

ART PLURAL GALLERY

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lan

Davenport

BETWEEN THE LINES

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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’.<sup>1</sup>

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’<sup>2</sup> and as simply ‘objects’<sup>3</sup> 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’<sup>4</sup>.

<sup>1</sup> Sarah Whitfield, ‘Beyond the Limits of the Line’, in the catalogue of the exhibition *Ian Davenport Poured Lines*, Waddington Galleries, London, 2008, p.5.

<sup>2</sup> Marcel Broodthaers, announcement for the exhibition *Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose...*, Galerie Saint Laurent, Brussels, 1964, trans in Michael Compton, ‘In Praise of the Subject’, *Marcel Broodthaers*, Walker Art Center, Minneapolis/Rizzoli, New York, 1989, p.25.

<sup>3</sup> Ibid.

<sup>4</sup> Jonathan Watkins, ‘On Reflection’, in the catalogue of the exhibition *Ian Davenport Paintings*, Dundee Contemporary Arts, Dundee, 1999, p.9.

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Hans Holbein the Younger, 1497/8-1543  
Jean de Dinteville and Georges de Selve ('The Ambassadors')

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 ritually 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 spidery 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'<sup>5</sup> he once commented. And whilst Davenport's focus rested on the required skill and poise to control the thin skeins 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 emphatically 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'<sup>6</sup>. 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

<sup>5</sup> Sarah Whitfield, 'Beyond the Limits of the Line', in the catalogue of the exhibition *Ian Davenport Poured Lines*, Waddington Galleries, London, 2008, p.6.

<sup>6</sup> From an interview between Ian Davenport and Michael Stanley, July 2011.



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**Puddle Painting: Green (after Holbein) 2010**  
Acrylic paint on stainless steel, mounted on aluminium panel  
123 x 98 cm

the theoretical stance that underpins the shared concerns. Riley's progression from the renowned black and white paintings of the early 60s to her gradual adoption of colour in the early 70s, similarly found form in the expansive field of the vertical line. 'Colour energies need a virtually neutral vehicle if they are to develop uninhibitedly', she summarised in 1972. 'The repeated stripe seems to meet these conditions'<sup>7</sup>.

But to 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

<sup>7</sup> Robert Kudielka, 'Chromatic and Plastic Interaction – On the functioning of pictorial colour in the work of Bridget Riley' in *Robert Kudielka on Bridget Riley Essays and Interviews 1972-2003*, Ridinghouse, London, 2005, p.156.

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**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



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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 *Ambassador's*) 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 aluminium panel  
180 x 150 cm



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**Poured Lines: Deep Green** 2007  
Acrylic paint on aluminium panel  
60 x 50 cm



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**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

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**Poured Lines: Turkish Blue Study** 2008  
Water-based paints on paper  
84 x 59.5 cm





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



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**Poured Lines: Ivory Black Study 2008**  
Water-based paints on paper  
84 x 59.5 cm



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**Puddle Painting: Light Blue Hue Study 2009**  
Acrylic paint on stainless steel, mounted on aluminium panel  
123 x 98 cm





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



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**Puddle Painting: Small Ultramarine (after Van Gogh) 2010**  
Acrylic paint on aluminium, mounted on aluminium panel  
64 x 51.5 cm





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





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**Puddle Painting: Magenta, Purple Study** 2011  
Acrylic paint on aluminium, mounted on aluminium panel  
101.5 x 101.5 cm (2 panels)





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**Puddle Painting: Lime Green (after Bonnard)** 2011  
Acrylic paint on aluminium, mounted on aluminium panel  
103 x 79 cm



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**Puddle Painting: Magenta, Green, Violet, Green** 2011  
Acrylic paint on stainless steel, mounted on aluminium panel  
200 x 200 cm (2 panels)





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



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**Puddle Painting: Cadmium Yellow, Ultramarine Violet (after Bonnard) 2012**  
Acrylic paint on stainless steel, mounted on aluminium panels  
200 x 200 cm (2 panels)



