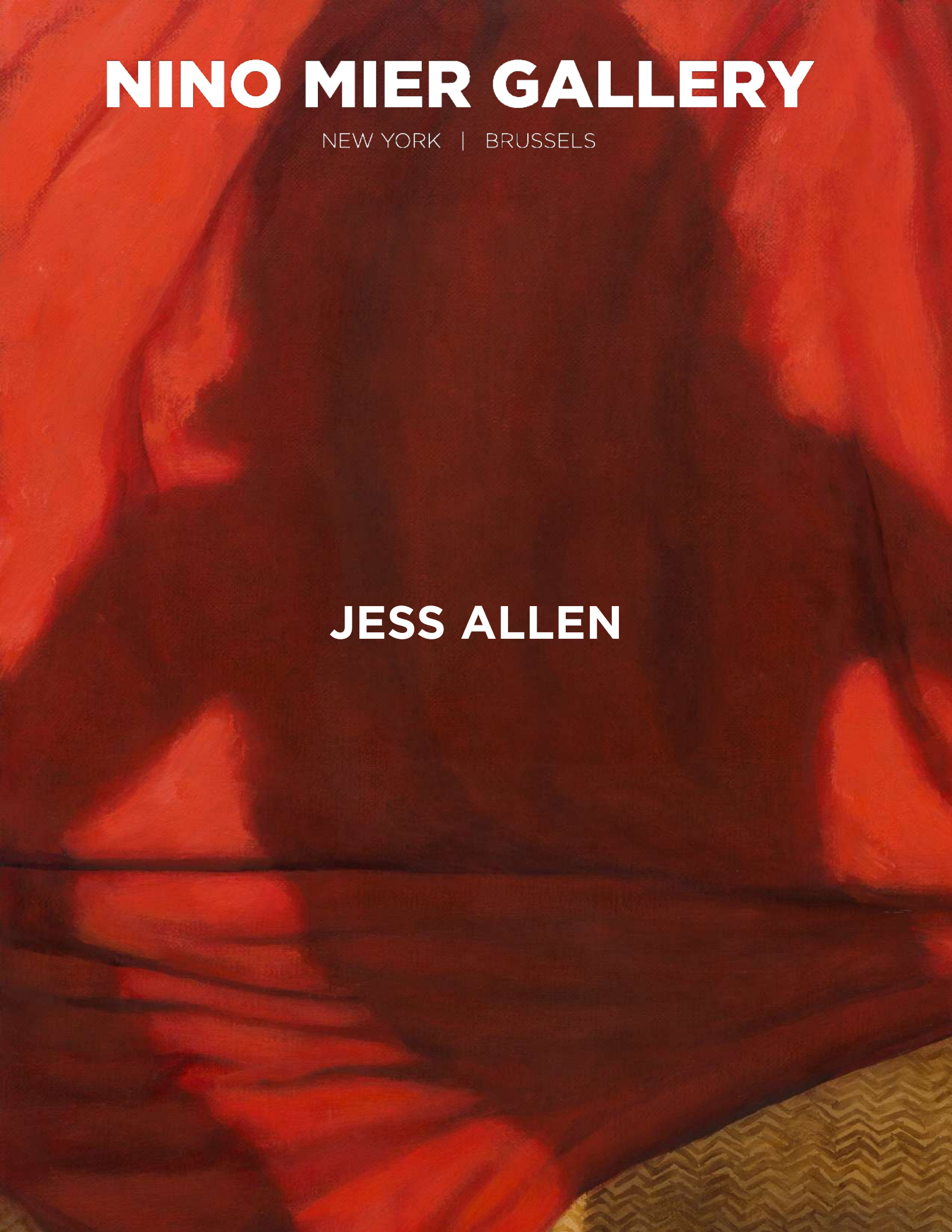


NINO MIER GALLERY

NEW YORK | BRUSSELS

JESS ALLEN

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BIOGRAPHY

JESS ALLEN



b.1966, Dorset, UK
Lives and works in Cornwall, UK

Jess Allen's works emerge at the atmospheric crux between present and past, conjuring the liveness of an object or place we also sense is lost. Her paintings imply presence through absence through depictions of interior architecture and furniture—the ridge of a bench, a bent-up pillow—rendered in a rich color scheme dominated by deep reds, oranges, greens and blues. The shadow is explored intimately by Allen who casts shadows of figures or architectural features across the fabrics and walls painted in each background. Allen's shadows function like an inverted spotlight, creating focus and presence through absence. Crumpled cushions on sofas suggest a past human presence through their indentations. Areas of blankness within shadows allow space for thought. Light and shade index the passage of time, with shadows suggesting fleeting moments created by specific angles of the sun's rays and the earth's axis. Shadows are potent but mutable, much like memories that are evocative yet hazy. They capture fleeting moments in time and, when represented, memorialize specific instants within their transient forms. "Shadows interest me immensely because they are silent and ephemeral. They are evocative and, like memories, they are hazy. In a way, they are a minimal representation of our physical selves," Allen writes.

Jess Allen (b. 1966; lives and works in Cornwall; UK) studied at Camberwell College of Arts and Falmouth School of Art. Allen has had recent solo exhibitions with Unit, London, UK; Scroll Gallery, New York, NY, US; Blue Shop Gallery, London, UK. Her recent group exhibitions have been with Sens Gallery, Hong Kong, CN; Gallery Mark, Seoul, SK; Studio West Gallery, London, UK; and G/ART/EN/ Gallery, Como, IT. Allen's works are held in the public collections of Femmes Artistes du Musée de Mougins (FAMM), France; Elie Khouri Art Foundation, Dubai, UAE; Sigg Art Foundation, Le Castellet, France; and The Corridor Foundation, China.



