



LANDAU CONTEMPORARY  
at  
GALERIE DOMINION



Clive Head  
b.1965

**Clive Head** was born in Maidstone, Kent, the son of a machine operator at Reed's Paper Mill. Armed with a precocious talent in art, an 11-year old Head attended Reeds Art Club, a social club organised at his father's factory. In 1983, he began studying for a degree in Fine Art at the Aberystwyth University, under the tutorship of the abstract painter David Tinker.

In 1994, Head founded, and became the Chair of the Fine Art Department at the University of York's Scarborough Campus. There, he teamed up with Steve Whitehead, and became friends with the art theorist Michael Paraskos and the artist Jason Brooks. During this period, most of Head's work was in a neo-classical figurative style. These works were shown with Brooks, in 1995, at the Paton Gallery in London.

In 1999, Head gave up teaching and signed to Blains Fine Art (now Haunch of Venison Gallery) in London, and Louis K. Meisel Fine Art in New York. In 2003, alongside Paraskos, the pair took part in the International Photorealist Project in Prague; the work produced was later exhibited in the United States.

In 2005 he was commissioned by the Museum of London to produce a painting of Buckingham Palace to celebrate the Golden Jubilee of Elizabeth II. Later that year, he was debilitated by a neurological disease that had a devastating effect on his muscles. After a long and painful five years, Head was diagnosed and began treatment for Dopa-Responsive Dystonia. However, despite the difficulties associated with his condition Head continued painting, even increasing the scale of his work. Turning his focus more and more on London, he joined Marlborough Fine Art in 2005.

It has been said that, "Head has solved the problem the Cubists posed", but unlike a shattered Cubist image, Head uses a realist language of painting. Having little in common with photorealism or photography, Head aims to create a new form of realist painting for the twenty-first century. His use of perspective do not include pre-determined vanishing point, where all the lines of perspective meet, but what Head calls 'vanishing zones'. Head has also stated he 'rejects the Modernist fragmentation and seeks a seamless surface.'

Head's subject matter tends towards cityscapes, particularly London, although he has also painted New York, Moscow, Los Angeles, Prague, Rome and Paris, amongst other places. Most recently, Head has begun shifting his compositions by breaking from very fixed processes more associated with photorealistic and academic-realist painting. It is from a desire to paint in a more "freefall" manner, where the logic of the painting is not shared with the logic of systems outside of the painting. So the spirit of the painting begins in our world but is not illustrative of our world.

This year, a number of painters visited Head's studio, and all shared an enthusiasm from breaking the rigid formulas that dominate contemporary realism, looking at painting from different periods and styles to find new ways forward.



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*Clive Head*  
***Coffee at the Cottage Delight***  
*Oil on canvas*  
*152.2 x 228.7 cm / 60 x 90 in*

Select Exhibitions:

**2015**

- Art Toronto, Toronto, Canada
- Art Basel Miami Beach, Miami, Florida, USA

**2014**

- Museo de Bellas Artes, Bilbao, Spain
- Sainsbury Centre for Visual Arts, Norwich, UK

**2013**

- Wilhelm Lehmbruck Museum, Duisburg, Germany
- Kunsthalle Tübingen, Germany
- Museo Thyssen Bornemisza, Madrid, Spain

**2012**

- Dulwich Picture Gallery, London, UK
- TEFAF Maastricht, Marlborough Stand Masterpiece  
London

**2010**

- National Gallery, London, UK
- Kunsthal, Rotterdam, Netherlands

**2006**

- Peninsular Fine Arts Centre, Newport News,  
Virginia, USA

**2004**

- *The New Photorealists*, Louis K. Meisel Gallery, New  
York, USA
- Roberson Museum and Science Centre, Binghamton,  
New York, USA