

Richard Sides
Basic Vision
presented by Carlos/Ishikawa

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In case you didn't think it is inside you,
it probably is
Something basic could imply a core drive
or set of values
To find the root of the cause
How do we look and what is doing the
looking?

I struggle with the practice of being didactic, it's hard to let go and simplify the thing that is intended by that that I commit to transmit

Of course some things are always floating around, like that seemingly since a particular point in time (for the sake of illustration - the 1960s), the urge to commodify everything is everywhere:

What we do is codified and sold back to us aggressively; emotions, desires and needs

What is left of the human that isn't labouring, or harnessing technology?

Since (at least) the 1960s the human subject has been ideologically supplemented by technology as a way to diminish thinking.

Who is embracing who and what is really being felt?

This conversation has led me to poetry more recently

In some way you might think this is a cliched resistance and somewhat privileged, but within the drudgery perhaps there should still be a search for secular hope?

Basic Vision is a display of artworks I made simultaneously.

The photographic image from a shopping mall is duplicated and painted in dots, a knight in shining armour is constructed from card trash and ring binders containing laminated collages are hung on framed boards with painted graphic elements. Romance is alluded and abstracted, yet another moment of feeling confused about expectation. I suddenly realise that when trying to engage with nothing it's hard to disconnect ocular associations - what I see produces some kind of meaning from the ideas I've unconsciously come to live by. And if I am hiding, from what is it?

Hands reaching out from the night; distractions from ordinary life that confuse the idea that art is a dialectic with consciousness.

Basic Vision also links a rudimentary viewpoint - inside something looking out. By being basic complexity becomes its opposite and if the world is hyper-complex then the idea of being basic is deconstructive and impossible.

It often seems a post-modern artist's way of creating potency is by not stating their intentions – a concealed denial that the individuated and self-regulating subject must have opinions, a political ideology, or at least some beliefs. Simultaneously there is no way an artist's work isn't aligned with something else already existing - all language

ge is borrowed or corrupted, therefore perception is multi-directional. In that sense, what a load of crap it is for me to say I'm interested in non-intentionality, even though sometimes I come to this place when discussing how to try and navigate working conditions. How do you really know what you intend politically? How do you change your fundamental headspace?

A "vision" I had recently was imagining your mind akin to a building in a landscape and that from inside you are always looking outwards. From here how do you get outside to look in, and so on, to look at the building (mind) from various exterior angles and perspectives? We are often asked to look at architecture as if its impressive façade operates in more ways than to just house us inside. We can be sitting inside looking out and then choose to get up and move outside to look back in.

If you are changing your mind when you can see from the outside then can you be productive in influencing what manages you? The sensual energy we output is never an input looking back inwards, a mirrored flow.

Found images from the exterior of a shopping mall in Berlin are effected and reproduced. Only from a distance can the original image be read, up close it's an abstraction. I'm always looking for different things that seem dialectical. I reproduce things and fold them into each other to less understand them, often projecting popular ideas about co-



gnitive patterns that attempt commonality. These “ideals” often lose their potency along the way, but not because they are gaining more meaning, or stabilising opinions as they are quoted, but rather that they could become willingly destabilised.

Before I made these artworks I spent a lot of time thinking what is the thing I want to make and sitting with it veiled to any audience - I tried to find some essential reasoning, what might this thing demand from an audience and how does it relate to what’s already out there in the world?

It sometimes feels like artists look for something fundamental to drive their discourse, a concept. In this show I have adopted that approach as auto-pilot by sticking to the umbrella title *Basic Vision*. This is also the title of a book published by Oxford about the fundamentals of perception. It’s an arbitrary decision, but this allusion relates to a few of the ways I was thinking about a sculpture of medieval body armour: an outfit as a metaphor for psychological situations. A metaphor for an uninterrupted sightline out from within the shielded body, something decontaminated. Here, the idea of silence as ethical purity becomes problematic.

A knight in shining armour is also like the exoskeleton of a crustacean, it protects the soft inside from potential attack and obstacles. The body is a “miracle of mutual pressu-

res”. It’s a membrane, an architecture, one space becomes two, an inside and an outside.

This armouring is uncanny to me in that it is by the very nature of a uniform, protective gear or simply the limited sight through a visor that the interior view is unaware of its exterior.

