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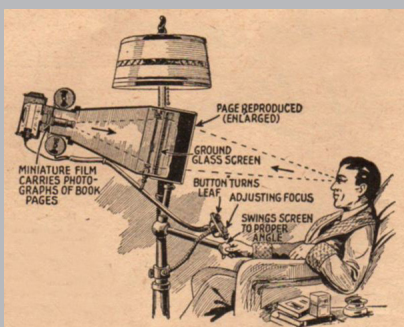
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In his discussion [*Good Manners in the Age of WikiLeaks*, in London Review of Books, Vol.33 No.2; 20 January 2011], Žižek introduces the concept of appearance and social behaviour, focusing on the interplay between truth and lie, and fascinatingly lessening the dichotomy between the two; to the point of suggesting the non-indispensability of knowing what is true and what is false, and, conversely, putting forward the indispensability of re-considering the role of appearance. Power does not inescapably derive from knowing all that is 'behind the facade' or being able to prove that a given fact is true. Rather, with an emphasis on historical political crisis, the philosopher suggests what the WikiLeaks case exemplifies: 'tak[ing] the risk of provoking the disintegration of the appearances'.

Excerpt from the editorial of the exhibition *Truth*,  
October 2011

## Richard Sides *The Joyful System* (*FOOK your ENTITLEMENT*) 2013

*The Joyful System 2.0* (*Your pre-approved for a Wire Transfer*) and *The Joyful System* (*FOOK your ENTITLEMENT*) are individual works within Sides' project, *The Joyful System*, the former exploring the format of a 'website as theatre' and the latter a script / poem. Both works operate as journeys through the artist's own reaction to technological infrastructures, the systems behind contemporary media and socio-cultural landscapes, and how these ideas create limitations, boundaries, and augmentations of experience.

Re: **Richard Sides:** *The Joyful System 2.0*  
(*Your pre-approved for a Wire Transfer*) 2011  
TRUTH: [www.or-bits.com/truth.php](http://www.or-bits.com/truth.php)

## The Joyful System (FOOK your ENTITLEMENT)

He achieves interplanetary travel.

Born into it, he feels, tastes and hears... and through perceiving  
learns how to communicate.

He moves into the future through exponential information without knowing  
whether the play he is enjoying has any 'grand-scale' justification  
a question of morals, or just a waste of time.

He is an instrument – furtive and versatile

*sliding* through others as an extension of means.

He has catered feelings, an auteur of emotional power and control.

He *is* the basis for an organized society; the way he acts, what he desires, he  
wears, how he spends time.

He commits 21 crooked bad acts of violence, a nervous wave and a happy  
smile... over-saturated fats, the bottom of the bottle, a vast distance  
like a turd stuck in the drain.

*(The image has a blue background ... on it lays a geometric pattern of various coloured blocks ... in one part three-dimensional space is easily perceivable ... and by looking into it you can see a whole system of isolated events: a perfect blue sky crowded by one small cloud and a man standing on a biplane wearing a purple leotard, an insanely colourful fast food house of Germans, a billboard full of neon fly posters for club nights and a sun the size of a multi-storey carpark ... the image employs the use of clichéd 'exploitation for profit' plotlines, so apathetic ... gently ringing in the distance; rising steam off the fountains ... the tangible world is returning from its vacuum ... birds sing of joyous times but now they wish to quarrel – not to be excited, but over the moon – sitting on a red sofa squashed and sniffed out ... a motionless world smudges into sight ... deep blue sea environments – a Dracula ambience ... the most distinct thing about this image is the rendering between what appears to be two-dimensional and three-dimensional ... it purely modulates in and out inaccessibly ... no stable underlying patterns emerged.)*

He watches stars fall like insects, juggled like oranges  
he switches the lights up  
covering the place with new thoughts.

“Now, *it* wants to implicate you onto itself; predicting the future.  
What is reality? Real estate? Descriptions of real-time?

Mathematics as a universal language - a life-form from a  
dimension we experience but are bound to with confusion;  
the limits of control / limits of consciousness.

*It* assumes these abstract non-associative,  
non-language based thoughts are sincere.

*It* asks if whether the future might demand a new cerebral activity  
through which we can access an ‘awareness’  
a new communication.”

