

Opening—
November 22 at 10 pm

Nov 23 – Jan 11, 2014
Tuesday to Saturday
From 2 pm to 7 pm

LOVE SONG

John Wood and Paul Harrison



VERA
CORTÊS
ART
AGENCY

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Photography: BrunoLopes

A obra de John Wood e Paul Harrison foi mostrada em Portugal pela primeira vez em 2008, como parte da exposição colectiva Trava-Línguas (Tongue-Twister), na Vera Cortês Art Agency, que no ano seguinte recebeu a exposição individual No Time; em 2010 participaram na exposição 2 de Copas, também realizada na Vera Cortês Art Agency, onde agora regressam com a exposição individual Love Song. Na estrutura da sua obra, reconhecível através de uma linguagem muito específica em que utilizam diversos media sujeitos a uma controlada economia na expressão plástica e visual, progride uma relação de variantes entre a repetição e a tautologia.

A exposição é composta por dois vídeos, intitulados “13 assassinations” e “DIYVBIED”, um conjunto de desenhos, fotografias e objectos escultóricos que de uma forma imediata associamos a maquetas ou modelos, alguns destes directamente relacionados com a obra em vídeo “DIYVBIED”. Sobre esta obra, podemos falar da estranheza dos acontecimentos que se vão sucedendo, ao longo de vinte minutos, num parque de estacionamento repleto de automóveis e sem qualquer presença humana.

Se é certo que a obra destes artistas contempla uma aura de absurdidade, é também possível afirmar que nos confrontam com uma meta-representação da realidade através da construção de situações e modelos que a transpõem para uma escala reduzida, enquanto cenário possível de uma sucessão de acidentes, neste caso, carros que explodem sem uma razão aparente e compreensível. O título “DIYVBIED”, composto pelas iniciais de “Do-it-yourself Vehicle Bourne Improvised Explosive Device”, e os movimentos de câmara em planos fixos aliados a uma métrica temporal assíncrona colocam-nos entre o desconforto psicológico, perante a verosímil violência da acção, e uma expectativa que constrói no espectador uma narrativa cujo desfecho causal nunca será conhecido.

Contudo, estamos perante modelos de representação que não pretendem recriar ou comentar situações reais, mas concentrar a nossa atenção sobre o acontecimento como dispositivo visual que perpetua a impossibilidade de compreender a acção numa hipotética estrutura discursiva. Ou seja, como acontece numa lógica ficcional (com afinidades com o imaginário das narrativas do cinema fantástico, ou de animação), a mesma acção pode eventualmente ocorrer continuamente até ao infinito sem que a sua causa seja conhecida.

Se os carros que explodem não são reais, mas a situação é plausível na realidade, encontramos na obra “13 assassinations” um contexto similar em que a lógica do modelo de representação é transferida para a figura humana que se posiciona em situações tipificadas como quotidianas. A ausência de qualquer referência ao lugar ou contexto do acontecimento, essencial na vasta obra desta dupla de artistas, concentra o olhar sobre o ecrã, adensando a nossa percepção sobre o essencial da acção, uma sequência de disparos em que a projecção do “sangue” denuncia o acto mortal. Acresce a este dado uma construção repetitiva do tema, que sem alterações é apresentado em diferentes situações aparentemente banais, como andar de bicicleta, atender o telefone ou estar por dentro ou por detrás de uma pilha de caixotes. Esta multiplicidade

disruptiva que transita sob o mesmo tema, explícito no título desta obra, vai ao encontro das conexões que vamos conhecendo no pensamento de John Wood e Paul Harrison.

As fotografias são um excelente exemplo da sua metodologia. As folhas de papel, numa representação geométrica e minimalista, são aparentemente semelhantes. A diferença, que é suportada na repetição do modelo, deve-se a uma simples alteração da sua posição. Mantêm-se as mesmas dobras e é através deste movimento que a luz trabalha o relevo, diferenciando-as como se se tratasse de uma sucessão de variáveis matemáticas. Contudo, uma das fotografias não conhece o seu duplo, está isolada. Ou seja, introduz um intervalo no padrão que agrega a série de imagens.

Este aparente corte com a regra, ou o padrão, reaparece em alguns dos desenhos expostos, como por exemplo “TABLE FOR ONE” ou “2 POINTERS”.

