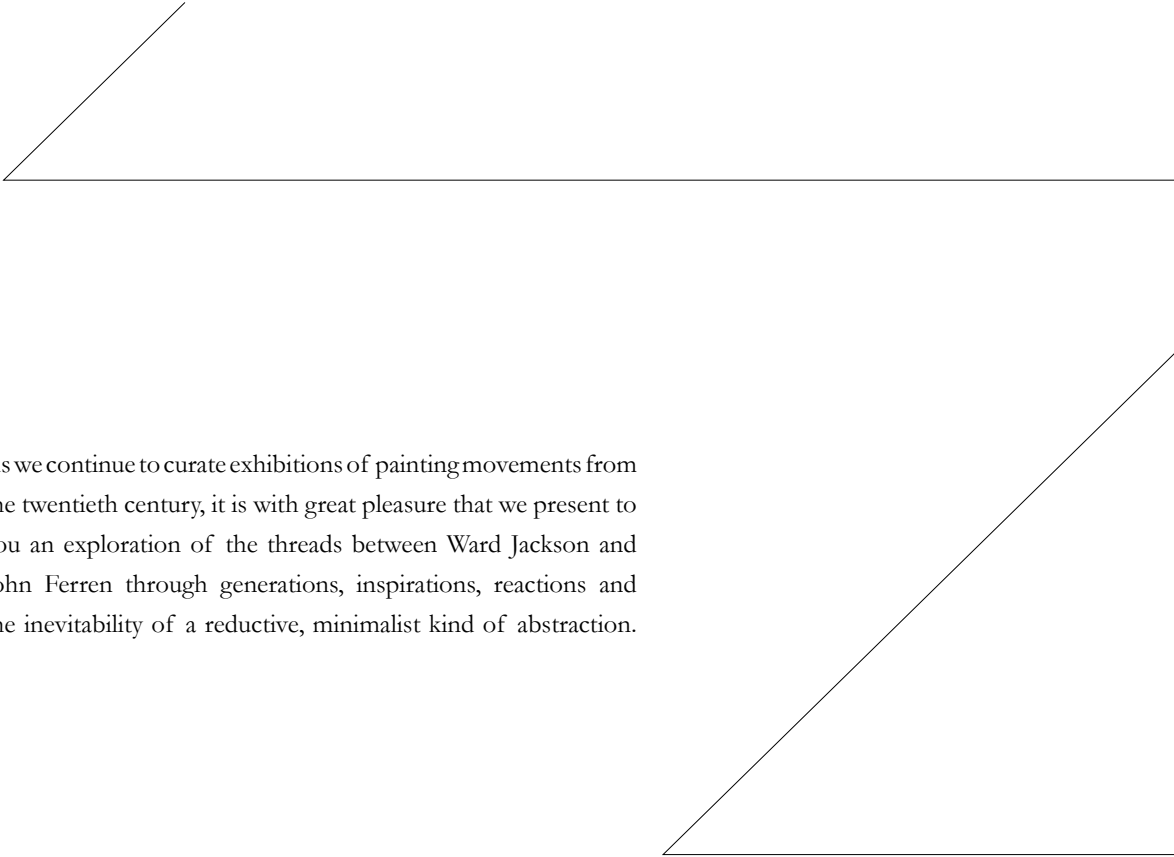


The background is an abstract composition of three main color fields: a large blue area on the left, a vertical red stripe in the center, and a large yellow area on the right. The boundaries between these colors are defined by sharp, diagonal lines that create a sense of depth and geometric structure.

WARD JACKSON
JOHN FERREN



As we continue to curate exhibitions of painting movements from the twentieth century, it is with great pleasure that we present to you an exploration of the threads between Ward Jackson and John Ferren through generations, inspirations, reactions and the inevitability of a reductive, minimalist kind of abstraction.

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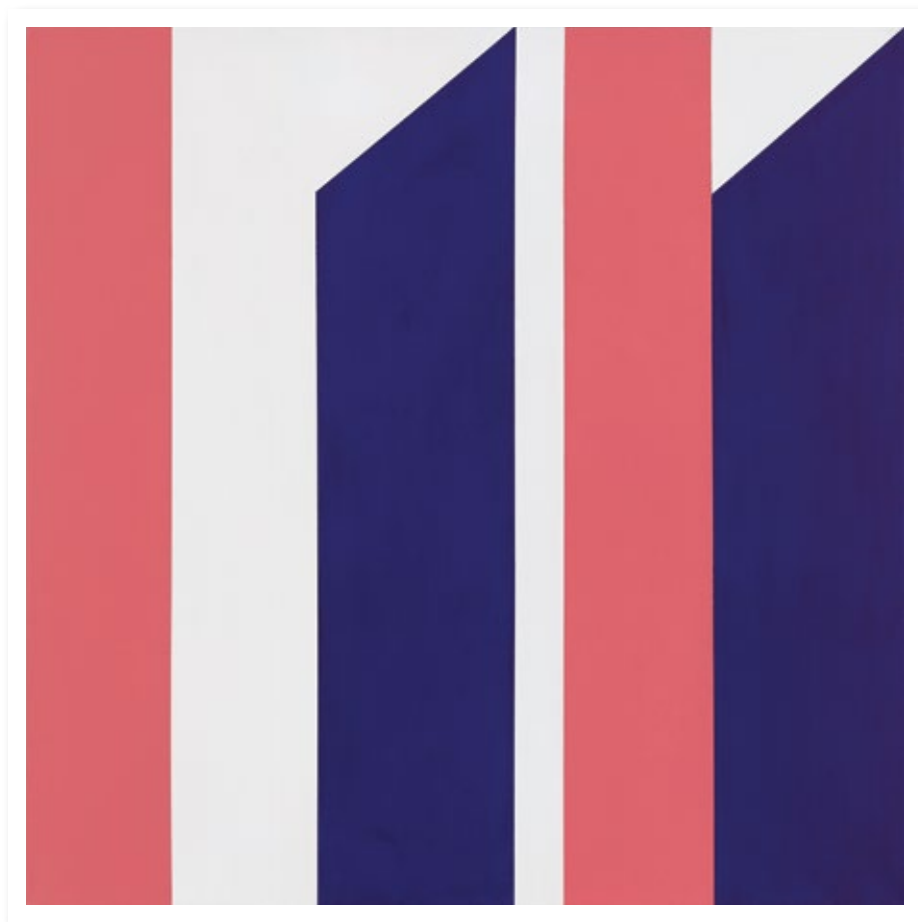
WARD JACKSON



