



LYRICS BY RICHARD

Breath

Probably the most successful song, as well as the most generic. I have no claim on any originality in this song, ~~breath~~ structure, its ~~originality~~ It shines in comparison with any other songs, the essence is missing. It's simple as one the melody is not getting any less enormous power of love to the power lies in its ambiguity. It is as seductive as well as water. The original intention was to write a duet, but I ended

KIND OF BLOOMBERG

Words - Richard Parry

Five Landscape Paintings are institutionally shared through Bloomberg's glass gallery wall.

They depict scenes from a specific London suburb where the artist has just bought a flat. A

decorative form of collateral to be harvested, they are seen to inform wider economies.

Specifically the Brockley Property Market.

Making visible ways public information or display might become subverted.

In the interests of of private or even institutional wealth extraction.

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/mp3/kind-of-bloomberg.mp3



SKETCHES OF MARGATE

Words - Richard Parry

Not Not Fireworks is a Land Art initiative about exceeding ironic economies of attention.

Substantiating single entendre principles.

Risking the disapproval of collectivised yuppsters.

Or those that want to be like collectivised yuppsters.

And art persons afraid of gaze or ridicule.

It has been inspired by the oppressive nature of the too successful artist.

By this I mean the conferred ability to critique a question whilst tacitly avoiding its content.

Like using the same groovy technique to expose the enemy as insulate yourself.

Colonial criticality.

The tyranny of cool.

Visual aids for gentrifiers.

Irony institutionalised.

And other simultaneous things.

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/mp3/sketches-of-margate.mp3



RICHARD RUNS THE CONTEXT DOWN

Words - Richard Parry
Lewisham Art House, 2016

If your role when you have no power is
To make souvenirs of your culture
For commercial use
Then you are doing what
The Government says artists do.

So maybe I'm painting JAZZ paintings
Because it makes me feel artistic
To paint paintings about JAZZ.
Not because I have an urge in my blood
To paint paintings about JAZZ.
Not because it's part of my cultural community
To paint JAZZ paintings.

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/mp3/richard-runs-the-context-down.mp3



A1. OBEY

Words - Richard Parry

I think if you're a painter
In London now and
You want to be serious
You have to accept
You're working in a desert and
You have to address
The culture of your own work
Starting from zero.

And you have to actively repel
And be antagonistic all the time
To these consoling illusions of community
Which are really no different
To propaganda
Or 'We Are City Island'
Advertorial column inches.

So maybe I'm painting
OBEY paintings since 2009
Because it makes me feel artistic to paint
OBEY paintings since 2009.
Not because I have an urge in my blood to paint
OBEY paintings since 2009.
Not because it's part of my cultural community to paint
OBEY paintings since 2009.

And maybe it feels avant-garde
To exhibit them
Inside a Mark E Smith tribute foam party
Inside an emerging project space
Inside Catford (but not Lambeth, no no no)
Inside London when
The entire social franchise is saying
You are not real
You are not the artist
That Shepard Fairey was

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/mp3/a1-obey.mp3



on-humber-street.mp3

📅 Thu, 07/18 07:30AM ⌚ 65:04

SUMMARY KEYWORDS

ky, exhibition, reenactment, siloed, live, ben, taxi, rick, experiments, turn, museums, face, screaming, content providers, sound, complacent, processing, songwriter, beggar, horn



03:10

Contemporary criticize hi



10:42

official story



12:30

and also a lot of gold



12:38

qualities of



12:40

being close to my best friend face



13:03

this man is



14:21

which is logic money to use it



14:29

to learn soon as content



14:30

providers for museums and heritage before



14:41

we turn to you very



16:47

good to



16:54

take the first yeah



19:29

hello because he was



21:09

talented



22:55

ET



26:30

travel



26:33

talk about the kind of historical journey together reenactment of



26:39

life



26:41

living all



26:43

kinds of non smoking



26:49

mobile flexible as always being formed agree for



27:17

radio show radio when



27:23

they



27:26

announced that



27:29

you're stopping



27:32

by the police the new



32:21

it's like a small percentage we're not complacent by about 20 years old



32:30

any recently I went



32:43

yeah



32:49

nobody's beggar kid



32:52

used to be he didn't stop with



33:11

yeah yeah stop performing



33:41

it was surprised me



33:49

because like Ben



33:55

bass bass guitar and



33:56

Jesus



34:02

Hi, I'm Ben is



34:06

the lead singer and songwriter guitarist and incompetently as also known as the rebel and we don't live in America live



34:29

I'm still part of thinking about it okay yeah yeah



36:58

at the



37:46

Get away from me



38:00

traveling



38:03

experiments and processing



38:30

captive audience



38:40

wonderful the things that can be done around the world



38:56

very



38:58

very uncomfortable doing



39:08

I like the idea of having this building and making it sound like a screaming



39:16

you know working



39:26

so



40:34

we're here to the science of like



40:58

this okay the this gentleman the things



42:25

are found in the in the in the



42:31

in the room yeah



42:43

just got like a fleet of taxi



42:51

I've never been



43:04

likely going to be that the Obama button



44:00

going to buy the house and going there and when I was part of the process, the final level



44:08

high level exhibition shops in the



44:15

meantime going there



44:28

God I need to be



44:36

blessed



44:43

going to



44:48

know all



45:06

would you just say you know today



47:47

this is come back. Oh.



50:38

like this How many have I want you to try to put a horn on it? I want you to



50:47

have another one. Yeah.



53:03

Says already into the brain. And already is loss.



53:15

Destruction creates



53:36

we see your silhouette.



53:41

sizes so



53:44

come see us at



53:48

UZCURREM new



54:04

Yes.



54:13

So happy



54:17

people live from



56:46

siloed.



56:55

to Sundance



57:35

there is no



59:43

and wait just



59:51

remember



60:07

face to



60:14

face to six men. Me



61:12

JY.



61:42

ways it's not



62:04

then we turn around. Right.



62:16

What do we do?



62:19

Why do we care?



62:23

so much about that.



62:38

That sounds good. Rick, Rick,



63:13

Rick.



63:16

Right away.



63:31

You're listening to the welcome



64:00

kind of thing is



64:04

you matter to



64:10

you.

SKETCHES OF SCHAFFHAUSEN

Words - Richard Parry

The politics of locality

A counterculture inseparable from its own simulation

The vacancy of the present

The contextually-aware representation, totally cued-up on the capital tip

A sense that fulfilment isn't to be expected from the work.

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/mp3/sketches-of-schaffhausen.mp3

