

galerie
andresthalmann

Ian Davenport
Mirrors and Light

Exhibition 3rd June – 16th July 2022



Blue Centre 2021, Acrylic on aluminium mounted onto aluminium panel, 76 x 60 cm
Image courtesy of Ian Davenport Studio, Photography by Prudence Cuming Associates

IAN DAVENPORT

Six years have passed since Ian Davenport's last solo exhibition in Zurich. Six years in which this exceptional British artist and former Turner Prize nominee has remained close to our gallery – and to Switzerland. In this time, various events have left their mark on his work and his worldwide recognition has continued to grow and been celebrated in several prominent projects around the world.

In 2016, one joint project caused quite a stir here in Switzerland at the department store Jelmoli on Bahnhofstrasse in Zurich. Throughout its renovations, an unmistakable *Puddle Painting* by Davenport, executed in gigantic dimensions, adorned the facade's cladding and attracted the attention and admiration of the entire city. The following year, in collaboration with Galerie Andres Thalmann and commissioned by Swatch, this much sought-after artist not only created a limited-edition Swatch model (only 1966 timepieces were created – corresponding to the year Davenport was born) but also designed a pavilion for the Venice Biennale. There, his powerfully luminous bands of colour, visible from quite a distance, drew in the huge crowds of the Biennale. A comprehensive museum exhibition followed in Dallas in 2018, and now his latest major project can be seen in Rome, on show until 8th January 2023: a staircase alive with his signature poured-line colours, part of the *CRAZY* exhibition at the Chostro del Bramante.

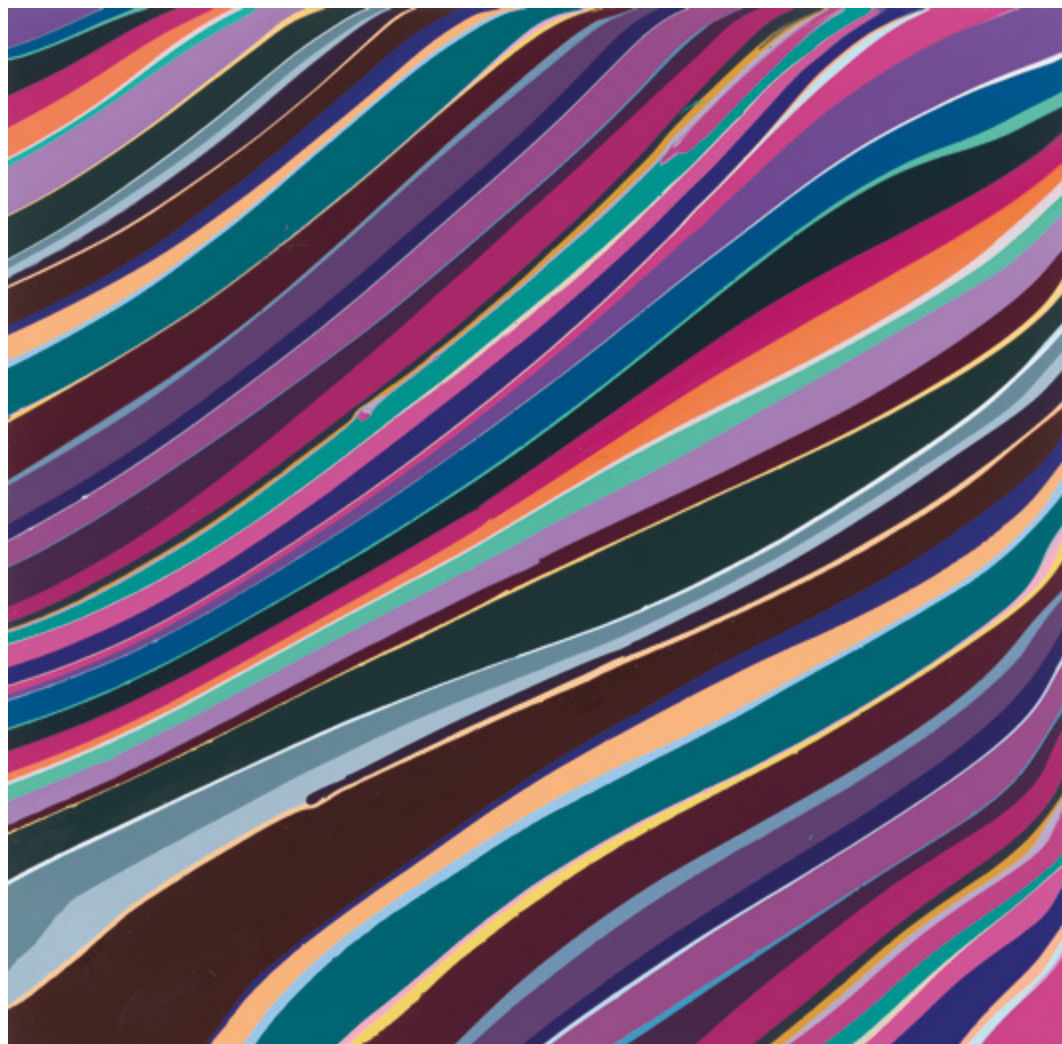
Due to the COVID-19, nearly three years went by since my last visit to Davenport's studio in London. When I was finally able to make the trip, awaiting me there were his *Mirrored Paintings* – works of vibrant power and symmetrical stillness, calling to mind the self-reflection and introspection so many people experienced as the pandemic forced us to withdraw into more isolated lives. A centre line divides these images into two halves, with the succession of vertical bands of colour to its left and right creating the effect of reflexivity. In addition to these *Mirrored Paintings*, the solo exhibition in our gallery will also show works from Davenport's small-format series, with stripes of paint running diagonally or outwards from the centre across the pictorial space.

There is continual rhythm in his work which reflects time itself. Accordingly, I am very pleased that these two currents are coming together in our solo show in Zurich, as we present this outstanding Young British Artist.

I would like to sincerely thank Ian Davenport for the new works he created especially for our exhibition in Zurich, and for our fruitful collaboration and friendship, which have endured the flow of time.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann



Flow 2018, Acrylic on aluminium mounted onto aluminium panel, 50.8 x 50.8 cm
Image courtesy of Ian Davenport Studio, Photography by Prudence Cuming Associates

IAN DAVENPORT

Sechs Jahre sind seit der letzten Einzelausstellung von Ian Davenport in Zürich verstrichen. Sechs Jahre, in denen der aussergewöhnliche britische Künstler und ehemalige Turner Prize Nominee eng mit unserer Galerie und der Schweiz verbunden blieb. Sechs Jahre, in denen die Ereignisse Spuren in seinem Werk hinterliessen und sechs Jahre, in denen sich sein Bekanntheitsgrad aufgrund von mehreren markanten Projekten weiter erhöhte.

