

ian davenport

CATALOGUES D'EXPOSITIONS PERSONNELLES

- 2006 *Ian Davenport Ovals Arches Lines* (catalogue), Alan Cristea Gallery, Londres
- 2004 Jonathan Watkins et Tony Godfrey, *Ian Davenport* (catalogue), Ikon Gallery, Birmingham.
- 2003 *Ian Davenport*, Edinburgh, Ingleby Gallery.
David Batchelor, (conversation avec Ian Davenport), *Ian Davenport: New Paintings* (catalogue), Waddington Galleries, Londres.
- 2000 Michael Bracewell, *Ian Davenport's Paintings*, Londres, Waddington Galleries.
- 1999 Jonathan Watkins, *Ian Davenport Paintings*, Dundee, Dundee Contemporary Arts.
- 1998 Sophie Symons, *Ian Davenport*, Paris, Galerie Xippas.
- 1996 Martin Maloney, *Ian Davenport New Paintings*, Londres, Waddington Galleries.
- 1993 Richard Shone, *Ian Davenport*, Londres, Waddington Galleries.
- 1992 *Ian Davenport*, Krefeld, Galerie Ludwig; Berlin, Galerie Michael Haas; Freiburg, Allemagne, Galerie Limmer.
- 1990 Norman Rosenthal, *Ian Davenport*, Londres, Waddington Galleries.

LIVRES ET CATALOGUES D'EXPOSITIONS COLLECTIVES

- 2008 Godfrey, Tony: *Ian Davenport*, Gallery Hakgojae, Séoul, Corée
- Herbert, Martin: *Between the Lines*, Gallery Hakgojae, Séoul, Corée
- 2006 *Monochromed*, The Fine Art Society, Londres
- Wilding, Alison (ed.) and Tom Phillips: *Royal Academy Illustrated 2006*, Royal Academy of Arts, Londres
- 2004 *Other Times: Contemporary British Art*, City Gallery, Prague (en association avec le British Council)
- Eugene Tan, *Painting as Process: Re-evaluating Painting*, Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapour.
- 2003 *Ian Davenport* (catalogue), Ingleby Gallery, Edinburgh
- Ben Tufnell, *Ian Davenport, Days like these*, Tate Triennial exhibition of contemporary art 2003, Londres, Tate Publishing, pp. 70-73.
- Anthony Downey, *Exodus: between promise and fulfilment*, Kettle's Yard, Cambridge.
- 2002 David Ryan, Andrew Wilson, *Talking Painting. Dialogues with 12 Contemporary Abstract Painters'*, Londres et New York, Routledge, pp. 23-42.
- Peintures—contrainte ou recette*, Ecole des Beaux-Arts, Rennes, France.
- 2001 Norbert Lynton, *Jerwood Painting Prize 2001*, Londres, Jerwood Gallery.
- Matthew Collings, *British Abstract Painting 2001*, Londres, Flowers East.
- 1999 *Examining Pictures*, Londres, Whitechapel Art Gallery; Chicago, Musée d'art contemporain; Los Angeles, Armand Hammer Museum, 1999.
- Bryan Robertson, *A Line in Painting-Part One-British Art*, Londres, Gallery Fine, 1999.
- Richard Cork, *John Moores 21: exhibition of contemporary painting*, Liverpool, Walker Art Center, 1999.

