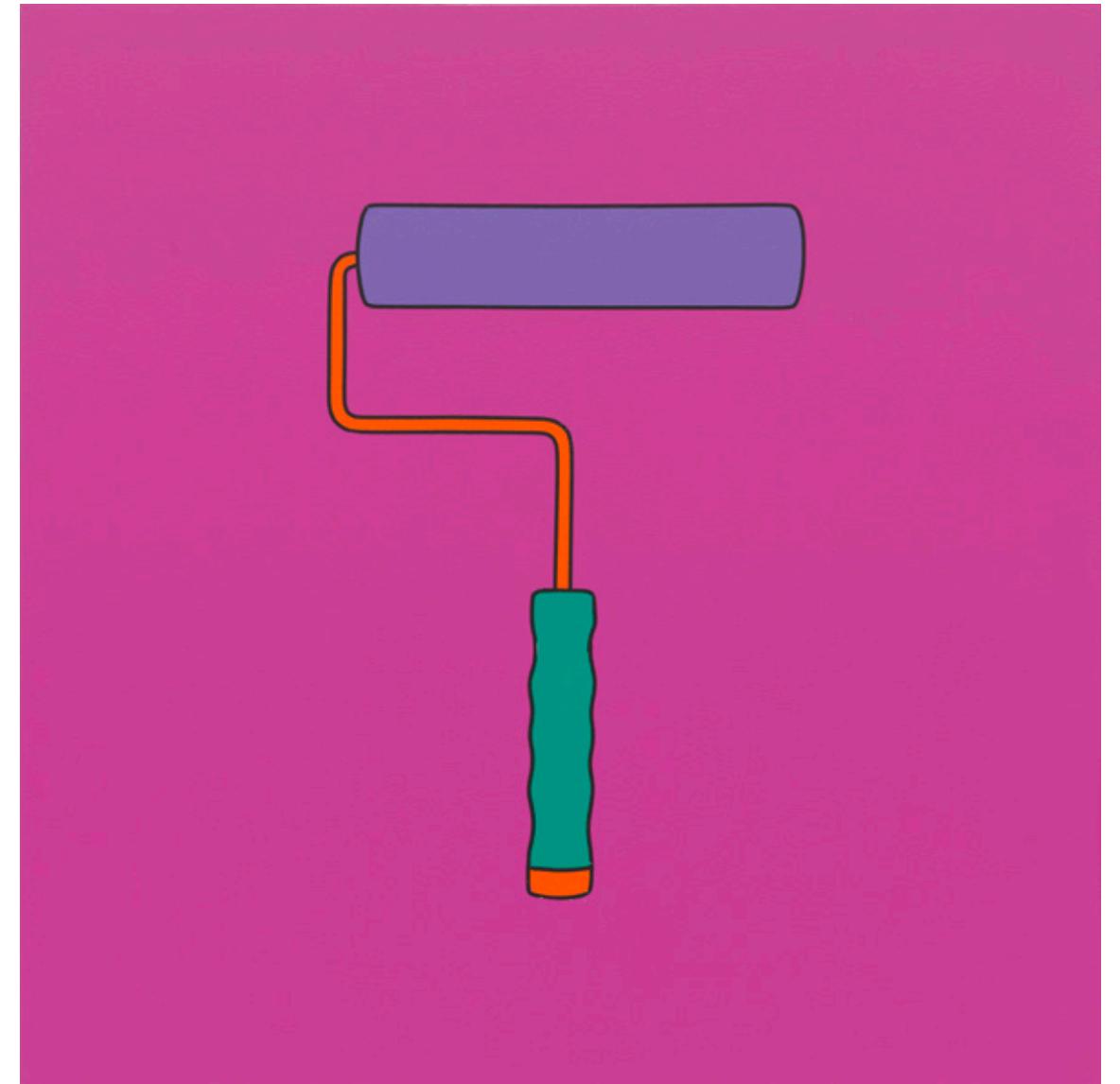


galerie
andresthalmann

Michael Craig-Martin
Present Tense

Exhibition 26 August - 5 November 2016



MICHAEL CRAIG-MARTIN

Wir freuen uns ausserordentlich Michael Craig-Martins mit seinen neusten Werken mit einer Einzelausstellung in Zürich zu würdigen und möchten ihm herzlich zu seiner Erhebung in den Ritterstand als Anerkennung für seine „Dienste an die Kunst“ gratulieren.

Der britische Künstler Michael Craig-Martin, der bereits im Jahr 2000 von der englischen Königin zum Commander des Britischen Empires (CBE) ernannt wurde, erschien auf der diesjährigen Liste der Ehrungen, die zum Geburtstag der Königin veröffentlicht wurde.

Diese Anerkennung setzt ein ganz besonderes Highlight in einem sehr ereignisreichen und erfolgreichen Jahr. In den letzten zwölf Monaten war Craig-Martin Thema von zwei grossen, internationalen Einzelausstellungen. Nebst einer Wanderausstellung in den bedeutendsten chinesischen Museumsmetropolen war Craig-Martin 2015 auch in einer grossen Solo-Ausstellung in der Serpentine Gallery in London präsent. Im letzten Jahr erschien zudem Craig-Martins erstes Buch „On Being an Artist“ und er hatte die Ehre als Hauptkoordinator die 2015 Royal Academy Summer Exhibition zu eröffnen. Craig-Martins Arbeit ist derzeit in Gruppenausstellungen in der Tate Britain, Royal Academy und dem Founding Museum in London zu sehen.

Eine Begegnung mit den Werken von Michael Craig-Martin ist eine Begegnung mit dem eigenen Alltag der gelebten, von Werbung überhöhten Lebenskultur. Daher auch der vom Künstler gewählte Titel der Ausstellung *Present Tense* „aktuelle Zeit“.

Es liegt eine kühne Raffinesse darin, unscheinbare Utensilien zu Zeitzeugen zu erheben. Spätestens, wenn man im Frühjahr seine grossartige Ausstellung in der Serpentine Gallery in London gesehen hat, kann man sich der Faszination seines Werkes nicht mehr entziehen. Trotz der Wahl seiner Motive aus der Alltagswelt zieht Craig-Martin die Betrachtenden mit der zeitlosen Präsenz seiner Werke immer wieder in seinen Bann.

Ich durfte im Juni Michael in seinem Studio in London besuchen und konnte seine aller neusten Werke besichtigen, die mich nicht mehr loslassen. Daraus entstand die Auswahl für unsere aktuelle Ausstellung in Zürich, von der ich überzeugt bin auch Sie gefesselt sein werden.

Mein herzlicher Dank geht an Michael Craig-Martin, Hannah Freedberg und Gagosian Gallery für ihre herzliche und professionelle Art und wundervolle Zusammenarbeit, ohne die diese ausserordentliche Ausstellung nicht zustande gekommen wäre.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann



MICHAEL CRAIG-MARTIN

We are delighted to present a solo exhibition in Zurich, Switzerland, that features some very recent, outstanding works by Michael Craig-Martin RA. In 2000, the eminent British artist was made a Commander of the British Empire CBE by Queen Elizabeth II; in June 2016, his name was included in the Queen's 90th Birthday Honours list. We wish to take this opportunity to congratulate Michael for the knighthood bestowed upon him by the Queen in recognition of his services to art.

The honour was an extraordinary highlight in a most eventful and successful year. Craig-Martin's works featured in two substantial international solo exhibitions, including a tour of China's most significant art museums, and a large solo show at the Serpentine Gallery in London. 2015 also saw the publication of his first book, *On Being an Artist*. Moreover, as its chief coordinator, Craig-Martin had the honour of opening the Royal Academy's 2015 Summer Exhibition. Finally, some of his works have been on display in several group exhibitions in London: at the Royal Academy, until 16 August 2016; at Tate Britain, until 29 August 2016; and at the Foundling Museum, until 4 September 2016.

