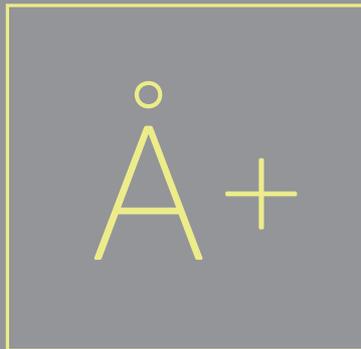


Delays arranged: Bettina Buck invites John Reardon



Delays arranged: Bettina Buck invites John Reardon

Listen to that. It sounds so beautifully screwed-up on purpose.

Two or three years ago Bettina Buck told me that she was thinking of working on a book that would collect all four episodes of her series of invitations, and mark the end of the project. We discussed the book on several occasions: would it document the shows? Or, given the fragmentary and partial documentation, would she invite the same artists to contribute with something specific for the publication? Would the book instead represent another episode altogether? Which texts would it include, and which kind of narrative should recount this project that has seen her duet with a number of artists whose practice she felt close to, and curious about, to the point of opening up an invitation to a solo show, as a way to reassess her own practice – and vice versa – through a close proximity with, in order of apparition: Sara Barker, Peggy Franck, Marie Lund and Laure Prouvost?

Then, the book was somehow forgotten. Instead, the invitation to write this fifth episode, as I did for the first and the third already, arrived. With John Reardon, this time. One would assume that the condition that makes this series possible – sharing time, sharing space – is reflected in the writing that accompanies the project. Not quite. I didn't know Sara Barker, but her being in a residency in Rome, where I live, made possible to meet and discuss her work. For the third invitation of the series to Marie Lund, I knew well the practice of both artists, however they decided that I could – actually should – write blindfolded. They told me that the show would be called Motor, and that was all for a long time, until they had pity on me and disclosed the list of works. (Incidentally, I loved the title – and it did ignite some thinking. They were right).

I received some pictures from Bettina and John working on the show a few days ago. I look at a picture of John laying on the floor, applying white tiles on a sheet of latex and smiling, and one of Bettina standing in the gallery space with a maniac killer look – and I think: I should be there. Reality check: I am in Rome, miles away, trying to make sense of the material that I received in three separate emails: pictures of the gallery. Images and list of works. Snapshots of these days of preparation, and collaboration and condivision. The picture of a plant that might be potted in a partially glazed vase, to be placed on a tiled portion of canvas positioned on a windowsill and hanging from the wall, which was sent as a reply to my sms asking after the material of another work on show. The show opens tomorrow, where is my text. While fighting my sense of guilt having dis-attended the engagement that I maintain is essential in writing, I started thinking that the invitation to partake in the duet as voice, foresees or is able to include failures, errors, imperfections. That there is space, in other words, for a kind of writing that can overcome an imperfect engagement with a leap of curiosity, and that perhaps is able to contemplate its own fragilities and failures. I think this is the reason for having me, yet again – despite my limits, and distance. I think that Bettina invites me in part, because of my long and ongoing conversation with her work. In part, because she likes to play with me – it can work, or not: and this does indeed reflect the structure of her project. So, let's play.

A few things I want to say about this fifth chapter.

The series Bettina Buck Invites plays on two tables. One is the curatorial strategy of pairing up two practices as a way to illuminate aspects that otherwise would be overlooked, as two objects one next to the other amount to much more than the sum of its parts. The other is the special kind of dialogue that exists between artists, that enriches one another's practice, that intimacy given by sharing a studio for example, and that leads to a lifetime commitment with the ideas of someone whose practice can differ in most aspects but substantially shares a similar attitude towards, well, life. The project recreates for a limited time that unconditional dialogue that allows for contradictions and misunderstandings as well as common and shared interest. We – the audience – are not allowed to penetrate this space, it is a playground constructed by the artist to explore the work and the attitude of another artist: a space stretched to accommodate two individuals that not necessarily worked together or have known each other for a long time. Also, it interprets the exhibition as a generative space, a

space of uncertainties and negotiation, that radically differs from the assertive position of the solo show or the solitary, secret and protected time in the studio. It could lead to a total failure, or produce sparks.

“Why would an artist demur at the prospect of a finished work, court self-sabotaging strategies, sign his or her name to a painting that looks, from some perspectives, like an utter failure?” – asked himself Raphael Rubinstein in an article from 2009 that reads in the history of modern art a foundational skepticism, “we see it in Cézanne’s infinite, agonized adjustments of Mont St. Victoire, in Dada’s noisy denunciations (typified by Picabia’s blasphemous Portrait of Cézanne), in Giacometti’s endless obliterations and restartings of his painted portraits, in Sigmar Polke’s gloriously dumb compositions of the 1960s. Something similar can be found in other art forms, in Paul Valéry’s insistence that a poem is “never finished, only abandoned,” in Artaud’s call for “no more masterpieces,” and in punk’s knowing embrace of the amateurish and fucked-up. The history of modernism is full of strategies of refusal and acts of negation”.

