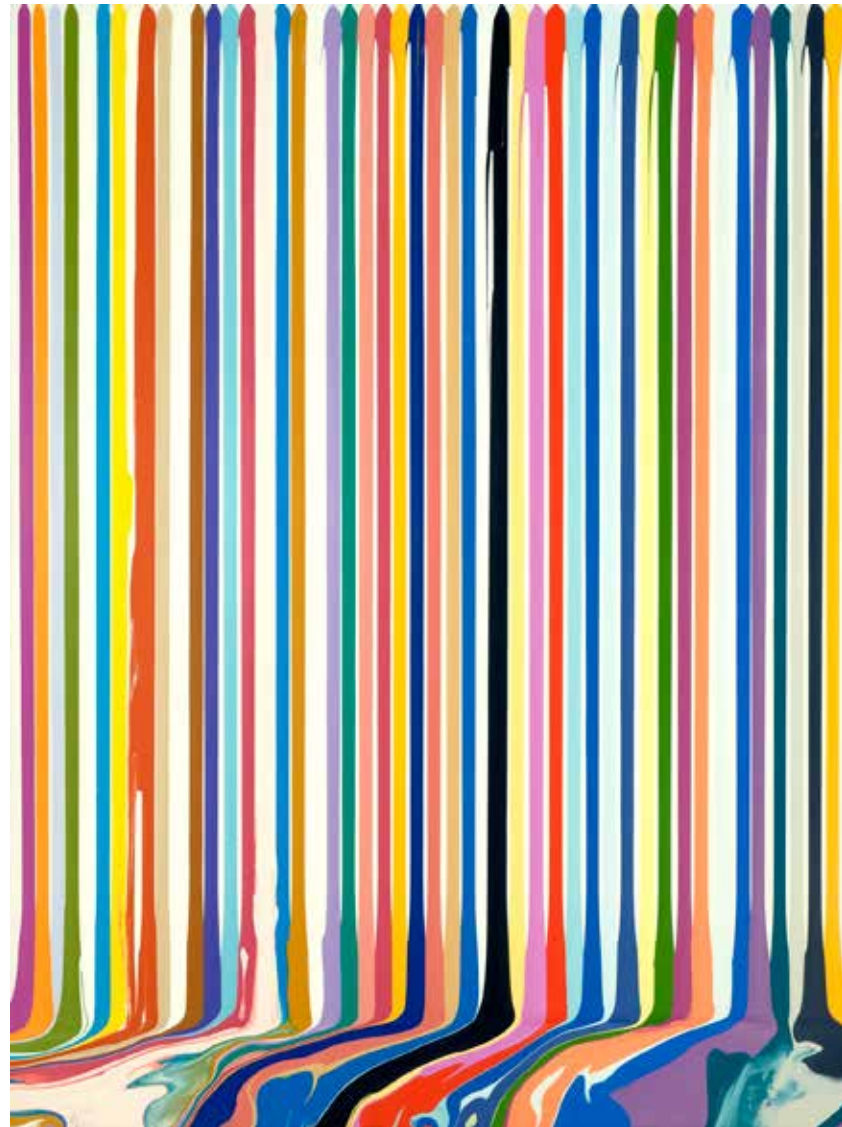


galerie
andresthalmann

Ian Davenport
Cadence

Exhibition 15 April - 28 May, 6 June - 16 July 2016



Puddle Painting: Uni White 2010, Acrylic on aluminium mounted on aluminium panel, 103 x 78 cm

IAN DAVENPORT

Farbe ist Ian Davenports Obsession. Seine Kunst ist Farbe pur. Mit Farbe will er die Energien fühlbar machen, die sich durch Kombinationen verschiedener Farbtöne wecken lassen. Die Inspiration für seine Werke schöpft er aus Alltag und Kunstgeschichte: Der Plastikvorhang einer Kebab-Bude regt ihn ebenso an wie die Simpsons oder die alten Meister.

In seiner Ausstellung *Cadence* zeigt Ian Davenport eine Auswahl aktueller Werke, vom 6 Meter langen *Puddle Painting* bis zu kleineren Arbeiten auf Papier und Aluminium. 'Cadence' bezeichnet eine Akkordfolge und verweist auf das musikalische Interesse des Künstlers. Davenport sucht in seiner Arbeit nach dem Rhythmus der Farben, seine Streifen-Kompositionen sind voller Spannung und Harmonie.

Auch im Zürcher Stadtbild ist Ian Davenport dieses Frühjahr mit einer aussergewöhnlichen Arbeit präsent. Während der Fassadenarbeiten am Jelmoli-Gebäude Ecke Uraniastrasse/Seidengasse in Zürich prangt bis Mitte Mai 2016 auf der Bauplane sein insgesamt 605m² grosses „Pop-Up Kunst am Bau“-Werk, das in Zusammenarbeit mit Jelmoli und der Galerie entstanden ist.

