

JOHN CLARK: TRANSFORMATION AND THE VOID
WITH A CATALOGUE RAISONNÉ
(2 VOLUMES)

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TABLE OF CONTENTS

VOLUME 1

JOHN CLARK: TRANSFORMATION AND THE VOID

Abstract (of both volumes)	iv
Acknowledgements	v
Introduction	1
Chapter 1: The Formative Years in England	4
Chapter 2: The Graduate Years at Indiana	21
Chapter 3: England, and the Search for a Direction	36
Chapter 4: On Meaning in His Own Work and the Work of Others	58
Chapter 5: After Guston to New Image	72
Chapter 6: The Return of the Human Figure	96
Chapter 7: From Earth to Sky	116
Chapter 8: Prairie Light, Prairie Night	128
Notes to Chapters	142
A Bibliography of Works by John Clark	182
A Bibliography of Works about John Clark	186
A Selected General Bibliography	205
John Clark: Miscellaneous Publications Including Exhibition Brochures, Announcement Cards, Posters, etc.	216
John Clark: Solo Exhibitions (including works exhibited, where known)	223
John Clark: Group Exhibitions (including Clark's works exhibited, and listing other artists, where known)	233
John Clark: Works in Collections	246

VOLUME 2

JOHN CLARK: A CATALOGUE RAISONNÉ

Abstract (of both volumes)	ii
----------------------------	----

Introduction to Catalogue Raisonné	251
Key to Abbreviations	253
Catalogue of Works	255
Appendix A: Appendix to Catalogue Raisonné: Missing or Destroyed Works	639
Appendix B: The Personal Library of John Clark: A Complete Bibliography	677
Appendix C: Transcripts by Rosemary J. Preuss:	
John Clark Interviewed on Radio Humberstone, 1978. Transcript of audio tape, estate of the artist	729
Lecture by John Clark on His Work, The University of Lethbridge, 7 February 1980. Transcript of audio tape, The University of Lethbridge Art Gallery Archives	735
John Clark Interviewed by Kate Horsfield, 1988. Transcript of unedited video tape, estate of the artist, included by kind permission of the Video Data Bank of the School of the Art Institute of Chicago, Illinois	754
John Clark Interviewed by Katherine Lipsett in His Studio, July 1988. Transcript of audio tape, included by kind permission of Katherine Lipsett	778

Dedicated to the Memory of
John Arthur Clark

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ABSTRACT

The intent of the thesis is twofold: interpretive and documentary. Volume 1 focuses on the work John Clark considered to be his mature oeuvre. The general structure is chronological, with the first three chapters devoted to formative influences, and a further chapter to what Clark had to say about meaning in his own work and that of others. The remaining four chapters offer an interpretation of the mature paintings in terms of two concepts: transformation and the void. Annotated bibliographies and exhibition lists are included. The catalogue raisonné, volume 2, is an ongoing project to provide as complete a chronological record of Clark's known works as is possible: paintings, drawings (including working studies), prints, and sculptures (none of the latter is extant). Provenance, exhibition, citation, and reproduction histories are included. Appendices record missing and destroyed works, a bibliography of Clark's personal library, transcripts of three interviews and a lecture.

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TABLE OF CONTENTS

VOLUME 1

JOHN CLARK: TRANSFORMATION AND THE VOID

Abstract (of both volumes)	iv
Acknowledgements	v
Introduction	1
Chapter 1: The Formative Years in England	4
Chapter 2: The Graduate Years at Indiana	21
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Chapter 5: After Guston to New Image	72
Chapter 6: The Return of the Human Figure	96
Chapter 7: From Earth to Sky	116
Chapter 8: Prairie Light, Prairie Night	128
Notes to Chapters	142
A Bibliography of Works by John Clark	182
A Bibliography of Works about John Clark	186
A Selected General Bibliography	205
John Clark: Miscellaneous Publications Including Exhibition Brochures, Announcement Cards, Posters, etc.	216
John Clark: Solo Exhibitions (including works exhibited, where known)	223
John Clark: Group Exhibitions (including Clark's works exhibited, and listing other artists, where known)	233
John Clark: Works in Collections	246

