

An abstract painting featuring a large, dark teal-green central area. A vibrant pink line curves across the upper portion of the composition. The background is composed of warm, textured brushstrokes in shades of ochre, yellow, and olive green. On the right side, there are dark, expressive strokes in black and deep blue. The overall texture is rich and layered, suggesting a complex, emotional narrative.

Antonia Glynne Jones

Antonia Glynne Jones

When seeing a painting by Antonia Glynne-Jones one is immediately struck by the strength of design and the exuberance and exoticism of her palette, perhaps influenced by an African upbringing. But these are not pretty paintings - *'I like some grittiness in the landscape'*, – often harbour structures and menacing rock formations with Lanyonesque vertiginous viewpoints or the monumentality of the human-figure. The paintings are rhythmic and distinctive, full of contrast, with imagery elusive or defined, dependent on the needs of the piece.

I have been familiar with Antonia's work for nearly ten years and have long admired her brave and innovative mark-making that moves the eye around the painting and her intuitive sense of colour and colour-balance. But Antonia's painting continues to move forward and surprise: I sense a new subtlety and precision of line, adding a richness and complexity to her bold compositions that capture the essence of her subject.

Ashley Hanson, Dec 2019

Ashley Hanson

07534 043 845 / 01208 77656

www.ashleyhanson.co.uk



www.antoniagj.com



“For me drawing and painting is about the interaction between the discipline of observation and the spontaneity of mark making in terms of my physical and emotional response to the subject”.

Born and raised absorbing a spectrum of African colour, Antonia Glynne Jones’ work, often abstract studies, characterise vision and emotion, through a wealth of colour, vibrance and texture. Subjects, often land and seascapes, are studied and primarily depicted through mixed media, collage and oil paints, sometimes via mono-printing or maybe pastels with their immediacy and impact.

Antonia’s work captures beautiful abstracted perspectives of landscapes and seascapes, focusing on specific elements to create drama.

“I tend to explore places and landscapes, for example Cornish harbours, from a flattened aerial perspective with unusual colour schemes. A number of years ago, I took a small plane flight around the island of Menorca (where my parents then lived) and these views inspired me, whereas up until then, from an artistic point of view, the island was almost too pretty. I like some grittiness in the landscape, some man-made aspect, for example. When working on Cornish views, usually it is part of the man-made harbour that is the main focus or perhaps a dredger, or the large working boats in Penzance harbour. Whatever “it” is that inspires me, I need to have a strong emotional response to “it” – even if it is dislike.”

With a BSc Hons in Psychology from Bristol University, Antonia went on to obtain an MA in Printmaking and Professional Practice with the University of Brighton and the London Print Studio. Additional artistic training followed in Britain, with Oliver Bevan in London, Roy Ray at the St Ives School of Painting, as well as internationally, with time spent living, working and travelling across Africa, Italy and Menorca – all presenting diverse and plentiful geographical motivations and inspirations for her work.



Baobab Letter P
(Africa)
Collage
29 x 20 cms



Baobab Letter R
(Africa)
Collage
29 x 20 cms

“Colour is my primary consideration after the “it” has been drawn and processed etc., and the colours used are often at odds with the subject but in tune with my emotional response to the subject. A series of the same “it” are often in completely different colours to give different feelings to the subject.”

The St Ives artists have and still influence Antonia a great deal, in particular Peter Lanyon’s aerial work. In addition, Mark Rothko, Hughie O’Donoghue, Ashley Hanson, Karl Weschke and Craigie Aitchison are artists that have inspired.

Antonia Glynne Jones has established her presence across the UK, exhibiting extensively since 1990, with involvement in shows including The Pastel Society at the Mall Galleries in London, the ING Discerning Eye Exhibition, London in 2016, 2017 and 2018, the Bath Open Art Prize 2019, Claydon House, Landscape Exhibition 2019 and the Brighton Art Fair 2019. She intends to extend these successes to more global territories.