- 1998 Sophie Symons, *Elegant Austerity*, Londres, Waddington Galleries.
- 1997 Jorge Mulder, Sanches Rui, *Treasure Island*, Lisbonne, Fondation Calouste Gulbenkian, pp. 262-263.
- 1996 Enrique Juncosa, Arthur C. Danto, Demetrio Paparoni, *nuevas abstracciones*, Madrid, Museo Nacional Centro de Arte Reina Sofía, Barcelone, Museu d'Art Contemporani.
 Arthur C. Danto, Enrique Juncosa, *abstrakte Malerei heute/nuevas abstracciones*, Kunsthalle Bielefeld.
 Richard Shone, *Ian Davenport, 50 Jahre Kunst-und Museumsverein Wuppertal*, Allemagne, Kunsthalle Barmen, Wuppertal-Barmen.
 Ian Davenport, *Statements*: Waddington Galleries, Art 27'96, Bâle, Suisse.
 David Elliott, *About Vision: New British Painting in the 1990s*, Museum of Modern Art, Oxford (incluant un écrit de l'artiste).
- 1995 Sally Bonn, *L'Art en Angleterre 1945-1995*, Paris, Nouvelles Editions Françaises.
 Andrew Wilson, *From Here*, Londres, Waddington Galleries et Karsten Schubert.
 Michael Simpson, *Northern Young Contemporaries*, Manchester, Whitworth Art Gallery.
 Brian Muller, *Real Art-A New Modernism: British Reflexive Painters in the 1990s*, Southampton City Art Gallery.
 Adrian Searle, *New Voices*, The British Council.
- 1994 Bryan Robertson, *British Abstract Art Part 1: Painting*, Londres, Flowers East.
- 1993 Gill Hedley, Brett Rogers, *New Voices-British Painting: A Selection 1989-1992/ Noves Veus-Pintura britanica: Una seleccio 1989-1992* (catalogue: anglais/catalan, traduit du Catalan par Eva Llorens), The British Council.
- 1992 New Voices: New Works for the British Council Collection, The British Council.
- 1991-92 *Confrontaciones, Arte ultimo britanico y espanol*, Madrid, Instituto de la Juventud, 1991-92.
- 1991 *Metropolis*, Berlin, Martin-Gropius Bau.
- 1990 Rainer Crone, David Moos, *Painting Alone*, New York, Pace Gallery, 1990.
 Ian Davenport, *Notes on Painting, The British Art Show 1990*, Londres, South Bank Centre.
- 1988 Ian Jeffrey, *Platonic Tropics, Freeze*, Londres Surrey Docks.

ARTICLES DE PRESSE

- 2008 Sumpter, Helen: 'In the studio: Ian Davenport', *Timeout*, 13-19 Février, p.64.
- 2007-2008 Luke, Ben: 'In the Studio: Ian Davenport Thinking Big', *Art World*, Déc/Jan, pp.136-141
- 2007 Friedman, Thomas L.: 'The Power of Green', *The New York Times Magazine*, 15 Avril, p. 40-51, 61 & 71.
- 2006 'Art installation to brighten Southwark Street railway bridge', *londonse1 community website*, 12 janvier.
 'Artnotes: Pouring', *Art Monthly*, Mars, pp. 17-18.
 Arendt, Paul: 'Brainwaves: Syringe Art', *G2, The Guardian*, 2 mars.
 Sardo, Delfim (editor): *Pintura Redux Desenvolvimentos na Última Década*, Coleção de Arte Contemporânea Público Serralves, Portugal.
 Southwark Council and Land Securities commission Ian Davenport's 'Poured Lines: Southwark Street', Land Securities and Southwark Council, Londres.
 Davies, Serena: 'Dance to the music of lines', *The Telegraph, 'Arts'*, 19 août, p.6.
 'In the lines of Duty', *FT Magazine*, 26 août, pp.34-37.
 Mullins, Charlotte: 'Earning his stripes: artist with tunnel vision', *The Times The Knowledge*, 26 août, pp.34-35.

