

## Stephanie Jones

***Sugar Town (dog days)***, 2010, colour pencil, wallpaper, MDF, confectionery, dimensions variable (wallpaper drawing 2.4 x 10 metres)

*Sugar Town* is a work about love, longing and loss. It is part of an ongoing series that draws upon a number of references: from the use of shadows and silhouettes in the history of art and literature, to theories of subjectivity, architecture and place. Jones depicts herself, her daughter and her partner, along with a trio of canine friends, at sunset on a balmy summer's evening. The landscape in which these figures are represented is part real and part imagined: a topography that is both literal and metaphoric.

Popular culture also plays an important role in the artist's practice. From quotations of song titles and lyrics to the use of materials such as coloured pencil and bubblegum, Jones is interested in the ways that the sweet and the seemingly trivial can pack a powerful punch. This is echoed in the method of colouring-in, a process that might appear artless but which turns out to be highly disciplined and skillfully practiced, especially on such a large scale.

Similarly, Jones incorporates the language of ornamentation to invert the supposed superficiality of surfaces. Where architectural space and the interior once stood as metaphors for the human subject, western art, architecture and philosophy are now preoccupied with "the play of surfaces" as an analogy for subjectivity. *Sugar Town* continues the artist's recent investigations into the structural effect of decorative surfaces, using domestic sources such as wallpaper, patterned furnishings and fabric designs.

Stephanie Jones moved to the Canberra region in 1991. Her practice includes regular solo and group exhibitions both locally and interstate. She completed a Master of Philosophy degree at the ANU School of Art in 2006.

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*...the silhouette stands not merely at the threshold of modernity, but at the very threshold of visual representation itself. It is a representational practice, a representational form, which dates back to the mythic moment when the Corinthian maiden traced the shadow of her imminently departing lover on the wall, outline left to stand as melancholic memorial object.*  
(Lisa Saltzman, *Making Memory Matter*)

*I've got some troubles but they won't last/I'm gonna lay down right here on the grass/And pretty soon all my troubles will pass/Cos I'm in sh-sh-shu, sh-sh-shu, sugar town*  
(Lee Hazelwood, *Sugar Town*)

*Happiness hit her like a bullet in the head*  
(Isa Summers and Florence Welch, *Dog Days Are Over*)