Ein gemeinsames Projekt sorgte 2016 an der Bahnhofstrasse in Zürich für Aufsehen, als eines der unverwechselbaren Puddle Paintings von Ian Davenport in überdimensionierter Form auf der Fassadenverkleidung des Warenhauses Jelmoli während dessen Umbau alle Blicke auf sich zog. Im Folgejahr kreierte der gefragte Künstler, in Zusammenarbeit mit der Galerie Andres Thalmann, im Auftrag von Swatch ein Uhrenmodell in einer limitierten Auflage von 1966 Stück (Davenports Geburtsjahr) sowie einen Pavillon an der Biennale von Venedig, der mit seinen weithin sichtbaren und kraftvoll leuchtenden Farbbahnen zum Publikumsmagnet avancierte. 2018 folgte eine umfassende Museumsausstellung in Dallas und das aktuellste Grossprojekt ist bis zum 8. Januar 2023 in Rom zu besichtigen: Im Rahmen der Ausstellung CRAZY gestaltete Ian Davenport in fließenden Farben eine Treppe am Chiosstro del Bramante.

Im Zuge der Pandemie verstrichen auch beinahe drei Jahre seit meinem letzten Besuch in Davenports Studio in London. Dort erwarteten mich die Mirrored Paintings – Werke von vibrierender Kraft und symmetrischer Ruhe, die sich auf die Selbstreflexion und die Selbstbetrachtung der Menschen während des pandemiebedingten Rückzugs beziehen. Eine Mittellinie teilt die Bilder und die Abfolge der vertikalen Farbbahnen links und rechts dieser Linie, wodurch der Effekt einer Spiegelung erzeugt wird. Nebst den Mirrored Paintings, werden an der Einzelausstellung in unserer Galerie auch Werke aus Davenports kleinformigen Serien zu sehen sein, mit diagonal oder von der Mitte nach aussen über den Bildraum verlaufenden Farbstreifen.

Alles fliesst – Ian Davenports Werk genauso wie die Zeit. Es freut mich daher ausserordentlich, dass diese beiden Ströme in der Zürcher Soloshow des herausragenden Künstlers der Young British Artist zusammenfinden.

Ich danke Ian Davenport herzlich für die eigens zur Ausstellung in Zürich neu geschaffenen Werke, die befruchtende Zusammenarbeit und eine, den Fluss der Zeit überdauernde, Freundschaft.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann

Ian Davenport

Mirrors and Light

Bright, powerful lines of paint flow down an aluminium sheet in long vertical trails, creating a clean, dynamic pattern. The bottom edge of the aluminium “canvas” is slightly curved, allowing the colours to spread out here, intermingling and forming psychedelic puddles – and hence the images get their name: *Puddle Paintings*.

With his poured-line pictures, Ian Davenport has made a name for himself in the art world, developing a visual language all his own – one that is both unmistakable and yet also infinitely malleable. His *Puddle Paintings* are like a festival of colours, a clear yet cleverly composed ode to the joy of seeing and of art itself. But the works are much more than that. They are created through a process that recalls the meticulous work of a surgeon or scientist working with precision. In the case of Ian Davenport, it is a paint-filled syringe that he uses to apply his colours to the top edge of his aluminium sheet, from where they run straight down the length of the metallic backdrop, leaving vivid trails behind them.

It's not only the syringe that links Ian Davenport to the scientific approach, but also his sense of curiosity. There is clearly an inquisitive spirit behind the stripes in his images. In one part of his previous oeuvre, for example, the colour palette of his *Puddle Paintings* could be traced back to well-known works in art history, such as Édouard Manet's *Olympia* (1863). The series of Puddle Paintings that arose from Davenport's study of this particular modernist work will also be on display in the exhibition. His technique is grounded in an analysis of the specific colours they contain. Davenport isolates these colours and allowed them to flow down the metal sheet as stripes – and voilà, a completely new work of art was created.

In his current works, the artist has turned his gaze on society itself. Even the name he gave to this category of *Mirrored Paintings* already hints that they are addressing such themes as self-reflection and introspection, indeed representing a harkening back to the recent pandemic when many of us retreated into a quiet period of contemplation, questioning what was important in our lives.

By arranging these colours in a strictly symmetrical order, Davenport is subtly alluding to the passage of time, and to the sensitivities it evokes. A vertical centre line neatly divides the images into two halves, with the colour sequence on the right half exactly mirroring the one on the left. This symmetry creates a sense of calm, giving the images

an appearance of focus and harmony, even though the colours themselves are vibrant and bold. In some instances (for example *Red Centre, 2022*), the symmetry in the centre of the image creates the impression of a closed curtain – one that could open at any moment, making room for new images, new experiences and new thoughts.

In 1991, at the tender age of 25, Ian Davenport was already nominated for the coveted Turner Prize. In his career, he has gained international recognition with numerous exhibitions and striking projects in public spaces. His current major project is the design of a staircase at the Chiostro del Bramante in Rome, consisting of luminous streams of colour flow – a unique marriage of Donato Bramante's Renaissance architecture and Ian Davenport's contemporary vision. This spectacular will be display in Rome until 8th January 2023.

Everything flows. The philosophical formula also applies to a new small-format series by the British artist, in which diagonal stripes undulate through the pictorial space as waves of paint. Small bubbles sit atop some of the waves of paint, like reflections of light or drops of sea spray. Titles of these works, such as *Flow* or *Current*, call to mind the element of water, and also the flows and movements taking place within us human beings: the emotions.

Playing an even more radical role in another new series, the element of movement dominates images where Davenport has splashed liquid paint head-on onto paper. This creates irregular, wildly distressed spots and tracks that are reminiscent of the drippings of Abstract Expressionism or graffiti signatures on the walls of our everyday urban streets. The titles are often taken from a firework glossary and the artist alludes to the exuberance of exploding colour. Ian Davenport began making images with this raw, explosive dynamic only a few years ago, working with different base colours, dark shades of grey, to express varying moods or “sounds”. The images created seem like snapshots of moments and states, capturing times of dark mental turmoil or moments of sparkling, vibrant dynamism and *joie de vivre*.

Alice Henkes



Ian Davenport Mirrors and Light

Kraftvolle, leuchtende Farben fliessen in langen, vertikalen Bahnen über eine Aluminiumplatte. Sie erzeugen ein Muster, das klar und dynamisch ist. Der untere Rand der Aluminiumplatte ist leicht gebogen. Dort laufen die Farben in psychedelisch anmutenden Pfützen aus, denen die Bilder ihren Namen verdanken: Puddle Paintings.

