

Richard Wright

16 Apr/22 Jun

Exhibition Guide

Introduction

This is Richard Wright's (b. 1960, London, UK) largest and most comprehensive solo exhibition, and his first at an institution in London. Demonstrating the full scope of his practice, and situated across all of Camden Art Centre's galleries, the exhibition responds very directly to the Victorian and post-war architecture of the building, revealing 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.

For Wright, painting is an attitude towards things, a sensibility and a way of being present. Foregrounding an approach to painting on its own terms, not as representation or subject, but as a form of image-making, it reveals itself as a kind of reality. The exhibition invites you into a prolonged and intentional engagement with painting as it manifests on walls, on paper, and on objects. In a world saturated by images that are consumed at an increasing pace, Wright's work compels you to slow down, to take time in the silence and space around it.

In Gallery 3, Wright has painted a monumental new site-responsive work directly on to the interior wall and ceiling. The work was conceived intuitively in sensitive dialogue with the character and Victorian architecture of the existing building, as well as its cultural and material histories: qualities of light, space, surfaces and patinas. Developed initially through drawings in his studio using a compass and ruler, then extrapolated on a monumental scale with plumb lines and string, he allows the motifs to fold and unfold,

expanding as if out of a natural process of growth. Rendered in black and white, it calls to mind the patterns found at the borders of Renaissance painting, as well as Islamic design, geometric abstraction and Op art.

In the Central Space, a large atrium filled with natural light from Victorian skylights, Wright has installed two abstract, highly intricate, geometric compositions in leaded glass. Each of the tiny panes has been hand cut, casting a craze of refracted patterns against floors, walls and ceilings, creating a play between inside and outside, light and shade, the material and the ethereal. Appearing and fading with the weather, it changes constantly over the course of the day.

The exhibition also brings together more than 40 works on paper made over the last 30 years, drawing on languages of signwriting, 1970s subculture, album covers and poster-art, as well as Baroque painting, Renaissance frescoes, Islamic mosaics and early modern artists and movements including Kandinsky, Klee, De Stijl, Mondrian, and Russian Constructivism. Some of these works are made directly into the pages of books, another kind of site, surface or architecture for him to intervene in and occupy. Others picture more noumenal, amorphous spaces of transcendence, or mandala-like portals that focus and concentrate the act of looking. An installation in Gallery 2 assembles a group of books and drawings on a table belonging to the artist, including a first edition of Aldous Huxley's *Doors of Perception* (1956) and Friedrich Nietzsche's *Thus Spake Zarathustra* (1883-92), revealing some of the ideas,

practices and preoccupations that sit at the core of Wright's work.

The artist has described the picture plane as a veil, and the act of painting as an attempt to reach beyond or behind it. Across the many languages he incorporates in his painting, the act of looking becomes a way of penetrating this threshold and opening up other speeds and states of perception. In his work, Wright engages the novel capacity of imagination and mind to reveal a reciprocity between the thing perceived and the consciousness that perceives it. His paintings unveil the patterns and principles underlying the manifest world, engaging the viewer as an active participant in that most creative and fundamental process. In the artist's words: "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."

This exhibition was made possible through the generous support of Gagosian, The Modern Institute and The Richard Wright Exhibition Circle: Emma Goltz; Jigsaw Art Foundation; and Donald Porteous.

A File Note with an essay by Martin Clark is available in the Shop for £2.

Unless otherwise stated, all works are Richard Wright, courtesy BQ, Berlin; Gagosian; and The Modern Institute.

