

JOHN RUSSELL

B. 1963

Lives and works in London, United Kingdom

EDUCATION

1998–99 MA, Goldsmith's College of Art, London, United Kingdom

1986–88 Higher diploma, Slade School of Art, London, United Kingdom

1983–86 BA, St Martin's School of Art, London, United Kingdom

SELECTED SOLO EXHIBITIONS

- 2018 *DOGGO*, Bridget Donahue, New York, New York, July 25 - September 5
- 2017 *Gold*, High Art, Paris, France, December 14 - February 3, 2018
DOGGO, Kunsthalle Zürich, Zürich, Switzerland, August 26 - November 19
- 2015 *SQRRL*, Bridget Donahue Gallery, New York, November 15 — January 10, 2016
Black Forest Magic, Dan Mitchell & John Russell, Dold Projects, Sankt Georgen, Germany, April 25 — June 6
ETON, Black Church Print Studio, Dublin, January 17 — 31
- 2014 *Aquarium Proletarium*, MOT International, London, December 11 — January 31, 2015
The Good Shepherd, KARST, Plymouth, November 13 — Dec 21
Judgement, Portman Gallery, London, March 6 — 14
- 2013 *Then suddenly like all at once*, The Black Mariah, Triskel Arts Centre, Cork, May 11 – June 29 Screening of Vermillion Vortex and posters.
 Also included as part of Brinks Helm, 'a micro festival of video and performance art, concerts and special events in Cork', June 24 – 28,
 including Mike Kelley, Chris & Cosey, Raymond Pettibon, Vivienne Dick, Ryan Trecartin and others.
CAPITAL, Andrew Cooper, Enda Deburka, Dean Kenning and John Russell. Xero, kline & coma, London, May 4 — 26
- 2012 *Jexus*, MOTINTERNATIONAL, Brussels, Belgium, May 18 — June 22
- 2011 *Angel of History. I can see for miles*, Offsite project, Focal Point Gallery, Southend, United Kingdom, September 12 — October 22
Preying Mantis, The Grey Area, Brighton, United Kingdom, June 18 — July 3
- 2010 *Explain Death to Very Young Children*, OUTPOST Gallery, Norwich, United Kingdom, May 2 — 21
 Print commission by 'Artist of the Month Club' at the Invisible Exports Gallery, New York
Vermillion Vortex, Art Review, online commission
- 2008 *The Paint*, MOTINTERNATIONAL, London, United Kingdom, June 14 — July 10
- 2007 *Ocean Pose*, Matts Gallery, London, United Kingdom, April 18 — June 3
Frozen Tears III, including texts by Dennis Cooper, Kool Keith, Bonnie Camplin, Stewart Home, Paul Buck, Jeffrey Vallance, Mark Titchner and Patricia McCormack. Published by Article Press. Events in collaboration with Koenig Books/Cabinet Gallery, London; Creative Time/Dexter Sinister, New York; SF Camerawork, San Francisco
- 2006 *Restaging of 20 Women Playing the Drums Topless...* (collaboration with Fabienne Audéoud), Serralves Museum of Contemporary Art, Porto, Portugal, September 6
- 2005 *The Visible and the Expressible: Flesh Doesn't Travel Well These Days*, Transmission Gallery, Glasgow Geniess, Norwich Gallery, Norwich, United Kingdom, October 18 - November 5
POURQUOI LES FEMMES AIMENT-ELLES L'ENFER? (with F. Audéoud), Confort Moderne, Poitiers, France, February 2 — June 5
- 2004 *Voicing the Vagina* in collaboration with Fabienne Audéoud, part of INFRA THIN PROJECTS, commissioned by Bookworks and curated by Mark Beasley, Commercial Tavern, London; Ikon Gallery, Birmingham; International 3, Manchester and Belfast
Frozen Tears II: The Sequel, including texts by Dennis Cooper, Kathy Acker, Sue de Beer and Pierre Guyotat. Published by Article Press. Book launch and readings: Skylight Books, Los Angeles; Jack Hanley Gallery, San Francisco; Maccarone Inc, New York; Vilma Gold Gallery, London; Cabinet Gallery, Moonlighting Night Club, London
- 2003 *Frozen Tears I*, including texts by Lucy McKenzie, Art & Language, Jake Chapman and Bernard Noel Cabinet Gallery, London, United Kingdom
Restaging of 20 Women Playing the Drums Topless... (with F. Audéoud), Ikon Gallery, Birmingham, United Kingdom, May 29
Fabienne Audéoud and John Russell, Ideal Standard, Brussels, Belgium
- 2002 *Arturas Raila*, IBID projects, Vilnius, Lithuania
Twenty Women Playing the Drums Topless, South London Gallery, London, United Kingdom, September 6
The Collagist, The Trade Apartment, London Abstract Painting, The International 3, Manchester, United Kingdom
There is Nothing so Profane to a Man as an Ugly Woman, in collaboration with Fabienne Audéoud. Beaconsfield, London, United Kingdom, September 1 — October 1

