

Ryder Richards
The Idyll

ARTIST STATEMENT

Drawing heavily from reading, travel, and the art world my work often attempts to highlight a contradictory system, one where subliminal influence and power extend to create a system of compliance or unknowing.

The Idyll attempts to synthesize several ideas about the role of Modernism as it strips identity markers into a universal aesthetic. Drawing heavily from the Rothko Chapel the installation relates it to science fiction control centers, which embody the promise of science as a means to salvation, and the churches of my youth, who reduced visual distraction into vacant modernism, as a way to question how one deals with identity (self) in relation to community (ideology).

CHECKLIST

Subjective Machines, West, 2014
acrylic, resin on panel, lights
55x48x3 in
(insurance value \$1,000)

Subjective Machines, South, 2014
acrylic, resin on panel, lights
55x48x3 in
(insurance value \$1,000)

Subjective Machines, Southeast, 2014
acrylic, resin on panel, lights
34x61x3
(insurance value \$1,000)

Subjective Machines: Standing Reflection, 2014
acrylic, resin on panel, wood, plastic
68x72x52 in
(insurance value \$1,500)

Subjective Machines: Standing Reflection II, 2014
acrylic, resin on panel, wood, plastic
48x60x48 in
(insurance value \$1,200)

Subjective Machines: Reflection I, 2014
acrylic, pigment on paper
15x22
(insurance value \$350)

Subjective Machines: Reflection II, 2014
acrylic, pigment on paper
15x22
(insurance value \$350)

Subjective Machines: Reflection III, 2014
acrylic, pigment on paper
22x30
(insurance value \$500)

Subjective Machines: Reflection IV, 2014
acrylic, pigment on paper
22x30
(insurance value \$500)

Subjective Machines: Reflection V, 2015
acrylic, pigment on paper
22x30
(insurance value \$500)

Subjective Machines: Reflection VI, 2015
acrylic, pigment on paper
22x30
(insurance value \$500)

Platonic Solids, 2014
30 plastic shapes
4x4x4
(insurance value \$10 each = \$300)

Pulpit, 2015
Mixed media
52x52x20
(insurance value \$3,000)

For insurance purposes, here is a list of electronic components included in the exhibit:
miniMac computer (\$500), transducer (\$175), 2 large amplifiers (\$340 + 55), 2 small amplifiers, 1 good projector (\$50), 3 projectors (\$50 + 50 + 50), webcam (\$100), power source (\$125), 2 subwoofers (\$70), subbox (\$115), 2 speakers (\$30), GoPro3 (\$250), iPad2 (\$250), security camera system (\$300).

BIO

Ryder Richards, born in 1977, grew up in Roswell, New Mexico.

Known for his many long-term collaborations, Richards is a co-founder of the RJP NOMADIC GALLERY (a traveling art gallery), CULTURE LABORATORY (internet based collective exhibiting internationally) and Dallas-based group THE ART FOUNDATION, who have *Fountainhead* accepted into the Nasher Sculpture Center and curated *Boom Town* at the Dallas Museum of Art.

He was a fellow at Roswell Artist-in-Residence for one year (2012-13) creating several bodies of work and exhibiting at the Roswell Museum. During his stay he created a gallery inside his studio, THE CUBE, with monthly exhibits and a series of installations engaging the public/private, communal/personal nature of the residency. While in Roswell he developed a fascination with the psychology and manifestation of conspiracy and redaction, which he often pairs with his earlier interests in power and cultural violence.

Richards has an MFA from Texas Christian University with a minor in architecture. In the last 10 years he has curated nearly 100 exhibits and participated in over 100. He is the recipient of several scholarships and awards for his achievements in art, including five artist-in-residence programs. Writing for *Glasstire.com*, *D Magazine*, and other publications prompted Richards to found *Eutopia: Contemporary Art Reviews*, an art/architecture review site and catalog publishing 100 word reviews.

Richards has exhibited at the Bellevue Museum, Seattle; Roswell Museum, NM; Olm Space, Switzerland; Antena, Chicago; Falling Water, Pennsylvania; The Hart Moore Museum, Pennsylvania; Cornell University, Ithaca; Monkskirche, Tangermunde, Germany; C2 Pottery Gallery, China; Blue Star, San Antonio; BlueOrange, Houston; as well as The Power Station, The Reading Room, and Gray Matters in Dallas. He has participated in The Texas Biennial 2011 and 2013 and the Dallas Biennial 2012 and 2014 with an upcoming solo exhibit in Brooklyn 2015.

www.ryderrichards.com

ACKNOWLEDGEMENTS

Ben and Lacy Beasley
Chad and Tahnee Elliott
Damon Richards
Nola Richards
Sue Anne Rische
Chris Taylor and Dawn Wolf-Taylor
Eastfield College, Mesquite