

**Patrick H. JONES: 7**

March 13 - April 20, 2024

No. 4 - 165 Wuyuan Rd, Shanghai

LINSEED is pleased to present Patrick H. JONES's (b. 1987, London) solo exhibition, "7", from March 13 to April 20, 2024. Showcasing a selection of his recent works, the presentation brings forth the artist's constant exploration of the tension between disorientation and existence. Through weaving a complex tapestry of moments of triumph, despair, uncertainty, and void, Jones' canvas alludes to the intricacies in our ways of being that traverse between perceptions, understandings, and beliefs.

Rearing up, galloping frantically, or in furious tussle are some of the ways in which hordes of horses in Jones's series of nearly life-sized paintings confront the visitor. With some outlines definitively blurrier than the contours somewhere else, the paintings appear as collages of time-lapse photos, reminiscent of the horse in Eadweard Muybridge's lens in which the quadraped's theretofore imagined physical prowess in motion unfurled. Running their eyes over the canvas, the viewers would soon notice the block letter of numbers and find themselves situated in the middle of a fierce race, probably just tumbling down from one horse.

Almost like an abstract version of Romanticism paintings, *Motion 2* employs a smeared welter of paint which provokes jolts of anxieties towards the turbulence. Out of kilter, the spectral figures of a mob of animals are a familiar trope in Jones's works. Yet it goes beyond an expressive capture of the emotions of losing control and raises the question of what follows afterward: the feelings of emptiness. As well exemplified in *Motion 2*, waves of figures emerging from eddies of paint seem to run aground on the chequered patterns on the left end of the canvas while more rush to shore from the right.

Punctuating the brawny necks and tense top lines, the round eyes of the horses are blanked out (a stark contrast to the emotional gaze in Géricault's *Horse Head*). Presented as a diptych, each murky horse painting is paired with a small work of more rigorous and aggressive geometric shapes. Echoing with these chess and dart board paintings, the void eyeballs paradoxically glint the eagerness bewitched by the objectives. For the artist, games like darts, pool, and chess are symbols of our pursuit of goals. Moreover, enchantment by the optically hypnotic repetition of forms in the small paintings is depicted as, for example, the realistically faint plays of light and shadow on the chessboard and the theatrical sensations of inward movement towards the bullseyes.

*Motion 1* and *Motion 3* share a similar composition horizontally dividing the canvas into two parts. A closer look at *Motion 3* unveils a horse head lurking in the opaque patches of green. It is as if the lower half of the painting is an obliquely mirrored image of the upper image. The reflection appears like a visual metaphor that recalls the "double property of being" in Sartre's notion of "bad faith" — a distance between what we perceive and what we are conscious of. Indeed, for Jones, the absurdity in the enchantment and the distorted sense of existence in these works is rooted not only in the undulating feelings, but in the proverbial analogy of "life as an endless race" that borders on the line between our perception and apprehension. It's in eeriness that Jones's works achieve a sense of implosive energy, with the colors and shades unintentionally resembling the thermal camera images in this series, and reaffirm the power of empathy in life.

**About the Artist**

Patrick H. JONES was born in 1987 in London, UK. He currently lives and works in London. His practice delves into themes of absence, control, and introspection, revealing the entanglement of complex emotions driven by his ever-evolving sense of self as he grapples with the passing of his father. Ambiguous subjects take form through spectral figures which emerge and recede into shadowy areas of thickly applied paint, suggesting a shifting understanding of absence. Animals become analogies for human emotion, speaking to universal and primal anxieties. The raw, elegiac quality of Jones' work unveils a desire to make sense of the incomprehensible, but simultaneously points to glimmers of hope that emerge in the aftermath of grief. Collectively, Jones' works quietly navigate the intricate terrain of reflection and acceptance, offering a poignant exploration of the human psyche and the enduring power of connection in the face of life's complexities.

His recent solo exhibitions include: "7", 2024, LINSEED, Shanghai; "TBD", 2024, Duarte Sequeira, Braga (upcoming); "Array (tableau)", 2023, Galerie PCP, Paris; "Dusk", LINSEED, Shanghai, 2022; "After Dad", The Sunday Painter, London, 2022; "Limbes", Galerie PCP, Paris, 2021; "CONDO 2020", The Sunday Painter, London, 2020. His recent group exhibitions include: "The Reactor", 2023, The Sunday Painter, London; "This Be The Verse", 2023, Xxijrahii, London; "Patrick H. Jones & Gillian Lowndes", Frieze London, London, 2021; "Reconfigured", (curated by Rose Easton), Timothy Taylor, New York, 2021; "Turps Banana Final Show", Turps Banana, London, 2019; "DREAMTIGERS", The Gallery Soho, London, UK, 2018; "Juggle", Plaza Plaza, London, 2018; "SET 24", The Art Academy, London, 2018; "Artist of the Day 2018", Flowers Gallery, London, 2018; New Contemporaries, South London Gallery, London, 2018.

