

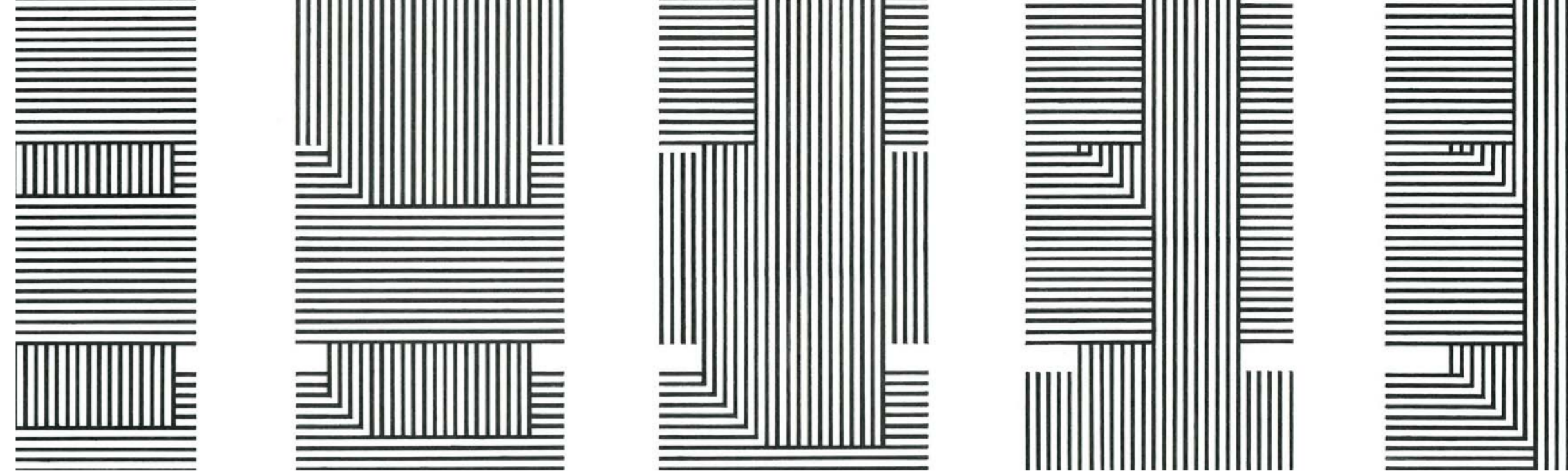
Rose Davey *Pink Diptych*, 2013, acrylic and emulsion paint on birch plywood panels, 60 x 40 x 4 cm each

### Rose Davey

Born 1984 London  
 2002–2007 Edinburgh University  
 Edinburgh College of Art  
 2008–2010 MFA Painting, The Slade School of Fine Art  
 2010 Adrian Carruthers Award  
 Guest Art History lecturer at The Slade School of Fine Art  
 Teaching in Fine Art Dept at Richmond University