- McCann, Paul: 'Strip club', *Wallpaper*, septembre, pp.122-123.
 Limited edition magazine cover, *Wallpaper*, septembre.
 BBC London Ten O'Clock News, 5 septembre.
 Teodorczuk, Tom : 'Double yellow lines (and blue, red, pink...)', *Evening Standard*, 5 septembre, p.3.
 Teodorczuk, Tom : 'Tate lines up Bankside Mural', *Evening Standard*, 6 septembre.
- 2005 Delaney, Barry : *A Celebration of 20 Years of The Groucho Club*, The Groucho Club, Londres.
- 2004 Robert-Jan Muller, 'Ian Davenport: Orkestreren', *Kunstbeeld*, 04, pp. 14-17.
 'Davenport', *Concept for Living*, Novembre, pp. 29-29.
 Sharlene Tan, 'When he pours he paints', *Streets*, 9 Juin, p. 28.
 Terry Grimley 'Get in line to view new art', *The Birmingham Post*, 19 avril.
 'Ian Davenport, Ikon Gallery', *Art Forum*, septembre, p. 113.
 Prichard, Caroline: 'Ian pours a lot into art', *Coventry Evening Telegraph*, 17 septembre, p. 67.
 Brooks, Justine: 'Neon drippings of artistic talent', *Metro*, 21 septembre, p. 18.
 Grimley, Terry: 'A splash of colour', *The Birmingham Post*, 22 septembre, p. 12.
 'Ian Davenport', *The Guardian*, 25 septembre, p. 36.
 'Goldsmith College Artist Exhibits At Birmingham Gallery', *What's On*, octobre, p. 43.
 Chapman, Peter: 'Ian Davenport', *The Independent*, 2 octobre, p. 15.
 'Davenport', *Concept for Living*, novembre, pp. 29-29.
 'Ian Davenport', *Concept for Living*, novembre, issue 72.
- 2003 Charlotte Mullins 'From Bee Gees to Brushstrokes', *The Financial Times*, 18 novembre.
 Jane Campbell, '50 best tips for investing in art', *The Independent*, 25 octobre, pp.4-11.
 Moira Jeffrey, 'Painter is really pouring it on', *The Herald*, 21 novembre.
 Joanna Pitman, 'Bible Lessons', *The Times*, 22 juillet, T2, p.19.
 Sue Hubbard, 'The sands of time', *The Independent Review*, 22 juillet, pp.14-15.
 Andrew Mead, 'Double vision', *The Architect's Journal*, 17 juillet, p.51.
 Sarah Kent, 'Ian Davenport', *Time Out*, 16 juillet, p.55.
 Adrian Searle, 'Lost in space', *The Guardian*, 15 juillet, pp.12-13.
 Jim Healy, 'Mirror opposites', *What's on in London*, 9 juillet, p.23.
 Robert MacFarlane, 'Peaks of Faith', *Times Literary Supplement*, 7 juillet.
 Charles Darwent, 'It's not as easy as it looks', *Independent on Sunday*, 6 juillet, p.10.
 Exodus review, *Contemporary*, issue 53/54, juillet/août, p.32.
 Craig Burnett, 'Previews, Austen in the Desert', *Modern Painters*, été, p. 127.
 Robert Clark, 'Exodus', *The Guide*, 21 juin, p.34.
 Exodus review, *Pluk*, juin, p.18.
 Martin Herbert, 'Days Like These: Tate Triennial of Contemporary British Art 2003', *Art Monthly*, no.265, avril, pp.22-23.
 Tom Morton, 'Days Like These', *Tate*, mars/avril, pp.74-77.
 Ned Denny, 'Variety show', *new statesman*, mars 17.
 Christopher Hirst, 'The Weasel', *The Independent*, mars 15.
 'Exhibition of the week: Days Like These', *The Week*, 8 mars.
 Laura Cumming, 'British bullseye', *The Observer Review*, 2 mars.
 'Days Like These: Contemporary British Art 2003', *Londinium*, mars/avril.
 Keith Patrick, 'Tate Triennial: Days Like These', *Contemporary*, issue 50, pp.80-81.
 Jessica Lack, 'Promised land', *RA Magazine*, été, p.26.
- 2002 Ryan, David (intro.) and Andrew Wilson (texte): *Talking Painting. Dialogues with 12 Contemporary Abstract Painters*, Routledge, Londres et New York, pp.23-42

