

galerie
andresthalmann

Ian Davenport
Recent Paintings, Works on Paper
and Prints

Exhibition 31 August - 27 October 2012



Puddle Painting: Turquoise (after Bonnard) 2012, Acrylic on aluminium mounted on stainless steel, 123 x 98 cm

„I control liquid, I use colour, and I try to choreograph these different elements together. There's a lot of internal rigour to the process, but at the same time it is about chance.“
Ian Davenport

Farben und ihre Energien faszinieren Ian Davenport. Sie bilden die zentralen Elemente seiner künstlerischen Arbeit.

Mit einer am oberen Bildrand angesetzten Spritze lässt Davenport – Streifen für Streifen – Acrylfarbe über eine dünne Aluminiumfläche nach unten fließen. Die lückenlos aneinander gereihten Farbtöne erzeugen kraftvolle Kompositionen, die durch ihre dichten Farbkombinationen unterschiedliche Energien spürbar werden lassen.

Die Werke des britischen Künstlers muten zugleich minimalistisch-konzeptionell und spielerisch-spontan an, indem neben der kompositorischen Umsetzung auch Zufall und Zeit einen wichtigen Anteil an ihrem Entstehungsprozess haben. Gerade diese Gegensätze – sowie die unkonventionelle Art, mit Farben zu arbeiten – haben mich vom ersten Moment an in ihren Bann gezogen. Umso mehr freut es mich, das Werk des herausragenden Künstlers der Young British Artists und ehemaligen Turner Prize Nominee erstmals in der Schweiz zeigen zu dürfen.

Mein ganz spezieller Dank gilt Ian Davenport, der eigens für die Ausstellung in Zürich neue Werke geschaffen hat, sowie Alan Cristea und Leslie Waddington, die diese Ausstellung ermöglicht haben.

Ian Davenport is fascinated by colours and their energies, which form the core elements of his art.

Davenport's way of working with colour is unconventional: placing a paint-filled syringe at the top edge of his „canvas“ – a thin sheet of aluminium – the artist allows acrylic paint to flow downwards, one thin band of colour immediately adjacent to the other. As different energies emanate from the varied colour combinations, the juxtaposition of different hues produces intense, vibrant compositions.

The works of the British artist strike both minimalist-conceptual and playfully spontaneous chords: alongside the controlled composition, chance and time play an important part in their genesis. It is these contrasts – and his novel approach – that entranced me straight away. It is therefore with great delight that I present the first solo show in Switzerland of this eminent member of the Young British Artists and erstwhile Turner Prize Nominee.

I am especially grateful to Ian Davenport, who created new works expressly for this exhibition in Zurich. My thanks also go to Alan Cristea and Leslie Waddington, who have made this show possible.

Carina Andres Thalmann

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Galerie Andres Thalmann

Ian Davenport

Recent Paintings, Works on Paper and Prints

Bleiglasfenster faszinieren Ian Davenport ebenso wie die Sonnenblumen Vincent van Goghs oder die Animationsfilm-Serie The Simpsons. „Ich bin nicht an der Narration eines Bildes interessiert“, erklärt der britische Künstler seine vielseitigen Vorlieben, „sondern an den Farben“. Farben spielen in seinem Werk die tragende Rolle. Die Energien, die sich durch Kombinationen verschiedener Farbtöne wecken lassen, fühlbar zu machen, ist seine Intention. Dabei folgt der 1966 in Kent geborene Künstler dem Diktum Bridget Rileys: „Farbenergien benötigen ein neutrales Vehikel, um sich ungehemmt entwickeln zu können“. Bei Davenports Werk sind diese Vehikel Streifen.

Donald Judd und Brice Marden werden oft als Leitfiguren Davenports genannt. Doch weisen seine Bilder, vor allem die *Puddle Paintings* (Pfützen Bilder), deutlich über minimalistische Konzepte hinaus. Ian Davenport, der auch Schlagzeug in einer Band spielt, spürt den musikalischen Qualitäten in der abstrakten Malerei nach. Er setzt nicht isolierte Farben ein, sondern komponiert mit einem Bündel an Tönen. Ein Dutzend Farben und mehr setzt er, auf vorgetöntem Malgrund, in lückenlosen Streifen aneinander und erzeugt so einen kraftvollen Groove. Davenport unterwandert die kühle Strenge des Minimalismus mit einer Prise Anarchie. So auch in seiner Selbstfindungserzählung, die den Mythos vom Künstler auf Suche nach Transzendenz ironisiert. Als Student am renommierten Goldsmiths College in London litt er an Hunger und Heimweh und malte sich, in einem Akt künstlerischer Selbsthilfe, eine Tafel Schokolade. Sein Lehrer identifizierte das Bild sofort als Gitter im Geist der Minimal Art.

Aufmüpfige Eigenständigkeit zeigt Davenport, der 1991 für den Turner Prize nominiert war, auch in der Wahl seiner Arbeitsmittel. Er verwendete Dispersionsfarben, da es ihm gefiel, das zu tun, was man als Künstler nicht tun sollte, wechselte später aber zu qualitativ hochwertigeren Acrylfarben. Er trägt die Farben mit einer Spritze am oberen Bildrand auf und lässt sie auf dünnen Stahlblechflächen abwärts fließen. In seinen *Puddle Paintings* unterbricht er den Fluss der Farbe, indem er den unteren Teil der Blechplatte zu einer waagerechten Fläche biegt, auf der die

Farblinien zu Pfützen auslaufen. Zufall und Berechnung treffen in Davenports Werk überraschend aufeinander.