Es freut mich ausserordentlich, Ian Davenport zum zweiten Mal in einer Einzelausstellung in Zürich zeigen zu dürfen. Es ist uns auch eine grosse Ehre, dass L'Officiel ART dem britischen Künstler im Juni 2016 - pünktlich zur Art Basel - eine Sonderausgabe widmet und dazu gemeinsam mit der Galerie einen Siebdruck des Künstlers in kleinster Auflage herausgeben wird.

Mein ganz spezieller Dank gilt Ian Davenport für seine Freundschaft und die wundervolle, befruchtende Zusammenarbeit in diesen diversen Projekten. Weiter möchte ich Franco Savastano und Raul Sanchez ganz herzlich danken, dass sie uns die Fassade von Jelmoli zur Verfügung gestellt und uns in diesem aufwendigen Entstehungs-Prozess tatkräftig unterstützt haben. Last but not least, ganz herzlichen Dank an Michelle Gower für ihre professionelle Unterstützung und Hilfe bei der Planung dieser Ausstellung.

IAN DAVENPORT

Colour and paint are Ian Davenport's obsession. His art is pure colour. His intention is to make us feel the energies awakened by combining various colour tonalities. His works have been inspired by mundane and high art alike – the Old Masters, The Simpsons, or the gaudy ribbon curtain of a Kebab shop.

In Cadence, Davenport presents a selection of recent works, from a six-metre Puddle Painting to smaller works on aluminium and paper. Another word for a sequence of chords, 'cadence' evokes the artist's own musical interests. Davenport's works explore colour rhythms; his stripe compositions are full of harmony and tension alike.

One of Davenport's enormous pieces can currently be admired in Zurich. Davenport, in co-operation with the gallery and Jelmoli, the leading Swiss department store, has created a work of public pop-up art on scaffold sheeting that protects their building on the corner of Uraniastrasse and Seidengasse while it undergoes a facelift.

It gives me great pleasure to present Ian Davenport's second solo exhibition in Zurich, and equally great pleasure to note that L'Officiel ART will not only dedicate a special edition to the British artist, perfectly timed for Art Basel in June but, in co-operation with Galerie Andres Thalmann, will also produce a very small special edition of silk screens.

I am deeply indebted to Ian Davenport for his friendship and wonderful productive co-operation in our various projects. I would also like to give heartfelt thanks to Franco Savastano and Raul Sanchez, both for letting us use the Jelmoli scaffold sheeting, and for their hands-on support during this fairly challenging project. Last but not least, my sincere thanks to Michelle Gower for her professional support and assistance in designing and creating this exhibition.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann

Ian Davenport

Cadence

Streifen sind sein Markenzeichen. Vielfarbig vibrierende, energiereiche, farbsatte Streifen, die sich vertikal und dicht an dicht über die Bildfläche ziehen. Doch Ian Davenports Streifen sind nicht nur bunte Linien. Seine umfangreichen Bilder sind grosses Theater. Wer davor steht, sieht ein Flimmern und Flattern. Mehr noch: man glaubt, die Farbe noch rinnen und sickern zu sehen, noch das satte Glucksen und Schmatzen zu hören, den Sound von Farben, die aus Tuben gequetscht und aus Eimern gegossen wird.

Farbe ist Ian Davenports Obsession. Wie sie fliesst und strömt, tropft und rinnt. Der britische Künstler studiert ihre Bewegung und Dynamik und experimentiert mit überraschenden Methoden des Farbauftrags. „Ich male nicht, ich dirigiere“, sagt er selbst über seine Arbeitsweise. Mit Nägeln, Giesskannen, Spritzen bringt er die Farbe auf den Malgrund, meist Leichtmetallplatten. Dann lässt er sie laufen, rinnen, sickern und greift mit kleinen Tricks in ihre glatten Bahnen ein.

Für seine *Puddle Paintings* arbeitet Ian Davenport mit dem kontrollierten Zufall. Er setzt Farben dicht an dicht mit einer Spritze an den oberen Rand einer Aluminiumplatte und lässt sie abwärts laufen. Am unteren Rand ist die Platte gebogen. Die glatten Farbstreifen beginnen zu mäandern und sich zu psychedelischen Ornamenten zu verbinden.

Farbe war von Anfang an das Leitmotiv für Ian Davenport. Ian Davenport, 1966 in Kent geboren, hat nicht irgendwo Kunst studiert, sondern am renommierten Goldsmiths College. Es war der Ort, an dem sich jene Kunstschaffenden trafen, die als Young British Artists die Kunstszene in Bewegung brachten und sich damit in die jüngere Kunstgeschichte einschrieben. Ian Davenport war einer von ihnen.

