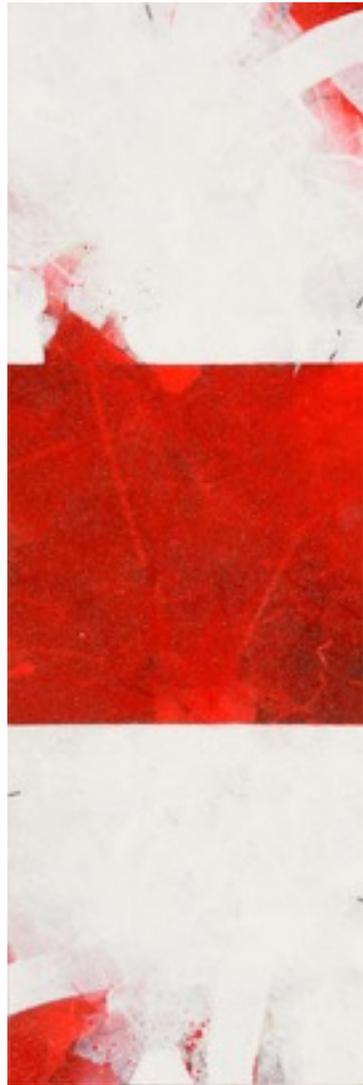


CHRIS DENTON *white, red, black*

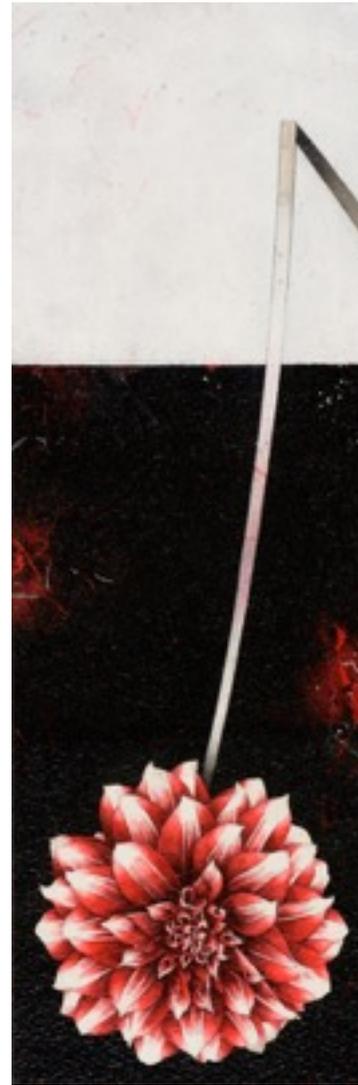
ivy hill gallery 14 DECEMBER 2017 TO 14 JANUARY 2018



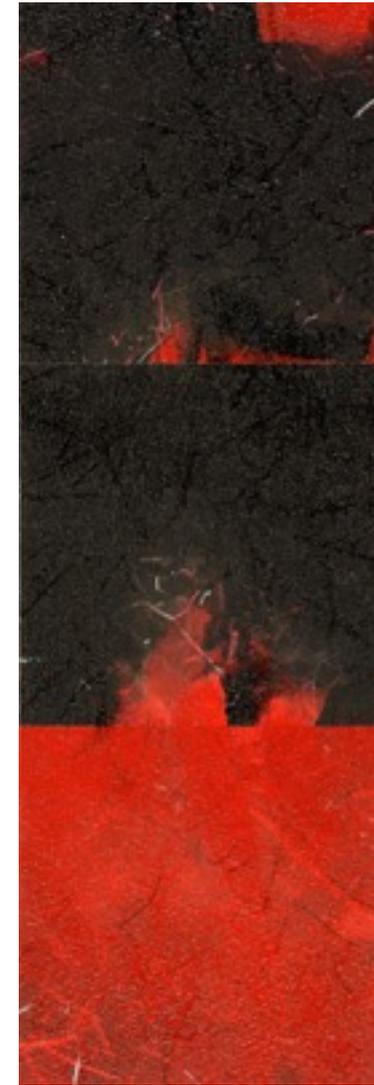
red, black 4 48h x 43w cm drypoint, edition of 12 unframed \$ 950 framed \$1300



