

CV: John Russell

Date of birth: 17 November 1963

Selected Solo Exhibitions and projects (Since 2000)

2017

[FORTHCOMING] SOLO SHOW. Kunsthalle Zürich, September, 2017

2016

TETRAGRAMMATON, *Joey Holder and John Russell*, LD50, London, 22nd April-29th May

2015

SQRRL, Bridget Donahue Gallery, New York, Nov 2015 – Jan 2016.

Including performance *Judgement Now* by Head Gallery and Thrape, as part of Performa 2015.

Black Forest Magic, Dan Mitchell & John Russell, *Black Forest Magic*, Dold Projects, Sankt Georgen, Germany, 25 Apr - 06 June.

ETON, Black Church Print Studio, Dublin, 17 - 31 January.

2014

Aquarium Proletarium, MOT International, London, Dec 11 - Jan 31 2015.

The Good Shepherd, KARST, Plymouth, Nov 13 - Dec 21 2014.

Judgement, Portman Gallery, London, 6th – 14th March.

2013

Then suddenly like all at once, The Black Mariah, Triskel Arts Centre, Cork, May 11 – June 29.

CAPITAL, Capital Drawing Group [Andrew Cooper, Enda Deburka, Dean Kenning and John Russell], Xero, kline & coma, London. 4 May – 26 May.

2012

JEXUS, MOT International, Brussels, 18 May to 23 June.

2011

Angel of History. I can see for miles, Focal Point Gallery, Southend, 12 Sept - 22 Oct.

Commissioned public artwork: 2.6 x 15M digital print for the railway bridge that spans Southend-on-Sea's pedestrianised high street.

Praying Mantiss. The Grey Area Gallery. Brighton, 18 June – 03 July. Solo show. Screening of Russell, J., 'Vermillion Vortex' 2010. Publication: *Vermillion Vortex*, Brighton: Coventry Univ/Grey Area, 2011. 48 pp.

2010

Public Sculpture, Frieze Sculpture Park commission, Regents Park, London, 14–17 October 2010.

Explain Death to Very Young Children, Outpost Gallery, Norwich. Including launch of Russell, J. 'Negative Space: Crucifix', 2010, limited edition letterpress print, Stone Canyon Nocturne Press.

2008

The Paint, MOT International, London.

2007

Ocean Pose, Matts Gallery, London, 18 April–3 June.

Frozen Tears III. Contributing editor/designer. 800-page publication (Birmingham: Article Press, University of Central England) and associated events. Performance events at: Koenig Books, London (collaboration with Koenig Books & Cabinet Gallery); Dexter Sinister and 205 Club, New York (collab with Creative Time, NY); and SF Camerawork, San Francisco.

2005

The Visible and the Expressible: Flesh Doesn't Travel Well These Days, Transmission, Glasgow. Oct –Nov.

Geniess. Norwich Gallery, Norwich. 21 April – 28 May.

Pourquoi les femmes aiment-elles l'enfer? Confort Moderne, Poitiers, France. (Catalogue).
Exhibition of collaborative work produced with Fabienne Audeoud between 2000-2005.

2004

Voicing the Vagina, Commission by Bookworks, London.

Collaboration with F. Audéoud to produce 8 limited edition posters. Including film event/installation at Commercial Tavern (16 Sept). Posters flyposted around East London. Toured as part of *Infra thin projects* to Ikon Gallery, Birmingham and International 3, Manchester, July – Oct. Curated Mark Beasley.

Frozen Tears II. Contributing editor/designer. 800-page publication. Including performances and readings at: Skylight Books, LA; Jack Hanley Gallery, San Francisco; Maccarone Gallery, New York; and Moonlighting Night Club, London (in collaboration with Cabinet Gallery).

2003

Frozen Tears I, Cabinet Gallery, London, 26 April – 17 May. Solo exhibition of publications (exhibited as sculpture) and posters.

2002

Twenty women play the drums topless, Audéoud, Lloyd, Russell, South London Gallery. Restaged at Ikon Gallery, Birmingham (2003) and Serralves Museum of Contemporary Art, Porto (2006).

The Collagist, Trade Apartment, London

2001

Abstract Painting, The International 3, Manchester. Nov – Dec. In collaboration with F. Audeoud.

2000

There is nothing so profane to a man as an ugly woman... Beaconsfield, London.

In collaboration with Fabienne Audéoud, Exhibition of paintings and films.

Selected Group Exhibitions and Collaborative projects (Since 2000)

2017

[FORTHCOMING] *As Above, So Below: Portals, Visions, Spirits & Mystics*, IMMA, Dublin, 13 April - 27 August

[FORTHCOMING] *Scissors Cut Paper Wrap Stone*. Originally curated at CCA Derry 30 March - 21 May 2016. Touring to West Cork Art Centre, Skibbereen 13 January - 25 February 2017 and Ormston House, Limerick 24 March - 27 May 2017

2016

Valegro, Slide Space 123, Oakland, SF, Nov. 3 - Dec 2, 2016. Curated by Jackie Im.

TRIUMPH OF ZERO, Voidoid Archive, Glasgow, 29 October – 13 November
Dennis & Debbie Club, Erica Eyres, Beagles & Ramsay, John Russell & Andy Warhol

The Grand Dold Projects Art Gala, Oct 29 - Nov 13, 2016 Villa Junghans Roggenbachstraße 6, 78050 Villingen im Schwarzwald

Celebrate Resistance, South London Revolutionary Communist Group, Harts Lane Studios, New Cross, 1-3 June

Le Bourgeois, 3236rls, London, 16 April 2016 - 28 May

Scissors Cut Paper Wrap Stone, CCA, Derry, 30 March – 21 May

2015

Plague of Diagrams, ICA, London, 20 - 23 August.

Lofoten International Art Festival 2015. Disappearing Acts, Svolvær, Norway, 28 August–27 September. Three commissioned back-lit prints. Curated by Matt Packer and Arne Skaug Olsen.

2014

Everything is About to Happen An ongoing archive of artists' books (Curated by Gregorio Magnani) as part of *The Library Vacine*, Artists Space, New York, September 25 - November 16.

The Common, The Midas Touch, Luton, 6 - 14 September 2014. Curated by Kerry Cambell.

Myth-Science-Colloquium, Reactor, Nottingham, 26 April.

A Speculum That Shines, ROWING, London, 15 March - 12 April. Incl. Alastair MacKinven, Dawn Mellor, Paul Sharits, Jim Shaw, and Cathy Wilkes. Curated by Eoin Donnelly and Sara Knowland.

Everything is About to Happen An ongoing archive of artists' books, Corvi-Mora and Greengrassi, London. 14 March - 26 April. Curated by Gregorio Magnani.

2013

To The Reader, Capital Reading Group [Andrew Cooper, Enda Deburka, Dean Kenning and John Russell] Lange Nieuwstraat 4 (BAK), Utrecht. 19 October - 3 November. Curated by Benjamin Fallon.

Dog Days II. Screening of *Elf-flux*, 2013. MOT International, London. 11 July – 17 August.

The Hecklers, The New Art Gallery, Walsall. Curated by Cedar Lewisohn, 19 Jul - 22 Sept.

She – A Factory, Romanian Cult Inst., Stockholm, 13 June. Screening of 'Vermillion Vortex'. Curated by Benjamin Fallon.