SAMPLE WORKS

*sample selection does not reflect current availability



too early to say, 2025. Oil on linen. 27 1/2 x 23 5/8 in, 70 x 60 cm (JAL25.014)



I Have Changed, 2025
Oil on linen
27 1/2 x 23 5/8 in
70 x 60 cm
(JAL26.006)



The Companion, 2025
Signed, titled, and dated on verso
Oil on linen
47 1/4 x 39 3/8 in (framed)
120 x 100 cm (framed)
(JAL25.020)



Suspended Time, Studies 7, 8, 9, 2025. Oil on linen. 27 1/2 x 23 3/5 in, 70 x 60 cm (each) (JAL26.001)



The Time We Had, 2024. Oil on linen. 48 1/4 x 60 1/8 x 1 7/8 in, 122.7 x 152.7 x 4.7 cm (framed) (JAL24.018)



Walking by, 2025
Oil on linen
52 4/5 x 44 in (framed)
134 x 112 cm (framed)
(JAL25.002)



Everything Breathes, 2024
Oil on linen
48 1/4 x 40 3/8 x 1 7/8 in
122.5 x 102.6 x 4.7 cm
(JAL24.009)



Things Not Known, Study 2, 2024. Oil on linen. 18 1/8 x 24 in, 46 x 61 cm (JAL24.001)



SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

SUSPENDING TIME
2026
NINO MIER GALLERY
NEW YORK, NY, US

WE WANT TO BELIEVE IN IMPOSSIBLE THINGS
2025
UNIT GALLERY
LONDON, UK

THERE'S A WORLD OUT THERE
2025
CHÂTEAU LA COSTE
PROVENCE, FR

OUT OF TIME
2024
NINO MIER GALLERY
BRUSSELS, BE

THIS IS NOW
2024
UNIT
LONDON, UK

THOUGH THE WINDOW
2023
SENS GALLERY
HONG KONG, HK

LIKE DUST THE SHADOW REMAINS
2023
SCROLL GALLERY
NEW YORK, US



SUSPENDING TIME

2026
NINO MIER GALLERY
NEW YORK, NY , US

Nino Mier Gallery is pleased to present Suspending Time, a solo exhibition of new paintings by British artist Jess Allen. This marks Allen's first solo exhibition with the gallery in New York, opening on May 12th at our SoHo location. Bringing together several bodies of work that extend Allen's exploration of shadow, perception, and introspection, the exhibition presents psychologically charged interiors that invite personal reflection while resisting fixed interpretation.

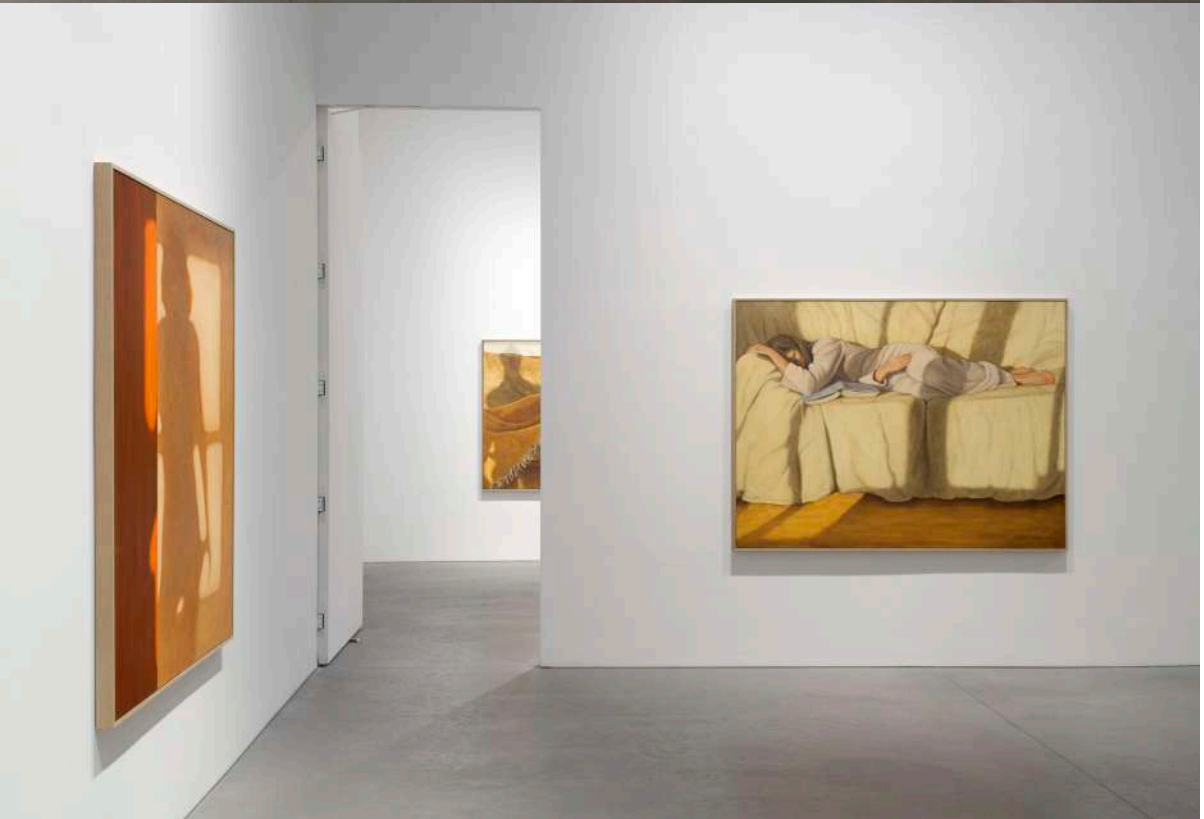
Across the exhibition, time operates as both subject and condition. In Suspending Time 1–5, a female figure is rendered in the cast light of a moment suspended, her silhouette shown shifting subtly across the five canvases. Working from photographs of her own shadow, Allen tracks the movement of sunlight across minor changes in posture. Her form merges with the shadows of surrounding objects, collapsing spatial depth and compressing figure and environment into overlapping shapes. Each instant is contingent on a precise alignment of sun, surface, and body, introducing a tension between immediacy and duration: the instantaneous nature of photography is extended through the slow, deliberate labor of painting. What appears fixed is transient; what is rendered permanent in paint originates in a moment already gone.

