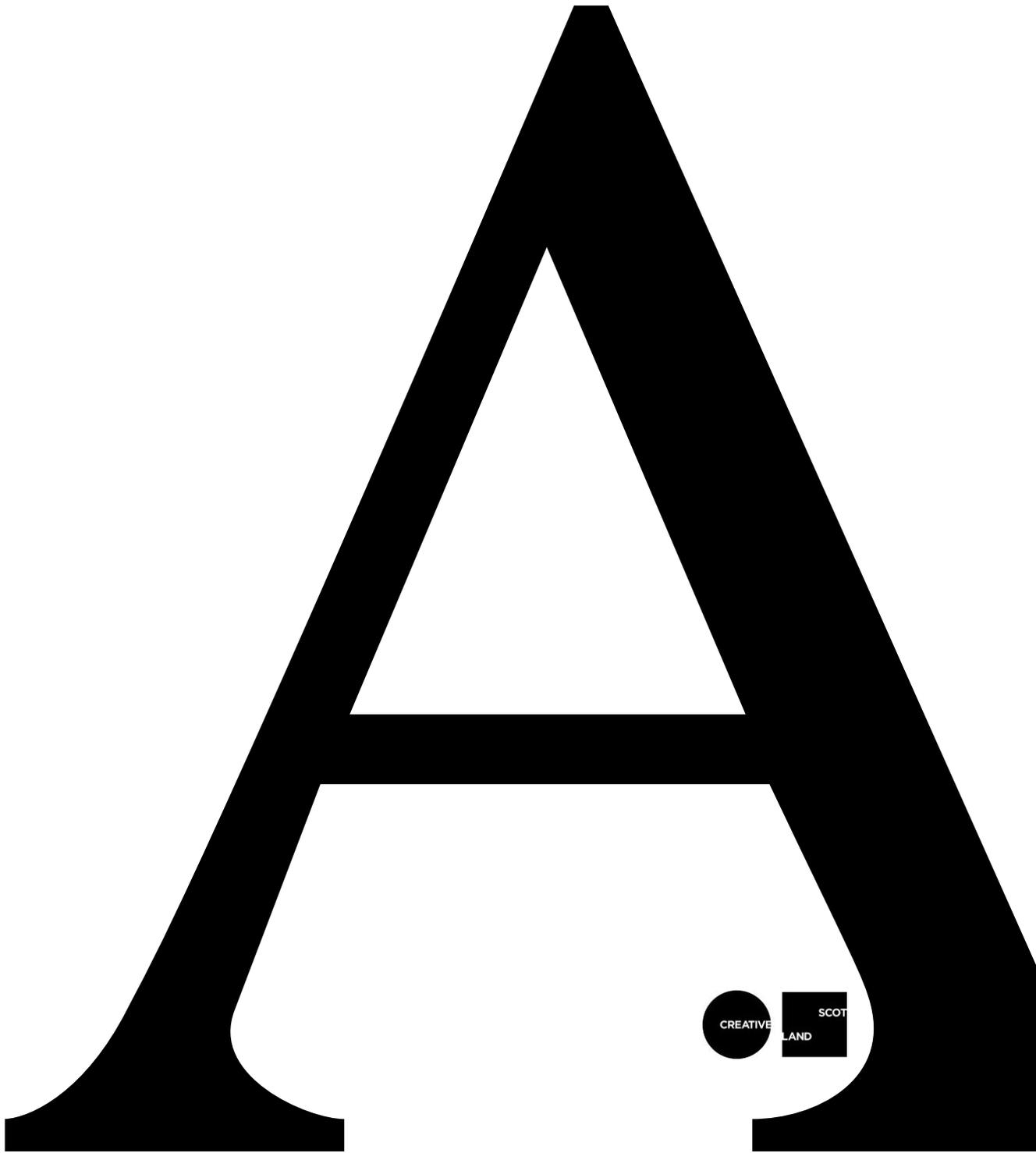


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NOTES

FOR

SALON

NEU:

EMBASSY

*Living, Dreaming,
Going*

Fractal

Jenseits der

Institutionskritik

Paint Lid Piece

Make-Makar

Untitled

Pallemalle 2009

My Avatar

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Tourist (After Orozco)

Carpet (Red)