Unfinished, imperfect, unstable, collapsing are terms that both Bettina Buck and John Reardon explore, evoking the possibility of failure as constructive part of the work, a type of action that is not privative neither negative, but generative. Untitled (Trying harder), 2017 is a plastic form inflated (but never fully) and deflated (but never entirely) by a blower making a loud noise, positioned in the gallery. The title of the work is written with black gaffer tape on the sculpture, as if it would be a comment rather than a title, or an exhortation. This work by John Reardon reminded me of an older piece by Bettina, also occupying an eccentric position in the exhibition space: Falling Galley Surface (in Plastic) (2011), a roll of transparent plastic representing the entire surface of the exhibition space, hidden between the beams of a ceiling, that would eventually unravel over time – a piece that seems to dialogue with Reardon’s intervention perhaps more directly (too directly?) than Untitled (300 tiles), 2017 and Domestic device, 2017 shown here. All these works exist in the attempt to maintain form and anti-form in balance and declare a performative attitude that is characteristic of her practice. But through the proximity with Reardon’s work, another aspect of her work emerges, one that I realized I have always overlooked in Bettina Buck’s work: there is a great deal of irony in the efforts that these works have to make to maintain a shape. There is humour.

Liminality is a position that Bettina Buck’s works often occupy. Works hide behind walls, they are squashed in the ceiling, they collapse and mimic a tiled floor, you step on them as you climb a short staircase – in order to detect them, you are forced to apprehend the context in which they are exhibited, to question the space and the conditions of their appearance. Similarly, Action to produce a high degree of uncertainty (2017) traces the conversation that John Reardon had with the residents of the apartment block about the gallery opposite and about what art can be: for the time of the exhibition they will attach a single plastic bag to their balcony. The piece, reminded me of Home Run, an action conducted by Gabriel Orozco in occasion of his first solo show at MoMa in 1993, when he installed on the windowsills of the office building facing the museum’s courtyard, an orange in a teacup. In the case of the Mexican artist, the action translated one of his minimal interventions in the everyday, events constructed with minimal means to become photographs. Reardon’s action is also documented inside the gallery with the two pictures in the gallery seen from the apartment block and of the apartment block as seen from the gallery, but the image here documents a tautology, and rather than interrogating the possibility to contaminate the real, it addresses the role and the relationship between art spaces and urban fabric – art crowd and inhabitants of the neighbourhood, but made humble by the object that marks such exchange. Volatile, as a plastic bag in the weather of a Berlin winter. This is a reoccurring preoccupation in Reardon’s work, addressed in works such as – for example – Billboard (2011) – a text that while taking a large portion of space is only visible from one room, or in his incursions in the pages of Art Monthly with a series of limited edition Posters (2007). Or again – and again with a different approach – in his Disappearing Mural (2000), a wall drawing on the entire surface of an apartment block that was painted in a wet-look varnish which rendered it invisible for most of the time as it rains almost every day where its located.

Also Bettina Buck’s Found object, 2017 seems to address, interrogate and lead to yet another ‘space’ for us, the audience, to consider as constructive of an exhibition: that of the production of work, the storage, the workshop. This sculpture is composed of a pallet, on which a halved stone is resting, its

two parts – separated as if they should be completed – on four packets of clay. A proposition for a work, perhaps. A resting piece. An invitation to complete it.

(Titles are important for Bettina. They point you in a certain direction, they allude to the functioning of the work (or to the actions they could potentially undertake), they comment, and sometimes they define the personality of some pieces. The same happens with the subtitles of these series of invitation projects: Solid objects. Motor. All my mistakes I made for you. Delays arranged. They define Buck’s practice between sculpture and performance, gravity and movement).

If I would have put together Buck and Reardon in a show, I would most probably have insisted on presenting Relic – a work of which the two artists share the birth, and own two different versions of. Relic, 2007, by John Reardon, is one of the two images printed in 4000 copies for the Poster series: the photograph of a hand – that could be a museum artefact – in the gesture of blessing, distributed with an issue of Art Monthly as a viaticum, or talisman, for the art community. The hand, one notices a moment later, has six fingers. Relic, 2011 by Bettina Buck, is a bronze sculpture representing a hand – that could be a museum artefact – from which two fingers are missing. The hand, one notices a moment later, originally had six fingers.

The hand was sculpted by Bettina for John, and initially was meant to be just a prop for the photograph. But when it missed the fingers, it became interesting enough to Buck to become a work in itself, translated this time into bronze.

In one case, we have an object made into an image circulation and distribution, in the other a prop cast in the most traditional material that defines sculpture. Both point at the system of beliefs that make the apprehension of an artwork possible.

