

# Georg Baselitz

1938 - present



## Bio

- Born in Germany during the Nazi regime in Saxony town of Deutschbaselitz
- Attended art school in East Germany but got thrown out of both his art school and East Germany in 1957 for “political immaturity”
- Attended art school in West Germany afterwards.
- Wrote manifestos and painted rude figures, a lot of dicks, and a lot of masturbating
- A lot of people, especially Germans, found his work to be extremely insensitive and obscene, but he revels in that, “What am I supposed to do? Am I supposed to make statements the are politic? Am I supposed to be friendly? That’s just not who I am.”
- Married Elke Kretzschmar, has two sons
- He still paints today, at age 84, reworking his old pieces and experimenting with strange techniques.

Portrait of Elke 1

Baselitz's art was driven from the belief that hiding from Germany's past wasn't a good thing. It was appalling and horrible, and deserves to be presented that way in modern art

The political state of the country during the height of his artistic career was in a constant state of flux and change.

The meaning of the term "hero" was the subject of one of Baselitz's most famous series.(1965) He explored the juxtaposition nearing irony in Nazi officials' ideas. In some ways, his ideology for this series was reminiscent of George Orwell's Big Brother in 1984. Chaos in the name of order, genocide in the name of purity, shame in the name of "heroes".

To "juxtapose totalitarian brutality and the frailty of the individual". (The Guardian)

Juxtaposition is even apparent in the way he paints. His obvious imagery is almost concealed amidst the chaos of colour, texture, figure and form.



Ein Moderner Maler (The Modern Artist)

Picture for the Fathers (right)



die große nacht im eimer (the big night down the drain) (left)



The Heroes Series





# Upside Down Works

Later in his career, Baselitz began experimenting more with how to create and present work, not just with how much of a point he could make with the visuals alone. Beginning with abstracted figures, he began displaying his works upside down to further disconnect them from their human inspirations. Many would call this a cry for help as his career entered a low after his tumultuous 1960s. Others would call this another stroke of artistic genius, adding to his lengthy repertoire and reputation of novel, discomforting works.





You can tell through some of his more realistic pieces that he does have technical skill, though much of his more famous works are horribly disproportionate and messy.







Patrick Alston

# Bio

Born in 1991 and grew up in South Bronx New York

He uses a variety of mediums in his work, including oil, plastic, fabric, acrylic, spray paint and resin to create mesmerising layers of interwoven material and colour.

As a student of art and psychology at Wabash College in Crawfordsville Indiana, Alston pays a lot of attention to the way colour and composition creates a form of language, and can communicate things in a way that non-abstract work simply can't.



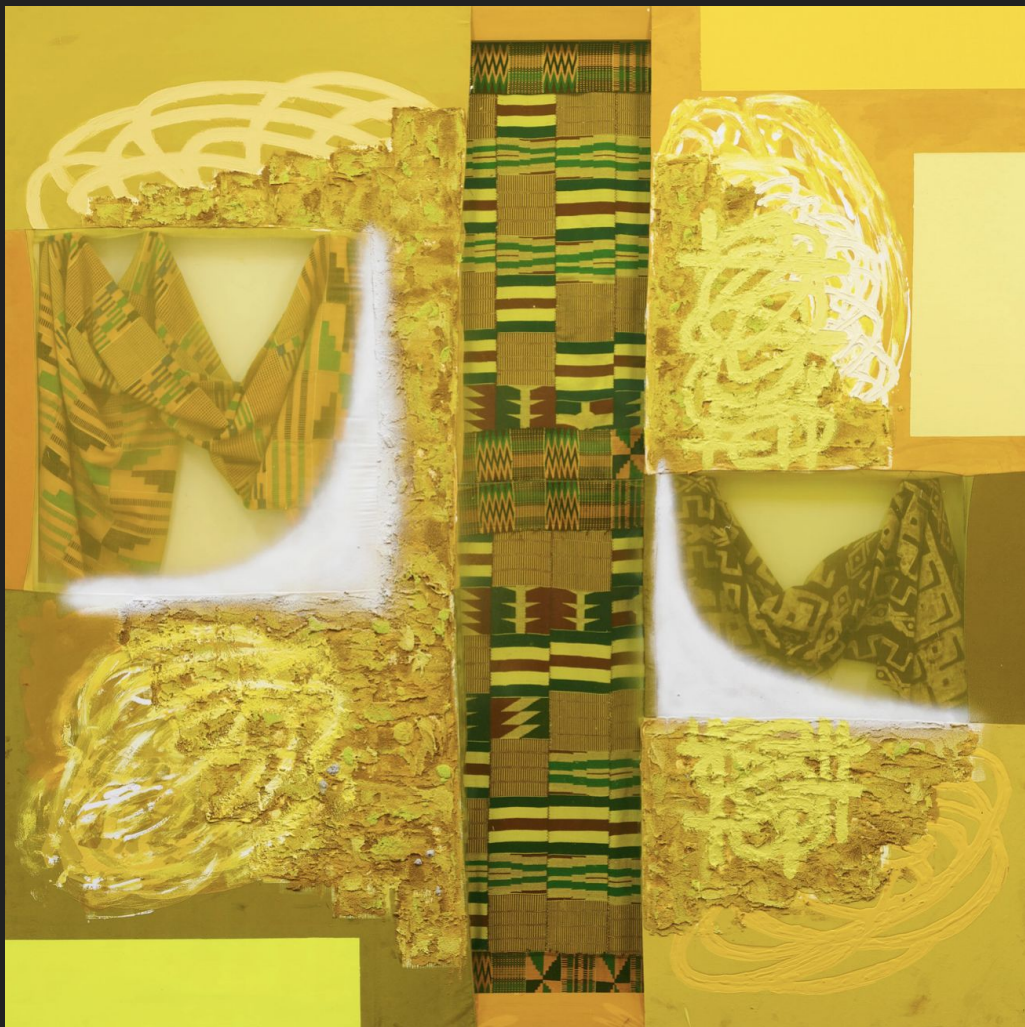
Discovering beauty in unconventional places, such as within language itself.