HEAD GALLERY SOLO EXHIBITIONS

2017 *Head Gallery*, Okey Dokey: Head Gallery hosted by Linden, Düsseldorf, Germany, September 9 — 30

SELECTED GROUP EXHIBITIONS

- 2018 *As much about forgetting*, Viborg Kunsthall, Viborg, Denmark, September 7 - November 25
Cellular World: Cyborg-Human-Avatar-Horror, Glasgow International, Gallery of Modern Art, Glasgow, Scotland, April 20 - October 7
It's all the same fucking day, man..., Galerie Crèvecoeur, Paris, France, January 19 - March 3
- 2017 *encore!*, Le Confort Moderne, Poitiers, France, December 16
As Above, So Below: Portals, Visions, Spirits & Mystics, Irish Museum of Modern Art, Dublin, Ireland, April 13 - August 27
 CONDO: Emalin, London, United Kingdom, January 14-15
- 2016 *Against Interpretation*, 265 Canal, New York, December 15 - 20
Valegro, Slide Space 123, Mills College Aron Art Center, Oakland, California, November 3 - December 2
The Grand Dold Projects Art Gala, Dold Projects, Sankt Georgen, Germany, October 28 - November 13
Le Bourgeois, 4 Eros House, London, England, April 16
John Russell and Joey Holder: Tetragrammaton, LD50 Gallery, London, England, April 14 - May 22
Scissors Cut Paper Wrap Stone, Center for Contemporary Art Derry~Londonderry, Northern Ireland, March 24
- 2015 *Lofoten International Art Festival 2015. Disappearing Acts.*, August 28 — September 27
- 2014 *Everything is About to Happen: An ongoing archive of artists' books* (Curated by Gregorio Magnani) in *The Library Vaccine*, Artists Space, New York, September 25 — November 16
The Common, curated by Kerry Campbell The Midas Touch, Luton, September 6 — 14
Myth-Science-Colloquium, curated by Plastique Fantastique, Reactor, Nottingham, April 26
A Speculum That Shines, curated by Eoin Donnelly and Sara Knowland, ROWING, London, March 15 — April 12
- 2013 *To The Reader*, Capital Reading Group, Lange Nieuwstraat 4 (BAK), Utrecht, October 19 — November 3
Dog Days II, MOTINTERNATIONAL, London, United Kingdom, July 11 — August 17
O Chair O Flesh, Treignac Projet, Treignac, France, May 25 — September 29
The Hecklers, curated by Cedar Lewisohn, The New Art Gallery, Walsall, United Kingdom, July 19 — September 22
I Killed My Father, I Ate Human Flesh, I Quiver with Joy: An Obsession with Pier Paolo Pasolini, curated by INVISIBLE-EXPORTS, Allegra La Viola Gallery, New York, February 22 — March 23
- 2012 *THERE IS NOT AND NEVER HAS BEEN ANYTHING TO UNDERSTAND*, curated by Plastique Fantastique, ASC Gallery, London, United Kingdom, June 8 — August 3
Les Fleurs du Mal - New Art from London, curated by Cedar Lewisohn, BWA Wroclaw Galleries of Contemporary Art, Warsaw, Poland, May 25 — September 29
File Transfer Protocol, curated by Pil and Galia Kollektiv, Haifa Museum of Art, Haifa, Israel
- 2011 *Painting Show*, curated by Sophie von Hellermann & Gavin Wade, Eastside Projects, Birmingham, United Kingdom, November 26 — February 25, 2012
Ugly Clean Up, Embassy Gallery, Edinburgh, Scotland, October 15 — 30
I am not a good enough feminist, in collaboration with Fabienne Audéoud, Concrete Utopia, Brooklyn, New York, May 7 — June 30
A Dying Artist, Institute of Contemporary Art, London, United Kingdom, April 22 — 23
Songs of the Swamp, Kunsthalle Exnergasse, WUK, Vienna, Austria, February 26 — March 5
Narrative Show, Act One, Eastside Projects, Birmingham, United Kingdom,
Vermillion Vortex, Screening at Late at Tate, Tate Britain, London, United Kingdom
- 2010 *After Shelley Duvall 67*, (in collaboration with Fabienne Audéoud), curated by Bjarne Melgaard, Maccarone, New York, September 17 — October 22
Sudden White, Royal Academy, London, United Kingdom
 Public Sculpture, Frieze Art Fair, Sculpture Park, London, United Kingdom, October 14 — 17
A Unicorn Basking in the Light of Three Glowing Suns, The Devos Art Museum, School of Art & Design at Northern Michigan University, October 8 — November 14
Grizedale at Tate: Adding Complexity to Confusion: A History of Engaged Practice, Tate Britain, London, United Kingdom
- 2009 *The Dark Monarch: Magic and Modernity in British Art*, Tate St Ives, Cornwall, United Kingdom, October 10 — January 10
East International, selected by Raster Gallery and Art & Language, Norwich University College of the Arts, Norwich, United Kingdom, July 13 — 22
- 2008 *Sudden White (After London)*, curated by Mark Beasley as part of GSK Contemporary, Royal Academy of Arts, London, United Kingdom, October 31 — January 19
- 2007 *Selection of Works from the FMAC Collection*, Musée du Petit Palais, Paris, France
Surrealist Ball, Victoria & Albert Museum, London, United Kingdom
Lost in Thinking, in collaboration with Damon Packard & Mark Beasley, Sketch Gallery, London, United Kingdom
- 2006 *Bring the War Home*, curated by Dave Beech, Elizabeth Dee Gallery, New York & QED Gallery, Los Angeles, California
Festival (week one), Space Station Sixty Five, London, United Kingdom, July 14 — August 6

