

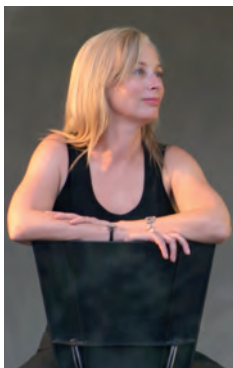
47. gina jones

Born Christchurch 1963
MFA RMIT 2005
BArch (Hons) VUW 1987
BBS VUW 1984
Lives in Wellington

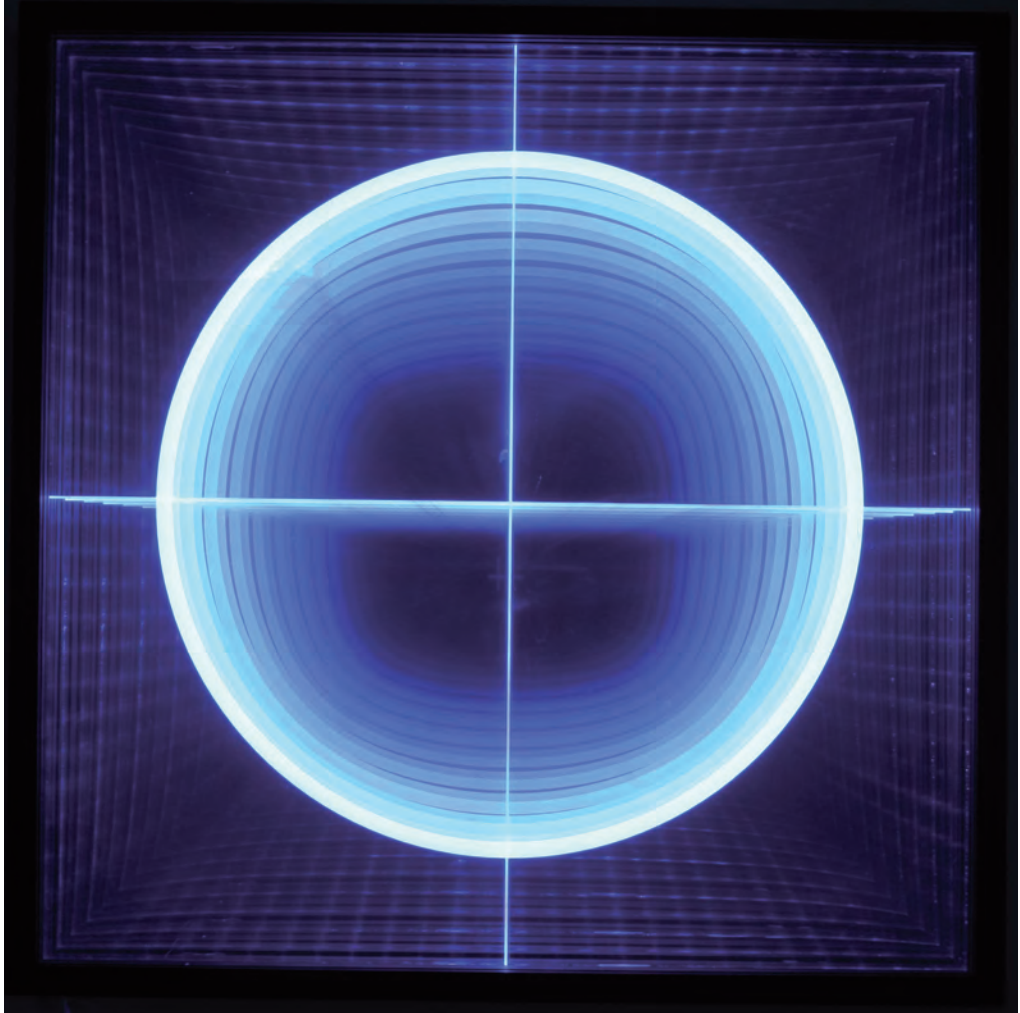
Gina Jones works with light, a tricky medium. Illuminated wall panels can easily become decorative or gimmicky. An artist is competing with an infinitude of commercial signs, lightboxes and displays. Jones achieves success through careful design, immaculate construction, subtle effects and an understanding of the history of geometric and minimal art. Influences gently reflected in her art are Gordon Walters [100/1/93], Josef Albers and Dan Flavin. Before embarking on her light art, Jones honed her skills in hard-edged abstract painting and some environmental outdoor assemblages.