List of works

Central Space

Clockwise

- 01 *No Title*, 2015
Leaded glass
- 02 *Untitled Poster 3*, 2003
Silkscreen print on paper
- 03 *No Title*, 2015
Leaded glass
- 04 *No Title*, 2023
Watercolour on paper
Private Collection, Asia
- 05 *Untitled Poster 2*, 2003
Silkscreen print on paper
- 06 *No Title*, 2020
One shot poster colour
and one shot lettering
enamel on affiche paper
Private Collection, Berlin
- 07 *Untitled (03.06.2014)*, 2014
Gouache on paper
Collection of
Alexander V. Petalas

Reading Room

Clockwise

- 08 *No Title (25.08.2003)*, 2003
Gouache on paper
Collection of
Larry Gagosian
- 09 *No Title (05.08.2003)*, 2003
Gouache on paper
Collection of
Larry Gagosian
- 10 *Untitled*, 2022
Leaded glass, metal frame

Gallery 1A

Clockwise

- 11 *No Title*, 2024
Poster colour and enamel
on paper
- 12 *Untitled*, 2004
Gouache, tempera and
enamel on printed page
on paper
- 13 *No Title (06.04.2022)*, 2022
Poster colour and enamel
on paper
- 14 *No Title*, 2019
Watercolour on paper
- 15 *No Title*, 2023
Enamel and eggshell on
solicitor's deeds cabinet
- 16 *No Title (31.01.2002)*, 2003
Gouache on paper
Collection of
Larry Gagosian
- 17 *No Title*, 2021
One shot signwriting
enamel and one shot
poster colour on paper

- 18 *No Title (03.03.2001)*, 2001
Gouache on paper

- 19 *No Title*, 2020
Watercolour and gold leaf
on paper
Collection of
Donald Porteous

Gallery 2

Clockwise

- 20 *No Title*, 2013
Ink, watercolour and
tempera on paper
Private collection, Berlin

- 21 *No Title (24.10.2019)*, 2019
Watercolour and gold leaf
on paper
Private collection, London
- 22 *Untitled Poster 4*, 2003
Silkscreen print on paper
- 23 *No Title*, 2017
Watercolour on paper
Ade Tse and James Yang
Collection, Hong Kong
- 24 *No Title*, 2022
Poster colour and enamel
on paper
Collection of
Sally & Ralph Tawil, USA
- 25 *No Title*, 2000
Gold leaf and Indian ink
on paper
Private collection, London
- 26 *No Title*, 2022
Pencil and watercolour
on paper
Private collection, Berlin
- 27 *No Title*, 2017
Ink on paper
Ade Tse and James Yang
Collection, Hong Kong
- 28 *04.03.2016*, 2016
Ink and watercolour on
paper
Ade Tse and James Yang
Collection, Hong Kong
- 29 *No Title*, 2017
Watercolour and gold
leaf on paper
Ade Tse and James Yang
Collection, Hong Kong
- 30 *No Title*, 2017
Ink, watercolour and
enamel on paper
- 31 *No Title*, 2025
Oak table, books and
works on paper from the
Artist's personal collection
- On the table, left to right:
- No Title*, 2013
Mixed media on paper
- Odhams Press,
*The World's Best
Photographs*, 1938
- Henri Carot,
Dessins de Vitrierie, 1886
- Aldous Huxley,
The Doors of Perception,
1954
- Frederich Nietzsche,
Thus Spake Zarathustra,
1914
- Mao Tsetung,
Hua Kuo-Feng, 1977
- Alan Leo,
The Art of Synthesis, 1962
- No Title*, 2013
Watercolour and collage
on paper
- R. Buckminster Fuller,
Nine Chains to the Moon,
1938
- Edward MacCurdy,
*The Notebooks of
Leonardo Da Vinci Vol. 1*,
1938
- Hilda E. P. Grieve,
*Examples of English
Handwriting*, 1964

Sir Charles Bell,
*The Hand: Its Mechanisms
and Vital Endowments as
Evincing Design*, 1837

Jas Burgess,
*Report on The Elura Cave
Temples*, 1994

Edward MacCurdy,
*The Notebooks of
Leonardo Da Vinci Vol. 2*,
1938

No Title, 2015
Watercolour on
heliogravure print on
handmade Zerkall Butten
paper