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Abstract (of both volumes)	ii
----------------------------	----

Introduction to Catalogue Raisonné	251
Key to Abbreviations	253
Catalogue of Works	255
Appendix A: Appendix to Catalogue Raisonné: Missing or Destroyed Works	639
Appendix B: The Personal Library of John Clark: A Complete Bibliography	677
Appendix C: Transcripts by Rosemary J. Preuss:	
John Clark Interviewed on Radio Humberside, 1978. Transcript of audio tape, estate of the artist	729
Lecture by John Clark on His Work, The University of Lethbridge, 7 February 1980. Transcript of audio tape, The University of Lethbridge Art Gallery Archives	735
John Clark Interviewed by Kate Horsfield, 1988. Transcript of unedited videotape, estate of the artist, included by kind permission of the Video Data Bank of the School of the Art Institute of Chicago, Illinois	754
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VOLUME I

JOHN CLARK: TRANSFORMATION AND THE VOID

INTRODUCTION

What makes art worth the effort to the artist?
Perhaps it is still the freedom to choose and
pursue ideas, to discover the self by means of
art.¹

Albert Elsen

John Clark's life as an artist was a thoughtful and deliberate exploration of a way for figurative painting to continue, taken in full cognizance of the history of art, and without turning back the clock. He was concerned not only with the past, but looked to the future as he engaged in a struggle with the nature of painting itself, and despite the pronouncement of theorists that it was a dead language, he continued to paint. He wanted to show that "painting, like the novel and the poem, can still contain meaning in the late twentieth century."²

Life and art were inseparable for Clark, for he saw the latter as an existential activity. The present thesis attempts to show that his work may be interpreted as importantly about the search for meaning, that is, as "transformational painting."³ Being a transformation distinguishes Clark's art from that twentieth-century figurative painting which he saw to be either literalist or illustrative.

The two key concepts in the discussion of Clark's mature⁴ oeuvre are transformation and the void. Neither is a simple concept. Transformation appears in three different ways. The first begins with an idea and ends with an image on the canvas. The act of painting produces a meaningful image from a thing in the world, an object of memory, or imagination. The initial idea may be drawn from any of these three categories. In the early part of Clark's mature period he was interested in transforming ordinary, mundane things with no previous history of symbolism to see what meaning he could find in them within a pictorial situation. Later in his career a visionary aspect entered his work, and everyday objects were increasingly replaced by loftier subject matter. The second appearance of transformation occurs on the canvas in the metamorphosing image itself, as when a rooted tree becomes a bird in flight. The third is the transformation of the self in the existential act of painting.

The void enters Clark's work in two basic ways: either as open or as hidden. The open void is a space on the canvas empty of images, which may serve a merely decorative function, although this is rare in his paintings and absent from his later work; or it may be the void of nothingness or, less frequently, plenitude. The hidden void is the background of meaninglessness against which Clark's transformation occurs.

The focus of the thesis is the work Clark considered to be his mature oeuvre; however, the general structure is chronological, beginning with a biographical sketch of his early years and a discussion of those main influences on him during his undergraduate education which affected his later work and thinking about art. These influences included the figurative training he received at Hull; British formalism, particularly its roots in the theories of Roger Fry and Clive Bell; as well as the writings of Herbert Read. Clark's reading and visits to galleries extended his knowledge of contemporary art, notably American. In his fourth year as an undergraduate he met the American figurative painter James McGarrell, who was to become his teacher at graduate school in Indiana.

When Clark arrived at Indiana in 1966, abstract modernism, which had dominated the art scene in the United States for approximately two decades, was under attack. To understand the new influences on Clark during this period of turmoil, the discussion concentrates first on the influential critic Clement Greenberg, who was a leading spokesman for American abstraction during those decades, and whose views were regarded to be the authoritative exposition of Post Painterly abstraction, which was flourishing in the mid '60s. Consideration is then given to the opposition, which included the figurative painters who were his professors or were visiting artists in Bloomington while he was there. In Clark's last months at graduate school his work, surprisingly, changed from figuration to abstraction.

