



SAUSAGES & FRANKFURTERS

Recent British and German Paintings from the Ophiuchus Collection



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In recent years an area of focus for The Ophiuchus Collection has been the acquisition of new works by young international contemporary painters. *Sausages & Frankfurters* is a taste of recent paintings by four German and four British artists.

Over the past eighteen months our attention has inevitably been drawn to a new group of artists emerging from Germany, specifically from the former GDR. The four German painters in this exhibition, Klaus Hartmann, Eberhard Havekost, Neo Rauch, and Thomas Scheibitz, have all exhibited widely in group exhibitions in Europe and the United States over the last eighteen months. They have also made important debuts in commercial galleries in New York and London, as well as exhibiting in their main bases of Berlin, Hamburg and Cologne. Their work has triggered an overwhelming international response and encouraged the feeling that along with many more artists than those in this small selection, they represent a prominent new wave of artists from Germany, perhaps the first since the 1980s. Hartmann, Havekost, Rauch, and Scheibitz approach their different subjects with a stylistic and intellectual rigour which is perhaps nodding its head to the visual austerity of the communist regime. There is a sense of quiet seriousness

in all of this work, which gently but firmly re-works its retro-utopian imagery for the present.

In *Sausages & Frankfurters* the German artists are shown alongside four painters from the UK. Glenn Brown, Gillian Carnegie, Dexter Dalwood and Martin Maloney have also come to prominence, both locally and internationally, during the last few years. Their approaches to painting are as different to each other as to the German painters. But an essence of London's energetic art scene resonates in the work, from Maloney's celebratory *Bacchanal* to Gillian Carnegie's hints of a murder-mystery film narrative. Like Dalwood and Brown, Carnegie and Maloney obliquely reference different cultural sources, from media, pop culture and film to fine art. Their work has a playful sense of confident experiment, both aesthetic and intellectual, that is characteristic of much British work over the last decade.

Against the blue and white of Hydra's sparkling port and the exhibition space of Hydra Workshop, this special exhibition from The Ophiuchus Collection encourages debate about the wealth of activity in current European painting.



Glenn Brown

New Dawn Fades
2000

