



Cover : *Flee to Banbury Cross* (detail)
2017
Oil on canvas
144.78 x 124.46 cm / 57" x 49"

Clive Head

ZOETIC-REALISM

NEW PAINTINGS, DRAWINGS & PRINTS

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Mindful of a Perfect Stranger
2017
Pencil and acrylic on tracing paper
19.5 x 15.2 cm / 7 1/2" x 6 1/2"

ZOETIC-REALISM

Clive Head

Clive Head has an extraordinary talent. Thanks to my wife, Alice, who prompted me, some years back, to purchase one of his masterpieces that later hung in the National Gallery in London, we started out on an exciting journey that has now evolved into the publication of this book and the presentation of Clive's latest work in New York, Miami and Montreal.

Landau Fine Art is honored to be the present custodian of Clive's legacy and we are thrilled to witness the new

direction in his creative talent that is utterly captivating. My present thanks extend to Colin Wiggins for his insightful introductory essay, to Hollis Taggart for mounting an exciting premiere exhibition in Chelsea, and to the artist and his wife, Gaynor, along with my entire family members, Alice, Jennifer, Sara and Tim for all their endless enthusiasm and support.

Robert Landau.

BEYOND THE PHOTOGRAPHIC

Colin Wiggins

In 2010 the National Gallery in London invited Clive Head to stage a small exhibition of his work. Three recent paintings were shown, altogether in one room. This was timed to coincide with a major exhibition, *Venice: Canaletto and his Rivals*, that brought together many of Canaletto's finest works with examples of paintings by his lesser known contemporaries. The National Gallery is a collection of western painting up until around 1900 and the contemporary art that it regularly displays is always chosen with a view to making connections with the art of the past. Head's modern cityscapes were shown as a perfect foil to the 18th century Venetian views.



Leaving the Underground 2010 oil on canvas 68½" x 89½"

One further reason for the Gallery's invitation to Head – aside from the quality of the work – was that Head used photography in the genesis of his paintings. Back in the 18th century of course, there was no photography available for Canaletto to use but there is plenty of evidence that indicates that he often worked with a camera obscura. This was a box-like device that enabled him to project, through a lens, an image of the view that he wished to paint onto a flat white surface. He could then draw around it to pin down the rudiments of the composition.

Of course, we now accept that the portrayal of space as seen through a lens is nothing like the way we perceive space through our eyes but there is still a sense that 'the

camera never lies' even though we know that it does. In a photographic image, space can be stretched, flattened or otherwise distorted. Our generation is so saturated with photographic images that it is impossible for us to imagine a world without it, or indeed to try to understand the astonishment that it provoked when it was finally unveiled to the world towards the middle of the 19th century, when it was initially understood to be a medium that revealed pure visual truth.

When Canaletto turned to the camera obscura as a technical aid, we really don't know how much thought he gave to the nature of the image he was drawing around, as to whether he thought it was entirely truthful or not. The idea of challenging the veracity of a photographic image is a much more recent debate and one that interests Head greatly. Back at the 2010 Canaletto exhibition, Head was invited to give a talk to a group of invited scholars about one particular work by the Venetian master, in which he demonstrated that the radical spatial distortions of the picture connect very closely with the way space is distorted through a modern wide-angle lens. This was received as something of a revelation by many of those present. However, because Canaletto carries off his compositions so brilliantly, most viewers hardly give a thought to the artifice of the images and indeed, will happily look at them as if they are perfectly rendered natural views. Canaletto's work is so utterly convincing that viewers simply do not perceive it as being so extraordinarily distorted. The same thing applies to the works that Head was exhibiting at the time. They had the same kind of spatial stretching that allows the viewer to see different parts of the cityscape simultaneously in a way that would be impossible to experience in the real world.

WAVING GOODBYE TO PHOTOREALISM

Since his National Gallery exhibition, Head's work has developed apace. Recurring themes in his work are the train journey, railway stations and their immediate surroundings. In fact, the idea of a train journey makes a neat metaphor for Head's painting and the way it has changed since 2010. The two etchings in this exhibition, *Arcade* and *Terminus*, both made in 2012, are both

depictions of train stations, *Arcade* being a view taken from just outside the entrance to the London Underground station at Victoria and *Terminus* showing the concourse of the entrance to the Underground at Victoria mainline station. And Head's most recent subject culminating in *The Cherry Train* of 2017, represented here by a preliminary drawing, and an acrylic work on paper, *Mail Train for Jasper* as the oil painting is still in progress at the time of this exhibition, depicts various events and characters both encountered and encountering one another during a train journey. This exhibition, in taking these two etchings as a chronological starting point and ending with *The Cherry Train*, will help to mark the direction of Head's travel.

The works of the last three years or so are packed with a multiplicity of representations of the same figures, often repeated so many times that it is hard to keep count. The idea of simultaneous representation might therefore seem a new departure in his work but if we look carefully at these two etchings, we will see that the ideas were already there. *Arcade* and *Terminus* have a spatial structure that is derived from the same ideas and methods as the paintings Head showed at his National Gallery exhibition. His work at that time was in danger of being easily pigeon-holed under the label of Photorealism. Indeed, his work had been exhibited in group shows with leading artists of the Photorealist movement and whilst a student he had written a thesis on the art of Richard Estes, arguably the most significant Photorealist of them all, who was to become a friend. However, whereas there are undoubtedly elements of Photorealism in Head's work at this time (and indeed there still are) he has always been keen to distance himself from the movement. The whole point of Photorealism is to reproduce in paint, through highly refined technical skills, the exact appearance and texture of a scene as captured in a photograph. However, Head has never wanted to do this. Instead, he will take a whole range of photographs of a particular scene, producing hundreds of small images. This of course necessitates walking around in the space with a small handheld camera. There's no tripod used, nor indeed are there any special photographic skills involved. Although he refers to these images when making the paintings, he never

derives his composition from them. The compositions are worked out through the medium of drawings and several of these small works are shown in this exhibition. When making the drawing, Head is able to think back to his own direct experiences of walking around in the spaces he is portraying. Of course, while doing this he is not limited by remaining at a fixed point, like a camera lens inevitably does. Instead he can subtly devise his composition to include different vistas together on the same canvas, radiating out from where the viewer is situated, stretching the foreground space out wide to enable him to reveal much more about the space he is depicting. Although the exactitude of detail seen in *Arcade* and *Terminus* is indeed derived from the photographs Head took, the breadth of the composition is not. No lens would be able to stretch itself out that wide. Look carefully at Head's two etchings. It is as if we ourselves are walking from side to side, and back again, and looking deep into the space from differing vantage points, rather than being rooted to one particular spot. The idea of simultaneous representation, which is such a defining hallmark of the recent work, is therefore just as much a part of these works. The only difference is that in these works it is the simultaneous representation of different viewpoints and spaces, rather than the characters and objects within it.

These two prints are *tours de force*. They are also significant in that they show Head seriously resisting the Photorealism label. As they are both made with the technique of etching, they are accordingly made up solely of lines. These lines have been bitten into a copper plate through the use of acid. The plate is first covered with an acid-resistant varnish, known as the 'ground' and the artist uses a needle to scratch the lines through that ground, thereby revealing the metal beneath. When the plate is placed into an acid bath, the exposed metal is bitten away by the acid to produce fine incised lines that can be filled with ink and then printed through a press. It has been said, rightly, that etching is just another way of drawing. Unlike working in acrylic or oils, where the manipulation of the paint can allow the artist to produce work sometimes dazzling in its illusionism, the art of etching always reveals itself to be made up of lines, and nothing else. Photorealistic illusionism is not a

consideration. Granted, etching can indeed represent its subject, it can evoke in the viewer the sense of being there, actually at the scene but there is a big difference between a work of art that can evoke a place and one that purely seeks to imitate it – or even seeks to imitate a photograph of a place.

Accordingly, these two etchings have a huge significance in Head's metaphorical train journey. Up until then he had been making paintings that would, for example, depict the reflection of light on a glazed tiled surface by looking at the photographs he had taken and then working from them. To represent that same phenomenon with nothing more than black etching ink on white paper needs an entirely different sort of approach. Likewise, with the rough and worn chewing-gum defiled paving slabs of London's streets or the grimy metallic grooves on the steps of Victoria Underground station. This is evocation, not literal imitation.

