

galerie  
andresthalmann

Michael Craig-Martin  
Drawings 1967 - 1992  
Recent Paintings & Prints

Exhibition Zurich, 18th January - 16th March 2013  
Exhibition St.Moritz, 11th February - 22nd February 2013



#### MICHAEL CRAIG-MARTIN

Wir freuen uns sehr, Michael Craig-Martins Zeichnungen und Prints aus über 40-jährigem Schaffen wie auch eine Kostprobe seiner neusten Malerei in unserer Ausstellung in Zürich sowie in der kommenden Gruppenausstellung im Februar 2013 in unserer Galerie in St. Moritz zeigen zu dürfen. Michael Craig-Martin, der international mit Einzelausstellungen in weltberühmten Museen von London und New York über Tokio bis Paris auf sich aufmerksam macht, gehört seit den 70er Jahren zu den führenden Vertretern der britischen Konzeptkunst. Im April 2013 werden seine aktuellsten Gemälde im Museum Haus Esters in Krefeld gezeigt.

Unsere Ausstellung *Drawings 1967 – 1992, Recent Paintings and Prints* visualisiert eindrücklich Craig-Martins künstlerische Vielfalt. Unscheinbare Gebrauchsgegenstände werden symbolhaft in knappen Umrisslinien wiedergegeben, ein Mal isoliert wie eine Ikone, ein anderes Mal bezugslos verschachtelt und durchdrungen wie in einem Chaos. Trotz der Wahl seiner Motive aus der Alltagswelt zieht Craig-Martin die Betrachtenden mit der zeitlosen Präsenz seiner Werke immer wieder in seinen Bann.

Mein herzlicher Dank geht an Michael Craig-Martin, Alan Cristea und die Gagosian Gallery für die professionelle und ausgezeichnete Zusammenarbeit, die für diese ausserordentliche Ausstellung unerlässlich war.

#### MICHAEL CRAIG-MARTIN

*We are delighted to be able to present works by internationally acclaimed artist, Michael Craig-Martin. His drawings and prints range across forty years of creation; two of his most recent paintings will also feature our venue in Zurich as well as in a group show at our gallery in St. Moritz in February 2013. Craig-Martin has had solo shows at the world's greatest museums from London to New York, from Tokyo to Paris, and has been a leader among British Concept artists since the 1970s. In April 2013 Museum Haus Esters in Krefeld, Germany, will showcase his latest paintings.*

*In an impressive display of the Craig-Martin's wide range, unassuming everyday objects are reduced to symbols in concise outlines – now in iconistic isolation, now interlocked, yet unrelated and in apparently chaotic disparity. Despite the artist's choice of mundane subject matter, the timeless presence of his works continues to fascinate his public.*

*My most sincere thanks go to Michael Craig-Martin, Alan Cristea and the Gagosian Gallery for their excellent, professional co-operation, which was essential for this extraordinary exhibition.*

*Carina Andres Thalmann*

Carina Andres Thalmann  
Galerie Andres Thalmann

# Michael Craig-Martin

## Drawings 1967 - 1992, Recent Paintings & Prints

Die Werke des weltberühmten Künstlers Michael Craig-Martin verblüffen durch ihre Zeitlosigkeit. In knappen Umrisszeichnungen präsentiert er uns isolierte oder ineinander verschachtelte Gegenstände der alltäglichen Dingwelt. Sujet und Bildsprache tragen zuweilen Reminiszenzen der Pop-Art, des Ready-mades und des Surrealismus. Craig-Martin vereint aber nicht nur die europäische und amerikanische Kunsttradition, sondern auch zwei Techniken – Zeichnen und Malen.

*Longbox* ist die früheste Zeichnung in der Ausstellung *Drawings 1967 - 1992, Recent Paintings and Prints*. Sie stammt aus dem Jahr 1967 und ist wie die *Study for Formica Box, 1968* als Konstruktionszeichnung tatsächlich realisierter Objekte auf isometrischem Millimeterpapier mit Kreppband gefertigt. Nach einem Wendepunkt in seinem künstlerischen Schaffen ergründet Craig-Martin das als konservativ geltende gegenständliche Zeichnen. Er entscheidet sich, alltägliche, gut wiedererkennbare, reproduzierbare und maschinell gefertigte Objekte zu zeichnen. „Ich wählte diese Gegenstände aus, weil sie für mich eine wahrhaft universelle Sprache in der modernen Welt darstellen, unsichtbar in ihrer Allgegenwärtigkeit und ohne besonderen Wert“, erklärt Craig-Martin in einem Interview.

Craig-Martin bedient sich eines stetig wachsenden Vokabulars an Büchern, Schirmen, Glühbirnen, Kassetten, Globen, Leitern, Schubladen und vielem mehr. Die für das Publikum gut lesbaren Bilder ohne jegliche subjektive Ausschmückung zeigen auf schlichte Linien reduzierte Gegenstände, die irgendwo zwischen Stilisiertem und Individuellem anzusiedeln sind. Manche seiner Originalzeichnungen – mit Stift und Papier angefertigt – sind vor über 30 Jahren entstanden und dienen heute digitalisiert noch immer als Vorlage. Mit schwarzem Klebeband zeichnet er *Paint Roller, 1983* – isoliert, frei schwebend, aus leichter Aufsicht und in einer  $\frac{3}{4}$  Perspektive – ein Darstellungsschema, das vielen seiner Werke zugrunde liegt. *Study for MOMA Project, 1990* oder *Study for Sunrise, 1982-83* konstruieren sich hingegen aus einem transparenten Arrangement verkeilter Objekte. Mit seinen auf den ersten Blick chaotisch scheinenden Arbeiten ermutigt der Künstler die Betrachtenden, den Blick zwischen Fragment und Gesamtform hin und her schweifen zu lassen.

Erst ab Mitte der 90er Jahre entstehen nebst Zeichnungen farbige Gemälde und Prints in seinem unverkennbaren grafischen Stil. In der Ausstellung stehen *Envy* und *Pride* für die *Serie Seven Deadly Sins, 2008* (Sieben Todsünden). Die Titel werden im Bild in Kapitalen auf einer einheitlichen Hintergrundfarbe wiedergegeben. Die Objekte hingegen sind nur als Umrisslinie gefasst und treten zurück, obwohl sie eigentlich vordergründig gemalt sind. Craig-Martin ergänzt sein flexibles Repertoire an Objekten um Worte und erzielt dadurch ein narratives Spiel von Bild und Sprache.

Wirken Craig-Martins Gemälde einfach und zugänglich, ist ihr Fertigungsprozess mit bis zu dreissig sorgfältig aufgetragenen Acrylschichten allerdings langwierig und kompliziert. In seinen jüngsten Gemälden *Desk Chair, 2012* und *Chair, 2012* wird das tiefe Schwarz der Umrisslinien auch zur Hintergrundfarbe, so dass die zeitlos schönen Designklassiker in leuchtender Farbgebung deutlich hervortreten. Die willkürliche Farbgebung und die teils riesenhafte Dimension der dargestellten Objekte heben deren vertraute Alltäglichkeit auf.

Michael Craig-Martin wurde im Jahr 1941 in Dublin geboren und wuchs in Amerika auf. Nach seinem Kunststudium an der Yale University of Art and Architecture kehrt er 1966 nach Grossbritannien zurück. Bereits zu diesem Zeitpunkt nahm er neben seiner künstlerischen Laufbahn Lehrtätigkeiten auf. Mit seiner Professur am Goldsmiths College, London ab 1974 gilt er als geistiger Ziehvater der Künstlerbewegung der Young British Artists der 1990er Jahre. Seine Werke befinden sich in herausragenden internationalen Museen, wie zum Beispiel der Tate Gallery in London; der National Gallery of Australia in Canberra, dem Museum of Modern Art in New York, und dem Centre Pompidou in Paris. Anlässlich einer Retrospektive im Irish Museum of Modern Art in Dublin (2006) erschien eine umfassende Monographie des renommierten Kunstkritikers Richard Cork. Im gleichen Jahr wurde Craig-Martin zum Mitglied der Royal Academy of Arts ernannt; er lebt und arbeitet in London.

Marie-Louise Teichmann



# Michael Craig-Martin

## Drawings 1967 - 1992, Recent Paintings & Prints

*The timelessness of the works by world-renowned artist Michael Craig-Martin is astonishing. His concise contour drawings present ordinary objects, some of them interlocking, others in isolation. Combining traditions from European and American art, as well as the two different techniques of drawing and painting, his subject matter and visual idiom make occasional references to Pop art, Ready-mades and Surrealism.*

*Longbox, 1967, is his earliest drawing in the exhibition Drawings 1967-1992, Recent Paintings and Prints. Like his Study for Formica Box, 1968, it consists of crepe tape affixed to isometric plotting paper commonly used for construction drawings of actual objects. Having reached a turning-point in his work, Craig-Martin begins to explore drawing, considered a conservative technique at the time. He decides to draw easily identifiable, mass-produced everyday objects, explaining in an interview that "I chose them because they seemed to me to constitute a true universal language in the modern world, objects so ubiquitous they had become invisible and without special value".*

*Craig-Martin uses an ever expanding inventory of books, umbrellas, lightbulbs, cassettes, globes, ladders, drawers, and many others. Pared down to simple uninflected lines, these objects exist somewhere between the generic and the particular. The images without any trace of subjective embellishment are easy to recognise and identify. Some of his original drawings, done in pencil on paper, go back thirty years, and continue to serve as templates in digital form. In Paint Roller, 1983, he used black tape to outline an apparently suspended, isolated object in three-quarter, high-angle perspective – a display technique that informs many of his works. Study for MOMA Project, 1990 or Study for Sunrise, 1982-83, on the other hand, consist of a transparent arrangement of interlocking objects. His initially chaotic-seeming works encourage the audience to allow their gaze to oscillate between fragment and whole.*