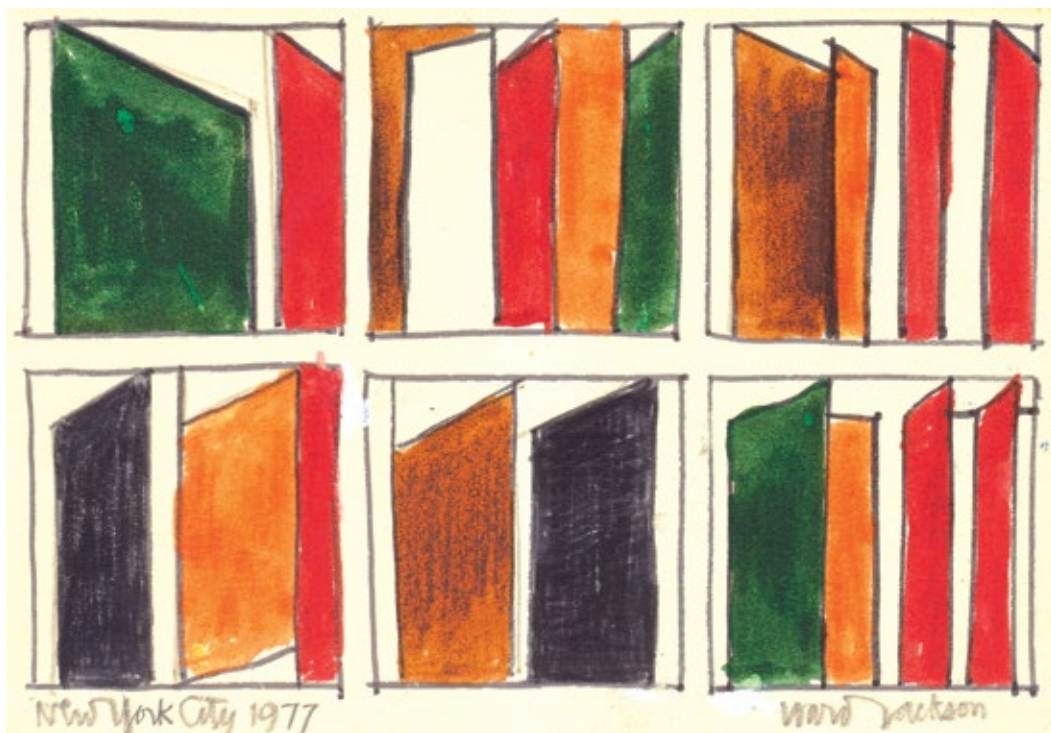
WARD JACKSON
CHORDS II, 1990
ACRYLIC/CANVAS
34 X 34 INCHES
FG© 137970



WARD JACKSON | *CHORDS 2*, 1972-76
ACRYLIC/CANVAS | 36 X 36 INCHES | FG© 137349



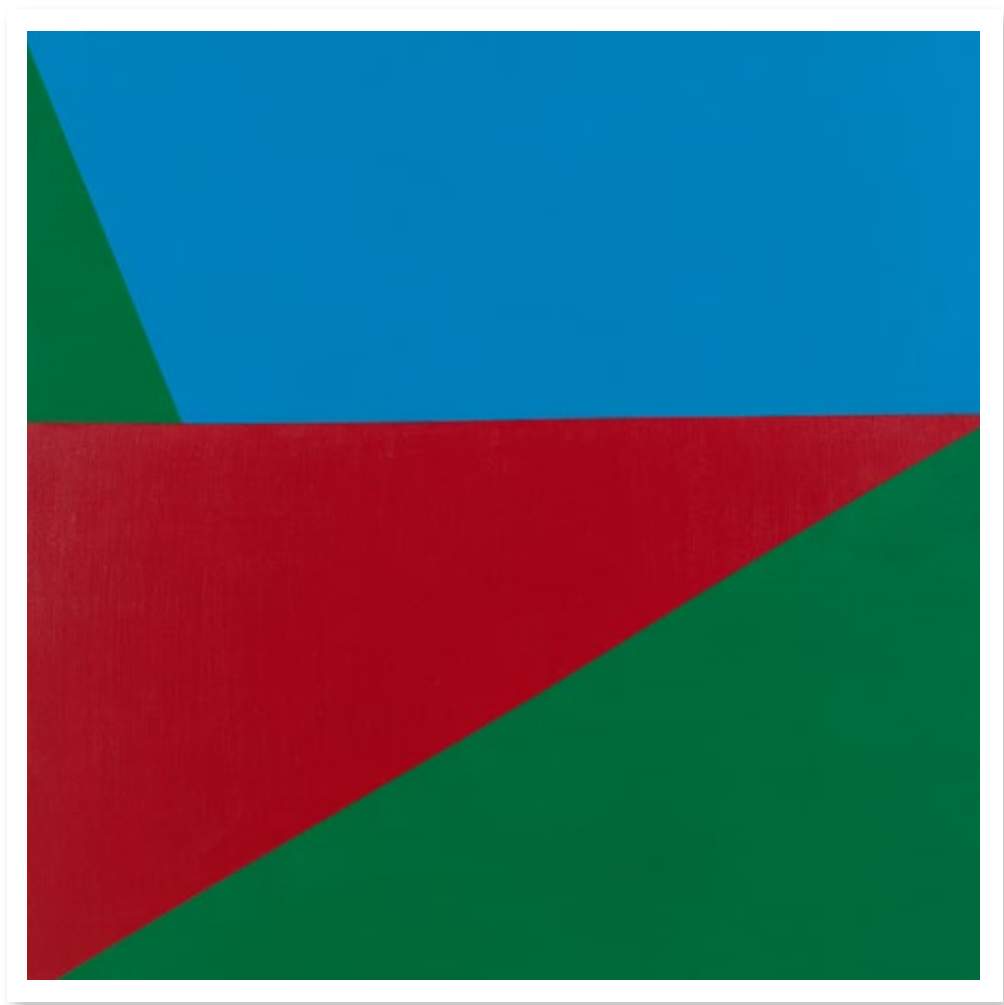
WARD JACKSON | *CHORDS, MANHATTAN*, 1972-76
ACRYLIC/CANVAS | 36 X 36 INCHES | FG© 137348



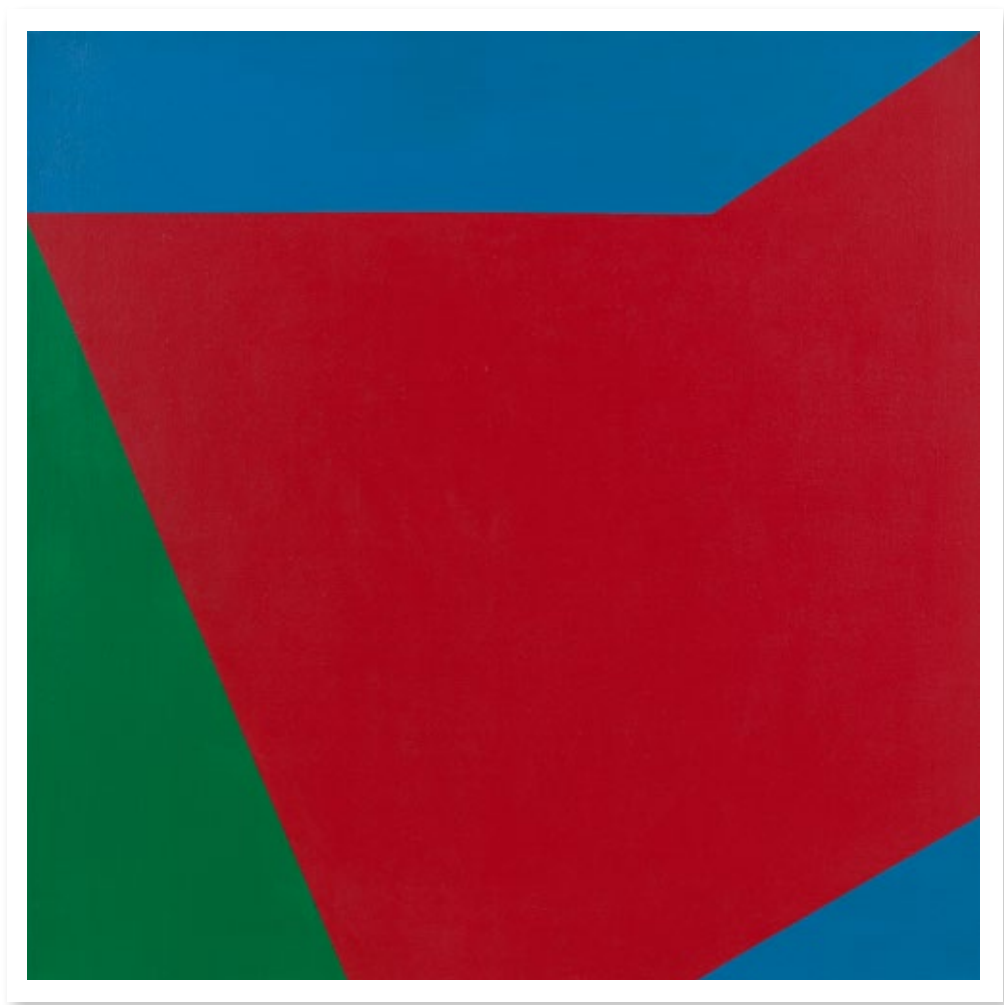
WARD JACKSON | NEW YORK CITY (TOTEM II), 1977
GRAPHITE ON PAPER | 4 X 6 INCHES | FG© 137363



