

ROSIE GRACE WARD

b. 1995, Cambridge, UK.

Lives and works in London.

Rosie Ward's sculptures combine the piercing austerity of neoliberal capital with an insurgent cyberpunk horror. Visceral, speculative, and all the more unique, Ward concocts a virulent image of our world succumb to a runaway cybernetic dread. A world in which our future eschatology has begun to rear its head. Weaving narratives of a sclerotic politics, an inert cultural mainframe and a burgeoning crisis of time, Ward's sculptures are a series of apocalyptic injunctions to the socio-cultural non-place of 21st century capitalism. Her works, by appropriating the shrink-wrapped positivism of corporate aesthetics with a sinister, gothic posthumanism, manifest the base metaphysical horror of our contemporary moment: that it is easier to imagine the end of the world than the end of capitalism.

Described by the late Mark Fisher as our current state of 'Capitalist Realism', Ward's sculptures are truly indebted to the cultural matrix they exist within: timeless, rootless, without a future. Conscious of the increasing role of automation, finance, and corporate power, the human subject is often cast aside; nothing more than a drag on the cybernetic systems that will soon define our bodies, labour and loves. Even rituals of death have been drained of their remaining humanist gasp: gravestones and urns are exhumed by a faceless corporation; six-foot steel blades, weapons of an eldritch warlord we can not yet name, incise and mark their arid and barren territory; terracotta moulds ooze with a lurid blood red.

Violent, direct, even haunting, Ward's sculptures are also filled with a positive desire. Compressed to a moment of rupture, her unique cyber-archeology is the emergent fault-line of our anaesthetized, catatonic culture of neoliberal hegemony. The more our socio-libidinal drives for something other than the present are contained, managed and suppressed, for Ward, they are also *pressurized*. Ward's sculptures represent the primordial vibration which seethes under society's lid. Pierced, it sprays like venom from the fangs of an irreducible trauma, embedded as much in our psychic realm as the geological strata of the Earth. The work of Rosie Ward is prophetic, apocryphal, perverse. It is everything that Capitalist Realism has produced yet cannot contain. It is the burst after the crack.

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SELECTED EXHIBITIONS

2018

Think and Pray For Me, Camberwell Space London

Totally Different Animals, curated by Ruth Pilston, Rosie Grace Ward & Gaby Sahhar, Arcadia Missa, London

2017

The Unlimited Dream Company, Hannah Barry Gallery, London

Camberwell Undergraduate Degree Show, Camberwell College of Arts London

Tape, Copeland Gallery, London

Vanguard Court Studio (Award)

2016

Gripping, Co-curated with Patrick Reading, Stein Gallery, London

UNIT, CGP London/ Dilston Grove London

AWARDS & PUBLICATIONS

2018

'Think and Pray For Me' (London: Camberwell Space)

2017

Vanguard Court Studio Award