A exposição percorre assim um itinerário que conduz o espectador para o interior do imaginário em que os artistas trabalham a repetição, a tautologia, o senso comum e a relação entre modelo, escala, realismo e abstracção. Um desenho intitulado “LOVE SONG” coincide com o título da exposição e com o motivo nele desenhado; o encontro com um modelo de um carro acidentado na esquina de um rodapé é uma referência a um acidente. Um outro desenho, intitulado “2 BLUE FLAGS”, em que o título é uma ferramenta fundamental, representa duas bandeiras geometricamente desenhadas em espelho, como se o vento que as direcciona corresse simultaneamente nos dois sentidos de um mesmo vector.

Citando um outro título de uma obra da exposição, seria caso para dizer, “OH NO AGAIN”.

The work of John Wood and paul Harrison came to Portugal for the first time in 2008, as a part of Trava-Línguas (Tongue-Twister), a group show at Vera Cortês Art Agency, which during the following year would host their individual exhibition No Time; in 2010 they were featured in 2 de Copas, another group exhibition at Vera Cortês Art Agency, which now presents their solo shown Love Song. Throughout their work, easily identifiable due to a very specific language that blends a variety of media with a very precise, economical plastic and visual approach, a combination of variations between repetition and tautology is developed.

The exhibition comprises two videos, entitled '13 assassinations' and 'DIYVBIED', as well as a number of drawings, photographs and sculptural objects that immediately put us in mind of maquettes or models, some of them directly connected to the video-piece 'DIYVBIED'. Here, for twenty minutes, a succession of strange events takes place in a car park full of automobiles and void of any human presence.

While the work of these artists certainly contains a sense of the absurd, they can also be said to confront us with a meta-representation of reality through the construction of situations and models that bring it to a reduced scale, as the possible setting for a succession of accidents, here cars that explode without visible, understandable reason. The title 'DIYVBIED' (an acronym for 'Do-it-yourself Vehicle Bourne Improvised Explosive Device') combines with a series of asynchronously-timed static shots to place us in a situation between psychological discomfort, given the action's credible violence, and an expectation that leads the viewer to imagine a narrative whose eventual outcome will never be known.

However, such representational models are not aimed at re-creating or commenting on real-life situations; rather, they are supposed to draw our attention to the event as a visual device that perpetuates the impossibility of comprehending action within some hypothetical discursive frame. In other words, given that it takes place within a fictional logic (that has narrative affinities with fantastic or animated films), the same action may continuously occur into infinity without its cause ever being identified.

While the exploding cars are not real, the situation itself is plausible in reality; a similar context is present in '13 assassinations', in which the representational model's logic is transferred to the human figure, positioned in a number of supposedly everyday situations. The lack of any reference to the event's location or context (an essential feature in the vast body of work of their artistic partnership) leads us to focus our gaze upon the screen, thus heightening our perception of the basic elements in the action, a sequence of gunshots with spurts of 'blood' punctuating the act's deadly consequences. There is also a repetitive approach to this theme, which is presented without change in a number of apparently banal situations, such as a bicycle ride, answering the phone and hiding behind a pile of boxes. This disruptive multiplicity that runs beneath the same theme (made explicit in the piece's title) perfectly meets the connections in John Wood and paul Harrison's artistic approach.

The photographs, too, are fine illustrations of their methodology. The sheets of paper featured in this geometric, minimalistic piece are apparently similar to one another. Their difference, supported through

the model's repetition, lies in a simple change in their position. The folds stay the same, and it is that movement that lets light play on the sheets' relief, differentiating them as if they were a sequence of mathematical variables. However, one of these photographs does not acknowledge a double, being isolated. In other words, it creates an interval in the pattern that aggregates these images.

This apparent break with the rule, or pattern, resurfaces in some of the drawings on display here, namely 'TABLE FOR ONE' or '2 POINTERS'.

Thus the exhibition presents an itinerary that leads the viewer into the artists' imaginative work on repetition, tautology, common sense and the rapport between model, scale, realism and abstraction. One drawing, entitled 'LOVE SONG', coincides with both the exhibition's title and its subject; a miniature car crashed against the corner of a skirting board is a reference to an accident. Another drawing in which the title plays a fundamental role is '2 BLUE FLAGS': it depicts two flags drawn geometrically as mirrored shapes, as if the wind directing them were blowing simultaneously in two opposite directions within the same vector.

To quote another title from a piece on display, we could well say "OH NO AGAIN".