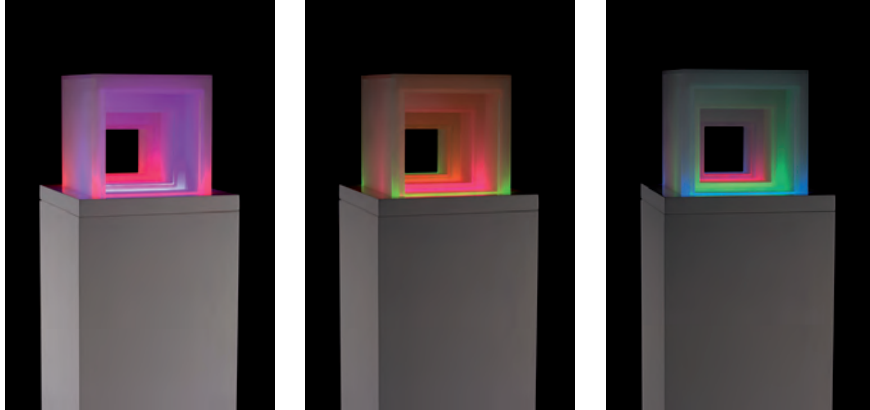
Jones combines two careers — artist and architect. This is a comfortable mix, because her art has a strong Constructivist feel. Her wall-mounted, suspended and free-standing pieces are seductive to look at, and even unlit they work as sculptural reliefs. However, they transcend decoration, and the best pieces fulfil the brief the artist set herself when she embarked on her Master's programme, 'to investigate duration to produce work which creates a dialogue with viewers, during which their awareness of both space and time are intensified . . . rather than be driven by form'.

All artworks must be experienced in time but, except for tape/ film/DVD pieces, most do not change in the viewing. Jones' works change over time in accordance with pre-programmed sequences. They are constructed from materials that reflect, block out or diffuse light, coupled with light-emitting diodes (LEDs) that throw out light from different positions to produce a wide range of effects — what the artist calls zones of transition. Some pieces are light and open,



Untitled (You Are in My Sights), 2008. Mirror, Perspex, one-way glass, sandblasted Perspex, aluminium, LED lights, 726 x 726 x 85 mm.





others are dark and enclosed. The light changes and merges subtly, sometimes creating an effect of movement. Where the changes are slower, the viewer may need to look twice to realise changes are occurring. Jones has found that, in gallery installations, the sequences have to be speeded up — ‘otherwise people tend to do their walk-bys too quickly’.

Where an LED is placed at the edge of a piece of Perspex, the light is transmitted within the sheet out to the edge of the material, where it forms a glowing ribbon. If parts of the sheet are sandblasted, the

light accumulates and is transmitted from those areas also. The same effects can be achieved with acrylic rods, either projecting horizontally or hanging from the ceiling. Where a light source is obscured by a black screen perforated by slits, a piece can come alive from comparative obscurity to mesmerise with an interplay of light and dark. A few of Jones’ works involve light projected onto a screen, and some recent works are mounted on plinths or platforms, rather than on the wall. Jones has also used torches and fluorescent tubes as light sources. She continues to experiment.

Above: *Untitled (3D Box)*, 2008. Perspex, LED lights, 300 x 300 x 300 mm, on plinth (phases shown).

Right: *Untitled (For Ira)*, 2008. Aluminium, sandblasted Perspex, LED lights, 1027 x 1027 x 55 mm, (phases shown).