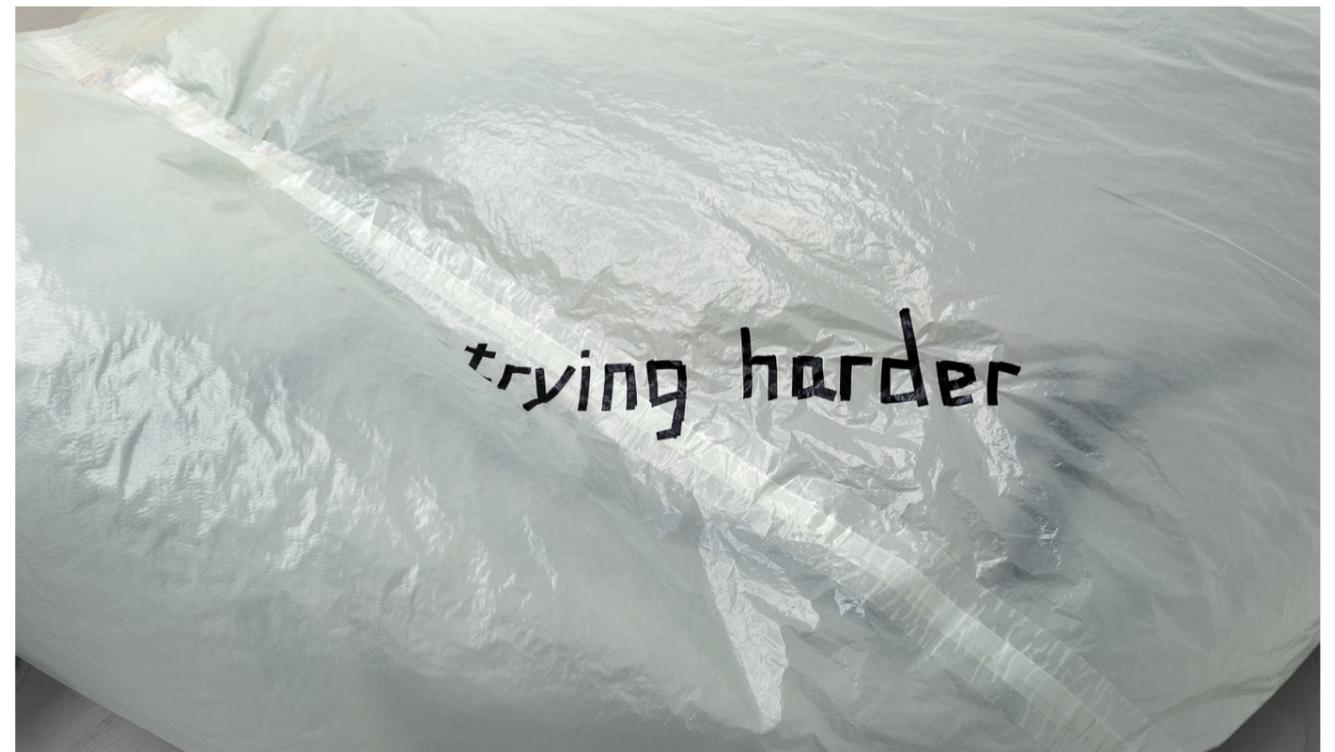
And here is the inevitable distance from curatorial practice and the sharing of time, and space, and gestures, and conversations that the two artists have shared in the past years, that makes it useless the showing of this piece – because there is so much more than that that could be experimented with through Delays Arranged. More attempts, more ideas, more failures, more risks, more utopias. And sparks.

Cecilia Canziani





Bettina Buck / Untitled (300 tiles) / 2017 / tiled canvas coated with latex on one side /
150 cm various length and depth



John Reardon / Untitled (Trying harder) / 2017 / blower, plastic, form inflates and deflates in intervals / various dimensions



Delays arranged:

The conductor couldn't fool me today, all prepared and awake.
Soft chair and my resting body, a vessel downstream now,
as I cuddle with the warmth of my blood.

"The world here and now does exist."

I turned my relaxing neck to locate the conductor once again, obviously not settled by a valid ticket. I put out the burning books in front of me, excused myself for the behaviour, and gazed out the foggy morning window again, as a profound sensation of size enrolled.

"Mind you" she continued, "I'm not talking about any out-of-this-world science-fiction type parallel universe, I never would. I'm talking about this chair right here, and your resting body."

A breath too short, two lungs too shallow. I'm trying harder now, but to pull away from the world I knew? A profound silence fell over us. I took a slug of the whiskey, all words were said for now.

When I was alone again, I went over the story piece by piece. It didn't lead anywhere. It is for many natural to assume that a material object's mass is an intrinsic property of the object, which it possesses independently of any relation which it may bear to any other object. This was Newton's assumption, and, certainly, seems to have turned on Calypso in the aisle as well. But if I am correct, it seems like the assumption is fundamentally mistaken and mass turns out to be a relational property which objects can possess only in virtue of being parts of a complex dynamical system, I thought, as the station reached out from the void, and entered into my view.

"It's all a matter of cognition." She was still there, but slightly melted now, dripping almost on me. "The world is perceived" she continued, "and that's what's changing is in your brain."

I might not be strict in the physical sense, but I have limits to my love.

I am no Odysseus, when I close my eyes,
my blood no Ogygia, when my shadow admires the sky, and she must know.
The cloudy mirror sends me back to a chair, to my vessel in the stream.

Rasmus Kjelsrud



Bettina Buck / Domestic device / 2017 / latex-coated canvas, tiles, plant in partly-glazed pot / 70 cm wide, various height and depth depending on site



Bettina Buck / Found object / 2017 / stone, clay, pallet / 120 x 100 x 75 cm



John Reardon
Action to produce a high degree of uncertainty, 2017
(two photographs - each limited edition of 5)

These two photographs document and form part of an exchange the artist had with residents of the apartment block - opposite Å+ gallery - about the gallery, about what art can be. Residents involved in this exchange were given a limited edition print of Å+ gallery (taken from the apartment block) in exchange for attaching a single plastic bag (from the nearby grocery store), to their balcony for the duration of the exhibition or until the bag is removed by natural or unnatural forces. The other photograph of the apartment block (taken from Å+ gallery and with some bags still attached to balconies) is available for sale through Å+ gallery



Bettina Buck / Balls / 2010 / oversized tennis balls, tiles, silicon



snookered

Recently, Hagen introduced me to the upcoming exhibition - Delays arranged: Bettina Buck invites John Reardon - at Åplus.

