

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  
Jellied 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  
Vibrantly 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 flesh  
and fantasy,  
The slow twisting  
Of revolution  
Tenderly  
In each new moment.

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 Crèvecoeur, 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).

## **Exhibition checklist**

*Well*, Bridget Donahue, New York, New York, January 21 - March 13, 2021



**John Russell**

*Well*, 2021

Digital print on vinyl

1,051 × 265 1/2 in. (26.70 m × 674.37 cm)

**John Russell**

*Well audio*, 2021

Audio file

33:48 minutes