In Musings, Allen returns to a single female shadow, revisiting it through slight variations that trace the movement of creative thought. Here, musing names a mode of thinking that is associative rather than directed, unfolding through the open drift of the imagination. To Distraction 1–3, by contrast, turns to the psychological tension that emerges when this creative impulse is contained. Saturated in vivid yellow, the compositions depict shadowed female figures caught within enclosing interiors, their forms stretched and ambiguous shapes that suggest fluctuating states of female experience. Body language becomes a primary expressive vehicle, as subtle shifts in posture communicate psychological nuance that may elude conscious awareness. While rooted in the artist's own figure, the ambiguity of the shadow resists singular identification. It functions as a porous signifier, capable of expanding outward into broader projections of experience.

The twelve paintings of Thinking Man take as their starting point Rodin's famous sculpture The Thinker. Where Rodin described thought as something that extends through every muscle, limb, and joint, Allen transposes this idea onto the shadow of a solitary male figure, whose shifting postures map a range of interior states. Displayed as a grid, the paintings recall the illuminated windows of an apartment building at night, discrete yet contiguous sites of private experience. Echoing the urban solitude described by Olivia Laing in The Lonely City, each work appears as a self-contained interior, glimpsed from a distance yet ultimately inaccessible. Allen's thinking men are similarly enclosed, trapped not only within rooms but within their own heads. Male suppression of emotion finds form here not through confession but through silhouette.







Elsewhere, Allen turns from shadow to the fully realized female body, depicting figures in states of rest or withdrawal, bathed in bands of sunlight and shade. In Daydreaming 1–3, Let me be lonely, and The Memoir, a woman reclines across a sofa, reading, sleeping, or lying still. Light cuts across upholstery and skin, emphasizing the weight and placement of the figure: an arm draped, a torso angled, a head turned slightly away. These figures appear caught in recursive cycles of thought, their inward focus rendering the external world secondary. In Let me be lonely and The Memoir, a male shadow passes across the scene, registering ambiguously as either a trace of remembered companionship or a present figure rendered peripheral by the subject's psychological absorption. The repetition of closely related compositions across the series underscores Allen's iterative approach, in which small variations in body language and environment recalibrate the emotional tenor of the scene. What might initially register as quiet contemplation gradually reveals itself as a more ambivalent condition, where time seems to stretch and fold inward.

Jess Allen (b. 1966; lives and works in Cornwall; UK) studied at Camberwell College of Arts and Falmouth School of Art. Allen has had recent solo exhibitions with Unit, London, UK; Scroll Gallery, New York, NY, US; Blue Shop Gallery, London, UK. Her recent group exhibitions have been with Sens Gallery, Hong Kong, CN; Gallery Mark, Seoul, SK; Studio West Gallery, London, UK; and G/ART/EN/ Gallery, Como, IT. Allen's works are held in the public collections of Femmes Artistes du Musée de Mougins (FAMM), France; Elie Khouri Art Foundation, Dubai, UAE; Sander Collection, Germany; XeniArtSpace, Cyprus; Azman Museum, Malaysia; Sigg Art Foundation, Le Castellet, France; and The Corridor Foundation, China.







All images courtesy of Unit London

WE WANT TO BELIEVE IN IMPOSSIBLE THINGS

2025
UNIT GALLERY
LONDON, UK

British contemporary artist Jess Allen returns to Unit for her second solo exhibition at the London gallery, We Want to Believe in Impossible Things. The enigmatic new series presents her most intimate exploration of her shadow figures to date, situating the psychoanalytic motif upon richly textured fabric backdrops that combine allusions to art history with bold contemporary colours. Amidst their many nuances, her works intentionally resist prescriptive interpretation, instead encouraging personal engagement and reflection on the viewer's part.

The shadows' distorted and exaggerated poses (caused by rakish sunlight casting them over their uneven backgrounds) explores body language as a silent mode of communication, revealing how gesture and posture can immediately convey complex emotional states. Through her recurring use of the shadow figure, Allen experiments with a new mode of self-portraiture able to treat the silhouette as a distinct 'other' rather than a reflection of the self.

Into the depths of her “shadow-selves”, Allen pours the aspects of our identities we typically wish to keep hidden: our imperfect, vulnerable flaws. However, her paintings propose acceptance of these traits, rather than concealment, celebrating imperfection as vital to our humanity. This ethos resonates strongly within the exhibition’s feminist framework, reclaiming female representation from ideals of polish or perfection.

