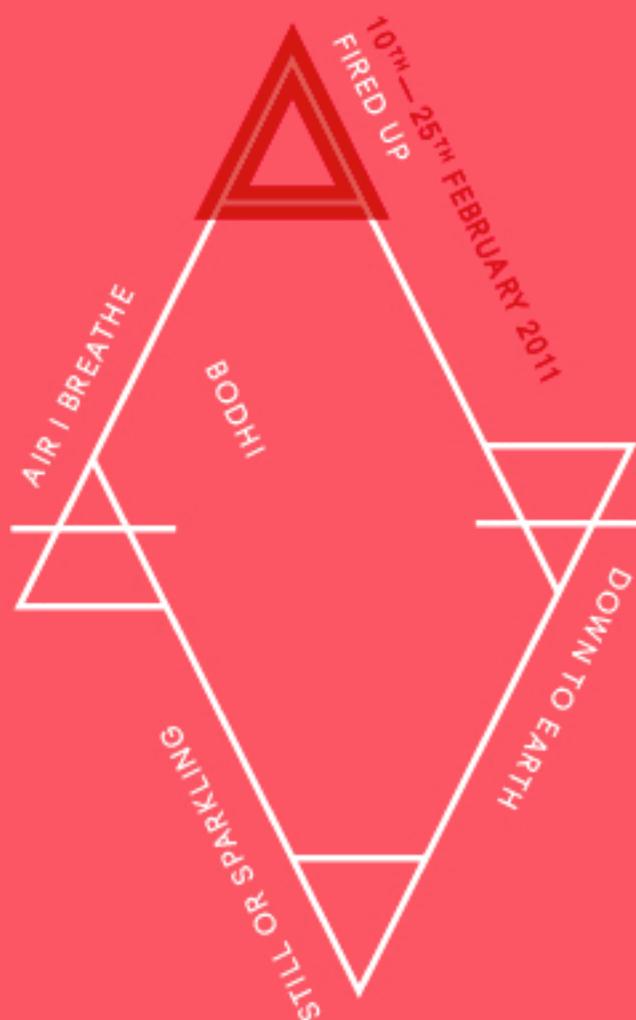


GAZELLI ART HOUSE PRESENTS

SHOW ONE OF FIVE

FIRED UP



LOCATION
THE DAIRY, 7 WAKEFIELD ST
LONDON, WC1N 1PG

SHOWCASING NEW WORKS BY
JOE CLARK
LAUREN COTTON
DAVID JONES
RORY MCCARTNEY
FARID RASULOV

Foreword

The individualism in each of our reactions to contemporary art is at the core of Gazelli Art House.

Be it an educated statement or an opinion based on intuition, the reaction is spurred by the colours and techniques used by the artist, the size of the artwork, the concept behind it or the aesthetic value it possesses. Regardless of what triggers this chemical process - as it will inevitably vary with each one of us - the emotional attribute is what we aim to awaken, develop and nurture at Gazelli Art House.

In our concept series of five exhibitions, spanning across the year, a wide variety of artists – each at a different stage in their career – will present their works in carefully selected locations, in order to create a bespoke environment for the audience to recognize and interpret their own understanding of contemporary art. *Fired Up* will take you *Down to Earth*, after which *Still or Sparkling* will follow. You will then find yourself in the *Air I Breathe* before ending up at *Bodhi*.

The most difficult part of a journey is always the beginning. I therefore, encourage you to take a deep breath and immerse yourself into (y)our world where I hope you will discover and learn about, but most importantly enjoy, the art.

Welcome to our first stop, *Fired Up*.

Mila Askarova

CEO & Founder
Gazelli Art House

Fired Up

Fired Up is the first exhibition of a series of five, loosely based around the five classical elements: fire, earth, water, air and aether, with *Fired Up* taking fire as its inspiration.

Fire is the rapid oxidation of a material in the process of combustion, releasing heat and light. Fire is the brilliance of a diamond. Fire is passion.

Myths from around the world tell the story of how fire was acquired by humankind. The most familiar story is of the immortal Prometheus, who gave man fire hidden in a fennel stalk and was punished for his presumption by Zeus who chained him to a rock where an eagle ripped out his liver afresh every day.

