



## Interview with artist [Richard Stone](#)

London-based artist Richard Stone works with classical and contemporary materials and themes. With a poetic alacrity, the art historical canons of the figure, landscape and nature he interrogates have become more clearly about working through representations or

aspirations of the past, looking at a resonance left in fragments, that has become much more present, much more powerful and indicative of where we actually are. By using found objects as well as classical materials like bronze and marble and incorporating popular cultural references, he often brings about subtle disruptions to the origin or intention of such objects, materials or references, which often allude to inherent heroic or masculine ideals. Instead, looking to the counter-heroic, something more delicate in expression is revealed, which is much more about materiality itself.

### **Tell us a little about yourself.**

I'm a London based artist represented in the UK by [Kristin Hjellegjerde](#). I also work in Italy.

I've some great projects coming up, including Nature Morte in May at [Konsthallen-Bohusläns Museum](#), Sweden curated by Michael Petry and Roberto Eckholm, which is part of a museum tour, returning to the Guildhall in London in 2017.

I'm also showing at [Art Volta](#) Basel, Switzerland in June with painter [Martine Poppe](#)

### **When did you start painting and sculpting?**

I've an early memory of blossom falling and thinking how I might capture it in material or form, imagining this would stop it from disappearing, perhaps it started from there.

### **What materials do you work with?**

It's not limited, a great many materials, including found objects but I'm learning to articulate a new language of making through a clearer focus on classical materials to make contemporary works, like bronze and marble for example.



*only in the ruins will you be free*  
(private collection) statuario marble,  
91x61x12cm (ed. 1 + 1AP)



*form*  
(private collection), bronze,  
patina, 65x45x35cm

### **What is your working environment like?**

In my Dalston studio, incredibly messy during process, very tidy at the end of the day. I welcome the chaos of making but can't walk back into it the next day. I need the space and critical distance that order affords.

### **Which artists influenced you and how did they influence your thinking?**

They still influence me, but I don't like the idea of wholesale influence, I think it's as much a brushmark from here, a sculptural gesture from there that starts to reveal influence in the work. Having said that, I am drawn to absence in artists' work, how work makes me feel, rather than necessarily what medium it's in, for example, my work bears no resemblance to say Felix Gonzales Torres' work but it's quiet aesthetic and conceptual power, I aspire too. Again, through a similar prism, I find the quiet expressiveness of Gillian Carnegie, a place of influence.

Works that equally describe a feeling are interesting, a Bacon-esque figure caught in a moment of expression is something I've tried to draw into my sculptural figures, albeit colliding with classical forms but it's in that moment of influences coming together that expresses my thinking as well as my aesthetic.

Conversely, there's an exhibition at The Met in New York at the moment that I would love to see about unfinished artworks, thoughts left visible, I like the idea of artworks revealing their process or making, this idea informs a lot of how I think, I've often described my work as a reversal of making, an unraveling of contextual and material references, then reimagined.

The abstract expressionists, Rauschenberg especially, move in and out of view, for an approach to materiality, tearing material and influences up and putting them back together and the combine idea is as relevant as it ever was, perhaps more so in a digital driven age.

Most people that know me wouldn't be so surprised to know I'm quite keen on a sense of drama, as it is in a pre-Raphaelite painting.

### **Describe your style in 3 words.**

Past, present, future.



*when history falls silent, the future will fail*  
bronze, patina, 57x23x23cm (ed. 2/3 +2AP)



*the rescuer*  
(private collection), bronze, patina,  
57x23x23cm (ed. 2/3 +2AP)

**If you had to choose one project from your portfolio that you're most proud of, which one would it be and why?**

The bronze works I produce in Italy for certain. The experience of working in the foundry brings something else to the works. I clearly remember arriving there for the first time and being immediately struck by the monumental works coming in and out of the studios and workshops each day.

But there's a heavy handedness in that public art monumentalism in particular that is interesting in sheer ambition, but it can separate itself from the art in many ways, I'm more interested in a balance between the heavy weight of sculptural history and the ephemeral in art that catches you and stays with you for a much longer time.

I'm much more interested in the idea of sculpture as something more fragile or delicate in expression, a counterbalance to the heroic, which I've been exploring in my practice for some time.



*a question of distance*  
bronze, patina, corten steel  
135x70x65cm



*when a land becomes a sea*  
bronze, patina, resin, corten steel base,  
115x77.5x54.5cm inc. Base.

**What memorable responses have you had to your work?**

One of the most memorable responses was from another artist about an installation work, that it was simultaneously epic yet elegantly restrained and that this was a difficult thing to be able to achieve, but in the work it was there. This has emerged in other people's responses as well, usually and similarly about polarities in the work.

### **What are you passionate about besides your work?**

Music informs a lot of how I think about my work, which is interesting linking back to your question about influences. Mood is influential.

Besides that and the work, the rest is a cliché.

### **What are you working on at the moment?**

In the studio, I'm revisiting some ideas around draped forms, both veil like and organic, that are becoming very layered and ambiguous, conceptually and aesthetically. I think also because I'm using clay rather than wax as a modelling material at the moment, which is bringing a different look and feel to the work.

I'm also exploring some ideas around notions of the heraldic through painting, including a central shield motif, which is leading me on many painterly adventures, as they say, watch this space.

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