



FLG



RICHARD BLACKWELL

Ideas of potentiality, traversal and illusion are central to Richard Blackwell's interdisciplinary practice. Broadly his works highlight the mutable nature of materials, space and perception. Specifically they articulate the artist's ongoing interest in the intersect between reality and the virtual. Within the clean graphic iterations of his abstract images we become aware of an intrinsic tension between the physical truth of his forms and their relationship to algorithmic chance, machine technologies and the implied. Blackwell is observing the conditions in which we negotiate an increasingly complex relationship to the digital world.

A disruption to, or transformation of spatial logic also plays out within the shifting folds of Blackwell's white laminate wall sculptures. Conceived via computer generated datasets, the illusionistic lines each imply a series of disrupted trajectories and reference the language of gaming and digital programming. Where past laminate works referenced architectural or urban aesthetics, these new works suggest purely abstract dynamic movement; their sweeping lines reminiscent of the neon trajectories of players within the CGI classic Tron. Imbued with subtle traces of three dimensionality, these sweeping circuits alter our perception of depth and distance and, through the interplay of line and shadow, rupture ideas of certainty.

By harnessing ideas of illusion and potentiality in his work Blackwell proposes that any experience of the world is subject to a limitless stream of variable inputs and cognitive judgements that oscillate between the corporeal and the digital. A multitude of iterations, processes and spatial boundaries reside in Blackwell's work. The experience of reading them, of perceiving the interplay between the textural truth of his surfaces, the draughtsmanship of his lines and the theoretical concepts behind them, together highlights the intermediate nature of perception. As such Blackwell invites us to participate in a simultaneously physical and virtual experience of the work, and in so doing, to be aware of the challenges and choices we face within an increasingly complex technological reality.