Successfully working with this medium perhaps directed Head away from the precise imitation of surfaces that we saw in his earlier paintings, such as those shown at the National Gallery. He changed the equipment he worked with, abandoning the soft sable brushes with which he was illusionistically depicting the textures of glass, tiles, paving slabs and all those other banal yet fascinating textures found in a modern urban environment. Instead, he began to work with much coarser hog's hair brushes, that leave the impression of their bristly roughness in the brushstrokes. For a Photorealist, hog's hair is anathema because the aim is to make the evidence of the workings of the human hand invisible. The brushstrokes must be made to disappear and there isn't a hog on earth with hair soft enough to do this. So, Head's change in brushes is also a change in intention. It is an emphatic statement – please don't mistake me for a Photorealist any longer. Thank you!

ALL ABOARD FOR *THE CHERRY TRAIN!* A MODERN NARRATIVE THROUGH SPACE AND TIME

The issue of how to depict narrative has always been one of the central debates in western art and when developments in photography were followed by the

invention of moving pictures, a whole new art form, cinema, was invented. And amongst the many genres of film-making, high on the list are railway train movies. Ask anyone vaguely interested in the history of cinema and they will all be able to come up with a list of iconic films. *The Night Mail*, with its verse commentary by W H Auden, is now understood as a great classic, as are Hitchcock's thrillers, *The Lady Vanishes* and *Strangers on a Train* or David Lean's romantic tear-jerker of 1945, *Brief Encounter*. Films like this have taken their place in the national consciousness alongside novels like *Oliver Twist* and paintings like *The Fighting Temeraire*. The fact that Agatha Christie's *Murder on the Orient Express* has been made into several different film adaptations, and doubtless will be again someday, shows how the idea of a train journey carrying a narrative within it is a powerful one. The overt references to railway trains and journeys in so many of Head's works are notably frequent. Even when it is not explicit, subjects such as *Siddal's Ferry* or *Summer Ark* carry implications of vessels and their passengers. Others, such as *Viaduct* or *To The Silence of Tiresias* might not specifically show railway trains but nevertheless feature unambiguously the architecture of railway lines. Another repeated feature that appears in Head's paintings, is the everyday coffee cup. Head has long found railway station cafés fertile ground for exploration and a coffee cup placed on a small table becomes powerfully symbolic of a journey not yet begun, of killing time before your train is due to leave, of the melancholia of private and unshared thoughts. Indeed, the film *Brief Encounter* is more about events in the station café than the railway journey itself and the symbolism invested in such a commonplace location by the genius of David Lean, as the two central characters slowly sip from their white china cups, echoes through time into the cups of Head's contemporary station cafes.

What is it about trains? A journey, of course, will always be open to an interpretation as being symbolic of our passage through life. We set out on our journey and then it's done. It can almost be seen as a bit of a tongue-in-cheek cliché. As soon as our life begins, we are aboard our metaphorical train ride that has but one destination for all of us. With the double images, even triple and quadruple or more images, in Head's recent work,



Detail of *The Cherry Train* work in progress

viewers cannot avoid the implication of seeing time passing, of little events in the lives of the characters shown in the paintings being played out before us.

The horizontal format of Head's *The Cherry Train* is very close to that of a cinema screen and it becomes difficult to see it without thinking of deeply buried memories of those many train movies that we carry along with us. We scan the painting from side to side and see time passing with the fragmented and multiple representation of figures. Amongst these we see the familiar features of the artist's wife Gaynor. We see her in the left foreground, where her face is represented four times, maybe more, like film stills superimposed. She seems to be looking out of the window in some kind of distracted reverie and we

cannot help wondering about what occupies her thoughts. Maybe she is reacting to the unknown contents of the letter she holds. In front of her is one of Head's trademark coffee cups that seems to somehow be transforming itself into the form of her knees. We see her again, this time further back in the picture space on the left-hand side, smaller, and seated by a window. Outside the carriage window, seen through the glass, a young girl walks along the platform. We see her again on the opposite side of the painting, this time apparently opening a carriage door. Two images of the same character, in two different spaces, in two different times.

The debate about the subject of time in painting is an old one. In the modern period, we tend to think about

Cubism as being a style of painting that was developed when artists were trying to find ways to incorporate the passing of time. There were, of course, those representations of traditional subjects such as, say, *The Ages of Man*, but that's a rather different thing, being concerned with allegory rather than devising a conceptual way to depict time. With Cubism, so we are told, the artist was viewing his subject from different directions, recording different features from different viewpoints and then combining them on a single surface. This idea, of course, has the built-in implication that the artist must have been getting up, moving around the subject like a predator stalking its prey and shifting his easel from point to point, whether painting a bowl of fruit or a woman playing a mandolin. Consequently, time has been passing. A helpful co-incidence was that Picasso and Braque's early Cubist works were being made at exactly the same time as when Einstein was first formulating his Theory of Relativity, presented to the world in 1915. Critics and commentators were quick to see parallels between those works of Picasso and Braque that became labelled as analytical cubism and Einstein's proposal that time and space are indivisibly connected.

So, does this affect our reading of Head's recent paintings? The multiple representations of the same figures in the same picture, or of fragments of those figures, gives the viewer both an understanding of space and of the notion that the figure is occupying that space, moving around in it, experiencing it and affecting the other figures and objects that also exist in that space. One hesitates to use Einstein's notion of 'space-time' for fear of sounding pretentious but, after all, Head's paintings are being made over hundred years after Einstein proposed his idea and since then it has become universally accepted, even though many of us are probably still not completely aware of its meaning and significance.

Of course, the idea of making multiple representations of the same figure in the same picture predates Cubism and Einstein by several centuries. Medieval conventions of narrative painting happily showed the same figures occupying the same spaces. Stories of the saints, the

Passion of Christ or any number of Biblical narratives were shown in what historians call 'continuous representation'. By the time of the Renaissance, however, this convention was becoming seen as naïve and unsophisticated. The new ideals demanded that each scene in a sacred narrative be given its own composition. Once the modernist revolution happened, however, artists were once more liberated from that restriction.

FROM DRAWING TO PAINTING

The paintings always start with the production of a drawing. These are always small, almost postcard size and are made on the smooth yet sturdy surface of tracing paper. Drawn in pencil with occasional reinforcements in acrylic paint, they are finely wrought things that seem to have all the inevitability of finished artworks. They are firmly structured, perfectly balanced and are informed by a strong sense of satisfying design. They are full of art-historical echoes. The masters of the Italian Renaissance, for example, thought out their compositions in small scale drawings before they were transferred on a much larger scale to a wooden panel, a canvas or a wall in a church or palace. These drawings would often have been approved by the patron and so alterations in the final painting were unusual. With Head's drawings though, things are different. Once scaled up to make the painting, either on canvas or large sheets of paper, the precision and certitude of the little drawings vanishes. The paintings seem to develop an instability, a sense of fragility and uncertainty as the compositions make the jump from the tiny notations that could be held in the palm of one's hand to a grander, more public scale.

The small drawings are rich in tonal contrast. Space is shattered and twisted with something of the clattery, jagged sense of German expressionism. Figures reveal themselves like those early geometric puzzles of David Bomberg. Of course, the idea of fragmentation starts with Cubism and Head is not worried about any comparisons with the great masters of early Modernism. Indeed, he uses their brilliant inventions as a point of departure when he is making these little drawings. And

inevitably, there is an echo of Duchamp, not just his famous *Nude Descending a Staircase* of 1912 but the equally brilliant and influential *Sad Young Man on a Train* of the previous year, with Duchamp turning to the idea of a train journey to express melancholy internal thoughts.