Edward Johnston,
*The Artistic Crafts Series
of Technical Handbooks*,
1939

Mason Williams and
Edward Ruscha,
Royal Road Test, 1967

Max Heindel,
*The Rosicrucian Cosmo-
Conception*, 1922

Max Heindel,
The Web of Destiny, 1928

Ezra Pound,
A Draft of XXX Cantos,
1933

Marcel Duchamp,
*The Bride Stripped Bare
by Her Bachelors Even*,
1980

Max Ernst,
*Journal D'un Astronaute
Millenaire*, 1969

J. Petty,
Petty's Perspective, 1901

Chintamani Kar,
*Classical Indian
Sculpture*, 1956

*Fuck You/ A Magazine of
the Arts*, No. 5, Volume 7,
1965

Vladimir Mayakovsky,
*Longer Poems
(Volume 2)*, 1986

No Title, 2022
Pencil and watercolour
on paper

Tristan Tzara,
Terre Sur Terre, 1946

Vladimir Mayakovsky,
*Plays, Articles, Essays
(Volume 3)*, 1987

Dr. John Dee,
The Hieroglyphic Monad,
1947

Islam El-Said,
*Islamic Art and
Architecture: The
System of Geometric
Design*, 1993

Helen Jackson Zakin,
*French Cistercian
Grisaille Glass*, 1979

Keith Critchlow,
Order in Space, 1969

Edward Ruscha,
*Various Small Fires and
Milk*, 1964

Joseph Campbell,
*The Mystic Vision:
Papers from the Eranos
Yearbooks (Volume 6),*
1968

Joseph Campbell,
*Spiritual Disciplines,
Papers from the Eranos
Yearbooks (Volume 4),*
1960

Karl Schwarz,
Die Juden in Der Kunst,
1928

Sergei Eisenstein,
The Film Sense, 1943

BQ Gallery,
*Spirit of Versatility &
Inclusiveness,* 2002

No Title, 2023
Gold leaf and
watercolour on paper

Richard Tuttle,
Triangle's: Works
1964-1985, 30 October/ 8
December 1985,
ICA London

Arthur Harry Church,
*Types of Floral
Mechanism,* 1908

No Title, 2013
Watercolour and collage
on paper

Will Clemence,
Manual of Postercraft,
1939

Nasmyth & Carpenter,
The Moon, 1847
(second edition)

