

LONDON ZURICH
FINBARWARD
REMYNANTWERP

stripe is path of brush
and narrow strip of
canvas left untouched,
raised arms of letter.
U include the wall
between and you.

Carl Andre,
ground and figures

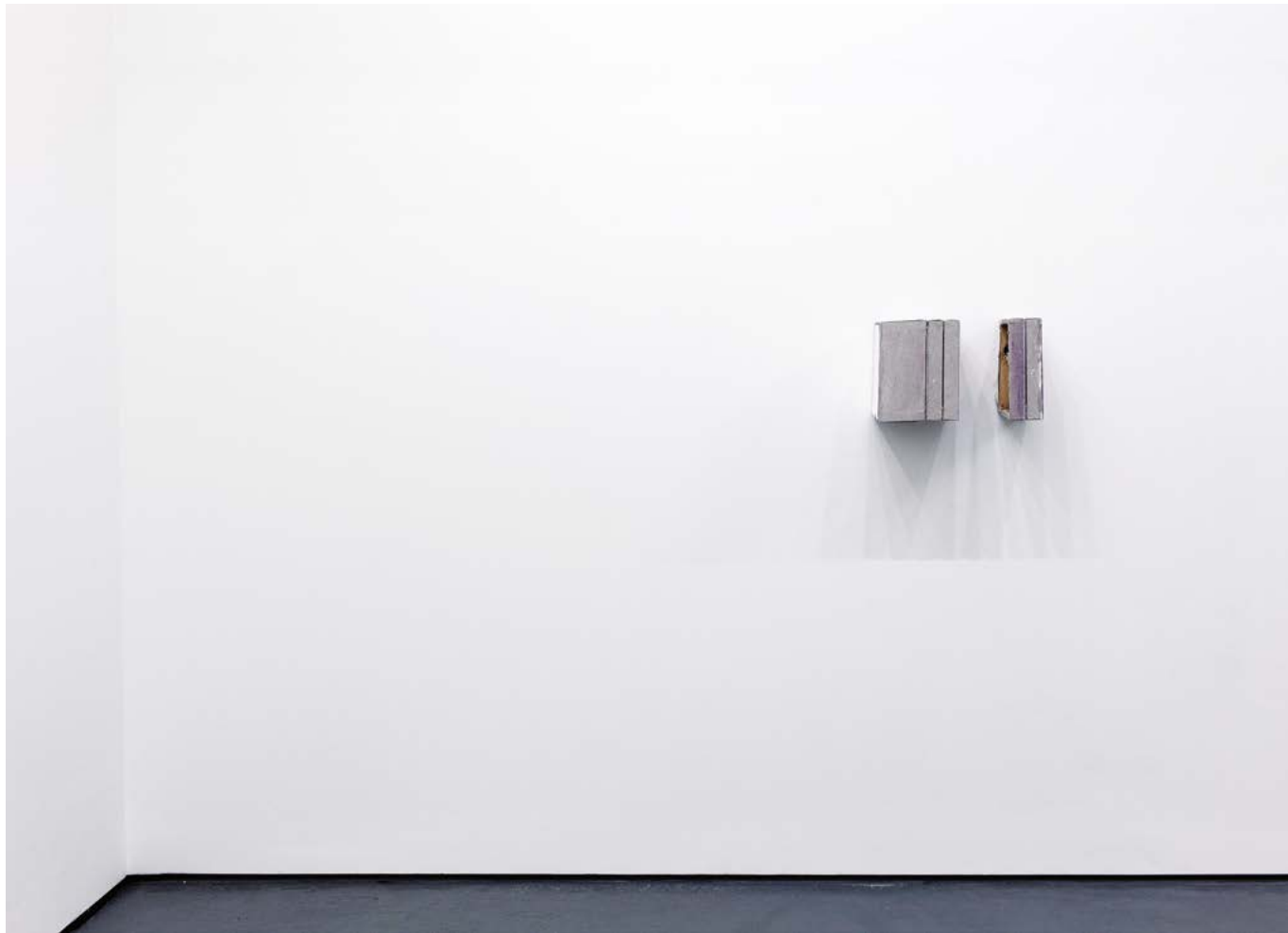




As Heraclitus's well-known assertion about the impossibility of a man stepping into the same river twice elegantly articulates, repetition is never absolute. Each replication of an action or an object, however meticulously executed, is necessarily subject to some degree of change. Repetition, paradoxically perhaps, emphasizes rather than erases difference.