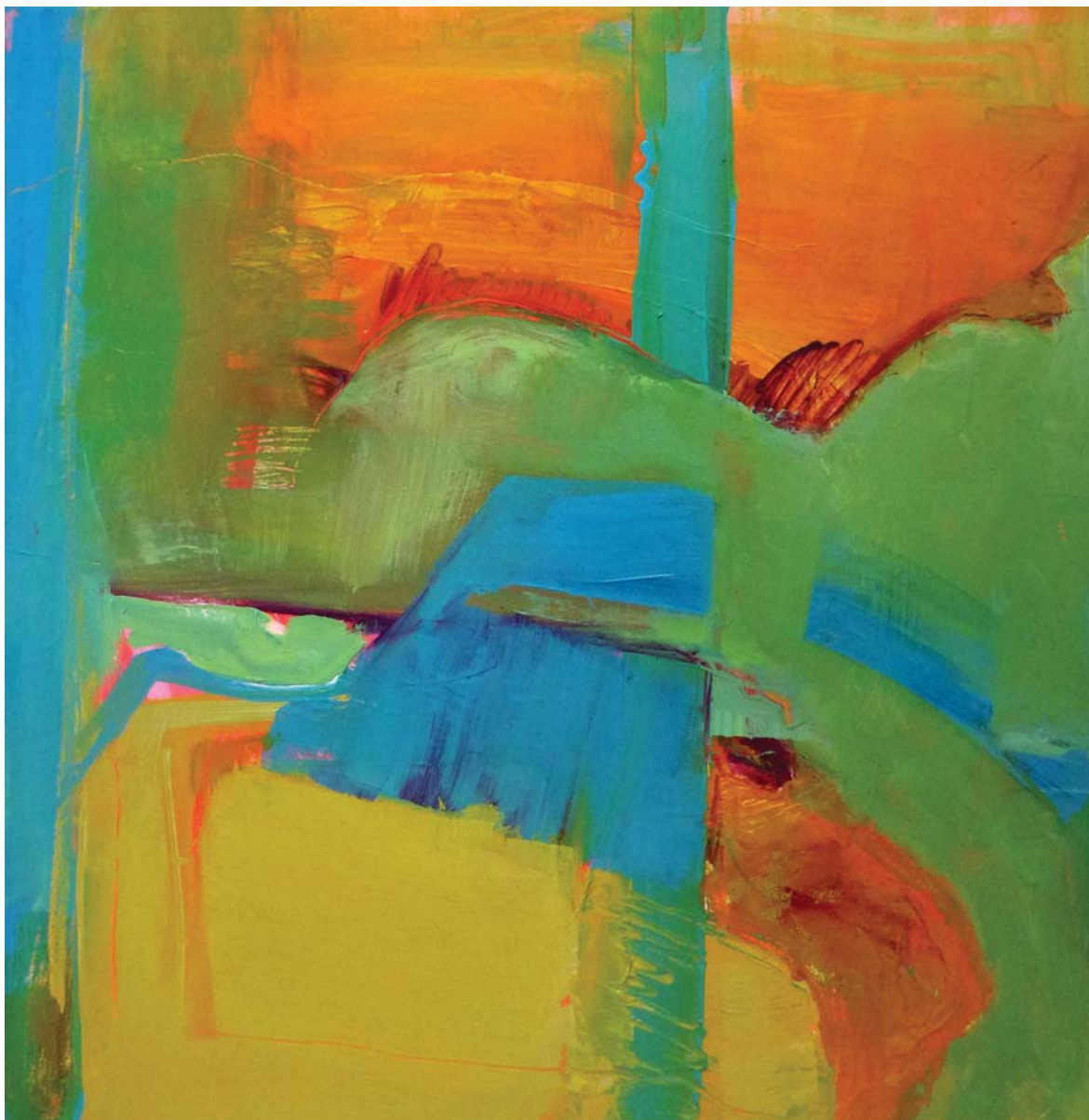
View more of her work at www.antonياجj.com