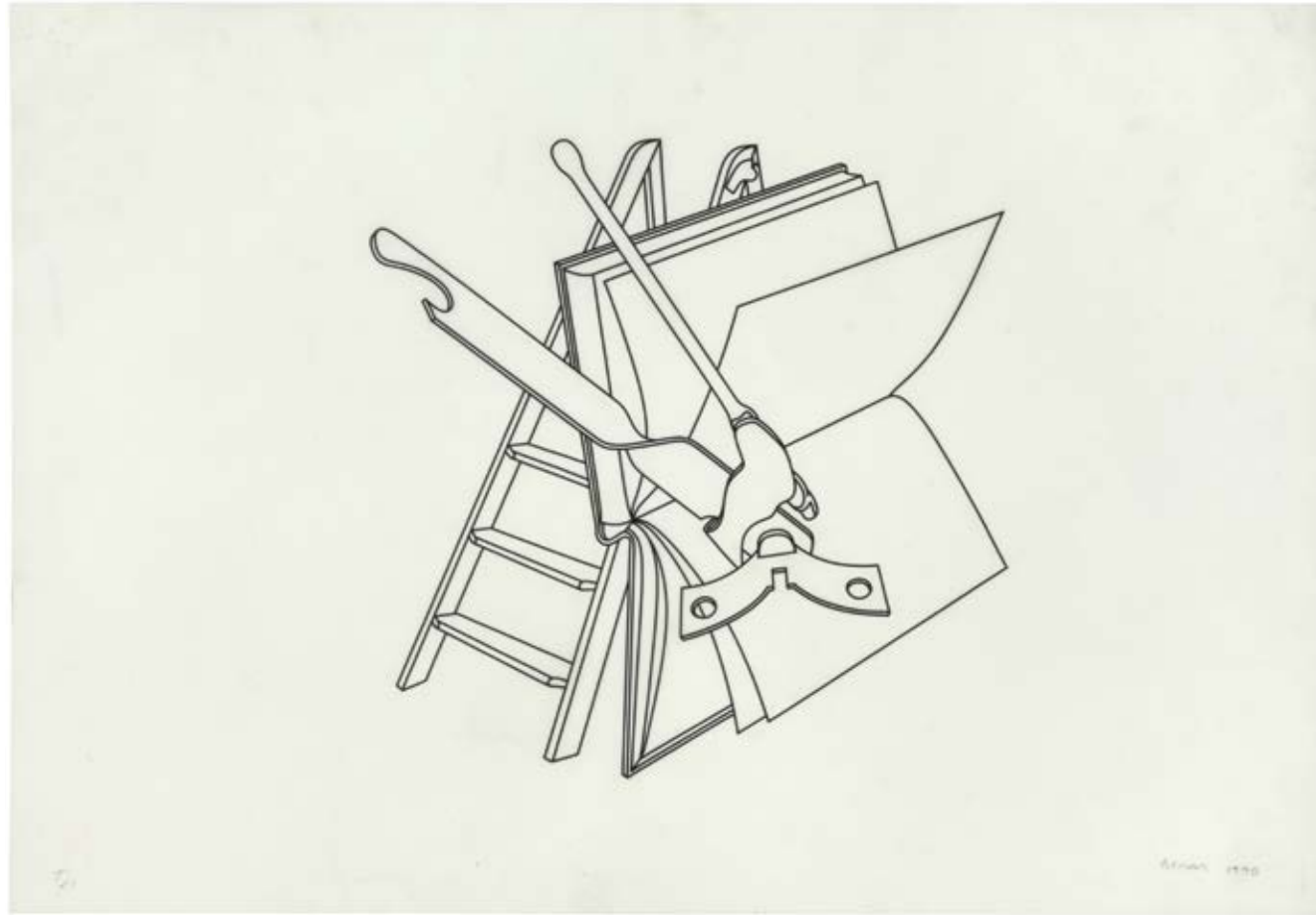
*It is only from the mid-1990s that Craig-Martin also begins to do colour prints and paintings in his signature style. In this exhibition, Envy and Pride represent the Seven Deadly Sins, 2008, series. Their titles appear in upper-case letters on a uniform ground. Of the accompanying objects, however, only the outlines are shown, so that they recede even though they have been painted*

*over the letters. Adding words to his flexible repertoire of objects results in a narrative interplay of image and language. If the subject matter of these paintings is straightforward and easily accessible, the way they are produced is lengthy and intricate, involving up to thirty painstakingly applied coats of acrylic. In his most recent paintings, Desk Chair, 2012, and Chair, 2012, both contours and backgrounds are in deep black while the objects – design classics – stand out in glowing colour. By exaggerating their dimensions, and selecting seemingly random colours, the artist reverses the mundane familiarity of his objects.*

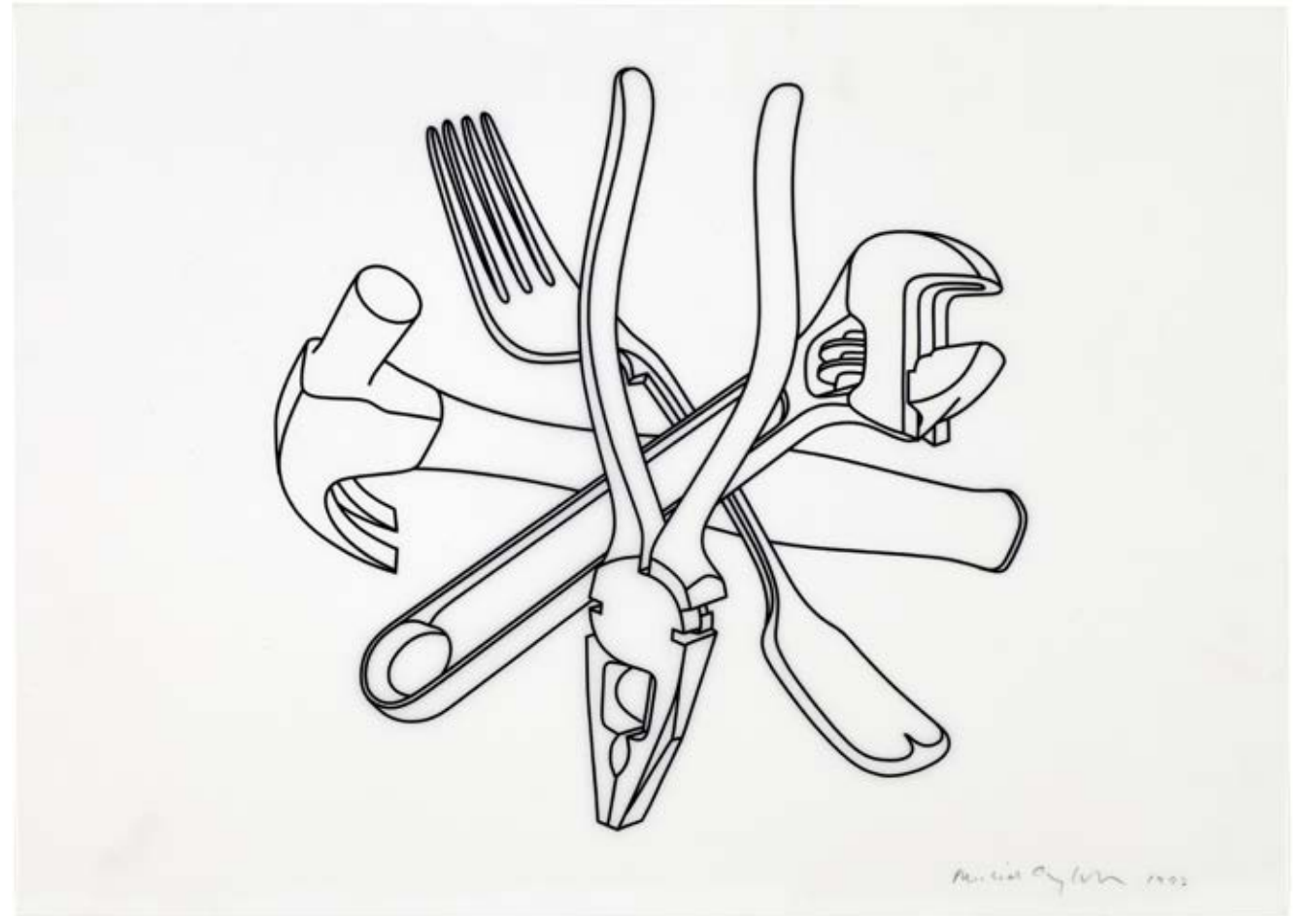
*Michael Craig-Martin was born in Dublin in 1941. He grew up and was educated in the United States, studying Fine Art at the Yale University School of Art. On completion of his studies in 1966, he returned to Britain, where he has lived and worked ever since. Even in those early days, he was active not just as an artist but also as a tutor, becoming an influential teacher at Goldsmiths College, London, and considered a key figure in the emergence of the Young British Artists in the early 1990s. Craig-Martin's works feature in the world's most prestigious galleries and museums, e.g. the Tate Gallery, London; the National Gallery of Australia, Canberra; the Museum of Modern Art, New York; and Centre Pompidou, Paris. A comprehensive monograph by renowned art critic Richard Cork was published in 2006 on the occasion of a retrospective at the Irish Museum of Modern Art, Dublin. In the same year, Craig-Martin was made a Member of the Royal Academy of Arts. He lives in London.*