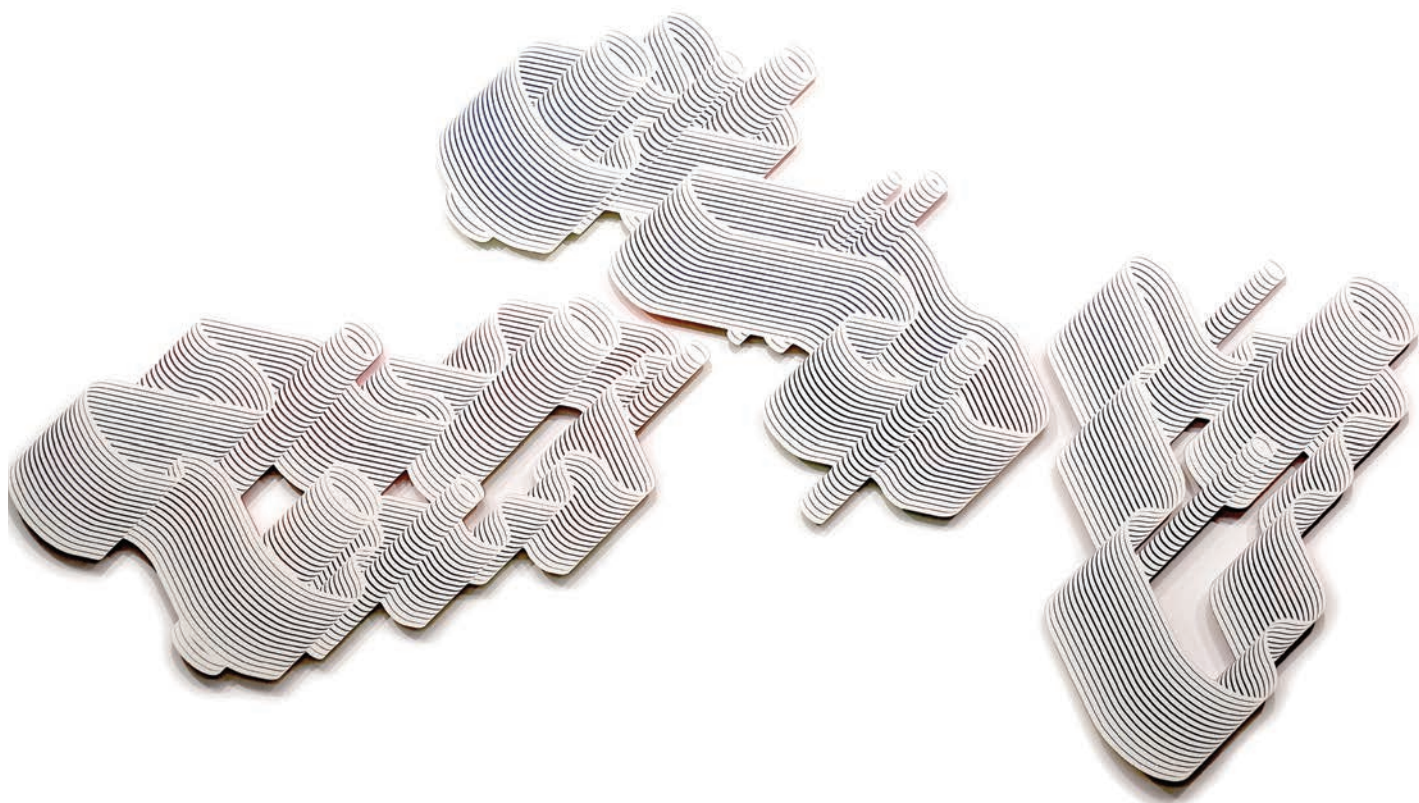


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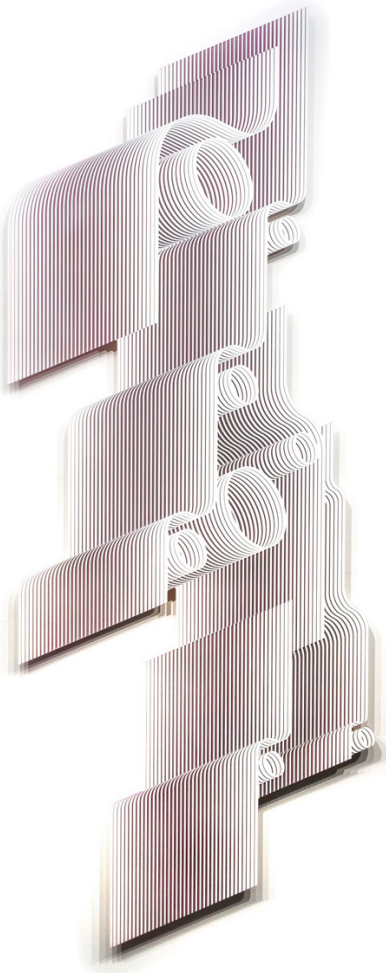
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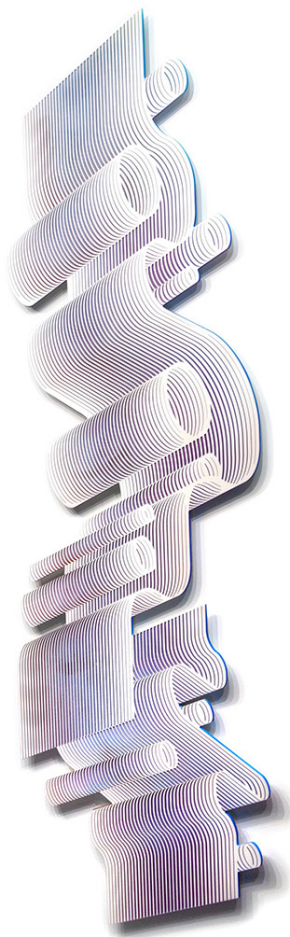