It's a commonplace to say we are all prisoners of our own time and no matter how much we try to free ourselves from the customs, fashions and ideas of our own historical period it is inevitable that we will succumb, consciously or unconsciously, to the unavoidable influences that we have inherited. Head does not quite see it like that. Rather than feeling trapped by his time and its influences, he seems to positively revel in it. Despite his oblique associations with Photorealism and the elements of a photographically-derived illusionism in his work, his recent pictures consciously take their cue from the early Cubism of Picasso and Braque, a style of painting that on the face of it, is the polar opposite of the optical realism that he was known for at the time of his National Gallery exhibition. It also seems apparent that Head is also looking to Futurism, that strutting and posturing off-shoot of Cubism, with its attempts to depict the movement of objects and figures in space and to signify the passing of time. The new work is also filled with geometric elements that seem to nod towards the abstract rigour of Mondrian and yet paradoxically they also include elements of a traditional Renaissance-like perspective, the exact same thing that Picasso, Braque and Mondrian were noisily rejecting.

The history of photography too, has its echoes in Head's work. Famously, Eadweard Muybridge's sequential photographs of the 1870s had a big effect on Degas in his attempts to capture the movement of racehorses and ballerinas. Francis Bacon too, an artist who looked everywhere for surprising sources, borrowed freely from Muybridge. The idea of freeing up picture-making from the restrictions of a single point and a single time is old and complex.

As with all serious painting, there is a whole cacophony of visual sources rushing around in Head's work, some referred to deliberately, others surely subconsciously. Notwithstanding the tendency of viewers and critics to

analyse and theorise, Head's stated ambition is that he is trying simply to make pictures. Any references to the art of his predecessors, any narrative content, any descriptive or 'realist' attempts to represent elements of the real world, are all of secondary importance to the idea of making something new that works purely on its own terms, without too much consideration of anything that might be thought of as 'content'. It is important to him that, for example, the colour ranges in his pictures have their own integrity or the painting's internal geometrical structures have a rationality that holds the composition together.

Put like this, it might be claimed that Head is a 'Modernist'. Maurice Denis's often-quoted dictum of 1890 that 'a painting, before being a nude, a warhorse or some anecdote, is an arrangement of colours in a certain order on a flat surface' might be especially pertinent. Of course, we must not forget that subject matter and content are very important to him. Carefully considered titles, for example, give hints to the viewer of what might be going on in the picture and the texts printed alongside the reproductions in this publication will give readers an idea of the personal narratives within each composition. However, none of this trumps the necessity of making a painting that works as itself, independently, with each brushstroke playing its part in conjunction with every other brushstroke as they sit side by side on the surface of the picture. It is essentially an aesthetic process rather than, say, a narrative or intellectual exercise.

PLEASE ENSURE YOU HAVE ALL YOUR BAGGAGE WITH YOU

We've all heard that familiar announcement as we approach the end of our journey and get ready to disembark. And of course, we all have masses of baggage that we bring when looking at works of art. Some of us are historians or artists who will study the pictures and metaphorically unpack them, looking for sources, influences, connections with the works of other artists and the history of art in general. Others will pick upon the links with photography in the work. But whatever our backgrounds and irrespective of any pictorial considerations, we will all have shared the same

kinds of everyday experiences that we see the characters in Head's paintings experiencing, living lives that are chaotic and random, cluttered and disorganised, disjointed and incoherent. One moment we are in one place, the next we are somewhere else. Our lives both connect with and clash with our surroundings and those others with whom we share our existence. Despite this, we constantly try to find order in our everyday lives, to tidy things away and to think we are in control. We've invented clocks to divide up the days into manageable chunks. We build cities and we tame nature, or rather we think we do. Since humans were first conscious, we have been trying to explain our lives and come to an understanding of our place in the universe, happily kidding ourselves that there's some kind of sense behind

it all, if only we could find it. One way of doing this is through the making of art and by looking at art. Art often seems to be a combination of the intended and the accidental, with artists frequently talking about searching for things or discovering things. Clive Head's work is satisfying this urge that we have for order and pattern, for things to be predictable and to have their correct place in the scheme of things. However, within this, his work is recognizing that in reality, everything is in chaos.

Colin Wiggins was the Special Projects Co-ordinator at the National Gallery, London. He curated Head's exhibition at the National Gallery in 2010. He is now retired but continues to write on and curate exhibitions of contemporary art.



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Over the past few decades Head has established a distinctive repertoire of people and places to inform his work. In 2012 he re-visited a café at the entrance to South Kensington Underground Station in London. He had painted it several times before, most notably in *Coffee at the Cottage Delight* which was shown at the National Gallery in 2010. But the painting begun in 2012, titled *Thinking about Georges Braque* marked a new investigation into pictorial space and time, culminating in a radically different form of realist painting. Head returned to the same café to make four more large paintings, each one extending the possibilities of the subject to encompass simultaneous events and imagined motifs.

Les Souvenirs du Café Anglais is the penultimate canvas and was first shown in the UK at the Sainsbury Centre for Visual Art, Norwich and The Walker Art Gallery, Liverpool in a survey of modern and contemporary British realist painting. Hanging alongside Head's forerunners such as David Hockney and Lucian Freud, and his

contemporaries such as Peter Doig and Cecily Brown, it was evident that Head had now arrived at a new position which coupled forensic objectivity with a non-Euclidean and non-linear approach to space and time. The structure of this painting concertinas events, demonstrating Head's interest in pictorial folding which can give birth to the unexpected. Head has commented on this painting as becoming a narrative on motherhood. In the centre of the painting and immediately above the grasped coffee mug is an apparition of an infant resulting from the overlaid representations of Head's wife, Gaynor. His daughters Rachel and Annabel also feature in this painting. The playful colouring of cerulean blue and yellow is more reminiscent of the kindergarten than the brutality of the city. Head notes that the French word for memories, *les souvenirs* is the same as the English word for the concrete artefacts that are collected to mark our memories. He regards his paintings as functioning in this way.



Les Souvenirs du Café Anglais
2014
Oil on canvas
198.1 x 210.8 cm / 78" x 83"

Head lives in a small village in rural North Yorkshire, England. His studio is a former billiard room in an 18th Century manor house. In 2014 he began a new series of paintings and drawings based on life at home and in the garden, which he has titled The Garden Series from which this exhibition includes three major works, *Wash Day with Actaeon*, *Summer Ark* (page 17) and *Siddal's Ferry* (page 19). The Garden Series is on-going with new works now in progress.

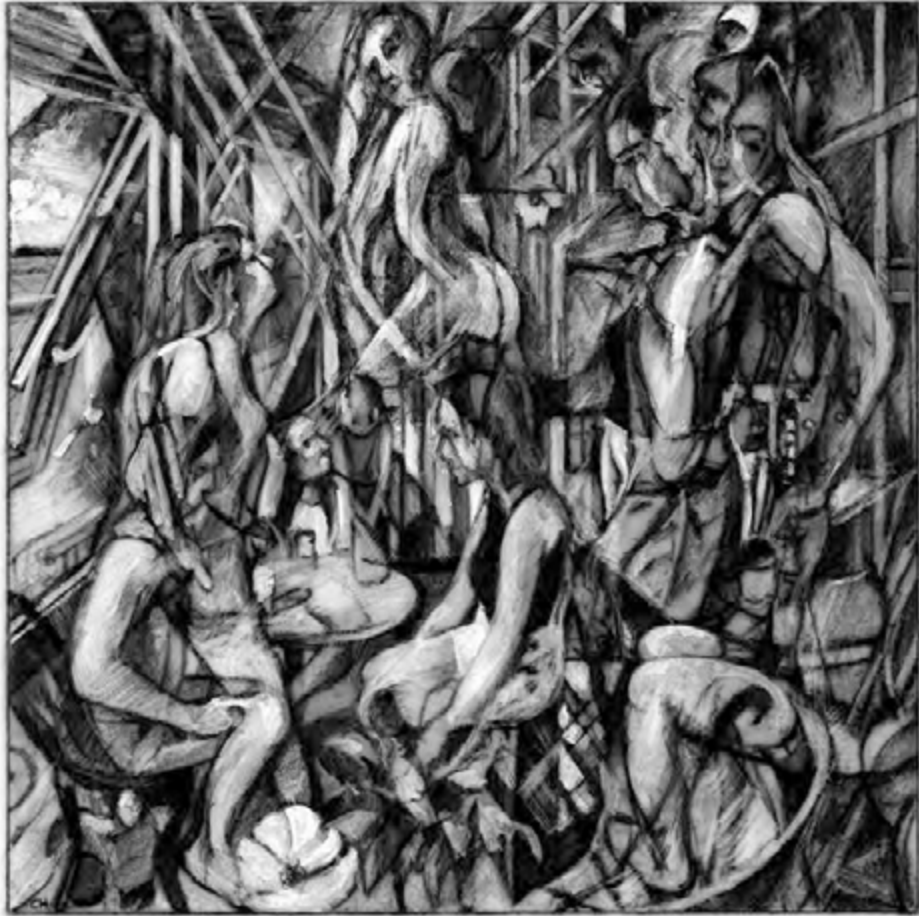
Wash Day with Actaeon is a synthesis of the intimate and private space of the bathroom and the open space of the garden and landscape beyond. Whatever Head paints, be it home or city life, he inevitably engages with our private selves. He makes transparent boundaries of all kinds. The reference to Actaeon is a playful reference to Titian's *Diana and Actaeon*, in which the hapless Actaeon catches sight of Diana at her bathing pool and is transformed into a stag and hunted for his voyeurism. Perhaps this is a warning to Head himself for probing into unfamiliar territories and giving them form.

