

**PRESS RELEASE:**

**OTIS JONES – RECENT WORK**

**October 12 – November 23, 2024**

**Opening Reception: October 12, 5-7pm**



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GALLERY

Barry Whistler gallery is pleased to present - *Otis Jones: Recent Work*. The solo exhibition will open October 12<sup>th</sup>, with a 5-7pm reception and will remain on view through November 23<sup>rd</sup>, 2024. This exhibition, featuring 8 new paintings and will mark Jones' fourth solo exhibition with the gallery.

Otis Jones rough-hewn paintings deal with the physicality and processes of painting and its inherent materials. Working within non-objective abstraction, he relies on the elemental and meditative to explore the nature of painting as object. There is a sense of dualities in his work, not only in color and tone, but in the way he treats the surfaces. With sanded parts and precise lines, he celebrates a division between varying textures.

In the essay by John Yau published in Otis Jones book from 2020, Yau notes his material process:

“Jones has developed an inventive approach to being true to materials and process. From the making of the shaped, homemade support, to his expressive use of staples to attach the canvas, to the application and removal of paint, everything he does underscores the material identity of the thing itself. Essentially, Jones has taken Frank Stella’s clarion call for opticality, as encoded in his dictum “What you see is what you see,” and stood it on its head. By eschewing the optical in favor of the visceral, as well as rejecting the mechanical for the handmade (while downplaying gesture and overt mark-making), Jones proves that painting’s parameters continue to be commodious. Even reductive painting has not been used up.”<sup>1</sup>

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<sup>1</sup> John Yau, *Otis Jones*, Published by Mark Straus Gallery, 2020, p. 7–8.



Otis Jones' Studio, Dallas | Photo by Allison V. Smith

Similarly, Dallas critic and writer John Zotos observes:

“In the hands of a lesser painter the formidable supports he has constructed for his paintings would overwhelm the art, which would quickly fall into obsolescence. Whereas, Jones reveals the superiority of the nature of painting over and above that of empiricism, structures, designs, and supports because his mastery of material bends them to his will through the strength of a unique and original personal style.”

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Otis Jones, *Tan with Black and Red Circles*, 2024, Acrylic on canvas on wood, 40 x 39 x 4 in | Photo by Allison V. Smith

Jones was born in Galveston, Texas in 1946. He received a B.F. A. (1969) from Kansas State University, Pittsburg, Kansas and an M.F.A. from the University of Oklahoma, Norman, Oklahoma in 1972, he was awarded a National Endowment for the Arts Grant in 1982. His work is in numerous public and private collections in America and Europe, including the Dallas Museum of Art; the Museum of Fine Arts Houston, Houston, Texas; Hammer Museum, Los Angeles, California; MIT List Visual Arts Center in Cambridge, Massachusetts and the Nelson-Atkins Museum of Art.

Articles and reviews about his work have appeared in publications such as Art in America, Art News, ArtForum, The New York Times, Dallas Morning News, NY Arts, D magazine and D Home among others. His work has been shown in Dallas, Houston, New York, Brussels, Paris and Zurich.

**Additional information and images available upon request.**

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