He enthusiastically told me about Bettina Buck's latex tiled objects that would decay over time, guaranteeing the replacement of the broken one with a brand new one. From John Reardon he knew of an action in which Hans Ulrich Obrist and Richard Wentworth were invited by the artist for a bus ride to conduct a conversation with them. The bus driver had been instructed to drive into a traffic jam. When Mr. Obrist became impatient after some time, Reardon pointed to the awkward traffic situation, he was trapped. The conversation now took much longer than the participants had expected.

Pretty naughty, I thought to myself, wondering if I thought it was good or even necessary. However, I had to think of Ringo Starr, who only allowed the weekly newspaper Die Zeit ten minutes for an interview. But it is well known that gods already say enough to say great things. Later I realized a comparison with Snooker, because who is snookered, is in an awkward position. The sports reporter likes to translate that or something similar. Here, however, I find the original more fitting, as a snooker was the lowest rank in the civilian military in India. And whenever the officers played billiards with each other, they tried to put their opponent in an awkward situation, thereby demoting him to a „snooker“. So it's a kind of grounding, a retrieval to Mother Earth, and that's not going to be completely wrong here.

Bettina Buck does not kill anyone, she plays with open cards. The work pleases, is bought, falls into disrepair and returns after being exchanged like a phoenix from the ashes.

So far so good, and that some contemporary art must be restored after a short time, is not new, one can confidently speak of an art restoration industry. Thus, artist U constantly tours his collectors to freshen up his paintings, and artist A's brother has until his retirement to restore his works worldwide.

If U is convinced that only freshly powdered colors are really radical, and if it is A's technical inability that his work ages so quickly, Bettina Buck sees the decay of her work as part of her own artistic program. I wonder if the exchange right granted to her collectors lasts indefinitely. It is normal for Buddhists to tear down a dilapidated temple and rebuild it in the same place without losing sanctity. Europeans tick differently, they like it rather old, because only what is old, is good, is real and what is genuine, is expensive to them - and so here is the collector in a predicament.