WARD JACKSON | *UNTITLED (OXIDE)*, 1977-79
ACRYLIC/CANVAS | 36 X 36 INCHES | FG© 137354



WARD JACKSON | *PIEDMONT II*, 1970-74
ACRYLIC/CANVAS | 36 X 36 INCHES | FG© 137342



WARD JACKSON | *PIEDMONT II*, 1970-74
ACRYLIC/CANVAS | 36 X 36 INCHES | FG© 137343

1960's

B&W DIAMONDS

In the early 1960's innovative American artists began to draw away from the gestural style of painting associated with the 1950's Abstract Expressionists. Some, known as the Pop artists, went in the direction of a critique of popular culture. Some flooded canvasses with color. They became known as the Color Field painters. Another group of artists took their explorations in a different direction, honing content to the bare essentials of art, structure, form, surface, material, and support, and came to be known as the Minimalists. Ward Jackson was among this latter group who pared art to its core, finding resonance in the reductive. The pioneers of this new reductive style were first exhibited in New York City in April 1964 at Kaymar Gallery, in the exhibition "Eleven Artists", organized by Dan Flavin, which brought together for the first time, artists identified with Minimalism; Ward Jackson, Donald Judd, Sol Lewitt, Robert Ryman, Frank Stella, Jo Baer and Dan Flavin. Brian O'Doherty, art critic for The New York Times, dubbed them "The Avant-Garde Deadpans" and cited it as "one of the most provocative shows in town".

Ward Jackson's seminal Black and White diamond compositions created between 1961 and 1966 packed an extraordinarily communicative energy into a tightly constrained format. These works constituted Ward Jackson's first mature series of paintings, were exhibited and collected widely, and remain among his best known works. Their internal symmetries and tightly focused logic echoed his lifelong interest in meditation, and they marked the beginning of a style of painting that he would pursue for the rest of his life. In discussing these works

Ward Jackson wrote, "The diamond shape (or square on end) has the meditative power of a mandala and expands in a way that an ordinary square does not, since the measurement of the diameter across the center is wider than any of the outer or peripheral edges. Most of the diamond paintings have a vertical emphasis or rising energy expressing an outer as well as inner architecture, transmitting transcendental feeling through pure plastic elements. I have attempted to embody in my work an inner order that could express my most concentrated ideas."

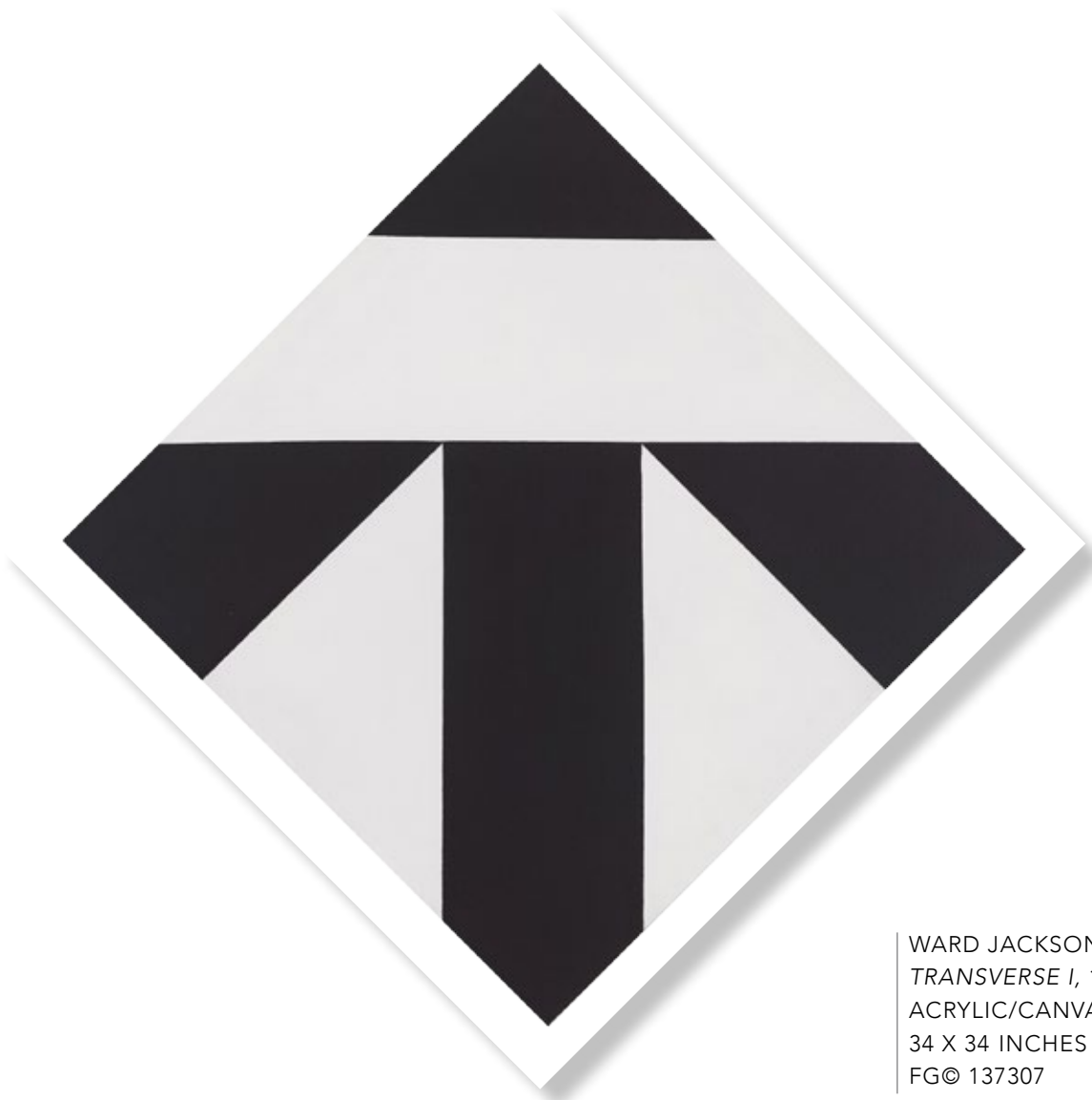
The use of the diamond format with its powerful enclosing diagonals, had been pioneered by the early founders of non-objective abstraction Piet Mondrian and Theo Van Doesberg.

***"The reduction of form and color
brushed away superficial meanings
to clear the way for more eternal truths."***

The limitation of palette to black and white and reductive form had also been explored early in the 20th Century by the Russian constructivist Kazimir Malevich. In harkening back to these masters, Jackson found a way

to recover and expand upon a crisply graphic approach to painting that could best express his intellectual interests in the crystallization of experience and the expressive potential of a spiritual simplicity. Among his peers in this quest for a renewed clarity were Ad Reinhardt, Carmen Herrera, and Ellsworth Kelly, who similarly rejected the gestural mode of painting to find deeper meaning in carefully crafted hard-edged compositions. In the words of art historian and critic Eleanor Heartney, writing about Ward Jackson's Black and White Diamonds; "The reduction of form and color brushed away superficial meanings to clear the way for more eternal truths."

