

Polo culturale **Arturo Colizzi** del municipio di **Rocca San Giovanni**

Paul Critchley

Exhibition of 16 paintings In collaboration
with *L'Associazione culturale E. D'Antonio*.

2nd – 30th August 2025

Inauguration 2nd August 18:30
Piazza degli Eroi
66020 Rocca S. Giovanni (CH)

My exhibition is in Via Occidentale, 1

comuneroccasangiovanni.it
paulcritchley.art

Open daily: 10:00-12:30, 17:00-23:00



 Promosso da  con il patrocinio di 

III edizione

Mostra d'arte itinerante nel centro storico
dal 2 al 30 agosto 2025 - Rocca San Giovanni
Curatore - Nicola D'Ippolito

Apertura della mostra tutti i giorni
dalle 10 alle 13, dalle 17 alle 23

In mostra opere degli artisti
Giuseppe Fiducia
Andrea Pazienza
Jacovitti
Paolo Spoltore
Dino Ignani
Paul Critchley
Gabriele Sciusco
Franco Sciusco
Pasquale Comegna
Jessica Di Monte
Lorenzo Trombino
Luigi Grandoni
Simona Rapino
Momo Editoria

Inaugurazione sabato 2 agosto
ore 18:30 Piazza degli Eroi

Si ringraziano



In *La Belle Figura* the viewer, in this case a woman, has to stand directly in front of the mirror and move herself to fit proportionally so that the reflection of her neck fits within the collars of the painted fur coat and pearls. The woman is getting dressed up to go out and is making sure she looks her best and, once confident, she opens the door and steps out but before leaving the house she double checks her image in the second mirror. It's a case of *'Fur Coat and No Knickers'*. The wallpaper isn't modern, it's old, it's coming off the wall and has damp patches at the bottom because she doesn't have any money, but that doesn't matter because what's important is that she looks good, and if she looks good she feels good.

Bella Figura

122 x 104 cm ~ Diptych with two mirrors





This is not a sexist painting, the fur coat and pearl necklace, usually worn by a woman, is a way to make the viewer become part of the painting by introducing their image, their reflection, into the story. Men perform in similar ways with cars, gadgets, computers and Rolex watches etc. Putting on a good face is something all people and animals do in order to attract a mate. Just think of peacocks, the male struts about in front of the female with his magnificent feathers spread before her. Vanity, vanity, all is vanity. *La Bella Figura* is a painting about vanitas. It's about superficiality, the futility of thinking if I look good I am good.





When the astronauts encircling the moon took the photo of the earth, the isolation and fragility of our world was visible to all. Our world, a spot of dust in the vast, overwhelming and never ending universe, is so insignificant and yet so precious – never in the face of so much is so little so great. The planet is several billion years old but our species has only existed for a few million, a few seconds in the time of the world's life. In a few nanoseconds we could completely alter/destroy the climate, homo sapiens are the worst virus ever to inhabit the planet. We are bacteria rapidly taking the pace out of our space.

*Think not for whom the ice melts;
it melts for everyone ~ 55 x 24.5 cm*



Before the invention of the printing press all books had to be hand written and literacy was limited, so to help tell many of the stories from the bible churches used diptychs and triptychs; opening and closing them like pages. I use them to tell stories about time; one view shows day and the other evening, or autumn and spring, summer and winter, inside and outside.



