



I N T E R N A T I O N A L A R T E X H I B I T I O N

06/06—05/10 2025

www.NordArt.de



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Studies :

1978-79 St. Helens College of Art & Design
1979-82 Coventry Polytechnic, B.A. (Hons) Fine Arts

38 Individual exhibitions, including :

Museo delle Genti d'Abruzzo, Pescara (I)
MEAM - Museu Europeu d'Art Modern, Barcelona (E)
Fundazione Creativi Italiani, Rome (I)
Galerie Michael Heufelder (D)
Essenheimer KunstVerein (D)
Artist of the Day, invited by Patrick Hughes, Flowers Gallery, London (UK)
Panorama Mesdag Museum, Den Haag (NL)
Gallery Oldham, Manchester (UK)
Galerie Vieleers, Amsterdam (NL)
Broadway Windows, New York (USA)
Kunstlicht in de Kunst, Eindhoven (NL)
Hall Richards Gallery, London (UK)
Haus Hildener Künstler (D)

9 two man exhibitions including :

Respective Perspectives with Patrick Hughes, Drumcroon Gallery, Wigan (UK)

Selected Exhibitions :

25th NordArt (Winner of the Public Prize) (D)
57th Biennale di Venezia at Palazzo Mora with European Cultural Centre (I)
Premio Internazionale Limen Arte, Italy (I)
Michelle Rosenfeld Gallery, New York (USA)
Galerie Alain Blondel, Paris (F)
Galerie Honingen, Gouda (NL)
SAMMER Gallery, Madrid, Puerto Banus & Segovia (E)

78 Art Fairs including :

Art.Fair Köln (D)
Art Karlsruhe (D)
SCOPE, Basel (CH)
SCOPE, Miami (USA)
Art Miami (USA)
Art London (UK)

Commissions :

P&O Cruises, Ventura & Azura

Digitaler Katalog auf Deutsch :

<https://heyzine.com/flip-book/97c2d1ee8c.html>

26th NordArt 2025

6 June to 5 October

Open Tuesday to Sunday : 11 am - 7 pm, Closed Monday

The Kunstwerk Carlshütte, a non-profit cultural initiative by the internationally active ACO Group and the towns of Büdelsdorf and Rendsburg, is a distinctive venue for exhibitions, concerts, readings and film screenings. At its heart lies NordArt, one of Europe's largest annual exhibitions of contemporary art, presenting curated works from artists worldwide. NordArt offers a dynamic interplay of perspectives, showcasing both internationally renowned artists and emerging talents. The exhibition unfolds across the historic halls of the former Carlshütte iron foundry, spanning 22,000 square meters, the ARC Wagenremise building, and an impressive 80,000 square meter sculpture park.

The Kunstwerk Carlshütte, which hosts NordArt, presents a unique atmosphere which allows intimate contact with hundreds of artworks from all over the world which collaborate to form a collective narrative that maps the current dreams and concerns of humanity and, remarkably, leads the works of art into conversation with each other and the visitors.

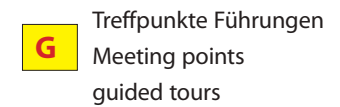
Wolfgang Gramm, the Principal Curator of NordArt sums it up: *"Art seeks answers to everything that rouses and touches people, while people seek answers in art."*

The exhibition is represented by 204 artists from 45 countries.

The hosts and Principal Sponsors at the Kunstwerk Carlshütte are the entrepreneurial couple Hans-Julius and Johanna Ahlmann.

NORDART Kunstwerk Carlshütte, Vorwerksallee, 24782 Büdelsdorf, Schleswig- Holstein, Germany

Phone : +49 (0)4331 354 695 ~ info@kunstwerk-carlshuette.de ~ NordArt.de







INTERIORS

Over the years I've lived in various places but instead of photographs to remind me of them I like to make paintings. The space in the painting *Carrer Rauric 12* can be read in much the same way as a map; a flat surface which relates one place to another and yet this is not an architect's plan. The space comes and goes as objects are rendered to look and feel three dimensional but instead of moving fully into the picture plane as in traditional Renaissance perspective we can also move up or down it rather like in Indian, Chinese or Egyptian pictures. This painting is an idea, a concept of reality. On the one hand it would be a lie to say that this is what my apartment looked like, but on the other you would recognise everything portrayed, even a thief could use the painting as a map.

