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Quick, Slow, Quick Quick, Slow…

It was Ian Davenport’s birthday the day I went to his studio in anticipation of preparing this text. We arranged to meet early in the morning so that he could take an afternoon walk in the country afterwards and a celebratory country pub lunch. I am always taken somewhat by surprise at the thought of a London point of departure for a country walk, especially one within yards of the bustle of Peckham High Street and from an artist whose body of work has consistently been sited within a discourse of the urban and the street. However the conversation that day was to be more than a ramble through the vagaries of nature versus the man-made, the bucolic as opposed to the urban, but one of intimacy and distance, control and relinquishment, history and contemporaneity, and of the balance between quick and slow…

It was Buster Keaton amongst others who advocated that the inherent key to comic success is the combination of tragedy and timing. And whilst Davenport’s art is in no way simply irreducible to the comic, much seems borne from this convergence. On the one hand is Davenport’s incessant pursuit of imbuing the passage of time within the very physicality of his work – “think slow, act fast”. Keaton once said, and on the other his continued intellectual wrestle with what might be considered the tragedy of painting; the burden of painting history, its resolute materiality, its stubbornness to concede.

All artists of significance seem to engender, whether of their own choosing or not, a ‘creation myth’ and Davenport is no exception. The well-documented moment of lucid realisation at Goldsmith’s College in which he returned to painting following a period of frustration and respite in the sculpture department, is captured in his Paint Pot, 1988. It is a tautology, self-referential, with a clear nod to Jasper Johns - painting as object and object as painting. But for the artist himself the painting seems to define a cathartic boundary where one reaches the limit of near redundancy and absurdity, until spilling over to unleash a new wave of creativity and potential – of this period Davenport almost disingenuously commented; ‘I realised then that the dumb stuff is really the smart stuff’. ¹

Whilst formally much has been made of Davenport’s debt and lineage to American colour-field abstraction, especially to the often referenced Morris Louis and Kenneth Noland, the trajectory of these seemingly ‘dumb’, absurdist gestures, intrinsic within his painting process has often been underplayed. In Davenport’s ‘creation myth’ I am reminded for instance of a similar energy that inspired the highly influential Marcel Broodthaers, whose Pense-Bête of 1964 marked the moment of Broodthaers’ self-proclaimed arrival as an artist - a moment of transgression and artistic epiphany. Once more, Broodthaers’ description of his art as ‘insincere’ ² and as simply ‘objects’ ³ chimes both with Davenport’s assertion of himself as more a sculptor than a painter and with his rather playful description of his pours of paint as ‘stupid things’.⁴

³ Ibid.
Such language is however more strategy than conceit. The ‘stupid’ things that Davenport alludes to are the result of a myriad of unconventional and atypical painting processes that he ritualistically pushes to the point of mastery and then ultimate exhaustion and collapse. These processes have included pouring, flipping, dripping and dipping to physically manipulate the material qualities of the paint; pouring from watering cans, flicking from pin heads and using rotary electric fans to cast fine spiderly webs of paint across the plane of the painting. Throughout all this experimentation and desire to take to the limit the near futility of the painting process, Davenport is driven by a genuine enquiry in which a raw, aesthetic response to the resulting painted object is paramount and the conditions within which accidents might literally happen are exposed.

This apparent tension between mastery and accident is symptomatic of Davenport’s approach to painting over the last five years or so in which the adoption of the syringe as the predominant though not exclusive painting tool has been a distinct factor. Typically for Davenport the syringe itself came as a chance encounter and an inspired moment, both liberating and pragmatic: ‘it is incredibly accurate at putting a specific amount of liquid where you want it to go’ he once commented. And whilst Davenport’s focus rested on the required skill and poise to control the thin streams of paint down the painting surface, the resulting ‘puddling’ as Davenport calls it at the painting’s base has become as idiosyncratic as the painting process itself, visually symbolic of the duality between control and relinquishment.

There have been two distinct resulting developments of such syringe or puddle paintings as they have become known and which are presented comprehensively in this current exhibition. In the first instance, given Davenport’s exquisite control of the application of paint, a greater space has opened for the consideration of colour over form. In addition, given the need of the paint to remain fluid and wet - to ‘puddle’ and to ‘pool’ - all paintings are executed at one, non-stop sitting which for the larger paintings may take between eight and ten hours at a time. This is a distinct contrast to some of Davenport’s earlier paintings in which the singularity and quickness of one action, one pour, one flip, one gesture, marked a very different comprehension of time.