While her figures are distinctly feminine, they transcend specific autobiographical narratives and instead become archetypal symbols, embodying the creative and nurturing forces inherent in womanhood. Allen’s work resists sexualization, instead positioning the female form as a vessel of strength and empathy.

The exhibition’s title, We Want to Believe in Impossible Things, evokes our longing for idealised lives and unattainable dreams – a yearning tempered in Allen’s vision by the quiet beauty of acceptance. Her paintings become revelatory visual meditations on what it means to be seen, to feel, and to embrace imperfection as truth.







All images courtesy of Château La Coste.

THERE'S A WORLD OUT THERE

2025
CHÂTEAU LA COSTE
PROVENCE, FR

British contemporary artist Jess Allen unveils her latest exhibition, There's A World Out There, in the captivating landscape of Château La Coste in Provence, France. Allen is known for her singular ability to illuminate the profound within the mundane, and her latest series continues to explore solitude, security and the sublime within everyday life.

Following on from Allen's breakthrough show, This is Now, with the gallery last year, the artist continues to cement her place as an increasingly compelling voice in contemporary British art. Her paintings encourage viewers to reflect on the delicate balance between external façades and internal experiences – reminding us that our most profound journeys often unfold in the quiet, familiar spaces we call home.

“In this exhibition, There’s A World Out There, I am exploring feelings relating to the inner self and our emotional well-being, and how these can be connected to a sense of place,” says Allen. “In particular, the home is used as a metaphor, acting as protector and comforter. Sofas slept upon are almost womb-like, providing an escape from the threat of a life beyond security.”

Set amid the picturesque landscapes and rolling vineyards of Provence, Château La Coste is celebrated for its unique blend of art and life, integrating art installations and world-class architecture seamlessly into nature. At the heart of the property lies the Richard Rogers Gallery, an architectural statement in its own right. Cantilevered dramatically over the hillside, this steel-framed structure – one of the final completed works by the illustrious architect Richard Rogers – provides a 27-meter-long exhibition space that appears to float amidst the Provençal landscape.

This sleek, light-filled pavilion not only highlights Allen’s introspective paintings but also underscores the exhibition’s central themes of refuge, introspection, and the push-and-pull of the world beyond.

By staging There’s A World Out There in this remarkable setting, Jess Allen offers a truly immersive experience: her exploration of emotional well-being and solitude resonates within an architectural masterpiece dedicated to creativity and reflection. The resulting synergy draws viewers deeper into Allen’s conversation about the subtle forces – both internal and external – that shape our sense of security and belonging.







OUT OF TIME

2024
NINO MIER GALLERY
BRUSSELS, BE

Nino Mier Gallery is thrilled to announce *Out of Time*, an exhibition of paintings by British artist Jess Allen. The exhibition features oil paintings of raking shadows projected across cropped domestic interiors. The works emerge at the atmospheric crux between present and past, conjuring the liveness of an object or place we also sense is lost. The exhibition, our first with the artist, will be on view from September 12 – October 26 in Brussels.

Jess Allen's paintings feature close-ups of interior architecture and furniture—the ridge of a bench, a bent-up pillow—rendered in a rich color scheme dominated by deep reds, oranges, greens and blues. Stark shadows of figures or architectural features are cast across the fabrics and walls painted in each background. Allen's shadows function like an inverted spotlight, creating focus and presence through absence. Crumpled cushions on sofas suggest a past human presence through their indentations. Areas of blankness within shadows allow space for thought. Light and shade index the passage of time, with shadows suggesting fleeting moments created by specific angles of the sun's rays and the earth's axis.

Shadows are potent but mutable, much like memories that are evocative yet hazy. They capture fleeting moments in time and, when represented, memorialize specific instants within their transient forms. “Shadows interest me immensely because they are silent and ephemeral. They are evocative and, like memories, they are hazy. In a way, they are a minimal representation of our physical selves,” Allen writes.

Intimacy becomes, in *Out of Time*, an experience beyond physical proximity. Closeness and intimacy can be conjured out of time, through memory and thought. The exhibition forges connections free of voyeurism, focusing instead on conveying mood and feeling. “Detail is deliberately kept to a bare minimum in order for this aspect to have dominance,” notes Allen. “Because the shadow figures are unspecific, I hope that the viewer will more readily relate to them, and bring their own experience and feelings, and subsequently create a symbiotic exchange.”

The works in *Out of Time* are experiments in free association for the viewer. Space, emptiness, and absence not only bring focus to what exists in the compositions, be it the shadow of a figure or the pattern on a hardwood floor, but also leaves room for the viewer’s own imaginative rememberings. And alongside their meditations on presence, absence, loss and memory, the works in *Out of Time* elevate mundane daily encounters with domestic space and light. Through Allen’s masterful use of color, shadow, and composition, she transforms ordinary interiors and furniture into subjects of deep introspection.











All images courtesy of Unit London

THIS IS NOW

2024
UNIT
LONDON, UK

Jess Allen's first solo exhibition with Unit considers space, time and the inevitable transformation of present into past. This Is Now captures a series of fleeting moments in which shadows and figures overlap to represent the ephemeral and indistinct. The exhibition presents a series of paintings in which details are kept to a minimum. These are not portraits but are suggestions of presence, representative of feelings and moods. As vehicles to transmit her musings on time, Allen's paintings become methods to "extend" the current moment for both artist and viewer. As such, This Is Now explores the ways in which imagery can trigger memories both specific and universal, rendering past as present.

