



Event organized by Habitat World and Biennale Habitat

The Creative Home : Paintings by
Paul Critchley

13 - 28 March 2025

Piazza della Libertà 4, 4

00192 Rome

Entry by appointment only:

(+39) 06 68 58 92 65

segretaria@creativitaliani.it

creativitaliani.it

habitatworld.net

paulcritchley.art



THE MANIFESTO : FONDAZIONE CREATIVI ITALIANI

The Creativi Italiani Foundation is formed by a group of professionals with long experience in the field of cultural heritage. Its members are particularly focused on the topics of Digital Transformation and Ecological Transition of Italy's productive and social structures in the field of creative sectors.

The advisory board is composed of qualified experts in various fields and collaborates with universities and research institutes on a national and international scale to develop innovative solutions to the numerous problems of the sector.

EULOGY OF **CREATIVITY**

We want the true wealth of this country to be rediscovered, enhanced and recognized and to give space and life to the "evergreen industry," a distinctive element in the world of creative Italy.

We believe in a Renaissance of Italian creativity through revitalization strategies and actions to recover the country's historical, architectural, urban and landscape heritage, investing the closely interconnected social, relational, economic and institutional fields.

EULOGY **BEAUTY**

We want the beauty of places and the particularities of their "genius loci" to be recovered, and economic crises, depopulation, climatic and other shocks to be no longer a reason for abandonment.

We believe that the regeneration of places is possible by bringing together, in a specific shared program, the best workers, energies and sensitive intelligences.

EULOGY TO **VITALITY**

We want to reactivate, revitalise and strengthen local economies, which are the engine of this country's best energies. We believe that socio-economic regeneration is possible using ad hoc support tools and specific strategies for each area of interest addressed.

EULOGY OF **AUTHENTICITY**

We want communities to develop while respecting their roots, their identities and recognising individuals as unique and unrepeatable.

We believe in the rediscovery of the authenticity present in each of us and in the creative and innovative imprint of 'collective thinking'.

EULOGU FOR **TRANSFORMATION**

We want to create with the CR.E.A. (CReative Enabling Academy) the conditions to rediscover, realise and express the ideas of Italian creatives. We believe it is possible to do this with training for the transformation of abandoned realities into renewed places of cultural and community life.

EULOGY OF **THE MEETING**

We want to realise moments of encounter, exhibitions and events on culture and the value of creativity. We believe in a new vision of present and future horizons, in new paradigms of thought that, through creativity, can affect the psychophysical well-being of the communities involved.

EULOGY FOR **MADE IN ITALY**

We want to help artists, architects, craftsmen and argonauts to face the global market, internationalising their works and brands. We believe in the internationalisation of Italian creativity, through the development of a progressive valorisation of works of art, craftsmanship and design, through the application of innovative supply strategies and the creation of targeted partnerships.

EULOGY FOR **SHARING**

We want to inform and train on the themes of creativity, because we believe that only through appropriate knowledge is it possible to develop its growth, from collective thought to collective action, in a shared training process.

Dott.ssa Vanna Fadini

President of the Foundation Creativi Italiani

Last summer Paul Critchley came to meet us at the Foundation's headquarters with the architect Annika Patregnani for a wide-ranging discussion on cultural regeneration issues.

I knew that Paul had moved permanently to Italy some years ago, more precisely to Farindola in Abruzzo, where he lives and has his creative workshop. I was interested to know the reasons for this choice and his impressions. The impressions of a painter with respect to the quality of life in a small town in the inland areas of Italy who, having been born and bred in England, had moved to Berlin at the time of the 'wall' and later moved to Spain. One of the themes dear to the Foundation is in fact that of enhancing the value of ancient villages and small inland centres starting from the *genius loci* around which they were once generated. Alongside the very interesting discussion it came naturally to ask him about his works and as he showed them to me I fell in love with them. So, as we are on the same wavelength, we thought about planning an exhibition of his work in Rome.

Browsing through his catalogues, it immediately emerged that his paintings, his installations, and his analysis of everyday life seemed a perfect fit for an exhibition in the headquarters of the Fondazione Creativi Italiani, this large flat that all of our friends consider a bit like a home: the ideal place to create an itinerary exhibition that would wind its way through various environments to give the right setting to paintings that discover value and soul in what we, by habit, consider usual.

