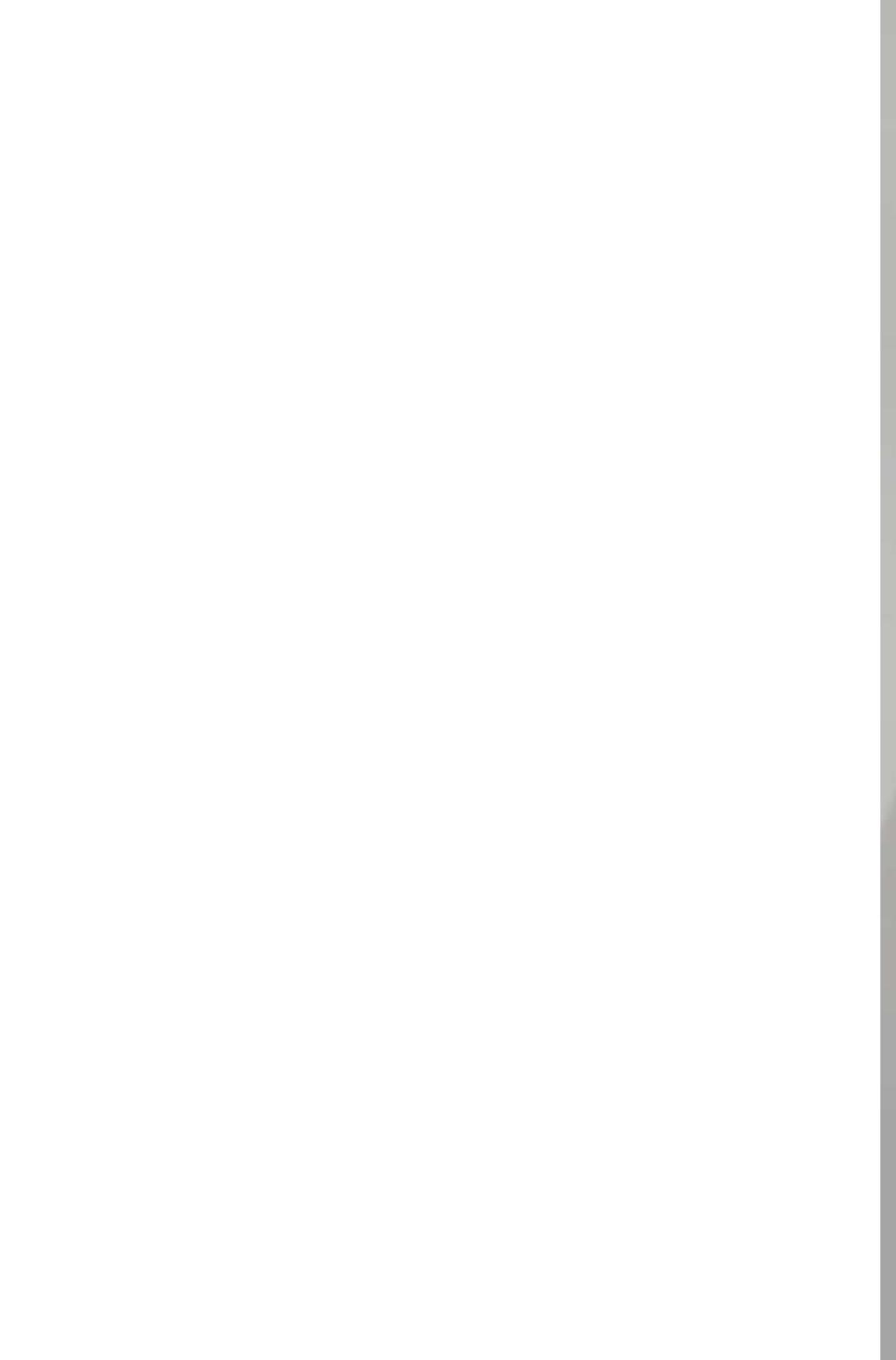




Mick Finch  
point de fuite/vanishing point





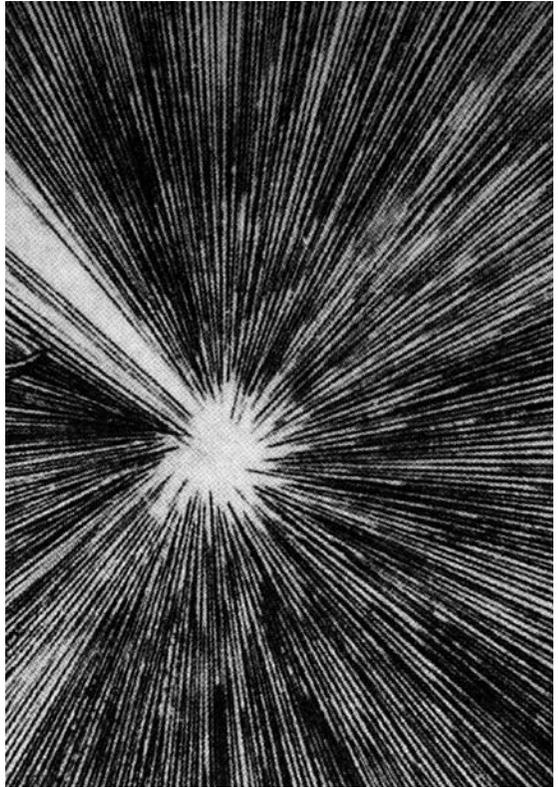
Mick Finch  
point de fuite/vanishing point

