

GAZELLI ART HOUSE

STANLEY CASSELMAN FULL CIRCLE

EXHIBITION DATES: 9 JUNE – 22 JULY 2017

PRIVATE VIEW: 8 JUNE 2017 | 6-8 PM

LOCATION : GAZELLI ART HOUSE, 39 DOVER STREET, LONDON W1S 4NN

Gazelli Art House is delighted to present **Full Circle**, the first solo exhibition by New York based artist **Stanley Casselman** to be held in the UK. Featuring a new series of paintings titled *Untitled Presence*, this body of work returns to the essence of the artist's practice and motivations.

Whilst progressing his interest in art-making processes, a mantra of 'innovate or die' has led him down paths only the most curious creatives could ever uncover, and he treads new ground as he dives yet deeper into the depths of the visual unknown.

Making a departure from his *Inhaling Richter* series and drawing inspiration from earlier works, Casselman constructs innovative abstract compositions in fresh hues, pushing his materials and tools to the limit. Explaining what drives this practice, the artist contextualises his work within that of Art History:

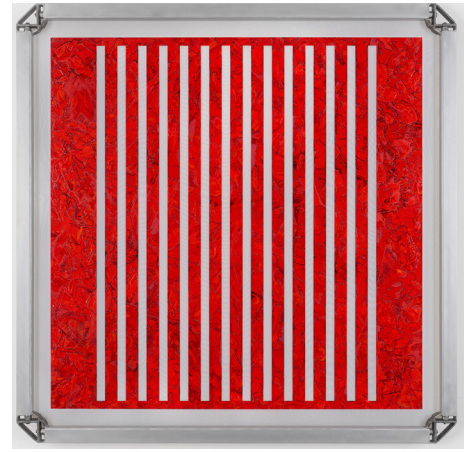
The aim with each and every painting or how I judge the outcome is best explained by recounting the experience I had upon first seeing Jackson Pollock's "One, Number 31" at MoMA (1985). I'd studied Pollock in college, but I'd never seen one in the flesh. I was drawn to the freedom in the way Pollock dripped, poured and spattered paint, but what happened that day at MoMA truly changed the course of my life. I froze in my tracks upon encountering the piece. Time and awareness of the space around me vanished, I became emotionally free, floating in and out of the work. Thus, it's this experience that I'm trying to regenerate and the threshold or bar that I judge my work by.

Through building his own 'canvases' back at the start of his career in 1984, the artist learnt a technical process that he now deploys for aesthetic qualities, as stretching polyester screens by hand feature throughout the series. Further textural layers are achieved through Casselman's primary use of acrylic, as he delights in exploring the divergent materiality of paint on different surfaces, such as canvas and polyester.

The box-beam frame is a more recent revelation for the artist. Rather than discarding the structural hardware from the final product, it features prominently in this new series (*Untitled Presence 1-8* and *Untitled Presence 1-14*). The cool, clean metal framework is raw, industrial and a bit foreboding, providing a balanced contrast to the delicacy of the porous polyester screens. Another dimension is added to several works via a moiré effect*— generated by suspending a second screen behind the painted one. The relationship between viewer and object is further manipulated by the placement of vinyl elements on the wall behind the screens, effecting a change in composition with every shift of the viewer's perspective (*Untitled Presence 1-8*, *Untitled Presence 1-14* and *Untitled Presence 1-17*). The result is kinetic, causing the artwork to leap to life with each step. The multilayered texture is mirrored in the paint's en verso application, being pushed through the holes of the screen, bonding to the surface.

As in previous series, the works comprising *Untitled Presence* are titled with numerals that are categorically split to represent stylistic shifts through the series. Swirling colours forming simple shapes take centre stage in some *Untitled Presence 1* works, while in others abstract splatters undulate freely in perfect composition. *Untitled Presence 2's* expand upon the presence of recognisable, geometric composition, heightening the use of lines and borders within the interplay of the composition. Bold, bright patterns and stripes dominate *Untitled Presence 3's*, while parallel vertical lines are prominent in *Untitled Presence 4's*.

*The moiré effect is a visual perception that occurs when viewing a set of lines or dots superimposed on another set of lines or dots, where the sets differ in relative size, angle, or spacing. (What is moiré effect? - Definition from WhatIs.com)



© Stanley Casselman, *Untitled Presence 1-14*, 2016

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About Stanley Casselman

Stanley Casselman (B. 1963, Arizona, USA) received a Bachelors of Art from Pitzer College, California. His early work with light reveals the tranquility in the subtle change of coloured streaming through acrylic on polyester fabric. He creates textured surfaces thus imbuing the light with a tactile quality in order to capture the viewer's attention for the duration of the cycle and beyond. The curiosity in understanding our surrounding and purpose entrenched in the artist's practice is evident in his strive to capture the ethereal in a lucid form. As Casselman states "The who, what, where, why and how questions began for me in my childhood. Following these notions has put me on a path embracing limitless thought and combined with the deeply cathartic nature of the creative process I'm kept questioning, humbled and ever striving to embrace the unknown through the only place I find absolute logic: pure abstraction".

Stanley Casselman rose to art-world fame in an unusual way: he answered the critic Jerry Saltz's call for a knock-off Gerhard Richter painting. But Casselman's practice goes far beyond that. He was an established painter of geometric abstraction long before he started creating Richter-like works using a 10-foot squeegee. Since then, he has elaborated on this painting style, making it his own as he searches for logic through abstraction. "Each painting is its own visual story that transcends explanation through language," Casselman has said. "The process and the result [are] emotion and energy put forth in its rawest and purest form."

www.stanleycasselman.com

About Gazelli Art House

Contemporary gallery Gazelli Art House supports a wide range of international artists, presenting a broad and critically acclaimed programme of exhibitions to a diverse audience through global public projects and exhibition spaces in London and Baku. Gazelli Art House was founded in 2003 in Baku, Azerbaijan where it held exhibitions with Azeri artists. From 2010, having hosted conceptually interlinked off-site exhibitions across London, Founder and Director Mila Askarova opened a permanent space on Dover Street, London in March 2012. The same year, the Window Project was launched utilising the frontage of the gallery as additional display platform. In 2015, the initiative was remodeled to solely accommodate art school graduates through open call competitions three times a year. As part of the gallery's on-going commitment to art education, a series of events and talks are organised to run alongside each exhibition. In 2015, the gallery launched its Digital Art House www.gazelli.io, an online residency for artists working in the digital realm.

www.gazelliarthouse.com

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