Mit seinen Streifen-Bildern hat Ian Davenport sich in die Kunstwelt eingeschrieben und eine eigene Bildsprache entwickelt, die unverwechselbar ist und dennoch unendlich wandelbar. Seine Puddle Paintings wirken wie ein Fest der Farben – eine klar und doch raffiniert komponierte Ode an die Lust am Sehen und an der Kunst. Doch die Werke sind weit mehr als das: Ihr Entstehungsprozess erinnert an die Arbeit eines Mediziners oder Wissenschaftlers, denn Ian Davenport „malt“ mit Spritzen. Mit ihnen trägt er die Farben am oberen Rand einer Aluminiumplatte auf, die er dann herabrinnen lässt.

Nicht nur die Spritze verbindet Ian Davenport mit dem Wissenschaftler, auch die Neugier. Hinter den Streifen auf seinen Bildern steckt ein forschender Geist. In einem Teil seines bisherigen Œuvres geht die Farbpalette seiner Puddle Painting auf bekannte Werke der Kunstgeschichte zurück. Zum Beispiel auf Édouard Manets Olympia (1863). Ian Davenports gleichnamiges Puddle Painting, das aus der Beschäftigung mit diesem Werk der Moderne hervorgegangen ist, wird auch in der Ausstellung zu sehen sein. Davenport analysiert die Werke auf die in ihnen vorkommenden Farben hin, isoliert diese Farben und lässt sie als Streifen über die Metallplatte laufen – ein völlig neues Kunstwerk entsteht.

In seinen aktuellen Arbeiten nimmt Ian Davenport die Gesellschaft in den Blick. Seine Mirrored Paintings verraten bereits im Titel, dass sie die Themen Reflexion und Selbstbetrachtung aufgreifen. Die Arbeiten beziehen sich auf die zurückliegende Pandemie – für viele Menschen eine Zeit des Rückzugs, der stillen Auseinandersetzung mit sich selbst und dem eigenen Leben.

Ian Davenport reagiert in seinen Arbeiten sehr subtil auf die Zeitläufe und die Befindlichkeiten, die sie hervorrufen, indem er die Anordnung der Farben einer streng symmetrischen Ordnung unterwirft. Eine vertikale Mittellinie teilt die Bilder. Die Farbfolge der rechten Hälfte entspricht genau jener der linken. So wirken die beiden Bildhälften wie gespiegelt.

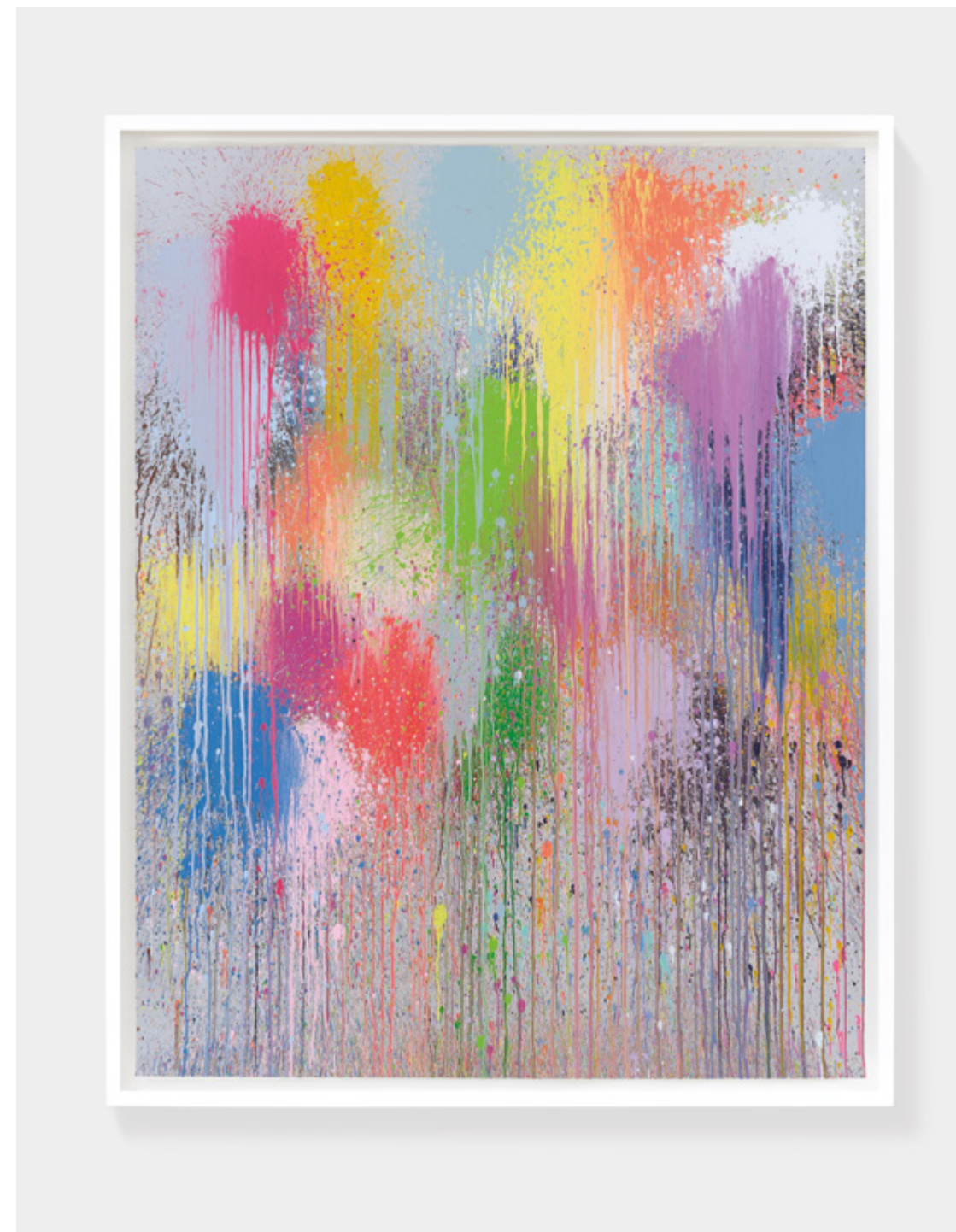
Diese Symmetrie erzeugt ein Gefühl der Ruhe. Die Bilder wirken konzentriert und harmonisch, obwohl die Farben durchaus lebhaft sind. In einigen Fällen (zum Beispiel Red Centre, 2022) entsteht durch die symmetrische Ordnung in der Bildmitte der Eindruck eines geschlossenen Vorhangs, der sich jederzeit öffnen könnte, um neuen Bildern, neuen Erfahrungen, neuen Gedanken Raum zu geben.

