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Bill To	
D.R. and Mary Kayser 8216 E. Sands Dr. Scotsdale, Az 85255	

Ship To	

P.O. Number	Terms	Rep	Ship	Via	F.O.B.	Project
			10/24/2004			
Quantity	Item Code	Description			Price Each	Amount
	BJ/Un2	Benjamin Jones Untitled Mixed media Sales Tax			900.00  6.00%	900.00  0.00
PAID IN FULL. THANK YOU!					Total	\$900.00

BENJAMIN JONES

Birth: 09.27.54 Atlanta, Georgia

Education: BFA.1977. State University of West Georgia

SELECTED SOLO EXHIBITIONS

- 2004 ISOLATION Barbara Archer Gallery. Atlanta, Georgia  
FIGURE Gray Matters Gallery. Dallas, Texas  
2002 WORKS ON PAPER, 1987-2002 Barbara Archer Gallery. Atlanta, Georgia  
1998 A SHORT LIFE SandlerHudson Gallery. Atlanta, Georgia  
1997 PAIN SandlerHudson Gallery. Atlanta, Georgia  
1994 DR. FRANKENSTEIN'S ANIMAL SHOW Mattress Factory Building. Atlanta, Georgia  
1993 NATURE'S ODDITY Billboard. Arts Festival of Atlanta. Atlanta, Georgia  
1992 ISOLATED MOMENTS. SandlerHudson Gallery. Atlanta, Georgia

SELECTED GROUP EXHIBITIONS

- 2004 CONVERSATIONS WITH CURRIE AND JONES Swan Coach House Gallery, Atlanta History Center. Atlanta, Georgia  
FREEDOM SALON Deitch Projects. New York, New York  
CONTEMPORARY SOUTHERN DRAWINGS FROM THE PERMANENT COLLECTION High Museum. Atlanta, Georgia  
2003 reading:material. Volume Gallery. New York, New York  
2002 GEORGIA TRIENNIAL City Gallery East. Atlanta, Georgia  
1998 NEW ORLEANS MUSEUM OF ART TRIENNIAL New Orleans Museum of Art. New Orleans, Louisiana  
1995 NEW ORLEANS MUSEUM OF ART TRIENNIAL New Orleans Museum of Art. New Orleans, Louisiana  
1994 NATIONAL ENDOWMENT FOR THE ARTS AND SOUTHERN ARTS FEDERATION REGIONAL FELLOWS Southeast Center of Contemporary Art. Winston-Salem, North Carolina  
CREATING IN CRISIS: MAKING ART IN THE MIDST OF AIDS Spaces Contemporary Art Center. Cleveland, Ohio  
1988 ARTISTS IN GEORGIA Nexus Contemporary Art Center. Atlanta, Georgia  
1985 ARTISTS IN GEORGIA Georgia Museum of Art. Athens, Georgia

SELECTED AWARDS

- 2003 The Louis Comfort Tiffany Foundation  
1997 Individual Artist Grant  
Residency Fellowship  
The Hambidge Center. Rabun Gap, Georgia  
1996 Residency Fellowship and CGR Scholarship  
The Hambidge Center. Rabun Gap, Georgia  
1994 National Endowment for the Arts and Southern Arts Federation Regional Fellowship  
in Painting, Drawing and Works on Paper  
1993 Georgia Council for the Arts  
Individual Artist Grant  
in Drawing



#### SELECTED PUBLIC AND PRIVATE COLLECTIONS

Whitney Museum of American Art New York, New York  
Philadelphia Museum of Art Philadelphia, Pennsylvania  
High Museum of Art Atlanta, Georgia  
Indianapolis Museum of Art Indianapolis, Indiana  
Ogden Museum of Southern Art New Orleans, Louisiana  
J.B. Speed Art Museum Louisville, Kentucky  
Mennello Museum of American Folk Art Orlando, Florida  
Huntsville Museum of Art Huntsville, Alabama  
Museum of Contemporary Art Atlanta, Georgia  
Morris Museum of Art Augusta, Georgia

Philip Aarons+PRINTED MATTER New York, New York  
Judith Alexander New York, New York  
Lucinda Bunnen Atlanta, Georgia

