

# Fractured Dynamics



R.E.V Walsh

## Foreward

R.E.V Walsh's mathematical, geometric equations as structural paintings, belie a quirky and colourful sense of the rational.

Each painting is a beautiful and colourful construct, visually and aesthetically harmonious and balanced. However, on closer inspection, the content of symbols and shapes, within the painting is a formula of logic, and works as a code or a puzzle inviting you to 'figure it out'.

The work is executed with such precision and skill and is so technically pristine that it could be confused with having been digitally constructed by a machine. Each piece of work is a time consuming project lasting many months.

The work here is collated from 2014 onwards.

JD Francis

## Fractured Dynamics

Over the past several years, I have been engaged in an artistic journey and investigation - pursuing the golden section in painting through a specific compositional invention of mine – the Golden Umbra.

I devised this compositional gambit in May 2007, and have been using it as the basis of my work in a systematic way ever since.

Different palettes and different iterations; but the same fundamental, underlying structure.

During this time I have occasionally wondered 'what if I do this...?' when making a painting; but have then stuck to the set of rules and parameters laid down by my golden umbra theory.

Recently, I decided to pursue some of these other ideas.

I have begun to make some works outside of my principal artistic path, and this brochure contains the results so far.

Structured and precise, yet more playful, these works stand tangentially to my Golden Umbra series.

Robert E.V. Walsh

## 'Fractured Dynamics'

Interview by Paul Hirst

*Can you tell us a little bit about 'Fractured Dynamics'?*

The phrase 'Fractured Dynamic' comes from the title of an early painting, one of the first I completed after graduating. The piece was called 'Dynamic Planes; Fractured', and I gave it this explanatory title to (hopefully) described the intent and form of the work.

The piece was concerned with using painting as an analogue for dynamic movement and also as an exploration of how formal colour theory could create shimmering, scintillating effects.

The finished piece looked to me like a something both dynamic and fractured; hence the name!

These concerns are basic in all my work, so 'Fractured Dynamics' seemed like an appropriate title for this show.

*Your paintings have stunning compositions of line and colour, do you pre-plan these totally before you start painting or are they open to evolving throughout the painting process?*

They are pre-planned, but prone to evolving in the execution.

I have two main working methods.

One utilises strictly flat bands and stripes of colour. No expressive brushwork and little blending of colour are present. These works have a definite end point in mind before I start, but sometime evolve past that point if I consider the piece unresolved when that point is reached.

The second method involves expressive and vigourous underpainting that produces a scumbled, irregular matrix which I then try to extract some balance and harmony from.

This involves glazing over the underpainting in a progressive way, selcting successful areas and culling out unsuccessful areas with more overglazing.

These pieces evolve organically in a traditional, painterly way.

I deliberately introduced this way of working to allow serendipity back into my work, which had been purged by my more formal way of working with flat colour.

*From conception to completion how long can a painting take to produce?*

I have actually timed myself for costing purposes, so can tell you that on average a piece takes around 150 hours. Some more recalcitrant paintings take longer...

*Who or what has been the biggest influence driving you to be an artist?*

Hmm.

I have always been drawn to drawing and painting, and as I turned out to have a bit of talent in that area, continued to pursue it.

This dates from early childhood.

Quite difficult to be more specific; I avoid looking too closely at other artist's work to avoid polluting my own methods, so although I admire many great artists of the past, I wouldn't cite them as an influence.

A dogged determination to stick to my convictions undoubtedly come from my parents, and my painting tutor (Gary Sykes) during my degree course was a tremendous influence in seeing clearly and executing definitively.

*Could you tell us a little about the making and the processes you use to create a painting?*

Care and masking tape and patience.

And always remember; you can't make a silk purse out of a sow's ear.

If you think a piece is rubbish, don't faff about trying to rescue it because of the investment in time – being ruthless is always a better option in my experience...

*What can we look forward to seeing in your future work?*

Hexagons.

Discs.

Paintings with more than one actual surface, and reflected light being a constituent of the composition.

Possibly mirrors...

