

Francis Bacon (1909–92)

***Head 11***

1949

Oil on canvas

BELUM.U436

Donated by the Contemporary Art Society, 1959

By the 1940s, Bacon's work begins to penetrate the surface of the human figure, searching for underlying tensions and potency. Bacon referred to his paintings as '*the pattern of one's own nervous system being projected onto the canvas*'.

Morris Louis (1912–62)

***Golden Age***

1958

Acrylic on canvas

BELUM.U526

Purchased 1968

During the 1950s, Morris Louis experimented with diluting acrylic paint and pouring it directly onto the canvas. The resulting abstract paintings have great richness and luminosity, and give the impression of viewing light through dense veils of colour.

William McKeown (1962–2011)

***Untitled***

2008

Oil on linen

BELUM.U2014.9

Purchased with the assistance of  
the Art Fund, 2014

McKeown's work is at times reminiscent of the luminous skies found in the paintings of the German nineteenth century Romantic painter, Casper David Friedrich. In *Untitled* McKeown used thin washes of paint to capture the subtle qualities of sky and air.

Makiko Kudo (Born 1978)

***I Oveslept Until the Evening***

2014

Oil on canvas

BELUM.U2016.2

Purchased with assistance from  
the Esmé Mitchell Trust, 2016

Kudo's work is largely autobiographical, and recalls the feelings of vulnerability and wonderment she experienced during childhood. Growing up in rural Japan, she identified with the sense of imaginative escapism that can be found in contemporary Japanese animated films and Manga comics.

Elizabeth Magill (born 1959)

***Chronicle of Orange***

2007

Oil on canvas

BELUM.U5158

Purchased 2009

Magill is known for her ability to infuse unremarkable, suburban landscapes with a sense of the tension she perceives between human habitation and the natural world. In her work objects as familiar as a telegraph pole or hedgerow can appear strange and menacing.

Willie Doherty (Born 1959)

***Damage***

2014, (series of 9)

C-Type colour photograph on  
aluminium

BELUM.U2015

Purchased 2018

In the *Damage* series, Doherty subverts the traditional association of forests with unspoilt nature. Instead, he identifies the woodland as a place where past violence has created its own signs and markings.

Heinz Mack (Born 1931)

***Pyramid of Light***

1964

Aluminium on board

BELUM.U525

Purchased 1965

Mack was a founder member of Group Zero, an artistic movement active in Düsseldorf during the late 1950s and early 1960s. His works concentrate on the effects of light, and are made from polished metal plates moulded or indented to maximise reflected light.