

# PARAFIN

## Tim Head

Biography

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Born 1946, London

Lives and works in London

## Education

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1965-69 Fine Art Department, University of Newcastle-upon-Tyne

1969-70 St Martins School of Art, London

## Teaching

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1971-79 Goldsmiths College School of Art, University of London

1976-2011 Slade School of Fine Art, University College London

## Selected Solo Exhibitions

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- 2017 *Beautiful Weapons*, Parafin, London  
*Art in Focus: Tim Head*, Imperial College Healthcare Charity,  
St Mary's Hospital, London
- 2014 *Fictions*, Parafin, London
- 2013 Modern Art Oxford  
Pied à Terre, London
- 2011 Wilkinson Gallery, London
- 2009-10 *Raw Material*, Huddersfield Art Gallery; Kettle's Yard, Cambridge
- 2007 Matthew Bown Gallery, London
- 2006 The Drawing Gallery, London
- 2005 *Nervous System*, EnBW Headquarters, Berlin
- 2002-03 Osterwalder's Art Office, Hamburg
- 2002 *Arctic Ocean*, Camden Lock, London
- 1997 Osterwalder's Art Office, Hamburg
- 1995 Kunstverein Freiburg  
Kunstverein Heilbronn  
Stadtgalerie Saarbrücken  
Kunstverein Braunschweig  
Osterwalder's Art Office, Hamburg  
Frith Street Gallery, London
- 1993 Manchester City Art Gallery  
Frith Street Gallery, London
- 1992 Whitechapel Art Gallery, London
- 1990 Nicola Jacobs Gallery, London
- 1988 Anthony Reynolds Gallery, London  
Marlene Eleini Gallery, London  
Torch Gallery, Amsterdam  
Hillman Holland Gallery, Atlanta  
*Cold Turkey*, Discreetly Bizarre Gallery, London
- 1986 Anthony Reynolds Gallery, London
- 1985 *The Tyranny of Reason*, ICA, London
- 1983 *Collisions in Empty Space*, Provincial Museum, Hasselt, Belgium
- 1981 *Distance*, Vanilla Studios, London  
Locus Solus, Genoa, Italy
- 1980 British Pavilion, Venice Biennale, Venice
- 1980 Gallery Bama, Paris  
*Two Installations*, Third Eye Centre, Glasgow, Scotland
- 1979 Institute of Modern Art, Brisbane, Australia  
Paola Betti, Milan, Italy  
*Two Installations*, Serpentine Gallery, London
- 1978 *Present*, Rowan Gallery, London  
*Back to front*, Kettle's Yard Gallery, Cambridge  
*Dislocations*, Henie-Onstad KunstCenter, Hovikodden, Norway

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- 1977 *Appearance/Apparition*, Anthony Stokes Gallery, London  
1976 Rowan Gallery, London  
1975 *Displacements*, Rowan Gallery, London  
*Interference*, Arnolfini Gallery, Bristol  
1974 Whitechapel Art Gallery, London  
*3 shots in the dark*, Garage Gallery, London  
1973 Gallery House, London  
Mitchell Street Studio, London  
1972 Museum of Modern Art, Oxford

