

bernard jacobson gallery

Patrick Caulfield

Opening 7th May

Bernard Jacobson Gallery presents a bold new exhibition showcasing original prints and paintings by the British artist Patrick Caulfield (1936-2005). The selected works display Caulfield's innovative style, characterised by simplified forms, clean lines and vibrant colours. His practise has had a significant influence on numerous contemporary art movements including Minimalism and Pop-Art. This retrospective focuses on works spanning the 1960s, 1970s, 1980s and 1990s.

Beginning his artistic journey at Chelsea School of Art in 1956, Caulfield continued his studies at the Royal College of Art, emerging alongside the New Generation contemporaries of the early 1960s, such as David Hockney, John Hoyland and Allen Jones. After his breakthrough at "the New Generation" exhibition held at Whitechapel Gallery in 1964, he held his first solo show in 1965. His artistic output continued over the next four decades leaving a lasting legacy on artists such as Gary Hume and Julian Opie.

From the 1960s onwards, Caulfield started making screenprints to explore his use of colour, line and form. Drawing inspiration from everyday life for subject matter, this exhibition includes works such as *Vessel* (1987) and *Napkin and Onions* (1976) that exemplify how Caulfield transforms mundane objects into striking compositions. His unique visual language elevates the traditional subject matter of still lifes, landscapes and domestic interiors through a modern lens. This is epitomised in his 1973 series, 'Some Poems of Jules Laforgue' that portrays the range of his graphic clarity. Caulfield also drew inspiration from the direct quality of commercial sign painting, illustrated in *Café Sign* (1968).

The exhibition includes original paintings that Caulfield also produced as screenprints. In *Two Whiting* (1972), Caulfield utilises acrylic to showcase his distinct graphic style.

This selection of prints and paintings highlights Caulfield's use of black outlines to simplify subjects to their most fundamental components. In *Small Window at Night* (1976) Caulfield presents viewers with a graphic rendition of an interior view. Vibrant pink and blue striped walls are interrupted by a small square of dark blue sky, hinting at the piece's night-time setting. While this composition is simple and devoid of intricate detail, the juxtaposition between light and dark, interior and exterior, creates a scene that is both striking and intriguing. Through Caulfield's visionary style, an ordinary view is transformed into something extraordinary, inviting viewers to find beauty in the mundane.

Caulfield was opposed to being associated with the Pop Art movement, seeing himself rather as a 'formal' artist. The exhibition intends to spotlight his distinct pictorial language that still feels fresh in the present day.

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