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AMERICAN

art

PREVIEWS OF WORKS FOR SALE AT
UPCOMING SHOWS COAST TO COAST

JANUARY 2009

COLLECTOR



\$6.95

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UPCOMING SHOW

Up to 18 works on show

January 6-31, 2009

George Billis Gallery

511 W. 25th Street

New York, NY 10001

(212) 645-2621

• SHOW LOCATION NEW YORK, NY

ANDREW JONES

Ruins of New York

One of the many things that Andrew Jones has always appreciated about 19th century aesthetics was the era's fascination with and reinterpretation of ancient Greek and Roman art.

He collects furniture from that period and is involved with the preservation movement to save buildings and other historic structures from that time as well. Now, he has started to paint one of the last visual remnants of this time that can be seen on a daily basis—the old cast iron railings of New York City stoops and the complex shadows they deliver.

"I've taught myself a great deal about the architecture of old New York," says Jones. "And, I've done this by walking blocks, discovering details of buildings that are very consistent within very narrow periods of time. The purpose of this work is to paint a ruin of New York. As with ruins, the absence of some of the original elements has left the railing paradoxically both corrupted and enhanced."

The cast iron railings that Jones paints can be found all over New York, but the ones in this show are typically from the East Village, Chelsea and Brooklyn. Jones has also found several of them in Hoboken and Jersey City, a place where he has also found some interesting and unique architectural structures from the same area. Like an archivist, Jones is also interested in preserving this part of New York's visual history and does not want to see it disappear.

"Unfortunately, these stoops are not landmarked," says Jones. "My purpose in painting them, as is the case with many of my other paintings, is to record



WEST 15TH STREET NEWELS, OIL ON CANVAS, 48 X 36"

The artist says: This painting depicts a stoop that bears witness to the passing of time. The newels exist without their central posts and finals, resulting in an intriguing form that appears to almost float in midair.



WEST 11TH STREET SUNSET, OIL ON CANVAS, 40 X 30"

The artist says: The setting sun behind the viewer illuminates the railing of this stoop in blazing light.



EAST 7TH STREET RAILINGS, II, OIL ON CANVAS, 36 X 36"

The artist says: This painting explores the hypnotic spirals of the railings of a 1840s stoop on East 7th Street in the East Village of Manhattan. The use of massive spirals at the top landing of a stoop generally appear in the East Village and rarely elsewhere.

these magnificent creations before they disappear. I hope my collectors appreciate my paintings in part for their role as a historic archive."

And, as such, Jones wants to show these railings and places in the state they are in right now as he finds beauty in what the ravages of time do to the iron.

"Another thing I explore in the paintings is the passing of time," says Jones. "I'm painting old railings, but I'm painting them as they appear now. I'm more and more drawn to railings that show the elements of time, like the paint peeling, rust showing at some of the junctures of the ornament, or an ornamental detail is missing. To me,