*Marie-Louise Teichmann*

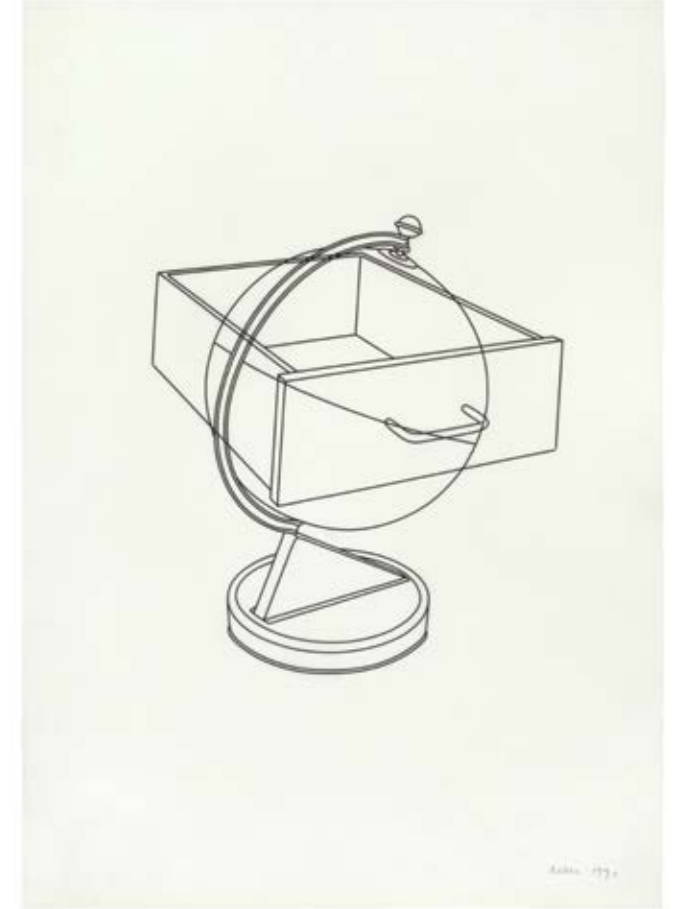
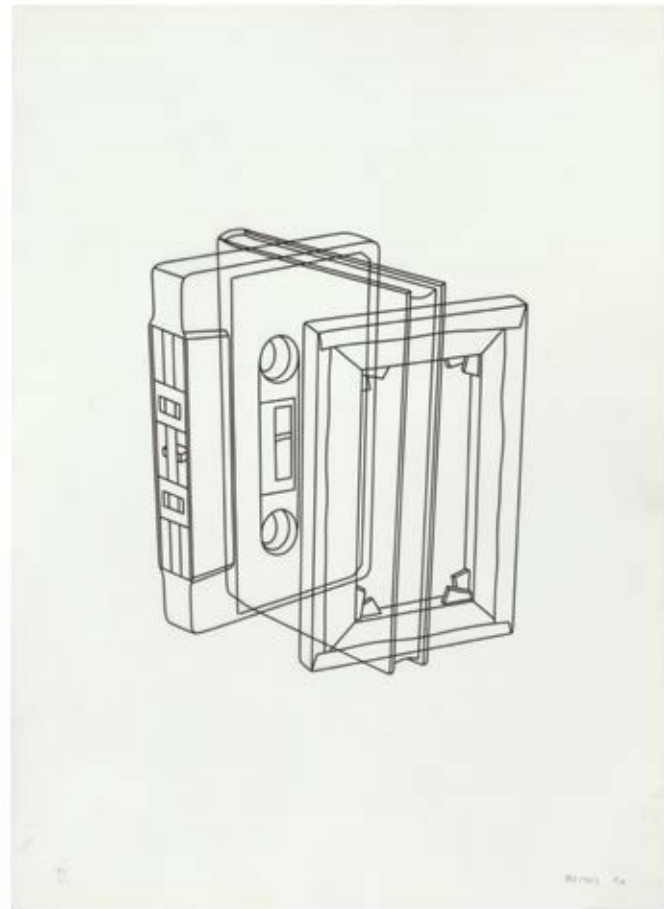




**Tin Opener, Book, Ladder** 1990, Hand applied black crepe tape on drafting film, 42 x 60.9 cm

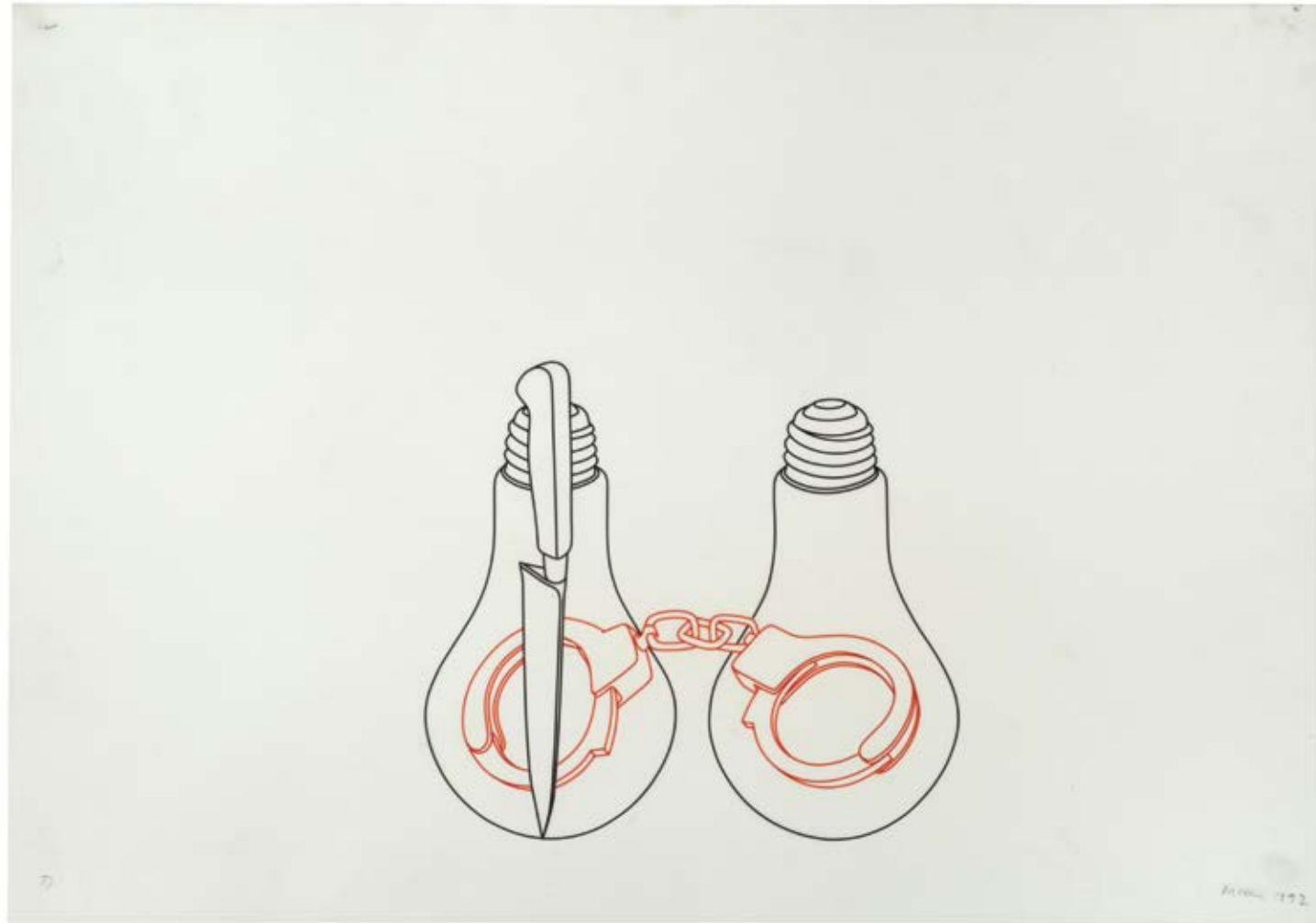


**Untitled (Star)** 1992, Hand applied black crepe tape on drafting film, 42.1 x 59.2 cm



(left) **Two Drawers and Clipboard** 1990, Hand applied black crepe tape on drafting film, 59.7 x 41.8 cm  
(right) **Cassette, Book, Canvas (the Arts)** 1990, Hand applied black crepe tape on drafting film, 58.5 x 42.2 cm

(left) **Drawer, Umbrella, Paint Roller** 1990, Hand applied black crepe tape on drafting film, 59.7 x 41.8 cm  
(right) **Study for Broadgate Project (Drawer & Globe)** 1990, Hand applied black crepe tape on drafting film, 59.7 x 41.9 cm



**Bulbs, Knife, Handcuff** 1992, Hand applied black and red crepe tape on drafting film, 58.8 x 84.1 cm

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**New York, New York** 1981, Hand applied black, red and blue crepe tape on drafting film, 59.9 x 91.4 cm