*Where can we see more of your work and find out more about you?*

Cobalt Blue website [www.thecobaltblue.wordpress.com](http://www.thecobaltblue.wordpress.com)

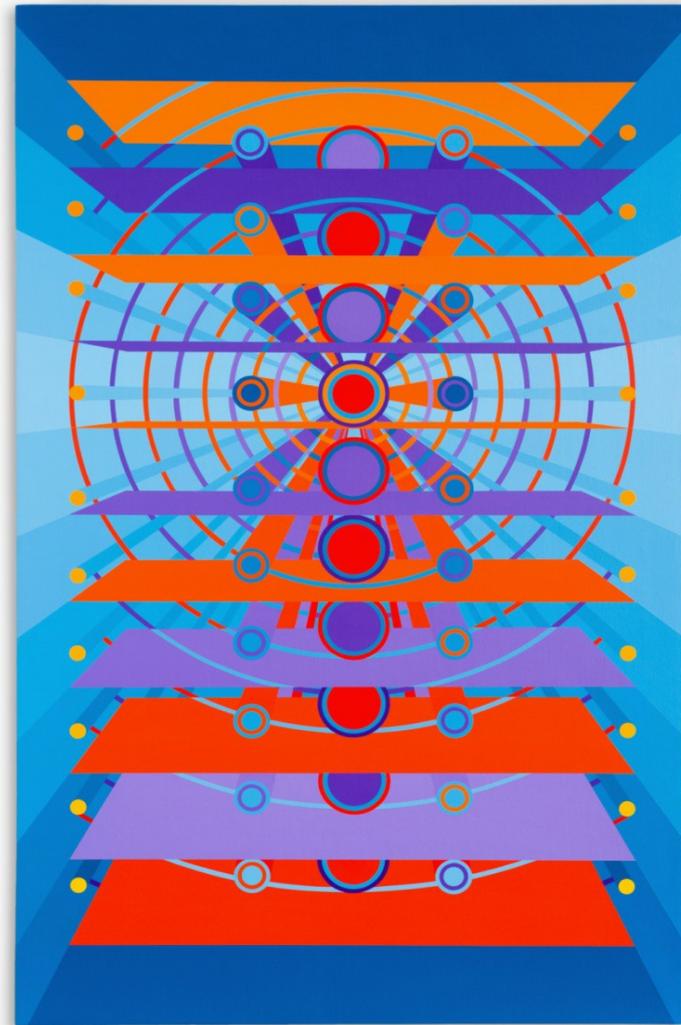
Hay Hill Gallery <http://www.hayhill.com/docs/walsh.html>

My web site: <http://www.revwalsh.co.uk/>

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## Top Quark.

Acrylic on canvas on board.  
July 2014  
648 mm x 1045 mm (unframed size)



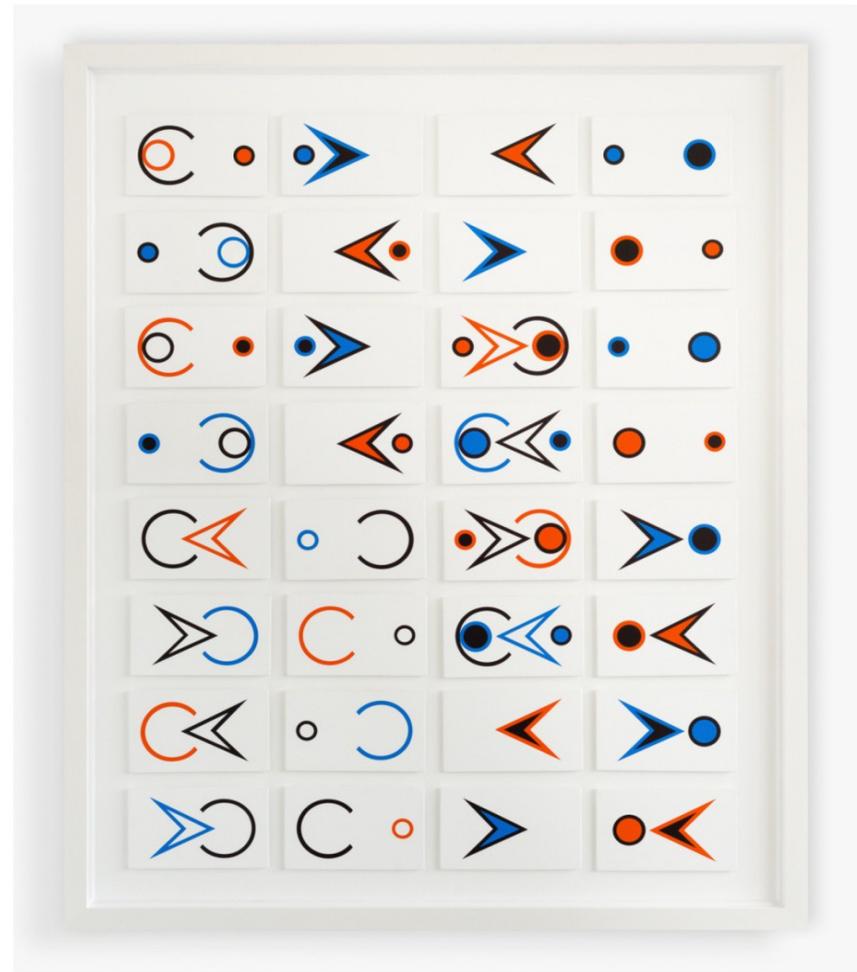
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Schematic Array; Blue and Orange.

