



Homage to Domestic Familiarity II

Christoffer Munch Andersen • Vadim Gushchin
Paul Hazelton • Jonathan Clark • Tommy Gregory



Christoffer Munch Andersen, *Gold*, 2012, oil on canvas, 48" x 48"

Artists' Reception: Friday, November 16, 2012, 6:00 – 8:30pm
On view: November 16 – December 24, 2012

Anyatish Gallery is pleased to announce the upcoming exhibition, *Homage to Domestic Familiarity II*, which explores the value of inconsequential objects in our consumerism-driven lives. Milk cartons, corner dust and jelly jar lids rarely receive a second thought as they fulfill their specified purpose and are soon forgotten. Danish painter, Christoffer Munch Andersen, Russian photographer, Vadim Gushchin, British mixed-media artist, Paul Hazelton, Houston-based Jonathan Clark and Tommy Gregory each create something from the nothingness; paying homage to the dignity and richness of objects often regarded as too common to be of interest.

Born in Copenhagen, Denmark, **Christoffer Munch Andersen** is well known for his large-scale paintings of bottle lids, guitar pics and grocery baskets. His hyper realistic works have the realism of a photograph matched with the pop playful quality of Andy Warhol. Andersen's unique perspective, however, gives his paintings a minimal abstract quality. Andersen has been exhibiting work throughout Europe; this exhibition will be his inaugural in the United States.

Russian photographer, **Vadim Gushchin** creates minimal still life photographs by choosing a specific object placed alone against either a black background, white background or some combination of the two. Taken out of their usual context of our kitchen or medicine cabinet, the chosen object takes on greater importance beyond its usual employment. Gushchin has participated in numerous solo and group exhibition across the globe; his photographs are included in the collections of the Pushkin State Museum, Moscow, Russia, the Museum of Modern Art, Moscow, Russia, the Museum of Fine Arts, Houston, TX, and the Museu de Arte Moderna, Rio de

Janeiro, Brazil, to name a few.

Paul Hazelton of the United Kingdom works in the very unique medium of dust. Gathering the discarded and forgotten sediments, Hazelton pulls together a sculpture that defines the meaning of minimalism. The artist takes what has been left behind, the remnants of a residual by-product of living, and creates something from the nothingness. Hazelton has exhibited his work in many important group and solo exhibitions across the United States and Europe, including an exhibit at the Museum of Arts and Design, New York, reviewed by ARTnews in early 2012.

Houston-based artists, Jonathan Clark and Tommy Gregory, both strive to transform objects from our domestic surrounding into colossal icons. Using erasers, pencils and paperclips, **Jonathan Clark** manipulates and reconfigures these objects into his visual interpretation of nature's process, the intrinsic mathematical and divine proportions from which it is constructed. His "Super Pencil" expresses an interest in regenerative and harmonious forms that are able to eternally expand.

Tommy Gregory takes inspiration not from the natural world, but from a mundane suburban lifestyle that he sees as both beautiful and tragic. Gregory is taking away the veil of security that has been cast over the lifestyle of the suburban dwellers. His work is a charming illusion of what is known and what remains to be seen, as a large ionic column becomes nothing more than several layered rolls of toilet paper. Gregory has been included in several shows across Texas as well as several temporary public art installations along with participation in a residency program at the Santa Fe Art Institute in 2012.