

WAYSON R. JONES

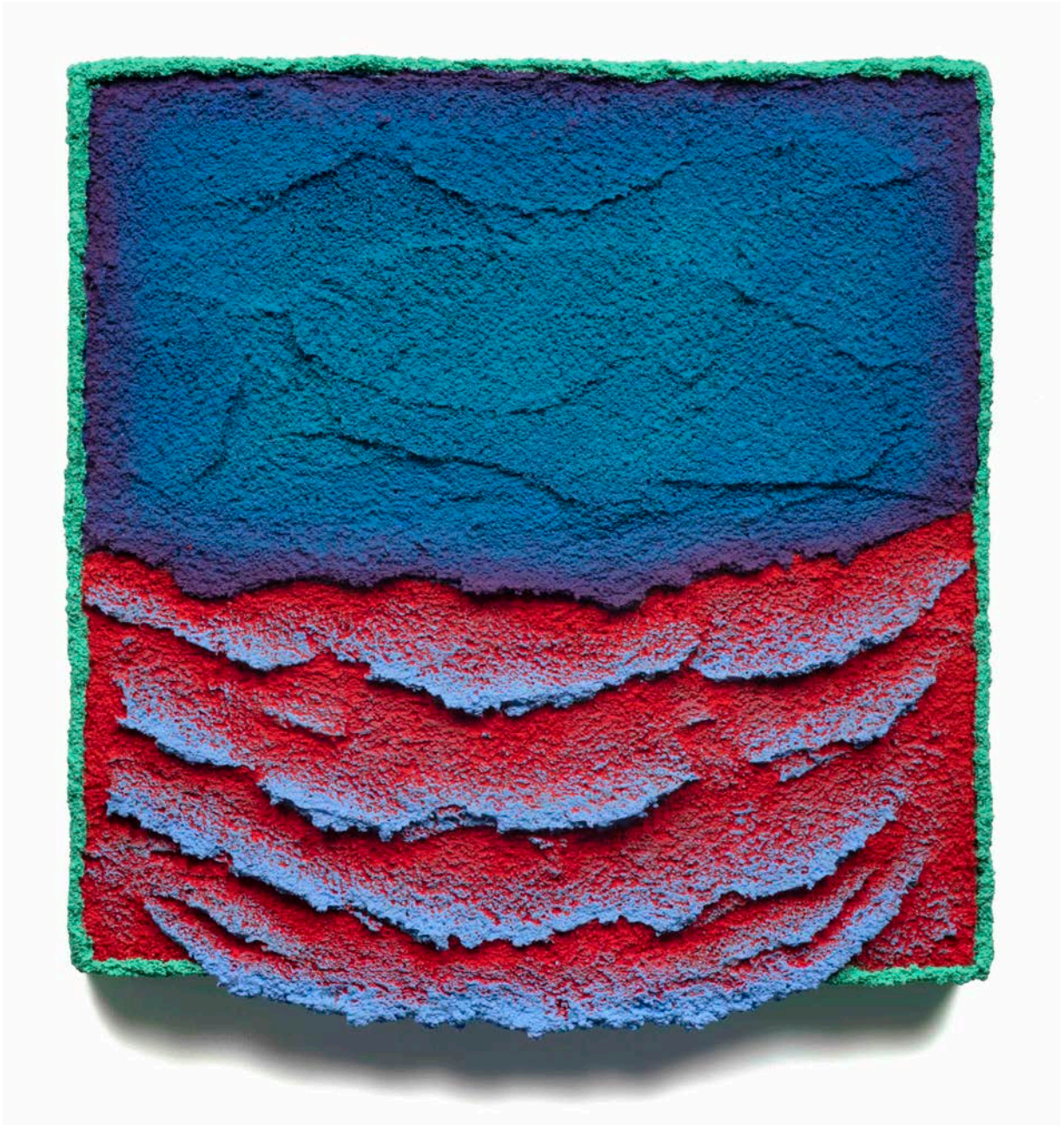
March 15 – April 26, 2025



*Menthol Blues Migration*  
2023  
pumice gel and Flashe on wood panel  
18 1/2 x 18 3/8 x 2 inches



*Broad Daylight Migration*  
2023  
pumice gel and Flashe on wood panel  
19 x 18 1/2 x 2 inches