Acrylic on canvas on boards.

July 2014

893 mm x 1940 mm



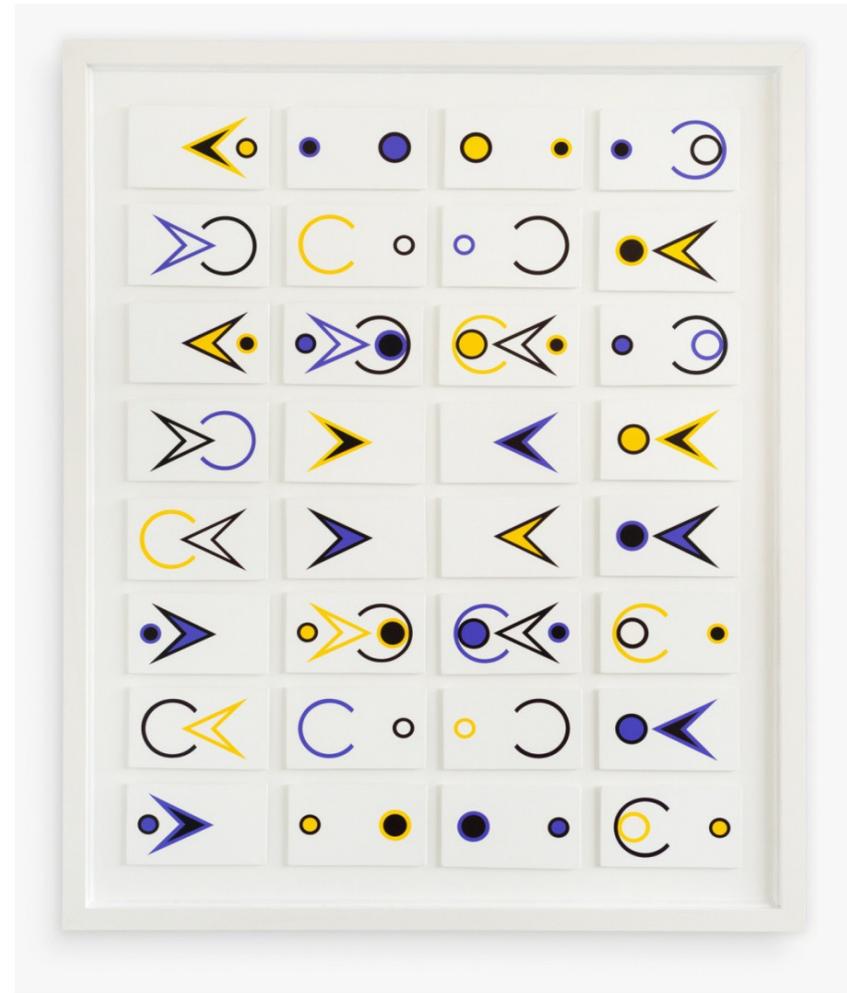
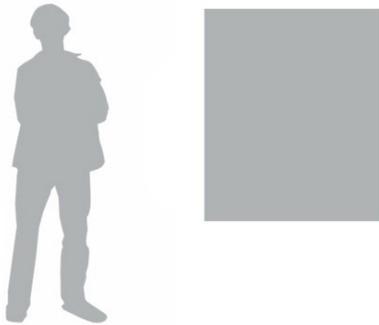
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## Schematic Array; Yellow and Purple.

Acrylic on canvas on boards.