### Exhibitions

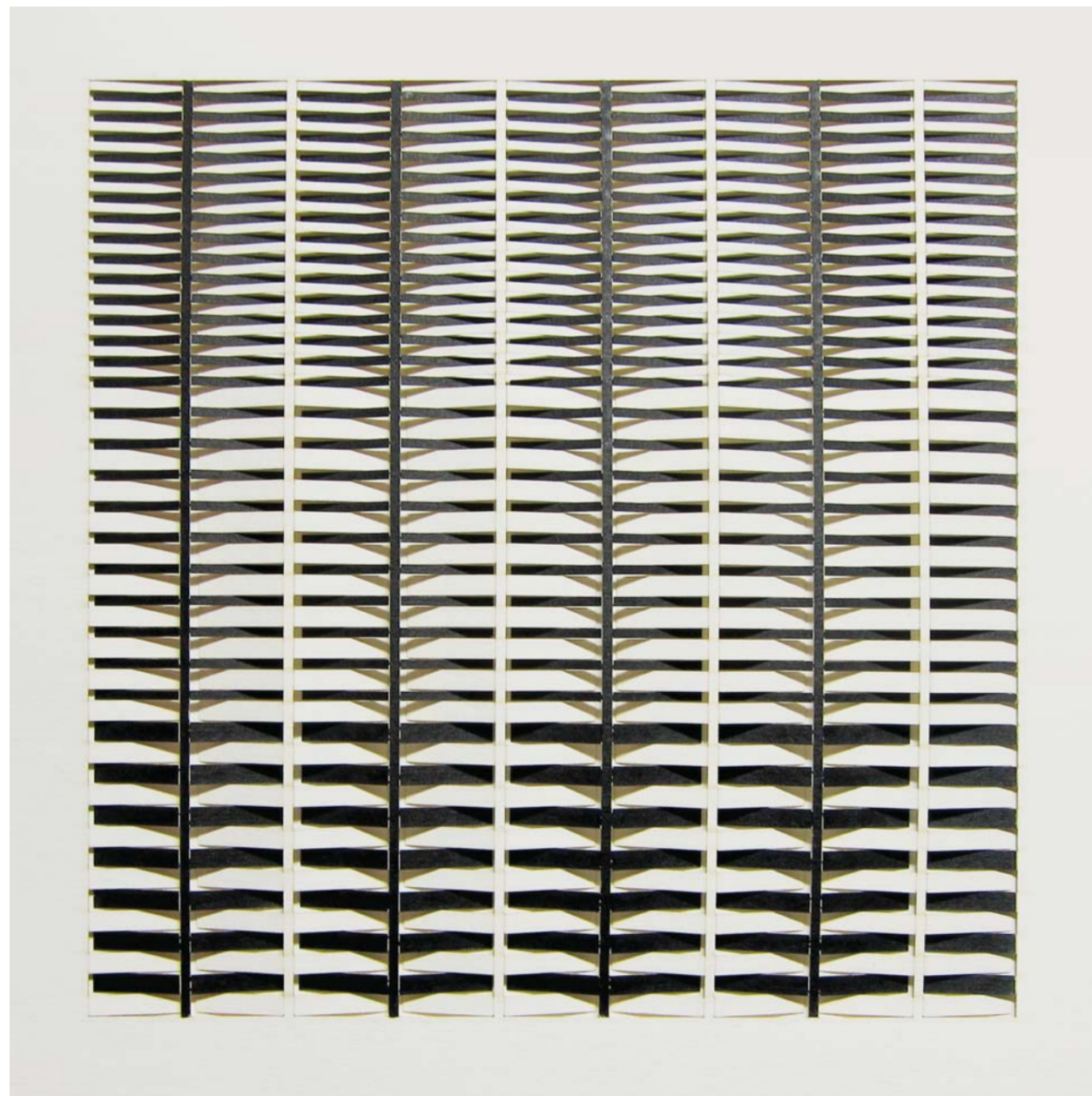
2014 *Show-Off*, LeandaKateLouise, London  
 2014 *A Little Patch of Yellow Wall*, Lion and Lamb, London  
 2014 *Tortoise*, WWW Gallery, London  
 2013 *Significant Others II*, Advanced Graphics, London  
 2013 *Is This What You Meant?* (solo exhibition),  
 Camden People's Theatre, London  
 2013 *Creekside Open*, APT Gallery, London  
 2012 *Assemble*, Liquid Courage Gallery, Nassau, Bahamas  
 2012 *Back and Forth – 8 Artists from London*, B55 Gallery,  
 Budapest, Hungary  
 2012 *A Wall is a Surface*, Londonewcastle Project Space,  
 London  
 2012 *ING Discerning Eye*, selected by Albert Irvin RA,  
 Mall Galleries, London



# Toni Davey Rose Davey

## BETWEEN THE LINES

6 – 28 February 2015  
 Beardsmore Gallery



Toni Davey *Verse 4*, 2014, ink on cut paper, 53 x 51 cm

### Toni Davey

1966–69 BA Fine Art, Hornsey College of Art  
 1970–71 MA Sculpture, Chelsea College of Art

