





Catalogue published on the occasion of the exhibition

SUPERIMPOSITION

Paul Morrison Barry Reigate Michael Stubbs Mark Titchner

June 14 - August 31, 2018

Partners & Mucciaccia 45 Dover Street W1S 4FF London

With essays by

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On the cover

Detail, Paul Morrison, *Pyxide* 2010, 24 carat gold leaf and acrylic on linen, 28.3 x 21.3 in | 72 x 54 cm

Detail, Barry Reigate, *Get Lost Snake, Who Cares if I'm a Duck, I'm the King of the Castle* 2018, Oil, acrylic, spray paint, airbrush, crayon, art enamel, collage, oil pastel and varnish on canvas, 94.5 x 74.8 in | 240 x 190 cm

Detail, Michael Stubbs, *Velocity Immersion Reflector* 2017, Household paint, spray paint, tinted floor varnish on MDF, 60.2 x 48 in | 153 x 122 cm

Detail, Mark Titchner, Up 2012, Carved wood and imitation gold leaf, 55.5 x 55.5 x 3.9 in | 141 x 141 x 10 cm

- © 2018 Partners & Mucciaccia London
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- © 2018 Barry Reigate
- © 2018 Michael Stubbs
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PARTNERS & MUCCIACCIA





Mark Titchner If You Can Dream It You Must Do It, 2010, Aluminium and fixings, Private Collection

Superimposition 9 Catherine Loewe and Michael Stubbs Q&A 15 Paul Carey-Kent in conversation with Catherine Loewe and Michael Stubbs 23 Works Paul Morrison Barry Reigate Michael Stubbs Mark Titchner **Biographies** 81 Paul Morrison Barry Reigate Michael Stubbs

Mark Titchner



Barry Reigate Cool Tricks, 2017, Mixed media on doors, 60×78 in | 152×198 cm

Superimposition

Catherine Loewe and Michael Stubbs

The curators are delighted to present a group exhibition featuring four artists whose works operate at the interface of popular culture and aesthetics. The artists in this exhibition are unapologetically generous toward their viewers because each of them utilises highly seductive visual materials that saturate the senses and luxuriate in visual excess. Yet however much the work in this show produces visual pleasure – although dissonance plays its part – it is also engaged with the finite limits of painting that is clearly of its historical moment. The self-confident use of an improvisatory, free-style play of aesthetic forms and idioms, extracted from the cultural landscape of the early $21^{\rm st}$ century is underpinned by an awareness of, and deep affection for, the rich repository of art of the $20^{\rm th}$ century. They are – to paraphrase Stephen Melville – committed in advance to an understanding of painting as having no essence outside of history, thus gathering, dispersing and re-gathering itself at every moment.

Although framed by the histories of painting these artists avoid descriptive, linear associations; the work here is brought back to the gritty reality of quotidian contemporary life to provide a critical allegory of both art historical attitudes and the current cultural Zeitgeist. They use graphics, representations from online visual information, ready-mades and populist motifs in tandem with pop art and formal abstract elements. Pop and abstraction are often represented as historically distinct, a linear progress with Pop's 1950s/60s graphic utilitarianism being seen to trump abstractions 1940s/50s gestural individualism. But what if the two genres were placed side-by-side? Indeed, what if they were combined? Richard Hamilton's 'Hers is a lush situation' (1958) demonstrates his desire in his early works to collide different painting styles with popular motifs and techniques. According to Hal Foster in 'The First Pop Age', Hamilton's early paintings appropriate consumerist design from popular culture. These abstracted fragments of images are employed as a critique of modernist painting and commercial advertising, they are made from 'a pastiche of different techniques, marks, and signs – painterly, photographic, collaged, abstract, figurative, modernist, commercial.'

Similar to, but in a newly expanded configuration of forebears such as Hamilton, Morrison, Reigate, Stubbs and Titchner re-frame painting as possibilities of renewal. The digital screen is key here.

By layering or superimposing images or visual perspectives on top of, or side by side to each other, sometimes with different materials, the screen is mimicked (as with windows programmes). However, unlike the disembodied screen, the artists here use Superimposition as a process based intervention; one physical layered or mapped act follows the previous one to reveal the final composition.

Their processes are diverse; Paul Morrison's graphic, monochrome acrylic paintings inspired by landscape engravings and botanical illustrations are hard-edged and flat renditions of physical gesture, often on an epic scale. Barry Reigate uses an airbrush and the syntax of graffiti to merge cartoon sensibility with purist abstraction. Michael Stubbs stratifies hard-edged commercially produced graphic images within abstract, fluid pictorial fields of poured household paints and floor varnishes. Mark Titchner uses texts from song lyrics, corporate creeds and political manifestos against complex layered backgrounds that are hand- carved or digitally scripted into the works.

The highly recognisable work of English artist Paul Morrison is characterised by appropriated, monochromatic botanical imagery. These boldly rendered landscapes are modifed, magnifed and distorted, appearing variously as paintings, site-specific wall paintings, sculptures, drawings, prints and films. Morrison takes inspiration from art history books, timeworn engravings, botanical illustrations, comics, animations and found images from diverse sources referencing Malevich to Marathon Man, Dürer to Disney and Breughel to Black Sabbath. As a result, Morrison's work vividly recalls a conglomeration of Alice in Wonderland, the Audubon Society, Op Art, comic book clips and The Night of the Hunter. His unique brand of razor sharp hard edge painting is typified by a work like *Psychotrope*, 2012, which features an oversized image of an archaic flower print hovering in front of a pulsating optical background.

Barry Reigate is known for his visually dense highly coloured canvases which integrate pop, fetishism and expressionistic formalism to riotous effect. By utilising the methods of graffiti he addresses not only the way graphic art has come to define much of our visual language but the hierarchical notions of high art and popular culture. In Reigate's recent work he continues to employ the airbrush, but extracts the cartoon elements to allow greater emphasis on abstract form and line. Reigate revels in executing

shapes, doodles and squiggles pared down to monochrome palettes, which cover every inch of the canvas, reminiscent of 'automatic' surrealist drawing.

Working at the interface of abstraction and pop, Michael Stubbs combines pouring techniques with hard-edged lines and graphic stencils to force a collision of styles that creates a challenging visual language. The paintings are made on the floor. Stubbs pours household eggshell, gloss paints and tinted floor varnishes over ready-made adhesive stencils. The stencils are peeled off when dry and the process is repeated again and again to develop both an optical and material layering effect. Displaying a heady mix of opaque and transparent planes that give way to contrastingly delicate and bold passages, the resulting flat on flat surfaces resemble stratums of Windows programmes from the digital screen.

Mark Titchner explores the tensions between the different belief systems that inform our society, be they religious, scientific or political. Focusing on an investigation of words and language, in recent years much of his production has been based in the public realm - both in the UK and internationally. These public works have often been created from extended group activities, working particularly with young people. Titchner was a nominee for the Turner Prize in 2006 for a show at the Arnolfini, Bristol, in which he displayed the sculptural installation How to Change Behaviour (Tiny Masters of the World Come Out). The Tate Gallery said that "...hybrid installations furthered his exploration into systems of belief. Working across a wide range of media, including light boxes and extraordinary hand-carved contraptions, his work continues to interweave a vast array of references from heavy metal lyrics to philosophy".

This exhibition reveals how the various processes of each artist mirror the way our consciousness constructs patterns of behaviour out of today's technological delirium. And transforms them into paint. They each produce distinctive and compelling representations of the visual density of our hypernetworked world. And, by utilising *knowing* art historical meanings saturated within their very materiality, their surfaces are not only subsumed within a composition to produce the coherent totality of the artwork – in the formalist sense – but also because they affect us as viewers. The superimposed, physical layers within the works are transformed into experience as sensations, thought, history and language.







 $\textbf{Michael Stubbs} \ \textit{Fresh Zoom Feed, } 2017, \textbf{Household paint, tinted floor varnish on MDF, } 60.2 \ x \ 48 \ in \ | \ 153 \ x \ 122 \ cm \ | \ 153 \ x \ 122 \ cm \ | \ 153 \ x \ 122 \ cm \ | \ 153 \ x \ 122 \ cm \ | \ 153 \ x \ 122 \ cm \ | \ 153 \ x \ 122 \ cm \ | \ 153 \ x \ 122 \ cm \ | \ 153 \ x \ 122 \ cm \ | \ 153 \ x \ 122 \ cm \ | \ 153 \ x \ 122 \ cm \ | \ 153 \ x \ 122 \ cm \ | \ 153 \ x \ 122 \ cm \ | \ 154 \ x \ 154 \ | \ 154 \ x \ 154 \ | \ 154 \ x \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 154 \ | \ 15$

Q&A

Paul Carey-Kent in conversation with Catherine Loewe and Michael Stubbs

What do the four artists have in common?

The show arose from conversations between the curators, Catherine Loewe and Michael Stubbs, about a generation of artists whose art education emphasised post-modernist approaches for which painting was seen as problematic. The four artists in the show painted nonetheless, but started from an understanding of the then prevailing disbelief in painting. They also recognised that it is easy for painting, which has been recorded and written about longer than any other art form, to be taken over by its history without letting the contemporary world in. Those background factors led them, in the present day, to set painting in a 'post-medium condition', which recognised activity outside the studio – allowing all sorts of aspects of the world into the work and opening their practice up to include public spaces.

Yet their work looks decidedly different?

Absolutely: they translate very different source materials into painting using very different techniques. Yet the ethos is similar – a combination of genres and styles borrowed from the history of art and what they see around them, all of which they mash up with playful glee.

How does the 'superimposition' operate?

Differently across the four practices. Barry Reigate mixes modes over each other – carton, graffiti, abstraction... Mark Titchner imposes language on pattern. Michael Stubbs obscures graphic signs with abstract overlays. Paul Morrison ruptures space by combining different scales and sources within the same pictorial space – an implied planar superimposition which, unlike the other three artists doesn't require any overlapping.



Mark Titchner. United to Serve, 2010, Wall drawing, Photo Lucy Barriball



Two obvious strands of the history of painting which come into the mix are abstract expressionism and pop. What's the approach?

It is anti-linear: rather than taking given views and either opposing or deconstructing them, the artists combine several languages simultaneously as a way of circumnavigating such monoliths as Clement Greenberg's account in 'Modernist Painting' for example of what abstract painting should be. The result is complex, multiplicious amalgams of art history and other influences. Abstract expressionism and pop are in there, but so is real life.

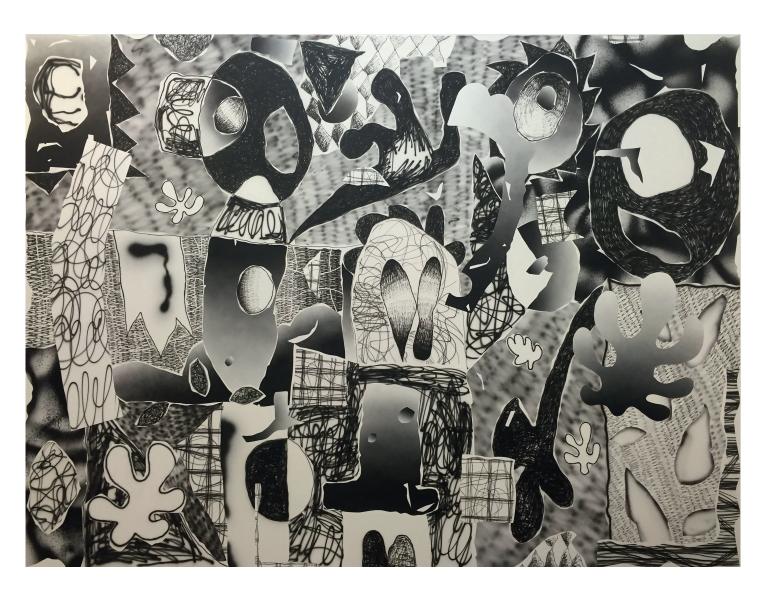
Are the artists subverting their sources?