Paul has exhibited all over Europe but has not done so in Rome since 2012. This, at the Fondazione Creativi Italiani, will be his only solo exhibition in Rome and we are delighted to host it to discover, together with you, the magic of these works without normally defined spatial contours to reveal a different dimension, a point of view that you do not expect, the essence of a concept that emerges when looking at it from a different perspective. No squares or rectangles to imprison the works, in an ideally free world.



The social enterprise association HABITAT WORLD works for the sustainable development of communities and territories internationally with a particular focus on the Euro-Mediterranean area within which it has developed numerous cross-border and cooperative projects with countries in the Mediterranean area, Africa and the Middle East including all countries in the region; e.g. Israel, Egypt, Jordan etc.

Habitat World has founded for this purpose the BIENNALE HABITAT www.biennalehabitat.org - based on the three pillars HERITAGE, ENVIRONMENT, HUMAN VALUES - which is an international travelling event that creates real laboratories of thought. A project involving institutions, communities,

businesses, professionals and international experts on the various thematic areas of interest to bring solutions and improvement of the quality of life and the environment in the territories with particular attention to human creativity and cultural heritage.

DISCOVERY ITALY PROGRAMME

The project was created in collaboration with the national association of the Most Beautiful Villages in Italy (<https://borhipiubelliditalia.it>) and consists of creating widespread international sustainable development locations according to the goals of the United Nations 2030 Agenda (UN SDGs) to orient people and train them on new paradigms of innovation and sustainability within a community concept.

HABITAT WORLD AND CREATIVE ART

Habitat World is pleased to partner with Paul Critchley and the Fondazione Creativi Italiani to promote several keystone creative art expressions of Paul to coincide with the SANTO GIUBILEO (HOLY JUBILEE) in Rome 2025. HABITAT WORLD is also organising special trips to the Borghi Piu Belli in the Lazio Region focusing on the HOLY JUBILEE and the possibility of interacting creatively with the Artist's works on show in central Rome.

www.habitatworld.net
president@habitatworld.net

The first creative thing one sees when looking at Paul Critchley's paintings is that they are not in the traditional square or rectangular formats. We don't live in a square or rectangular world so why should views of our surroundings always be square or rectangular?

In this exhibition we are presented with paintings of individual objects which are shaped to represent the actual object, the background is ignored, it is cut out, discarded. When we pick up a cup and move it we don't take the table it was sitting on and move that too. If we look at the illustration on page 27, *The White House* the actual house is not painted because it wasn't interesting, but what was was the red house on the left and the view down the street to the right. Why draw attention to something not worth looking at, that would just be distracting. However to show the red house in relationship, the distance to the view down the street our eyes have to move back on forth and pass over the blank area in the middle. Fortunately to explain what this blank space is there are three black shapes which our imagination identifies as representations of windows and we realize that the blank shape is a silhouette of a white house – even though it is not painted.

Past Times ~ 180 x 122 cm with electric cable and plug



By eliminating unnecessary objects, like the surroundings, our attention is focused precisely, here we see the fireplace, the genuine electric cable and the plug socket which takes the power to the electric heater, and the three ducks hanging on the wall above. If this were on a rectangle this simple story would be complicated by the wall and the floor. Next to the fireplace is a cabinet where we can see a TV, plaster animals, a radio and bottles inside. The shapes increase the painted realism, they are extra real: supra-realist.

Artyfacts ~ 203 x 100 cm





Dart boards are circular, all the target areas are equal size but in the square dart board the highest valued area, triple 20 = 60 points, is smaller and therefore more difficult to hit than the triple 18 = 54 points. Fewer points but easier to hit, so a square board changes the tactics of the game.

The Skwer Board ~ 46 x 46 cm

How to paint an abstract image? In fact what is an abstract image? It's an arrangement of colours, shapes and textures which have no relation to anything other than other colours, shapes and textures, and all these interact together. Critchley has painted an abstract... but couldn't help himself from framing it within a white rectangle and turning it into a jigsaw puzzle. Amusingly all those individual pieces of the abstract image could be rearranged and the image would still be abstract, every variation will become a masterpiece as there are no rules to follow. Would *Abstracts For The Advanced* be any better?