## Selected Group Exhibitions

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- 2017 *Pioneers of Pop*, Hatton Gallery, Newcastle  
*Transient Space: Ballard, Coley, Coventry, Head, Manchot, Reynolds*, Parafin, London
- 2016 *The Edge of Printing*, Royal Academy of Arts, London
- 2015 *Drawing Biennial 2015*, The Drawing Room, London  
*Summer Exhibition* (selected by Michael Craig-Martin), Royal Academy of Arts, London
- 2014 *Post Pop: East Meets West*, Saatchi Gallery, London  
*The Small Infinite*, John Hansard Art Gallery, Southampton  
*De Colori*, William Wright Projects, Sydney  
*Summer Exhibition* (selected by Cornelia Parker), Royal Academy of Arts, London  
*The Postcard is a Public Work of Art*, X Marks the Bökship, London
- 2013 *The Edge of Painting* (curated by Tess Jaray), Piper Gallery, London  
*British Express*, Kosice Kunsthalle, Slovakia  
*Summer Exhibition* (selected by Tess Jaray), Royal Academy of Arts, London
- 2012 *Between Spaces*, Centre de Arte Moderna, Fundacao Calouste Gulbenkian, Lisbon
- 2011-12 *The Indiscipline of Painting*, Mead Art Gallery, Warwick and Tate St Ives
- 2011 *Broken Stillness*, Salisbury Arts Centre  
*Uncontainable: Broken Stillness*, 17<sup>th</sup> International Symposium on Electronic Art, Istanbul  
*Signs of a Struggle: Photography in the Wake of Post Modernism*, V&A Museum, London  
*Several Interruptions: An Exhibition Celebrating 15 Years of the Slade Centre for Electronic Media in Fine Art*, UCL, University College London
- 2010 *Room Divider*, curated by Michael Bracewell, Wilkinson Gallery, London
- 2009 *Paintings from the 80's*, Matthew Bown Gallery, Berlin  
*Recent British Drawing*, Trinity Contemporary, London and New York  
*Upside down/inside out*, Kettle's Yard, Cambridge  
*Passports - Works from the British Council Collection*, Palazzo Reale, Padiglione d'Arte Contemporanea, Milan, Italy  
*In Between the Lines: Recent British Drawings*, Trinity Contemporary, London  
*40 Artists - 40 Drawings*, V&A Museum, London  
*40 Artists - 80 Drawings*, The Drawing Gallery, Walford
- 2008-9 *John Moores Prizewinners 1957-2006*, Walker Art Gallery, Liverpool
- 2008 *Close to the Surface - Digital Presence*, ICA, London  
*Slow Fields: Susan Collins & Tim Head*, Osterwalders Art Office, Hamburg  
*Terry Atkinson, Stuart Brisley, Tim Head*, Fieldgate Gallery, London  
*Art Futures*, Bloomberg Space, London
- 2007 *Sixty Years of the Arts Council Collection*, Hayward Gallery, London  
*40 Artists - 40 Drawings*, The Drawing Gallery, London
- 2006 *Pairs*, The Drawing Gallery, London  
*Framed*, Slade Centre for Electronic Media, Research Centre, Woburn Square, London  
*Drawing Inspiration*, Abbot Hall Art Gallery, Kendal
- 2005-06 *Wunderkammer*, The Collection, Lincoln
- 2003-04 *C'est Arrivé Demain, Biennale d'Art Contemporain de Lyon*, Lyon, France
- 2003 *Days Like These: Tate Triennial exhibition of contemporary British Art*, Tate Britain, London
- 2002-03 *Generator*, Spacex Gallery, Exeter  
Liverpool Biennial, Liverpool  
First Site, Colchester
- 2002 *Once Again*, John Hansard Gallery, Southampton
- 2001 *The Language of Things*, Kettle's Yard, Cambridge  
*Multiplication*, British Council Touring exhibition
- 2000-01 *Live in Your Head: Concept and Experiment in Britain 1965-75*, Whitechapel Art Gallery, London and Museo do Chiado, Lisbon  
*Close Up*, Kunsthaus Baselland, Kunstverein Freiburg im Marienbad and Kunstverein Hannover  
*Look Out*, Wolverhampton Art Gallery, Bluecoat Gallery, Liverpool, Pitshanger Manor Gallery, London, and Wolsey Art Gallery, Christchurch Mansion, Ipswich