The exhibition presents a series of paintings that are based on real moments from the artist's life but are nonetheless universal in their connection to the everyday. At first, Allen uses photography to arrest these moments of "nowness", capturing shadows on walls or furniture as sunlight pools in her sitting room. She then transforms these photographs into paintings. For the first time in over a year, Allen incorporates solid figures into her artworks alongside shadows. Figures and shadows alike are often based on Allen herself and her own family members. Subconsciously inspired by the artist's childhood visits to the Tate, the exhibition's title artwork, this is now, reminds viewers of David Hockney's double portrait, Mr and Mrs Clark and Percy. Allen's painting presents a self-portrait alongside a portrait of her husband and their cat, Simba. Set in their sitting room, it is an everyday domestic scene in which both figures exist together while maintaining their own inner lives. A previous artwork from Allen's career is reproduced on the wall behind her, charting the journey of her own artistic development.

In paintings such as the passing of time, autobiography becomes a key theme. Sunlight through a window creates a shadow on a female figure relaxing on a sofa. Modelled on Allen herself, the figure takes time out to read and be in her own company. A series of artworks hangs on the wall behind her, recreations of paintings that Allen conceived six years ago. The open book with pages of empty words symbolises openness and also a story that has yet to be told. The painting tells its own story of time, of the literal passing of time, but also of how life can change over time. Shadows and figures connect in images like I even dream about you in which a standing silhouette falls over a sleeping woman, evoking her consciousness, dreams and memories. Equally, paintings appear within paintings to represent times gone by. In I remember everything, a recreation of a smaller artwork, the reunion, hangs on a wall next to a standing figure. The small painting is perhaps a visualisation of a past life or a fantasy. These paintings do not only represent a slippage between present and past, but they also unite the general and the specific as Allen uses her own life to create universal stories.

Ultimately, *This Is Now* explores the ways in which imagery can conjure the past. It is the ordinariness of Allen's subject matter that is simultaneously able to speak to viewers and convey a sense of the self. These paintings suggest the ways in which we are shaped by our past as all indiscriminate moments coalesce to create our "now". Using indistinct and nonspecific shadows, figures and settings, Allen suggests something broader that connects to our everyday psychology. Viewers are able to project their own experiences onto these paintings, making each artwork active rather than static. In This Is Now, the current moment does not slip so readily into the past but becomes present again through its very visualisation.

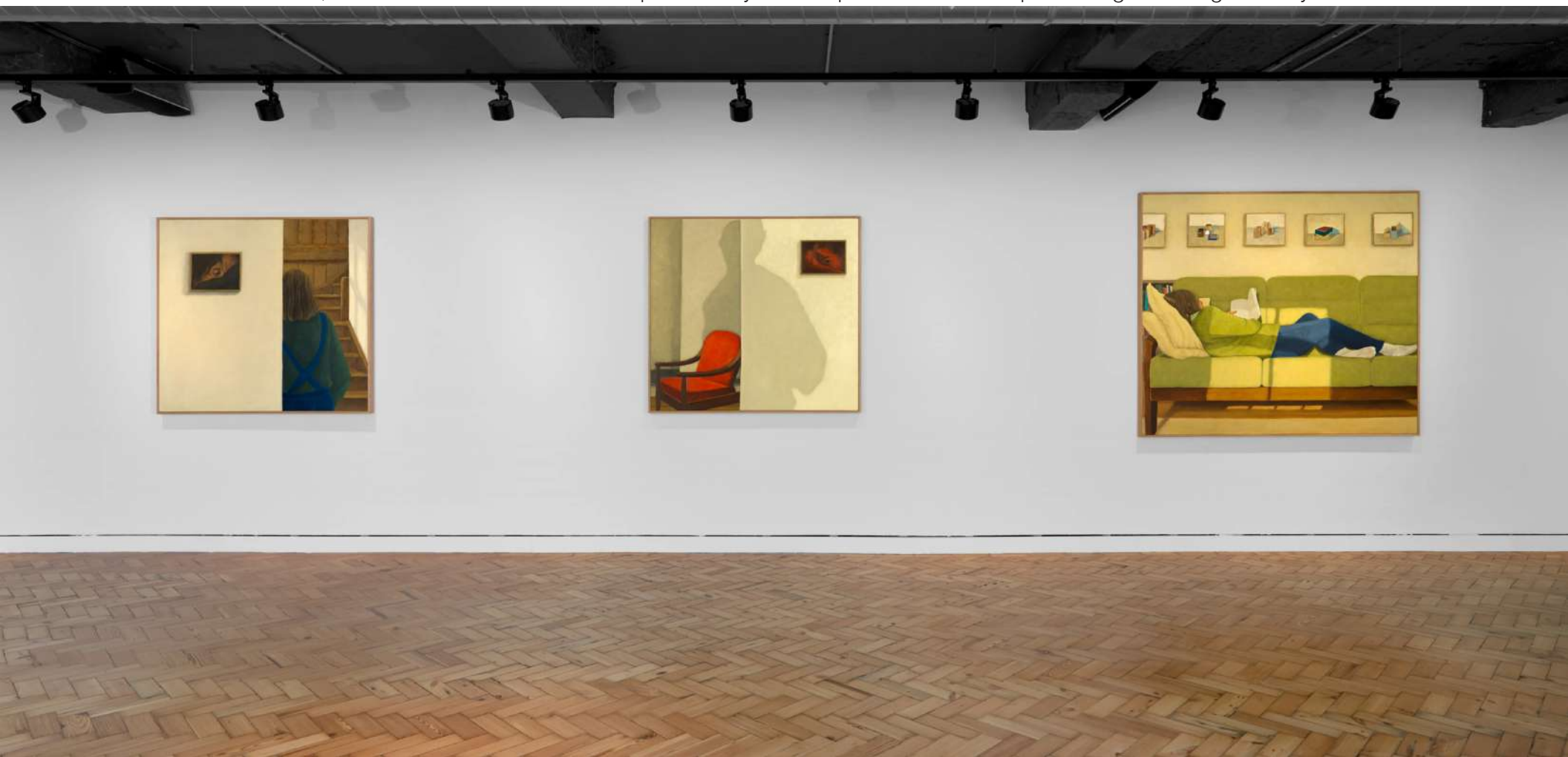






Image in courtesy of SENS Gallery

THROUGH THE WINDOW

2023
SENS GALLERY
HONG KONG, HK

Seeking a deeper connection between viewer and artist through glimpses of intimacy and vulnerability