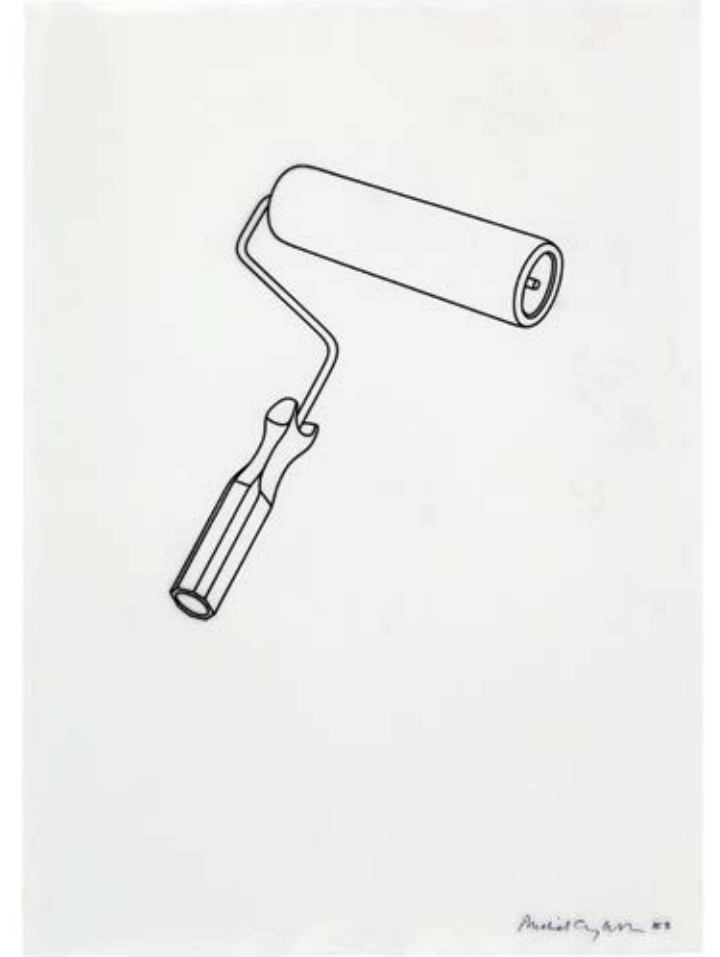
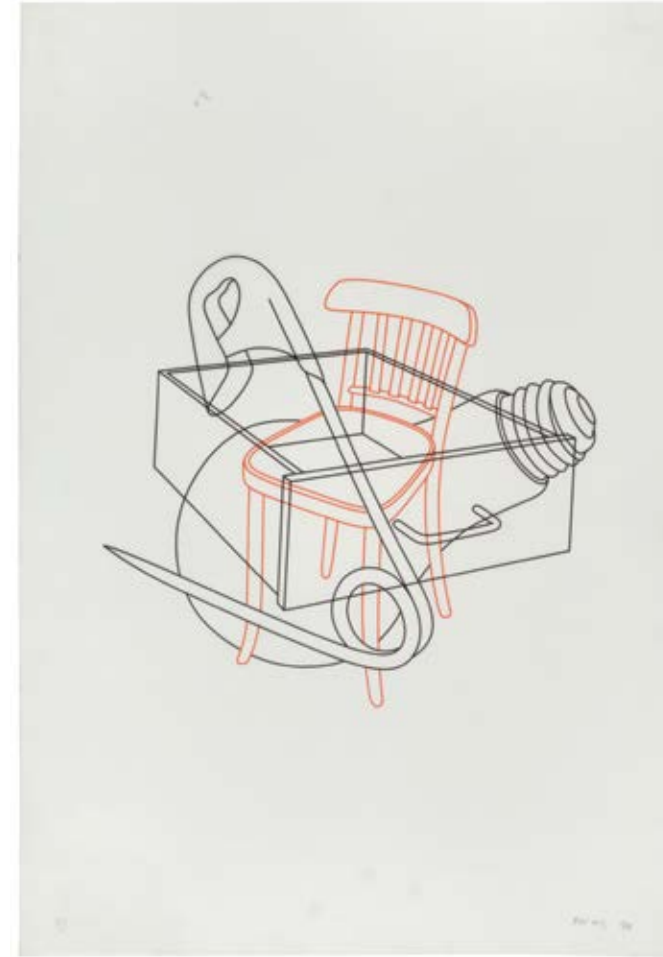
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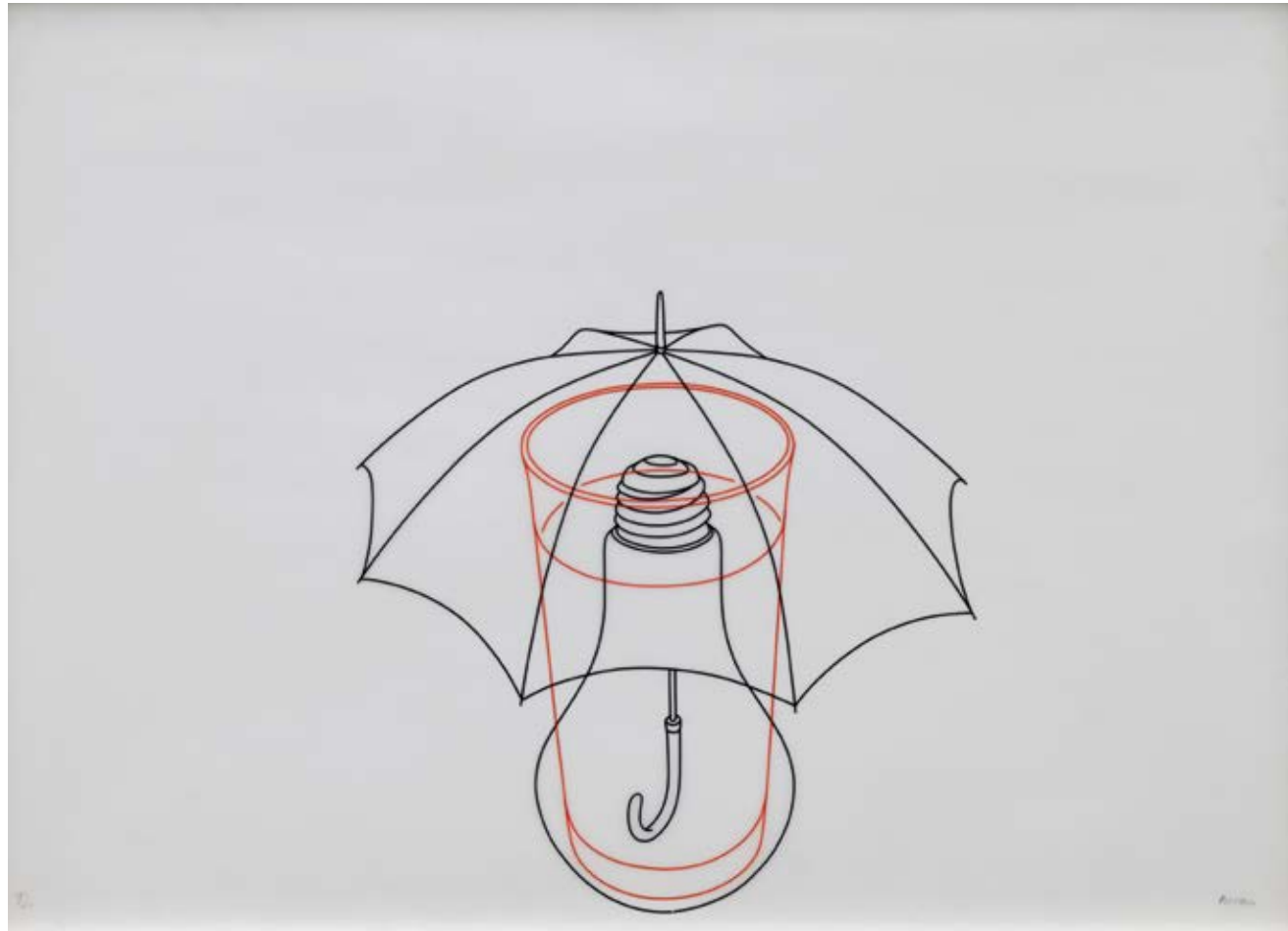