O Chair O Flesh, Treignac Projet, Treignac, France, May 25 - September 29, 2013. Curated by Matt Packer

The Universal Addressability of Dumb Things, Nottingham Contemporary. Curated by Mark Leckey, 27 Apr - 30 June

I Killed My Father, I Ate Human Flesh, I Quiver With Joy: An Obsession With Pier Paolo Pasolini. Allegra la Viola Gallery, New York. Curated by Invisible Exports, February 22 - March 23

2012

Poster production, Portman Gallery, London. Curated by Dean Kenning. December

THR S NT & NVR HS BN NYTHING T NDRSTND, ASC Gallery, London, August.

Les Fleurs du Mal - New Art from London, BWA Wroclaw Galleries of Contemporary Art Poland, Warsaw, April 30 to June 17. Curated by Cedar Lewisohn

File Transfer Protocol, Haifa Museum of Art, April- May. Curated by Pil and Galia Kollektiv.

2011

Painting Show, collaboration with Fabienne Audeoud, Eastside Projects, Birmingham, Nov 2011 – Feb 2012
Curated by Sophie von Hellermann & Gavin Wade.

Ugly clean up, Embassy Gallery, Edinburgh, October.

After Shelley Duvall 67, Maccarone, New York. Sept - Oct. Curated by Bjarne Melgaard. Audeoud/Russell 'Giraffe Paintings', 2011, 'The Social' performance, 2011 and screening of 'John Russell kills ...' 2000.

Late at Tate, Tate Britain, London. September 2.

Performance event curated by Paul Purgas. Screening of Russell, J., 'Vermillion Vortex,' 2010.

Narrative Show, Eastside Projects, Birmingham. 14 July - 10 September

I am not a good enough feminist, Concrete Utopia, New York. May

Curated by Melanie Kress and Kate Ryan. Collaboration with F. Audeoud. Screening of Audeoud/Russell/Winner 'Twenty women play the drums topless.' 2003.

Songs of the Swamp, Kunsthalle Exnergasse, WUK, Vienna. Jan – March.

2010

A Unicorn Basking in the Light of Three Glowing Suns, The Devos Art Museum, School of Art & Design at Northern Michigan University. Oct – Nov. Curated by Anthony Elms and Philip von Zweck.

Grizedale At Tate: Adding Complexity to Confusion: A History of Engaged Practice, Tate Britain, June. Incl. screening of: The Thinking (2004), dir. Damon Packard with Mark Beasley and John Russell.

2009

The Dark Monarch, Tate St. Ives, Oct 2009 - Jan 2010. Group exhibition, curated by Michael Bracewell and Alun Rowlands. Including Damien Hirst, Henry Moore, Cerith Wyn Evans, Mark Titchner, Eva Rothschild, Simon Periton, Clare Woods, Steven Claydon, John Stezeker and Derek Jarman.

Barefoot in the Head, Bruce High Quality University, New York, 12 November.

Co-curated Alun Rowlands, John Russell and Mark Beasley. Poetry/performance event, including performance, Russell, J., 'Based on an image of a performance I saw in a magazine 3 or 4 years ago...', 2009.

East International 09, Norwich Gallery, Norwich.

Selected by Art & Language and Raster Gallery, Poland.

Talk Show/True Mirror Microfiche, ICA, London, Saturday 30 May 2009. Performance event curated/hosted by Dexter Sinister. Performance/reading of Russell, J., 'Return Of the Living Dead II...' 2008, by Katie Barrington, directed by Rebecca Bibby.

Sudden White/GSK Contemporary, Royal Academy, London. Curated by Mark Beasley.

Loving Revolution. Kiasma Museum of Contemporary Art, Helsinki

Curated by Susanne Clausen. Screening of Audeoud/Russell, 'John Russell kills ...' 2000.

2008

Ne pas jouer avec des choses mortes. Villa Arson, Nice. Collaboration with Fabienne Audeoud

A4 Editions, Five Years Gallery, London

Whitney Biennial/Dexter Sinister. Text: 'Return of the living dead III. Clement Greenberg is a conceptual artist: Flatness and Shapism' (2007), circulated by Dexter Sinister. Incl. True Mirror Microfiche. at The kitchen, New York. Fax performance of 'Return of the living dead III. Cur. Dexter Sinister

2007

Fusion Now, Rokeby Gallery, London. Curated by JJ Charlesworth.

Intrusions au Petit Palais. Musée du Petit Palais, Paris. Works selected from the FMAC collection. In collaboration with F. Audeoud.

Off Modern. La Station, Nice. Collaboration with Fabienne Audeoud.

2006

Right-on/write-off, Chapman Fine Arts, London. Group exhibition. Curated by The Great Unsigned/J.J.Charlesworth/Mustafa Hulusi.

New art from London. Mogashan Art Village, Shanghai, China; and DIAF 06.798 Space, Beijing, China. . Curated by Anthony Gross/Jen Wu. (Catalogue).

On Platforming. Locust Projects, Miami, Florida, USA. Curated by Gean Moreno.

Painters without paintings and paintings without painters. Orchard Gallery, New York, USA.

Curated by Gareth James, incl. Simon Bedwell, Daniel Buren, Merlin Carpenter, Jutta Koether, Michael Krebber, Lucy MacKenzie, Blake Rayne, Reena Spaulings, and Cheyney Thompson.

2005

Post no bills. White Columns, New York. Collaboration with fabienne audeoud. Curated by Matthew Higgs.

2004

AXXPRESSSUNIZM, Vilma Gold Gallery, London (June); and Aliceday Gallery, Brussels.
Co-curator/exhibitor in collaboration with Mark Beasley. Incl. Matt Greene, Brock Enright, Damon Packard, Lorenzo De Los Angeles II, Scott Hugg, Amie Dicke and Jesse Bransford.
Exhibited prints/installation of *Frozen Tears II*.

The Thinking, PS1/MOMA, New York, USA. Collaboration with Mark Beasley, Sam Walls & Damon Packard, as part of the *Romantic Detachment* curated by Grizedale Arts.

Videodreams: between the cinematic and the theatrical, Kunsthaus Graz, Austria. Screening of Audeoud/Russell/Winner, 'Twenty women play the drums topless.' (Catalogue)

2003

Now what? dreaming a better world in six parts, Basis voor Actuele Kunst, Utrecht, Netherlands. Curated by Annie Fletcher and Liutauras Psibiliskis. Collaboration with F. Audéoud. Screening of Audeoud/Russell/Winner 'Twenty women play the drums topless.' 2003.

Independence, The South London Gallery, London. Curated by Donna Lynas.

Hurts so good, Vilnius Contemporary Art Centre, Lithuania. Screening of Audeoud/Russell/Winner 'Twenty women play the drums topless.' (Catalogue).

Twenty women play the drums topless, South London Gallery. 6 September. Commissioned (filmed) performance organised in collaboration with Fabienne Audéoud and Wayne Lloyd. Subsequently restaged at Ikon Gallery, Birmingham (29 May 2003) and Serralves Museum of Contemporary Art, Porto (28 Oct 2006).

2002

Strike, Wolverhampton Art Gallery. Group exhibition curated by Gavin Wade. (Catalogue).

John Moores 22 exhibition. The Walker Art Gallery, Liverpool.

Art crazy nation, Milton Keynes Gallery. Group exhibition curated by Matthew Collings.

2001

Woof Woof, Austrian Institute, London. In collaboration with Fabienne Audéoud. Curated by Grant Watson and Beata Veszely. Touring to Project Space, Dublin (Jan 2002).

Gymnasium, Fetz. Palais Thurn & Taxis, Bregenzer Kunstverein, Bregenz, Austria. Group exhibition curated by Peter Lewis and Wolfgang Fetz. Collaboration with Fabienne Audéoud. (Catalogue).

