

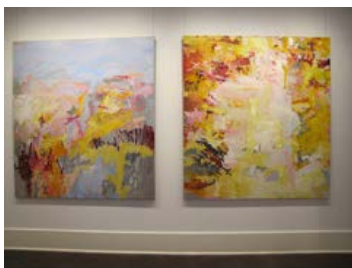
EXHIBITIONS Jo Davenport *A Natural Response* 14th July 2015 - 1st August 2015



Reflections in the ripples of the river of lush foliage, glimpses of gilded landscapes, an emotive sky and the play of dappled light, Jo Davenport's gestural paintings speak of her relationship with nature and experiences with her environment. Her rich, painterly depictions represent the passing of time, the transience of the landscape and the ephemerality of memory.



Jo Davenport  
*Fifteen Minutes of Gold* 2015  
oil on Belgian linen  
183cm x 168cm



*What any work of art demands of us, if we are fully to take it in, is the gathering of all our powers of looking and listening, understanding, feeling. But in this intense concentration on the object we also experience, paradoxically it might seem, a heightened awareness of our own energy and presence.*  
extract from Being There by David Malouf (Random House), 2015



Jo Davenport  
*Bridal River* 2015  
oil on Belgian linen  
183cm x 168cm



David Malouf's words articulate an essential experience of art. It may be difficult, for a less accomplished wordsmith than Malouf, to evoke adequately an

experience that is more individual than universal. However, it strikes me that his description of the gathering and awareness is also broadly applicable to the experience of nature.

Her immediate natural environment, humanity and culture are combined in abstract paintings by Jo Davenport. Describing her process, she suggested, "It starts with the earth". These highly coloured, often calligraphically-marked and spacious canvases, harness the felt experience of place, evoking a strong sense of being in the landscape. Her lifelong immersion in the country, living in the town of Albury (on the border of Victoria and New South Wales), has made relationship with place her subject and mode of expression. While her reference to the earth was a description of the way she grounds her raw Belgian linen canvases, priming them with rabbit skin glue, it notes too the environment which sees her reaching for an expression of an internal landscape defined by place.



After grounding the canvases, paint and colour is applied in layers, while she awaits an almost alchemical emergence of the image. "Slowly I can see things and I follow." The impact of place is at once subtle and all pervasive, as is the scale of her work - large enough to embrace the viewer in an expression of the sublime within the tangible.



While involved in creative pursuits all her adult life, Davenport did not complete her MA in Fine Arts until 2011. Since then sell-out exhibitions at Flinders Lane Gallery have been matched with similar results in Sydney. In 2013 her work was included in "Action/Abstraction", a prestigious exhibition at Wangaratta Regional Gallery that profiled the work of four of Australia's leading abstract painters (Sally Gabori, Todd Hunter, Ildiko Kovacs and Aida Tomescu).



However, Davenport's discussions of her journey toward the artistic career that now sees her in the studio some six days each week are also an expression of the intangibility and sensory expression that place may offer. A daily walk to Nouriel Park on the Murray River is evident in River (2015), which takes in the verticality of the weeping willows at the river's edge and their ability to overshadow the horizon, alongside an internal space that harnesses the gentle movement



Jo Davenport  
*Reflections of a Fading Sky* 2015  
oil on Belgian linen  
183cm x 168cm



Jo Davenport  
*Deadly Pink* 2015  
oil on Belgian linen  
183cm x 168cm



Jo Davenport  
*In the Clear Light of Day* 2015  
oil on Belgian linen  
183cm x 168cm

of the water, the trees and a place to dream. Reflections of a Fading Sky (2015) also speaks to the varied experience of the river, the water a mirror for a state of mind, with patches of intensity and a glorying in the jagged ephemerality of the moment.



Davenport noted, "I am not trying to record what is physically there but more a layering of emotions. My paintings sit somewhere between abstraction and representation, but it's not always about the sublime greatness of the landscape; it may also evoke its fragility and intimacy."

Accordingly, these images offer up immense variety, a sensory experience of being there that is at once universal and individual.'

Essay by Louise Martin-Chew, 2015



In 2013 Jo Davenport was included in a major new exhibition at the Wangaratta Art Gallery, alongside Sally Gabori, Todd Hunter, Ildiko Kovacs, and Aida Tomescu, as well as being a finalist in the Tattersall's Club Prize for Landscape. In 2012 Jo was selected as one of only 30 finalists in the \$25,000 R M McGivern Prize 2012, with a theme of Uncertainty. Whilst completing her Masters at the VCA, Jo was also the recipient of The Langridge Painting Award, The Shelmedine Acquisitive Art Award, The Alliance Francaise Award and The Pigment Gallery Award.



In 2014 Jo 'sold out' of her works at her fair debut at the Melbourne Art Fair. This will be Jo's third solo exhibition at FLG, and her most ambitious.



Jo Davenport  
*A Broken Silence* 2015  
oil on Belgian linen  
153cm x 153cm



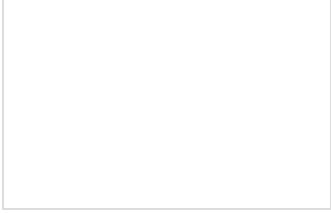
Jo Davenport  
*Alleluia* 2015  
oil on Belgian linen  
153cm x 153cm



Jo Davenport  
*Unfolded Reflections* 2015  
oil on Belgian linen  
153cm x 153cm

[JO DAVENPORT PROFILE](#)  
[DOWNLOAD BIO / CV \(PDF\)](#)

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Jo Davenport  
*Pink Field* 2015  
oil on Belgian linen  
153cm x 153cm



Jo Davenport  
*Under a Blue Sky* 2015  
oil on Belgian linen  
153cm x 153cm



Jo Davenport  
*Poetry in Pink I* 2015  
oil on board, framed  
90cm x 90cm



Jo Davenport  
*Poetry in Pink II* 2015  
oil on board, framed  
90cm x 90cm



Jo Davenport  
*Morning Song* 2015  
oil on board, framed  
90cm x 90cm