

An abstract painting by Jo Davenport titled 'Stolen Flowers'. The artwork is a dense, textured composition of thick brushstrokes. The color palette is rich and varied, featuring vibrant pinks, magentas, and purples, alongside bright cyan blues, warm golden yellows, and earthy browns. Dark, charcoal-like tones provide a strong contrast and depth to the overall composition. The brushwork is expressive and gestural, creating a sense of movement and energy. The overall effect is one of a complex, layered visual experience.

JO DAVENPORT
Stolen Flowers

DAVENPORT



Photograph by Karen Webb

JO DAVENPORT

Stolen Flowers

30 November – 16 December 2023

Opening Celebration, Thursday 30 November, 6 – 8 pm

Artist Talk, Saturday 2 December, 3pm

*I'm going to give you a handful of wildflowers
so, each petal that falls will remind you
that the earth breathes, and the moon rises.*

Carolyn Riker

For Jo Davenport, abstraction is an instrument of the heart. Paint expresses feeling in ways that words cannot; the universal language of line, colour, gesture. Responding intuitively to felt experiences of the natural landscape – particularly the Murray River region where the artist resides – Davenport creates charged spaces rippling with the elusive energy of raw emotion. The joy, and the despair, of bearing witness to the land in all its fragility and fortitude. A warm gratitude for nature's bounty, and deep sorrow for its loss.

Davenport's series 'Stolen Flowers' explores the importance of living sustainably, sounding a symbolic call to give back what we have taken (and continue to take) from the land. These contemplations began with the blossoming of a flowering quince near Davenport's studio, its beauty enticing the artist and other locals to take cuttings. The clipping of the quince was, for Jo, emblematic of humanity's predilection to plunder the environment, in the form of deforestation, mining, poor farming practices, urban sprawl and so on. Then she thought about the humble gravity of wildflowers – the mutualistic relationship between flowers, bees, and all life on earth. Wildflowers as a trope for life, and a seed for the sublime. Accumulated veils of paint in scintillating hues celebrate their beauty in Davenport's paintings, not in a sentimental sense but in a way that speaks softly of their criticality. Spring wattle bursts into the foreground like golden fireworks in one work, while in another, vigorous wildflowers are patched throughout landscape like a living tapestry. The artist's conceptual nod to the ecological realities of the Anthropocene can be heard only very quietly here, in the way she captures the landscape's glory like a fading memory, a flickering flame.

This is the first body of work created in Davenport's new studio nestled in the bushland of Splitters Creek, a natural setting that has taken her process to new heights. "It is so much easier to paint in the bush" she reflects, commenting on the sensorial richness of being engulfed by nature – the melodies of the birds carried on the wind, the sweet aromas of wildflowers, the sublimity of moonlight cascading down a hill in diamond luminescence, the mesmeric movements of kangaroos and grazing deer. The felt experience. "I don't want to try to recreate a landscape in a realistic topographical way, but rather let the painting take form from the process and action of painting", the artist tells us. "In this way I hope to capture the sensed experience, the stirs of being in the landscape."

Though Davenport engages with the landscape, her works are meditations on the process – and profundity – of painting: "My work is about painting. The landscape, and the environment, is the hook that I hang it on". Her process is slow and intuitive, each meandering mark informing the next like a seedling that slowly blooms onto the canvas, cell by cell. Fields of translucent oil thinly applied and poured create a sense of temporal layering as the painting starts to reveal itself. This layering, coupled with processes of stripping back and erasure, sees Davenport searching for forms as she goes. Visible residues of earlier painting, a process called *pentimento*, visualises the landscape as a place of both presence and absence, revelation, and concealment. As the artist begins to recognise forms and feelings in her intuitive layering, she pulls them into more conscious compositions – a blazing sunset swallowing the horizon in an amber embrace, or the landscape luminous under a blue moon. This entirely intuitive approach summons the 'spirit' of a place, bringing together the joy of the mark with a celebration of the land.