### Solo exhibitions since 2010

2015 *Taking Control, 40 Years of Drawing*, The Atkinson  
 Gallery, Millfield  
 2015 *Between the Lines*, Beardsmore Gallery, London  
 2012 *Transition*, Beardsmore Gallery, London  
 2012 *Firing Line*, Wimbledon Fine Art, London  
 2011 *Out of Order*, The Art and Architecture Shop, London  
 2011 *Out of Line*, The Institute of Physics, London  
 2011 *Lineage*, Exeter Phoenix Arts Centre, Devon  
 2010 *14 Drawings*, The Royal College of Pathologists, London

### Selected group exhibitions since 2010

2014 *By Chance or Design*, Jaggedart, London  
 2011–2014 *The Royal West of England Academy Open*, Bristol  
 2012, 2013 *Jerwood Drawing Prize*  
 2013 *Significant Others II*, Advanced Graphics, London  
 2013 *Salisbury Open Drawing*, Salisbury Arts Centre  
 2013 *Tetra*, Atkinson Gallery, Millfield  
 2012 *The Royal Academy Summer Exhibition*, London  
 2010 *Measured*, The Institute of Physics, London

### Commissions

Musgrove Park Hospital, Taunton; two works  
 Wiltshire Council Offices, Salisbury; 9 metre drawing on glass  
 for architects Stanton Williams

### Beardsmore Gallery

22–24 Prince of Wales Road  
 London NW5 3LG  
 T +44 (0)20 7485 0923  
 info@beardsmoregallery.com  
 www.beardsmoregallery.com  
 Tuesday to Saturday 11am–5pm  
 (or by appointment)

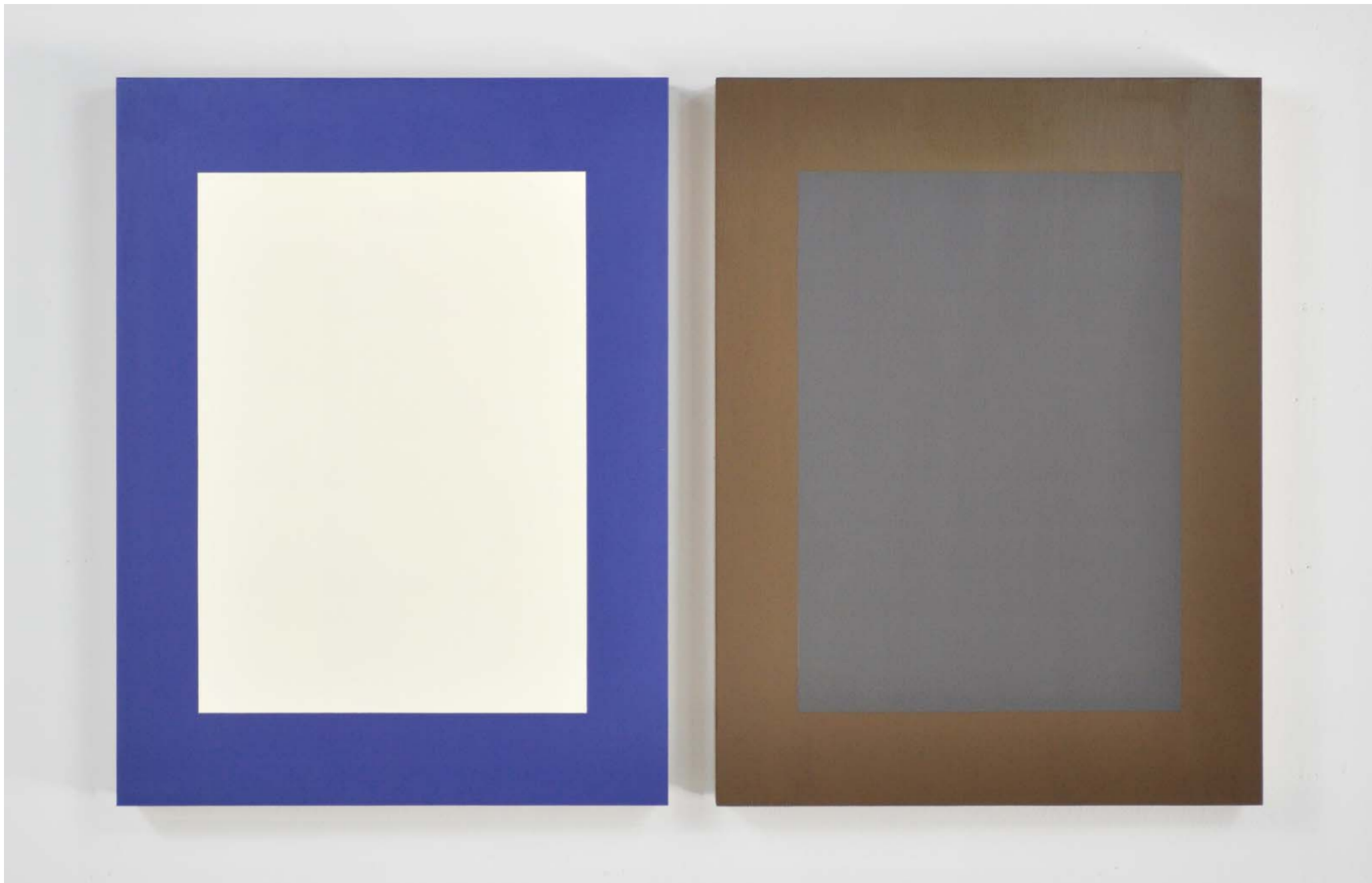
Front page, top: Toni Davey *12345* (detail), 2013, ink on paper, 84 x 122 cm

