I am trying to capture the elemental qualities of experience in an abstract visual form. In material terms, this means creating an image which is a residue of the layering of thought, feelings and visual data on a picture plane.

The essential idea that underlies my work is that I see the abstract image not as an entity abstracted from objective reality but the abstraction of form/matter prior to its existence, form or meaning. A dialogue between the sensory and emotional landscape and an internal vibratory world.

I actively capture images and data on a daily basis through an overlapping and interactive network of practices. These include photography, sketches derived from objects in space, the visual representation of moving images from TV, copying artworks, and the two dimensional representation of spatial structures from my architectural design drawings.

These images form indirect starting points and create dialogues between the various methods of observation and capturing of images. The works represent trace lines of the momentary movement of thought. These recorded resonances and vibrations of objective and emotional realities, are not unlike a physician performing an ECG on a patient.

In my current work I am attempting to combine the spatial dynamic and psychological tension of gestural drawing with patterned fields and explorations of the grid. The resultant abstract language has developed through processes of layering and erasure. These imbue the images with a residue of constructed meaning.

The approach I take is that each layer or state of the painting should be approached with an open ended attitude by continually re-imagining the work.

The paintings are the residue of continually reencountering the image surface to create increasingly complex figure/ground
relationships. The use of patterns, broken grids and a personal gestural graphic language draw from traditional painting genres ranging through landscape, portraiture and abstract painting.

Ian Jones March 2013