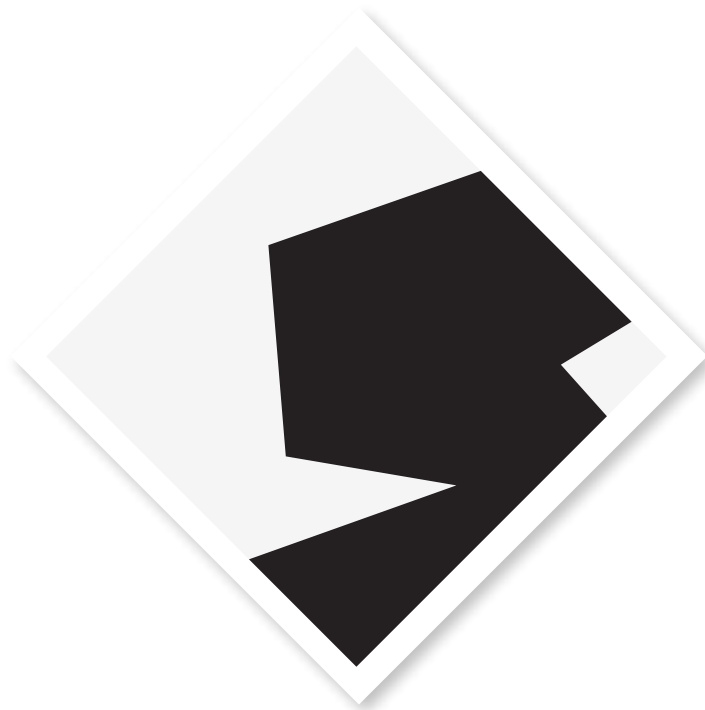
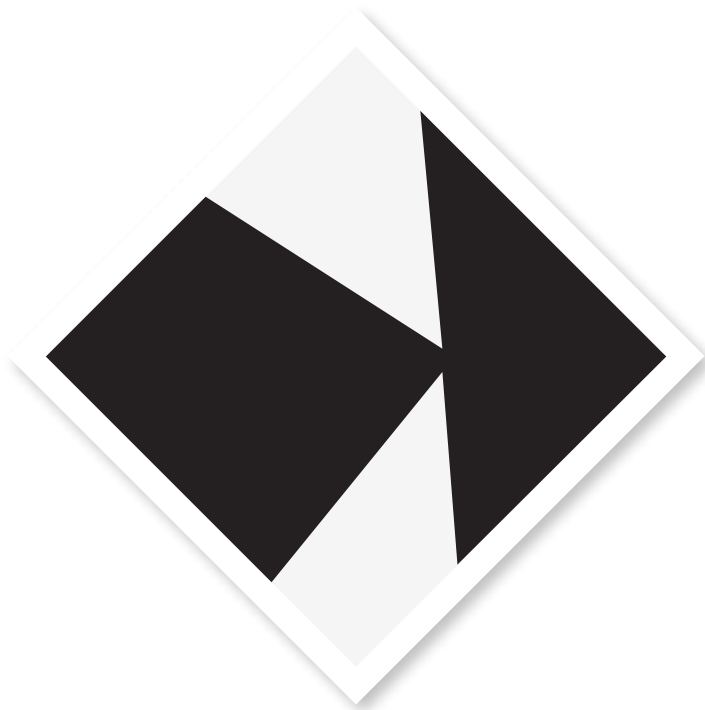
— Julian Jackson & Rene Lynch | November 2016



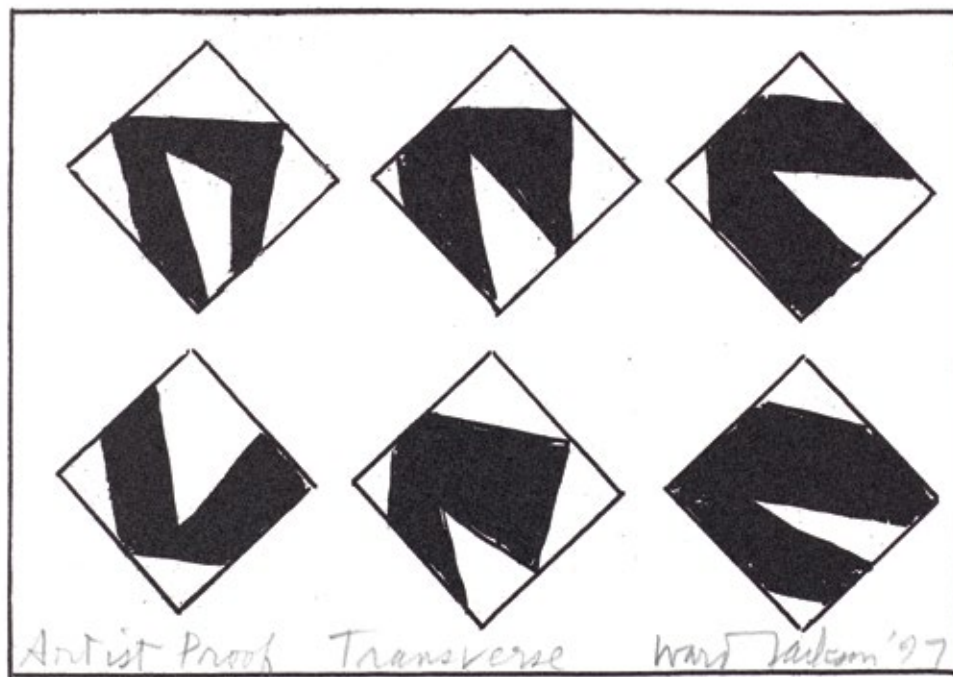
WARD JACKSON
TRANSVERSE I, 1963-64
ACRYLIC/CANVAS
34 X 34 INCHES
FG© 137307



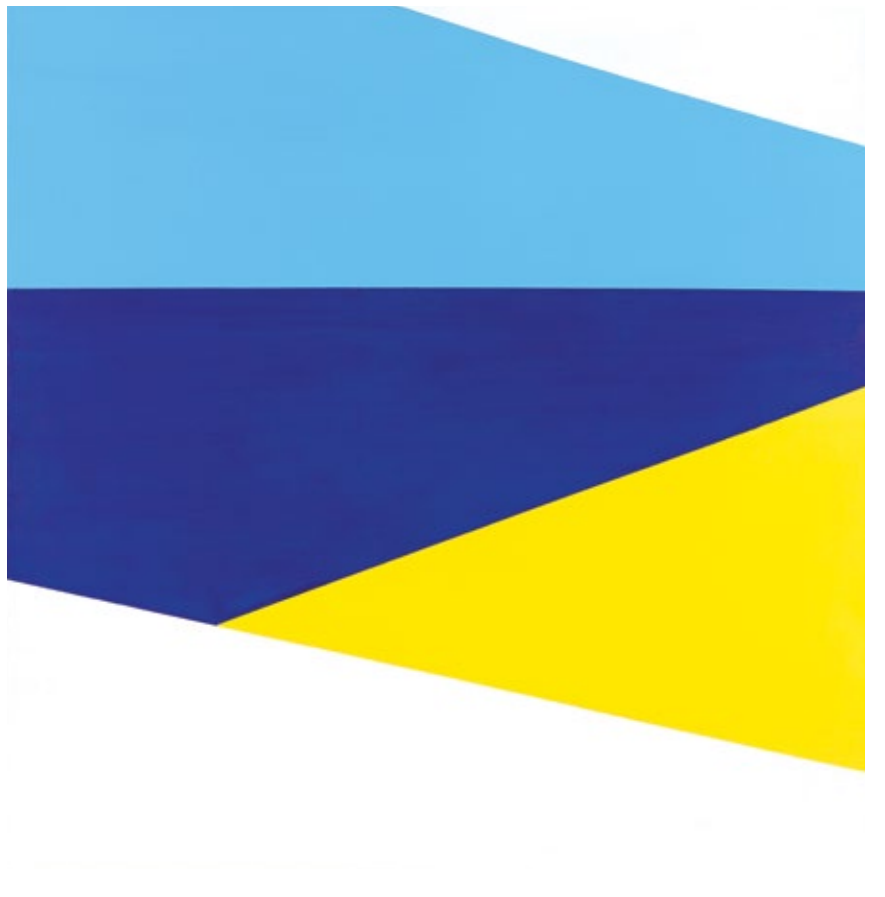
WARD JACKSON
UNTITLED 3, 1966
ACRYLIC/CANVAS
34 X 34 INCHES
FG© 137320