Das gilt besonders für seine jüngsten *Puddle Paintings*, die die Farbskalen von Meisterwerken der Kunstgeschichte zitieren. Davenport analysiert digitalisierte Bilder von Hans Holbein d.J. bis Cézanne am Computer. In der Ausstellung zu sehen sind *Paintings*, die nach Gemälden von Paul Gauguin und Pierre Bonnard entstanden. Die Bekanntheit von Maler und Werk spielt für Davenport keine Rolle. Ihn interessiert, welche Farben ein Künstler zur Verfügung hatte (in früheren Jahrhunderten deutlich weniger als heute), wie er sie eingesetzt, zur Geltung gebracht hat. In einem langen Prozess komponiert Davenport aus der Farbpalette eines historischen Bildes ein neues Werk, in dem die Temperatur des Originals fühlbar ist; die Struktur aber folgt dem Rhythmus Ian Davenports.

Gemeinsam mit den *Paintings* sind in der Ausstellung auch Unikate auf Papier sowie Farbradierungen zu sehen, die mit der Malerei in einem eindrucksvollen Dialog stehen. Für seine grossformatigen Drucke, betörend wie bildgewordene Melodien, verwendet Davenport das aufwendige Verfahren der Ätzradierung, bei der das Druckmotiv in eine Beschichtung geritzt und dann im Säurebad in die eigentliche Druckplatte geätzt wird. Um den Fluss der Farben auf Kupferplatten zu bringen, malt Davenport Studien, die er fotografiert. Auf der Basis des digitalisierten Fotos entstehen drei Druckvorlagen. Eine für die Farbbahnen 1, 4, 7; eine mit den Farblinien 2, 5, 8; und die dritte mit den Farbbahnen 3, 6, 9 usw. Die Druckplatten werden nacheinander abgezogen. Um ein sauberes, überschneidungsfreies Druckbild zu erlangen, ist eine Sorgfalt nötig, die im fertigen Print hinter die beglückende Harmonie der Farbklänge zurücktritt

Alice Henkes



Ian Davenport

Recent Paintings, Works on Paper and Prints

Ian Davenport, born in Kent, England, in 1966, is as fascinated by stained-glass windows as by Vincent van Gogh's sunflowers or The Simpsons. "I'm not interested in the narrative aspect, only in the colours," the artist explains his eclectic tastes. Colour plays a pivotal role in his work, in which he wishes to render palpable the energy arising from the combination of various hues of colour. Emulating Bridget Riley's dictum, "Colour energies need a virtually neutral vehicle if they are to develop uninhibitedly," Davenport has chosen the stripe for his vehicle.

Donald Judd and Brice Marden are often cited as role models for Davenport. But his works – especially his Puddle Paintings – clearly point beyond minimalist concepts. Davenport also plays the drums in a band, and in his abstract paintings explores art's musical qualities. Rather than using separate colours, he composes with the tonalities of a dozen or more, placing contiguous stripes on a pre-tinted ground and thereby producing a powerful groove.

A hint of anarchy cuts through Davenport's cool Minimalist severity. This is true also for the tale of how he found his artistic identity, an ironic take on the myth of the artist's quest for transcendence: he was a hungry and homesick student at Goldsmiths College in London when, in an act of artistic self-help, he painted a bar of chocolate. His teacher immediately identified the painting as a grid in the spirit of Minimal Art.

The 1991 Turner Prize nominee also demonstrates a rebellious autonomy in his choice of materials. For example, doing what artists were not supposed to do, he initially used dispersion paints, switching to higher quality acrylic paints later on. He places a paint-filled syringe at the top of a sheet of thin steel, allowing the paint to flow downward. In his Puddle Paintings he breaks the flow of colour by bending the bottom part of the metal sheet so that it becomes a horizontal plane on which the lines of paint can expand into puddles. In Davenport's work control meets chance with surprising effects. This is particularly true for his most recent Puddle Paintings, which quote the colour

scales of historic masterpieces, paintings by Hans Holbein the Younger or Cézanne, for example, which Davenport digitalises and submits to computer analysis.

The exhibition features Puddle Paintings after works by Paul Gauguin and Pierre Bonnard, but whether or not a painter or painting are famous is irrelevant. Davenport is interested in the kinds of paints historic artists were able to use (far fewer in earlier times than at present), the way in which paints were used, and to what effect. In a complex procedure, Davenport composes a new piece based on the colour palette of a historic painting. The temperature of the originals emanates from the Puddle Paintings while their structure follows Davenport's rhythm.