- Right-on/Write off*, curated by J.J. Charlesworth and The Great Unsigned, Chapman Fine Arts, London, United Kingdom, June 11 — July 16
New Art from London, curated by Anthony Gross and Jen Wu, Mogashan Art Village, Shanghai and DIAF 06.798 Space, Beijing, China
Writing in Strobe, curated by Andy Hunt, Dicksmith Gallery, London, United Kingdom
On Platforming, curated by Gean Moreno, Locust Projects, Miami, Florida, January 14 — February 19
Painter Without Paintings and Paintings Without Painters, curated by Gareth James, Orchard Gallery, New York, New York
2005 *Post No Bills*, curated by Matthew Higgs, White Columns, New York, New York, June 17 — July 23
2004 *Slimvolume 2004*, organized by Andrew Hunt Redux, London, United Kingdom (touring 2005)
Axxpressunizm/Brusselz, in collaboration/co-curated with Mark Beasley, Aliceday Gallery, Brussels, Belgium
Centrefold Publication, Zoo Art Fair, London, United Kingdom
So You're Afraid of What?, Redux, London, United Kingdom
Axxpressunizm, in collaboration/co-curated with Mark Beasley, Vilma Gold, London, United Kingdom
Romantic Detachment, curated by Grizedale Arts, PS1/MOMA, Long Island City, New York, October 16 — November 7
Publish and be Damed (exhibiting Frozen Tears I & II), Crypt of Clerkenwell Church and reading room at Cubitt Gallery, London
Videodreams: Between the Cinematic and the Theatrical, Kunsthau Graz, Austria, May 15 — September 9
2003 *Ram Lounge*, The Ship, London, United Kingdom, September 21 — December 31
Now What? Dreaming a Better World in Six Parts, BAK Basis voor Actuele Kunst, Utrecht, Netherlands
Tourettes II, W139, Amsterdam, Netherlands, October 29 — November 5
Still Life, British Council touring show curated by Anne Gallagher, Museo de Belas Artes, Caracas; Museo de Arte Carrillo Gil, Mexico City; Biblioteca Luis Angel Arango, Bogota, Columbia; Museo de Arte Contemporaneo, Panama City; Museo de Arte Moderno, Guatemala; MAC Niteroi, Rio de Janeiro; SESI, San Paolo
Independence, South London Gallery, London, United Kingdom, June 3 — August 3
Subscribe: Recent Art in Print, Center for Curatorial Studies, Bard College, Annandale-On-Hudson, New York, May 11 — 25
Centrefold, Bart Wells Institute, London, United Kingdom
The Greatest Show on Earth, Folkestone Art Gallery, Folkestone, Kent, United Kingdom
Rendez-Vous 2003, Galerie des Terreaux, Musée d'Art Contemporain de Lyon, Lyon, France, September 12 — October 12
White Window, La Malterie, Lille, France
Hurts So Good, Vilnius Contemporary Art Centre, Vilnius, Lithuania, March 21 — May 4
2002 *To Whom it May Concern*, CCAC Wattis Institute for Contemporary Arts, San Francisco, California, September 5 — October 26
Strike, curated by Gavin Wade, Wolverhampton Art Gallery, Wolverhampton, United Kingdom
John Moores 22, The Walker Art Gallery, Liverpool, United Kingdom, September 14 — December 8
Art Crazy Nation, Milton Keynes Gallery, Milton Keynes, United Kingdom, January 19 — March 3
What if I Told You the Truth?, Cell Project Space, London, United Kingdom, November 17 — December 16
2001 *Woof Woof*, curated by Grant Watson and Beata Veszely Austrian Institute, London and Project Space, Dublin, Ireland
Gymnasium, curated by Peter Lewis and Wolfgang Fetz Palais Thurn & Taxis, Bregenzer Kunstverein, Bregenz, Austria, July 14 — September 2
Becks Futures 2, ICA, London, United Kingdom, March 30 — May 20, and touring to Fruitmarket Gallery, Edinburgh; Bluecoat Gallery, Liverpool, United Kingdom; Sotheby's, New York; Laing Art Gallery, Newcastle, United Kingdom
Insider Trading, curated by Lisa Prior, Mandeville Hotel, London, United Kingdom
2000 *Cover Versions*, The Trade Apartment, London, United Kingdom
Include Me Out, curated by John Chilver and Kerstin Karsher, Provost Street, London, United Kingdom