Pinson Press /  
Gallery 33, Berlin

*pointe de fuite / vanishing point*  
is made for an exhibition of the  
same name at Gallery 33, Berlin  
29 October - 10 November 2007

Gallery 33,  
Grosse Hamburger Strasse 33,  
10115, Berlin  
[www.gallery-33.com](http://www.gallery-33.com)  
[maykec@aol.com](mailto:maykec@aol.com)

[www.mickfinch.com](http://www.mickfinch.com)









The inherited consciousness of maximalized impressions stamped on the mind (engram) passes them on without taking cognizance of the direction of their emotional charge, simply as an experience of energy tensions; this unpolarized continuum can also function as continuum. The imparting of a new meaning to these energies serves as a protective screen.

Aby Warburg, Journal, VII, 1929, p. 255

.....engram, dynamogramm, symbol are equivalent terms in Warburg's conception used to refer to a moment of accumulation of an energetic charge deriving from a sufficiently intense and often repeated event capable to inscribe itself indelibly in the collective memory as a material.

Andrea Pinotti, Memory and Image  
<http://www.italianacademy.columbia.edu/pdfs/pinotti.pdf>.





point de fuite 3, 81 X 54 cm, april 2007, acrylic on canvas

....it in those terms when he wrote that the "method of this work is literary montage". I have nothing to say ,only to show."

And Theodor W. Adorno's description of the *Passagenwerk* could just as well be applied to the essential features of Warburg's *Mnemosyne Atlas*:

..(Benjamin) deliberately excluded all interpretation and wanted the actually existing conditions to be foregrounded through the shocks that the montage of the materials would inevitably generate in the reader.. To bring his antisubjectivism to the point of culmination, Benjamin envisaged that the work should only consist of accumulated quotations.

Again several terms stand out in this discussion that deserve our attention, with regard to both the accuracy of the description of (and the potential differences between) Benjamin's and Warburg's model and to the accuracy of their definition of the epistemes of collage/photomontage and the question whether these are in fact the epistemes of the structural organization of the

Atlas: first of all, the exclusions of interpretation in favour of actually existing conditions in the discursive construction of the textual memory. Second: the anticipation of shocks as an inescapable and intended result of the montage technique, presumably occurring most vividly in the interstices of discursive fields (such as the pictorial versus the photographic, the mass-cultural clutter versus the structural distillation of the avant-garde strategy, the artisanal versus the technically reproduced, the textual versus the painterly: to name but a few of the classical topoi and tropes of collage and montage aesthetics).

Benjam H.D. Buchloh, Gerhard Richter's Atlas: The Anomic Archive, in *Photography and Painting in the work of Gerhard Richter: Four Essays on the Atlas*, Museu d'Art Contemporani de Barcelona, 2000.