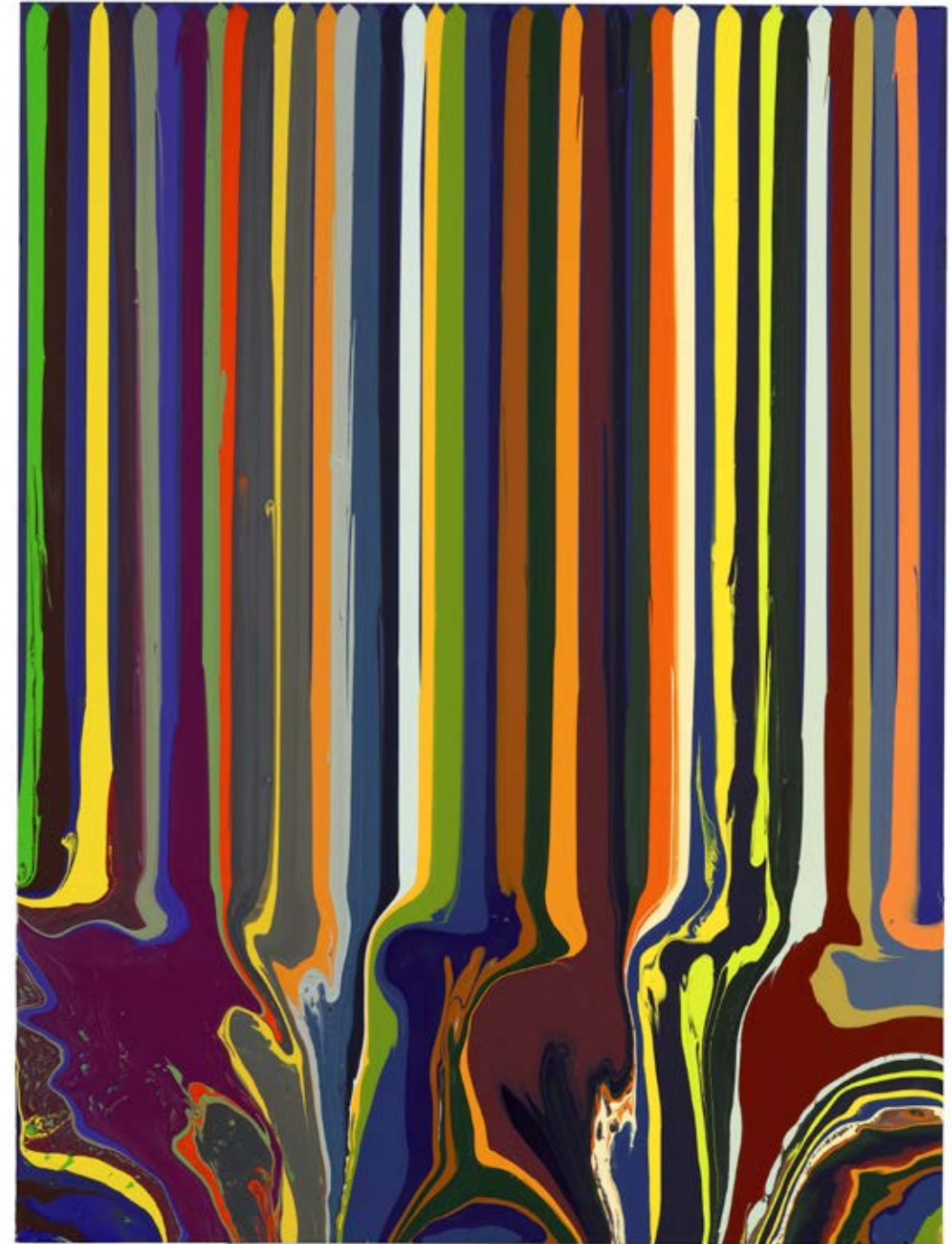
The show also features a selection of Davenport's works on paper – each a unique specimen – and extraordinary colour prints, which engage in a fascinating dialogue with the paintings. His large-scale prints, as entrancing as tuneful melodies made visible, have been produced according to the highly complex traditional method of dry-point etching, in which a needle scratches through the etching ground placed on the surface of a copper plate; the plate is then placed in an acid bath where the chemical action produces the lines of the drawing. In order to transfer the flow of colour to the plate, Davenport photographs a painted study, transferring the digital image onto three plates – one each for the bands of colour 1, 4 and 7; 2, 5 and 8; and 3, 6 and 9; etc. The production of a clean image without overlaps in the successive printing stages requires extreme care, a care that is ultimately eclipsed by the colours' exhilarating harmony.

Alice Henkes





Paul Gauguin, **Le Cheval blanc** 1898, Oil on canvas, 140.5 x 92 cm, © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski

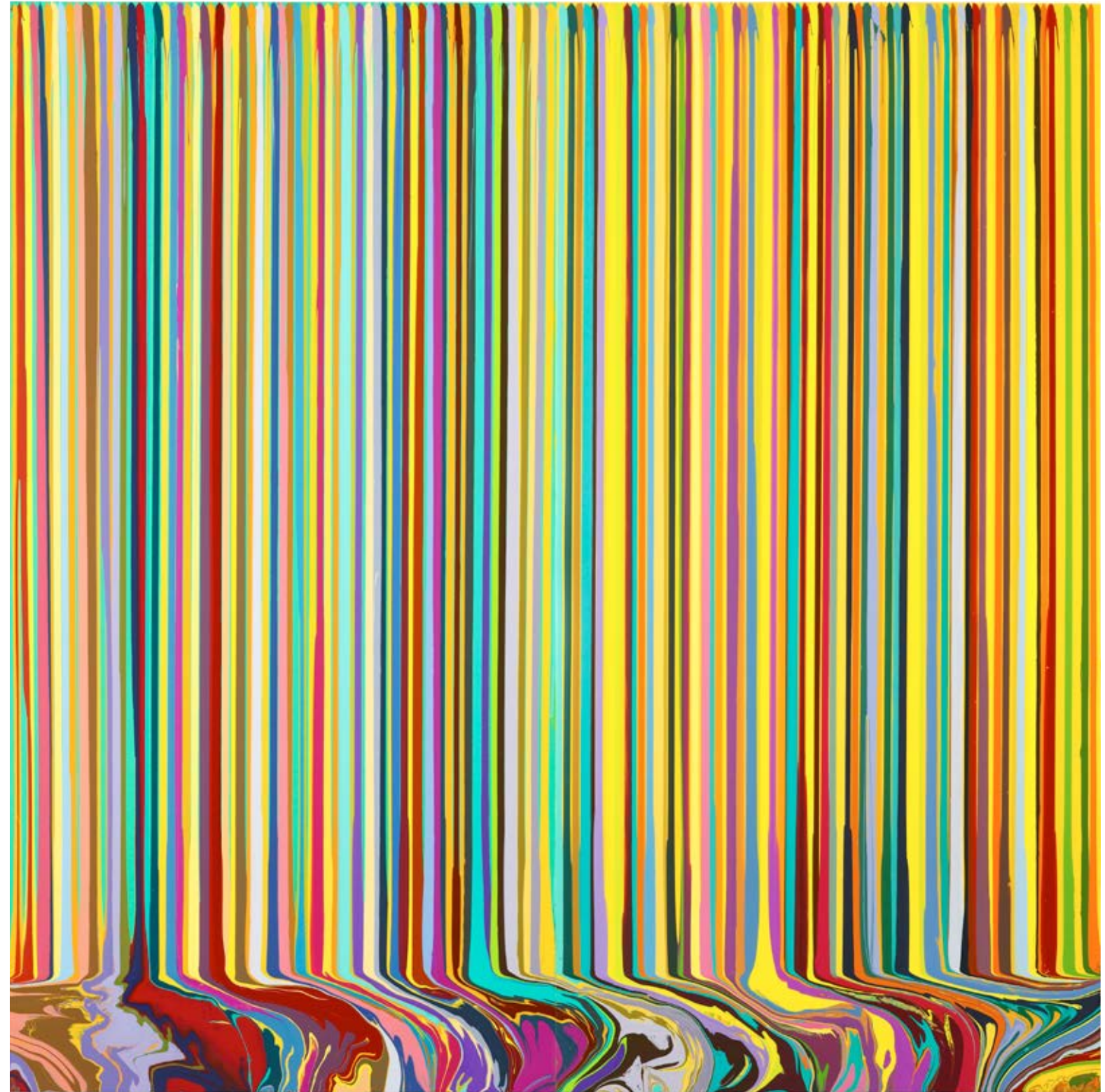


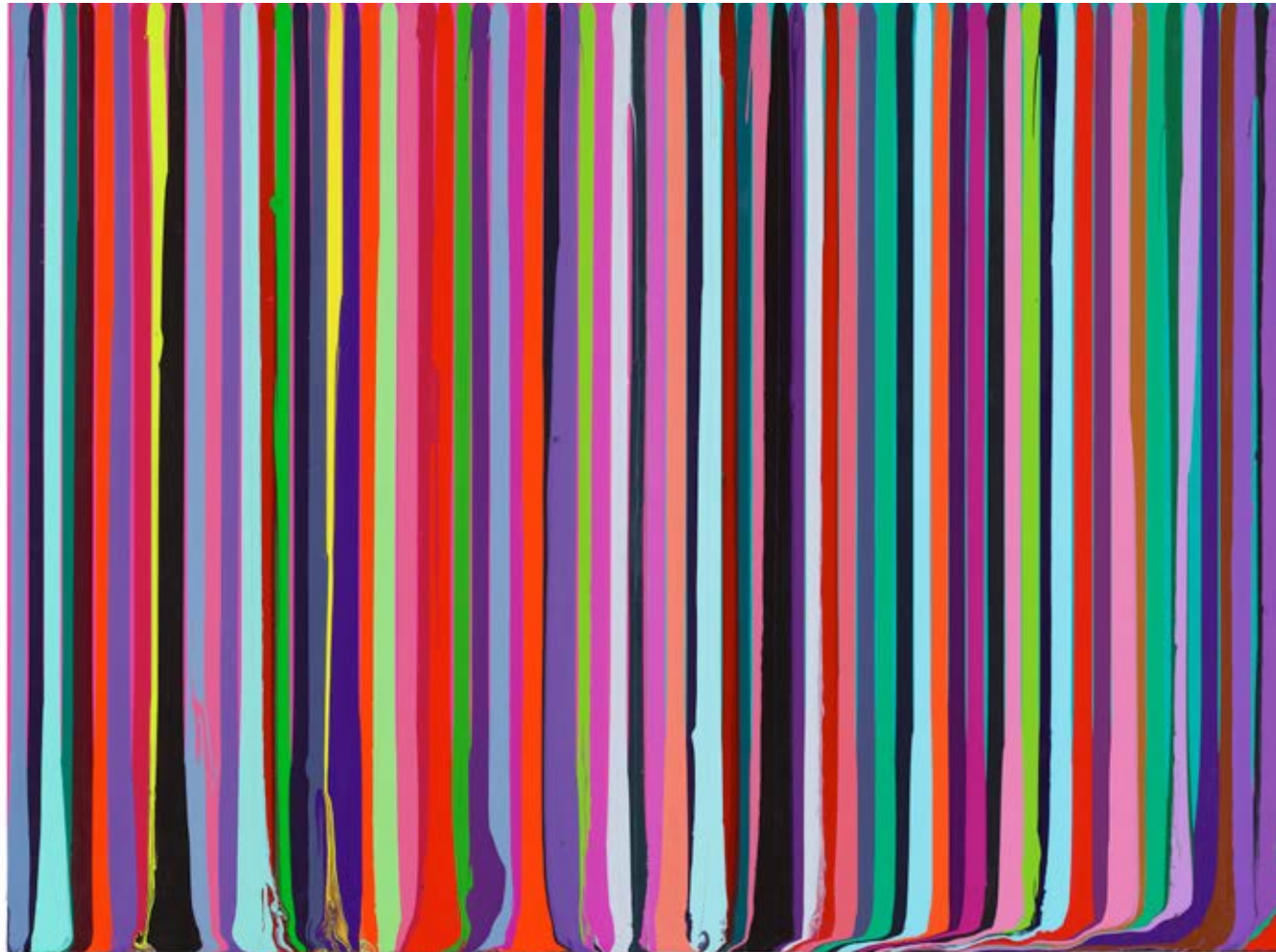
Puddle Painting: Prussian Blue (after Gauguin) 2012, Acrylic on aluminium mounted on stainless steel, 103 x 77 cm



