



Rachel Jones, *Tender Crags*, 2022.
Photo: Craig Smith

Like a kaleidoscope of colors coming to life, the magical work of London-based artist Rachel Jones is a journey into the microcosmic realm. While the title doesn't offer much help in unpacking the imagery, other works by the artist reveal recurring motifs of teeth and mouths. Using fleshy colors such as reds, pinks, and oranges, the mouth becomes an entry point to the body, and further still, a point from which to consider an interior landscape. Wrapped in the vibrantly colored, large-scale painting, this subtle reference to the body evokes an existential meaning reflective of the artist's own self-identity, experience, and interest in the Black body.

Both the painting's monumental scale and intricately textured topography encourage viewers to physically experience the work, relying on their senses to understand the painting. In fact, Jones has described painting as "feeling with the eyes," adding that it's also about "looking with the whole body." The energy and friction are heightened by the nature of the unstretched, irregular-shaped canvas and the use of oil sticks and paint that build up vibrant tones and powerful marks. At once chaotic in composition and still balanced in color, these works imbue identity within abstraction while also allowing space for multiple viewpoints and interpretations. Like simple reminders that our individual experiences reverberate out into something more expansive. And it is here that Jones interrogates the language and history of painting itself while looking ahead to the future.

-Jennifer McCabe, Director and Chief Curator
Scottsdale Museum of Contemporary Art