Whilst Davenport is no stranger to this renewed emphasis on colour, it may be argued that in the past, colour has been secondary to the physical and sculptural gesture of the painting process. This is evident if one looks at the gradual introduction of colour in Davenport’s early works of the 90s, in which the discipline of largely working in black and white, monochromatically or with a restricted choice of two or three hues help articulate more emphasis on line and the structure of the work. Acknowledging the increased focus on colour composition that has come with the Puddle Paintings, Davenport has commented: ‘Using a syringe enables me to control the paint flow to such a degree that my focus is almost completely devoted to the colour sequences in a work’.

In this respect there is an important echo to the work of Bridget Riley that ought to be considered, not just for its formal connectivity, but for

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2 From an interview between Ian Davenport and Michael Stanley, July 2011.
But what register of colour does an artist turn once such a field of possibility has opened before them? With Davenport, as could be seen with Riley, that register has been pointed not just to the present but to the past and in particular to art historical masterpieces. Davenport’s mining of art history is nothing new, it was after all the impact of the Masaccio and Piero della Francesca frescoes in Tuscany that inspired his move to paint directly on to the wall as opposed to the canvas or aluminium support, a practice first seen in his wall painting ‘Everything, 2004’ (p.11), a commission for Warwick University. However in this new series of paintings the explicit reference to such historical works is brought to the fore, not just in the titles; ‘Puddle Painting: Small Ultramarine (after Van Gogh)’ (p.37), ‘Puddle Painting: Green (after Holbein), Puddle Painting: Black (after Le Corbusier)’ (p.39) but emphatically in the visual colour fields that these denote. ‘Puddle Painting: Green (after Holbein), 2010’ for instance comprises Davenport’s signature syringe pours down the painting surface, yet the colour choice is informed by a fixed frame of reference; that of the original painting itself – Hans Holbein the Younger’s ‘The Ambassadors’, 1533, which Davenport frequently visits at the National Gallery. It is not an overly faithful or doggedly scientific approach that Davenport adopts, instead he scans the painting surface, often with the aid of high-resolution computer imagery to select various colours as he moves from left to right across the surface of the painting. Uncannily the painting simply oozes Holbein with the amorphous pooling of paint at the bottom evoking more than a passing reference to Holbein’s distortedly foreshortened skull at the base of the original. The title of the work itself is only a final affirmation to the viewer of the gut familiarity that the complex and sophisticated colour selection evokes – an emotional familiarity conveyed simply through the composition of colour. This is a radical shift for Davenport in many ways, in the psychological journeying he provokes in the viewer from the immediate point of reference of the painting to the stored and intimate image that the viewer already mentally holds for themselves. The same can also be said of the recent ‘Puddle Painting: Small Ultramarine (after Van Gogh), 2010’. Here the vibrant blues, oranges, limes and lemon yellows evoke an intrinsic and familiar tenor of Van Gogh yet the painting is resolutely of itself.

Formally what unites this passage of recent painting and has preoccupied Davenport’s studio practice in recent months is the colour experimentation of the painted ground. Olive green provides the base for ‘Puddle Painting: Green (after Holbein), 2010’ whereas ‘Puddle Painting: Small Ultramarine (after Van Gogh), 2010’ floats above an unapologetic ultramarine. And in many ways these paintings do ‘float’, the shifting change in the coloured grounds create a new layered depth in the paintings that hitherto has not been evident. Such work also gives greater prominence to the performative action of Davenport’s painting; the decision making that takes place as

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Quick, Slow,  
Quick Quick, Slow…  

