

**Paul Davies**

**Southern Exposure**

artdistrict  
**XIII**

**September 10, 2016**

## *Cut-Up*

The landscapes in Paul Davies' paintings appear simultaneously idyllic and disjointed, as if lifted from a vacation or real estate advertisement then cut up and reconfigured. The canvas on which the likeness of a landscape might be painted instead acts as a platform where subject matter competes for the viewer's attention.

Like the "cinematic/virtual image" that Warren Neidich describes in his text *Blow-Up* (based on the film by Michelangelo Antonioni) Davies first documents the selected subject photographically, edits this image and collages it with others onto the canvas. Through this formal approach the outline of each subject and its colour outweighs the importance of the subject itself.

This process involves Davies cutting into his photographs creating screens through which paint can be applied to the canvas. As in traditional photographic processing where an image appears on the photo paper in the developing bath 'reality' is not revealed until the painting is finished and the screen removed. Using these screens as templates to mirror, invert and crop subjects, in various artificial colours Davies plays on the idea that a photographic negative can be manipulated to tell different 'truths'.

Recurring in these works is tension between built and natural environments, the rationality of modern architecture contrasts with the freedom of landscape and water. The hard lines of the buildings and pool edges cut short emotional thought evoked in the reflections of the pool. Davies layers these subjects like filters to disrupt the order of the architecture, blending with form and colour what is natural and what is made. The structure of the screens he uses to paint dissolve through this process to suggest a state of flux that looks to the past while considering possible futures.

The fact that the subjects in Davies paintings come from his own photographs embeds a sense of connectedness yet this remains concealed from the viewer. What is real or made-up is unclear as elements in the picture are repeated and mirrored. The structure provided by the photographic screens is counterpointed with gestural marks made with loose brushwork and colour washes to produce a mix of real, edited and collaged imagery. What emerges from a personal experience is a visual diary of images that suggest surveillance, voyeurism and desire.



**House Flip in Forest, 2016**  
Acrylic on linen  
36" x 48" (91 x 122 cms)



**Built Landscape VI, 2015**  
**Vinyl acrylic copolymer on canvas**  
**69" x 58" (177 x 148 cms)**



**Pool Mountain Mirror, 2015**  
**Acrylic on canvas**  
**69" x 58" (177 x 148 cms)**



**Untitled, 2015**  
**Vinyl acrylic copolymer on canvas**  
**69" x 58" (177 x 148 cms)**



**House Palms Pool Flip, 2016**  
Acrylic on linen  
48" x 36" (122 x 91 cms)



**Modern Mirror Horizontal, 2014**  
Acrylic on canvas  
54" x 67" (137 x 170 cms)



**Red & White Forest (landscape), 2014**  
Acrylic on canvas  
48" x 60" (122 x 153 cms)



**Bridges and Palms, 2012**  
**Acrylic on linen**  
**74" x 59" (187 x 150 cms)**

## *24 Photograms*

During his residency in February 2016, at The Frank Lloyd Wright School of Architecture Phoenix, Davies made 24 photograms (one for each day he was there) by exposing sunlight through a stencil onto paper painted with light sensitive liquid. As a departure point Davies looked at early experiments of architectural documentation such as 'View from the window at Le Gras' Nicéphore Niépce (1826/27).

Davies started with his own digital photograph of the exterior of the Taliesin building and from the print he hand cut a stencil. The stencil was then laid over pieces of painted paper and placed at various locations of the residency during different times of day and in one case overnight. After a period of minutes (or hours overnight) the exposed sections of paper discoloured, the stencil was then removed and the negative image of the subject revealed.

Referring to Frank Lloyd Wright's notion of 'organic architecture' the stencil provided a way in which to reduce the detail of the subject and blend what is architecture and what is landscape. Although the stencil repeated the image everyday each copy was unique. This was due to the natural exposure process and hand-brushed application of the light sensitive liquid onto the paper.

Likening the stencil to R.M. Schindler's (influenced by Wright) 'Schindler Units' this essentially reproductive device became, in the hands of the individual, a tool to produce one-off works. In an age in which digital imagery is easily spread and authorship often obscured this process aimed to blur what is original and what is reproduction.



**Feb 6, 3.48pm, 23c, mostly sunny, 7 mins exposure on steps at printing room, 2016  
Gum bichromate on paper, 18" x 24" (46 x 61 cms)**



**Feb 12, 5.30pm, mostly sunny, 10mins exposure at 'the boulder' looking over Taliesin West, 2016  
Gum bichromate on paper, 18" x 24" (46 x 61 cms)**



**Feb 16, 5.20pm, 29c, mostly sunny, exposure 5mins outside ceramic studio, 2016  
Gum bichromate on paper, 18" x 24" (46 x 61 cms)**



**Feb 9, 2.30pm, 29c, mostly sunny, 7mins exposure in citrus grove outside ceramic studio, 2016  
Gum bichromate on paper, 18" x 24" (46 x 61 cms)**

# CURRICULUM VITAE

## PAUL DAVIES

Born: 1979, Sydney, Australia  
lives & works in Los Angeles

### EDUCATION

2014 Masters by Research UNSW College of Art & Design  
2006 Painting Master Class, National Art School  
2000 Bachelor of Fine Arts, UNSW College of Fine Art

### SELECTED SOLO EXHIBITIONS

2016

*24 Photograms Frank Lloyd Wright School of Architecture Phoenix*  
*Paul Davies Art16 art fair London*  
*Hollywood Stills Sophie Gannon Gallery Melbourne*  
*Southern Exposure Art District 13 Delhi*

