



A Crop to Come 2009, Monotype, 63 x 90 cm

LUCY JONES

LANDSCAPE SONG

4 – 28 November 2009

Private View Tuesday 3 November 6-8pm

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FOR GENERAL RELEASE

This summer Lucy Jones completed a series of new monoprints made at Gresham studios in Cambridge. They are amongst the most striking works produced by Jones in print.

Screen printing with Kip Gresham has to be one of the most exhilarating experiences of my life as an artist. I scrubbed around in my studio to find watercolours to take to Kip's studio in Cambridge. When I get there I want to start work straight away, but inks have to be mixed. Then I have to choose a watercolour to work from, and then where do I put it so I can see it? I have brought with me some bottles with very thin nibs so I can get much finer lines than I have ever been able to do before. Kip looks anxious; I might puncture the taut surface of the screen. However, this new way of making lines gives me a freedom to set up the structure of the print. Anything that you want to come out as a line or be at the forefront of the print needs to go down first. You then build in the bits in between, ending up with something that looks like a complete mess; as if one has tipped all of the paint pots onto the back of the screen. Kip's skill in working with me is that he can keep up with my demands: colours to be mixed, my rejection of the colours he has mixed, and my determination to get what I want. I feel that there is a dynamic between me and Kip. He has a huge technical skill with screen printing and an ability to anticipate my wishes and work with my ideas, and how I want to achieve these images.

With monoprinting, you have to work quickly as the ink will in the end dry on the screen. And so in three days I do an astonishing number of pieces. It took me about a week to recover physically and mentally from this three-day session.

People ask me, why do you make monoprints on a screen? Why not use paint on paper? A lot of screen prints I don't like too much, as they tend to have a very flat colour. However, maybe through the speed inherent in this process, my experience of doing them (now several times) has I think resulted in each monoprint having a unique existence. Each one is made by me and it becomes a separate image from the original watercolour. It has a separate identity, just as each of my oil paintings has a separate identity to the watercolours.

For further information, please contact Sophie Hall at Flowers on 020 7439 7766 or email sophie@flowerseast.com

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