

## JAMIE SHOVLIN

Born in 1978

Lives and works in London, UK

### EDUCATION

2001 – 2003 Royal College of Art, London (MA Fine Art Painting)

1998 – 2001 Loughborough University School of Art & Design (BA (Hons) Fine Art Painting (First Class))

1997 – 1998 Loughborough College of Art and Design (BTEC National Diploma)

### SELECTED SOLO EXHIBITIONS

- 2009       Untitled, Outpost, Norwich  
              The Evening Redness in The West, Haunch of Venison, Zurich
- 2008       The Ties that Bind, Unosunove, Rome
- 2007       The Black Room, Artissima, Turin  
              A Dream Deferred, Haunch of Venison, London  
              Aggregate, City Gallery, Leicester; ArtSway; Hatton Gallery, Newcastle;  
              and Talbot Rice Gallery, Edinburgh
- 2006       Lustfaust: A Folk Anthology 1976-1981, Freight & Volume Gallery, New York  
              In Search of Perfect Harmony, Art Now, Tate Britain, London
- 2005       Fontana Modern Masters, Riflemaker, London
- 2004       For Some Other Cause, IBID Projects Vilnius, Lithuania  
              Naomi V. Jelish, Riflemaker, London

### PERFORMANCES

- 2009       Lustfaust, Museo Madre, Naples  
              Mike Harte & Jamie Shovlin: Bourbon Joy, Seventeen, London
- 2008       Lustfaust, The Big Chill festival  
              Lustfaust, Artissima, Turin
- 2007       Schneider TM und Lustfaust, Haunch of Venison, Berlin, Germany

### GROUP EXHIBITIONS

- 2009       Distortion, Gervasuti Foundation, Venice  
              Desiring Necessities, John Hansard Gallery, Southampton  
              Birdland - An Artist's Imaginary Aviary, Salisbury Arts Centre  
              Mythologies, Haunch of Venison, London
- 2008       Bookish: When Books Become Art, Lewis Glucksman Gallery, Cork, Ireland  
              The Other Way Around, Cosmic Gallery, Paris, France  
              I desired what you were, I need what you are, Galleria Maze, Turin, Italy
- 2007       The Affirmation, Chelsea Space, London  
              Bird Watching, de Vishal, Haarlem, Netherlands  
              Ten Most Wanted, Archeus, London  
              Alchemy, Manchester Museum, Manchester  
              Black and White, IBID Projects, London  
              Elephant Cemetery, Artists Space, New York
- 2006       Naturalia, Unosunove, Rome  
              Beck's Futures, ICA, London; CCA, Glasgow; and Arnolfini, Bristol
- 2005       After the Fact, Tullie House Museum, Carlisle

- 2004 Galleon and Other Stories, Saatchi Gallery, London  
 Artfutures, Contemporary Art Society, City of London School, London  
 This much is certain..., Royal College of Art Galleries  
 Inside Out-Investigating Drawing, Milton Keynes Gallery
- 2003 nth Art, Ols & Co. Gallery, London  
 Bloomberg New Contemporaries 2003, Cornerhouse, Manchester  
 & 14 Wharf Road, London  
 Please – Take One, ‘39’, Mitchell St, London
- 2002 Artlab22: Over The Road, Imperial College, London  
 Spectrum II, Heathcote Arts, Nottingham  
 Diversion, Arch 295, Camberwell. London