Actaeon appears in the top left corner of the painting, his profile mapped by elements that Head has found in his home and garden. This metamorphosis is typical. We are reminded of Ovid. Head has also commented that the three swirling motifs that are rooted in the bottom centre of this painting evoke Virgil's Laocoön, but the title might also suggest a more popular reference to a washing powder advertisement. His work is often tongue-in-cheek.

Summer Ark and *Siddal's Ferry* were originally conceived as a recollection of life in summer and winter. *Summer Ark* celebrates the fecundity of nature. The composition rises to the top of the painting like the wisteria that grows up the back wall of the manor house. Head's eldest daughter Rachel, also a painter, appears brush in hand, which doubles as the mouth of a head that fills the top half of the painting. Head was intrigued by the way Picasso composed his *Les Femmes d'Alger* on a portrait drawing of an old man in Gosol and he has used this device here.



Wash Day with Actaeon
2014
Oil on canvas
157.5 x 170.2 cm / 62" x 67"



Cosmos
2017
Pencil and acrylic on tracing paper
14.6 x 14.6 cm / 5 3/4" x 5 3/4"

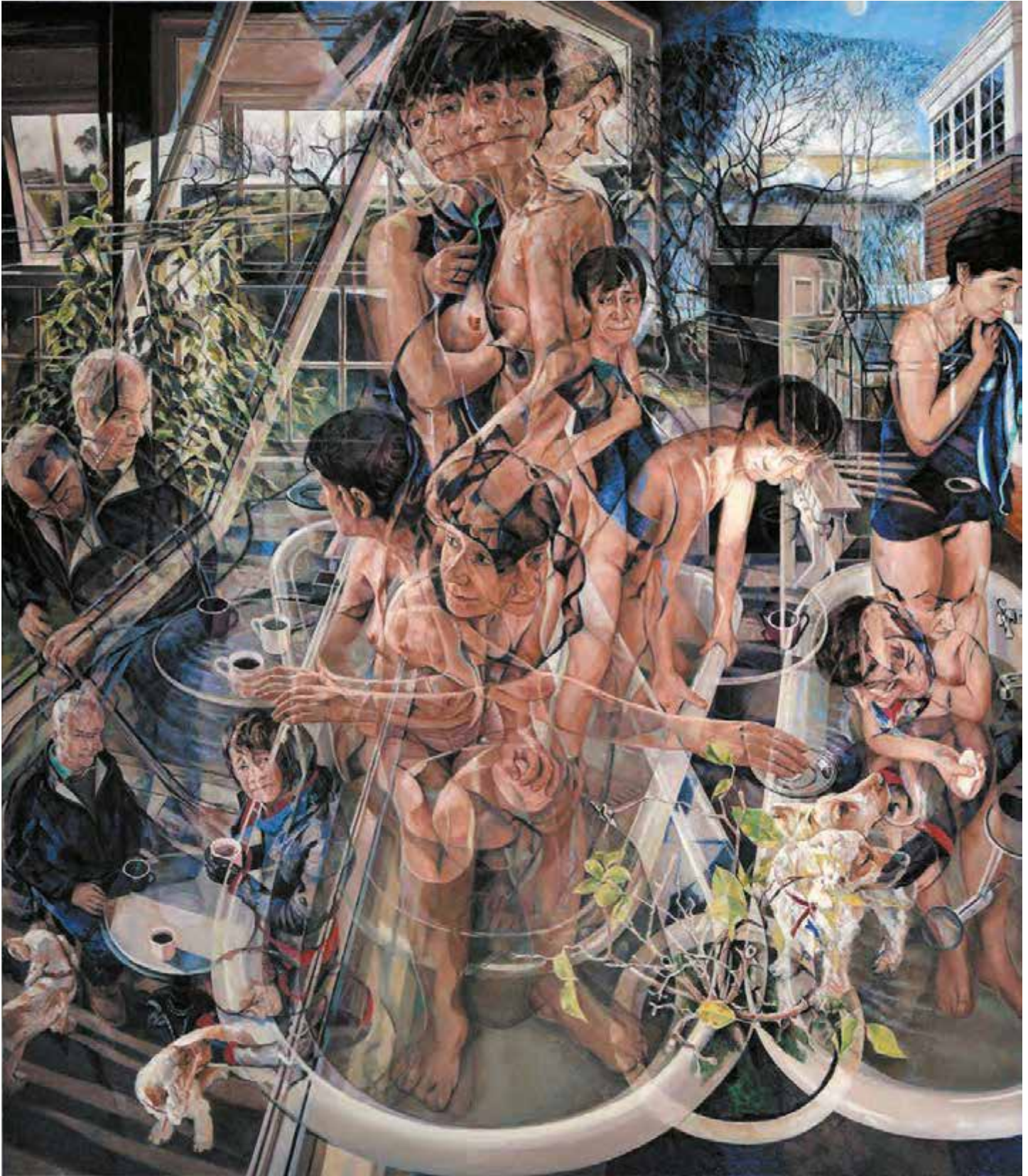


Summer Ark
2015
Oil on canvas
220 x 197 cm / 86 1/2" x 77 1/2"



Siddal's Ferry reminds us that Head is not just painting the English landscape but he is steeped in English culture and history. This is a version of Englishness quite different from that of the Brit Art celebrities who dominated the art world in the 1990s. Head is of the same generation but followed a very different, solitary path. Head's identity is the Englishness of Pink Floyd, Monty Python, Lewis Carroll, Stanley Spencer and the Pre-Raphaelites. *Siddal's Ferry* began with his wife taking a bath, in a bathroom that overlooks the garden, and the gardener and his dog tending a winter bonfire. The juxtaposition of so many figures down the centre of the painting implies a single standing figure in the bathtub, but Head has sited this in a watery landscape (the fields beyond the garden are waterlogged in the winter). As the painting approached completion Head was reminded of Lizzie Siddal, who was often painted by the Pre-Raphaelites. Whilst posing for Millais' *Ophelia* in a bathtub, the candles that were heating the water blew out resulting in her becoming unwell. Siddal's father later blamed Millais for her early death. Head has wryly described his bathtub as becoming a ferryboat on the Styx. But even a painting which has such a potentially dark narrative results from a fertile process that generates new meanings. Painting is always a zoetic subject.