- Schwabsky, Barry (intro.): *Vitamin P: New Perspectives in Painting*, Phaidon Press, London et New York.
- 2001 "Artistes et galeries à travers le monde", *Le journal des Arts*, 30 mars-12 avril, p. 12.
 "Ian Davenport", *Vogue Paris*, avril, p. 50.
 Charles Darwent: "Art Review 2001 Jerwood painting prize", *Metro*, 4 mai.
 "May Calendar", *Art Review*, mai, p. 26.
 Stephen Palmer, "Painting prize shortlisted", *a-n Magazine for Artists*, mai.
 Matthew Collings, "Many Marvels", *Modern Painters*, mai, p. 75.
 Virginia Boston, "Paints & Brushes First", *Artists & Illustrators*, juillet, p. 62.
- 2000 Neil Cameron, "The art award which fails to convince", *The Scotsman*, 10 juillet, p. 12.
 Samantha Ellis, "Ian's an arc angel", *Evening Standard*, Going Out, 26 janvier, p. 55.
 Jonathan Jones, "Ian Davenport", *The Guardian*, The Guide, Pick of the day, 27 janvier, p. 19.
 Izi Glover, "Ian Davenport", *Time Out Magazine*, 9-16 février.
 "Ian Davenport at Waddington Galleries", *Londonart.co.uk.magazine*, 23 février (website).
 Louisa Buck, "Our choices of London contemporary galleries", *The Art Newspaper*, no. 100, février, p. 66.
 David Lee, "Artbollocks", *Art Review*, février, p. 15.
 Richard Shone, "London: Davenport, Maloney, Psycho", *Burlington Magazine*, avril, p. 248.
 Meite Sandbye, "Fascinating Farver", *Weekendavisen*, 1er juillet.
 Tom Jorgensen: "Interne Nyt Under Solen", *Ekstra Bladet*, 10 juillet.
 Peter M. Hornung, "Mellen renhed og intethed", *Lordag!*, 8 juillet.
 "Artistic Genre Bending Near Nyhavn", *The Copenhagen Post*, The Week, 7-13 juillet.
 Neal Brown, "Doorways to Heaven", *Art Review*, novembre, pp. 50-51.
 Robert Clark, "Ian Davenport", *The Guardian* (reviews), 16 novembre.
 Robert Clark, "Ian Davenport", *The Guardian*, The Guide, 11 novembre.
 Michael Bracewell, "I am very good at pouring painting", *Independent on Sunday*, 10 décembre.
 Martin Holman, "The result always surprise me : Ian Davenport's paintings", *London Magazine*, Vo. 40, nos 9 & 10, décembre-janvier, pp. 63-69.
- 1999 Anna Moszynska, "Jackson Pollock Revisited", *Contemporary Visual Arts*, issue 22, pp. 46-53.
 "Painters on Pollock", *Tate: The Art Magazine*, issue 17, printemps, pp. 32-33 (incluant un écrit de l'artiste).
 Elisabeth Mahoney, "Good enough to eat", *Scotlet on Sunday*, 23 mai, p. 9.
 Moira Jeffrey, "Magic and gloss", *The List*, 13-27 mai, p. 72.
 Waldemar Januszczak, "Picture this", *The Sunday Times*, 23 mai.
 Duncan Macmillan, "Let it pour", *The Scotsman*, 2 juin, p. 19.
 Elisabeth Mahoney, "Ian Davenport", *Art Monthly*, juin, p. 38.
 Helen Brown, "Ideas in the abstract", *The Courier*, 4 juin.
 Marc Holthof, "Kunst in Knokke", *Knack Magazine*, 4-11 septembre, p. 16.
 Luk Lambrecht, "Kunst in Knokke", *De Morgen*, septembre.
- 1998 Kam Patel, "Brit Art's foundation figure", *The Times Higher*, 6 février, pp. 18 - 19.
 Augusto Pieroni, "Ian Davenport: Galleria Moncada, Roma", *Tema Celeste*, mars.
 The Courier & Advertiser, Dundee, 22 août.
- 1997 Cléan Polinaires, "Davenport: La Maîtrise du Hasard", *Beaux-Arts* no. 172, septembre, p. 26.
 Etreu Lambirth, "Fashion parade", *The Spectator*, 4 janvier, pp. 40-41.
 "A brush with genius: Ian Davenport on Claude Monet's Water-Lilies", *The Guardian*, 14 janvier, p. 13.