event horizon 1



white, red, black 9

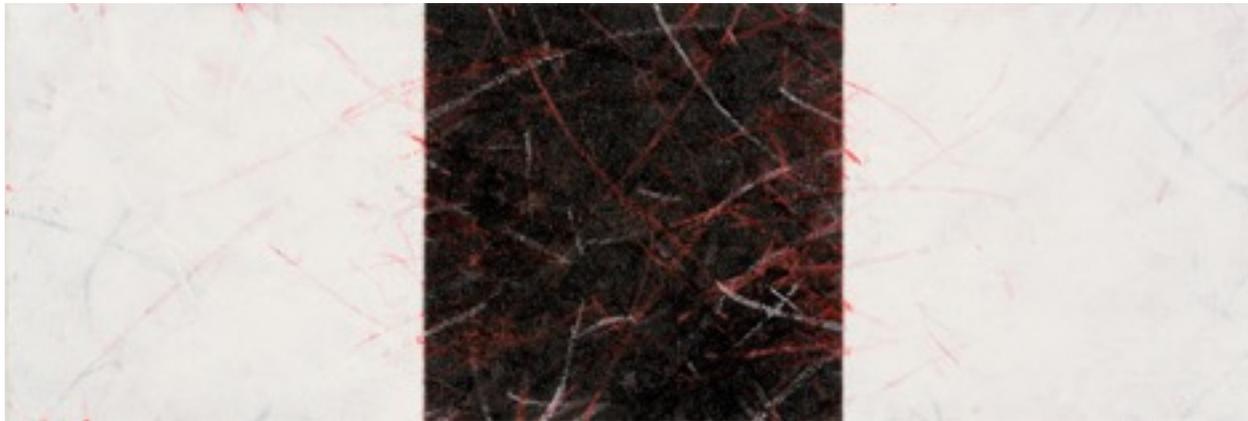


event horizon 2

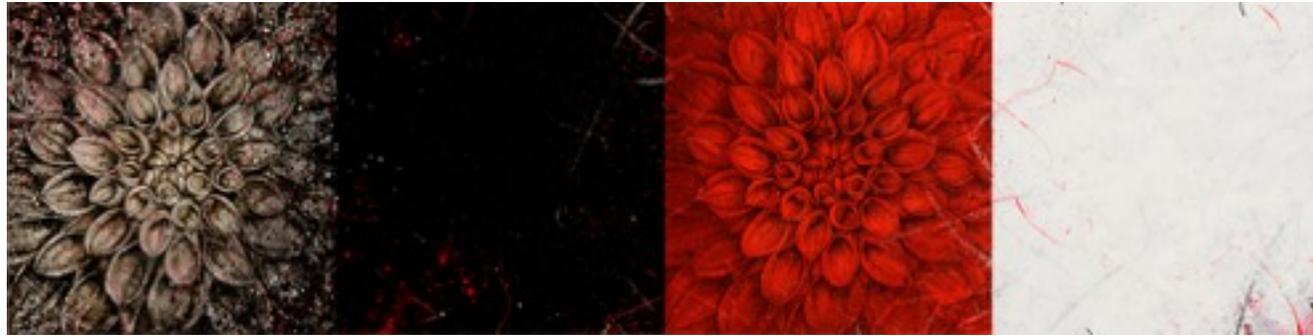
ink and pencil drawings, all 30 x 10 cm, framed \$900 each



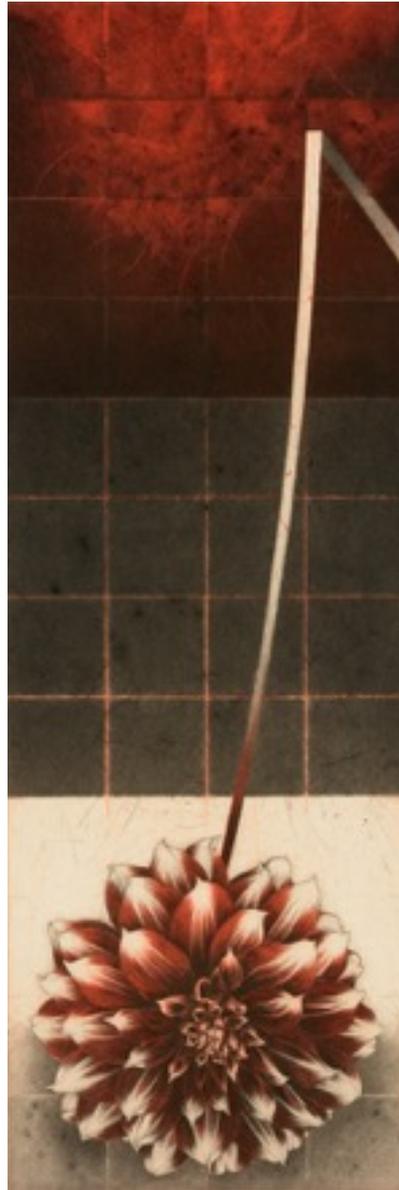
red, black 3 ink and pencil drawing 10 x 30 cm framed \$900



