

Richard Wright  
16 April/22 June 2025



Richard Wright, No Title, 2017-19, watercolour on paper.  
Courtesy of The Artist and The Modern Institute/ Toby  
Webster Ltd., Glasgow. Photo: Rob McKeever

Camden Art Centre is proud to present Richard Wright's (b. 1960, London, UK) first solo exhibition at an institution in London, and his largest institutional exhibition in the UK for more than 20 years. The Turner Prize-winning artist is known primarily for his ceiling and wall-based paintings which are created in direct and very sensitive response to the architecture of their site. This exhibition will include a monumental new site-specific work, painted directly on to the interior of the building, as well as works in glass, on paper, and three-dimensional objects which reveal lesser-known aspects of Wright's practice.

This is the largest and most comprehensive exhibition by the artist to date and demonstrates the full scope of his practice, from the intimate to the monumental; from the most iconic to other, rarely exhibited elements of his practice. It reveals his active and extended investigation into the material conditions of the physical world, as well as histories of painting, design, metaphysics, aesthetics, counterculture and architecture. It foregrounds an approach to painting on its own terms – not as representation or subject, but as a form of image-making that reveals itself as a kind of reality. The expansive nature of the exhibition will invite the audience into prolonged, intense, and intentional engagement, reflecting on thresholds between inside and out, light and shadow, form and formlessness, the revealed and the concealed, what endures and what falls away.

Situated across all of Camden's galleries, the exhibition is conceived as a series of moments that respond to the Victorian and post-war architecture of the building. Throughout his decades-long career, Wright has created drawings and paintings ranging in scale from spectacular compositions stretching across walls and ceilings of interior spaces, to small, yet no-less-powerful, architectural interventions. Taking the physicality of Camden Art Centre as a point of departure, the exhibition sees this range of work grow in sensitive dialogue with the character of the existing architecture: its histories, qualities of light, surfaces and patinas. Over the weeks preceding the exhibition's opening, the artist is creating a site-responsive large-scale composition painted directly onto the walls and ceiling of the iconic late Victorian architecture in Gallery 3.

Wright's glass installations extend the interplay of space and pattern into a fourth, temporal, dimension. Working with practitioners in the age-old craft of leaded glass, he assembles small, hand-cut panes in shimmering patterns that shift perception between the tangible and immaterial. Wright composes abstract, highly intricate, geometric compositions which, when installed, cast ethereal patterns of light against floors, walls and ceilings. In Camden Art Centre's Central Space – a large atrium filled with natural light from Victorian skylights – two monumental glass panels will be suspended from above, creating a mesmerizing projection of light and form, mapping qualitative differences as the shifting direction and intensity of natural light changes through the course of the day, and over the weeks and months of the exhibition.

The exhibition brings together more than 50 works on paper made across the artist's 30 year career. Drawing on languages of graphic design, '70s subculture, album covers, and poster-art as well as early modernist artists and movements including De Stijl, Mondrian, and Russian Constructivism, Wright's works on paper are charged with an intensity that is complete in its sufficiency as both image and object – painting as a thing not a sign – without an indexical relationship to something outside itself. Some of these drawings are made directly into the pages of books, another kind of site, surface or architecture for him to intervene in and occupy; others evoke more baroque, transcendent spaces, picturing amorphous, antique spaces of the sublime. A group of works in gold leaf will also be included, reminiscent of the wall drawing he produced for his Turner-Prize winning exhibition at Tate Britain in 2009.

*"Painting is an act that connects reality and consciousness. It is more than a collective codification of signs. It is a performance that awakens the delirium of vision. Drawing describes the mind in the act of seeing, but this action comes before consciousness. It is only through touching this concrete world that I can leave myself. The silence of things is disturbed into vibration. The task is not conceived, it is not understood; it is lived. The painter goes out into the world and momentarily changes the order of things. The hand has grown to be part of the tool and the tool has grown to be part of everything that surrounds it. If there is knowledge here it resides in the muscles."* – Richard Wright

An edition of Camden's 'File Note' series will be published with an essay by Martin Clark, Director, Camden Art Centre.

#### Notes to Editors

For further information, interviews and images please contact:  
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#### Camden Art Centre

Since 1965 Camden Art Centre has been a place for art and the people that make it. Rooted in our local community and internationally acclaimed, we foster a sense of belonging and a deeper relationship to art. We aim to push boundaries and connect people to their own creativity through our exhibitions, residencies, events and learning programmes. Originally built as a public library, the building now combines historic architecture with open, modern spaces and a secluded garden with free entry for all. Camden Art Centre has always led the way supporting artists and audiences to create and engage with the most vital and inspiring contemporary art and culture today.

#### Biography

Richard Wright (b. 1960, London) lives and works in Glasgow and Norfolk. Wright has exhibited internationally since 1994 and was awarded the Turner prize in 2009. He has produced several major commissions including those at: Tottenham Court Road Station, London (2022); Queen's House, Greenwich (2016); Tate Britain, London (2013); Rijksmuseum, Amsterdam (2013); and Scottish National Gallery of Modern Art, Edinburgh (2010). Selected solo exhibitions include: Kunshistorisches Museum, Thesus Temple, Vienna (2013); *Works on Paper*, Kelvingrove Art Gallery and Museum, Glasgow (2012); 55th Carnegie International, Pittsburgh (2008); Museum of Contemporary Art San Diego, San Diego (2007); Centre d'Art Contemporain, Le Domaine de Kerguéhennec, Bignan (2005); DCA, Dundee (2004); and Tate Liverpool, Liverpool (2001). Selected group exhibitions include: *25 Years of Contemporary Art in Scotland*, Scottish National Gallery, Edinburgh (2014); *Kunst und Philosophie*, NBK Neuer Berliner Kunstverein, Berlin (2011); *Draw A Straight Line and Follow It*, Tate Modern, London (2008); *Intelligence*, Tate Britain, London (2000); *Drawing Now: Eight Propositions*, Museum of Modern Art, New York (2002); *My Head is on Fire but my Heart is Full of Love*, Charlottenborg Museum, Copenhagen; and *Painting at the Edge of the World*, Walker Art Centre, Minneapolis (2001).