

# GENIESS JOHN RUSSELL

21 APRIL - 28 MAY 2005

OPENING WED 20 APRIL 5.30 - 7.30pm

Mon - Sat 10-5pm. Closed 2 May

NORWICH GALLERY is pleased to announce *GENIESS*, a commissioned project by London-based artist John Russell



## NORWICH GALLERY

location St George Street

correspondence

Norwich School of Art and Design

Francis House 3-7 Redwell Street

Norwich NR2 4SN

tel +44 (0)1603 756247

fax +44 (0)1603 615728

info@norwichgallery.co.uk

www.norwichgallery.co.uk

**THE ARTIST** = totally f\*cked, pointless occupation, unsaved by criticality, critical uselessness/autonomy or political/social engagement. **CRITICAL** = something that used to happen in the 1960/70s. Paradoxically affirmative of (and dependent upon) the structures of which it is critical [NB: various attempts to recuperate criticality - all failed - now usually played out as knowing decadence which is OK].

**NEW** = not possible any more. Used to happen in 1920/30s. The new is now just an example of the *shock of the new* that fuels late capitalism i.e. *Newness* as commodified by consumer culture.

**AUDIENCE** = mythical concept. Search for (and expansion of) audience is current art world fetish, i.e. someone to engage with artwork(s). **ART** = [see artist]. Art institution expands to include all activities as art [including non-traditional]. Also relates in part to idea of 'utopian blink' i.e. art as example of what it would be like to live in non-capitalist society and other ridiculous ideas [NB see *art-is-a-conversation* or *The Good Conversation*] **CRITICISM** = it is true that criticism completes the artwork [see romantic theory, conceptual art etc]. The critic secretly feels they would be a *great critic*, if only there was a *great artist* to write about - which there isn't - chicken and egg situation which deteriorates into downward spiral of self hatred/self loathing. **THE GOOD CONVERSATION** = idea that art is a forum, or debate. Idea that through process of 'every little helps' - leading by unspecified (though vaguely dialectical) means *art-is-a-good-conversation* edges slowly towards a brighter future and finally salvation for all mankind [NB can be compared to the dialectical idea of dropping single grains of sand onto the floor: idea that as *unconscious dialecticians* we can all contribute our own grain of sand and, although we won't notice any discernable change, in the end they will add up (through move from quantity to quality) and then all our contributions, never mind how modest (or banal?) will have been significant]. **ART** = If you have to choose between life & happiness or art, remember to always choose life and & happiness. Art solves nothing either for the artist or for those who receive art. "However, people of faith look to a horizon beyond the limitations of scientific enquiry and secular morality. It is a horizon at the limits of time and space beyond which eternity provides a perspective which might yet make sense of what science can only explain." Bishop of Lincoln

**GENIESS** presents one of many possible material instantiations of the virtual image *The Philosophy is in The Meat* in the form of a 28 X 8 ft *image-object* including blood, entrails, internal organs etc of war victims and other forms of violence - as well as ecstatic uses of flesh such as child birth, orgasm, defecation, thinking etc. The ineluctable flatness of the image plane opens out onto an *eventspace* of affect and untimeliness/resingularisation - transforming all viewers into potential geniesses and visionaries. Reality can be reconfigured [politically, philosophically etc]. The philosophy is in the meat. The philosophy is immediate - and popular - but can only be reclaimed philosophically. This object is equivalent to other objects of different value. *The Philosophy Is in The Meat* (2005) and other images are available in a variety of media/formats see [www.norwichgallery.co.uk](http://www.norwichgallery.co.uk)

Recent solo projects by John Russell include *The Collagist* (2002), at The Trade Apartment, London and the publications *Frozen Tears* (2003) and *Frozen Tears II* (2004) which include contributions from a number of international artists, curators and writers. Collaborative projects include *The Withdrawal From Conversation/The Return To The Oceanic: The Weight Of The Breast. Twenty Women Play The Drums Topless* (2002) a performance at the South London Gallery and *Voicing The Vagina* a poster project commissioned by Bookworks [both in collaboration with Fabienne Audeoud]. Work by Audeoud/Russell is currently on show at Le Confort Moderne, Poitiers, France. Russell was a founder member of the artists group BANK (1991 to 2000).