HEAD GALLERY GROUP EXHIBITIONS

- 2016 *Cos only Difference can return my friend*, 83 Pitt Street, November 13 - 26
Head Gallery: Intimate Wine Reception, Chateau Shatto, Los Angeles, California, March 19 - May 8

LECTURES AND CONFERENCES

- 2018 *Artist Self-Publishers' Fair: The Forth*, Institute of Contemporary Arts, London, United Kingdom, December 9
Artist's Talk by John Russell, British School at Rome, Rome, Italy, January 19
2016 *Press Release*, Yale Union, Portland, Oregon, March 24
Guide, The Wattis Institute, California College of the Arts, San Francisco, California, March 21

SCREENINGS

- 2018 *Sick Monday*, screening of "Shower" 2018, Genesis Cinema, London, United Kingdom, March 26

SELECTED PRESS

- 2018 Dana Kopel, "Reviews: John Russell", *Art in America* (November 1)

- “Editor’s Picks: 11 Summer Exhibitions to Catch Before They Close”, *Galerie Magazine* (August 27), <http://www.galeriemagazine.com/11-incredible-exhibitions-closing-soon/>
- Louisa Buck, “Six shows not to miss at Glasgow International”, *The Telegraph* (May 4), <https://www.telegraph.co.uk/luxury/art/glasgow-international-art-festival-see/>
- Susan Mansfield, “Art Review: Glasgow International - Director’s Programme”, *The Scotsman* (April 30), <https://www.scotsman.com/lifestyle/culture/art/art-review-glasgow-international-director-s-programme-1-4732352>
- Anne Doran, “Guide to Paris: Editor’s Picks - ‘John Russell: Gold’”, *Art in America* (February 6), <https://www.artguide.pro/paris-guide/>
- Tobias Madison, “Focus View: John Russell at Kunsthalle Zürich”, *Spike Art Quarterly* (Winter), #54
- 2017 Daniel Horn, “John Russell”, *Artforum* (December), 211-212
- Mitchell Anderson, “John Russell”, *Flash Art* (November/December), 102
- Flame (Taslina Ahmed and Manuel Gnam), interview with John Russell, *Kaleidoscope* (October), #31
- Alexander Shulan, “In the Throes of Ecstasy” *Kaleidoscope* (October), issue #31
- Aoife Rosenmeyer, “John Russell: Kunsthalle Zürich, Switzerland”, *Frieze* (September 28)
- Enrico, “John Russell: DOGGO / Kunsthalle Zürich”, *Vernissage TV* (September 6), <http://vernissage.tv/2017/09/06/john-russell-doggo-kunsthalle-zurich/>
- Ewa Hess, “Themenpark auf Crack”, *Private View/ Blog -Tages-Anzeiger* (August 30), <https://blog.tagesanzeiger.ch/privateview/index.php/37266/themenpark-auf-crack/>
- Andrew Goldstein, “5 Rising Stars to Discover at the Liste Art Fair”, *ArtNet News* (June 15)
- 2016 Saim Demircan, “Mo-Leeza Roberts: Head”, *Art Monthly* (April)
- Dana Kopel, “John Russell”, *Modern Painters* (March)
- Domenick Ammirati, “A Taxonomy of Non-Sense”, *Mousse Magazine* (February 17), 226 - 229
- Anne Doran, “John Russell”, *TimeOut New York* (January 6), 51
- Alan Gilbert, “John Russell’s SQRRL”, *Art Agenda* (January 5), www.art-agenda.com/reviews/john-russell's-‘sqrll’/
- Peter Plagens, “3-D Printing, Mixed Media, and Mysterious Creatures”, *The Wall Street Journal* (January 3), A17