That is a clichéd post-modern expectation of the artist's role: it would be better to say that they are questioning rather than subverting the languages used. They bring together disparate elements to reflect on the world around them, to comment on it, and to query the nature and value of making.

How do these four artists relate to the digital world?

They all started out in a world in which slides were sent rather than j-pegs. Now though, their work incorporates the way we see through a deluge of multi-screen platforms and projections. Despite this they make unique, potentially permanent pieces in contrast to the millions of images casually generated every day. The four artists are fascinated by these developments. Craig Staff (in 'After Modernist Painting: The History of a Contemporary Practice', 2013) distinguishes between 'imaged' work which uses digital technology to make paintings (eg Wade Guyton) and 'imagined' work (Dan Hays) that makes reference to and accepts the digital but does not make use of its technologies. The two modes can be combined, but the artists in the show operate mainly in the second of those categories.

They reflect on ideas of the digital and use its resources, but do not utilise it as their primary means of making.



 $\textbf{Barry Reigate} \ \ \textit{Cosmic Waddle}, 2018, \textit{Acrylic airbrushed on canvas}, 118.1\,x\,90.5\,\text{in} \,|\,\,300\,x\,230\,\text{cm}$



Paul Morrison Troposphere, 2000, Hammer Museum, Los Angeles

The press release mentions the 'unapologetic' seductiveness of the work. Why might artists be expected to apologise?

There was a time when a fear of being seen as 'decorative' rather than conceptually grounded led to a preference for utilitarian materials plainly used. But all four painters generate rich, luscious, full-on non-minimalist work which visibly loves the materials. There is no need, these days, to apologise for that.

Is emotion expressed through the work?

Parallel to the avoidance of 'decoration' you were not allowed to talk of 'emotion' ten years ago, everything had to be cool and ironic. But it is not a dirty word for these artists, provided it is correctly framed. It is not about translating a state of mind into paint as in van Gogh, nor is there the belief that a gestural mark transmits emotion in the way de Kooning might have claimed. Rather, the mark is seen as a sign, a representation which might equally be faked. Yet the artists want to indicate that we live in a multiplatform world of flatness, to ask what the effect of that flatness might be and to provoke an emotive sensation in the viewer.

Would it be fair to call these works 'impure' compared with the purity which Greenberg sought in painting?

Yes: Greenberg's strict material structures to govern abstract painting would never have approved the appropriation we see in Morrison's use of cartoons of flowers, Stubbs' corporate graphic signs, Titchner's slogans and Reigate's graffiti. The artists are very knowing about the Greenbergian take on abstraction but are working provocatively around and beyond that.

Works

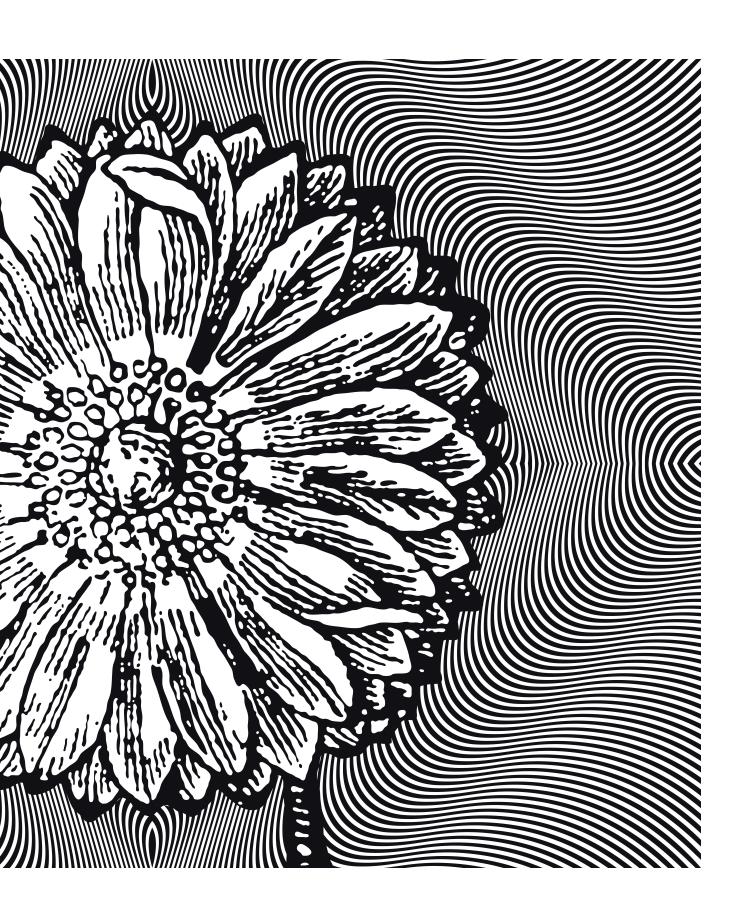


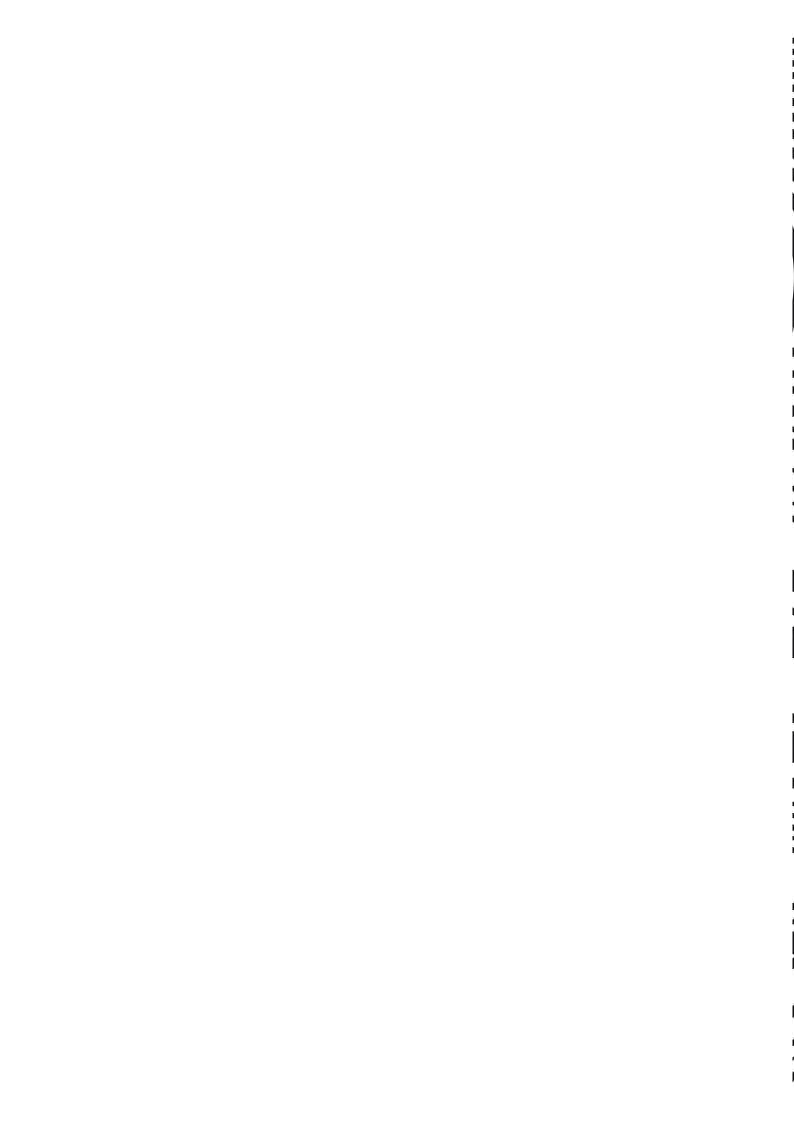


Paul Morrison

Psychotrope 2012, Acrylic on linen 43. 3 x 59 in | 110 x 150 cm







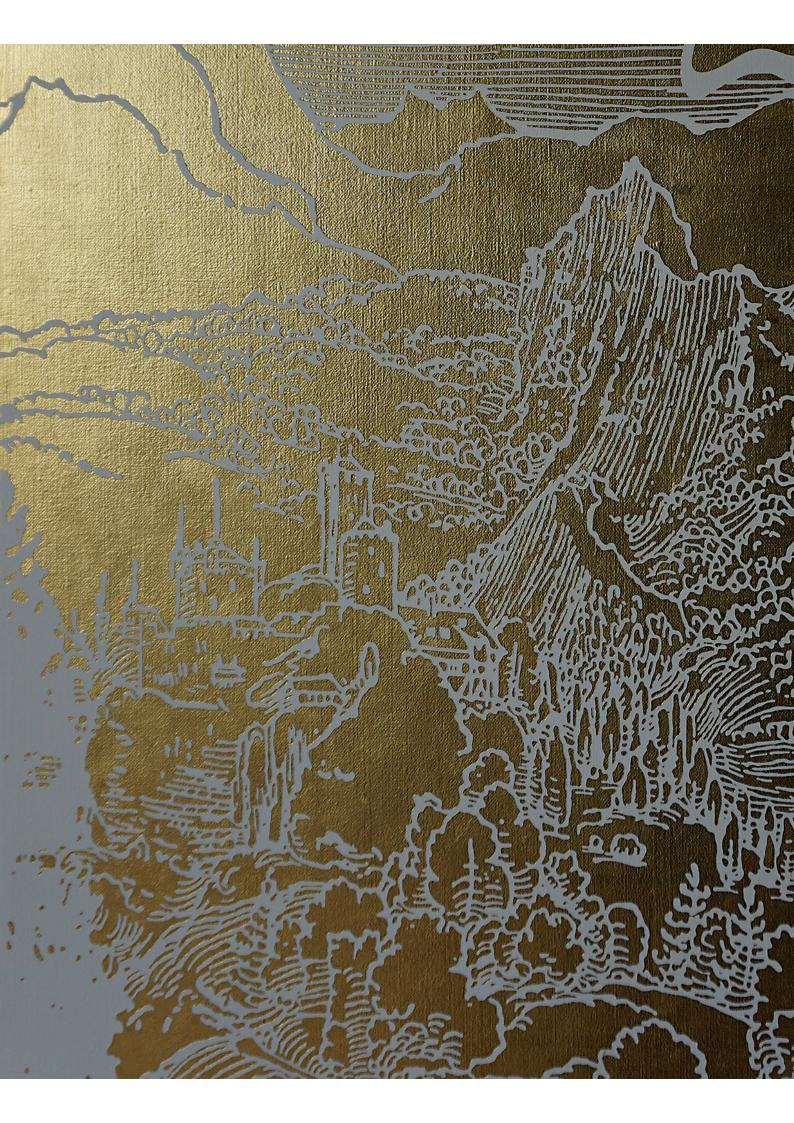


Pyxide

2010, 24 carat gold leaf and acrylic on linen 28.3 x 21.3 in | 72 x 54 cm

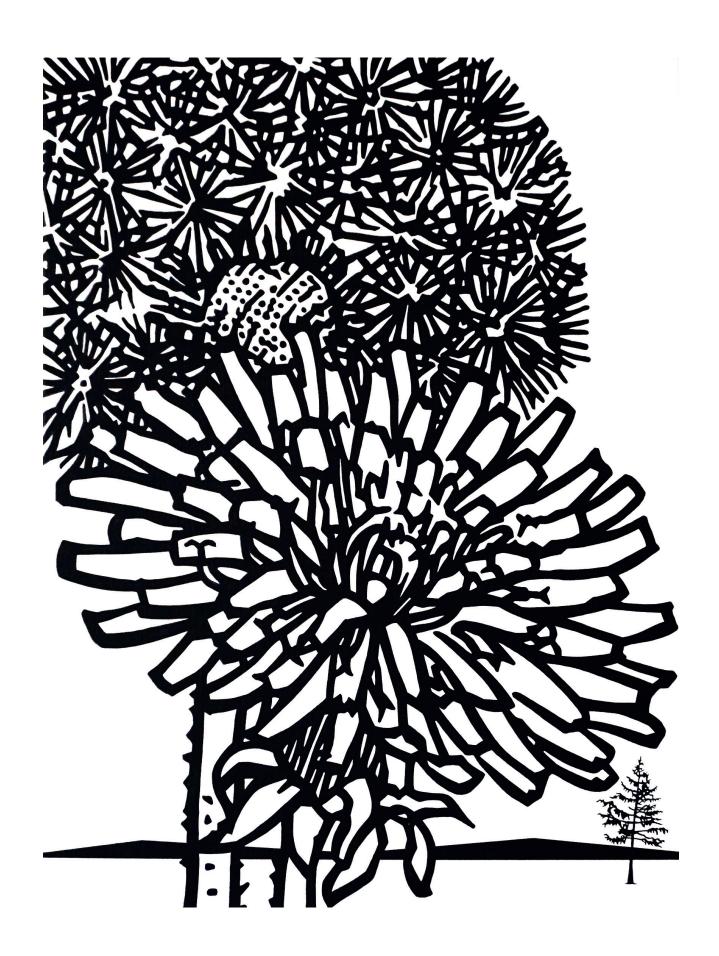






Pseudanthium

2008, Acrylic on canvas 15.7 x 11.8 in | 40 x 30 cm



Sonnenlicht

2013, 24 carat gold leaf and acrylic on canvas 15.7 x 11.8 in | 40 x 30 cm







Barry Reigate

Get Lost Snake, Who Cares if I'm a Duck, I'm the King of the Castle 2018, Oil, acrylic, spray paint, airbrush, crayon, art enamel, collage, oil pastel and varnish on canvas 94.5 x 74.8 in | 240 x 190 cm









