configurations' (2021); mirror writing templates; canvases: 'Four Ordinaries' (2020); work from my research residency at the gallery in 2017.