- 2015 Charlie Jane Anders, “SQRRL is the craziest art project we’ve seen in ages”, *i09* (December 25)
- Martha Schwendener, “John Russell’s ‘Sqrll’ Embodies a Science Fiction Journey”, *The New York Times* (December 24)
- Nick Irvin, “John Russell”, *Frieze* (December 14), <http://frieze.com/shows/review/john-russell/>
- Celine Katzman, “John Russell’s SQRRL”, *Rhizome Blog* (December 7), <https://rhizome.org/editorial/2015/dec/07/john-russells-sqrll/>
- Corinna Kirsch, “GIF of the Day: John Russell’s *Frozen Tears*”, *Art F City* (April 16)
- “Custom-Produced for Imbeciles of Some Sort: An Interview with John Russell” (in conversation with Cameron Soren), *Rhizome Magazine* (April 15)
- John P O’Sullivan, “John Russell Eton”, *Irish Sunday Times* (January 25)
- Luke Clancy, “Culture File: Boris Johnson & the Ideology of Britishness. Interview with John Russell”, *Lyric FM* (January 18)
- Zoë Marden, “John Russell: AQUARIUM PROLETARIUM”, *This is tomorrow* (January 20)
- Paul O’Kane, “Bond Street”, *750wordsaweek* (January 1)
- 2013 JJ Charlesworth, “Hannah Sawtell’s ‘RE PETITIONER IN ZERO TIME’ at Vilma Gold, London”, *Art-Agenda* (November 1)
- Pam Roos ten Barge, “You — hypocrite reader — my double — my brother!: Impakt Festival 2013”, interview with curator Benjamin Fallon, *Metropolis M* (October 30)
- Katy Harrington, “Take culture plunge to see if some ‘arts’ is good for you”, *Irish Examiner* (June 26)
- 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), (January/February)
- Gean Moreno, “Notes on Inorganic, Part 1: Accelerations”, *e-flux journal*, no. 31 (January)
- 2011 Mark Sheerin, “Q&A, ART: John Russell”, www.mono-zine.com (September)
- Mark Sheerin, “John Russell brings animated madness and praying mantises to Grey Area in Brighton”, www.culture24.org.uk (June)
- Dave Beech, “On Ugliness”, *Art Monthly*, Issue 344 (March)
- Paul Purgas, “Vermillion Vortex.”, www.offmodern.com (January 26)
- 2010 Paul Gravett, “John Russell: ‘Vermillion Vortex,’” www.paulgravett.com (November 14)
- Paul Gravett, “John Russell”, *Art Review* (November 14)
- Michael Bilsborough, “Slipping up. John Russell, Q&A”, artistofthemonthclub.blogspot.com (March 14)
- Michael Bilsborough, “Mark Beasley on John Russell, Q&A”, *Invisible Exports/Artist of the Month: February Q&A* (March 1)
- Michelle Cotton, “The Dark Monarch”, *Frieze magazine*, Issue 128 (January/February)
- Andrew Roth, Phillip Aarons, “In Numbers. Serial Publications by Artists Since 1955”, Zurich / New York, Switzerland / NY : JRP — Ringier / PPP Editions
- 2009 “The First/Last Newspaper”, Dexter Sinister, New York, Issue 5 (November 18)
- Tom Lubbock, “Tricks of the light: Weird visions in art”, *Independent* (October 5)
- Alun Rowlands, “Notes from the Numinous and Luminous”, in (eds) Rowlands, Bracewell & Clark, *The Dark Monarch: Magic & Modernity in British Art*, Tate Publishing
- Jonathan Jones, “John Russell restores my faith in new art”, *The Guardian* (January 6)
- Aimee Selby (ed.), *Art and Text*, London: Black Dog Publishing

