
Alan Cristea Gallery

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Exhibition Information

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History in the Making

Pablo Bronstein | Gordon Cheung | Dexter Dalwood | Walton Ford

Paul Noble | Cornelia Parker | Francis Lisa Ruyter | Clare Woods

11 January - 10 February 2018

Private View Wednesday 10 January 2018

History in the Making (11 January - 10 February 2017) explores work by **Pablo Bronstein, Gordon Cheung, Dexter Dalwood, Walton Ford, Paul Noble, Cornelia Parker, Francis Lisa Ruyter, and Clare Woods**, which make reference to, or appropriate, historical art as part of their working practice. Whether it be painting, illustration, sculpture, photography, architecture or historical objects, each of these artists openly acknowledge their sources of inspiration, which includes collections housed in the Rijksmuseum, Amsterdam, the Bodleian Library, University of Oxford and the Library of Congress, Washington D.C. Each of these artists is drawing on history as a way of making new images for the future.

Cornelia Parker's (b. 1956) interest in the early work of nineteenth-century photography pioneer William Henry Fox Talbot led her to his original collection of glassware, now in the Bodleian Library, University of Oxford. Parker, whose art is about destruction, resurrection and reconfiguration, borrowed the last eight surviving glass objects that were captured in some of the world's first photographs, and used them to make a series of photogravures prints.

Francis Lisa Ruyter (b. 1968) delves into a very different archive, the Library of Congress's FSA archive of Depression-era photographs, as source for both paintings and prints. Ruyter openly acknowledges the authorship of the original image – in this case Dorothea Lange and Walker Evans – but transforms the iconic stark black and white photographic image into a vividly coloured relief print or painting.

Gordon Cheung's (b. 1975) negotiation between the past and presents comes via his use of images of Dutch seventeenth-century paintings which are held in a free, publically available online archive of the Rijksmuseum in Amsterdam. Cheung takes the paintings and uses a computer algorithm to 'glitch' the image, making it look as if it is melting or disappearing. Cheung's selection of this genre of still life is a comment on the fragility of existence, the futility of materialism against a backdrop of Holland's immense trading power.'

Pablo Bronstein (b.1977) uses eighteenth-century architectural engravings as the source of his work. *Design for a cake basket and two muffineers en-suite*, his first edition with the gallery, is a detailed hand-coloured etching which incorporates a group of eighteenth-century silverware, inspired by his own personal collection, which he has placed into an architectural setting. The act of hand-colouring itself is also a reference to an historical tradition: prior to the nineteenth century, the application of colour on prints was almost always done by hand.

Dexter Dalwood's (b. 1960) painting and prints are collages of visual imagery from art history, combined with personal memory and political and cultural events from the past. *The Apartment (after Delacroix)*, a series of four prints, take as their starting point Eugène Delacroix's painting, *Femmes d'Alger dans leur appartement*, 1834, which Picasso also used as inspiration for a set of prints in the 1950s. In Dalwood's series of screenprints, the women are no longer in the apartment and the four images follow a narrative from night through to dawn and finally to an explosion. Dalwood is reinterpreting the genre of History Painting for a contemporary audience.

Walton Ford (b. 1960) makes paintings and prints in the style of nineteenth-century naturalist illustrations by artists such as John James Audubon, Karl Bodmer and George Catlin. In *Pestvogel*, 2016, which translates to plague-bird, Ford has taken as his subject a flock of waxwing, which sometimes have the tendency to go on sudden, massive migrations. A widely recorded waxwing invasion during the winter of 1913-14 was later assumed to be an omen for the First World War which began the following summer. Ford's print is a literal exploration of what kind of imagery could accompany this fantastic superstition.

Paul Noble's (b. 1963) first print project with the Alan Cristea Gallery consists of a set of six etchings. Noble has taken details from his drawing *Ye Olde Ruin*, 2003-4, part of the monumental drawing project Nobson Newtown, and has carefully redrawn them into a copper plate using drypoint and aquatint to create elaborately complex, beautifully detailed, surreal scenes. Noble's creation of a symbolic city draws inspiration as diverse as ancient Chinese scrolls and Japanese sculpture to Hieronymous Bosch and Pieter Bruegel the Elder. The blocky geometric font (Noble's own invention) appears in each image and inspires the set title, *To ease to 'ell one needs two N's*, 2016.

Clare Woods' (b. 1972) art historical influences come from the mid-twentieth century British artists and sculptors such as Barbara Hepworth, Eduardo Paolozzi and Henry Moore. She initially trained as a sculptor before making painting her primary focus and her work is often described as 'sculpting an image in paint'. For this show Woods draws inspiration from the three-dimensional, easily recognisable forms of a reclining figure, a portrait head or a mother and child for a series of hand-painted collages.

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About Alan Cristea Gallery

Prompted by a continuing ambition to 'paper the world in original art', Alan Cristea opened his eponymous gallery in 1995. The gallery is the primary representative for a number of renowned contemporary artists, artists' estates and emerging artists, and is one of the world's leading publishers of original contemporary prints and editions. Having expanded considerably over the past 21 years, in October 2016 the gallery moved to new, larger, bespoke premises, better suited to the representation of the gallery's growing roster of celebrated and international artists.

The Alan Cristea Gallery is entirely artist-led and is dedicated to assisting artists in bringing new bodies of work to fruition, including editions, works on paper, paintings, sculpture or installations, which are presented in a continuous programme of public exhibitions, events and art fairs. Alongside this, the gallery also draws on Alan's 50 years of experience in the art world to provide unrivalled access to the best examples of original prints by the modern masters of the 20th and 21st centuries, from Henri Matisse and Pablo Picasso to Patrick Caulfield, David Hockney and Andy Warhol.

The gallery continues to extend the legacy of some of art history's most important figures through its work with the Estates of Josef and Anni Albers, Patrick Caulfield, Naum Gabo, Richard Hamilton and Tom Wesselmann.

Exhibitions in 2018 include Sol LeWitt, Richard Serra, Christiane Baumgartner, Julian Opie, and Anni Albers.

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Visitor information:

Mon - Fri 10am - 5.30pm
Sat 11am - 2pm
Closed on Sundays and public holidays

Travel:
Piccadilly or Green Park tube station

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#HistoryintheMaking