Nature's Sentinels ~ 44,5 x 51 cm ~ Diptych





Aurora, Goddess of the Dawn ~ 44,5 x 51 cm ~ Diptych

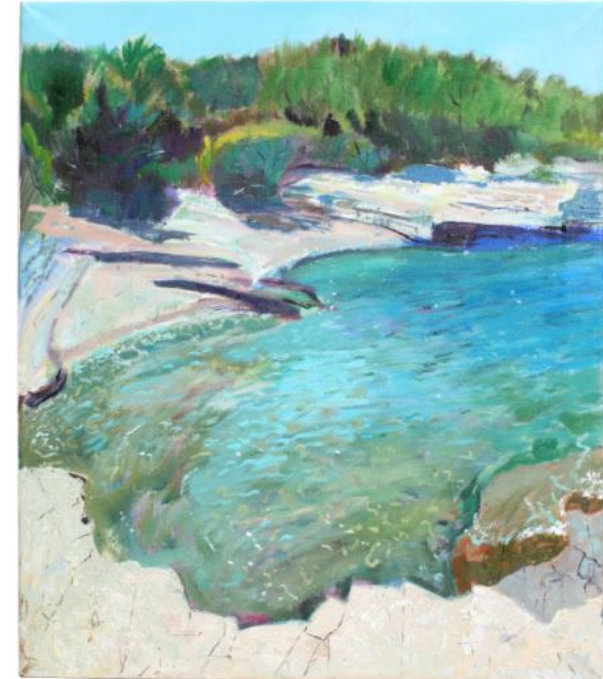


Simplicity : The antidote to a hectic life ~ 43 x 41 cm ~ Diptych



The Bay ~ 71 x 61 cm

Unless I know exactly the view I want to paint it's often better to make a few quick paintings and then decide. A standard rectangular canvas is cheap and immediate whereas the construction of a window painting can take up to a week and if I started on a virgin white canvas and then changed my mind about the view I would then have to paint over the first



Rocky Shore ~ 65 x 80 cm

image. That's not necessarily bad because the brush marks can make 'happy accidents' but if I wanted a smooth blended sky or the feel of calm reflective water having thick brushstrokes underneath would change the result.



Painting in situ at La Marina di Novaglie, Puglia

From the photos showing the painting in situ we can see that part of the process of painting is done directly from the subject and is not a copy of a photograph. While photography can be a help, *un aide-mémoire*, the click of a button only records a fraction of time giving a glimpse at that particular moment of what the weather was like.

The Never Ending Waves Mark The Passing of Time
144 x 142 cm ~ Triptych

A camera is a machine, it has a light sensor and a single eye, it is very clever but it doesn't feel, that is the problem with AI. The lens takes an image and chooses the perspective with its single eye and everything is recorded. Every splash of the water, every drop of spray. It doesn't select; the artist – the copyist – does. The artist/copyist selects from a 2D printed image what to paint on a 2D surface, yes, it requires invention but the creative part of translating a 3D world into a 2D one is vastly different, especially when the world is changing every second; a cloud passes and the light is altered, when the wind blows the waves ripple differently.

Those never ending waves will
kiss the shores for ever and ever.









*"I remember a dream of a house
by the sea, it was spring... I think"*
124 x 114 cm ~ Diptych