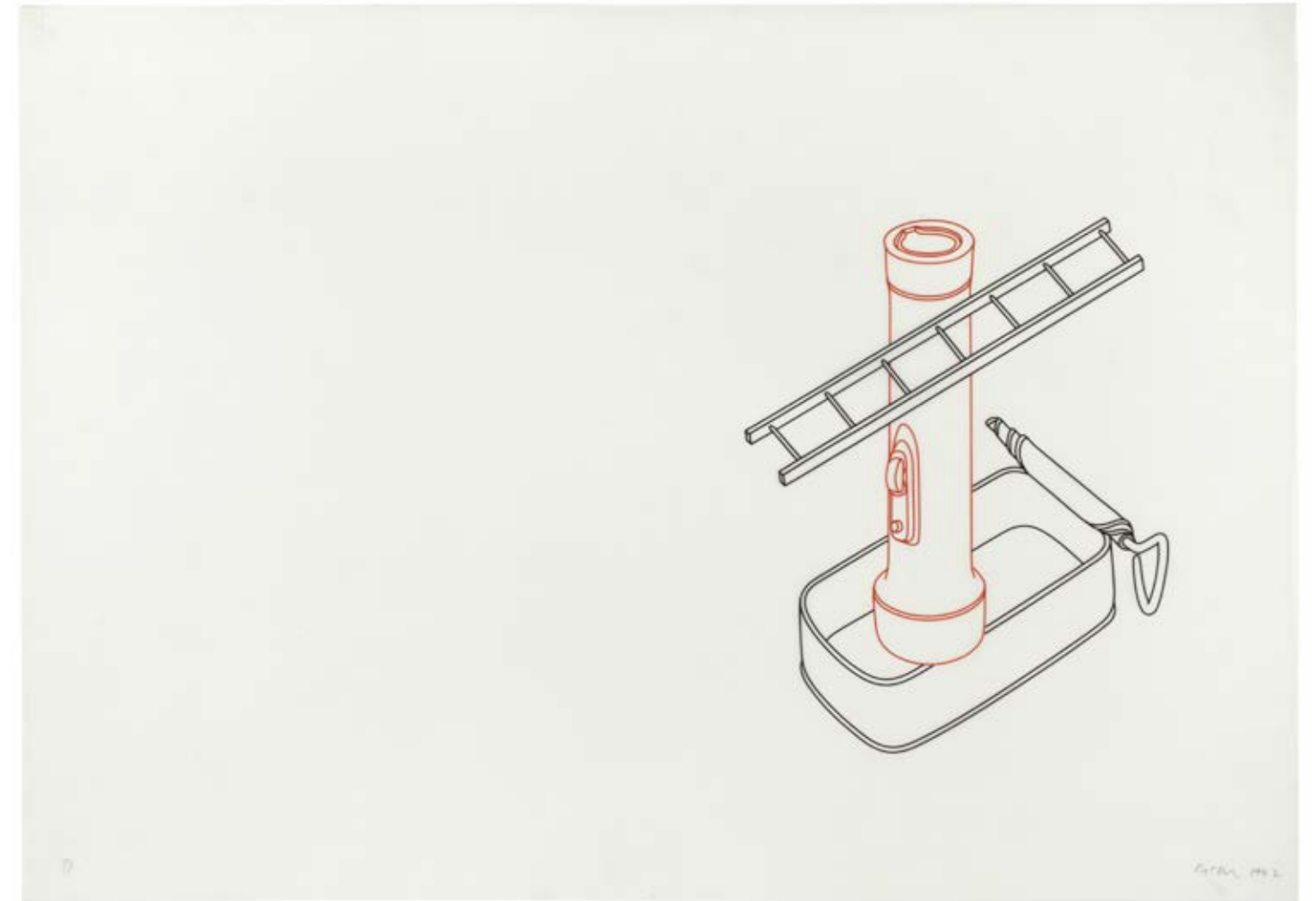
**Manhattan** 1991, Hand applied black crepe tape on drafting film, 61 x 91.3 cm



(left) **Drawer, Safety Pin, Bulb, Chair** 1990, Hand applied black and red crepe tape on drafting film, 60.5 x 42 cm  
(right) **Paint Roller** 1993, Hand applied black crepe tape on clear acetate, 59.9 x 42.2 cm

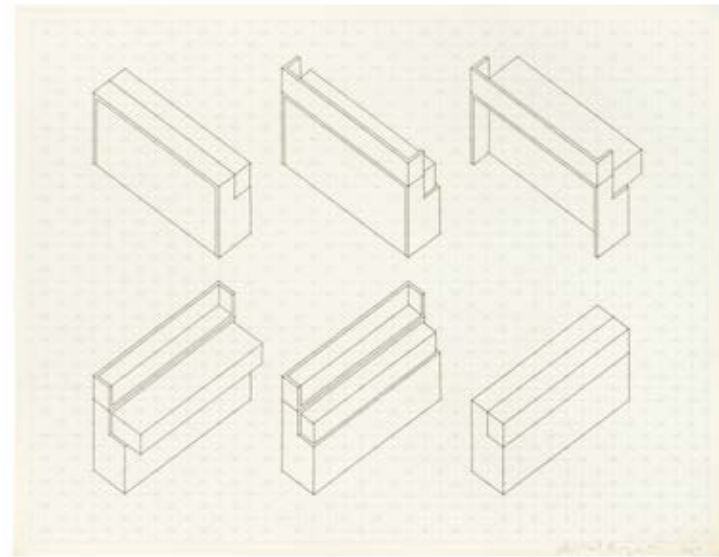


Untitled (Light Bulb, Glass, Umbrella) 1981, Hand applied black and red crepe tape on drafting film, 60 x 84.1 cm

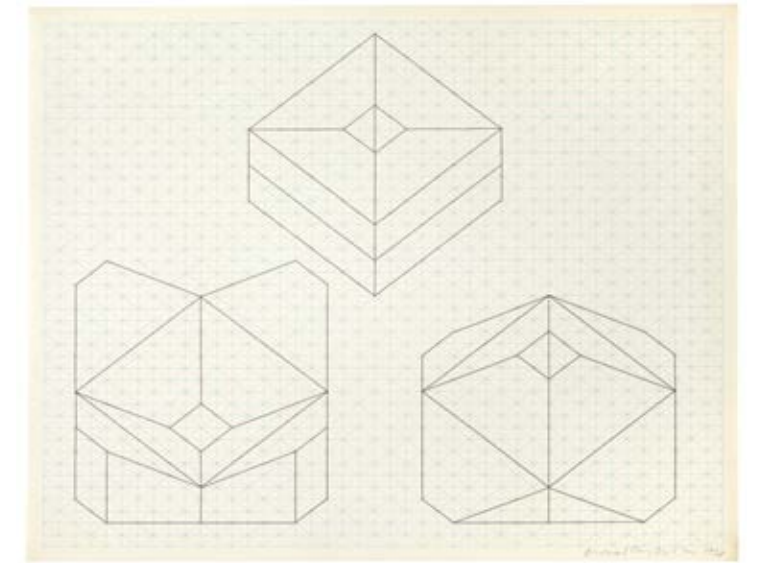
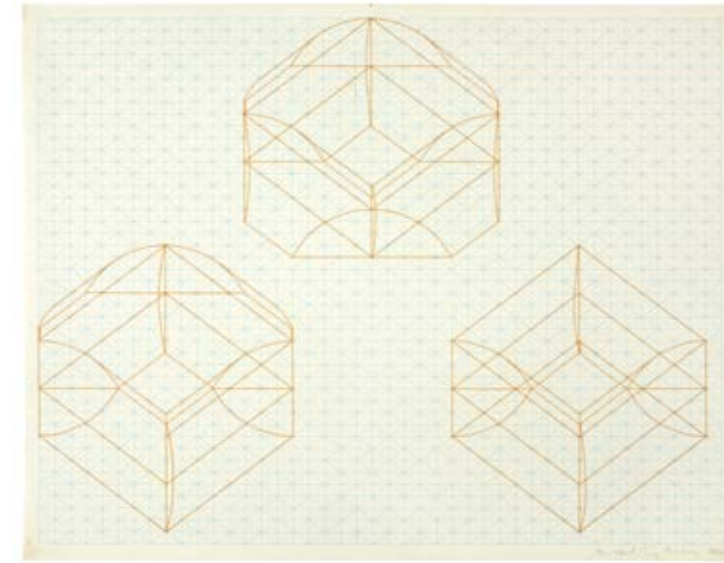


Tin, Torch, Ladder 1992, Hand applied black and red crepe tape on drafting film, 58.9 x 84.1 cm