**A fifteen minute pause... small hisses of jetting water move through and  
around a space; a living space inhabited by sofas, tables and a television.  
A chat show host discusses the obscene actions of one individual – a  
DNA test will reveal and conclude. The air is filled with a punching  
smell of fatty oil and the remnants of a sweet, candy-like aroma.  
Tattered fabric, a muffin top and a framed black and white image of an  
ageing ‘punk’ with flesh tunnel wounds.**

**“Prediction does not determine anything”, Sarah thinks, unfulfilled by  
the decaying objects she is presented with. She thinks about whether  
change may surpass this anxiety; the inability to find satisfaction.**

**“THERE IS NO ACTION!” she states hastily whilst positioning her  
body as comfortably as she can.**

**“It is inevitable I will struggle; we will retire from the so-called ‘action’ that presents little in the way of mental elevation. I will not wait for the fading consciousness of ‘engaged opportunity’”.**

**Cut to the top of a tall building where on top a scaffolding structure holds the neon words ‘I don’t know what it means – I am just a puppet – a network of connections, the veins throughout a body, a human, an ape, a cow. I’m a muscle, bright red, thick, in a house. It is occupied.’ Its façade is ubiquitous. The architecture and spaces are uniform and constructed to be furnished. In a chair someone sits remembering times of youth – channel surfing; people with no thing to do.**

**(N.B. A system needs slippage – temporality – as well as static points – interpolations)**

He is sometimes immersed in a reality within realities  
...blossoming and fading... what an impenetrable lifestyle of  
black Masonic order!

He is belligerent about fantasy...  
a swift but gentle upbringing in the farming fields.  
He creates paths and bad jokes, broken limbic systems and carpeted walls  
all attracting others – to whom some answers make for stability.

He dreams of a white room; where life and death doesn't exist.  
In these dreams the white paint on the wall is cracking.  
Beneath its substance hides a materiality not yet defined.  
On some nights this disturbs him.

(Piecing together the ever-expanding system of nature – what can he perceive aside from suffocating, hybrid experiences?)

He is an idealist at heart – believing in pure camouflage.

Here comes an order to mail an enemy his mistaken disguise,  
followed by an apology in three golden boxes.

(Wolf eaten wounds on the side, these movements are a gifted deathful hate.)

But is he merely an illusion to waste time? ...rather than doing nothing;  
things on a primitive level.

He often wears yellow, opting for pollinated attention.

Is he a mouse?

A mouse that doesn't know why it likes cheese so much as it  
cannot resist temptation.

He steals from the rich and gives to the poor  
perfectly smooth slick hair behind his ears.

He sweats.

Interestingly so, he has no stereotype too.

Words can't describe his 'karate-chopping' passion for the job he created,  
his life works, his efforts to the masterpiece his soul is.

A cleansed, painless body

A hunter in the wild

He makes systematic errors when reasoning with probabilities  
and he has puke and shit all over his house.

He is not at the mercy of technology – his pleasure is infinite.

His desire is relentless, to go there redeems,

merely as the breath to accompany slow passages.

Yeah, we understand each other... losing reality is far easier than losing the  
fantasy.

Fuck Off Peter Andre

JUDGEMENT DAY

Jeremy Kyle-Charles Manson-Anders Brievek-BNP

“FUCK *your* ENTITLEMENT”

He went on *Jeremy Kyle* and when asked if he could take the car he said:

“Kinder Chocolate!”

Why would you be a terrorist?

Empirical Formalism?

“Your only 21 and your an alcoholic prick!”

Where does the veil end?

*The Veil*

what an illusion.

## Richard Sides

Richard Sides (b. 1985, Rotherham, UK) lives and works in London. Sides often works with various media to explore philosophical ideas of presence, temporality, mathematical structure, metaphysics and human perception. This practice often involves sound, which is used as a material conduit for examining sense experience in relation to less humanistic patterns and objects. The role of 'framing' plays an important part in his practice and plays, installations, DJ sets and narratives are a recurring mode of presentation. Through this, the works pose multiple meanings and associations as a way to develop a language for questioning the objects (meta-language) and an expanded sense of space / visualization with relation to definition. This model is also explored through his curatorial and collaborative practice.

MG:

*The Joyful System* is a work that I believe started during your residency at [SPACE] Studios (London). At that time I assisted to a two-hour performance that comprised a video projection, an installation with a network of computers, a reading, and live sound. Can you tell me more about how this work has developed from there to become the work presented in the *Truth* exhibition? There was also the work broadcast for *128kbps objects*, *Stop Killing my Buzz (expanded edition 0.5)*, is this related to the above and if so, how?

RS:

*The Joyful System* started as a play that developed out of the residency I did at [SPACE] Studios. Even though I spent the majority of my time there developing generative computer systems and systems that could respond to external stimulus through endless parameter changes, producing a *meta-narrative* project like that seemed to be the best way I could think of responding to this rational, process-based way of working. I was trying to be more discursive in the context of 'programming' by relating it to a wider field of ideas like the twentieth century or passive aggressiveness. At the time a lot of the ideas that I wanted to try, deal with, or formalise, were based on specific behavioural patterns and beliefs, and were attempts to somehow try and think about *things* metaphysically. So, I was trying to apply that way of thinking to the format of a *website as theatre* or as some kind



of narrative environment, but with a slightly generative, incidental nature to it.

