

## Richard T. Walker

**12.05.10 – 17.07.10**

**àngels barcelona** presents a new series of works by the English artist Richard T. Walker (Shropshire, UK, 1977). All the works in this exhibition are a continuation of an evolving investigation into the natural landscape and its use as a contextual tool to mobilise thoughts and self-reflection.

With strong nods towards the European and American Romantic periods, Walker uses spoken dialogue, music and performance to facilitate engagement and analysis that is both contemplative and active. The work questions how we perceive nature as well as how we imagine nature perceiving us. This creates a continual dialogue that challenges our personal and general perceived notions of Landscape and Nature encouraging us to ask questions about how we belong within the contemporary environment and subsequently within our selves and our society.

The central piece of the exhibition: **I know you are everything but I still want you to be everything** comprises a three channel video installation depicting multiple shots of the artist singing to different locations in the Californian desert. Repeating the words '*please be how I desire you, so that I am able to hold on...*' the artist sings yearningly to baron surroundings whilst recording his voice into a cassette player; the recordings of which can be heard alongside the videos' audio.

The object of his desire remains slippery, ambiguous and void-like, suggesting that it is desire itself that remains the object. Here Walker is highlighting our inherent need to want, suggesting that such wanting is a circular activity in that to strive for fulfilment is to strive for an illusory state, and that true fulfilment is embedded somewhere within the mode of desiring. This idea is further represented within the action of recording, the cassette players (circa 1984) acting as time capsules that offer a version of reality twice removed, a moment locked physically within the tape and metaphorically within the object, forever looped in a struggle to be what was.

Internal landscapes of thought and contemplation are given equal reign alongside differing manifestations of physical, nature-based beauty in an attempt to create empathy and understanding towards an idea of sincerity that is true to itself but is also objective and critical. Walker applies this same method of critique with regard to sentimentality where he consciously uses a creative language that borders on the sentimental but through various means, such as a subtle use of humour and context, pulls the work back into 'safe' territory, enabling us to simultaneously experience sentimentality whilst at the same time allowing us the space to reflect on it objectively.

By remaining faithful to a conventional use of verbal, visual and cultural language whilst also exposing the mechanics of their affect, the works allow for a unique ambiguity to occur that loosens interpretation and creates new meaning.

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**Richard T. Walker (Shropshire, UK, 1977).** Lives and works in San Francisco, California. His work has been shown at FormContent (London, England); Videonale (Bonn, Germany); de Appel arts centre (Amsterdam, Holland); Para/Site Art Space (Hong-Kong; China); Mermaid arts centre (Wicklow, Ireland); àngels barcelona gallery (Barcelona, Spain); Christopher Grimes Gallery (Santa Monica, California, USA) or David Cunningham Projects (San Francisco, California, USA); among others.