

REGEN PROJECTS

FOR IMMEDIATE RELEASE:

RACHEL JONES

Dark-Pivot

April 5 – May 10, 2025

Press preview with the artist: Saturday, April 5, 11 a.m.

Opening reception: Saturday, April 5, 6 – 8 p.m.

Gallery hours: Tuesday – Saturday, 10 a.m. – 6 p.m.

Regen Projects is pleased to present *Dark-Pivot*, London-based artist **Rachel Jones**'s first solo exhibition with the gallery and in Los Angeles. The exhibition's new paintings pose fundamental questions about how the body—and traces of its movement—is comprehended differently when pushed beyond its figurative or abstract limits. Powerfully wielding negative space alongside color palettes and motifs drawn from cartoons, **Jones** recalibrates the psychic motor that drives our perception of bodily forms and traditional landscape painting, carving out new terrains between the real and the imaginary.



Image: Rachel Jones, *Dark-Pivot*, 2025. Oil pastel and oil stick on linen; 98 1/2 x 63 x 1 3/8 inches (250 x 160 x 3.5 cm).

Dark-Pivot continues **Jones**'s use of the mouth motif, for which she is well known. In her paintings, mouths are a cipher for the body and its psychological interior, grasping at the elusive or opaque qualities of one's innermost thoughts and emotions. Six large-scale paintings in the exhibition, all entitled *Dark-Pivot*, also introduce brick walls, a powerful metaphor for solidity or rigidity that stands in contrast to the malleable complexity of the open mouths. This juxtaposition unsettles essentialist interpretations of facial expressions, or the boundaries between subject, background, and foreground. As a whole, the exhibition offers a blend of intrigue, humor, and curiosity that overflows from the gap between symbols and their various meanings.

Notably, **Jones** utilizes a new color palette for this body of work, prominently featuring oranges, blues, and whites, accented with neon tones. The artist uses white to represent decay, entropy, or destruction, but counteracts it with red to energize or awaken certain elements of the paintings, such as tongues or lips. Exploring relationships between colors is essential for **Jones** and augments her deft ability to apprehend multiplicity, mapping out complex landscapes that depict harmony, chaos, secrecy, and vulnerability all at once. The absence of oil pastel and the use of negative space is a significant formal and conceptual tactic throughout these works. For the artist, untouched linen anchors certain works to have a traditional perspective, but also acts as an indeterminate void space that intervenes upon the rest of the work. **Jones** translates the unpredictable swerve of human desire directly onto linen surfaces, embracing compositions that pulse and glow without finality.

The use of bricks in *Dark-Pivot* bears a geometric similarity to teeth but symbolizes structure, order, or the "building blocks" that partially establish **Jones**'s works in real, decipherable settings. One large-scale painting, at over eight feet tall, shows bricks stacked up to half of the canvas's height, representing a spatial designation, mark, or physical boundary amidst the vivid, ethereal color washes of the painting's top half. **Jones**'s use of bricks is partly inspired by the late Chinese-American painter Martin Wong, who used bricks to form floating hearts, traditional buildings, or enclosures. Two medium paintings in the exhibition take on this function as building blocks as well. Both are thickly saturated with turquoise and orange, catalyzing the sense of tactility that's seen in the larger paintings on view.

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Three paintings in the exhibition use **Jones**'s signature mouths and teeth, directly referencing cartoons such as *Looney Tunes*, to bolster their dream-like or fictional textures. The artist first paints the mouth, appearing throughout the exhibition as mostly open, or indicating a point of access, exposure, or in the midst of laughter. The painting's background is charged with abundant color fields of yellow, blue, red and orange, populating the traditional composition of an outdoor landscape painting with motifs and concepts from **Jones**'s interior world.

In *Dark-Pivot*, bricks and teeth do not represent impermeable membranes, but demonstrate how the artist maintains subtle traces of her process and hand within her surreal landscapes. She forms an elaborate network of raw feelings that circulate, coalesce and evolve without end, fully activating painting's boundless potential to give shape to the unknown.

Rachel Jones (b. 1991, London, UK) received a BA in Fine Art from the Glasgow School of Art in 2013 and an MA in Fine Art from the Royal Academy Schools in 2019. A forthcoming solo exhibition will be on view at Dulwich Picture Gallery, London, from June 10 – October 19, 2025. Recent solo exhibitions include the Museum of African Diaspora, San Francisco (2024); Long Museum, Shanghai, China (2023); and Chisenhale Gallery, London (2022). She was included in *Mixing It Up: Painting Today* at the Hayward Gallery, London (2021), followed by other institutional group exhibitions at the Hirshhorn Museum, Washington, D.C. (2022), Hammer Museum, Los Angeles, The Hepworth Wakefield (2023), and Le Consortium, Dijon (2024).

She was an artist in residence at The Chinati Foundation, Marfa in 2019 and the Masterworks Museum of Bermuda Art in 2016. Alongside her performance practice, which most recently took form as an operatic based work titled *Hey, Maudie* (2023), **Jones** also designed the BRIT Awards 2024 trophy which was presented to all winners.

Her work is included in the permanent collections of the Baltimore Museum of Art; Long Museum, Shanghai; Museum of Contemporary Art, Los Angeles; Hammer Museum, Los Angeles; The Hepworth Wakefield; Hirshhorn Museum and Sculpture Garden, Smithsonian, Washington, DC; Museum of Fine Arts, Houston; Stedelijk Museum, Amsterdam; The Studio Museum in Harlem, New York; Tate, London; among others.

Jones lives and works in London.

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