The painting shows us the entire interior of the apartment where I lived in Barcelona where we see everything from the front door at street level and the stairs leading up to the actual apartment passing the nosy neighbour standing in her doorway. As we enter into the hallway we see the patterned floor tiles and the light raking across them, a window opens onto a patio illuminated by a shaft of sunlight where the washing is hanging out to dry. The perspective used draws us into the space and the light and shadow explain the volume, this is the familiar perspective of illusion. From the hallway we turn to our right and let our eyes walk down the

corridor passing two doors, one to the left, one to the right. We peer through the openings and see what's within, if we step through the doorways we see even more. Our eyes walk on and we arrive in the front room with a sofa and window on the right and a balcony with open doors to the front. To the left, next to doors leading into another room, sits a TV on boxes on which this painting is being shown. This is a diagrammatical use of perspective; we are being given a step by step introduction to the whole apartment; the painting is a visual inventory of the contents. The rules of perspective are being exploited to show us more than just one single view which makes it more understandable and therefore more realistic, even though we know an apartment isn't star shaped but should just be one big box divided into smaller ones. Continuing on our journey we pass through the doors and enter the studio and see on the far wall this very painting being painted. There is another balcony from which, should we step onto it, we could gaze at the street below. Next to the studio is the bathroom with a woman taking a shower while someone, reflected in the bathroom mirror, is watching. This is indeed an odd layout for an apartment as the corridor passing the bathroom brings us back into the hallway from where we can enter the kitchen and also the bedroom. As we look out through the bedroom window we can see that it's night time and in the light of a lamp we can see the painting *The Naked Bed* hanging there.



Carrer Rauric 12, 283 x 255 cm



In January, late at night, the taxi dropped me off leaving me standing in a dark street before speeding off into the relative safety of downtown New York. "*Must be a busy night*" I innocently thought as I dragged my bags up those steep steps which led to the front door of one of those 'Brownstone' buildings in Brooklyn. Eventually, after fumbling with numerous locks, the door opened and as I stepped into the hallway I had to wait for my eyes to adjust to the light. Even though we're told not to judge a book by its cover nor a house by its front door first impressions do count: There was a atmosphere in that hallway which made me feel as though I had just stepped into a Hitchcock film.

I work with shaped canvases because the shapes gives me the opportunity to move the space about by squeezing it to make it feel narrow or stretching it to make it feel spacious, to exaggerate and emphasise. In this painting we are standing at the bottom of the stairs and can look to the left where our view is channelled by perspective towards the door. When we look to the right the shape again follows the perspective steering our view to the partially opened front door giving us the chance to escape to the house opposite - or making us want to slam it closed to keep out one of Mr Hitchcock's characters... or is he already in? In that room at the end of the hallway, or down in the basement, or up the stairs where there's light, or, or ...?



Midnight Visit, 180 x 120 cm







The title '*Angst-ious Moment*' is a mixture of German and English because, although it is understandable, it is not quite right as it leaves a mood of unease and uncertainty, a feeling heightened by the drama of dark and light.

We are not in the room, we are outside peering in through dusty cracked windows held together with old and dried sticky tape. The dusty dirty windows make it impossible to see through easily, as though looking through fog but a hole in the broken glass reveals a glimpse of the tiled floor.

As we cautiously open the window our eyes see the roaring fire in the far room, the house must be occupied, "Hello" we call out. No answer so we open the other half of the window and see a figure sitting in the chair... the presence of the figure. There is no one there, just their clothes, and the shoes. But the shoes are burning! It is happening right now, at this moment. The woman's spectacles are on the window ledge with her handbag but... two gold fish are swimming around inside - they're alive; a real, moving, still life.

