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## "The object should come out of the screen ..."

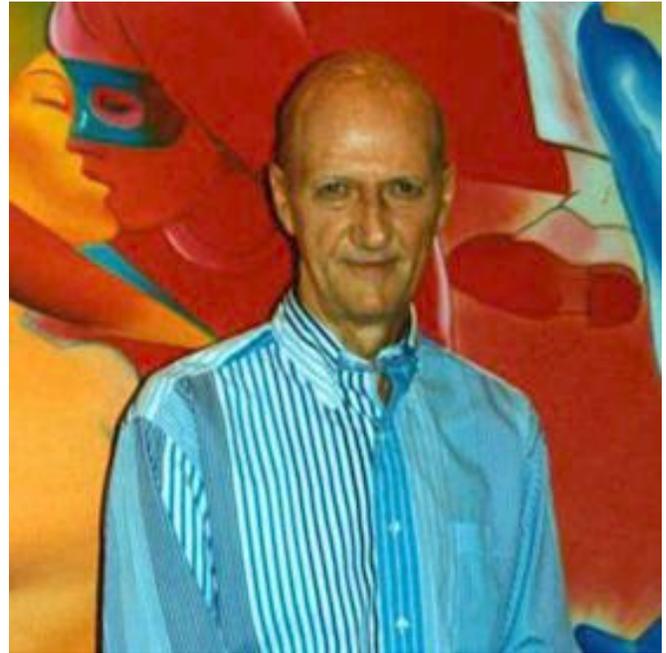
### Allen Jones talking

Allen Jones is one of the main representatives of British Pop Art. In the exhibition "Pop Art Design" He is represented with his furniture sculptures from 1969, showing women in provocative poses and make the border of art and design in question. With Mateo Kries, director of the Vitra Design Museum, Jones talked about his work and the inspiration that Pop has today. **They studied in the late 1950s at the Royal College of Art in London with David Hockney and Ronald Brooks Kitaj. In this environment How did the ideas of Pop Art?** At this time looked most young artists on the American abstract expressionism. But the Royal College of Art, there was a group of students with a strong interest for Figurative. The searched everywhere for inspiration, just not in the figurative tradition that started in England by Walter Sickert! Artists such as Richard Hamilton and Edouardo Paolozzi experimented in the exhibition "This is Tomorrow" with completely new forms of representation, and brought to the public the radical art scene near that developed in New York. Equally important for me, of course, the author and critic Lawrence Alloway. I was a city kid and we all shared the idea that the city life should be our main source of inspiration from now. **What exactly were these inspirations?** I grew up in a suburb to the west of London, and as a student, I spent five years, three hours a day across to go to London to attend art school. The city was for me to liberation from childhood and was available to all the possibilities it has to offer life. Passersby and parades, victory celebrations and coronations, museums, concert halls and the London Palladium **How emerged from these considerations, the provocative female figures 1960s ?** earlier, I had engaged in to bring out the image from the screen, for example, a shelf was attached to a canvas. In the 60's I focused on female characters. My representations were voluminous, stylized and, in my opinion, more attractive. Then I wanted to also promote the connection of image and space and thought: If I want to represent these women as possible plastically, why should I really model not equal? My "furniture" sculptures arose precisely out of this idea of a pictorial idea. I started with a standing figure, I wanted to show in street clothes. I thought she might look like a relic of surrealism, a mannequin or a "objet trouvé". I found the solution in an erotic comic for adults, in which a character was depicted as carrying support a tabletop. I wanted to make the artistic canon and the expectations of what is to be art, question! **In the 1960s, it must also have been technically complicated to produce such realistic plastic figures. How were they actually developed?** I went to people who made wax figures of Madame Tussauds and other museums, and the switched me to a commercial sculptor. I gave him some drawings and went several times a week out to

monitor the clay figures that he modeled it. As this met my expectations, we formed the whole of fiberglass, and so on ... I ordered the figures from a vendor, because I did not want it involved my sculptural skills or issues of expression. **The figures pretend use objects to be - also played a role with an interest in design** (Laughs) So the first thing I was a young man bought when I had some money left, was an Eames lounge Chair and Ottoman! I am yet alive with furniture by Eileen Gray and Corbusier chairs, which I bought at this time. My wife was the director of a design company and also set up a design studio for a Terence Conran, so it also has idea about this subject. Even my "furniture" sculptures were in a sense, "designed", even though they have no useful function as art objects. For me, design is the rational solution to a problem. Designer solve problems while they raise artists. **One of the main themes in her work are women in provocative poses. Is Pop Art chauvinistic? Or refer to sexual liberation, to feminism?** I lived in the 1960s and 1970s on the King's Road in London, where I witnessed the body liberation and the socio-political situation after the severe post-war years. Even a walk with our twins was like visiting an open-air theater! Save miniskirts were slightly shorter, the colors more colorful and the cuts close - Rachel Welch in the boutiques and the Stones on the radio. It was the time, emerged as nylon, and suddenly came the liberation in fashion. Materials from the sport appeared in fashion, even references to space travel. It was possible to hold the body, and yet to reveal him completely! Leather and latex came from the cabinet on the catwalk, boys could look like girls. No one lives in a vacuum, especially not an artist, which was reflected in my work. After so long, my sculptures could also act as a relic of that era. **The legendary collector Gunter Sachs, the husband of Brigitte Bardot, had some of your famous pieces, recently they were auctioned for a record price. What did you think when you heard about it?** I was glad, of course, but I told my wife that makes it work in the studio any easier! **As you now look at the phenomenon Pop? Has it changed our society, or was it just another art movement?** I think no other artistic movement of the 20th century was similarly durable and influential as Pop, except perhaps of Cubism. When I studied in the 1950s, Cubism was just 40 years old. For our teachers he was still avant-garde, for us, however it was already history, in which we abarbeiteten us. Today Pop art is approximately the same age, and young artists and designers who were not even born in the emergence of Pop Art, they plunder as we did futurism or Cubism.







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## Social Media



## Opening times

Daily: 10 - 18,  
 at 24.12. 10 -. 14:00  
 The museum is on Sundays and  
 open holidays.

## Prices

Vitra Design Museum + Schaudapot  
 € 17.00 / 15.00 € \*

Vitra Design Museum  
 € 11.00 / 9.00 € \* Schaudapot 8,00 € / 6,00 €

\* Guided tours 1h (Architekturführung Vitra Campus or exhibition) 7, € 00 / 5,00 € \* \*  
Discounts: children of 12, students, seniors, groups of 10 people, a combination of 3 or more tickets / person; Children under 12 free

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