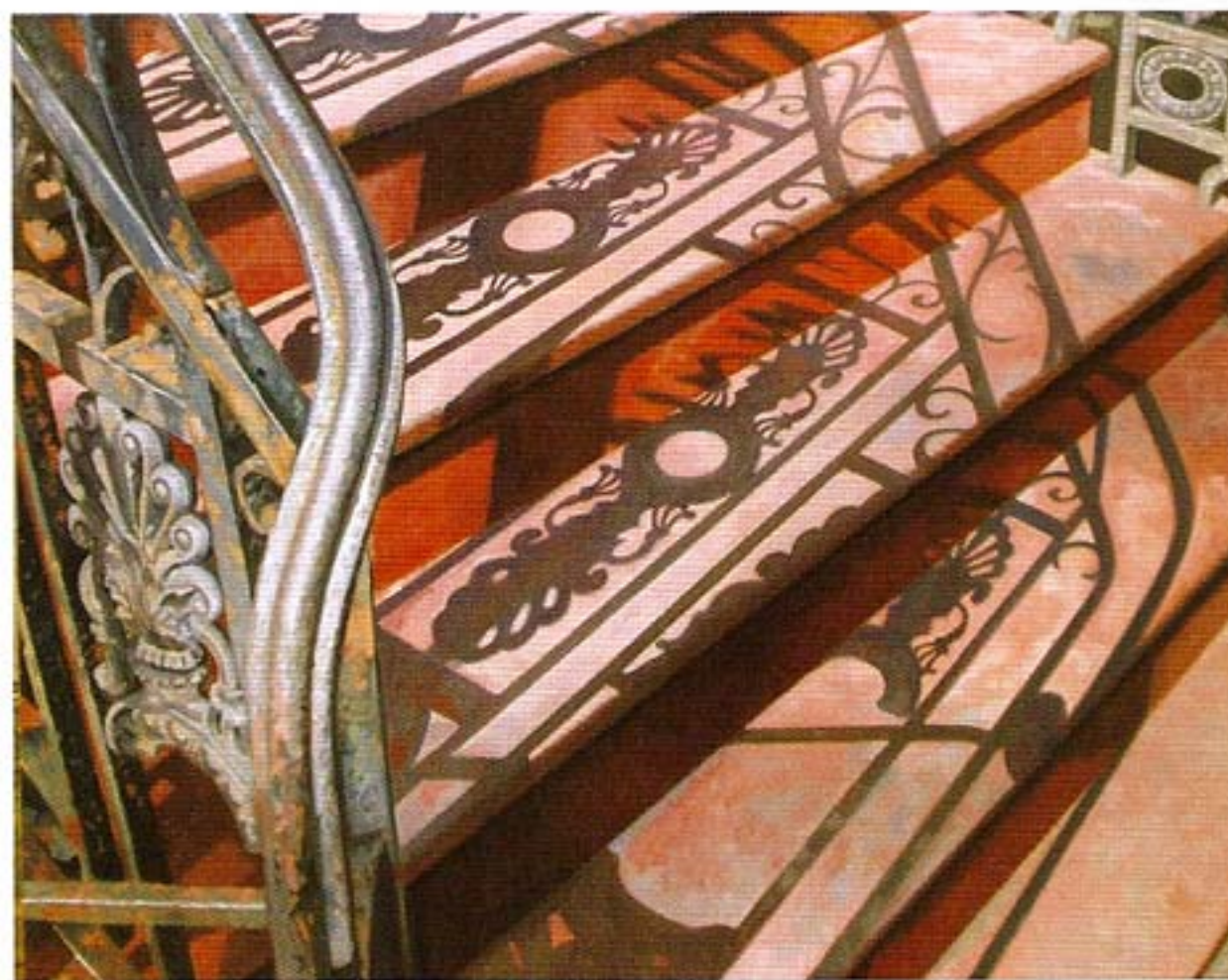
there is beauty in the metamorphosis of these stoops and they are more beautiful in these intermediate stages of decay. It's like seeing fragments of a Roman temple."

For Jones, the most interesting patterns in the cast iron railings occurred from approximately 1844 to 1846. During this time, the pattern most used was called



BETHUNE STREET MORNING SHADOWS, OIL ON CANVAS, 48 X 60"

The artist says: I hope collectors perceive the manner in which this painting merges realism with an appreciation of pattern that recalls abstract painting.



BETHUNE STREET SHADOWS, OIL ON CANVAS, 30 X 30"

The artist says: This work is an example of some of my innovative compositional devices. The painting zooms in closely on its subject, causing the vanishing points for the perspective lines to move beyond the frame of the picture. This device creates a dynamic composition dominated by diagonals.

"the Greek fret," and it was, basically, a series of interlocking rectangles usually found at the base of the cast iron fence. Some other unique styles can be found from that time as well.

"I paint that period exclusively now," says Jones. "The other style I find quite often is the Greek anthemion, which is essentially the Greek interpretation of the honeysuckle flower and it was used quite often in that period. Another style is a series of scrolls executed in wrought iron. Then, from 1846-1848, Gothic elements started to appear together with the classical. I call it Greco-gothic, and it takes a little bit of each period and blends them together."

Of course, as an artist doing what could be compared to a still life, Jones is also interested in how the shadows are cast across the picture plane.

"It's more of an aesthetic concern," says Jones. "For me, the most beautiful light is early morning light because that is associated with very dramatic, striking shadows. And shadows are wonderful in a painting because there are elements I don't paint but am able to refer to them through the shadows. I can put the railing on one side of the stoop in the foreground and then in the background you can see the shadow of the railing as it's cast across the steps." ●

For a direct link to the exhibiting gallery go to

www.americanartcollector.com

Price Range Indicator

Our at-a-glance Price Range Indicator shows what you can expect to pay for this artist's work.

	Small	Medium	Large
1996	\$750	\$2,500	n/a
2001	\$900	\$3,500	n/a
2009	\$1,100	\$5,000	\$10,000