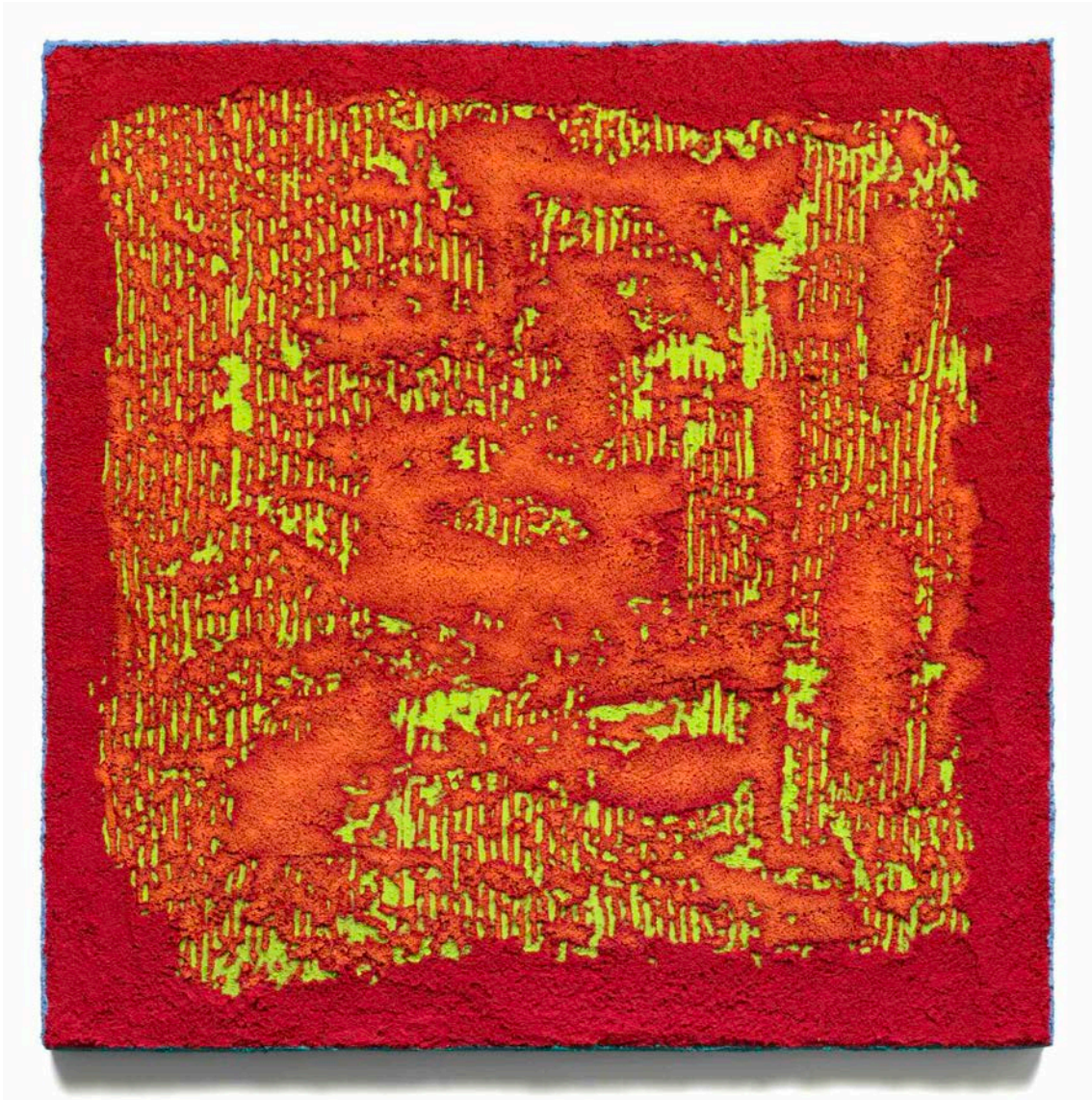
*Delta Blues Migration*  
2023  
pumice gel and Flashe on wood panel  
19 1/2 x 18 1/4 x 2 inches



*New Night Light Migration*  
2023  
pumice gel and Flashe on wood panel  
19 x 18 1/2 x 2 inches



*House Mother and Child*  
2023  
pumice gel and Flashe on wood panel  
24 1/4 x 24 1/4 x 2 inches



*Hot Stepper*

2024

pumice gel and acrylic on wood panel

48 1/2 x 48 1/2 x 2 inches



*Saffron*  
2024  
pumice gel, acrylic and Flashe on wood panel  
36 1/2 x 36 1/2 x 4 1/4 inches





Reykjavik  
2024  
pumice gel, acrylic and Flashe on wood panel  
36 1/2 x 36 1/2 x 2 inches



*Mauna Loa*  
2024  
pumice gel and acrylic on wood panel  
36 1/2 x 36 1/2 x 4 inches



*Clouds Are Bright and Somehow Grainy*  
2023  
pumice gel, acrylic and Flashe on wood panel  
48 1/2 x 48 1/2 x 2 inches



*Bouncing Light Path*  
2025  
pumice gel and acrylic on wood panel  
48 1/2 x 48 1/2 x 4 1/2 inches

**Press Release: LEON BERKOWITZ & WAYSON R. JONES | March 15 - April 26, 2025**

Painters intuitively start with ideas about color. Less obvious and equally as important are the various reductive or additive strategies the artists apply. No prior subject is referenced, no personal content shared, and there is nothing to interpret, only the painting's physical presence exists. Each artist develops a unique method for the creation of works that reduces painting to the purest retinal experience. **Leon Berkowitz** mastered translucent, unbound areas of color without any traces of brushwork, allowing the viewer to look into color, not at color. The luminous paintings read like ethereal portals into other, softer worlds. **Wayson R. Jones** is attuned to the quality of surfaces, using a process of building up layers of textured pumice gel in which paint is integrated. The rock-like paintings burst off the wall, enhancing their sculptural appearance. The exuberant works explore color and surface in the opposite way than Berkowitz, adding more and more to the surface until Jones is content with the final object, cascading, neon pumice stone draping over the edge of a square, uniform panel. The two painters embody two extremes of isolating color – Berkowitz creating a disappearing halo of color and Jones lavishing material to a three-dimensional explosion.

**Wayson R. Jones** (American, b. 1957) is a painter, musician, and spoken-word artist. A self-taught visual artist, he was part of a vibrant Black LGBTQ arts scene in Washington DC in the 1980s and early 1990s. His work can be found in private and public collections in the DC area and nationally including the District of Columbia Art Bank, and the Maryland/National Capitol Park and Planning Commission. Jones is currently serving on the Phillips Collection Advisory Committee for Essex Hemphill: Take Care of Your Blessings, opening in May of 2025. This is Jones' first solo exhibition with Hemphill.

HEMPHILL

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