

**CLIVE BARKER**







# CLIVE BARKER

## CROSSROADS

13 November – 11 December 2015

All works are for sale

**WHITFORD**  
FINE ART

6 DUKE STREET ST. JAMES'S LONDON SW1Y 6BN  
+44 (0)20 7930 9332 [info@whitfordfineart.com](mailto:info@whitfordfineart.com)



Clive Barker, 2015

## CLIVE BARKER: CROSSROADS

Nearly five decades after emerging as a Pop Artist, Clive Barker continues to make sculptures characterised by themes and techniques drawn from popular mass culture. In contrast to the abstract sculptor's means of arranging shapes in a process of trial and error in order to create the final form, Barker's creative process relies purely on intuition, association and memory. Barker's past is still central to his present work, as 1960s London and New York are brought in to echo his present day mood.

Barker's 1960's works celebrated the instant possibilities and freedoms of a transformed society, embodied in chrome-plated bronze casts of the everyday, the banal or kitsch elements of our culture, often through the use of irony.

During recent years Barker has returned to the highly shiny finishes of his iconic 1960s works and revived that manufactured, shiny and new gift-wrapped feeling which he first marveled at in New York. As Barker's technique still imbues his work with the instantaneous feeling of indulgence, his current iconography contemplates and investigates the outcome of mass-consumerism proclaimed as the way forward during the heyday of Pop. In addition Barker has introduced a radical new subject matter, placing the artist at the crossroads of West and East, the past and the present, the fame and energy of his youth and the introspective manner of his older self.

Barker's 1960s and 1970s objects reveal his love of America, where many of his cherished memories were shaped.

Repeated viewings of Hollywood Westerns and gangster movies during his childhood years had left a lasting imprint and a longing to visit this seemingly happy world of debonair characters sauntering through the large open apartments of the East Coast. When Barker started showing at the Robert Fraser Gallery in 1965, the possibility of visiting America became a reality. Robert Fraser was a frequent visitor to New York and Los Angeles, and during 1966-1969 showed the works of many American artists including Larry Bell, Dennis Hopper, Ed Ruscha, Andy Warhol, Jim Dine and Claes Oldenburg. Fraser's clientele comprised American film stars and wealthy entrepreneurs.

Barker first visited New York during April-May of 1966 and the American dynamic of youth and freedom, and the relaxed, entrepreneurial attitude to life hit an immediate chord within Barker, who welcomed a change from the restrictions of Post War Britain. Barker stayed with Jenny and Gerald Laing, who introduced him to Tom Wesselman who in turn introduced him to Roy Lichtenstein and the New York art crowd. As such Barker attended Warhol's 'Silver Clouds' exhibition at the Leo Castelli Gallery (2-27 April 1966) and hung out at the Bianchini gallery

where he saw works by Jasper Johns and perspex objects by Robert Watts. Barker had already started casting found objects since 1964 and had come to maturity before his first visit to New York with works such as *Van Gogh's Chair*, *Morandi Still Life*, *Table with Drawing Board* and *Art Box I*. Barker's first hand experience of New York and its Pop scene had been an exciting revelation and confirmed his chosen direction.

In 1971, Barker undertook a three-month long trip visiting twenty-two American states. By then, Barker was a young artist with a critically acclaimed one-man show at the Robert Fraser Gallery and a faithful following of collectors to his name.

Barker started his journey with a two-week stay with Billy Apple in New York. He re-established contact with Jasper Johns, Roy Lichtenstein, Ray Johnson, Bob Watts and Larry Bell. Together they frequented Max's Kansas City, the legendary Park Avenue nightclub and restaurant where artists, musicians and poets gathered in a melting pot of creativity.

Starting his actual road-trip in the city of Philadelphia, Barker paid homage to Marcel Duchamp with a visit to the Walter and Louise Arensberg Collection of Modern Art. Barker then crossed America from East to West, ending up in Colorado and then down to Arizona and over to New Mexico. Barker felt in awe of the sheer geographical expanse of the country and the distances he could cover thanks to the great American car and widely available air-travel. He visited collectors and artists including the renowned financier and collector Joseph Hirshhorn in New York and Dennis Hopper in his bohemian haven of Taos, New Mexico. Barker also spent considerable time with the eccentric artist Edwin Golikoff in Denver, Colorado.

Barker's ambition to visit all fifty American states was halted by the pressing responsibilities of young fatherhood.

With *Blue Suede Shoes*, the title of the legendary Carl Perkins/Elvis Presley song, Barker could not have chosen a more fitting tribute to the Land of Stars and Stripes. The iconic lyrics of the American 1950s Rock & Roll song, which took the world by storm, embody Barker's sentiment upon first discovering the rebellious freedoms of 1960s America.

*Texas Rangers Badge* recalls a personal experience during Barker's trip to America in 1971, involving Edwin Golikoff and a friend Texas Ranger visiting Pike's Peak, honoring Barker as a Texas Ranger in a prank ceremony of investiture during a trip in the Colorado countryside.

The large-scale reproduction of the convex shape of the original antique defunct Texas Ranger badge, which Ed Golikoff bestowed on Barker, is an astonishing example of masterful manufacturing, and is typical of Barker's love of permuting the found object.

With *Red Bullseye* and *180* Barker revisits this quintessential image of the Pop Art movement, used by artists on both sides of the Atlantic, following a series of targets and dartboards he executed during 1961 and 1967.



Cast in bronze, *Gifts* tricks the receiver out of the sense of excitement at discovering the surprises inside, thus turning the meaning of a gift into a practical joke. Its actual state of inaccessibility comments on the extremes of consumerism and the overrated importance of gift giving as a means to express affection in our present day society.

Whereas Barker's love for America has not diminished, Barker's current visits to Turkey have brought forth a new iconography. *Turkish Still Life* and *Dagger and Jewels*, allude to the seemingly growing cultural and political power of the East. Barker's work has always gracefully captured the present in a subtle way, and his new iconography mirrors the attention which Eastern cultures have been given in the media since the tragic events of 9/11.

*Bowl of Pomegranates* bridges East and West. Named after the Spanish city of Granada, the pomegranate is considered the highest of fruits in the gardens of Paradise described in the Holy Quran. Symbolically, the primary significance of the pomegranate lies in its representation of diversity in unity and unity in diversity, a concept, which is very much at discussion in the current world order.