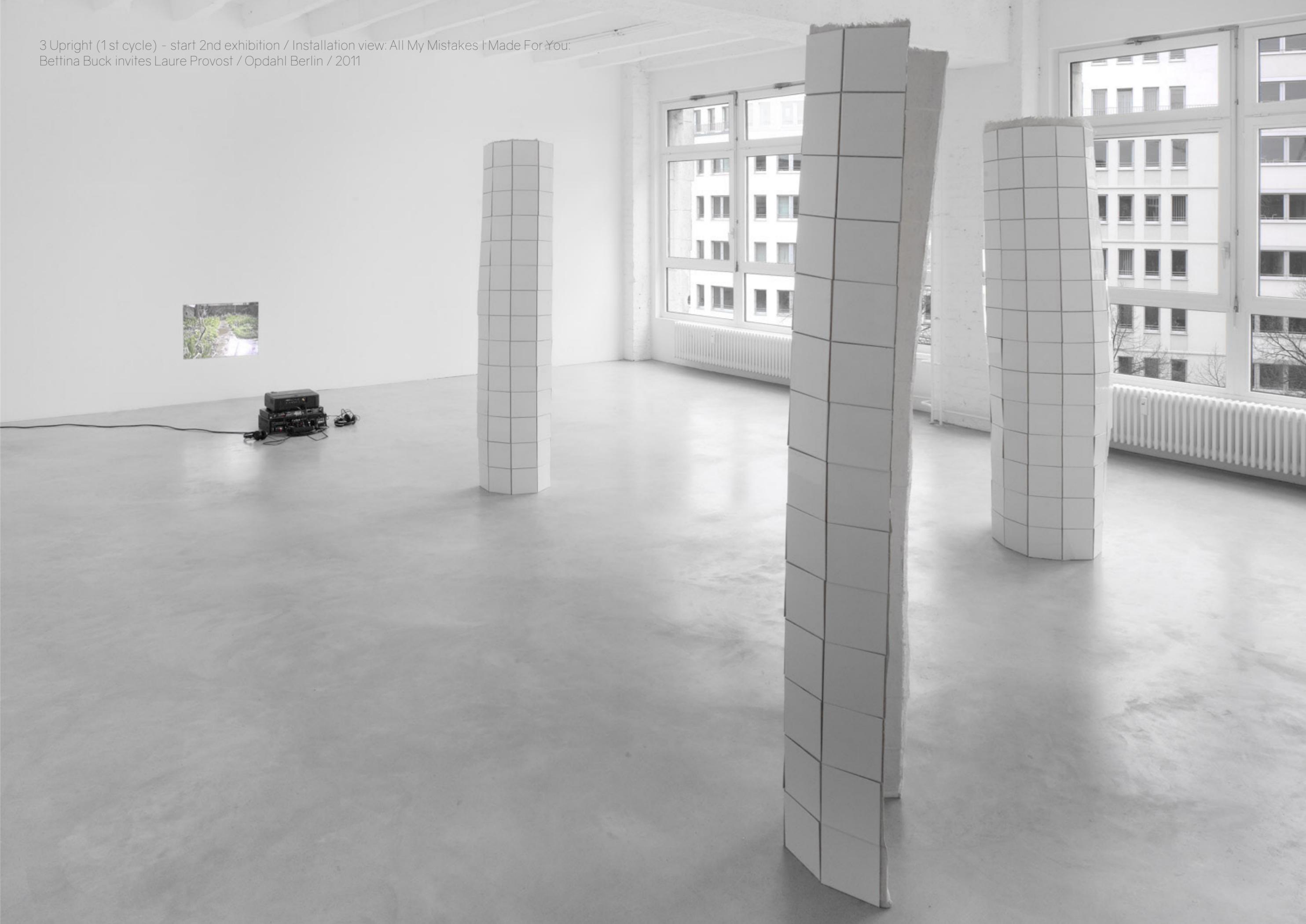
Patrick Huber

selected works and installations

Bettina Buck

2009-2016

3 Upright (1st cycle) - start 2nd exhibition / Installation view: All My Mistakes I Made For You:
Bettina Buck invites Laure Provest / Opdahl Berlin / 2011





Pressed Foam / 2012 / Wooden pallet, 3 layers 0.5 cm foam cut to size, 400kg slate-stone / 64 x 120 x 80 cm



Untitled Marble Block / 2013 / Marble block with cut and uncut surfaces, platform trolley, 2cm grey/brown felt / 52 x 58 x 66 cm



Filed Foam / 2012 / 140 kg Limestone, 3 foam sheets cut to size / 136 x 137 x 25 cm



In Shape In Control / 2009 / wooden table, half inflated/deflated rubber-ball / 55 x 65 x 50 cm



Untitled (dyptich) / 2013 / performance photographs / each 35 x 22 cm



Swelling IV / 2010 / Bronze, wood / 60 x 30 x 40 cm / One of a group of 12 unique bronze forms. Each form is produced using one cartridge of expanding foam, after which it is cast in bronze



Swelling VI / 2012 / Bronze, concrete / 38 x 38 x 46 cm / One of a group of 12 bronze forms. Each form is produced using one cartridge of expanding foam, after which it is cast in bronze

Mediated action / Wandermodule / various scores for objects and people in the urban space, City
Dance Köln / 2016





Another Interlude / 2014 / Performance / Galleria Nazionale d'Arte Moderna, Rome

selected works and installations

John Reardon

2009-2016

START 2016.07.13
END 2016.11.04

START 2016.07.13
END 2016.11.04





Collective Ferment (A work in two parts), Setouchi Triennale, Japan 2016

Materials: Perspex, stainless steel holding tanks with pressure gauges. Each tank can hold 600 litres of liquid
Part A: installation, fermentation and distribution.

Tank 1 contains fruit (80 melons + 11 lemons) fermenting in 200 litres of 35% proof alcohol. Tank 2 contains plants (variety of plants) fermenting in 350 litres of 25% proof salted water.

Part B: Drunken Melon Workshop – bottling and distribution Workshop for consumption and contemplation
Fruit and plants are locally sourced and represent what are available and in season on Shodoshima Island.



In Search of Congestion on the M25 London, UK, 2010

Materials: Bus, passengers, speakers

Dimensions: Variable

Friday evening Bus Tour of the M25 during peak congestion – with – partly invited, partly 'kidnapped' – curator Hans Ulrich Obrist in conversation with Richard Wentworth and invited guests.





고깃집

안녕하세요

VISUAL WORKS
MEDIA PRODUCTION
MEDIA LICENSING
CREATIVE SERVICE
COMICS

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CycloGalaxy Amado Art Space, Seoul, South Korea, 2014

Materials: Styrofoam, water based paint, coated polyurethane, electric motors

Dimensions: rotating Potato (110cm x 130cm x 100cm), Durian (110cm x 90cm x 80cm) and Rock (120cm x 140cm x 120cm)

CycloGalaxy is shaped by the location and architecture of Amado as much as by what its function is.