*Ian Davenport (*1966) wurde bereits 1991, im jungen Alter von 25 Jahren, für den Turner Prize nominiert. Internationale Bekanntheit erlangte er mit zahlreichen Ausstellungen und markanten Projekten im öffentlichen Raum. Sein aktuelles Grossprojekt ist die Gestaltung einer Treppe am Chiostro del Bramante in Rom. Leuchtende Farbbahnen fliessen die Stufen herab. Eine einzigartige Vermählung der Renaissance-Architektur von Donato Bramante und der zeitgenössischen Kunst von Ian Davenport. Die Arbeit ist noch bis zum 8. Januar 2023 in Rom zu sehen.*

Alles fliesst – diese philosophische Formel gilt auch für eine kleinformatige neue Serie des britischen Künstlers mit diagonalen Streifen, die sich wie Wellen durch den Bildraum winden. Auf einigen der Farbwagen sitzen kleine Bläschen, wie Lichtreflexe oder wie Spuren von Gischt. Bildtitel wie Flow oder Current verweisen zusätzlich auf das Element des Wassers sowie auf die emotionalen Bewegungen im Innern des Menschen.

Noch radikaler wirkt das Element der Bewegung in einer weiteren neuen Serie, in der Ian Davenport flüssige Farbe frontal auf Papier spritzt. So entstehen wild ausfransenden Flecken und unregelmässige Verlaufsspuren, die an die Drippings des abstrakten Expressionismus erinnern oder auch an Graffiti-Tags auf Strassenwänden. Ian Davenport hat bereits vor einigen Jahren begonnen, Bilder mit dieser rauen, explosiven Dynamik anzufertigen. Er arbeitet dabei mit unterschiedlichen Grundierungen – zum Beispiel mit einem lichten, schwebenden Grau oder einem dunklen, nächtlichen Ton – um verschiedene Stimmungen, verschiedene „Klänge“ auszudrücken. So entstehen Bilder, die wie Momentaufnahmen von Zuständen wirken, von Zeiten dunkler Gedankendurchwältztheit oder von Momenten sprühender, vibrierende Lebensfreude und Dynamik.

Alice Henkes



Ariel 2021, Acrylic on paper, 185 x 145 cm (unframed) 197 x 156 cm (framed)
Image courtesy of Ian Davenport Studio, Photography by Prudence Cuming Associates

Flitter 2022, Acrylic on paper, 185 x 145 cm (unframed) 197 x 156 cm (framed)
Image courtesy of Ian Davenport Studio, Photography by Prudence Cuming Associates

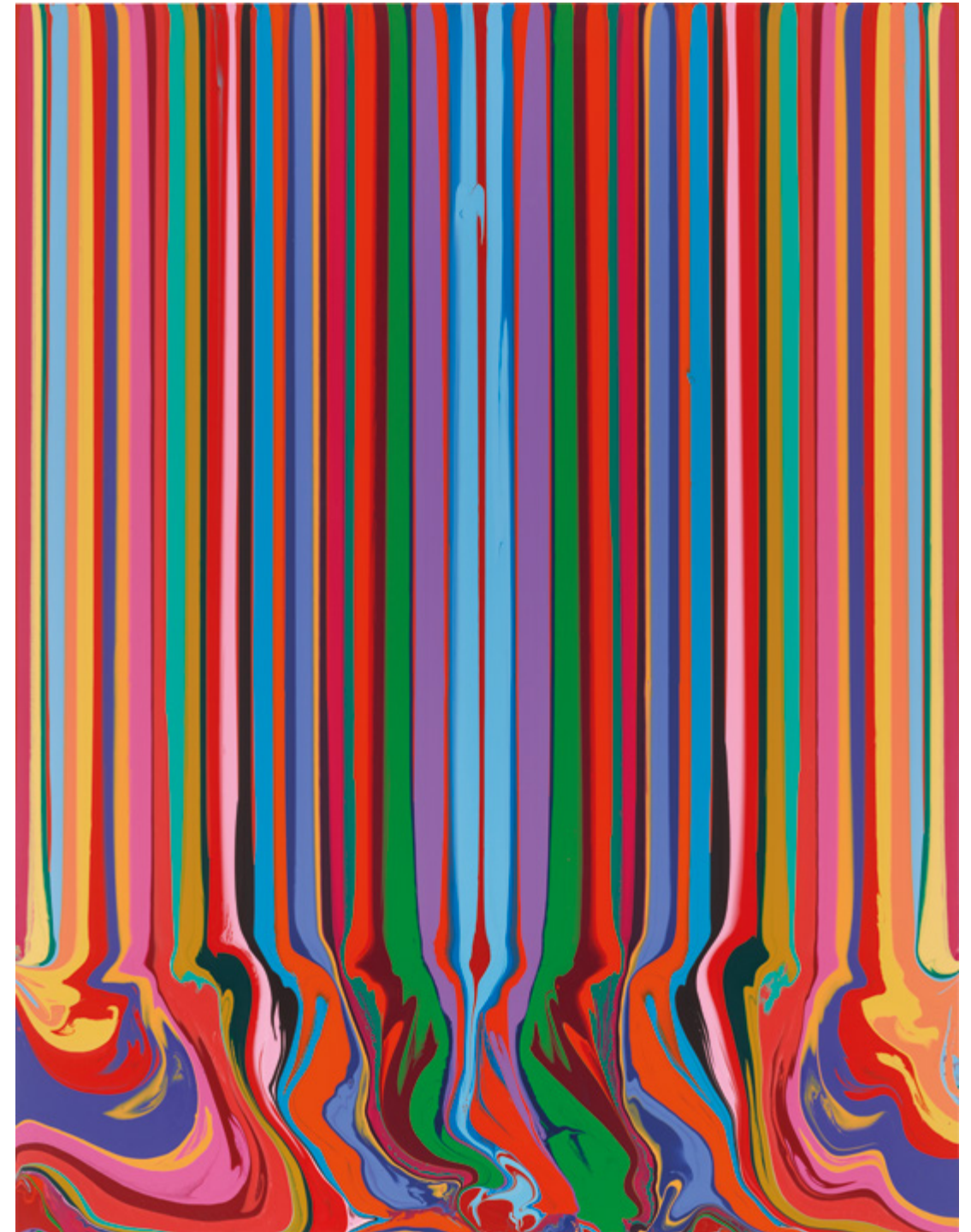




Mirrored Painting: Black and Red 2021, Acrylic on aluminium mounted onto aluminium panel, 162.7 x 132.3 cm
Image courtesy of Ian Davenport Studio, Photography by Prudence Cuming Associates