SENS Gallery is pleased to announce "*Through the Window*", a group exhibition featuring the work of Jess Allen, Thérèse Mulgrew, Rachel Sharpe, and Caroline Zurmely. The exhibition will take place from 18 November to 9 December 2023. The exhibition showcases intimacy and vulnerability as expressed by four female artists, seeking to create a deeper connection between the artists and the viewer.

Jess Allen's shadow figure paintings fixate on the feeling of a past moment in time. Still and content like that of a photograph, they are still, forever etched into a memory. Time and memory are symbolized through the everyday movements and subjects on the canvas. Constantly lurking is the

continued presence seen amongst books and other domestic objects – shadows that inhabit these interior spaces, sometimes even falling across objects, like in *We are just passing through, study 1* (2023) and *Joined, study* (2023). Their stillness and proximity encourages a welcome closeness and the feeling of being together in the moment. An allegory of memorabilia, these shadows have the power to share a sense of familiarity for the viewer despite its predominantly personal subject matter.



All images courtesy of Scroll Gallery.



LIKE DUST THE SHADOW REMAINS

2023
SCROLL GALLERY
NEW YORK, NY

"The New Year began with an open book. It was an early morning in January and low winter sunlight reached across the room to the shelf where a book lay open, illuminating it. The pages, as they stood upright, cast a shadow onto the wall behind. it had the appearance of a bird taking flight. This shadow shape, so different from the inanimate object-ness of a book, felt alive. I considered how appropriate, and specific this bird-like shadow was, This was a book of original linocuts gifted to us by the late artist Breon O'Casey, who was much known for his abstract bird in flight' images. The 'bird' shadow felt like it was symbolic of his presence, his artistic being. It also suggested to me how ideas, which we often find in books, can help us to metaphorically fly. It felt like a good omen. Was it a message from him, or was this just a flight of fancy?

For me it was one of those moments of realization and inspiration. The potential of working about shadows, as my subject, was immediately apparent. I became a shadow hunter. I started to place books around the house wherever I found a pool of sunlight. Those moments were rare, it was January and sun was limited, and even more so in our cottage, but then this made these patches of light even more special. My excitement grew when a shadow of a light on the window sill fell across a sofa. Suddenly the possibilities in my work were expanding, to furniture and interiors, via my new shadows theme. And subsequently a new series began.

Almost always in painting I find that one idea leads to another, and then another. Paintings of sofas in interior spaces, and the effect of light on them seemed to be the key to enlivening what might to some be a rather ‘dull’ subject. Apart from enjoying the challenge of painting this new object, and a different sort of space, my mind was also whirring away, and the empty sofa/empty chair theme, suggested so much other meaning. Why were they so interesting to me? It was their emptiness. Seats without sitters. Who had sat in them, and why were they no longer there ? Was there a significance in their vacancy ? These ideas and questions gave this subject a poetry which I wished to explore. And I began to consider the concept of ‘Presence through Absence’. Initially through the emptiness of a seat or sofa, and then additionally I used a book left behind, open or shut, to convey the absence of its owner.

My primary interest in these empty space images is creating works which are about what is not there and what is absent, but paintings can have many different layers of meaning, for both the artist and the viewer. ‘Nobody’s Watching’, is aptly titled because it is a painting of empty red theatre seats, but it is also a play on words which has a very personal meaning to me, because of my own experience as an artist working away in obscurity and feeling unseen and unwatched. Creating this painting and naming it, has been both cathartic and therapeutic.

“It is interesting how creating art can be an exploration into ideas which inspire others but also primarily delve deep into one’s own self.
I find the combination of the exchange of ideas and the self discovery a compelling force in my work.”

- Jess Allen, 2022







SELECTED PRESS

SELECTED PRESS

HYPEBEAST
SEPTEMBER 2024
BY KEITH ESTILER

THE STEIDZ
SEPTEMBER 2024
BY MAXINE GASNIER

ART EDIT MAGAZINE
FEBRUARY 2022

CULTURAL CAPITAL ARTS
OCTOBER 2019
BY KATE REEVES-EDWARDS

HYPEBEAST

SEPTEMBER 2024

Five Shows to Catch During RendezVous – Brussels Art Week

Over 50 participating galleries with events throughout the city

By Keith Estiler



Nino Mier Gallery

Nino Mier Gallery presents *Out of Time*, an exhibition by British artist Jess Allen, running from September 12 to October 26, 2024, in Brussels. Featuring oil paintings of domestic interiors, Allen's work captures the interplay of light and shadow, evoking the passage of time and memory. Her compositions focus on architectural details and furniture—cushions, benches, walls—bathed in deep reds, greens, and blues. Stark shadows cast across these elements act as an "inverted spotlight," highlighting presence through absence.