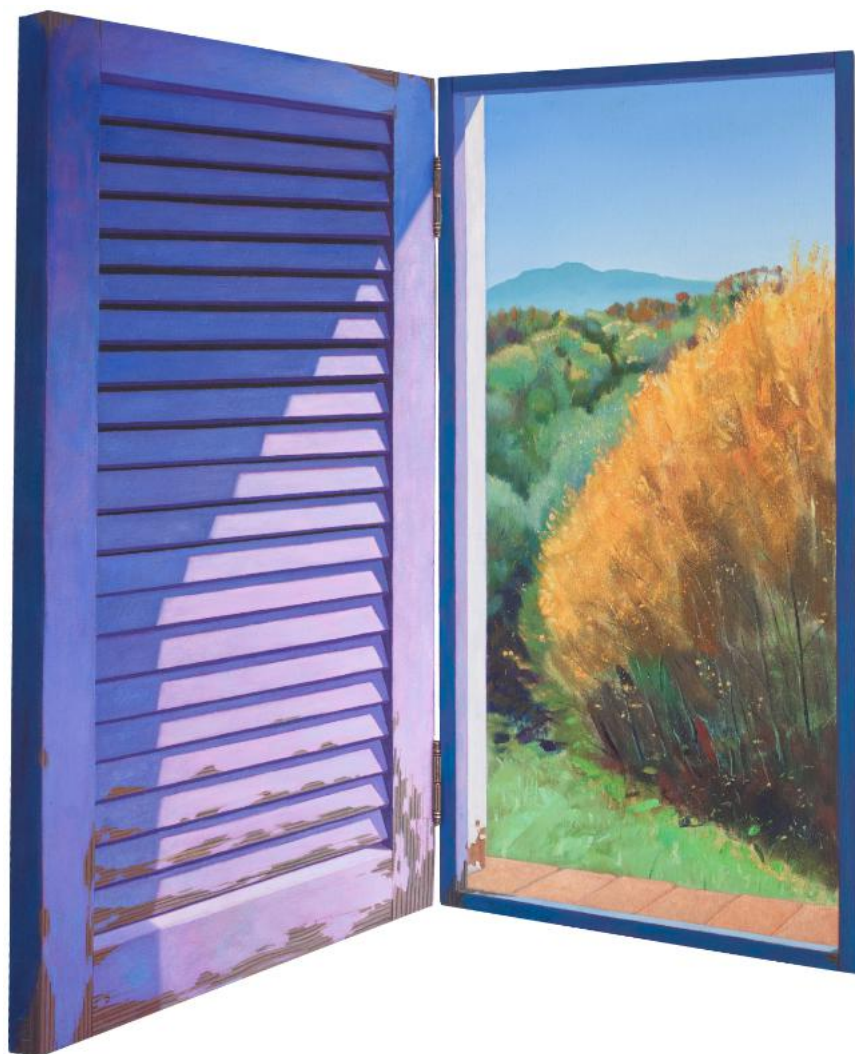


My Prickly Neighbours ~ 109 x 106 cm ~ Diptych



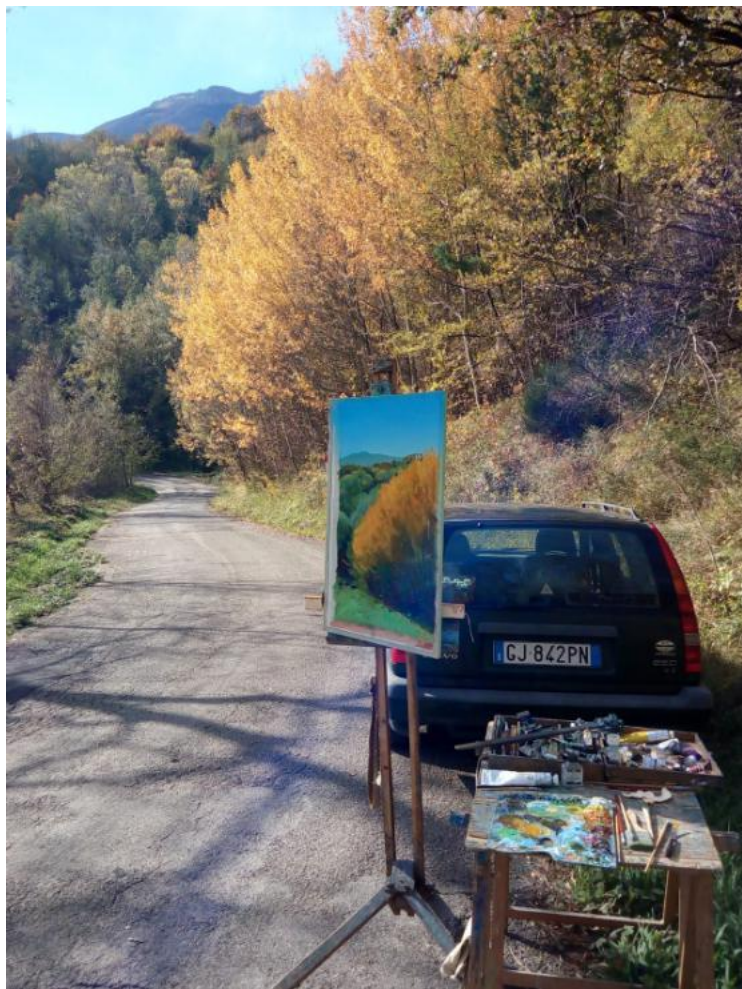






There's something special about not living in towns or cities and that is the fact that you notice the change in the seasons more. In a city you are surrounded by walls and kilometres of tarmac, the odd tree and the occasional green patch of land called a park - surrounded by *parking*. The year starts grey and overcast, spring is slightly less grey and at times there are a few glimpses of blue above the gutters framing the sky in between the rows of houses. Summer is announced by the sudden heat and bare skin before autumn litters the streets with grubby leaves. Winter nights send you home to hibernate in front of a TV with images of foreign towns and cities in sunnier parts of the world.