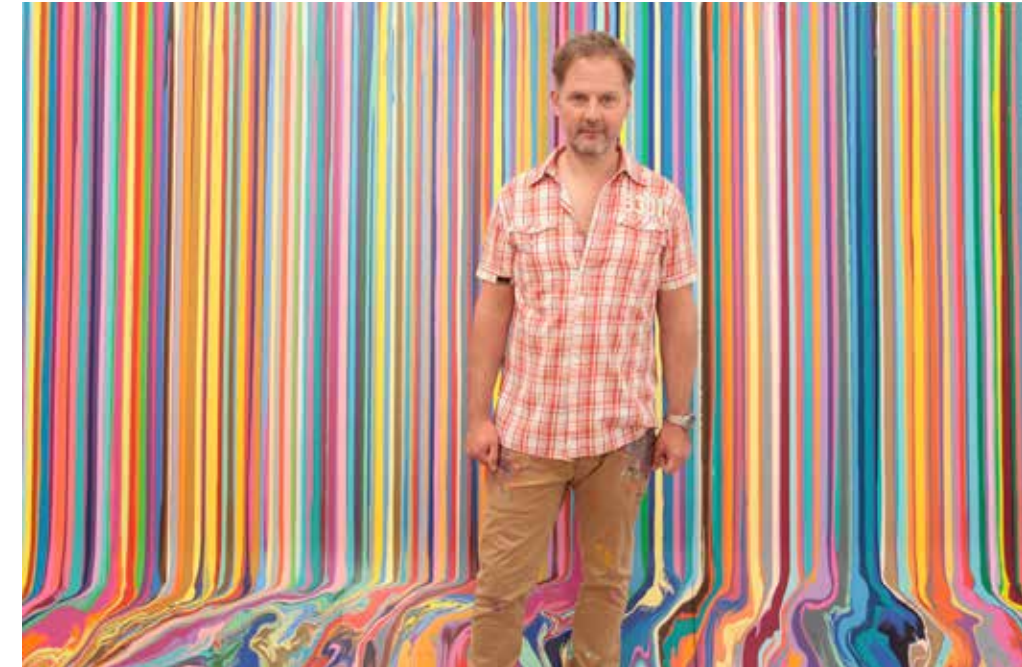
Als Kunststudent malte Davenport Farbtöpfe. Damien Hirst beschreibt in seinem Vorwort zu Davenports Katalog einen Atelierbesuch bei seinem Künstlerfreund im Jahr 1987. Davenport war gerade dabei einen Farbtopf zu malen. Hirst gefiel vor allem, dass der Farbtopf leer war, denn: „Zu dieser Zeit spürte ich, dass die repräsentative Malerei leer war. Ich denke, wir alle spürten es.“

Ian Davenport reagiert mit seiner Konzentration auf die Farbe nicht nur auf die Vibrationen des Zeitgeistes. Er arbeitet mit dem Pulsieren der Farbe an sich. Sein Umgang mit Malerei folgt rhythmischen Prinzipien. Davenport, der selber auch Musiker ist, folgt dem Diktum Bridget Rileys, die einmal bekannte: „Die Musik der Farbe, das ist es, was ich will.“

Davenports Streifen-Bilder sind wie moderne Variationen auf klassische Themen. Und dies im doppelten Wortsinn. Davenport bewundert die Alten Meister und grossen Modernen von Hans Holbein d.J. bis Cézanne. Vor allem ihre Farbkombinationen haben es ihm angetan, Farben, von denen er sagt, dass sie „eigentlich gar nicht miteinander funktionieren sollten, die es aber dennoch tun“. Davenport analysiert digitalisierte Bilder grosser Maler der Kunstgeschichte am Computer, berechnet, welche Farbpalette ein Künstler benutzt hat. Die Bekanntheit von Maler und Werk spielt für Davenport dabei keine Rolle. Ihn interessiert das Zusammenspiel der Farben. In einem langen Prozess komponiert Davenport aus der Farbpalette eines historischen Bildes ein neues Werk, indem er die Farben nimmt und zu einem ebenso klaren wie vibrierenden Streifenmuster orchestriert.

Ian Davenports Streifen-Kompositionen erzeugen ein rhythmisches Pulsieren, so belebend wie ein beschwingtes Musik-Stück. Das funktioniert auch und gerade im öffentlichen Raum, wo Davenport auch extreme Formate zu bespielen vermag. Während der Fassadenarbeiten am Jelmoli-Gebäude Zürich Ecke Uraniastrasse/Seidengasse ist auf der Bauplane ein insgesamt 605 m² grosses „Pop-Up Kunst am Bau“-Projekt von Ian Davenport zu sehen sein. Das Spiel der Farbstreifen auf der Blache changiert im wechselnden Licht und gerät so zu einer faszinierenden Melodie mit vielen kleinen Variationen, die sich den Passanten wie ein Energiekick mitteilt.

Alice Henkes



Ian Davenport

Cadence

Stripes are Ian Davenport's trademark. Multi-coloured stripes that vibrate with energy and intensity. Contiguous vertical stripes that run down the pictorial plane. However his stripes are more than simple lines of colour, and his large paintings hugely dramatic. Standing in front of them, we can see them shimmer and flutter. There is more: we can almost see the paint run and trickle, almost hear the viscous trickling and gurgling as the paint is squeezed from tubes and poured from buckets.