## 帕特里克·H·琼斯：1

2024年3月13日 - 4月20日

上海市五原路165弄4号

LINSEED 欣然呈现帕特里克·H·琼斯 (Patrick H. JONES, b.1987, 伦敦) 个展 "1", 展期于2024年3月13日持续至4月20日。此次展览中展出的琼斯近期作品, 展现了他对迷失与存在之间紧张关系的不断探索。其近期实践发展异于与画廊的上次展览中, 由挽歌与生机交织而生的如薄暮般幽然的感受, 本次呈现的一系列全新画作通过捕捉与编织欣喜、绝望、不确定以及空虚的时刻, 艺术家的作品不停暗示着在感知、理解和信念之间穿行的复杂存在方式。

琼斯近乎现实比例的系列画作中, 成群的马匹四肢离地, 或许是在狂奔抑或打斗。大部分轮廓线像是因运动而模糊不清, 作品因而像是一副延时摄影的拼贴画, 让人想起埃德沃德·迈布里奇 (Eadweard Muybridge) 镜头里的马: 在他之前, 这种强健的动物在运动中的身体机能是人们想象不到的。观众的视线扫过画面时, 很快就会注意到游离在马身上的黑体数字。我们正处于一场激烈的比赛之中, 可能刚刚从马背上摔下来。

《瞬移2》像是浪漫主义绘画, 颜料的层层混乱中激起对动荡不安的焦虑。幽灵般的动物成群是琼斯的作品中一个熟悉的主题。然而, 这不仅仅是对失去控制的强烈情绪的表达性捕捉, 它还提出了一个问题: 在那之后意识到的安静和空虚。正如在《瞬移2》中, 从颜料漩涡中涌现的一波波形象像是搁浅在了画布左端的棋盘图案上, 而右侧的浪潮仍翻涌而来。

停顿在紧绷的上身线条和粗壮的脖子上的, 是近乎完整圆形的无神眼睛 (让人想起杰利柯 (Géricault) 在他著名的马肖像《Horse Head》中的眼神里灌注的情感)。每一幅含混的马匹画都与它一旁由更为激进果决的几何图形小画作为一组二联画并列呈现。与小画上的象棋盘和飞镖盘相呼应, 空洞的眼球矛盾地闪烁着被目标所魅惑而产生的渴望。对艺术家来说, 飞镖、台球和象棋等游戏是我们不断追求某一目标的象征。这些由催眠式的重复图形组成的小画自身, 也有着令人无法移开眼的魔咒: 比如在棋盘格上逼真的微弱光影效果, 像是对着真实的棋盘发呆; 厚重的颜料排布, 引发不断向靶心运动的戏剧感。

《瞬移1》和《瞬移3》有着相似的构图, 将画布分为上下两部分。仔细观察《瞬移3》, 会发现不透明的绿色斑块中潜藏着一个马头。这些画作的下半部分仿佛是上半部分的不对称镜像。这个倒影就像是一个“双重属性” (double property of being) 的视觉隐喻。“双重属性”里一边是真切的感知与一边是更高的意识, 二者之间的距离让人得以不断“自欺” (bad faith), 不断被目标吸引。正如在琼斯这一系列作品中, 被目标魅惑的荒谬性不仅仅是被困其中的情感震荡, 更是那句萦绕着的比喻, 即“人生就是一场无休止的竞赛 (life as an endless race)”。这种格言因为在感知和意识的界线上徘徊而逐渐成为信条。格言暗示着相对于耐力和坚持的软弱和缺失; 而在琼斯幽幽的图像中潜伏着一种生命冲动, 像是无意间类似于热像仪图像的色调呈现的那样, 再次印证了充满动能的情感移动。

### 关于艺术家

帕特里克·H·琼斯 1987 年出生于英国伦敦, 目前工作生活于伦敦。他的作品深入探讨了缺失、控制和自省等主题, 这源于艺术家在父亲离世后的复杂情感纠葛和不断变化的自我意识。画面暧昧含混的主题以幽灵般的人物形象组成, 他们在朦胧厚重颜料的阴影中若即若离, 暗示着艺术家流动中的对缺失的理解。画中的动物也成为了情感的暗喻, 诉说着来自原始内心的跌宕起伏。琼斯作品中原始、哀伤的特质表露了人们对无法理解的事物的渴望, 同时也显现着在悲伤过后出现的一丝希望。琼斯的创作在沉思和自省的复杂领域内悄然前行, 在面对复杂生活时, 心灵的运作和联结的力量进行了切身的探索。

其近期个展包括: “1”, 2024, LINSEED, 上海; “TBD”, 2024, Duarte Sequeira, 布拉加 (即将展出); “Array(tableau)”, 2023, Galerie PCP, 巴黎; “薄暮时分”, 2022, LINSEED, 上海; “After Dad”, 2022, The Sunday Painter, 伦敦; “Limbes”, 2021, Galerie PCP, 巴黎; “CONDO 2020”, 2020, The Sunday Painter, 伦敦。其近期群展包括: “The Reactor”, 2023, The Sunday Painter, 伦敦; “This Be The Verse”, 2023, Xxijrahii, 伦敦; “Patrick H. Jones & Gillian Lowndes”, 2021, Frieze London, 伦敦; “Reconfigured”, 2021, (由Rose Easton策划), Timothy Taylor, 纽约; “Turps Banana Final Show”, 2019, Turps Banana, 伦敦; “DREAMTIGERS”, 2018, The Gallery Soho, 英国伦敦; “Juggle”, 2018, Plaza Plaza, 伦敦; “SET 24”, 2018, The Art Academy, 伦敦; “2018年度艺术家”, 2018, Flowers Gallery, 伦敦; New Contemporaries, 2018, South London Gallery, 伦敦。