#### EXHIBITION CATALOGUES

- Jamie Shovlin: The Evening Redness in the West, Haunch of Venison, Zurich, 2009  
 Mythologies, Haunch of Venison, London, 2009  
 The Manchester Local Collection, Manchester Museum, 2008. Essays by Nick Merriman and Jamie Shovlin.  
 Jamie Shovlin: The Ties That Bind, Unosunove, Rome, 2008. Essay by Monica De Sario. Interview by Raimundas Malasauskas.  
 The Affirmation, Chelsea Space, London, 2007. Essay by Andrew Hunt.  
 Jamie Shovlin: A Dream Deferred, Haunch of Venison, 2007. Essays by Michael Bracewell and Ben Tufnell  
 Jamie Shovlin: Aggregate, ArtSway et al., 2006.  
 Lustfaust: A Folk Anthology 1976-1981, Rifleman, 2006  
 Beck’s Futures 2006, ICA, 2006. Essay by Francesco Manacorda  
 Naturalia, Unosunove, Rome, 2006. Essay by James Putnam  
 Jamie Shovlin: Fontana Modern Masters, Rifleman, London, 2005. Texts by Martin Holman and Jamie Shovlin  
 After the Fact, Tullie House, 2005. Texts by Fiona Venables and Anthony Vidler  
 This much is certain..., RCA Curating Contemporary Art, 2004  
 Naomi V. Jelish, Rifleman, London, 2004. Essays by Tony Godfrey & John Ivesmail  
 Bloomberg New Contemporaries 2003, Bloomberg 2003  
 The Show 2003 at the Royal College of Art, RCA 2003

#### SELECTED PUBLICATIONS & ARTICLES

- Jessica Lack, ‘Bourbon Joy’, The Guardian, March 2009  
 Francesca Gavin, ‘True of False: Jamie Shovlin...’, Plastique, March 2009  
 Ossian Ward, ‘Its Great to Curate...Yeah!’, Dazed and Confused, November 2008  
 Rehearsing Realities, FormContent, March 2008  
 Pier Paolo Pancotto, ‘Shovlin, l’arte di denunciare’, L’Unita Roma, March 2008  
 Isabella Panizza, VOGUE Italy, February 2008, p.76  
 Simon Donohue, ‘Netting the Soul of a City, Manchester Evening News, February 2008  
 Francesco Pedraglio and Caterina Riva, ‘Jamie Shovlin’, Mousse Magazine, Nov 2007, pp.102-3  
 Jamie Shovlin in conversation with Ana Finel Honigman, Saatchi Online, September 2007  
 Karen Wright, Brickwork Art, 60s Ghosts Fill London Galleries, Bloomberg, August 2007  
 The Arts\_Scene and Heard, Tailor Made for Business, August 2007  
 Jessica Lack, Jamie Shovlin, The Guardian, July 2007  
 Jamie Shovlin, exhibition, Wallpaper, July 2007  
 Jamie Shovlin, A Dream Deferred at The Haunch of Venison, Art Vehicle, July 2007  
 Laura Cumming, Let’s do the twist again, The Observer, July 2007  
 Damian Whitworth, Jamie Shovlin: A Dream Deferred at Haunch of Venison, Times Knowledge, June 2007  
 Iain Gale, Origin of the human magpie, Scotland on Sunday, January, 2007  
 Michael Williams, Jamie Shovlin – Freight + Volume, Artforum, October 2006, p.244  
 Jamie Shovlin, Tape Delay, Plan B, Issue 13, August 2006’ p.86-87  
 Mark Gubb, Jamie Shovlin: Aggregate, A-N Magazine, August 2006, p. 9

