

models &  
combos

# models & combos

Richard Bell | Della Gooden

an exhibit for  
**THINKING THRESHOLDS**

at



*London 2022*



# models

Although studio processes are complex and not necessarily linear, occasionally one thing can be said to have directly led to another. For example, the pencil drawings in my notebooks (images 1, 2 & 3) clearly model the density and structure of a series of larger, graphite works that are now completed – there is a concrete connection between the two.

The Relief-Models (images 4 & 5) are unfolding in more nuanced ways. They model an ongoing preoccupation with layered planes of colour that operate within a shallow, painted space. Fragments of canvas, pieces of card, and ply enable a process that substantialises the layers as physical planes of colour and surface, within a deeper spatial context. This is a modelling process that tests and imagines how colour-surface can be shaped, placed and organised across a series of works.

Despite engaging with a process to dissect the flat surface of paintings that have gone before, the Relief-Models are becoming something more: models for new paintings yet to be made.

Richard Bell, 2022

# combos

The small painted sketches that became an unwitting source material for the Combos (images 6 -10) were made in that free-falling, classically casual, calm, and private way that the use of a sketchbook allows; just letting thoughts take shape, turning the page and going again.

They were made half thinking, half dreaming, with repeated gestures and motifs adjusted across pages and over time. They had a purpose of their own that was of the moment, and which is lost to memory.

I didn't anticipate that I'd later cut them out of the sketchbooks, glue them flat onto wooden blocks, and assemble them in multiple configurations. It still surprises me that separate pages made perhaps as much as a year apart, can be single works.

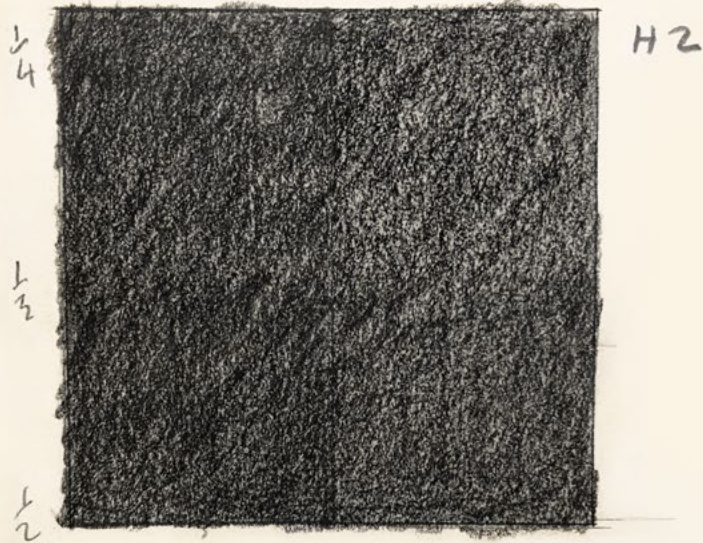
The sketchbook musings and their post-page 'enactments' carry a figuring of space and form that is familiar to my architectural and smaller spatial installations - which gives them significance to my overall practice, where a relationship with Painting is integrated, dimensional and always up for review.

Della Gooden, 2022

# models

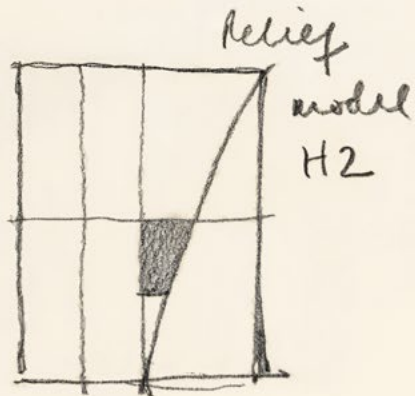
Richard Bell

images 1-5



May 2022

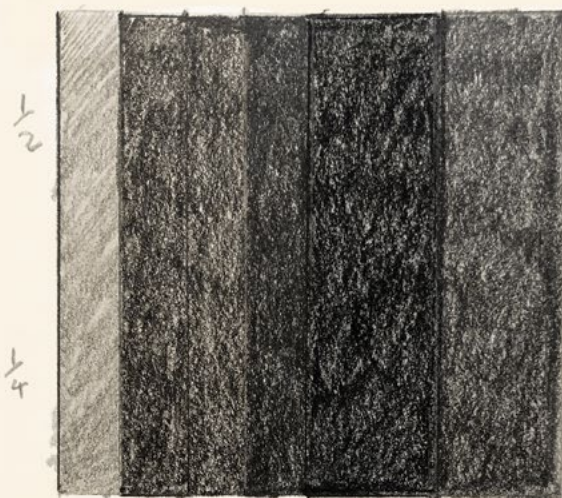
1-5



# 1. Richard Bell

Page from notebook (H2) 2022

H3



May 2022.