Abstracts for Beginners ~ 62,5 x 47 cm





Chez la Madame
86 x 188 cm

The *Creativi Italiani* have to live somewhere to be creative so this exhibition in Piazza Libertà 4 is The Creative Home. When we enter the home we find ourselves immediately in the living room with a fireplace, cabinet, a picture on the wall, a dart board, sofa and, surprisingly, a bed. Perhaps the bed is in the living room to make space for the creativity in other rooms, but... the bed is occupied by a naked lady. Oops. Sorry! How embarrassing. Quick lets go into the next room, the library.

The Unveiling
195 x 195 cm with mosquito net





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. Critchley uses them to tell stories about time; one view shows day and the other evening, or autumn and spring, summer and winter, inside and outside.



Simplicity : The antidote to a hectic life ~ 62,5 x 47 cm ~ Diptych



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





My Prickly Neighbours ~ 109 x 106 cm ~ Diptych



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





Rock Pool ~ 170 x 156 cm ~ Triptych



Midnight Visit ~ 180 x 120 cm



Mr & Mrs ~ 204 x 108 cm with two mirrors



The Doctor's Lunchtime Appointment
150 x 175 cm

After leaving the living room with the fireplace we walked through the library and down a corridor and now we're in the kitchen, the centre of creativity in every home. It looks like the inhabitants have just had their lunch of roast chicken and are sitting on the dining table reading - or hiding behind - the newspaper.

Cooking is creative, eating is fulfilling - both physically and emotionally - but washing up, especially after a few glasses of wine with the meal... is work. (This painting of organized chaos must be an excuse to avoid doing it.) Just look at it: A chicken on the window ledge is sweating in the sunlight, the remains of yesterday's fish are in crumpled foil and left on the unwashed plates. Bread has been discovered by the ants; piles of dirty dishes, vegetables in a rack and cockroaches scurrying around in all the dark corners. This kitchen sink drama is obviously evidence of an unmarried man.

Kitchen Sink Drama
195 x 175 cm ~ Diptych





Burnt Offerings ~ 165 x 98 cm ~ Diptych



Up In Flames ~ 52,5 x 34 cm



Eye Spy ~ 160 x 100 cm. ~ Triptych

The population in Italy is dropping, not surprising, which woman would marry a man who can't cook? Judge a man by his kitchen not by his bank balance. This man's cooker looks like it's been excavated from Pompeii. There's no place for the fish in the freezer box, cooked sausages are lying on top of raw ones in the fridge, there's a head of a sheep bleeding on the shelf and jars are filled with eyes of sheep. As for whatever could be pickled in those jars...