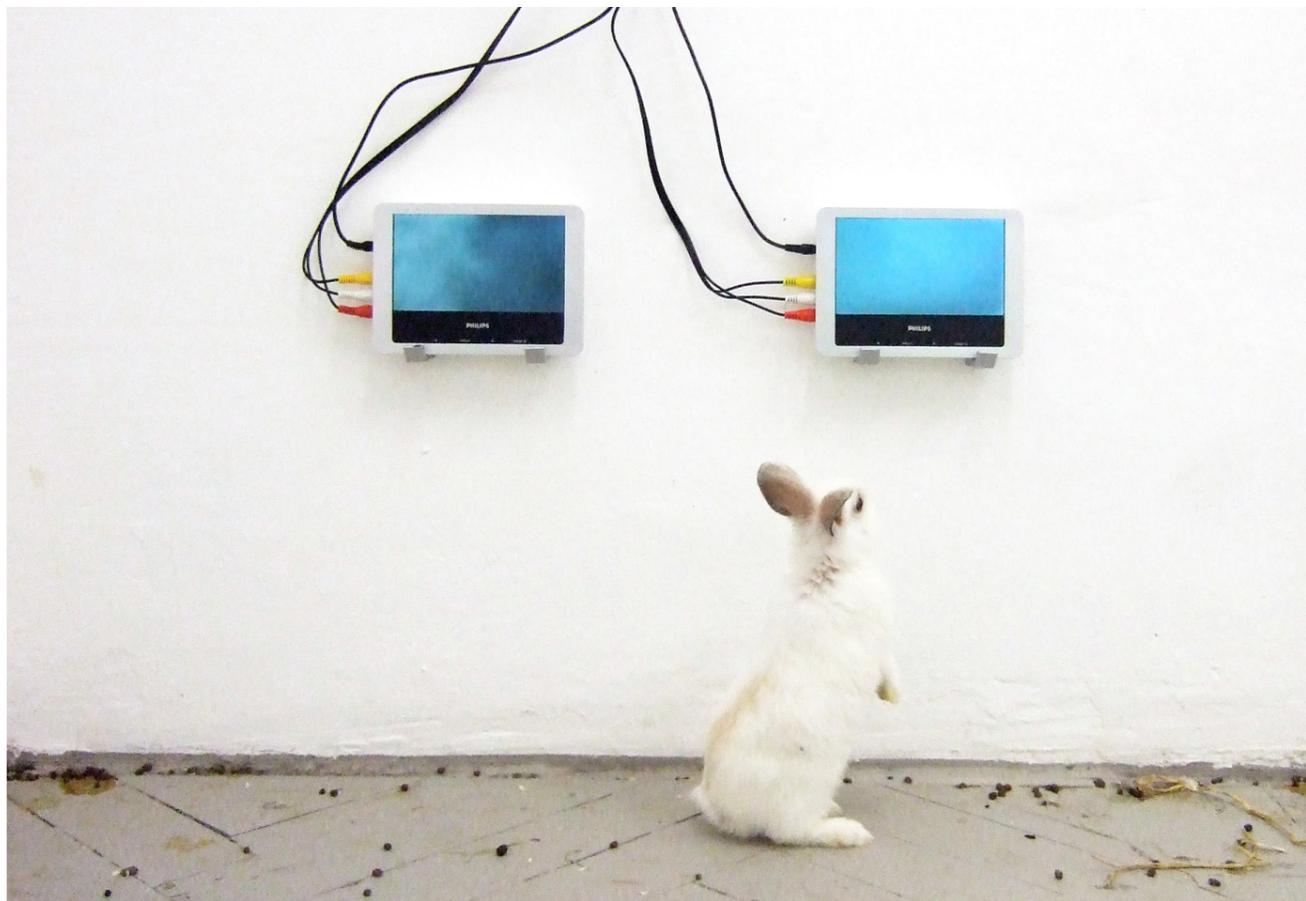




Boot ins haus kann nicht gehen Hamburg, Germany, 2009

Materials: Wood, plastic, rabbits, straw
Dimensions: Variable

Residency and exhibition at Frise Künstlerhaus Hamburg. Purpose-built living environment, water station and audiovisual entertainment for 28 rabbits in residence.



Bettina Buck

*1974 in Cologne, Germany. Lives and works in Berlin

2002 – 2003 MA Fine Art, Goldsmiths College, University of London

1995 – 2000 Diploma, KHM (Academy of Media Arts), Cologne

Grants

2016 Art360, Dacs Foundation, London

2015 Tanzfonds, recherche grant to visit Anna Halprin in Kentfield, California

2009 Exrotaprint, residency, Berlin

2007 Curarequito , residency, Quito

2004 Stiftung Kunst und Kultur NRW, annual scholarship

2002 DAAD (German Academic Exchange Service) annual scholarship, London

1999 Ifima, 3 month-residency, Peking

Exhibitions

2017

Delays Arranged: Bettina Buck invites John Reardon, Å+, Berlin

Gig#1 bis #4 , series of short group exhibitions at div. places: attic/Acud; ground-floor/

Werkbundhaus; ground-floor/architect's office; ex.Videothek/Winsstrasse, Berlin

2016

Regulars, Actually, Gallery Opdahl, Stavanger, Norway

Naive Set Theory – TEORIA INGENUA DEGLI INSIEMI , curated by Cecilia Canziani and

Davide Ferri, P420, Bologna

collection, gallery & friends , Mirko Mayer Gallery, Cologne

City Dance Köln , 12h long collective walk/performance in collaboration with Stephanie Thiersch und Brigitta Muntendorf, based on an idea by Anna Halprin, a Tanzfond Erben project, Cologne

2015

Monomera/September Shuffle , ROKEBY, London (s)

jurassiccontemporary , curated Michaela Zimmer and Alexandra Hopf, Projektraum

Kunstquartier Bethanien, Berlin

Èdra, Tutta l'Italia è silenziosa (All of Italy is silent), Villa Massimo and Accademia Reale di

Spagna, curated by Davide Ferri, Rome

homecomings: PROJECTIVE SPACE, cur. Cassandra Edlefsen Lasch & Annabelle v. Girsewald, Berlin