Alderaan 2022
solid surface material & spray paint
155 x 281 x 2cm.
\$15,000 AUD

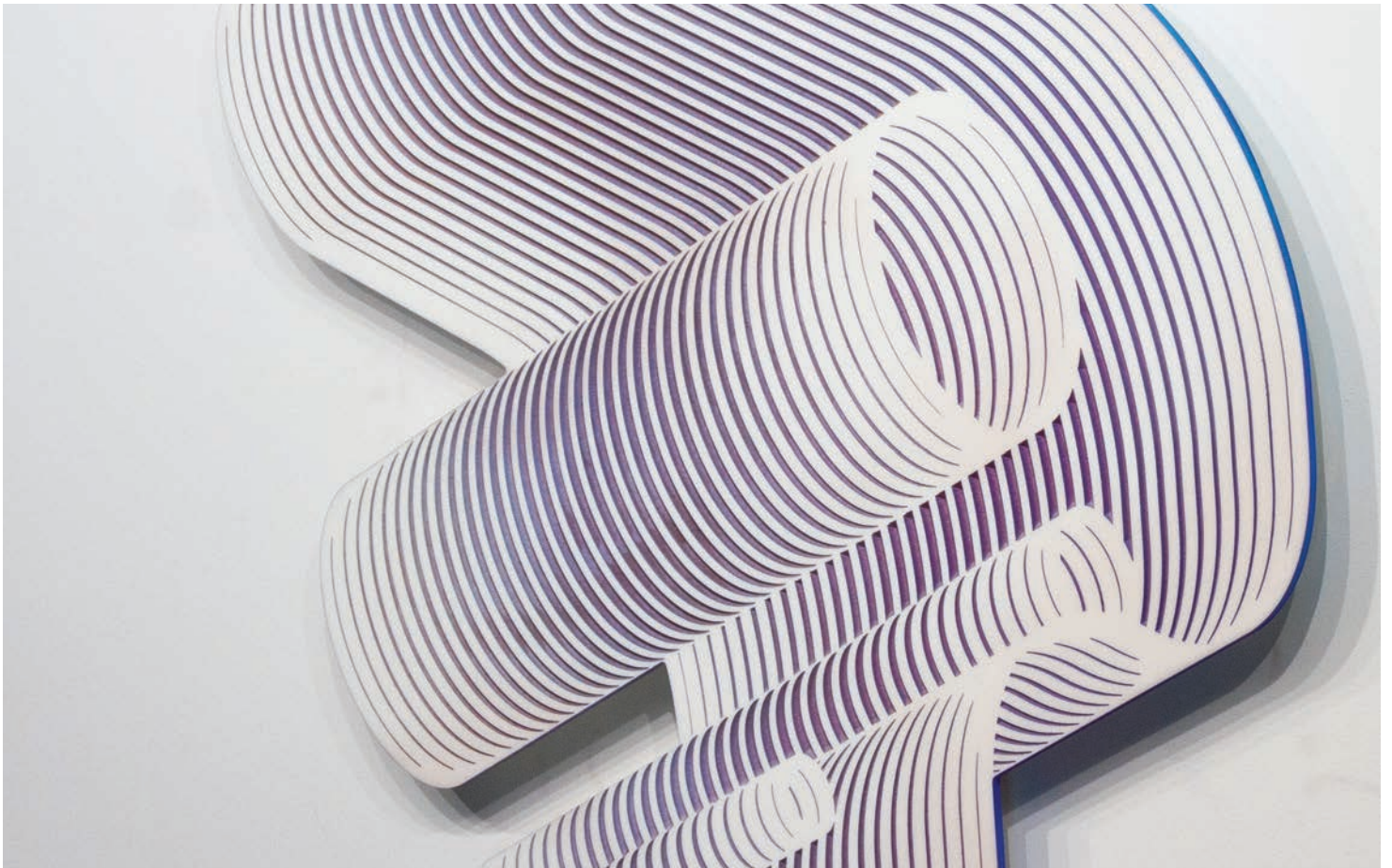




Fall, 2022
solid surface material and spray paint
181 x 72 x 2cm
\$7,000 AUD

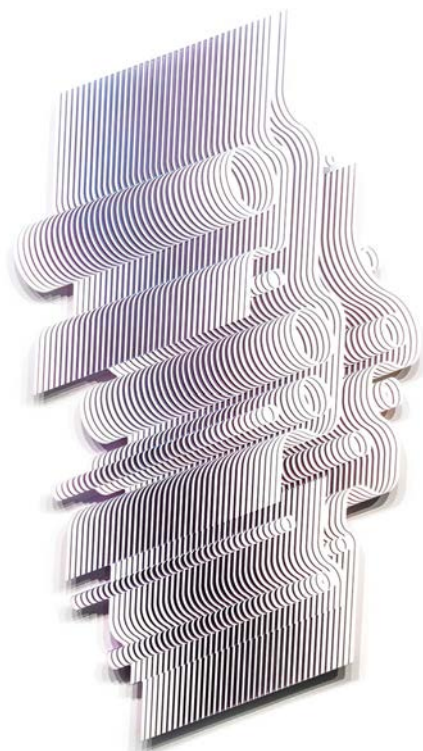


Roll, 2022
solid surface material and spray paint
199 x 72 x 2
\$7,500 AUD





Press, 2022
solid surface material and spray paint
139 x 85 x 2cm
\$5,500 AUD



Pass, 2022
solid surface material and spray paint
130 x 73 x 2cm
\$5,500 AUD

IN BRIEF: Richard Blackwell is an Australian artist based in Sydney, where he holds the position of Advanced Manufacturing Lab Coordinator and Built Environment Tutor at the University of NSW Design Futures Lab. He also runs Studio Studio, a collective studio in Canberra ACT. Blackwell was employed as the Assistant Professor of the Foundation Woodshop and Digital Lab at