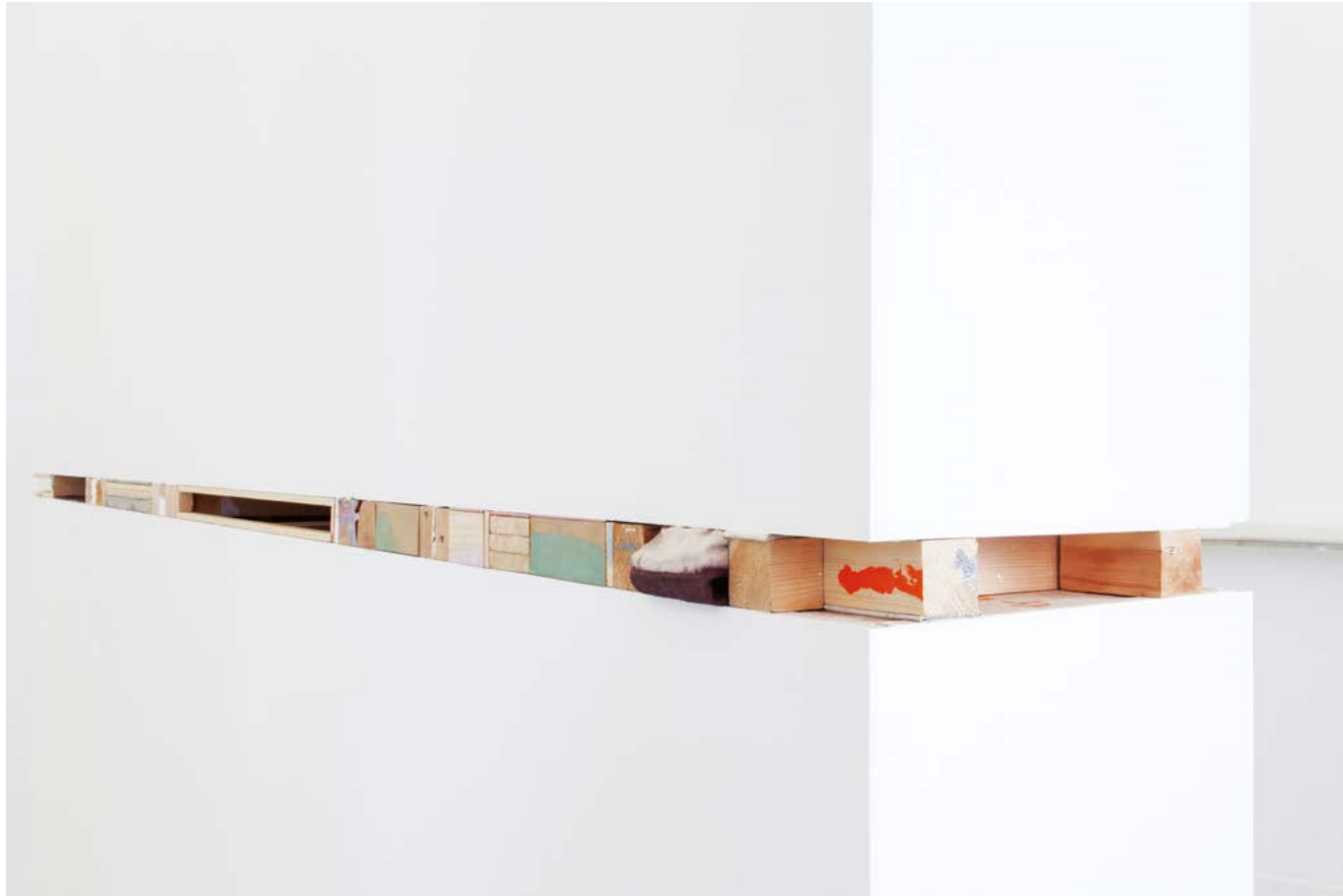






The evolution of each work is always closely tied to the mistakes or failures in those that came before it. It is quite an insular and introverted process. These factors initially dictate the terms of a work but after that it is always a cultivation of intuition, albeit within a preconceived framework.