- 2008 Maria Fusco, 'Frozen Tears III', *Art Monthly* (February)
- 2007 Gean Moreno, "John Russell Q&A", *the Fanzine* (September), <http://thefanzine.com/john-russell-q-a-2/>
Jonathan Jones, "Art's bright ideas ignite debate", *The Guardian* (November 30)
Andy Hunt, "John Russell", *Art Monthly*, no 307 (June), 31-32
Sally O'Reilly, "John Russell. Ocean Pose", *Art Review* (March), 151
Richard Dormant, 'On Seas of Unreality', *The Telegraph* (May 8)
"John Russell/Matt's Gallery", *Kultureflash 204* (May 16)
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 (March–April)
Maria Fusco, Review, *Untitled magazine* (Spring)
Holly Walsh, "Review: 'Slimvolume poster publication 2004'", *Frieze magazine*, issue 89 (March), 75
Heidi Hadley, "Glitter that stays with you. Review of 'Slimvolume poster publication 2004'", *Eastern Daily Press* (February 7), 31
JJ Charlesworth, "Curating doubt", *Art Monthly* (March)
Neil Mulholland, "Review: 'The visible and the expressible'", *Modern Painters* (February)
Robert Garnett, "John Russell Transmission, Glasglow", *Frieze magazine* (January/February)
Roberta Smith, "Who needs a white cube these days?", *The New York Times* (January 13)
- 2005 Matthew Herbert, "What is the alternative?" *Art Monthly*, number 290 (October)
JJ Charlesworth, "Review: 'Geniess'", *Flash Art* (July–September)
JJ Charlesworth, "Review: 'Geniess'", *Modern Painters* (July–Sept)
Robert Clark, "Picks of the week: 'Geniess'", *The Guardian* (May 2)
Maria Fusco, "Axxpresssunizm", *Untitled magazine* (Spring)
Jessica Lack, "Like beads on an abacus designed to calculate infinity", *The Guardian Guide* (April)
- 2004 Kieron Corless, "The big chill", *Time Out* (December)
Michael Bracewell, "Molotov cocktails", *Frieze magazine* (November–December)
Jessica Lack, "Preview: 'Like beads on an abacus designed to calculate infinity'", *The Guardian*, The Guide (April 17), 37
- 2003 Steve Rushton, "'Dead calm: a conversation with John Russell'", *dot dot dot magazine* (Winter)
Martin Vincent, "Review: 'Now what? dreaming a better world in six parts'", *Art Monthly* (December–January)
Hannah Shuckburgh, "Review: 'The greatest show on earth'", *Art Review* (March)
Sascha Bronwasser, "'Denken aan de Zijlijn'", *De Volkskrant* (November 6)
Thea Figee, "'Creativiteit in de strijd voor een betere wereld'", *Utrechtse Dagblad* (November 6)
Andrew Hunt, "Review: 'Anglo-ponce'", *Frieze magazine*, Issue 78 (October)
Sally O'Reilly, "Review: 'Anglo-ponce'", *Time Out*
Andrew Hunt, "Interview with John Russell: 'Prophetic extremism'", *Untitled magazine*, Summer
Alisdair Hopwood, "'Frozen Tears'", *Sleaze Nation* (July)
- 2002 Anne Hilde Neset & Lina Dzuverovic-Russell, "Review: 'The withdrawal from conversation [...]'", *Wire* (November)
"Rhubarb, rhubarb", *The Guardian* (October 15)
Louisa Buck, "Topless drumming in South London", *The Art Newspaper* (October)
Mark Wilsher, "Review: 'Sum of the parts'", *Art Monthly* (October)
Carol King, "Life after YBA-mania", *Art In America* (October)
Dan Smith, "Review: 'John Russell, The Trade Apartment'", *Art Monthly* (July–August)
Mark Wilsher, "John Russell: the collagist", *What's on in London* (June 19 — 26)
Matthew Collings, "The experts guide to 2002: art", *Arena magazine* (January)
- 2001 Rosie Millard, "The tastemakers: UK art now," Thames & Hudson, pages 145–6
Matthew Collings, *Art crazy nation*, 21 Publishing, pages 37, 95–9, 132–5
Life is good in Manchester, Trice publications, ISBN 09531919-5-8
Robert Garnett, "BANK", *dot dot dot magazine*, number 2 (Winter)
Momo Nonaka, "Imaginative power of London", *Sotokoto* (October)
Carol Vogel, "Inside art", *The New York Times* (September 14)
Chris Turner, "Century city", *Frieze magazine* (June–August)
Dave Beech, "Century city", *Untitled magazine* (Spring)
"Review: 'Becks futures 2'", *On magazine* (June–July)
John Calcutt, "Becks futures", *E.G. magazine* (May 27)
Helen Monaghan, "Becks futures 2", *The List* (May 24)
Sarah Kent, "Futures prospects", *Time Out* (April 11 — 18)
Waldemar Januszczak, "Best of British?", *Sunday Times magazine* (April 8)
Richard Dormant, "Beauty in surprising places", *The Daily Telegraph* (April 4)
Rachel Cambell-Johnston, "Lots of cash, but less cachet", *The Times* (April 4)
Adrian Searle, "Been there done that", *The Guardian* (April 3)
Mark Irving, "Tipped for the top", *Independent* (March 25)
Lucy Spriggs, "The future is now", *Art Review*, volume LIII (April)