*Luggage* is a fitting metaphor for the artist's travels past and present and his current departure from his exclusive interest in Western iconography.

Never one to seek the limelight, the fiercely private Barker allows the viewer a rare glimpse into his personal life, embodied in *6 Books* and *Spectacles and 7 Books*. In the same sense, *Shaken not Stirred*, evokes a meeting with the inimitable James Bond and Barker's own encounter with the unmistakable elegance in dress and speech of an Eton educated boy in the person of his dealer Robert Fraser. 'Groovy Bob' bore more than a passing resemblance to Ian Fleming's fictional character. The legendary dealer's cool status was not diminished by his occasional stutter for his svelte physique and impeccable manners, mixed with a good measure of eccentricity, matched by a discreet promiscuous nature gave him a lasting reputation of ultimate sophistication.

With *Brains* Barker does not contemplate death as he did in his series of skulls dating 1974, but reinvents the classical 'memento mori' in an object that looks surprisingly alive. The very mass from where life is controlled presented in gleaming cast bronze questions our fragility in times when medicine and science have entered experimental research.

The current body of work celebrates Barker's seventy-fifth birthday and reflects on the fragility of life, the limits of time, memories past and things to come. The celebrated handsome young artist whose gleaming 1960s objects seduced legendary art dealers, collectors and pop stars alike, is standing at a major crossroads between youth and mature age, East and West. However, Barker as ever manages to intrigue with fascinating objects, which are thoroughly contemporary.

**An Jo Fermon, November 2015**

**1. Brains**

2015

Polished bronze

10.8 x 12 x 14.6 cm

4 ¼ x 4 ¾ x 5 ¾ in

Signed and dated

Unnumbered edition of 3



**2. 6 Books**

2014

Polished bronze

22.5 cm high

8 <sup>7</sup>/<sub>8</sub> in high

Signed, dated and titled

Unique



**3. 3 Axes**

2014

Polished bronze

92 cm high

36 ¼ in high

Signed, dated and titled

Unique





**4. Blue Suede Shoes**

2015

Bronze with blue and black patina

13 x 20.4 x 28.5 cm

5 1/8 x 8 x 11 1/4 in

Signed, dated and titled

Unique





5. **180**

2015

Polished bronze

44 cm diameter

17 ¼ in diameter

Signed, dated and titled

Unique



**6. Gifts**

2014

Polished bronze and polished brass

40 x 22 x 22 cm

15 ¾ x 8 ⅝ x 8 ⅝ in

Signed, dated and titled

Unique





## **7. Texas Rangers Badge**

2015

Polished bronze  
91.4 cm diameter  
36 in diameter

Signed, dated and titled  
Unique



DEPT. PUBLIC SAFETY

SPECIAL

TEXAS RANGERS

**8. Shaken Not Stirred**

2014

Polished bronze

30.5 cm diameter; 24.5 cm high

12 in diameter; 9 <sup>5</sup>/<sub>8</sub> in high

Signed, dated and titled

Unique





**9. Spectacles and 7 Books**

2014

Polished bronze

28 cm high

11 in high

Signed, dated and titled

Unique



**10. Red Bullseye**

2015

Red enamelled aluminium

44.5 cm diameter

17 ½ in diameter

Signed, dated and titled

Unique





## 11. Luggage

2015

Polished bronze

48.3 x 64 cm

19 x 25 ¼ in

Signed, dated and titled

Unique



## 12. Turkish Still Life

2015

Polished bronze

31 x 40 x 59.7 cm

12 ¼ x 15 ¾ x 23 ½ in

Signed, dated and titled

Unique





### 13. Pomegranates

2014

Polished bronze

23 cm high / 28 cm diameter

9 in high / 11 in diameter

Signed, dated and titled

Unique



**14. Venus with Tongue Out**

2014

Polished bronze

28 cm high

11 in high

Signed, dated and titled

Unique





**15. Dagger and Jewels**

2015

Polished bronze

13.3 x 30.5 x 36 cm

5 ¼ x 12 x 14 ⅛ in

Signed and titled

Unique





## BIOGRAPHY

- 1940 Born in Luton, the fifth child of Frederick, a coach painter at Vauxhall Motors, and May, née Brown.
- 1949 An encounter with the collection of paintings at Hatfield House, Hertfordshire, awakened his interest in painting. Experience of helping his elder brother, Ivor, on his early morning bread delivery rounds, would later inspire a group of objects.
- 1952 -1957 Attended Beech Hill Secondary Modern, Luton, where he excelled at art. Mervyn Levy showed one of Barker's landscape drawings on BBC television. Levy's comments encouraged Barker to continue drawing.
- 1956 Met Rosemary (Rose or Ro) Bruen, his future wife.
- 1957 Started training as a painter at Luton College of Technology and Art. Developed a particular interest in the painting of Cézanne, Picasso, Soutine and Van Gogh, which would later be expressed in his sculpture. An unsympathetic sculpture teacher discouraged his interest in the subject.
- 1958 Started travelling regularly to London to visit exhibitions at the Institute of Contemporary Arts (ICA), the Whitechapel Art Gallery and the New Vision Centre Gallery where he befriended Peter Blake.  
Visited 'Five Young Painters', ICA (9 Jan. - 8 Feb.) which included work by Richard Smith and Peter Blake.  
'Some paintings from the E.J. Power Collection', ICA (13 Feb. - 19 April), which included work by Jackson Pollock, Mark Rothko and Clyfford Still, lead Barker to experiment with abstraction. Made *Egg Box*, his first three dimensional object.  
Visited 'Jackson Pollock' at the Whitechapel Art Gallery (Nov. - Dec.).
- 1959 Visited 'New American Painting', Tate Gallery (24 Feb. - 22 March) and continued experiments with abstraction.  
June: disappointed and frustrated with some aspects of his formal education, Barker decided to break with his art school training. Subsequently refused to take up a place offered by St. Martin's School of Art, reluctant to spend more time at art school.
- 1960 Saw Peter Blake's 'gold paintings' at the New Vision Centre Gallery (8 Jan. - 6 Feb.), and 'West Coast Hard Edge', ICA (from 23 March).  
Spring: started working on the assembly line at Vauxhall Motors, Luton, for a period of fifteen months. Working with chrome plated and leather upholstered car parts would later prove to be a formative experience. Imagined making art as consumer goods, the product of co-ordinated cooperation between specialist craftsmen.
- 1961 March: married Ro.  
April: gave up his job at Vauxhall Motors and moved with Ro to London (Belsize Square, NW3). Commenced working for a pawnbroker on Portobello Road, whilst Ro started working as a pharmacy assistant to help make ends meet.  
Summer: befriended art critic Roland Penrose who introduced him to Francis Bacon and Richard Smith, who had just returned from the United States.  
Started concentrating on sculpture, using corrugated cardboard and found objects. Submitted found objects to physical transformation through the use of paint.  
All paintings dating 1958-59 were lost, after having been used as a back garden fence by Barker's father.



