



THINKING THRESHOLDS Richard Bell | Della Gooden

Richard Bell's practice has long been focussed on 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's work has a commitment to and a relationship with the pictorial - 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 as the '*ultimate edge*' - a unique transition between the real world, and the world of painting and of the imagination. These musings on '*edge*', '*transition*' and the imagination are applicable to her installation '*Drawn Solid*'

'Drawn Solid' requisitions the wall not as a practical, vertical surface on which to hang, but as a mechanism that allows it to flow from one place to another. Thanks to the wall it can exist both inside and outside the gallery / project space. A cross-sectional view (that the architecture allows) implies planarity, within what is a dimensional installation - 'Drawn Solid' arguably has a 'front' and this is of interest to me.

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 ground the artist stands on.
All is upside down, out of control.

Other encounters are effortless, 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? What 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.