Binibeca III
(Menorca)
Oil
80 x 30 cms



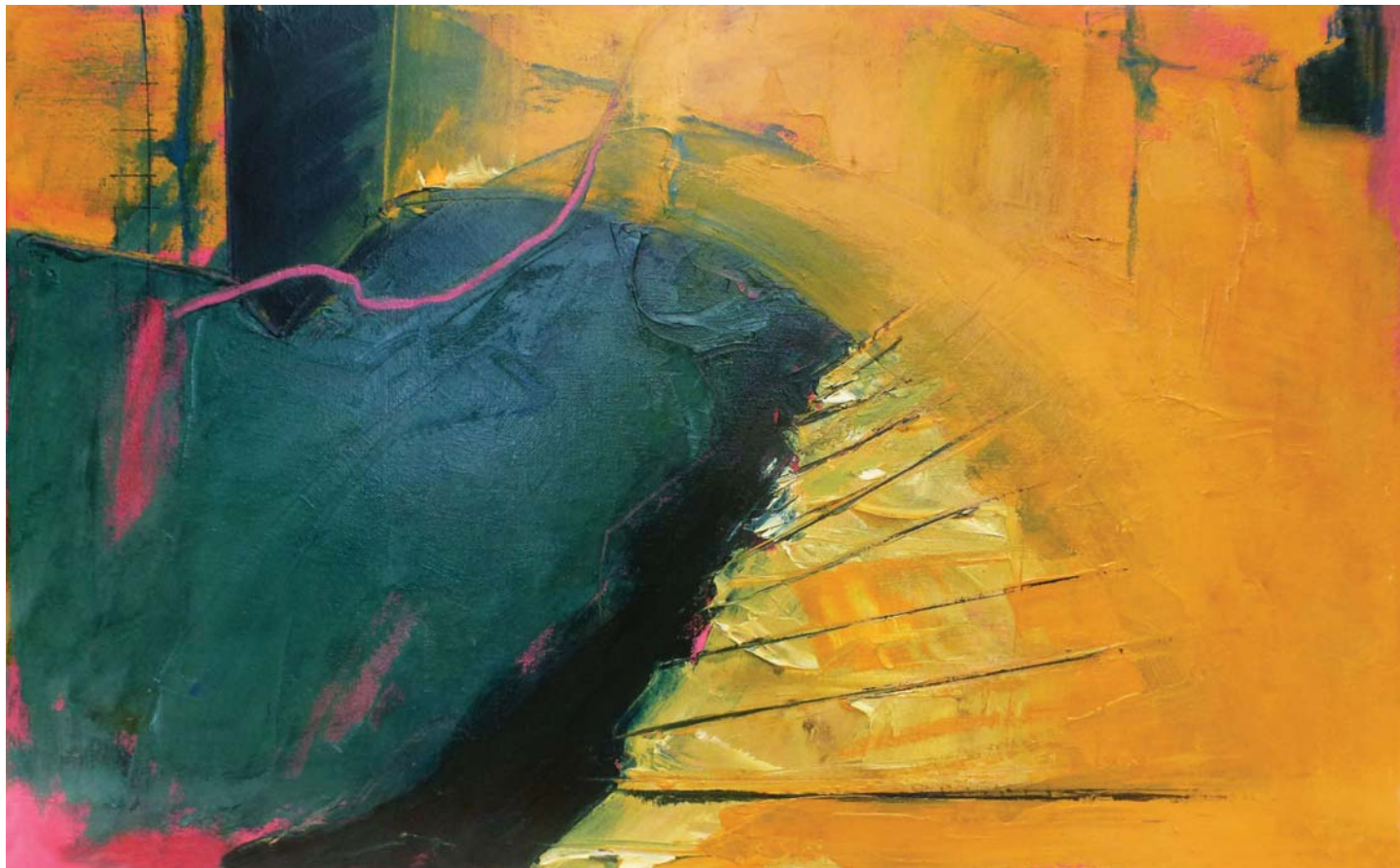
Dartford Crossing II
Oil
74 x 46 cms



Cornish Essence
(Cornwall)
Oil
71 x 68 cms



Crossing Over Bridge, Diptych
(Dartford)
Mixed Media
29 x 42 cms



Harbour Steps
(Porthleven, Cornwall)
Oil