Drawing for *Siddal's Ferry*
2015
Pencil on tracing paper
15.2 x 10.1 cm / 6" x 4"



Siddal's Ferry

2015

Oil on canvas

226.1 x 190.5 cm / 89" x 75"

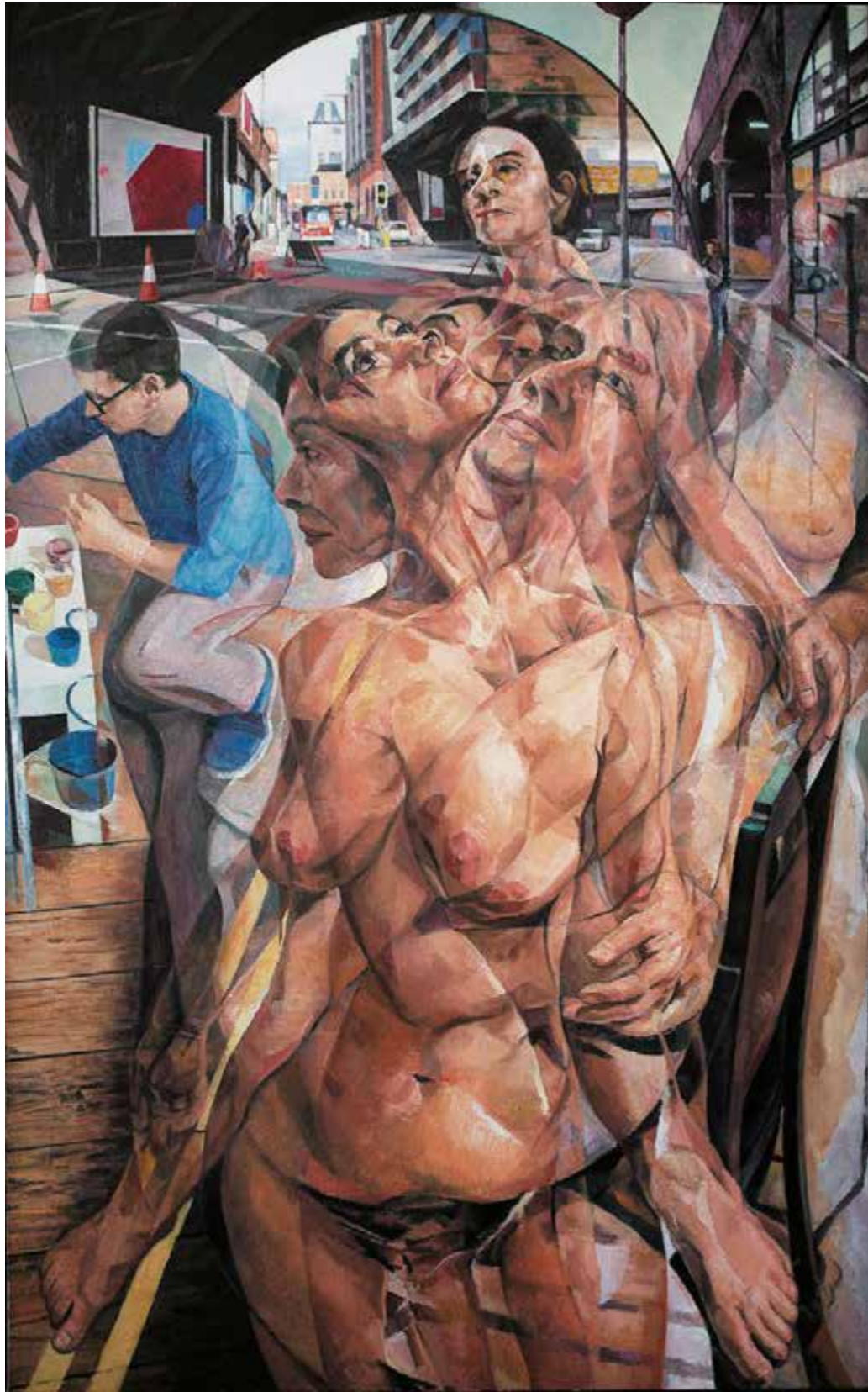


Head's studio is often the destination for younger painters who want to discuss their work and see what Head is working on.

Neil Douglas was one such visitor, but when Head learnt of Douglas' own studio in a district of Manchester that Head had painted many times in the 1980s, he decided to visit Douglas in his studio. At the time Douglas was painting an Italian life model, Eleanor. She subsequently became Head's subject.

Head returned to Manchester on several occasions in 2015 and a new series was begun from which two paintings; *Viaduct* and *Crossing the Medlock* (page 23) and three drawings are included in this exhibition. *Viaduct* recalls the urban landscapes of Head's earlier work, though the street scene here is largely invented. He has commented on the architecture being more akin to his memories of a Manchester when he lived there as a newly wed to his wife Gaynor who is from the city, than its actual appearance today. The painter, Neil Douglas, appears on the left and his model, Eleanor has become a multifaceted, pregnant subject. It is clear that Head prioritises the subject of painting over the painter.

Drawing for *Viaduct*
2015
Pencil and acrylic on tracing paper
11.4 x 7cm / 4 1/2" x 2 3/4"



Viaduct
2015
Oil on canvas
143.5 x 88.3 cm / 56 1/2" x 34 1/2"

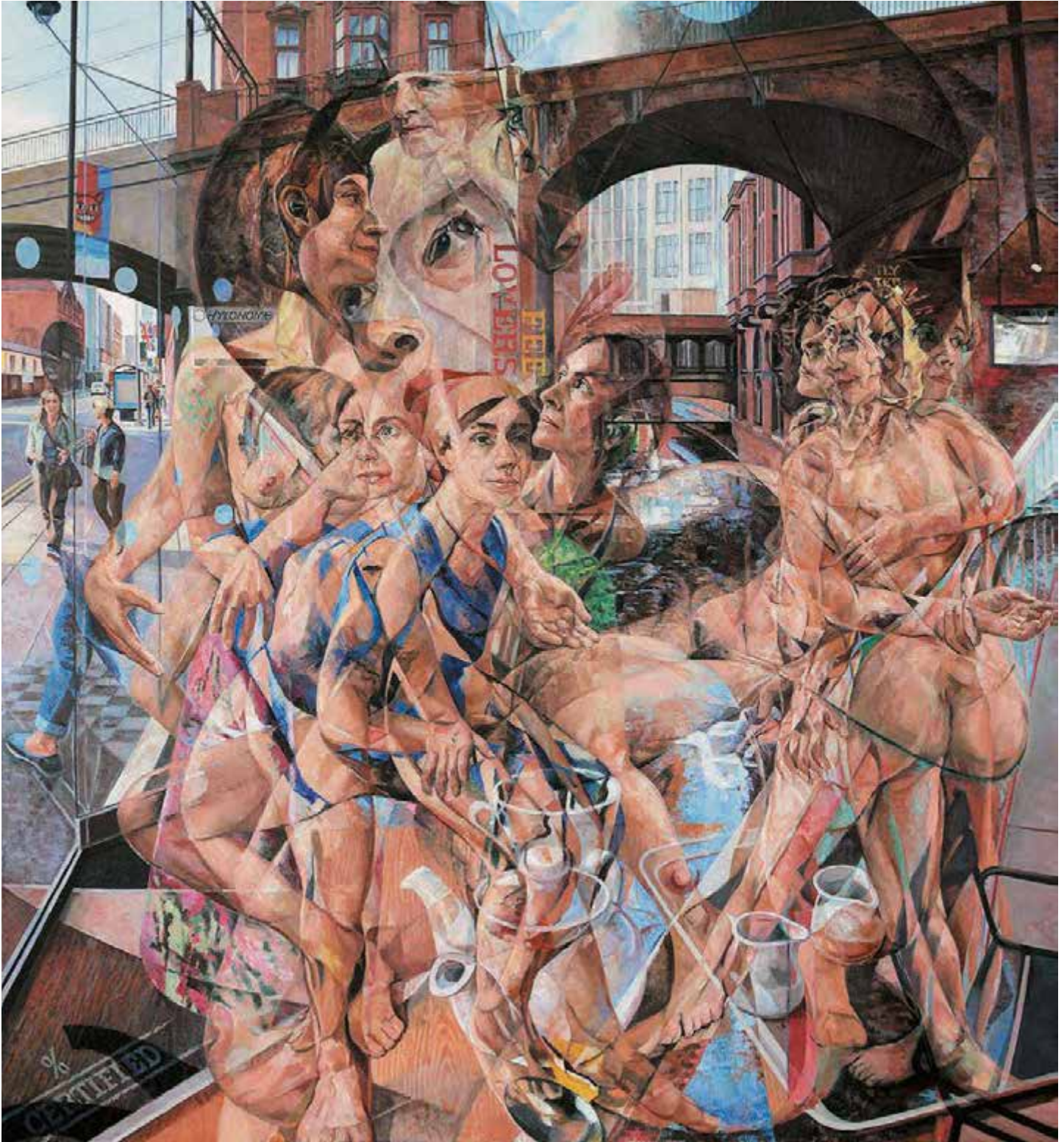
This painting began with material collected on a single day. Head spent time in Neil Douglas' studio, making drawings and taking photographs of the artist and his model. They then went for afternoon tea in a local café, joined by another painter, Simon Braden and afterwards, Head wandered around the neighbourhood before catching the train home. He continued to take photographs and make quick drawings and collect souvenirs like napkins from the café.