- 1962 Befriended David Hockney.  
Continued working with found objects, now also utilising neon.  
February: three works included in 'Young Contemporaries', RBA Galleries, London.  
May: started visiting the newly opened Robert Fraser Gallery in London.
- 1963 Started working with zips and leather, using specialist craftsmen. These 'zip boxes' are considered as his first Pop works.  
Barker and his wife moved in with Richard Smith, sharing his house on Bath Street, London, EC1.  
Smith's account of his two year sojourn in New York (1959-1961) and trip to America that year prompted Barker to recreate Smith's American leather jacket as *Dick's Jacket* and encouraged him to plan a trip himself.  
Visited 'The Popular Image', ICA (24 Oct. - 23 Nov.), first London overview of American Pop Art.
- 1964 Gave up his job as a pawnbroker's assistant to concentrate on sculpture. First two casts, *Zip* (bronze), and *Zip 2*, (aluminium), executed at a local North London foundry, were abandoned for lack of casting quality. Not having the funds to continue with casting objects, Barker turned for a while to working on the subject of the zip using silkscreen on canvas and on metallic paper. The series of leather upholstered objects was continued.  
July - September: two works included in '118 Show' at the Kasmin Gallery, London.  
*Two Palettes for Jim Dine*, an homage to the American painter whose work Barker had seen at the Robert Fraser Gallery, marked the beginning of the use of chrome plating.  
A new attempt at casting a zip resulted in *Zip 1*.  
Introduced to Robert Fraser by art collector Alan Power, who by that time owned *Two Palettes for Jim Dine*.
- 1965 Tutor at Maidstone School of Art.  
Continued experimenting with painting, using aerosol paint to transfer images of his underpants and vest onto canvas, and making screen prints of zips.  
Barker concluded the series of leather upholstered objects.  
Cast *Silver Zip*.  
The Arts Council selected two silkscreen prints for 'New Prints 2'.  
During a studio visit Fraser expressed interest in exhibiting Barker's sculptures.  
November: moved to Dartmouth Road, London, NW2 .  
December: storage unit in Old Street, London, EC1 burned down; several objects were destroyed.
- 1966 With the support of Robert Fraser, Barker made larger objects in chrome plated steel, such as *Van Gogh's Chair* (anticipating the series of homages), *Table with Drawing Boarding* and *Morandi Still Life*.  
April-May: first visit to the United States; spent three weeks in New York with Jenny and Gerald Laing. Met Tom Wesselman, Roy Lichtenstein, Jasper Johns and Andy Warhol whose exhibition 'Andy Warhol: Wallpaper and Clouds' at the Leo Castelli Gallery (2 - 27 April) he visited. Saw work by Jasper Johns and perspex objects by Robert Watts at the Bianchini Gallery. The encounter with Warhol's silver clouds along with the work of Jasper Johns helped confirm his direction.  
May: Ro gave birth to their first son, Tad, which prompted Barker to make *Coke with Teat*, the first version of his celebrated coke-bottle sculptures.  
June: Richard Hamilton introduced him to Marcel Duchamp at his Tate Gallery retrospective 'The Almost Complete Works of Marcel Duchamp' (18 June - 31 July).  
October: Robert Fraser included Barker in 'New Idioms', a group show including the work of Derek Boshier, Richard Hamilton, Roy Lichtenstein, Craig Kauffman, Eduardo Paolozzi, Claes Oldenburg, Colin Self, Bridget Riley and Andy Warhol. Barker's exhibit, *Van Gogh's Chair* (1966) won him instant fame and invitations to show internationally followed soon afterwards.