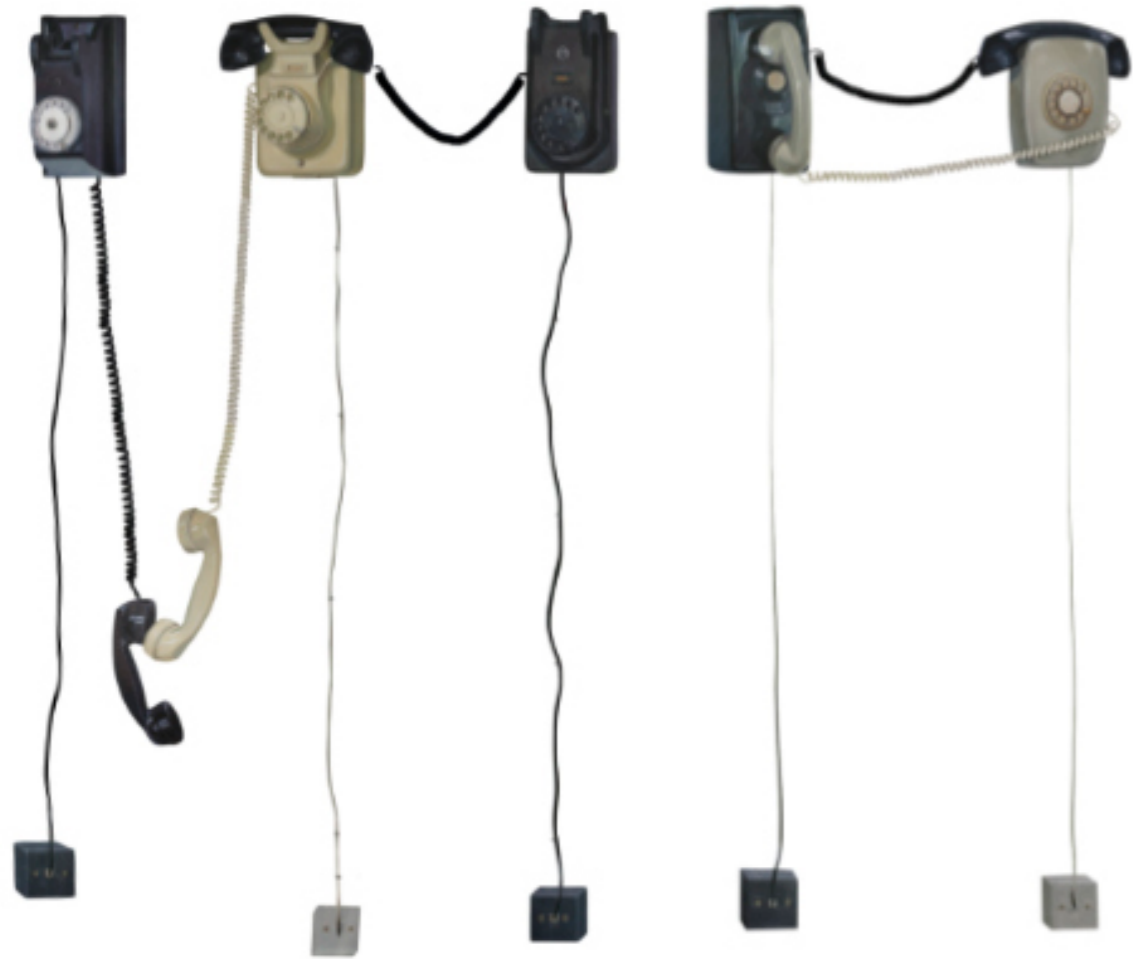
Eye Catching ~ 100 x 80 cm ~ Diptych



Nouvelle Cuisine ~ 180 x 122 cm with mirror



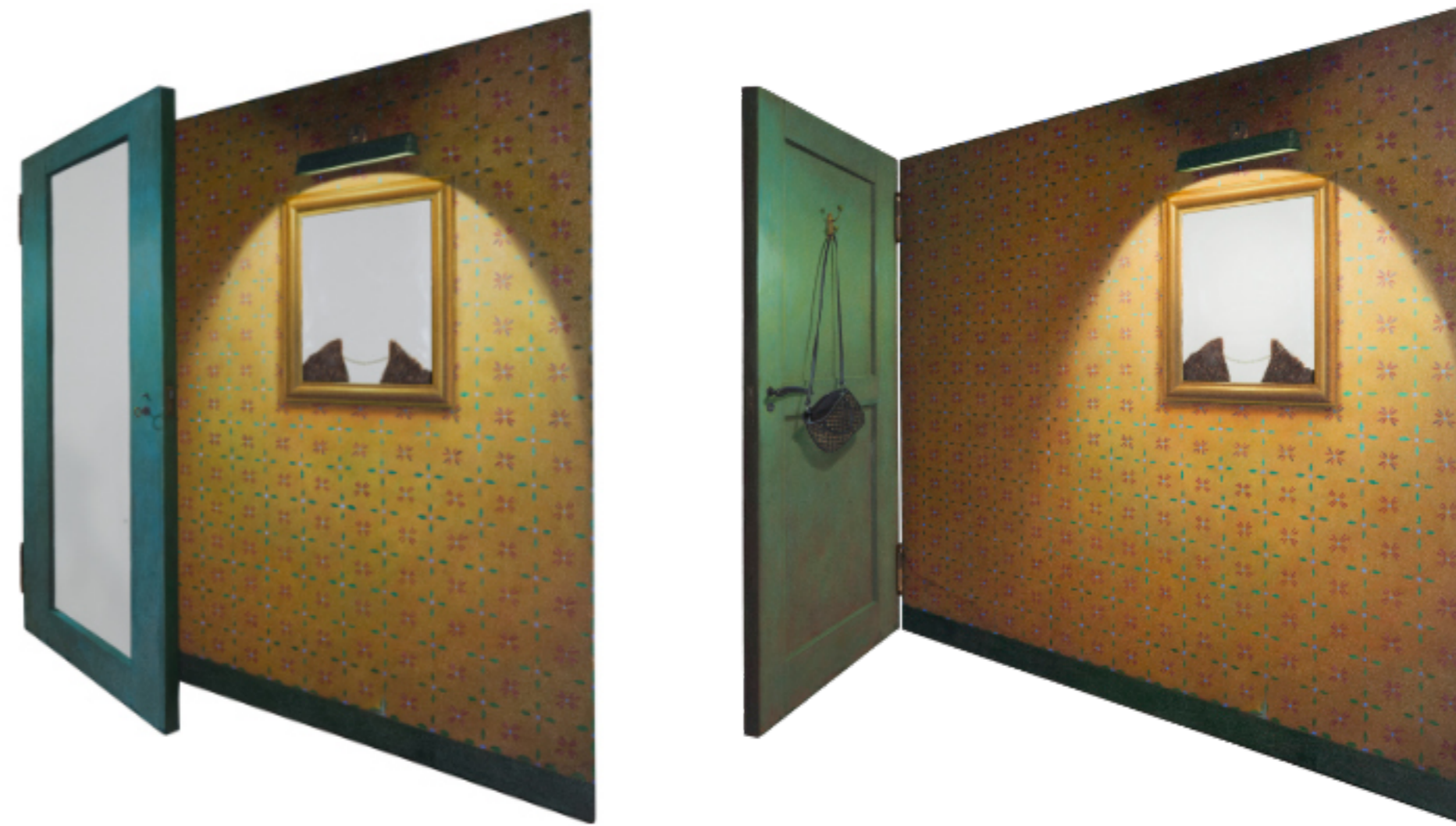
The Ironing Board ~ 130 x 40 cm



Crossed Lines ~ 140 x 90 cm with wires

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 doubles-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. 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. 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.



La Bella Figura ~ 122 x 104 cm with two mirrors



The Turquoise Sea ~ 122 x 155 cm ~ Triptych





Faded Elegance 180 x 77 cm



By Invitation Only 180 x 77 cm



The White House ~ Lithograph 80 x 64 cm



The Time Has Come ~ 160 x 122 cm ~ With mirror



Time Is Valuable ~ 236 x 56 cm

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 nano seconds we could completely alter/destroy the climate, homo sapiens are the worst virus ever to inhabit the planet, we are rapidly taking the pace out of our space.