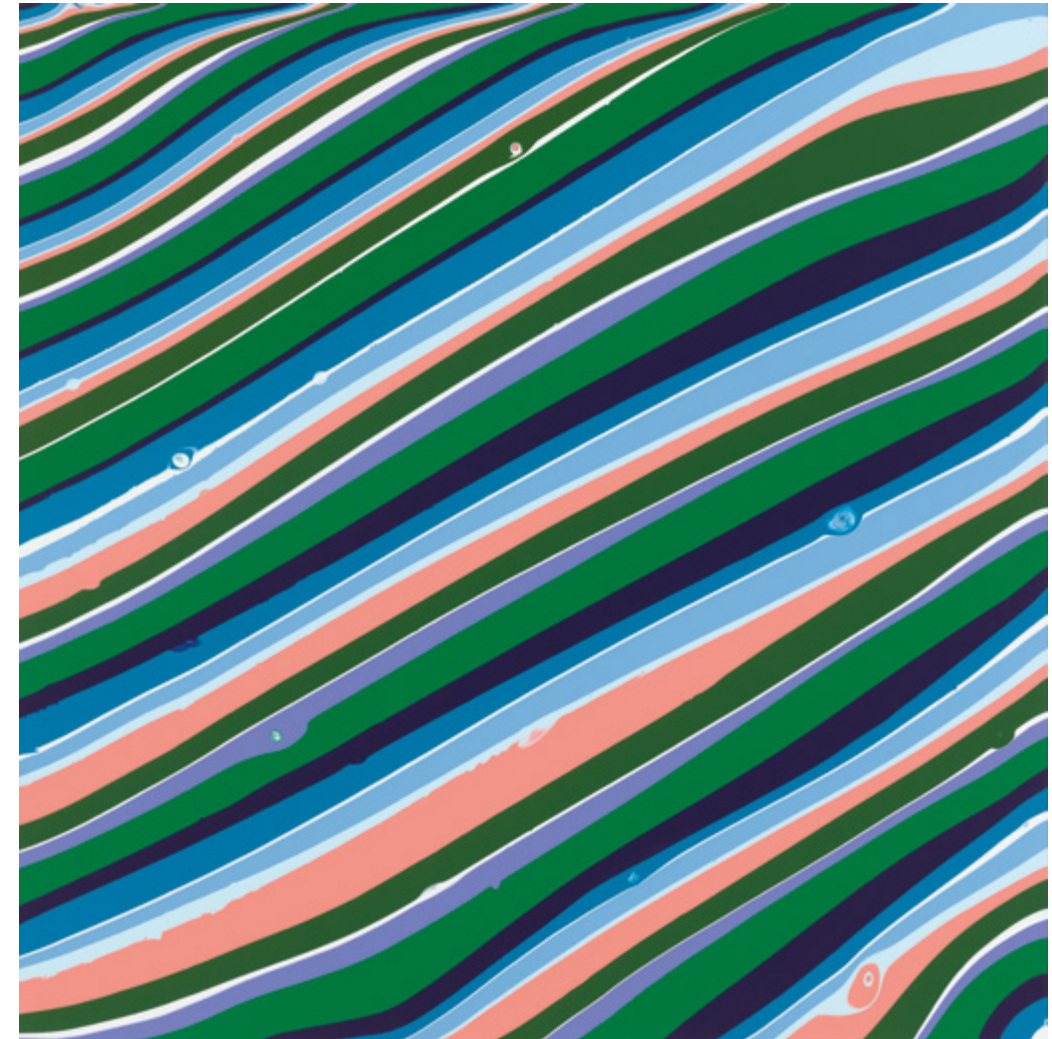


Olympia 2018, Acrylic on aluminium mounted onto aluminium panel, 290 x 200 x 100 cm (with additional floor section, floor dimension approximate)
Image courtesy of Ian Davenport Studio, Photography by Prudence Cuming Associates





Olympia, Floor 2018, Acrylic on aluminium mounted onto aluminium panel, 290 x 200 x 100 cm (with additional floor section, floor dimension approximate)
Image courtesy of Ian Davenport Studio, Photography by Prudence Cuming Associates



Current 2018, Acrylic on aluminium mounted onto aluminium panel, 50.8 x 50.8 cm
Image courtesy of Ian Davenport Studio, Photography by Prudence Cuming Associates



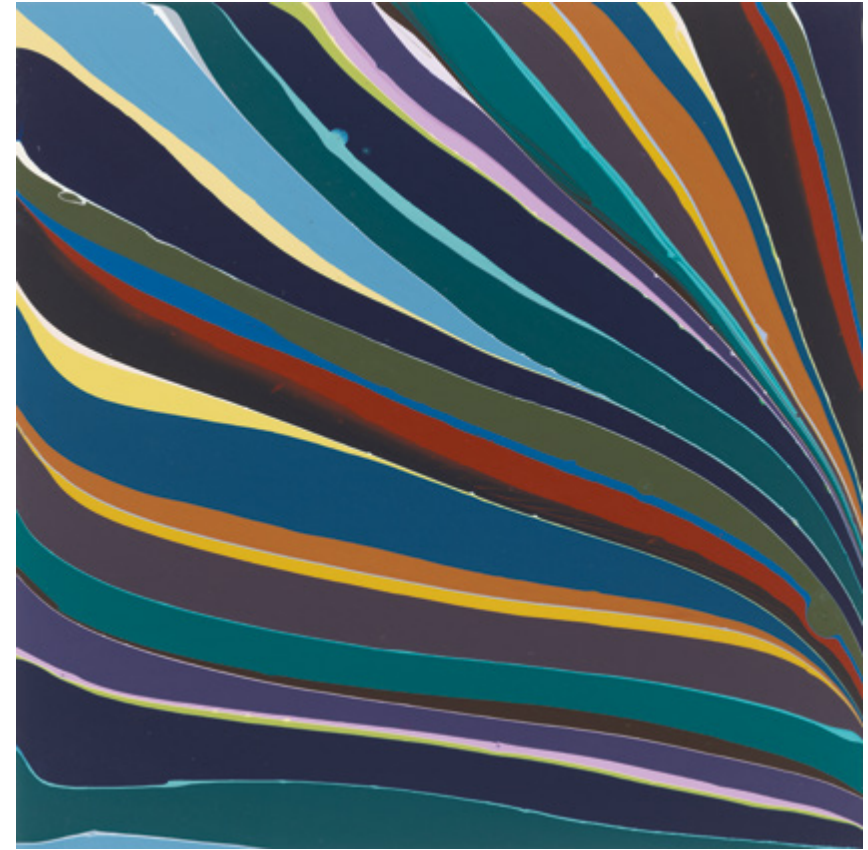
Painting with Hole in the Middle 01 2018, Acrylic on aluminium mounted onto aluminium panel, 31 x 31 cm
Image courtesy of Ian Davenport Studio, Photography by Prudence Cuming Associates