40 x 65 cms



Meditation
(London, from the Shard)
Collage
29 x 20 cms



Glimpse from The Shard I
(London)
Oil
46 x 35 cms



Porthleven III
Diptych (Cornwall)
Collage
29 x 42 cms



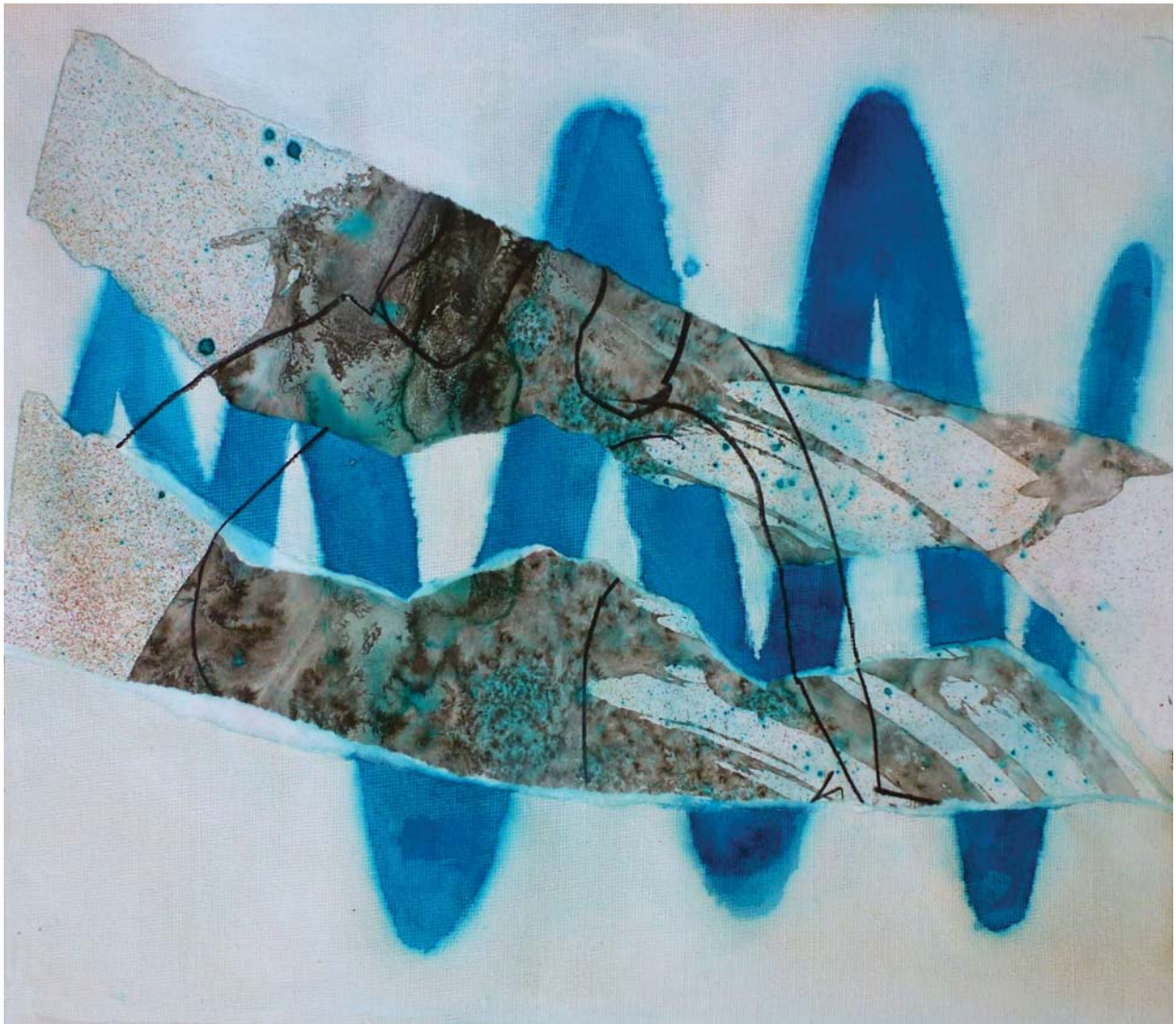
Rooftops over Polruan
(Cornwall)
Oil
61 x 61 cms



