

## Alan Charlton

(Sheffield, Great Britain, 1948)

“I am an artist who makes a gray painting.” Since 1969, when Alan Charlton, still a student, produced his first gray painting, he has never contradicted this statement. Continuously finding a source of inspiration within this project, the artist exclusively creates gray canvases, modulating them on the basis of a very broad range of tonalities. When speaking about his paintings, Charlton uses the names of colors and calls them, for example, blue paintings, green paintings, or yellow paintings. The expression of conceptual rigor, each work conforms with the whole but is only identical to itself.

Identifying the basic elements that make up the language of painting, Charlton is personally concerned with all the phases related to the realization of his works. From the cut of the stretcher frames to the adjustment of the corners, from the choice of canvas to the way it is stretched and attached, and up to the mixing of the paints, the artist executes all steps, considering each a precise moment in the creation of a unique and never repeatable work. In addition to the different tones of gray, his works are different from one another in terms of their shape and surface, responding to the light and architectural characteristics of the spaces in which they are installed.

As indicated tautologically by its title, *Five Vertical Parts (Two Greys)*, 2001, is made up of five rectangular panels painted in two different grays. Arranged to form an alternation between light and dark tones, the panels as a whole modulate the space, respectively reflecting and absorbing the surrounding light. This dynamic relationship with the site can be experienced directly upon observation of the work from different angles or at different moments in a single day. (MB)