On his return to Britain in 1968 to take up a teaching appointment at Hull, Clark found the artistic climate less conducive to figuration than when he had left. Debates in his professional environment centred around American abstract modernism, Minimalism, and Conceptualism, the latter appearing at Hull as Art & Language. Initially Clark continued the exploration of abstraction and experimented with various approaches to art making, but in 1970 he returned to representational painting. At first his work tended to naturalism and included the human figure, but, when he turned to painting still

lives, it looked increasingly abstract as the subject matter itself became flatter in his search for a direction his art might take.

In the mid '70s painting, and especially figuration, began to take centre stage again in England, and a 'School of London' was emerging. The changing atmosphere was felt at Hull, and Clark no longer found himself artistically alone. However, he was dissatisfied with the direction his painting was taking, and, therefore, when, in 1977, he visited the Nova Scotia College of Art and Design (NSCAD) in Halifax, and went to New York, he was receptive to new influences. The recent figurative paintings of Philip Guston, which he saw at the David McKee Gallery in New York, indicated a way to proceed. The work that followed was Clark's mature oeuvre. Before we attempt an interpretation of this work, a chapter presents Clark's statements on his own painting and that of other artists, to discover what meaning he found in art. It focuses on what he had to say about transformation and the void, since these are the concepts used in the interpretation.

Clark spent one more year at Hull before moving to Canada in 1978 to teach painting at NSCAD for five years, after which time he returned to Hull as Head of Painting. In 1986 he accepted a position at The University of Lethbridge in Alberta, where he remained until his death in 1989. With each of these moves his art changed in response to the new environment. In Halifax his early work had much in common with some of the New Image painting in the United States, but the similarities diminished as he reintroduced the human figure and his concerns widened to include more than the pictorial transformation of the mundane. The paintings showed great variety, and indicated some preoccupation with the alienation of city life and with environmental issues. In England the fast disappearing natural landscape played an important role in his art, and he took a stand against the threat of global nuclear annihilation. His acute awareness of this possibility was reflected in some of his work. The visionary quality that entered his paintings in the mid '80s became even more apparent when he moved to Alberta, where he responded to the wide spaces and intense light of the prairie.

Throughout all the changes in his mature oeuvre, art making remained for Clark an existential activity in which the search for meaning was of the essence. He resisted the literal and the illustrative in his painting, and sought a transformational art, an affirmation of being in face of the void.

CHAPTER 1

The Formative Years in England

It was nine years after receiving his Master of Fine Arts in 1968 before John Clark produced a body of work that he could confidently call his own. He often likened those nine years, which he spent searching for a direction that neither led to a dead end nor turned in circles, to a prolonged adolescence with all its accompanying "frustration and impatience and anxiety."¹ The event that precipitated his artistic maturity was, he said, a visit to the McKee Gallery, New York, early in 1977,² where he was shown some of the new figurative works of Philip Guston.³ Clark, who was living in England at the time, was in North America as a Visiting Artist at the Nova Scotia College of Art and Design in Halifax. From Canada he went to New York, and there, in Guston's disturbing and idiosyncratic figuration and masterly construction, he glimpsed a way forward for his own art. He was particularly impressed by Guston's ability to present meaningful subject matter in paintings that have the formal strength of abstraction. During the following twelve years Clark produced what he considered to be his mature oeuvre.

The background against which Clark's work and his thinking about art developed is important to an understanding of his mature painting. It will be helpful to begin by providing a biographical context within which to pay some attention to the influences of his teachers and peers, and to the debates in the art world that inevitably shaped his thought and his practice.

