

Clive A Brandon

Mobile: 07779 252 472
Email: home@cliveabrandon.demon.co.uk
Web: www.cliveabrandon.co.uk

Born 1970 UK

1993 - 1996 De Montfort University, Leicester, BA Fine Art & Art History

2006 - 2008 Wimbledon College of Art, London, MA Fine Art

Solo Exhibitions

2007 Work Makes Dust Galerie Hubert Baechler, Zurich, CH
2004 3 Route Dislocation Galerie Hubert Baechler, Zurich, CH

Selected Group Exhibitions

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
2005 Acid Drops and Sugar Candy Transition Gallery, London, UK
The Wrong Map Three Colts Gallery, London, UK
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

Projects

Walk Walk Walk: An Archaeology of the familiar and forgotten

www.walkwalkwalk.org.uk

WAN- Walking Artists Network <http://walkingartistsnetwork.pbwiki.com>

Publications

2004 E9: An Anatomy of an Area Catalogue ISBN 0-09548954-0-1

2000 CACT: Centro arte Contemporanea Ticino Catalogue

My work explores our everyday experience of Architecture and public space, through walks and interventions in the city, which I record in films, books, photographs, paintings and collage.

Walking and moving through the urban environment and observing, cataloguing, mapping and intervening with its states of flux and change are what propels my work. It is about looking and noticing, and walking is one of the best ways to do this as it allows you to stop, pause, and control the pace of your movement.

My practice is an expansive investigation into the mundane and everyday, but I am also interested in how we imagine and dream beyond the everyday, and how Utopian/Modernist ideas and fantasies are played out through ideology and architecture.

This is explored in recent projects, which include *Proposal 2008/1006*, comprising a walk with collage interventions and an architectural installation which transposed a 60's tower block onto a Victorian warehouse due for redevelopment, *Festival*, a multi-layered film constructed from Super 8/VHS footage/stills of the Festival of Britain/South Bank, Millennium and Olympic construction site, *Field Studies*, an ongoing series which involve walks and accompanying films, photographs and artists books cataloguing a specific area or location, and a series of *Olympic Interventions*, around the 2012 construction zone.

I have also been working on an ongoing project called *Microtopia* which consists of models of generic types of modernist/brutalist architecture such as car parks, tower blocks and pavilions, which has appeared in multiple formats such as photos, collage and postcards.

I recently took part in a weekend of public art and guided walks as part of the *Signs of Life* exhibition held jointly in Liverpool and Colliers Wood, London. For this work I produced a site specific collage entitled *Call up the Craftsmen, bring me the Draughtsman*, which merged elements of fact and fiction about the area and a particular building, the Brown & Root Tower, a concrete office block voted as one of the ugliest buildings in the UK. I approached this from a historical perspective and produced a timeline showing the development of the area from the 1890's through to the present day dereliction of the site. My intention was to contrast the post war optimism which led to this type of building with the current lack of vision in planning and architecture and the low public opinion of this building.