

PENNY DAVENPORT | PRESS LINKS

Artforum, “Charity Coleman on Penny Davenport” December 2019,

The drawings are not meant to frighten or bewilder but to tell stories, some of which are familiar, if wordless—like sensate lullabies...Figures engage with each other, often touching, and their eyes convey feeling. Gazes are directed at the viewer, as if the subjects are posing for family portraits—or pretending to, like the distracted interspecies creatures...The images were all quite comforting, like silence in the wee hours of the night...Davenport construes the depths of night as ceremonial, a period when rites of passage are performed.... Comings and goings are not always clear in Davenport’s worlds, which is to say that the veils are many. The magic is in her breakthrough to the other side of time, where ancestral pageantry plays out. [Link](#)

50 Watts, “Fur Both Clean and Matted: The Night Creatures of Penny Davenport” February 2010,

Over the last few years I have started to focus on drawings and illustrations of characters and scenes from stories I have written. My inspirations include human eyes (especially in masks) and animals, fur (both clean and matted!), nature, the positions of animals in taxidermy, unusual images and old photographs. I also like the poetry of Ted Hughes, old tins, medieval images of animals, films, (particularly watching the dynamics of on-screen relationships, as well as the relationships between the actors or documentary subjects, and the camera), physical gestures and non-verbal communication, and traditional animation. [Link](#)

BDDW Gallery, “Penny Davenport”

Davenport’s small paintings and intricately detailed drawings are peopled with anthropomorphic animals in monochromatic and limited palettes, simultaneously cute and foreboding. [Link](#)

The Double Negative, “Artist of the Month: Penny Davenport” September 12, 2013

Textured, scratchy, atmospheric: Penny Davenport’s claustrophobic depictions of creatures and dark spaces seem to hit a nerve with us. It’s like a dream, or nightmare, revisited: animals morph into humans; mist-covered landscapes roll and drop into the distance; goofy looking things with black, wet eyes dance on the spot, or simply stand there, looming into view. The most uncomfortable part is imagining that maybe they’ve been there all along, lurking in the shadows... [Link](#)

Printed Matter, Inc., “Penny Davenport: Silent Ancestors”

Like the bestiaries of imaginative monks, Penny Davenport’s *Silent Ancestors* houses fantastic creatures, naively rendered and vaguely human like the beasts of a Henri Rousseau jungle-scape or the illustrations of Kiki Smith. [Link](#)