

SAHVANNA'S ZINE





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*beautés que juchait en haut soir
de brues, avant que le L'écrit balance,
scintiller dans l'Éla de Valence
mattentur d'un bijou rose et noir. (Ch. Baudelaire)*







Fluid Red Tone

In this piece *Fluid Red Tone (in the break)*, Jones skillfully decorates her canvas with architectural felt and acoustic panels, materials that further sound absorption, as explored in her 2022 exhibition at the Guggenheim. This piece also features a surprising new color, in contrast to her past works: the color red. The bright shade of red tends to alarm viewers, as it's often associated with danger or fear. This piece boldly contrasts other pieces in *The Sea, the Sky, a Window* as its color works as a sound rather than a visual in this exhibition. Sarah Crowner, curator of the exhibition at the Hill Art Foundation, positioned *Madeline II* (see fig. 4) by *Fluid Red Tone (in the break)* to remark on the “loudness” of Jones’ piece. The viewer experiences the same feeling as *Madeline II* as the bright red of the piece jumps out at us. The bright red shade of the piece motivates our minds to think of color as something other than visual, the canvas so engulfing that we hear the piece.





While color engages the viewer to “listen” to the piece, the structure of *Fluid Red Tone (in the break)* mimics the conventions of jazz music. Jazz music constantly surrounds Jones’ work. In jazz music, dissonance is created by adding chords or notes that clash with the melody or harmony of the song. And while the definition of dissonance might make the quality seem unpleasant on paper, dissonance in jazz music *makes* the genre. The dissonance in jazz music becomes harmonious and pleasant, like the structure and color of *Fluid Red Tone (in the break)*. While the acoustic panel and architectural felt might strike the viewer as odd and quite unpleasant, the oddity of these materials in this piece prove to be harmonious. In her artist statement, Jones writes: “my practice is both a comment on and a continuum of the conceptual ideology of ‘jazz,’ honoring the deep radical legacy of its experimentation.” The title itself, *Fluid Red Tone (in the break)*, suggests a connection between the piece and the tonal qualities of music. While the color of the piece engages the viewer to associate it with loudness, the actual structure of the piece takes up the conventions of jazz music.

(in the break)

JUDY CHICAGO