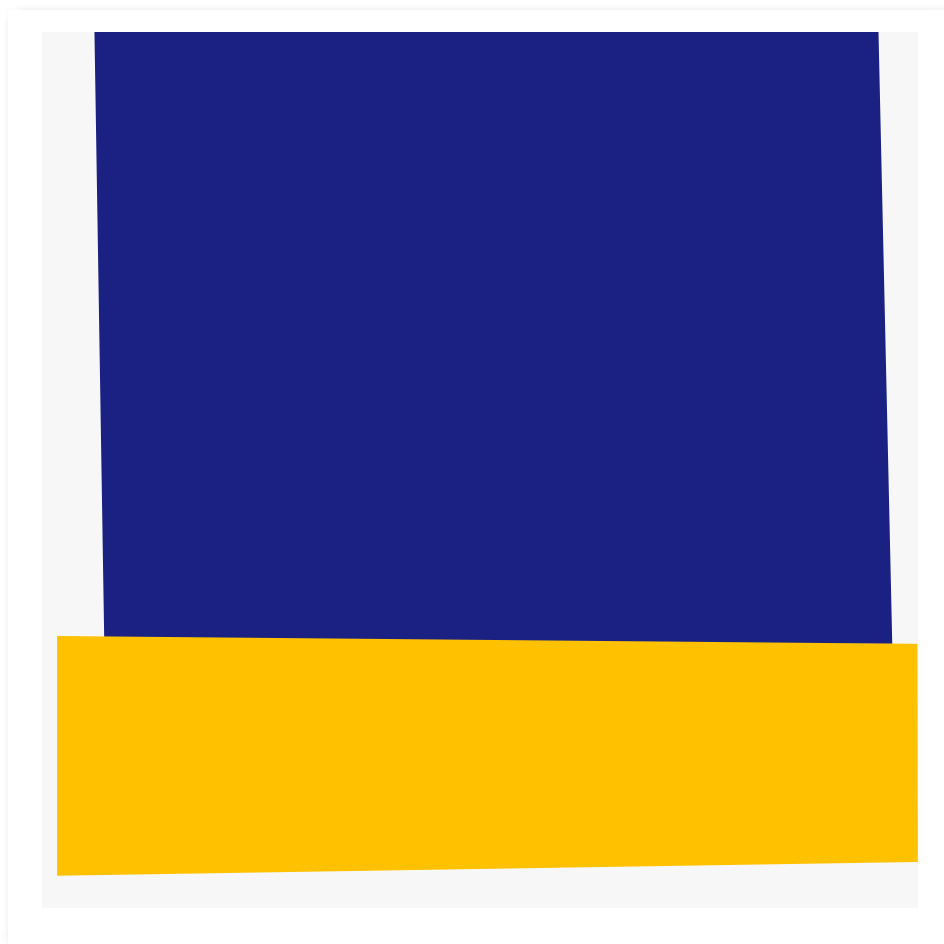
WARD JACKSON | *UNTITLED 1, 2, 1966*
ACRYLIC/CANVAS | 17 x 17 INCHES | FG© 137318/19



WARD JACKSON | TRANSVERSE, 1997
LITHOGRAPH | 4 X 6 INCHES | FG© 137370



WARD JACKSON | *NAGS HEAD*, 1972-73
ACRYLIC/CANVAS | 36 X 36 INCHES | FG© 137339



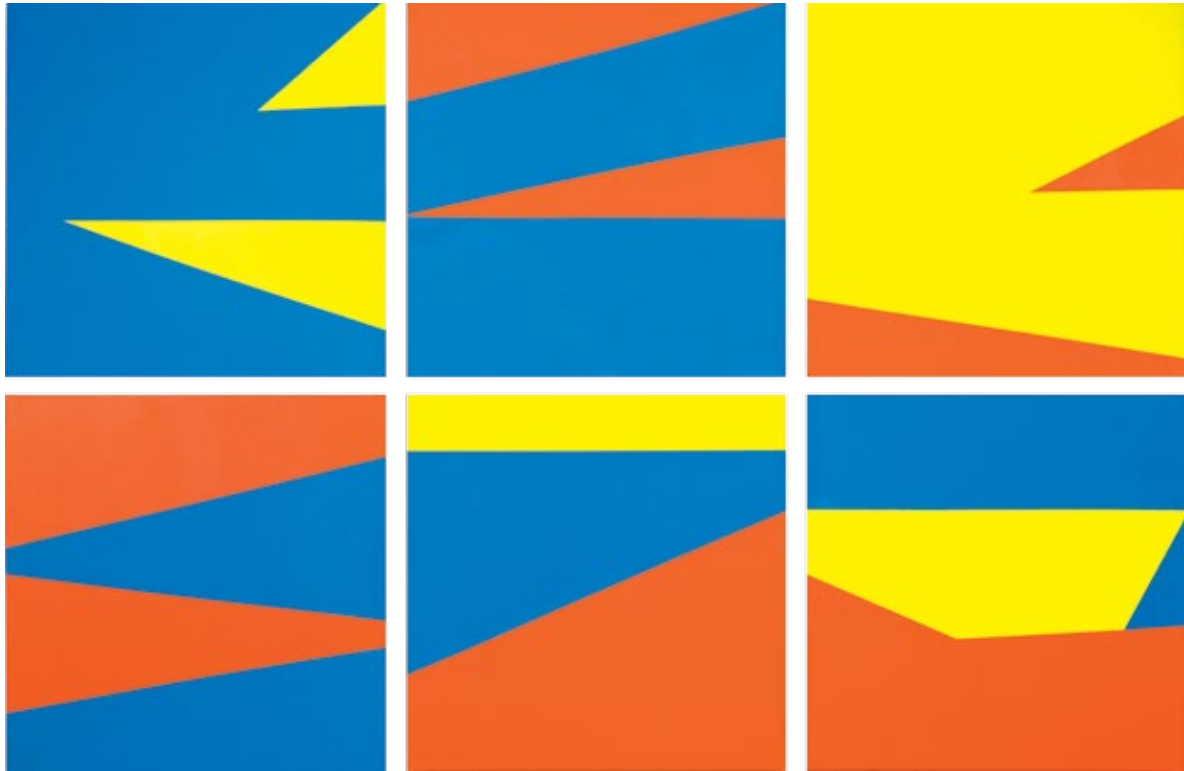
WARD JACKSON | *HOMAGE TO VERMEER*, 1975
ACRYLIC/CANVAS | 36 X 36 INCHES | FG© 137350