(left) **Azure Blue Etching** 2011, Four colour etching with chine collé on Hahnemühle Bright White paper, Edition of 30, 83 x 80 cm
(right) **Royal Blue Etching** 2011, Four colour etching with chine collé on Hahnemühle Bright White paper, Edition of 30, 83 x 80 cm

(left) **Bright Red Etching** 2011, Four colour etching with chine collé on Hahnemühle Bright White paper, Edition of 30, 83 x 80 cm
(right) **Citric Etching** 2011, Four colour etching with chine collé on Hahnemühle Bright White paper, Edition of 30, 83 x 80 cm

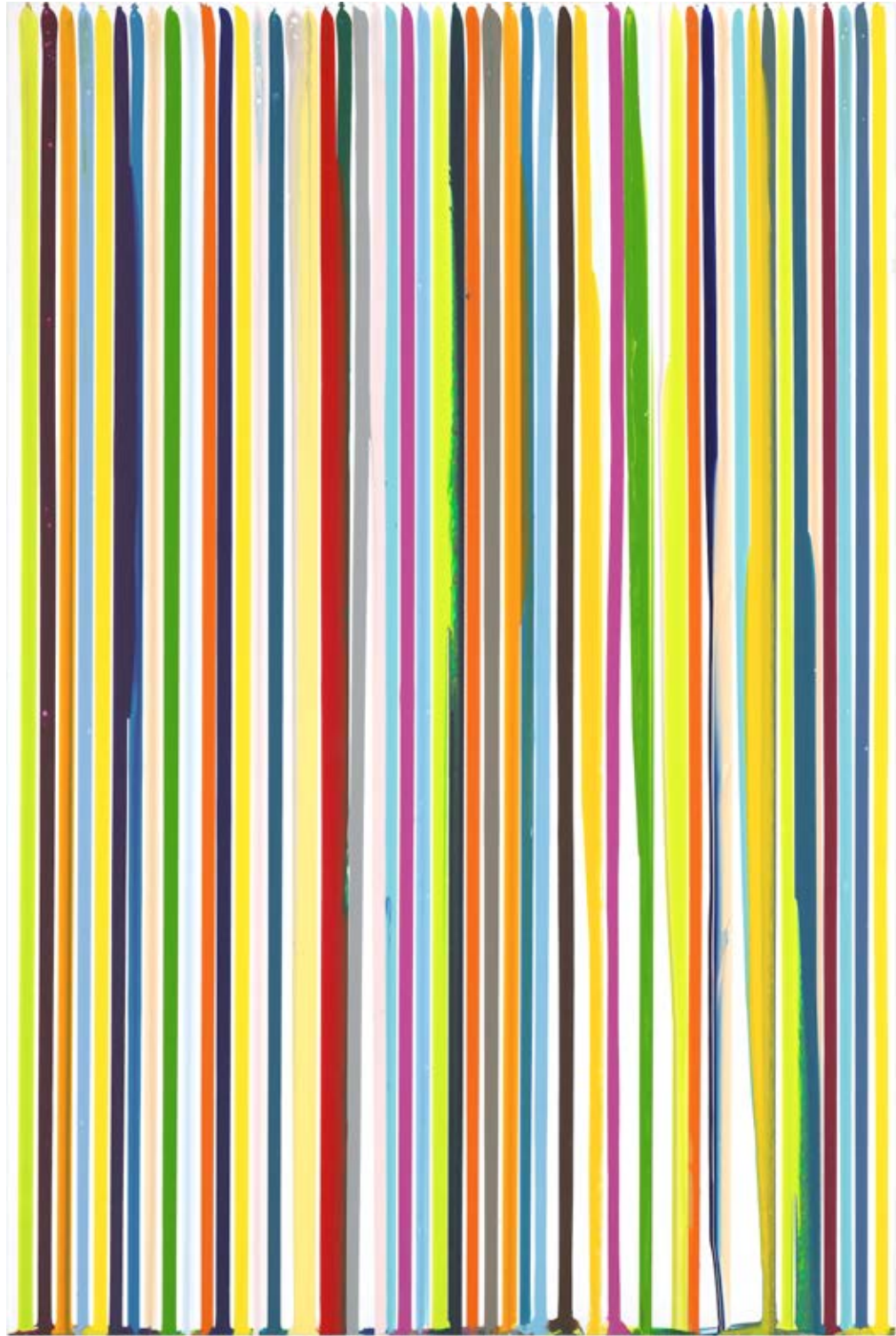




Puddle Painting: Magenta, Green 2011, Acrylic on aluminium mounted on stainless steel, 2 panels, 77 x 103 cm



