

Richard Wright creates subtle and exquisite wall paintings that respond directly to the architecture in which they are created. Often awkwardly placed in discreet locations, they combine graphic imagery and intricate patterning from sources as varied as medieval painting, graphics and typography.





Over the last two decades, however, a singular conceptual feature has become central to his work: almost none of it is on canvas, and all of it must be destroyed. So when Wright has completed the painstaking process of painting one of his neat abstract patterns on to a wall, ceiling or piece of coving in the gallery space, he insists that after an appointed viewing time, it must all be painted over again. "This work is not for the future; it's for now," he says.

<https://www.theguardian.com/artanddesign/2009/dec/07/richard-wright-turner-prize>

"Richard Wright's intricate wall paintings respond directly to the space in which they are situated. Whether they occupy an entire room or are modestly placed in an obscure corner, the works come into being as they are walked through, along or beneath."

The temporary nature of the piece is deliberate: none of Wright's wall paintings is intended to survive the immediate circumstances of its commission. "I am interested in the fragility of the moment of engagement – in heightening that moment," he said. To see a work knowing that it will not last, he said, "emphasises that moment of its existence".

Asked how he felt to experience the destruction of his work, he said: "Sometimes I feel a sense of loss; sometimes of relief."