Becks Futures II, ICA, London. Touring to: Fruitmarket Gallery, Edinburgh; Bluecoat Gallery, Liverpool; Sotheby's, New York; Laing Art Gallery, Newcastle. In collaboration with F. Audéoud. (Catalogue).

2000

Cover versions, Trade Apartment, London. Nov. In collaboration with F. Audéoud. Performance of 'John Russell kills Fabienne Audéoud in the style of William Burroughs'. Curated by David Burrows.

Selected BANK Exhibitions

From 1990-2000 I worked as a (founder) member of art group BANK. Artworks from this period continue to be included in international exhibitions and publications (2000-date).

2015

'Duh? Art & Stupidity' Focal point Gallery, Southend-on-Sea, UK, 10 November 2015 to 26 March 2016. Curated by Paul Clinton and Anna Gritz,

2014

Reception of Reception, Kleine Humboldt Galerie, Berlin, December

Model Kunstverein, Neuer Aachen Kunstverein, December

BANK Faxback 1999, Tate Britain Permanent display.

BANK, Trade Gallery, Nottingham. Films incl. *FuckShitWalk* 1996, & *Conference* 1998, March – May.

2013

The Banquette Years, Elaine MGK, Basel, June 10 – 14

The Banquette Years, MOT International, London, Jan – Feb.

Xerography Firstsite, Colchester

2012

Self Portrait: Relics and Archives, Treize, Paris. Curated by Gallien Dejean

Writer in Residence, Ormeston House, Limerick. A Six Memos Project, curated by Mary Conlon

2010

Rude Britannia: British Comic Art, Tate Britain, London. June – September. Including *The BANK* tabloid (1997) BANK [Bedwell/Thomson/Russell/Williamson].

Grand National: Art from Britain, Vestfossen Kunstlaboratorium, Norway. Curated Charles Danby. Restaging 'Stop Short-changing Us. Popular culture is for Idiots. We Believe in Art' (1998).

Public Service Announcement, Invisible Exports, New York.

East End Promise: Shoreditch 1985-2000, Red Gallery London.

So Be It: Interventions in Printed Matter, Roth, New York, April – May.

Including BANK Fax-bak press releases (1999).

Gallery, Galerie, Galleria, Norma Mangione Gallery, Turin, January – March.

Including BANK Fax-bak press releases (1999).

2009

The Mind Of This Death Is Unrelentingly Awake, Office for Contemporary Art, Oslo, Norway, 4 Nov – 19 Dec. Including BANK Fax-bak press releases (1999). Curated by Will Bradley

Fax, The Drawing Center, New York; and Contemporary Museum, Baltimore, 2009.

Including BANK Fax-bak press releases (1999).

In Numbers: Serial Publications by Artists, X Initiative, New York

The Little Shop on Hoxton Street, Limoncello, London.

2008

Less Is Less, More Is More, That's All, CAPC Bordeaux, 14th June – 14th September.

Including 'BANK Fax-backs' (1999).

Air Kissing Arcadia, University Art Gallery, Philadelphia, March - April. Including 'BANK Fax-backs' (1999).

Exact Imagination, Canzani Center Gallery, Columbus, Ohio, Feb–April. Include. 'BANK Fax-backs' (1999).

2006

Fax-Baks [BANK]. Dolores/de Bruijne Projects, Amsterdam.

Bring the War home. Elizabeth Dee Gallery, New York & QED Gallery, Los Angeles.

Group exhibition curated by Drew Heitzler, including 'BANK Fax-backs', 1999.

Fast and Loose. My Dead Gallery, [BANK]. Fieldgate Gallery, London

2005

Still Life, Museo De Arte Contemporáneo, Panama City; Museo De Arte moderna, Guatemala City; Sesi, Sao Paulo, Curated by Anne Gallagher/British Council.

2004

Still Life, Museo De Arte De Lima, Lima; Niteroi, Rio De Janeiro. Curated by Anne Gallagher/British Council

2003

Still Life, Museo De Belles Artes; Museo De Arte Carrillo Gill, Mexico City; Biblioteca Luis Angel Arango, Bogota. Curated by Anne Gallagher/British Council

Subscribe: recent art in print, Center for Curational Studies, Bard College, New York, USA.

Group exhibition curated by Ingrid Chu. Incl. Including BANK Fax-bak press releases (1999).

2002

To whom it may concern, CCAC, Wattis Institute for Contemporary Arts, San Francisco. Group exhibition, curated by Matthew Higgs. Incl. BANK Fax-bak press releases (1999).

Still Life, Museo De Belles Artes, Santiago, Curated by Anne Gallagher/British Council

Location: UK, Gimpel Fils, London

2001

Century City, Tate Modern, London. Survey show of 'London in the 90s' curated by Emma Dexter.

2000

Protest & Survive, Whitechapel Gallery, London

1999

Press release (New York), Solo BANK exhibition. Rupert Goldsworthy Gallery, New York.

Dead life, Solo show. Mayor Gallery, Cork Street, London.

D.I.N/d.i.n 4x4, Projectspace, Amsterdam. Curated by Robert Garnet

Limit Less, Galerie Krinzinger, Vienna. Curated by Matthew Higgs

East Wing Collection, Courtauld Institute, London

Asylum, Milch, London

Compilation, Arhus, Denmark Press release (London). Solo.

If Hope was a Time Machine, Magazin 4, Bregenz, Austria. Solo BANK exhibition.

East, Norwich Gallery, Norwich School of Art & Design, Norwich. Selected by Peter Doig and Roy Arden

1998

White3, Gallerie Poo Poo, London

White3, (BANK, Art & Language), Gallerie Poo Poo, London

White3, (BANK, Lolly Batty), Gallerie Poo Poo, London

Stop short-changing us. Popular culture is for idiots. We believe in art, Solo. Gallerie Poo Poo, London.

Best Of BANK TV, Lux Cinema, Hoxton Square, London. 29 October. Screening of composite version of BANK TV (commissioned by Lux).

Gallerie Winner, Gallerie Poo Poo, London.

Conference, Waygood Gallery, Newcastle

Near, Museum of Sharjah, United Arab Emirates. Curated by Peter Lewis

Host, Tramway, Glasgow.

Grapeshot Bullseye Harvest, Attaché Gallery, London. Curated by Douglas Park

Beach Life, Upper Street, London. Curated by Fat.

Camouflage 2000, Gallerie Praz-delavallade, Paris. Curated by Robert Garnet.

Eastenders, Town Hall, Manchester. Curated by Martin Vincent.

Radar, the Old Bakery, Dundee.

1997

Sewage Lust, ICA, The Mall, London. Solo BANK exhibition. BANK Tabloid Launch.

Jesus was a Jew, The Works, Berlin. Curated by Francesca Ferguson

Mask of Gold, Gallerie Poo Poo, London.

Winkle the Pot Bellied Pig and his Woodland Chums, Gallerie Poo Poo, London; Bricks & Kicks, Vienna.

It's a Stitch-Up!, DOG, London.

God, DOG, London.

Life/Live, Centro Cultural De Belem, Lisbon. Curated by Hans Ulrich Obrist.

DIY: Mappings & Instructions, Bricks & Kicks, Vienna. Curated by Simon Sheikh

Satellite City, Catalyst Arts, Belfast. Curated by Catalyst

Connected, City Arts Centre, Sunderland.