In my work I try to argue the case for painting as a subject in itself, and by doing so hope to explore the potential for painting as a working material for sculpture. My concerns are increasingly directed toward producing a painterly language that really demands the presence of the viewer. An integral part of what I hope to do is find solutions to elongate the pace at which the work is viewed.

Head over Heels Detail annex14, Zürich, 2017



Head over Heels Installation View annex14, Zürich, 2017







**Finbar
Ward**

*** 1990
London**

**lives and works
in London**

E d u c a t i o n

2010–2013 The Ruskin School of Drawing and Fine Art, Oxford University
2009–2010 Wimbledon College of Art, University of the Arts London

S o l o E x h i b i t i o n s

2017 Finbar Ward & Jaromir Novotny, Geukens & De Vil, Antwerp
Head over Heels, annex14, Zürich
2016 In Absence, FOLD, London
Wallspine, Painting, Archive, (with Simon Gallery), annex14, Zürich
In Waiting, British Embassy, Paris and Geukens & De Vil, Antwerp
2015 Flatpack Matter, Geukens & De Vil, Knokke
2014 Make Be More Than One Start, FOLD, London

S e l e c t e d G r o u p E x h i b i t i o n s

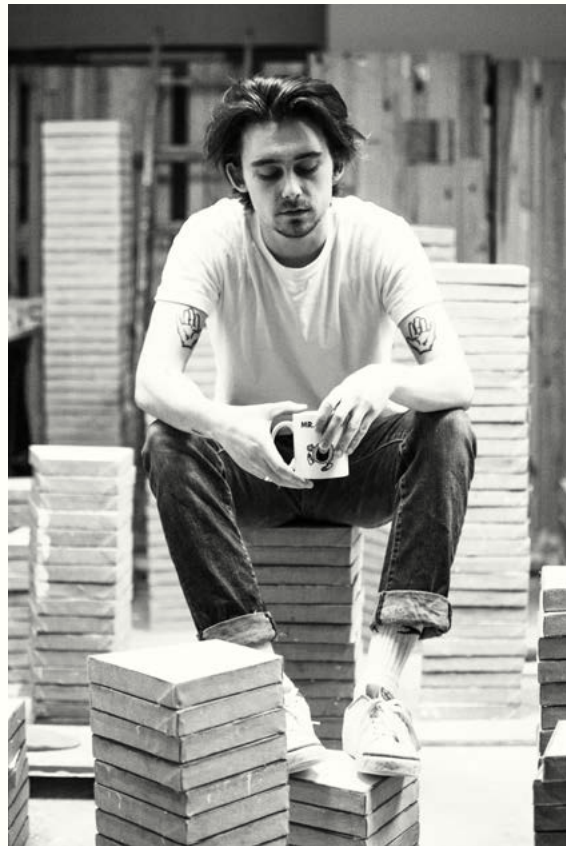
2017 Eccentric Geometric: Rana Begum, Colin Booth, Jo McGonigal, Patrick Mifsud, Shawn Stipling, Finbar Ward and Alison Wilding, Arthouse 1, London
2016 Imperfect Reverse, Ruskin Gallery, Cambridge and Camberwell Space Projects, University of the Arts, London
What about the Color Pink. Geukens & de Vil, 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 II: 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
2012 Taking Shape, Tricycle Gallery, London
Take 1, The Greenroom, Krakow

B i b l i o g r a p h y

2016 In Absence at FOLD, London, exhibition review by Linda Taylor, Frieze Magazine, issue N.180, June – August
TV interview, London Live, March
Where to buy... Finbar Ward at FOLD, The Week, Issue 1068, April
2015 Real Painting, exhibition review by Robert Clark, The Guardian, June
2014 Tricking Yourself, exhibition review by Laurence Noga, Saturation Point, August
New Order II: British Art Today, Saatchi Gallery, exhibition review by Brian Sewell, The Evening Standard, February
New Order II: British Art Today, Saatchi Gallery, Exhibition catalogue
2013 Hunger TV, Interview, November
Saatchi Art and Music, winter edition

C o l o p h o n

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Where do you put a form?
It will move all around,
bellow out and shrink, and
sometimes it winds up
where it was in the first
place. But at the end it feels
different, and it had to
make the voyage. I am
a moralist and cannot
accept what has not been
paid for, or a form that
has not been lived through.

Philip Guston

FINBAR WARD

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