Front page, bottom: Rose Davey *Mementos*, 2014, acrylic and emulsion paint on wood, 17.6 x 11.7 x 1.3 cm each

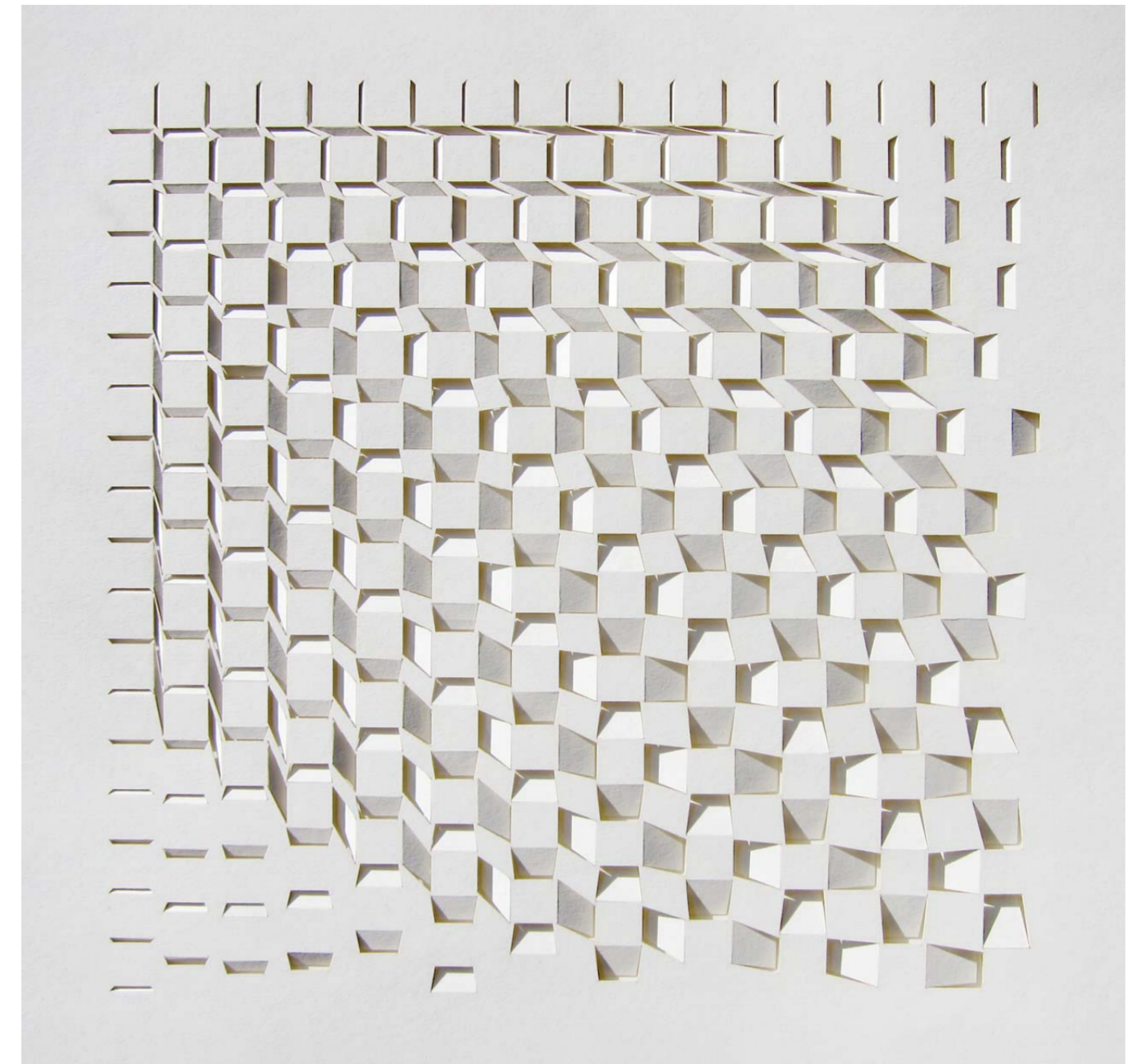
© 2015 Beardsmore Gallery, Francesca Simon Text © 2015 Toni Davey and Rose Davey Design: Geoffrey Winton at www.graphicswithart.com Printing: Heilays Print Group