VCU Arts in Qatar from 2016-2019. He was the recipient of the 2012 **Fulbright Scholarship** and completed his **Masters in Fine Art** at the School of Art Institute of Chicago in 2014. In 2011 Blackwell exhibited a major series GROTTO, an exhibition in 3 volumes, which was shown in Canberra, FLG Melbourne and Chicago, supported through the Australia Council of the Arts.

His work has been collected for Artbank, NAB Collection, The Justin Collection and he has undertaken several public commissions including the Mayfare Apartments, Canberra, 65 Mary Street, Brisbane and the NEXUS M+A Laneway Project, Brisbane, both undertaken with Urban Art Projects.





Slip 2022
solid surface material and spray paint
45 x 50 x 2.5cm
\$3000AUD



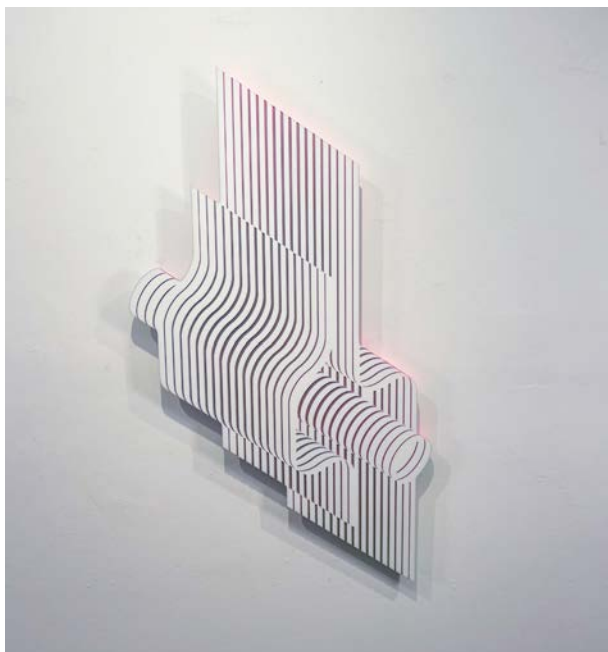
Bump 2022
solid surface material and spray paint
43 x 61 x 2.4cm
\$3300 AUD