An encounter with works by the conceptual artist is an encounter with our own advertising-enhanced lives. It is with sophisticated audacity and nonchalance that he has elevated insignificant items to the status of period pieces. They reflect our immediate present, which is also the reason why Craig-Martin chose to give his Zurich exhibition the title of Present Tense.

The timeless presence of works by this artist has long exerted an irresistible fascination, despite – or perhaps because of – their quotidian subject matter. Craig-Martin's solo show at the Serpentine Gallery in spring 2016 provided yet another opportunity to succumb to their spell.

In June 2016, I had the great pleasure of visiting Michael in his London studio. I was able to admire his most recent works – and remain entranced. My visit has led to our current exhibition here in Zürich. I do hope that you, too, will be enthused and captivated by these vibrant works of art. I am deeply indebted to Michael, and also to Hannah Freedberg and Gagosian Gallery, for being so generous with their time. It would have been impossible to create this extraordinary exhibition without their professional yet heart-warming support.

A handwritten signature in black ink, appearing to read "Carina Andres Thalmann".

Carina Andres Thalmann
Galerie Andres Thalmann

Michael Craig-Martin

Present Tense

Am Morgen rasch ein Coffee to go. Die kleine Müdigkeit am Mittag vertreibt ein Espresso aus der Kapselkaffeemaschine. Zwischendurch, allen Diät-Gedanken zum Trotz, eine Portion Pommes einer bekannten Fastfood-Kette. Und falls die Lust am Abend zur Last wird, liegt eine kleine Pille schon bereit.

Eine Begegnung mit den Werken von Michael Craig-Martin ist eine Begegnung mit dem eigenen Alltag, unserer gelebten, von Werbung überhöhten Lebenskultur. Man begegnet Farbrollern, Turnschuhen, Kaffeebechern, Dingen, die jeder kennt, fast jeder benutzt. Und von denen jede weiss, für welchen Lifestyle sie stehen. Michael Craig-Martin macht gewöhnliche Gebrauchsobjekte zu Sujets seiner Bilder und Zeichnungen: stark abstrahiert, doch leicht wieder erkennbar. In ihrer extrem reduzierten Darstellungsform, die auf klare Linien und kontrastierende Flächen setzt, sind diese Bilder nahe am Piktogramm. Es sind Zeichen. Mit seinem Werk erschafft Michael Craig-Martin ein Alphabet der Warenwelt.

Michael Craig-Martin (*1941 in Dublin, aufgewachsen in den USA, lebt und arbeitet in London) ist einer der wichtigsten angelsächsischen Künstler seiner Generation. Viele Jahre hat der irisch-britische Künstler am renommierten Goldsmith's College in London unterrichtet und gilt als eine der prägenden Figuren für die Generation der „Young British Artists“.

Seine Arbeiten – Zeichnungen, Malereien, Skulpturen – befinden sich in den Sammlungen internationaler Museen wie dem Museum of Modern Art in New York, dem Centre Pompidou in Paris und der Tate Gallery in London. Weltweit hat Craig-Martin grossformatige Arbeiten für den öffentlichen Raum geschaffen: Zu den wohl bekanntesten gehört „Cascade“, die 2007 realisierte Bemalung von Mietshäusern am Boulevard Virgile Barel in Nizza.

Ende der 1970er Jahre begann Michael Craig-Martin maschinell gefertigte Gebrauchsgegenstände in Bildern und Zeichnungen zu gestalten. „Ich wählte sie, weil sie für mich eine wirklich universelle Sprache der modernen Welt bildeten“, sagte er selbst einmal über seine Motivwahl. „Die Objekte waren so allgegenwärtig, dass sie unsichtbar geworden waren und keinen besonderen Wert hatten.“ Es liegt eine kühne Raffinesse darin,

unscheinbare Utensilien zu Zeitzeugen zu erheben, neigt man doch leicht dazu, herausragenden Objekten wie Marcel Breuers Freischwinger oder dem Sessel LC2 von Le Corbusier (Pierre Jeanneret und Charlotte Perriand) eine besondere Aussagekraft über ihre Zeit und Zeitgenossen zuzusprechen.

Doch Michael Craig-Martin erzählt von Messern, Toastern, Taschenlampen. Ähnlich wie der britische Kunsthistoriker Neil MacGregor in seinem Buch „Eine Geschichte der Welt in 100 Objekten“ anhand berühmter Kunstwerke und banaler Alltagsobjekte vom Leben in der Vergangenheit erzählt, berichtet Michael Craig Martin mit seinen formelhaften Gegenständen von der Gegenwart. Mit seinem Alphabet der Warenwelt porträtiert er eine Gesellschaft, indem er ihr gemeinsames materielles Fundament dokumentiert. Auch Einzelporträts, wie zum Beispiel ein Selbstporträt, entstehen aus diesem Blick heraus, der das Individuum als Summe der von ihm benutzten und angesammelten Objekte wahrnimmt: Du bist, was Du besitzt.

Michael Craig-Martin setzt die maschinell gefertigten Objekte in auf das Wesentliche reduzierte Umrisszeichnungen um, die ebenfalls sehr unpersönlich wirken. In besonderem Mass gilt dies für seine Zeichnungen mit breiten Linien aus dunklem Klebeband, das auf Wände oder Bildträger aufgetragen wird und an technische Herstellungsprozesse erinnert. In den in Acrylfarbe auf Leinwand oder Aluminium ausgeführten Gemälden kommen intensiv farbige Flächen hinzu, die keinerlei Bearbeitungsspuren zeigen.

In seinen jüngsten Werken setzt Craig-Martin die Alltagsobjekte nicht länger vor einen neutral schwarzen Hintergrund, der an Stillleben des 17. Jahrhunderts denken lässt. Motive und Hintergrund sind heute in poppig-lauten, aber kühlen Farben gestaltet. Zudem zoomt der Künstler die Objekte heran: Kaffeebecher, Laptop, Turnschuh sind nur noch in Ausschnitten zu sehen – und bleiben dennoch unverkennbar.

Eine Begegnung mit dem Werk Michael Craig-Martins ist eine Begegnung mit der eigenen grossen Verbundenheit mit den kleinen Dingen des Alltags.

Alice Henkes



Michael Craig-Martin

Present Tense

First thing in the morning, a coffee on the hop. An espresso from the coffee pod-machine delivers a lunch-time energy boost. Against our best diet intentions, we snack on French fries churned out by a global fast-food chain. In the evening, should the need arise, a handy pep pill will help to keep things buoyant.

An encounter with works by Michael Craig-Martin is an encounter with our own advertising-enhanced lives. Mundane objects known to all and used by most form the subject matter of his drawings and paintings: paint rollers, paper cups, training shoes – popular symbols of a certain lifestyle reduced to the bare minimum of clear contours and vibrant colour fields. Highly stylised yet easily recognisable, they are like glyphs or pictographs, an alphabet of consumer products.

Michael Craig-Martin was born in Dublin in 1941, raised in the U.S., and educated at Yale. In the mid-nineteen-sixties, he returned to Europe where he became one of the key figures of the first generation of British conceptual artists. He was a professor at Goldsmith's College in London from 1974–1988 and 1994–2000, teaching artists who would become known in the early nineties as the YBAs or Young British Artists. Craig-Martin's works are held by significant international museums such as the Museum of Modern Art in New York City, the Centre Pompidou in Paris and London's Tate Gallery, and his large-scale works of public art can be admired in cities all over the world. Notably, he created Cascade, a series of murals on several apartment blocks set at right angles to Boulevard Virgile Barel in Nice, southern France, in 2007.

It was in the late 1970s that Craig-Martin began to draw and paint mass-produced quotidian objects. Commenting on his choice of subject matter, he noted some years ago, 'I chose them because they seemed to me a true universal language in the modern world, objects so ubiquitous they had become invisible and without special value.' Given that we tend to attribute particular eloquence and significance to outstanding designer pieces such as Marcel Breuer's cantilever chair, or the LC2 armchair by Le Corbusier (Pierre Jeanneret and Charlotte Perriand), Craig-Martin has demonstrated a sophisticated audacity and nonchalance in elevating insignificant items to the status of period pieces.