- 1967 January: first visit to Paris to attend the 'Salon de la Jeune Peinture' (1 - 25 Jan.), where *Van Gogh's Chair* (1966) and *Table with Drawing Board II* (1966) were shown. Other international invitations included the 'Biennale d'Arte' in San Marino (10 July - 30 Sept.) and Bruno Bischofberger's 'Englische Kunst' in Zurich. Working towards his first one-man-show at the Robert Fraser Gallery, Barker started utilising a broad spectrum of metals, resulting in a group of work relating to the subject of painting, consisting of art boxes and painting palettes. The Van Gogh subject matter is continued in *Van Gogh's Ear*. Participated in 'Tribute to Robert Fraser' (from 5 July), the gallery artists' initiative to keep the Robert Fraser Gallery open while Fraser was jailed for possession of drugs.
- 1968 First one-man show at the Robert Fraser Gallery, (17Jan. - 14 Feb.). Francis Bacon's visit to the show marked the beginning of a life-long friendship between the two artists. Joseph Hirshhorn purchased *Morandi Still Life* (1966), *Zip Mouth Organ* (1966) and *Spill* (1967) now part of the Hirshhorn Museum and Sculpture Garden (Smithsonian Institution), Washington. Three works were shown in 'British Artists: Six Painters, Six Sculptors', an exhibition circulated by the Museum of Modern Art, New York (finished 26 Oct.1969). November: anticipating the closure of the Robert Fraser Gallery, Barker was approached by Erica Brausen of the Hanover Gallery. Whilst Robert Fraser and the Hanover Gallery simultaneously showed Barker's work at the 'Mostra Mercato d'Arte Contemporanea' in Florence (16 Nov. - 9 Dec.), Barker was now making his works for the Hanover Gallery. A lunch with to Marlon Brando inspired *Rio - Homage to Marlon Brando* and *Cowboy Boots*.
- 1969 March-April: moved with Ro to Heath Street, London, NW3; shortly after, separated temporarily from her. August: Robert Fraser closed his gallery to go to India; Barker solely represented by the Hanover Gallery. Completed *Homage to Magritte*, modelled on Hanover Gallery manager Jean-Yves Mock's feet. Homages to Morandi, Picasso, Soutine and Van Gogh followed. Cast *Life Mask of Francis Bacon*, his first portrait of the painter Summer: the Hanover Gallery showed *Homage to Magritte* (1968-69) in 'Poetic Image' (July - Aug.), a Surrealist show, including work by René Magritte, Salvador Dalí, Man Ray and Roland Penrose. Mario Amaya selected work for 'Young and Fantastic', ICA, London (9 July - 3 Sept.). October-November: one-man show at the Hanover Gallery; exhibition reviews consolidated his earlier success.
- 1970 The Tate Gallery, London, purchased *Splash* (1967). Started work on *Portrait of Madame Magritte* (1970-73), a life size bronze cast of a Chesterfield sofa and a pair of shoes. *Art Box* concluded the series of painting related objects started in 1965-66. *Van Gogh's Chair* (1966) and *Van Gogh's Sunflowers* (1969) were shown at 'British Sculpture out of the Sixties', at the ICA, London (6 Aug. - 27 Sept.). *Van Gogh's Chair* (1966) and *Homage to Magritte* (1968-69) travelled around Europe as part of 'Métamorphose de l'objet: art et anti-art 1910-1970'.
- 1971 March-May: travelled through twenty-two American States, making a series of drawings. In New York, spent time with Billy Apple, Jasper Johns, Roy Lichtenstein and Tom Wesselman, and visited Warhol again. Back in London made series of 'cremated paintings', for which artist friends were asked to burn an important painting. Richard Hamilton and Joe Tilson contributed; David Hockney contributed in 1973.

Anticipating the closure of the Hanover Gallery (December 1972) Barker accepted a teaching position at Croydon School of Art, London, but unwilling to make the commitment attached to a teaching job, left after one term.

Visited Paris where 'Métamorphose de l'objet: art et anti-art 1910-1970' had its last showing at the Musée des Art Décoratifs. Following a visit to the Louvre, became preoccupied with themes from Classical sculpture.

*Chained Venus* (1971) was shown at 'Der Geist des Surrealismus' at the Baukunst-Galerie, Cologne (4 Oct. - 20 Nov.), which brought Barker to Germany for the first time.

- 1971-1974 Further international showings of his work lead to the creation of sculptures relating to the crating and transporting of art works: *Object to be Shipped Abroad* (1971-73) and *Small Object to be shipped Abroad* (1973), *Tang Chariot* (1973), followed by *Chariot* (1974) and *Charioteer* (1974).
- 1972 Prompted by finding his father's wartime gas mask, Barker made a series of work contemplating death: *Aphrodite* (1972) and *War Heads* (1973-74), a series of six gas masks and skulls.
- 1973 February: Ro gave birth to their second son, Ras.  
The Baukunst-Galerie included Barker in 'Künstler aus England' (13 June - 8 Sept.).
- 1974 Made *Head of Jean*, a portrait of friend model Jean Shrimpton, and the first of a group of portraits in which a cast of the lips is the only feature revealing the identity of the sitter. One-man show 'Heads and Chariots', including the series of *War Heads* (1973-74) at Anthony d'Offay (2 - 26 July).
- 1975 Made *Tits (M.F.)* and *Torso of Marianne Faithfull*, alluding to his intimate relationship with the pop singer. A cast of her lips was not used until later in *Head of Marianne Faithfull* (1981).  
Spring: visited David Hockney in Paris where Hockney drew his portrait.  
Robert Fraser returned to London and started dealing privately with the works of his former gallery artists, including Barker's sculptures.
- 1976 At the invitation of Peter Blake, showed in the Summer Exhibition at the Royal Academy, London. *3 Cokes* (1968) and *Homage to Magritte* (1968-69) hit newspaper headlines when sold at Sotheby's Contemporary Art Sale (1 July).  
Mannheim Kunsthalle purchased *Portrait of Madame Magritte* (1970-73).
- 1977 The search for a new family home brought the creation of new work to a halt.  
Ended his working relationship with Morris Singer Foundry.  
*Splash* (1967) was included in 'British Artists of the '60s' at the Tate Gallery (1 June - 18 Sept.).
- 1978 Bought a house in Malvern, Worcestershire which Ro and the boys moved into permanently. Barker then divided his time between Malvern and London.  
Started having works cast by Burleighfield Arts (High Wycombe).  
Made a series of twelve bronze and brass studies of Francis Bacon. This series, together with the three portraits of Barker painted by Bacon, was promoted by Robert Fraser for an exhibition held at the Felicity Samuel Gallery, London.  
The Arts Council of Great Britain purchased *Study of Francis Bacon, No.1* (1978).  
The Aberdeen Art Gallery purchased *Study of Francis Bacon, No.6* (1978).
- 1979-1980 Preoccupied with overseeing building work on the house in Malvern, Barker's production amounts to three works only.