Car/Wheel, 2012
Carro de brinquedo com motor
Toy car with motor



2 buckets, 2013
Marcador de tinta permanente sobre papel
Permanent marker pen on paper
2 × (100 × 70 cm)



Car/Wall, 2012
Carro de brinquedo
Toy car



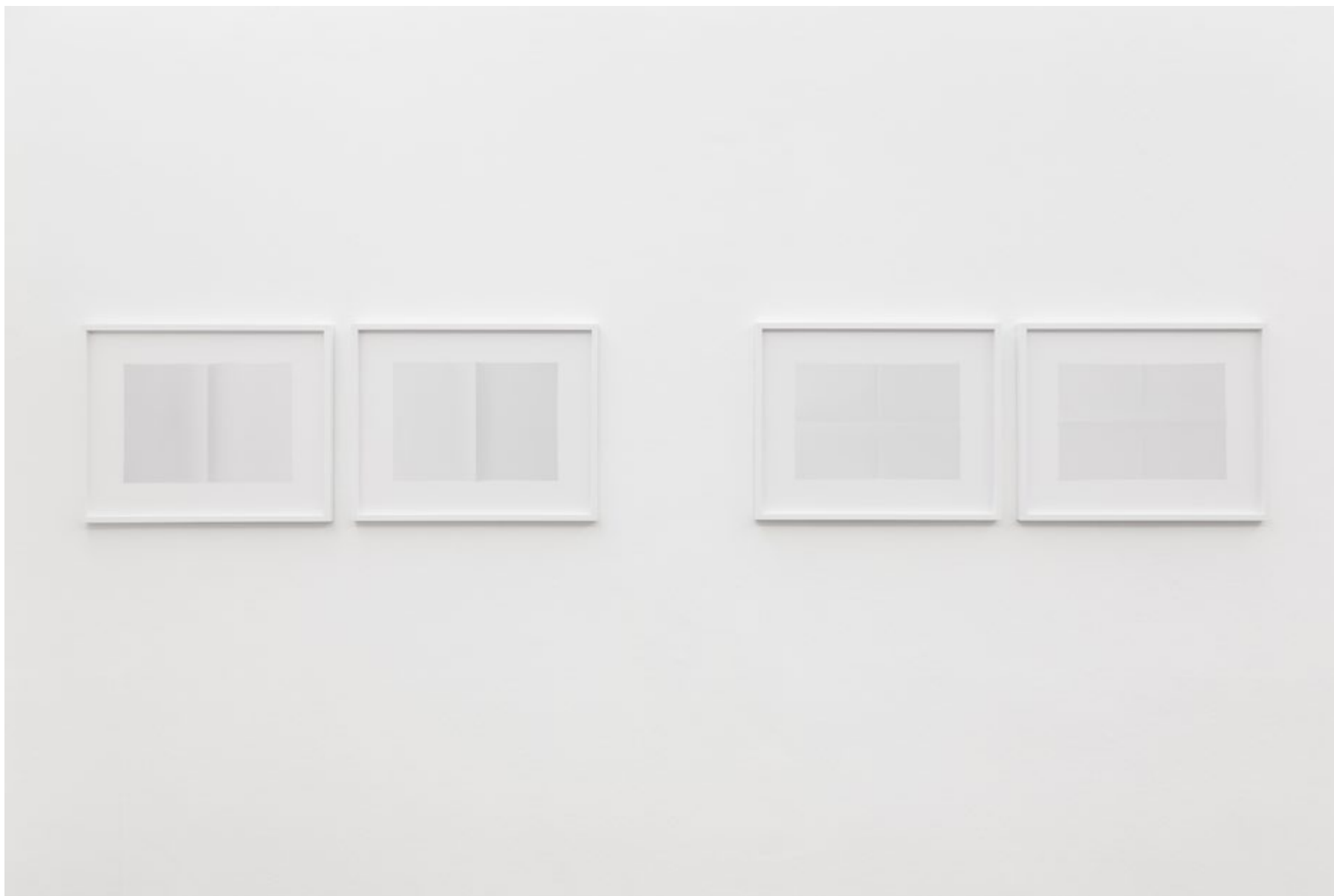




Planet with no boats, 2012
Globo com suporte em alumínio fundido
Globe with cast aluminium support



Ladder, 2013
Escada em grafite e plinto
Graphite ladder and plinth



A3 paper (vertical), 2013
Impressão digital C type
Digital C type print
2 × (58.8 × 46.7 cm)