Back 2022
solid surface material and spray paint
37 x 49 x 2.4cm
\$2500 AUD



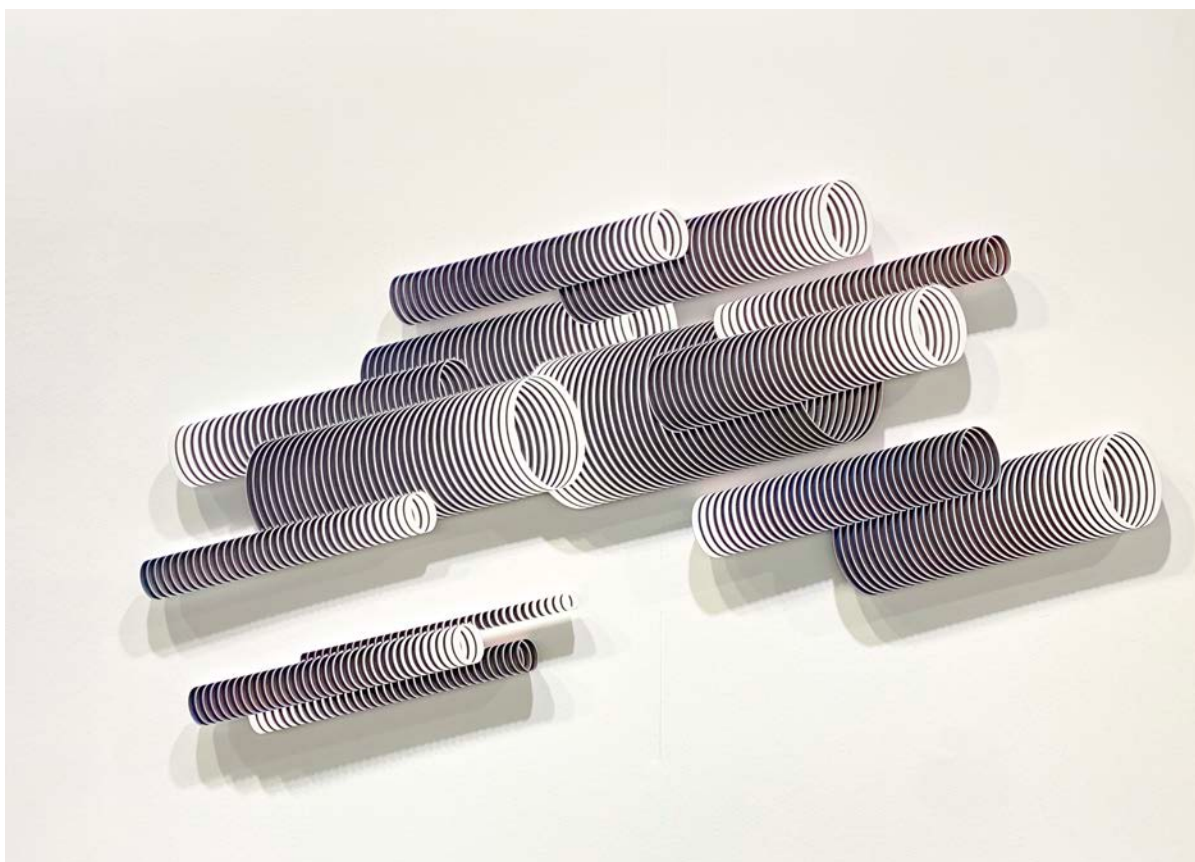
Trap 2022
solid surface material and spray paint
45 x 64 x 2.4cm
\$3,300 AUD