Much as Neil MacGregor, the British art historian tells stories of the past through famous artworks and mundane objects in *The History of the World in 100 Objects*, the artist's formulaic objects – knives, toasters, torchlights – tell stories in the Present Tense'. Craig-Martin uses his alphabet of consumer products to give us the portrait of a society through its materialistic foundations. The artist has also created portraits, including a self-portrait, from a perspective that sees the sitter as the sum total of the objects they have used and collected: we are what we possess.

In Craig-Martin's contour drawings, countless mass-produced objects are reduced to the most impersonal minimum. The broad contour lines are actually the result of dark adhesive tape that, in a manner evoking an industrial production process, has been applied directly to a wall or the canvas. Showing no trace of the artist's own hand, his acrylic paintings on canvas or aluminium feature fields of vibrant colour against a black background reminiscent of 17th-century still lifes. In his most recent works, Craig-Martin uses cool but loud and gaudy colours both for the backgrounds and the subjects. Moreover, he frequently zooms in on his subject to reveal only a section of a laptop, paper cup, or training shoe – the objects are identifiable even so.

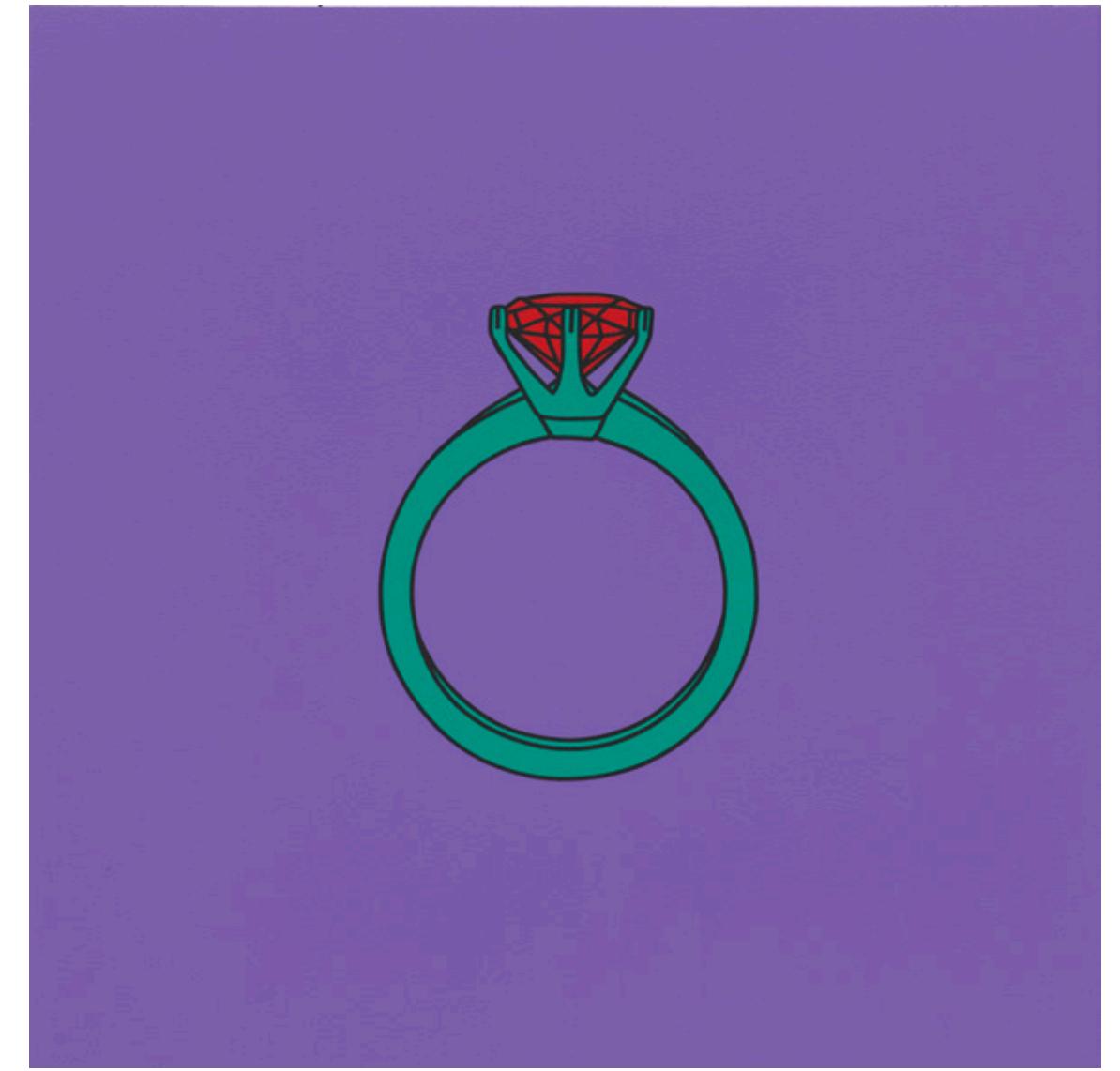
An encounter with Michael Craig-Martin's work is an encounter with our own close ties to small everyday objects.