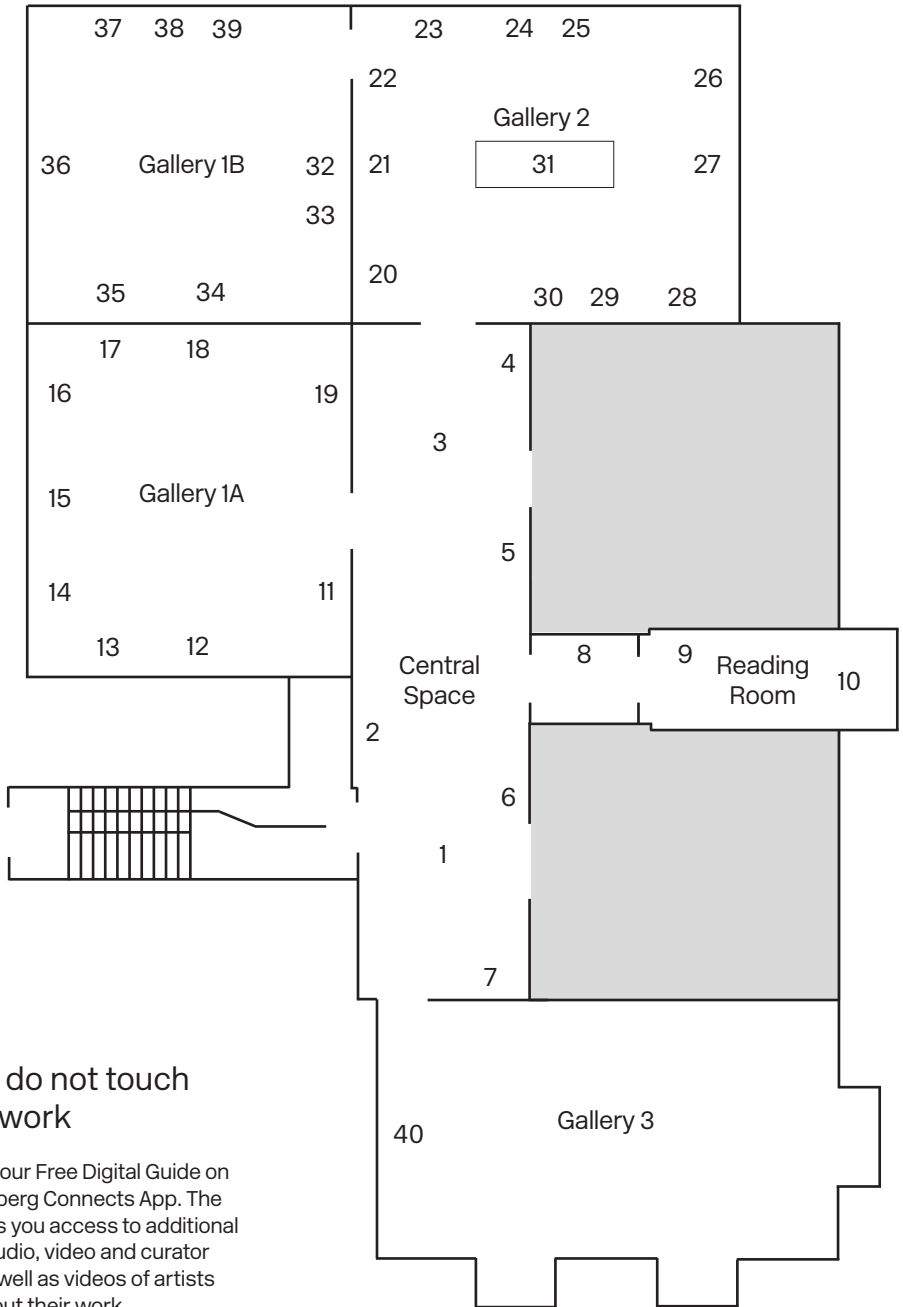
Gallery 1B

Clockwise

- 32 *No Title,* 2019
Watercolour and gold
leaf on paper
- 33 *Untitled (01.01.2007),* 2007
Gold leaf on paper
Collection of
Larry Gagosian
- 34 *No Title,* 2017
Watercolour on paper
Collection of Emma
and Frederick Goltz
- 35 *No Title,* 2025
Watercolour on wall
- 36 *Untitled (06.01.2008),*
2008
Gold leaf on paper
Scott Mueller
Collection
- 37 *No Title,* 2008
Gold leaf on paper
Private collection,
courtesy Alexandra
Mollof Fine Art, London
- 38 *No Title,* 2017-19
Watercolour on paper
Courtesy of the
David and Indr e
Roberts Collection
- 39 *No Title,* 2012
Gold leaf on paper
Private collection,
courtesy Alexandra
Mollof Fine Art, London

Gallery 3

- 40 *No Title,* 2025
Acrylic and graphite
pencil on wall



Please do not touch
the artwork

Download our Free Digital Guide on the Bloomberg Connects App. The guide gives you access to additional content, audio, video and curator tours – as well as videos of artists talking about their work.

