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Artist's Palette

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Brett A. Jones



Not Drowning

Edited by Trevor Lang

Brett A. Jones has launched 'Sea of Pain Fine Art Productions' to publicise his work. A recent milestone for this graphite artist was a solo exhibition at Maryborough in Queensland.





This uniquely talented man was born at Redcliffe (Queensland) in 1966.

Among his early memories is that of an ever-present burning desire to create things in his own way.

"My brain was never going to let me be happy with a conventional life," Brett claims.

He left school after Year 10, and completed a Fitting and Turning apprenticeship in Brisbane – before relocating to the far north of Queensland where he worked at various jobs in the metal and mining industries for some time.

"I worked out in the bush and in Cairns, to keep the pot boiling, while continually striving to reach the misty artistic pinnacles I knew were hidden somewhere in my perpetually spinning subconscious," says Brett. "It has been a very wild ride so far; with extreme high and low points tempering and hardening my spirit into a vehicle which I have ridden to my own personal artistic enlightenment."

Brett's first solo exhibition was a massive personal milestone ... an artistic baring of the soul. It was the first time that an array of his works had been displayed together in public, and some items needed to be borrowed from people who had owned them for years.

The exhibition also served as the official launch of 'Sea of Pain Fine Art Productions', the business started by





Brett A. Jones to market his limited edition numbered fine art prints.

Of course, the name of the operation holds strong significance.

"It's called 'Sea of Pain' because for more than ten years now I've endured constant severe back pain resulting from a work accident," Brett explains. "As the drawings I've printed each took hundreds of hours to create, it couldn't have been called anything else."

Art means different things to different people, but Brett's reasons for doing art are to bring things into existence (from his mind's eye) that will affect people in a positive way when they look at them; make them feel good without knowing exactly why; and lodge memories in their subconscious minds that reside on the good side of zero.

"If this sounds overdramatic, that's OK," Brett says. "Fine art is dramatic stuff and should have no limits for the artist producing it, or the viewer being affected by it."

In describing the impact of his landmark exhibition, he admits to its

deep significance as part of his artistic journey.

"For me, this display represented a lifetime (so far) of pushing my personal boundaries in a driven, voluntarily obsessive way; and doing the best I could do."

A generous side of Brett is revealed by his aspirations for the viewers of his work.

"I hope everyone who sees it goes away with something good lodged in their brain."

Brett A. Jones has experimented with a whole range of different types of art. He is particularly proud of his hand-carved electric guitar, and his customised motorcycle which is a mobile artwork featuring many intricate but functional embellishments. He has done landscape paintings and mural work in a variety of mediums including oils.

This talented man's most notable accomplishments are his works in graphite.

Brett's amazing pencil drawings are done entirely freehand. Each takes up

to nine months to complete. ... they have been described as 'visual books' with magnification revealing even more levels of detail than those visible to the naked eye.

"My drawings are the result of successfully throwing off the normal time constraints and realising complete freedom of choice in medium and subject matter," Brett explains. "Each drawing has taken hundreds of hours – I decide on a scale of detail, and draw absolutely everything. It nearly drives me mad sometimes, but I've found that the bits that make me angry and sick in the stomach until I get them right (sometimes weeks later) are the bits that make a masterpiece instead of just a good drawing."

"The fact that I draw motorcycles on a white background is secondary to the fact that I am trying to produce fine art of the very highest order," he continues. "I found a subject I could become obsessed with; a subject which would override the ever present back pain – my physical sea of pain. Motorcycles have always held a deep fascination for me."

For Brett, a stationary motorcycle is a beautiful combination of balance, latent speed, power and danger, a symbol of many things, including freedom. Motorcycles also provide a number of different materials, surfaces, shapes and textures for this artist. He places his subjects in full sunlight to obtain intense reflections and deep shadows.

Brett's personal sea of pain is far more than a maddening struggle with an enduring spinal injury.

"When something takes almost a year from start to finish, with months of intense focus, it hurts your brain for a long time before it is completed," he relates.

Many lesser mortals would avoid even small puddles of discomfort for fear of artistic asphyxiation ... but Brett A. Jones has learned to laugh at fear and agony. Repeated crossings of his personal sea have landed many treasures on its shores.

And he is definitely not drowning. ■