Art Selection  
Curriculum Vitae  
Acknowledgements

Everything 2004  
Acrylic paint  
914 x 1067 cm  
Commissioned on behalf of the Mead Gallery, University of Warwick by the Contemporary Arts Society Special Collection Scheme with support from the Arts Council of England Lottery Fund.  
Installed at the University of Warwick.
one colour is consciously butted against another. Indeed, whilst much has been made of Davenport’s love of music – his drum kit occupies a central space in his studio, awaiting purposefully to be played – these new works arguably convey with greater alacrity a visual portrayal of the ‘architecture’ of music; the base colours giving an almost audible support to the rhythm of colour and medleys that are played out on the painted surface. In addition, following the same analogy, Davenport’s involvement in the making of the work brings him closer to the position of conductor than lead soloist. Rather than being literally and physically immersed in the action as he has so often been historically, Davenport takes on a more considered position, as more a witness to the making of the paintings as they unfold under his guidance. His use of colour maybe interpreted as strictly functional to a degree. For Davenport, the value placed on each colour is not specific or singularly inherent within, but always ‘in relation to’ the colour that preceded it or to what comes afterwards.

In the most recent of these paintings it is not just one colour ground that is used to set the emotional temperature of the work, but several. In the multi-panelled paintings vertical bands of green, indigo, magenta and red give noticeable structure despite the optical veiling of the painted action above and intriguingly when looked at obliquely (as coincidentally one does at Holbein’s Ambassadors’); these hues gain greater prominence. It is however when Davenport restricts this to the coupling of two grounds, as in Puddle Painting: Azure Blue, Windsor Violet, 2012 (p.49) that the inherent duality seems to take stronger effect. It could also be described more astutely as ‘binary’, visually evoking a relationship between the digital and the analogue that is more strongly evidenced in Staggered Lines, Davenport’s recent series of works on paper, not exhibited here. In these works, there is an overt reference to both analogue musical notation on the one hand and a visual representation of a graphic equalizer on the other, as Davenport’s diagonal spikes and staggered lines of colour give heightened optical animation.

Typically for Davenport, this new body of work demonstrates the remarkable invention for which he has become widely celebrated. It is a cyclical, regenerative process in which processes and methodologies are established and which, when seemingly driven to the very limit, when all possibilities extinguished, reveal new directions, new beginnings, new pathways... ‘Never end’, Giacometti once said, ‘only begin’.

Michael Stanley
Director, Modern Art Oxford
Art Selection

Poured Lines: Dark Cobalt Blue Study 2007
Acrylic paint on aluminum panel
180 x 150 cm
Quick, Slow,
Quick Quick, Slow...
Poured Lines Study: Guardsman Red 2008
Water-based paints on paper
84 x 59.5 cm

Guardsman Red Study No. 2 2008
Water-based paints on paper
84 x 59.5 cm
Poured Lines: Turkish Blue Study 2008
Water-based paints on paper
84 x 59.5 cm
Quick, Slow, Quick, Slow...

Art Selection
Curriculum Vitae
Acknowledgements

Puddle Painting: Prime II 2008
Acrylic paint on aluminium, mounted on aluminium panel
103 x 79 cm
Quick, Slow, Quick, Slow...

Art Selection

Curriculum Vitae

Acknowledgements

Poured Lines: Ivory Black Study 2008
Water-based paints on paper
84 x 59.5 cm
Art Selection
Curriculum Vitae
Acknowledgements

Puddle Painting: Light Blue Hue Study 2009
Acrylic paint on stainless steel, mounted on aluminium panel
123 x 98 cm
Puddle Painting: Light Blue Hue Study No. 2 2009
Acrylic paint on stainless steel, mounted on aluminium panel
123 x 98 cm
Quick, Slow,
Quick Quick, Slow…

Art Selection
Curriculum Vitae
Acknowledgements

Puddle Painting: Small Ultramarine (after Van Gogh) 2010
Acrylic paint on aluminium, mounted on aluminium panel
64 x 61.5 cm
Quick, Slow,
Quick, Slow,
Art Selection
Curriculum Vitae
Acknowledgements

Puddle Painting: Black (after Le Corbusier) 2010
Acrylic paint on stainless steel, mounted on aluminium panel
123 x 98 cm
Quick, Slow, Quick, Slow...

Art Selection
Curriculum Vitae
Acknowledgements
Puddle Painting: Magenta, Purple Study 2011
Acrylic paint on aluminium, mounted on aluminium panel
101.5 x 101.5 cm (2 panels)
Quick, Slow, Quick, Slow...