Colour and paint are Davenport's obsession. The British artist studies the dynamics and movement, the way it flows and runs, drips and plops. He has experimented with novel application methods, commenting, 'I don't paint, I'm a conductor'. He has applied it to his grounds – usually light metal panels – with nails and syringes, and poured it from watering cans before allowing them to run, drip and trickle, interfering only very slightly with their smooth trajectories. In his Puddle Paintings, Davenport taps into controlled coincidence. Having squeezed different coloured paints from syringes placed at the top edge of the aluminium panel, he allows the paints to run downwards. At the bent lower edge of the panel, the smooth strips of paint begin to meander and flow into into each other, producing psychedelic ornamental patterns.

Davenport's leitmotif has always been colour and paint. Born in Kent in 1966, the young Davenport, enrolled as an art student at the highly renowned Goldsmiths College. Davenport and many of his fellow art students were shaking up the art scene and would go down in recent art history as the Young British Artists.

At one point during those years, Davenport made a painting of an empty paint pot. In his introduction to a book celebrating Davenport's first twenty-five years, 'his friend and fellow Young British Artist Damien Hirst talks about entering Davenport's studio at Goldsmiths College in 1987, watching him paint [...] and loving it without knowing why. "Maybe because it was empty and at that time I felt that representational painting was empty; I think we all did."

As he focuses on paint and colour, Davenport not only responds to vibrations of the Zeitgeist, he also works with the pulsating

colours themselves. The way he paints follows rhythmical principles. He is also a musician, and has adopted Bridget Riley's confession, 'The music of colour, that's what I want.'

One could say that, in more than one sense, Davenport's striped paintings are modern variations on classical themes. He greatly admires the Old Masters and the great Modernists alike, from Hans Holbein the Younger to Cézanne, and it is their colour palettes in particular, that interest him because, in his opinion, their ranges of colours work well together even though they should not. To find out exactly what palettes those artists used, Davenport has analysed digital versions of their works on the computer. Regardless of whether or not the painters or their works are famous, he is interested in the way their colours interact. In a lengthy process, Davenport then composes his own piece by orchestrating the palette of a historic painting in a new, vibrant and vivid pattern of stripes.

His compositions produce pulses of rhythm that are as stimulating as a rousing piece of music. They work very well, particularly in public spaces, where some of Davenport's extremely large works are to be found. One such piece can currently be admired in Zurich. On scaffold sheeting that protects the Jelmoli department-store building on the corner of Uraniastrasse and Seidengasse while it undergoes a facelift, Davenport has created a work of public pop-up art. As the light changes, minute variations in the interplay of coloured stripes on 605 square metres (over 6,500 square feet) of sheeting create a fascinating melody for passers-by to absorb like an energy kick.

Alice Henkes



















Installation shot of Ian Davenport's public art commission in Jelmoli, Zurich, Switzerland 2016, Image courtesy of Bruno Y. Thalman



Installation shot of Ian Davenport's public art commission in Jelmoli, Zurich, Switzerland 2016, Image courtesy of Thomas Hauser



Staggered Lines: Rudiments no.1 2015, Acrylic on paper, 76 x 57 cm



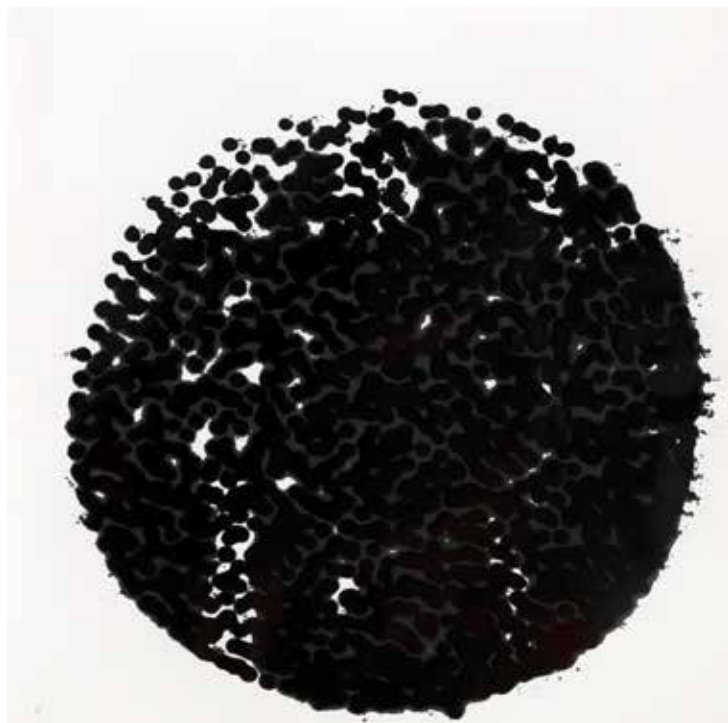
Untitled 2009, Acrylic on paper, 28.7 x 21 cm



