

Conversation Street

What is this actually about then?

Jazz.

No, seriously.

Jazz is typically defined by improvisation, swing, and its origins in African American communities in the early twentieth century

And?

None of that resolves anything here.

Okay. So what about painting?

Painting is usually framed as image-making, expression, representation. Gesture. Authenticity. Presence

And none of that resolves anything either?

I've been painting Jazz Paintings since 2014. Each painting repeats the word three times.

Why?

Because repetition changes the function of things.

The paintings aren't about jazz. They don't serve it. They are not improvisations. They are not "free".

But the word isn't empty either.

People say things like:

"bit of jazz, very expressive",
"loose, isn't it?",
"nice energy",
"it's really about the space . . ."

These are interpretations?

Not really.

They're placeholders — ways of claiming something might be happening without needing to know what.

The paintings are almost secondary. The word has already done the work.

So what does repetition do?

If you can repeat something enough it stops behaving like expression and starts behaving like system.

It flattens.

It circulates.

It anticipates itself.

This isn't just about painting though.

No.

It's closer to how language now functions under probabilistic conditions, where each unit arrives as the most likely successor to the last.

Meaning is not discovered but averaged out.

What remains is fluent, degraded, and detached.

And the paintings?

The paintings don't produce this condition.

They register what happens when meaning is successfully processed elsewhere. Now that repetition is infrastructure.

There's also the obvious issue.

Yes. There is no neutral way to say "jazz."

So it stays?

It stays.

It accumulates.

The work isn't to resolve.

And these two paintings ten years apart?

That gap should function as development. Progress.

Return. But it doesn't really.

It's the same problem under slightly different conditions.

Nothing changed?

Materially, almost nothing:

Same support.

Same process.

Same word.

But maybe something changed somewhere else?

Maybe.

But not in a way we'd necessarily recognise.

END

Exhibited Works (clockwise from door):

Richard Parry, *Untitled (Glasgow Green)*, 2026

Oil on canvas

60 x 85cm.

Richard Parry, *Conversation Street CD*, 2026

2 track audio CD with printed QR code linking to digital media, inkjet on cured lacquer, adhesive sleeve

Edition of 50

Richard Parry, *Pride*, 2016

Oil on canvas

60 x 85cm.

Richard Parry, *Conversation Street - Anne of Brussels*, 2026

Stools borrowed by the exhibition facilitator from businesses within walking distance of the gallery

Variable arrangement, variable dimensions

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