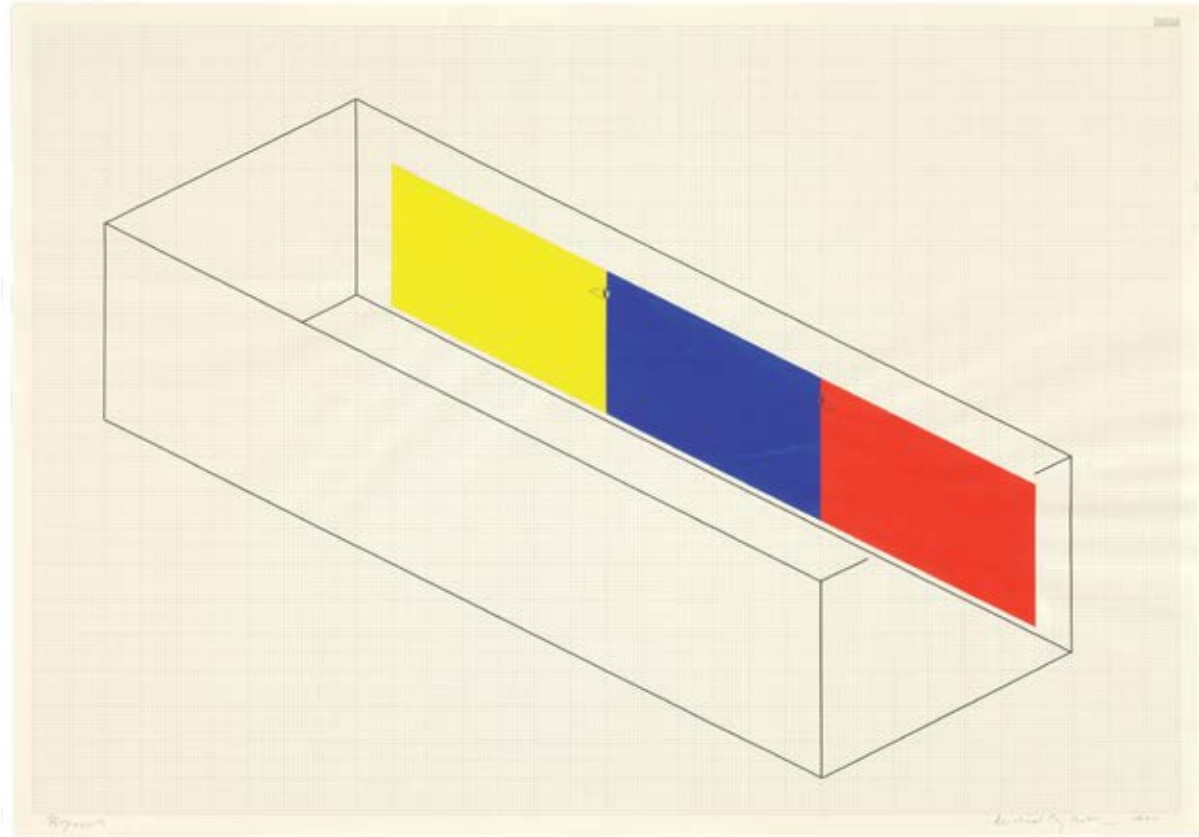




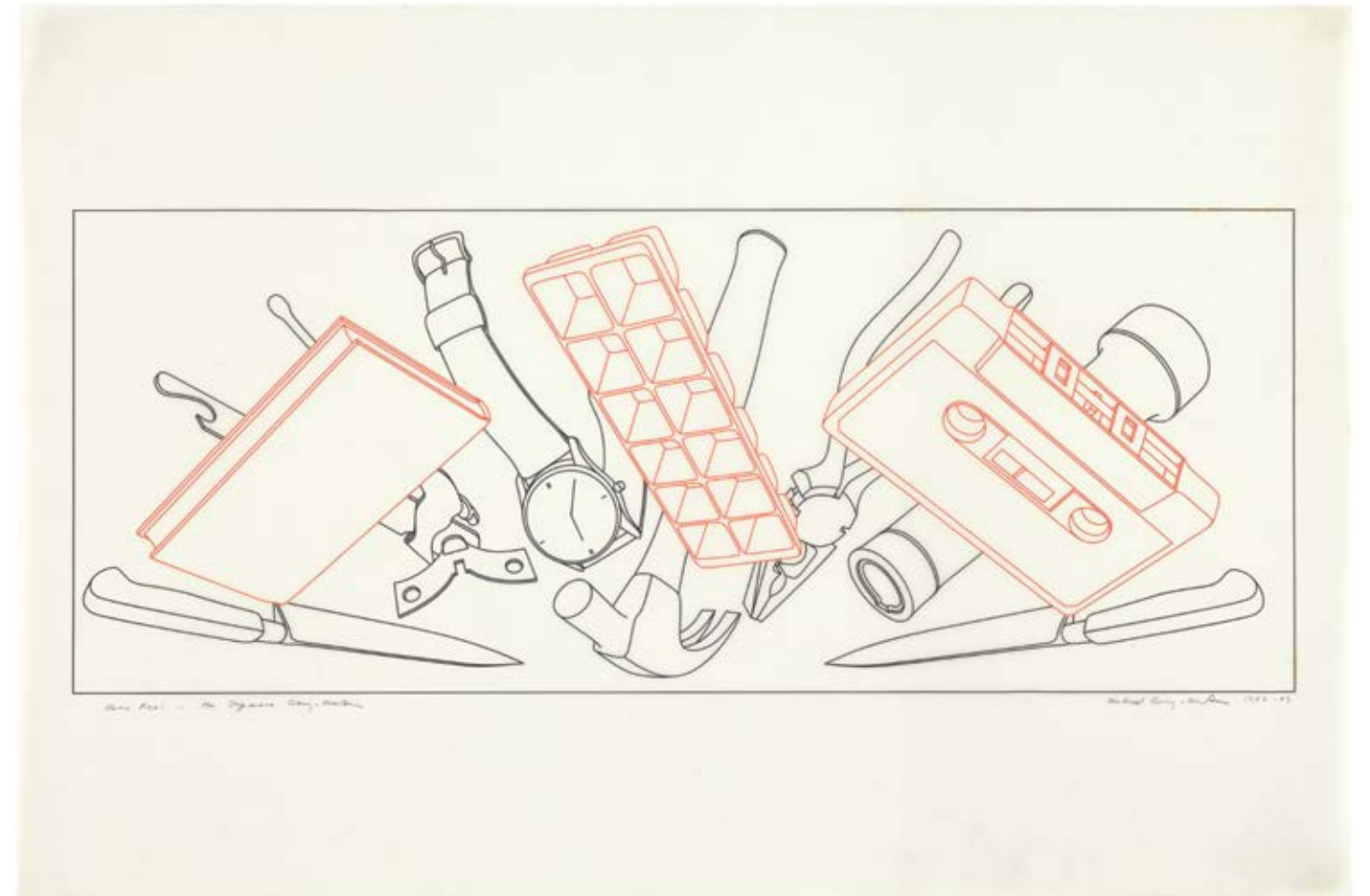
**Longbox** 1967, Hand applied black crepe tape on isometric graph paper, 44.5 x 57.1 cm



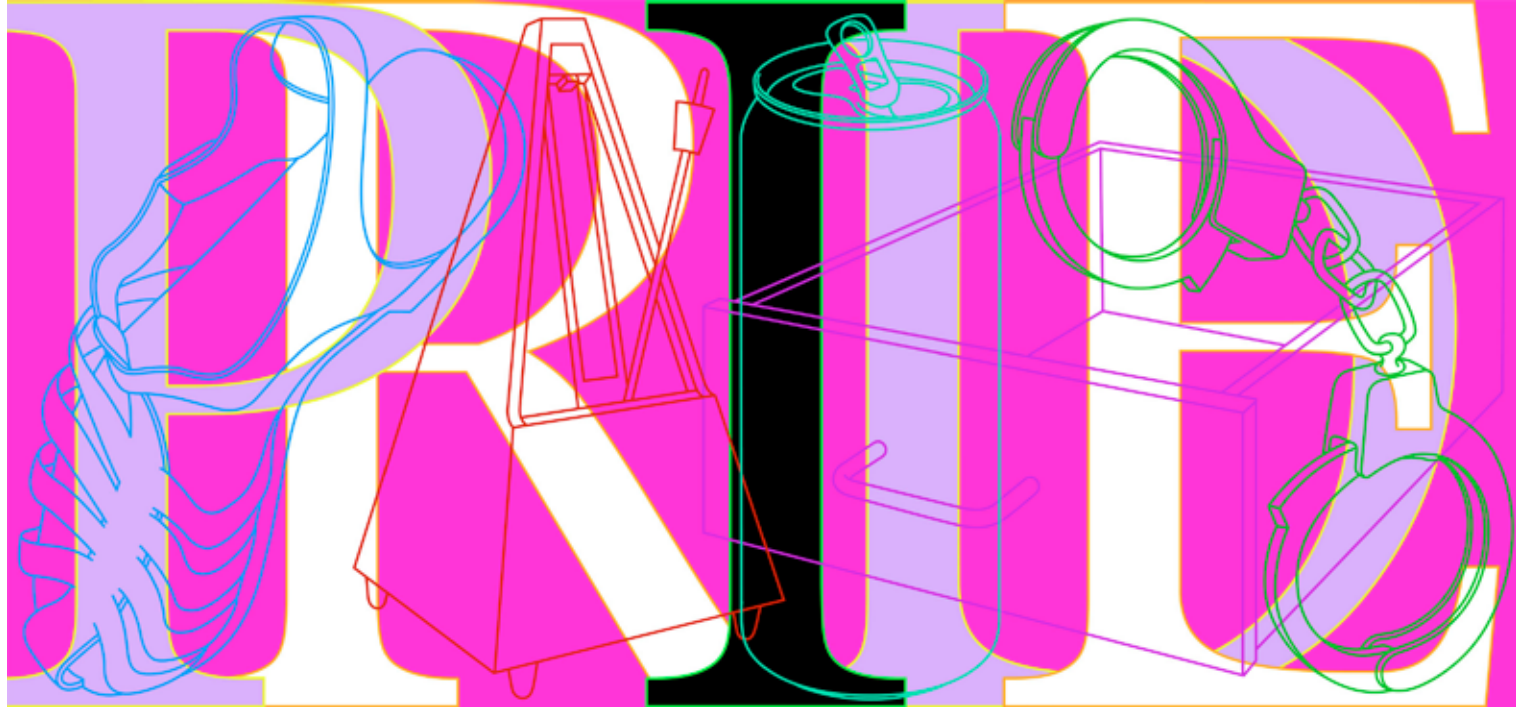
(left) **Study for Formica Box** 1968, Hand applied brown crepe tape on isometric graph paper, 44.5 x 57.1 cm  
(right) **Study for Formica Box** 1968, Hand applied black crepe tape on isometric graph paper, 44.5 x 57.1 cm