Much of Alston's work draws upon the relationship between art and language. He specifically comments on Black English vernacular and speech, and how it conveys things in a different way from other English dialects. He compares abstract art to that of Black English vernacular, in how it can communicate things which other forms of connection can't.

Using his titles to say what may be sometimes lost in abstract, Alston is able to effectively communicate socio-political and cultural themes through his work. With rich and carefully chosen colour schemes based on colour theory and psychology, Alston uses expressive mark-making to 'speak' to the audience.



Pastures



Alston's work focuses on giving the urban landscapes that he grew up in, a voice and expression. This has been done before in art of all kinds, but Alston brings together so many layers (literally) of the cities that really bring it to life in a positive, energetic way.

Similarly to a city, he works in series of uniform-sized pieces, all relating to one main theme.

I've Never Known Home

Let There Be Light

Frequencies

Dreams Deferred

Anomaly

80 Days- Trials and Tribulations

If Yesterday Was Tomorrow

And some other pieces that fit in here and there.

Door of Return

Personally, I think I can really connect with Alston's art on an energetic level. I understand why he made certain choices while creating, and aspire with the utmost admiration to find a relationship with colour in the way that he has.

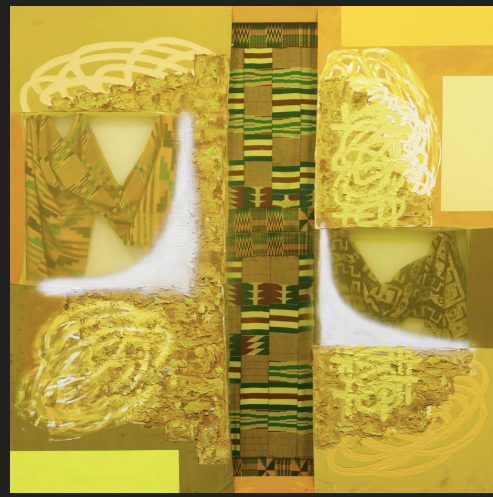
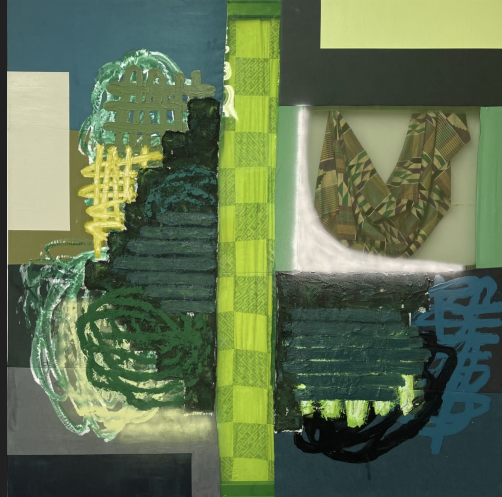
His monochromatic pieces are reminiscent of Rothko, in my mind, while the childlike application of material feels very Basquiat-inspired.

Side-Note: I think Rothko gets a bad rep on account of the "only painting in one colour, usually red" thing, but I really like his work, and I am actually really attracted to that sort of simplified and yet cerebral exploration of colour. Which is perhaps why I'm drawn to Patrick ALston so much as well.

Alston connects all of his pieces with sections and samples of repeating shapes and forms. The cross-hatching can be seen in almost every one, as well as solid blocks of opaque colour and contrast.

Right of Abode





Right of Abode  
Pastures  
Door of Return  
Belonging  
The Seas that Part  
US

I've Never Known Home