This material became the foundation for *Crossing the Medlock*, though the painting cannot be accounted just to this experience. In fact Head has spoken about the need to transcend all that he has witnessed so the painting can generate new narratives. At this point, he regards a true work of art to be born. The painting ceases to illustrate mundane experience, but this is only possible when the actual structure that defines form, space and time is so radically different from the conventions of representation that a new reality is brought into being.

Running through the heart of this area of Manchester is the River Medlock, often guided through underground pipes. Head paused at a junction where the river is visible. The street (Oxford Road) that we see tapering on

the left side crosses the Medlock, and above, the railway viaducts span both road and river. But this landscape doesn't just depict a crossing; it is being crossed out through a pictorial complexity and invention that creates an alternative of towering and dissolving figures and mythic creatures.

Head titled one of the drawings for this painting, *A Little Space for the Deities*, in which we can clearly see the transition of figures into larger heads. Every element functions to realise many different motifs. This is a pictorial reality that is at odds with our own reality, and therefore these figures cannot be of our world. Head reminds us of Beckman's notion of painted space as a "palace of the gods". The space of this painting generates centaurs, men on horseback, flying birds and an architecture of giants. Head gives us a little clue to what the patient viewer might expect, *Hylonome* is written on a hoarding to the right of the street scene, just above the shoulder of a figure that could be read as a female centaur, her hind legs kicking as she crosses the waters of the Medlock running down to the elephantine teapot and cups.



Crossing the Medlock
2016
Oil on canvas
179.7 x 165.1 cm / 70³/₄" x 65"



Drawing for *To the Silence of Tiresias*
2016
Pencil and acrylic on tracing paper
12.7 x 11.4 cm / 5" x 4 1/2"

In 2015, Head left Marlborough Fine Art London to work with Robert Landau. At a time of great change in the studio with new directions embarked upon with unknown destinations, Head left the London art scene for gallery representation in Switzerland and Montreal and a yearly round of international art fairs.

Head's cottage industry of making art adapted to this new partnership. He works alone in a quiet studio. Every aspect of an art work must be made by him, but he has assistance to fabricate frames to his designs and his wife, Gaynor, accompanies him on gallery visits and delivery runs to the art shippers in London.

Head often looks no further than this business for the beginnings of a painting. *To the Silence of Tiresias* was made after a trip to London to deliver work to the shippers. The couple stayed in a budget hotel overlooking the railway lines of Vauxhall Station, and walked across Vauxhall Bridge to take in the London skyline and the River Thames on an overcast morning before driving home. On awakening, Head documented his wife in the hotel room, and the events of the morning.

Gaynor's transitions from reclining to standing and stepping forward may well be indebted to Futurist painting but the morphing imagery takes us into new territories. The hotel bed appears to be synonymous with the river bed, and Gaynor is standing at the top of a staircase that takes us down and across a bridge on the right edge. Much of the city seems to be beneath the Thames. This is an unstable landscape in flux.

On the journey down to London there was a minute silence to remember the victims of the Paris bombings the previous week. Beyond Gaynor's shifting image is an old man. Head has commented that he was reminded of the blind prophet Tiresias, who changed gender and could tell the future through reading clouds of smoke. Gaynor looks up at a sky of dense clouds and trees with winter foliage, redolent of meanings perhaps, but the future remains unknown and silent.



To the Silence of Tiresias

2016

Oil on canvas

160.7 x 145.4 cm / 63 1/4" x 57 1/4"

In 2012 Head exhibited a large painting of Victoria Underground Station at the Dulwich Picture Gallery, London. It was made in response to his interests in Poussin's spatial invention and installed in a room of Poussin's paintings as part of a larger exhibition entitled *From Victoria to Arcadia*.

In 2016, Head returned to London's Victoria Station, curious to see what this familiar environment might now generate in the studio, and the result, *Calder's Ascension* demonstrates his growing fascination with the ambitions of Modern painters to transcend the everyday. But then Head has also written extensively about the fallacy of regarding Poussin as a Euclidean classicist and sees him as part of a trans-generational artistic avant-garde.

Calder's Ascension is more specific to Calder than the broader idealism of Modernism. Head used the shapes of the tables and stools in one of the station's cafés much as Calder balances his coloured blades in a mobile and the space of the painting appears to have a lighter gravity, quite different from the subterranean nature of the actual place.

An atmosphere of playfulness is extended to the creation of larger figures from more distant people descending the staircase on the right. The foreground figure was a stranger, unknown to Head and here is female, but in a later painting, *And Some Ran Away* (page 28) is more obviously male.

For every major painting, Head makes many drawings. He has no preconceived notion of a composition when he starts a new work and trusts that the process of drawing and painting will lead to something more inventive than anything he could envisage. After drawing he will often make studies in acrylic on paper. At a later date he might

choose one of these acrylic studies as a ground for a new painting.

And Some Ran Away and *Pushing the Pull* began as painted studies but are now autonomous paintings demonstrating that even if Head begins with the same subject matter the final destination will always be different. This is because Head is not trying to illustrate the subject but to use it as a catalyst for painting. A slightly different configuration of marks will create a fundamentally different spatial reality, and Head regards his role as recognising what the painting is giving and what it needs. He has described this as painting to the point where he has nothing to say, it all comes from the painting.

His titles are predominantly the names given to the paintings as a subject rather than an explanation of their contents. This reinforces Head's belief that if a painting is going to become a work of art it must be an independent subject, like a person, and is worthy of a name. But he is also leaving clues to help the viewer past the principle subject. The dark outline of a running figure in *And Some Ran Away* creates a new narrative but this is only one of many inferred figures. Such multiple realities define the painting irrespective of what the viewer sees.

Pushing the Pull (page 29) might refer to the can ring-pull in the foreground of this café painting. Or it might refer to the smaller female figure as she reaches out for the door handle to leave. Or it might refer to the grotesque man in the foreground, configured from this smaller figure, head tipped back, perhaps trying it on with the woman on the left. But Head is also painting about painting and we can understand this as a reference to Hoffman's theory of push-pull space.



Calder's Ascension
2017
Oil on canvas
132.1 x 142.2 cm / 52" x 56"



And Some Ran Away

2017

Acrylic on paper

72.8 x 58 cm / 28³/₄" x 22³/₄"



Pushing the Pull
2017
Acrylic on paper
68.6 x 54.6 cm / 27" x 21 1/4"

On returning from a trip to London, Head made the small drawing, *Mindful of a Perfect Stranger* (page 2). He had been photographing his wife and passers-by on Vauxhall Bridge, a location which he has now added to his repertoire of favoured places. In his new work, the distant landscape often exchanges position in space with the foreground, to the extent that the viewer can never be certain of where they are, simultaneously occupying many points in space. But in this new drawing he was exploring both the familiarity and the strangeness of the people he encountered, and exchanging the certainty of who we know for a mindful of partial recognition and new physiognomies. This upturns the realist painter's notion of likeness for unlikeness built upon a medley of observed details. It is the painting process and not the painter that creates a new kind of being.

The central figure in *Flee to Banbury Cross* has a complex identity encompassing both human and animal heads. It's a combine that invites acceptance but is also absurd. Perhaps the horse's head and bull's horns imply a classical mythology, as in *Crossing the Medlock* but

Head points us to a different history of fable, that of the English nursery rhyme, of Godiva-like maidens who ride cock-horses.