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- 2000 *Point of View: works from a private collection*, Richard Salmon Gallery, London  
*Things: Assemblage, Collage and Photographs in Britain since 1936*, Norwich Gallery, Norwich  
*D.I.Y.*, Glengall Road, London  
*Plug Art*, Camden Lock, London
- 1999 *Art to Z*, Zwemmer Gallery, London
- 1998-99 *Thinking Aloud*, curated by Richard Wentworth, Kettle's Yard, Cambridge, UK; Cornerhouse, Manchester, UK; Camden Arts Centre, London 1998 Family, Inverleigh House, Royal Botanic Gardens, Edinburgh  
*Root*, Chisenhale Gallery, London  
*Kunst und Windenergie zur Weltausstellung*, Rathaus Hanover
- 1997 *A Cloudburst of Material Possessions*, curated by Paul Bonaventura, National Touring Exhibitions, South Bank Centre, London  
*Threats and Containments*, Concourse Gallery, Byam Shaw School of Art, London
- 1996 *The Inner Eye*, curated by Marina Warner, National Touring Exhibitions, South Bank Centre, London
- 1996 *Still But Not Silent*, Tate Gallery, London
- 1996 *Voyages Sans Passport - Work from the Collection of the British Council* La Galerie de L'Ancienne Poste, Calais, France  
*Happy End*, Kunsthalle, Dusseldorf, Germany  
*Geben und Nehmen*, Schloss Plüschow, Mecklenburgischen Künstlerhaus, Plüschow, Germany  
*Paper Art 6*, Leopold-Hoesch Museum der Stadt Düren, Düren
- 1995 *Open House*, Kettle's Yard, Cambridge  
*From Picasso to Woodrow: Recently Acquired Prints and Portfolios*, Tate Gallery, London  
*Witness: Photoworks from the Collection*, Tate Gallery, Liverpool
- 1994 *Endzeitstimmung*, Gallery A, Stuttgart
- 1993 *Post-Decadence*, Café Gallery, London
- 1992 *B Art Code Exhibition*, L'Arsenal Du Charroi, Brussels
- 1991 *Opie - Head - Albrecht - Kurimoto*, Foro Per L'Arte Contemporanea, Scavi Archeologici, Verona, Italy  
*The Golden Age*, Kunstverein Stuttgart, Stuttgart  
*De-composition - Constructed Photography in Britain*, British Council Touring Exhibition  
*Observed/Constructed Realities*, Pomeroy Purdy Gallery, London  
*Objects for the Ideal Home - The Legacy of Pop Art*, Serpentine Gallery, London
- 1990 *Second Sight*, Galerie Conrads, Neuss  
*Gambler*, Building One, London  
*Seven Obsessions*, Whitechapel Art Gallery, London
- 1989 *Corporate Identities*, Cornerhouse, Manchester  
*After the Empire: New Expressions in British Art*, The Ruthven Gallery, and Festival Gallery, Lancaster, Ohio  
*Invisible Cities*, Leeds City Art Galleries, Leeds  
*Through the Looking Glass*, Barbican Art Gallery, London  
*Subject: Object*, Nicola Jacobs Gallery, London  
*Prospect-Photographie*, Frankfurter Kunstverein  
*Das Konstruierte Bild Photographie, Arrangiert und Instilliert*, Kunsthalle Munich, Germany and touring  
*Tekens van Verzet*, Museum Fodor, Amsterdam  
*John Moores Liverpool Exhibition 16*, Walker Art Gallery, Liverpool  
*The Tree of Life*, Cornerhouse, Manchester, and touring
- 1989 *It's a Still Life, works from the Arts Council of Great Britain Collection*, Plymouth City Museum and Art Gallery, Plymouth, and touring  
*The British Picture*, LA Louver, Venice, California
- 1988 *Playing: For Real - Toys and Talismans*, Southampton City Art Gallery, Southampton and touring  
*Object and Image - Aspects of British Art in the 1980s*, City Museum and Art Gallery, Stoke-on-Trent  
*100 Years of Art in Britain*, Leeds City Art Galleries, Leeds  
*World Fax 88*, Kunstraum, Neuss, Germany, and Center for Advanced Visual Studies, MIT, Cambridge, Massachusetts  
*The New British Painting*, The Contemporary Arts Center, Cincinnati; Chicago Cultural Center, Chicago; Haggerty Museum, Marquette University, Milwaukee, Wisconsin; South Eastern Center for Contemporary Art, Winston-Salem, North Carolina; Grand Rapids Art Museum, Michigan
- 1987 *John Moores Liverpool Exhibition 15*, Walker Art Gallery, Liverpool  
*Appropriate Pictures*, Anthony Reynolds Gallery, London  
*The British Edge*, ICA, Boston  
*On A Plate*, Serpentine Gallery, London  
*Photography: Art and Image*, Oldham Art Gallery, Oldham  
*State of the Nation*, Herbert Art Gallery and Museum, Coventry  
*Mysterious Coincidences*, The Photographers' Gallery, London, and touring internationally
- 1986 *Imposters*, Interim Art, London  
Cambridge Darkroom, Cambridge