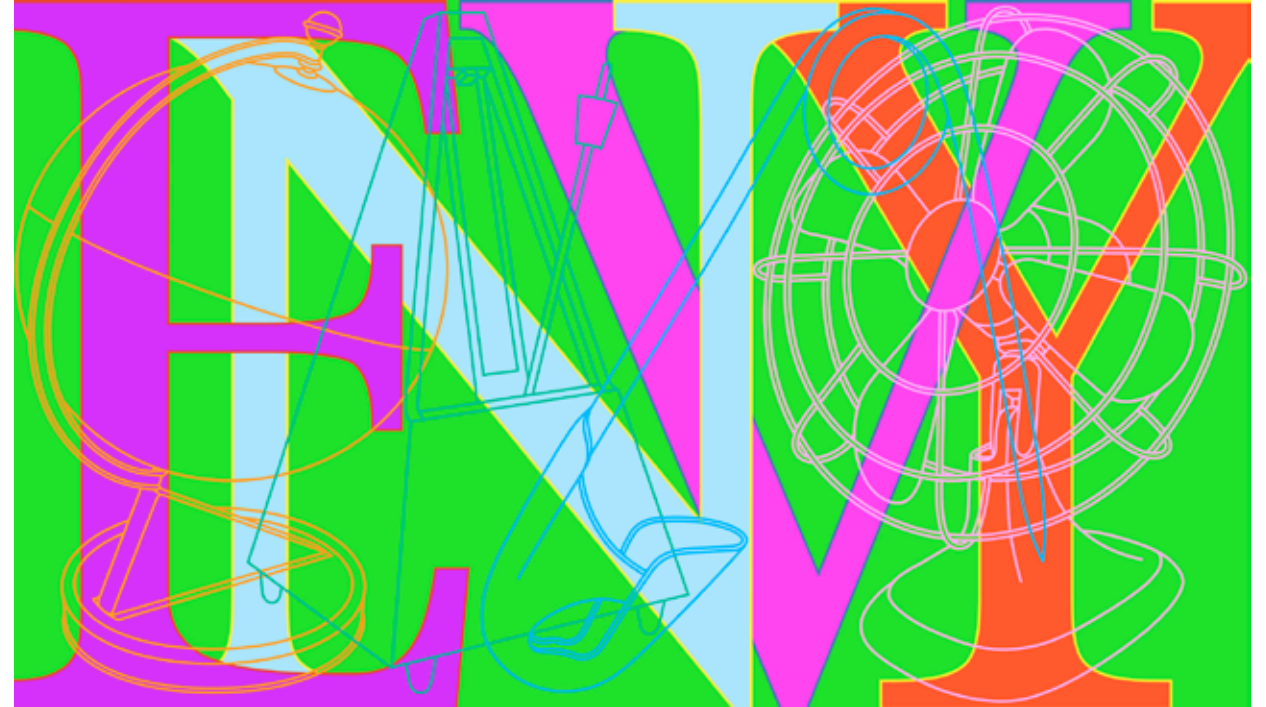
**Proposal in Blue, Red and Yellow** 1991, Blue, red and yellow acrylic paint with crepe tape and pencil on graph paper, 59.4 x 83.8 cm



**Study for Sunrise** 1982-3, Hand applied black and red crepe tape on drafting film, 61 x 91.5 cm



Seven Deadly Sins: Pride 2008, Screenprint on paper, Edition of 30, 83 x 150.7 cm



Seven Deadly Sins: Envy 2008, Screenprint on paper, Edition of 30, 83 x 126.5 cm

BIOGRAPHY

1941	Born in Dublin, Ireland	2003	Galerie Judin, Zurich, Switzerland
1946	Family moved to Washington D.C., USA		Gallery Seomi, Seoul, Korea
	Education in USA		Gagosian Gallery, New York, USA
1961-66	Yale University, New Haven, USA	2002	Manchester Art Gallery, Manchester, England
1965-66	Taught at School of Visual Arts, New York, USA	2001	The Douglas Hyde Gallery, Dublin, Ireland
1966	Moves to Britain	2000	Waddington Galleries, London, England
1966-69	Teaching at Bath Academy of Art, Bath, England		Haus der Kunst, Munich, Germany
1968-70	Teaching at Canterbury College of Art, Canterbury, England	1997	IVAM Centre del Carme, Valencia, Spain
1970-72	Artist-in-Residence, King's College, Cambridge, England		Alan Cristea Gallery, London, England
1974-88	Teaching at Goldsmiths College School of Art, London, England		Waddington Galleries, London, England
1981-82	Living and working in New York, USA		Southampton City Art Gallery, Southampton, England
	Appointed Trustee of the Tate Gallery, London, England	1995	Galerie Der Spiegel, Cologne, Germany
1994-2000	Appointed Millard Professor of Fine Art, Goldsmiths College, University of London, London, England	1994	Kunstverein für die Rheinlande, Dusseldorf, Germany
2001	Awarded a Commander of the Most Excellent Order of the British Empire (CBE)		Museum of Contemporary Art, Chicago, USA
2012	Lives and works in London	1993	Centre Georges Pompidou, Paris, France
		1993	Galeria Foksal, Warsaw, Poland
			Muzeum Sztuki, Palac Edwarda Herbsta, Lodz, Poland
		1991	British School at Rome, Rome, Italy
			Galerie Claudine Papillon, Paris, France
			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
			Galerie Claudine Papillon, Paris, France
			Whitechapel Art Gallery, London, England
			Zach Schuster Gallery, Florida, USA
			Waddington Galleries, London, England
			Waddington & Shiell Gallery, Toronto, Canada
			Fifth Triennale India, New Delhi, India
			Waddington Galleries, London, England
			Galerija Suvremene Umjetnosti, Zagreb, Croatia
			Galerie Bama, Paris, France
			Oliver Dowling Gallery, Dublin, Ireland
			Galeria Foksal, Warsaw, Poland
			Galeria Akumulatory, Poznan, Poland
			Galerie December, Dusseldorf, Germany
			Institute of Modern Art, Brisbane; touring Australia
			Turnpike Gallery, Leigh, England
			New Gallery, London, England
			Glynn Vivian Art Gallery & Museum, Swansea, England
			Third Eye Centre, Glasgow, Scotland
			Galerie December, Munster, Germany

SELECTED SOLO EXHIBITIONS

2013	Galerie Andres Thalmann, Zurich, Switzerland		
	Museum Haus Esters, Kunstmuseen Krefeld, Krefeld, Germany	1990	
2012	Galerie I.D., Geneva, Switzerland	1989	
	Luther W. Brady Art Gallery, Washington D.C., USA	1987	
	Reading Public Museum, Reading, USA	1985	
2011	New Art Centre, Roche Court, Salisbury, England	1984	
	Alan Cristea Gallery, London, England	1982	
2010	Gagosian Gallery, Athens, Greece		
	The Goss-Michael Foundation, Dallas, USA	1981	
2009	Galerie Haas & Fuchs, Berlin, Germany	1980	
	PKM Trinity Gallery, Seoul, Korea	1979	
2008	Alan Cristea Gallery, London, England		
2007	Gagosian Gallery, London, England		
	London National Art Centre, Tokyo, Japan	1978	
	Theo Contemporary, Seoul, Korea		
2006	Kunsthaus Bregenz, Bregenz, Austria	1976-77	
	Irish Museum of Modern Art, Dublin, Ireland		
	New Arts Centre, Roche Court, Salisbury, England		
	La Rue Magasin, Grenoble, France		
2004	Milton Keynes Gallery, Milton Keynes, England		
	Alan Cristea Gallery, London, England	1974	
	Arp Museum, Remagen, Germany		

1971	Arnolfini Gallery, Bristol, England
	Richard Demarco Gallery, Edinburgh, Scotland
1969	Rowan Gallery, London, England

SELECTED GROUP EXHIBITIONS

2013	Michael Craig-Martin, Jessica Craig-Martin, Ian Davenport, Howard Hodgkin, Galerie Andres Thalmann, St. Moritz, Switzerland		
2011	<i>Summer Exhibition</i> , Royal Academy of Arts, London, England		
	<i>Lineage: Prints by Michael Craig-Martin, Ian Davenport and Julian Opie</i> , Edinburgh Printmakers, Edinburgh, Scotland		
2010	<i>FRIDAY: YBA Group Show</i> , Galerie Haas & Fuchs, Berlin, Germany	2005	
	<i>Eleven</i> , Alan Cristea Gallery, London, England		
	<i>São Paulo Biennale</i> , São Paulo, Brazil		
2009	<i>Passports: Great Early Buys from the British Council Collection</i> , Whitechapel Gallery, London, England		
	<i>Northern Print Biennale</i> , Laing Art Gallery, Newcastle upon Tyne, England		
	<i>Summer Exhibition 2009</i> , Royal Academy of Arts, London, England		
2008	<i>Static: Contemporary Still Life and Portraiture</i> , Harris Museum & Art Gallery, Preston, England	2004	
	<i>Forgetting Velázquez: Las Meninas</i> , Museu Picasso de Barcelona, Barcelona, Spain		
	<i>Turned On</i> , Alan Cristea Gallery, London, England		
	<i>Martian Museum of Terrestrial Art</i> , Barbican Art Gallery, London, England		
	<i>ART Futures</i> , Bloomberg Space, London, England		
	<i>Outlines</i> , Gimpel Fils, London, England		
	<i>For the Spirit - From the UBS Art Collection</i> , Mori Art Museum, Tokyo, Japan	2003-04	
2007	<i>Imagery Play</i> , PKM GALLERY, Seoul, Korea	2002	
	<i>Art Market Now</i> , The Columns, Seoul, Korea		
	<i>(I'm Always Touched) By Your Presence, Dear</i> , Irish Museum of Modern Art, Dublin, Ireland		
	<i>ART Futures</i> , Bloomberg Space, London, England		
	National Art Centre, Tokyo, Japan	2001	
	Gagosian Gallery, London, England	2000	
2006	<i>Form and Line. Prints</i> , Green On Red Gallery, Dublin, Ireland		
	<i>The Hiscox Collection #2</i> , Hiscox Art Projects, London, England		
	<i>ACG Publications</i> , Alan Cristea Gallery, London, England		