A3 paper (vertical/horizontal), 2013
Impressão digital C type
Digital C type print
2 × (58.8 × 46.7 cm)



12410
DAYS TO GO





12410
DAYS TO GO

12410 Days to Go, 2013
Marcador de tinta permanente sobre papel A3
Permanent Marker on A3 paper



13 assassinations, 2013
7' 00" / DV / Single channel / 16:9



England 1976, 2013
Court de tennis à escala 1/35
1/35th scale tennis court

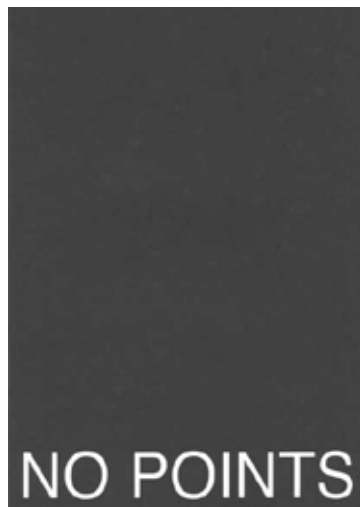




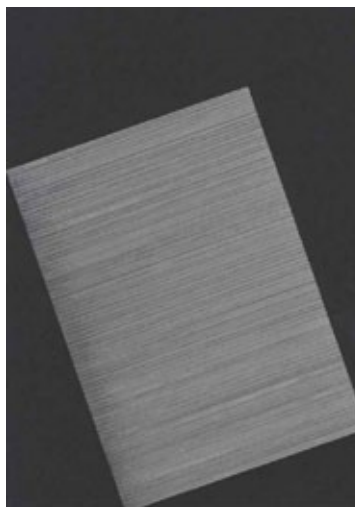




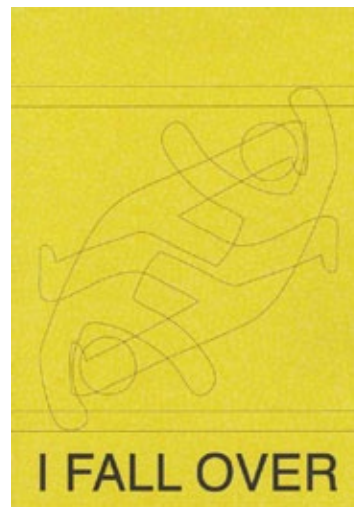
Portrait



No points



A4/A3

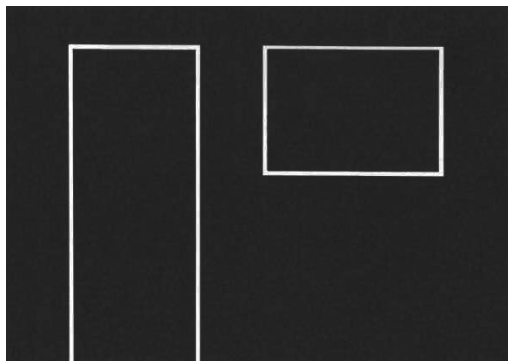


I fall over

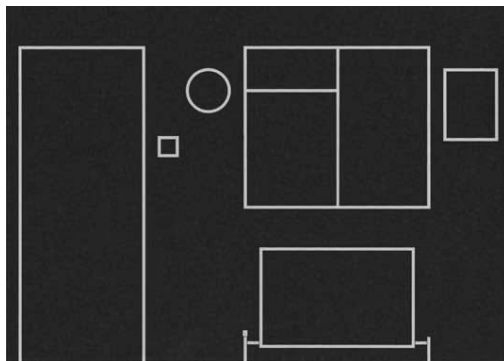


Mountain

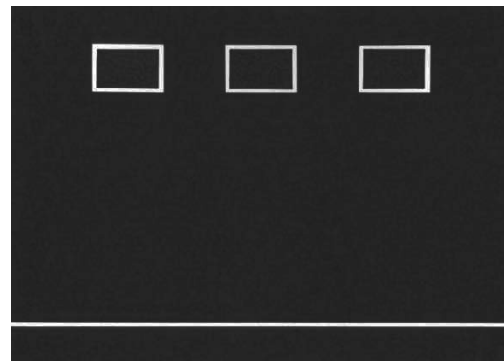
(2013)
 Marcador de tinta permanente sobre papel A3
 Permanent Marker on A3 paper