Painting with Hole in the Middle 02 2018, Acrylic on aluminium mounted onto aluminium panel, 31 x 31 cm
Image courtesy of Ian Davenport Studio, Photography by Prudence Cuming Associates



Painting with Hole in the Middle 03 2018, Acrylic on aluminium mounted onto aluminium panel, 31 x 31 cm
Image courtesy of Ian Davenport Studio, Photography by Prudence Cuming Associates



Turquoise Gyre 2018, Acrylic on aluminium mounted onto aluminium panel, 30.8 x 30.8 cm
Image courtesy of Ian Davenport Studio, Photography by Prudence Cuming Associates





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 Lives and works in London, England

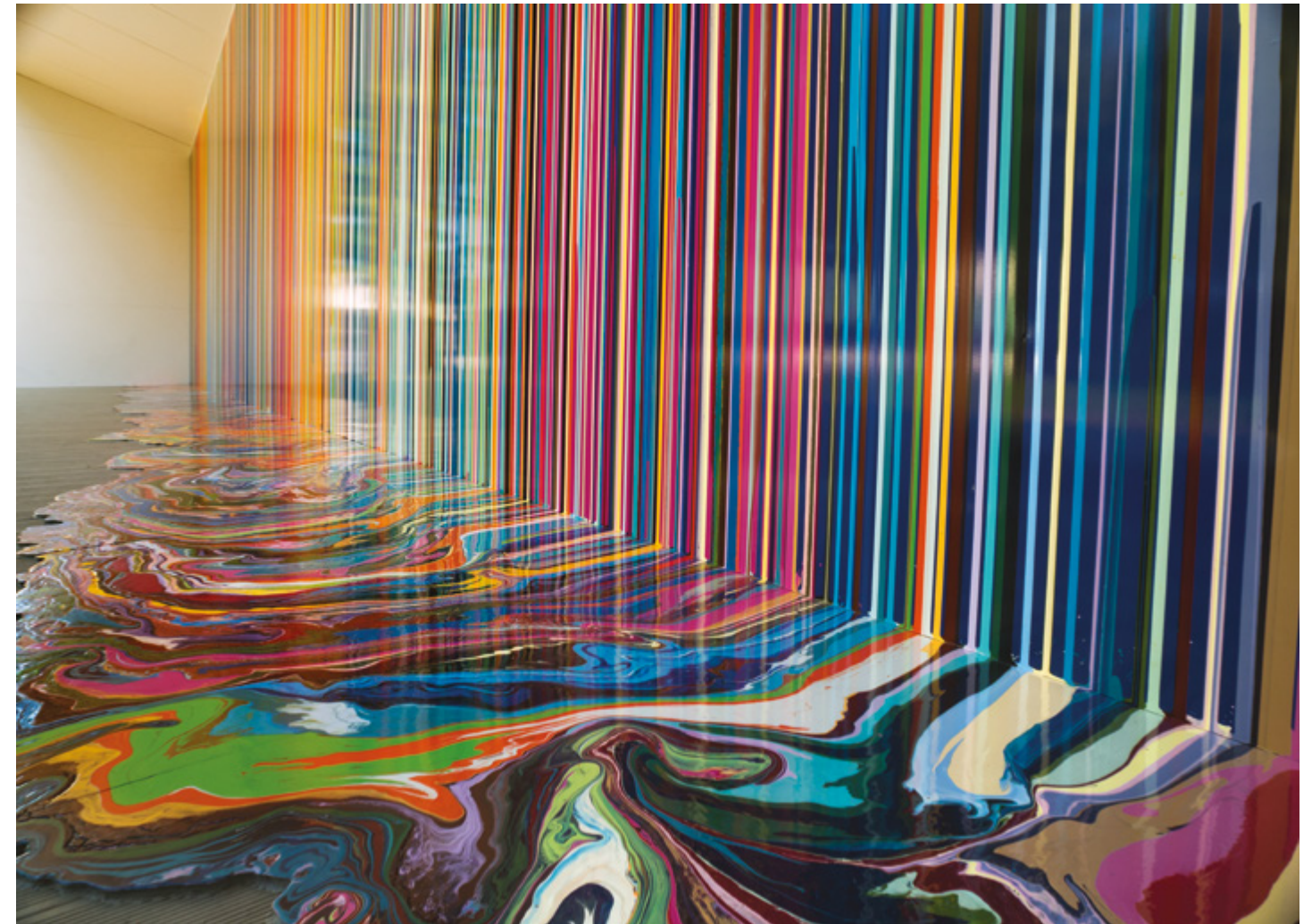
SELECTED SOLO EXHIBITIONS

2022 Galerie Andres Thalmann, Zurich, Switzerland
 2021 Haas & Gschwandtner, Salzburg, Austria
 2020 Cristea Roberts, London, England
 Waddington Custot, online exhibition
 Kasmin Gallery, New York, USA
 2019 Luca Tommasi, Milan, Italy
 2018 Slewe Gallery, Amsterdam, The Netherlands
 Dallas Contemporary, Texas, USA
 Waddington Custot, London, England
 2017-18 Custot Gallery, Dubai, UAE
 2017 Alan Cristea Gallery, London, England
 2016 Galerie Andres Thalmann, Zurich, Switzerland
 Galleria Tega, Milan, Italy
 Paul Kasmin Gallery, New York, USA
 2015 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
 Theo Contemporary, Seoul, Korea
 2006 Alan Cristea Gallery, London, England
 2005 Galerie Slewe, Amsterdam, The Netherlands
 Galerie Xippas, Paris, France 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
 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
 Turner & Byrne Gallery, Dallas, USA
 1994 Waddington Galleries, London, England
 1993 Galerie Ludwig, Krefeld, Germany
 1992 Galerie Michael Haas, Berlin, Germany Galerie Limmer, Freiburg, Germany Paul Kasmin Gallery, New York, USA
 1990 Waddington Galleries, London, England

SELECTED GROUP EXHIBITIONS

2022 *Crazy*, Chiostro Del Bramante, Rome, Italy
 2021 *Artists of the Gallery - Christmas Edition*, Gallery Andres Thalmann, Zurich
British Abstraction, Gazelli Art House, London, England
Colourspace, Mucciaccia Gallery, Rome, Italy
 2020 *Momentum*, Museum Voorlinden, The Netherlands
Summer Exhibition, Royal Academy of Arts, London, England