Art Selection

Acknowledgements

Puddle Painting: Lime Green (after Bonnard) 2011
Acrylic paint on aluminium, mounted on aluminium panel
103 x 79 cm
Puddle Painting: Magenta, Green, Violet, Green 2011
Acrylic paint on stainless steel, mounted on aluminium panel
200 x 200 cm (2 panels)
Art Selection

Acknowledgements

Puddle Painting: Azure Blue, Windsor Violet 2012
Acrylic paint on stainless steel, mounted on aluminium panels
200 x 200 cm (2 panels)
Quick, Slow,
Quick, Slow...  

Art Selection  
Curriculum Vitae  
Acknowledgements

Puddle Painting: Cadmium Yellow, Ultramarine Violet (after Bonnard) 2012  
Acrylic paint on stainless steel, mounted on aluminium panels  
200 x 200 cm (2 panels)
Puddle Painting: Stanza (White, Grey) 2012
Acrylic paint on stainless steel, mounted on aluminium panels
200 x 200 cm (2 panels)
Puddle Painting: Stanza (Grey, White) 2012
Acrylic paint on stainless steel, mounted on aluminium panels
200 x 200 cm (2 panels)
### Curriculum Vitae

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1966</td>
<td>Born 8 July, Kent</td>
</tr>
<tr>
<td>1984-1985</td>
<td>Northwich College of Art and Design, Cheshire</td>
</tr>
<tr>
<td>1991</td>
<td>Nominated for Turner Prize</td>
</tr>
<tr>
<td>1996-1997</td>
<td>Commissioned to create a site-specific installation for Banque BNP Paribas in London</td>
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<tr>
<td>1999</td>
<td>Prizewinner John Moores Liverpool Exhibition 21</td>
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<td>2000</td>
<td>Prizewinner Premio del Golfo, La Spezia, Italy</td>
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<tr>
<td>2002</td>
<td>Awarded first prize Prospects (sponsored by Pizza Express), E Stainless Space, London</td>
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<tr>
<td>2003</td>
<td>Makes a wall painting for the Groucho Club, London</td>
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<tr>
<td>2004</td>
<td>Commissioned by the Contemporary Art Society to make a wall painting for the</td>
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<td></td>
<td>Department of Mathematics and Statistics at Warwick University, Everything</td>
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<td></td>
<td>Retrospective opens at Ikon, Birmingham, in September</td>
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<td></td>
<td>Marries Sue Arrowsmith</td>
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<td>2006</td>
<td>Poured Lines: Southwark Street, a 50 by 3 metre painting commissioned by Southwark Council and</td>
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<td>Land Securities as part of a regeneration project in Bankside, London, is installed under Western</td>
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<td>Bridge, Southwark Street, London</td>
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<td></td>
<td>Commissioned to design a limited edition cover for the September issue of Wallpaper</td>
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<tr>
<td>2007</td>
<td>Commissioned by The New York Times Magazine to create an American Flag based on an environ-</td>
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<td>mentally friendly theme along with seven other artists to be featured in their 15th April</td>
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<tr>
<td></td>
<td>issue of the article ‘The Power of Green’</td>
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<td></td>
<td>Completed Poured Lines: QUBE Building, a 2.85 by 15 metre painting (water-based paint on alu-</td>
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<td>minium panels) commissioned by Derwent London for the QUBE Building, Fitzrovia, London</td>
</tr>
<tr>
<td>2010</td>
<td>Commissioned by Wallpaper magazine to produce a mural with Maya Romanoff for their Wallpaper</td>
</tr>
<tr>
<td></td>
<td>Handmade exhibition at Brioni HQ, Milan, during Salone del Mobile, also to be reproduced in the</td>
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<td></td>
<td>Wallpaper Handmade issue published in July</td>
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<td></td>
<td>Between April and May, completes an artists in residence programme at The Josef and Anni Albers</td>
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<td></td>
<td>Foundation in Bethany, Connecticut, USA</td>
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<td>Lives and works in London</td>
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Solo Exhibitions