point de fuite 2, 81 X 54 cm, march 2007, acrylic on canvas





point de fuite 11, 81 X 54 cm, august 2007, acrylic on canvas

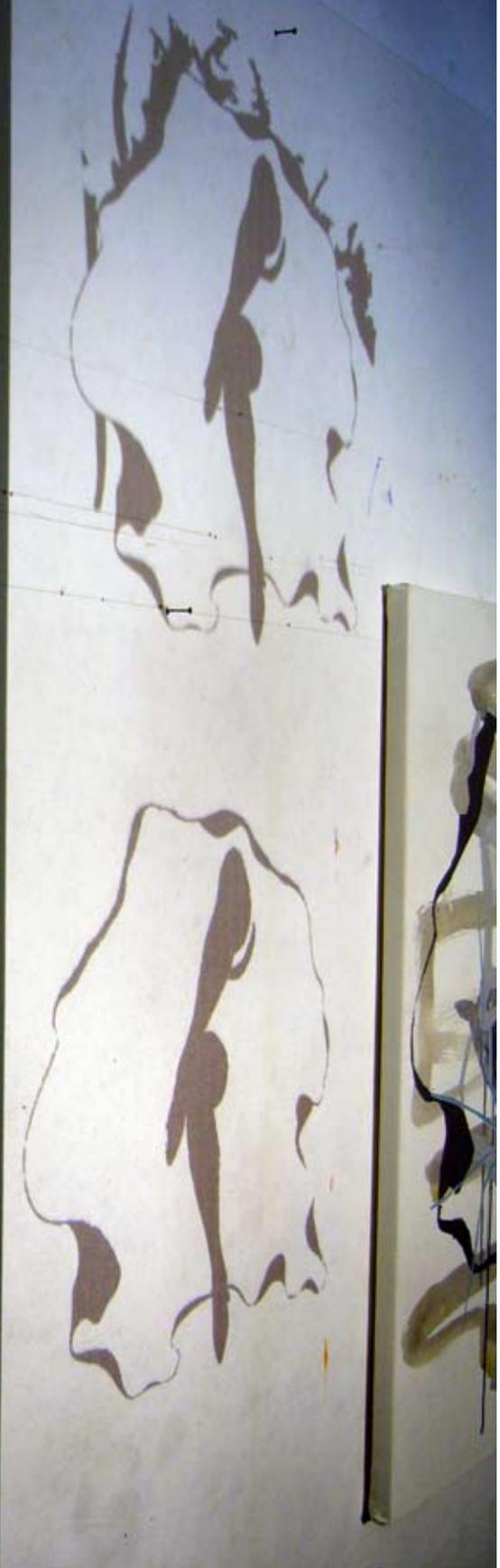




point de fuite 6, 81 X 54 cm, may 2007, acrylic on canvas

note 2 : movement, degeneration /  
debasement and sanctification of the  
image

The dual aspects of these two figures, in this context figured by Benjamin and Warburg, also impact upon what could be thought of as two other competing models of modernist 'formalism' (but not 'the' only models). Namely a Kantian/Nietzschean contrast between category and genealogy. These formulations; movement, degeneration / debasement and sanctification on the one hand and category and genealogy on the other offer ways of thinking about spatialisation of elements and the sense of how movement can be thought along the axes that these spatial dispositifs offer. These groupings also constitute a possibility of thinking through the formal aspects of what constitutes an 'archive' and how the reading of material within particular structures generates textualities that cross temporal axes. The 'Pathos-formal' in these terms can perhaps be thought of as a tracking of these temporal croisements. My nevermind project has been a modest attempt to structure something of the above pictorially. Where flatness and thickness/depth are deployed as competing cultural specificities of painting per se, as fields in which aspects of image are put to work (and made in a spirit of experimentation and observation rather than declamation). The subsequent series after Nevermind, prosopopoeia, and the current, and as yet untitled works, continue within this line of thought and making. What seems increasingly pertinent here is the relationship to painting, and, an idea of composition. Composition here is in need of rethinking (and especially within its context as a polemical position predominantly through the critique of Greenberg by Minimalism and mainly via Morris and Judd.). Composition warrants being transplanted from the composition versus non or auto composition opposition, an axis that drives up through categorical





point de fuite 10, 81 X 54 cm, july 2007, acrylic on canvas

reductive ideas of specificity. This is not to demonise this logic. The unfolding of protocols of making from Greenberg's ground zero, to the monochrome through minimalism to conceptual practice, moves through a dialectal structure but where the 'refuse' is constitutive ideas of composition and objections to this formulation cannot be opened up the dominant critiques of this dialectic; namely objecthood or gestalt forms (as being 'un-artistic' and as simply being models of communication).

This brings in to question many material and 'operative' terms that have migrated to an 'art-in-general' domain and have their feet firmly in practices (and which seem to me to be along an axis of painting / photo / film). Collage, décollage, montage seem to also give rise to an idea and a working of material which can be thought through as juxtaposition. Not the laying in of something onto a naturalistic temporal axis, as narrative, but within a convention of presentation where the relation of elements can be said to produce readings or 'narratives' rather than naturalistically map their unfolding.

Mick Finch





point de fuite 1, 81 X 54 cm, march 2007, acrylic on canvas

The Baudelairian allegory is a product of the flow of exchanges and reproductions in modern society and culture, which leads to and comes from a 'shock' experience, and it generates a work of art that presupposes and exhibits the exchangeability of the signifier and the commodity, and the turning of every sign into interpreter and reader of another sign. In the modern age, it is not the natural, external, physical world that is degrading, but rather that of internal experience. The shock, which is the modern subject's mode of encounter with his surrounding reality, and which entails a malfunctioning of everyday experience, consciousness and memory, is expressed in the image of the 'souvenir', which is the 'inanimate' object in which authentic experience has been inscribed and buried.

In Warburg, the degeneration of the image occurs over a continuous sequence of time, in contrast to the allegorical Benjaminian image, whose debasement and sanctification take place all the time and simultaneously. The connection between the sacral relation to the essence and the agency of the image exists, in Warburg's theory, on a vector that points to the encounter's declining intensity, which proceeds on a temporal axis, and which operates through an economy of using and exploiting; whereas in Benjamin's theory these aspects are inherently necessary qualities of every image. The exploitation and reproduction of the image in the allegorical mode is permanent evidence and an expression of its debasement and sanctification.