Angst-ious Moment

Triptych 170 x 75 cm closed, 170 x 155 cm open



During Covid there was a period when we had to stay at home; as the days past I noticed the yellowish smog over Pescara, 50 kms away, had disappeared. Although the virus was bad the good side is that it showed how bad we have become in polluting our environment.

I painted the outside monochrome to point out that if we continue in the way we are now living the whole world is going to become worse. The outside is grey because we are neglecting the world. The sky is ruined by the jet stream of an aircraft, but the view of the inside of the house is in full colour because that is our personal space which, due to our short sightedness, is all we can see.

After World War II America became the global economical power which led to a consumer society and Pop Art reflected the influence of commercialization. On the wallpaper behind the open windows I have used the dollar symbol and Mickey Mouse standing on the shell which Botticelli used to announce the Birth of Venus because Mickey has become a God in the commercial world. Minnie Mouse is portrayed in the style of Marilyn Monroe prints



by Andy Warhol. The bright red wallpaper is covered with the Golden Arches (painted in gold) is the logo of McDonalds, in the middle of the room is a sculpture by Jeff Koons. In the background a TV shows Donald Trump with a caption saying FAKE.

The purpose of all this is to make the statement that we, the ignorant, are more concerned with trivia; the triviality of celebrity, and decorate our nests with colourful confetti while we blandly ignore the world outside which is rapidly being destroyed by wild fires and melting ice sheets. The world population is around 8,200,000,000 and Trump was elected by 82,000,000 = 1%. Trump, the leader of that 1% claimed recently that the free press, NPR & PSB, are biased against him so reduced their funding - like Putin did with their free press. The climate is changing but Trump, The Fake Prophet,

bedecked with fool's gold of self-importance, believes he knows more than the scientists by arrogantly declaring that what they say is all FAKE. He reminds me of Bruegel's painting, "The Parable of the Blind Leading the Blind", by saying climate change is fake because he can't (doesn't want to) see the fires, floods, famines and rising temperatures. All he can see is money and his ego. "Dig, baby dig!". What a blind dickhead.



The Fake Prophet, Triptych 163 x 72 cm closed, 163 x 145 cm open





Big Brother ordered us to keep 1m distance from each other during Covid, very sensible for the health of everyone but also very difficult for many especially when we are not allowed to touch or embrace. *All kissing is strictly forbidden!* is a story about authorities banning contacts. A couple desperate for contact have found a dark corner where they can meet for a much needed kiss and cuddle. To give a feeling of constraint and control I have made the painting narrow, giving the couple little space to move and hide. The light is warm and romantic, the rose flowered wallpaper, the old telephone and electrics all hint at those good old days. The neighbours are close and are alarmed by the daring lovers who have thrown off their masks to break the Kissing Forbidden rule.



All Kissing Strictly Forbidden! ~ Diptych 153 x 40 cm closed, 153 x 71 cm open



Summer & Winter

Q. What is the hardest colour to paint?

A. White.

Why? What colour is white? What is the colour of the paper these words are printed on? White. Are you sure? Compare the colour of the paper with another colour you think is white. Exactly, white is a colour just like every other; every colour changes depending on those surrounding it. What is the colour of a white object? White. What is the colour of a shadow falling across that white object? Less white than white. So what is the colour of that 'Less white than white' colour? Red, yellow, blue or grey. But what colour is grey? A mixture of black and white or an optical grey made by mixing the complimentary colours red and green, yellow and purple, blue and orange? White is the most flexible, the most subtle, the most variable and the most difficult colour to make; the tone (dark/light) and the hue (warm/cool) are so delicate. White light is light described by the colour temperature on the Kelvin scale, the bigger the number the whiter the white.

Since I know that the colour white is complicated I couldn't resist the challenge of nature when it started to snow and so I went up into the mountains and painted. I discovered that snow is not white as, like everything else, it reflects those colours around it so when the sky is blue it reflects the coolness of the sky.

The undulations in the ground make blue/green tones, the shadows of the trees become blue/purple, the trees are brown/grey. After six months I returned to the scene and painted the same view during the summer.