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**Puddle Painting: Stanza (White, Grey)** 2012  
Acrylic paint on stainless steel, mounted on aluminium panels  
200 x 200 cm (2 panels)



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**Puddle Painting: Stanza (Grey, White)** 2012  
Acrylic paint on stainless steel, mounted on aluminium panels  
200 x 200 cm (2 panels)



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## Curriculum Vitae

- 1966 Born 8 July, Kent
- 1984-1985 Northwich College of Art and Design, Cheshire
- 1985-1988 Goldsmiths College of Art, London (B.A. Fine Art)
- 1991 Nominated for Turner Prize
- 1996-1997 Commissioned to create a site-specific installation for Banque BNP Paribas in London
- 1999 Prizewinner John Moores Liverpool Exhibition 21
- 2000 Prizewinner Premio del Golfo, La Spezia, Italy
- 2002 Awarded first prize Prospects (sponsored by Pizza Express), Essor Project Space, London
- 2003 Makes a wall painting for the Groucho Club, London
- 2004 Commissioned by the Contemporary Art Society to make a wall painting for the Department of Mathematics and Statistics at Warwick University, *Everything*  
Retrospective opens at Ikon, Birmingham, in September  
Marries Sue Arrowsmith
- 2006 *Poured Lines: Southwark Street*, a 50 by 3 metre painting commissioned by Southwark Council and Land Securities as part of a regeneration project in Bankside, London, is installed under Western Bridge, Southwark Street, London  
Commissioned to design a limited edition cover for the September issue of Wallpaper
- 2007 Commissioned by The New York Times Magazine to create an American Flag based on an environmentally friendly theme along with seven other artists to be featured in their 15th April issue  
Davenport's work is reproduced on the title page of the article 'The Power of Green'  
Completed *Poured Lines: QUBE Building*, a 2.85 by 15 metre painting (water-based paint on aluminium panels) commissioned by Derwent London for the QUBE Building, Fitzrovia, 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  
Between April and May, completes an artists in residence programme at The Josef and Anni Albers Foundation in Bethany, Connecticut, USA

Lives and works in London

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## Solo Exhibitions

- 1990 Waddington Galleries, London  
1992 Galerie Ludwig, Krefeld, Germany  
Galerie Michael Haas, Berlin  
Galerie Limmer, Freiburg, Germany  
Paul Kasmin Gallery, New York  
1993 Waddington Galleries, London  
1994 Turner & Byrne Gallery, Dallas, Texas  
1996 *Statements*, Waddington Galleries, Art 27'96, Basel  
Ridinghouse Editions, London  
Waddington Galleries, London  
1997 Galerie Limmer, Cologne  
Galleria Moncada, Rome  
1998 Galerie Xippas, Paris  
1999 Dundee Contemporary Arts  
Patrick De Brock Gallery, Knokke, Belgium  
2000 Waddington Galleries, London  
Project Space, Tate Liverpool  
2001 The Box Associati, Turin  
Galerie Xippas, Paris  
Galerie Slewe, Amsterdam  
2003 Waddington Galleries, London  
Ingleby Gallery, Edinburgh  
2004 Ikon Gallery, Birmingham  
2005 Galerie Slewe, Amsterdam  
Galerie Xippas, Paris  
2006 Alan Cristea Gallery, London (prints)  
2008 Waddington Galleries, London  
Gallery Hakgojae, Seoul, Korea  
Ingleby Gallery, Edinburgh  
2009 The Alan Cristea Gallery, London (prints)  
Paul Kasmin Gallery, New York  
Waddington Galleries, London  
2010 AllerArt, Bludenz, Austria  
Galerie Slewe, Amsterdam  
2011 Pavillon des Arts et du Design, Jardin des Tuileries, Paris, and Galerie Hopkins, Paris  
Waddington Custot Galleries, London  
Alan Cristea Gallery, London

