

Clive A Brandon

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Born 1970 UK
1993 - 1996 De Montfort University, Leicester, BA Fine Art & Art History
2006 - 2008 Wimbledon College of Art, London, MA Fine Art (AHRC funded)

Solo Exhibitions

2011	Strategies, Contingencies & Failures	Galerie Hubert Baechler, Zurich, CH
2007	Work Makes Dust	Galerie Hubert Baechler, Zurich, CH
2004	3 Route Dislocation	Galerie Hubert Baechler, Zurich, CH

Selected Group Exhibitions

2011	Crash Open Salon	Charlie Dutton Gallery, London, UK
	Points of Non-Interest	Mint Hotel, London, UK
2010	Boys Keep Swinging	Galerie Hubert Baechler, Zurich, CH
	Harsh Lines & Spongy Surfaces	Island Projects London, UK
2009	"I can bring this to your city"	Island Projects London, UK
	Olympic Visions	The Nunnery, London, UK
	HOMErton	144 Daubeney Rd, London, UK
2008	New Territories	Ada St Gallery, London, UK
	Matter of Time	James Taylor Gallery, London, UK
	Signs of Life	Offsite Project, London, UK
	M is for MA	Wimbledon College of Arts, London, UK
	Approaches to What?	The Nunnery, London, UK
	The Best Is Yet To Come	Galerie Hubert Baechler, Zurich, CH
2007	Currents	Trinity Buoy Wharf, London, UK
2006	Preview	Berlin Backfabrik, Berlin, DE
	Points of Non-Interest	Guest artist of WalkWalkWalk, London, UK
2005	Acid Drops and Sugar Candy	Transition Gallery, London, UK
	The Wrong Map	Three Colts Gallery, London, UK, (curated by C A Brandon)
2004	E9: An Anatomy of an Area	Transition Gallery, London, UK
2003	Dezember	Galerie Hubert Baechler, Zurich, CH
	Sense & Sensibility	Transition Gallery, London, UK
2000	Problemzone Plastik	Galerie Hubert Baechler, Zurich, CH
1999	999	Troesch Building, Bellinzona, CH

Publications

2004	E9: An Anatomy of an Area Catalogue ISBN 0-09548954-0-1
2000	CACT: Centro arte Contemporanea Ticino Catalogue

I have developed an art practice that is concerned with walking, responding to, and intervening with the architecture and constructed spaces of the contemporary city and the utopian ideals of modernist art and architecture of the past. I make abstract, architectonic and site responsive paintings, collage, photography, books, film and interventions.

My work aims to contrast banal concrete experiences of the present urban environment with the possibilities offered by modernism and utopian ideals. My work repositions itself in periods that were inspired by the potential of the future, and looks forward from those historical periods, whilst understanding the failure of these eras of optimism to materialise.

Walking is employed as a methodology of traversing the city which reveals the ruins and layers of past visions of the future, particularly neglected or overlooked modernist architecture. My work could be described as glitchy, broken modernism that evokes an imaginary idyllic period.

This is explored in the recent idea of the „metamodern“, a concept defined by Robin van den Akker and Timotheus Vermeulen,, that „repositions itself among and in the deconstructed isms and desolate ruins that rest from the postmodern and the modern, and reconstructs them in spite of their un-reconstructableness in order to create another modernity: then one, then the other, one again“¹

My most recent works, „Strategies, Contingencies and Failures“, are a series of collages and paintings developed from the chance discovery of a modernist pavilion in Lithuania in 2009, which was in a state of dereliction and decay. It seemed to embody everything I was making work about, namely the ruination of the modernist idea, a pavilion that presented the dream of an ideal, utopian future now left to rot. The resultant series of works are an attempt to retrieve something from the literal ruins of modernism. They are already aware of the failure of their own aspiration but still cling to a nostalgic longing for the possibilities of the past.

I primarily make constructed paintings and objects which both evoke the subtle modernism of the 1950's and disrupt their aim for perfection by using roughly assembled pieces of masking tape, plasterboard and collaged photos from found and experienced architectural sources. Architectonic and constructivist structures underpin the works, but they also integrate photos of 'local' attempts at modernism, for example tower blocks and estates in Hackney. An aim in my work is to combine the parochial with the utopian.

My work draws on distinct periods of art history, specifically 1920/30"s Russian and British constructivism, 1950"s modernism, particularly British modernism, 1970"s conceptual strategies and land art, and contemporary tendencies such as metamodernism, walking art/spatial practices and site responsive work.

I have exhibited in the UK, Germany and Switzerland, and graduated from an Arts & Humanities Research Council funded MA in Fine Art: Painting in 2008. Since then I have continued to develop my practice and exhibit work in a variety of contexts, such as gallery based or site responsive works.

<http://www.metamodernism.com/2010/10/14/what-meta-means-and-does-not-mean/>