Door/Window



Wall based



Triptych

(2013)
Marcador de tinta permanente sobre papel A3
Permanent Marker on A3 paper



Love song



Skylight



Black and white war film



Oh no again



Two blue flags



36 boxes

(2013)
Marcador de tinta permanente sobre papel A4
Permanent Marker on A4 paper



Car/Wing, 2013
Carro de brinquedo
Toy car



DIYVBIED, 2012
19' 45" / DV / Single channel / 16:9

John Wood and Paul Harrison

John Wood – 18/06/1969 (Kowloon, Hong Kong)

Paul Harrison – 30/11/66 (Wolverhampton, UK)

Solo exhibitions

2013

- Dreams and Broken Things, Von Bartha Garage, Basel, Switzerland
- John Wood and Paul Harrison, Studio Trisorio, Naples, Italy
- John Wood and Paul Harrison, Vera Cortês Art Agency, Lisbon, Portugal

2012

- Answers to Questions, Frist Centre, Nashville, USA
- Things That Happen, Carroll/Fletcher Gallery, London, England
- Unrelated Incidents, West Gallery, Den Haag

2011

- Answers to Questions, Contemporary Arts Museum, Houston, USA
- Answers to Questions, H&R Block Artspace, Kansas, USA
- Bored astronauts on the moon, Gallery Martine Aboucaya, Paris, France
- 10 x 10, Von Bartha, Chesa, Switzerland

2010

- No Beginning No Middle No End, Kunstmuseum Thun, Thun, Switzerland
- Answers to Questions, University of California Santa Barbara, USA
- John Wood and Paul Harrison, Selected Works, Gallerie Ho, Marseille, France
- Deadpan, Pacific Design Centre, Los Angeles, USA

2009

- Some Words, Some More Words, Ikon gallery, Birmingham, England
- Plan B, Chateau de Rochechouart, Rochechouart, France
- No Time, Vera Cortes art Agency, Lisbon, Portugal
- There or thereabouts, Von Bartha Garage, Basel, Switzerland
- John Wood and Paul Harrison, Studiotrisorio, Rome, Italy
- White Shirt: Empty Cube, Appleton Square, Lisbon, Portugal
- Notebook, NRW Forum, Dusseldorf, Germany (web project)

2008

- Something and Something and Something Else, Lowry, Manchester
- Notebook, PICA, Perth, Australia
- From One Thing to Another, Picture This, Bristol

2007

- Mori Art Museum, Tokyo, Japan

2006

- Selected Works, Ffoto Gallery, Cardiff, Wales
- 5 Rooms, Ludwig Museum, Budapest, Hungary
- Selected Works, Villa du parc, France
- Another Pair, Beckett Centenary, Forbury Square, Reading

2005

- Selected Works, Space Gallery, Bratislava, Slovakia
- Notebook, Middlesbrough Institute of Modern Art
- The Only Other Point, f a projects, London

2004

- Art Now, Lightbox, Tate Britain, London
- John Wood and Paul Harrison, Selected Works, MOMA, Queens, New York
- John Wood and Paul Harrison, Selected Works, MIT, Boston, USA

2003

- Hundredweight, f a projects, London

2002

- Twenty Six (Drawing and Falling Things), Chisenhale Gallery, London and tour
- John Wood and Paul Harrison, Selected Works, Galerie Markus Richter, Berlin

1999

- Obstacle Course, John Hansard, Southampton and tour

1998

- John Wood and Paul Harrison, Selected Works, Galerie Articule, Montreal
- Video Fenster, Geneva, Switzerland
- Artimia, ICA, Dunaujvaros, Hungary

1996

- John Wood and Paul Harrison, Selected Works, Crawford Art Gallery, Cork

Group exhibitions

2013

- Workplace, Mead gallery, Warwick
- Workplace, Preston Museum and Art gallery
- Le Voyage dans La Lune, Centre D'arts Plastiques, Clamart, France
- Tarantantara, Gallery Martine Aboucaya, Paris, France
- Grand écart, Centre d'art et photographie de LECTOURE, France
- International Art, Media, Photo triennale, Villa Merkel, Esslingen, Germany
- Slapstick, Kunstmuseum Wolfsburg, Germany
- Super 8, Museum of Modern Art, Rio de Janeiro, Brazil
- Revealed, Ulster Museum, Belfast
- Witnessing the Wilderness, Wimbledon Space, Wimbledon, London
- Neuland! Macke, Gauguin und andere Entdecker, Kunsthalle Emden, Germany
- Le Geste Premier, bbb, Centre d'art toulouse, France