The day after Head had painted the dark van crossing the bridge in the distance and the shape of a knife held by the lower configuration of hands, he learnt of the terrorist stabbings in London. The details that he had painted and those of this event were chillingly close. These coincidental observations of modern life strengthened Head's resolve towards a painting that could offer a space in which to escape. Head's perfect stranger, the central figure in this painting, became protected by a caped bird-man in the foreground. He looks off to the right, his head formed from a man sitting in a café, the dark triangle of his goatee beard doubling as an eye. The constant forming and dissolving of such motifs defines this painting. If it's not easy to see, this is because it is a pictorial reality created by the extraordinary building blocks of the painting and not a conventional illustration of a fantasy. The refuge is in the structure, not the image.



Flee to Banbury Cross

2017

Oil on canvas

144.78 x 124.46 cm / 57" x 49"

L'Après-Midi d'une Femme was developed from a central figure in a much larger painting titled *Blue Galatea (From Fear of the OX)* painted in 2016. In the original painting, this figure gives form to a much larger head of Galatea. Head has commented that the pursuit of Galatea might seem outmoded in today's art world but is the only true reason for becoming an artist.

L'Après-Midi d'une Femme began with a day out in York, England to visit Head's friend and former student, the painter Nathan Walsh, but it focuses exclusively on Head's wife, Gaynor seated in front of a mirrored wall. Head has a long standing interest in mirrors and reflective surfaces, reaching back to his work as an urban landscape painter. As a young painter he met Richard Estes and they became friends. In the hands of a master like Estes, the mirrored wall repeats the world. It might be a metaphor for realist painting, offering the world back to the viewer. But in Head's more recent work, and notably a large painting from 2014 titled *The Looking Glass*, the mirror becomes a window onto a different world, much in the way Alice passes through the looking glass to a wonderland.

The mirrored wall in this painting and the reflective glass of the Coke bottle in the foreground are arenas for difference, not repetition and contribute to a pictorial structure that offers a palimpsest of new meanings. We

see behind the façade of the portrait, as we do the façade of a building on the street seen through the window on the right.

The most fully rendered portrait appears to have a love bite on her neck, a set of marks that doubles as the base of a nose of a more elusive head. The transitions from one head to another also reveal a myriad of smaller figures, nudes, some which are sexually explicit in a pictorial reality that is only ever implicit. *L'Après-Midi d'une Femme* is not just a recollection of a woman's afternoon in York. It refers as much to Mallarmé's poem *L'Après-Midi d'un Faune* in its sensuous description of the faun's sexual encounters. This is particularly poignant to Head because of his interest in Matisse, who, more than any other Modern painter has influenced his new work. Matisse's mild-mannered figuration invariably metamorphosizes into a much darker and private world, and Matisse often signalled this through referencing Mallarmé's poem and shaping the faun when we least expect it.

In the mirror, what began as a description of Head's folded jacket on a chair is transformed into a face looking back at the viewer. Further down into the bottom left corner, the hands appear to be resting on a reptilian form; that jacket has transformed again. Such sinister motifs contrast with the winged angel who fills the top right of the painting.



L'Après-Midi d'une Femme
2017
Oil on canvas
101.6 x 68.6 cm / 40" x 27"

Reproduced here as an unfinished work in progress, this painting will be shown at Art Basel Miami Beach in December.

Returning from visiting a display of his work at TEFAF Maastricht earlier this year, Head documented his journey home through thousands of photographs. These have become the basis for a drawing (page 36), an acrylic work on paper titled *Mail Train for Jasper* (page 37) and *The Cherry Train*.

He has recently been using a digital camera instead of his long-preferred medium format film camera which allows him to take more photographs. He has always taken hundreds of photographs for a painting but has recently commented that the digital camera provides an even greater challenge to what we now might consider photorealism. He has questioned the relevance of a realism based on a single moment in time when we now record everything that we encounter with a constant stream of photographs, often just snapped on our smartphones. A contemporary photorealism must take account of this mass of imagery and recognise that we are not in an era where photography means setting up a plate camera and taking one, optimum image. Such thinking has contributed to Head's departure from a static realism.

The transformative figures in *The Cherry Train* extend from seated figures simultaneously standing and striding through a doorway of a train seen in perspective on the right, to a balletic figure flying from that same doorway across the painting. The large standing figure in the centre of the painting is constructed almost entirely of inanimate objects, such as the curving shapes of the

airline seats. In painting it seems that all matter is open and it is simply the relationship between one shape and another that creates life. For Head, those shapes are often just a single brush mark of dense paint.

Head is a painterly painter, which does not mean he is a wildly loose expressionist. He is painterly in that he defines form through the concrete reality of paint, rather than using paint to imitate other conventions for representation. In this, he is restless in his pursuit of the details of painting, which has nothing to do with the amount of information depicted but the particularity of the way it is painted, such as the quality of an edge and the relationship of one colour next to another. His paintings are constantly being re-painted and he has commented on how he can paint a passage dozens of times before it begins to feel right.

Mail Train for Jasper is a sideways nod to Jasper Johns. He likes Johns' painterly seduction, his irreverence and his more recent use of morphing imagery. In this acrylic painting, Head retained the narrow palette of colours through to its completion. The gamut of greys and patchwork of differing marks, some dense, some scumbled, some sharp might be regarded as a tribute to Johns. Head recalls Johns' declaration that grey was his favourite colour, though Head cannot resist some flashes of red. But there are further parallels. As it developed, a distinctive silhouette of a woman in profile emerged on the right side of the painting. It reminded head of a postage stamp, a very English stamp with the Queen's head, complementing Johns' American flags.

Opposite:

Work in Progress : *The Cherry Train*

Oil on canvas

136.2 x 191.1 cm / 53 1/2" x 75 1/2"





Drawing for *The Cherry Train*
2017
Pencil and acrylic on tracing paper
17.1 x 21.1 cm / 6 3/4" x 9 1/2"



Mail Train for Jasper

2017

Acrylic on paper

69.7 x 57.2 cm / 27 1/2" x 22 1/2"

Head was an enthusiastic printmaker as a student and he re-kindled his interest in etching when he was invited to make some prints in 2012. Eschewing any modern technologies, Head returned to the etching processes of Rembrandt, creating form solely through the drawn line. Head's etchings are hugely ambitious, demonstrating his draughtsmanship in the most demanding of processes. *Terminus* and *Arcade* were the culmination of realist projects, both are impossibly wide urban landscapes based on Victoria in London, but the need to re-think the challenge of representation through working only with line, in mirror and tonal reverse on an etching plate, began Head's broader experimentation in his studio work.

This ultimately moved him away from naturalism. These etchings are compelling in their authenticity without reminding us of photography.

Head is insistent that he must be involved with every aspect of the printmaking process, though he collaborates with the master printer Simon Marsh at Pauper's Press. He makes short editions, regarding the multiple nature of printmaking as just a bi-product to his interests in the unique qualities that etching can offer him. The density and complexity of the etched lines on the plate inevitably results in each print pulled as being different.

Terminus is in the print collection of the Victoria and Albert Museum, London.



Terminus
2012
Etching on paper
66.1 x 135.9 cm / 26" x 53 1/2"
Edition of 30



Arcade
2012
Etching on paper
93.3 x 132.7 cm / 36 3/4" x 52 1/4"

Head's work is too complex, too dense and too original to offer the viewer a simple dialogue about his life. He is uncomfortable with the contemporary fashion for art to be seen as just a signifier of life. Yet we are also left in no doubt that we are bearing witness to a concrete manifestation of being alive and that Head's life experiences have found a synthesis with his desire to create.

After Balham Falls followed the painting *To Wait as Balham Falls*. Head was in Balham, London with his wife when they learnt of their youngest son, Edward falling ill. Preoccupied with a desire to return home, they had a brief meal with their friend, the writer Michael Paraskos, before driving back to Yorkshire. This work recalls not just the events of that trip but their worries and fears. The net curtains of the hotel room, bed sheets and road on the left appear as flowing water, trickling down and forming rapids and waterfalls. On the right, Head's wife, Gaynor breakfasts with Michael, but the contents of their meal morph into a prostrate figure. All this activity

culminates in a standing figure at the centre, head turned up and away, her left hand outstretched offering a cup of tea, her right hand firmly clenched. Yet all this is woven into the fabric of the etching, nothing is explicit. We are left with a print of changing rhythms and a multitude of intricate spaces.

