

An abstract painting featuring several islands in a deep blue sea. The islands are rendered in warm, earthy tones of orange, yellow, and brown. Some islands have small, dark green patches representing trees or vegetation. The brushstrokes are visible, giving the painting a textured, expressive feel. The title 'FLYING GARDENS.' is written in a white, hand-drawn, sans-serif font across the middle of the image.

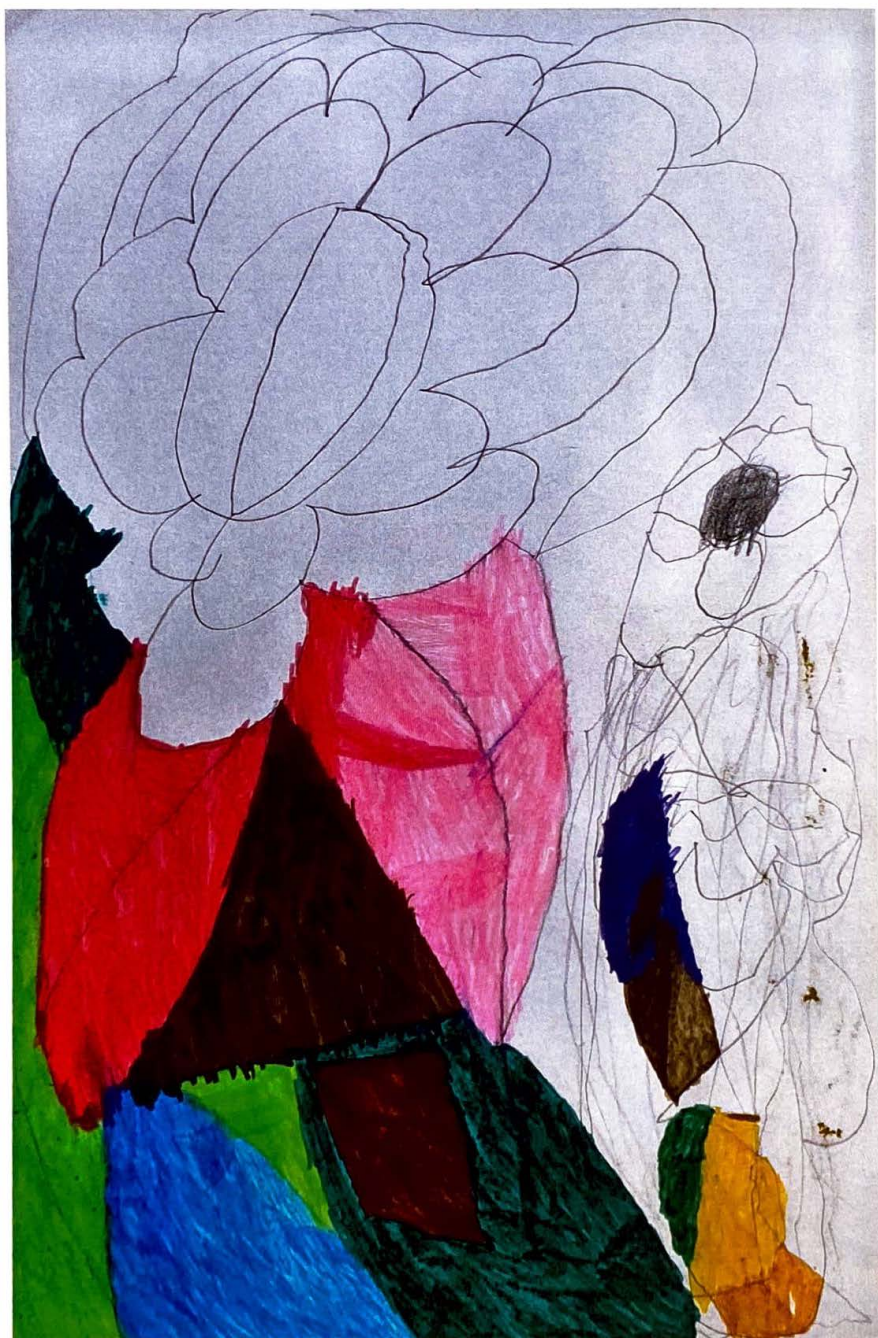
FLYING GARDENS.

