

The Henry Luce III Center for the Arts and Religion presents

Eric Finzi, based in Kensington, Maryland uses the alchemical medium of epoxy resin. Finzi's paintings have been in a number of recent solo exhibitions and featured in many group-shows.

“My work with epoxy is fundamentally about trying to control chaos, using temperature, wind, gravity, syringes and needles as my artistic tools. Each painting is its own laboratory experiment, which tries to capture the organic quality of the resin as it sets according to thermodynamic properties of the polymerizing resin. I have developed the language of this medium over the past ten years.”

~ Eric Finzi

The Henry Luce III Center for the Arts and Religion is a program of Wesley Theological Seminary. The Center sponsors a variety of cultural events which explore the intersection of art and religion. All contributions are tax-deductible and gratefully accepted.

The Dadian Gallery
www.wesleyseminary.edu/lcar
Wesley Theological Seminary
4500 Massachusetts Ave NW
Washington, DC 20016



Eric Finzi
Circular Reasoning

an exhibition of paintings and sculpture
May 25 - August 6, 2010

The Dadian Gallery

Epoxy resin is slow-moving chaos, unpredictable, yet suggestible. Artist Eric Finzi coaxes the resin to move and set in abstract yet recognizable patterns, in addition to fashioning the human figure from it. Finzi employs the elements air and fire, while harnessing gravity and various instruments with a myriad of uses, including medical syringes.

Through his expressive handling of paint-injected resin and reconsidered subjects, Finzi shifts the meaning of things we expect to encounter when looking at a familiar theme. The 2007, epoxy resin and mixed media on wood painting of “Salome with the Head of Earth” is defined by what isn’t there, as much as what is depicted in the work. The broken and severed head of Earth on a platter, rather than that of John the Baptist, is presented to us by Salome, whose crazed appearance could represent the seductions of consumerism. In modern interpretation, Salome herself could be a stand in for the influences of a third unseen party, something many of us experience on a daily basis while navigating the digital world. The representation of the Earth placed in the context of traditional religious themes asks the viewer to consider his or her own salvation in terms of a threatened existence on planet Earth.

Finzi’s orb series is not without its contradictions in that while commenting on the Earth’s demise through the subject matter, the toxicity of the medium itself when wet, contributes to its downfall. The epoxy mimics amber, yet is a chemical creation of man. The use of this medium and the methods Finzi has developed to create an amber-like surface, call attention to the conflict between humankind and the environment.

Finzi’s work challenges the viewer on many different levels, even playing with our notion of what a painting is and how it can be made while simultaneously exploring depth and layering in the surface of the work. We are left to ponder the transient and mysterious world created by Finzi, the artist behind the chaos.

Alexandra Sherman
Curator, Dadian Gallery

Salome with the Head of Earth (after Titian)

Epoxy resin and mixed media on wood panel, 2007

Blowing Bubbles (after Chardin)

Epoxy resin and mixed media on wood panel, 2007

Salome with the Head of Earth *

Epoxy resin and mixed media on wood panel, 2007

After

Epoxy resin and mixed media on wood panel, 2010

Earth’s Bloody Coat Brought to Jacob (after Velasquez)

Epoxy resin and mixed media on wood panel, 2008

Madonna Breast Feeding Earth

Epoxy resin and mixed media on wood panel, 2009

Dehiscence

Epoxy resin, 2010

Repair

Epoxy resin, 2010

Bud

Epoxy resin, vulcanized rubber, branch, wood and glass, 2010

The Physical Impossibility of Living in the Mind of Someone Dead

Epoxy resin on wood, 2010

Untitled

Epoxy resin on wood, 2009

Works in the boardroom

Good Doggie

Epoxy resin and mixed media on wood panel, 2008

Circular Reasoning

Epoxy resin, pigments on canvas over wood, 2010

*shown front cover