

# DRAWING ROOM



**Kate Davis:**

## ***Not Just the Perfect Moments***

4 December – 2 February 2013

*PV: 1 December 3 – 6pm*

Kate Davis presents newly commissioned drawings alongside recent works exhibited in London for the first time. Although Davis works across a range of media, drawing remains the critical core of her visual vocabulary; this exhibition will be the first time she addresses her relationship to drawing (as a medium, activity and history) directly.

Questioning how to bear witness to the complexities of the past, Davis' artwork is an attempt to reconsider what certain histories could look, sound and feel like. This has often involved responding to the aesthetic and political ambiguities of historical art works and their reception. Focusing on ideologies perpetuated through certain approaches to the teaching and viewing of drawing, *Not Just the Perfect Moments* is an attempt, informed by the art and writings of Jo Spence, and by the actions of militant suffragette Mary Raleigh Richardson, to re-examine and unpick some of the ways in which representational practices, such as drawing, have constructed and complicated perceptions of the female body.

*Not Just the Perfect Moments* will present a new installation drawn from images of works by Jo Spence in various archives; an exploration of instructional drawing material; and Davis' installation, *Curtain I – VII* which references Mary Raleigh Richardson's slashing of Velasquez's painting *The Toilet of Venus* at the National Gallery, London in 1914, and the subsequent concealment of that act. Spence's groundbreaking photographic works often asked who owned images and especially images of the body. In this exhibition, as is the case with much of Davis' practice, photography and drawing are brought into close relation, and both are questioned as techniques for challenging, creating and caring for representations of the body.

## LIST OF WORKS:

1. *Reversibility (Welliflex Camera with HB versions)*, 2011

Framed pencil drawing and screenprint on paper with rubber wellington boot, pencil, string, eraser and painted plinth  
63 x 87 x 5 cm/35 x 10 x 26 cm

2. *The Glory of a Great Picture is in its Shame I*, 2012

Pencil on paper, digital pigment fine art print, glass and painted wooden construction  
138 x 58 x 100 cm

3. *Reversibility (New Society)*, 2012

Framed pencil drawing on paper  
20 x 33 x 3 cm

4. *Reversibility (from The Final Series)*, 2012

Framed pencil drawing on paper  
45 x 30 x 3 cm

5. *Rudiment I*, 2012

Framed black and white hand printed photograph  
24 x 30 x 3 cm  
Edition 1/3 +1AP

*Rudiment II*, 2012

Framed black and white hand printed photograph  
24x 30 x 3 cm

*Rudiment III*, 2012

Framed black and white hand printed photograph  
24 x 30 x 3 cm

6. *Having Put Herself in the Picture*, 2012

Framed pencil drawing and screenprint on paper with circular mirror  
63 x 87 x 5 cm / 38cm

7. *The Glory of a Great Picture is in its Shame III*, 2012

Pencil on paper, digital pigment fine art print, glass, felt and painted wooden construction  
160 x 60 x 98 cm

8. *Reversibility (It is the body and Excised)*, 2011

Framed digital pigment fine art print of a pencil drawing  
124 x 84 x 6 cm

9. *The Glory of a Great Picture is in its Shame II*, 2012

Pencil on paper, digital pigment fine art print, glass and painted wooden construction, graphite  
174 x 60 x 94 cm

10. *Curtain I - VII*, 2011

Series of seven digital pigment fine art prints.  
Seven x 84 x 64 x 4 cm

All works courtesy the Artist and Galerie Kamm, Berlin



**Kate Davis** (b. 1977, New Zealand) lives and works in Glasgow. Davis has had recent solo exhibitions at Dunedin Public Art Gallery and City Gallery Wellington, New Zealand; Glasgow Women's Library, Glasgow; Drawing Room, London; GoMA, Glasgow; Museo de la Ciudad and La Galeria de Comercio, Mexico (2010); CCA, Glasgow (two-person commission with Faith Wilding for Glasgow International) (2010); Galerie Kamm, Berlin (2011), Sorcha Dallas, Glasgow (2008), Tate Britain, London (2007) and Kunsthalle Basel (2006). Her work has also been shown as part of: *eva International 2012* (curated by Annie Fletcher), Limerick, Ireland; *Sanctuary/Comraich* (curated by Sophie Crichton Stuart and James Mackay), Mount Stuart, Isle of Bute, Scotland (2012); *The End of the Line: Attitudes in Drawing*, a Hayward Touring Exhibition (2009), *Art Sheffield 10* (collaborative commission with Jimmy Robert) (2010); *Das Gespinst*, Städtisches Museum Abteiberg, Monchengladbach (2009); *Poetical Political*, Simon Lee Gallery, London (2007); *Like Leaves*, Tanya Bonakdar Gallery (curated by Caoimhin Mac Giolla Leith), New York (2007) and *If I can't dance I don't want to be part of your revolution*, De Appel Amsterdam (2006). Davis has been awarded a Smithsonian Artist Research Fellowship and residencies at Camden Arts Centre, London, Banff Arts Center, Canada and Cove Park, in Argyll and Bute, Scotland. Forthcoming projects include a group exhibition at Museo Rufino Tamayo, Mexico (curated by Adam Szymczyk) and a solo exhibition at TemporaryGallery, Cologne (curated by Regina Barunke). Kate Davis is represented by Galerie Kamm, Berlin.