- Richard Shone, "Oxford: About Vision", *The Burlington Magazine*, mars, pp. 208-209.
 Joëlle Rondi, "About Vision", *Art Press*, no. 222, mars, pp. 64-65.
 Roger Bevan, "Babes in arms: Forty under Forty", *The Art Newspaper*, no. 67, février, pp. 23-26.
 Renate Roos, "Spiel mit der Farbe in Raum und Zeit", *Kölner Stadt-Anzeiger*, no. 72, mars, p. 12.
 Margarete Hucht, "Bilder, in denen man sich spiegeln kann", *Kölner Kultur*, avril.
 Duncan MacMillan, "Too tight a corner for painting", *The Scotsman*, avril.
 David Cohen, "Painting in London: through thick and thin", *ArtNet* (<http://www.artnet.com/magazine/features/cohen/cohen5-5-97.html>).
 M.Z, "Ian Davenport: Valentina Moncada", *Anno*, XIII, no. 40-41, automne.
 Arianna Di Genova, "Ian Davenport", *Il Manifesto* (Rome), novembre.
 Augusto Pieroni, "Intervista a Ian Davenport", *Artel*, no. 72, 16-30 novembre.
 Eva Thau, "Davenport e la monocromia", *Time Out* (édition italienne), novembre.
 Keith Patrick, "Editorial", *Contemporary Visual Arts* (special focus: the condition of painting), issue 15, pp. 13-15.
 Matthew Collings, "Blimey!", *21 Publishing*, Cambridge.
 Virginia Button, *The Turner Prize*, Tate Gallery Publishing, Londres.
- 1996
 Martin Maloney, "Southampton and London: Current abstract painters", *The Burlington Magazine*, janvier, pp. 45-46.
 O.R., "Ian Davenport", *Technikart*, no. 4, avril-mai, p. 56.
 Ralf Stifftel, "Die Schönheit kehrt zurück", *Westfälischer Anzeiger*, Allemagne, 26 juillet.
 Heidi Wiese, "Schönheit ist wieder erlaubt", *Westfalen-Blatt*, Allemagne, 26 juillet.
 Stefan Lüddemann, "Kühle Bildstrategien", *Neue Osnabrücker Zeitung*, Allemagne, 27 juillet.
 Manfred Strecker, "Unbeschwert malen", *Neue Westfälische*, Allemagne, 27 juillet.
 "Bielefelder Kunsthalle ist ein Leuchtturm der Region", *Westfalen-Blatt*, Allemagne, 29 juillet.
 Michael-Georg Müller, "Geschüttelte Farben und grosse Formate", *Westfälische Rundschau*, Allemagne, 2 août.
 Veit-Mario Thiede, "An rosa Schokolade glauben", *Trierischer Volksfreund*, Allemagne, 10-11 août.
 "Around the galleries: Still room for a thin line", *The Times*, 17 septembre.
 Martin Coomer, "Ian Davenport: Waddington/Ridinghouse Editions", *Time Out*, 2-9 octobre.
 Martin Maloney, "On Process Art: Mono 2000", *Artforum*, vol. XXXV, no. 2, octobre, pp. 36-37.
 Etrew Wilson, "Ian Davenport", *Art Monthly*, no. 200, octobre, pp. 55-57.
 Edward Lucie-Smith, "Critic's Diary", *Art Review*, novembre, p. 18.
 Michael Archer, "Ian Davenport: Waddington Galleries/Riding House Editions", *Artforum*, vol. XXXV, no. 3, novembre.
 William Packer, "A talent for the derivative", *The Financial Times*, 12 novembre.
 William Feaver, "Crooked Style", *The Observer*, 17 novembre.
 Etrew Graham-Dixon, "On the surface", *The Independent*, 19 novembre, pp. 4-5.
 Richard Cork, "Paint your betwagon", *The Times*, 31 décembre.
 Etrew Wilson, "The Vision Thing", *Art Monthly*, no. 202, décembre -janvier, pp. 7-9.
 Gavin Robson, *Ace! Arts Council Collection new purchases* (exhibition broadsheet), South Bank Centre, Londres.
- 1995
 Adrian Searle, "Any colour you like as long as it's a joke", *The Independent*, 4 avril.
 Tim Hilton, "Fate, hopelessness, little clarity", *The Independent on Sunday*, 9 avril.