Relief  
model H3

$\frac{1}{2}$

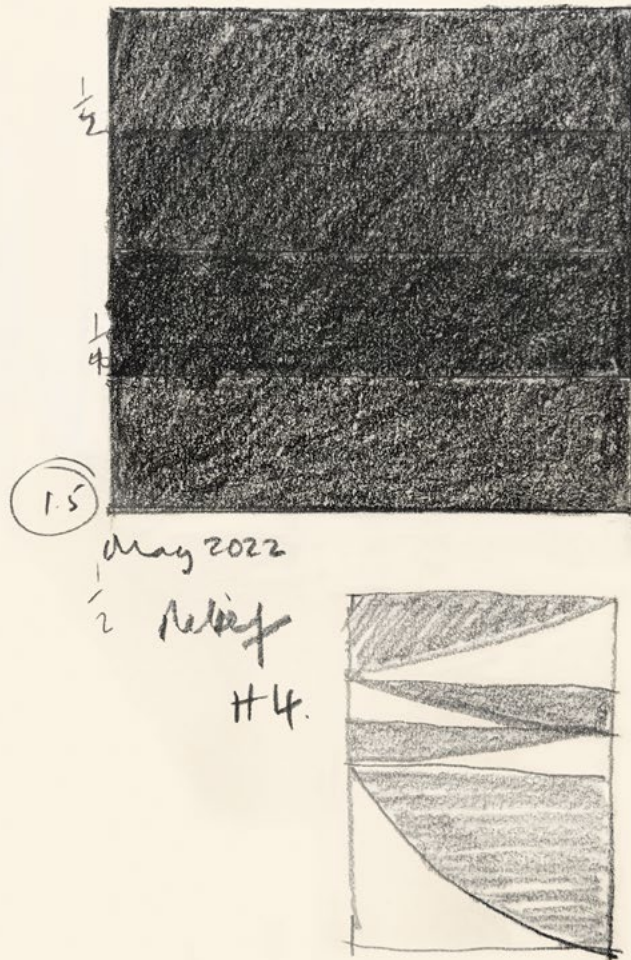
1.5

$\frac{1}{4}$



## 2. Richard Bell

Page from notebook (H3) 2022



### 3. Richard Bell

*Page from notebook (H4) 2022*





4. Richard Bell

*Relief-Model H (i) 2022*

oil on card and linen



**5. Richard Bell**

*Relief-Model H (ii) 2022*

oil on card and linen, on ply

# combos

Della Gooden

images 6-10

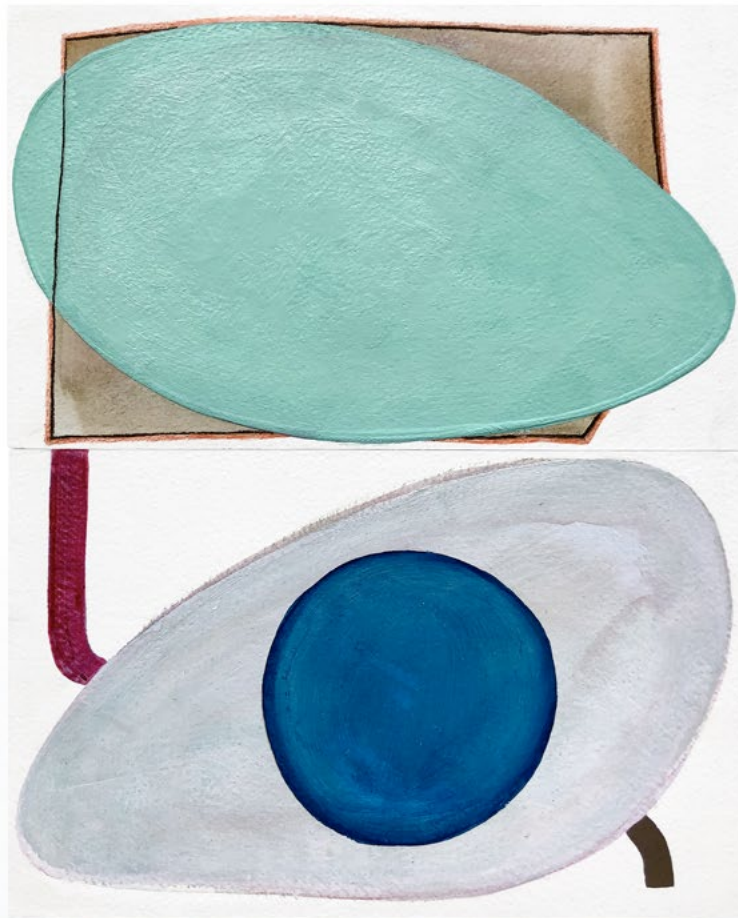


## 6. Della Gooden

*Sketchbook Combo 32, 2022*

From sketchbooks dated 2021 & 2020 | acrylic, pen, ink & gesso on watercolour paper, glued onto wood