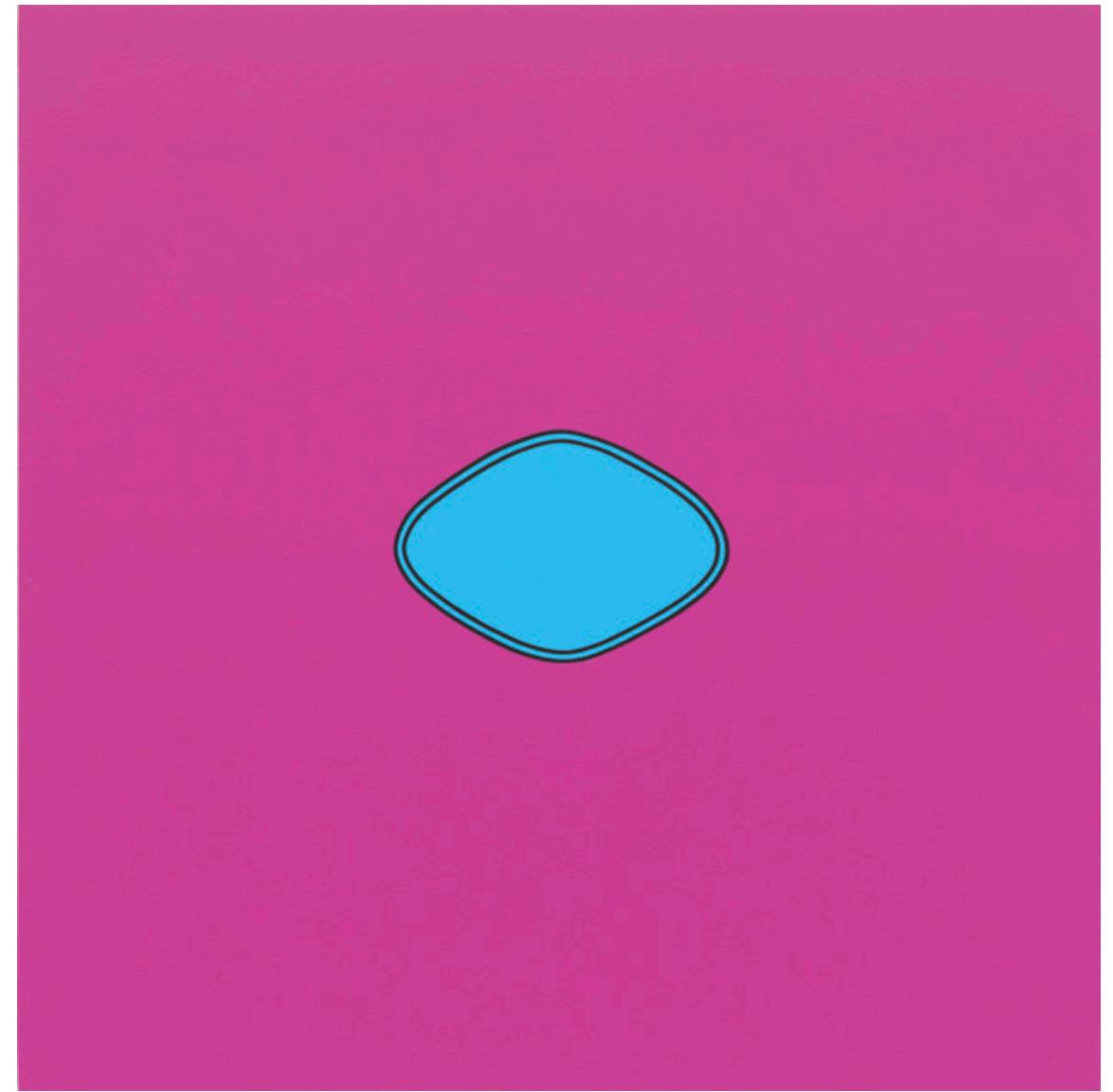
Alice Henkes



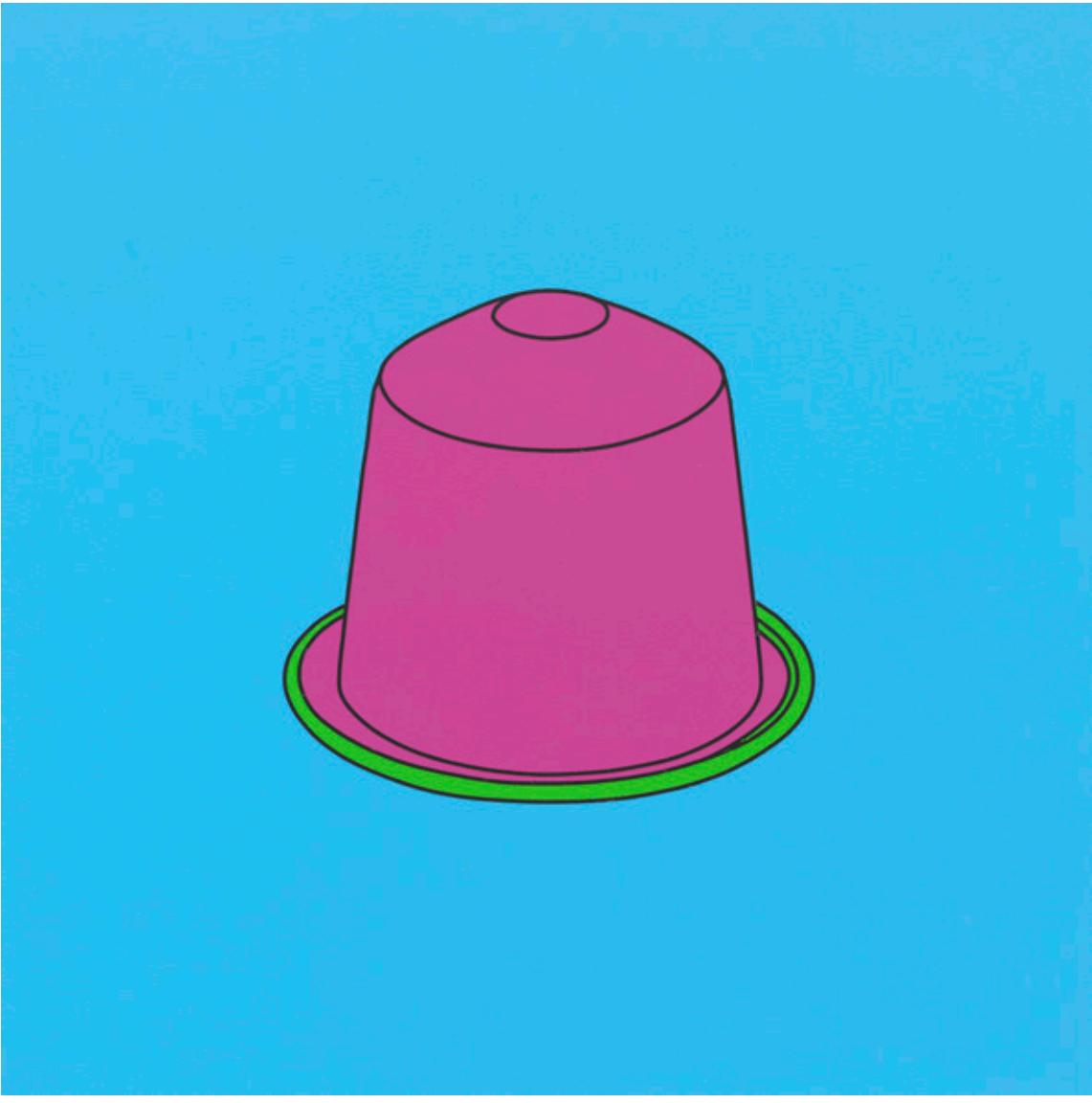


Untitled (fragment iPhone) 2016, Acrylic on aluminium, 200 x 200 cm

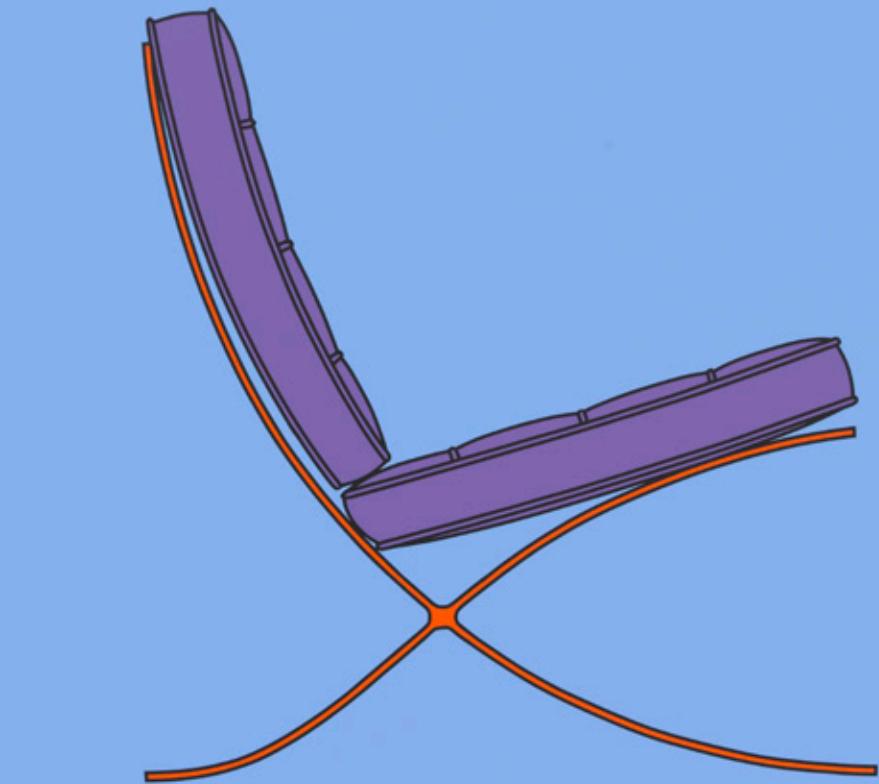




Untitled (viagra) 2014, Acrylic on aluminium, 60 x 60 cm