The fiery Sun has been worshipped as a life-giving god since prehistoric times, when monuments to its glory were built by the Aztecs, Incas, Ancient Egyptians and even the Ancient Britons, at Stonehenge. In Greek mythology, Phaeton son, of the sun-god Helios, harnessed his father's chariot but was incapable of conducting it along its path, so burnt up the surface of the earth whereupon Zeus struck him dead with a thunderbolt. This story is echoed in that of Icarus who flew too close to the sun with his wings of feathers and wax and crashed into the sea. In mythology the supremely human desire to comprehend and control our surroundings through illicit knowledge are punished.

A fascination with fire is rooted deep in the human psyche and in extreme cases it can manifest as the impulse control disorder *pyromania*. Candles and fireworks are used to mark celebrations, vigils, religious ceremonies, birthdays and festivals. The mythical Phoenix is consumed by fire but arises from the ashes, renewed. In the Bible, God manifests as fire, most famously to Moses in the Burning Bush, yet He also uses fire to destroy Sodom and Gomorrah and of course Hell is described as a place of fiery torment.

Most cultures practice rituals relating to fire. As James George Frazer recounts in *The Golden Bough*, the peasants of Northern Europe, where the winter is long and dark, have from time immemorial kindled bonfires on certain days of the year to guarantee a good harvest. In pagan times human sacrifice was a common part of these practices but later effigies replaced the human victims placed in the flames. Running between fires or leaping over them was believed to ensure marriage and fertility.

Humanity has also misused the gift of fire, for the purposes of fear and intimidation or wanton destruction. Fire has been exploited as a method of torture and execution and primitive justice: those accused of witchcraft or heresy have been burned alive. Fire has been used in warfare for centuries from the Greek Fire used by the Byzantines, through the widespread firebombing of civilian populations during the Second World War, to napalm in the Vietnam War. Meanwhile,

self-immolation remains the definitive, tragic form of political protest against military violence.

Even so, we invoke fire in many everyday idioms; urging ourselves to 'fight fire with fire', not to 'add fuel to the fire', noting people who 'get on like a house on fire', suspiciously suggesting 'there's no smoke without fire', boasting of surviving a 'baptism of fire' and hoping we succeed in 'setting the world on fire'. A 'fiery' personality demonstrates intense passion while love and desire are commonly associated with fire and flames. In astrology, those born under fire signs are considered impulsive and quick-tempered. We use fire every day to light a cigarette, a gas stove, a candle. We rarely remember it is utilised out of sight in producing the energy we use to travel, to keep our houses warm and appliances running.

Our capacity to control fire sets us apart from animals, as illustrated in Kipling's *The Jungle Book* when Mowgli learns to master the power of "Man's Red Flower". The ability to manage fire caused a radical change in the habits of early humans, allowing them to generate light and heat, to cook food and hence improve their nutrition, to survive in colder climates and keep nocturnal predators at bay. Fire later became used for communicating over distances, for making pottery and glass, metalworking and controlling the landscape. Burning fossil fuels has created energy for transport and even space travel but has resulted in huge damage to the environment.

So fire is an ambivalent component in human life. It can represent the comforting security of the home, with the hearth at its heart. But fire is ultimately uncontrollable and can be lethal, causing huge physical damage and consuming all in its path. We think we have tamed fire until an outbreak of wildfire returns us to a state of primeval fear and awe.

Fired Up brings together high-impact works by five young artists. This celebratory exhibition showcases their potency and dynamism and provokes a state of heightened emotion in the viewer. In their colourful works, several of the artists play with depth and perceptions of three-dimensionality. The overall surface pattern is spatially ambiguous, the subjects of the works could be equally atoms seen with a microscope or the solar system viewed with a telescope. Are they the results of an explosion, a rapid increase in volume and release of energy in an extreme manner? Or an implosion, in which objects are destroyed by collapsing on themselves, concentrating matter and energy? Are they the secret symbols of an esoteric knowledge system?

Rory McCartney's paintings trigger a sense of excitement with his use of contrasting colours and techniques employed on different planes. In his meticulously-planned works, the geometric backgrounds conflict with the looser, more organic-looking surface markings which resemble magma, or the cosmic, magnetic, atomic or psychedelic forms evoked in the titles of the works. McCartney's work is rooted in allusions to techniques and art movements from eighteenth century marbled book end papers to 1960s Op Art. He investigates contemporary modes of seeing and imbibing information, revelling in the creation of unlikely juxtapositions. McCartney's cacophonous canvases chaotically recycle the imagery we are surrounded by like so many internet pages open on a computer screen.

