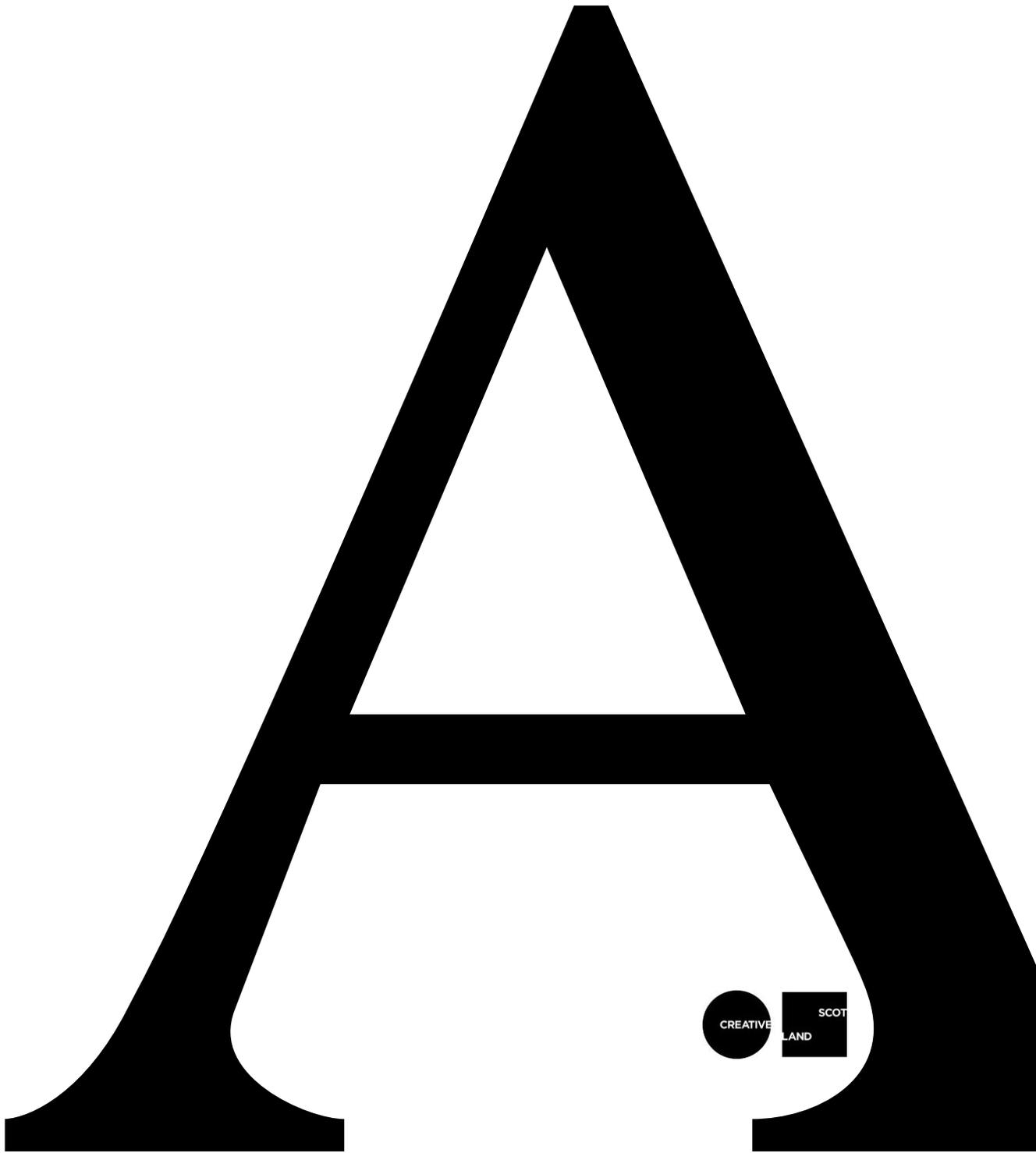


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NOTES

FOR

SALON

NEU:

EMBASSY

*Living, Dreaming,  
Going*

*Fractal*

*Jenseits der*

*Institutionskritik*

*Paint Lid Piece*

*Make-Makar*

*Untitled*

*Pallemalle 2009*

*My Avatar*

EMBASSY

*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*

## EMBASSY

*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?

# EMBASSY

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.

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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 21<sup>st</sup> 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



## ***One million standard air force dye markers thrown into the sea.***

Neil Mulholland

Facing widespread opposition to their wasteful use of resources and a rising tide of environmental concern, a number of stakeholders have long been preparing to announce plans to recycle works of art for use in remodelling the restaurants, cafes and stores of major international art corporations. Artists have been the focus of the ire of environmental and citizens' groups who believe that their output symbolizes wasteful production that is viewed for only a few minutes, but helps clog landfills for millennia. Such a business case is often attributed to the World Business Council for Sustainable Development (WBCSD) an international corporate lobby group that has exerted undue influence on policy-makers. Certainly, as the operating environment transitions towards a low carbon economy, it is inevitable that art charities will find themselves increasingly marginalised in terms of partnership and sponsorship, and subject to enhanced stakeholder scrutiny.

