



Christopher Jones
INDEX

*I draw these letters
As the day draws its images
And blows over them
And does not return*

Octavio Paz



Vespers



Isla's Day



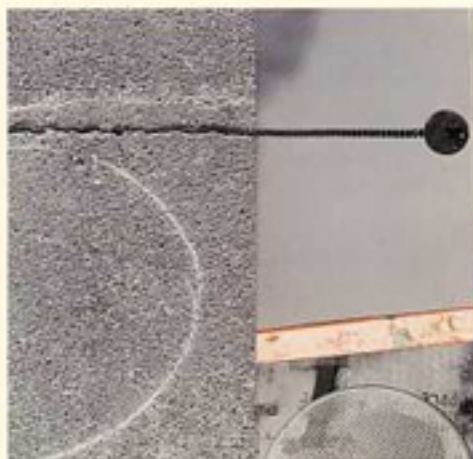
Slip-field-wave



Drift

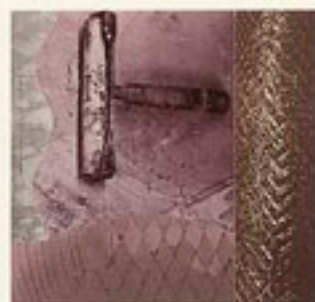
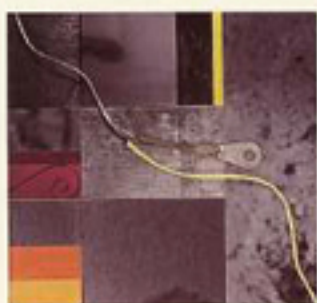
the	weave	morphine
mourning	across	blight
room	sift	the
isla's	as	weight
day	in	doctor
wrap	films	robert
vespers	swivel	harking back
slip-	mesh	cell
field-	wait	hoovering
wave	close	the
1951	deaf	vacuum
1953	twist	watteau
breathe	star	white
1963	a	noise
recite	kind	goodbye
hang	of	to
touch	archaeology	all
poor	cradle	that
man's	days	the
opera	indexed	ties
another	home	that
irish	truth	bind
passage	still	the
pearson	grieving	last
to	moon	of
graves	neon	ivica's
connect	gaze	tears
drift	trace	bonney's
kochin	homespun	obituary
to	down	bound
graves	dissolve	water
roma-	evaporate	studio
swing	slip	still
cloak	away	guru
door	two	trapeze
to	blue	glass
the	haze	metal
archive	last	stone
emerald	gasp	safe
yesterday	merge	european
and	miss	home
today	the	veil
i	pessimist	interference
draw	a	cluny
these	space	last
letters	for	more
cluny	welles	of
to	first	the
graves	call	last
kochin-sweep	that	of
slip-	sinking	ivica's
splice	feeling	tears
drop	seedbed	bellefield
northside	the	to
treasure's	optimist	belmont
flower	closed	hyphen
swing	forgotten	world
and	first	of
does	light	mine
not	we	ether
return	live	floors
seep	this	and
that	life	walls
one	posthumous	ledger
early	up	lexicon
morning	for	index
	air	

Swivel



And Does Not Return

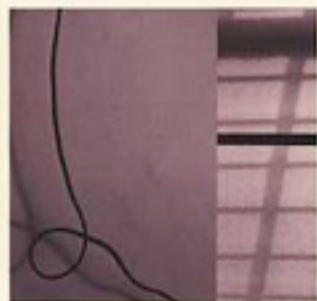
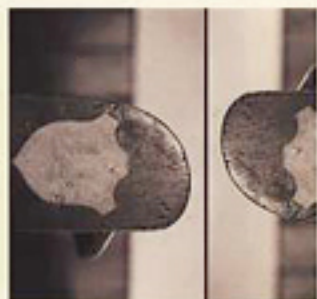
Connect
Homespun
Star