Summer and Winter In The Mountains, Triptych ~ 184 x 85 cm closed, 184 x 174 cm open



Autumn and Spring

October was a magnificent display of those seasonal colours, the weather was clear, dry and constant for the three weeks the window panels were painted during the winter). The only movement was the water and the trees as the wind caressed them and their leaves dropped like grains of sand in the hour glass.

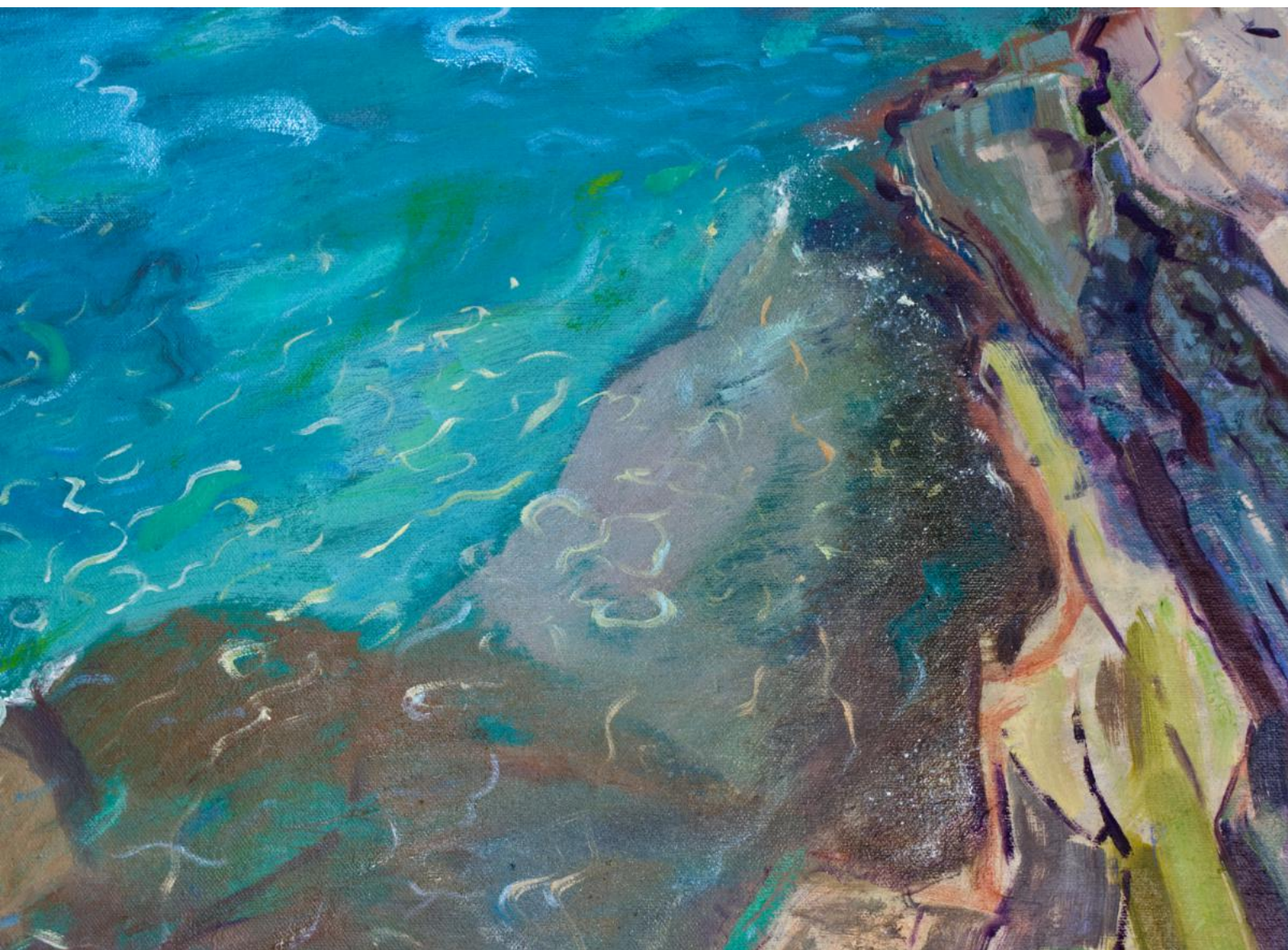
As the colours were changing during autumn, speed was essential. With the easel on one of the rocks overlooking the water pool I had to work fast; splashing, dribbling, flicking. Building up the base coat before finishing with the darkest darks and lightest lights.