Allen's shadows represent fleeting moments, much like memories, and offer a minimal, evocative reflection of our physical selves. Through these shadowy figures and sparse details, the works invite viewers to project their own experiences and emotions, creating an intimate, symbiotic connection. Out of Time is a contemplative exploration of absence, loss, and the everyday, transforming ordinary interiors into meditations on memory and the passage of time.

Nino Mier Gallery
Rue Ernest Allard 25
1000 Bruxelles, Belgium

The Steidz

SEPTEMBER 2024

“RendezVous” in Brussels: 6 exhibitions not to be missed

By Maxine Gasnier

New initiative in contemporary art in Brussels: RendezVous brings together around fifty galleries, both emerging and established, and just as many exhibitions to discover. Founded by Laure Decock and Evelyn Simons, the inaugural edition of this tour highlights the creative dynamics of the city, through a refreshing perspective.

Jess Allen at Nino Mier

The painting of Jess Allen (born in 1966) is concentrated in a domestic, familiar atmosphere, where each detail is autonomous in itself. In the body of work that the British artist presents at the Nino Mier gallery, no physical body is represented. Her interior scenes are invested by furniture, in particular seats evoking daily functionality but here devoid of any use: cushions, corners of sofas, details of armchairs then become the real subjects of these canvases that abandon the appearance of any character. However, through the textile pleats, we can guess the action that precedes or that is played out outside the canvas: it is the trace of the body that is captured and Jess Allen accentuates this absence by narrow, intimate framing. The chromatic palette that she uses reinforces the existence of this furniture, which then becomes itself the support for an image where the shadows of silhouettes located off-screen are drawn.
Nino Mier Gallery — Rue Ernest Allard 25, 1000 Brussels — miergallery.com .



Jess Allen, *The Quietening* , 2024, oil on linen, 62.4 x 72.4 x 3.7 cm. Courtesy of the artist and Nino Mier (Brussels). Photo: GRAYSC.



View of the exhibition “Out of Time” by Jess Allen, Nino Mier Gallery (Brussels), 2024. Courtesy of the artist and Nino Mier (Brussels). Photo: GRAYSC.

ART EDIT MAGAZINE

FEBRUARY 2023

BEST OF LIGHT AND SHADE: JESS ALLEN



“Working from observation, the presence of light and shade feels inevitable,” says Cornwall-based painter Jess Allen. “I like this visual game of presence and absence.”

Composing pared-back interior scenes featuring tableaus of silhouettes and shadow, the artist seeks to capture a moment in time without resorting to a conspicuous or distinct narrative. Natural light falls from above onto familiar domestic scenes, where closely cropped views of couches and stacks of books are overlayed with shadow figures – indeterminate and unnamed portraits that stand just out of view.

Allen does not name these figures, instead hoping that the audience can impute their own experiences and desires on their indistinct forms. By using the interplay of light and shade, the artist elevates her subjects to an archetype or allegory, to be understood by her audience using their personal experiences.

Her true subject then is not any one person, but time itself, defined by the angle of the sun and the tilt of the earth’s axis. It is defined by omission, the length and distortion of shadows defining a particular instant which the artist has carefully and attentively recorded using her striking, muted style.

Allen’s paintings are quietly compelling, their composition making them feel intimate. By placing light and shade at the centre of her practice, and elevating the consideration of shadows to become the fundamental element of her works, Allen has beautifully personalised the universal experience of time.

Featured image: Jess Allen, I am not just a shadow, 2022. Oil on linen, 91 x 122cm. Courtesy: the artist.