- 1980 Imperial War Museum, London, purchased the *War Heads* series.
- 1981 Made a group of portrait heads of friends, including Eduardo Paolozzi and Marianne Faithfull, who, at the time, was living with Barker in London.
- 1981-1982 Retrospective exhibition of fifty-five sculptures, twenty-seven drawings and ten prints, organised by the Sheffield City Art Galleries, touring Stoke, Eastbourne and Cheltenham, (28 Nov. - 29 May 1982).  
Graves Art Gallery, Sheffield, purchased *Helmet* (1973).  
Mappin Art Gallery, Sheffield purchased *Way Out (Brown Exit)* (1963-64).  
Stopped working with Burleighfield Arts foundry.
- 1982 Barker took a sabbatical from work.  
The acquisition of *Study of Francis Bacon, No.9* (1978) by the Wolverhampton Art Gallery was met with disapproval by some members of the City Council. The local newspaper, 'Star and Express' became the forum of a five-month long written debate between defenders and opponents.  
Mappin Art Gallery, Sheffield included *Van Gogh's Chair* (1966) in 'Milestones in Modern British Sculpture' (9 Oct. - 7 Nov.).
- 1983 Robert Fraser opened a gallery in Cork Street. Here, Barker's work was shown in group shows of British Pop Art.  
With *Cockerel on Bucket, Rooster Head, Black Vase of Flowers, Roses and Crucifixion on a Red Hill*, Barker turned to more traditional subject matter.  
Start of four years of portrait painting and drawing.
- 1984 His marriage with Ro started to break down.  
Production of sculpture came to a halt again.
- 1985 An exhibition of the 'Boxes', a series of thirty-five sculptural scenes placed in wooden boxes (executed 1972 -85) was hosted by the Wolverhampton Art Gallery (13 April - 18 May).  
Separation from Ro. Their house in Malvern, as well as their collection of art works was sold.  
Barker moved permanently to the flat in London.  
Contributed a work for 'Visual Aid', part of Bob Geldof's initiative 'Live Aid'.
- 1986 *Splash* (1967) was included in 'Forty Years of Modern Art', Tate Gallery, London (19 Feb. - 27 April).  
The sole work executed that year was a commission for a candle stick for 'Le Caprice' restaurant, London. Started working with Red Bronze Studio Fine Art Founders.  
The Contemporary Arts Society purchased *Study of Francis Bacon, No.7* (1978), which was presented on permanent loan to the Ferens Art Gallery, Hull.  
Following Robert Fraser's death, the gallery closed. The combined effects of Fraser's death and the separation from Ro lead Barker to withdraw from the art scene.
- 1987 Fell in love with American artist Linda Kilgore and resumed work.  
Summer: travelled to Arizona and to the South of France visiting Antibes, Biot, Nice, Monaco and St. Paul de Vence.  
Lawrence Alloway and Marco Livingstone selected *Art Box II* (1967) and *Venus Escargot* (1987) for 'Pop Art U.S.A - U.K.: American and British Artists of the '60s in the '80s', Tokyo (24 July - 18 Aug.) and tour.  
Made *Self Portrait with Bananas*, the only existing self-portrait in sculpture.  
The National Portrait Gallery, London, hosted a one-man-show of Barker's portrait drawings (executed 1983-87) and sculptures, (24 July - 18 Oct.).

- 1988 Started working with sheet steel, resulting in a series of 'Cubist Violins'.  
Made a group of very personal works referring to Linda Kilgore and her home in Arizona.  
The National Portrait Gallery expressed a wish to purchase the gold leaf version of *Life Mask of Francis Bacon* (1969), after which Barker donated the work.
- 1989 Forced by external circumstances, Linda returned to the United States for an indefinite period of time, but never returned. Barker's only work that year, *The Red Violin for Linda Kilgore*, stands out as a reminder of his ardent love for his American companion.
- 1990 Linda's absence left another gap in his life. *Little Bird in His Nest* and *Twins* reflect the artist's introspective mood. Chris Corbin commissioned an ice-bucket-stand for 'The Ivy' restaurant, London.
- 1991 Barker made no work. In London, the simultaneous exhibition of Barker's and Jeff Koons' chrome plated objects in 'Objects for the Ideal Home. The Legacy of Pop Art' (11 Sept. - 20 Oct.), at the Serpentine Gallery, and in 'Pop Art' (13 Sept. - 15 Dec.), at the Royal Academy of Arts. Koons' debt to Barker was pointed out in exhibition reviews as well as by Richard Hamilton at the Pop Art symposium (Royal Academy of Arts, London 12 Sept.).
- 1992 With *Gold Coke*, Barker returned to the theme of the Coke bottle intending to produce a large commercial edition for the first time (not completed).  
Started work on a group of still lifes presented on cast iron tables.  
Showed in the Summer Exhibition at the Royal Academy of Arts.  
The death of his close friend Francis Bacon prompted 'Monument to Francis Bacon'.  
Stopped working with Red Bronze Studio Fine Art Founders.
- 1993 The City of Luton commissioned a monument. *Elephant for Luton* was never executed due to lack of funds.  
Work was shown in group exhibitions in England and overseas. David Mellor selected *Cremated Richard Hamilton Painting* (1971) for 'The Sixties Art Scene in London', Barbican Art Gallery, London (11 March - 13 June).  
Showed in the Summer Exhibition at the Royal Academy of Arts.  
Barker started working with Roseblade Foundry for sand casting and Livingstone Foundry for lost wax process.
- 1994 Showed in the Summer Exhibition at the Royal Academy of Arts.  
Production is limited to one work only.
- 1995 Met Adrian Mibus of Whitford Fine Art, who included work in 'Post War to Pop'.  
Barker returned to the subject matter of Cubism with two Cubist still lifes.
- 1996 The Berardo Foundation acquired *Homage to Soutine* (1969) for the Sintra Museum of Modern Art, Lisbon.
- 1997 Work is included in 'Pop Art' (1 Feb. - 6 April) at Norwich Castle Museum, 'Les Sixties: Great Britain and France 1962-1973, The Utopian Years', Brighton Museum and Art Gallery (23 April - 29 June), and in 'The Pop '60s: Transatlantic Crossing', Centro Cultural de Belem, Lisbon (11 Sept. - 17 Nov.).
- 1998 The production of forty-one works heralded a creative outburst, which would last for two years.
- 1999 Started work on larger scale projects such as *Fridge* and *Van Gogh's Bed* (unfinished).