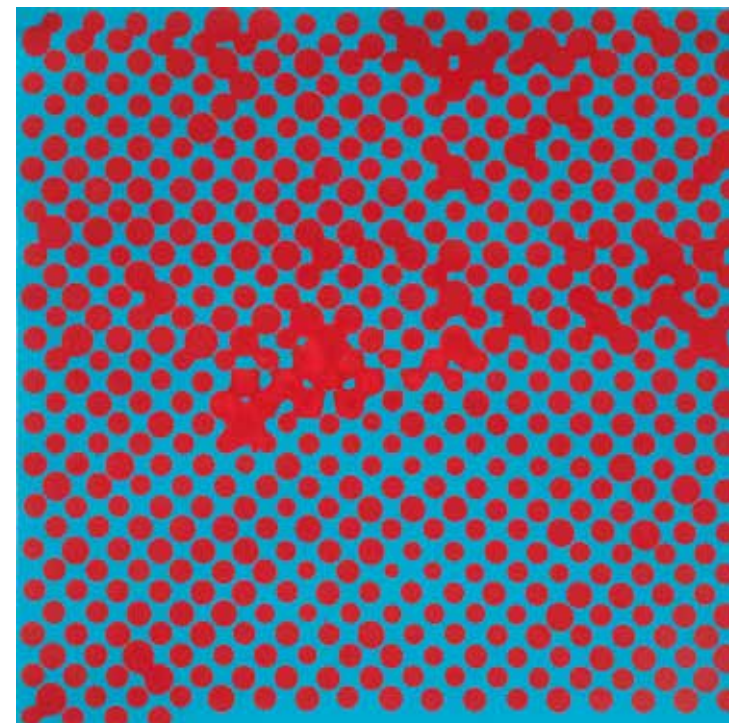
Staggered Lines: Rudiments no.2 2015, Acrylic on paper, 76 x 57 cm



Staggered Lines: Three Columns 2015, Acrylic on paper, 153 x 122 cm



Splat Drawing 2005, Acrylic on paper, 60 x 60 cm



Untitled 2007, Acrylic on paper, 27.6 x 28 cm

BIOGRAPHY

1966 Born 8th July, Kent, England
 1984-85 Northwich College of Art and Design, Cheshire, England
 1985-88 Goldsmiths College of Art, London, England
 1991 Nominated for Turner Prize, England
 1996-97 Commissioned to create a site-specific installation for Banque BNP Paribas in London, England
 1999 Prize-winner John Moores Liverpool Exhibition 21, Liverpool, England
 2000 Prize-winner Premio del Golfo, La Spezia, Italy
 2002 Awarded first prize *Prospects* (sponsored by Pizza Express), Essor Project Space, London, England
 2003 Makes a wall painting for the Groucho Club, London, England
 2004 Retrospective opens at Ikon, Birmingham, England Marries Sue Arrowsmith in July
 2010 In April to May, completed an artists in residence programme at The Josef and Anni Albers Foundation in Bethany, Connecticut, USA
 2012 Lives and works in London, England

SELECTED SOLO EXHIBITIONS

2016 Galerie Andres Thalmann, Zurich, Switzerland
 2015 Pace Prints, New York, USA
 Dan Galeria, São Paulo, Brazil
 Galerie Flore, Brussels, Belgium
 Galerie Xippas, Geneva, Switzerland
 2014 Waddington Custot Galleries, London, England
 2013 Paul Kasmin Gallery, New York, USA
 2012 Galerie Andres Thalmann, Zurich, Switzerland
 Art Plural Gallery Ltd, Singapore, Singapore
 Giacomo Guidi Arte Contemporanea, Rome, Italy
 2011 Waddington Custot Galleries, London, England
 Alan Cristea Gallery, London, England
 2010 AllerArt, Bludenz, Austria
 Galerie Slewe, Amsterdam, The Netherlands
 Galerie Xippas, Paris, France
 2009 Alan Cristea Gallery, London, England
 Paul Kasmin Gallery, New York, USA
 Waddington Galleries, London, England

2008 Galerie Xippas, Paris, France
 Waddington Galleries, London, England
 2007 Theo Contemporary, Seoul, Korea
 2006 Alan Cristea Gallery, London, England
 2005 Galerie Slewe, Amsterdam, The Netherlands
 Galerie Xippas, Paris, France
 2004 Ikon, Birmingham, England
 2003 Waddington Galleries, London, England
 Ingleby Gallery, Edinburgh, Scotland
 2001 The Box Associati, Turin, Italy
 Galerie Xippas, Paris, France
 Galerie Slewe, Amsterdam, The Netherlands
 2000 Waddington Galleries, London, England
 Tate Liverpool, Liverpool, England
 1999 Dundee Contemporary Arts, Dundee, Scotland
 Patrick De Brock Gallery, Knokke, Belgium
 1998 Galerie Xippas, Paris, France
 1997 Galerie Limmer, Cologne, Germany
 Galleria Moncada, Rome, Italy
 1996 Waddington Galleries, Art Basel 27, Basel, Switzerland
 Ridinghouse Editions, London, England
 Waddington Galleries, London, England
 1994 Turner & Byrne Gallery, Dallas, USA
 1993 Waddington Galleries, London, England
 1992 Galerie Ludwig, Krefeld, Germany
 Galerie Michael Haas, Berlin, Germany
 Galerie Limmer, Freiburg, Germany
 Paul Kasmin Gallery, New York, USA
 Waddington Galleries, London, England
 1990