Davenport's organic abstraction represents a severance from oneself that mimics the awe and dissolution felt within natural landscapes. The artist speaks of feeling at one with the land – not as an external observer recording it, but intrinsically part of a broader living continuum. In her gentle layering of mark and memory these paintings are at once deeply personal and resoundingly universal.

Elli Walsh
Principal Writer, Artist Profile



Photograph by Karen Webb

Wattle
oil on Belgian linen
173 x 173 cm (framed)
\$19,000



High Plains, Wildflowers

oil on Belgian linen

186 x 186 cm (framed)

\$24,000



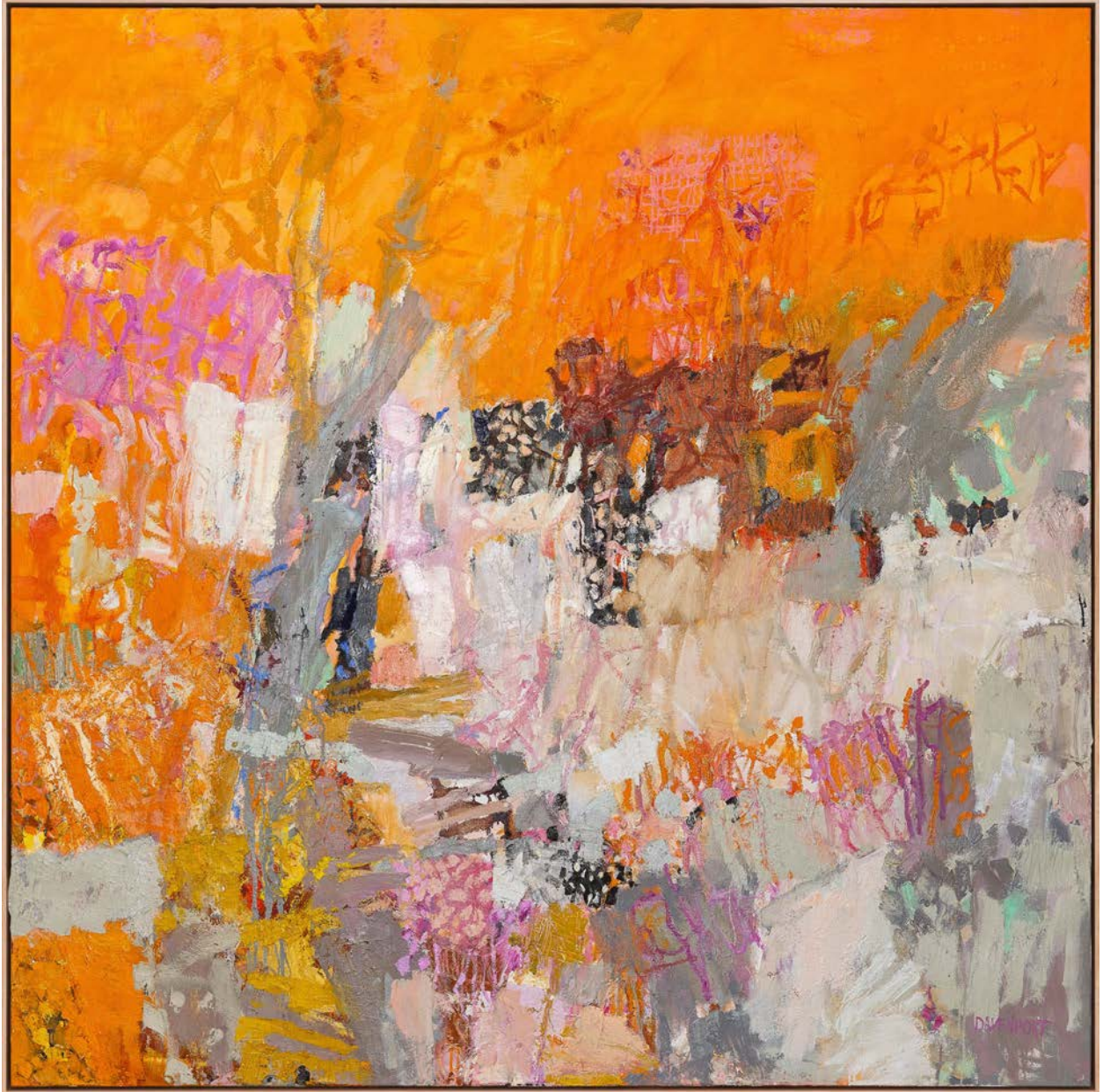
Silver River, Silver Sky
oil on Belgian linen
186 x 186 cm (framed)
\$24,000



