

< OPEN >

A Window Project by Holly Stevenson

< OPEN > is a Window Project by Holly Stevenson, which explores the concept of being in two places at once via a consideration of the subject being both open and closed.

The Window Project < OPEN > considers the glass façade of the Gazelli Art House as a series of connected spaces that are, paradoxically, simultaneously open and closed. Black angle brackets in courier font span across the surfaces of the top-floor windows and the glass entrance. In mathematics < and > are inequality signs with a long symbolic history. However, when spaced one after the other in Courier font, the signs are understood as a sign of change as they now open and close new clauses, or ideas, in HTML code. The white blinds on the top floor are drawn and bring about a monochromatic patterning, allowing the symbols to be read as aesthetically pleasing forms. The blinds' closure reflects the Gallery's current state as being both open and closed; in other words, during the Project, the space will be open for viewing by appointment only.

The window recess on the ground floor, a modernist niche looking into the space, plays the game of always being open to the viewer even when the space is closed. Going a step further, the recess has been sealed off by a mirror on which is written *The Gallery is closed during <OPEN>*. As the viewer reads the words from the street, they view their reflection from within the Gallery space. This sense of the space being multiform is then reinforced by a notion of openness in that the viewer is able to see themselves in two places at once. The presence of a non-identical double has become a 21st-century puzzle routed in our Internet activities.

The Window Project < OPEN > is inspired by Gazelli Art House's unusual approach to a project space, the very openness of the 'Window Project' positions the Gallery as a space that is never closed. It is consequently a space that is always reflecting and dealing with a flux of contradictory forces. The Project has an affection for British Surrealism and the work of 20th-century conceptual artists, especially the work of Robert Barry and his art 'that is just there' – an art that one can feel but can't see.

For < OPEN > Holly Stevenson will produce a wall installation and a series of collage postal works, *Venice Without a Guide*. Exhibited on the ground floor, the works further consider the double qualities signified by the angle bracket sign.

The wall installation '*Split*', made from hundreds of hand-cut aluminum foil cut-outs, placed at odds with one another, consciously breaks down the direct meaning located within the angle-bracket symbols whilst enjoying the oddity of disconnected reflections. The delicate postcard works – involving the seamless repositioning of 1960s' images of Venice via a technique of intaglio – quietly turn the world upside down. Their plausible delivery via the postal system, a pile of discarded envelopes is visible in the corner, continues the dialogue of between external and internal forces.

BIO

Holly Stevenson is an emerging artist who graduated from the MA program at Chelsea College of Art and Design in 2011. Her work has been shown in The Zabudowicz Collection, The Barbican and featured in the Art Catlin Guide 2012. She is a Graduate Fellow at UAL and was awarded a Flat Time House Graduate Peer Group member in 2012. Her works are held in both collections in London and China.

Curator Annabel Cary works closely with galleries and artists to offer new opportunities for exhibiting their work. Most recently, she curated a solo exhibition of Andrew Curtis in association with PayneShurvell. Previously, she placed the work of five emerging artists – including Holly Stevenson and Gazelli artist Saad Qureshi – in the Creative Cities Collection, housed at the Olympic Gallery, Beijing. Forthcoming is a vast exhibition at The Lloyds Club, which will showcase a range of galleries, including Man&Eve, Nettie Horn and Hannah Barry.