It Does Dunnit 2018, Acrylic airbrushed on canvas 118 x 90.5 in | 300 x 230 cm

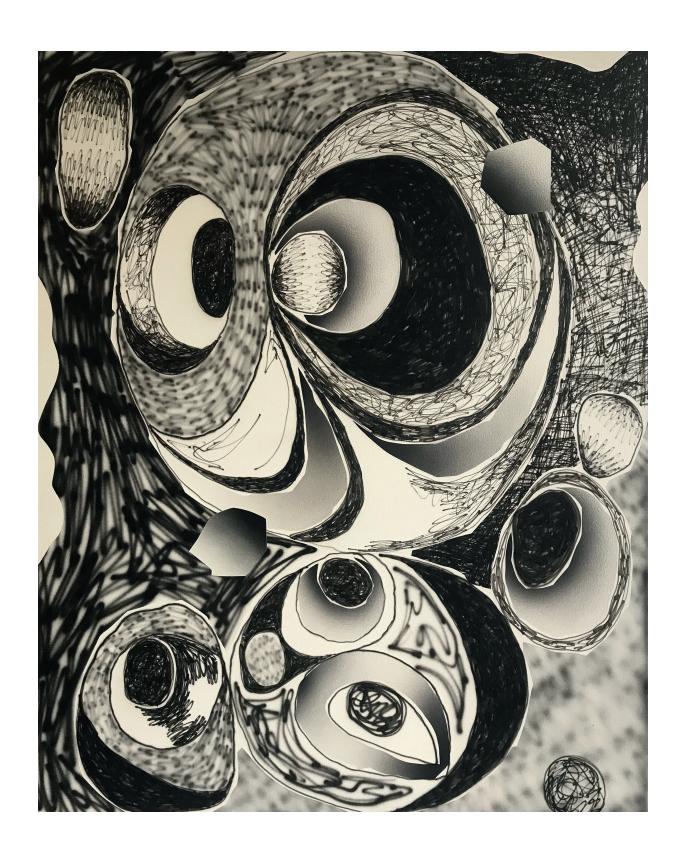






Untitled (Zombie)

2018, Acrylic airbrushed on canvas 39.4 x 31.5 in | 100 x 80 cm



Chicken Wicked

2018, Acrylic, oil paint, household gloss, enamel paint, pencil, airbrush, spray paint, collage, oil pastel and varnish on canvas 54.3×87.4 in | 138×222 cm







Michael Stubbs

Fresh Go Info

2017, Household paint, tinted floor varnish on MDF 48 x 48 in | 122 x 122 cm $\,$







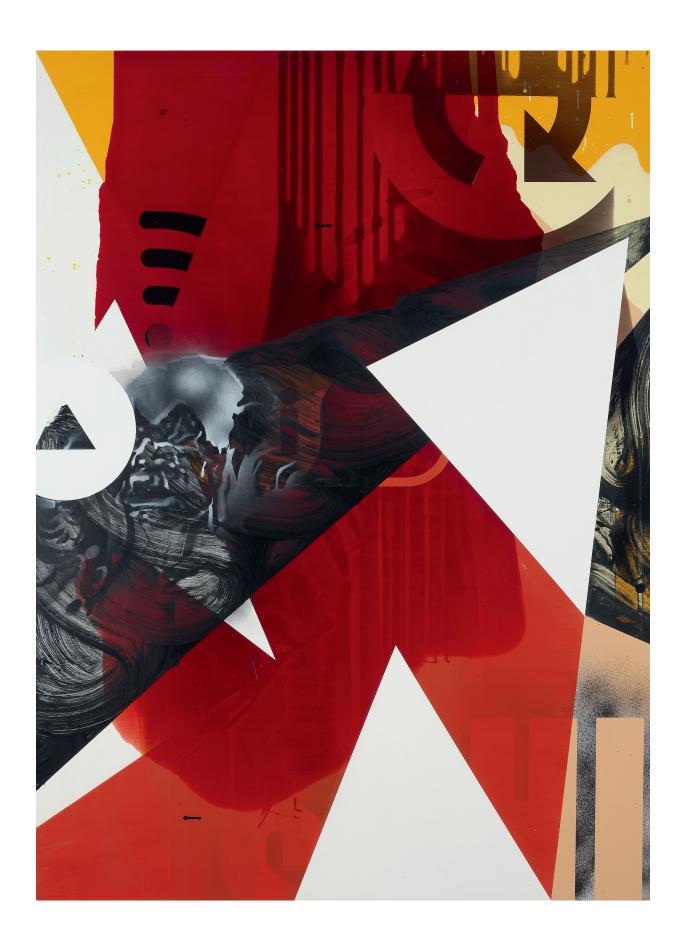
Quadruple Contingency Sensation

2017, Household paint, spray paint, tinted floor varnish on MDF 48 x 48 in | 122 x 122 cm



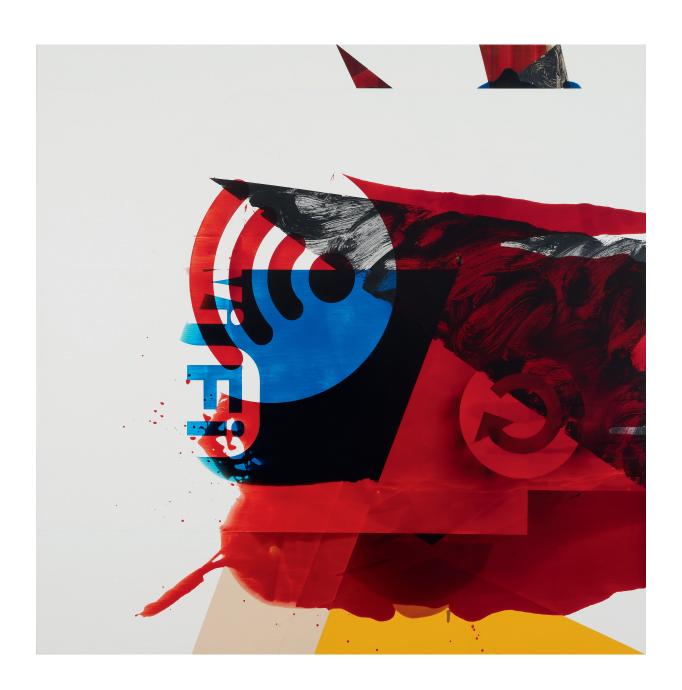
Velocity Immersion Reflector

2017, Household paint, spray paint, tinted floor varnish on MDF 60.2×48 in | 153×122 cm



Fresh Play Info

2017, Household paint, spray paint, tinted floor varnish on MDF 48×48 in | 122×122 cm











Mark Titchner

Up

2012, Carved wood and imitation gold leaf 55.5 x 55.5 x 3.9 in | 141 x 141 x 10 cm



Love and Work

2012, Carved wood and aluminium leaf 55.5 x 55.5 x 3.9 in | 141 x 141 x 10 cm

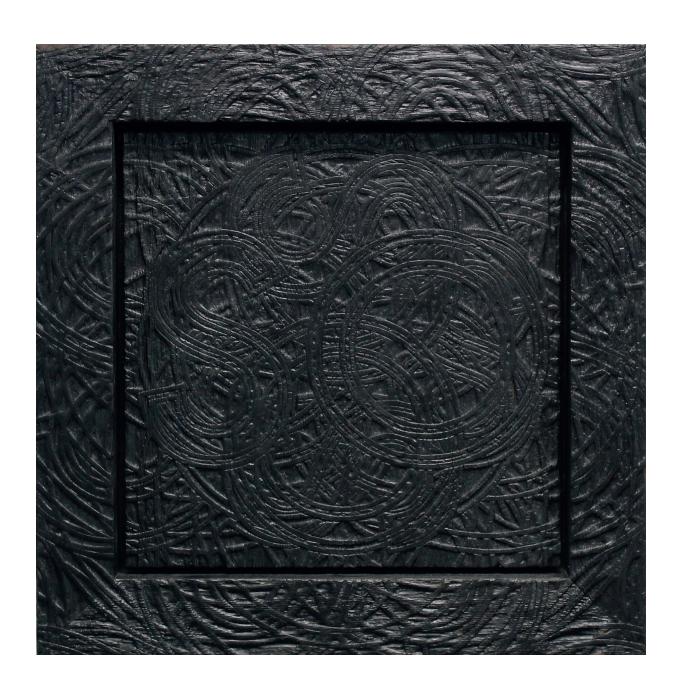






So Knot

2012, Carved wood 28.3 x 28.3 x 3.5 in | 72 x 72 x 9 cm





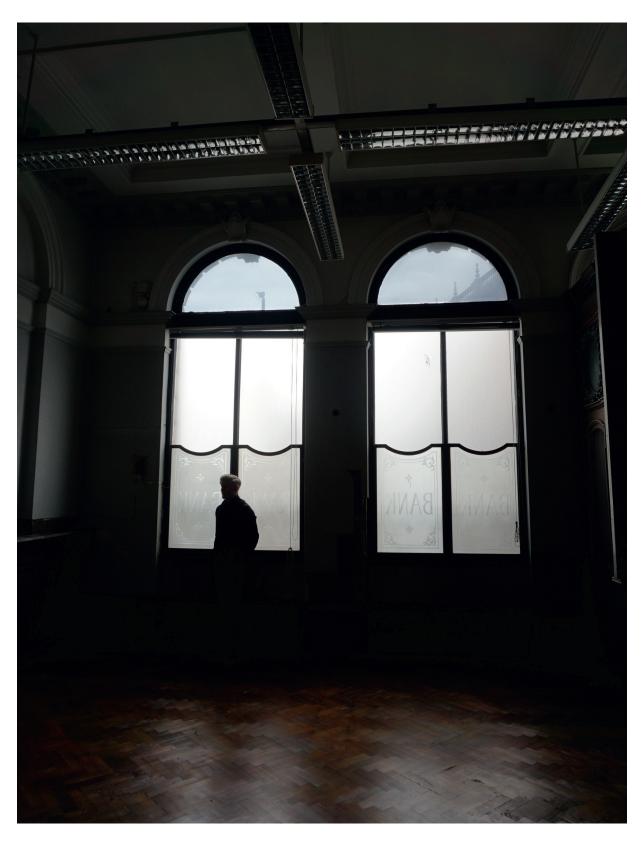


No Them Only Us

2011, Polished stainless steel and fixings, 74.8 x 49.2 x 5.9 in | 190 x 125 x 15 cm



