

GAZELLI ART HOUSE

Let There Be Light, Revisited

October 9th- November 14th 2015

Private View: October 08, 2015. 6-8pm



Anthony Pearson, Untitled (Etched Plaster), 2015

Gazelli Art House is delighted to announce *Let There Be Light, Revisited*,* an exploration of the 1960s/70s Light and Space movement.

Hailing back to its origins, the exhibition features works by pioneers **Peter Alexander**, **DeWain Valentine**, **Mary Corse**, and **Helen Pashgian**, as well as new generation artist **Anthony Pearson**. Referencing 'California Minimalism'* at its core, *Let There Be Light, Revisited* explores light and space in both their natural and artificial forms. Intercepting and modifying the conversation between gallery and audience, the reactionary light works and sculptures transform the gallery into an ethereal, immersive space, which will explore the physical and spiritual connotations of Light Art and Space.

Through cast urethane wall-sculptures and freestanding works Peter Alexander –renowned for his involvement in the Light and Space Movement–subtly plays with translucency, luminosity and graduating colour hues to alter the gallery environment, providing the viewer with an insight into his ongoing exploration of the effects of the changing properties of light and colour. Anthony Pearson's signature illuminated sculptures displayed in conversation simultaneously use projections, natural light, etched surfaces and blank surfaces to obscure the status of the image and its relationship to authorship and the art object itself. DeWain Valentine provides a historical context, through his cast polyester resin 'Circle Sepia to Rose,' (1970) and obstructs the audience's viewing space; asking one to alter their path around the object and experience an evolving perspective of colour, shape and form. Taking a different approach to fellow exhibiting artists, Mary Corse banishes colour from her mixed media wall sculptures, and seeks the complexity of light and space through obstruction, shadow and reflection as she mixes polyester resin, acrylic, glass, clay, canvas and light. Helen Pashgian - a key figure from the movement- plays with refraction, translucency and opacity to create an ethereal atmosphere within the gallery's surrounding.

Bridging the gap between these significant Los Angeles based artists and the European art audience, *Let There Be Light, Revisited* juxtaposes the past and present of the influential art movement, and provides an interpretation in the context of the European art world of 2015.

Notes to Editors

- The term California Minimalism refers to the "movement mainly of the late 1960s that reacted to the development of minimal art in New York." Peter Schjeldahl - The New Yorker.
- The exhibition *Let There Be Light*, 2012 served as the gallery's encounter with the Light and Space movement, and highlighted the new generation of artists featuring Sergio Calderon, Vittorio Corsini, Stanley Casselman, Aaron Koblin, and United Visual Artist.

Artists Exhibiting:

Peter Alexander: (B. 1939, United States) Among the pioneering California-based *Light and Space* artists, Peter Alexander has spent the course of his career focusing intensely on light and its manifold effects in his sculptures, paintings, drawings, and prints. From 1965-72, Alexander worked with resin, producing subtle, luminous, pastel-hued sculptures that seemed to be crafted from light itself.

Anthony Pearson: (B. 1969, United States) Using materials like foil, spray paint, and ripped paper, Anthony Pearson crafts complex tableaus and, by photographing details of these constructions, abstract images. Highly atmospheric and at times humorous, Pearson's photographs suggest a sense of realism while highlighting the artifice inherent in photographic imagery. In addition to photographs—which he sometimes mounts on Plexiglas and arranges in three-dimensional installations—Pearson also makes totemic, slab-like bronze sculptures that, displayed alongside the photographs, reinforce an uncertain relationship between object and image.

De Wain Valentine (B.1936, United States.) A key member of the *Light and Space* movement, Valentine is distinguished in particular by his in-depth understanding of synthetic materials and his ability to transform these industrial products into artworks that reveal his fascination with light, transparency, reflection, and surface. The artist is best known for his translucent glass (such as Diamond Column in the collection of the Honolulu Museum of Art).

Mary Corse: (B. 1945, United States) Corse's work was recently exhibited in several historically significant exhibitions including Venice in Venice, a collateral exhibition curated by Nyehaus in association with the J. Paul Getty Museum at the 54th Venice Biennale (2011); Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950-1970, J. Paul Getty Museum, Los Angeles; the Martin-Gropius-Bau, Berlin, Germany (2011); Phenomenal: California Light and Space, Museum of Contemporary Art San Diego (2011). Her works are in the permanent collections of the Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; Fondation Beyeler, Basel; Frederick R. Weisman Art Foundation Collection, Los Angeles; Getty Museum, Los Angeles; Museum of Contemporary Art, San Diego; Orange County Museum of Art at Newport Beach; Solomon R. Guggenheim Museum, New York, and other institutions public and private. The artist lives and works in Los Angeles, California.

Helen Pashgian:(B. 1934 U.S) American visual artist who lives and works in Pasadena, California.[1] She is a primary member of the Light and Space art movement of the 1960s. Pashgian creates sculptures made of industrial materials such as resin, fiberglass, plastic, and coated glass. The luminous properties of these materials reflect her longstanding interest in the effects and perception of light. The artist has focused primarily on cast resin, "creating intimately scaled, translucent objects that incorporate vibrant colors and precisely finished surfaces. The perception of these works shifts as the viewer moves around them, and they seem at times to be solid forms and at others to be dissolving into space. In the 1960s and 1970s, Pashgian, along with the artist Mary Corse, was one of only two female members of the California-based Light and Space movement

Contemporary art gallery **Gazelli Art House** supports and presents a wide range of international artists, presenting a broad and critically acclaimed program of exhibitions to a diverse audience through international 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 of Gazelli Art House, Mila Askarova, opened a permanent space on Dover Street, London in March 2012. As part of Gazelli Art House's on-going commitment to art education, the gallery hosts a series of events and talks to run alongside each exhibition.