Think not for whom time melts; it melts for everyone ~ 113 x 60 cm





Painting in situ on Il campo imperatore

Winter & Summer ~ 184 x 174 cm ~ Triptych





Painting in situ at
la marina di novaglie, Puglia

"Where is it? It's a secret"
150 x 117 cm Triptych





Mrs Dog ~ 56 x 37 cm ~ Corner painting

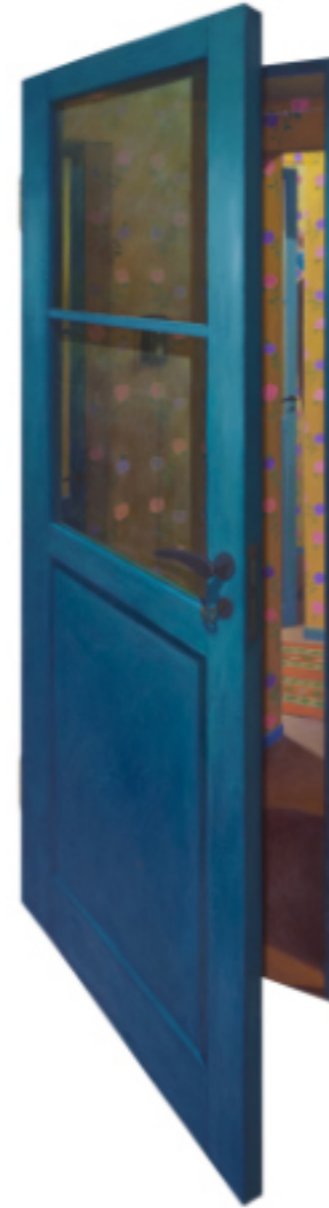


Mr Dog ~ 56 x 29 cm ~ Corner painting



During Covid people were ordered to keep 1m distance apart from each other, 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. Desperate for contact a couple has have found a dark corner where they can meet for a much needed kiss and cuddle. The painting is 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 Prohibited ~ 153 x 71 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





