

MODERN DALLAS

Todd Camplin Weekly...

DAVID AYLSWORTH + JEFFREY CORTLAND JONES

If you're looking for calm before the storm of "DFW Art Month," then I would recommend two shows to visit. First, take yourself away on a trip to the quiet abstraction of boats and the sea wave. At least many of David Aylsworth's paintings seemed to visually reference the nautical theme. For a further strip down show of pure colors and white rectangles, head over to see Jeffrey Cortland Jones' paintings. Both will cleanse your palate for the inevitable glut of art about to come our way with the Dallas Art Fair and all the art opening to come.



Jeffrey Cortland Jones, Installation View

Jeffrey Cortland Jones is showing small enamel paintings on acrylic panels. His work is up at Galleri Urbane in the gallery to your immediate right as you come into the space. The panels are lined up on three walls ranging from yellowish green to light blue as base coats. White rectangles have been painted over in various thicknesses. The paintings are very meditative and calm. I feel my mood leveling out as I looked around the room. Through my research, it looks that he has come from the angle of a photographer. He also played with collage. Each body of work was influenced by minimalist philosophy. You can feel his investigation of the minimalist though permeates throughout his art.



Jeffrey Cortland Jones Ruined (Conflict), 2017, Enamel on acrylic panel, 14 x 11 in

David Aylsworth's show at Holly Johnson Gallery has shapes that appear to reference water and boats, but these are abstract works so I also enjoy them for just his shapes and colors. His use of white dominates the show. Also his texture from painting and changing things on his canvas come through. It is like he has battled his way across the canvas to create these calm images. Much of his colors are muted with a slight tint. However, colors pop out like red or yellow that draw you into the picture, but then directs you around the image.



David Aylsworth, Upon His Caterpillar Knee, 2015, Oil on canvas, 45 x 48 in.

Of course, not all Aylsworth's paintings reference the sea. I don't see water referenced in *Thanks to You, Sweet Petunia*. The foreground is yellow on a white background. The painting appears to be more like a portrait of a head. *Dubonnet in the Nude* might reference wine, but nude indicates some kind of figuration idea. Nude wine is pretty funny to think about. I don't know what it means, but it seems to make both the word *dubonnet* and the word *nude* absorbed. As quiet as these pieces are, they are fun and light hearted. I find it challenging to both be serious and playful at the same time, but Aylsworth appears to have pulled it off.



David Aylsworth, *Thanks to You, Sweet Petunia*, 2016, Oil on canvas, 48 x 48 in.

Jeffrey Cortland Jones will be showing at Galleri Urbane through March 21st.

David Aylsworth will at Holly Johnson Gallery through March 24th.

© 2018 moderndallas.net all rights reserved. modmedia.inc