The manner of painting the landscape was very impressionistic in approach but the colour strength was applied with the fury of an expressionist. I enjoyed the experience and kept as much of the lively brushwork visible to make the contrast with the way the window frames and window ledge are painted: the controlled manmade with the natural world outside.

The outside panels were painted the following spring



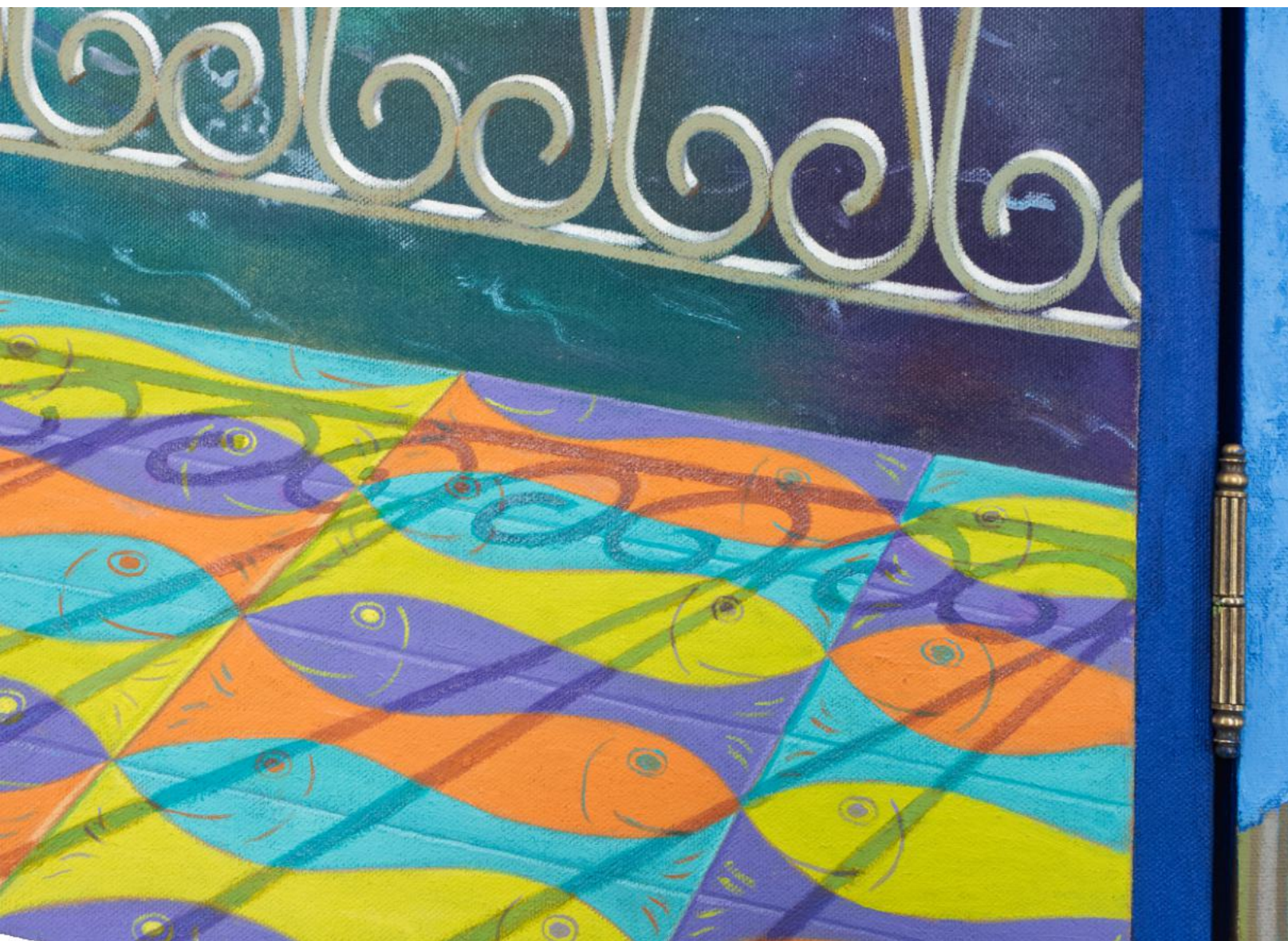
RockPool, Triptych 170 x 76 cm closed, 170x 156 cm open