In his baroque paintings David Jones balances thick, gestural brush strokes and intricate, finely-drawn details over boldly-coloured backgrounds. The works have a sense of writhing movement, constantly pushing and evolving whilst Jones seeks a perfect, hermetic surface. His polymorphic organisms are built up organically in an attempt to confuse the viewer as to how his paintings are constructed. His visceral works are a nihilistic celebration of a god-less universe and abstain from moral or political meaning. He uncovers explosions, wrenches open matter and captures the moment when something is erased and hangs suspended in time.

Farid Rasulov's photo-realistic paintings of spot-lit, close-up views of everyday objects, such as boots, tableware or a plucked bird carcass, contain veiled meanings. His everyday subject matter is endowed with elliptical significance. Rasulov's series of paintings of raw eggs cracked open, and fried eggs, have bright blue backgrounds, the rich hue of which evokes the Madonna's cloak. The eggs become abstracted and something other than they are, reading alternately as haloes, planets, the sun, or forms of life you might examine under a microscope. Eggs are the origin of life for many species and carry strong connotations of genesis and fertility. To pagans, the egg symbolised the rebirth of the earth in spring and the symbol was adopted by Christians to celebrate Easter.

Lauren Cotton creates site-specific installations that engage with the room and divert the viewer from the reality of the environment. In her geometric *trompe l'oeil* two-dimensional sculptures Cotton re-authors the architecture of the space. The form, colour and composition of her works expose and alter the location's architectural framework and its physiological and psychological possibilities. She uses adhesive-backed vinyl and interior latex paint in primary colours on the gallery walls and floor to create three-dimensional space from two-dimensional components. Colour is used as a physical element to evoke profundity and counteract flatness, to hypnotic effect.

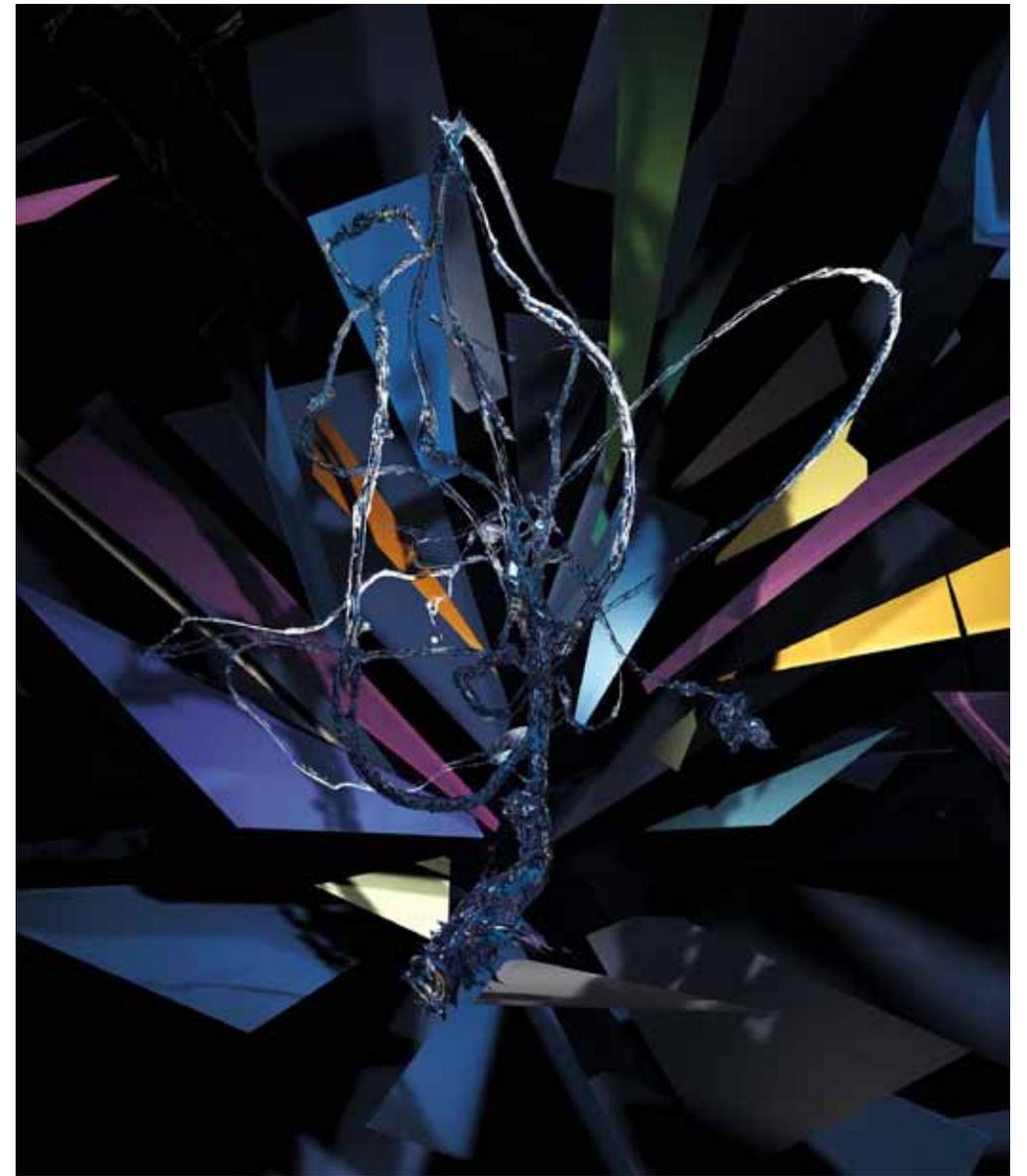
Joe Clark's installations intrigue and elicit pleasure. His visual images are simple but the works are intricately structured. Clark constructs the world about him into immaculately-designed-and-lit stage sets, abstracting it into formal patterns. He makes photographs in a painterly fashion and encourages confusion over the manipulations he employs. The precise meaning in his enigmatic and technologically-accurate work is impossible to locate. It is never entirely clear how the image you are seeing is animated: is it a film, a photograph, or a live event? His alchemic processes engender a constructive confusion. He uses premeditated randomness and transfers prosaic source material into something enduring. Clark is interested in how, in a secular world, engaging with art can be a form of meditation.