The art world's carbon emissions come from fabrication (70%), transportation (5%), grant writing (22%), and recycling of its products (1.5%). The rest - 1.5% - comes from educational programmes and public use.<sup>1</sup> Endeavouring to multiply the number of parts and principles assembled in the production, distribution and consumption of works of art, stakeholders claiming to represent the charitable artist-run and artist-initiated sector (ARAI) said they were taking immediate unsolicited action to help the recycling industry by providing and monopolising a market for reclaimed art materials. Environmental business groups have long argued that a preference for 'completed' artefacts over the properties of materials, in addition to a lack of profitable markets for such materials, often inhibits the development of recycling programs for arts's ecology of materials: film, canvas, dirt, maps, favours, boats, styrofoam, offices, steel, commons, birds, fire, melatonin, discourse, bicycles, clay, money, dust, chromebooks, tempura, audio recordings, faeces, legal agreements, automobiles, phthalates, people, aluminium, asparagus, plasma screens, keratin, spray paint, drinking fountains, time, plastic, insects, paper, cotton, notions of, rain, antlers, chicken baltis, wood, SD cards, caravans, glass, etc. The result: a harmful custodianship and hoarding of artefacts that prohibits the vitality and flow of materials.

A stagnant pool carries the risk of toxicity, poisoning the clear waters of the ARAI sector. The *Centre for Centres of Excellence* (CCE) has unilaterally charged itself with consultancy on this becoming-project on behalf of artists' charities and the ARAIs. CCE aid decision-makers, colluding with artcos and their stakeholders to identify knowledge gaps and generate flexible models/tools

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<sup>1</sup> Let us know about anything wrong, or anything you don't like about these statistics, and you could win a £50 Amazon voucher!

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for regular update. CCE, with its associated studied reports and materials from other partner projects, contributed to the establishment of a match-funded project initiation document that proposed to implement a strategy of ex-appropriating art items to liberate them as ineffable recycled materials 'as long as they meet standards of quality and reasonable price competitiveness.'

Using a mix of cultural-probes and subjectivity-surfing, CCE audit and consult areas of ARAI practise with room for operational improvement, successfully distracting them from the exploitative economic system that is the cause of their financial woes. Acting with impunity and hubris, CCE described its \$100 million target as 'a realistic goal.' Certainly, artists are estimated to build or remodel about 1,400 materials (worth about \$400 million) each year. Today, with the green movement becoming popularized, green marketing is a great way to make art practise appear more ethical and boost its appeal to eco-friendly consumers, and even make it more popular. Those elements of recycled art materials that are of little value to the interior design trade - such as PVC/BFR cables, phthalates, coltan, lead, mercury and arsenic - can be pooled profitably into a reference portfolio, issued as tradable, interest-bearing securities and sold to capital market investors, or they can be issued on the carbon market to offset the extraction of conflict materials. They are also in great demand by the military and prison industries.

In addition to providing a market, the self-appointed spokespersons said they hoped to assist manufacturers and suppliers of recycled art materials by establishing a toll-free telephone line for them to get information on how to qualify for their *zero guilt* program. The number is 0-48458. CCE can now arrange training for stakeholders in terms of service skills so that artists' positive attitudes towards customers can bring a positive image to the public, restoring investor confidence through tactical disinformation, shining all the way to project success.

High auditing standards are applied to ARAI suppliers, their subcontractors, and their next-tier suppliers. ARAI organisations think carefully before entering into any relationship. They think very carefully in terms of public trust and confidence, whether the relationship will be beneficial for the membership, whether it will take the members closer to their organisational aims or not, and what the reputational damage could be. That's why, in Edinburgh, CCE recently approved and subsequently procured a reputable employment agency to propose and tender Embassy's recycling programme in the form of a cancellation and agreement buy-out. Their temporary unsigned contract was successfully bought-out by Richard Parry, a professional artist who has received national and international recognition for piloting many waste field management process

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options, implementing strategic actions (and other activities to be identified in the future) to save money while assisting to improve our overall impressions of our environment by following the flow of matter.

Parry's key deliverables include right-sizing and streaming artistic materials portfolios for continuous modulation, increasing landfill diversion and increasing net operating income while reducing overall expense and generating significant equity to enable greater cultural leverage. Or any other desired deliverable. This is a no cost service, locked in for the duration of the term. When looking at most streaming artistic materials portfolios, the various traits of materials normally allow one to sense the professional decisions the artist made as they right-sized and modulated flow. For the lay art audience, the materials are static deliverables with a fixed net worth. For the professional artist, however, the materials are in flux and must be moved onto another speculative configuration to facilitate asset backed securitization. Parry's innovative method of oceanic redistribution ensures that "when the artefact is completed the activity that fit them together disappears entirely."<sup>2</sup> Material assets move off balance sheets and into liquidity, enabling ARAIs to borrow against the future cultural capital this movement might generate to refinance their originations at a current market rate.

Parry's post-implementation review ensures maximization of the ongoing delivery and benefits of material histories and flows to the organization while eliminating scope creep. Overall, all the experts agree, for ARAIs to be sustainable in the long-term, they have to diversify and financialize their material streams to generate fluvial deposits that are itinerant. That will include engaging in the rule of speculative materialities, performing innovation by reassembling and securitizing their stuff into mezzanine tranches and franchising their services, and ultimately being calculating about the professionals that they enter into relationships with. ARAI securities originators such as Embassy benefit from Parry's skills and experience coming into their organisation, they benefit in terms of their reputation and profile and in more practical terms through higher membership satisfaction, training opportunities....

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<sup>2</sup> Bruno Latour "Can We Get Our Materialism Back Please?" *FOCUS—ISIS*, 98 : 1 (2007), p141

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directly benefit from opportunities to collaborate, connect, learn, network and share with your colleagues in our sector. Join our growing constituency representing the region's extraordinary range of arts, culture, history, heritage, humanities, and attractions. Join now for just 84 pence per month. Pay securely using PayPal. Please be sure to include your phone number and address.