

Between stillness and movement: The world of artist Richard Stone

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Meet Richard Stone, a British artist capturing movement in his paintings and sculptures while slowing down the gaze of the viewers in the fast-paced world.



“A sea of nightingales”, Richard Stone, 2021

What has attracted you to the art world?

Richard: “There’s the ‘world of art’ and the ‘art world’ which are decidedly different things. There’s a point where the world of art comes to you. Art ignites something in the mind’s eye and becomes a journey that lasts a lifetime. At least so far, I’m still on that journey. I think the ‘art world’ itself in your question is where people orbit one another. Some with similar view points to mine, others with very different interests. And to that extent, my relationship to it, is also orbital.”

Why sculpture?

Richard: “Why not! I work of course with sculpture and with painting and most recently between the two. Sculpture is often what I’m known for and I think it’s a medium that works seamlessly because I can express myself directly through material, be that clay, or stone, in a way which encapsulates mood or feeling. For me too, it’s definitely a way of articulating what it’s like to be in the world.

Sculpture differently engages the senses to painting: both in making it, and being in the presence of it. That said, I love how one discipline can inform the other, which is why I've recently been bringing the two more closely together."



"Flying with the knight", Richard Stone, 2021



“Towards the marine blue sea”, Richard Stone, 2020

You have started with impressionist and expressionist paintings, what has made you move away from it and what effect does that have on your current works?

Richard: “I work in cycles so I wouldn’t say I’ve moved away from the more impressionist or expressionist works and I’m certain they will re-emerge in future cycles. I do think I challenge audiences and collectors perhaps to look closer into my work to see themes and visuals re-emerge.

For example, the drapery of the current wall-based sculptures are present in earlier bronze and marble works. I’m also working on a collection of maquettes for a future sculpture show which reference bird motifs from earlier paintings. I don’t simply find one thing that works and repeat it, I prefer ideas to re-emerge or overlap over longer periods of time. For me, life isn’t neat or tidy, so why should art be?

What remains a central pillar of my practice and is even clearer in recent works, is being able to hold a felt mood, alongside the idea of stillness and movement. In my most recent wall based works, sculptural forms and the use of a single colour, lend each work an impressionistic and expressionistic edge.”









Top left: “Yellow is the colour of sun rays”, Richard Stone, 2021

Top right: “Only from the ruin will you be free”, Richard Stone, 2020

Bottom left: “Form”, Richard Stone, 2014

Bottom right: “The return of seers”, Richard Stone, 2020

You capture a lot of movement in your work, tell us about your inspiration.

Richard: “I think so much about today’s world is fast. The slower movement in my works is a way of countering that. This applies both in the making process, which is meditative and iterative, and in the finished work that I hope slows the gaze of the viewer.

I think this is especially true in the marble works where you can encounter and move with the movement of each work in real time and space, because you have to physically move around them.”

Tell us more about your latest wall sculpture pieces.

Richard: “They actually emerged through lockdowns as I found myself, as many of us did, connected to the world through phone screens. In these works, there is almost a screen format and edge, yet the form within appear to move beyond that edge. They became a a reminder that I could move beyond the edges of my phone screen and work with material directly. For the viewer, I hope the mundanity of scrolling shifts toward the experience of seeing and looking. Each work is essentially a repurposed screen within an artwork, a between place, be that here, or, there. Between stillness and movement, quietness and drama.



“Daydreamer”, Richard Stone, 2020



“Bird song rising”, Richard Stone, 2020

Incidentally, they have a lot of references to Lucio Fontana too, in the sense of articulating space. The difference however is where Fontana used linear, often violent lines, in my work, lines become curves, as if a breeze has momentarily lifted the surface and is caught in a softer spatial moment.

These works in particular have definitely caught the imagination of viewers and collectors and I’m finding that there is a lot of interest and engagement in the colours that I’m using and how the works might work at different scales and in different materials. It’s all helping to inform what might happen next.”

What is your favourite piece that you have created so far and why?

Richard: “The right answer is to say that I haven’t made it yet, or I wouldn’t have anything left to strive for. The honest answer is that there is a moment when a work is finished and it doesn’t belong to you emotionally anymore, so it’s difficult to have a favourite really.

Having said that, I do look at different works at different times and there is a resonance, a detail, a mood where I think, yes, I really made that work and it’s transcended or gathered a new way of seeing it over time.

What I really love is seeing works in collectors’ homes, where they take on this new life and are valued beyond the studio or exhibition space. I get a powerful feeling of pride.”



“The lovers”, Richard Stone, 2021

Social media has become a really big part of every artist’s life, how are you handling it?

Richard: “I really try not to be pulled in but I often find myself in the vortex of avoiding ‘missing out’. I try to strike a balance between keeping up to date and continuing to make work. The good thing about sculpture, especially when working in clay, is that phones and clay generally don’t mix well, so fortuitously I often don’t have a choice!”

Do you think it helps to get the wanted exposure or is it an unnecessary distraction?

Richard: “Interesting that you ask that, it’s often both. I’ve had many wonderful opportunities that might not have otherwise happened emerge from social media. I’m often approached by other artists, collectors and galleries around the world.

At the same time, it takes a long time to make my works. And I find making to be a process that has to arrive from my internal process for it to remain authentic. So, it’s all about balance.”

Do you have any exhibitions coming up and where can people see your work?

Richard: “If you find yourself in Europe this summer, yes! I have works included at Castle Goerne in Berlin from 7 - 29 August and at Enter Art Fair in Copenhagen from 26 Aug - 29 August with [@kristinhjellegjerd/gallery](https://www.instagram.com/kristinhjellegjerd/gallery).”

What advice do you have for your artists looking to get into arts professionally?

Richard: “I recently said that you’re a good artist at forty, a great artist at fifty, this could equally apply to being twenty or thirty, it’s really an illustrative point that being in the arts professionally is as much about resilience as it is about creativity. Being attracted to a professional arts career is one thing, surviving and growing is another.”

See more work of Richard Stone at:

www.richardstoneprojects.com

www.instagram.com/artist_stone

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