2015

*Devoid of Sensation Heather James Fine Art, Palm Desert*  
*Other Desert Spaces Olsen Irwin Gallery Sydney*

2014

*Pastiche: A lens through which to view the present UNSW College of Art & Design Sydney*  
*Built in Translation The Fine Art Society London*  
*Built in Translation II Art District 13 Gallery, Delhi*  
*Other Desert Spaces The Standard, Hollywood*

2013

*Switching Utopia Sophie Gannon Gallery Melbourne*  
*Flattening Sublime Cite Internationale des Arts Paris*

2012

*Flattening Sublime Olsen Irwin Gallery Sydney*

2011

*Pentimento Tim Olsen Gallery, Sydney*  
*Void The Cat Street Gallery, Hong Kong (catalogue published)*  
*Portraits Tim Olsen Gallery at Christine Abrahams Gallery, Melbourne*  
*Portraits Gold Coast City Regional Art Gallery*

2010

*Hanmer Tim Olsen Gallery, Sydney (catalogue published)*  
*Modern Home Rebecca Hossack Art Gallery, London*



# **CURRICULUM VITAE**

## **PAUL DAVIES**

2009

*New Paintings Tim Olsen Gallery, Sydney*

*Re-Constructions Cat Street Gallery, Hong Kong*

### SELECTED GROUP EXHIBITIONS

2016

*Public Trust Scottsdale Museum of Contemporary Art*

*McClelland Collection McClelland Gallery + Sculpture Park*

*Chippendale New World Art Prize (highly commended) judged by*

*Wayne Tunnicliffe head of Australian art at the Art Gallery of NSW*

2015

*Oberoi collection curated by Kapil Chopra, Delhi*

*Summer season Heather James Fine Art, Jackson Hole*

*Winter season Heather James Fine Art, Curated by Chip Tom, Palm Desert*

*Works on Paper China Heights Gallery Sydney*

2014

*Summer season Heather James Fine Art, Jackson Hole*

*Winter season Heather James Fine Art, Palm Desert*

*Signal 8: Salon Show The Cat Street Gallery*

*Summer exhibition Sophie Gannon Gallery*

2013

*Natural Selection The Fine Art Society Contemporary London*

*Fleurieu Art Prize (finalist) Australia*

*Yerring Station Art Prize (finalist) Australia*

*Arnold Bloch Leibler Art Prize (finalist) Australia*

*Albany Art Prize (finalist) Australia*

*Reflections - The M Collection Exhibition Dianne Tanzer Gallery*

*Signal 8: Salon Show The Cat Street Gallery*

*Wild Australia Yen Reis Gallery Singapore*

2012

*Woollahra Small Sculpture Prize finalist, Australia*

*Pat Corrigan: Art Collector Maitland Regional Art Gallery*

*Signal 8: Salon Show The Cat Street Gallery*

*Wattle Cat Street Gallery, Hong Kong*

# **CURRICULUM VITAE**

## **PAUL DAVIES**

2011

*Evocatecture Heather James Fine Art Gallery*

NSW Parliament Plein Air Painting Prize (finalist) Australia

*Heat Tim Olsen Gallery, Sydney*

*Self Portraits China Heights Gallery, Sydney - curated by Paul Davies*

*A Summer Survey Tim Olsen Gallery*

2010

*Structural Through-Line (Coherence) Lawrence Asher Gallery, Los Angeles*

The King's School Art Prize (finalist)

*Miscellanea Tim Olsen Gallery*

*Dragon Garden The Cat Street Gallery Hong Kong*

### **PUBLISHED**

Huffington Post, The Architectural Review, Vanity Fair U.K. online, W Magazine  
online,

Wallpaper\* Online, Tatler Asia online, Vogue Australia, Asian Art News,  
Australian

Financial Review, Sunday Telegraph U.K., Hindustan Times, Vogue Living Aust,  
Harper's Bazaar

Aust, The Asian Age, The Indian Express, The Hindu, GQ Australia, Art &  
Australia, The Sydney

Morning Herald - Spectrum, The Australian, Sunday Arts ABC, The Wall India.

### **FELLOWSHIPS/GRANTS**

2016 Taliesin Artist Residency Program, Frank Lloyd Wright School of  
Architecture

2013 Cite des Arts Residency, Paris, Awarded by The Art Gallery of NSW

### **PUBLIC COLLECTIONS**

Scottsdale Museum of Contemporary Art

Macquarie University

McClelland Gallery + Sculpture Park

Maitland Regional Gallery

Historic Houses Trust

Gold Coast City Art Gallery

Artbank

**Art District XIII** is India's new dynamic art space located in Lado Sarai, New Delhi. Spread across 2300 square feet, it is an eclectic gallery space. The emergence of **ArtDistrict XIII** resonates with Indian art demanding transparency in dealing both with the artist and the collector. It is a platform for the collector and the artist to meet, learn and grow together.

**Art District XIII** celebrates and espouses the numeric **XIII**, considered inauspicious by some but very auspicious by the initiators of the gallery.

With an aim to support exceptional artists who show the potential to have a global career, and art, which can be embraced by both established and upcoming collectors, the gallery strives to ensure that collectors get value.

While **Art District XIII** holds back from showing artists who are transactional in their approach, it simultaneously ensures that artists are guided and their work showcased on International platforms.

Fundamentally, **Art District XIII** has been conceptualised to encourage people to embrace art in a gallery space, which is diverse and will show art beyond the ordinary. **Art District XIII** believes that profit is not the motive but 'art' is -both the artist and the collector will stand to gain from a gallery that promises to transform the Indian art landscape.

**Art District XIII**

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Open Monday to Saturday  
10am to 6pm

artdistrict  
**XIII**