Reflective light bounces the light back but when the surface is moving, such as on water in a river or on the waves, it is a reflection of time moving. It's spontaneous, it's alive, and it's challenging. I have two styles of painting: studio painting and direct painting. In the studio I can control the light and shape carefully but in the direct manner I have to react to the moment: the wave is moving and will soon break, the rocks are visible now but will soon be covered. The sky is clear and the light is bright but the clouds are coming that will dull the contrast. The trees are static but there's a growing wind which will change the texture of the leaves. Forget photography, all a photo shows is what the weather was like, plus lots of details like cars, litter and endless distractions which clutter the whole inspiration which made you stop, look and feel.



Blue Mood, Triptych ~ 169 x 70 cm closed, 169 x 144 cm open

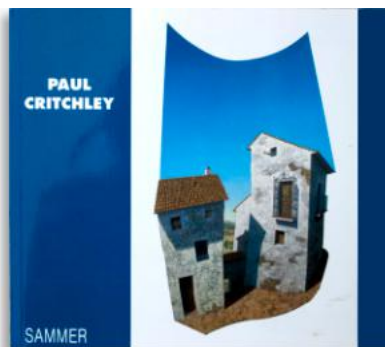


We all like to have our little secrets so I won't tell you that this special place is at Marina di Navaglie in Puglia, Italy because if I do you might go there and then it'll no longer be my little secret, so don't tell anyone.

I painted this in October when there was no one there, they were probably all working in a different office to mine. I had discovered a deserted bay and shared the rock I was standing on with the lapping of the gentle waves while I did my work in my outdoors office - it's a hard life but someone's got to suffer.

"Where is it?", "It's a secret!"
Triptych ~ 150 x 58 cm closed
150 x 117 cm open





PAUL CRITCHLEY

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88 pages, 99 paintings illustrated plus 5 details, paperback, 24 x 27 cm

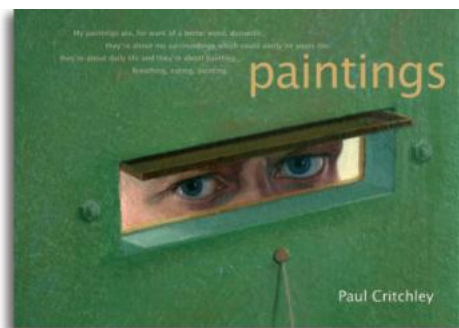
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PAINTINGS

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Introductions by:

British artist Patrick Hughes, Spanish critic and professor of art history José Carlos Suárez, Marjan Ruiter, Director of the Dutch Museum *Centrum Kunstlicht in de Kunst*.

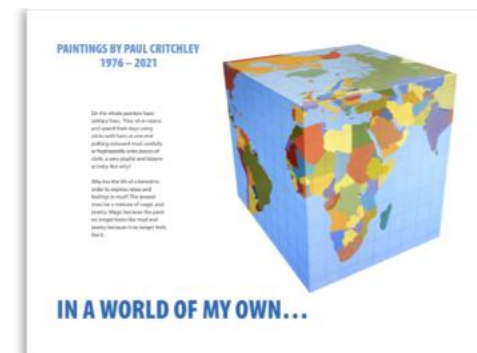
152 pages, 87 paintings illustrated plus 62 details, hardback, 22 x 31 cm Text in English.

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IN A WORLD OF MY OWN

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The books are available in the NordArt bookshop and online at paulcritchley.art