There is a Hitchcock-esque feel in both this and the painting *Midnight Visit* on page 15 where the drama of the light and dark creates a mood, an atmosphere of unease and apprehension; what is and what could be about to happen? In *Midnight Visit* just one bulb in the chandelier is lit and light from an almost closed door seeps out. Is there a visitor or has the occupier left their room and gone outside and is in the house across the road? In *Angst-ious Moment* flames are coming off the shoes, something is happening right at this very surreal moment.

Angst-ious Moment
170 x 155 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 carries us: one is male and the other female. 50% of the world's population share one view point and the other 50% share another.



The World Before Me ~ 200 x 100 cm

The World Before Her ~ 200 x 100 cm

Wildlife Charizzma at Aquabella ~ 100 x 81 cm ~ Diptych



Painting in situ at la marina di novaglie, Puglia

The Never Ending Waves ~ 144 x 142 cm ~ Triptych





I remember a dream of a house by the sea
124 x 114 cm ~ Diptych





This painting is a painting of a painting being painted. It is 100% conceptual because it looks unfinished despite the fact that it is - except that it's not signed. If it were signed then the signature would mean it was finished, but then it would no longer be in the process of being painted. The corners of the canvas on the easel have not been painted in order to show that it is still in the process and yet the landscape is painted enough in order for the viewer to understand the image is a landscape and not a portrait. This means the purpose is to tell the viewer what the painting is about - and it does. Therefore it is finished - even though every square centimetre of the canvas has not been painted. This echoes what is written on page 4 about the white house.

The canvas on the easel is concave because the view is a panorama, the eyes have to look from the left to the right and not just in front of them. What appears to be an easel holding the painting is also painted, the whole is a *trompe l'oeil* and hangs in a corner.

Let The Battle Commence!
181 x 121 x 13 cm. Concave corner painting



The Captain's Table
90 x 120 cm



PAUL CRITCHLEY (Rainford, Europe 1960)

1978-79 St. Helens College of Art & Design
1979-82 Coventry Polytechnic, B.A. (Hons) Fine Arts
www.paulcritchley.art
+39 3452 376704

Since 1979 :

37 Individual Exhibitions
9 Two Man Exhibitions
78 Art Fairs
205 Group Exhibitions

Selected Exhibitions :

25th NordArt, Germany (Winner of the Public Prize)
57th Biennale di Venezia at Palazzo Mora with European Cultural Centre
MEAM (Museu Europeu d'Art Modern) Barcelona
Artist of the Day at Flowers Gallery London
Michelle Rosenfeld Gallery New York
Broadway Windows, New York
Galerie Alain Blondel, Paris
Galerie Honingen, Gouda
SCOPE, Basel & Miami
SAMMER Gallery, Madrid, Puerto Banus & Segovia

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

€20



PAINTINGS

Published by Paul Critchley, 2006

Introductions by:
British artist Patrick Hughes, Spanish critic and professor of art history José Carlos Suárez, Marjan Ruiters, 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.

Photography: Paul Critchley, Simon Critchley, Rob Severijnen.

ISBN: 0-9524537-0-3
Printed by Anman Gràfiques del Valles, s.l., Spain

€25



IN A WORLD OF MY OWN

Published by BY Publications, 2021
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304 pages, 197 paintings illustrated, 48 details, 102 drawings plus 26 photos in situ, hardback, 22 x 31 cm
Text in English.

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ISBN: 9 788412 113778
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Books available at the exhibition and from : www.paulcritchley.com/books-about-my-paintings-exhibition-catalogues-lithograph.html

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