Later, Head returned to this work and painted *The Milliner's Dream* (page 42). Edward was on the pathway to full recovery, and this new painting gives substance to Gaynor's thoughts as an extraordinary hat that she appears to be wearing. Head has commented on art historical precedents to this absurd device ranging from Matisse's portraits of his wife to paintings by Goya and prints by Rembrandt. As in a dream, faces form and dissolve. We latch on to one possible figure but then become distracted by an alternative and struggle to return to what we have just seen, just as on awakening we struggle to recollect what we have just imagined.



After Balham Falls
2017
Etching on paper
43.2 x 60.3 cm / 17" x 23 3/4"
Edition of 30



The Milliner's Dream
2017
Oil on canvas
76.2 x 68.6 cm / 30" x 27"

BIOGRAPHY – CLIVE HEAD

- 1965 Born in Maidstone, Kent, UK
- 1986 BA in Visual Art from UCW Aberystwyth
- 1989 M.Phil in Visual Arts from University of Lancaster
- 1992-99 Chair of Fine Art, University College Scarborough (Universities of Leeds and York)
- Currently lives and works in the village of Gristhorpe near Filey, North Yorkshire

SELECTED SOLO EXHIBITIONS

- 1991 Monuments to the Moment. Super Realist Paintings of the Urban Landscape, Woodlands Art Gallery, London
- 1995 Silent Happenings, Elizabethan Gallery, Wakefield, UK
- 1999 Clive Head, Blains Fine Art, London
- 2001 Clive Head, Recent Paintings, Blains Fine Art, London
- 2002 International Cityscapes, Bernarducci Meisel Gallery, New York
- 2005 Clive Head, New Paintings, Louis K. Meisel Gallery, New York
- View of London from Buckingham Palace. Commission to commemorate the Golden Jubilee of HM The Queen, Museum of London
- 2007 Clive Head: New Paintings, Marlborough Fine Art, London
- 2010 Clive Head, Modern Perspectives, National Gallery, London
- 2012 From Victoria to Arcadia, Dulwich Picture Gallery and Marlborough Fine Art, London
- 2017 Zoetic-Realism, Hollis Taggart Galleries, New York
- 2018 Zoetic-Realism, Landau Contemporary at Galerie Dominion, Montreal

SELECTED GROUP EXHIBITIONS

- 1991 Contemporary Realism, Maidstone Museum and Art Gallery (touring), UK
- 1991-92 Treadwell Gallery at Marcus and Marcus Gallery, Amsterdam
- 1991-94 Treadwell Gallery at Galerie Goetz, Basel
- 1996 Making a Mark, The Discerning Eye, Mall Galleries, London
- Trojan, Paton Gallery, London

- 1997 Talent, Allan Stone Gallery, New York
- 2000 Urban Realism, Blains Fine Art, London
- 2001 Near and Far, Louis K. Meisel Gallery, New York
- Great Britain! UK in NY, Bernarducci Meisel Gallery, New York
- 2002 Art Chicago, Louis K. Meisel Gallery
- Photorealism at the Millennium, Louis K. Meisel Gallery, New York
- 2003 Exactitude, Plus One Plus Two Gallery, London (curated by Clive Head)
- Iperrealisti, Chiostro del Bramante, Rome
- Realism, Flowers East Gallery, London
- 2004 The New Photorealists, Louis K. Meisel Gallery, New York
- Nine Real Painters, Flowers Central, London
- Blow Up, New Painting and Photoreality, St. Paul's Gallery, Birmingham, UK
- Some Photorealism, Louis K. Meisel Gallery, New York
- The Prague Project, Roberson Museum and Science Centre, Binghamton, NY
- The Big Picture, Bernarducci Meisel Gallery, New York
- 2005 Art Basel, Marlborough Stand
- Moscow Fine Art Fair, Marlborough Stand
- 2006 TEFAF Maastricht, Marlborough Stand
- Large Urban Landscapes, Louis K. Meisel Gallery, New York
- Summer Exhibition, Marlborough Fine Art, London
- Vienna Fair, Vienna, Marlborough Fine Art, London
- The Reality Show, Peninsular Fine Arts Centre, Virginia
- 2007 TEFAF Maastricht, Marlborough Stand
- Art Basel, Marlborough Stand
- 2008 TEFAF Maastricht, Marlborough Stand
- Art Basel, Marlborough Stand
- Scarborough Realists Now, Scarborough Art Gallery, UK
- 2009 New Photo-Realism Painting in the Digital Age,

2009 cont. Arthur M. Berger Gallery, Manhattanville College, Purchase, NY
TEFAF Maastricht, Marlborough Stand
Art Basel, Marlborough Stand
Summer Exhibition, Marlborough Fine Art, London
Art International Zurich, Persterer Contemporary Fine Art

2010 Winter Exhibition, Marlborough Fine Art, London
TEFAF Maastricht, Marlborough Stand
Art Brussels, Marlborough Stand
Art Basel, Marlborough Stand
Realism: from Courbet to Duane Hanson, Kunsthal Rotterdam

2011 Art Singapore, Marlborough Stand
Accrochage, Marlborough Fine Art, London

2012 TEFAF Maastricht, Marlborough Stand
Masterpiece London, Marlborough Stand
Beyond Photorealism, Galerie de Bellefeuille, Montreal

2013 Women- Love and Life. Collection Klocker, Wilhelm Lehbruck Museum, Duisburg, Germany
Photorealism: 50 Years of Hyperrealistic Painting, Kunsthalle Tubingen, Germany
– Museo Thyssen-Bornemisza, Madrid
– Moderne Galerie- Saarlandmuseum, Saarbrücken, Germany
– Birmingham Museum and Art Gallery, UK
TEFAF Maastricht, Marlborough Stand
Summer Exhibition, Royal Academy of Arts, London

2014 Reality: Modern and Contemporary British Painting, Sainsbury Centre for Visual Art, Norwich, UK
TEFAF Maastricht, Marlborough Stand
Photorealism: 50 Years of Hyperrealistic Painting, Museo de Bellas Artes, Bilbao

2015 Reality: Modern and Contemporary British Painting, Walker Art Gallery, Liverpool
Art Basel, Landau Stand
Art Basel Miami Beach, Landau Stand
Art Toronto, Landau Stand

2016 Photorealism: 50 Years of Hyperrealistic Painting, Art Museum of Estonia, Tallinn
– Musee d'Ixelles, Brussels
– Osthaus-Museum Hagen, Germany
TEFAF Maastricht, Landau Stand
Art Basel, Landau Stand
FIAC, Landau Stand, Paris
Art Basel Miami Beach, Landau Stand

2017 Photorealism: 50 Years of Hyperrealistic Painting, Kunsthal Rotterdam
– Tampa Museum of Art, Florida
The Europeans, Louis K. Meisel Gallery, New York
TEFAF Maastricht, Landau Stand
Art Basel, Landau Stand
FIAC, Landau Stand, Paris
Art Basel Miami Beach, Landau Stand

SELECTED BOOKS, CATALOGUES and FILMS

2001 Clive Head, Paintings 1996 – 2001, Linda Chase and Tom Flynn, Blains Fine Art, London

2002 Photorealism at the Millennium, Louis K. Meisel and Linda Chase, Abrams, New York

2003 Iperrealisti, Gianni Mercurio, Viviani Art

2004 The Prague Project, Gregory Saraceno and Clive Head, Roberson Museum and Science Centre

2007 Clive Head New Paintings, Marlborough Fine Art, London

2009 Exactitude: Hyperrealist Art Today, John Russell Taylor with an introduction by Clive Head, Thames and Hudson

2010 Clive Head, Michael Paraskos with an introduction by Jools Holland, Lund Humphries, London

2012 From Victoria to Arcadia: The Avant-Garde Art of Clive Head, film documentary, William Cran, Invision

2012 From Victoria to Arcadia, Marlborough Fine Art, London

2013 Photorealism in the Digital Age, Elizabeth K. Harris and Louis K. Meisel, Abrams, New York

2014 Reality, Modern and Contemporary British Painting, Chris Stevens, East Publishing, UK

2015 Mirror in the Bathroom: New Paintings by Clive Head, Michael Paraskos, Orage, London

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Rachel Head

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