What’s also gone through my mind is the possible confusion that it’s maybe referencing Tin Man from *The Wizard of OZ* or *Game of Thrones* which I never watched. I’m excited by its mis-readings and humorous aesthetic.

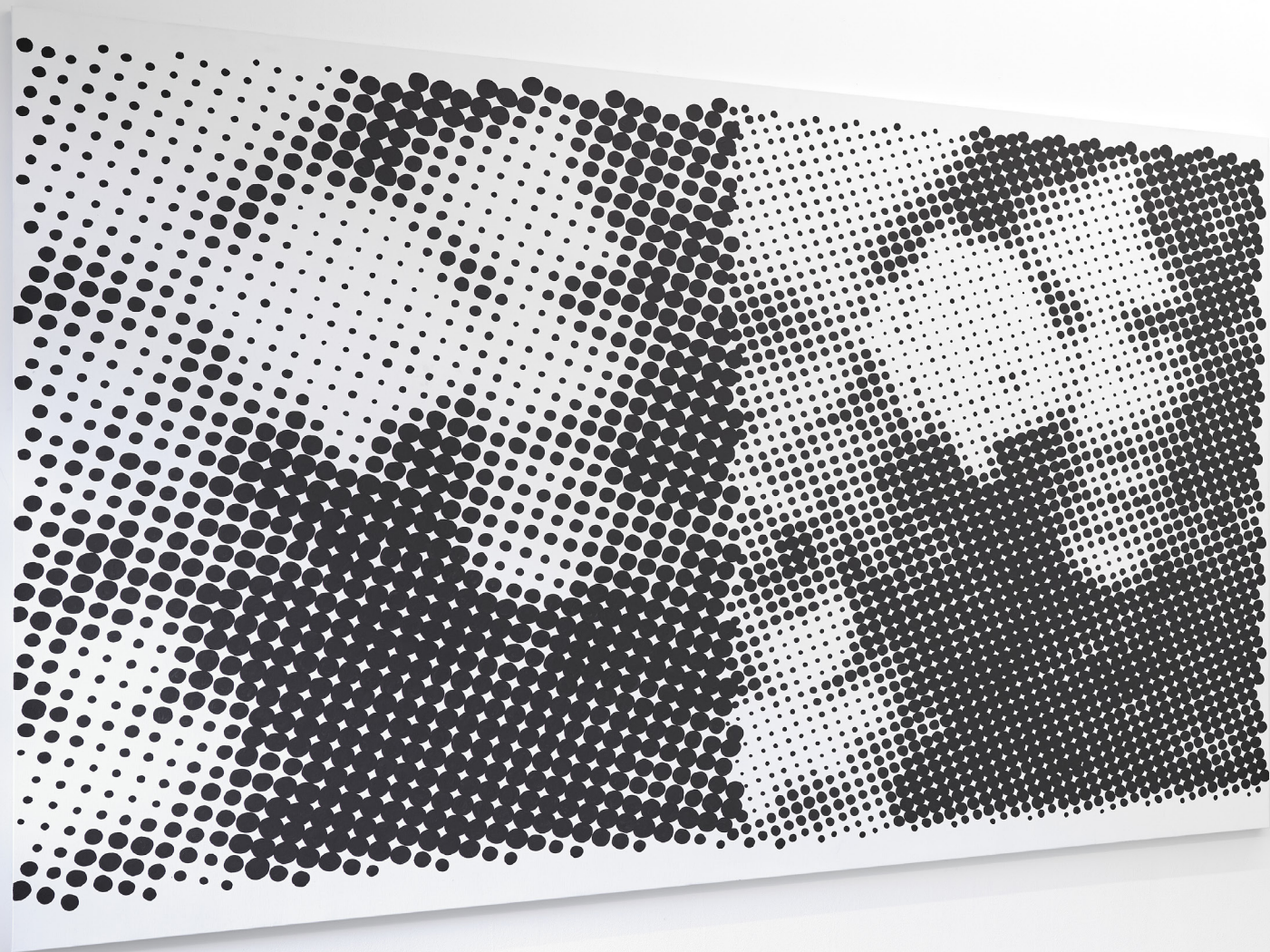
Vision also alludes thoughts; apparitions of ideas. Not everything that can be thought can be said. The invisible protagonist in armour is thinking. Are they visualising desires? What desires shield us from disappointment?