Stolen Flowers
oil on Belgian linen
203 x 203 cm (framed)
\$28,000



Sunset
oil on Belgian linen
173 x 173 cm (framed)
\$19,000



The Wetlands
oil on Belgian linen
173 x 173 cm (framed)
\$19,000



Water Water Everywhere

oil on Belgian linen

173 x 173 cm (framed)

\$19,000



Blue Moon

oil on Belgian linen

173 x 173 cm (framed)

\$19,000

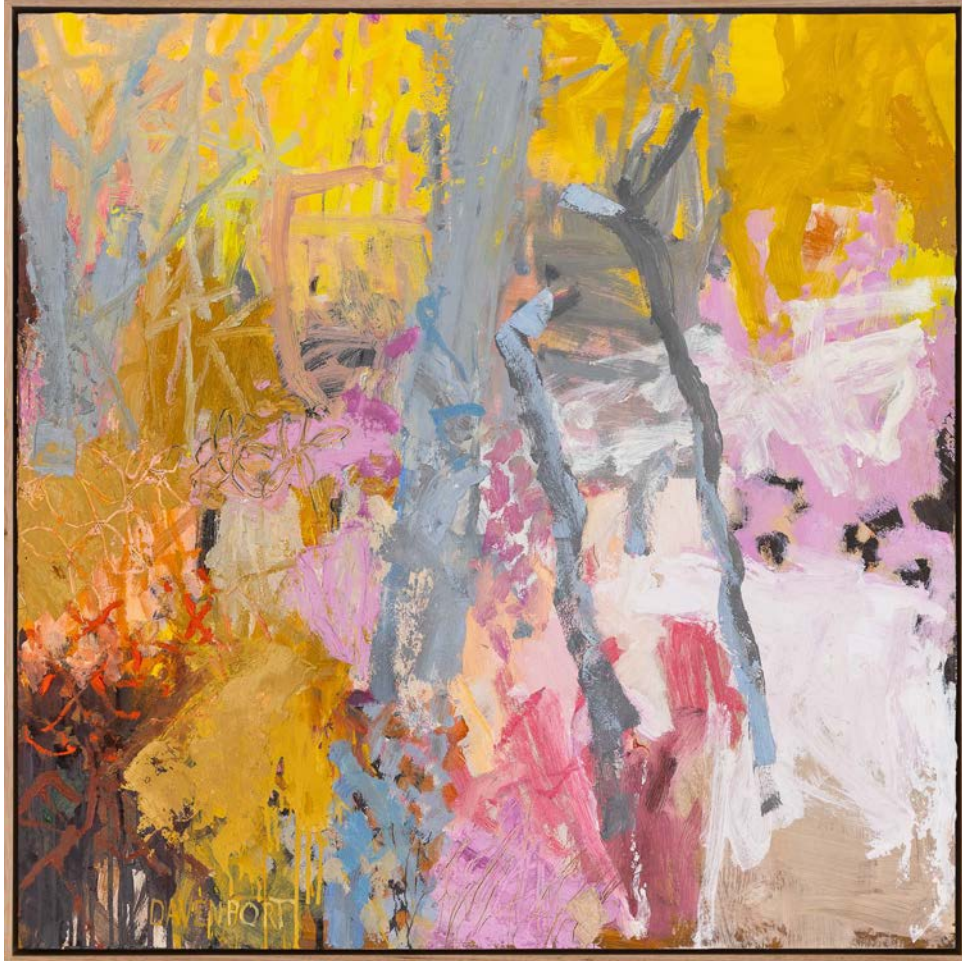


And Wake Me With the Morning Light

oil on board

92.5 x 92.5 cm (framed)