July 2014

893 mm x 1940 mm



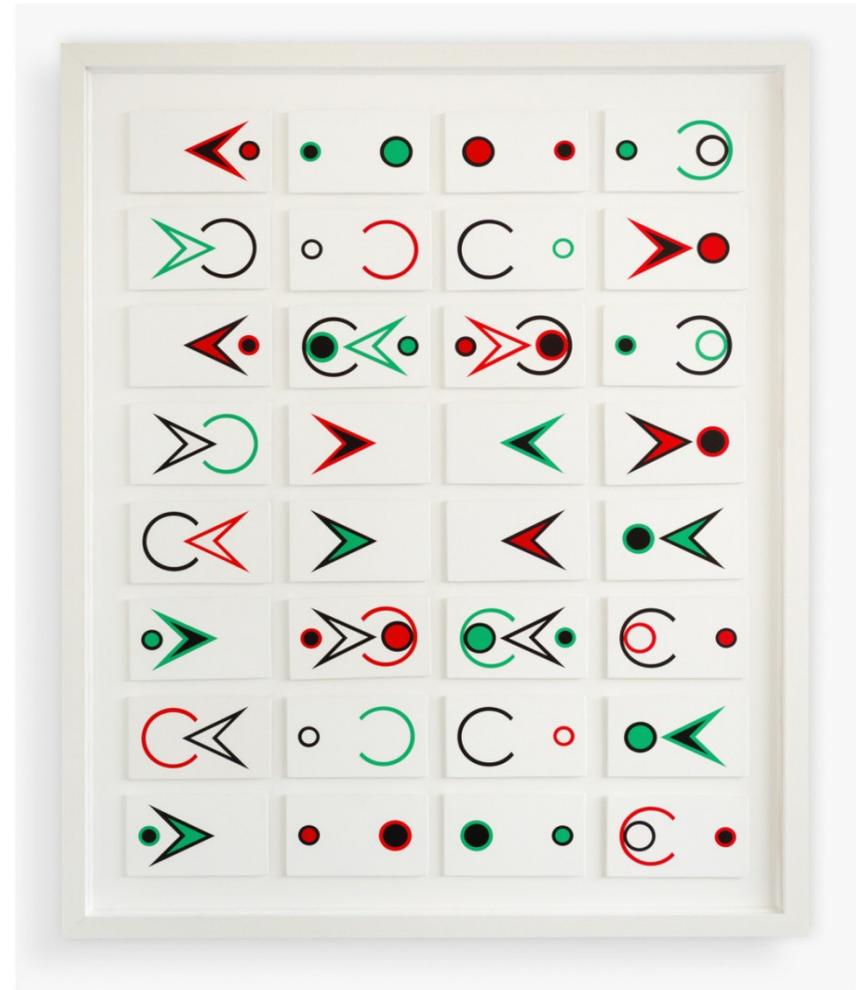
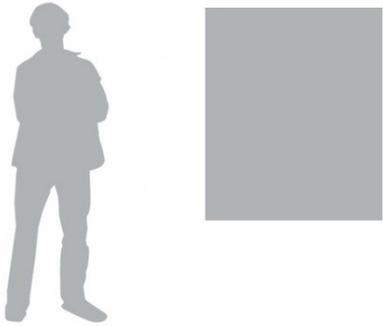
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## Schematic Array; Red and Green.

Acrylic on canvas on boards.

July 2014

893 mm x 1940 mm



Robert E.V. Walsh.

Graduated from the University of Leeds 1998. {1st Class Degree with Honours.}

Full time Artist from May 2007.

Selected exhibitions:

National Student Print Open. The Storey Gallery. 1998.

Summer Salon. The Works Gallery, Birmingham. July 2010.

The United Colours of Birmingham. Zellig / Custard Factory. May 2011.

EGO: (de)construct. (The Event). Minerva Works, Birmingham. October 2011. (Curator).

EGO 2. Minerva Works, Birmingham. November 2011. (Curator).

Conversations with Birmingham. 9 Brindley Place, Birmingham. November 2013.

Group Show. Hay Hill Gallery, 35 Baker Street, London. December 2013.

Group Show. Hay Hill Gallery, 35 Baker Street, London. July 2014.

Group Show. Hay Hill Gallery, 35 Baker Street, London. December 2015.

Rational Grid. Custard Factory, Birmingham. April 2015.

Group Show. Hay Hill Gallery, 35 Baker Street, London. July 2015.

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