Ali MacGilp

Ali MacGilp is a curator and writer based in London.

Joe Clark
Projection Object, 2010

Modular structure in black steel with
custom aluminium-framed rear-projection
screen, diffusion material, shock cord,
brass eyelets, light-fitting, tripod heads,
mirror, hd camera, projector, misc cables,
nuts, bolts & space blanket
200 x 250 x 300cm



Joe Clark
Seraph 1, 2010

CMYK Poster Print on Plastic Substrate
with Aluminium Hanging Mechanism
460 x 540cm

Lauren Cotton
Composition N°. 7, 2009
photography Cho
Adhesive-backed vinyl & latex paint
495 x 305 x 483cm



Lauren Cotton
Primary Palette, 2006
photography Kvon
Cast concrete and latex paint
183 x 61 x 183cm



David Jones
Implosive Neuro Polymorphism / Conjoined Arena / Section 5 (detail), 2007

Oil, ink and polyurethane on aluminium
180 x 200cm



David Jones
Implosive Neuro Polymorphism / Conjoined Arena / Section 4, 2007

Gloss, acrylic & ink on aluminium
108 x 108cm

Rory McCartney
Real Cosmic, 2010
Oil, resin & lacquer on canvas
211 x 193cm



Rory McCartney
Trippin' Out, 2010
Oil, resin & lacquer on canvas
204 x 158cm



Farid Rasulov
Chicken 1, 2010
Oil on canvas
150 x 130cm



Farid Rasulov
Eggs, 2010 (detail above)
Oil on canvas
200 x 700cm



Joe Clark
Born 1982, RAF Wegberg, B.A.O.R.

- 2004** BA (Hons) Fine Art,
Northumbria University
2010 MFA Fine Art,
Slade School of Fine Art

Solo Exhibitions

- 2006** *Mr Spaceship*,
National Glass Centre, Sunderland
2005 *Joe Clark*,
Eyestorm, London
2005 *Joe Clark*,
Waygood Gallery, Newcastle

Selected Group Exhibitions

- 2010** *New Contemporaries 2010*,
A Foundation, Liverpool Biennial and
ICA London
MA/MFA Show 2010,
Slade School of Fine Art, London
RE:Animate,
Oriel Mostyn Gallery, Wales
2009 *Visions in the Nunnery*,
Bow Arts Trust, London
Slade Technology Fayre,
Slade Research Centre, London
Transfixed Motion / The Transitory Still,
Sheffield Hallam University Sheffield
The Voice and Nothing More,
Slade Research Centre, London
An Underground City,
Divus, London
2008 *TOMORROW THE FUTURE*,
Fishmarket, Northampton
King Fisher's Tales,
Union Gallery, London
Fusion: Rebuild,
Maison de Culture, Zagora, Morocco
2006 *Blue Star Red Wedge*,
Glasgow International, Glasgow
2005 *The Unlimited Dream Company*,
The Biscuit Factory, Newcastle
DLA Piper Art Award,
Sarah Myerscough, London
New Photography,
Sarah Myerscough, London
Pause: Capturing the Sublime,
Hotbath Gallery, Bath
2004 *New Contemporaries 2004*,
Liverpool Biennial and Barbican, London
Northern Graduates 2004,
New Academy and Curwen Galleries, London

