

Waddington Galleries

PRESS RELEASE

MICHAEL CRAIG-MARTIN WORKS 1984-1989

16 October - 9 November 2002

I have always believed that art comes primarily from life more than theory, from observation more than invention

Michael Craig-Martin

Waddington Galleries will be presenting an exhibition of nine works by Michael Craig-Martin dating from 1984 to 1989. Eight of the works are wall-mounted constructions, one is a work on canvas. These works incorporate images of the everyday including commonplace objects such as a coat hanger, head-phones or a pair of trousers, described in basic outlines. In the sculptural works Craig-Martin translates his line-drawings in various ways re-making the images out of thin strips of metal or painting them onto perspex or metal. In several works such as *Bicycle* 1986, coloured rectangular panels of sheet metal are juxtaposed against the three-dimensional image.

Craig-Martin has said of these works: '...the drawing, through which one knows immediately what the object is, is only an aspect of the total work'. Each work combines elements of the representational as well as the abstract. Richard Shone wrote in 1984 'For Craig-Martin art is a methodical transformation, and the objects he uses, while retaining their reality as signs, become part of a formal and referential language...His work has both conscious restraint and the enlivening presence of humour, curiosity and seductive detail.'

Born in Dublin in 1941, Michael Craig-Martin studied at Yale University School of Art and Architecture in the early 1960s, but has spent most of his working life in Great Britain. From 1974 to 1988, he taught at Goldsmiths College, London, where he returned in 1993 as Millard Professor of Fine Art until 2000. He was a Trustee of the Tate Gallery from 1989 to 1999.

In 1989 a major retrospective of his work was held at the Whitechapel Art Gallery, London. He has done major site-specific installations in the Project Room of the Museum of Modern Art, New York (1991) and at the Centre Pompidou in Paris (1994) Düsseldorf Kunstverein (1997), Kunstverein Hannover (1998), Württembergischer Kunstverein Stuttgart (1999), Museum of Modern Art, New York (1999). In 1995 he curated 'Drawing the Line', an exhibition of drawings from pre-history to the present day held at the Whitechapel Art Gallery (and touring). He represented Great Britain in 1998 at the XXIV Bienal de Sao Paulo in Brazil. In 2000 he completed major commissions for the new British Embassy in Moscow and the new British Council Headquarters in Berlin.

A fully illustrated catalogue with introduction by Richard Shone accompanies this exhibition

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