WARD JACKSON | *RUHR*, 1974-77
ACRYLIC/CANVAS | 36 X 36 INCHES | FG© 137352



WARD JACKSON | *CHESAPEAKE II*, 1973
ACRYLIC/CANVAS | 36 X 36 INCHES | 137341

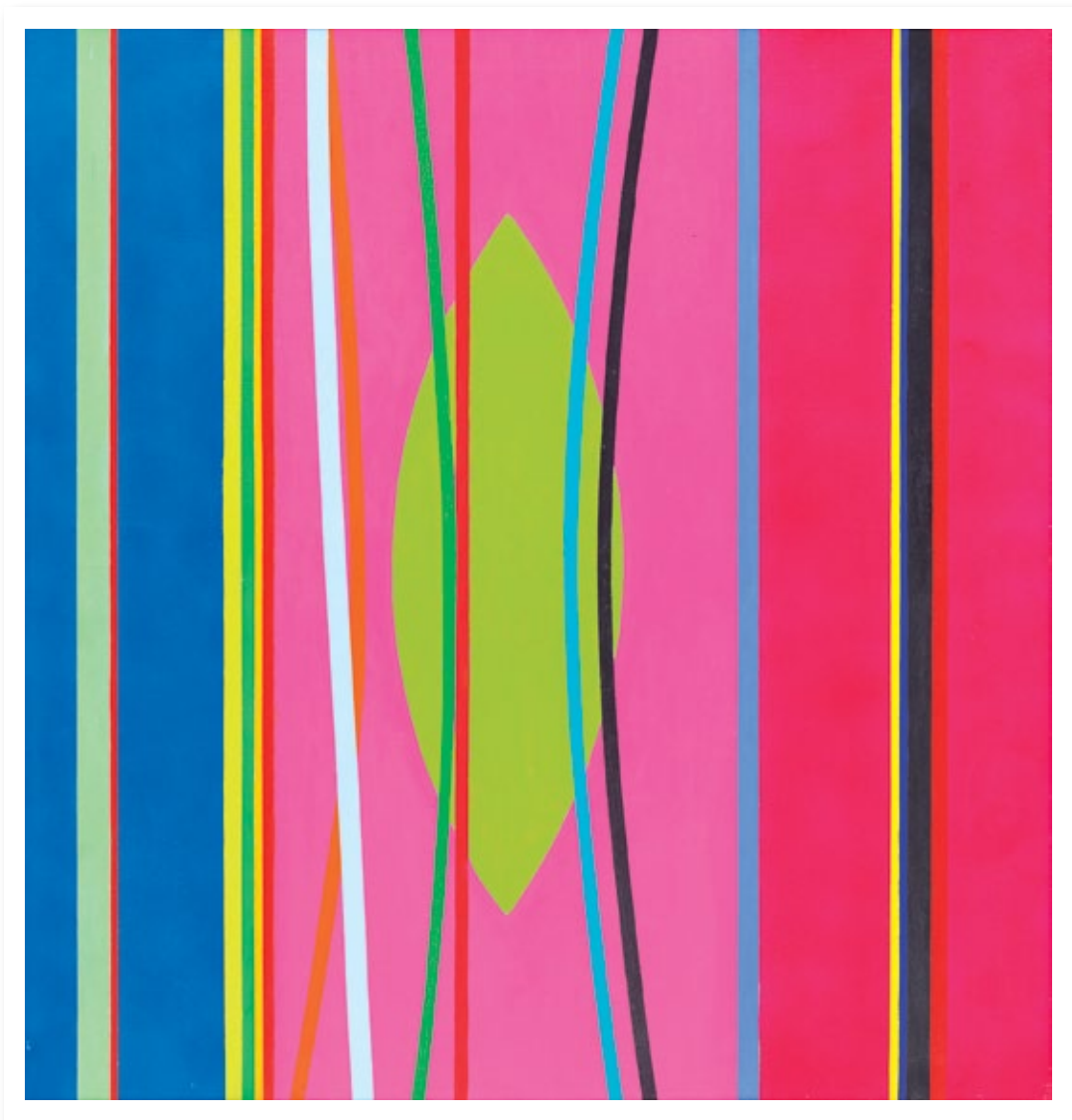


WARD JACKSON | *VIRGINIA (HEXAPTYCH)*, 1975-76
ACRYLIC/CANVAS | 72 X 108 INCHES | FG© 137337

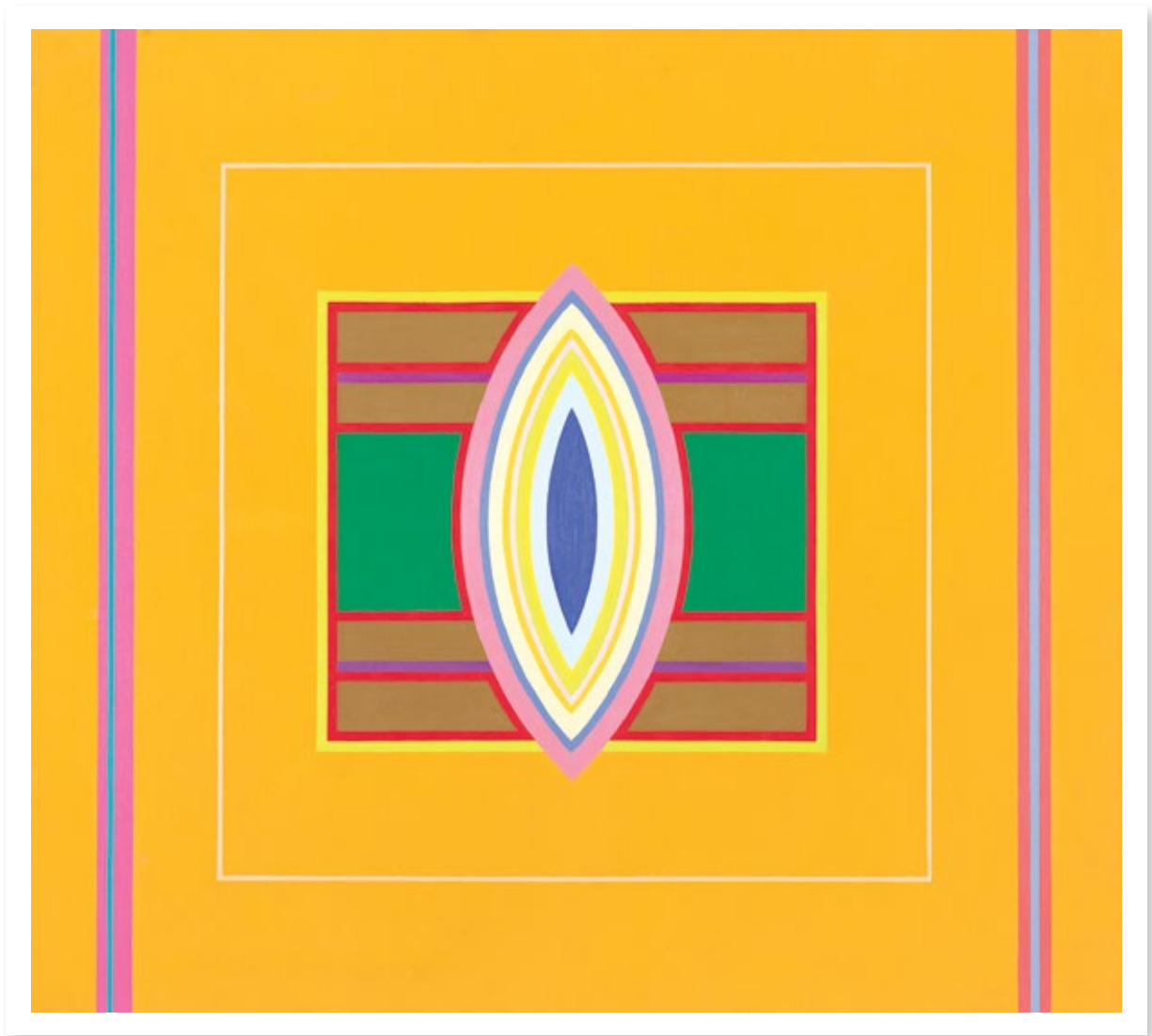


WARD JACKSON | *VOLUME II*, 1973
ACRYLIC/CANVAS | 36 X 36 INCHES | FG© 137346

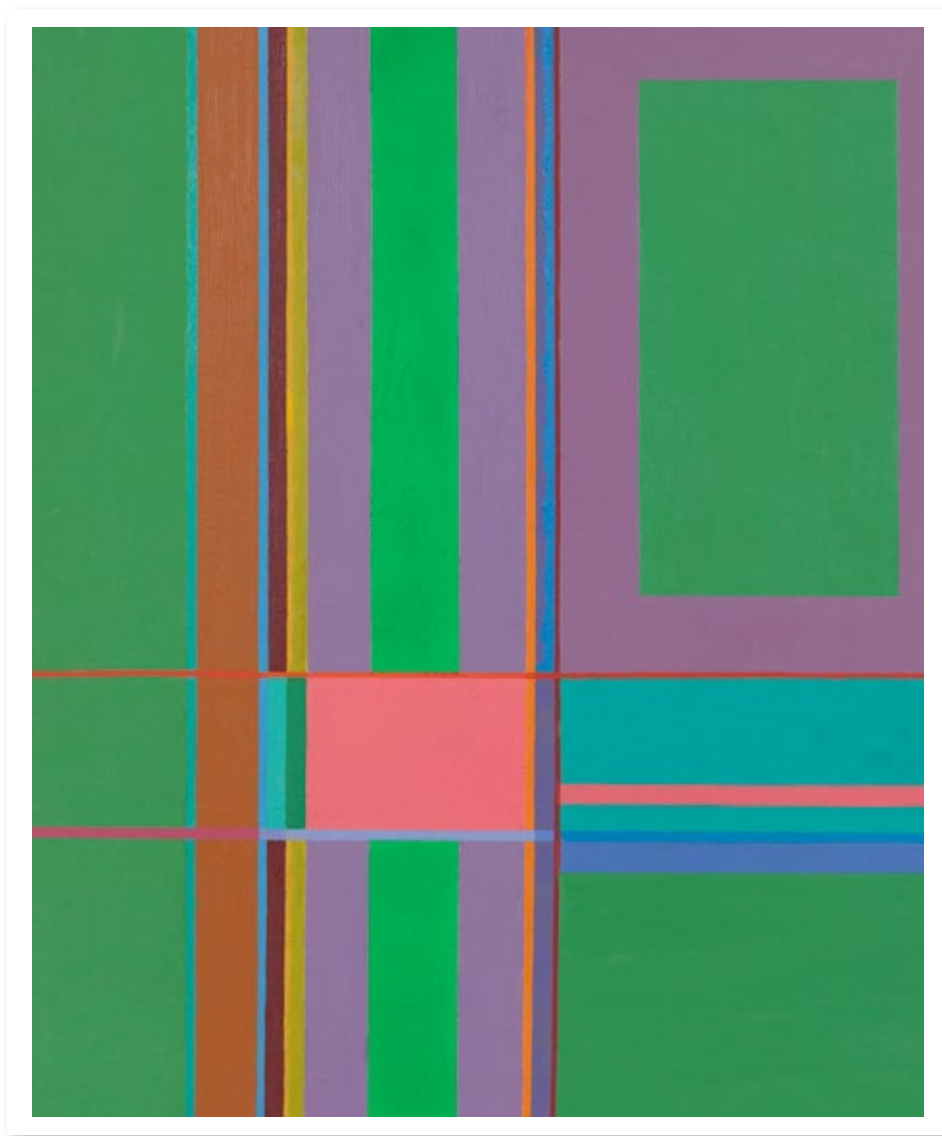
JOHN FERREN