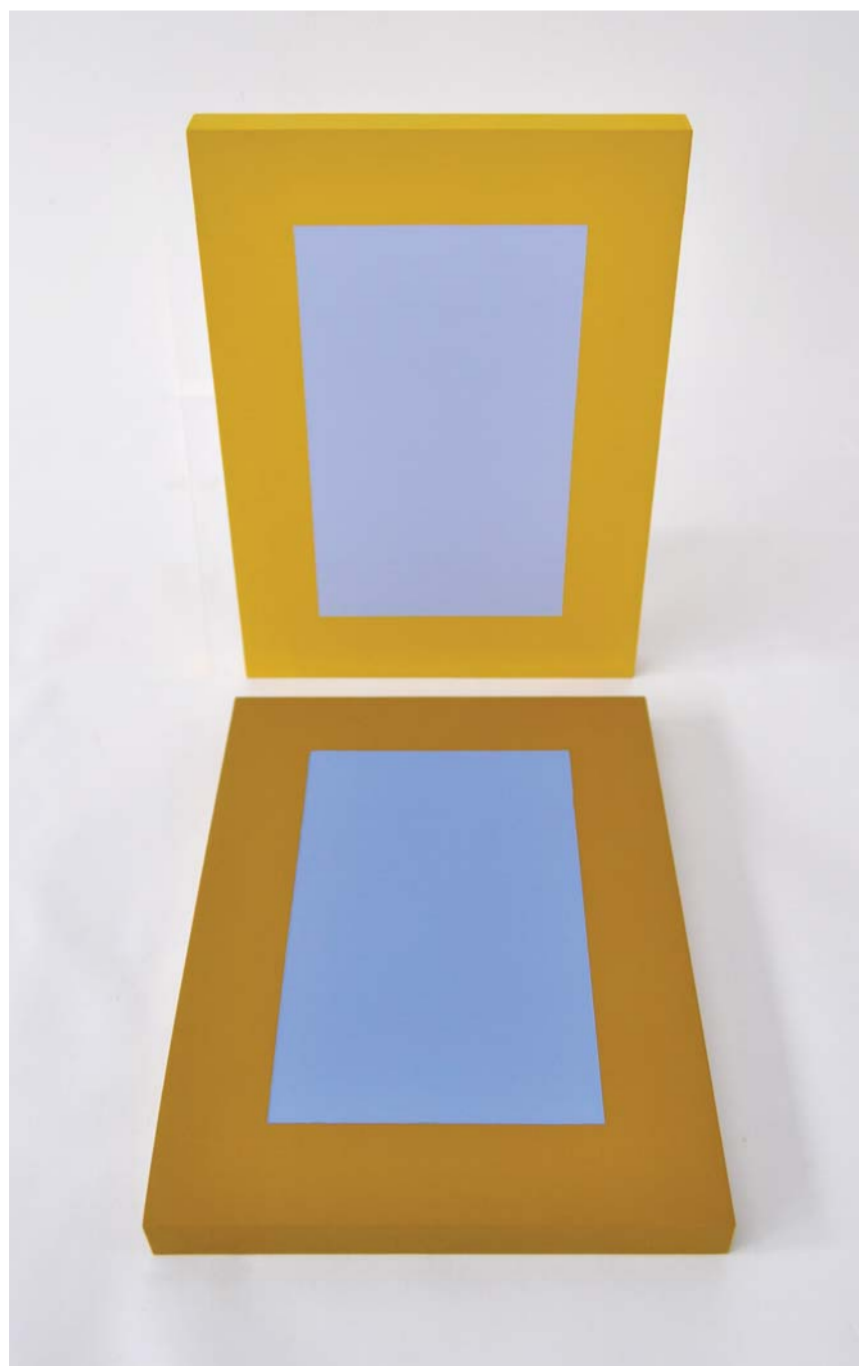




Rose Davey *Paper*, 2013, acrylic and emulsion paint on birch plywood panels, 40 x 30 x 4 cm each



Toni Davey *Seventy Two*, 2014, cut paper, 53 x 51 cm



Rose Davey *Not Any More*, 2014, acrylic and emulsion paint on birch plywood panels, 28 x 19 x 1.8 cm each