Tweek 2022
solid surface material and spray paint
41 x 50 x 2.4cm
\$3,000 AUD



Catch 2022
solid surface material and spray paint
48 x 48 x 2.4cm
\$3,300



Wormhole 2022
solid surface material and spray paint
77 x 179 x 2.5cm
\$7,000



Sway 2022
solid surface material & spray paint
63 x 90 x 2cm.
\$4,750 AUD



Turn 2022
solid surface material & spray paint
105 x 72 x 2cm.
\$5,000 AUD

My work creates an account of the experience of living and interacting in our current social reality. That experience itself is the result of countless phenomenological interactions and relationships that are mediated by technology, ideology and the concrete structure of the built environment. As a result my work is a network of objects, a combination or a collage of marks, observations and processes, parsed by technological systems and personal systems of labor. As experience is mediated by personal desire so is the work. In this sense, equally connected to the external, the work attempts to take note or be aware of my own desire to make art as production, and so reflect my experience of the world in my work.

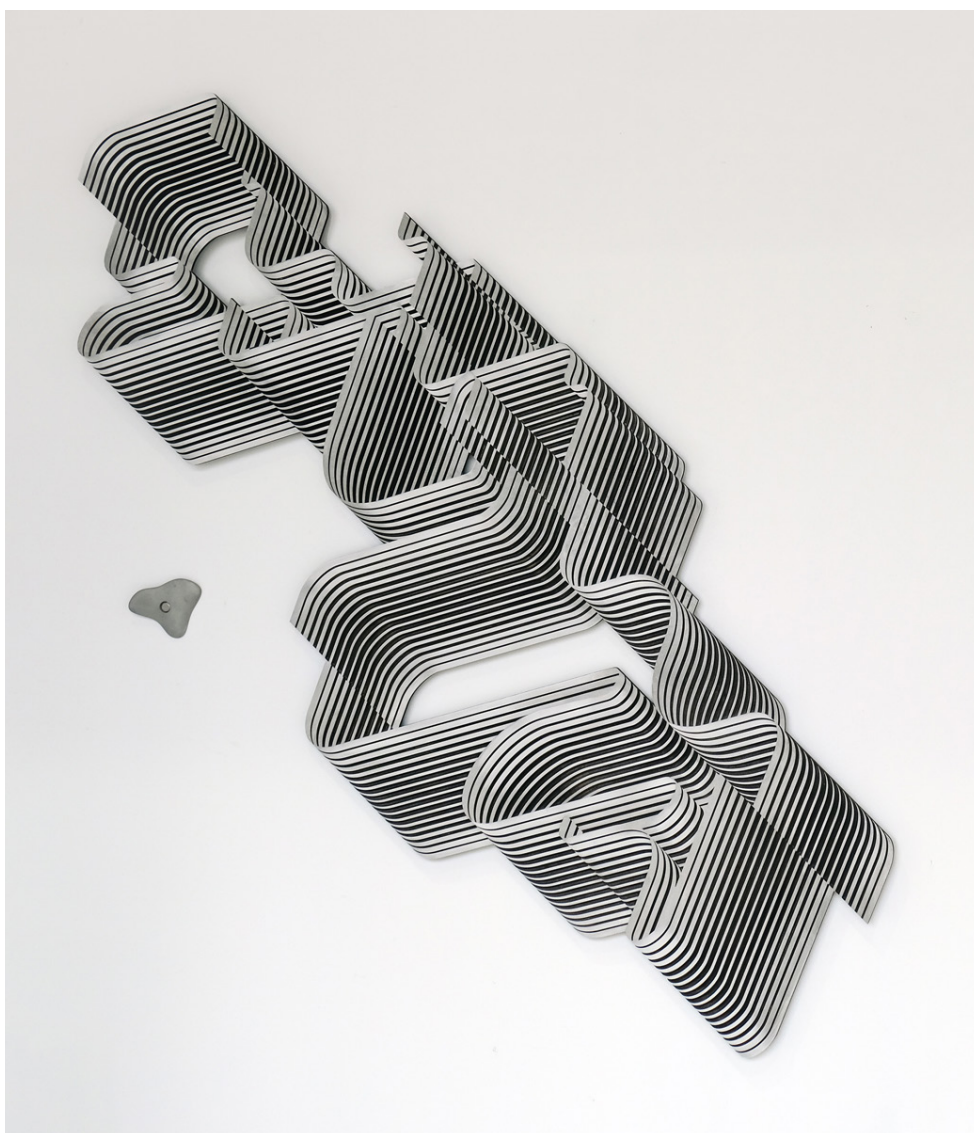
Richard Blackwell, Artist Statement



Gust, 2022
solid surface material and spray paint
81 x 112 x 2cm
\$5,000 AUD



Time On Track 2022
 plywood, laminate & etching ink
 132cm x 60cm x 3cm. (note the small hand-
 hold sculptures are separate artworks)
 \$4,500 AUD



Climbing the Plane 2022
 plywood, laminate & etching ink
 193cm x 83cm x 3cm. (note the small hand-
 hold sculptures are separate artworks)
 \$6,500 AUD

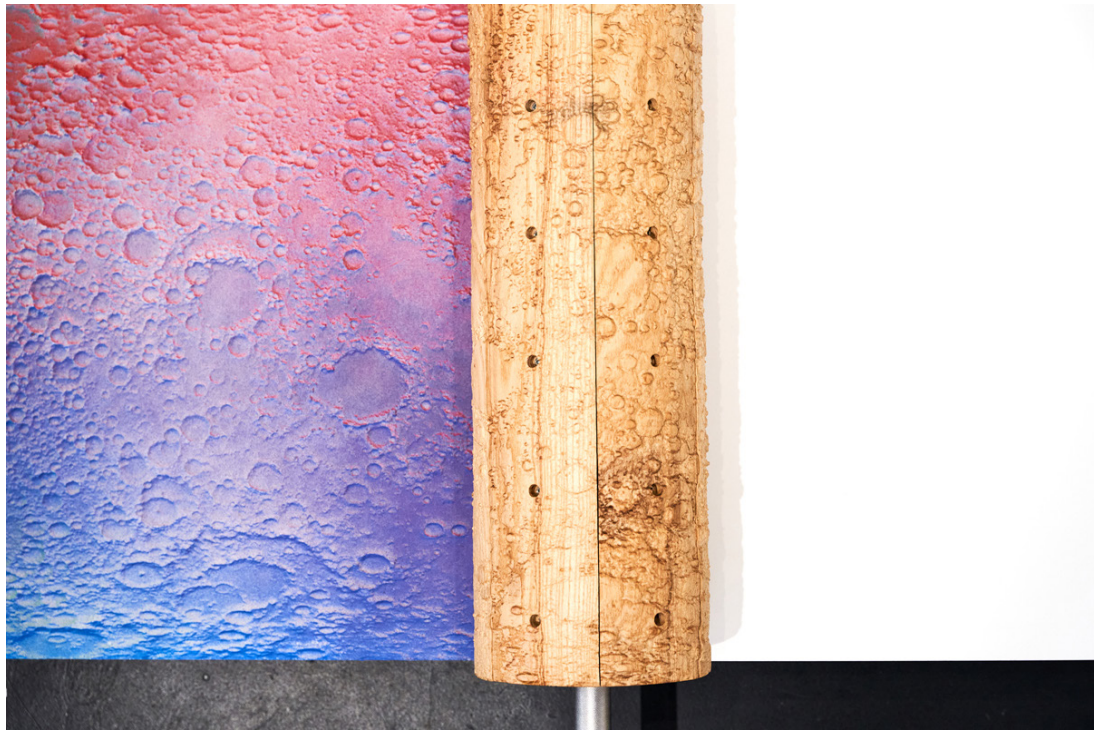


Image cover and right:
Lunar Roller Generation 2022
 maple, plywood, stainless steel,
 polyester board, spray paint
 60cm x 120cm x 35cm
 \$8,500 AUD



