

07.12.2019 – 16.02.2020

RICHARD SIDES
Dwelling































Richard Sides' solo exhibition *Dwelling* is an installation spanning the Remise of Kunstverein Braunschweig and its exterior. The project centers around two freestanding, seemingly inhabitable structures: an architectural folly and a makeshift hut. As a purposeless, immersive decoration, the folly stands in opposition to the hut – a real place for habitation. The viewer is invited to enter the two structures; a new multi-chapter video, *Midnight in a Perfect World*, is being screened inside. Scenes shot across rural landscapes, derelict ruins, and urban and domestic spaces serve as backdrops for quotidian conversations between a group of non-actors. Time-lapse photography, montage, and appropriated music are also employed. The use of absurd buzzwords and gibberish mirrors the vast daily linguistic input that attempts to dominate contemporary narratives, while at the same time making it impossible to parse between reliable information and misinformation. Moving back and forth from the city to rural areas, the video opens up questions of mindfulness and motivation. People are looking for a way out. In close proximity to the exterior of the exhibition building, a site-specific sculpture alludes to a partitioning wall – space is enclosed.

"Only in a hut built for the moment can one live without fear," stated Kamo no Chōmei around the year 1200. Chōmei was a Japanese poet and essayist who became a hermit after turning his back on society. Historically, a recluse lived minimally, apart from the world, outside the built environment. Today, is it urban doctrine alone that drives this anarchistic distancing from prevailing rules, conventional values, and imposed superior aspirations? Has the human desire to escape been commodified to embody another professional aspiration? And what are the implications of a stubborn, masculine tendency to withdraw when fascism is once again on the rise?

Dwelling draws on the complicated distinctions between existential expectations and the social status quo. Self-awareness, for example, is increasingly being colonized by news and social media bubbles; public reckonings invite righteous positioning. At the same time we are witnessing how the gradual diminishment of common space produces liminal forms of solitude.

Born in Rotherham, UK, in 1985, Richard Sides' work is not tied to a specific medium. Improvisation and collaborative processes play a key role in his practice. His current work uses simple enclosures to demarcate space and video essays that piece together conflicting ideas, appropriation, and non-representational elements into seemingly illogical streams. Recent projects include: *PURE HATE*, Liszt, Berlin; *INVISIBLE WORLD*, Carlos/Ishikawa, London; *Bug Out* (with Stuart Middleton & Angharad Williams), Schiefe Zähne, Berlin; and *don't blow it in the vector*, Kunsthalle Winterthur, Switzerland. *Dwelling* is Sides' first institutional solo exhibition in Germany.

Curator: Raoul Klooker

IT'S NOT LATE IT'S EARLY #28

Artist Talk: Richard Sides

January 22, 2020, 7 pm

Dwelling, Architectural installation, mixed media, sodium light, 2019

Midnight in a Perfect World, 2-channel HD video, sound

Untitled, Site-specific wall sculpture, 2019

Thanks to Carlos/Ishikawa, Vanessa Carlos, Taber Colletti, Nik Geene, Lily Patten, Max Shamash, Will Sheridan, Santiago Taccetti, Angharad Williams and Reece York.

All works: Courtesy the artist and Carlos/Ishikawa