

PRESS RELEASE

John Russell

Well

January 21 - March 13, 2021

Please come prepared to observe social distance while wearing a mask in the gallery.



*And all the Saved in paradise
Can look down on the Suffering
Through the glass floor of heaven,
As part of their reward
For being virtuous
In their lives.
And all the people in Hell
Can look up
And see the Righteous
looking down at them
And laughing.*

Entwining and disentwining,
As the voluptuous cross-articulations
Of desire, transference and transduction
Of coagulated labour time,
These smooth surfaces present
The lustrous exterior of murderous annihilation;
Sliding in the succulent slippage of banal ecstasy,
As the aesthetics
Of re-calibrated congealed circulations
Of unnamed multitudes;
Transformed,
Juicy
Remote investment palliatives,
Bleeding like snakes,
Or vines
Curling,
As a Mirroring
Of inward and outward facing skins
Of sensual and conceptual consumption;
Slipping as veins and decomposition,
And replayed as the
Gelled synthesis
Of shit-smearred flesh,
Protruding
And lovingly hand-tooled
By time-served cabinet makers
With over 20 years experience
In the field of bespoke fabrication,
As expression of the Absolute
And succulently reformatted
By world esteemed printers
And fabricators,
Traversing
A matrix
Of volatile planes,
Marking delirious flows,
Seeping silently
as the ultimate experience
Of bold design
And stunning style;
Expressing the feeling of total liberation
In stolen minutes
As the entwining and disentwining
Of neurochemical becomings,
Flowering
And iterating,
As recalibrated incantations,
leaking vibrantly
in radical rhythms
Of signed and authenticated
moist sublations,
re-synthesised
As elegant revolutions.

The exhibition 'Well' presents an 87 x 22 ft
Vinyl print of Hell,
Splayed across the gallery floor,
With accompanying audio work,
Drawing upon the documentation of
Vito Acconci's sub-floor *Seedbed* (1972);
Carolee Schneemann and David Hammons'
Floor-based *Meat Joy* (1964)
And *Bliz-aard Ball Sale* (1983)
As concerned with gestures of looking down,
Or maybe looking up,
And John Martin's saturated spectacles
Of religious apocalypse.

John Russell (b.1963) studied History of Art at Goldsmith's College of Art and Fine Art at Slade School of Art and Saint Martin's School of Art. He was a co-founder of the artists' group BANK, of which he was a member for ten years participating in over fifty exhibitions and events, as well as several publications. Since leaving BANK in January 2000, Russell has worked both independently and collaboratively in producing exhibitions, curatorial projects, and publications as artworks including editing and designing the collectively written trilogy *Frozen Tears*, a crossbreed between bestseller and horror series comprised of texts by Art & Language, Ulrike Meinhof, Lucie McKenzie, Fabienne Audéoud and others. His work has been shown in solo exhibitions at venues including Bridget Donahue, New York (2018); High Art, Paris (2017); Kunsthalle Zürich (2017) and in group exhibitions at The Horse Hospital, London (2019); Piper Keys, London (2019); Galerie Noah Klink, Berlin (2019); Viborg Kunsthall, Viborg (2018); Gallery of Modern Art, Glasgow (2018); Galerie Crèvecœur, Paris (2018); Irish Museum of Modern Art, Dublin (2017); Artists Space, New York (2014); The New Art Gallery Walsall (2013); ICA, London (2011); Focal Point Gallery, Southend (2011); The Grey Area, Brighton (2011); Kunsthalle Exnergasse, Vienna (2011); Tate Britain, London (2010); and Tate St Ives, Cornwall (2009).