#### SELECTED BIBLIOGRAPHY

Roberta Smith, CAUTION: ANGRY ARTISTS AT WORK. The New York Times, 08.27.2004, p.b21.b23.  
Catherine Fox, HIGH MUSEUM SCORES BIG WITH DONATION. The Atlanta Journal-Constitution, 08.19.2004, p.b-1.  
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Catherine Fox, A PEOPLED SOLITUDE. Atlanta Journal-Constitution, 05.23.2004, p.1-3.  
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Catherine Fox, HOMEGROW GEMS SPARKLE IN HIGH LIMELIGHT. Atlanta Journal-Constitution, 05.02.2004  
Catherine Fox, SERIOUS TALENT GETS BACKUP. Atlanta Journal-Constitution, 03.21.2004.  
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Catherine Fox, GEORGIANS IN THE SPOTLIGHT, Atlanta Journal-Constitution, 04.26.2002, p.q-6.  
NEW AMERICAN PAINTINGS.2002.No.40, Vol.17, pub.The Open Studios Press.  
Catherine Fox, THE ART OF AFTERWARD, IN THE WAKE OF SEPTEMBER 11, Atlanta Journal-Constitution, 12.03.01, p.L-1.  
Catherine Fox, WHAT A WONDERFUL WORD, Atlanta Journal-Constitution, 08.03.01, p.q-8.  
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Catherine Fox, BEGINNING AT THE END. Atlanta Journal-Constitution, 04.14.1998.  
Donald Locke, BASIC INSTINCT-BENJAMIN JONES AT SANDLERHUDSON. Creative Loafing, 04.25.98.  
Art Papers, ARTIST'S PAGES. July-August 1996, issue 4.  
Dan Cameron, CRITICAL EDGE/SOUTHERN EXPOSURES. Art&Auction, 01.95.



# G e o r g i a T r i e n n i a l

## Benjamin Jones

Artists sometimes say that they wear their nerves on their skin. A committed and accomplished draughtsman, Benjamin Jones uses the immediacy of the drawing process to excavate and expose those nerves. His prolific and quirky mark making has been stylistically linked to outsider and graffiti art and to the hip expressionism of Jean-Michel Basquiat. If, when, how, and why he appropriated any of these styles is actually not relevant at this point in Jones' distinguished career. He clearly operates in his own idiosyncratic realm, and his visual strategies are drawn from his formal training as an artist, his ongoing curiosity about contemporary art of all kinds, and his experience as a citizen of the South.

Through the years in Georgia, Jones' most consistent subject matter has been himself, veiled under various guises. In *Clown I, II* and *III*, he has taken on the persona of the clown (for those who know Benjamin, the eyes are clearly his in these drawings). These works are not about role-playing, hidden identities, or comedy, but rather about the clown as fool, who is laughed at rather than laughed with. They are intimate self-portraits that reveal Jones' innermost insecurities and questions of self-esteem.

Jones' drawings are built up in layers. Older works are gessoed over and then cut up into smaller pieces. He frequently uses the palimpsest quality of the old marks bleeding through under the gesso as a compositional and conceptual tool. He then builds his drawings with crayons and pencil, and in the case of *Clown I*, he creates the work by collaging portions of other pen, ink and watercolor drawings. These are sad clowns: clowns with animal ears, clowns with pumpkin bodies, clowns with fool's caps. He truly has placed those nerves and his emotions onto the literal and figurative skin of his paper, and then shared them with us.



**Near Death**  
Mixed Media Painting on Cardboard,  
10 1/2" x 11", 1993

BENJAMIN JONES

## Benjamin Jones

Georgia

Benjamin Jones' latest work is about dying – the process, the event itself, what happens before, what happens after. Representations of everything from what its like five minutes before you go to his worst imagining of hell: Hitler as the greeter before the fiery gates. And then there are his obituaries, his personal artistic tribute to those who meant something to him: MLK, River Phoenix, Virginia Kelley, Jacqueline Kennedy, Audrey Hepburn, "animals in my life." These specially selected obits reveal his take on the dying and their effects upon the living. ■ It's interesting that the style Jones uses to depict his meditation on death is what we would commonly identify as folk or outsider. Yet, he is "trained." In this, Jones is like many contemporary artists in that he chooses a medium that best suits the idea he wants to work with or represent, rather than confining himself to one particular way of doing things (what used to be referred to as "consistency" in graduate school art departments). Jones interprets the use of various "styles" through his choice of medium (he may use graffiti for depicting another aspect of his ideology). He is unlike many meat-and-potatoes contemporary artists who use or emulate a style considered not theirs (in this case what might be referred to by the artworld as faux folk art or fake naïveté). This brings us to a very fascinating juncture in our contemporary assessment of art. ■ Jones does not consider appropriation of this style "fake" but sees it as authentic: "It's a Southern thing and I'm from the South." In consciously appropriating he politicizes the craftsmanship sensibility of artmaking, pushing and opening up