Jasmine Jones

at Post Office Projects, 7 August – 11 September 2021



Self-portrait, 1999, photograph, 20 x 25cm



Patterns, 2015, felt pen and pencil on paper, 41 x 29cm

Leaf-petal garden Cubism: On the paintings and drawings of Jasmine Jones

Upon first meeting Jasmine and observing her working – some four-and-a-half years ago at the writing of this text – I likened her technique of drawing to a caterpillar eating a leaf.

After some initial markings – that map out, make a mental note, introduce to the blank bright air of the page a swift sketch of the skeletal structure of the surrounding leaf garden territory –

the mind's-eye-mouth of the caterpillar traces, delineates, highlights a section, *a little shard* of the leaf or leaf-part upon which it has presently situated itself.

The mouth of the pen, colour selected, moves back and forth, gradually, yet surely, across, over, the little shard of the leaf or leaf-part's surface, tracing it away.

The mouth of the pen, colour selected, same or different, one after the other, again and again, from shard to shard, traces away the leaves and leaf-parts.

Gradually, yet surely, the caterpillar eats the leaf garden of the blank page into a blooming butterfly.

Or again, closer, into a flying garden inside a butterfly's wing.

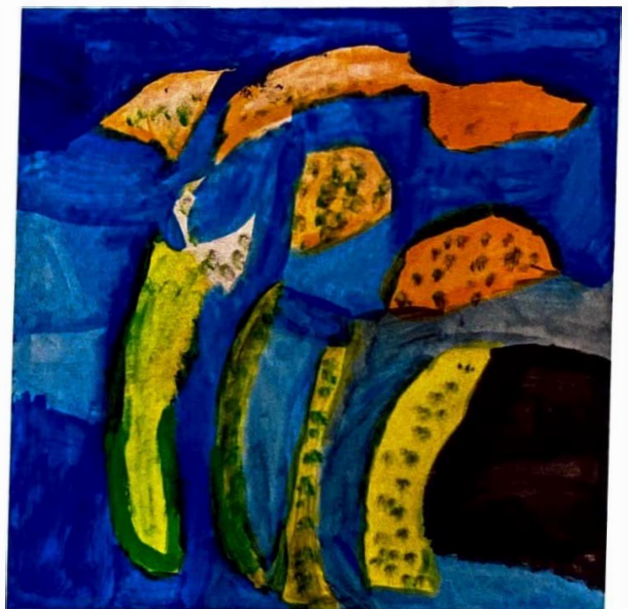
Some of the works – those left by Jasmine to remain with more or less unfilled blank space – are more like fragments of a butterfly wing, gathering scatterings of such on a surface.

The blank space is like open air light, that contains the potential for flight.

In these works, *how* a picture is made – the unfolding living moment of its construction – is allowed to remain more directly evident to the eye,



Lavender Blue, 2021, paint pen and acrylic on canvas, 45 x 45cm



Power, 2001, acrylic on canvas, 71 x 71cm

captured, suspended, in the same place, on the same plane, in the same moment, in the same stuff, as *what* the picture is.

The paintings are a bit like gardens in the rain.

A butterfly wing that contains a garden in the rain.

The smaller ones; fragments, details of garden in the rain, flying.



Hills, 2020, acrylic on canvas, 35 x 101cm



Flying, 2016, felt pen and pencil on paper, 41 x 29cm



People, 2014, felt pen and pencil on paper, 41 x 29cm



Cross, 2017, ink on paper, 18 x 12cm

I like thinking about rain in Jasmine's gardens, and a water droplet-covered window to look at them through.

When Jasmine uses paint, the caterpillar's mind's-eye-mouth is a bit more speedy and expansive in its eatings, a bit more like a bristly droplet of water,

that drags and zigzags and meanders itself over a section of growing colour, that may at times scuff and drag and bleed itself into the outer-edge-range and through the surface of another section of colour.