Indexed
Cradle Days
Mesh

1953
Northside
Door to the Archive

Up for Air

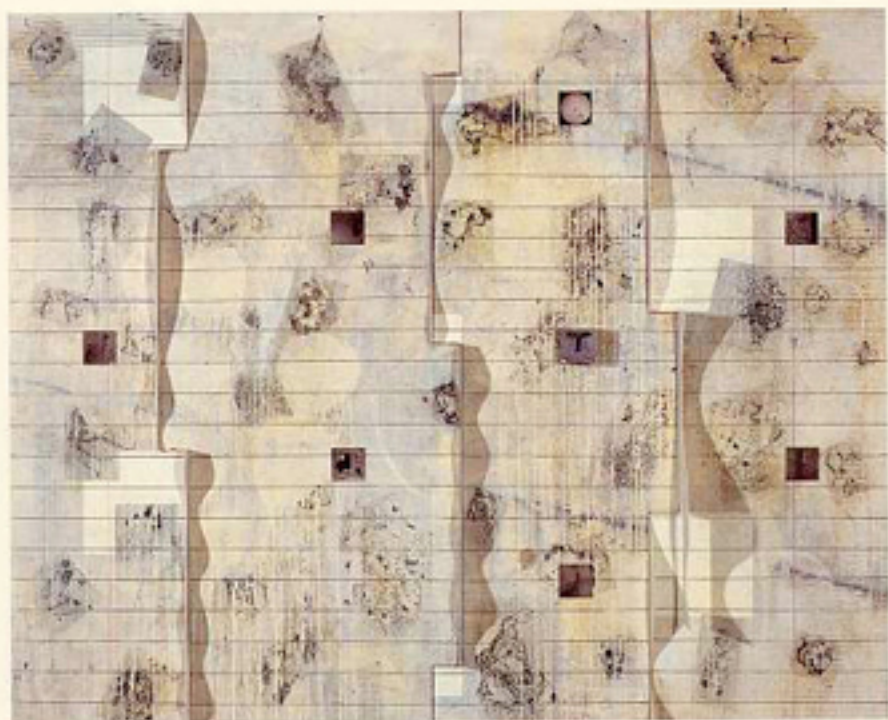


Bellefield to Belmont

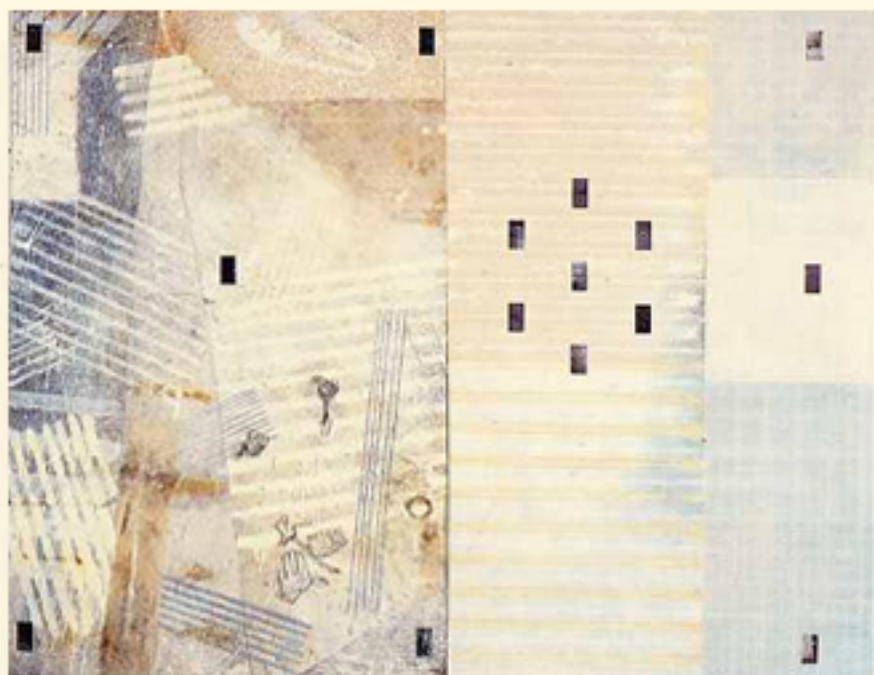
Hyphen

World of Mine

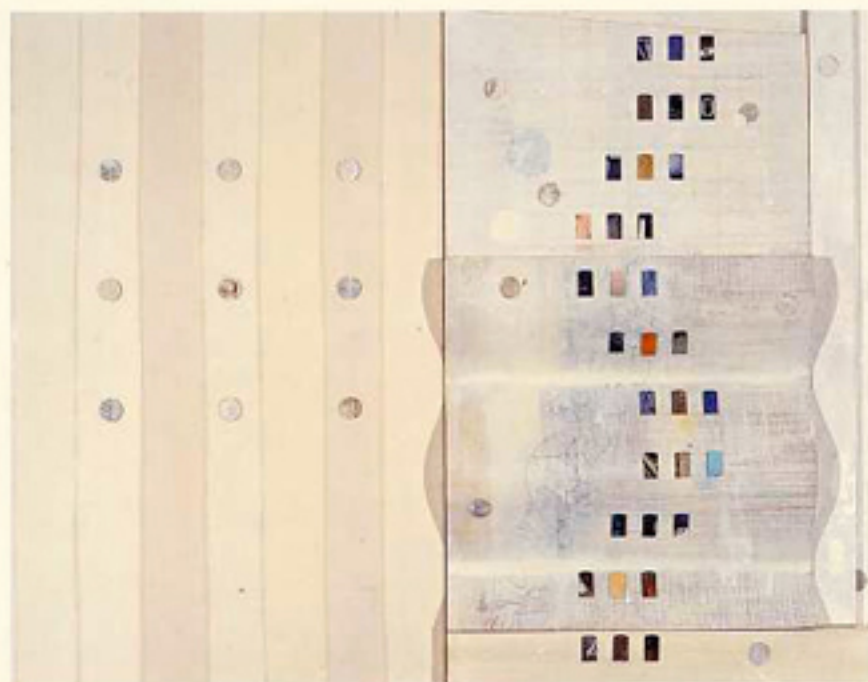
Trace



ETHER



FLOORS AND WALLS



LEXICON



LEDGER



Ether no.5: Interference



Ether no.2: Europa



Vacuum: The Last of Ivica's Tears



Vacuum: The Ties That Bind

REPRODUCTIONS

Index

Collective title of on-going series of collages, each 5" x 5" (12 x 12 cm).
Acrylic, photographs, xerox, acetate, etching, copper, steel, paper & found objects. A grid of 52 works was exhibited at Gallery Servas, Rodalben, Germany in 1998 and a subsequent selection was shown at the Woodland's Art Gallery, London in May 2000.
Pages 1-8

Ether

7' x 9' (2.6 x 3m)
Acrylic, oil, chalk, pencil & photographs on perspex & canvas.
Page 9

Floors and Walls

7' x 9' (2.6 x 3m)
Acrylic, oil, chalk, pencil, photographs & found objects on canvas.
Page 10

Lexicon

7' x 9' (2.6 x 3m)
Acrylic, oil, chalk, pencil, photographs & collage on perspex & canvas.
Page 11

Ledger

7' x 9' (2.6 x 3m)
Acrylic, oil, chalk, pencil, photographs & collage on perspex & canvas.
Page 12 & cover (detail)

Ether no.5: Interference

11" x 5" (29 x 13 cm)
Pencil, & chalk on paper
Page 13

Ether no.2: Europa

8" x 5" (21 x 13 cm)
Pencil & chalk on paper
Page 14

Vacuum: The Last of Ivica's Tears

9" x 4½" (23 x 11 cm)
Collage
Page 15

Vacuum: The Ties That Bind

10" x 4" (25 x 10 cm)
Collage
Page 16

CHRISTOPHER JONES

Christopher Jones lives and works in Northumberland and lectures in Painting at the University of Newcastle. He has held solo exhibitions in Great Britain, Germany and in Japan where he lived for 18 months as a Monbuscho Scholar, 1987-89. In recent years he has been involved in a number of artist-led projects, the focus of which has been dialogue and collaboration with other European artists - exhibitions have taken place in Italy, Germany, Slovakia and the UK.

