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Allen Jones: In Town Tonight

Gazelli Art House presents a major exhibition of pioneering British Pop artist Allen Jones, bringing together new paintings, shaped canvases, sculpture and photography during Frieze Week London

Private View: October 15, 2026, 6 — 8 PM (BST)
Exhibition on view: October 12 – December 19, 2026
Gazelli Art House, 39 Dover Street, London W1S 4NN

LONDON – Gazelli Art House announces *In Town Tonight*, the first solo exhibition by **Allen Jones RA** (b. 1937, Southampton) with the gallery, opening during Frieze Week in London. Bringing together a substantial body of new work made between 2024 and 2026 with significant works from across his career, the exhibition presents Jones as an artist whose investigation of the human figure, performance and the relationship between image and object remains in active evolution.

A defining figure of British Pop Art, Jones emerged at the forefront of a generation that transformed British visual culture in the early 1960s. Across more than six decades, his distinctive and often provocative approach to the human figure—in painting, sculpture, printmaking and photography—has continually challenged conventional distinctions between surface and form, image and object.

At the heart of *In Town Tonight* is a new series of shaped canvas paintings that brings the theatricality of performance into Jones's latest work. A palette of intense green, yellow and red transports the viewer into the theatre, where dramatic spotlights pick out the sinuous bodies of performers on stage, observed by audiences

from opera boxes. In works including *Double Take* (2024–26) and *Watch This Space* (2025–26), bodies appear as fragments, gestures and silhouettes within fields of saturated colour, while the contours of the shaped canvases become active elements of the compositions.

The exhibition continues this investigation of performance and the body through a series of standing and figurative sculptures in transparent and coloured acrylic plastic, arranged catwalk-style on the first floor. Inspired in part by Roman-era statues Jones encountered at the Louvre, which had been turned against the wall because of their nakedness, the sculptures shift according to the viewer's position. Their curved, box-like bodies and dramatically shaped heads operate simultaneously as figures and objects of display, with some functioning as vitrines containing stiletto heels and painted panel sections. *Box Set* (2017), for example, incorporates a direct homage to the paintings of René Magritte.

The relationship between the body, object and viewer is further explored through a new series of *Shadow Photographs* (2026). Dramatic lighting transforms the sculptures into compositions of exaggerated line, shadow, colour and silhouette, extending Jones's longstanding interest in the constructed nature of representation.

Jones's engagement with the human figure has always existed at the intersection of sexuality, representation, and performance, and has generated debate around the ways the female body is presented and viewed. In the new works, these longstanding concerns are approached through theatricality, fragmentation and shifting perspectives. Rather than revisiting the visual language of the past, Jones continues to test how the figure can be transformed through colour, light, scale and the physical properties of the artwork itself.

Jones came of age within an exceptional generation associated with the rise of British Pop Art, alongside artists including **Pauline Boty, Derek Boshier, Patrick Caulfield, David Hockney, R.B. Kitaj** and **Peter Phillips**. Emerging amid the cultural shifts of post-war Britain, these artists turned towards the rapidly expanding imagery of contemporary life—from advertising, magazines and cinema to fashion, music and photography—challenging established distinctions between fine art and popular culture while developing markedly individual approaches to representation.

From the outset, Jones developed an unmistakably individual visual language. Popular imagery converged with a fascination with the human body, movement, sexuality and performance, alongside a sophisticated engagement with twentieth-century Modernism. He also questioned the conventional limits of painting itself, treating the canvas not simply as a surface for an image but as a physical object whose shape could become integral to the composition.

This enquiry runs throughout *In Town Tonight*. Alongside the new works, significant pieces from earlier decades trace Jones's continuing experiments with painting, sculpture and the figure. *Backdrop* (2016–17) and *Stand In* (1991–92) incorporate female fashion mannequins within expressive colour-field paintings and wooden sets, deliberately destabilising the distinction between image and object. *Muse* (1981), the earliest work in the exhibition, features a dramatic beam of projected light traversing the composition and establishes a direct connection with the theatrical lighting and shaped canvases of Jones's most recent work.

The exhibition also builds upon Gazelli Art House's engagement with the generation that reshaped British visual culture in the 1960s, including **Derek Boshier, Pauline Boty** and **Jann Haworth**. While their practices were distinct, they shared an openness to the changing visual world around them and a willingness to dismantle established hierarchies between fine art and popular culture. Jones's practice, meanwhile, has continued to pursue the human figure as a shifting territory between painting, object and image.

Now in his late eighties, Jones continues to expand the visual language he helped establish more than sixty years ago. *In Town Tonight* brings this remarkable trajectory into dialogue with a substantial body of new work, demonstrating that his engagement with the figure is not a return to the past, but an ongoing process of reinvention.

About the Artist

Allen Jones RA (b. 1937, Southampton) was born in Southampton in 1937 and currently lives and works between London and Oxfordshire. He studied at Hornsey College of Art and the Royal College of Art in London, emerging as a central figure in British Pop Art in the early 1960s and establishing an international reputation across painting, sculpture, and printmaking. His first London solo exhibition was held in 1963, the same year he represented Britain at the Paris Biennale, where he was awarded the Prix des Jeunes Artistes.

Jones was elected a Royal Academician in 1986. His work has been the subject of major institutional exhibitions and retrospectives, including presentations at the Walker Art Gallery, Liverpool; the Institute of Contemporary Arts, London; the Barbican, London; the Serpentine Gallery, London; and the Royal Academy of Arts, London.

His work is held in major public collections internationally, including Tate, London; The Museum of Modern Art, New York; the British Museum, London; the Victoria and Albert Museum, London; Stedelijk Museum, Amsterdam; Moderna Museet, Stockholm; Museum Ludwig, Cologne; and the Hirshhorn Museum and Sculpture Garden, Washington, D.C.

About the Gallery

With spaces in London, New York, and Baku, Gazelli Art House presents a cross-generational programme spanning Post-War, modern and contemporary art. Founded by Mila Askarova in 2010, the gallery represents an international roster of artists and estates and brings together historically significant figures with contemporary practitioners working across painting, sculpture, photography, installation, performance, moving image, and digital media.

Through exhibitions, commissions and institutional collaborations, Gazelli Art House fosters dialogue between historical and contemporary perspectives, while maintaining a longstanding commitment to artists from Azerbaijan and the wider Caucasus region.

In 2015, the gallery launched GAZELL.iO, a platform dedicated to artists working at the intersection of art

and technology, supporting practices engaging with computational systems, generative processes, artificial intelligence, virtual and augmented reality, and other emerging technologies.

Website
https://gazelliarthouse.com

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Communications and Media Relations
Lyn Winter, Inc.
+1 213 446 0788
Jennifer Gross, jenn@lynwinter.com
Oona Oglesby, oona@lynwinter.com

Gazelli Art House
Pegah Hoghoughi, pegah@gazelliarthouse.com

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