Biographies



The artist in the Studio © Charlotte Mullins

Paul Morrison

Born 1966 in Liverpool, UK Lives and works in Sheffield, UK

EDUCATION

1998-2000	PhD Fine Art, Goldsmiths College, London, UK
1996-98	MA Fine Art (Distinction), Goldsmiths College, London, UK
1995-96	PG DIP Fine Art, Goldsmiths College, London, UK
1985-88	BA Fine Art, Sheffield City Polytechnic, Sheffield, UK
1983-85	Foundation Course, Hugh Baird College, Liverpool, UK

SOLO EXHIBITIONS

SOLO EXH	IBITIONS
2017	Black Grass, Stadtgalerie, Saarbrücken, Germany
2015	Tanja Pol Galerie, Munich, Germany
	Galerie Sabine Knust, Munich, Germany
2014	Open Eye Gallery, Liverpool, UK
	Eclipse, PS, Amsterdam, Netherlands
2013	Black Light, Dirimart, Istanbul, Turkey
2012	Auctorum, Millennium Gallery, Sheffield, UK
2011	Alison Jacques Gallery, London, UK
	Florigen, Fondazione Volume, Rome, Italy
2010	Galerie Bob van Orsouw, Zurich, Switzerland
2009	Cheim & Read, New York, NY, USA
	Drawings, Tanja Pol Galerie, Munich, Germany
	The Horticultural Society of New York Gallery, New York, NY, USA
	Manchester Art Gallery, Manchester, UK
2008	Alison Jacques Gallery, London, UK
	Galerie Emmanuel Perrotin, Miami, FL, USA
	Las Vegas Art Museum, Las Vegas, NV, USA
	${\it Museum of Art, Rhode Island School of Design, Providence, RI, USA}$
2007	Bloomberg Space, London, UK
	PS, Amsterdam, Netherlands
2006	The Contemporary Museum, Honolulu, HI, USA
2005	Sprüth Magers Projekte, Munich, Germany
	Alison Jacques Gallery, London, UK
2004	Cheim & Read, New York, NY, USA
2003	Phenotype, Galerie Michael Janssen, Cologne, Germany
	Brake, Sprüth Magers Projekte, Munich, Germany

Saxifraga, Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy

Haematoxylon, Irish Museum of Modern Art, Dublin, Ireland

PS, Amsterdam, Netherlands

2002 *Mesophylle*, Magasin, Grenoble, France

Corymb, Kunstverein Ulm, Germany Cambium, aspreyjacques, London, UK Bast, Art & Public, Geneva, Switzerland

Pedicel, Art Unlimited, Art Basel, Switzerland

Chloroplast, Southampton City Art Gallery, Hampshire, UK Chloroplast, Kunsthalle Nürnberg, Nürnberg, Germany

2001 Tomio Koyama Gallery, Tokyo, Japan

Taro Nasu Gallery, Tokyo, Japan

Karyn Lovegrove Gallery, Los Angeles, CA, USA

Wallworks: Ingrid Calame/Paul Morrison, Aspen Art Museum, Aspen, CO, USA

Galerie Emmanuel Perrotin, Paris, France

Artspace, Auckland, New Zealand

Scape, Dunedin Public Art Gallery, Dunedin, New Zealand

2000 UCLA Hammer Museum of Art, Los Angeles, CA, USA

PS. Amsterdam. Netherlands

Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA, USA

Philomene Magers Projekte, Munich, Germany

Forum Kunst, Rottweil, Germany

1999 Galleria Franco Noero, Turin, Italy

Asprey Jacques, London, UK

Inverleith House, Royal Botanic Garden, Edinburgh, UK

Galerie Michael Janssen, Cologne, Germany

1998 Galerie Y-Burg, Amsterdam, Netherlands

Site, Düsseldorf, Germany

1996 Habitat, King's Road, London, UK

SELECTED GROUP EXHIBITIONS

2018 Superimposition, Partners & Mucciaccia, London, UK

Malevolent Eldritch Shrieking, Attercliffe™, Sheffield, UK

Black and White Landscape. A Collection, Gesellschaft für Gestaltung e.V., Bonn, Germany

Burns Unbroke, Summerhill, Edinburgh, Scotland

2017 Kangkangee Arts Village, Busan, South Korea

Beautifully transient. Flowers in Contemporary Art, Kallmann Museum, Ismaning, Germany Angie Lewin A Printmaker's Journey, St. Barbe Museum & Art Gallery, Lymington, UK

Summer Show, Maruani Mercier, Brussels, Belgium

2016 Ansammlung Sammelsurium Sammlung, Galerie Ruth Leuchter, Düsseldorf, Germany

Nocturnality, Tanja Pol Galerie, Köln, Germany Snipers Choir, Snap Projects, Lyon, France The Romantic Thread in British Art, Southampton City Art Gallery, UK 2015 Celebrating 45 Years of Printmaking with Pace Prints, Pace Prints, New York, NY, USA British Landscapes, Jablonka Maruani Mercier, Knokke, Belgium Affordable Bananas Or Whatever, Galerie Sabine Knust, Munich, Germany Face to Face, Galerie Bob van Orsouw, Zurich, Switzerland To Go Too Far, Petra Rinke Galerie, Düsseldorf, Germany Abstract Index, Galerie Ruth Leuchter, Düsseldorf, Germany The Real Face of Burns, Robert Burns Birthplace Museum, Ayr, Scotland 2014 Post Pop: East Meets West, Saatchi Gallery, London, UK I was looking back to see if you were looking back at me to see me looking back at you (some summer show), Tanja Pol Galerie, Munich, Germany PS 1999-2014 / a 15 year anniversary exhibition, PS projectspace, Amsterdam, Netherlands 2013 Crossing Lines, Galerie Ruth Leuchter, Düsseldorf, Germany Under the Greenwood: Picturing British Trees - Present, St Barbe Museum, Lymington, UK 2012 Dancing Towards the Essence, Kunsthaus Grenchen, Switzerland Gold. Belvedere. Vienna. Austria Landscape, Pace Prints, New York City, NY, USA Editions Part One, Paul Petro Contemporary Art, Toronto, Canada The Gallery Collection, curated by Beda Achermann, Galerie Bob van Orsouw, Zurich, Switzerland 2011 Dark Matters, Whitworth Art Gallery, Manchester, UK Winter in America, Tanja Pol Galerie, Munich, Germany 2010 Afterlife, Fitzwilliam Museum, University of Cambridge, Cambridge, UK Thirty are better than one, Galerie Tanit, Munich, Germany Nothing is forever, South London Gallery, London, UK Layers: John Moores Contemporary Painting Prize, Seongnam Arts Centre, Korea Cabinet (curated by Thomas Thiede), Kunstverein Koelnberg, Cologne, Germany PHILAGRAFIKA, Moore College Gallery, Philadelphia, PA, USA Murals, Fundació Joan Miró, Barcelona, Spain 2009 WALL ROCKETS: Contemporary Artists and Ed Ruscha, Albright Knox Art Gallery, Buffalo, NY, USA (touring from The FLAG Art Foundation, New York, NY, USA) WONDERLAND - Through the looking glass, curated by Robbert Roos, KadE, Amersfoort, Netherlands Inspired, Mitchell Library, Glasgow, Scotland Le sang d'un poète (Blood of a poet), Hangar à bananes, Nantes, France (part of Estuaire Nantes, France Saint-Nazaire biennale) Flower Power, CRAA Centro Ricerca Arte Attuale, Verbania, Italy 2008 WALL ROCKETS: Contemporary Artists and Ed Ruscha, curated by Lisa Dennison, The FLAG Art Foundation, New York, NY, toured to Albright Knox Art Gallery, Buffalo, NY, USA I Won't Grow Up, Cheim & Read, New York, NY, USA

Supernatural, CCA Andratx, Mallorca, Spain

Now Then, The Bluecoat, Liverpool, UK

Take Me There (Show Me The Way), curated by Michael Rooks, Haunch of Venison, New York, USA

The Enchanted Garden, Auckland Art Gallery, Auckland, New Zealand

2007 Afterimage, Two Rooms, Auckland, NZ

Baechler - Morrison, Alain Noirhomme Gallery, Brussels, Belgium

Repicturing the Past/Picturing the Present, The Museum Of Modern Art, New York, NY, USA

Door Cycle, Friedrich Petzel Gallery, New York, NY, USA

Constellations II, Städel Museum, Frankfurt, Germany

It Starts From Here, De La Warr Pavilion, Bexhill on Sea, UK

Fairy Tale, The New Art Gallery Walsall, toured to Chapter, Cardiff and Leeds City Art Gallery, UK

2006 Eye on Europe: Prints, books & multiples / 1960 to now, The Museum of Modern Art, New York, NY, USA

Boys and Flowers, Western Bridge, Seattle, WA, USA

Broken Surface, Sabine Knust - Galerie Maximilian Verlag, Munich, Germany

Private View 1980/2000: Collection Pierre Huber, Musée cantonal des Beaux-Arts, Lausanne, Switzerland

2005 The Animators, Angel Row Gallery, Nottingham (toured), UK

Painting The Edge, Gallery Hyundai, Seoul, South Korea

2004 The Flower as Image, Louisiana Museum of Modern Art, Humlebæk, Denmark

Satellite, ArtNow Lightbox, Tate Britain, London, UK

Flowers Observed, Flowers Transformed, the Andy Warhol Museum, Pittsburgh, PA, USA

3 Rooms 3 Artists, Alison Jacques Gallery, London, UK

Why Not Live for Art, Tokyo Opera City Art Gallery, Tokyo, Japan

The Boros Collection, ZKM Museum für Neue Kunst, Karlsruhe, Germany

Rose C'est La Vie, Tel Aviv Museum, Tel Aviv, Israel

Art of the Garden, Tate Britain, London, UK

Janssen feat. Janssen, Galerie Rodolphe Janssen, Brussels, Belgium

2003 New Space! New Group Show! Galleria Franco Noero, Turin, Italy

Flower Power, Musee de Beaux-Arts, Lille, France

Lee 3 Tau Ceti Central Armory Show, Villa Arson, curated by Stéphane Magnin, Nice, France

Independence, South London Gallery, London, UK

Supernatural, Art on Demand Habitat, Hoxton Square, London, UK

Panorámica Programme, Museo Tamayo Arte Contemporáneo, Mexico City, Mexico

20th Anniversary Show, Monika Sprüth-Philomene Magers, Cologne, Germany

Jun Hasegawa, Paul Morrison, Alessandro Raho, Taro Nasu Gallery, Tokyo, Japan

5 weeks, 5 Films, Max Hetzler Gallery, Berlin, Germany

John Moores 22nd Exhibition of Contemporary Painting, Walker Art Gallery, Liverpool, UK

Interview with Painting, Fondazione Bevilacqua La Masa, Venice, Italy

The Drawing Center's 25th Anniversary Benefit Selections Exhibition Lottery, The Drawing Center, New York,

NY, USA

Sphere, The Sir John Soane's Museum, London, UK

The Galleries Show, The Royal Academy of Arts, London, UK

The Jerwood Painting Prize 2002, Jerwood Space, London, toured to Waterhall Gallery, Birmingham, UK

Melodrama, ARTIUM, Centro-Museo Vasco de Arte Contemporarneo, Vitoria, toured to the Palacio de los

Condoes de Gabia/Centro Jose Guerroe, Granada, Spain

Mapping the Process, Essor Gallery, London, UK

Animale, Vegetable, Minerale, Galleria Bonomo, Rome, Italy

2001 Extreme Connoisseurship, Fogg Art Museum, Cambridge, MA, USA

Effetto Natura, Fondazione Nicola Trussardi, curated by Mariuccia Casadio, Milan, Italy

In fumo, Galleria d'arte moderna e contemporanea, curated by Giacinto Di Pietrantonio, Bergamo, Italy