	<i>Defining the Contemporary</i> , Whitechapel Gallery, London, England
	<i>6th Shanghai Biennale - Hyper Design</i> , Shanghai Biennale, Shanghai, China
	<i>Switched On</i> , Alan Cristea Gallery, London, England
	<i>Lightboxes</i> , Alan Cristea Gallery, London, England
	<i>Morandi's Legacy - Influences on British Art</i> , Estorick Collection of Modern Italian Art, London, England
	<i>Morandi</i> , Abbot Hall Art Gallery, Kendal, England
	<i>Eye on Europe</i> , Museum of Modern Art, New York, USA
	<i>Alan Cristea Gallery Publications</i> , Alan Cristea Gallery, London, England
	<i>Painting in the Edge</i> , Gallery Hyundai, Seoul, Korea
	<i>Raised Awareness</i> , Tate Modern, London, England
	<i>100 Artists See God</i> , Contemporary Art Center of Virginia, Virginia Beach, USA
	<i>Eye of the Storm: The IMMA Collection</i> , Irish Museum of Modern Art, Dublin, Ireland
	<i>El estado de las cosas - El objeto en el arte desde 1960 hasta nuestros días</i> , ARTIUM Centro - Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz, Spain
	<i>Drawings</i> , Gagosian Gallery, London, England
	<i>Summer Exhibition</i> , Royal Academy of Arts, London, England
	<i>A Vision of Modern Art in Memory of Dorothy Walker</i> , Irish Museum of Modern Art, Dublin, Ireland
	<i>Joyce in Art</i> , Royal Hibernian Academy, Dublin, Ireland
	<i>100 Artists See God</i> , Independent Curators International, New York, USA
	<i>Passenger</i> , Astrup Fearnley Museum, Oslo, Norway
	<i>2002 Blast to Freeze, British Art in the 20th Century</i> , Kunstmuseum Wolfsburg, Wolfsburg, Germany
	<i>Lux Gallery</i> , London, England
	<i>Intelligence, New British Art 2000</i> , Tate Britain, London, England
	<i>Live in Your Head</i> , Whitechapel Gallery, London, England
	<i>Voilà</i> , Musée d'Art Moderne de la Ville de Paris, Paris, France

	<i>Shifting Ground</i> , Irish Museum of Modern Art, Dublin, Ireland	1987	<i>Vessel</i> , Serpentine Gallery, London, England
	Yale School of Art and Architecture, New Haven, USA		<i>Wall Works</i> , Cornerhouse Gallery, Manchester, England
1999	<i>Signature Pieces</i> , Alan Cristea Gallery, London, England	1986	<i>Entre El Objeto Y La Image-Escultura británica contemporánea</i> , Palacio Velázquez, Madrid touring to Barcelona and Bilabao, Spain
1998	<i>Elegant Austerity</i> , Waddington Galleries, London, England	1984	<i>1965-72 - When Attitude Became Form</i> , Kettle's Yard, Cambridge, England; touring to Fruitmarket Gallery, Edinburgh, Scotland
	<i>Jardin d'artiste</i> , Musée Zadkine, Paris, France		<i>The British Art Show</i> , City Museum and Art Gallery; Ikon Gallery, Birmingham; touring England
	<i>Up to 2000</i> , Southampton City Art Gallery, Southampton, England		
1996-7	<i>Cluster Bomb</i> , Morrison Judd, London, England	1983	<i>New Art</i> , Tate Gallery, London, England
	<i>Ace! Arts Council Collection New Purchases</i> , South Bank Centre exhibition; touring the UK	1982	<i>Aspects of British Art Today</i> , Metropolitan Art Museum, Tokyo, Japan
1996	<i>Un Siècle de Sculpture Anglaise</i> , Galerie Nationale du Jeu de Paume, Paris, France	1981	<i>British Sculpture in the 20th Century</i> , Whitechapel Gallery, London, England
1995	<i>Drawing the Line: Reappraising Drawing Past and Present</i> , selected by Michael Craig-Martin, South Bank Centre Exhibition; touring the UK		Malmö Konsthall, Malmö, Sweden
	<i>Open House</i> , Kettle's Yard, Cambridge, England	1979	<i>Un Certain Art Anglais</i> , Musée d'Art Moderne de la Ville de Paris, Paris, France
	<i>The Adventure of Painting</i> , Kunstverein Düsseldorf, Dusseldorf, Germany; Kunstverein Stuttgart, Stuttgart, Germany	1977	<i>JP II</i> , Palais des Beaux-Arts, Brussels, Belgium
1994	<i>Wall to Wall</i> , Serpentine Gallery, London; Southampton Art Gallery, Southampton and Leeds City Art Gallery, Leeds, England		<i>Documenta VI</i> , Kassel, Germany
1993	<i>Out of Sight out of Mind</i> , Lisson Gallery, London, England		<i>Hayward Annual: Current British Art Part II</i> , Hayward Gallery, London, England
	<i>Here and Now</i> , Serpentine Gallery, London, England		<i>Reflected Images</i> , Kettle's Yard Gallery, Cambridge, England
1992-3	<i>Twelve Stars: Selected Works from the European Parliament Collection</i> , Arts Council Gallery, Belfast; touring to Edinburgh, Scotland and London, England	1975	<i>Works on Paper - The Contemporary Art Society's Gifts to Public Galleries 1952-77</i> , Royal Academy of Arts, London, England
1991	<i>Objects for the Ideal Home: The Legacy of Pop Art</i> , Serpentine Gallery, London, England		<i>IX Biennale des Jeunes Artistes</i> , Paris, France
	<i>Michael Craig-Martin, Michael Landy, Julian Opie</i> , Goldsmiths College Art Gallery, London, England	1974	<i>Body and Soul, Peter Moores Liverpool Project 3</i> , Walker Art Gallery, Liverpool, England
1990	<i>The Readymade Boomerang</i> , Sydney Biennale, Sydney, Australia		<i>Contemporary British Drawings, XIII Bienal of São Paulo</i> , Sao Paulo, Brazil
	<i>A Painting Show: Michael Craig-Martin, Gary Hume, Christopher Wool, Karsten Schubert</i> , London, England	1973	<i>Idea and Image in Recent Art</i> , Art Institute of Chicago, Chicago, USA
1989	<i>Sculpture</i> , Galerie Six Friedrich, Munich, Germany		<i>Art as Thought Process</i> , Serpentine Gallery, London, England
	<i>Michael Craig-Martin, Grenville Davey, Julian Opie</i> , Galleria Lia Rumma, Naples, Italy	1972	<i>11 British Artists</i> , Staatliche Kunsthalle, Baden-Baden, Germany; Kunsthalle Bremen, Bremen, Germany
1988-89	<i>100 Years of Art in Britain</i> , Leeds City Art Gallery, Leeds, England	1970	<i>Henry Moore to Gilbert &amp; George</i> , Palais des Beaux-Arts, Brussels, Belgium
			<i>7 Exhibitions</i> , Tate Gallery, London, England
			<i>The New Art</i> , Hayward Gallery, London, England
			<i>Critic's Choice</i> , Arthur Tooth & Sons, London, England
			<i>Modern Starts: Things</i> , Museum of Modern Art, New York, USA

#### SELECTED COMMISSIONS

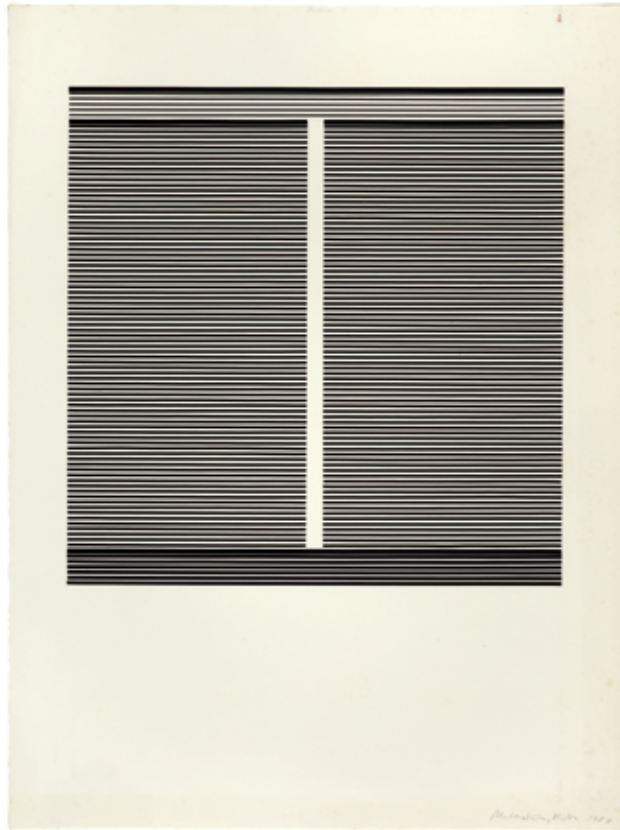
2009	<i>Street Life</i> , Woolwich Arsenal Station, Docklands Light Railway, London, England
2008	<i>One World and Parade</i> , European Investment Bank, Luxembourg commission
2007	<i>Cascades</i> , Nice, France
2004	<i>Currents</i> , Ernst and Young HQ, London, England
2003	<i>The Fan</i> , Regent's Place, London, England
2002	Laban Dance Centre, London, England Collaboration with Herzog and de Meuron Manchester Art Gallery, Manchester, England
2001	<i>Coloured TV</i> , BBC, London, England

#### SELECTED PUBLIC COLLECTIONS

Allen Art Museum, Oberlin, USA  
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  
Contemporary Art Society for Wales, Wales  
Ferens Art Gallery, Hull, England  
Fitzwilliam Museum, Cambridge, England  
Government Art Collection, London, England  
Haags Gemeentemuseum, The Hague, The Netherlands  
Harvard University Art Museum, Cambridge, USA  
Irish Museum of Modern Art, Dublin, Ireland  
Kresge Art Museum, Michigan State University, East Lansing, USA  
Manchester City Art Gallery, Manchester, England  
Musée des Beaux Arts, André Malraux, Le Havre, France  
Museum of Modern Art, New York, USA  
Nord Pas de Calais, France  
Queensland Art Gallery, Queensland, Australia  
Reina Sofia, Madrid, Spain  
Southampton City Art Gallery, Southampton, England  
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







## IMPRESSUM

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**Black Venetian Blind Piece** 1988, Hand applied black crepe tape on paper, 76.7 x 57 cm