

CENTRE D'ART CONTEMPORAIN GENÈVE

10, rue des Vieux-Grenadiers
Case postale 121 – 1211 Genève 8
t +41 22 329 18 42
f +41 22 329 18 86
www.centre.ch

PRESS DOSSIER

GEORGE SHAW

Poet's Day
(*1966)

02.11.2006–14.01.2007

GEORGE SHAW

(3rd floor)

02.11.2006–14.01.2007

Private view: 1 November, 6pm – 9pm

Conference by Michael Bracewell: 2 November at 7pm

Performance by the artist: 7 December at 7pm

The Centre d'Art Contemporain Genève is proud to present the first international solo exhibition of British artist GEORGE SHAW. This exhibition includes a new series of paintings, a selection of drawings – amongst a huge body of works that the artist has never presented in public – and a new performance.

Shaw's paintings reveal an undoubted fascination with Englishness. He is an artist around whom the mythologies of popular English culture – his drawings of darkly iconic figures such as Peter Sutcliffe, or scatterings of old pin-up magazines – seem to form an accretion which informs but doesn't direct his eye as a painter. And yet his art also describes a broader modern European world.

The artist's works are based on photographs of the working class suburbs. These photographs are often by the artist and his family, or derived from local magazines. His suburban landscapes, such as council houses, rows of garages, shabby parks and recreation grounds, involve the meticulous application of Humbrol enamel on board, a painstaking process which produces seductive, glossy, highly detailed images. Unashamedly nostalgic, the loaded atmosphere captured by the artist in his canvases are at once compelling and uneasy. His work at times pay homage to Kitchen Sink cinema – the British social realism of the late 1950s and early 1960s – updated and de-politicised.

Shaw's first painting was made in 1996, and it depicted a shop. Since then he has produced dozens of paintings. They project the collective memory of a specific period in English urban development, into our present world to create images which are both familiar and eerie, serene and anxious. The 'new towns' such as Coventry or Milton Keynes constructed particularly during the 1970s, attempted to launch the country into a new future, far from the destructive bombing endured during the second world war. However, they could just as well be drawn from any number of residential landscapes around central France or the suburbs of Moscow. Shaw suppresses any clues as to a particular time and place in his paintings, such as cars and posters. He plays games with time, hinting at some unspecified past and a recognizable present, in the sense of the contemporary as the accumulation of its past.

Like the Victorian colourist Atkinson Grimshaw, George Shaw is above all attuned to the refinement of light. The meticulous application of Humbrol enamel paint achieves an extraordinary luminescence with its accumulated mood, which is both elegiac and anticipatory. His paintings articulate a tension between sunshine and rain, dusk and day, shadow and luminosity, in a way which brings forward a primary role of landscape as a mute witness – an amoral, indifferent environment. Shaw's paintings describe the imprint of time and place when the experience of nothing happening becomes its own event. The banality becomes ceremonial, within their stillness, these scenes from suburbia present their world as it may appear to ghosts: there is a presence of death in these prosaic places, as death might be described by absence.

GEORGE SHAW was born in 1966 in Coventry. In 1986 he studied Fine Art at Sheffield Art College. After a period of time as a medical photographer and a teacher of children with special needs he came to London to do an MA in Painting at the Royal College of Art. The artist has exhibited most recently in group shows in Athens ('Brittania Works' curated by Katerina Gregos) and City Art Gallery Prague ('Other Times' - British Contemporary Art). His work was included in Tate Britain's 'Days like These' and 'Art of the Garden'. A solo show of his work initiated by the Ikon Gallery, Birmingham recently toured to two major venues in the UK.

This exhibition will travel to the Kunstverein Freiburg, Germany, opening on 26 January 2007.

Curator of the exhibition: Katya García-Antón

FOR FURTHER INFORMATION AND IMAGES, please contact Aurélien Gamboni on +41 22 329 18 42, e-mail: presse@centre.ch



Sponsored by Exane

Supported by British Council, Hôtel Beau-Rivage, Pernod Ricard Swiss and Ruinart

The Centre d'Art Contemporain Genève is supported by Ville de Genève - Département des affaires culturelles.