- Manoeuvres, Voorkamer, Lier, Belgium

2012

- 12 From Number 10, Whitechapel Gallery, London, England
- Super 8, Kunstlerhaus Bethanien, Berlin, Germany
- Super 8, YBCA, San Francisco, USA
- Supertemporal Kulturhuset, Stockholm, Sweden
- Tourne Toi, Gallery Martine Aboucaya, Paris, France
- A Rebours, Theatre National de Chaillot, Paris, France
- Touching the Moon, Bibliotheque, Universitaire Angers, France
- The Art of Architecture, The Public, West Bromwich, England
- Screen Festival, Barcelona, Spain
- Open Space, ICC, Tokyo, Japan
- A Ship Called She, Metro arts, Brisbane, Australia
- Off the Beaten Track, Von Bartha Garage, Basel, Switzerland
- The Human Board, Centre Photographique, D'île-de-france, France
- Riso, Museu da Electricidade, Lisbon, Portugal
- Mardin Bienali, Mardin, Turkey
- Revealed, GAC, Birmingham Museum and Art Gallery
- Digital Aesthetic 3, Harris Museum and Art Gallery, Preston

2011

- Model vs. Reality, Fold Gallery, London, England
- Mr. Memory, Gallery Martine Aboucaya, Paris
- I do like drawings, Von Bartha Garage, Basel, Switzerland
- Made in Britain, British Council Touring, China
- Super 8, Christopher Grimes Gallery, Santa Monica, USA
- O, laugh, Laughters, MOBY, Israel
- Et si l'espace n'était qu'une dimension intérieure, Centre art contemporain, Meymac, France
- Bodily Choreography, Zacheta National Gallery of Art, Warsaw, Poland
- Transformative Practices, Kunsthalle Tallin, Estonia
- Richard of York Gave Battle in Vain, Whitechapel Gallery, London, England

2010

- Rewind, Fondation de lavache qui rit, Lons, France
- Remote viewing, Pacific design centre, Los Angeles, USA
- Remote viewing, Arts Santa Monica, Barcelona, Spain
- The artist in the (art) society, Motorenhalle, Dresden, Germany
- Ecce Homo Ludens, Museum Contemporary Art, Serigan, France
- 2 de Copas, Vera Cortes Art Agency, Lisbon

2009

- Space Revised, Kunstlerhaus, Bremen, Germany
- The Genius of Things, Barcelona, Spain
- Composition Rouge, Parc culturel de Rentilly, Rentilly, France
- Nuit Blanche, Metz, France

- Remote Viewing, New Video Art from Europe, Pacific Design Centre, Los Angeles, USA
- The Source of Inspiration, Von Bartha Garage, Basel, Switzerland
- Fresh Out of the Box, New Art Gallery, Walsall
- Artist's Publications, Galeriavermelho, Sao Paulo, Brazil

2008

- El cuerpo (con)sentido, Saragossa, Spain
- Long Distance Information, Bengal Gallery of Fine Arts, Dhaka, Bangladesh
- All that cinema, Ludwig Museum, Budapest
- Tongue-twister, Vera Cortês Gallery, Lisbon, Portugal
- Dimensionen, Von Bartha Garage, Basel, Switzerland
- Weder entweder noch oder, WKV, Stuttgart, Germany
- I Am Making Art, Contemporary Art Center Centro Huarte, Navarra, Spain
- Video, Un Art, Une Histoire, Musee Fabre, Montpellier, France

2007

- Breaking Step, Salon, Belgrade
- Echo Room, Alcala 31, Madrid
- Les Jeux Sont Faits, Kunsthalle Palazzo, Liestal, Switzerland
- MIMA Collection, Middlesbrough Institute of Modern Art
- I Am Making Art, Centre d'Art Contemporain, Geneva

2006

- Le Mouvement des Images, Centre Pompidou, Paris
- You'll Never Know, Hayward Gallery touring exhibition
- Smart Art, Kunsthalle Osnabruck, Germany
- Still, Villa du parc, France
- What Makes You and I Different, Tramway, Glasgow

2005

- Irreducible, CCA Institute, CA, USA
- To Be Continued, Helsinki Kunsthalle, Finland
- Twenty six (Drawing and Falling Things), Carnegie Museum, Pittsburgh
- Supernova, British Council Touring Exhibition
- Modern Times, Monchehaus Museum, Goslar, Germany
- Both Ends Burning, Kunstverein Ludwigsburg, Germany
- Tainment, Neue Gesellschaft bildende kunst, Berlin
- Crossing Borders, Berwick upon Tweed