- 2000 With the *MM* series, returned to the coke bottle theme to mark the millennium. Exhibition of recent sculpture at Whitford Fine Art, London (7 Nov. - 7 Dec.).
- 2001 Commenced *Alphabet* and a new series of still lifes. David E. Brauer included *Two Palettes for Jim Dine* (1964) and *Van Gogh's Chair* (1966) in 'Pop Art: U.S./U.K. Connections 1956-1966', The Menil Collection, Houston, Texas (26 Jan. - 13 May). Peter Blake selected *Fridge* for the Summer Show, Royal Academy, London. The Berardo Foundation acquired *Fridge* (1999) for the Sintra Museum of Modern Art, Lisbon.
- Just months before the horrifying attack of 9/11 Barker made *SAFELY DOWN!*, a cast of a crashing plane being saved by Superman, a culmination of two years working with Superman imagery.
- 2002 Publication of the Catalogue Raisonné of the years 1958-2000. The British Museum, London acquired two drawings: *Two Palettes: Study for Two Palettes for Jim Dine* (1964) and *One Dozen Zips* (1965). Following decades of living separately, Barker and his wife Ro officially divorced.
- 2002-2008 Barker spent time travelling in Spain and Crete.
- 2003 Barker gave up sand-casting in aluminium in favour of polished bronze. Whitford Fine Art, London hosted 'Clive Barker. Forty Years of Sculpture: Retrospective Exhibition'.
- 2004 *Large Homer, Homer, Parcel from Jasper Johns*, embody Barker's love of America and the exchange between two Pop artists on either side of the Atlantic. One-man show at Arte e Arte, Galleria d'Arte Moderna, Bologna (30 Oct. - 15 Jan. 2005). Walter Guadagnini and Marco Livingstone include *Sunbeam Shaver* (1965) and *Palette and Tube* (1967) in 'Pop Art UK, British Pop Art 1956 - 1972', Galleria Civica, Modena (18 April - 4 July).
- 2005 Marco Livingstone included *Tall Exit* (1963-64), *Coke with Teat* (1966), *Painted Dartboard* (1967) and *French Fancies* (1969) in 'British Pop', Museo de Bellas Artes, Bilbao (17 Oct. - 12 Feb.)
- 2006 Revisited the still life. *Three Jugs* bring to mind the work of Giorgio Morandi to which Barker first paid homage in 1966. With *Frying Pan and Fish* and *Saucepan and Eggs*, Barker made deluxe makeovers of the sparse still life paintings of William Scott. *Three Light Bulbs* continued to show Barker's love of permuting the banal found object into something highly desirable, through the effect of a highly polished finish. *Glass of Absinthe* was another in a long line of tributes to Vincent Van Gogh. One-man show at Galerie Markus Winter, Berlin (6 May - 29 July) One-man show at Whitford Fine Art, London (25 Oct. - 24 Nov.).
- 2007 *Magritte's Hat* continued the series of homages to his favourite painters, started in 1964 with *Two Palettes for Jim Dine*. *Still Life with Mushrooms, Napoleon and a Mouse* and *Napoleon Twins* illustrate Barker's life-long interest in the Napoleonic wars. *Tall Exit* (1963-1964) and *MM* (2000) included in 'Pin-Up: Pop Art and Popular Culture', Wolverhampton Art Gallery, Wolverhampton (31 March - 4 Aug.).
- 2008 Barker started travelling to Turkey on a regular basis. *Jelly Bean Machine* (2007) exhibited at The Summer Exhibition, Royal Academy of Arts, London. *3 Cokes Study* (1967) included in 'Supermarket Pop: Art and Consumerism', Wolverhampton Art

Gallery, Wolverhampton (13 Sep. – 28 Feb. 2009).  
*Helmet 3* (1998), *MM* (2000), *Mickey Mouse* (2000) and *Parcel for Jasper Johns* (2004), included in 'Triptyque', Hotel de Ville, Grand Théâtre, Tour St.Aubin, Bibliothèque Universitaire, Angers, France, (11 Oct. – 16 Nov.)  
 Included in 'Unpopular Culture: Grayson Perry selects from the Arts Council Collection', touring exhibition until 2010.

- 2009 First showing of *SAFELY DOWN!* at a one-man show at Whitford Fine Art (4 June – 3 July).
- 2010 13 August, birth of his granddaughter Coral.  
 Barker moves towards an iconography, which contemplates and investigates the outcome of mass consumerism proclaimed as the way forward during the heyday of Pop.  
*Origami Boat*, *Asparagus* and *A Bunch of Asparagus* embody the fragility of life. *Crown of Thorns* presents an icon of pain and martyrdom as a desirable piece of jewellery.  
*Still Life with Mushrooms*, *Napoleon and Mouse* (2007) included in 'Pop Protest: Art for and Anxious Age', Wolverhampton Art Gallery, Wolverhampton (1 May – 30 Oct.).
- 2011 The Art Gallery of New South Wales acquired *Coke with Two Straws* (1968).  
 Six works included in *Snap, Crackle and Pop*, The Lightbox Gallery, Woking (30 July – 28 Sept.).
- 2012 *Two Heads*, cast from butchered pig's heads, continues Barker's preoccupation with mortality.
- 2013 In *Lucian Freud's Easel* and *Nipper* Barker again brilliantly evokes the invisible presence of the departed and the missing, as he first did with *Portrait of Mme Magritte* (1970-1973).  
 Included in 'New Situation: Art in London in the Sixties', Sotheby's, London (4 - 11 Sep.).  
 One-man show at Whitford Fine Art, London (9 Oct. – 1 Nov.)  
 Leslie Waddington selected *Coke*, *Nearly Off*, *Off* (1970), *Cremated Richard Hamilton Painting* (1971) and *Mr and Mrs Iron* (1972) in 'Pop Imagery', Waddington Custot, London (8 Oct. – 23 Nov).  
 Christie's included *Sunbeam Shaver* (1965) and *Four Zips* (1965-1966) in 'When Britain Went Pop', Christie's, London (9 Oct. – 23 Nov.).  
*Cowboy Boots* (1968) included in 'Pop Art Design', Barbican Art Gallery, London (22 Oct. - 9 Feb. 2014)
- 2014-2015 Approaching his seventy-fifth birthday on 29 August 2015 Barker introduced a radical new subject matter, placing himself at the crossroads of West and East, the past and the present, the fame and energy of his youth and the introspective manner of his older self.  
*Luggage* is a fitting metaphor for the artist's travels past and present and his current departure from his exclusive interest in Western iconography. *Pomegranates*, *Turkish Still Life* and *Dagger with Jewels*, echo the attention which Eastern cultures have been given in the media since the tragic events of 9/11.  
*Shaken not Stirred* is Barker's latest back-handed tribute to his dealer Robert Fraser.  
 With *Brains* marvelously reinvents the classical 'memento mori' in an object that looks surprisingly alive.  
*Art Box I* (1966), *Van Gogh's Chair I* (1966) and *Three Hand Grenades* (1969) included in 'A Strong Sweet Smell of Incense' an exhibition dedicated to Robert Fraser, Pace Gallery, London.  
*Sunbeam Shaver* (1965), *Newspaper* (1967) and *Cremated Richard Hamilton Painting* (1971) included in 'International Pop', hosted by the Walker Art Center, Minneapolis (1 April – 29 Aug.), Dallas Museum of Art (11 Oct. – 17 Jan. 2016) and Philadelphia Museum of Art (18 Feb. – 15 May 2016).  
 Philadelphia Museum of Art acquires *Sunbeam Shaver* (1965).

