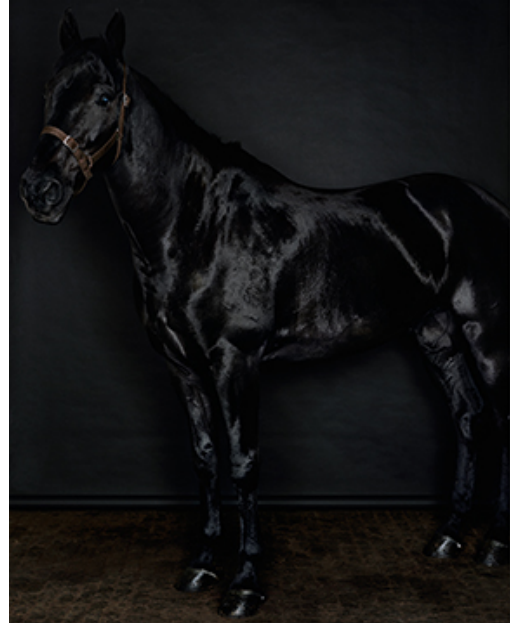


Sarah Jones

March 27 – April 26, 2014

March 18, 2014 – For her fourth solo show at Anton Kern Gallery, British photographer Sarah Jones presents twenty-one new images from her *Cabinet*, *Vitrine*, *Rose Gardens*, and *Horse* series. They are immersed in the deep black tone of highly saturated C-prints, many made from black-and-white negatives, and strike a distinct note between straight un-manipulated documents and profoundly emotive image inventions. Following on from the recent publication of her monograph by Violette Editions as well as her one-person exhibition at the Minneapolis Institute of Arts, Jones' new photographs continue to explore how subjects are measured and transcribed through the large format view camera and flattened in pictorial space.



Over the years themes such as the analyst's couch, the municipal rose garden as still life in-situ, the drawing studio and the singular female subject have been central to her concerns. Her photographs are often made on location and illuminated with carefully controlled lighting that allows the subject to both emerge from and recede into a darkened space. Through the use of analogue techniques Jones studies the correspondence between the skein of the film, the surface of the photographic print and the surface of her subjects. For Jones this attention to materiality brings to mind the act of mark making in drawing.

Jones has previously used the diptych as a formal device and direct reference to early stereographic photographs in order to present two perspectives of a single form. The recent diptychs consider the act of doubling and the alchemic nature of the photographic process by literally flipping an image. One becomes an imprint or reflection of the other recalling the Rorschach inkblot. In such an act of mirroring, *Cabinet (II) (After Man Ray) (I)* and *(II)* picture a curved glass object that recalls Man Ray's *Le Violon d'Ingres*, (1924). Other works in the exhibition reflect on the photographic language of Florence Henri, Karl Blossfeldt and Eugene Atget.

Born in London, in 1959, Sarah Jones lives and works in London. Previous solo exhibitions include *New Pictures 8*, Minneapolis Institute of Arts, USA, 2013; *Sarah Jones: Photographs*, National Media Museum, Bradford, 2007; Huis Marseille Foundation for Photography, Amsterdam, 2000; Museum Folkwang Essen, Essen, 1999; Centre for Photography, Universidad de Salamanca, Spain, 1999; Museum Reina Sofia, Madrid, 1999; Le Consortium, Dijon, France, 1997. Recent group exhibitions include *Seduced by Art: Photography Past and Present*, National Gallery, London, UK and CaixaForum Barcelona, and CaixaForum Madrid, 2013; *Der Mensch und seine Objekte*, Museum Folkwang, Essen, 2012; *Observers: Photographers of the British scene from 1930s to now*, Galeria de Arte do Sesi, Avenida Paulista, Sao Paulo, 2012; *Nothing In the World But Youth*, Turner Contemporary, Margate, UK, 2011; *Signs of a struggle: Photography in the Wake of Postmodernism*, Victoria and Albert Museum, London, UK, 2011; *A Sense of Perspective*, Tate Liverpool, Liverpool, UK, 2011; *Portraits*, Bloomberg Space, London, UK, 2008; *Street & Studio: An Urban History of Photography*, Tate Modern, London and Museum Folkwang, Essen, Germany, 2008.

Jones' most recent monograph is published by Violette Editions with essays by Brian Dillon, David Campany and a conversation with A.M. Homes. Sarah Jones is currently a Reader in Photography at the Royal College of Art.

The exhibition opens on Thursday, March 27 and will run through Saturday, April 26, 2014. The gallery is open Tuesday through Saturday, 10 am - 6 pm. For further information and images, please contact the gallery at (t) 212.367.9663, or email: nahna@antonkerngallery.com.