Adi Efal, Warburg's "Pathos Formula" in Psychoanalytic and Benjaminian contexts:  
[http://www.tau.ac.il/arts/projects/PUB/assaph-art/assaph5/artides\\_ass](http://www.tau.ac.il/arts/projects/PUB/assaph-art/assaph5/artides_ass)

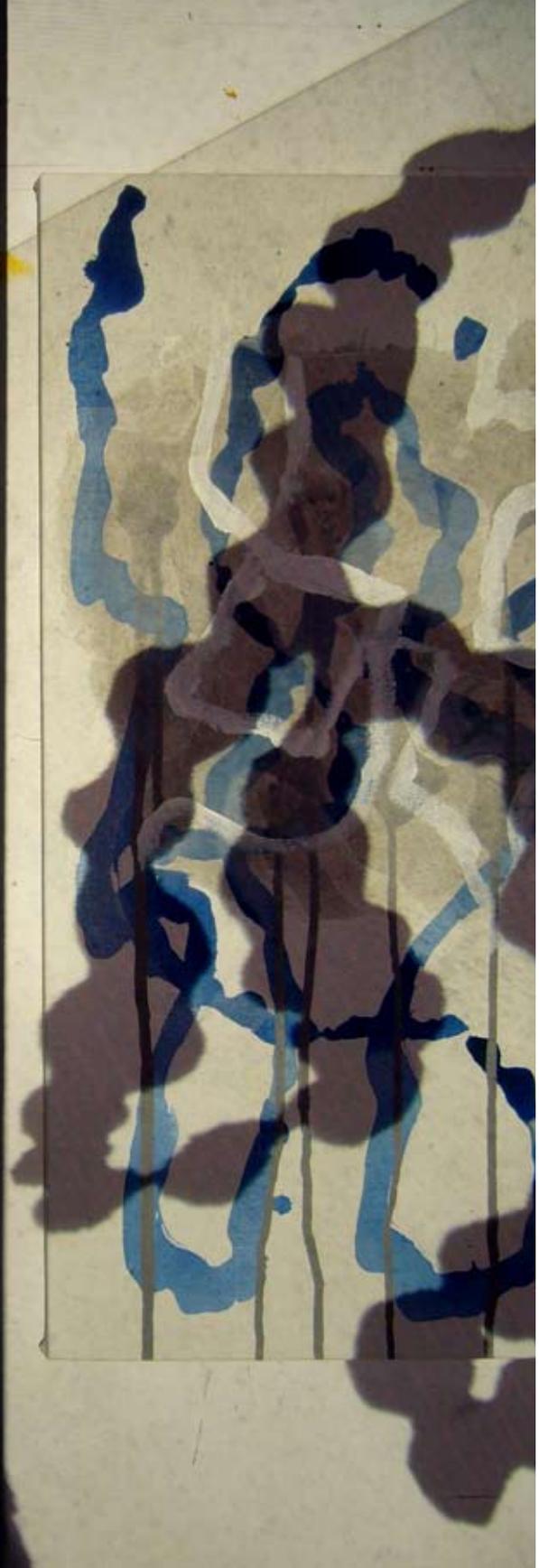




point de fuite 7, 81 X 54 cm, may 2007, acrylic on canvas

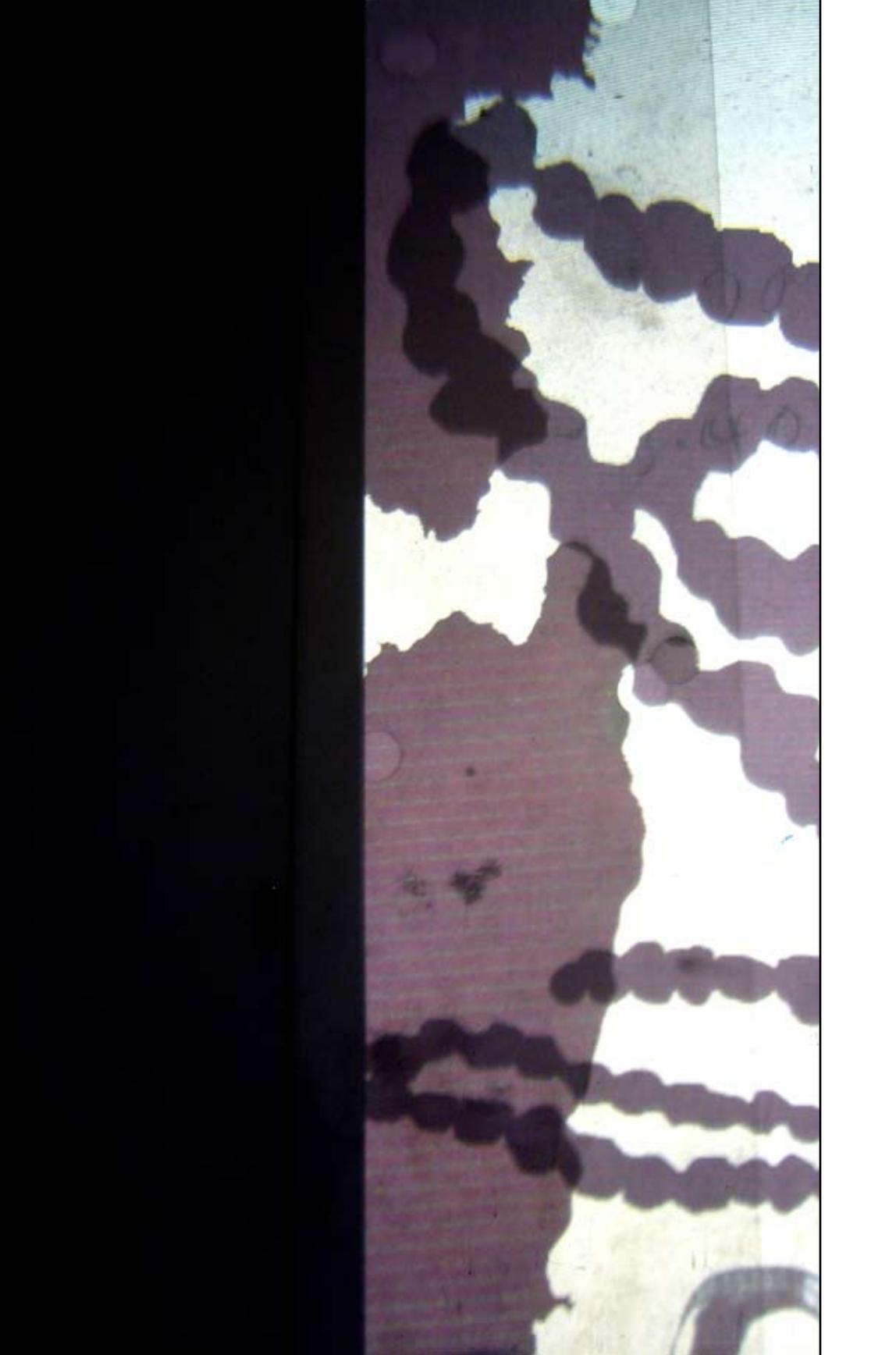
Ce n'est qu'ainsi que l'obscur expression kantienne de «finalité sans fin» revêt une signification concrète. Elle est, dans un moyen, cette puissance du geste qui l'interrompt dans son être-moyen même et ne peut l'exhiber, ni faire d'une res gesta, que par ce biais. De façon analogue, si l'on considère la parole comme le moyen de la