(previous page) **Giardini Colourfall - 57th Venice Biennale** 2017, Acrylic on stainless steel mounted on aluminium panels (with floor sections) 380 x 1400 x 100 cm. Image courtesy of Ian Davenport Studio, Photography by Todd White
Giardini Colourfall - 57th Venice Biennale 2017, Acrylic on stainless steel mounted on aluminium panels (with floor sections) 380 x 1400 x 100 cm. Image courtesy of Ian Davenport Studio, Photography by Todd White



Installation shot of Ian Davenport's studio 2022, Photography courtesy of Ian Davenport Studio

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| | <i>Ian Davenport and Peter Monaghan</i> , Gormleys Fine Art, Dublin, Ireland | | <i>Royal Academy Summer Exhibition</i> , Royal Academy of Arts, London, England |
| | <i>Summer Exhibition</i> , Cristea Roberts, London, England | | <i>Once upon a time and what a very good time it was...</i> , Ingleby Gallery, Edinburgh, Scotland |
| | <i>Colour in Motion</i> , Addenbrooke's Hospital, Cambridge, England | 2012 | <i>Sweethearts: Artist Couples</i> , Pippy Houldsworth, London, England |
| | <i>Best of British - Modern and Contemporary Masterpieces</i> , Private and Public, Jersey | | <i>The Materiality of Paint</i> , FAS Contemporary, London, England |
| | <i>we are here!</i> , Galerie Haas & Gschwandtner, Salzburg, Austria | | <i>Means Without Ends</i> , Pippy Houldsworth Gallery, London, England |
| 2019 | <i>The Interaction of Colour</i> , Cristea Roberts, London, England | | <i>Mixed Exhibition - Recent Work</i> , Alan Cristea Gallery, London, England |
| | <i>Summer Exhibition</i> , Royal Academy of Arts, London, England | 2011 | Art Plural, Singapore |
| 2018 | <i>Scorribanda</i> , Galleria Nazionale Arte Moderna, Rome, Italy | | <i>Lineage: Prints by Michael Craig-Martin, Ian Davenport and Julian Opie</i> , Edinburgh Printmakers, Edinburgh, Scotland |
| | <i>A misura d'uomo: Tribute to Leonardo</i> , Luca Tommasi Arte Contemporanea, Milan, Italy | 2010 | <i>The Future Demands Your Participation: Contemporary Art from the British Council Collection</i> , Minsheng Art Museum, Shanghai, China |
| | <i>Summer Exhibition</i> , Royal Academy of Arts, London, England | | <i>Pictures on Pictures: Discursive Painting from Albers to Zobernig from the Daimler Art Collection</i> , Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria |
| | <i>Line, Form and Colour - Works from the Berardo Collection</i> , Museu Coleção Berardo, Lisbon, Portugal | 2017 | Derek Jarman Building, University of Kent, Canterbury, England |
| | <i>Pearls</i> , The Bruce High Quality Foundation, Pippy Houldsworth Gallery, London, England | | <i>ART - Curated by Michael Craig-Martin</i> , Haas and Fuchs, Berlin, Germany |
| | <i>All Over</i> , Galeries des Galeries, Galeries Lafayette, Paris, France | | <i>Save Us</i> , Macclesfield Barnaby Visual Arts Festival, Macclesfield, England |
| | <i>The World Meets Here</i> , Custot Gallery Dubai, UAE | 2016 | <i>Layers: John Moores Prize Paintings in Korea</i> , Seongnam Art Centre, Bundang, South Korea |
| | <i>Colour Is</i> , Waddington Custot, London, England | | <i>Paintings in Hospitals: Colouring in the Clinical</i> , Menier Gallery, London, England |
| 2015 | <i>Seeing Round Corners</i> , Turner Contemporary, Margate, England | | <i>Summer Exhibition</i> , Alan Cristea Gallery, London, England |
| | <i>Pool</i> , The Studio Building, London, England | | <i>Process/Abstraction</i> , Paul Kasmin Gallery, New York, USA |
| | <i>The World Meets Here</i> , Custot Gallery Dubai, UAE | | <i>Abstraction and Structure</i> , Bernhard Knaus Fine Art, Berlin, Germany |
| | <i>Right Now!</i> , Mission Gallery, Swansea, Wales | | <i>Abstract Vision Now</i> , Art+Art Gallery, Moscow, Russia |
| | <i>British Artists</i> , Galerie Andres Thalmann, Zurich, Switzerland | | <i>Eleven</i> , Alan Cristea Gallery, London, England |
| 2014 | <i>Black Paintings</i> , Charlie Smith, London, England | | John Moores Painting Prize, Walker Art Centre, Liverpool, England |
| | <i>Royal Academy Summer Exhibition</i> , Royal Academy of Arts, London, England | | <i>Fast Forward</i> , São Paulo Biennale, São Paulo, Brazil |
| 2013-14 | <i>Hidden in Plain Sight: British Abstract Art from the Collection</i> , Plymouth City Museum and Art Gallery, Plymouth, England | | |
| 2013 | <i>Howard Hodgkin - Michael Craig-Martin, Ian Davenport, Jessica Craig-Martin</i> , Galerie Andres Thalmann, St. Moritz, Switzerland | | |
| | <i>Thirteen</i> , Alan Cristea Gallery, London, England | | |
| | <i>Linear Abstraction</i> , Alan Cristea Gallery, London, England | | |

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
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

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

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
Prospects Contemporary Drawing Exhibition, Essor Gallery Project Space, London, England
England Super-Abstr-Action 2, Galerie No Code, Bologna, Italy
Inheriting Matisse: The Decorative Contour in Contemporary Art, Rocket Gallery, London, England
Peintures – contrainte ou recette, Galerie du Cloître, Rennes, France
Ian Davenport, nieuwe schilderijen en werken op papier, Slewe Galerie, Amsterdam, The Netherlands
Abstraction, Ingleby Gallery, Edinburgh, Scotland
John Moores Liverpool 22, Walker Art Gallery, Liverpool, England
Jerwood Drawing Prize, Jerwood Gallery, London, England
Berlin/London/Minimal, Galerie Markus Richter, Berlin, Germany
New Commissions, Alan Cristea Gallery, London, England

2001 *Complementary Studies: Recent Abstract Painting*, Harris Museum and Art Gallery, Preston, England
Camberwell Artsweek 2001, Eger Architects, London, England
British Abstract Painting 2001, Flowers East Gallery, London, England