SELECTED GROUP EXHIBITIONS

2015 *Right Now!*, Mission Gallery, Swansea, Wales
British Artists, Galerie Andres Thalmann, Zurich, Switzerland
Black Paintings, Charlie Smith, London, England
 2014 *Royal Academy Summer Exhibition*, Royal Academy of Arts, London, England
 2013-14 *Hidden in Plain Sight: British Abstract Art from the Collection*, Plymouth City Museum and Art Gallery, Plymouth, England

2013 *Howard Hodgkin - Michael Craig-Martin, Ian Davenport, Jessica Craig-Martin*, Galerie Andres Thalmann, St. Moritz, Switzerland
Thirteen, Alan Cristea Gallery, London, England
Linear Abstraction, Alan Cristea Gallery, London, England
Royal Academy Summer Exhibition, Royal Academy of Arts, London, England
Once upon a time and what a very good time it was..., Ingleby Gallery, Edinburgh, Scotland
 2012 *Sweethearts: Artist Couples*, Pippy Houldsworth, London, England
The Materiality of Paint, FAS Contemporary, London, England
Means Without Ends, Pippy Houldsworth Gallery, London, England
Mixed Exhibition - Recent Work, Alan Cristea Gallery, London, England
Art Plural, Singapore, Singapore
 2011 *Lineage: Prints by Michael Craig-Martin, Ian Davenport and Julian Opie*, Edinburgh Printmakers, Edinburgh, Scotland
 2010 *The Future Demands Your Participation: Contemporary Art from the British Council Collection*, Minsheng Art Museum, Shanghai, China
Pictures on Pictures: Discursive Painting from Albers to Zobernig from the Daimler Art Collection, Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria
 Derek Jarman Building, University of Kent, Canterbury, England
ART – Curated by Michael Craig-Martin, Haas and Fuchs, Berlin, Germany
Save Us, Macclesfield Barnaby Visual Arts Festival, Macclesfield, England
Layers: John Moores Prize Paintings in Korea, Seongnam Art Centre, Bundang, South Korea
Paintings in Hospitals: Colouring in the Clinical, Menier Gallery, London, England
Summer Exhibition, Alan Cristea Gallery, London, England
Process/Abstraction, Paul Kasmin Gallery, New York, USA

Abstraction and Structure, Bernhard Knaus Fine Art, Berlin, Germany
Abstract Vision Now, Art+Art Gallery, Moscow, Russia
Eleven, Alan Cristea Gallery, London, England
John Moores Painting Prize, Walker Art Centre, Liverpool, England
Fast Forward, São Paulo Biennale, São Paulo, Brazil
 2009 *Artissima*, Galerie Xippas, Turin, Italy
 2008 *New Gallery Editions*, Alan Cristea Gallery, London, England
 2007-08 *Turner Prize: A Retrospective*, Tate Britain, London, England
 Moscow Museum of Modern Art, Moscow, Russia
Art, Mori Art Museum, Tokyo, Japan
 2007 *Painting in the Noughties*, Regional Cultural Arts Centre, Letterkenny, Donegal, Ireland
The Jerwood Drawing Prize 2007, Jerwood Space, London, England
 2006-08 *Drawing Breath, The Jerwood Drawing Prize - Special Exhibition*, Wimbledon School of Art, London, England
 2006-07 *You'll Never Know: Drawing and Random Interference*, Harris Museum and Art Gallery, Preston and then touring the UK with Hayward Touring
 2006 *Passion for Paint*, Bristol's City Museum & Art Gallery, Bristol; National Gallery, London; Laing Art Gallery, Newcastle, England
Colour and Chemistry, Sherbourne House, Dorset, England
Compilation 2, Rocket Gallery, London, England
How to Improve the World British Art 1946 - 2006, Arts Council Collection, Hayward Gallery, London, England
Concrete Matters, Nieuwe Vide Gallery, Haarlem, The Netherlands
Thread, Ingleby Gallery, Edinburgh, Scotland
Abstract Painting and the University of Warwick Art Collection, Mead Gallery, Warwick, England
Monochromed, The Fine Art Society, London, England