Eye Catching ~ 100 x 80 cm ~ Diptych





The Time of Remorse was made during Covid and I painted the interior in black and white to make the contrast between being trapped inside to keep us safe and the world outside after the virus had erupted. I used the age-old story of Adam & Eve to try to get closer to that idea, the imagination of fear; the fear of eating the forbidden fruit and the fear of becoming infected, whilst at the same time linking the image to today's life by making their home as contemporary as ours. The only difference is that we had to stay inside and they were thrown out of their Garden of Eden. The home has become black and white, the Garden of Eden is bright and colourful. Eve has been outside to search for fig leaves and, as she reaches inside to give Adam a leaf, her arm loses colour and becomes black and white too. The fig leaf is protection, an anti virus, and so remains colourful but Adam has his head in his hands in agony of his misfortune of already being infected by the evil Covid fruit and realises that the whole world around them has changed.

The Time of Remorse ~ 132 x 127 cm ~ Diptych











The uncertainty we now face in this new world of isolation can provoke mental problems not just physical ones. We all sit in little cells filling our heads with all sorts of ideas, some valid others perhaps paranoid fantasies. No longer can we trust the air we breath, what if we go outside, what will happen, how do we deal with the unknown, which way do we go? Our imaginations give us the freedom to dream but also for our fears to run amok. Uncertainty makes confusion, what was once a simple problem could become a never ending one. This maze is a metaphor for that confusion, how do we find our way through all the uncertainty in life? We are wandering through that maze with just the white stick of the blind as a guide.



The Mind Maze ~ 172 x 80 cm ~ Diptych



One of the rules during Covid was to stay at home and not to go out. For weeks families had to stay in their homes, their boxes, often with very young children, the elderly and even some with pets. Lockdown wasn't a problem for those who live in a village or have a garden but for those who live in apartment blocks it must have been seriously claustrophobic. Block after block of boxes, like rabbit hutches in an Urban Zoo, with views of the brick walls of other inmates. In this Urban Zoo all the buildings are rigid; they are all parallel cubes and, apart from the window that we look out of, the perspective is one view point perspective where the vanishing point brings the eye to one place in the centre on the eye level. This is to restrict the eye movement: nobody must move, nobody can escape from their hut. The strict perspective prevents any dynamic action.

The Urban Jungle ~ 173 x163 cm ~ Triptych





We all have a view of the world
before us and although the outlook
is different for everyone we all
share the same machine, our body,
which carries us around so our
eyes can see the world about us.
All bodies vary however there are
just two types, two designs of the
machine which carry us: one is
male and the other female.

I am sharing my view with 50%
of the worlds population, what
the other 50% sees I can only
see by standing on a ladder and
looking down a woman's body.

