

I use abstraction and color to comment on the historical and socio-political relationship between women and textiles, and explore the relationship between matrilineal connections, gender, place, time, and culture in my work. Having grown up in Ohio, on the outskirts of Appalachia, I am interested in the traditions that are passed down from generation to generation, and how they evolve over time. My practice continues the story of geometric abstraction inherent to women's patchwork found in the Southern and Appalachian regions of the US, and my work is steeped in the history of quilt making and a vast group of unknown female makers. I explore these ideas through this use of materiality as a way of connecting with my Appalachian ancestors who settled in southern Ohio and eastern Kentucky, many of whom made goods with their hands as their livelihood and connection to their ancestral homes.

The subject of my work is unequivocally feminist: I choose to work with fabric rather than paint, in reference and reverence to the fact that fiber arts were often the only type of art that women were encouraged to practice for many years throughout history. Conceptually, my work carries on the tradition of women as maker, pushes the boundary between fine art and craft, and questions the definition of painting. I document the story of our current world, particularly the female narratives that are often neglected from history. By working with geometric compositions, I create a universal visual language to tell these stories, using textiles as a reference to issues of domesticity. While exploring feminism in this way, I intend for my work to go head to head with heroic geometric abstract paintings historically made by men.

I am drawn to fabric, to its familiarity, its inherent qualities of saturated color and textural luminosity, and its invitation to be touched. Fabric reflects, captures, and interacts with light in a way that no paint can. My works are created by cutting fabric with scissors, creating a composition through a process that is similar to assemblage and collage, joining the components together with a sewing machine, and pressing the fabric with an iron. Once the composition is complete, I stretch the fabric around a wooden panel and staple

it into place, allowing the final gestures to be made as a result of the fabric and its seams under tension. By manipulating fabric and pulling it taut, seam lines shift and stretch, revealing their final placement only once the work is finished.

My black and white works, in particular, are a response to the time I spent in Dakar, Senegal, on the western coast of Africa, during my time as artist-in-residence at Black Rock Senegal, founded by Kehinde Wiley, in 2019. That experience has had a profound impact on me, as well as my practice, and my current body of work investigates the influence of traditional African patchwork on American patchwork from the South, and how these shared traditions connect us with our ancestors. _____ Heather Jones

Heather Jones received her BA in Art History, UC, DAAP in 1999 and she is a candidate for an MA in Art History, UC, DAAP. In 2015 Jones published the book, *Quilt Local: Finding Inspiration in the Everyday* (New York: Abrams). The artist exhibits both internationally and nationally, and besides her 2019 Black Rock Senegal residency with Kehinde Wiley, in 2024, she participated in Master Class: The Business of Art Making with Mickalene Thomas and Jasmine Wahi. Jones's work is included in the public collections of the Columbus Museum of Art, OH, Speed Museum, Louisville, KY, Fidelity Investments Corp. Art Collection, Boston, MA, Mary and Al Shands Collection, Louisville, KY, Sara and Michelle Vance Waddell Collection, Cincinnati, OH, Pizzuti Collection, Columbus, OH, and Black Rock Senegal, Dakar, Senegal among numerous others.

All artwork is presented courtesy of Eisele Gallery unless otherwise noted.

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This exhibition is presented by the Summit Hotel, and curated and organized by Alternate Projects.



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Heather Jones

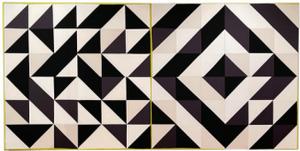
A Sort of Homecoming

May 31 to November 2, 2024



The Gallery at the Summit Hotel





A Time For Change, 2022
sewn cotton
72" x 44"
POR
Courtesy of Contemporary Art Matters



Strong Enough to Lean On, 2024
sewn cotton
36" x 36"
\$4,800



No Hero In Her Sky, 2024
sewn cotton
36" x 36"
\$4,800



I'm Always In This Twilight, 2024
sewn cotton
36" x 36"
\$4,800



Somehow We Do It All, 2022
sewn cotton
72" x 72"
POR



Sleep Tonight, 2021
sewn cotton
18" x 24"
\$2,500



I Can't Take My Eyes Off of You, 2024
sewn cotton
72" x 96"
POR



Left Here To Linger In Silence, 2024
sewn cotton
36" x 36"
\$4,800



Elegy for RJH, 2024
sewn cotton and grommets
108" x 108"
POR



Elegy for RJH, 2024
sewn cotton and grommets
108" x 108"
POR



Elegy for RJH, 2024
sewn cotton and grommets
108" x 108"
POR



I Thought That I Heard You Laughing, 2021
sewn cotton
15" x 12"
\$1,900



Shipwrecked Soul, 2021
sewn cotton
20" x 16"
\$1,800



I Know You Haven't Made Up Your Mind Yet, 2022
sewn cotton
48" x 72"
\$12,000



I Have Scars From Where I've Been, + I Have Scars From Where I've Been v.2, 2021
sewn cotton
18" x 18"
\$2,400 (each)



To Dance Beneath the Diamond Sky, 2024
sewn cotton
76" x 96"
POR



Where She Was Lying Still, 2022
sewn cotton
36" x 36"
\$4,800



She Knows It's Time To Go, 2021
sewn cotton
36" x 36"
\$4,800



Elegy for RJH, 2024
sewn cotton and grommets
108" x 108"
POR



Elegy for RJH, 2024
sewn cotton and grommets
108" x 108"
POR



Each
Untitled, 2024
watercolor and black gesso
10" x 8" framed
\$400 (each)