\$9,000



An Early Spring

oil on board

92.5 x 92.5 cm (framed)

\$9,000



River Flow at It's Brink
oil on board
92.5 x 92.5 cm (framed)
\$9,000



Ghost Gums
oil on board
92.5 x 92.5 cm (framed)
\$9,000



Last Days of Winter
oil on board
92.5 x 92.5 cm (framed)
\$9,000



Moonlight

oil on board

92.5 x 92.5 cm (framed)

\$9,000



Reflected Sky

oil on board

92.5 x 92.5 cm (framed)

\$9,000





Photograph by Karen Webb

JO DAVENPORT

Born 1957, Australia

EDUCATION

- 2011 Master of Fine Art, Victorian College of the Arts, VIC
- 2010 Postgraduate Diploma of Visual Art, Victorian College of the Arts, VIC
- 2007 Advanced Diploma in Fine Arts, Riverina College of Tafe, NSW
- 2004 Intensive Colour Theory, Victorian College of the Arts, Melbourne, VIC
- 2002 Certificate Fine Arts, Riverina College of Tafe, NSW
- 1998 Fabric Printing I and II, Riverina College of Tafe, NSW
- 1986 Bachelor of Fine Arts, Charles Sturt University, Albury, NSW
- 1979 Visual Arts (Painting), Albury Technical College, NSW

AWARDS, GRANTS & RESIDENCIES

- 2023 Paddington Art Prize, Sydney, Finalist
- 2022 Artist in Residence, Fowler's Gap Arid Zone Research Station, NSW
- 2019 King's School Art Prize, Parramatta, NSW, Finalist Earth Canvas Residency & Workshops, NSW
- 2017 Paddington Art Prize, Sydney, Finalist
Chippendale World Art Residency, Sydney, Finalist
- 2015-16 Artist in Residence, Hill End, NSW
- 2014 Study Tour, New York, USA
- 2013 Study Tour, China
Trinity Art Prize Featured Artist, Wodonga, VIC
Tattersalls Landscape Art Prize, Brisbane, QLD, Finalist Painting Retreat, Morocco
- 2012 R & M McGivern Award, Maroondah, VIC, Finalist
- 2011 Langridge Painting Award, Victorian College of the Arts, VIC, Winner Study Tour, Hong Kong
- 2010 Shelmedine Inquisitive Art Award, Victorian College of the Arts, VIC, Winner
Alliance Francaise Award, Victorian College of the Arts, VIC, Winner
Pigment Gallery Award, Victorian College of the Arts, VIC, Winner
People's Choice Award, Hume Building Society, Albury Wodonga, NSW, Winner
Hume Building Society Acquisitive Art Award, Albury Wodonga, NSW, Finalist Study Tour, Japan
- 2009 NSW Country Energy Art Prize for Landscape Award, Lismore Regional Gallery, NSW, Finalist

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- 2009 NSW Country Energy Art Prize for Landscape Award, Lismore Regional Gallery, NSW, Finalist
Hume Building Society Acquisitive Art Award, Albury Wodonga, NSW, Finalist
Elisabeth Cummings Uluru Painting Retreat, Central Australia
Idris Murphy Workshop, Sydney
Susannah Blaxill Botanical Drawing Workshop, Mittagong, NSW
- 2008 JazzART Award, Wangaratta Regional Art Gallery, VIC, Finalist
Merv Moriarty Drawing the Form
- 2007 Merv Moriarty & Prue Acton Colour Theory Study Tour, Europe