2014

Another Interlude, Performance, Nomas Foundation in collaboration with Galleria Nazionale d'Arte Moderna, Rome (s)

Discoveries | Art Basel Hong Kong, with ROKEBY, Hong Kong, SAR China (s)

Love Among The Artists , a project by Laure Prouvost, Walden Affairs, Den Haag

To continue. Notes towards a Sculpture Cycle, Third chapter: Scale , curated by Cecilia Canziani and Ilaria Gianni, Nomas Foundation, Rome

No Meaning , 5 months in Depford, project by Linda Persson, London

2013

Motor: Bettina Buck invites Marie Lund, Spacex, Exeter (s)
The Secret Life of Things / Vom Eigensinn der Dinge, curated by Julia Höner, Kai 10, Düsseldorf
Provisional Information, curated by Philomene Pirecki, Camberwell Space, London

2012

Interlude, Gallery Opdahl, Stavanger (s)
Bettina Buck invites Peggy Frank, ROKEBY, London (s)
abc - art berlin contemporary, solo presentation with Gallery Opdahl, Berlin (s)
Misplaced, Displaced, Replaced, Rotwand Gallery, Zürich
A House of Leaves, curated by Vincent Honoré, David Roberts Art Foundation, London
Solo, curated by Louise Colbourne, Electro Studios Project Space, St Leonards
Komplexraum #3, Tatiana Echeverri Fernandez und Bettina Buck, a project by Marie-José Ourtilane, General Public, Berlin
Duration, curated by Rose Lejeune, APT, London
Mesmerized, Gallery Opdahl, Berlin
Oriel Davies Open, Oriel Davies Gallery, Newton, Powys, Wales
Sofie Bird Møller & Bettina Buck, Hopstreet, Brussels

2011

All my mistakes I made for you: Bettina Buck invites Laure Provost, Galerie Opdahl, Berlin (s)
Projectspace Desaga, Cologne
Streichelzoo, performance, Postmodernism: Style and Subversion 1970-1990: Friday Late: The Postmodern
Look, Victoria & Albert Museum, London
Somiglianze non sensibili, curated by Cecilia Canziani, Galerie Opdahl, Berlin

2010

Platzhalter, Monitor Gallery, Rome (s)
In Shape, In Control, ROKEBY, London (s)
Booth (Basel), Statements | Art Basel, with ROKEBY, Switzerland (s)
New Position, with Mirko Mayer Gallery, Art Cologne (s)

2009

Solid Objects: Bettina Buck invites Sara Barker, Mirko Mayer Gallery, Cologne (s)
Soundproofed, with Rokeby Gallery, Zoo, London (s)
Testing Version One, Tableaux / project with Tatiana Echeverri Fernandez, Berlin (s)
Proposal (Nacht und Träume) for Stavanger, cur. by Vincent Honoré, Galerie Opdahl, Stavanger
If it's not right, it's wrong?, cur. by Neil Porter and Polina Stroganova, Hooverville Projects, London
11, Mirko Mayer Galerie / m-projects, Cologne

2008

Flexing Brown, ROKEBY, London (s)
The Unfair Fair, curated by Cecilia Canziani and Vincent Honoré, Rome
Yellow Freight, Fold Galerie, London
Stuff, Laura White, Alison Wilding, Bettina Buck & Phyllida Barlow, V22, The Waff Road Project, London
Limited, curated by Dallas Seitz, Lisa Penny & Trevor Hall, V22, The Waff Road Project, London
Syndicate, ROKEBY, London

2007

Reaparecidos, Museo de la Ciudad, curated by Cecilia Canziani and Vincent Honoré, Quito
Storyboard, Mirko Mayer Galerie, Cologne
Zawirowania, Performancefestival, in Kollaboration mit der Tanzkompanie Mouvoir, Warsaw

Scenographie, Cactus Bar, dance company Mouvoir, Tanzhaus NRW, Duesseldorf
Sculpture für Performance, in collaboratio with Mouvoir, Museum Ludwig, Cologne

2006

Groß, Dunkel, Stark, Mirko Mayer Gallery, Cologne (s)
Sculpture for performance Beautiful Me in collaboration with dance company Mouvoir/Stephanie Thiersch, Temps D' Image Festival, Centro Cultural de Belém, CCB, Lisabon; Romaeuropa, Rom; Tanzhaus NRW, Duesseldorf

2005

Pink Venus, Monitor Gallery, Rome (s)
Skip Intro, MProjects II, Cologne

2004

Bettina Buck, Mirko Mayer Gallery, Cologne (s)
come home, Nora Wirtz, Chicago
Überkurator 1, Trade Apartment, London
Goldsmiths graduates 2003, Mirko Mayer Galerie, Cologne

2003

Arche Noah, Galerie Gabriele Rivet, Köln
Made in UK, Arch Galerie, London
Kommen sie nach hause 4, Midori Mitamura, Tokyo

2002

Eva Bodemer & Bettina Buck, Gothaer Kunstforum, Cologne
Arsenal Armoury, curated by Petra Stilper, Wandelhalle, Cologne

2001

Vexierbilder, Kunstraum Fuhrwerkswaage, curated by Elisabeth Vary, Cologne
flora medialis, Flora, kuratiert von Jochen Heufelder, Cologne