	<i>Edition</i> , Ingleby Gallery, Edinburgh, Scotland		<i>Ian Davenport, nieuwe schilderijen en werken op papier</i> , Slewe Galerie, Amsterdam, The Netherlands	1997	<i>Treasure Island</i> , Calouste Gulbenkian Foundation, Lisbon, Portugal		<i>Dumb Painting</i> , Centraal Museum, Utrecht, The Netherlands
	<i>The Hardest Thing to Draw is a Kiss</i> , Wimbledon School of Art, London, England				<i>Ian Davenport, Michael Craig-Martin, Zebedee Jones, Michael Landy and Fiona Rae</i> , Waddington Galleries, London, England	1991-92	<i>L'Attico</i> , Fabio Sargentini, Rome, Italy
2005	<i>Compilation 3</i> , Rocket Gallery, London, England		<i>Abstraction</i> , Ingleby Gallery, Edinburgh, Scotland		<i>Finish</i> , Spacex Gallery, Exeter, England	1991	<i>Confrontaciones: Arte ultimo britanico y español</i> , Instituto de la Juventud, Madrid, Spain
	<i>Who's Afraid of Red, Yellow, Blue?</i> , Ingleby Gallery, Edinburgh, Scotland		<i>John Moores Liverpool 22</i> , Walker Art Gallery, Liverpool, England		<i>About Vision: New British Painting in the 1990s</i> , Museum of Modern Art, Oxford, England, then touring the UK		<i>British Art from 1930</i> , Waddington Galleries, London, England
	<i>Minimalism and After IV</i> , Daimler Chrysler Contemporary, Berlin, Germany		<i>Jerwood Drawing Prize</i> , Jerwood Gallery, London, England	1996-98			<i>Metropolis Internationale Kunstausstellung</i> , Martin-Gropius Bau, Berlin, Germany
	<i>Painting: London</i> , Gallery Holly Snapp, Venice, Italy		<i>Berlin/London/Minimal</i> , Galerie Markus Richter, Berlin, Germany	1996-97	<i>Ace! Arts Council Collection new purchases</i> , South Bank Centre, London, England		<i>Broken English</i> , Serpentine Gallery, London, England
	<i>Ian Davenport, Kaoru Tsunoda, Rachmaninoff's</i> , London, England		<i>New Commissions</i> , Alan Cristea Gallery, London, England	1996	<i>Nuevas Abstracciones</i> , Palacio de Velázquez, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; touring to Kunsthalle Bielefeld, Germany; Museu d'Art Contemporani, Barcelona, Spain		<i>Ian Davenport, Stephen Ellis, James Nares, Paul Kasmin Gallery</i> , New York, USA
	<i>Elements of Abstraction</i> , Southampton City Art Gallery, Southampton, England	2001	<i>Complementary Studies: Recent Abstract Painting</i> , Harris Museum and Art Gallery, Preston, England		<i>50 Jahre Kunst- und Museumsverein Wuppertal</i> , Kunsthalle Barmen, Wuppertal-Barmen, Germany		<i>Abstraction</i> , Waddington Galleries, London, England
2004	<i>Painting as Process: Re-evaluating Painting</i> , Earl Lu Gallery, Lasalle College of the Arts, Singapore, Singapore		<i>Camberwell Artsweek 2001</i> , Eger Architects, London, England		<i>British Abstract Art Part 3: Works on Paper</i> , Flowers East, London, England	1990-91	<i>Turner Prize Exhibition</i> , Tate Gallery, London, England
	<i>Other Times: Contemporary British Art</i> , City Gallery, Prague, Czech Republic		<i>British Abstract Painting 2001</i> , Flowers East Gallery, London, England		<i>Real Art - A New Modernism: British Reflexive Painters in the 1990s</i> , Southampton City Art Gallery, Southampton, England; touring to Stedelijk Museum, Aalst, Belgium and Leeds City Art Gallery, Leeds, England		<i>New Displays</i> , Tate Gallery, London, England
	<i>Post Impact</i> , Xippas Gallery, Athens, Greece		<i>Jerwood Painting Prize</i> , Jerwood Gallery, London, England; touring to Gallery of Modern Art, Glasgow, Scotland	1995-96			<i>Galerie Fahnemann</i> , Berlin, Germany
	<i>John Moores 23</i> , Walker Art Gallery, Liverpool, England	2000	<i>Surface</i> , An Tuireann, Isle of Skye, Scotland		<i>From Here, Waddington Galleries and Karsten Schubert, London 30 Years of Northern Young Contemporaries</i> , Whitworth Art Gallery, Manchester, England	1990	<i>Carnet de Voyages - I</i> , Fondation Cartier pour l'art Contemporain, Jouy-en-Josas, France
2003	<i>Days Like These: Tate Triennial of Contemporary British Art</i> , Tate Britain, London, England		<i>Fact and Value</i> , Charlottenborg Udstillingsbygning, Copenhagen, Denmark				<i>The British Art Show</i> , McLellan Galleries, Glasgow, Scotland; touring to Leeds City Art Gallery, Leeds; Hayward Gallery, London, England
	<i>Exodus</i> , Kettle's Yard, Cambridge, England		<i>Profiles of Young European Painting</i> , Premio del Golfo, La Spezia, Italy	1995		1989	<i>Painting Alone</i> , Pace Gallery, New York, USA
	<i>Blonde on Blonde</i> , Galerie Xippas, Paris, France		<i>A Line in Painting</i> , Gallery Fine, London, England				<i>Current</i> , Swansea Arts Workshop (Old Seamen's Chapel), Swansea, Wales
	<i>Circular</i> , Rocket Gallery, London, England	1999	<i>John Moores Liverpool 21</i> , Walker Art Gallery, Liverpool, England	1994		1988	<i>West Norwood 1</i> , West Norwood Railway Arches, London, England
	<i>Prints Published by the Alan Cristea Gallery</i> , Alan Cristea Gallery, London, England		<i>Now Showing II</i> , Houldsworth Fine Art, London, England		<i>Here and Now</i> , Serpentine Gallery, London, England		<i>Freeze</i> , Surrey Docks, London, England
	<i>On</i> , Xippas Galerie, Athens, Greece		<i>21 Years of Spacex</i> , Spacex Gallery, Exeter, England		<i>British Abstract Art Part 1: Painting</i> , Flowers East Gallery, London, England	1985	<i>Ian Davenport, Gary Hume, Michael Landy, Karsten Schubert Gallery</i> , London, England
2002	<i>Alan Cristea Gallery Publications</i> , Alan Cristea Gallery, London, England		<i>Examining Pictures</i> , Whitechapel Art Gallery, London, England; touring to Museum of Contemporary Art, Chicago; Armand Hammer Museum, Los Angeles, USA	1992-95	<i>Summer 94</i> , Paul Kasmin Gallery, New York, USA		<i>Young Contemporaries</i> , Whitworth Art Gallery, Manchester, England
	<i>In the Freud Museum</i> , Freud Museum, London, England		<i>Elegant Austerity</i> , Waddington Galleries, London, England		<i>British Painting 1988-1994: A Selection from Stock</i> , Richard Salmon Ltd, London, England	SELECTED COMMISSIONS	
	<i>Prospects 2002 Contemporary Drawing Exhibition</i> , Essor Gallery Project Space, London, England	1998	<i>Up to 2000</i> , Southampton City Art Gallery, Southampton, England	1992	<i>New Voices: Recent Paintings from the British Council Collection</i> , British Council touring exhibition, England	2016	Commissioned by Jelvoli, Pop-up Kunst am Bau Project for the façade renovation of the leading Swiss department store Jelvoli
	<i>Super-Abstr-Action 2</i> , Galerie No Code, Bologna, Italy		<i>Roberto Caracciolo, Ian Davenport</i> , Galleria Moncada, Rome, Italy		<i>Gifts to the Nation: Contemporary Art Society Purchases</i> , Camden Arts Centre, London, England	2014	First major outdoor commission in South East Asia, Colourcade: HANA 2014, HANA Building, Singapore
	<i>Inheriting Matisse: The Decorative Contour in Contemporary Art</i> , Rocket Gallery, London, England				<i>The Vertical Flatbed Picture Plane - En Valise</i> , Turner & Byrne Gallery, Dallas, USA	2013	Commissioned by Fabergé and Vistajet to
	<i>Peintures – contrainte ou recette</i> , Galerie du Cloître, Rennes, France						