Camden Art Centre
Arkwright Road
London NW3

camdenartcentre.org



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

List of works on table

- | | | | | | | | | | |
|---|---|----|---|--|--|--|--|---|---|
| 1 | <i>No Title</i> , 2013
Mixed media on paper | 9 | Hilda E. P. Grieve,
<i>Examples of English Handwriting</i> , 1964 | Max Heindel,
<i>The Web of Destiny</i> , 1928 | 22 | Vladimir Mayakovsky,
<i>Plays, Articles, Essays (Volume 3)</i> , 1987 | 26 | Karl Schwarz,
<i>Die Juden in Der Kunst</i> , 1928 | |
| 2 | Odhams Press,
<i>The World's Best Photographs</i> , 1938 | 10 | Top to bottom:
Sir Charles Bell,
<i>The Hand: Its Mechanisms and Vital Endowments as Evincing Design</i> , 1837 | 15 | Ezra Pound,
<i>A Draft of XXX Cantos</i> , 1933 | 23 | Top to bottom:
Dr. John Dee,
<i>The Hieroglyphic Monad</i> , 1947 | 27 | Sergei Eisenstein,
<i>The Film Sense</i> , 1943 |
| 3 | Henri Carot,
<i>Dessins de Vitrerie</i> , 1886 | 11 | Jas Burgess,
<i>Report on The Elura Cave Temples</i> , 1994 | 16 | Top to bottom:
Marcel Duchamp,
<i>The Bride Stripped Bare by Her Bachelors Even</i> , 1980 | | Islam El-Said,
<i>Islamic Art and Architecture: The System of Geometric Design</i> , 1993 | 28 | BQ Gallery,
<i>Spirit of Versatility & Inclusiveness</i> , 2002 |
| 4 | Aldous Huxley,
<i>The Doors of Perception</i> , 1954 | 12 | <i>No Title</i> , 2015
Watercolour on heliogravure print on handmade Zerkall Butten paper | 17 | J. Petty,
<i>Petty's Perspective</i> , 1901 | 24 | Top to bottom:
Helen Jackson Zakin,
<i>French Cistercian Grisaille Glass</i> , 1979 | 29 | <i>No Title</i> , 2023
Gold leaf and watercolour on paper |
| 5 | Frederich Nietzsche,
<i>Thus Spake Zarathustra</i> , 1914 | 13 | Top to bottom:
Edward Johnston,
<i>The Artistic Crafts Series of Technical Handbooks</i> , 1939 | 18 | Top to bottom:
Chintamani Kar,
<i>Classical Indian Sculpture</i> , 1956 | | Keith Critchlow,
<i>Order in Space</i> , 1969 | 30 | Top to bottom:
Richard Tuttle,
<i>Triangle's: Works 1964-1985</i> , 30 October/ 8 December 1985, ICA London |
| 6 | Top to bottom:
Mao Tsetung,
<i>Hua Kuo-Feng</i> , 1977 | 14 | Top to bottom:
Max Heindel,
<i>The Rosicrucian Cosmo-Conception</i> , 1922 | 19 | Vladimir Mayakovsky,
<i>Longer Poems (Volume 2)</i> , 1986 | 25 | Top to bottom:
Edward Ruscha,
<i>Various Small Fires and Milk</i> , 1964 | | Arthur Harry Church,
<i>Types of Floral Mechanism</i> , 1908 |
| | Alan Leo,
<i>The Art of Synthesis</i> , 1962 | | | 20 | <i>No Title</i> , 2022
Pencil and watercolour on paper | | Joseph Campbell,
<i>The Mystic Vision: Papers from the Eranos Yearbooks (Volume 6)</i> , 1968 | 31 | <i>No Title</i> , 2013
Watercolour and collage on paper |
| 7 | <i>No Title</i> , 2013
Watercolour and collage on paper | | | 21 | Tristan Tzara,
<i>Terre Sur Terre</i> , 1946 | | Joseph Campbell,
<i>Spiritual Disciplines, Papers from the Eranos Yearbooks (Volume 4)</i> , 1960 | 32 | Top to bottom:
Will Clemence,
<i>Manual of Postercraft</i> , 1939 |
| 8 | Top to bottom:
R. Buckminster Fuller,
<i>Nine Chains to the Moon</i> , 1938 | | | | | | | | Nasmyth & Carpenter,
<i>The Moon</i> , 1847 (second edition) |
| | Edward MacCurdy,
<i>The Notebooks of Leonardo Da Vinci Vol. 1</i> , 1938 | | | | | | | | |