Awards

AHRC Professional Preparation Masters Scheme
Fusion: Rebuild, Zagora, Morocco
DLA Piper Award
Arts Council England Award, Research Grant, Japan,
Graduate Fellowship, Northumbria University, UK

Selected Collections

Barclays Bank, London
DLA Piper, London
Ernst & Young, London
Macfarlanes LLP, London
Private collections UK
Private collections US

Lauren Cotton
b. 1982, New Jersey, USA

- 2006** MFA Fibres and Fabric Design,
Tyler School of Art, Temple University Elkins
Park, Pennsylvania
2004 BFA Textile Design with Photography Minor,
Magna cum Laude,
Moore College of Art and Design Philadelphia,
Pennsylvania

Solo Exhibitions

- 2009** *Measure of Capacity*, Creative Arts Workshop,
Hilles Gallery, New Haven, Connecticut
2008 *Wavefronts*, Constance S. and Robert J. Hennessy
Project Space, The Delaware Center for
Contemporary Arts, Delaware
Boundary Behavior, Bruce S. Kershner Gallery,
The Fairfield Public Library, Fairfield, Connecticut
2006 *Refraction: Master of Fine Art Thesis Exhibition*,
Temple Gallery, Temple University, Pennsylvania

Group Exhibitions

- 2010** *Intertwined Fiber Arts Invitational*, Norwich Arts
Center Coop Gallery, Norwich, Connecticut
2009 *American Fabrics*, City Lights Gallery,
Bridgeport, Connecticut
2004 *Bachelor of Fine Art Degree Exhibition*,
Moore College of Art and Design, Pennsylvania
*Moore College of Art and Design Woven Fibre
Art House*,
Moore College of Art and Design, Pennsylvania
Made in the Shade
Moore College of Art and Design Alumni Show,
Moore College of Art and Design, Pennsylvania

Teaching

- 2007 – 2009**
Adjunct Professor of Textiles, Interior
Design and Architecture
Department, The Art Institute of Pittsburgh –
Online Division
2005 – 2006
Fibre Arts Instructor, Continuing Education
Department,
Tyler School of Art, Temple University,
Pennsylvania
2004 – 2005
Course Coordinator/Fine Art Instructor,
Montgomery County Cultural Center,
Norristown, Pennsylvania
2004 – 2005
Fibres Area Teaching/Technical Assistantship
Tyler School of Art, Temple University,
Pennsylvania

Awards

- 2009** *Artist-in-Residency Program*,
The Henderson Cultural Center at Hunt Hill Farm
2009 *White Columns Curated Artist Registry*
2004 – 2000
Dean's List, Moore College of Art & Design,
Pennsylvania
2004 Rachel Pratt Memorial Scholarship for Textile
Excellence
Tiffany and Company Leadership Fellowship
Made in the Shade Design Competition,
Moore College of Art and Design, Pennsylvania

David Jones
Born 1980, London, UK

2002 BA Fine Art and Contemporary Critical Theory,
Goldsmiths College, University of London

Scholarships

2007 Artist in Residence,
GlogauAIR, Berlin
Artist in Residence,
Kunstsammlungen Chemnitz

Solo Exhibitions

2009 *The Agent Inside*,
Boyschool, London
2008 *The Node: Body of Ciphers*,
upstairs berlin, Berlin
2005 *Dissection, Excavation, Administration.*
New Paintings,
upstairs berlin, Berlin
2003 *Televised Impact Velocity*,
The Prenelle Gallery, London

Selected Group Exhibitions

2009 *'Beyond Existence' in Incorporeal*
Manifestations,
Cordy House, London
2007 *Cada uno para sí y Dios contra todos/Each*
for oneself and God against all,
Galería OMR, Mexico D.F.
2006 *Fantasy Island – exhibition Robinson*,
MAMA Showroom for Media and Moving
Art, Rotterdam
2005 *Winterzauber*,
upstairs berlin, Berlin
2004 *Unrealised Projects*,
1,000,000 mph Gallery, London
Connect the Dots,
LeRoy Neiman Gallery, New York
Seven,
The Prenelle Gallery, London

