



## **FINISH FETISH:**

**BEN GOODING, PATRICK MORRISSEY & CLIVE HANZ HANCOCK**

**9 FEB. – 24 March 2013**

The Residence Gallery is proud to present "FINISH FETISH", exploring process, perception and polished surfaces in a post-minimal present. This is a follow-up exhibition to the gallery's 2013 London Art Fair Project stand featuring BEN GOODING, CLIVE HANZ HANCOCK & PATRICK MORRISSEY.

"Finish Fetish," is a phrase associated with the 1960's/70's minimalist art movement, where the high sheen of artwork compared to bright buffed-out hot rods. Majority of works often used materials such as plastic, glass, light and resin creating shiny, smooth, hand crafted surfaces of physical and metaphysical reflection. This aesthetic continues to thrive today with its focus on surface, colour, and light. This exhibition engages with minimalist impulse from a 21<sup>st</sup> century British perspective.



### **BEN GOODING**

Gooding follows a very simple system that is devised prior to execution and cannot be deviated from during the course of production. There is an abandonment of colour, gesture, the expressive, and instead he instates an almost mechanistic methodology that minimises the decision making process and emphasises a systemic approach.

BEN GOODING, 1221, scored copper, 50cm x 50cm, 2012

In this respect the work can be seen more as a result, bounded by a set of rules as opposed to something derived from an intuitive, responsive operation. The work has an almost meditative quality, the repetition of a single form or action synonymous with a mantra, yet there is a stark mathematical edge underpinning each piece.



Although there is an almost machined, industrial aspect to the aesthetic, they are very much hand made objects, obsessively laboured and crafted. The artist states “I am attempting with each piece to follow through the process as accurately as possible, however there are invariably “mistakes” present.” This presence of the human, acts to undercut the implicit abandonment of any expressive or gestural mark making. One is thrown into relief by the other. The work occupies a space between this pure reductive detachment of authorship and an acknowledgement of the hand made.

Gooding graduated with an MA in Fine Art from Central St. Martin’s College of Art (Byam Shaw) in 2008. The Residence Gallery featured his work at the London Art Fair, Art Projects stand in January of this year. Gooding has exhibited throughout the UK.

#### **PATRICK MORRISSEY & CLIVE HANZ HANCOCK**

Morrissey and Hancock work within the discipline of the international concrete/reductive movement that has its origins in the mid-20th century. There are common characteristics in both artists’ work: systems, kineticism, process and sequential development.

Morrissey explores numerical systems, juxtaposing varying elements to produce what has been described as having a ‘meandering geometry’. Forms evolve, describing anything that can be found within the environment, and are characterised by the kinetic qualities found in each piece. His interest in film as object originated from his childhood fascination with the medium and the range of phenomena innate to projection, imagery, light and monumentality.



PATRICK MORRISSEY, *Two People in a Room*  
acrylic on canvas, 143cm x 213cm, 2011



CLIVE HANZ HANCOCK, *Kynyav (Autumn)*  
Mixed media, 20cm x 20cm, 2010

Hancock's creative background is varied; in his early career he participated in performance art and music. More recently he has developed an interest in concrete art / geometric abstraction, producing meticulously graduated reliefs combined with specific, planned tonal developments. These works are designed to be seen in various planes, and 'adjust' according to the viewer's perspective

The Reductive genre is characterised by intellectual integrity, faultless presentation, and a visual exuberance and sophistication not often seen on the UK/London art scene.

Morrissey and Hancock work as a two man collective and have collaborated for the past 17 years. Their artistic profile has risen exponentially in the last two years. 2012 saw their international debut of work in Detroit, Los Angeles and New York. In 2013 they were featured in The Residence Gallery's Art Projects stand at the London Art Fair, followed by an exhibition at London based Angus-Hughes Gallery. Patrick Morrissey is completing his MFA at Goldsmiths College and was selected this past summer for his video installation as part of the ALISN exhibition at Mile End Pavillion, London, curated by Iavor Lubomirov and Bella Easton (directors of Enclave gallery, London). They have curatorial experience also and are currently organizing an exhibition to include other internationally established mid career artists.

FINISH FETISH is open 9 Feb. – 24 March, 2013,  
Wed. – Sat. 11am -6pm, Sun. 12 – 5pm.

THE RESIDENCE GALLERY, 229 Victoria Park Road, London E9 7HD

Nearest tubes: Mile End, Bethnal Green, Bus Routes: 277, 425, 388

Directions from West London:

- Go East on the Central Line, District Line or Hammersmith & City Line to Mile End
- Head left out of station towards traffic lights and cross to catch the 277 or 425 bus toward Highbury/Clapton (stop near Meade Estate Agent), or you could walk to the gallery in 15min. from this point.
- After a short bus ride through park, get off at Victoria Park Road
- Walk towards roundabout and turn right on to Victoria Park Road – We are number 229 on the left side of the street

Directions from Highbury & Islington, Dalston & Hackney Central:

- Catch 277 bus toward Leamouth and get off at Lauriston Road/Victoria Park Road roundabout.