## Group Exhibitions

- 1985 *Young Contemporaries*, Whitworth Art Gallery, Manchester  
1988 *Freeze*, Surrey Docks, London  
Ian Davenport, Gary Hume, Michael Landy, Karsten Schubert Gallery, London  
1989 *Current*, Swansea Arts Workshop (Old Seamen's Chapel), Swansea  
*West Norwood 1*, 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  
*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 1930*, Waddington Galleries, London  
*Metropolis Internationale Kunstausstellung*, Martin-Gropius Bau, Berlin  
*Broken English*, Serpentine Gallery, London  
*Ian Davenport, Stephen Ellis, James Nares*, Paul Kasmin Gallery, New York  
*Abstraction*, Waddington Galleries, London  
*Turner Prize Exhibition*, Tate Gallery, London  
*New Displays*, Tate Gallery, London  
Galerie Fahnenmann, Berlin  
1991-1992 *Confrontaciones: Arte ultimo britanico y espanol*, Instituto de la Juventud, Madrid (in collaboration with the British Council)  
1992 *The Vertical Flatbed Picture Plane - En Valise*, Turner & Byrne Gallery, Dallas, Texas  
*Dumb Painting*, Centraal Museum, Utrecht  
*L'Attico*, Fabio Sargentini, Rome  
*Gifts to the Nation: Contemporary Art Society Purchases*, Camden Arts Centre, London  
1992-1997 *New Voices: recent paintings from the British Council collection*, British Council exhibition: touring to Centre de Conferences Albert Borschette, Brussels; EEC Presidency Exhibition, Brussels; Musée National d'Histoire et d'Art, Luxembourg; Istanbul Greater City Municipality Taksim Art Gallery; Ankara State Fine Arts Gallery; Izfas Gallery, Izmir, Turkey; Santa Monica Contemporary Art Centre, Barcelona; Museo de Bellas Artes, Bilbao, Spain; Centro Cultural Galileo, Madrid; Veronicas: Sala de Exposiciones, Murcia, Spain; Pescaderia Vieja: Sala de Arte, Jerez, Spain; Kulthurhistorisches Museum, Magdeburg, Germany; National Theatre Galleries, Bucharest, Romania; Art Halls of the Cultural Centre of the Municipality of Athens, Athens; Cultural Centre for the National Bank of Greece, Thessaloniki; The Russian Museum, St Petersburg; Kremlin Museum, Nizhni Novgorod, Russia; Mirbachov Palace, Bratislava, Slovakia; The House of the Black Madonna, Czech Museum of Fine Arts, Prague; Museum of Modern Art, Skopje, Macedonia  
1994 *Here and Now*, Serpentine Gallery, London  
*British Abstract Art Part 1: Painting*, Flowers East, London  
*Summer 94*, Paul Kasmin Gallery, New York  
*British Painting 1988-1994: a selection from stock*, Richard Salmon Ltd, London  
1995 *From Here*, Waddington Galleries and Karsten Schubert, London  
*30 Years of Northern Young Contemporaries*, Whitworth Art Gallery, Manchester  
1995-1996 *Real Art - A New Modernism: British Reflexive Painters in the 1990s*, Southampton City Art Gallery; touring to Stedelijk Museum, Aalst, Belgium; Leeds City Art Gallery  
1996 *Nuevas Abstracciones*, Palacio de Velázquez, Museo Nacional Centro de Arte Reina Sofía, Madrid; touring to Kunsthalle Bielefeld, Germany; Museu d'Art Contemporani, Barcelona  
*50 Jahre Kunst- und Museumsverein Wuppertal*, Kunsthalle Barmen, Wuppertal-Barmen, Germany  
*British Abstract Art Part 3: Works on Paper*, Flowers East, London  
1996-1997 *Ace! Arts Council Collection new purchases*, South Bank Centre exhibition touring to Hatton Gallery, Newcastle upon Tyne; Harris Museum and Art Gallery, Preston; Oldham Art Gallery; Hayward Gallery, London; Ikon Gallery, Birmingham; Mappin Art Gallery, Sheffield; Angel Row Gallery, Nottingham; Ormeau Baths Gallery, Belfast; Arnolfini Gallery, Bristol  
1996-1998 *About Vision: New British Painting in the 1990s*, Museum of Modern Art, Oxford; touring to The Fruitmarket Gallery, Edinburgh; Wolsey Art Gallery, Ipswich; Laing Art Gallery, Newcastle upon Tyne