Puddle Painting: Indian Red No. 1 2012, Acrylic on aluminium mounted on stainless steel, 103 x 77 cm



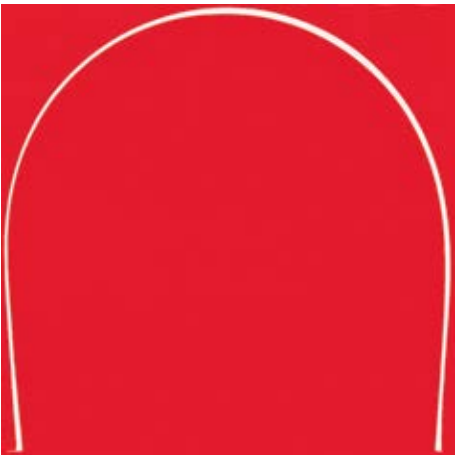
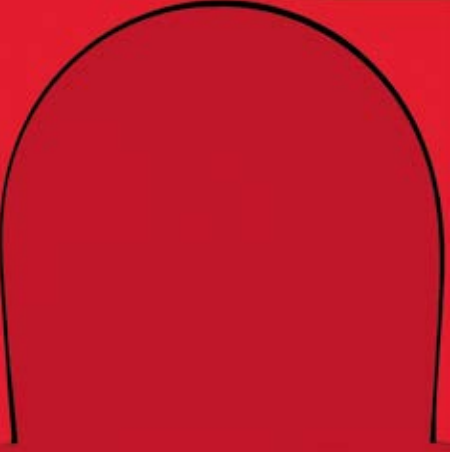
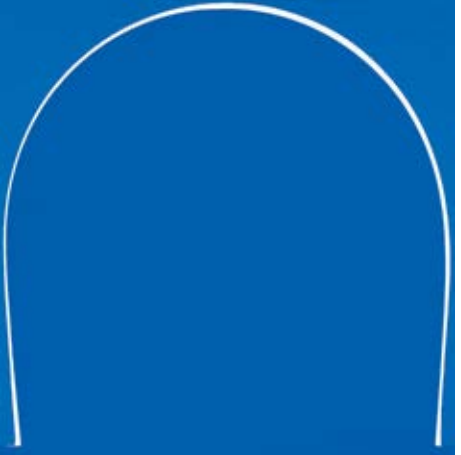
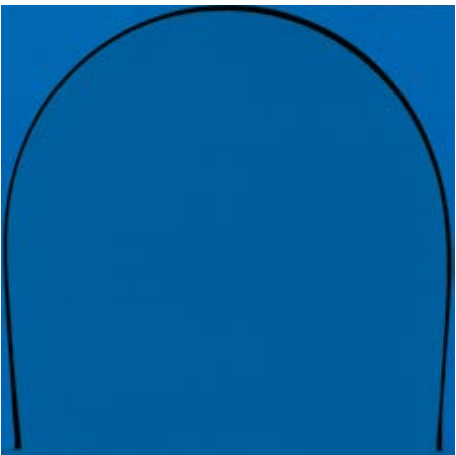


Prismatic Diptych 2011, Colour etching diptych on Hahnemühle Bright White paper, Edition of 15, 199.5 x 193 cm



Prismatic Analogue (Ghost) 2011, Colour etching diptych on Hahnemühle Bright White paper, Unique, 199.5 x 193 cm







Etched Puddle 18 2009, Etched monprint on Magnani paper, Unique, 86.5 x 67 cm



24

25



(left) **Etched Puddle 10** 2009, Etched monprint on Magnani paper, Unique, 86.5 x 67 cm
(right) **Etched Puddle 42** 2009, Etched monprint on Magnani paper, Unique, 86.5 x 67 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

2012 Galerie Andres Thalmann, Zurich, Switzerland
 2011 Galerie Forsblom, Helsinki, Finland
 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