Slice of Menorca
Oil
50 x 66 cms



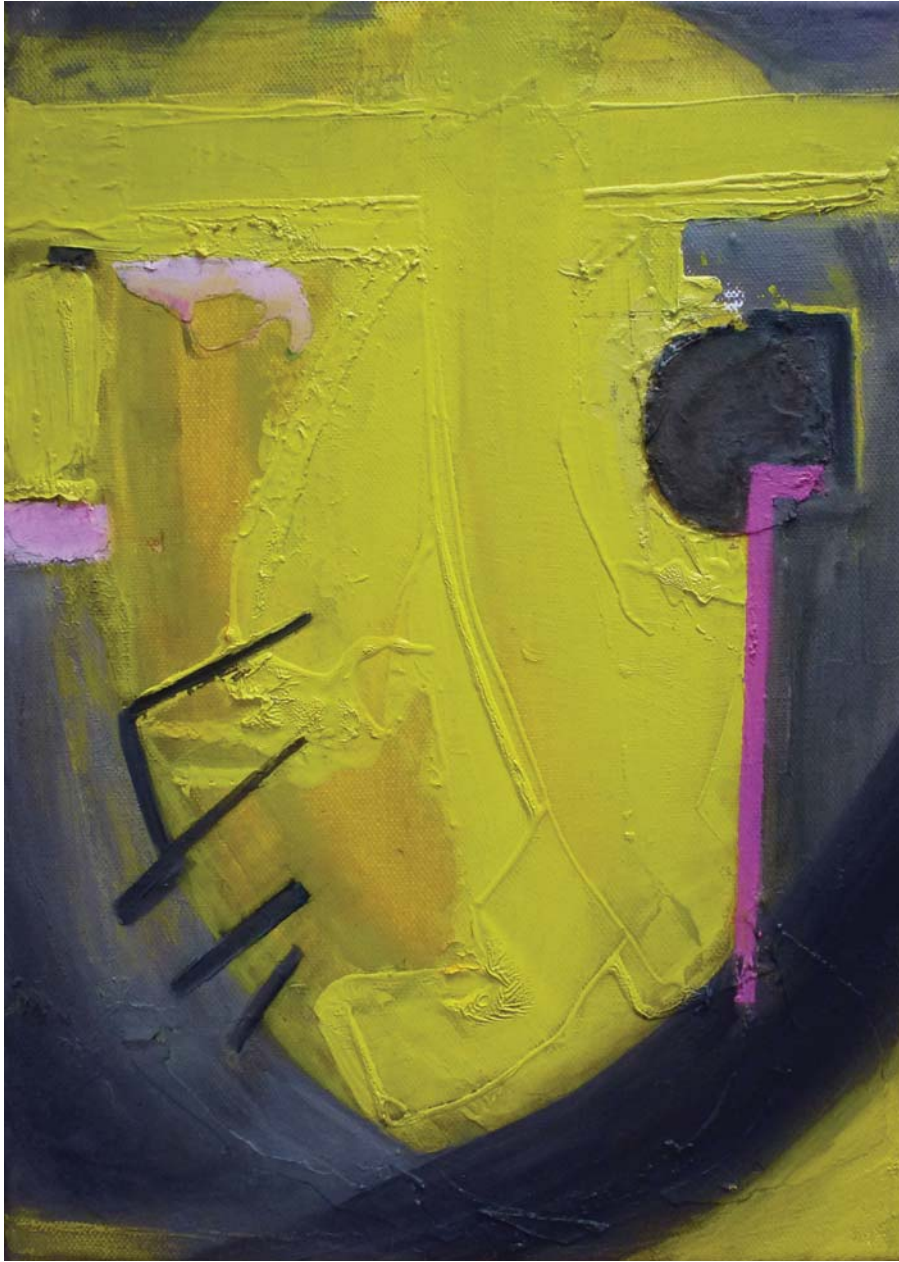
Yellow Surprise
Collage
28 x 25 cms



Carrier Wave
(Greece)
Collage
25 x 28 cms



Bude Revisited
(Cornwall)
Oil
61 x 45 cms



Harbour Knight
(Cornwall)
Oil
35 x 25 cms



Charlestown Harbour Entrance
(Cornwall)
Oil
40 x 30 cms



Slice of Bude
(Cornwall)
Oil
46 x 36 cms



Starry View
(Greece)
Mixed Media
28 x 25 cms



Welsh Mine II
(Anglesey)
Mixed Media
29 x 20 cms



Sanctuary
(Cornwall)
Monoprint
60 x 33 cms



Sea Pool I
(Bude, Cornwall)
Oil
60 x 92 cms



Green Curve

Pastel

65 x 50 cms



Hot Pink, Hands & Foot

Pastel

50 x 65 cms



www.antoniagj.com