Ian in the studio 2018, Photography courtesy of Ian Davenport Studio

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| | <i>Jerwood Painting Prize</i> , Jerwood Gallery, London, England; touring to Gallery of Modern Art, Glasgow, Scotland | 1995-96 | <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 |
| 2000 | <i>Surface</i> , An Tuireann, Isle of Skye, Scotland
<i>Fact and Value</i> , Charlottenborg Udstillingsbygning, Copenhagen, Denmark
<i>Profiles of Young European Painting</i> , Premio del Golfo, La Spezia, Italy | 1995 | <i>From Here</i> , Waddington Galleries and Karsten Schubert, London
<i>30 Years of Northern Young Contemporaries</i> , Whitworth Art Gallery, Manchester, England |
| 1999 | <i>A Line in Painting</i> , Gallery Fine, London, England
<i>John Moores Liverpool 21</i> , Walker Art Gallery, Liverpool, England
<i>Now Showing II</i> , Houldsworth Fine Art, London, England
<i>21 Years of SpaceX</i> , SpaceX Gallery, Exeter, England
<i>Examining Pictures</i> , Whitechapel Art Gallery, London, England; touring to Museum of Contemporary Art, Chicago; Armand Hammer Museum, Los Angeles, USA | 1994 | <i>Here and Now</i> , Serpentine Gallery, London, England
<i>British Abstract Art Part 1: Painting</i> , Flowers East Gallery, London, England
<i>Summer 94</i> , Paul Kasmin Gallery, New York, USA |
| 1998 | <i>Elegant Austerity</i> , Waddington Galleries, London, England
<i>Up to 2000</i> , Southampton City Art Gallery, Southampton, England
<i>Roberto Caracciolo, Ian Davenport</i> , Galleria Moncada, Rome, Italy | 1992-95 | <i>British Painting 1988-1994: A Selection from Stock</i> , Richard Salmon Ltd, London, England
<i>New Voices: Recent Paintings from the British Council Collection</i> , British Council touring exhibition, England
<i>Gifts to the Nation: Contemporary Art Society Purchases</i> , Camden Arts Centre, London, England
<i>The Vertical Flatbed Picture Plane - En Valise</i> , Turner & Byrne Gallery, Dallas, USA |
| 1997 | <i>Treasure Island</i> , Calouste Gulbenkian Foundation, Lisbon, Portugal
<i>Ian Davenport, Michael Craig-Martin, Zebedee Jones, Michael Landy and Fiona Rae</i> , Waddington Galleries, London, England
<i>Finish</i> , SpaceX Gallery, Exeter, England
<i>About Vision: New British Painting in the 1990s</i> , Museum of Modern Art, Oxford, England, then touring the UK
<i>Ace! Arts Council Collection new purchases</i> , South Bank Centre, London, England
<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>50 Jahre Kunst- und Museumsverein Wuppertal</i> , Kunsthalle Barmen, Wuppertal-Barmen, Germany
<i>British Abstract Art Part 3: Works on Paper</i> , Flowers East, London, England | 1991-92 | <i>L'Attico</i> , Fabio Sargentini, Rome, Italy
<i>Confrontaciones: Arte ultimo británico y español</i> , Instituto de la Juventud, Madrid, Spain |
| | | 1991 | <i>British Art from 1930</i> , Waddington Galleries, London, England
<i>Metropolis Internationale Kunstausstellung</i> , Martin-Gropius Bau, Berlin, Germany
<i>Broken English</i> , Serpentine Gallery, London, England
<i>Ian Davenport, Stephen Ellis, James Nares</i> , Paul Kasmin Gallery, New York, USA
<i>Abstraction</i> , Waddington Galleries, London, England
<i>Turner Prize Exhibition</i> , Tate Gallery, London, England
<i>New Displays</i> , Tate Gallery, London, England
<i>Galerie Fahnemann</i> , Berlin, Germany |
| | | 1990-91 | <i>Carnet de Voyages - 1</i> , Fondation Cartier pour l'art Contemporain, Jouy-en-Josas, France |

1990 *The British Art Show*, McLellan Galleries, Glasgow, Scotland; touring to Leeds City Art Gallery, Leeds; Hayward Gallery, London, England
Painting Alone, Pace Gallery, New York, USA
 1989 *Current*, Swansea Arts Workshop (Old Seamen's Chapel), Swansea, Wales
West Norwood 1, West Norwood Railway Arches, London, England
 1988 *Freeze*, Surrey Docks, London, England
Ian Davenport, Gary Hume, Michael Landy, Karsten Schubert Gallery, London, England
 1985 *Young Contemporaries*, Whitworth Art Gallery, Manchester, England

SELECTED COMMISSIONS

2019 Creates digital artwork display over Frieze week in collaboration with W1 curates, Flannels department store, Oxford St, London
 Collaborates with Dior to design artworks and a monumental three-storey staircase commission for their flagship store in Toronto, Canada
 2017 Designed limited edition watch, *Wide Acres of Time*, in collaboration with Swiss watchmaker Swatch
 Unveils *Giardini Colourfall*, a 48 metre masterpiece on display at The Swatch Pavilion for the duration of the 57th Venice Biennale.
 2016 Commissioned by Jelmoli, Pop-up Kunst am Bau Project for the façade renovation of the leading Swiss department store Jelmoli
 2014 First major outdoor commission in South East Asia, Colourcade: HANA 2014, HANA Building, Singapore
 2013 Commissioned by Fabergé and Vistajet to create a design for the tail of one of Vistajet's flagship aircrafts – the bombardier Global 6000, in celebration of Spring and Easter
 2012 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'.
 2006 *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
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,

PUBLIC COLLECTIONS

Arts Council Collection, Hayward Gallery, London
 Berardo Collection Museum, Lisbon
 Birmingham City Art Gallery
 Borusan Art Gallery, Istanbul
 British Council
 British Museum, London
 Centre Pompidou, Paris
 Contemporary Art Society
 Dallas Museum of Art, Texas
 FNAC Fonds National d'art contemporain
 The Government Art Collection (Department for Culture Media and Sport)
 Grosvenor Museum, Cheshire
 Jerwood Space, London
 Museum of Modern Art, La Spezia, Italy
 Museum of Modern Art, New York
 National Museum of Wales, Cardiff
 Nuffield College, Oxford University



Paintings in Hospitals
 Plymouth City Museum and Art Gallery
 Rose Art Museum, Brandeis University, United States
 Southampton City Art Gallery
 Tate, London
 Unilever, London
 University of Kent, Canterbury
 Museum Voorlinden, Netherlands
 Von der Heydt Museum, Wuppertal, Germany
 Whitworth Art Gallery, Manchester

PRIZES

2010 Between April and May, completes an artists in residence programme at The Josef and Anni Albers Foundation in Bethany, Connecticut, USA
 2002 Awarded first prize Prospects (sponsored by Pizza Express), Essor Project Space, London
 2000 Prizewinner Premio del Golfo, La Spezia, Italy
 1999 Prizewinner John Moores Liverpool Exhibition 21
 1991 Nominated for Turner Prize



IMPRESSUM

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