1990 Waddington Galleries, London
1992 Galerie Ludwig, Krefeld, Germany
Galerie Michael Haas, Berlin
1993 Waddington Galleries, London
1994 Turner & Byrne Gallery, Dallas, Texas
1996 Statements, Waddington Galleries, Art 27’96, Basel
1997 Galerie Limmer, Cologne
Galleria Moncada, Rome
1998 Galerie Xippas, Paris
1999 Dundee Contemporary Arts
Turner Pick De Brook, Gallery, Krookke, Belgium
2000 Waddington Galleries, London
2001 Project Space, Tate Liverpool
Galerie Xippas, Paris
2003 Waddington Galleries, London
2004 Ikon Gallery, Birmingham
2005 Galerie Steve, Amsterdam
Galerie Xippas, Paris
2006 Alan Cristea Gallery, London (prints)
2008 Waddington Galleries, London
Gallery Hakgojae, Seoul, Korea
2009 The Alan Cristea Gallery, London (prints)
Paul Kasmin Gallery, New York
2010 AlterArt, Brudenz, Austria
Galerie Steve, Amsterdam
Waddington Custot Galleries, London

Group Exhibitions

1985 Young Contemporaries, Whitworth Art Gallery, Manchester
1988 Freeze, Surrey Docks, London
1989 Current, Swansea Arts Workshop (Old Swansea’s Chapel), Swansea
West Norwood 7, West Norwood Railway Arches (7, 8, 9), London
1990 The British Art Show, McLellan Galleries, Glasgow; touring to Leeds City Art Gallery; Hayward Gallery, London
1990 Painting Alone, Pace Gallery, New York
1990-1991 Carnet de Voyages - 1, Fondation Cartier pour l’art Contemporain, Jouy-en-Josas, France
1991 British Art from 1939, Waddington Galleries, London
Metropolis Internationale Kunstausstellung, Martin-Gropius Bau, Berlin
1993 Turner Prize Exhibition, Tate Gallery, London
1995 Turner Prize Exhibition, Tate Gallery, London
1996 New Displays, Tate Gallery, London
1997 Galerie Fahnemann, Berlin
1998 50 Jahre Kunst- und Museumsverein Wuppertal
1999 30 Years of Northern Young Contemporaries
From Here
1990 The British Art Show
1989 Ian Davenport, Stephen Ellis, James Nares, Turner Prize Exhibition, Tate Gallery, London
1990 Summer 94: Here and Now
1990-1991 Confrontaciones: Arte ultimo britanico y espanol, Instituto de la Juventud, Madrid (in collaboration with the British Council)
1992 Dumb Painting
1991 New Displays, Tate Gallery, London
1992 Painting Alone, Pace Gallery, New York
1992-1994 About Vision: New British Painting in the 1990s, British Arts Council exhibition touring to Hatton Gallery, Newcastle upon Tyne; Harris Museum and Art Gallery, Preston; Oldham Art Gallery; Hayward Gallery, London; Ikon Gallery, Birmingham; Maplet Art Gallery, Sheffield; Angel Row Gallery, Nottingham; Ormeau Baths Gallery, Belfast; Arnolfini Gallery, Bristol
1992 World of Art, Museum of Modern Art, Oxford; touring to The Fruitmarket Gallery, Edinburgh; Wolsey Art Gallery, Ipswich; Lang Art Gallery, Newcastle upon Tyne
1993 British Council exhibition: touring to the British Council (in collaboration with the British Council)
1992 British Council exhibition: touring to the British Council (in collaboration with the British Council)
1993 British Council exhibition: touring to the British Council (in collaboration with the British Council)
1994 British Council exhibition: touring to the British Council (in collaboration with the British Council)
1993 British Council exhibition: touring to the British Council (in collaboration with the British Council)
1995 British Council exhibition: touring to the British Council (in collaboration with the British Council)
1996 British Council exhibition: touring to the British Council (in collaboration with the British Council)
1997 British Council exhibition: touring to the British Council (in collaboration with the British Council)
1997 Treasure Island, Calouste Gulbenkian Foundation, Lisbon
Ian Davenport, Michael Craig-Martin, Zebedee Jones, Michael Landy and Fiona Rae, Waddington Galleries, London
Finish, SpaceX Gallery, Exeter

Up to 2000, Southampton City Art Gallery
Roberto Caracciolo, Ian Davenport, Galleria Moncada, Rome

A Line in Painting, Gallery Fine, London
John Moores Liverpool 21, Walker Art Gallery, Liverpool
Now Showing II, Houltsworth Fine Art, London
21 years of SpaceX, SpaceX Gallery, Exeter