the question of how all of this may possibly be contextualized rather than considered obsolete and adds a new twist to appropriation as technique. ■ Just as one need not be gay or lesbian in order to be queer, is it absolutely necessary to be "untrained" in order to be an outsider? No. In fact, it adds another facet to the construct of "other" to realize that perhaps some of the most interesting of the so-called "outsiders" are those who have been trained in some aspect of creative productivity; this is precisely because it is antithetical to the outsider norm largely defined as within the context of the "self-taught." ■ We could make linguistic linguini out of all this – inside outsiders, outside outsiders, ousted outsiders, etc. – but what is more interesting and to the point here in terms of analysis is how certain forms of artmak-

artists (i.e., working class artists who attend requisite art openings and such, critiquing each other's work as in "that sucks" ... the not so silent majority) in that it bespeaks a critical ignorance at a site where this kind of ignorance is most dangerous. Thank God some of these artists still fly in the face of convention. Thank you Benjamin and P.S. I love your work. – Xenia Zed

**Benjamin Jones** was born in Atlanta. He received his BFA from West Georgia College. He is currently a full-time artist working in Atlanta.

**Xenia Zed** is a rather queer assistant dean at The Atlanta College of Art. Please come visit.

NATIONAL ENDOWMENT FOR THE  
ARTS REGIONAL FELLOWSHIP/—  
SOUTHERN ARTS FEDERATION  
FELLOWSHIP IN PAINTING,  
DRAWING AND WORKS ON PAPER

ing that have a cast or patina of outsider or even "folk" tend to be dismissed as derivative. This would be hilarious if it weren't so sad, especially at the level of



# THINKING THINGS THROUGH

## Popular, traditional sources are merged

By Jerry Cullum  
FOR THE JOURNAL CONSTITUTION

**J**ohn Carpentier's brand of abstract painting combines two equal and opposite sources: the thought-out passion of the postwar abstract expressionist painters and the equally thought-out passion of today's graffiti and comic book artists.

Strange though it sounds at first, there's no reason why the two shouldn't co-exist in a painting. The only reason we don't recognize the structured aesthetics behind serious graffiti (which are frequently executed by young design professionals, not by street gangs) is because we don't know the code of an organized popular art movement that is decades old.

However, Carpentier doesn't literally borrow graffiti writing styles or comic book illustrations. He translates both idioms into basic elements, which he repeats in rhythms that imitate rather than quotes them.

Sometimes this works. Carpentier's aesthetic operates more effectively when he combines a handful of colors overlaid with black pseudo-graffiti; the energy stays focused in these pieces, whereas it's dispersed in some of the more complex paintings. The least effective works are ones in which he tries to use a whole set of contrasting and complementary colors in more or less traditional painterly fashion, combined with repeated loops and swirls that allude to wild-style graffiti writing.

The problem can't just be the problem of combining the styles of graffiti with the colors of Spider-Man's costume or Batman's cape (two of Carpentier's specific comic-book references); after all, the best graffiti artists are also doing elaborate cartoon art on the sides of buildings.

But something about translating the genre into high art is a

BENJAMIN JONES. 1997



"The Death of Princess Diana" is a pencil on paper drawing by Benjamin Jones.

### REVIEW

**"John Carpentier: The Phone Wants You"**  
**"Benjamin Jones: Pain"**

Through Nov. 29, Sandler-Hudson Gallery, 1831-A Peachtree Road N.E. 10 a.m.-5 p.m. Tuesdays-Fridays, 12-5 Saturdays. 404-350-8480.

**The verdict:** Carpentier and Jones incorporate popular styles into so-called high art successfully and stimulatingly.

modest and (for him) minimal drawings in the niche gallery seem quietly endearing. Those who have gotten used to Jones as a showoff on the tightrope between high art and naive art will rediscover some of the original sources of Jones' strength. They will also find further food for thought on the way in which art school-trained artists have drawn strength and inspiration from art made outside the art world.

Jones and Carpentier manage to show respect for art traditions and for their popular sources at the same time, and that is an

After Carpentier's soaring translations of the popular into the