communication, montrer une parole ne revient pas à disposer d'un plan plus élevé (un métalangage, lui même incommunicable à l'intérieur du premier niveau) à partir duquel faire de celle-ci un objet de communication, mais à l'exposer, hors de toute transcendance, dans sa propre médialité, dans son propre être-moyen - et c'est là, justement, la tâche la plus difficile. Le geste est en ce sens communication d'une communicabilité.

Giorgio Agamben, *Moyen sans fins: Notes sur le geste.*





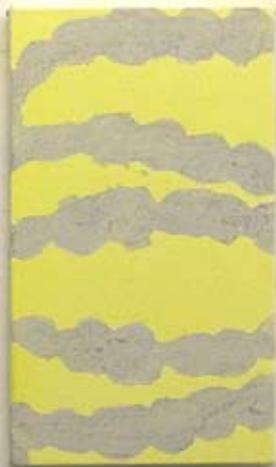
point de fuite 5, 81 X 54 cm, april 2007, acrylic on canvas



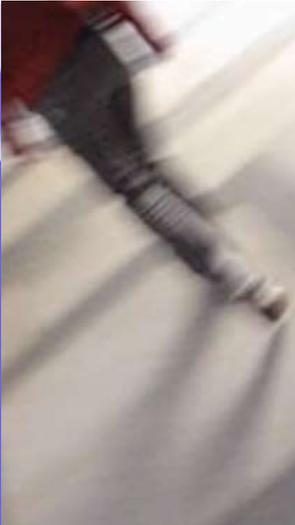
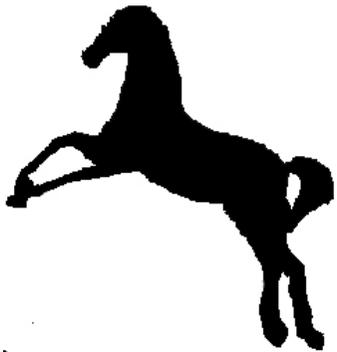
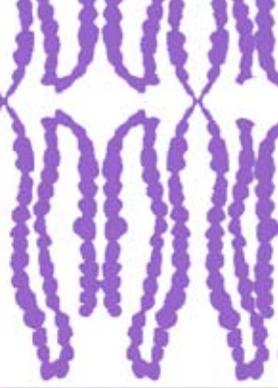