The Big Blue, Coins Café, London. Curated by Peter Lewis

Mission Impossible, Bricks & Kicks, Vienna. Curated by Muntean/Rosenblum

Class Vegas, The Embassy, London. Curated by Dave Beech

1996

Life/live, Musée d'Art Moderne de la Ville de Paris, France & Centro Cultural De Belem, Lisbon. Survey show of British Art, cur. Hans Ulrich Obrist. BANK installation: Cool Tears: BANK, Simon Martin and J. Stezaker,

Compartments, Bricks & Kicks, Copenhagen. Curated by Simon Sheikh.

Yerself Is Steam, Charlotte Street, London.

Roadworks, Tottenham Court Road, London.

Wiener Wald, Bricks & Kicks, Vienna.

Dog-U-Mental VIII!!!, DOG, London.

Viper/BANK TV, DOG, London and Dukes Bar, Manchester.

Fuck Off! DOG, London

The Happy Squirrel, Club de Fabriek, Eindhoven

1995

Cocaine Orgasm, BANKSPACE, Curtain Road, London.

Group show curated by BANK, incl. Liz Arnold, BANK, Lolly Batty, Simon Bill, John Cussans & Ranu Mukherjee, Gerard Hemsworth, Soren Martinsen, Muntean/Rosenblum, Chris Ofili, Janette Parris, John Stezaker, Rebecca Warren, Max Wigram, Andrew Williamson.

The Charge of the Light Brigade, BANKSPACE London.

Group show curated by BANK, incl. BANK, Simon Bedwell, John Cussans & Colin Lane, Matthew Higgs, orphan Drift, Bob & Roberta Smith.

Zombie golf, BANKSPACE, London.

Group show curated by BANK. Incl. BANK, Dave Beech, Adam Chodzko, Maria Cook, Martin Creed, Peter Doig, Matthew Higgs, Sivan Lewin, John Stezaker.

My Darling Cicciolina, 114 Curtain Road, London

The Art Casino, Barbican Art Gallery, London

1994

Wish you were here, BANKSPACE London. September–October.

Group show curated by BANK, incl. Simon Bedwell, Sonia Boyce, David Burrows, The Cabinet Gallery, Lucy Gunning, Anne-Christian Lislegaard, Matt Mitchell, John Russell, Bob & Roberta Smith, Milly Thompson and Andrew Williamson.

1993

Natural history, Battlebridge Road, London, August.

Group show curated by BANK, incl. BANK, David Burrows, J. Russell, Milly Thompson & John Timberlake.

1992

Space international, Battlebridge Road, London. September–October. Touring to El Dientes Del Tiempo Gallery, Valencia. November. Group show curated by BANK, incl. S. Bedwell, Luis Contreras, Dino Demosthenous, V. Figueros, Esther McLaughlin, Derek Ogbourne, Jim Russell, J. Russell, Stephen Park.

Chlorine. Marshall Street Leisure Centre, London. February–March
Simon Bedwell, Dino Demosthenous, John Russell, Chris Winter, Julia Judge, Carole Smith.

1991

Bank, Simon Bedwell, Dino Demosthenous, John Russell, Chris Winter and Carole Smith. Ex-Barclays Bank, 239 Lewisham Way, London, London. June–July

Head Gallery Exhibitions

2015

Launch/Performance: Mo-Leeza Roberts, *HEAD*, London:Book Works, 2015, at Matts Gallery, London, 21 November. <http://createsend.com/t/r-DCE5EDF132986FB72540EF23F30FEDED>

Launch/Performance: Mo-Leeza Roberts, *HEAD*, London:Book Works: 2015, at Bridget Donahue Gallery, New York, 14 November. As part of Performa 15, 2015. <http://15.performa-arts.org/events/judgement-now>

'Aquarium Proletarium', *Art Papers*, September/October 2014.

'Judgement Now' *Behind the green door*, Kunstverein Munchen, July 13 (Performance).

2014

'The working classes can suck my 10-incher', online from 12 July 2014, coinciding with performance at *2nd Cannons project space*, Los Angeles on 12 July 2014.

'Aquarium Proletarium' *Art Papers*, September, 2014.

2013

Oscar Murillo, Defense of the Leaping of Hogs, June 2 through 27 Nov 2013 Hungarian Pavilion at the 55th Venice Biennale Giardini della Biennale Venice. Webpage screened at R-U-Dead-Yet? Group show. SUMMERHALL, Edinburgh, 1 June - 19 July.

STEINBACH/ABRAMOVICH. Better a dead collector than a paralysed one, January 12th through March 1 2013. Performance at *Long Live The New Flesh*, 12 January 2013, ICA, London.

2012

Happy Holidays [various], online from December 2. Including happy holidays from all the staff at Sprüth Magers. Happy holidays from White Columns. Happy holidays from Miguel Abreu.

Andrea Fraser/Liam Gillick. FREEDOM. CCS Bard Presents: From 199A to 199B : Liam Gillick. Hessel Museum of Art, NY. June 23 - December 21, 2012.

SALON: LIMITED EDITION COLLECTABLES. Online from 12 Jan 2012.

2011

My Spinal Cord Traversed by the Axis of the Planet. Including texts by Ray Brassier, Eileen Joy, Dean Kenning, Rachel Kushner, Patricia MacCormack, Nicola Masciandaro, China Miéville, Reza Negarestani, Benjamin Noys, Nina Power, Hillary Raphael and Evan Calder Williams. Online from April. Exhibited as part of 'Orbitecture I' Grundy Gallery, Blackpool, 22 Jan to 12 March 2011, and 'Orbitecture II: everything under heaven is in utter chaos; the situation is excellent', 18 April to 11 June 2011. Performance and screening at Book Works, Again, A Time Machine: Bring the Dead Back to Life, Showroom, London, 13 December 2012.

Orbitecture - OPEN UP THIS IS A PUSSY PUSSY - smash the representations of class domination before you bother with re-orienting the heavy metal of material culture. Online from 28 Jan 2011.

2010

Liam Gillick, An abrupt Treatise on the discursive harmonization of trade union voting strategies& Conservation Platforms XIII- XVI, Nov 30 - Dec 29 2010.

Paul Chan, THE HAITIAN PIG - BECKETT, BRETCH, BELLADONNA, April 17 - may 23 2010.

2009

Hassan Nassim ART MARKET IS OK, Nov 11 - Dec 29 2009.

DEAD, Group show curated by Colin de Land. Jason Rhodes, Dash Snow, Ana Medieta, David Wojnarowicz, Diego Velasquez, Claire Fontaine, Peter Fend, Rachel Feinstein. July 29 - August 29 2009.

Mo-leeza Roberts. Unseen Moth. April 28 - June 16 2009.

Rainbow Nbeme White Proletariat, Feb 9 - Mar 26 2009.

2008

Carlstone Dempsey, Rite of Spring: Save the Dancer, Nov 28 - Jan 10 [closed dec 23- jan 2] 2008. Reprinted in *Da Thirst* magazine, issue 2, 2013.

Publications: Articles & chapters

2016

'SQRRL', Rhizome, 2015, published online (December 2015 – January 2016); archived at <http://webenact.rhizome.org/sqrrl>

2015

'SQRRL', Rhizome.org, Dec, 2015.

'Bruce Willis, Irigaray, and the Aesthetics of Space Travel'. *EROS Journal*, Issue 6, June 2015.

'Animation 1-15, a-P', in (ed.) Obaldeston, D., *Inflection Sandwich*, London: Onamatopee: 17-32.

2014

'Bruce Willis, Irigaray, And The Aesthetics Of Space Travel'. *Metamute*, December 2014.

2013

'The Capitalisation of Death'. In ed. Hannah Sawtell, *RE PETITIONER IN ZERO TIME*" London: Vilma Gold, London', Nov 1, 2013.

