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## Cristea Roberts Gallery

43 Pall Mall, London SW1Y 5JG  
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## Press Release

Press Contact:  
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### Ian Davenport: Pathway

13 September - 19 October 2024



*Pathway (Red)*, 2024  
Gloss enamel screenprint in 39 colours  
Paper and Image: 164 x 134.2 cm - 64 <sup>5</sup>/<sub>8</sub> x 52 <sup>7</sup>/<sub>8</sub> in. Edition of 25

Cristea Roberts Gallery is delighted to present *Pathway*, a solo exhibition of prints and works on paper by Ian Davenport. The prints are in a variety of scales, some made using a combination of up to forty colours. They are exhibited alongside Davenport's largest ever work on paper, measuring almost three metres in length and made using his technique of applying jets of colour to form densely layered compositions.

The works in *Pathway*, made using a wide range of complex techniques and processes, exemplify a further and more daring exploration into the nature of materials and colour, that underpins the artist's evolving practice.

For the past decade Davenport's works have been characterised by sequences of vibrant vertical bands that cascade into pools of colour. The surface tension created by breaking the conformity of the lines to create pooled colours dominates Davenport's compositions. However, in his new prints the viewer's eye is no longer immediately drawn to this downward motion.

Davenport's new works are dominated by the structures of light and shadow that play across the entire surface of the image.

In *Mirrored Red and Black Etching*, 2021, a bright cluster of burning red and orange stripes in the middle of the composition fade to darkness at the edge, creating a tension and drama not previously seen in the artist's work.

In a further group of five screenprints, entitled *Mirrored Enamel*, 2022, Davenport continues to arrange colours symmetrically, so they are moving outwards from the middle. In these prints and a new group of three monumental works, *Pathway*, 2024, Davenport abandons a white background. He creates a sense of compression by printing the cascading colours over a range of hues, including blue, black, yellow, turquoise and red.

Colour relationships are crucial to these works, as their arrangements oscillate between vibrating and vanishing boundaries and illusions of transparency. Making these colour investigations in editioned form affords Davenport the possibility of creating multiple compositions to fully explore colour and tonal variations in a way that is not possible in another medium.

The exhibition is completed with a new body of work made by Davenport shooting jets of paint with a syringe at paper pinned to his studio wall. He uses gravity to explore the complex arrangement of marks and patterns made when colour is splattered. Davenport has used this technique to create his largest ever unique work on paper, *Set Piece*, 2024, which measures 154 x 280 cm.

Further new related paintings, *Red Fizzle* and *Blue Fizzle*, 2024 are heavily layered paintings, made by the ricochets and splinters of colour that disperse when Davenport dispels paint from a syringe. The crowded specks and marks concentrated at the bottom of the paper, are almost entirely random, freeing from them any kind of restraint.

Davenport's methods of execution to achieve these compositions, in both print and paint, are driven by a desire to investigate the paradox between control and chance. Alastair Sooke, art critic and writer explains, "*The juxtaposition between organisation and disarray within Davenport's work is powerful and striking [...] Regularity is opposed with rapture. Reason is set against ecstasy.*"

*Pathway*, Davenport's sixth exhibition at Cristea Roberts Gallery, is accompanied by a fully illustrated catalogue featuring a text by art critic, writer and broadcaster Alastair Sooke. Davenport is also the subject of a new episode of the Cristea Roberts Gallery podcast series, *Making a Mark*, which delves into the lives of contemporary artists and their approach to drawing and printmaking.

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### About the artist

Ian Davenport was born in Kent, England, in 1966. He graduated from Goldsmiths College of Art, London, in 1988 and as one of the generation of Young British Artists; he participated in the seminal 1988 exhibition *Freeze*. In 1991 he was shortlisted for the Turner Prize, for which he remains the youngest ever nominee, and in 1999 was a prize winner in the John Moores Exhibition, Liverpool. Two years after graduating Davenport had his first solo show at Waddington Galleries, London, in 1990.

Davenport has exhibited extensively and completed major commissions across the world. In 2023 his first museum show dedicated solely to works on paper opened at The Burton at Biddeford, Devon. Other major institutional exhibitions include Dallas Contemporary, Texas (2018); Tate Liverpool (2000); Ikon Gallery, Birmingham (2004); and Dundee Contemporary Arts (1999). In 2022 Davenport installed a poured staircase at the Chiostrò Del Bramante in Rome, and the following year, in 2023, his poured staircase *Tide* was unveiled at the Greenwich Peninsula in London.

At the 2017 Venice Biennale he presented an installation of over 1,000 stripes, a commission by Swatch, together with a Swatch Art special watch. In 2016 he hand-painted a series of porcelain plates in collaboration with Meissen, commissioned by South London Gallery, and designed a special edition bag for Christian Dior's Lady Art project. In 2006 he made *Poured Lines: Southwark Street*, London, a 48 metre wide painting on a bridge which remains one of the largest permanent public artworks in the UK. The first monograph of his work was published by Thames & Hudson in 2014.

Davenport's work is held in important museum collections including, Arts Council of Great Britain; Tate, London; Centre Pompidou, Paris; National Museum Wales, Cardiff; Von der Heydt Museum, Wuppertal; Museum of Modern Art, La Spezia; Borusan Art Gallery, Istanbul; Museum of Modern Art, New York and Dallas Museum of Art, Texas.

Cristea Roberts Gallery is the exclusive worldwide representative for Ian Davenport's original prints.

Ian Davenport lives and works in London.

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### About Cristea Roberts Gallery

Cristea Roberts Gallery is a leading international contemporary art gallery with a particular focus on original prints and works on paper. Since its inception, the gallery has commissioned a significant number editions by a wide range of artists, whilst also representing others for their unique works. The underlying ethos of the gallery has always been artist-led. It was originally founded in 1995 as the Alan Cristea Gallery and changed its name in September 2019 to Cristea Roberts Gallery.

Acknowledged as one of the leading galleries in its field of specialty, the gallery's programme is dedicated to publishing, cataloguing, exhibiting and dealing in original prints and drawings by its roster of over 30 important international artists and Estates. It participates in all the major international art fairs and has a dynamic programme of exhibitions hosted in its bespoke space in Pall Mall, London.

The gallery works closely with international museums on acquisitions and loans, and examples of its editions are held in major public collections around the world including Tate, London, the Metropolitan Museum of Art, New York; and Museum of Modern Art, New York.

### Visitor information

Tues - Fri 11am - 5.30pm  
Sat 11am - 2pm

Closed on Mondays, Sundays and public holidays  
Free admission

Travel: Piccadilly or Green Park underground station  
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Twitter: @CristeaRoberts  
Instagram: @cristearoberts  
Facebook: Cristea Roberts Gallery

### Opening reception

6 - 7.30 pm, Thursday 12 September 2024  
rsvp@cristearoberts.com