2000

Wie man sieht...Fotografie und andere mediale Eskapaden, curated by Jürgen Klauke and Siegfried Zielinski, Museum Ludwig, Cologne

Screenings

2017 Somewhere out there, Bettina Buck, Rick Buckley, Alexandra Hopf, Studio Buckley, Berlin
2016 Film screening, Cinéphémère at the Tuileries Garden, Fiac, Paris
FID Maseille, July 2016, Maseille
2015 Sculpture in four parts, screening curated by Tatiana Echeverri Fernandez with films by Bettina Buck, Beatriz Olabarrieta, Laure Prouvost, Grimmuseum, Berlin
Houseproject//Structural Object, kuratiert von Linda Persson, Deptford, London
2014 Performance and Fiction Mix, kuratiert von Li Zhenhua, Art Basel HK

John Reardon

* 1968 inx Ireland, lives and works in London

2005 - 2008 Post Doctoral Fellowship, Goldsmiths College, Department of Politics, University of London

1999 - 2005 PhD - part theory/part practice - Thesis title; The Uncontrollable Discourse or Why contemporary art has nothing in particular to do with democracy, Goldsmiths College, Department of Art, University of London

1991 - 1992 MFA, Duncan of Jordanstone College of Art, Dundee, Scotland

Teaching

Lewisham Virtual School, London

Beijing Tsinghua art school - one month project with art students

Artist in Residence and co-convenor, MA Art & Politics course (practice), Politics Department, Goldsmiths College, London

Klasse Ganahl, Staatliche Akademie der Bildenden Künste Stuttgart

MA Fine Art, Goldsmiths College London

Grants / Prizes

2017 Goldsmiths: Public Engagement Award

2017 BA/Leverhulme Small Research Grants / Pending

2016 Korea – England Research Grant / Collaboration with Wysing Arts Centre

2013 DAAD Senior Researcher Award (collaboration with ExRotaprint, Berlin)

2013 Korean Arts Council grant for development and publication of the Growing Manual

2012 Open Society Institute and British Council grant for workshops and publication

2012 Goldsmiths Learning and Enhancement Fellowship for interdisciplinary work

Exhibitions, Events & Publications

2018

Public Work collaborative book with Prof. Michael Dutton and Parsons School of Design, New York

Collaboration with writer-researcher Sandra Uskokovic, University of Dubrovnik, Croatia

2017

Installation of Chelsea Manning plaster cast in Conway Hall, Ethical Society, London

Insomnia – all night reading events HBC event space, Haebangchon, Seoul and 310 NXR, London

Delays Arranged: Bettina Buck invites John Reardon, Å+, Berlin

Collaborative series of public events with artist Ma Yongfeng, Beijing

Growing Manual Volume II

Don't Won't Can't – Limited edition book, ARTSCHOOL/UK, London

Chelsea Manning public sculpture, Haverfordwest, Wales

2016

Korean Cultural Centre, London Flat Flat Shiny Cat – 7 pieces of site specific pieces of work

CAFAM Biennale, Beijing. Curator Xiaohui Guo.

HBC event and project space, Haebangchon, Seoul

Here Be posters, fly posted in London and Berlin

Installation of six new pieces of work for Korean Cultural Centre, London

invited to participate in Micro City Lab - exhibition and city-wide instal., Seoul. Curator Somi Sim Setouchi Triennale, Japan

SeMA Nanji Review: Experiment & Expression, Buk Seoul Museum of Art

The Twinkle World, Daegu EXCO, Daegu

Banner project, Space CAN, Seoul

Flag Project, Nanji SeMA Residency and the Nanji park, Seoul

2015

The 4th Taiwan International Video Arts Festival, Taipei

Amado Annual Exhibition 'CycloGalaxy', Amado Art Space, Seoul

2014

Performing Matter, Modern Art Oxford

The Growing Manual exhibition, John Reardon & Hyemin Son, Seoul Museum of Art

Performance of Che-robic, Seoul Art Space, Geumcheon

Residency and exhibition at Seoul Art Space, Geumcheon

Invited to participate in LA Art Book Fair

2013

Growing Manual Volume I, Rock-Paper-Scissors, Seoul

PROSPECTUS, Verina Gfader & John Reardon, ARTSCHOOL/UK Press, London in collab. with:

Werkstatt Jürgen Höflich, Munich Publisher

2012

Takeout Drawing Prize, Seoul, Korea

Invited to Takeout Drawing Residency and 2-person exhibition in Takeout, Seoul, Korea

Conferences / Talks

2017 Queering public space - Walking tour (Workshop and discussion) of Haverfordwest, Wales

2017 Art of Dissonance, performative tour, SeMA, South Korea

2017 Urban Space & the Body University College Cork, Ireland

2014 LA Art Book Fair, Panel discussion

2013 Anti Academy John Hansard Gallery, Southampton.

2013 Invited by Henna-Rikka Halonen to participate in seminar, Academy of Fine Arts, Helsinki

2013 The Griffin Gallery, invited to host a discussion with artist David Mollin

2012 Matadero Centre for Contemporary Creativity. Joint paper with Professor Michael Dutton

2012 Talbot Rice Gallery, A Genuine Mystery. Inspiration and shared belief in collaborative art and educational contexts. Conference paper

2012 Museum of London, London riots, conference paper