The radio broadcast came from quite a different trajectory; I made it not long after an exhibition for which I had developed a different play. Mainly consisting of three speakers playing a 25-minute audio piece, a 30-minute sequence of coloured light, three posters and fabric sculptures, *Stop Killing my Buzz* was a much more *structured* installation where sound and spoken word featured heavily to create a surrealist *mise-en-scène*. The radio piece was a remix of that installation; a voice describing an impossible place, some generative computer pieces and a recomposition of Underworld's *Born Slippy*. This work comes from thinking a lot about space and temporality within music, amongst other things.

MG:

Going one step back, perhaps, to me the iterations of the *The Joyful System* discuss technological infrastructures, the hidden systems that have an impact on constructing contemporary socio-cultural narratives, the way they create limitations and boundaries of which we are often unaware, or are too lazy to *resist*. This reminds me of the stories of Raymond Carver and how his protagonists *struggle* with the 'structures' of the everyday and media culture of the 70s. *The Joyful System* proposes something similar I think, in a two-fold manner: on the one hand there are the thematics it discusses, on the other hand there are the *structures* that determine the way people engage with them in a rather forceful manner. I wonder where your interest in this comes from, I mean, how taking people with you on a journey relates to your interest in the control that media and perhaps digital infrastructure exert upon us?

RS:

It's not so much an interest in these structures, but rather a reaction. I suppose I am one of those people who doesn't really trust much, like I don't think of having a set belief, but rather of *looking at* as much as I can in an empirical way. I also have a bit of a problem with hierarchy in certain contexts and somehow humouring these struggles in relation to a more abstract experience is what I do; making up a story and hopefully presenting something that people can relate to as well as being confused by. So, the journey takes place to somehow reveal things, to try

and confront objects, or huge systems, or even the 'grand-scale' perhaps. Also, appropriation can reveal a lot in a very simple way.

MG:

You often use material derived from popular culture – clips from films that somehow discuss the relationship between man and machine, iconic media images and people as well as songs – but it is all reframed within a new spatio-temporal framework in which sound plays an important role in creating an immersive scenario. There is the opera-like structure to the work on the or-bits.com website and here, in the publication, a script that – although adopting only text – is about visual images, feelings and soundscapes of the real or imaginary dimension of the protagonist. What's your relationship to media, to a way of working that I would probably say is inter-media based, or is this is important to you at all?

RS:

The idea of *mise-en-scène* is something I would say relates to how I think about these frameworks; creating a place that is within the mind or generous to the readers' own mind as well as being something complex and immersive in itself, an atmosphere or the *whole* scene. Using various media simultaneously, or along a time-based *collage*, is something I feel comfortable with and sequencing different *events* within this makes sense to me in how I want to portray a scene or an image. Sound and music is something I also feel has an immediacy that works for me.

MG:

I wonder what it meant to work with the pages of a book, rather than let's say the online dimension of a web page or a physical space? What's the relationship between this script (*FOOK your ENTITLEMENT*) and the other (*Your pre-approved for a Wire Transfer*)?

RS:

They're completely different works, but under my own defined project *The Joyful System*. This *umbrella* title allows me to think and develop something that is multi-layered and contradictory, but if viewed or experienced together has a clear relationship. Presenting only writing is quite a new thing for me and it's something I feel strongly drawn

towards — how we are always thinking to ourselves in words. (FOOK your ENTITLEMENT) is somehow about being inside *The Joyful System* — I first dreamt it up as the consciousness of a *search* in a search engine or an undefined database. (FOOK your ENTITLEMENT) and (*Your pre-approved for a Wire Transfer*) are different parts of the 'whole' scene or production.

MG:

And lastly, this is probably related to all the above, what does interface mean to you, as a site of production and display?

RS:

I think a lot about interface actually: how a human face has a facade with portals into something much more personal, or how the surface of language functions to create various entry points into a larger structure of potential. But also I like to use the interface in a technological context as a metaphor for the various *call and response* patterns it can generate — almost as a behavioural characteristic. For example, in the first *Joyful System* performance I set up eight iMacs to start *performing* generative videos simultaneously at 3pm. Each computer autonomously chose to display the word YES or NO and with each decision it played a single tone of autonomous pitch and length. What I was interested in with this element in the work was the idea of the computer's interface being reversed.