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- 1986 *Works on Paper*, Anthony Reynolds Gallery, London  
*Lumieres: Perception - Projection*, CIAC, Montreal  
*Contrariwise - Surrealism and Britain 1930-1986*, Glynn Vivian Art Gallery, Swansea, and touring
- 1985 *Food as Politics*, Camerawork, London  
*The Irresistible Object: Still Life 1600-1985*, Leeds City Art Galleries, Leeds  
*New Art I*, Anthony Reynolds Gallery, London  
*Sculpture Alternatives - Aspects of Photography and Sculpture in Britain 1965-1982*, Tate Gallery, London  
*Umbang Mit Der Aura*, Stadtische Galerie, Regensburg, Germany
- 1984 *Stuart Brisley, Ron Hasleden and Tim Head*, Acme Studios, London  
*The British Art Show*, Arts Council of Great Britain, touring exhibition
- 1983 *Connections*, ICA, Philadelphia  
*Perspectives 83*, Art International Kunstmesse, Basel  
*Aperto 82*, XXXXth Venice Biennale, Venice
- 1982 *Sound Works, Tape-Slide, Performance*, Tate Gallery, London
- 1981 *Deserto*, Museo Civico, Bergamo, Italy  
Erweiterte Fotografie, Weiner Secession, Vienna  
*British Sculpture in the Twentieth Century*, Whitechapel Art Gallery, London  
*Photography as Medium*, British Council touring exhibition  
*Construction in Process in the Art of the 70s Installation, Performance, Film, Video*, Tate Gallery, London
- 1980 *British Art Now: An American Perspective*, Solomon R Guggenheim Museum, New York, and Royal Academy of Arts, London  
*Beyond Surface*, ICC, Antwerp, Belgium  
*The Human Factor*, Arts Council, UK, touring exhibition  
*Artist and Camera*, Arts Council, UK, touring exhibition
- 1979 *Un certain art anglais*, ARC, Musée d'Art Moderne de la Ville de Paris, Paris  
*JP2*, Palais des Beaux-Arts, Brussels, Belgium  
*3rd Sydney Biennale*, Art Gallery of New South Wales, Sydney, Australia  
*6th British International Print Biennale*, Bradford City Art Gallery  
*Front Gallery/Back Gallery*, Nigel Greenwood Gallery, London
- 1978 Arnolfini Gallery, Bristol
- 1977 *Documenta VI*, Kassel, Germany  
*10th Paris Biennale*, Musée d'Art Moderne de la Ville de Paris, Paris  
*On Site*, Arnolfini Gallery, Bristol  
*British Artists' Prints 1972-77*, British Council touring exhibition  
*Reflected images*, Kettle's Yard, Cambridge
- 1976 *Arte inglese oggi*, Palazzo Reale, Milan, Italy  
*Zeit, Worte und die Kamera: Fotoarbeiten englischer Künstler*, Künstlerhaus, Graz, Austria
- 1973 *8th Paris Biennale*, Musée d'Art Moderne de la Ville de Paris, Paris
- 1972 *Open Air Sculpture Exhibition*, Holland Park, London
- 1971 *Arts Spectrum*, Alexandra Palace, London
- 1970 *New Sculpture*, Arts Council of Great Britain touring exhibition

## Public Collections

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Tate, London  
Arts Council Collection, Hayward Gallery, London  
British Museum, London  
Victoria & Albert Museum, London  
Solomon R Guggenheim Museum, New York  
British Council Collection  
City Art Gallery, Southampton  
The Contemporary Art Society  
Fitzwilliam Museum, Cambridge  
Kettle's Yard, University of Cambridge  
The Gulbenkian Foundation, London  
John Creasey Museum, Salisbury  
Leeds City Art Gallery  
National Museums and Galleries on Merseyside, Liverpool  
Walker Art Gallery, Liverpool  
Imperial College Healthcare Charity, London  
Auckland City Art Gallery