Untitled (espresso pod) 2014, Acrylic on aluminium, 60 x 60 cm

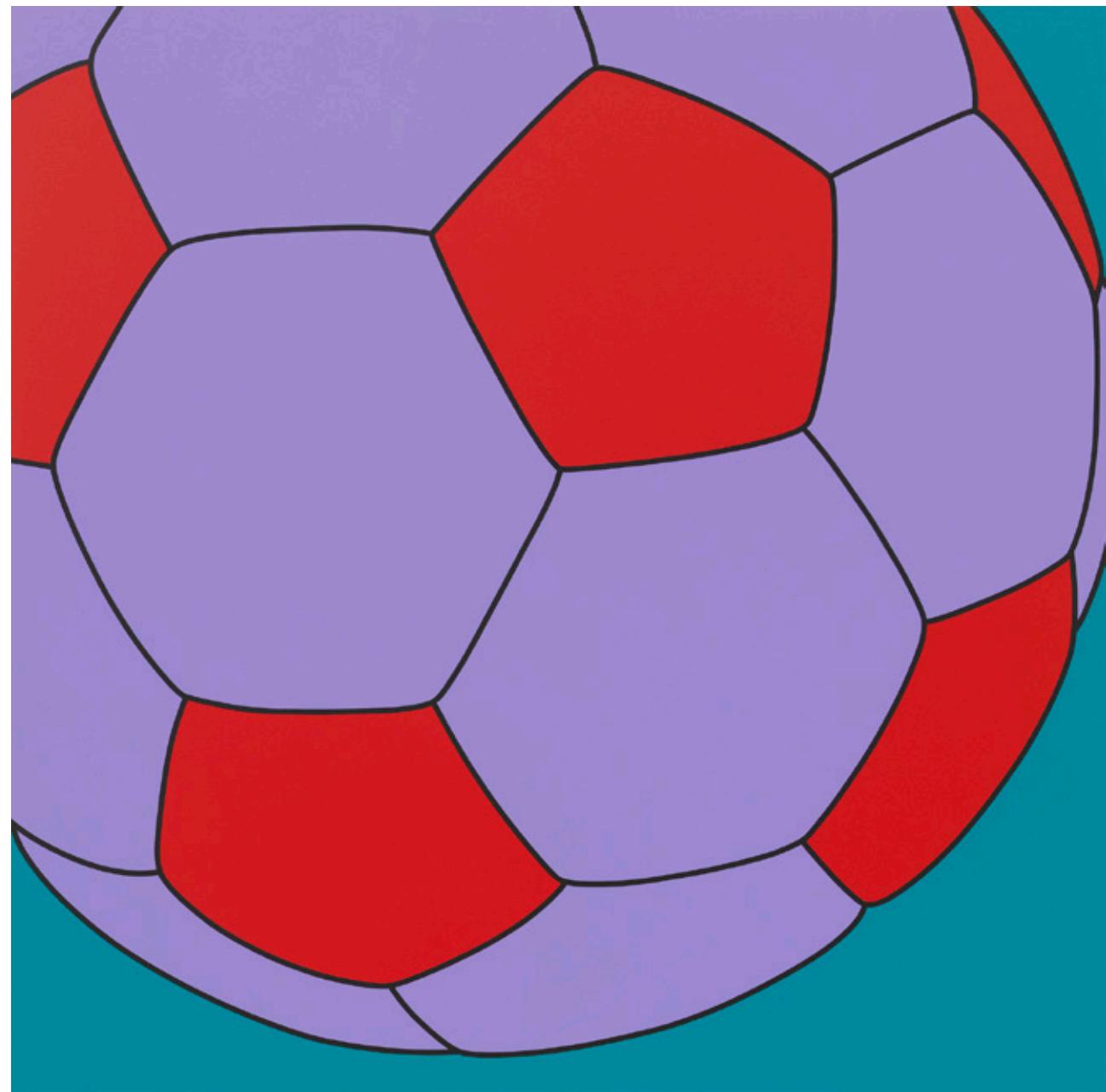


Untitled (Barcelona chair) 2014, Acrylic on aluminium, 122 x 122 cm



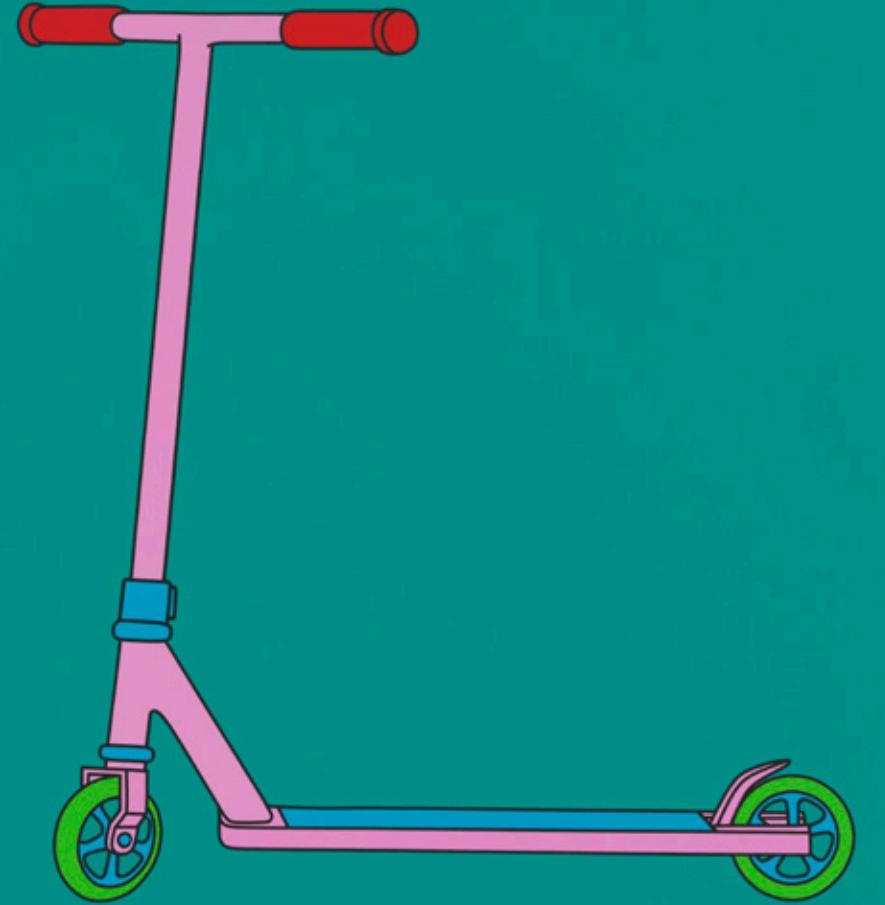


Untitled (coke can) 2014, Acrylic on aluminium, 122 x 122 cm