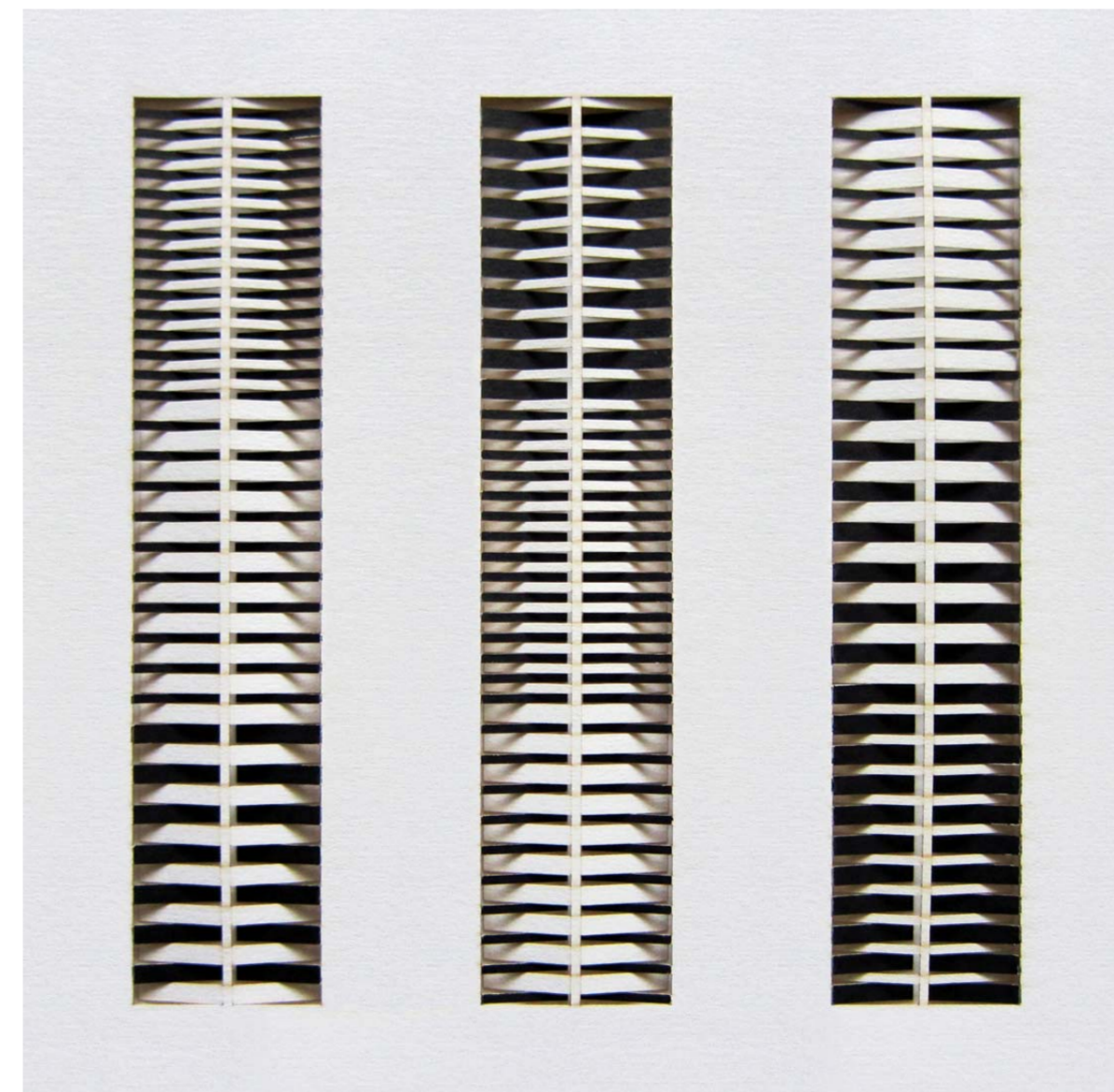
Recent paintings have evolved from an earlier interest in contemporary architecture. The visual geometric language used to describe contemporary buildings is still present, but the subject matter now refers to the architecture of the work itself, rather than a reproduction of an existing form.

Works that may at first appear abstract, also operate as figurative in the way they serve as portraits of themselves. Each painting is a meditation on the object on which it appears. This is almost always a rectangle, an essential shape on which to work rather than an accepted one. The dimensions and materiality of the chosen surface, such as the grain of the wood, dictate the location of the paint. Colour is the only element liberated from the instruction of the rectangle. Colours are lifted from direct experiences of the spectacular and everyday landscape. They are often attempting to create shades that evolve from the changing conditions of light, rather than replicate a hue that is cemented in form. All colours are laboriously hand mixed and used to evoke light and dark in an attempt to describe depth and surrounding whilst avoiding referencing anything specific.

The scale of the paintings reference domestic objects and their methods of display consider contemporary interior design. Works possess the potential to stand in for the photographs, pictures and random decorative objects that fill people's homes.

The formal Modernist nature of the painting strives to update itself by placing emphasis on the arrangement of works and the selection of colour. These elements open the work up to interpretations beyond the material qualities of paint and surface.

Rose Davey



Toni Davey *Verse*, 2014, ink on cut paper, 53 x 51 cm

My early experience as an architectural model maker profoundly affected my approach to making sculpture in terms of scale and materials and I acknowledge the influences and inspiration of Agnes Martin and Sol Lewitt.

In the previous *Transition* exhibition at the Beardsmore Gallery in 2012, the manipulation of the cuts, scores and folds to the surface of each piece and the consequent play of light and shadow were the sole disturbance to the white of the single sheet of paper.

In the recent work I have introduced black, inked and painted onto the folded surfaces of the cut paper, thus making a more emblematic statement. I had become more aware that my 3D pieces and 2D drawings were often the subject of each other and that their discourse and dialogue could be combined, thereby opening new directions for exploration.

Toni Davey