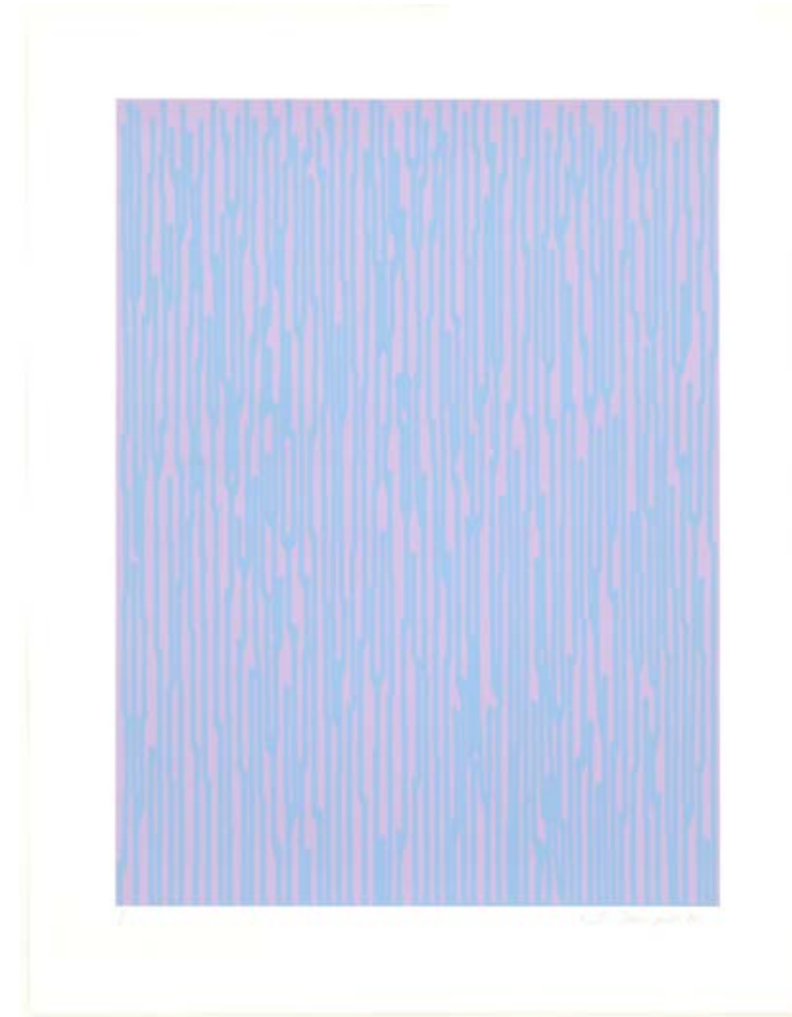
2001 The Box Associati, Turin, Italy
 Galerie Xippas, Paris, France
 Galerie Slewe, Amsterdam, The Netherlands
 2000 Waddington Galleries, London, England
 Tate Liverpool, Liverpool, England
 1999 Dundee Contemporary Arts, Dundee, Scotland
 Patrick De Brock Gallery, Knokke, Belgium
 1998 Galerie Xippas, 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
 1990 Waddington Galleries, London, England

SELECTED GROUP EXHIBITIONS

2012 *Mixed Exhibition - Recent Work*, Alan Cristea Gallery, London, England
Art Plural, Singapore, Singapore
Mixed Exhibition, Alan Cristea Gallery, London, England
 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	2005	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 Edition, Ingleby Gallery, Edinburgh, Scotland The Hardest Thing to Draw is a Kiss, Wimbledon School of Art, London, England Compilation 3, Rocket Gallery, London, England Who's Afraid of Red, Yellow, Blue?, Ingleby Gallery, Edinburgh, Scotland Minimalism and After IV, Daimler Chrysler Contemporary, Berlin, Germany Painting: London, Gallery Holly Snapp, Venice, Italy Ian Davenport, Kaoru Tsunoda, Rachmaninoff's, London, England Elements of Abstraction, Southampton City Art Gallery, Southampton, England
2007	Art, Mori Art Museum, Tokyo, Japan Painting in the Noughties, Regional Cultural Arts Centre, Letterkenny, Donegal, Ireland The Jerwood Drawing Prize 2007, Jerwood Space, London, England	2004	Painting as Process: Re-evaluating Painting, Earl Lu Gallery, Lasalle College of the Arts, Singapore, Singapore Other Times: Contemporary British Art, City Gallery, Prague, Czech Republic Post Impact, Xippas Gallery, Athens, Greece John Moores 23, Walker Art Gallery, Liverpool, England
2006/08	Drawing Breath, The Jerwood Drawing Prize - Special Exhibition, Wimbledon School of Art, London, England	2003	Days Like These: Tate Triennial of Contemporary British Art, Tate Britain, London, England Exodus, Kettle's Yard, Cambridge, England Blonde on Blonde, Galerie Xippas, Paris, France Circular, Rocket Gallery, London, England Prints Published by the Alan Cristea Gallery, Alan Cristea Gallery, London, England On, Xippas Galerie, Athens, Greece Alan Cristea Gallery Publications, Alan Cristea Gallery, London, England In the Freud Museum, Freud Museum, 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	2002	