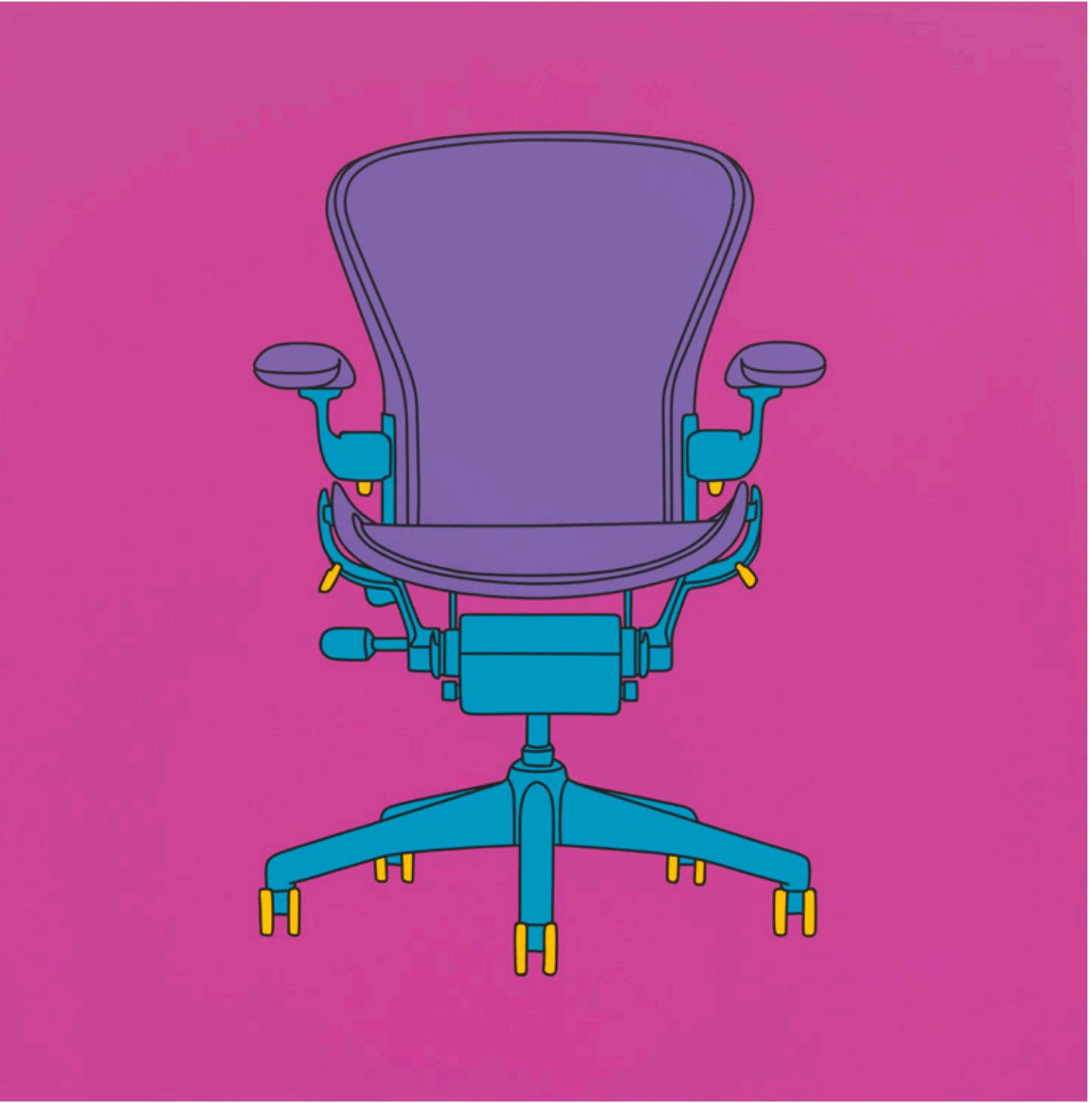


Untitled (fragment football) 2016, Acrylic on aluminium, 90 x 90 cm





Untitled (scooter) 2015, Acrylic on aluminium, 122 x 122 cm



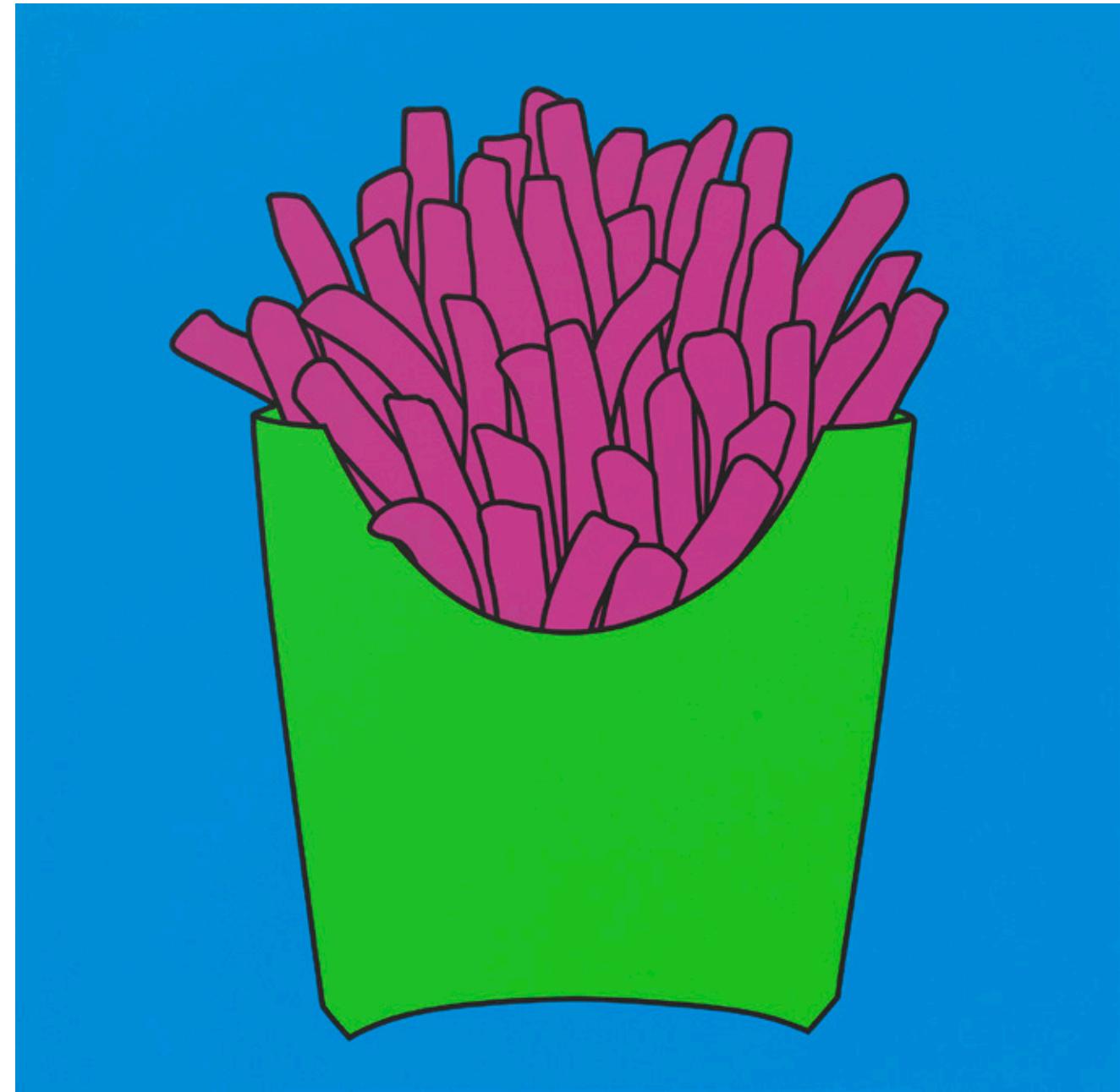
Untitled (Miller chair) 2015, Acrylic on aluminium, 122 x 122 cm