background noise 1 ink and pencil drawing 10 x 30 cm framed \$900



white red black 4 ink and pencil drawing 11 x 44 cm framed \$1200



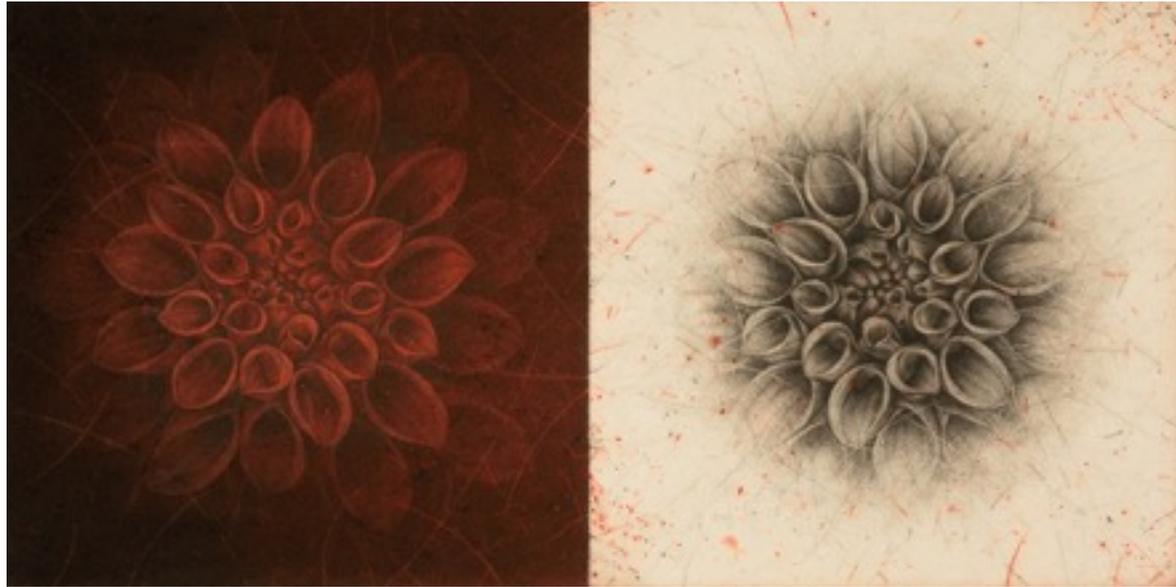
white red black 12 45 x 15 cm drypoint edition of 15 unframed \$600 framed \$850



background noise 5 15 x 30 cm drypoint edition of 12 unframed \$500 framed \$700



background noise 6 15 x 30 cm drypoint edition of 12 unframed \$500 framed \$700



background noise 7 15 x 30 cm drypoint edition of 15 unframed \$500 framed \$700



background noise 8 15 x 30 cm drypoint edition of 15 unframed \$500 framed \$700



transitions 1-1 48 x 88 cm drypoint edition of 10 unframed \$1400 framed \$2000



unique state II transitions 1-1 48 x 88 cm drypoint unframed \$1400 framed \$2000



transitions 1-2 48 x 88 cm drypoint edition of 5 unframed \$1400 framed \$2000

The work in this exhibition is from the recent and ongoing series entitled 'white, red, black'. The series consists of editioned prints, unique state prints and mixed media drawings.

MEDIUM

Drypoint on Copper Plate Prints, Ink and Pencil Drawings

STATEMENT

White, red and black – a universal narrative. There is little more I would wish to say other than this – I would rather the audience ponder the work and the notion of 'narrative', and thus bring their own experience and insight to bear upon their response.

TECHNICAL NOTE

My work is mostly on paper, that most beautiful and receptive of surfaces. I like to move freely between intaglio printmaking and mixed media drawing, and to let the mutual influences flow. My favoured printmaking technique is drypoint on copper plate, enjoying the directness of the method and hence the similarity to drawing. The prints generally are realised through a *manière noire* process, whereby a complex ground of marks and tones is laid down using traditional tools such as drypoint needles and roulettes, and less conventional ones such as carborundum papers and a concrete floor; the image is then burnished out and further refined from within this underlying dark chaos. The drawings involve a similar layering process of pencil marks over an ink *grisaille*, followed by continued use of pencil and ink to develop the final image.

Chris Denton 2017



IVY HILL GALLERY

Open Thursday to Sunday 10 - 5

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