2012 create a design for the tail of one of Vistajet's flagship aircrafts – the bombardier Global 6000, in celebration of Spring and Easter
 Commissioned to design an 'Arty Wenlock' for the Olympics, by Events for London, Mayor of London's Office, the Greater London Authority, installed on the concourse in between the Millennium Bridge and Tate Modern, for the duration of the Olympic Games

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

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'.
 Poured Line: QUBE Building, a 2.85 by 15 metres painting (water-based paint on aluminium panels), commissioned by Derwent London for the QUBE Building, Fitzrovia, London, England

2006 *Poured Lines: Southwark Street*, under Western Bridge, Southwark Street, London, England. Commissioned by Southwark Council and Land Securities as part of a regeneration project in Bankside, London, England.
 Limited edition cover for the September issue of *Wallpaper Magazine*

2004 *Warwick Wall Painting (Pale Grey)*, Department of Mathematics and Statistics, Warwick University. Commissioned by the Contemporary Art Society, England

Dallas Museum of Art, Dallas, USA
 Falcon Private Bank, Zurich, Switzerland
 FNAC Fonds National d'art contemporain, Puteaux, France
 The Government Art Collection, London
 Museum of Modern Art, La Spezia, Italy
 National Museum of Wales, Cardiff, Wales
 Nuffield College, Oxford University
 Plymouth City Museum and Art Gallery
 Southampton City Art Gallery, Southampton, England
 Tate Gallery, London, England
 Unilever, London, England
 University of Kent, Canterbury
 Von der Heydt Museum, Wuppertal, Germany
 Weltkunst Collection, Zurich, Switzerland
 Whitworth Art Gallery, Manchester



PUBLIC COLLECTIONS

Arts Council Collection, Hayward Gallery, London, England
 Birmingham City Art Gallery, Birmingham, England
 Borusan Art Gallery, Istanbul, Turkey
 British Council Council, UK
 Contemporary Art Society, London, England



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