Richard Blackwell considers the ways in which human limitation can be transcended by creating systems of production that supplant manual labour, reflecting the rapidly advancing technical systems that society is built upon, and the ways human creation is conforming to those systems. He explains, 'my work is a reflection of what it means to make. In an optimistic sense, the collective knowledge that we build, store and disseminate via the Internet empowers people to do amazing things; but in the pessimistic sense, many people's creative expression is reduced to selecting a few filters for their Instagram stories'. Informed by his roots as a printmaker, Blackwell renders his designs in three dimensions, creating a matrix, before projecting them flat; impressing a moment in time. By translating this relationship between the matrix, the machine and the moment – where embodied observations are parsed by technological systems – his works distil notions of the post-hand; the post-human.

Engaging with the legacy of Modernism, and adding to the lineage of abstractionists like Frank Stella, Blackwell's relief panels echo the architectonic contours and surfaces of Doha, with its surreal hybrid landscape of ultra-modern and ancient Islamic design, futuristic facades and mashrabiya. The works function as urban cartography, and yet they also map the complicated, lonely virtual spaces that are rapidly subsuming contemporary (Western) ontology. Blackwell grapples with the unknown ways in which virtuality is changing our social reality and collapsing geographical space – a concept sharpened during the current Covid crisis. The disorienting convergence of the physical and virtual is visualised in the works' mesmeric symmetry, repetition and axial reflections, which duplicate the parallel and perpendicular surfaces of the civilised city. Voluminous topographies are reflected back on themselves, rupturing spatial certainty and thwarting the viewer's ability to logically traverse each microcosmic metropolis. Meanwhile, the ostensible softness of engraved fabric-like folds collides with the hard materiality of wood. These unicursal forms become labyrinths in the literal sense, but also in the mythological sense; spiritual paths severed from linear time and direction. The voyager/viewer finds themselves in a liminal realm where physical place and virtual space tessellate in a hypnotic rhythm. A surreality emerges herein, as walls and buildings morph into faces and flora, crystalline structures, circulatory systems and cellular networks. The panels' undulating surfaces seem to breathe, to swell with life, and we are reminded once more of the interconnectedness of all things.



MRS4.4.1 2022
marble, plywood and spray-
paint
40cm x 30cm x 8cm
\$3,000 AUD



MRS4.4.2 2022
marble, plywood and spray-
paint
31cm x 18cm x 8cm
\$2,500 AUD



MRS4.4.3 2022
marble, plywood and spray-
paint
28cm x 25cm x 8cm
\$2,500 AUD



MRS4.4.4 2022
marble, plywood and spray-
paint
37cm x 25cm x 8cm
\$2,750 AUD

Blackwell's MRS4 (Modular Reflective Surface) series of stone panels, formed from interconnected wedges of travertine limestone and marble, function within the logic of an exploratory puzzle. Concerned with concepts of the infinite, each triangular shard – small, medium or large – has the potential to be arranged in myriad of horizontal or vertical positions. Mapped onto a tight grid the resulting undulations create visually pleasing abstract forms. But they also suggest complexity, of topographic surfaces at once geological and architectural, and suggest terrains that are difficult to navigate. In some iterations all the wedges might face the same way, creating a satisfying series of peaks and troughs. In others however, the assembly appears haphazard and jarring, throwing angles at odds with one another. Singular lines of spray paint disrupt these stone tessellations, and finally trick the eye into seeing an illusion of flatness where there is none.



MRS4.5.1 2022
travertine and plywood
44cm x 25cm x 8cm
\$2,500 AUD



MRS4.5.2 2022
travertine and plywood
44cm x 25cm x 8cm
\$2,500 AUD



Perimeter MRS3.6.3 2021
marble and plywood
37cm x 12cm x 8cm
\$2,000 AUD



Vault MRS3.6.1 2021
marble and plywood
37cm x 22cm x 8cm
\$2,500 AUD



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1989-2022 Director Claire Harris