Jasmine will at times apply other ways of working, of mapping out the skeletal structure of an image, to be fed and filled with colour, shape and form

– it may involve a dog, a cat, a pot plant, a person or people, a spaceship, a chain of hills, a teapot, a countryless flag –

yet the leaf garden would seem to be the constant,

the basic building blocks of an image, the place where all potential images go to sleep, to dream, beyond themselves, there already, circulating in Jasmine, as natural and constant as breathing,

like memories without recollection, she need only begin making marks, with no conscious idea, source material or subject, and the leaf gardens will build their environment,

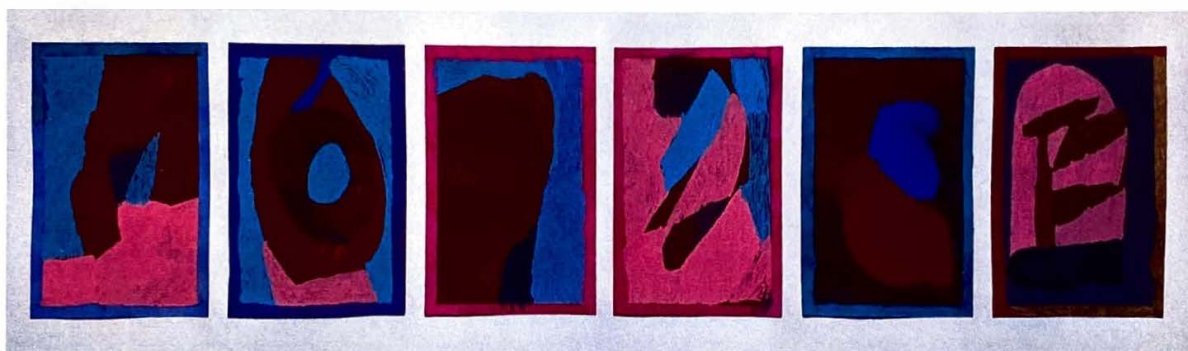
as it is given to form, to suggest itself, to breathe itself into and throughout the present moment



Patterns, 2014, felt pen, watercolour and pencil on paper, 41 x 29cm



A Forest, 2001, acrylic on canvas, 77 x 101cm



Love, 2020, paint pen, acrylic and pencil on paper, 6 components, each 15 x 10cm

of the latest image's making.

However-so-if Jasmine works, I sense the leaf garden to always be there, circulating amongst any manifestation.

It is the holographic matrix of breath routes that she walks with, sits with, swims with, sleeps amongst. It is her Cubism. Her leaf-petal garden Cubism.

Love. Hope. Peace. Happy. These are all words that Jasmine uses to describe her work.

They are all words that reflect the sensations I receive and that circulate in me upon viewing her work.

Their shapes, forms, colours, and line open up

in my heart, that is opened up like a butterfly wing of garden in flight.

There are night leaf gardens. There are all day times and weathers of leaf garden.

There are no pins in Jasmine's work. No drawing room, study, institution or museum with wall-framed or glass tabletop vitrine-encased specimens.

There is nothing to pin down. There is only space. In which a very hungry caterpillar dreams of a garden of leaf-petal shards of coloured light.

Tom Squires
July 2021



Flags, 2021, acrylic on paper, 4 components, each 20 x 15cm

JASMINE. JONES.

Bio

Jasmine Jones is an Adelaide-based visual artist who has been exhibiting since 2006. Over years Jasmine has explored a variety of mediums and in her current practice predominately works with paint pens and markers to produce rich, layered abstract works. Her work is bold and expressive; Jones lets herself be absorbed in each mark she is making. Jones has been involved in major South Australian festivals such as Adelaide Fringe and SALA. Jones' extensive exhibiting history demonstrates her commitment as an artist and her love of creating art.

Artist statement

Flying Gardens presents a narrative of Jasmine Jones' artistic career over the past two decades. Filling the gallery in a riot of colour and texture, these works show the subtle changes and progression of Jasmine's practice over the years. Using paints, markers, pencils and ink, Jasmine has created a mesmerising body of work across canvas and paper.

Jasmine works in an abstracted style, with the subject of her paintings often only revealed through their titles. Although Jasmine clearly draws inspiration from the world around her, she has explained that when deciding what to draw she does what's 'in my brain', 'the shapes I see in my eyes', giving her work a raw honesty. There is no room for pretence in Jasmine's work and her creations are directly related to her experiences and emotions at different points in time. To Jasmine, creating art is an everyday occurrence and says she enjoys 'seeing the patterns' when making her work.

Acknowledgements

We acknowledge that this exhibition takes place on Kaurna land, and pay our respects to the Kaurna people, both past and present, whose land has never been ceded

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Andrew (driver)

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Tutti Arts

Tutti means 'everyone'. Tutti Arts is a multi arts hub for artists with disability and an incubator for disability led collectives. Tutti artists create inclusive, extraordinary art in visual arts, theatre, music, dance, film and digital media for a growing local and international audience.