'Abysmal Plan: Waiting Until We Die and Radically Accelerated Repetitionism', *e-flux journal*, June 2013.

2012

'Dear Living Person II. Story of the Eyes,' Reprinted in *F.R.DAVID "...for single mothers."* Edition 10, 2012, pp. 81-104. Edited by Will Holder.

JEXUS, *Metamute*, August 2012.

'Dear Living Person,' in ed. Erik Wysocan, *Memorial Address: Marquise de Sade on the occasion of the Jean Paul Marat's and Le Pelletier's funeral*, New York: Halmos, 2012.

'Dear Living Person,' in *Blast CounterBlast*. ed. Anthony elms and Steve Reinke, Toronto: Mercer Arts, 2012.

'Art, Art-books, Books and Art' in (ed) Gavin Overall, *Again, A Time Machine*, London: Bookworks, 2012. (5,100 words).

2011

'A largely intolerable combination of two mainly unconnected texts: 1. Description of the Barefoot in the Head event, at BHQU, NY, 12/11/09; 2. Fictioning and the End.' in Beasley, M, Rowlands, A and Russell, J (ed.s) *Barefoot in the Head*, Birmingham: Article Press, 2011, pp. 68-85.

'Dear Living Person II. Story of the Eyes,' *Metamute*, 14 September.

http://www.metamute.org/en/articles/dear_living_person_ii_story_of_the_eyes

'Dear Living Person,' *Mute Journal*. Vol 3, No. 1, Summer 2011, pp. 112 -122.

2011

'Dear Living Person,' [Revised version] *Metamute*. February.

http://www.metamute.org/en/articles/dear_living_person

2009

'Why are conceptual artists juicing again? Because they moisturise its a glistening sparkle.' Illustrated text, *Frieze* magazine, September: pp. 108-111.

2008

'The Return of the Living Dead III. Clement Greenberg is a conceptual artist. Flatness and Shapeism,' in (eds) Garnett, R. and Hunt, A., *Gest / Laboratory of Synthesis*. London: Bookworks, 2008: pp. 81-99. This text was also distributed by *dot dot dot magazine*/Dexter Sinister as part of Whitney Biennale, 2007, in format of single page pdf (861 x 21cm). Released via Whitney press list, March 2008 and published on Dexter Sinister website: <http://www.sinisterdexter.org/index.html?id=12>. It also featured in two performances: as a 28ft fax during performance of *True Mirror Microfiche* at The Kitchen, New York, 25 November, 2008; and delivered as spoken word performance as part of *Talk Show* at ICA, London, 30 May 2009, both curated by Dexter Sinister.

2003

'Frozen Tears'. In *Frozen Tears I*, Birmingham: Article Press, University of Central England, 2003: 535-642.

2002

'Patrick Brill and Wayne Winner'; 'John Cussans'; 'Virginia Nimarkoh'; 'Ramsay/Bird'. In ed. Arnatt, M, Collings, M and Grassi, C. *100 Reviews (Backwards)*, London: Alberta Press, 2002, pp. 30-31, 39-40, 76, 95-96.

'The Collagist'. Press release text for 'The Collagist,' exhibition 2002. Reprinted in: Wade, G. (ed.), *Strike*, ed., London: Alberta Press, 2002: 44-45. And in Will Stuart aka Will Holder/Stuart Bailey (ed) *Tourette/for the Publick Good*, 2003, pp.13-15.

'Interview: John Russell & Janette Parris'. Hylton, R (ed) *The best of Janette Parris*. London: Autograph Press, 56-61.

Publications: Books

2018

[Forthcoming] *Dear Living Person*, New York: Punctum Books, 2017

2015

[Mo-Leeza Roberts], *HEAD*, London:Book Works, 2015

2010

Vermillion Vortex, Brighton: Coventry University/Grey Area, 2011. 48 pp. Commissioned comic book version of the animated film *Vermillion Vortex*, 2010.

2009

Beasley, M., Rowlands, A. and Russell, J., *Barefoot in the Head*. Birmingham: UCE/Article Press. 96 pp. [Co-editor & authored chapter]

2007

Frozen Tears III, Birmingham: Article Press, University of Central England, 2007. 928 pp. [Editor/designer].

2004

Frozen Tears II, Birmingham: Article Press, Univ. of Central England, 2004. 832 pp. [Editor/designer].

2003

Frozen Tears I, Birmingham: Article Press, University of Central England. 800 pp. [Editor/designer & authored chapter].

1996-7

BANK [Simon Bedwell, John Russell, Milly Thomson & Andrew Williamson]. *BANK Tabloid*. 1996-7, 34 issues. [Contributing co-editor].

Other publication projects

'Vermillion Vortex'. Art Review Magazine, Nov, 2010, pp. 186-7, and on Art Review website <http://www.artreview.com/video/john-russell-vermillion-vortex-1>. Commissioned 20 minute animated film & cartoon strip.

Artist of the Month Club: February, Invisible Exports Gallery, New York, 2010. Commissioned limited edition print.

Negative Space: Crucifix, Stone Canyon Nocturne Press, 2010. Commissioned limited edition letterpress print.

'Untitled [Mummy]' in Lucy Keaney (ed), *Fools Gold: Practice and Improvisation in performance*, Issue 1, Edinburgh: Edinburgh College of Art, 2009. Single page illustration.

'Untitled [Butterfly]', in ed. Beagles, J and G.Ramsay, *Uncle Chop Chop Magazine*, no. 4. Edinburgh: Edinburgh Col of Art, 2008. Single page illustration

Mute Magazine, Vol 2, No. 8, May, 2008. Commissioned cover design.

Audeoud, F. and Russell, J. *Voicing the Vagina*. Commission by Bookworks, London, 2004. Toured as part of *Infra thin* projects to Ikon Gallery, Birmingham and International 3, Manchester (July – October 2004). 8 limited edition posters. Including film event/installation at Commercial Tavern. Posters flyposted around East London. Curated by Mark Beasley.

'Frozen Tears', *Sleaze Nation* magazine, June, 2004: 105–111 - Commissioned project: 3 double-page spread illustrations and text referencing the *Frozen Tears* publications.

Publications: Catalogue Essays

'Dear Living Person,' in *Gavagai!*, (ed.) Mark Dennis, Chris Gomersall. Launched at Banner Repeater, London, 12th February, 2011 pp. 6-10.

'Dear Living Person,' in *Tabloid*, 2010, (ed.) Gean Moreno and Ernesto Oroza, for the exhibition. *Pre-City*, October 8th-November 20th, 2010, Gallery Diet, Miami: pp.1-13.

'Fairie Poem' in (eds) Rowlands, Bracewell & Clark, *The Dark Monarch: Magic & Modernity in British Art*, London & St Ives: Tate Publishing, 2009, p. 143.

'Ocean Pose', in *Ocean Pose*. London: Matts Gallery, 2007, pp. 2-11.

Audeoud, F. and Russell, J. 'Pourquoi les femmes aiment-elles l'enfer?', in *Confort Moderne. Programme Avril – Mai 2005*, Poitiers: Confort Moderne, 2005, pp. 4-9.

Audeoud, F. and Russell, J. 'You Can't Raise up the Working Classes By Telling Them They are Poor'. In *Hurts so good*, Vilnius: Contemporary Art Centre, 2002, pp. 7-12.