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## Tim Head

### Selected Bibliography

- 
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- Briers, David, 'Tim Head: Raw Material', *Art Monthly*, no.333, February 2010
- Lubbock, Tom, 'Great Works: Cow Mutations 1987', *The Independent*, 2 October 2009
- Unruh, Rainer, 'Slow Fields - Susan Collins and Tim Head at Osterwalders Art Office', *Kunstforum International*, 194, 2008
- Sumpter, Helen, 'Tim Head', *Time Out*, London, 29 March 2006
- Kimmelman, Michael, 'London is Agog Over Art, Especially Saatchi's', The Arts, *The New York Times*, Tuesday 29 April 2003
- Herbert, Martin, 'Days Like These: Tate Triennial Exhibition of Contemporary British Art 2003', *Art Monthly*, no.265, April 2003
- Cumming, Laura, 'British Bullseye', Review Section, *The Observer*, 2 March 2003
- Searle, Adrian, 'This is a Stick-Up: Days Like These, Tate Britain, London', Visual Arts Section, *The Guardian*, 25 February 2003
- Tufnell, Ben, 'Tim Head', *Days Like These: Tate Triennial Exhibition of Contemporary British Art 2003*, Tate Publishing, 2003
- Lapp, Axel, 'Tim Head: Osterwalder's Art Office, Hamburg, Germany', *Art Monthly*, no.262, December-January 2002-3
- Berg, Stephan, 'Blasse Schatten Hinter Fahlen Feuern zu den Arbiten von Tim Head', Monographie Section, *Kunstforum International*, vol.141, July-September 1998
- Garnett, Robert, 'Open House, Kettle's Yard, Cambridge', *Art Monthly*, no.185, April 1995
- Berg, Stephan, 'In the Underworld of the Zombies', *Tim Head*, Kunstverein Freiburg, Germany, 1995
- Happel, Reinhold, 'Exquisite Corpse: Notes on a New Slide Installation by Tim Head', *Tim Head*, Kunstverein Freiburg, Germany, 1995
- Bonaventura, Paul, 'Creatures from Another World: Tim Head Interviewed', *Tim Head*, Kunstverein Freiburg, Germany, 1995
- Hatton, Brian, 'Tim Head in Logoland', *Art Monthly*, no.163, February 1993
- Archer, Michael, 'Tim Head, Whitechapel Art Gallery, London', *Artforum*, vol.XXXI, no.6, February 1993
- Livingstone, Marco, 'Return of the Body-Snatcher', *Tim Head*, (exhibition catalogue), Whitechapel Art Gallery, London, 1992
- Livingstone, Marco, 'Objects for the Ideal Home', *Objects for the Ideal Home: The Legacy of Pop Art*, (exhibition catalogue), Serpentine Gallery, London, 1991
- Renton, Andrew, 'Plotting: Angela Bulloch, Tim Head, Darrell Viner', *Performance*, no.62, November 1990
- Hilton, Tim, 'A Room with a View', *The Guardian*, UK, 29 August 1990
- Want, Christopher, 'Tim Head', *Art Monthly*, no.138, London, July-August 1990
- Head, Tim, 'State of the Art', *It's a Still Life*, (exhibition catalogue), Arts Council of Great Britain, London, 1989
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- Bonaventura, Paul, 'Tim Head', *Tim Head*, (exhibition brochure), Torch Gallery, Amsterdam, The Netherlands, 1988
- Mellor, David, 'British Photography: Towards a Bigger Picture - Romances of Decay/Elegies for the Future', *Aperture*, no.113, winter 1988
- Hatton, Brian, 'Tim Head', *Artscribe*, no.70, July 1988
- Searle, Adrian, 'Tim Head', *Artforum*, June 1988
- Cooke, Lynne, 'Mysterious Coincidences', *Artscribe*, no.69, May 1988
- Graham-Dixon, Andrew, 'Alienation and All That', *The Independent*, UK, 15 March 1988
- Hall, James, 'No Risk Policy', *New Statesman*, 11 March 1988
- Currah, Mark, 'Tim Head - Anthony Reynolds', *City Limits*, 10 March 1988
- Bredin, Lucinda, 'Making their Mark on Dresses', *Evening Standard*, London, 8 March 1988
- Withers, Jane, 'Head Case', *The Face*, no.95, UK, March 1988
- Kent, Sarah, 'Review', *Time Out*, 21 February 1988
- Currah, Mark, 'Mogodons and Munchies', *City Limits*, 18 February 1988
- Spalding, Frances, 'Continuities and Inconsistencies in Current British Art', *100 Years of Art in Britain*, (exhibition catalogue), Leeds City Art Galleries, Leeds, UK, 1988
- Watson, Gray, 'Tim Head', *Tim Head*, (exhibition catalogue), Anthony Reynolds Gallery, London, 1988
- Currah, Mark, 'Tim Head', *City Limits*, 29 December 1987
- Januszczak, Waldemar, 'Colors You Can't Believe', *The Guardian*, UK, 24 December 1987
- Greenberg, Reesa, 'Tim Head', *C Magazine*, Winter 1987
- Currah, Mark, 'Tim Head', *City Limits*, 5 March 1987
- Kent, Sarah, 'Tim Head', *Time Out*, London, 4 March 1987
- Talbot, Linda, 'Prize Perceptions', *Ham and High*, London, 13 February 1987