Clive Barker lives and works in London.

## SOLO EXHIBITIONS

- 1968 *Clive Barker: Recent Works*, Robert Fraser Gallery, London.
- 1969 *Clive Barker*, Hanover Gallery, London.
- 1974 *Clive Barker: Heads and Chariots*, Anthony d'Offay, London.
- 1978 *Clive Barker: 12 Studies of Francis Bacon. Francis Bacon: 3 Studies of Clive Barker*, Felicity Samuel Gallery in collaboration with Robert Fraser, London.
- 1981-1982 *Clive Barker: Sculpture, Drawings and Prints*, Retrospective Exhibition, Mappin Art Gallery, Sheffield, touring Stoke, Eastbourne and Cheltenham.
- 1983 *Clive Barker: War Heads*, Imperial War Museum, London.
- 1985 *Clive Barker: Boxes*, Wolverhampton Art Gallery, Wolverhampton.
- 1987-1988 *Clive Barker: Portraits*, National Portrait Gallery, London, touring Luton, Wolverhampton, Eastbourne, Folkestone and Hull.
- 2000 *Clive Barker: Recent Work*, Whitford Fine Art, London.
- 2003 *Clive Barker. Forty Years of Sculpture: Retrospective Exhibition*, to coincide with the publication of the catalogue raisonné, Whitford Fine Art, London.
- 2004-2005 *Clive Barker. Pop Sculptures (1963-2004)*, Arte e Arte Galleria d'Arte Moderna, Bologna.
- 2006 *Clive Barker. Sculpture*, Galerie Markus Winter, Berlin.  
*Clive Barker: Recent Works*, Whitford Fine Art, London.
- 2009 *Clive Barker: Pop Now*, Whitford Fine Art, London.
- 2013 *Clive Barker: Objects for Contemplation*, Whitford Fine Art, London.
- 2015 *Clive Barker: Crossroads*, Whitford Fine Art, London.
- Contemporary British Painting and Sculpture*, Museum of Modern Art, Oxford.
- British Artists: 6 Painters, 6 Sculptors*, exhibition circulated by the Museum of Modern Art, New York, 1968-1969.
- Tout Terriblement Guillaume Apollinaire*, ICA, London.
- 1969 *Poetic Image*, Hanover Gallery, London.  
*Pop Art*, Hayward Gallery, London.  
*Young and Fantastic*, ICA, London, touring New York and Toronto.
- 1970-1971 *Métamorphose de l'objet: art et anti-art 1910-1970*, Palais des Beaux-Arts, Brussels, touring Rotterdam, Berlin, Milan, Basel and Paris.  
*British Sculpture out of the Sixties*, ICA, London.  
*3 → ∞: New Multiple Art*, Whitechapel Art Gallery, London.
- 1971 *Der Geist des Surrealismus*, Baukunst-Galerie, Cologne.
- 1972 *British Figurative Art Today and Tomorrow*, Nova-London Fine Art, Copenhagen.  
*Clive Barker/David Oxtoby/ Norman Stevens/ Michael Vaughan/ David Versey/ Roy Tunnicliffe/John Loker*, Studio 4 (Vivien Lowenstein and Pat Sonabend), London.
- 1973 *11 Englische Zeichner*, Staatliche Kunsthalle, Baden-Baden, touring Bremen and Antwerp.  
*Künstler aus England*, Baukunst-Galerie, Cologne.
- 1974 *Zehn Jahre Baukunst*, Baukunst-Galerie, Cologne.  
*Small is Beautiful*, Angela Flowers, London.
- 1975 *Desenhos Britânicos Contemporâneos*, XIII Bienal de São Paulo.  
*Der Ausgesparte Mensch*, Städtische Kunsthalle Mannheim, Mannheim.
- 1976 *Summer Exhibition*, Royal Academy of Arts, London.  
*Small is Beautiful. Part 2: Sculpture*, Angela Flowers Gallery, London.
- 1977 *British Artists of the 60's*, Tate Gallery, London.
- 1979 *... A Cold Wind Brushing the Temple. An Exhibition of Drawing, Painting and Sculpture purchased by George Melly for the Arts Council of Great Britain*, Arts Council of Great Britain, touring exhibition.

## SELECTED GROUP EXHIBITIONS

- 1962 *Young Contemporaries*, RBA Galleries, London.
- 1964 *118 Show*, Kasmin Gallery, London.
- 1966 *New Idioms*, Robert Fraser Gallery, London.
- 1967 *Salon de la Jeune Peinture*, Musée d'Art Moderne de la Ville de Paris, Paris.  
*Ventures*, Arts Council of Great Britain, Arts Council Gallery, Cambridge and touring.  
*Tribute to Robert Fraser*, Robert Fraser Gallery, London.  
*Drawings and Prints*, Robert Fraser Gallery, London.  
*Englische Kunst*, Galerie Bruno Bischofberger, Zurich.
- 1968 *Works from 1956 to 1967 by Clive Barker, Peter Blake, Richard Hamilton, Jann Howarth and Colin Self*, Robert Fraser Gallery, London.
- 1981 *British Sculpture in the 20th Century*, Whitechapel Art Gallery, London.
- 1982 *Milestones in Modern British Sculpture*, Mappin Art Gallery, Sheffield.
- 1983 *Small is Beautiful. Part 3*, Angela Flowers, London.  
*BlackWhite*, Robert Fraser Gallery, London.
- 1984 *Nine Works of Art from the Contemporary Collection of Wolverhampton Art Gallery*, The Mayor Gallery, London.  
*British Pop Art*, Robert Fraser Gallery, London.  
*Look! People*, St. Paul's Gallery, Leeds and National Portrait Gallery, London.