Russell, J. 'Tourette syndrome: instantaneously present'. In *Abstract Painting*, Manchester, International 3, 2001, pp. 7–8. Text reworked in [Russell, John]. Bailey, Stuart, Will Holder, Louis Luthi & John Morgan 'Semantic poetry translation (after Stefan Themerson) of 'Tourettes Syndrome' (after John Russell)'. In *Dot Dot Dot Magazine* 13, 2007.

BANK [Bedwell, Simon, John Russell & Milly Thomson]. 'If hope were a time machine' (1999). Catalogue text for solo BANK exhibition: *If hope was a time machine*. Magazin 4, Bregenz, Austria. [Hand printed during the exhibition]. Reprint in (ed.s) Bedwell, S. and Thompson, M. *BANK*, London: Black Dog Publishing, 2000.

BANK catalogues, [Bedwell, Simon, John Russell, Milly Thomson & Andrew Williamson]. Including *Fuck off* (1996), *Cocaine orgasm* (1995), *The charge of the light brigade* (1995), *Zombie Golf* (1995), *Wish you were here* (1994), *Space international* (1992).

Talks & Presentations

2016

'John Russell. Artists Talk'. Sheffield Hallam University, 12 March.

Press Release, Yale Union, Portland, March 24, 2016

Guide, Watts Institute, San Francisco, March 21, 2016

2015

SQRRL, at Liquidity, ICA, London, December 9 (convened by Andrew Conio).

'John Russell. Artists Talk'. Nottingham Trent University, 12 March.

2014

Two talks: 'Parasite Publishing' and 'Bruce Willis', Artists Space, New York, September 29

'Parasite Publishing', at Art-Information: Editorial Strategies, Text-based Formats, Publishing Contexts ICA, 26 Apr 2014.

'Irigaray, Bataille and The Capitalisation of Death', Rowing, London 5 April.

'Animated Gifs and Capitalisation of Death'. Film Exercise: Roundtable With Mark Fisher & John Russell. Arnolfini, Bristol, 20 March 2014

'Erectile Dysfunction' Central St Martins, London, Feb 25.

2013

'The Capitalisation of Death' by John Russell, read by Fanny Paul Clinton At Readings from: The 'RE PETITIONER' - Broadsheet Number 4 published by Foundling Court: a free and itinerant print project by Hannah Sawtell Accumulator. Banner Repeater, London.

'The capitalisation of death and GIFS', Visual Cultures, Goldsmiths 14 November 2013.

'Abysmal Plan: accelerationism'. Visualising political philosophy through animation and film. Film-Philosophy Conference 2013, ASCA (Amsterdam) and EYE Film Instit. NL July 10 – July 12.

'Writing/Gallows/Research', ICA London (organised by Publish and Be Damned), 2 March.

2012

'John Russell. Artists Talk'. Slade School Of Fine Art, Contemporary Art Lectures 28 Nov.

2011

'Cliches, Surface and Sense'. Art in the City Lecture Series, Arnolfini Gallery, Bristol. 26 October.

'Dear Living Person', at A Dying Artist (convened: Ed Atkins and Siôn Parkinson) ICA, London 23 April.

2010

'The End' at Existential Territories Symp., (convened Bookworks), at Form Content, London, 17 July.

'The persistence of Objects.' At Radical Aesthetics-Radical Art Symposium, Loughbrugh Univ School of Art and Design 17th February.

2009

'Visualising Ideas' at ISEA, University of Ulster, Belfast, August

'Visualising Ideas,' at What ... Theory? PhD symposium at Goldsmiths, London, 27 October

2007

Art & Symposium Convened and chaired (with Alun Rowlands), ICA, London. 17 November
Speakers included Felix Ensslin, Professor Peter Osborne (Middlesex University); Maria Fusco (Goldsmiths College); Fabienne Audeoud; JJ Charlesworth; Paul Buck and Dr Nicholas Chare (University of Reading).

2006

'The Crisis of Limits' at On liberty and art Conference, Tate Britain. 18 October.

'A Rough Guide To ... Bad Art. Albert Oehlen.' Talk/Workshop. Arnolfini, Bristol (with Mark Beasley).

2004

'Debate: Religion In Contemporary Art', St Giles Church, Camberwell, London. Organised by the South London Gallery, 16 December.

2003

'Everything is going to be OK: Political Art'. In The Symbolic and the Real – Political Art. Limehouse Town Hall, London, Feb 13 -14. Symposium convened by Goldsmiths Curating Dept. Including: Victor Burgin, John Russell, Irit Rogoff, Nils Norman and Suhail Malik.

2002

'Political Art and Antagonism'. *Elsewhere. Event 1: Discussion and conversation locating strategies for art practice*. The Sackler Centre for Arts Education, Serpentine Gallery, London, 4th August

1999

'BANK,' *Roland Penrose Artists' Talk*, Tate Gallery, London, 30 June 1999

1998

'BANK'. *Who's Afraid of Red, White & Blue?* Conference with BANK, Michael Corris, Jean Fisher, Jaki Irvine, Yinka Shonibare, Mark Wallinger, Peter Wollen, UCE, Birmingham, April 25 1998

Selected Reviews/Writing

2016

[Auquarium Proletarium: La clase obrera puede chupar mis 10 pulgadas](#) (translation of Head Gallery story, *Carne Negra*, Fanzine No.5, Hebdomas, 2016-09-11

Dana Kopel, 'John Russell', *Modern Painters*, March

Alan Gilbert, 'John Russell, SQRRL/BRUCE WILLIS, vdrome, <http://www.vdrome.org/russellj.html>

Domenick Ammirati, 'A taxonomy of non-sense', *Mousse Magazine*, no 52, February 2016.

Peter Plagens, 'Mysterious Creatures, 3D Printing and Mixed Media', *Wall Street Journal*, January 1 2016

Nick Irvin, 'John Russell BRIDGET DONAHUE', *Frieze*, March 2016.

Alan Gilbert, 'John Russell's "SQRRL"', *Art Agenda*, January 5 2016

Jeffrey Anderson, '[Black Planet—Benjamin Bratton's Geopolitical Aesthetic and the Black Stack](#)', www.academia.edu

2015

Martha Schwendener, 'John Russell's 'Sqrll' Embodies a Science Fiction Journey', *New York Times*, December 24, 2015.

<http://mobile.nytimes.com/2015/12/25/arts/design/john-russells-sqrll-embodies-a-science-fiction-journey.html?smid=tw-nytimesarts&smtyp=cur&referer=https://t.co/O5rwIrEc6o>

Stuart Comer, 'Best of New York, 2015,' *Art in America*, Dece 23, 2015

Nick Irvin, 'John Russell BRIDGET DONAHUE', *Frieze Online*, Dec 14.

<http://www.frieze.com/shows/review/john-russell/>

Celine Katzman, John Russell's SQRRL, *Rhizome Blog*, Dec 07.

<http://rhizome.org/editorial/2015/dec/07/john-russells-sqrll/>

'This Week's Must-See Art Events: The Creative Time Summit, Juliana Huxtable, and Cyborg Squirrels', *Art Fag City*. Nov 9.

Corinna Kirsch, 'GIF of the Day: John Russell's Frozen Tears', *Art F City*, April 16.

<http://artfcity.com/2015/04/16/gif-of-the-day-john-russells-frozen-tears/>

Ellen Mara De Wachter, 'No Offence?' *Frieze Magazine*, August.

http://www.frieze.com/issue/print_article/no-offence/

Karen Gardiner, 'An Art Festival on Norway's Arctic Islands Considers How Humans Are Changing Them', *Hyperallergic*, Sept 23.