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- Vaizey, Marina, 'British Art Makes a Name for Itself', *The Sunday Times*, UK, 25 January 1987
- Lothian, Murdoch, 'Heads You Win', *The Guardian*, UK, 24 January 1987
- Head, Tim, 'Cow Mutations', John Moores Liverpool Exhibition 15, (exhibition catalogue), *Walker Art Gallery*, Liverpool, UK, 1987
- Head, Tim, 'Plenty', *The British Edge*, (exhibition catalogue), Institute of Contemporary Art, Boston, USA, 1987
- Head, Tim, 'Statement', *State of the Nation*, (exhibition catalogue), Herbert Art Gallery and Museum, Coventry, UK, 1987
- Watson, Gray, 'Tim Head at Anthony Reynolds', *Artscribe*, September-October 1986
- Bonaventura, Paul, 'Tim Head. Il faut etre de Sons temps', *Artefactum*, vol.3, no.15, September-October 1986
- Lee-Woolf, Mary, 'Tim Head in Conversation with Mary Lee-Woolf', *Artline*, vol.3, no.5, summer 1986
- Tyson, Matthew, 'Tim Head', *Nike*, no.14, July-September 1986
- Roberts, John, 'Tim Head', *Art Monthly*, no.97, London, June 1986
- Currah, Mark, 'Tim Head', *City Limits*, 8 May 1986
- Bonaventura, Paul, 'The State of the Art', *Metropolis M*, 1985
- Head, Tim, 'Preface', *The Tyranny of Reason*, (exhibition catalogue), Institute of Contemporary Arts, London, 1985
- Robertson, Alexander and Miranda Strickland-Constable, 'On Still Life', *The Irresistible Object: Still Life 1600-1985*, (exhibition catalogue), Leeds City Art Galleries, Leeds, UK, 1985
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- Thompson, Jon, 'Venice - Aspects of the 1980 Biennale', *The Burlington Magazine*, November 1980
- Nuridsany, Michel, 'Tim Head: Le reel en question', *Le Figaro*, 11 April 1980
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- Forgey, Benjamin, 'Tim Head', *The Washington Star*, 3 February 1980
- Ferrari, Corrina, 'L'unit  e il suo doppio', *Domus*, February 1980
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- Borlase, Nancy, 'Paris Flights', *Sydney Morning Herald*, Sydney, Australia, 24 February 1979
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- Shepherd, Michael, 'Euan Uglow and Tim Head', *Arts Review*, vol.XXVI, no.9, 3 May 1975
- Brooks, Rosetta, 'Review', *Studio International*, vol.189, no.974, March-April 1975
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- Feaver, William, 'Tim Head', *Financial Times*, UK, 27 January 1975
- Gosling, Nigel, 'Revelations at the Supermarket', *The Observer*, UK, 19 January 1975
- Cork, Richard, 'How the Camera Lies', *Evening Standard*, London, 16 January 1975
- Tisdall, Caroline, 'Displacements', *The Guardian*, UK, 16 January 1975
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Russell, John, 'One Pair of Eyes', *The Sunday Times*, UK, 12 May 1974  
Cork, Richard, 'Review', *Evening Standard*, London, 2 May 1974  
Fuller, Peter, 'Tim Head', *Arts Review*, 24 January 1974  
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