- William Feaver, "From the sublime to the ridiculous", *The Observer*, 9 avril.
 Martin Gayford, "The medium that refused to die", *The Daily Telegraph*, 12 avril.
 Martin Coomer, "From Here", *Time Out*, 19-26 avril.
 Michael Aecker, "Licensed to Paint", *Art Monthly*, no. 186, mai, pp. 8-10.
 Brian Muller, "Real Art-A New Modernism: British Reflexive Painters in the Nineties", *Art Press*, no. 202, mai, pp. 51-55.
 "Degrees of Importance", *Art review*, juin, p. 24.
 Martin Maloney, "London: Current British art", *The Burlington Magazine*, no. 1007, vol. CXXXVII, juin, pp. 405-407.
 Kevin Jackson, "the colours of money", *Arena*, juillet-août, pp. 64-68.
 Etrew Wilson, "Breaking Content from Form", *Art and Design: British Art-Defining the 90s*, Academy Editions, Londres, pp. 7-19.
- 1994
 Olga Spiegel, "New British Painting at the Centre d'Art S. Monica", *La Vanguardia*, 19 mars.
 Enrique Juncosa, "New Voices British Painting 1989-1992", *El Pais*, 3 avril.
 Marga R San-Millan, "Arte vanguardista, libre de complejos", *El Mundo del Pais Vasco*, 4 mai.
 Wade Wilson, "A linear perspective with pared-down parameters", *Fort Worth Star-Telegram*, 5 juin.
 Janet Kutner, "Deep tones in a narrow range", *The Dallas Morning News*, 18 juin.
 James Hall, "Abstracted Brits", *The Guardian*, 8 août.
 Tim Hilton, "A brush with the unexpected", *The Independent on Sunday*, 14 août, p. 21.
 Giles Auty, "Hermetic Society", *The Spectator*, 20 août, p. 38.
 Martin Gayford, "Only the descriptive details have been left out", *The Sunday Telegraph*, 28 août.
 William Packer, "Abstract virtues", *The Financial Times*, 30 août.
 Adrian Searle, "Hi-ho, hi-ho, off to work they go", *The Independent*, 30 août.
 Clifford Myerson, "On Painting I", *Art Monthly*, no. 179, septembre, pp. 13-16.
 Brian Muller, "On Painting II", *Art Monthly*, no. 179, septembre, pp. 18-20.
 Simon Corbin, "British Abstraction-Flowers East Gallery", *What's On In London*, 7 septembre.
- 1993
 Brian Muller, "A Real Art, New Modernism, British Reflexive Painters in the 1990's", *Art Line Magazine*, vol. 6, no. 2, pp. 36-43.
 Kate Bernard, "Tempera fugit", *Harpers & Queen*, mars, pp. 150-153, 154.
 Colin Gleadell, "Art Markand: Degrees of Exposure", *Galleries*, vol. XI, no. 1, juin, p. 20.
 Roger Bevan, "London: Dealers & Galleries", *The Art Newspaper*, juin, p. 34.
 David Lillington, "Dulux dogged", *Time Out*, 16-23 juin.
 Martin Gayford, "Gallery Round-Up", *The Daily Telegraph*, 23 juin.
 William Packer, "Master pourer of thick paint", *The Financial Times*, 29 juin, p. 13.
 Giles Auty, "Paint's potential", *The Spectator*, 3 juillet.
- 1992
 Charles Hall, "No Head for Figures", *Art Review*, juillet-août, pp. 32-35.
 "In den Farbfeldern versunken", *Westdeutsche Zeitung*, Allemagne, 18 février.
 H.A.N., "Archaische, fast spröde Abstraktionen", *Rheinische Post*, Allemagne, 27 février.
 Klaus U. Reinke, "Galerien: Abstrakte Malerei und conceptuelle Skulptur", *Hetelsblatt*, Allemagne, 17 mars.
 Steven Henry Madoff, "A New Lost Generation", *ARTnews*, vol. 9, no. 4, avril, pp. 72-77.
 Hollet Cotter, "Ian Davenport at Paul Kasmin", *The New York Times*, 12 juin.
 Thea Figeo, "Stomme" schilderkunst bewijst dat schilderen nog leeft", *Utrechts Nieuwsblad*, 20 juillet.