Institutional Members of the Centre d'Art Contemporain Genève: Action Light S.A. - Banque Julius Baer & Cie S.A., Genève - Fassbind -

Federal Express - Firmenich S.A. - Fondation Ernst Göhner - Fondation Fluxum - JTI - Loterie Romande - Melina Press - Merrill Lynch Bank (Suisse) S.A. - Pernod Ricard (Swiss) - Pour-cent culturel Migros - Theillard Traiteur

NEXT EXHIBITIONS: MAGHREB CONNECTION / THE ARTIST'S BODY. THEN AND NOW,
24.02-22.04.2007



“Scenes from the Passion: The Anniversary”, 2004, Humbrol enamel on board, 92 x 121 cm
Private Collection



“Scenes from the Passion: The Rope”, 2004
Humbrol enamel on board, 43 x 53 cm
Private Collection



“Ash Wednesday: The Bank Holiday”, 2004/5
Humbrol enamel on board, 92 x 121 cm
Private Collection



“Scenes from the Passion: Valentines Day”, 2004
Humbrol enamel on board, 43 x 53 cm, Private Collection

All images are Courtesy of the Wilkinson Gallery, London

FOR FURTHER INFORMATION AND IMAGES, please contact Aurélien Gamboni on
+41 22 329 18 42, e-mail : presse@centre.ch

GEORGE SHAW

(*1966, Coventry, Grande Bretagne)

BA Fine Art, Sheffield Polytechnic, 1986-1989

PGCE, Sheffield Polytechnic, 1991-1992

MA Painting, Royal College of Art, London, 1996-1998

Expositions individuelles / Solo Exhibitions

- 2006 "Poet's Day", Centre d'Art Contemporain Genève
2005 "Ash Wednesday" Wilkinson Gallery, London
2004 "What I did this Summer", Dundee Centre of Contemporary Art, Dundee
2003 "What I did this Summer", Newlyn Art Gallery.
"What I did this Summer", Ikon Gallery, Birmingham.
2001 "The New Life", Anthony Wilkinson Gallery, London.
2000 "Morrissey vs Francis Bacon", Nunnery Gallery, London.
"The Land of Nod" (George Shaw & John Strutton), Lift Gallery, London.
1999 "Of Innocence: Scenes from The Passion", Anthony Wilkinson Gallery, London.
1998 "God Only Knows", Hockney Gallery, Royal College of Art, London

Expositions collectives / Group Exhibitions

- 2005 "The Wrong Map", Three Colts Gallery, London.
2004 "Art of the Garden", Tate Britain, London."Britannia Works" curated by Katerina Gregos, Ileana Tounta Contemporary Art Centre & Renos Xippas Gallery, Athens (in collaboration with British Council).
"Edge of the Real" - A Painting Show' British Painting, Whitechapel Art Gallery, London.
"Other Times" British Contemporary Art, City Art Gallery, Prague (in collaboration with British Council).
"Future Noir", Gorney Bravin Lee, New York.
2003 "The Great Drawing Show 1550-2003 A.D" Michael Kohn Gallery, Los Angeles.
"Micro/Macro" Contemporary British Art, Kunsthalle Mucsarnok, Budapest (in collaboration with British Council).
"Glamour", British Council Window Gallery, Prague.
"Yes, I am a long Way from Home", Wolverhampton City Art Gallery (Touring).
"Days Like These: Tate Triennial 2003", Tate Britain, London.
"Face Off", Towner Art Gallery, Eastbourne.
2002 "Face Off", Kettles Yard, Cambridge.
"Location UK", Gimpel Fils, London.
"Air Guitar" Milton Keynes Gallery, Cornerhouse, Manchester & Angel Row Gallery, Nottingham.
"Wish You Were Here", Radio Project, Static Gallery, Liverpool.
2001 "Mixed Ability" Corsica Studios, London.
"Up in the Air", Kirby Art Gallery, Liverpool.
"Drawings", Sommer Contemporary Art, Tel Aviv.
"Record Collection", curated by Elaine Forde and Mel Brimfield, VTO Gallery, London.
"Dead", The Roundhouse, London (Touring).
"Fear it do it anyway", Vilma Gold, London.
"Homage to The Budokan", Foyles Gallery, London.
2000 "Vim and Vigour", S1 Art Space, Sheffield.
"Anxious Words", curated by Sharon Kivland, Waterstones Bookshop, London.
"Landscape Show", Barbara Gillman Gallery, Miami.
"Haunted by Happiness", Jerwood Gallery, London (Paula Kane, Ian McLean, George Shaw).
"As It Is", Ikon Gallery, Birmingham.
"Konfrontace", curated by Andree Cooke, Czech Centre, London.
1999 "Surveying the Landscape", Lombard Freid Fine Arts, New York.
John Moores 21, Walker Museum & Art Gallery, Liverpool (Prizewinner).
"Pictures of Pictures", Arnolfini Gallery, Bristol (curated by Linda Morris).
East International, Norwich Gallery, Norwich (selected by Peter Doig & Roy Arden).
Landgang', Fabian Walter Galerie, Basel.

