

**Basil Beattie**  
**12 April - 11 May 2013**  
**Hilton Fine Art, Bath**

Hilton Fine Art is very proud to present this exhibition of paintings and drawings by Basil Beattie, his first exhibition in Britain since his show at Tate Britain in 2007.

Basil Beattie is one of Britain's most respected abstract painters. Amongst others, his work is in the collections of The Tate, Saatchi Gallery and the Arts Council. He studied at West Hartlepool College of Art, 1955 and at the Royal Academy Schools, London. He taught at Goldsmiths College London from the 1960s – 1990s where he taught the YBAs and gained a strong following amongst fellow artists. Whilst teaching at Goldsmiths Beattie became more and more aware of conceptual ideas that place language as central to contemporary art practice and challenge the importance of the expressive gesture in painting. Since 1987, seeking to get away from pure abstraction, he has developed a pictographic language which enables him to explore the symbolic and metaphorical associations that arise from these, whilst remaining committed to the physicality of the painted object as the means through which to decipher meaning.

This show at Hilton Fine Art deals with Beattie's current paintings which have the collective title of the Janus series. Janus was the Roman God, originally of light, who opened the sky at daybreak and closed it at sunset. In time, he came to preside over all entrances and exits. He is often represented as having two faces, one in front and one behind, one to see into the future, and one to see into the past. In this series Beattie uses a stack of three units, sometimes four, to frame a series of horizons, often with perspectival suggestions of travel and journeys. However any resulting illusion of space is contradicted by the raw physicality of the paint. It has been suggested the framing units resemble rear view mirrors and windscreens. Beattie recognises and accepts these references simply because the view through the windscreen might be said to denote the future and the view in the rear view mirror, the past.

A powerful show by one of Britain's foremost painters, as the Guardian art critic Adrian Searle puts it... ... Looking at Beattie's painting is a physical encounter, concrete and palpable as well as being an event which takes part in the eye and the imagination.