En pleine terre. Wandering between Landscape and Art, Spiral Jetty and Potsdamer Schrebergårten, Museum

für Gegenwartskunst, curated by Bernhard Mendes Bürgi, Basel, Switzerland

Tatoo Show, modern art, London, UK

Kyoto Portal, Invisible Museum, Kyoto, Japan

SchattenRisse: Silhoueten und Cutouts, Lenbachhaus, Munich, Germany

Freestyle, Museum Morbroich, Leverkusen, Germany

Bright Paradise, The 1st Auckland Triennial, Auckland Art Gallery Toi o Támaki with Artspace and The University

of Auckland, Auckland (toured), NZ

2000 Galeria Thomas Cohn, Sao Paolo, Brazil

Ghosts, Delta Axis, Memphis, TN, USA

00, Barbara Gladstone Gallery, New York, NY, USA

I Believe in Dürer, Kunsthalle Nürnberg, Nürnberg, Germany

Twisted: Urban and Visionary Landscapes, Stedelijk Van Abbemuseum, Eindhoven, Netherlands

Lemon Tree Hill, aspreyjacques, London, UK

Shout & Scream, Städitische Ausstellungshalle am Hawerkamp, Münster, Germany

www.blackandwhite.colour.3d.com, Gio' Marconi, Milan, Italy

Wooden Heart, Avco, London, UK

Wreck of Hope, The Nunnery, London, UK

1999 Colour Me Blind!, Württembergischer Kunstverein, Stuttgart toured to Städtische Ausstellungshalle am

Hawerkamp, Münster and Dundee Contemporary Arts, Dundee, Scotland

John Moore's 21 Painting Prize, Walker Art Gallery, Liverpool, UK

Coming up for air, The Cooper Gallery, University of Dundee, Dundee, Scotland

Fresh Paint - Recent Acquisitions from the Frank Cohen Collection, Gallery of Modern Art, Glasgow, Scotland

Heart + Soul, 60 Long Lane, London; Sandroni / Rey Gallery, Los Angeles, CA, USA

Down and Out in Paris and in London, The Freak Brothers, curated by Renaud Bézy, Paris, France

Otros Retratos / Other Portraits, Galería Salvador Díaz, Madrid, Spain

Trouble Spot. Painting, Museum van Hedendaagse Kunst, Antwerp, Belgium

Protoplasm, Bob van Orsouw, Zürich, Switzerland

Cognitive Landscape, Dorothée De Pauw Gallery, Brussels, Belgium

Infra-slim spaces, Invisible Museum Ioans to Birmingham Museum of Art, Alabama, USA

Selections Winter 99, The Drawing Center, New York, NY, USA

1998 Red Light District - Images of Desire, Galerie Y-Burg, Amsterdam, Netherlands

Whitechapel Open, Whitechapel Art Gallery, London, UK

Sunshine Breakfast, Galerie Michael Janssen, Cologne, Germany

Summer Show, The Trade Apartment, London, UK

Printemps, Deutsch Britische Freundschaft, London, UK

A Pub, Copperfield Road, London, UK

New contemporaries 98, Tea Factory, Liverpool, toured to Camden Arts Centre, London; Hatton

Gallery, Newcastle, UK

Trinkaus Galerie, Düsseldorf, Germany

Surfacing, Institute of Contemporary Arts, London, UK

Dumbpop, Jerwood Gallery, London, toured to LMU Gallery, Leeds, UK

1997 Fifty Quid, Goldsmiths College, London, UK

Humdrum, The Trade Apartment, London, UK

World of Painting, Unit, London, UK

Underworld, The Australian Studio, London, UK

1996 Whitechapel Open, Whitechapel Art Gallery, London, UK

Gerard Hemsworth, Paul Morrison, Mike Stubbs, Suzy Willey, Villa Dei Cesari, London, UK

SELECTED COMMISSIONS AND PUBLIC INSTALLATIONS

2018	Site Gallery, Sheffield, UK
2017	Kangkangee Arts Village, Busan, South Korea
2016	Villa Rafaela, Lisbon, Portugal
2015	Zentrum Paul Klee, Bern, Switzerland
2014	Open Eye Gallery, Liverpool, UK
2012	Millenium Gallery, Sheffield, UK
2011	K&L Gates, One New Change (Architect: Jean Nouvel), London, UK
2010	156-176 St John Street (Architect: Rolfe Judd Architects), London, UK
2009	Manchester Art Gallery, Manchester, UK
2008	Museum of Art, Rhode Island School of Design, Providence, NJ, USA
2007	Towada Art Center (Architect: Ryue Nishizawa, SANAA), Aomori, Japan
2006	Western Bridge, Seattle, USA
2005	Bloomberg (Public Art Fund), New York, USA
2004	New Art Centre Sculpture Park, Salisbury, UK
2003	Musee de Beaux-Arts, Lille, France
2002	The Royal Academy of Arts, London, UK
2001	Museum für Gegenwartskunst, Basel, Switzerland
2000	Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA, USA
1999	Württembergischer Kunstverein, Stuttgart, Germany
1998	Institute of Contemporary Arts, London, UK

SELECTED COLLECTIONS

ABN Amro Collection, London, UK

British Airways Collection, London, UK

British Council Collection, London, UK

Cranford Collection, London, UK

Deutsche Bank, Germany

Elgiz Museum, Istanbul, Turkey

Fitzwilliam Museum, Cambridge, UK

Fogg Art Museum, Harvard University, Cambridge, USA

Government Art Collection, London, UK

Graves Art Gallery, Sheffield, UK

High Museum of Art, Atlanta, USA

Invisible Museum, New York, USA

Manchester City Art Gallery, Manchester, UK

Museum of Contemporary Art, Denver, USA

Museum of Modern Art, New York, USA

Museum of Art, Rhode Island School of Design, Providence, USA

Norton Collection, Santa Monica, USA

Phoenix Art Museum, Arizona, USA

Rubell Collection, Miami, USA

Simmons & Simmons, London, UK

Southampton City Art Gallery, Hampshire, UK

South London Gallery, London, UK

Städel Museum, Frankfurt, Germany

Victoria and Albert Museum, London, UK

Walker Art Gallery, Liverpool, UK

Worcester City Art Gallery and Museum, Worcester, UK

York Art Gallery, York, UK

Zabludowicz Collection, London, UK

SELECTED PUBLICATIONS

2018	$Paul\ Carey\ Kent/Catherine\ Loewe/Michael\ Stubbs,\ Superimposition,\ Partners\ \&\ Mucciaccia\ Gallery,$
	London, UK
2017	Black Grass, Stadtgalerie, Saarbrücken, Germany (Exh. Cat.)
	Kangkangee Arts Village, Busan, South Korea (Exh. Cat.)
2016	Plant: Exploring the Botanical World, Phaidon, UK
	The Romantic Thread in British Art, Southampton City Art Gallery, UK (Exh. Cat.)
2014	Post Pop: East Meets West, Saatchi Gallery, London, UK (Exh. Cat.)
2013	Gold, Belvedere, Vienna, Austria (Exh. Cat.)

 Michael Petry, The Art of Not Making: The New Artist/Artisan Relationships, Thames & Hudson, London, UK Made in the UK. Museum of Art. Rhode Island School of Design, Providence, USA (Exh. Cat.) Murals: Pràctiques Mural Contemporànies, Fundació Joan Miró (Exh. Cat.) Layers - A Retrospective of John Moores Contemporary Exhibition Prizewinners, Seongnam Arts Center, Korea	2012	Dancing Towards The Essence, Kunsthaus Grenchen, Switzerland (Exh. Cat.)
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		Simon Wallis, Paul Morrison: Chloroplast, Southampton City Art Gallery, London, UK
Gerhard Hemsworth and Suhail Malek, Painting As A Foreign Language, Sociedade Brasileira de		Sacha Craddock, Jerwood Painting Prize 2002, London: Jerwood Foundation, London, UK
and the second s		Gerhard Hemsworth and Suhail Malek, Painting As A Foreign Language, Sociedade Brasileira de
Cultura Inglesa, Sao Paulo, Brazil		Cultura Inglesa, Sao Paulo, Brazil
2001 Mariuccia Casadio, Effetto Natura, Fondazione Nicola Trussardi, Milan, Italy	2001	Mariuccia Casadio, Effetto Natura, Fondazione Nicola Trussardi, Milan, Italy
-		Wallworks: Ingrid Calame/Paul Morrison, Aspen Art Museum, USA
		SchattenRisse. Silhouetten und Cutouts, Städtische Galerie im Lenbachhaus, Munich, Germany
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Wallworks: Ingrid Calame/Paul Morrison, Aspen Art Museum, USA		25. 15. 15. 15. 15. 15. 15. 15. 15. 15. 1

	Twisted: Urban and Visionary Landscapes, published by Stedelijk van Abbemuseum, Eindhoven,
	Netherlands
2000	Linda Norden, Paul Morrison, UCLA Hammer Museum, Los Angeles, CA, USA
	Colour Me Blind!, published by Württembergisher Kunstverein, Stuttgart, Germany
1999	Cyril Jarton and Vincent Geyskens, <i>Trouble Spot. Painting</i> , curated by Luc Tuymans and Narcisse
	Tourdoir, NICC / MUHKA, Antwerp, Belgium (Exh. Cat.)
1998	new contemporaries 98, New Contemporaries (1998) Ltd
	David Musgrave, Surfacing, ICA, London, UK



The artist in the Studio © Daniel Lindegren

Barry Reigate

Born 1971 in London, UK

Lives and works in London, UK

EDUCATION

1995-97	M.A. Fine Art, Goldsmiths University, London, UK
1990-93	B.A. Graphic Design and Fine Art, Camberwell College of Arts, London, UK
1988-90	BTEC National Diploma in Graphic Design, Croydon College of Arts, Surrey, UK

SOLO EXHIBITIONS

2017	Do Zombies Dance to Love In C Minor? (new airbrush paintings), Castor Projects, London, UK
2015	The Aristocrats, Horatio Jr, London, UK
2014	One Cannot Get Fingerprints From A Rock, Alex Daniels-Reflex gallery, Amsterdam, Netherlands
2013	Explain How You Know, Tim Sheward Projects, London, UK
2011	Equation, Paradise Row gallery, London, UK
2009	Almost, Nang Gallery, London, UK
2008	Happiness, Paradise Row, London, UK
2006	The End of Communism, Trolley Gallery, London, UK
2004	UnHolyVoid, Private warehouse space, London, UK

SELECTED GROUP EXHIBITIONS

SELECTED	GROUP EXHIBITIONS
2018	Superimposition, Partners & Mucciaccia, London, UK
2017	Cloud Concrete, Unit 1 gallery, London, UK
2016	Ghetto Anglaise, Observer building Hastings, UK
2015	Dismaland, invited by Banksy at Weston Super Mare, UK
2014	Here, there and somewhere in between, Horatio Jr, London, UK
	Paper, SMAC art gallery, Cape Town, South Africa
2013	Something Like Summer, Reflex art gallery, Amsterdam, Netherlands
	The Armoury Show, Report On An Unidentified Space Station, New York, USA
	Forward Thinking, Horatio Jr, London, UK
2012	Hold The Fort, London, UK
	Art Cologne, Cologne, Germany
	Nature VS Nurture, Fama gallery, Verona, Italy
	London Art Now, Armsden, National Trust, Lodge Park, Gloucestershire, UK
	London Twelve, City of Prague Gallery, Prague, Czech Republic
	Friends and Family, Rove gallery, London, UK
	The Perfect Nude, Wimbledon Art College, London, UK
	Drawings, Paradise Row Gallery, London, UK