2004

- Density+_0, Ecole Nationale Supérieure des Beaux-Arts, Paris
- Occurrences: Betty Rymer Gallery, Chicago, USA

2003

- A Century of Artists Film in Britain, Tate Britain, London
- Bienal de Jafre, Jafre, Spain

- Printemps de septembre, Toulouse
- Orifice, Australian Centre for Contemporary Art

2002

- Sudden Glory, CCAC Institute, CA, USA
- Gwangju Biennale, Korea
- Still Life, British Council Touring Exhibition, South America
- Exhibition, le corps en situation, Ecole Supérieure des Beaux-Arts, Le Mans
- Modesty, Pavel-House, Laafield. Austria
- Dichotomy, Schauspielhaus, Vienna, Austria

2000

- The British Art Show 5, Stills Gallery, Edinburgh (and tour)
- Lets go to work, Marcel Sitcoske, San Francisco

2001

- Monitor: Volume One, Gagosian Gallery, New York
- Lets Go to Work 2, Susquahana Art Museum, USA
- Body Worlds, Galerie Markus Richter, Berlin
- Video Project Room, Anthony Wilkinson Gallery, London

1999

- This Other World of Ours, TV Gallery, Moscow
- Triple X, Amsterdam
- Physical Evidence, Kettles Yard, Cambridge
- New Video from Great Britain, Sala Mendosa, Venezuela, Museo Carillo Gil, Mexico

1998

- Lets Play Risk, Juice, London
- Partners, Philadelphia Museum of Art, USA

1997

- New British Video, MOMA, New York
- Bittersweet, Whitworth Gallery, Manchester
- Video Positive, Bluecoat Gallery, Liverpool
- Ostranenie, Bauhaus, Dessau, Germany

1996

- Cell 2, Barbican Centre, London
- Electronic Undercurrents, Royal Museum of Fine Arts, Denmark
- Instant, Camden Arts Centre, London and tour

1995

- Composite, Arnolfini Gallery, Bristol
- Sixth Mostyn Open, Oriel Mostyn, Llandudno

1994

- East, Norwich Gallery

Selected screenings 1993-2013

- John Wood and Paul Harrison, Beursschouwburg, Brussels, Belgium
- Still moving, Hackney Picture House, London
- City Garden, Contemporary Art museum St. Louis, USA
- Nervous system, James Taylor gallery, London, England
- Fresh Moves, Guangzhou Triennial, China
- Late night Lido Endeavour, Plymouth Arts Centre
- Nouvelle creation anglaise, Centre pour l'image contemporaine Geneva, Switzerland
- Pas de Deux, imagespassages, France
- Combine Platter, MOCA, Los Angeles
- Exploding Television - Satellite of Love, Witte de With, Netherlands; Platform Garanti, Istanbul
- Walter Benjamin Festival, Berlin, Germany
- 32nd International Film Festival, La Rochelle, France
- Shipwrecks and the Sea, Tate Britain, London
- The Video Art Foundation, Barcelona
- Stuttgart Filmwinter, Germany
- Forum de L'Image, Toulouse, France
- Moderna Museet, Stockholm
- In The Mean Time, De Appel, Amsterdam and tour
- Arts Plastiques/ Espai video, Barcelona, Spain
- Video Chroniques, Marseille, France
- Performing Bodies, Tate Modern, London
- Royal College of Art, London
- Carte Noire: CineCafe, Centre Pompidou, Paris
- Viper, Basel, Switzerland
- Fourth Wall, National Theatre, London
- De Geuzen Foundation, Amsterdam, Netherlands
- Kasseler Documentarfilm, Kassel, Germany
- Oberhausen Short Film Festival, Germany
- Performing Buildings, Tate Modern, London
- Sixpackfilm, Vienna, Austria
- Art Gallery of Ontario, Toronto, Canada
- Architectural Association, London
- Pleasure Dome, Toronto, Canada
- Montreal Festival, Canada
- 7th International Video week, Geneva, Switzerland
- Film Laden, Kassel, Germany
- Flights of Fancy, Anthology Film Archive, New York
- Pandaemonium, ICA, London
- 29th New York Expo, New York, USA
- Forumbhzvideo, Bello Horizonte, Brazil
- European Media Art Festival, Osnabruck, Germany
- Copenhagen Film and Video Festival, Denmark
- Impakt, Utrecht, Netherlands
- The Reading Room, Camden Arts Centre, London
- World One Minute TV, Brazil
- Mediawave, Gyor, Hungary

