

GAZELLI ART HOUSE

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Eggs (2010), Farid Rasulov

15 December 2011

Boundaries

Farid Rasulov **Hyo Myoung Kim** **Jane McAdam Freud** **Littlewhitehead** **Yoonjin Jung**

C99 Art Project, 99 Chamberlayne Road, Kensal Rise, London NW10 3DN
December 2011 – January 2012

Boundaries is a collaboration between Gazelli Art House and C99 Art Project run by the architectural company, Newman Zieglermeier. The exhibition looks at the creative limitations (boundaries), if any, imposed through curatorial or architectural briefs. Through context, material and artistic process, the exhibition explores the tension between art and architecture. **Boundaries** focuses on the works exhibited throughout 2011 by Gazelli Art House and tells a story of obstacles the artists had to overcome.

For Gazelli Art House's inaugural exhibition in February 2011 **Farid Rasulov** was commissioned to produce a 7-metre-long painting spanning across five panels of canvas. The sheer size of *Eggs (2010)* demonstrates the time and effort put into the intricately detailed work. Having a medical background, Rasulov faced a series of consequent constraints while discovering and seeking his artistic talent. This is visible through his work *Untitled (2010)* representing the combination of his medical past and his artistic present.

In *Collective C (2011)* **Hyo Myoung Kim** sourced 1200 images of fireworks online in order to create a perfect and ideal single image of a firework. The restrictions imposed by internet also highlight the importance of time - the search ended once there were no other images available at that time.

Jane McAdam Freud uses the traditional mediums of clay, stone and bronze in works which are erotic and psychologically charged. *Stone Speak 1 (2010)* reveals human limitations or the paradoxical relationship between the physical and the emotional and the boundaries within which this co-existence thrives or withers.

Littlewhitehead's *Splash (2011)* – a PH paper exposed to acid - challenges the inherent limitations of materials used. The duo's accompanying sculptural pieces look at the extent to which our definitions of artworks explain or portray the artists intentions. *Deadwood (2011)* is a sculpted collection of ashes of famous modern artists' monographs. The work questions our valuing system as to how far we can take our appreciation of the no longer living artists.

Yoonjin Jung's silk pieces seem to be floating as they are mounted without an attached back; the work is completed by the space on which it is hung. Taking on the theme of the show these works question our definition of and our relation to boundaries.