2000 Surface, Ar Turmeann, Isle of Skye, Scotland
Fact & Value, Charlottenborg Udstillingsbygning, Copenhagen, Denmark
Profiles of Young European Painting, Premio del Golfo, La Spezia, Italy

2001 Complementary Studies: Recent Abstract Painting, Harris Museum and Art Gallery, Preston
British Abstract Painting 2001, Flowers East, London
Jerwood Painting Prize, Jerwood Gallery, London; touring to Gallery of Modern Art, Glasgow
UBS Wartburg Exhibition, UBS Wartburg at Plant Archis, London

2002 In the Freud Museum, Freud Museum, London
Prospects 2002 Contemporary Drawing Exhibition, Essor Project Space, London (sponsored by Pizza Express)
Super-Abstr-Action 2, Galerie No Code, Bologna
Inheriting Matissae: The Decorative Contour in Contemporary Art, Rocket Gallery, London
Peintures - contrainte ou recette, Galerie du Côté, Rennes (organised by L'ecole des Beaux-Arts, Rennes)
Steve Graslie, Amsterdam
Abstraction, Ingleby Gallery, Edinburgh
John Moores 22, Walker Art Gallery, Liverpool (part of the Liverpool Biennial 2002)
Jerwood Drawing Prize, University of Gloucestershire, Cheltenham; touring to other UK venues including Jerwood Space, London
Bentlondon/In/An, Galerie Markus Richter, Berlin
New Commissions, Alan Cristea Gallery, London
Colour - A Life of its Own, Múcsamok, Kunstshalle Budapest, Budapest, Hungary

2003 Days Like These: Tate Triennial of Contemporary British Art, Tate Britain, London
Blanc en Blanc, Galerie Xippas, Paris
Exodus: between promise and fulfilment, Kettle's Yard, Cambridge
Circular, Rocket Gallery, London
Prints Published by the Alan Cristea Gallery, Alan Cristea Gallery, London
On, Xippas Gallery, Athens

2004 Painting as Process: Re-evaluating Painting, Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore
Other Times: Contemporary British Art, City Gallery, Prague (in association with the British Council)
Post Impact, Xippas Gallery, Athens

2005 Who’s Afraid of Red, Yellow, Blue?, Ingleby Gallery, Edinburgh
Minimalism and After It, DiamlerChrysler Contemporary, Berlin
Painting: London, Gallery Holly Snapp, Venice
Ian Davenport, Kaori Tsuruno, Rachmanninoff’s, London

2006 Passion for Paint, Bristol’s City Museum & Art Gallery, Bristol; National Gallery, London; Laing Art Gallery, Newcastle
Artists + Alchemists, Sherborne House, Sherborne, Dorset

Compilation 2, Rocket Gallery, London
How to Improve the World: British Art 1946-2006, Arts Council Collection, Hayward Gallery, London
Concrete Matters, Nevue Fine Art, Haasthem, The Netherlands
Thread, Ingleby Gallery, Edinburgh
Abstract Painting and the University of Warwick Art Collection, Mead Gallery, Warwick Arts Centre, Warwick
Monochromed, The Fine Art Society, London
“The hardest thing to draw is a kiss.” Wimbledon School of Art, London (curated by David Austen)
Compilation 3, Rocket Gallery, London

2006-2007 You’ll Never Know: Drawing and Random Interference (Hayward Gallery Touring exhibition), Harris Museum and Art Gallery, Preston; touring with to Glynn Vivian Art Gallery, Swansea; Lowry, Salford; New Art Gallery, Walsall; Tullie House Museum, Carlisle


2007 Painting in the Noughties, Regional Cultural Arts Centre, Letterkenny, Co. Donegal
The Jerwood Drawing Prize 2007, Jerwood Space, London
Turner Prize A Retrospective 1994-2006, Tate Britain, London
New Space, Alan Cristea Gallery, London (prints)
Between the Lines, Gallery Hakgojae, Seoul, Korea (prints)
A Summer Selection, Crane Kalman Gallery, London

2008 Blitzkrieg Bop, Man/Eve Gallery, London
20 at The Hospital Club, The Hospital Club Gallery, London
Weight Watchers, Galerie Xippas, Paris
New Contemporary Art Displays, Tate Britain, London
Cover Versions, Ermenegildo Zegna, Milan (organized by Wallpaper magazine)