ESPACE A (de gauche à droite)

« Poet's Day », 2006

Peinture à l'émail sur bois, 91 X 121cm

Courtoisie de la Wilkinson Gallery, Londres

« Hole in the Corner », 2006

Peinture à l'émail sur bois, 53 x 43cm

Courtoisie de la Wilkinson Gallery, Londres

« And Bollocks to it All », 2006

Peinture à l'émail sur bois, 22 x 29.5cm

Courtoisie de la Wilkinson Gallery, Londres

ESPACE B (de gauche à droite)

« May Day », 2006

Peinture à l'émail sur bois, 152 x 115.5cm

Courtoisie de la Wilkinson Gallery, Londres

« The Outskirts », 2005

Peinture à l'émail sur bois, 91 x 121cm

Courtoisie de la galerie Jay Smith, Toronto

« Ash Wednesday 3.00pm », 2005

Peinture à l'émail sur bois, 91 x 121cm

Courtoisie du British Council, Londres

« The Appointment », 2006

Peinture à l'émail sur bois, 121 x 9cm

Courtoisie de la Wilkinson Gallery, Londres

« The Last Summer », 2006

Peinture à l'émail sur bois, 152 x 115.5cm

Courtoisie de la Wilkinson Gallery, Londres

ESPACE C (de gauche à droite)

« The Bank Holiday », 2005

Peinture à l'émail sur bois, 91 x 121cm

Courtoisie de la Collection Olbricht, Essen

« Peep Hole », 2006

Peinture à l'émail sur bois, 22 x 29.5cm

Courtoisie de la Wilkinson Gallery, Londres

ESPACE D (de gauche à droite)

« Every Day is The Same », 2006

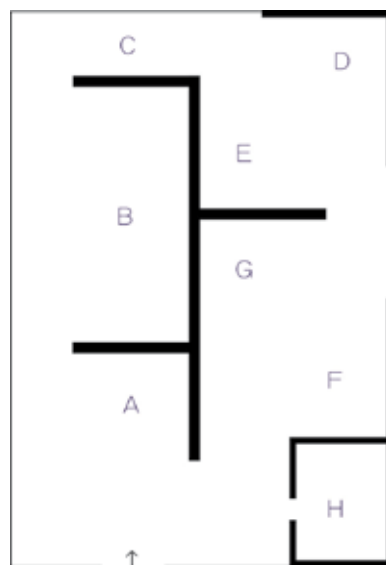
Triptyque

Peinture à l'émail sur bois, 101 x 77cm

Courtoisie de la Wilkinson Gallery, Londres

« The More Deceived », 2006

Peinture à l'émail sur bois, 121 x 92cm



Courtoisie de la Wilkinson Gallery, Londres

ESPACE E (de gauche à droite)

« The Wankers Place », 2005

Peinture à l'émail sur bois, 43 x 53cm

Courtoisie de la Collection Shane Akeroyd, Londres

« Scenes from the Passion: Valentines Day », 2004

Peinture à l'émail sur bois, 91 x 121cm

Courtoisie de la Government Art Collection, Londres

« Scenes from the Passion: The Rope », 2004

Peinture à l'émail sur bois, 43 x 53cm

Courtoisie de la Collection Robert Devereux, Londres

« Tea Time », 2005

Peinture à l'émail sur bois, 43 x 53cm

Courtoisie de la Collection Sylvie & Ariel Roger-Paris,
Antwerp

ESPACE F (de gauche à droite)

« The Behind », 2006

Peinture à l'émail sur bois, 53 x 43cm

Courtoisie de la Wilkinson Gallery, Londres

« Past Bedtime », 2006

Peinture à l'émail sur bois, 121 x 92cm

Courtoisie de la Wilkinson Gallery, Londres

« Scenes from the Passion: The Anniversary », 2004

Peinture à l'émail sur bois, 91 x 121 cm

Courtoisie de la Collection Lord Marland, Salisbury, Wiltshire

ESPACE G (de gauche à droite)

« Afterwards », 2006

Peinture à l'émail sur bois, 121 x 92cm

Courtoisie de la Wilkinson Gallery, Londres

« Interior », 2006

Peinture à l'émail sur bois, 53 x 43cm

Courtoisie de la Wilkinson Gallery, Londres

« After Mass », 2005

Peinture à l'émail sur bois, 43 x 53cm

Courtoisie de la Collection Jack Kirkland, Londres

« Scenes from the Passion: The Very Sad Tree », 2004

Peinture à l'émail sur bois, 43 x 53cm

Courtoisie de la collection Lord Marland, Salisbury, Wiltshire

« The Lych Gate (For Dad) », 2006

Peinture à l'émail sur bois 152 x 115.5cm

Courtoisie de la Collection Shane Akeroyd, Londres