Roberta Smith, Art in Review – Lustfaust... The New York Times, 21 July 2006, p.E29  
Martin Holman, Who Needs Actions When You Got Words?, Miser & Now, Issue 8, July 2006, p.74-77  
Fred Dellar ,Surf's Up!, Mojo, July 2006. p.149  
Robert Clark, Aggregate, Guardian Guide, June 3-9 2006. p.36  
Amy Bell, Aggregate, Metro, June 1 2006. p.24  
Laurence Figgis, Glasgow International, Map Magazine, Summer 2006. p.48  
Martin Coomer, Beck's Futures, Modern Painters, June 2006. p.111-112  
Alice Jones, It's only mock and roll... ,The Independent, May 1 2006, p.14-15  
Louise Gray, Go to..., The Wire, Issue 267, May 2006, p.82  
Sarah Kent, Bored with Beck's, Time Out, No. 1861, April 19 2006, p.49  
Charles Darwent, Where did it all go right?, Independent on Sunday, April 9 2006. p.15  
Jessica Lack, Beck's Futures, Guardian Guide, April 8 2006, p.36  
Adrian Searle, Foot fetish, The Guardian, April 4 2006, p.18-20  
Serena Davies, Beck's finds its fizz again, The Daily Telegraph, April 4 2006, p.25  
Laura Cumming, Sip it and see, The Observer, April 2 2006, p.14  
Waldemar Januszczak, In a world full of dull awards..., The Sunday Times, April 2 2006, p.16-17  
Nick Hackworth, The Future looks.. intensely ugly, Evening Standard, March 29 2006, p.36  
Rachel Campbell Johnston, The whys are getting easier to answer..., The Times, March 29 2006, p.30  
Sarah Kent, Jamie Shovlin, Time Out, No. 1855, March 8 2006, p.37  
Critic's Choice, Time Out, No. 1854, March 1 2006, p.33  
Lupe Nunez-Fernandez, The Month Ahead, Art Review, March 2006, p.16  
Op Art, The Guardian, February 25 2006, p. 29  
Grayson Perry, It's original but is it any good?, The Times 2, February 22 2006, p.16  
Jessica Lack, Preview, The Guardian Guide, February 4 2006, p.37  
Document, Another Magazine, Issue 10, February 2006, p.382-383, 423  
Louise Jury, Shortlist for Beck's prize..., The Independent, January 12 2006, p.13  
Charlotte Higgins, In search of the artists young artists admire, The Guardian, January 12 2006, p.9  
Catherine Morland, Jamie Shovlin, Contemporary, No. 76, September 2005, p.61-62  
Paul Taylor, After The Fact, A-N Magazine, July 2005. p.9  
Lupe Nunez-Fernandez, The Month Ahead, Art Review, May 2005, p.15  
Jessica Lack, Picks of the Week, The Guardian G2, April 25 2005, p.18  
Susannah Price, Pants on Fire: The World's Biggest Lies, Sunday Times Magazine, August 21 2004, p.5  
Richard Dorment, The Fakes that Reveal Reality, Daily Telegraph, July 14 2004, p.19  
Forging Ahead, The Guardian, July 10 2004, p.25  
Fisun Guner, Galleon & Other Stories, Metro Newspaper, July 9 2004, p.26  
Nick Hackworth, Still Making Waves, Evening Standard, July 6 2004, p.48  
Louise Jury, Just a side order of controversy..., The Independent, July 3 2004, p.26-27  
Nigel Reynolds, Portrait of the Artist as a Young Hoaxer, Daily Telegraph, July 2 2004, p.8  
Sally O'Reilly, Jamie Shovlin, Time Out, No. 1764, June 9-16 2004, p.50  
Chris McCormack, This Much is Certain, Contemporary, No. 63, June 2004, p.145-146  
Richard Dyer, News, Contemporary, No. 62, May 2004, p.14-15  
Sally O'Reilly, This much is certain, Time Out, No. 1753, March 24-31 2004, p.45  
Anna Pike, Inside Out: Investigating Drawing, A-N Magazine, February 2004, p.7  
Charles Darwent, Hung, drawn and totally pointless, Independent on Sunday, December 21 2003, p.7  
Fisun Giser, Student Antics, Metro Newspaper, September 24 2003, p.22  
Martin Vincent, Bloomberg New Contemporaries, Art Monthly, September 2003, p.30-31  
Dave Gledhill, New Contemporaries, City Life Magazine, 9-16 July 2003, p.22-23  
BFI National Film Library –The Role Of The Staircase In John Carpenter's Halloween, MA Thesis, May 2003  
Louise Clements & Jonathan Willet, Light Sensitive, A-N Magazine, October 2002, p.31  
Spectrum II, Exhibition Guide, July 2002