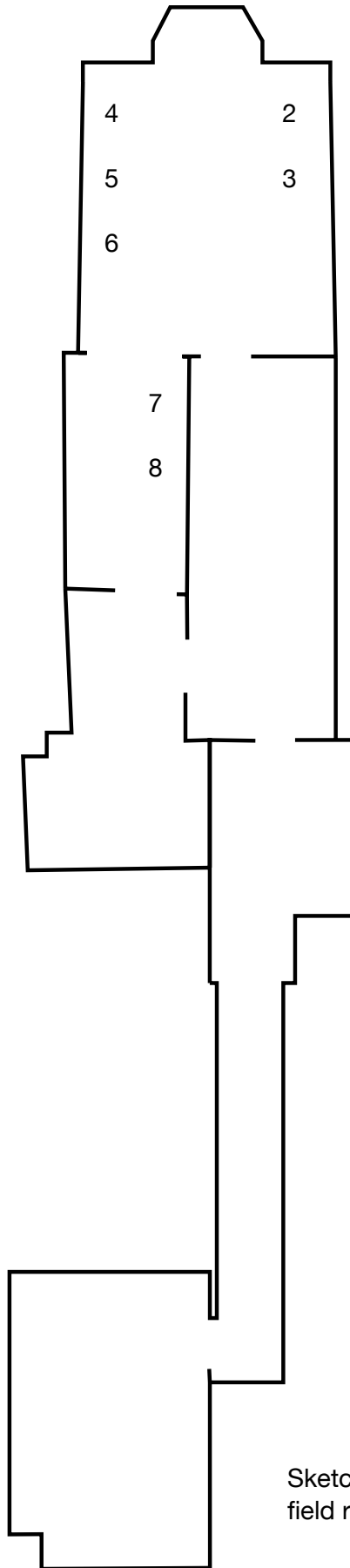


Richard Parry's series of seven squared paintings are composed of two mutually exclusive words: SWISS and JAZZ. Parry himself describes them as "weird" and said that "... even after I've decided that there is no aura without hypocrisy, I think that there should still be a way to put something out in the world that can be read universally... This is what I would like for the SWISS JAZZ paintings: That they include what came before, a very particular time frame, but that this does not cope with an aesthetic of the time only but that it would mean something very poignant in this moment right now." At one hand, SWISS JAZZ signifies the confusing, at times euphoric globalist period of the late modern "International Style," where in architecture, and in Switzerland most notably in typography, a universalist and formulaic aesthetic was tested against a nationalist trauma, and on the other hand, SWISS JAZZ is an obvious hypocrisy, a prim protestant interpretation of Dixieland mixed with Schlager.

Visually, the ideological friction between SWISS and JAZZ is introduced by the centered Swiss flag that divides the two words. Again, the flag is a divisive element but also a unifier since it can be re-read as a plus sign, as a binary operation of $SWISS + JAZZ = X$. And at the same time, the flag marks a territorial expansion, in this case a cultural appropriation of jazz music. This is further complicated by Parry's palette, three of the series are held in the colours of Switzerland's neighbouring countries, whose languages are spoken widely within its border, pointing towards its separated language regions.

In Parry's field recording of church bells in "Sketches of Schaffhausen," he reads his smartphone notes repetitively: "The politics of locality," "a counterculture inseparable from its own simulation," "the vacancy of the present," "the contextually-aware representation, totally clued up on the capital tip," and "a sense that fulfillment isn't to be expected from the work."

SWISS JAZZ Pts. 2-8, 2020
160 x 160cm, oil on canvas



Sketches of Schaffhausen, 2020
field recording, 15 mins