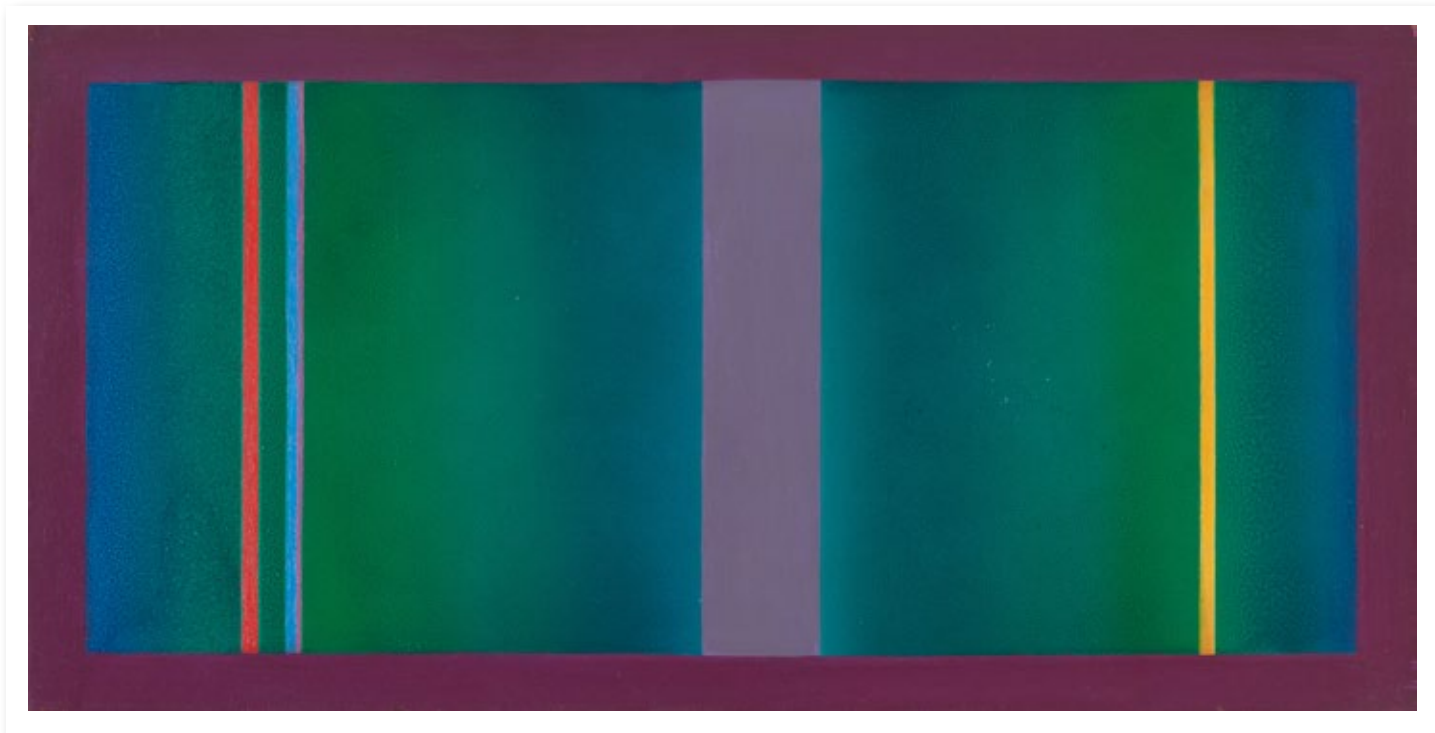
JOHN FERREN | *FAHADREW*, 1966-68 | OIL/CANVAS | 40 X 38 INCHES | FG© 207475



JOHN FERREN | *YELLOWSTONE YELLOW*, 1966 | ACRYLIC/CANVAS | 50 X 56 INCHES | FG© 207481



JOHN FERREN | *GREEN DOMINANT*, 1966 | OIL/CANVAS | 29 X 24 ³/₄ INCHES | FG© 137914



JOHN FERREN | *STUDY A*, 1968 | OIL/BOARD | 12 X 24 INCHES | FG© 207487



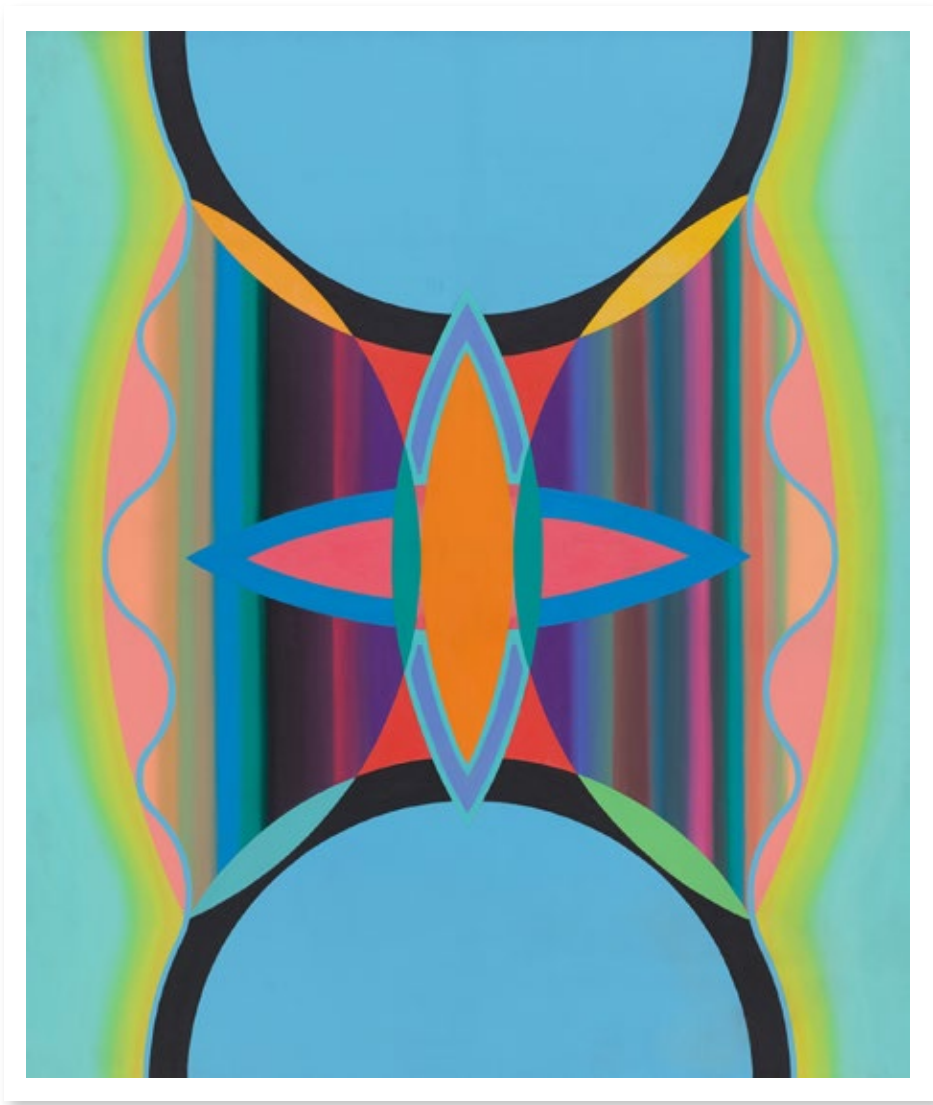
JOHN FERREN | *UNTITLED*, 1968 | ACRYLIC/BOARD | 12 X 24 INCHES | FG© 207486