	<i>Prospects 2002 Contemporary Drawing Exhibition</i> , Essor Gallery Project Space, London, England		<i>Examining Pictures</i> , Whitechapel Art Gallery, London, England; touring to Museum of Contemporary Art, Chicago; Armand Hammer Museum, Los Angeles, USA		<i>Summer 94</i> , Paul Kasmin Gallery, New York, USA	SELECTED COMMISSIONS	
	<i>Super-Abstr-Action 2</i> , Galerie No Code, Bologna, Italy	1998	<i>Elegant Austerity</i> , Waddington Galleries, London, England	1992/95	<i>British Painting 1988–1994: A Selection from Stock</i> , Richard Salmon Ltd, London, England	2010	Commissioned by <i>Wallpaper Magazine</i> 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 <i>Wallpaper Handmade</i> issue published in July
	<i>Inheriting Matisse: The Decorative Contour in Contemporary Art</i> , Rocket Gallery, London, England		<i>Up to 2000</i> , Southampton City Art Gallery, Southampton, England	1992	<i>Gifts to the Nation: Contemporary Art Society Purchases</i> , Camden Arts Centre, London, England	2007	Commissioned by <i>The New York Times Magazine</i> 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
	<i>Peintures – contrainte ou recette</i> , Galerie du Cloître, Rennes, France	1998	<i>Roberto Caracciolo, Ian Davenport</i> , Galleria Moncada, Rome, Italy		<i>The Vertical Flatbed Picture Plane - En Valise</i> , Turner & Byrne Gallery, Dallas, USA		
	<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	1992	<i>Dumb Painting</i> , Centraal Museum, Utrecht, The Netherlands		
	<i>Abstraction</i> , Ingleby Gallery, Edinburgh, Scotland		<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		
	<i>John Moores Liverpool 22</i> , Walker Art Gallery, Liverpool, England		<i>Finish</i> , Spacex Gallery, Exeter, England	1991	<i>Confrontaciones: Arte ultimo britanico y español</i> , Instituto de la Juventud, Madrid, Spain		
	<i>Jerwood Drawing Prize</i> , Jerwood Gallery, London, England	1996/98	<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>Berlin/London/Minimal</i> , Galerie Markus Richter, Berlin, Germany		<i>Ace! Arts Council Collection new purchases</i> , South Bank Centre, London, England		<i>Metropolis Internationale Kunstausstellung</i> , Martin-Gropius Bau, Berlin, Germany	2006	<i>Poured Lines: Southwark Street</i> , under Western Bridge, Southwark Street, London, England. Commissioned by Southwark Council and Land Securities as part of a regeneration project in Bankside, London, England.
	<i>New Commissions</i> , Alan Cristea Gallery, London, England	1996/97	<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>Broken English</i> , Serpentine Gallery, London, England		Limited edition cover for the September issue of <i>Wallpaper Magazine</i>
2001	<i>Complementary Studies: Recent Abstract Painting</i> , Harris Museum and Art Gallery, Preston, England	1996	<i>50 Jahre Kunst- und Museumsverein Wuppertal</i> , Kunsthalle Barmen, Wuppertal-Barmen, Germany		<i>Ian Davenport, Stephen Ellis, James Nares, Paul Kasmin Gallery, New York, USA</i>	2004	<i>Warwick Wall Painting (Pale Grey)</i> , Department of Mathematics and Statistics, Warwick University. Commissioned by the Contemporary Art Society.
	<i>Camberwell Artsweek 2001</i> , Eger Architects, London, England		<i>British Abstract Art Part 3: Works on Paper</i> , Flowers East, London, England		<i>Abstraction</i> , Waddington Galleries, London, England		
	<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	1991	<i>Turner Prize Exhibition</i> , Tate Gallery, London, England		
	<i>Jerwood Painting Prize</i> , Jerwood Gallery, London, England; touring to Gallery of Modern Art, Glasgow, Scotland		<i>From Here, Waddington Galleries and Karsten Schubert, London 30 Years of Northern Young Contemporaries</i> , Whitworth Art Gallery, Manchester, England	1990/91	<i>New Displays</i> , Tate Gallery, London, England		
2000	<i>Surface</i> , An Tuireann, Isle of Skye, Scotland	1995/96	<i>Here and Now</i> , Serpentine Gallery, London, England		<i>Galerie Fahnemann</i> , Berlin, Germany		PUBLIC COLLECTIONS
	<i>Fact and Value</i> , Charlottenborg Udstillingsbygning, Copenhagen, Denmark		<i>British Abstract Art Part 1: Painting</i> , Flowers East Gallery, London, England	1990	<i>Carnet de Voyages - 1</i> , Fondation Cartier pour l'art Contemporain, Jouy-en-Josas, France		Weltkunst Collection, Zurich, Switzerland
	<i>Profiles of Young European Painting</i> , Premio del Golfo, La Spezia, Italy			1989	<i>The British Art Show</i> , McLellan Galleries, Glasgow, Scotland; touring to Leeds City Art Gallery, Leeds; Hayward Gallery, London, England		Von der Heydt Museum, Wuppertal, Germany
1999	<i>A Line in Painting</i> , Gallery Fine, London, England	1995			<i>Painting Alone</i> , Pace Gallery, New York, USA		FNAC Fonds National d'Art Contemporain, France
	<i>John Moores Liverpool 21</i> , Walker Art Gallery, Liverpool, England				<i>Current</i> , Swansea Arts Workshop (Old Seamen's Chapel), Swansea, Wales		Museum of Modern Art, La Spezia, Italy
	<i>Now Showing II</i> , Houldsworth Fine Art, London, England	1994		1988	<i>West Norwood 1</i> , West Norwood Railway Arches, London, England		Arts Council Collection, Hayward Gallery, London, England
	<i>21 Years of Spacex</i> , Spacex Gallery, Exeter, England			1985	<i>Freeze</i> , Surrey Docks, London, England		The British Council, UK
					<i>Ian Davenport, Gary Hume, Michael Landy, Karsten Schubert Gallery, London, England</i>		Contemporary Art Society, London, England
					<i>Young Contemporaries</i> , Whitworth Art Gallery, Manchester, England		National Museum of Wales, Cardiff, Wales
							Southampton City Art Gallery, Southampton, England
							Tate Gallery, London, England
							Unilever, London, England
							Dallas Museum of Art, Dallas, USA



IMPRESSUM

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Images courtesy of Prudence Cuming Associates, London
Translation: Margret Powell-Joss
Designed by Lisa Robertson
Printed in Konstanz by werk zwei Print + Medien Konstanz GmbH
Edition: 1300 Exemplare
ISBN: 978-3-9523863-5-4

(left) The Artist and Carina Andres Thalmann at his studio, London, UK
(right) Installation view of the Artist's studio, London, UK