- 1985 *The Irresistible Object: Still Life 1600-1985*, Leeds City Art Galleries.
- 1986 *Forty Years of Modern Art 1945-1985*, Tate Gallery, London.  
*Faces for the Future. New Twentieth Century Acquisitions at the National Portrait Gallery*, National Portrait Gallery, London.  
*Contrariwise: Surrealism and Britain 1930-1986*, Glynn Vivian Art Gallery, Swansea, touring Bath, Newcastle and Llandudno, 1987.
- 1987 *19de Biënnale Monumenta*, Openluchtmuseum voor beeldhouwkunst Middelheim, Antwerp.  
*Pop Art U.S.A.-U.K.: American and British Artists of the '60s in the '80s*, Odakyu Grand Gallery, touring Osaka, Funabashi and Yokohama.
- 1988 *Modern British Sculpture from the Collection*, Tate Gallery, Liverpool.
- 1991 *Objects for the Ideal Home. The Legacy of Pop Art*, Serpentine Gallery, London.  
*Pop Art*, Royal Academy of Arts, London, Museum Ludwig, Cologne, Centro de Arte Reina Sofia, Madrid and The Montreal Museum of Fine Arts, Montreal, 1992.
- 1992 *Summer Exhibition*, Royal Academy of Arts, London, 7 Jun. - 16 Aug.
- 1993 *Declarations of War. Contemporary Art from the Collection of the Imperial War Museum*, Kettles Yard, Cambridge.  
*The Sixties Art Scene in London*, Barbican Art Gallery, London.  
*The 1960's*, England and Co., London.  
*Summer Exhibition*, Royal Academy of Arts, London.  
*Art in Boxes*, England & Co., London.  
*No More Heroes Anymore. Contemporary Art From the Imperial War Museum*, Royal Scottish Academy, Edinburgh.  
*The Portrait Now*, National Portrait Gallery, London.  
*Art in Boxes*, Nottingham Castle Museum and Art Gallery, Nottingham.
- 1994 *Worlds in a Box*, City Art Centre, Edinburgh, touring Sheffield, Norwich and London.  
*Summer Exhibition*, Royal Academy of Arts, London.
- 1995 *British Surrealism 1935-1995*, England & Co., London.  
*Post-War to Pop*, Whitford Fine Art, London.  
*Treasures from the National Portrait Gallery*, Koriyama City Museum of Art, Fukushima, Nagoya, Kitakyushu, Hiroshima and Tokyo.
- 1996 *The Berardo Collection*, Sintra Museum of Modern Art, Lisbon.
- 1997 *Pop Art*, Norwich Castle Museum, Norwich.  
*Les Sixties: Great Britain and France 1962-1973, The Utopian Years*, Brighton Museum and Art Gallery.
- The Pop '60s: Transatlantic Crossing*, Centro Cultural de Belem, Lisbon.
- 1998 *30th Anniversary of Mr Chow Portrait Collection*, Mayor Gallery, London, Pace Wildenstein, Beverly Hills.
- 1999 *A Cabinet of Curiosities from the Collections of Peter Blake*, Morley Gallery, London.  
*Portrait Collection of Mr Chow*, Galerie Enrico Navarra, Paris.
- 2000 *Things: Assemblage, Collage and Photography since 1935*, Norwich Gallery, Norwich, touring Edinburgh and Sheffield.  
*d'Après l'antique*, Musée du Louvre, Paris.
- 2001 *Pop Art: US/UK Connections 1956-1966*, The Menil Collection, Houston, Texas.  
*Summer Exhibition*, Royal Academy of Arts, London.
- 2003 *An Addiction to Freedom. Art and Advertising Artwork*, The Berardo Collection Sintra Museum of Modern Art, Sintra.
- 2004 *Pop Art UK: British Pop Art 1956 - 1972*, Galleria Civica e Fondazione Cassa di Risparmio di Modena, Palazzo Sante Margherita and Pallazina dei Giardini, Modena.  
*Art & The 60s. This was Tomorrow*, Tate Britain, London.
- 2005 *British Pop*, Museo de Bellas Artes de Bibao, Bilbao.  
*Bridge Freezes Before Road*, Gladstone Gallery, New York.
- 2007 *Pin-Up: Pop Art and Popular Culture*, Wolverhampton Art Gallery, Wolverhampton.
- 2008 *Post-War to Pop*, Whitford Fine Art, London.  
*Summer Exhibition*, Royal Academy of Arts, London.  
*Unpopular Culture. Greyson Perry Selects from the Arts Council Collection*, UK touring exhibition.  
*Supermarket Pop: Art and Consumerism*, Wolverhampton Art Gallery, Wolverhampton.  
*Triptyque*, Ville d'Angers, Hôtel de Ville, Grand Théâtre, Tour St. Aubin, Bibliothèque Universitaire.
- 2010 *Pop Protest: Art for and Anxious Age*, Wolverhampton Art Gallery, Wolverhampton.
- 2011 *Snap, Crackle and Pop*, The Lightbox Gallery, Woking.
- 2013 *New Situation: Art in London in the Sixties*, Sotheby's, London.  
*When Britain Went Pop! British Pop Art: The Early Years*, Christie's, London and Waddington Custot Galleries, London.  
*Pop Imagery*, Waddington Custot Galleries, London.  
*Pop Art Design*, Barbican Art Gallery, London.
- 2015 *A Strong Sweet Smell of Incense: a Portrait of Robert Fraser*, Pace London, London.  
*International Pop*, Walker Art Center, Minneapolis, Dallas Museum of Art, Philadelphia Museum of Art.

This exhibition celebrates Clive Barker's 75th Birthday.

All works©Whitford Fine Art, London

Text©An Jo Fermon

Photography all artworks by Mario Bettella

Portrait image of Clive Barker by Luke White

Exhibition coordination: Gabriel Toso

Produced by Artmedia Press Ltd, London





**WHITFORD**  
FINE ART