Untitled (fragment coffee cup) 2016, Acrylic on aluminium, 90 x 90 cm





1941	Born in Dublin, Ireland	2007	Gagosian Gallery, London, England	1978	Galerie December, Dusseldorf, Germany	2009	<i>Passports: Great Early Buys from the British Council Collection</i> , Whitechapel Gallery, London, England
1946	Family moved to Washington D.C., USA		London National Art Centre, Tokyo, Japan		Institute of Modern Art, Brisbane; touring Australia		<i>Northern Print Biennale</i> , Laing Art Gallery, Newcastle upon Tyne, England
Education in USA		2006	Theo Contemporary, Seoul, Korea	1976-77	Turnpike Gallery, Leigh, England		<i>Summer Exhibition</i> , Royal Academy of Arts, London, England
1961-66	Yale University, New Haven, USA	Kunsthaus Bregenz, Bregenz, Austria	New Gallery, London, England	1974	Glynn Vivian Art Gallery & Museum, Swansea, England	2008	<i>Static: Contemporary Still Life and Portraiture</i> , Harris Museum & Art Gallery, Preston, England
1965-66	Taught at School of Visual Arts, New York, USA	Irish Museum of Modern Art, Dublin, Ireland	Third Eye Centre, Glasgow, Scotland	1971	Richard Demarco Gallery, Edinburgh, Scotland		<i>Forgetting Velázquez: Las Meninas</i> , Museu Picasso de Barcelona, Barcelona, Spain
1966	Moves to Britain	New Arts Centre, Roche Court, Salisbury, England	Rowan Gallery, London, England	1969	Arnolfini Gallery, Bristol, England		<i>Turned On</i> , Alan Cristea Gallery, London, England
1966-69	Teaching at Bath Academy of Art, Bath, England	La Rue Magasin, Grenoble, France	SELECTED GROUP EXHIBITIONS		Richard Demarco Gallery, Edinburgh, Scotland		<i>Martian Museum of Terrestrial Art</i> , Barbican Art Gallery, London, England
1968-70	Teaching at Canterbury College of Art, Canterbury, England	Milton Keynes Gallery, Milton Keynes, England	2015	<i>ArtZuid International Sculpture Route</i> , Amsterdam, The Netherlands			<i>ART Futures</i> , Bloomberg Space, London, England
1970-72	Artist-in-Residence, King's College, Cambridge, England	Alan Cristea Gallery, London, England	2001	<i>Summer Exhibition (co-curated by Michael Craig-Martin)</i> Royal Academy of Art, London, England	2007	<i>Outlines</i> , Gimpel Fils, London, England	
1974-88	Teaching at Goldsmiths College School of Art, London, England	Arp Museum, Remagen, Germany	2000	<i>British Artists</i> , Galerie Andres Thalmann, Zurich, Switzerland		<i>For the Spirit - From the UBS Art Collection</i> , Mori Art Museum, Tokyo, Japan	
1981-82	Living and working in New York, USA	Galerie Judin, Zurich, Switzerland	1997	<i>Hello Walls</i> , Gladstone Gallery, New York, USA		<i>Imagery Play</i> , PKM GALLERY, Seoul, Korea	
Appointed Trustee of the Tate Gallery, London, England		Gallery Seomi, Seoul, Korea		<i>Sleepless - The bed in history and contemporary Art</i> , 21er Hause, Vienna, Austria		<i>Art Market Now</i> , The Columns, Seoul, Korea	
1994-2000	Appointed Millard Professor of Fine Art, Goldsmiths College, University of London, London, England	Gagosian Gallery, New York, USA	2014	<i>Post Pop: East Meets West</i> , Saatchi Gallery, London, England	2006	<i>(I'm Always Touched) By Your Presence, Dear</i> , Irish Museum of Modern Art, Dublin, Ireland	
2001	Awarded a Commander of the Most Excellent Order of the British Empire (CBE)	Manchester Art Gallery, Manchester, England		<i>What Marcel Duchamp Taught Me</i> , The Fine Art Society, London England		<i>ART Futures</i> , Bloomberg Space, London, England	
2012	Lives and works in London	The Douglas Hyde Gallery, Dublin, Ireland	2013	<i>FIERCE CREATIVITY</i> , Pace Gallery, New York, USA		National Art Centre, Tokyo, Japan	
		Waddington Galleries, London, England		<i>Le Jardin Décomposé / Decomposed Garden</i> , Gagosian Gallery, Paris, France		Gagosian Gallery, London, England	
		Haus der Kunst, Munich, Germany		<i>Michael Craig-Martin, Jessica Craig-Martin, Ian Davenport and Howard Hodgkin</i> , Galerie Andres Thalmann, St. Moritz, Switzerland		<i>Form and Line. Prints</i> , Green On Red Gallery, Dublin, Ireland	
		IVAM Centre del Carme, Valencia, Spain		<i>New Acquisitions</i> , Scottish National Gallery of Modern Art, Edinburgh, Scotland		<i>The Hiscox Collection #2</i> , Hiscox Art Projects, London, England	
		Alan Cristea Gallery, London, England		<i>Thirteen</i> , Alan Cristea Gallery, London, England		<i>ACG Publications</i> , Alan Cristea Gallery, London, England	
		Waddington Galleries, London, England		<i>Summer Show</i> , Royal Academy of Arts, London, England		<i>Defining the Contemporary</i> , Whitechapel Gallery, London, England	
		Southampton City Art Gallery, Southampton, England				<i>6th Shanghai Biennale - Hyper Design</i> , Shanghai Biennale, Shanghai, China	
		Galerie Der Spiegel, Cologne, Germany	2011			<i>Switched On</i> , Alan Cristea Gallery, London, England	
		Kunstverein für die Rheinlande, Dusseldorf, Germany				<i>Lightboxes</i> , Alan Cristea Gallery, London, England	
		Museum of Contemporary Art, Chicago, USA				<i>Morandi's Legacy - Influences on British Art</i> , Estorick Collection of Modern Italian Art, London, England	
1995		Centre Georges Pompidou, Paris, France				<i>Morandi</i> , Abbot Hall Art Gallery, Kendal, England	
1994		Galeria Foksal, Warsaw, Poland				<i>Eye on Europe</i> , Museum of Modern Art, New York, USA	
		Muzeum Sztuki, Palac Edwarda Herbsta, Lodz, Poland					
1993		British School at Rome, Rome, Italy					
1993		Galerie Claudine Papillon, Paris, France					
1991		Waddington Galleries, London, England					
		Project Gallery, Museum of Modern Art, New York, USA					
		David Nolan Gallery, New York, USA					
		Musée des Beaux Arts, Le Havre, France					
1990		Galerie Claudine Papillon, Paris, France					
1989		Whitechapel Art Gallery, London, England					
1987		Zach Schuster Gallery, Florida, USA					
1985		Waddington Galleries, London, England					
1984		Waddington & Shiell Gallery, Toronto, Canada					
1982		Fifth Triennale India, New Delhi, India					
		Waddington Galleries, London, England					
		Galerija Suvremene Umjetnosti, Zagreb, Croatia					
1981		Galerie Bama, Paris, France					
1980		Oliver Dowling Gallery, Dublin, Ireland					
1979		Galeria Foksal, Warsaw, Poland					
		Galeria Akumulatory, Poznan, Poland					

2005 *Alan Cristea Gallery Publications*, Alan Cristea
Gallery, London, England
Painting in the Edge, Gallery Hyundai, Seoul,
Korea
Raised Awareness, Tate Modern, London, England
100 Artists See God, Contemporary Art Center
of Virginia, Virginia Beach, USA
Eye of the Storm: The IMMA Collection, Irish
Museum of Modern Art, Dublin, Ireland
*El estado de las cosas - El objeto en el arte
desde 1960 hasta nuestros días*, ARTIUM
Centro - Museo Vasco de Arte Contemporáneo,
Vitoria-Gasteiz, Spain
Drawings, Gagosian Gallery, London, England
Summer Exhibition, Royal Academy of Arts,
London, England
*A Vision of Modern Art in Memory of Dorothy
Walker*, Irish Museum of Modern Art, Dublin,
Ireland
Joyce in Art, Royal Hibernian Academy,
Dublin, Ireland
2004 *100 Artists See God*, Independent Curators
International, New York, USA
2002 *Passenger*, Astrup Fearnley Museum, Oslo,
Norway
*2002 Blast to Freeze, British Art in the 20th
Century*, Kunstmuseum Wolfsburg, Wolfsburg,
Germany
2001 Lux Gallery, London, England
2000 *Intelligence, New British Art 2000*, Tate Britain,
London, England
Live in Your Head, Whitechapel Gallery,
London, England
Voilà, Musée d'Art Moderne de la Ville de Paris,
Paris, France
Shifting Ground, Irish Museum of Modern Art,
Dublin, Ireland
Yale School of Art and Architecture, New
Haven, USA
1999 *Signature Pieces*, Alan Cristea Gallery, London,
England
1998 *Elegant Austerity*, Waddington Galleries,
London, England
Jardin d'Artistes, Musée Zadkine, Paris, France
Up to 2000, Southampton City Art Gallery,
Southampton, England
Cluster Bomb, Morrison Judd, London, England
Ace! Arts Council Collection New Purchases,
South Bank Centre exhibition; touring the UK