2011	British Art Now, Gallery of South Australia, Adelaide, Australia
	Phantasmagoria, Fama gallery, Verona, Italy
2010	Mascarade, Chambres a part IV, Paris, France
	How Old Are You, PAH project space, Switzerland
	Rude Britannia: British Comic Art, Tate Britain, London, UK
	Newspeak: British Art Now, Saatchi gallery, London, UK
	Lexicon, Camberwell Space, London, UK
2009	Newspeak: British Art Now, State Hermitage Museum, St Petersburg, Russia
	Play, Paradise Row and Prakke Contemporary, London, UK
	Natural Wonders: New Art From London, Baibakov Art Projects, Moscow, Russia
	Paradise Row at Art Rotterdam, Netherlands
2008	LA BETE OR OBJECT OF DESIRE, T1+2 Gallery Annex Projects, London, UK
2007	Zelda Rubinstein, Paradise Row at Princelet St., London, UK
2006	Only when the excoriated ruins of human endeavour litter the scorched horizon the meek shall inherit
	the earth, Chapman Fine Arts, London, UK
	Canon, The Agency gallery, London, UK
	Cannibal Ferox, Paradise Row, London, UK
2005	Flies around the fury flotsam, CuratorSpace, London, UK
2003	Did you hear about the frog who wanted to be a prince? He went to bed and dreamed he was one
	woke up and found that he had become one. He was still a frog, Egg Club, London, UK
1998	Sociable Realism, Stephen Friedman Gallery, London, UK
1998	Started Independent Artist run gallery, The Kitchen, London, UK

COMMISSIONS

Louis Vuitton, Stella McCartney, Saks (5th Avenue, New York)

SELECTED PUBLIC COLLECTIONS

Saatchi Gallery, London, UK

Zabludowicz Collection, London, UK

SELECTION PUBLICATIONS

2018	Paul Carey Kent/Catherine Loewe/Michael Stubbs, Superimposition, Partners & Mucciaccia
	Gallery, London, UK
2014	Andreas Schlaegel, One Cannot Get Fingerprints from a Rock, Reflex Art Gallery, Amsterdam,
	Netherlands
2012	Toby Clarke, London Twelve, The City Gallery of Prague, Prague, Czech Republic
2010	Tim Batchelor, Cedar Lewisohn, Martin Myrone, Rude Britannia: British Comic Art, Tate Britain,
	London, UK
	Patricia Ellis, Newspeak: British Art Now: From the Saatchi Gallery, London, UK
2009	Patricia Ellis, Newspeak: British Art Now, the State Hermitage Museum in St. Petersburg, Russia



The artist in the Studio © Andy Keate

Michael Stubbs

Born 1961 in Rustington, UK Lives and works in London, UK

EDUCATION

1999-03	PhD Fine Art, Goldsmiths, University of London
1988-90	MA Fine Art, Goldsmiths, University of London
1984-87	BA (Hons) Fine Art, Bath Academy of Art
1978-79	Foundation Course, West Sussex College of Art & Design, Worthing

SOLO EXHIBITIONS

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2019	Michael Stubbs, Reid Building Corridor, Glasgow School of Art, Glasgow, UK
2017	Michael Stubbs, Cornerstone Gallery, Liverpool Hope University, UK
2015	Fireeye Shift, from Counsel (with Laurent Delaye Arts Projects), Bloomsbury, London, UK
	Michael Stubbs, Hollenbach Gallery, Stuttgart, Germany
2014	Michael Stubbs, The Avenue (with Adam Gahlin Fine Art), London, UK
2013	Paintings/Prints/Drawings/Collages, Sir John Cass School of Art & Architecture
	Gallery, London Metropolitan University, London, UK
2011	Fireeye Meltdown, Laurent Delaye Gallery, London, UK
2010	Michael Stubbs, Laurent Delaye Gallery, London, UK
2009	Virus Prints, Laurent Delaye Gallery, London, UK
	Virus Drawings, Rod Barton Gallery, London, UK
2007	Michael Stubbs, Baro Cruz Gallery, Sao Paulo, Brazil
	Michael Stubbs, Foyer Gallery, Space Studios, London, UK
2006	Michael Stubbs, Hollenbach Gallery, Stuttgart, Germany
	Michael Stubbs, Street Gallery, GlaxoSmithKline, London, UK
2005	Michael Stubbs, Marella Contemporary Art, Milan, Italy
2003	PhD Exhibition, Goldsmiths, University of London, UK
2002	Michael Stubbs, Entwistle Gallery, London, UK
1999	Michael Stubbs, Jerwood Project Space, London, UK
1998	Michael Stubbs, Duncan Cargill Gallery, London, UK
1997	Michael Stubbs, Concourse Gallery, Byam Shaw School of Art, London, UK
1996	Michael Stubbs, Lotta Hammer Gallery, London, UK
1995	2 by 1, Curtain Road Arts, London, UK
1993	Michael Stubbs, Bipasha Ghosh, London, UK
1991	Michael Stubbs, Nicola Jacobs Gallery, London, UK

SELECTED GROUP EXHIBITIONS

2018 Superimposition, Partners & Mucciaccia Gallery, London, UK

West and East Walk Forward, Glasgow School of Art Staff Exhibition, Luxun

Academy of Fine Arts, China

Fully Awake: Teaching Painting, Dyson Gallery, Royal College of Art, London, UK

Malevolent Eldritch Shrieking, Attercliffe TM, Sheffield, UK

Destroyed By Shadows, Cornerstone Gallery, Liverpool Hope University, UK

2017 Collateral Drawing Archive, Brewery Tap Project Space,

University for the Creative Arts, Folkestone Triennial, UK

The Colour Suggestion: Between Abstraction and Figuration, Oscar Cruz Gallery,

Sao Paulo, Brazil

Unnatural Vibers, Unit 3, ASC Empson Street Studios, London, UK

Show Us Your Process, House of St. Barnabas, London, UK

Print, Print, Print, Reid Building Corridor, Glasgow School of Art, Glasgow, UK

2016 Works on Paper, Hollenbach Gallery, London, UK

Generate/Alternate: John Bunker, Michael Stubbs, Unit 3, ASC Empson Street Studios, London, UK

Collateral Drawing Part IV, Waterfront Gallery, University of Ipswich, UK

2015 Back to the Future; 20 Years Galerie Hollenbach, Hollenbach Gallery, Stuttgart, Germany

Works from the Collection, British Council, New Delhi, India

Talking With Deptford, Deptford X, London, UK

Autocatalytic Future Games, No Format Gallery, London, UK

2014 When Elephants Come Marching In: Sixties Echoes in Todays Art,

De Appel, Amsterdam, Netherlands

Bad Copy: Museums at Night, Story Museum, Cardiff, UK

Collateral Drawing, College of Art, Plymouth, UK

2013 Art Britannia - The Best of New British, Madonna Building, Miami, FL, USA

Postcards from the Studio, Acme Project Space, London, UK

Core Purpose, Laurent Delaye Gallery, London, UK

Summer Saloon Show, Lion & Lamb Gallery, London, UK

Drawing the Line, Artkapsule Editions @ Koleksiyon Showrooms, London, UK

Dirty Pop: Contemporary British Painting, & Model Gallery, Leeds, UK

The Poster Show, Mayors Parlour, Plus Art Projects, London, UK

Porta Nigra: Black Gate, Hidde Van Seggelen Gallery, London, UK

The Mayor's Parlour, Plus Art Projects, London, UK

Pencil and Paper, Poppy Sebire Gallery, London, UK

The Seven Lamps, Lubomirov-Easton Gallery, London, UK

Butterfly Effect, Artkapsule Editions @ Koleksiyon Showrooms, London, UK

Hallogallo, Sir John Cass School of Art&Architecture Gallery,

London Metropolitan University, London, UK

2011 Large Formats, Oscar Cruz Gallery, Sao Paulo, Brazil

2012

15 Years, Hollenbach Gallery, Stuttgart, Germany Rotate, Laurent Delaye Gallery, London, UK 2010 Fast Forward: Contemporary British Art in Brazil, Sao Paulo Biennale, Cultura Inglesa: Brazilian British Cultural Centre, Sao Paulo, Brazil Contemporary Art III, Oscar Cruz Gallery, Sao Paulo, Brazil Gallery Display, Laurent Delaye Gallery, London, UK Inaugural Show, Oscar Cruz Gallery, Sao Paulo, Brazil Use & Mention, Stephen Lawrence Gallery, University of Greenwich, London, UK 2009 Supersurface FX, Hollenbach Gallery, Stuttgart, Germany Supersurface, Laurent Delaye Gallery, London, UK Paper View, John Jones Project Space, London, UK Works on Paper, Hollenbach Gallery, Stuttgart, Germany The Sculpture Show: Oysters Ain't, V22 Presents, London, UK Hypersurface FX, Margini Contemporary Art, Massa, Italy 2008 Superstratum, Koraalberg Gallery, Antwerp, Belgium John Moores 25: Contemporary Painting, Walker Art Gallery, Liverpool, UK 100%, Mauger Modern Art, Bath, UK Space Now, Space Studios Gallery, London, UK Hypersurface: Painting in a Virtual World, OVADA Gallery, Oxford, UK Hypersurface, Rod Barton Invites, London, UK Superscope, Monika Bobinska/Lounge Gallery, London, UK 2007 British Painting, Hollenbach Gallery, Stuttgart, Germany Winter Exhibition, Contemporary Art Projects, London, UK 2006 Salon Connexions, Contemporary Art Projects, London, UK Ebb and Flow Part II, Raid Projects, Los Angeles, CA, USA John Moores 24: Contemporary Painting, Walker Art Gallery, Liverpool, UK Celeste Art Prize, Well Gallery, Truman Brewery, London, UK 2005 About Painting II, Hollenbach Gallery, Stuttgart, Germany Painting: London, Holly Snapp Gallery, Venice, Italy Gallery Artists, Baro Cruz Gallery, Sao Paulo, Brazil Ebb and Flow, Three Colts Gallery, London, UK 2004 Showdown Painting, Hengrove Art Space, Bristol, UK Revolution, Trailer Projects, London, UK 22, Artspace 22, London, UK Worn Out Wash Monkeys, Powell Road, London, UK Gallery Artists, Entwistle Gallery, London, UK Stay Positive! Positivism and Abstraction, Marella Contemporary Art, Milan, Italy Collezione#1, Isabella Brancolini Gallery, Florence, Italy 2003 Godzilla, Trailer Projects, London, UK Lexmark European Art Prize, Eye Storm Gallery, London, UK

About Painting, Hollenbach Gallery, Stuttgart, Germany

Painting Per Se, Andre Millan Gallery, Sao Paulo; Oscar Cruz Gallery, Rio de Janeiro, Brazil

Gallery Artists, Entwistle Gallery, London, UK

New Abstract Painting: Painting Abstract Now, Museum Morsbroich, Leverkusen, Germany

Summer Exhibition, Royal Academy of Art, London, UK

Post Flat: New Art From London, Locks Gallery, Philadelphia, PA, USA

2002 Matt Franks, DJ Simpson, Michael Stubbs, Hollenbach Gallery, Stuttgart, Germany

Gallery Artists, Entwistle Gallery, London, UK

Painting as a Foreign Language, Cultura Inglesa: Brazilian British Cultural Centre, Sao Paulo, Brazil

2001 Vivid, Richard Salmon Gallery, London; Mead Gallery, University of Warwick, Coventry, UK

Northern Gallery for Contemporary Art, Sunderland, UK So Nearly Exotic, Academy of Fine Arts, Helsinki, Finland

Teeth & Trousers, Cell Projects, London, UK Throb, Westland Place Gallery, London, UK

2000 Assembly, Jubilee Street, London, UK

Include Me Out, Unit 6, London, UK

1999 Din/D-I-N, 4x4 Project Space, Amsterdam, Netherlands

Elastic Abstract, Curtain Road Arts, London; Spacex Gallery, Exeter, UK

1998 Cluster Bomb, Morrison/Judd Gallery, London, UK

From Within, Juliet Gallery, Trieste, Italy

British Painting in the 90's, Hollenbach Gallery, Stuttgart, Germany

Minus, Duncan Cargill Gallery, London, UK

Whitechapel Open, Whitechapel Gallery, London, UK

1997 World of Painting, Unit Gallery, London, UK

Renovate, Shoreditch Town Hall, London, UK

Gallery Artists, Duncan Cargill Gallery, London, UK

Traffic, Curtain Road Arts, London, UK

1996 Snuff - Tatort London, Christa Schubbe Gallery, Düsseldorf, Germany

Gallery Artists, Lotta Hammer Gallery, London, UK

Gerard Hemsworth, Paul Morrison, Michael Stubbs, Suzy Willey, Villa Dei Cesari, London, UK