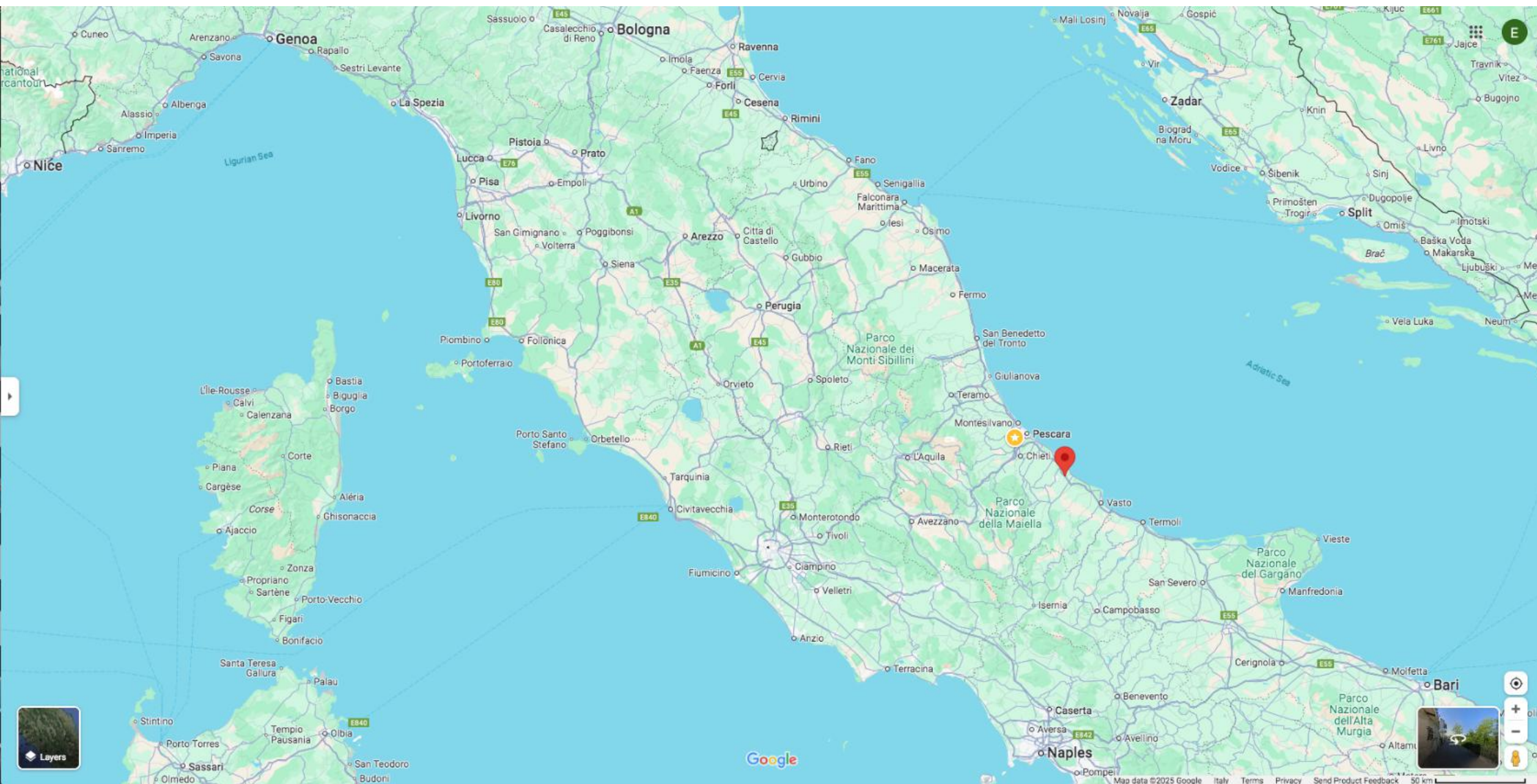
The World Before Me ~ 200 x 100 cm







The World Before Her ~ 200 x 100 cm



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Assessore culturale Rocca San Giovanni : Carmelita Caravaggio

PAUL CRITCHLEY (Rainford, Europe 1960)

1978-79 St. Helens College of Art & Design

1979-82 Coventry Polytechnic, B.A. (Hons) Fine Arts

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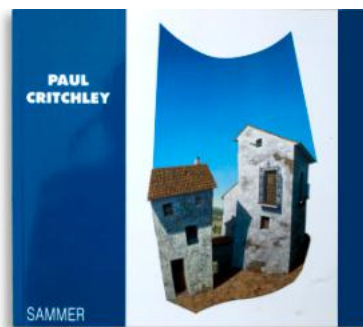
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Commissions :

P & O Ventura

P & O Azzura

RCCL Enchantment of the Seas



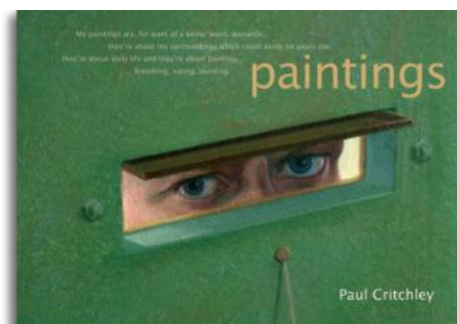
PAUL CRITCHLEY

Published by Sammer Galley, Madrid & Puerto Banus, 1996

88 pages, 99 paintings illustrated plus 5 details, paperback, 24 x 27 cm
Text in English and Spanish.
Photography: Paul Critchley, Simon Critchley, Diego Coello

ISBN: 84-922010-0-2
Printed by Graficas Marte, s.a., Spain

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PAINTINGS

Published by Paul Critchley, 2006

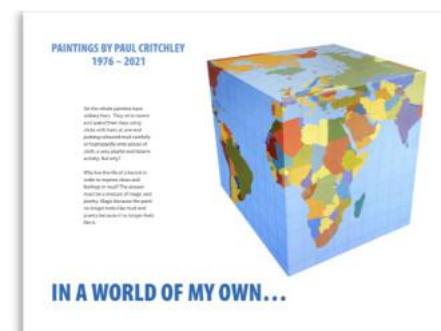
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