1991

- Els Hoek, "Het domme schilderij is zwart, of anarchistisch of schildert zichzelf", *De Volkskrant*, 20 juillet.
- Mark Peeters, "Domme Kunst" luidt tijd in van nieuwe abstracties", *NRC Hetelsblad*, 24 juillet.
- Ljsbret Van Veelen, "Gezapigheid is verward met verstilling en poëzie", *Parool*, 13 août.
- Barry Schwabsky, "Ian Davenport at Paul Kasmin", *Tema Celeste*, no. 37, automne.
- Robert-Jan Muller, "Dumb painting" in het Centraal Museum", *Archis*, septembre, p. 5.
- Hearne Pardee, "Davenport at Paul Kasmin", *ARTnews*, vol. 91, no. 89, octobre.
- Leo Burley, "Loser takes it all", *The Independent*, 3 novembre.
- James Hall, "The Year of the Shark", *ARTnews*, vol. 91, no. 10, décembre, pp. 72-73.
- William Feaver, "Ian Davenport: Waddington", *ARTnews*, janvier, p. 170.
- Etrew Renton, "Ian Davenport-Waddington", *Flash Art International*, vol. XXIV, no. 156, janvier-février, p. 137.
- InterAlia (Dave Beec, Mark Hutchinson), "Ian Davenport at Waddington Galleries", *Artscribe*, no. 85, janvier-février, pp. 75-76.
- Jane Rankin-Reid, "Painting Alone", *Artscribe*, no. 85, janvier-février, pp. 85-86.
- David Lillington, "Ik doe steeds minder en de verf steeds meer", *Metropolis M*, no. 1, février, pp. 45-47.
- James Hall, "London: Artists Explore the Nature of Power", *Art International*, printemps-été, p. 71.
- Etrew Graham-Dixon, "Ian Davenport's supremely simple paintings are masterpieces of Surface Tension", *Vogue*, avril, pp. 204-207.
- Adrian Dannatt, "Big lights, bright city", *The Times Saturday Review*, 13 avril.
- Liam Gillick, "The Placebo Effect: Some Art in Britain", *Arts Magazine*, mai, pp. 56-59.
- Richard Shone, "Profile: Young, gifted and painting it black", *The Times Saturday Review*, 4 mai, p. 18.
- Richard Dorment, "A prize turnabout", *The Daily Telegraph*, 16 juillet, p. 14.
- Ian Gale, Alberge Dalya, "Youth and beauty?", *The Independent*, 16 juillet, p. 17.
- James Hall, "Pure Gold(smiths)", *New Statesman & Society*, 2 août, pp. 50-51.
- Giles Auty, "Breath of Ayr", *The Spectator*, 3 août, p. 37.
- Bruce Bernard, "Salvage from the Wreck", *The Independent Magazine*, 3 août, pp. 36-39.
- William Packer, "The diminishing value of novelty", *The Financial Times*, 6 août.
- Charles Hall, "Tests of raw nerves", *The Sunday Times*, 11 août.
- Tim Hilton, "Composition with old hat", *The Guardian*, 14 août, p. 30.
- Sarah Kent, "Breaking Ground", *Time Out*, 14 août.
- Matthew Collings, "ART reviews", *City Limits*, 15 août, p. 18.
- Setra Barwick, "No no no! said the general public", *The Independent*, 24 août.
- Jon Stock, "Acclaim for the Class of '88", *The Daily Telegraph*, 29 août, p. 15.
- Interview with Ian Davenport from article "Abstract Art Now: The European Situation", *The Journal of Art*, vol. 4, no. 7, septembre, p. 26.
- Sean Rainbird, "Ian Davenport", *The Turner Prize 1991* (broadsheet), Tate Gallery, Londres.
- Stuart Morgan, "The Turner Prize. This year's shortlist, its past failings and future alternatives", *Frieze*, vol. 1, octobre-novembre, pp. 4-7.
- Stuart Morgan, "Ian Davenport", *Frieze*, vol. 1, octobre-novembre, p. 7.
- Roger Bevan, "Controversy over the Turner Prize short-list", *The Art Newspaper*, no. 12, novembre.
- Roger Bevan, "The Turner Prize", *Galleries*, vol. IX, no. 6, novembre.
- William Feaver, "notices. The Prize Fight", *Vogue*, 1 novembre.

- David Cohen, "A new generation driven beyond abstraction", *The Times Saturday Review*, 2 novembre, pp. 14–15;.
- Richard Cork, "Give the prize to Kapoor", *The Times Saturday Review*, 2 novembre, pp. 15,17.
- Brian Sewell, "Mockery nook", *The Evening Standard*, 7 novembre, p. 30.
- Ricahrd Cork, "Young, gifted and rising too fast", *The Times*, 8 novembre, p. 14.
- Sarah Kent, "Prize Fighters", *Time Out*, 13-20 novembre.
- Giles Auty, "The Cringe before the binge", *The Spectator*, 16 novembre, pp. 57–58.
- James Hall, "New kids on the block", *New Statesman and Society*, 22 novembre, pp. 36–37.
- John McEwen, *The Sunday Telegraph*, 24 novembre, p. 13.
- Daniel Farson, "Trendies set in concrete", *The Mail on Sunday*, 24 novembre, p. 41.
- Brian Sewell, "Suspicion and distrust step into the picture", *The Daily Telegraph*, 26 novembre.
- William Packer, "The changing expectations of the Turner Prize", *The Financial Times*, 26 novembre.
- Tim Hilton, "The £20,000 game of charades", *The Guardian*, 26 novembre.
- Etrew Graham-Dixon, "Je m'accuse", *The Independent*, 26 novembre.
- Rory Knight Bruce, "Lashings of champagne and streams of consciousness", *The Evening Standard*, 27 novembre.
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