- 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
- 1998 *Elegant Austerity*, Waddington Galleries, London  
*Up to 2000*, Southampton City Art Gallery  
*Roberto Caracciolo, Ian Davenport*, Galleria Moncada, Rome
- 1999 *Examining Pictures*, Whitechapel Art Gallery, London; touring to Museum of Contemporary Art, Chicago; Armand Hammer Museum, Los Angeles  
*A Line in Painting*, Gallery Fine, London  
*John Moores Liverpool 21*, Walker Art Gallery, Liverpool  
*Now Showing II*, Houldsworth Fine Art, London  
*21 years of Spacex*, Spacex Gallery, Exeter
- 2000 *Surface*, An Tuireann, 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  
*Camberwell Artsweek 2001*, Eger Architects, London  
*British Abstract Painting 2001*, Flowers East, London  
*Jerwood Painting Prize*, Jerwood Gallery, London; touring to Gallery of Modern Art, Glasgow  
*UBS Warburg Exhibition*, UBS Warburg at Planit Arches, London
- 2002 *In the Freud Museum*, Freud Museum, London  
*Prospects 2002 Contemporary Drawing Exhibition*, Eссор Project Space, London (sponsored by Pizza Express)  
*Super-Abstr-Action 2*, Galerie No Code, Bologna  
*Inheriting Matisse: The Decorative Contour in Contemporary Art*, Rocket Gallery, London  
*Peintures - contrainte ou recette*, Galerie du Cloître, Rennes (organised by L'Ecole des Beaux-Arts, Rennes)  
Slewe Galerie, 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  
*Berlin/London/Minimal*, Galerie Markus Richter, Berlin  
*New Commissions*, Alan Cristea Gallery, London  
*Colour - A Life of Its Own*, Mücsarnok, Kunsthalle 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 Galerie, 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  
*John Moores 23*, Walker Art Gallery, Liverpool
- 2005 *Who's Afraid of Red, Yellow, Blue?*, Ingleby Gallery, Edinburgh  
*Minimalism and After IV*, DaimlerChrysler Contemporary, Berlin  
*Painting: London*, Gallery Holly Snapp, Venice  
*Ian Davenport, Kaoru Tsunoda*, Rachmaninoff's, London  
*Elements of Abstraction*, Southampton City Art Gallery
- 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*, Nieuwe Vide Gallery, Haarlem, 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  
*Edition*, Ingleby Gallery, Edinburgh  
*"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
- 2006-2008 *Drawing Breath*, The Jerwood Drawing Prize - Special Exhibition, Wimbledon College of Art, London  
2007 *Painting in the Noughties*, Regional Cultural Arts Centre, Letterkenny, Co. Donegal  
*The Jerwood Drawing Prize 2007*, Jerwood Space, London  
*Turner Prize A Retrospective 1984-2006*, 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  
*Ian Davenport Michael Craig-Martin Julian Opie: Múltiple*, Galeria Estiarte, Madrid
- 2010 *The Future Demands Your Participation: Contemporary Art from the British Council Collection*, Minsheng Art Museum, Shanghai  
*Pictures on Pictures: Discursive Painting from Albers to Zobernig from the Daimler Art Collection*, Museum Moderner Kunst Stiftung Ludwig, Vienna  
*Ian Davenport, Mark Francis, Peter Halley and Dan Walsh: 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*, Macclesfield 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  
*FAST FORWARD British Contemporary Art in Brazil*, 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?*, Slewe Gallery, Amsterdam  
*I Promise to Love You: Caldic Collection*, Kunsthal Rotterdam  
*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



Quick, Slow,  
Quick Quick, Slow...

Art Selection

**Curriculum Vitae**

Acknowledgements

## 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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