

THEY COME.
THEY SIT.
THEY GO.

THINKING THRESHOLDS / Richard Bell / Della Gooden

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THINKING THRESHOLDS

RICHARD BELL
DELLA GOODEN

11.09
10.10

PREVIEW SAT 10 SEPT
2PM TILL LATE

THEY COME. THEY SIT. THEY GO.
FINCH CAFE, 12 SIDWORTH ST,
LONDON FIELDS, LONDON E8 3SD

OPENING HOURS: MON TO THURS
9AM - 4PM, FRI & SAT 10AM - 9PM

For THINKING THRESHOLDS Della Gooden makes a new installation, *'Drawn Solid'* and Richard Bell includes some of his relief-modelling works. Both artists have produced *'Models & Combos'* - a booklet as an exhibit, made specially for this exhibition.

Richard Bell

Richard Bell's practice has long been preoccupied with the elasticity of form and colour in painting. His layering of colour planes (creating a *palimpsest* motif) on a shallow painted surface (usually on a linen canvas support) is developed further by his 'relief-modelling' involving the painting of physical levels and depth. Richard has said that intrinsic to the idea of 'Thinking Thresholds' is the tipping point, where a qualitative change occurs: *"I want to create a situation where an unexpected event becomes integral to how the work is perceived, such as the type of meeting point or boundary discovered in the modelling process, how a delicate shadow is created by the varied colour levels, or the articulated relationships between two or more works in series"*.

Della Gooden

Della Gooden's work always has a commitment to and a relationship with painting and drawing - even though it is often dimensional, and installation based. In her introductory essay for the exhibition *'Hard Paintingx2' in 2020*, Della wrote about the picture-plane in relation to 'edge'. She wondered if it could be thought of as the *'ultimate edge'* - a unique plane of transition between the real world, and the world of the painting and of the imagination. These musings on 'edge', 'transition' and the imagination are applicable to her installation *'Drawn Solid'* exhibited here, in 'Thinking Thresholds'. *'Drawn Solid'* requisitions the wall not as a practical, vertical surface on which to hang work, but as a mechanism that allows the work to flow from one place to another. Thanks to the wall, *'Drawn Solid'* is seen both inside and outside of the gallery space.

LINKS:

<https://www.richardbellart.co.uk>

Instagram @richardbellart

<https://www.dellagooden.co.uk>

Instagram @della_gooden

Thinking Thresholds

The canvas is still, and flat. The paint is similarly inert.
The artist moves to bring them together; to make a painting.

That first physical encounter between materials and artist
marks the end of things as they were,
and the beginning of something else.

An inflected tangle of encounters must follow
- there will be many more endings and beginnings.
Some linger, peter out, or give way.
Some shake the very ground the artist stands on.
Everything is upside down, out of control, catastrophic.

Other encounters are effortless, just right, timeless.
Calm, simultaneous, overlapping,
lapping moments of thinking and doing...
progress is promising.

In all this, can we locate pivotal thought?
In that milli-fraction of a second,
when a modification is known, but not yet done...
What logic? Was there a trigger?
Was it whim?

How precocious it is to transition from thought to doing.
Such a considerable moment, unconsidered.

Attached to thinking, inside time lost, things get done.
Thresholds are crossed.

by Della Gooden, 2022

Della Gooden

Recent projects have been co-curations: *'The Undersides of Practice'* at APT Gallery, London (2020), *'Hard Paintingx2'* at Phoenix Artspace, Brighton (2020) and *'Temporal Objects'*, at Saturation Point, London (2020). Della also co-curated *'The Secret Life of Stuff'* at Arthouse1, London with Catherine Ferguson in 2018 (featuring the first ever public showing of some of Eileen Agar's 80's rock paintings). Commissioned essays include *'Theories of the World in Our Heads'* (written for Deb Covell and Jo McGonigal, who curated *'Eccentric Geometric'* at Arthouse1); *'Surface-Things'* and other catalogue essays (written for Richard Bell who curated *'Transforming Surfaces'*); *'The Ceremony of Looking'* and 3 other catalogue essays written for *'Hard Painting x2'* (an ACE funded exhibition at Phoenix Art Space, Brighton that Della also co-curated). In 2005 Della founded VINEspace project space, and then Gooden Gallery, London, where she created two alternative platforms alongside the main space - *'One Night Stands'* for performances, installations and screenings and *'24/7'* for guest curators and rolling programmes. At this time Della curated, wrote about, and worked with many emerging, early career and established artists. Forthcoming project, later this year: *'In Correspondence'* with Moyra Derby, at RAUMX project space, London.

Richard Bell

Recent group and thematic exhibitions include: *'Rhythm & Geometry: constructivist art in Britain since 1951'* at The Sainsbury Centre, Norwich (2022); *'Hard Painting x2'* at Phoenix Art Space, Brighton (2020); *'30x30 Collection'* Mondriaanhuis, Armersfoort, Holland (2020); *'Transforming Surfaces'*, Arthouse1, London (2019); *'entr'acte: intermission'*, AbstractProject Galerie, Paris (2017); *'Ground, Rules, Paintings: A Quartet'* La Galerie Lycée Gabriel Fauré, Foix, Paris (2017); *'Le Salon des Réalités Nouvelles'*, Paris (2017); *'Eye and Mind'*, Mercus Barn, Ariège, France (solo, 2016). Previous curatorial projects include: *'Transforming Surfaces'*, a group show at Arthouse1 Gallery, London (2019); *'Colour Presentations'*, 6 artists – group show touring England and Wales & funded by the Welsh Arts Council (1986); *'Complexions'* shown at Dean Clough, Halifax and Galerie L'idee, Holland, supported by the British Council (1989). Work can be seen in key public and private collections, including: The South Bank Collection (Arts Council); The Sainsbury Centre (UEA), The Mondriaanhuis, Holland; Kunst Sammlung Stadtische Museen, Jena, Germany and John Simons' collection.



Is an independent gallery project space founded in 2021 by Cedric Christie and Pascal Rousson