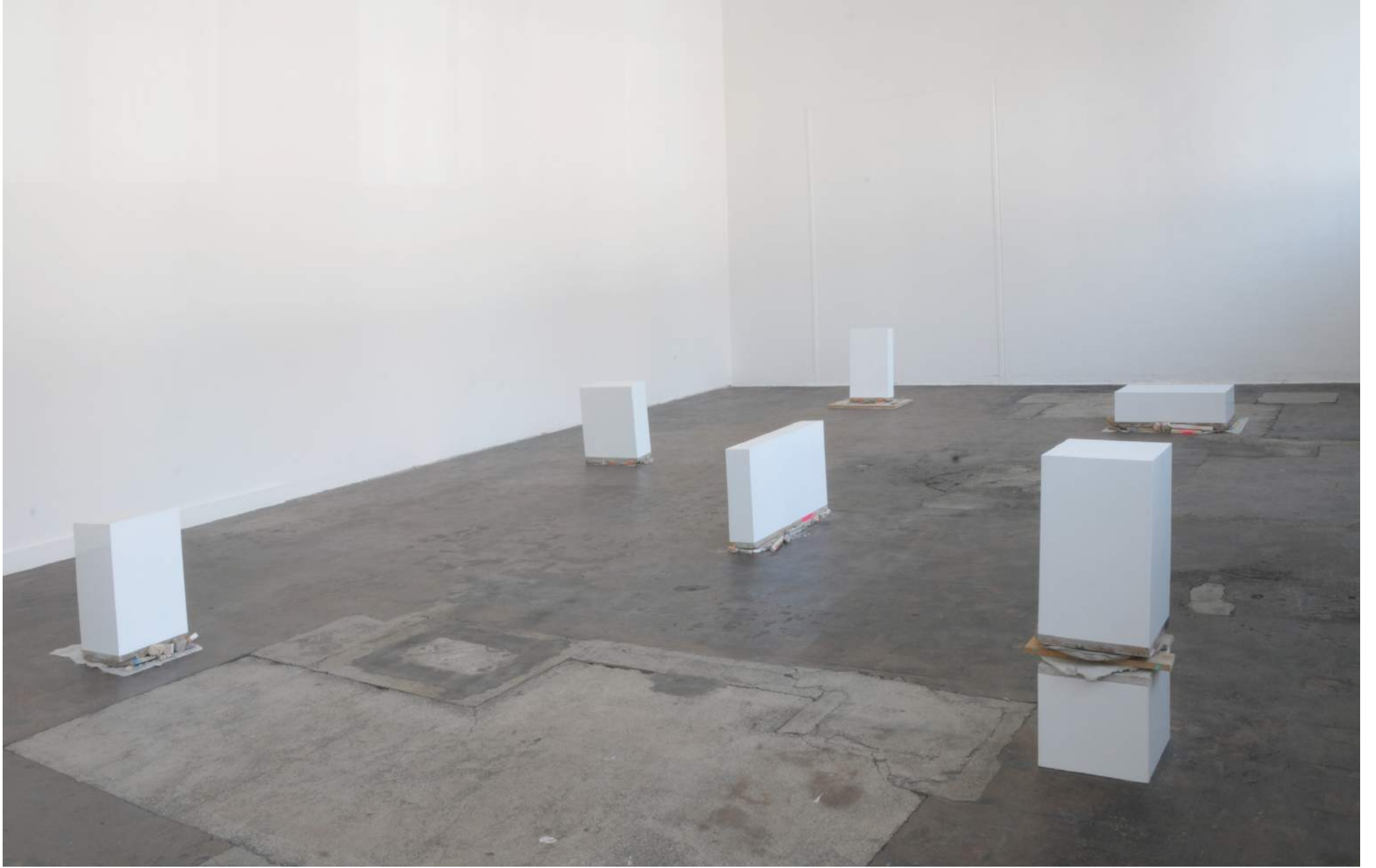


Finbar Ward
Head Over Heels

31.3. - 6.5.2017



Head Over Heels, Installation View, annex14, 2017



Head Over Heels, Installation View, annex14, 2017



Finbar Wærd
Head Over Heels (III), 2017
powder coated mdf, clay, wood, oil, white concret, 47.5 x 21 x 44 cm



Finbar Werd
Head Over Heels (VII), 2017
powder coated mdf, clay, wood, oil, spraypaint, 65 x 28 x 30 cm



Finbar Ward
Head Over Heels (I), 2017
powder coated mdf, clay, wood, oil, spraypaint, 65 x 28 x 30 cm



Finbar Ward
Head Over Heels (II), 2017
powder coated mdf, clay, wood, oil, plastic, 47 x 33 x 50 cm



