

PRESS RELEASE

Ian Davenport 'Poured Lines'

30th January – 23rd February

Monday – Friday 10am-6pm

Saturday 10am-1.30pm

PRIVATE VIEW 6-8 pm, Tuesday 29th January

11 Cork Street

London

W1S 3LT



Poured Lines: Prime 2007
Water-based paints on aluminium
40 ½ x 30 ½ in/ 103 x 77 cm

Waddington Galleries are pleased to announce an exhibition of new paintings by Ian Davenport. This body of work continues Davenport's exploration of colour relationships and the physical properties of paint. The paintings in the exhibition are all water-based paint on aluminium.

In 1988, whilst at Goldsmiths College, Davenport made a painting depicting a pot of paint that had excess paint running down its side. He portrayed these drips by literally dripping paint down the surface of the canvas, which he found the most engaging component of the work and suggested further ways of working. He has since explored the application of paint using many household instruments - watering cans, electric fans, dripping paint from masonry nails and in the present paintings, a syringe to pour lines from the top of the aluminium panels, working from right to left.

Although the process of application is repetitive and highly structured, paintings such as *Poured Lines: Green* avoid a clinical result as the channelled paint runs downwards on its own course, shying away, nudging and sometimes almost bleeding into the neighbouring colour. In works such as *Poured lines: Puddle* and *Poured Lines: Prime* the paint is allowed to expand and pool as it reaches the bottom of the surface.

The paintings are influenced by a wide range of sources, such as The Simpsons cartoons, Italian Renaissance fresco painting, architecture and films ; they demonstrate Davenport's confidence in working with a multiplicity of colour and its effects. Our urban spaces are constructed on plumb lines and works such as *Poured Lines: Ultramarine Light* use the vivid manufactured pigments of city life compressed together on a vertical axis, each colour seemingly receding or advancing across a vibrant blue ground.

Davenport states that "there is a lot of rhythm in the work" ; he plays the drums and keeps a kit in his studio. Through measured repetition, drumming creates momentum and tempo in a manner that also applies to his painting. Whether it is the sharp staccato of a top cymbal that echoes the tight bright lines of *Poured Lines: Permanent Red* or the soft deep bass drum that is allowed to resonate and blur like the broader monotone lines of a smaller scale work *Poured Lines: White & Black*.

In 2006 Davenport completed the vast *Poured Lines: Southwark Street* commissioned by Southwark Council and Land Securities. At fifty metres in length and located under Southwark Street railway bridge, near Tate Modern, this recital of released colour showed an unswerving ambition to work on a large-scale whilst maintaining a painterly delicacy of line. It is a dualism that can be seen in the monumental *Poured lines: Dark Red (Echo)*, 2.5 metres high by 4 metres wide. Here the tension is felt between the accuracy of control against the probability of accident. The methodical sequence of repeated lines is contrasted by the intuitive choice of colour.

Born in 1966, Ian Davenport held his first ever solo exhibition at Waddington Galleries in 1990 (this will be his sixth) and has also shown at Galerie Xippas, Paris, Galerie Slewe, Amsterdam, Ingleby Gallery, Edinburgh and the Ikon Gallery 2004 in Birmingham. Group exhibitions have included the seminal *Freeze*, London 1988, *Nuevas Abstracciones*, Centro de Arte Reina Sofia, Madrid (1996), *Days Like These*, Tate Britain, London 2003 and *Passion for Paint*, National Gallery, London 2006. He was nominated for the Turner Prize in 1991.

A fully illustrated colour catalogue, with an introduction by Sarah Whitfield, accompanies the exhibition.

For further information or images please contact Leonie Holzwarth.