SELECTED SOLO EXHIBITIONS

- 2022 'Echo of Landscape', Flinders Lane Gallery, Melbourne, VIC
'Tread Gently', Arthouse Gallery, Sydney, NSW
- 2020 'Revival', Flinders Lane Gallery, Melbourne, VIC
- 2019 'Red Sky in the Morning', Arthouse Gallery, Sydney, NSW
'Mundarlo', Earth Canvas, Mundarlo, NSW
- 2018 'The Nature of Landscape', Flinders Lane Gallery, Melbourne, VIC
- 2017 'Beyond Landscape', Arthouse Gallery, Sydney, NSW
'Mapping Hill End', Bathurst Regional Art Gallery, Bathurst, NSW
- 2016 'Surrounded by Sky', Flinders Lane Gallery, Melbourne, VIC
'Here and Now', Murray Art Museum Albury (MAMA), Albury, NSW
'Mapping Hill End', Arthouse Gallery, Sydney, NSW
- 2015 'Surface Tension', Arthouse Gallery, Sydney, NSW
'A Natural Response', Flinders Lane Gallery, Melbourne, VIC
- 2014 'An Intimate Landscape', Arthouse Gallery, Sydney, NSW
'Time Recalled', Flinders Lane Gallery, Melbourne, VIC
- 2013 'Remembered', Arthouse Gallery, Sydney, NSW
- 2012 'Marking Time', Arts Space, Albury Wodonga, NSW
'Remembered Landscape', Flinders Lane Gallery, Melbourne, VIC
- 2006 'View', Wilson Street Gallery, Albury, NSW

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SELECTED GROUP EXHIBITIONS

- 2023 'Paper & Clay', Arthouse Gallery, Sydney, NSW
- 2022 'Earth Canvas', National Museum of Australia, Canberra
'Earth Canvas', Griffith Regional Art Gallery, NSW
'Earth Canvas', Tamworth Regional Gallery, NSW
'Summer', Arthouse Gallery, Sydney, NSW
'Earth Canvas', Museum of Riverina, Wagga Wagga, NSW
- 2021 'Earth Canvas', Mildura Arts Centre, VIC
'Earth Canvas', Riddoch Arts & Cultural Centre Gallery, Mr. Gambier, SA
'Earth Canvas', Swan Hill Regional Art Gallery, VIC
'Coming Home', Arthouse Gallery, Sydney, NSW
'Summer', Arthouse Gallery, Sydney, NSW
- 2020 'Earth Canvas', Albury Library Museum, NSW
'Renewal', Arthouse Gallery, Sydney, NSW
'Summer', Arthouse Gallery, Sydney, NSW
- 2019 Earth Canvas Group Show, NSW
'On the Fringe', Flinders Lane Gallery, Melbourne, VIC
'Reflections of a Fading Sky', Arthouse Gallery, Sydney, NSW
- 2018 'Summer Salon', Arthouse Gallery, Sydney, NSW
Biennale of Australian Art, Ballarat, VIC
'The Way you Came', Arthouse Gallery, Sydney, NSW
- 2017 Sydney Contemporary, Arthouse Gallery, Sydney, NSW
'Thirty by Thirty', Sydney Children's Hospital, Randwick, NSW
Sydney Story Factory, Parramatta, NSW
'DENFAIR', Flinders Lane Gallery, Melbourne, VIC
'On Paper', Arthouse Gallery, Sydney, NSW
- 2016 'Under the Sun', Arthouse Gallery, Sydney, NSW
'FUSE', Flinders Lane Gallery, Melbourne, VIC
- 2015 'Unfolding Splendour', Arthouse Gallery, Sydney, NSW
- 2014 'Under the Sun', Arthouse Gallery, Sydney, NSW
'Loaded Brush', The Art Cabriolet Annual Art Show, Melbourne, VIC

