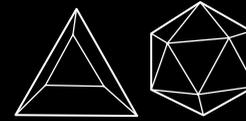


The Puppy Factory

Richie Moment



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Erschienen in : all-over 11, Herbst 2016

Publikationsdatum : 2. Dezember 2016

URL : <http://allover-magazin.com/?p=2513>

ISSN 2235-1604

Quellennachweis :

Richie Moment, The Puppy Factory, in : all-over 11, Herbst 2016,

URL : <http://allover-magazin.com/?p=2513>

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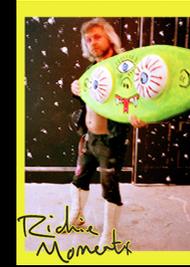
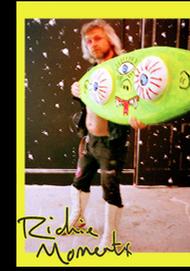
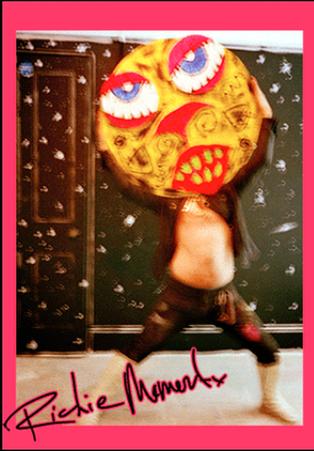


*Richie
Moment*



*Richie
Moment*







Richie's Moments

The Puppy Factory

Richie Moment

„I wonder why does ev'rybody look at me
And then begin to talk about a Christmas tree?
I hope that means that ev'ryone is glad to see
The lady in the tutti-frutti hat.

[...]

Some people say I dress too gay,
But ev'ry day, I feel so gay;
And when I'm gay, I dress that way,
Is something wrong with that?
No!“

Sings Carmen Miranda aka „The Brazilian Bombshell“ in the 1943 Extravaganza “The Gang’s All Here“. A lavishly decorated stage; numerous dancers swinging giant bananas in a rather indecent manner for that particular time; a filmed stage play almost too spectacular, theatrical, colourful and loud. Extravaganza refers to a work, whether literal or musical, being performed on a stage combining elements of cabaret, circus, vaudeville and mime. Using the spectacular as an instrument, attempting to (positively) shock the audience by bending the fine line between snubbing provocation and the pleasure of secret desires. Parody and pantomime are being forcefully used as strategies of imitation and indirect addressing to consequently evoke and further recognize established clichés and categories: a useful tool to attract an audience as they seemingly

have an immediate understanding of it.

This may serve as an opening figure to the moving image works artist Richie Moment contributed for the picture spread of all-over #11. His works are multi-layered and iconographic; they induce collective memories and use a symbolic language that selectively appears very familiar: From digitally signed fan cards, to Rolling Stones, to unsettling connotations of fruits, to Alice in Wonderland; it spans from personal to universal.

Richie Moment, London based, is originally trained as painter but has lately expanded his practice to film and moving images. For this issue of all-over Moment produced seven moving images (gifs) that each consist of six still images taken with a stereo camera (Nimslo 3D) from the 1980ies.¹ When shooting – either film or moving images – he attempts to create his own universe; he vividly paints his own stage – literally and figuratively – as it appears in the backdrop of the present picture spread. The painted walls of the scene actually show the artist’s current work space and through self-portrayal he enacts a play of (unspoken) desires, fears and agitating thoughts. It becomes the artist himself, who is staged to perform his art making for an audience and thereby depicts his persona: Richie Moment, who is merely an artist and openly shares his mild art anxiety², or as he states in his short video work *Jezmonite*(2016): It’s deeply personal. IT’S ABOUT MY FEELINGS. this is about me. this is real life. SELF EXPLORING. MANY LAYERS. URBAN LANDSCAPES. CULTURAL CAMOUFLAGE. SELF ENLIGHTENING. STAYING DANGEROUS. It’s from poundland. JEZMONITE.³

Richie Moment currently finishes his diploma in postgraduate studies at the Royal Academy Schools in London and was selected to participate at the Bloomberg New Contemporaries in 2016.
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Anmerkungen

- 1 The camera produces four images each shot. For the gifs he doubled the images image one and two in and placed them in reversed order as image five and six. The chronology therefore is: 1, 2, 3, 4, 2, 1.
- 2 This video work is the last of the Trilogy Internet Presence. The first one titled Richie Moment Green Scream, Internet Presence 001, 2014, HD video with audio, 1 min 54 sec (<https://vimeo.com/79695008>), was originally part of his submission for the Bluecoat New Contemporaries 2016 exhibition, for which he was invited to participate and thereafter produced two additional videos: Richie Moment Up & Cumming - Internet Presence 002, 2015, HD video with audio, 1 min 42 sec (<https://vimeo.com/121913845>), and Richie Moment The Phonecall - Internet Presence 003, 2016, HD video with audio, 1 min 25 sec (<https://vimeo.com/155291894>). All three works as well as the moving images for all-over are firmly produced to be accessible on the internet. The open-access availability is predetermined for certain works, but is not, however, generally applicable to his works.
- 3 Richie Moment – Jezmonite, 2016, HD video with audio, 1 min 02 sec (<https://vimeo.com/156253574>).