CULTURAL CAPITAL ARTS NEWSLETTER

OCTOBER 2019

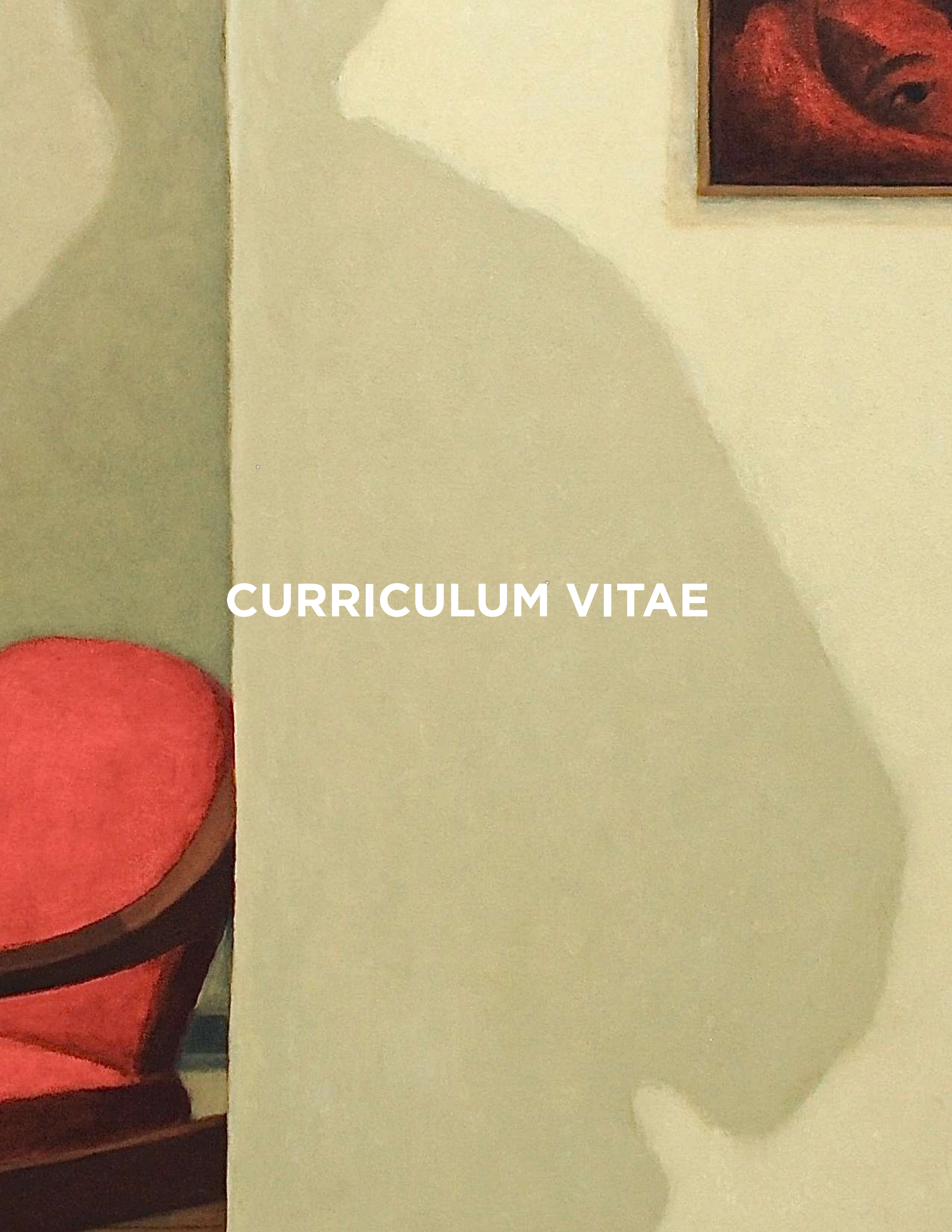
‘COMPOSTING’ OCTOBER NEWSLETTER

By Kate Reeves-Edwards



Jess Allen, *pile of penguin books*

Jess Allen’s still lives are meditations. The artist takes that which is overlooked and lovingly scruitinises it, looking at is objectness: its shape, its colour, it’s form. The artist tips the boundary between abstraction and figuration, always being led by the reality of the objects themselves but focusing on the patterns they make: the jagged stacking of book-spines, the geometry of a collection of boxes, the variations of shadow in a paper bag. You will notice, especially in the book paintings, that she omits the titles and words that would make her still lives strictly observational. Allen does not want to bow to typeface, nor the intellectual aggrandisement of a title and an author, but allows the viewer to fill in those details. In this way her work has a quiet, self-assured modesty, being simply what it is- a collection of shapes and colours, which the artist offers up as a reminder to appreciate the inconsequential. The artist casts a soft light on the objects that make up the ordinary, gently whispering: look, aren’t they beautiful?



CURRICULUM VITAE

JESS ALLEN

b. 1966, Dorset, UK
Lives and works in Cornwall, UK

EDUCATION

1984-5 Foundation, Camberwell School of Art 1985 – 88, London, UK

1985-87 BA, Fine Art Honours, Falmouth School of Art, Cornwall, UK

SELECTED SOLO EXHIBITIONS

2026 *Suspended Time*, Nino Mier Gallery, New York, NY

2025 *We Want To Believe In Impossible Things*, Unit, London, UK

2025 *There's A World Out There*, Unit, Château La Coste, Provence, FR

2024 *Out of Time*, Nino Mier Gallery, Brussels, BE
This is Now, Unit, London, UK

2023 *Like Dust, the Shadows Remain*, Scroll Gallery, New York, USA

2022 *Nobody's Watching*, Blue Shop Gallery, London, UK

2021 *Books from Boxes*, Blue Shop Gallery, London, UK

2010 Galerie Pelar, Long Island, US

2005 Badcocks Gallery, Newlyn, UK
The London College of Fashion, London, UK

1990 Bridport Arts Centre, Dorset, UK

SELECTED GROUP EXHIBITIONS

2026 *Vestiges*, Annely Juda Fine Art, London, UK
Inaugural, Scroll, New York, US

2024 *contemporary domesticity ii*, Taymour Grahne Projects, London, UK
Inside/Outside, Soho Revue, London, UK

2023 *Through the Window*, Sens Gallery, Hong Kong, CN
Kiaf Seoul, Gallery Mark, Seoul, KR
The Angel in the House, Studio West Gallery, London, UK
Untold Stories, G/ART/EN Gallery, Como, IT
Multiple Refraction – The Ghost of Modernism, Cubism Art Space, Shanghai, CN
Ten: the First Decade, Unit London, London, UK
Forget-Me-Nots, The Split Gallery, London, UK

2022 West Bund Art Fair Presentation, Cubism Art Space, Shanghai, CN
Inside Out, Scroll Gallery New York, US

No 4, Morgans, Falmouth, UK
A Room of Her Own, Irving Contemporary, Oxford, UK
Habitat, Contemporary Six, Manchester, UK
Book, Cultivate Gallery, London, UK

2021 Stratford Gallery, Broadway, UK
Postcards, Magnus Karlsson Gallery, Stockholm, SE

2020 *Why*, Cultivator London, London, UK

COLLECTIONS

Femmes Artistes du Musée de Mougins (FAMM), FR
Bunker Foundation (Rudin De Woody Collection), US
Elie Khouri Art Foundation, Dubai, UAE
Sigg Art Foundation, Le Castellet, FR
Sander Collection, Germany
Corridor Foundation, China
XeniArtSpace, Cyprus
Azman Museum, Malaysia



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