

From: *Domenico Bianchi, Alan Charlton, Günther Förg, Barbara Kruger, Toon Verhoef*, curated by R. Fuchs, J. Gachnang and C. Mundici, exhibition catalog (Rivoli-Torino, Castello di Rivoli Museo d'Arte Contemporanea, 6 October - 3 December 1989), Castello di Rivoli Museo d'arte contemporanea, Rivoli-Torino 1989, n. p.

Rudi Fuchs

Alan Charlton's art is strong and eloquent painting. You can see what you see. There are no tricks on the wall but edge and surface and shape and colour. The paintings are combinations of all of those properties that, together and always, define the very heart of painting. Too many words, in my piece of writing about his pieces of painting, would make his work theoretical, by putting it in a context of theory and experiment, whereas Alan Charlton's painting is extremely practical. It was not invented but found. He began to make grey paintings when still in art school and he never had reason to change. What he did, continued to stretch his imagination - so the paintings remained critically agile and the art kept moving. Each painting is different in edge and shape and colour of grey. The painter refers to them with names of colours. The blue painting, the green painting, the yellow painting. I call them: strong, eloquent, exact, light, beautiful, elementary, discrete, inventive, brilliant, controlled, humorous and precise.