point de fuite 4, 81 X 54 cm, april 2007, acrylic on canvas

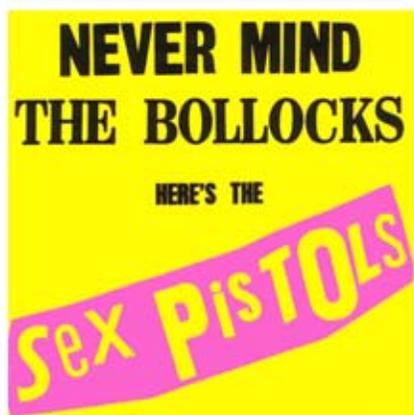
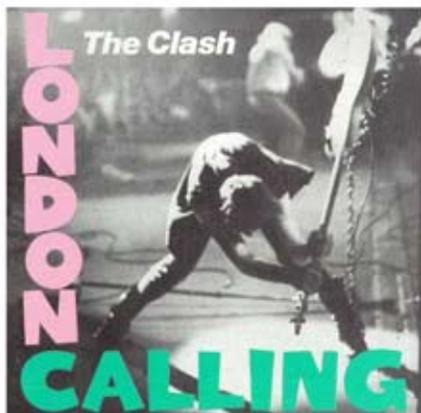
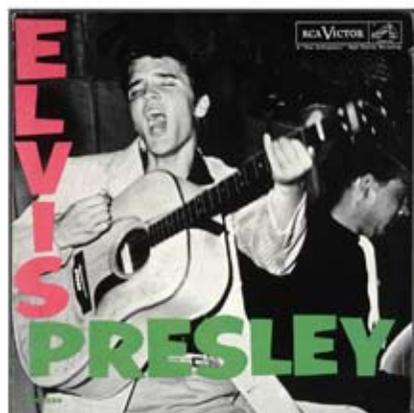












NEVER MIND



NEVER  
MIND

# Mick Finch

## solo exhibitions (selected)

- 2007 'Trisquare – Closer Than You Think, peintures 1996-98', LAS galerie, Paris, France
- 2006 'Prosopopeia', Gallery 33, Berlin, Germany, October 2006.
- 2005 'Nevermind', Galerie Pitch, Paris, France, November, 2005
- 2005 'Sublimey 1', Galerie Pitch, Paris, France, January, 2005
- 2004 Mick Finch & Olivier Gourvil, Amilly, Centre, France.
- 2002 'Camouflage' (with Guillaume Paris), Gallery éof, Paris.
- 2001 Courant d'air, exposition relais, la vitrine Paulin, Solre-le-château.
- 2000 Tableaux: 1998 - 2000, Gallery éof,, Paris, France.
- 1998 'plus près que vous ne le croyiez', Gallery Art & Patrimoine, Paris, France
- 1998 'Closer Than You Think 2', Le Carré, Lille, France.
- 1998 'Closer Than You Think', Purdy Hicks Gallery, London.
- 1995 David Holmes Contemporary Art, Peterboro', U.K.
- 1994 'N17', Purdy Hicks Gallery, London

## group exhibitions (selected)

- 2007 Las galerie @ se0ne, London, Mauren Brodbeck, Philippe Fabian, Mick Finch, Regis Rizzo, Claude Temin Vergez
- 2007 Tease Art Fair Cologne with Gallery 33
- 2007 'Doubleuse', The Nunnery, London. With Pavel Büchler, Moyra Derby, Mick Finch, Jane Harris, Gerard Hemsworth, Louise Hopkins, Richard Kirwan, Sadie Murdoch, Katherine McKee, Ben Ravenscroft, Caragh Thuring, Amikam Toren & John Wilkins.
- 2006 'Mickey dans tous ses états', Artcurial, Paris.
- 2006 'Abstract Mode', Fosterart, London, with Olivier Gourvil, Jane Harris, Richard Kirwan, Monique Prieto, Danny Rolph, Gary Simmonds, Daniel Sturgis, Claude Temin-Vergez.
- 2006 'Trendmarks', galerie Suty, Coye-la-Forêt, France
- 2005 'Mythomania', The Metropole, Folkestone, England and Le Lieu d'Art & Action Contemporaine, Dunkerque,
- 2004 'Dessins', Galerie Pitch, Paris, France.
- 2003 'L'art dans ses passages/ Ce que porte la peinture', Galerie Pitch, Paris.
- 2001 'Appellation d'origine non contrôlée', Maison de la culture d'Amiens / Espace culturel, Beauvais.
- 2000 'Le pays où le ciel est toujours bleu', 20 rue des Curés, Orleans, France.
- 2000 'The Wreck of Hope', curated by the Friedrich Society, The Nunnery Gallery, London.
- 1999 'Du côté du tableau II, with Bonnefoi, Joubert, Pinceman, Prulhiere and Richard. Galerie le Carré,
- 1998 'Tech', Gallerie é.o.f., Paris & Jason & Rhodes Gallery, London