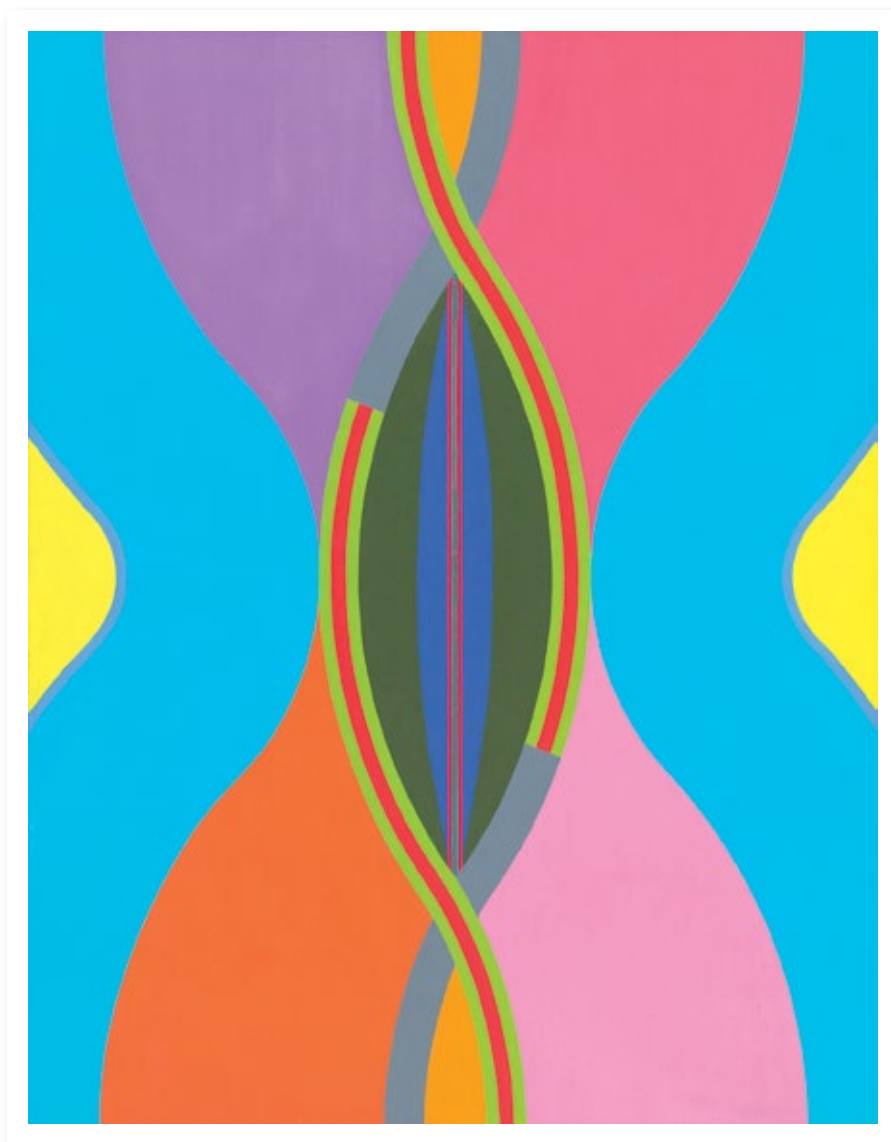
JOHN FERREN
TWO MOONS, 1965
ACRYLIC/CANVAS
64 ³/₄ X 27 INCHES
FG© 207480



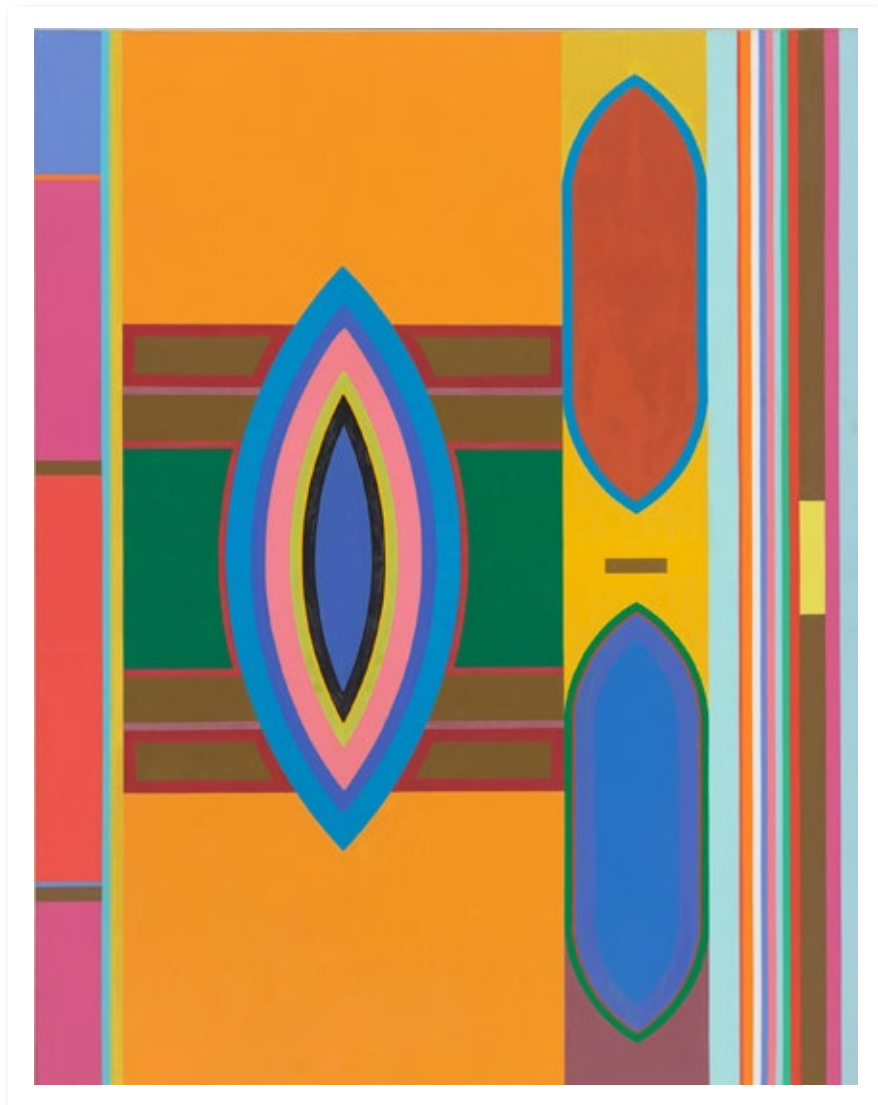
JOHN FERREN | *SHELLY'S CHOICE*, 1968 | OIL/CANVAS | 32 x 40 INCHES | FG© 207474



JOHN FERREN | *LIKE THE BIRTH OF VENUS*, 1968 | OIL/CANVAS | 72 X 61 INCHES | FG© 207485



JOHN FERREN | *RIDING*, 1969 | OIL/CANVAS | 52 X 40 INCHES | FG© 207478



JOHN FERREN | *TRIO*, 1966 | OIL/CANVAS | 72 1/2 X 56 1/2 INCHES | FG© 207484



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