Fifty Quid, Derbyshire Street Studios, London, UK

Really out of Order, John Hansard Gallery, University of Southampton; The Cornerhouse, Manchester, UK

Out of Order, Independent Art Space, London, UK

Drawn From Life: WEU Presidency Exhibition; Contemporary Art from the British Council Collection, Western

European Union, Brussels, Belgium

Art 96, Curtain Road Arts at the Design Centre, London, UK

1995 Cocaine Orgasm, BANK, London, UK

Gang Warfare, McKinney Avenue Contemporary, Dallas, TX, USA; Independent Art Space; London, UK;

Le Consortium, Dijon, France

Hard Work - Shift 2, Exmouth Market, London, UK

That's not the way to do it, PS2 Gallery, University of Northumbria, Newcastle, UK

1994 Potato, Independent Art Space, London, UK

Miniatures, The Agency, London, UK

Punishment & Decoration, Hohenthal und Bergen Gallery, Cologne, Germany

1993 Mandy Loves Declan 100%, Mark Boote Gallery, New York, USA

East, Norfolk Institute of Art & Design, Norwich, UK

Launch, Curtain Road Arts, London, UK

1993-97 New Voices: British Painting 1989-93, Musee National d'Histoire et d'Art, Luxebourg;

Istanbul Greater Municipality Taksim Art Gallery; Ankara State Fine Arts Gallery; Izmin State Painting & Sculpture Museum; Centre d'Art, Santa Monica, Barcelona; Museo de Bellas Artes, Bilbao; Centro Cultural Galileo, Madrid; Sala de Veronicas,

Murcia; Pescadera Vieja, Sala de Arte, Jerez; Kulturhistorisches Museum, Magdeborg;

National Theatre Gallery, Bucharest; Art Halls of the Cultural Centre, Athens; Cultural Centre, National Bank of Greece, Thessaloniki; Russian Museum, St. Petersburg; The Museum, Nizhni Novgorod; Mirabachov Palace, Bratislava;

House of the Black Madonna, Czech Museum of Fine Arts, Prague; Museum of

Modern Art, Skopje, Macedonia

1992 New Voices: New Works for the British Council Collection, Centre Albert Borschette, Brussels, Belgium

Joy & Pain, ICA, Amsterdam, Netherlands

1991 Critics View, Foyer Gallery, Royal Festival Hall, London, UK

Affordable Art, Connaught Brown Gallery, London, UK

Gallery Artists, Nicola Jacobs Gallery, London, UK

Winter '91, Nicola Jacobs Gallery, London, UK

1990 Whitechapel Open, Whitechapel Gallery, London, UK

Hommage to the Square, Flaxman Gallery, London, UK

Swimming Underwater, Imagination Design & Communication, London, UK

MA Show, Goldsmiths College, London, UK

76 46 01 46 British Contemporaries, Ecole des Beaux Arts, Grenoble, France

Interim, Goldsmiths Gallery, London, UK *Countdown*, Chisenhale Gallery, London, UK

SELECTED PUBLIC COLLECTIONS

De van den Broek Foundation/Lisse Art Museum, Amsterdam, Netherlands

UK Government Art Collection, London, UK

British Council, London, UK

BHP Oils, London, UK

Gibraltar Bank, Gibraltar

Groucho Club, London, UK

Kreditanstalt Fur Wiederaufbau, Frankfurt, Germany

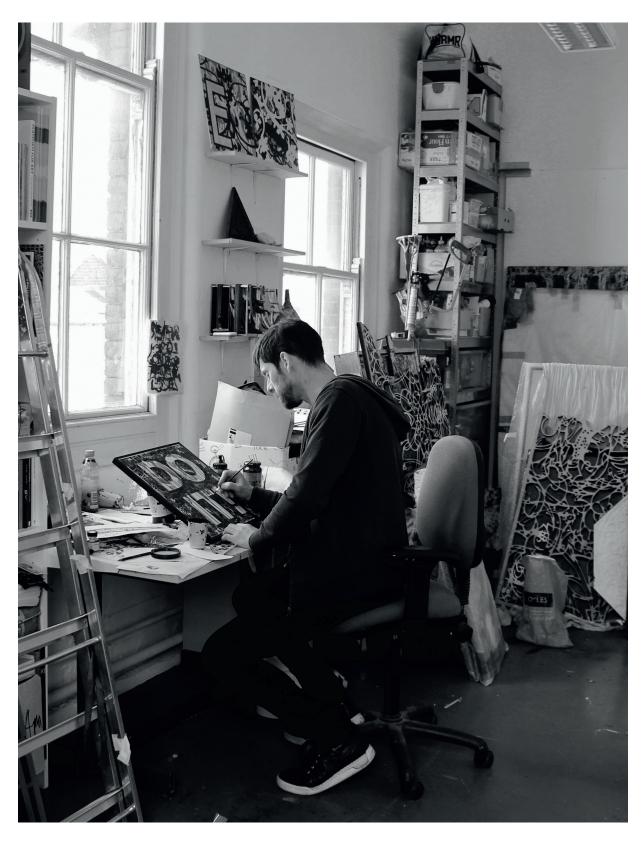
Marsh Ltd, London, UK

Slough Estates, London, UK BBC Soho House, London, UK Texas Pacific, London, UK

SELECTED PUBLICATIONS

	D FUBLICATIONS
2018	Paul Carey Kent/Catherine Loewe/Michael Stubbs, Superimposition, Partners & Mucciaccia Gallery,
	London, UK
	Ian Hartshorne/Sean Kaye, Fully Awake: Teaching Painting, Dyson Gallery, Royal College of Art, London, UK
	Ed. Carl Robinson, PaintingDigitalPhotography: Conjunction and Distinction in the Age of Media
	Equivalence, Cambridge Scholars Press, UK
2014	Mark Kremer, When Elephants Come Marching In: Sixties Echoes in Todays Art, De Appel, Amsterdam, Netherlands
2012	Mark Kremer, Porta Nigra: Black Gate, Hidde Van Seggelen Gallery, London, UK
2011	Terry Myers (ed.), Documents of Contemporary Art: Painting, Whitechapel Gallery, London/MIT Press,
	Cambridge Massachusetts, USA
2010	John Chilver, Michael Stubbs, Laurent Delaye Gallery, London, UK
2008	John Chilver/Perry Roberts/Michael Stubbs, Superstratum,
	Koraalberg Gallery, Antwerp, Belgium
	Ann Bukantas, John Moores 25: Contemporary Painting,
	Walker Art Gallery, Liverpool, UK
2006	Ann Bukantas, John Moores 24: Contemporary Painting,
	Walker Art Gallery, Liverpool, UK
2005	David Ryan, Interweave: Ebb & Flow, Three Colts Gallery; Raid Projects,
	Los Angeles, USA; London, UK
2004	Primo Marella, Stay Positive, Marella Contemporary Art, Milan, Italy
2003	Gerard Hemsworth/Suhail Malik, <i>Painting as a Foreign Language</i> , Centro Britanico Barzsiliero, Sao Paulo, Brazil
	Ute Reisse, New Abstract Painting; Painting Abstract Now, Museum Morsbroich, Leverkusen, Germany
	Frederick Cuming, Royal Academy Illustrated 2003, Selection from 235th Summer Exhibition, UK
	Barry Schwabsky, <i>Post Flat</i> , Locks Gallery, Philadelphia, PA, USA
2002	David Ryan, Vivid, Mead Gallery, University of Warwick, Coventry; Northern Gallery for Contemporary Art,
	Sunderland, UK
	Suhail Malik, Painting as a Foreign Language, Centro Britanico Barzsiliero, Sao Paulo, Brazil
1999	Tom Trevor, <i>Elastic Abstract</i> , Spacex Gallery, Exeter, UK
1996	Stuart Morgan, Out of Order, IAS, London, UK; John Hansard Gallery, University of Southampton;
	Cornerhouse Gallery, Manchester, UK
1995	Adrian Searle, Works for a Complex Age, New Voices: British Council, Germany/Romania
1994	Michael Corris, Punishment & Decoration, Hohenthal und Bergen Gallery, Cologne, Germany
1993	Stuart Morgan, Mandy Loves Declan 100%, Mark Boote Gallery, New York, USA
	Gill Hedley & Andrea Rose, New Voices, British Painting 1989-93, British Council, Turkey/Spain

	Linda Morris, East, Norfolk Institute of Art & Design, Norwich, UK
1992	Gill Hedley & Andrea Rose, New Voices, British Council, Begium/Luxembourg
	Mark Kremer, Joy & Pain, ICA, Amsterdam, Netherlands
1990	Dick Hebdige & Nicholas DeVille, <i>The Concept, The Business, The Art</i> , (Design - Art's Anxiety), UK
	Swimming Underwater, Imagination Design & Communication, London, UK



The artist in the Studio © Anna Barriball

Mark Titchner

Born 1973 in Luton, UK

Lives and works in London, UK

EDUCATION

2016	Lead artist 'As you change so do I', public art programme, Luton, UK
2012	Artist in Residence, Art Gallery of Ontario, Toronto, Canada
2006	Turner prize nominee, London, UK
1992-95	Central St Martins College of Art & Design, London, UK
1991-92	Hertfordshire College of Art & Design, UK

SOLO EXHIBITIONS

SOLO EXI	TIBLE TONS
2017	There will be two wars, Shoreditch Church, London, UK
2014	Mark Titchner, CGP, London, UK
	Rose, Dilston Grove, London, UK
	An image of truth, The Gallery at Foyles, London, UK
2013	The world isn't working, Pavement Gallery, Manchester, UK
2012	Please believe these days will pass, Toronto Now, Art Gallery of Ontario, Toronto, Canada
	D.O.S., Community Gallery, Art Gallery of Ontario, Toronto, Canada
	Mark Titchner & Dennis Rudolph, Upstream Gallery, Amsterdam, Netherlands
	Ends Thou, Focal Point Gallery, Essex, UK
2011	Be true to your Oblivion, New Art Gallery, Walsall, UK
2010	Vilma Gold, London, UK
2009	The Age of Happiness, Hellenic American Union, Athens, Greece
2008	Plateau Aurora Borealis, Peres Projects, Berlin, Germany
	Run, Black River, Run, BALTIC, Gateshead, UK
2007	The Eye Don't See Itself, Vilma Gold, London, UK
	Vertigo: Marcel Duchamp and Mark Titchner, Chelsea Space, Chelsea College of Art and Design,
	London, UK
	The future is behind us, Commission for BALTIC Centre for Contemporary Art, Newcastle, UK
2006	<i>IT IS YOU</i> , Arnolfini, Bristol, UK
2005	When We Build Let Us Think That We Build Forever, Vilma Gold project space, Berlin, Germany
	Behold the Man, Waiting For the Man, Peres Projects, Los Angeles, USA
	After the Punchline Eternity, Vacio 9, Madrid, Spain
2004	20th Century Man, Vilma Gold, London, UK
	Mark Titchner, Carlos Amorales & The Sun City Girls, De Appel, Amsterdam, Netherlands
	I, WE, IT, Platform for Art, London, UK
2003	Be Angry But Don't Stop Breathing, Art Now, Tate Britain, London, UK

Do Not Attempt To Reform Man. We Are What We Are, Galerie Jorg Hasenbach, Antwerp, Belgium