## exhibition texts & reviews (selected)

- 2005 Tristan Trémeau, 'Le Tact du Tableau', Art 21, N° 3.
- 2005 Tristan Trémeau, 'Soudain, les fantômes théologiques de l'image vinrent à ma rencontre', L'Art Même, 2e trimestre, 2005.
- 2004 'Stations' by Stéphane Doré, Mick Finch et Olivier Gourvil, Amilly, Centre, exhibition catalogue.
- 2001 Review of the exhibition 'Appellation d'origine non contrôlée' by Tristan Trémeau, Artpress 274, December, 2001
- 2001 'Le Crisscross pop art / supports-surfaces croiser les faire' by Tristan Trémeau, Ligeia, Special edition, 'Nouvelles abstractions'.
- 2001 Review of the exhibition 'Courant d'air'; 'L'art sans territoire fixe' by Amandine Delcourt, DDO n°44.
- 2000 Review of the exhibition 'Le pays où le ciel est toujours bleu', 'Trans/formes', France Culture,
- 2000 Review of the 'Wreck of Hope' by Michael Wilson in Art Monthly, May 2000.
- 1998 Review of 'plus près que vous ne le croyiez', by Tristan Trémeau in Artpress, December edition.
- 1998 'In the Image of Painting / A l'Image de la Peinture' catalogue text by Philip Armstrong, for the exhibition 'plus près que vous ne le croyiez', Art & Patrimoine Paris, France.
- 1998 'Peinture Critique', catalogue text by Tristan Trémeau for the exhibition 'closer than you think 2', Le Carré, Lille, France.

- 1998 'Du Pré-texte à L'Oeuvre', article by Tristan Trémeau, DDO, N° 32, France.  
 1998 'Artist Transmanche', interview with Tristan Trémeau in DDO, N°32, France.  
 1997 'Push' reviewed by Christophe Domino for Accrochage, Frequence Protestante, France.  
 1996 'Constable on Opium' catalogue text Friedhelm Hütte, Contemporary Art at Deutsche Bank, The Deutsche Bank collection catalogue.  
 1994 'L'Ame du Fonds', catalogue text by Enrique Juncosa, F.R.A.C. d'Ile de France.  
 1994 'N17', catalogue text by John Milne and Mick Finch, Purdy Hicks, London  
 1993 La Collection Colas, catalogue monograph by Fabrice Hergott, Colas, Paris.  
 1992 'Le Sens Figuré', monograph by Bernard Goy, F.R.A.C. d'Ile de France, Paris.  
 1992 Preview by Alistair Hicks. Antique and New Art, Summer edition.  
 1992 Interview with Dominique Hoff, Bonjour Magazine, Institut Francais de Londre.  
 1991 'City and Dogs', article by Enrique Juncosa, Balcon N°38.  
 1990 'Sodium Nights', catalogue text by James Maw, Pomeroy Purdy London.