Cameron Soren, 'Custom-Produced for Imbeciles of Some Sort: An Interview with John Russell' (with *Rhizome Magazine*, April 15. http://rhizome.org/editorial/tags/john-russell/?ref=journal_p1_post

John O'Sullivan 'John Russell Eton', *Irish Sunday Times*, 25 January 2015.

Luke Clancy, [Culture File: Boris Johnson & the Ideology of Britishness](#)

Interview with John Russell, *Lyric FM*, 18 January.

Zoë Marden, John Russell: AQUARIUM PROLETARIUM, *This is tomorrow*, 20 January 2015

<http://thisistomorrow.info/articles/john-russell-aquarium-proletarium>

Paul O'kane *Bond Street*, 750wordsaweek, January 2015

<http://750wordsaweek.wordpress.com/author/pbpokane/>

2014

2013

JJ Charlesworth, *Hannah Sawtell's "RE PETITIONER IN ZERO TIME" at Vilma Gold, London, Art-Agender, Nov 1, 2013*

Interview with curator Benjamin Fallon, 'You – hypocrite reader – my double - my brother!' *Impakt Festival 2013* <http://metropolism.com/features/you-hypocrite-reader-my-double-m/>

Katy Harrington, 'Take culture plunge to see if some "arts" is good for you', *Irish Examiner*, 26 June, 2013

2012

Chantelle May Purcell, 'Review: THERE IS NOT AND NEVER HAS BEEN ANYTHING TO UNDERSTAND!' www.fadwebsite.com, June 29

Elaine Tan, 'Interview: Bank. The BANK', *Art world Magazine (Yishushijie)*, Jan/Feb.
Gean Moreno, 'Notes on Inorganic, Part 1: Accelerations', *e-flux journal*, no 31, January
Ann Jones, *In the Bank, Image Object Text*, February 20.
http://imageobjecttext.com/2012/02/20/in-the-bank/?utm_content=buffer099de&utm_medium=social&utm_source=twitter.com&utm_campaign=buffer

2011

2011 Dave Beech, 'On Ugliness', *Art Monthly*, March 2011: 8
Mark Sheerin, 'John Russell brings animated madness and praying mantises to Grey Area in Brighton', *Culture24*, 23 June 2011 <http://www.culture24.org.uk/art/art358962>
Mark Sheerin. Interview: John Russell. Mono-zine, September 2011 http://www.mono-zine.com/September_2011_page2.html#johnrussell
Paul Purgas. 'Vermillion Vortex.' <http://www.offmodern.com/2011/01/vermillion-vortex/26.01.2011>

2010

Paul Gravett John Russell: Vermillion Vortex.
http://www.paulgravett.com/index.php/articles/article/john_russell/, November 14, 2010
Paul Gravett John Russell. *Art Review*, November: 33
Michael Bilborough. 'Slipping up.' Q&A. artistofthemonthclub.blogspot.com. March
Mark Beasley/Michael Bilborough. Q & A. ArtistoftheMonthblog.blogspot.com: February
Michelle Cotton. 'Dark Monarch'. *Frieze Magazine*, Issue 128, January-February.
Russell, J. 'Is the idea of British art a British fantasy?' Conversation with Cedar Lewisohn. In *GBAD Fanzine*. London Tate Publishing.
In Numbers. Serial Publications by Artists Since 1955. (eds) Andrew Roth, Philip Aarons. Zurich / New York, Switzerland / NY : JRP - Ringier / PPP Editions.

2009

THEFIRST/LASTNEWSPAPER, Dexter Sinister, New York, issue 5, 18 November
Tom Lubbock, 'Tricks of the light: Weird visions in art', *Independent*, 5 October
Alun Rowlands. 'Notes from the Numinous and Luminous', in (eds) Rowlands, Bracewell & Clark, *The Dark Monarch: Magic & Modernity in British Art*, Tate Publishing, 2009 pp.175: xvi-xxxiii
Jonathan Jones, 'John Russell restores my faith in new art,' *Guardian*, Jan 6.
Aimee Selby (ed.) *Art and Text* London: Black Dog Publishing

2008

Maria Fusco, 'Review: Frozen Tears III,' *Art Monthly*, no. 313, Feb: 39.

2007

Gean MORENO 'John Russell Q & A' *theFanzine*, September.
Andy Hunt, 'John Russell', *Art Monthly*, no. 307, June: 31-32.
Sally O'Reilly, 'John Russell, Ocean pose', *Art Review*, June: 151.
Richard Dormant, 'On seas of unreality', *The Telegraph*, 8 May.
'John Russell,' *Kultureflash 204*, 16 May.
JJ Charlesworth, '25 artists to look out for in 2007', *Art Review*, March: 85.

2006

Gean Moreno, 'The new zombie: tupac-n-biggie in clichy-sous-bois', *Art US*, issue 12, Mar-April.
Neil Mulholland, 'The visible and the expressible', *Modern Painters*, February.
Robert Garnett, 'John Russell Transmission, Glasgow', *Frieze*, January-February.
Roberta Smith, 'Who needs a white cube these days?' *The New York Times*, Jan 13 2006.

2005

Matthew Herbert, 'What is the alternative?' *Art Monthly*, number 290, October.
JJ Charlesworth, 'Geniess', *Flash Art*, July-September.
Maria Fusco, 'Axxxxpresssunizm', *Untitled* magazine, Spring.

2004

Michael Bracewell, 'Molotov cocktails', *Frieze*, November-December.

2003

Martin Vincent, 'Now what? Dreaming a better world in six parts', *Art Monthly*, Dec-Jan.
Steve Rushton, 'Dead calm: a conversation with John Russell', *dot dot dot* mag. Winter: 37-46.
Andrew Hunt, 'Anglo-ponce', *Frieze*, issue 78, October.
Sally O'Reilly, 'Anglo-ponce', *Time Out*, July.

Dave Beech, *Video Art*, BBC/OpenUniversity programme.
Andrew Hunt, 'Interview with John Russell: Prophetic extremism', *Untitled* mag. Summer: 14-19.
Alisdair Hopwood, 'Frozen Tears', *Sleaze Nation*, July.
Hannah Shuckburgh, 'The greatest show on earth', *Art Review*, March.

2002

A. H. Neset & L. Dzuverovic-Russell, 'The withdrawal from conversation [...]', *Wire*, November.
'Rhubarb, rhubarb', *The Guardian*, 15 October.
Louisa Buck, 'Topless drumming in South London', *The Art Newspaper*, October.
Mark Wilsher, 'Sum of the parts', *Art Monthly*, October.
Carol King, 'Life after YBA-mania', *Art In America*, October.
Dan Smith, 'John Russell, The Trade Apartment', *Art Monthly*, July–August.
Mark Wilsher, 'John Russell: the collagist', *What's on in London*, 19–26 June.
[Retrospective reviews, written 2002] Emma Dexter, 'Space International, 1992' *100 Reviews Backwards* (London, Alberta Press: 2002).
Matthew Collings, 'The experts guide to 2002: art', *Arena* magazine, January.
John Rogers, 'The Collagist', [www\[dot\]johnrogers\[dot\]co\[dot\]uk/BRAINLOVE](http://www.johnrogers.co.uk/BRAINLOVE).

