A woman with blonde hair, wearing a red coat and a white shawl, sits on a wooden cart. On her head is a large, detailed model of a three-masted sailing ship with red sails. The cart is filled with several large, dark, spherical objects, some of which are orange. The background is a misty, outdoor setting with tall grasses and a cloudy sky.

AMERICAN  
*art*  
COLLECTOR



P. A. JONES

# Above and below



1  
*There Will Be Light* (triptych),  
oil and wax  
on panel,  
37 x 69½"

2  
*High Rise*, oil  
and wax on  
panel, 48 x 60"

3  
*Where the Wild  
Things Are*  
(triptych),  
oil and wax  
on panel,  
48 x 108"

P.A. Jones pines for the quiet solitude of isolated places. “I’ve always yearned to live in the middle of nowhere,” she explains. Yet, she was born in Los Angeles and now lives in the heart of Dallas. There are seven pecan trees outside her window, however, and they have begun to appear in her paintings—as she looks up at them and through their branches to avoid the cityscape at their base. *High Rise*, a 48-by-60-inch oil and wax on panel, gives homage to nature even in the heart of the city.

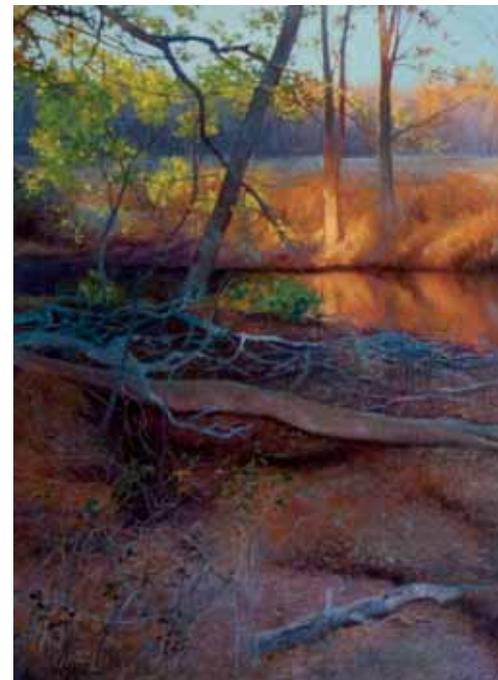
She lived for a time in Arizona and New Mexico and found the light there too pristine. “I like the way moisture increases atmospheric perspective,” she explains. “I like the mistiness of the landscape here in Texas.” Her misty landscapes, often assembled from memory in her studio or from parts of scenes in photographs she takes traveling and camping are on display at Wally Workman Gallery in Austin, Texas, June 7 through July 4.

“When I’m in the studio, I paint what I’ve experienced. If I reference a photograph, I try

to recreate what made me take the photograph in the first place.

“I like painting the light,” she says. “It’s almost like music. You can sit and watch and listen to performers, but music also affects you in a subliminal way. I feel the light and certain light feels comforting and uplifting. You can’t not respond to it. I often paint landscapes with water because the reflections provide another opportunity to play with the light. Most young girls want to have a horse. I wanted trees on land with a stream running through it.

“Of course I paint for my own personal joy,” she continues, “but I have an altruistic bent. Most people don’t look around them—they don’t pay attention. If a painter can help people with that—make them stop to take a look—the next time they’re out they’ll look around them and see their surroundings on a more intimate level. I want people to notice the landscape before it’s gone. I’ve lived enough places and to have seen changes happen and to know that it’s not always going to be here.” ●





2



*“We are great fans of P.A. Jones’ work, having four of them in our personal collection. What originally catches the eye, and continues to delight, is her deft treatment of light and shadow, especially as reflected in water or clouds.”* — Dan Hart and Lawrence Haley, collectors

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