### published texts by mick finch (selected)

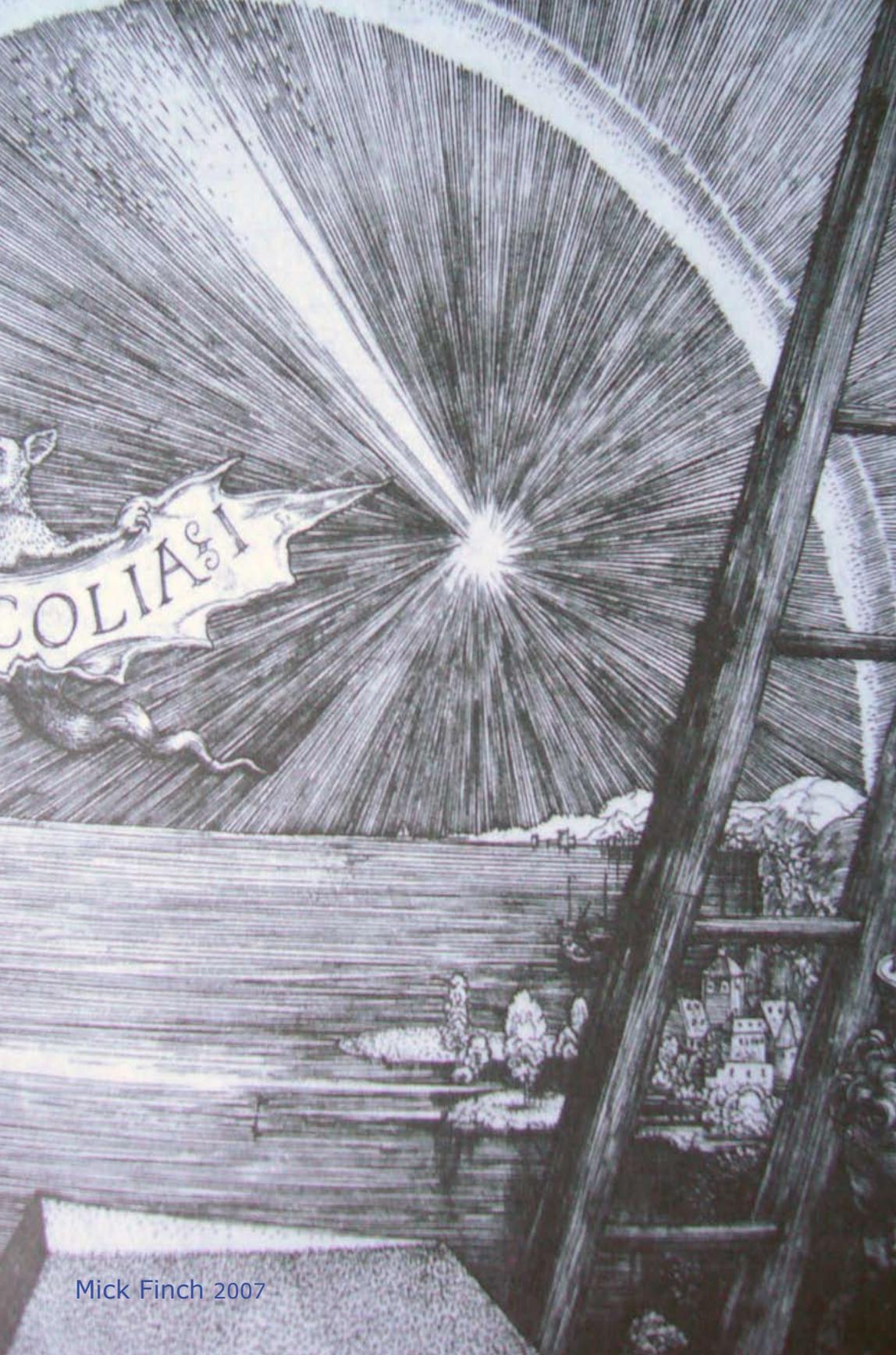
- 2007 Article, 'Insidious' by Guillaume Paris & Mick Finch with Cécile Dazord, for the internet journal /seconds.  
 2005 Review of Michel Paysant's 'Inventari(a)', Musée des Beaux-arts, Mulhouse, France, Contemporary Magazine.  
 2005 Review of Dominique Figarella's expo, Le Quartier, Quimper, France, Contemporary Magazine.  
 2004 Review of '24H Foucault' by Thomas Hirschhorn, Paris, Contemporary Magazine (66)  
 2004 Review of a solo exhibition of Edouard Pруhlière's work, Paris, Contemporary Magazine (65)  
 2004 Review of a solo exhibition of Stephen Maas' work, Paris, Contemporary Magazine (60)  
 2004 Review of a solo exhibition of Olivier Gourvil's painting, Marseilles, Contemporary Magazine (59)  
 2004 Article, 'Night Shift', for a special edition on the 'situation of painting', Contemporary Magazine (58)  
 2004 Review of a solo exhibition of Pascal Pinaud's painting, galerie Nathalie Obadia, Paris, Contemporary Magazine  
 2003 Review of a solo exhibition of Guillaume Paris' work, galerie Nelson, Paris, Contemporary Magazine (57).  
 2003 Review of the Bernard Frize retrospective at the musée d'art moderne, Paris. Contemporary Magazine (56).  
 2001 'Peinture: Trois Regards, Contemporary Visual Art Magazine (33).  
 2000 'Daniel Buren', Contemporary Visual Art Magazine (281).  
 1999 Review of 'La peinture après l'abstraction' (MAM, Paris) and 'Tableaux: La peinture n'est pas un genre' The Burlington Magazine,  
 2000 'Die Marquis Von O: A painting by Frank Stella?' text for the Bonnington Gallery, Nottingham & Trent University,  
 1998 'Prime Cuts', catalogue essay for an exhibition of Nicky Hoberman's paintings, Entwistle Gallery London.  
 1998 'Supports/Surfaces', Contemporary Visual Art Magazine (20).  
 1998 'Notes on Tech', catalogue essay for 'Tech', Jason & Rhodes, London and Galerie é. of, Paris.  
 1998 'Camping Out : the work of Guillaume Paris & Malachi Farrell', Contemporary Visual Art Magazine  
 1998 'New Technology, New Painting?', Contemporary Visual Art Magazine (17),  
 1997 'Painting As Vigilance', Contemporary Visual Art Magazine (15).  
 1997 'Life /Live', Contemporary Visual Arts Magazine (14), Spring 1997.  
 1995 'Keeping the Dialect of the Tribe Alive; English Sculpture at the Jeu de Paume', Contemporary Art Magazine

### residences

- 2008 Abbey Fellowship in Painting, The British School in Rome, April, May & June.  
 2005 Terra Foundation for American Art Fellowship, Musée d'Art Americain Giverny.  
 2001 Ohio State University, Columbus, Ohio, USA.

### awards

- 2003 Pollock-Krasner Foundation Grant  
 1985 The Unilever Award  
 1985 The Burston Award  
 1982 The Milner Kite Award





gallery 33, Berlin /  
the pinson press 2007