1996 *Un Siècle de Sculpture Anglaise*, Galerie
Nationale du Jeu de Paume, Paris, France
*Drawing the Line: Reappraising Drawing Past
and Present, selected by Michael Craig-Martin*,
South Bank Centre Exhibition; touring the UK
Open House, Kettle's Yard, Cambridge, England
The Adventure of Painting, Kunstverein
Düsseldorf, Dusseldorf, Germany; Kunstverein
Stuttgart, Stuttgart, Germany
Wall to Wall, Serpentine Gallery, London;
Southampton Art Gallery, Southampton and
Leeds City Art Gallery, Leeds, England
Out of Sight out of Mind, Lisson Gallery,
London, England
Here and Now, Serpentine Gallery, London,
England
1992-93 *Twelve Stars: Selected Works from the European
Parliament Collection*, Arts Council Gallery,
Belfast; touring to Edinburgh, Scotland and
London, England
1991 *Objects for the Ideal Home: The Legacy of Pop
Art*, Serpentine Gallery, London, England
*Michael Craig-Martin, Michael Landy, Julian
Opie*, Goldsmiths College Art Gallery, London,
England
The Readymade Boomerang, Sydney Biennale,
Sydney, Australia
*A Painting Show: Michael Craig-Martin, Gary
Hume, Christopher Wool*, Karsten Schubert,
London, England
1989 *Sculpture*, Galerie Six Friedrich, Munich, Germany
Michael Craig-Martin, Grenville Davey,
Julian Opie, Galleria Lia Rumma, Naples, Italy
100 Years of Art in Britain, Leeds City Art Gallery,
Leeds, England
1988-89 *Vessel*, Serpentine Gallery, London, England
Wall Works, Cornerhouse Gallery, Manchester,
England
1987 *L'Attitude*, Galeria Comicos, Lisbon, Portugal
*Entre El Objeto Y La Image-Escultra británica
contemporánea*, Palacio Velázquez, Madrid
touring to Barcelona and Bilbao, Spain
1984 *1965-72 - When Attitude Became Form*,
Kettle's Yard, Cambridge, England; touring
to Fruitmarket Gallery, Edinburgh, Scotland
The British Art Show, City Museum and Art
Gallery; Ikon Gallery, Birmingham; touring
England
1983 *New Art*, Tate Gallery, London, England

1982 *Aspects of British Art Today*, Metropolitan Art
Museum, Tokyo, Japan
British Sculpture in the 20th Century,
Whitechapel Gallery, London, England
Malmö Konsthall, Malmö, Sweden
Construction in Process, Lodz, Poland
Un Certain Art Anglais, Musée d'Art Moderne
de la Ville de Paris, Paris, France
JP II, Palais des Beaux-Arts, Brussels, Belgium
Documenta VI, Kassel, Germany
Hayward Annual: Current British Art Part II,
Hayward Gallery, London, England
Reflected Images, Kettle's Yard Gallery,
Cambridge, England
*Works on Paper - The Contemporary Art
Society's Gifts to Public Galleries 1952-77*,
Royal Academy of Arts, London, England
IX Biennale des Jeunes Artistes, Paris, France
Body and Soul, Peter Moore's Liverpool Project
3, Walker Art Gallery, Liverpool, England
XIII São Paulo Biennale, *Contemporary British
Drawings*, São Paulo, Brazil
Idea and Image in Recent Art, Art Institute of
Chicago, Chicago, USA
Art as Thought Process, Serpentine Gallery,
London, England
1975 *11 British Artists*, Staatliche Kunsthalle,
Baden-Baden, Germany; Kunsthalle Bremen,
Bremen, Germany
Henry Moore to Gilbert & George, Palais des
Beaux-Arts, Brussels, Belgium
7 Exhibitions, Tate Gallery, London, England
The New Art, Hayward Gallery, London, England
Critic's Choice, Arthur Tooth & Sons, London,
England
Modern Starts: Things, Museum of Modern Art,
New York, USA

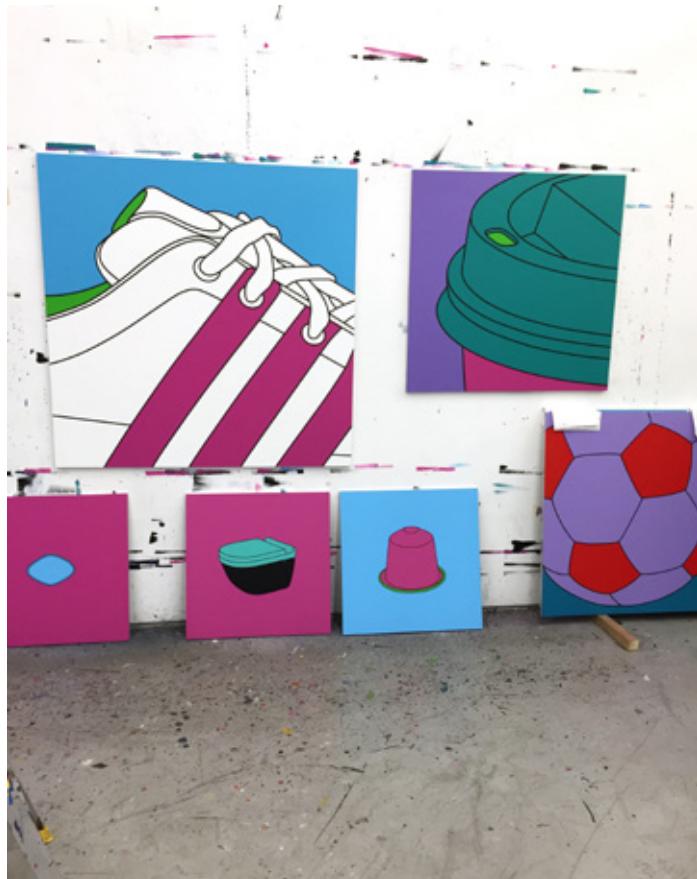
SELECTED COMMISSIONS

2010 *KIDS*, Radcliffe Children's Hospital,
Oxford, England
2009 *Street Life*, Woolwich Arsenal Station, Docklands
Light Railway, London, England
2008 *One World and Parade*, European Investment
Bank, Luxembourg Commission
2007 *Cascades*, Nice, France
2004 *Currents*, Ernst and Young HQ, London,
England

2003 *The Fan*, Regent's Place, London, England
2002 Laban Dance Centre, London, England
Collaboration with Herzog and de Meuron,
Manchester Art Gallery, Manchester, England
2001 *Coloured TV*, BBC, London, England

SELECTED PUBLIC COLLECTIONS

Allen Art Museum, Oberlin, USA
Arp Museum, Remagen, Germany
Arts Council of Great Britain, England
Australian National Gallery, Canberra, Australia
Baltimore Museum of Art, Baltimore, USA
Basildon Arts Trust, Basildon, England
Bayerische Staatsbibliothek, Munich, Germany
Bibliothèque Nationale, Paris, France
British Council, England
Budapest Museum of Contemporary Art, Budapest, Hungary
Contemporary Art Society, London, England
Contemporary Art Society for Wales, Wales
Ferens Art Gallery, Hull, England
Fitzwilliam Museum, Cambridge, England
FRAC Nord Pas de Calais, Calais, France
Government Art Collection, London, England
Haags Gemeentemuseum, The Hague, The Netherlands
Harvard University Art Museum, Cambridge, USA
Hiscox Art Projects, London, England
Irish Museum of Modern Art, Dublin, Ireland
Kadist Art Foundation, Paris, France
Kresge Art Museum, Michigan State University, East Lansing,
USA
Leeds City Art Gallery, Leeds, England
Manchester City Art Gallery, Manchester, England
Musée des Beaux Arts, André Malraux, Le Havre, France
Museum of Modern Art, New York, USA
Queensland Art Gallery, Queensland, Australia
Reina Sofia, Madrid, Spain
Southampton City Art Gallery, Southampton, England
Stella Art Foundation, Moscow, Russia
Swindon Art Gallery, Swindon, England
Tate Gallery, London, England
The Berardo Collection, Sintra Museum of Modern Art, Portugal
The British Library Contemporary Art Society, London, England
The New York Public Library, New York, USA
Ulster Museum, Belfast, Ireland
Victoria & Albert Museum, London, England
Walker Art Gallery, Liverpool, England
Yale Center for British Art, New Haven, USA



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Installation view of the artist's studio 2016, London, England.
Courtesy Carina Andres Thalmann