

In the Galleries: Methods

Mark Jenkins, Washington Post, October 15, 2017

The show at Brentwood Arts Exchange is titled “Methods,” but it could have been dubbed “Materials.” Found objects and rough-edged assemblage are central to the four artists’ styles.

Roxana Alger Geffen makes vivid combine-paintings that sometimes defy the shape of the rectangular canvases. Chanel Compton assembles bits of white paper that are both affixed and colored with wine. Rodrigo Carazas juxtaposes building materials with such found objects as a policeman’s cap.

The most minimalist of the troupe is Wayson R. Jones, whose mostly black pieces emphasize texture over color. Mixing feathers with pigment and powdered graphite, the artist makes dark voids varied by their thickly thatched surfaces. Like the other “Methods” actors, Jones makes art that’s raw and unexpected.

Seeing Through the Lens of Black America

Angela Carroll, Bmore Art, June 29, 2016

“Wayson Jones’ *Black President* Series is a collection of five acrylic, gesso and powdered graphite canvases. Jones created the works as a ‘reaction to the extremity of backlash of President Barack Obama’s election.’ The [works] are figural, distorted, meta-abstractions that activate white, black and gray values in subtly disturbing ways. The hypnagogic forms that emerge from densely layered palette knife strokes explode and contort on the canvas.

The series’ blatant black, white and gray palette elicits the polarized and schizophrenic theater of American politics. Like a rorschach ink blot, the impressions are defined by the psyche of the viewer. Where one patron saw a screaming face, another saw clusters of frenzied orbital atoms. Like life imitating art imitating batshit crazy political rhetoric, the *Black President* series visualizes the angst and cacophony of our times.”

<http://bmoreart.com/2016/06/seeing-through-the-lens-of-black-america.html>

Confronting Race, Violence Through Art at Galerie Myrtis

Tim Smith, *Baltimore Sun*, June 23, 2016

“Wayson R. Jones' ‘Black President’ (2012), an abstract portrait on canvas incorporating powdered graphite, acrylic medium and gesso...seems to bristle with conflict, internal and external.”

<http://www.baltimoresun.com/entertainment/arts/artsmash/bs-ae-arts-story-0624-20160623-story.html>

Spins on ‘The Starry Night,’ From Critical to Cheeky

Mark Jenkins, *Washington Post*, May 20, 2016

“One of the starkest and most striking contributions is Wayson R. Jones’s near-abstract ‘Giant Angry Stars,’ rendered in grainy black-and-white.”

https://www.washingtonpost.com/entertainment/museums/in-the-galleries-spins-on-the-starry-night-from-critical-to-cheeky/2016/05/19/4c8d3032-1b0c-11e6-82c2-a7dcb313287d_story.html