The Red and the Green

Divider

Persephone

An Evening in front of the Box

Untitled (from the series Geometry of Soul)

Girling

Plaster the Sea

Armature and Support

Untitled

Untitled

Untitled

Bow Ties

Video for Crit 07/10

Untitled

The Witness (One Gravestone Reinscribed)

Ma Mere, La Mer

Disegno Brutto

The Meat

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Family Film

Living, Dreaming, Going

Overlords

The Search for Amazingness

Untitled

Jealousy Dagger

Untitled

Untitled

Untitled

Map

Untitled

Tonic Clonic Summer Lovin'

FORWARD Richard Parry is debating whether artwork should be given up to the sea. Each year the Hindus offer statues of Ganesh to the sea for the Ganesh Visarjan Festival. However, these are not valuable and limited works of art; while they may vary in size from handheld to the size of a car there is belief and tradition of hundreds of years behind this act. Why should we follow Richard's recently found conceptual belief that an art exhibition be consigned to the North Sea?

The oceans of the world are in mortal danger of becoming civic refuse amenity sites. Do we humans have the right to add to the detritus that is within them? Plastic bottles may be seen as an 'installation' in the Tate Modern but in the sea they are an annoying environmental eyesore, of no benefit to man, fish, nor beast.

Where would we be if Rodin's sculptures were lying at the bottom of the North Sea – would they be viewed by deep sea divers as solely for their pleasure and, therefore not to be enjoyed by the majority?

Would the Mona Lisa still be smiling enigmatically or would the currents of the salty sea have destroyed Leonardo's work long ago? How many people would have been spared the worrisome task of why she was smiling so – had Leonardo told her a particularly risqué joke or was she just wondering what to have for dinner that evening?

Theatre is also art, how can theatrical works of art be drowned? Words pass through the air but we still remember those that mean the most to us. Down in the deep words cannot be spoken but art is still there in the natural scenery and colourful fishes of the tropical oceans. Why add superficial nonsensities to natural beauty?

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Art works are causes for comment and discussion, a luxury indeed for some people of the world, but to destroy art trivialises the artist, their product and the reaction it provokes. Understandably beauty is in the eye of the beholder and

for some pieces it may be that they are only worthy of being destroyed by natural forces rather than being inflicted on man.

Go and see the sea, agree or disagree with Richard's actions and ask yourself the question – 'is this art?'

- Teresa Parry, Nairobi 2012.

Notes for editors:

The 2012 Members Show at the Embassy gallery in Edinburgh was originally called Salon Neu and this title was retained for Richard Parry's radical post-land art project based on this earlier exhibition.

Teresa Parry was the only person who would write a forward without payment, the production fee for the exhibition having been spent by her son on a holiday to Peru[1].

FOOTNOTES:

[1] AKA an integral part of this curatorial dialogue[i] for reasons including, in the same ephemeral tone of this text, the light there being better and its generally got better photography conditions for taking pictures, for example of the sea aka Salon Neu and its more of a research trip anyway – getting installation shots on behalf of the artists etc.

[i] AKA writing emails:

Dear [insert name of artist],

My name is Richard Parry and I am an artist. The Board of The Embassy Gallery have asked me to work with them as part of their yearly Selection Project, whereby outside agencies are invited to re-exhibit a selection of work from the annual member's exhibition.

Although I normally work outside the narrow boundaries of galleries and museums, I have accepted this commission as a condition of the £500 production fee.

In order to reconcile the 'Salon Neu' member's exhibition, with radical Contemporary Art's emphasis on site-specific outdoor works intended to lastingly alter our perception of places, and to set new parameters in art production and reception I have begun work on a reciprocal touring exhibition overseas that will include any and all the 'Salon Neu' exhibits remaining in the Embassy gallery from 7pm on February 21st 2012.

This touring exhibition has the potential to reach an unlimited audience of global proportions and the scope to become one of the longest-running internationally-touring exhibitions in the history of your mind.

In addition to a consistent and perpetual exhibition presence, all participating artists will be featured in the accompanying full-colour exhibition monograph catalogue published by The New Dome and including a forward by a prestigious artworld figure and industry-standard photographs all parts correct etc.

Best,

Richard Parry

www.richardparry.info

PS. If you have any further questions please contact The Embassy Gallery