Bibliography

- Making Contemporary Sculpture, Ian Dawson, Crowood Press, Ltd, 2012
- The Thing, Paul O'kane, Art Monthly, May 2012
- John Wood and Paul Harrison, Things that happen, Art Review, May 2012
- Things That Happen at Carroll/Fletcher Gallery, So Different, So Appealing, March 2012
- An interview with John Wood and Paul Harrison, It's Nice That No.8, March 2012
- John Wood and Paul Harrison, Things That Happen, Henry Little, This is Tomorrow, March 2012
- John Wood and Paul Harrison, Things That Happen, Gabriel Coxhead, Time Out, March 2012
- Making a show of itself, Eleanor Young, Riba Journal. 2012
- The Body in Contemporary Art, Sally O'Reilly, Thames and Hudson, 2009
- John Wood and Paul Harrison, Critics Picks, Miguel Amado, Artforum.com, July 2009
- Le Burlesque en Video de John Wood and Paul Harrison. Le Monde, 13th August 2009
- We Are Not Dancers (Obviously). Sarah Cunliffe, Dance Theatre Journal, Volume 22 no. 4, 2008
- Things Fall Apart. Sally O'Reilly, Frieze Magazine, Issue 110, October 2007
- New Art From London. Chris Townsend, p.76-87 2006
- Not King Kong! Comedy is King! Shumon Basar, Domus 889, February 2006
- Irreducible Contemporary Short Form Video. Ralph Rugoff, Exhibition Catalogue, 2005
- Video Art, A Guided Tour. Catherine Elwes, I.B.Tauris, 2005
- Now and Then. Art Now at Tate Britain. Tate Publishing
- Artist Interview. Louisa Buck, The Art Newspaper 137 June 2003
- A Room with a View. Richard Dormant, The Daily Telegraph, 7th May 2003
- Room with a View. Tom Lubbock, Independent Review 13th May 2003
- Exhibition Review. Kate Zamet, Flash Art, July-September 2003
- Printemps de Septembre. Fabienne Fulcheri, Exhibition Catalogue 2003
- Exhibition Review. Sally O'Reilly, Time Out , 4-11th June 2003
- Exhibition Review. Eugene Tan, Contemporary Magazine, issue 52 Summer 2003
- A Dazzling Box of Tricks. Ian White, Art Review May 2003
- Still Life. Ann Gallagher, Exhibition Catalogue, The British Council, 2002

Monographs

- Nothing Special
DVD published by LUX and Carroll/Fletcher, Lodon 2012, ISBN 978-0-956794-15-4
- Things That Happen
128 pages, Colour sections, Carroll/Fletcher, London 2012, ISBN 978-1-908923-00-4
- Answers to Questions: John Wood and Paul Harrison
218 pages full colour, Contemporary Art Museum A123456.
48 Pages (Boxed Publication), Ikon Gallery 2009, ISBD-10: 190486452X
- Colouring Book.
96 pages, Paperback, Lowry Press 2008, ISBD-10: 1902970365
- 124 Minutes.
224 pages full colour published by Ffotogallery, Cardiff 2006, ISBN-10: 1 872771 64 5
- In Profile: John Wood and Paul Harrison. DVD published by Picture This, Bristol 2005, ISBN: 0-95398772-6-4
- Notebook.
56page full colour, published by MIMA, Middlesbrough, 2005, ISBN: 0-86083-065-9
- Twenty Six (Drawing and Falling Things).
Essay by Claire Doherty. 26 texts inc. contributions by: MatthewHiggs,Richard Wentworth, David Curtis, Picture This, Bristol 2002, ISBN: 0-9539872-3-x
- John Wood and Paul Harrison.
With essays by Charles Esche and David Batchelor Ellipsis, 2000, ISBN: 1 84166 026 4

Collections

- Arts Council Collection
- British Council Collection
- Centre Pompidou
- Government Art Collection
- MIMA, Middlesbrough
- Museum of Modern Art, New York
- Tate, London
- Walsall Art Gallery Ludwig Collection, Aachen
- Tel Aviv Museum
- FNAC, France
- Kadist Foundation, Paris