

NOTHING TO SEE (FPPS) BACKGROUND TASKS

MATTHEW WILKINSON

24 APRIL - 21 MAY, 2026

Nothing to See... is an exhibition of recent & revisited works by Matthew Wilkinson. Tracing histories of utopian thought, financial instrumentation, & societal escape. Across, painting, video, & a full-size boat: a longform game to shape the invisible. Expanding the cycle *Free Power Ponzi Schemes (FPPS)* retooled futurisms, high modernisms, freakonomics, sub & fringe culture are placed equally on the workbench and shipping blanket. Its goal: to view & play futures beyond reason or immediate sense.

Three strategies are played with a straight face to test limits: first is the rogue engineer, self-taught or otherwise, inseparable from their shed, DIY tools, and the promise they alone will rework reality as we know it. Second is the most successful, the Ponzi scheme operator. Through timing & charts they forge belief bringing short term gains into reality at the expense of others. Both design tools not to measure reality but shape & actualize it. Lastly the artist, the most common & least understood. Not to be seen as a metaphor or corollary of the first two. On a good day, art works against 'use value' mapping how thought itself engages with & warps readings of potential & actual realities not immediately visible.

With three modifiers of reality at hand, one looks not at what things mean but what they do. The schematic: a drawing depicting the sum of its parts via symbols enacting a process not visible in a single image, is key. Three sums are placed from Wilkinson's circuitous loop. *CB's (2026)* - two, two channel handheld CB radios from Wilkinson's youth growing up in a farm in the Welsh borders. Entering one of the proverbial channels is Frank Stella in a bag, a minimal tractatus preserved as its own sealed referent. Adjoining it is the painting *Boat FPPS (black painting) Parallax parts 1 & 2 (2026)* illustrating the transformation & creation of the show's method warping Stella's iconography, with Wilkinson's process.

Stella & Wilkinson's cybernetic loop redirects itself in *The Marriage of Reason and Squalor III (2007/2026)*. Mapping two halves of a rectangle; the left routes hard edge diagonals via arrows signifying movement into oblique angles of propulsion. The dividing line flows to the right side of the painting. Here three arrows point into the center of a spiral. A quantum game of observation, movement 'to' or 'away' from its center imperceptible until far too late. Speaking of too late, *Physical Glitch (Red colour field parts 1 & 2) (2008)* are the byproduct of a printer failing to print a solid red. Through low ink levels, the printer leaped from Malevich to Color field in seconds.

The glitch plays on the promise of technology to speedrun culture to new utopias if given the keys to culture. In this parallel universe a completion of constructivism as opposed to endless waves of AI slop & dead internets.

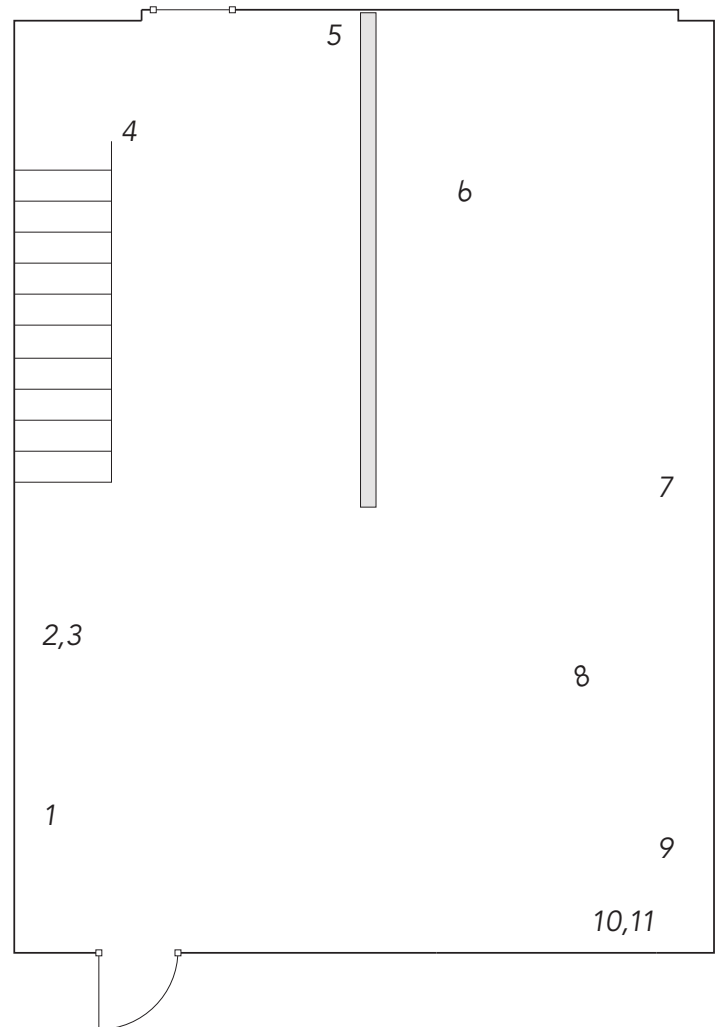
Threads of possible futures via glitches followed *144 pixels* (taken from *192 pixels*, (2011)) is a grid of 'analog' pixels cast in plastic. Looked at but never looked at, the pixel is as potential as an object can get. Fixed, blank, & uniform it is an index of visual & virtual realities to be. *Boat FPPS (stage 2)*, a recurring vehicle in FPPS, sits free of task. a hydro-electric generator in waiting, it will generate its own electricity to be sold back to the grid, funding its own replication exponentially, or so the workbench promises

Promises of the exponential out of the void proliferate. *background tasks (2026)* a capture of endless flows of free energy, speculative physics, & general weirdness. Energy from nothing bracketed between ads directed towards Wilkinson, an actualized FPPS. In its inverse is *General Strike (2026)* a painting diagrammatizing a Situationists game for a total shutdown. Unlimited potential by the act of removal, energy via liberation from nothingness. In diagrammatic realism, questions of content & form resolve. Code, schematics, history, etc. content is made literal in its form. Maybe too early for myself to declare any position on possibilities that free energy will play in the near future, but for the time being, art & its making is the closest force to a true perpetual motion available for study. A reinvestigation in the fluid dynamics of power & the void. all boats rise.

Alan S. Tofighi (2026)

Founded in 2021 The Horse is an artist run contemporary art gallery in Dublin 1 that seeks to provide a platform for emerging, experimental and underrepresented art practitioners. For sales, viewings and programming in general, please contact

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1 background tasks
2026
iphone, digital video
DUR: 17:30

2,3 Physical Glitch (Red colour field part 1 & 2)
2008
ink on paper
102 x 97 cm (each)

4 CB's
2026
found 2, 2 channel portable CB radios
dimensions variable

5 The Marriage or Reason and Squalor III
2026
oil on linen
120 x 77 cm

6 Boat FPPS (stage 2)
2021-2026
wood, metal
dimensions variable

7 General Strike
2026
oil on linen
40 x 120 cm

8 144 Pixels (-99)
2011-2026
plastic, wood, drop cloth
dimensions variable

9 Stella
2026
magazine print, plastic
51.5 x 62 cm

10,11 Boat FPPS (black painting) Parallax part 1 & 2
2026
oil on linen
30 x 40 cm