Finbar Ward
Head Over Heels (IV), 2017
powder coated mdf, clay, wood, oil, white concrete, plastic, 56 x 31.5 x 54 cm



Finbar Ward
Head Over Heels (V), 2017
powder coated mdf, clay, wood, oil, spraypaint, white concrete, linen, plastic, 21 x 60 x 72 cm



Finbar Ward
Head Over Heels (VI), 2017
powder coated mdf, clay, wood, oil, white concrete, spraypaint, 40.5 x 76 x 21 cm



Head Over Heels, Installation View, annex14, 2017



Head Over Heels, Installation View, annex14, 2017

Finbar Ward

Head over Heels

annex14 is delighted to be showing works by the British artist Finbar Ward (*1990) in a solo exhibition, following the double exhibition with Simon Gallery.

Finbar Ward is an attentive observer when it comes to loosely piled, supported, stored or layered materials, objects and artefacts. He would seem to be fascinated by apparently provisional situations whose temporary stability has something almost performative about it. He is capable of using their aesthetic potential conceptually and with incredible lightness and precision for his artistic work. Although he mainly sees himself as a painter, it is the spatial, sculptural and architectonic qualities that stand out in his work, drawing new and challenging aspects from that tradition-steeped medium. This comprehensive notion of what painting can be also enables the artist to expand his work physically out into the room, to alter its perception through clever interventions, to transform its qualities or even make them visible in the first place.

For the exhibition at annex14, Finbar Ward decided to cover the floor with smaller works, cubes on which painting appears quasi as a plinth level, with gestural traces of colour and different materials. Here serial and minimalistic concepts are being reflected on, as well as certain formal-thematic and aesthetic considerations typical of the New British Sculpture of the early 1980s. The artist encounters the history and tradition of painting very with an open and innovative mind, but from the very start does without a figurative-narrative pictorial idiom of his own. This renunciation can be understood in a social sense as a critique of the omnipresence of media images. Finbar Ward's step backwards, which in this context means reflecting on the preconditions of a medium and plumbing its inherent potential, leads to another kind of (meta-) narrative. This emerges from the openly raised question of which possibilities are fundamental to self-reflective processes in general, be they directed at society or the individual.

Elisabeth Gerber

Finbar Ward

*1990, born in London; lives and works in London

EDUCATION

2010-2013 The Ruskin School of Drawing and Fine Art, Oxford University

2009-2010 Wimbledon College of Art, University of the Arts London

SOLO EXHIBITIONS

2017 Head over Heels, annex14, Zürich

2016 In Absence, Fold, London

In Waiting, Geukens & De Vil, Antwerp, and British Embassy, Paris

2015 Flatpack Matter, Geukens & De Vil, Knokke, Belgium

2014 Make Be More Than One Start, FOLD, London

SELECTED GROUP EXHIBITIONS

2017 Eccentric geometric: Rana Begum, Colin Booth, Jo McGonigal, Patrick Mifsud, Shawn Stipling, Finbar Ward and Alison Wilding, Arthouse 1, London

2016 Wallspine Archive Painting (with Simon Callery), annex14, Zürich
Imperfect Reverse, Ruskin Gallery, Cambridge and Camberwell
Space Projects, University of the Arts, London
What about the Color Pink. Geukens & de Vil, Knokke

2015 UK/RAINE, Saatchi Gallery, London
unpainting \ / resurfacing, University of Hertfordshire
Goodbye Pourbus, Hello Leopold, Geukens & De Vil, Antwerp
Garten a.V., Frontviews Temporary, Bethanien, Berlin
Summertime...and the Living is Easy, Geukens & De Vil Antwerp
Real Painting, Castlefield Gallery, Manchester
Fin, FOLD, London

2014 30 Years of the Future, Castlefield Gallery, Manchester
New Order 11: British Art Today, Saatchi Gallery, London

2013 Hurls Chamber, Cock 'n' Bull Gallery, London
The Saatchi Gallery and Channel 4's New Sensations, Victoria House, London
The Ruskin Degree Show, The Old Powerstation, Oxford
Journeys to an Interior, St Annes College, Oxford

BIBLIOGRAPHY

2017 X3, annex14 File with Fold Gallery and Geuken & De Vil

2015 Real Painting, exhibition review by Robert Clark, The Guardian, June

2014 Tricking Yourself, exhibition review by Laurence Noga, Saturati on Point, August

New Order II: British Art Today, Saatchi Gallery, exhibition re view by Brian Sewell, The Evening Standard, February

New Order II: British Art Today, Saatchi Gallery, Exhibition ca talogue

2013 Hunger TV, Interview, November

Saatchi Art and Music, winter edition