A sad figure. A construct. How does anybody know what they actually desire? Something achievable, once obtained no longer desirable.

Not everything that can be viewed can be seen...

Only a fearful heart builds a wall

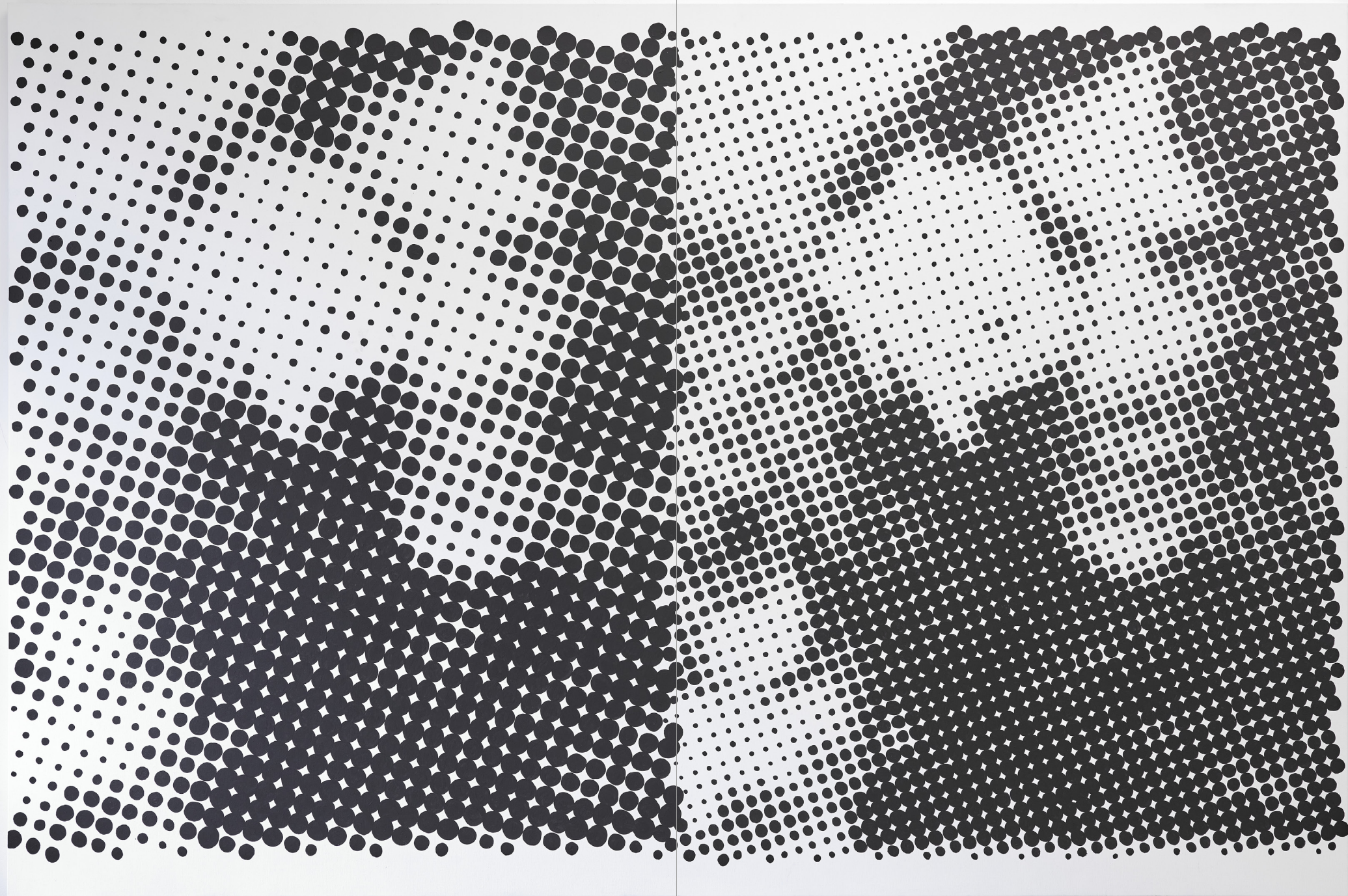
Richard Sides

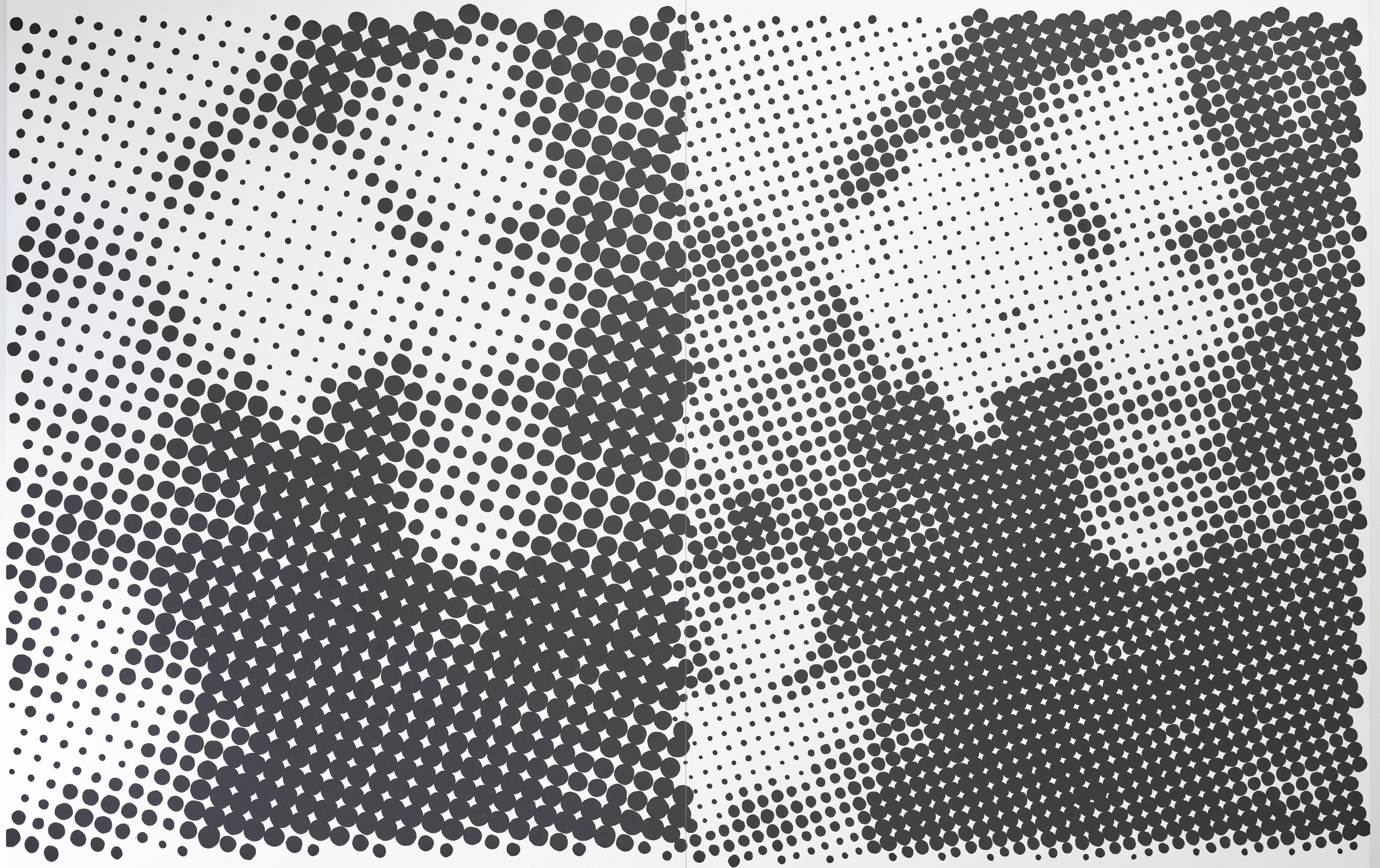


Observer, 2022

Acrylic and gesso on linen

200 x 300cm







Boundaries, 2022

Acrylic and gesso on board, aluminium frame,
ring binder with laminated mixed media
60 x 90cm



It's a fearful heart that builds a wall, 2022

Card packaging, wood, resin, spray paint

190 x 64 x 50cm





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Nowhere, outside, 2022

Acrylic and gesso on board, ring binder with laminated
mixed media, aluminium frame

120 x 90cm



think tank



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