Selected Collections

Kunstsammlungen Chemnitz
Stiftung Sammlung Marx
Sammlung Müller-Boesser
Sammlung Schlegel, Berlin
Frederick R. Weisman Art Foundation,
Los Angeles
UBS Collection

Awards

2002 The Neville Burston Award for Painting,
Goldsmiths Purchase Prize

Selected Bibliography

Books and Catalogues

David Jones: The Node: Body of Ciphers,
upstairs berlin, Berlin 2008
David Jones: Dissection, Excavation, Administration,
upstairs berlin, Berlin 2005

Articles

2008 Ulrich von Döltzchen, *'Tropisches bei Upstairs Berlin'*,
Die Welt, July 18, 2008
Thea Herold, *'Virtuoser Farbacker'*, *Berliner Zeitung*,
June 10, 2008
2007 Constanze Lange, *'Knusper, knusper, knäuschen,*
wer klopft an meinem
Häuschen?', *Kunst Magazin Berlin*, October 2007,
pp. 18–19
Katharina Leuoth, *'Der Marx-Kopf ging mir nicht aus*
dem Kopf', in *Chemnitzer*
Zeitung, July 31, 2007, pp. 11
Ramona Bothe–Christl, *'Londoner inspiriert von*
Chemnitz', *Freie Presse*, July 3, 2007, p. 9
2006 Manfred Engeser, *'Höchste Anerkennung'*,
Wirtschaftswoche, October 23, 2006, pp. 232–234
Marianne Hoffman, *'ArtRotterdam: Wer hätte das*
gedacht?', *kunstmarkt.de*, March 1, 2006
'Winterzauber', *tip Berlin*, December 29,
2005 – January 11, 2006, p. 88
2005 *'Berlin: David Jones'*, *Tank Magazine*, No. 4, October
2005, p. 201
Christian Herchenröder, *'Machtvolle Malerei lockt*
mit vielen Facetten', *Handelsblatt*, September
30 – October 2, 2005, p. 47

Rory McCartney
Born 1982, Reading, UK

2004 BA Typography, London College of Printing (LCP)
2010 MFA Fine Art, Slade School of Fine Art, London

Selected Exhibitions

2010 *Secrets of the Millionaire Mind*,
Print House Gallery, London
HYMNS,
Colorama, London
KIAF 2010 Art Fair,
Seoul, Korea
Off The Shelf,
The Cloisters, London
2009 *Increase Your Grey Matter*,
26 Balls Pond Road, London
Make it, Print it, Pack it, Ship it.,
145 Tottenham Court Road, London
Drawing Installation, Andrea Palladio,
Royal Academy of Arts, London
2008 *Anger Management*,
Will Alsop Architecture Studio, London
How to Build Your Own Utopia in Your Spare Time,
Amstel, Amsterdam
2007 *New Works*,
Ada Street Gallery, London
New York Fashion,
V&A, London
2005 *From Here to Here*,
Platform for Art, Tower Hill Station, London

Selected Bibliography

Also Available in Greyscale,
Self-published, 2010
605 x 505,
Slade School of Fine Art, University College,
London, 2009
Increase Your Grey Matter,
Grey Vegas publications, 2009
The Rules of Composition, Self-published, 2009
Make it, Print it, Pack it, Ship it,
Pop Up Publications, 2009
Untitled,
Slade School of Fine Art, UCL, London, 2008
Anger Management,
Alsop Architects, London, 2008
How to Build Your Own Utopia in Your Spare Time,
Amstel Gallery Publications, Amsterdam, 2008
A Collection of Titles for Projects That at the
Time of Printing Do Not Exist,
Self-published, 2008

Farid Rasulov
Born 1985, Azerbaijan

2006 Azerbaijan Medical University, Baku

Solo Exhibitions

2010 *Thing*, Kicik Qalart Center, Baku

Group Exhibitions

2010 *Contemporary Art of Azerbaijan*,
Aidan Gallery, Moscow
USSR - REMIX
Contemporary Art Center, Icheri sheher, Baku
2009 *Marsovo Pole*,
Mars Gallery, Moscow
Cogito Ergo Sum,
The Pavilion of Azerbaijan, 53 Venice Biennale
2008 *Steps of Time: Contemporary Art from Azerbaijan*,
Residenzschloss, Dresden
Art is not only ugly,
Atrium, Ministry of Foreign Affairs, Berlin
2007 *Aluminium*,
Contemporary Art Center, Icheri sheher, Baku

Catalogue

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