Solo Exhibitions

1985 - Nottingham University Art Gallery. **1987** - School of Fine Art, Hull. **1988** - Harding House, Lincoln. **1989** - Tamura Gallery, Tokyo & Tanaka Gallery, Osaka, Japan. **1990** - Lanchester Gallery, Coventry. **1992** - Reg Vardy arts Foundation, Sunderland & Hatton Gallery, Newcastle. **1994** - Turnpike Gallery, Leigh. **1995** - EPO Gallery, Munich, Germany. **1998** - Gallery Servas, Rodalben, Germany.

Selected Group Exhibitions: **1982** - *John Moores 13*, Walker Art Gallery, Liverpool. **1983** - *Northern Young Contemporaries*, Whitworth Art Gallery, Manchester. **1984** - *Painting Fellows*, Glos CAT, Cheltenham. **1985** - *Cumbrian Connections*, Abbot Hall Art Gallery, Kendal & *The Artist's Travel*, Art Now, London. **1986** - *Nominations*, Art Now, London. **1988** - *Kyoto University of Arts Annual*, Kyoto National Museum, Japan & *Shou*, Kyoto University of Arts Gallery, Japan. **1991** - *Osaka International Print Triennale*, Mydome, Osaka, Japan. **1992** - *Ochsenkeiler*, Metzingen, Germany & *Tri-Krat*, Galleria Gerulata, Bratislava, Czechoslovakia. **1993** - *Symposium Group Tolerance*, Ringkobing, Denmark, *International Symposium of Painting*, Moravany Nad Vahom, Slovak Republic & *Group 60+8*, SVU, Bratislava, Slovak Republic. **1994** - *Building Bridges - 10 Artists from Great Britain*, Warhol Museum of Modern Art, Medzilaborce (& tour) Slovak Republic. **1995** - *COE '95*, Claremorris, County Mayo, Eire & *Dimensione Europa*, Galleria del Circolo ILVA, Taranto, Italy. **1996** - *Atlanta*, King Low Arts Centre, Atlanta, USA and the Hatton Gallery, Newcastle. **1998** - *Distinctive Visions*, E1 Gallery, London & *Marja-Liisa Maki Pentilla Invitation*, Lapinlahti Art Museum, Finland. **1999** - *In...Cubo*, Piazza SS Annunziato, AAC, Florence Italy & *Cheltenham Drawing Open*, Pitville Gallery, Cheltenham and tour to EICH Gallery, Hull and Karl Hofer Gesellschaft, Berlin. **2000** - *Gravity: 4 Painters*, Woodlands Art Gallery, London.

Awards

Boise Scholarship to Spain (1984), Monbuscho Scholarship (1987), Openshaw Print Residency Award (1994), British Council Visitorship to India (1995) Northern Print Award (1996), Rootstein Hopkins Foundation Award (1997), Northern arts Award (1998).



Memory as a place, as a building, as a sequence of columns, cornices, porticoes. The body inside the mind, as if we were moving around in there, going from one place to the next, and the sound of our footsteps as we walk, moving from one place to the next.

Paul Auster

I N D E X documents a series of work made between November 1997 - May 2000 and exhibited at Woodlands Art Gallery, London and Gallery Z, Bratislava, Slovakia.

This series was initiated during the tenure of a Rootstein Hopkins Sabbatical Award and a selection of early pieces was shown in "Spuren / Traces" at Kunsthalle Servas, Rodalben, Germany in 1998.

Special thanks: Jürgen Faust, Thomas Schmenger.

Acknowledgements: Dr. Leonard Emmerling, Wolfgang Fritz, Kunsthalle Servas, Woodlands Art Gallery, Gallery Z, Rootstein Hopkins Foundation.

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