

Austen Glenn
Patrick
all Tony Cragg
Felim Egan
Freud Andrew
worth Damien
Derek Jarman

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Magritte Fra iz Marc Jason Marun

16 a Patrick Caulfield

The Blue Posts, 1989

ACRYLIC ON CANVAS, 289.5 X 205.7 CM
The British Council
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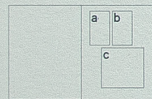
Since the 1960s, Caulfield has produced many paintings of seemingly banal interiors such as pubs, bars, foyers, cafes, restaurants and reception areas. He combines a meticulous attention to detail with an apparently simple graphic style to create these distinctive and enigmatic paintings. Characteristically, objects are painted in different degrees of finish and light appears to take on a material existence. *The Blue Posts* of the title is the name of a public house in London from which Caulfield drew elements from its interior to create this composition. The only blue apparent is the intricately rendered blue and white china plate.

b Glenn Brown

Heart and Soul, 1999

OIL ON WOOD, 102.5 X 84 CM
Private Collection

Brown takes his inspiration from art of the past. This particular painting draws, for its subject matter, on a portrait by artist Frank Auerbach, who is renowned for the thickly-encrusted surfaces of his paintings. The use of colour references works of Picasso's 'Blue Period' and the title is taken from a song by the band Joy Division. Brown first of all manipulates the imagery using a computer. This is then carefully and intricately painted and sealed in varnish to give the illusion of a photograph.



c Josef Albers

Study for White Line Square, undated

OIL WITH WHITE GOUACHE ON
BLOTTING PAPER, 33.3 X 30.3 CM
The Josef and Anni Albers Foundation
© DACS 2000 Photo: Tim Nighswander

Josef Albers was highly influential, both as a painter and as a teacher. Having originally taught at the Bauhaus, a groundbreaking school of art and design in Germany, he was forced by the Nazis to flee to the United States in 1933 where he taught at the Black Mountain College in North Carolina and then Yale University. Albers was a champion of geometric abstraction. His practice was devoted to the study of colour and in particular, the interaction of colour and its spatial effects. His *Homage to the Square* series was begun in 1949. He employed a precise geometric system onto which he would apply colours with a palette knife, direct and unmixed from the tube. The colours used were carefully recorded, often on the back of the painting, but in the case of this study, on the painting itself. Albers eliminated all traces of expression in the finished work of art. This minimal approach, together with his interest in optical perception, influenced the development of Minimal Art and Op Art.