We Were Thinking Of Evolving, Vilma Gold, London, UK

2001 Love, Work & Knowledge, Vilma Gold, London, UK

1999 Mark Titchner, Vilma Gold, London, UK

1998 Mark Titchner. One in the Other, London, UK

SELECTED GROUP EXHIBITIONS

2018 Superimposition, Partners & Mucciaccia, London, UK (Exh. Cat.)

A Brief History of the Future, National Taiwan Museum of Fine Arts, Taiwan

When All is Said and Done, Angus-Hughes Gallery, London, UK

2017 We are not alone, Athr Gallery, Jeddah, Saudi Arabia

Black Mirror, The Gallery, Arts University, Bournemouth, UK

Purifications, Aeroplastics, Brussels, Belgium

RE RE-RE, Chelsea Cookhouse Gallery, Chelsea College of Art & Design, London, UK

AbstractedXed #2, Aeroplastics, Brussels, Belgium

A certain kind of light, Towner Art Gallery, Eastbourne (touring), UK

Back to basics: Text, Enia Gallery, Athens, Greece

Washington 186 Group show, Aeroplastics, Brussels, Belgium

Altered, Realities, Lethaby Gallery, London, UK

2016 So many steps, so little time, De BOND, Bruges, Belgium

Reclaiming Asylum, Royal Bethlem Hospital, UK

Transparency, Yorkshire Sculpture Park, UK

ME HERE NOW (Burning Too), Mark Titchner & Jeremiah Day, LOKAAL 01, Antwerp, Belgium

Beauty Overdose, Kasteel Sterckshof Deurne, Antwerp, Belgium

Flat Time House Retrospective Show - The Shift, Flat Time House, London, UK

Into boundless space I leap, Maxwell Centre, University of Cambridge, UK

2050. A Brief History of the Future, Palazzo Reale, Milan, Italy

Forever, Bubox, Kortrijk Prememories, Aeroplastics, Brussels, Belgium

2015 Then for Now, Delfina Foundation, London, UK

2050: A Brief History of the Future, Royal Museums of Fine Art Belgium, Brussels

Island, g39, Cardiff, UK

Inside Cities: art and the built environment, Arup, London, UK

Ma voix, Le Silo U1, Chateau Thierry, France

Behold continues to return, curated by Mark Titchner, Bethlem Gallery, Bethlem Royal Hospital, UK

2014 Plastic Words, Raven Row, London, UK

Diagrams, The Holden Gallery, Manchester, UK

News from Nowhere, Kelmscott House, London, UK

2013 Altars of Madness, Casino Luxembourg/ Le Confort Moderne, Poitiers, France (Exh. Cat.)

La nuit nous verrons clair, La Station, Nice, France

Once more, unto the breach, dear friends, once more, LokaalO1, Breda, Netherlands

Victoriana; The art of Revival, Guildhall Art Gallery, London, UK (Exh. Cat.) 2012 Britain Creates 2012: Fashion & Art Collusion, V&A Museum, London, UK (Exh. Cat.) News from Nowhere, First Site, Colchester, UK Thresholds, Tate Liverpool, Liverpool Biennial, UK (Exh. Cat.) REMIX: Contemporary Art from Greece, Turkey, Israel and Britain, Touring, Benaki Museum, Athens, Greece; Sakip Sabançi Museum, Istanbul, Turkey; The Israel Museum, Jerusalem, Israel 2011 Art Paris - Just Art, Grand Palais, Paris, France An Action, Event or Other Thing That Occurs To Happen Again, One Thoresby Street and Bonnington Gallery, Nottingham, UK Galeria Filomena Soares, Lisbon, Portugal Trompe La Monde, Galerie Transit, Mechelen, Belgium Change The World Or Go Home, Down Stairs, Madley, UK Train Fantome, Cruise and Callas, Berlin, Germany Made In Britain: Contemporary Art from the British Council Collection, UK 1980-2010 (touring exhibition Sichuan Provincial Museum, Xi'an Art Museum, Hong Kong Heritage Museum and Suzhou Museum, China) Peeping Tom, Kade Kunsthal, Aamersfoort, Netherlands 2010 The Future Demands your Participation, Minsheng Art Gallery Shanghai, China (Exh. Cat.) Nothing is Forever, South London Gallery, London, UK Deptford X (lead artist), London, UK The Dark Monarch, Tate St. Ives and touring to Towner Gallery, Eastbourne, UK (Exh. Cat.) 2009 On Joy, Sadness and Desire, Smart Project Space, Amsterdam, Netherlands Rank: picturing the social order 1516-2009, Northern Gallery for Contemporary Art, Sunderland, UK 2008 Manifesto Marathon, Serpentine Gallery, UK Material Presence, 176, London, UK (Exh. Cat.) ARTLV 08, Tel Aviv Museum of Art, Tel Aviv, Israel Here and Now, Regina Gallery, Moscow, Russia In The Beginning, University of California Art Gallery, San Diego, CA, USA 2007 Its Simply Beautiful, Laboral Centro de Arte y Creacion Industrial, Gijón, Spain (Exh. Cat.) When We Build, Let Us Think That We Build Forever, BALTIC, Centre for Contemporary Art, UK (Exh. Cat.) A Poem about an Inland Sea, 52nd Venice Biennale, Ukrainian Pavilion (Exh. Cat.) Left Pop, The Second Moscow Biennale of Contemporary Art, Moscow Museum of Modern Art, Petrovka,

Russia

Between Two Deaths, ZKM, Karlsruhe, Germany (Exh. Cat.)

Turner Prize Shortlist Exhibition, Tate Britain, UK

2006

How to Improve the World, Hayward Gallery, (touring), (Exh. Cat.)

SCAPE - Don't Misbehave!, Christchurch Art Gallery, New Zealand (Exh. Cat.)

The Starry Messenger: Visions of the Universe, Compton Verney, UK (Exh. Cat.)

XII Biennale of Visual Arts, Pancevo, Serbia (Exh. Cat.)

Momentum (Nordic festival of Contemporary Art), Moss, Norway (Exh. Cat.)

	59th Minute, public video commission organised by Creative Time, Times Square, New York, USA
	Para todos los publicos, Sala Rekalde, Bilbao, Spain (Exh. Cat.)
2005	British Art Show 6, touring exhibition beginning Baltic, Newcastle (Exh. Cat.)
	Odiseado Tra Tempo, Peter Kilchmann Gallery, Zurich, Switzerland
	Offside, Dublin City Gallery The Hugh Lane, Dublin, Irland
2004	Expander, Royal Academy of Arts, London, UK (Exh. Cat.)
	Rear View Mirror, Kettle's Yard, Cambridge, UK (Exh. Cat.)
	Britannia Works, British Council, Athens, Greece (Exh. Cat.)
	Nocturnal Emissions, The Groninger Museum, Groninger, Netherlands
	Asphalt and Neon, Museo Tamayo, Mexico City, Mexico (Exh. Cat.)
	A Secret History of Clay, Tate Liverpool, Liverpool, UK (Exh. Cat.)
2003	Electric Earth, State Russian Museum, St Petersburg, Russia (Exh. Cat.)
	Talking Pieces, Museum Morsbroich, Leverkeusen, Germany (Exh. Cat.)
2002	The Galleries Show, Royal Academy of Arts, London, UK (Exh. Cat.)
2001	City Racing (A Partial History), ICA, London, UK (Exh. Cat.)
	Best Eagle, (with Michele Naismith & Duncan McQuarrie), Transmission, Glasgow, UK
2000	Mark Titchner & Lena Seraphin, Sali Gia, London, UK
	Mark Titchner & David Musgrave, Grey Matter, Sydney, Australia
	297 x 210, The Art House, Dublin, Irland (Exh. Cat.)
1999	Limit Less, Galerie Krinziger, Vienna, Austria
	Heart & Soul, 60 Long Lane, London, UK
1998	True Science, KX, Hamburg, Germany
	Surfacing, Institute of Contemporary Art, London, UK
1997	Show 47, City Racing, London, UK
1996	LIFE/LIVE, ARC, Museum of Modern Art, Paris, France (Exh. Cat.)

SELECTED PUBLIC WORKS

2017	Listen to me, (Journeys International Festival) various venues, Manchester, UK
	Believe Dreams, (Hospital Rooms) Snowsfield adolescent unit, Maudesley Hospital, London, UK
	What I want more than anything else, Various venues Hull, Wigan, Leigh & Burnley, UK
	No them only us, Canary Wharf Station, London, UK
	No them only us, Brixton Underground Station, London, UK
2016	Beacon, Luton, UK
	Plenty and Progress & What use is life without progress, Illuminations Festival, Blackpool, UK
	Let us be all we can be, Beacon Rise, Cambridge, UK
2015	Live the life that you imagine, 1 St Peter's Square, Manchester, UK
	Our work is today together, Sceaux Gardens Estate, London (Commissioned by South London
	Gallery), UK
	Provocation, Queen Elizabeth Hall, London, UK
	Love flags, Royal Festival Hall, London, UK

	No them only us, Akerman Health Centre, London, UK
2014	Not Self but for all, 5 Pancras Square, London, UK
2013	Our Knot, Ortus Center, Maudsley Hospital, London, UK
	A Naiad, M Shed, Bristol, UK
2012	Tomorrow should be ours, Yorkville, Toronto, Canada
	Another world is possible, Southwark Street, London, UK
2010	Motto, Art House Foundation, London, UK
	Everything is real, there is no audience, Warwick Arts Centre, UK

SELECTED PERFORMANCES

2017	Combattimento/There will be two wars, Shoreditch Church, Spitalfields Music Festival, UK
	Beneath the rug the plants are moving, Irish Museum of Modern Art, Dublin, Irland
	With Laniakea, Supersonic Festival, Birmingham, UK
2015	Rose, with Grumbling Fur, Royal Festival Hall, London, UK
	Rose, with Grumbling Fur, G39, Cardiff, UK
2014	Rose, with Grumbling Fur, Roundhouse, London, UK
	Mmmm, with Alexander Tucker & Daniel O'Sullivan, Raven Row, London, UK
	Fool, with Alexander Tucker, Cob Gallery, London, UK
2013	The last ten years, Manchester School of Art, UK
2012	Knots, with Alexander Tucker, Wysing Arts Centre & Art House Foundation, London, UK
	The restoration of the submerged, Focal Point gallery, Southend, UK
2011	Self-portrait with drum solo, New Art Gallery, Walsall, UK
2010	Psychosomatic Acid Test, GSK Contemporary, Royal Academy of Arts, London, UK
2009	Debating society and run, Loughborough University, UK
2008	Feel better now! Apathy and the new Sincerity with Johnny Woo and Jeanette, Peres Projects, Berlin
	& Serpentine Gallery, London, UK
2007	Guitar tuned D.D.E.A.D.D., with Black Galaxy, Schirn Kunsthalle, Frankfurt, Germany

SELECTED PUBLIC COLLECTIONS

Tate, London, UK

Arts Council Collection, London, UK

British Council, London UK,

UK Government Art Collection, London, UK

Guildhall Art Gallery, London, UK

South London Gallery, London UK

University of Warwick Arts Collection, Warwick, UK

Leamington Spa Art Gallery and Museum, Leamington Spa, UK

SELECTED PUBLICATIONS

2015 Simon Grennan, 'Live the life that you imagine-Mark Titchner', InSite Arts, London, UK

2012	Karin Duffer, Michael Hulse & Slanted, 'Bright: Typography between Illustration & Art', DAAB Media,
	Cologne, Germany
2009	Artemis Potamino, 'The Age of Happiness', Helenic American Union, Athens, Greece
	Charles Harrison & Will Hill., 'Art & Text', Dave Beech, Black Dog Publishing, London, UK
2007	Donald Smith & Lisa Lefeuvre, 'Vertigo: Marcel Duchamp and Mark Titchner', CHELSEA space,
	London, UK
2005	Martin Clark, Mark Beasley & Alun Rowlands, 'Mark Titchner', Arnolfini, Bristol, UK
2004	Mark Titchner, 'Why and Why Not: Vibrations, Schizzes and Knots', Bookworks, London, UK