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- 2014 'Melbourne Art Fair', Flinders Lane Gallery, Melbourne, VIC
'PRIME 14', Arthouse Gallery, Sydney, NSW
- 2013 'In the Scheme of Things', Arthouse Gallery, Sydney, NSW
'Action/Abstraction', Wangaratta Regional Gallery, VIC
- 2012 'Studio Show II', Flinders Lane Gallery, Melbourne, VIC
'Space', Flinders Lane Gallery, Melbourne, VIC
- 2011 'Masters Graduate Exhibition', Margaret Lawrence Gallery, Melbourne, VIC
'Proud', Margaret Lawrence Gallery, Melbourne, VIC
'Alliance Francaise Award Exhibition', St.Kilda, Melbourne, VIC
'Losing & Finding', Arts Space, Albury Wodonga, VIC
'Exploration Eleven', Flinders Lane Gallery, Melbourne, VIC
'Paint 6', Pigment Gallery, Melbourne, VIC
- 2010 'VCA Graduate Exhibition', Margaret Lawrence Gallery, Melbourne, VIC
'The Art of Love & Desire', VCA Gallery, Melbourne, VIC
'Proud', Margaret Lawrence Gallery, Melbourne, VIC
'Off the Page', Adamshurst, Albury, NSW
'Art@ St. Matthews Exhibition', Albury, NSW
- 2009 'NSW Country Energy Art Prize for Landscape', Traveling Exhibition
- 2008 'A Sense of Place', Adamshurst, Albury, NSW

SELECTED COLLECTIONS

Artbank

University of Melbourne, VIC

Star Casino, Sydney, NSW

Leeuwin Estate Art Collection, WA

Norman Foster Club House Tai Po, Hong Kong

Bathurst Regional Art Gallery Permanent Collection, NSW

Wangaratta Regional Art Gallery Permanent Collection, VIC

Mercy Hospital, Albury, NSW

Hill Top, Albury Wodonga Hospital, NSW

ArtStream Investment Group

JO DAVENPORT

SELECTED BIBLIOGRAPHY

- Amber Creswell Bell, 'Australian Abstraction', Thames & Hudson Australia, 2023
- 'Museum Display Earns Award', Border Mail, June 2021
- Brooke Boland, 'Earth Canvas', Artist Profile, Issue 54, 2021
- Phe Luxford 'Revival Review', 2020
- Emma Kate Wilson, 'Wandering Through the Landscape', Artist Profile, Issue 51, 2020
- 'The Light Beneath the Layers, Jo Davenport's Abstract Art', Northeast Living Magazine, Spring Issue 2019
- 'Art Imitates Love of Land', Cover Story, The Border Mail Weekender, 17 Aug 2019
- Tracey Clement, 'To the River', Art Guide Magazine, Issue 103, p.70-74, Sep/Oct 2016
- Belle Australia, p.146, Oct 2015
- Australian Residential Architecture and Design House, Issue 102, 2015
- Look Magazine, Art Gallery Society of NSW, Sept 2015
- Art Almanac Australia, Sept 2015
- Art Collector Issue 73, Jul-Sept 2015
- Greg Natale, 'The Tailored Interior', Hardie Grant Books, p.37, 119, 203, Pub. 2014
- Look Magazine, Art Gallery Society of NSW, Sept 2014
- Natalie Walton, 'Artist Jo Davenport', Daily Imprint, Sept 2014
- Lesley Frenz, 'Transient Marks: Jo Davenport', The Artsy Forager, 10 Sept 2014
- Country Home Ideas Magazine, Kate Scott, Vol.14, no.4, Aug 2014
- Art Collector Magazine, 4 Apr 2014
- Virginia Imhoff, 'The Big Picture', Country Style Magazine, Mar 2014
- 'Painting Song of Joy', The Border Mail, 26 Mar 2014
- Phe Luxford, 'Jo Davenport: Time Recalled', The Melbourne Review, Feb 2014
- Carolyn Price, 'Now Showing: Time Recalled by Jo Davenport', Indie Art & Design, 20 Feb 2014
- Art Collector Magazine, Issue 67, Jan-Mar 2014
- Di Thomas, 'Artist Puts School in the Picture', The Border Mail, 24 Aug 2013
- Katherine Harrington, 'Sculpture and the Enemies', Issue 2, 2013
- Sue Wallace, 'Landscape Great Inspiration', The Border Mail (Pulse Magazine), p.63, 3 Aug 2013
- Sue Wallace, 'A Kaleidoscope of Colour', The Border Mail (Pulse Magazine), 16 Feb 2013
- Australian Residential Architecture and Design House, Issue 90, 2013
- 'Action/ Abstraction', Catalogue Essay, Wangaratta Art Gallery, 2013

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