- “Londoner’s diary: ‘killed off’”, *Evening Standard* (March 30)
 Charles Darwent, “Becks Futures 2”, *Metro* (March 30)
 “Something for the weekend: ‘something arty’”, *ES magazine* (March 30)
 Fiachra Gibbons, “Hot shot – murder in the name of art”, *The Guardian* (March 28)
 Martin Coomer, “Mind your Becks”, *Time Out* (March–April)
 “Blowing up big time”, *The Face* (April)
 Nicky Bidder, “New school rules: anti-anti art”, *Dazed and Confused* (April)
 Charles Harrison, *Conceptual Art and painting*, MIT Press, page 70
 Matthew Collings, “Good night ladies,” Becks’ futures 2, catalogue (March)
 BANK, London: Black Dog Press
- 2000 Mark Currah, “Fabienne Audéoud & John Russell”, *Time Out* (September 13 — 20)
 Jonathon Jones, “Protest and survive”, *The Guardian* (September 19)
 Art & Language, “BLAHY”, *Everything magazine*, 3.3
 Julian Stallabrass, *High art lite*, Verso, pages 69–74, 168, 182, 260
 Matthew Higgs/Paul Noble (eds). *Protest & Survive*, catalogue, Whitechapel Art Gallery (poster insert)
- 1999 Matthew Higgs, *British Art Show 5*, catalogue (January 1)

PUBLICATIONS

- 2019 *Dementia: Trees & The Politics of Death*
 2018 *Head Gallery: Island of the Flowers*, Song Cycle: New York, no. 2
 2017 *DOGGO*, Zurich & Miami, Kunsthalle Zurich and NAME Publications
 2015 *Mo-Leeza Roberts*, HEAD, Bookworks: London
 2007 *Frozen Tears III*, Article Press: University of Central England, Birmingham
 2004 *Frozen Tears II*, Article Press: University of Central England, Birmingham
 2003 *Frozen Tears I*, Article Press: University of Central England, Birmingham