2009 Contemporary Prints: including Lichtenstein, Davenport, Opie, Alan Cristea Gallery, London
Northern Print Biennale, Laing Art Gallery, Newcastle upon Tyne (prints)
Setting the Pattern, Koraalberg Contemporary Art, Antwerp
Inlay. Ian Davenport Michael Craig-Martin Julian Opie: Multiple, Multiple Estiarte, Madrid

2010 The Future Demands Your Participation: Contemporary Art from the British Council Collection, Mind- art Museum, Shanghai
Pictures on Pictures: Discursive Painting from Albers to Zobing from the Daimler Art Collection, Museum Moderner Kunst Stiftung Ludwig, Vienna
Ian Davenport, Meri Frances, Peter Halky and Dan Wash: Abstract Vision Now, Art + Art Gallery, Moscow
Derek Jarman Building, University of Kent, Canterbury (prints)
Art – curated by Michael Craig-Martin, Haas and Fuchs, Berlin
Save Us, Macleodfield Visual Arts Festival
John Moores Prize Paintings in Korea, Seongnam Art Centre, Korea
Abstraction and Structure, with paintings by Ian Davenport, Katharina Grosse, Joanne Greenbaum, Frank Nitsche, Albrecht Schneider, Esther Stocker, Bernhard Knaus Fine Art, Frankfurt
Paintings in Hospitals: Colouring in the Clinical, Menier Gallery, London
Eleven, Alan Cristea Gallery, London (prints)
Royal Academy Summer Exhibition, Royal Academy of Arts, London
Process/Abstraction, Paul Kasmin Gallery, New York
CREAM (Damien Hirst & Contemporaries), KIASMA, Museum of Contemporary Art, Helsinki
PAST FORWARD British Contemporary Art in Brasil, Espaço David Ford – Brazilian British Centre Galleries, Pinheiros, Brazil

2010-2011 John Moores Contemporary Painting Prize 2010 Exhibition, Walker Art Gallery, Liverpool

2011 Why Patterns?, Steve Gallery, Amsterdam
I Promise to Love You: Caldic Collection, Kunsthall Rotterdham
Lineage, Edinburgh Printmakers, Edinburgh
Gravity’s Rainbow, Ingleby Gallery, Edinburgh

2012 Means Without Ends, Pippy Houldsworth Gallery, London
Sweethearts, Pippy Houldsworth Gallery, London
Poured Lines: Southwark Street 2006

Vitreous enamel on steel panels

3 x 48 m

Commissioned by Southwark Council and Land Securities and installed under Southwark Street Bridge, London.
Public Collections

- Arts Council Collection, Hayward Gallery, London
- Birmingham City Art Gallery
- British Council
- Borusan Art Gallery, Istanbul
- Contemporary Art Society
- Dallas Museum of Art, Texas
- FNAC Fonds National d’art contemporain
- The Government Art Collection (Department for Culture Media and Sport)
- Museum of Modern Art, La Spezia, Italy
- National Museum of Wales, Cardiff
- Southampton City Art Gallery
- Tate, London
- Unilever, London
- University of Kent, Canterbury
- Von der Heydt Museum, Wuppertal, Germany
- Weltkunst Collection, Zurich

Commissions

- 1997 Banque Paribas, London (site-specific installation)
- 2004 Maths and Science Building, University of Warwick, commissioned by the university through its involvement in the Contemporary Art Society’s lottery-funded special collections project
- 2006 Poured Lines: Southwark Street, Southwark Western Bridge, London (commissioned by Southwark Council and Land Securities) Commissioned by Wallpaper magazine to create a limited-edition cover for their September issue as part of their 10th-anniversary series
- 2007 Commissioned by The New York Times to create an American Flag based on an environmentally friendly theme, to be reproduced in their issue published on 15th April
- Poured Lines: QUBE Building, Tottenham Court Road, London (commissioned by Derwent London)
- 2010 Commissioned by Wallpaper magazine to produce a mural with Maya Romanoff for their Wallpaper Handmade exhibition at Brioni HQ, Milan during Salone del Mobile, also to be reproduced in the Wallpaper Handmade issue published in July
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