



**Window  
Space**

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**Halloway Jones, *I Hope This Is Fun to Look At*  
February 17 – March 24, 2017**

Halloway Jones' *I Hope This Is Fun to Look At* embarks on a maximalist journey in search of connection. Filled with different materials, textures, themes and colours, the installation consists of a jungle motif with faux fur grass, a sparkly river and paper-mache plants, all sitting beneath a large portrait of the musical group the Spice Girls. Situated in the gallery's front window space, this visual jungle's sensory and playful entanglements draw attention and act as a connective force between the work and the viewer.

*Fun's* overload of disparate references and surfaces is entertaining to look at, but it also addresses in many ways our attachments, habits and how we consume art. The work speaks to our current cultural climate wherein we are besieged with, and yet also *choose* to collect, unrelated stories and images. Our Internet browsers are filled with news articles, pictures and our social media, all which find connection through our personal use of them. We pull together these various cultural elements and make our own meaning out of them in order to suit our personal understandings and desires. In Jones' case, she has used the Spice Girls and a jungle landscape to create *I Hope This Is Fun to Look At*. Although disparate in their respective topic and materiality, they find connection in their ability to elicit reaction while also offering to the viewer insights to Jones herself and her creative practice.

Jones enjoys working collaboratively, taking suggestions from friends, including conceptual advisement from Heather Rappard and studio assistance from Tom Hobson. This process has solidified her active approach to creating art that is bold and inventive. With faux fur, sparkles and celebrity on full display, *Fun* is eye-catching and fearless in its pursuit of a 'more is more' aesthetic. Taking such a maximalist approach can be a freeing way of expressing one's creativity. In this context, the limitations of genre and style are contested as perspective and personality are invited in. In *Fun's* case, its visceral and spirited nature makes the installation amusing and approachable. Here, the Spice Girls are an emblem of celebrity, camaraderie and performativity, and it's their presence that contributes to the work's Maximalist entanglements and attachments.

Contrast this image with the stark grey landscape of Lansdowne Avenue and we further get a sense of the spectacle and lively nature of Jones' work. *Fun's* depiction of recognizable figures acts as a reference point for interaction while Jones' choice of colour and pattern draws in the passers-by. The window in this regard is a consciously accessible space where viewers from outside of the art world have an opportunity to connect with art. Everyday as people walk past or wait for the bus they are privy to the charismatic nature of Jones' installation. As such, *Fun* is an incitement: a call to have fun and to embrace the whimsical. So often we are consumed with the busy yet mundane pace of traversing the city. Behind glass and on full display, *Fun* is a prompt to self reflect on that routine and to let a little fun into your day.

Jones's intention here is clear; she *hopes* that her work is amusing. The title itself solidifies this intention. *I Hope This Is Fun to Look At* is meant to be a provocation, but of a different kind than that of popular art discourse. Often in academic and institutional spaces we are told that art is a medium at which we are meant to gaze at and of which we are to consume. This is a concept that is further established when we, as viewers, are advised to look at art and 'read' it in

an attempt to find it moving and beautiful, or to observe the skill behind it or the mastery of its maker. Rarely does art discourse ask us to have fun while viewing art. Jones actively seeks out and encourages this type of contact, and wants ultimately to establish a connection between her work and the viewer. This connection is supported by the work's vibrant foray into expression and playfulness, and finds resonance in its spirited nature and creative energy.

-Miranda Whist