2001

Matthew Collings, *Art crazy nation* (London: 21 Publishing) 37, 95–9, 132–5.
Robert Garnett, 'BANK', *dot dot dot* magazine, number 2, Winter.
Momo Nonaka, 'Imaginative power of London', *Sotokoto*, October.
Matthew Collings, *Hello Culture*, Oxford Television, Channel 4, 22 July 2001
Carol Vogel, 'Inside art', *New York Times*, 14 September.
Francis Summers, 'She Shouts, she screams, she dies,' *Sleaze Nation*, August 2001.
Chris Turner, 'Century city', *Frieze*, June–August.
Dave Beech, 'Century city', *Untitled*, Spring.
Waldemar Januszczak, 'Best of British?' *Sunday Times Magazine*, 8 April.
Richard Dorment, 'Beauty in surprising places', *The Daily Telegraph*, 4 April.
'Killed off', *Londoner's diary: Evening Standard*, 30 March.
Fiachra Gibbons, 'Hot shot – murder in the name of art', *The Guardian*, 28 March.
Mark Irving, 'Tipped for the top', *Independent on Sunday*, 25 March.
Charles Harrison, *Conceptual Art and painting* (Cambridge, Mass: MIT Press): 70.
Matthew Collings, 'Good night ladies', *Becks' futures 2*, catalogue, March.

2000

Jonathon Jones, 'Protest and survive', *The Guardian*, 19 September.
Mark Currah, 'Fabienne Audéoud & John Russell', *Time Out*, 13–20 September.
Art & Language, 'BLAHY', *Everything* magazine, 3.3.
John Rogers, 'The Fuck Off Thing,' [www.johnrogers\[dot\]co\[dot\]uk/BRAINLOVE](http://www.johnrogers.co.uk/BRAINLOVE).
BANK [Ed.s S. Bedwell and Milly Thompson]. *BANK*. Black Dog Publishing.

1999

Julian Stallabrass, *High art lite* (London: Verso) 69–74, 168, 182, 260.
Matthew Collings, *This is modern art* (London: Weidenfeld & Nicolson).
Carol Kino, 'Bank, Press Release', *Time Out New York*, October.
'R.P BANK', *New Yorker*, 14–21 October.
Babara Pollock, 'Get me a rewrite!' *Art News*, September.
Dave Beech, 'East International', *Art Monthly*, September.
Duncan McLaren, 'No such thing as a free lunch', *Contemporary Visual Arts*, issue 24.
John Timberlake, 'Interview: BANK', *everything* magazine, issue 3.1.
Iwona Blaswick, 'Books', *Art Monthly*, June.
Tony Godfrey, 'Bethan Huws', *Art Monthly*, June.
Mark Currah, 'Asylum', *Time Out*, 9–16 June.
Mark Currah, 'Dead life', *Time Out*, April.
'Artists laughing at other artists', *The Guardian*, 13 March.
Julie Caniglia, 'Group show', *Sidewalk*, New York, 12 March.
Mark Harris, 'BANK at Gallerie Poo-Poo', *Art in America*, February.

'0.0002 out of 10', *Artnotes: Art Monthly*, February.

'Raging Schnabel', *Arts diary: The Guardian*, 16 January.

Louisa Buck, 'Bye-bye to Poo-Poo', *London diary: Art Newspaper*, 13 January.

1998

David Burrows, 'Art & Language/BANK', *Art Monthly*, December/Jan 99.

Sarah Kent, 'Bethan Huws', *Time Out*, 9–16 December.

Matthew Collings, 'Dropping acid', *The Observer*, 8 November.

Mark Harris, 'BANK's Death', *New Observations*, 117, Winter.

Matthew Collings, 'Diary', *Modern Painters*, Autumn.

Gilda Williams, 'Stop short changing us', *Art Monthly*, September.

Adrian Searle, 'Nice, but can you keep your trousers on next time?' *The Guardian*, 4 August.

Jonathan Jones, 'BANK', *Untitled* magazine, Summer.

John Windsor, 'Con artists', *Saturday Magazine: The Independent*, 6 June.

David Burrows, 'Career opportunities', *Variant*, volume 2, Spring.

Robert Garnett, 'Britpopism & the populist gesture', In *Occupational Hazards*, Black Dog Press.

Mark Currah, 'Wayne Winner', *Time Out*, 22–29 April.

Sarah Kent, 'BANK', *Time Out*, 5–12 April.

Josie Saunders, 'Crucifixion shock at city theatre', *Glasgow Evening Times*, 11 April.

Roger Tatley, 'The Bank', *Dazed & Confused* magazine, March.

1997

Jan Verwoert, 'Winkle the pot-bellied pig...', *Springer*, October–November.

Steve Rushton, 'Telling Tales' *Mute* magazine, issue 8.

'Satellite City', *The Belfast Sunday Times*, 28 September.

Wienprogramm, 'Winkle the pot-bellied pig', *Falter*, Number 33.

Dalia Manor, 'BANK/GOD', *Studio Israeli Art Magazine*, June.

Adrian Searle, 'Why oh why oh Y-fronts?' *The Guardian*, 3 June.

Paula Smithard, 'How rude can you get?' *Make* magazine, February–March.

Annie Morton, 'Generation next', *ID*, February.

Mark Harris, 'Trading up or selling out', *Art Monthly*, February.

Martin Herbert, 'DOG-U-mental (XIII)!!!' *Time Out*, 15–22 January.

Adrian Searle, '5 to watch', *The Guardian*, 1 January.

1996

Eric Troncy, 'Life/live', *Art Press*, December.

Simon Mills, 'The British hip 100', *Elle*, November.

'Page 4 feature', *The Big Issue*, November.

Adrian Searle, 'The good, the bad and the ugly', *The Guardian*, 8 October.

Anders Michelsen, 'Compartments', *Ojeblikket*, October.

Martin Vincent, 'Viper/BANK TV', *City Life Manchester*, September.

David Burrows, 'Yerself is steam', *Art Monthly*, September.

Dave Beech, 'Getting carried away', *Variant*, Winter.

John Roberts, 'Mad for it! Philistinism, the everyday & the new British art', *Third Text*, 35.

BANK, 'BANK with John Stezaker', *Mute*, Summer.

Dave Beech, 'Chill out', *everything magazine*, issue 20.

Martin Coomer, 'Fuck off', *Time Out*, 22–29 May.

Martin Maloney, 'London's gallery grappling', *Flash Art*, January–February.

John Roberts, 'Mad for it!' *everything magazine* 18.

1995

Tania Guha, 'Cocaine orgasm', *Time Out*, 13–20 December.

[Retrospective review, written 2002]. Gilda Williams, 'Cocaine Orgasm,' *100 Reviews Backwards* (London, Alberta Press: 2002).

Robert Garnett, 'The charge of the light brigade', *Art Monthly*, November.

David Barrett, 'Zombie golf', *Frieze*, September–October.

Doris Kruppl, 'Zombies im Wienerwald', *Der Standard*, 30 June.

Collective and Conscious, feature by Tim Marlow, BBC Radio 3, broadcast 15 October

Markus Wailund, 'Welcome to the Wienerwald', *Falter*, June.

Diane Eddisford, '>alt.zombie.golf.the.earth', *Mute*, Summer.

[Retrospective review, written 2002]. John Roberts, 'Zombie Golf,' *100 Reviews Backwards* (London, Alberta Press: 2002).

Mark Currah, 'Zombie golf', *Time Out*, 14–21 June.

John Roberts, 'Mad for it!' *everything magazine* 18.

1994

Liam Gillick, 'Wish you were here', *Art Monthly*, October.

Sarah Kent, 'Wish You were here', *Time Out*, 21–28 September..

John Roberts, 'Mad for it!' *everything magazine* 18.

1992

Adrian Searle, 'Space international', *Time Out*, September 30–October 7.

Sarah Kent, 'Chlorine', *Time Out*, 19–26 February..

1991

Rose Jennings, 'Bank', *Time Out*, 10–17 July, 1991.