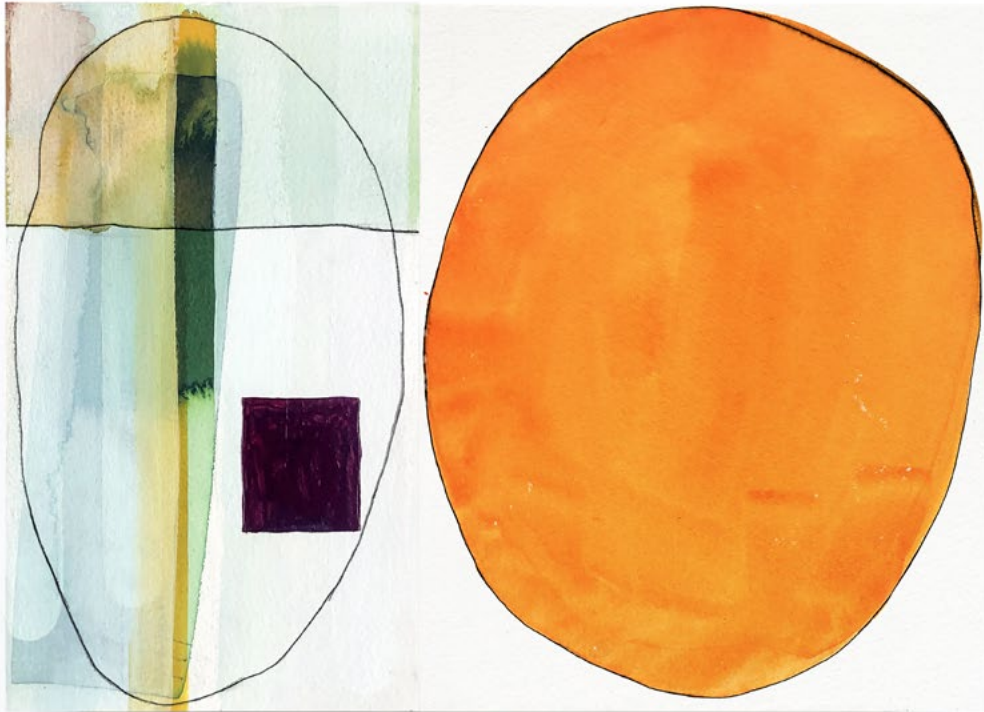




## 7. Della Gooden

*Sketchbook Combo, 36, 2022*

From sketchbooks dated 2021 | acrylic, gesso & coloured pencil on watercolour paper, glued onto wood



## 8. Della Gooden

*Sketchbook Combo, 38, 2022*

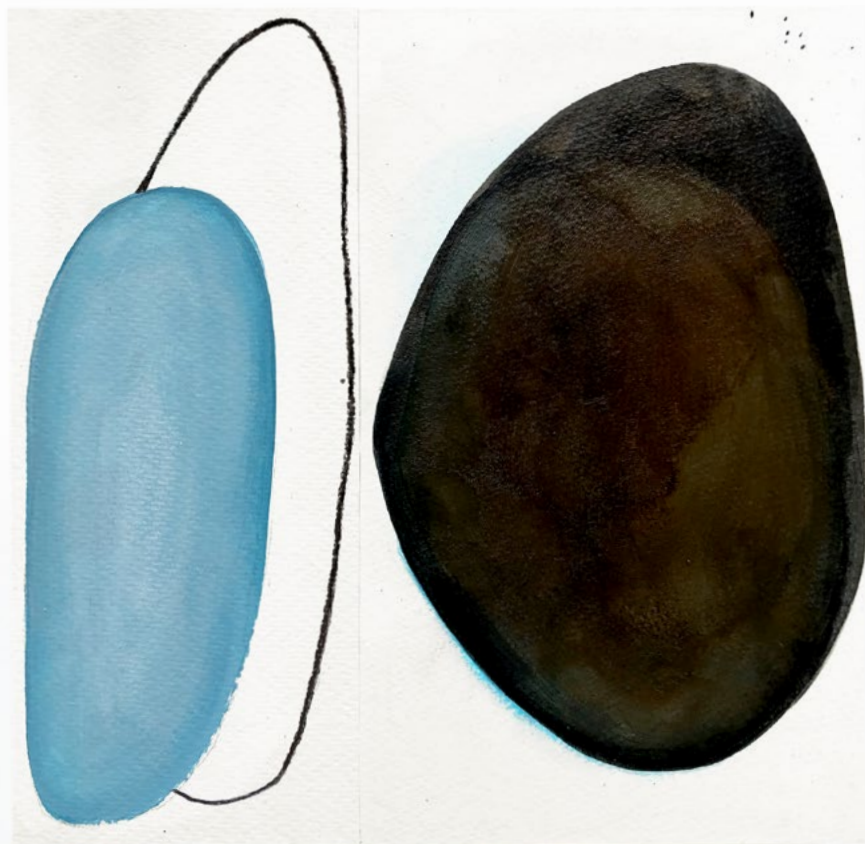
From sketchbooks dated 2021 & 2020 | acrylic, pen, ink and watercolour, on watercolour paper, glued onto wood



## 9. Della Gooden

*Sketchbook Combo, 31, 2022*

From sketchbooks dated 2020 | acrylic & gesso, ink and coloured pencil on watercolour paper, glued onto wood



## 10. Della Gooden

*Sketchbook Combo, 39, 2022*

From sketchbooks dated 2021 & 2020 | acrylic & graphite on  
watercolour paper, glued onto wood



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& Pascal Rousson.

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