John Arthur Clark was born in England on 7 February 1943, in the town of Howden, Yorkshire. Both the date and the place are referred to in his painting four decades later, when he freely acknowledged personal memories or an idle fascination for numerology as appropriate subjects for a work of art.⁴ Howden is a small country market town whose historical importance to a large surrounding area is reflected in the size of its minster. The town lies in the lowlands just north of the Humber, a major river formed by the confluence of many others, including the Wharfe, the Aire, the Ouse, and the Derwent, which flow from the Yorkshire uplands. Their upper valleys and the uplands themselves still provide what is arguably among the most beautiful scenery in England. Thirty kilometres to the east of Howden, as the crow flies, is the city of Kingston-upon-Hull,

more commonly known as Hull. It is located near the mouth of the Humber, where the Hull joins the larger river, and its close proximity to the sea dictated much of its growth and industry. Here Clark attended art college and later returned to teach.

Clark lived in Howden until he was about eleven years old. His father, Arthur Clark, was a wheelwright by trade who worked as a ship's carpenter for most of his life. His mother Hilda (née Holmes) had cared for her father and three brothers before she married and had three children. John was the eldest, Mary was a year younger, and David was four years his junior. Howden was home to both of Clark's parents and to much of his extended family. His paternal grandmother's garden, with its orchard and vegetable plot, was to become a source of fond memories, as were the greenhouses and market garden owned by his three unmarried maternal uncles, the twins Frank and Richard Holmes, and their younger brother Harry (who eventually married late in life).

Little stimulation for Clark's interest in art came from any of his family in Howden. However, his father's sister, Mary, who lived in Skipton some distance to the north-west, was married to a commercial artist, Arthur Parkinson. Parkinson was an accomplished amateur watercolourist who exhibited locally. He was not interested in innovation, or in pushing back the frontiers of the technique, but remained happily within the tradition of the British gentleman watercolourist of the eighteenth and nineteenth centuries. The inspiration for many of his paintings came from the Dales around Skipton, where he and his family went walking with the young Clark.⁵ It was probably Arthur Parkinson who first gave the boy the idea that a career in art was possible. He certainly gave him early encouragement.

Clark's formal schooling in art began quite early. Sometime around 1954 his family moved to Goole, a small and relatively new inland port and shipbuilding town, not far from Howden, but across the river, near the banks of the Humber and the Don. At first, Clark attended Goole Secondary Modern School, but, in 1956, when he was thirteen, he transferred to Selby Art School and Technical Institute. His report cards show that, in addition to studying art, his curriculum included metal work, mechanical sciences, and engineering.⁶ He completed his studies at Selby in June 1960, and a little more than a year later resumed his training at art college.⁷

Kingston-upon-Hull Regional College of Art and Crafts followed a traditional, academic programme when Clark began his studies there in the autumn of 1961. The only significant acknowledgments of twentieth-century abstraction were the foundation courses in design and composition, which were based on Bauhaus principles.⁸ The College had a bias towards the applied arts, and strong emphasis was placed on the craft of the medium. During his first two years of study, in addition to the basic design courses, Clark took classes in observed drawing, life drawing, textile printing, and modelling. The final two years of his N.D.D. (National Diploma in Design) were primarily devoted to painting, with some classes in printmaking, particularly etching. He spent a further year at the College to obtain his Post Diploma in Printmaking (July 1966).⁹ Throughout the programme of studies there were lectures on art history, most of them general surveys. Examinations were rigorous, and he had to demonstrate the ability to compose a painting containing at least three figures, with all the faces, hands and feet fully visible. He expressed the view that the predominant influence on painting in the school came from the legacy of Walter Sickert (1860-1942) and the English Post-Impressionists. He described his own work as "illustrative."¹⁰ That of his teachers seems to have made little impression on him.¹¹

Only a few works on paper, including some prints, (which will be considered later in the chapter as they become relevant to the discussion), and some rather poor quality photographs of paintings remain as evidence of Clark's student years at Hull.¹² The paintings are untitled and undated, but are probably from 1964/65. They are hybrid works, as might be expected from a student, and it is possible to speculate on a number of influences. English Post-Impressionism might be one, but not the subdued tonalism of Sickert's work, rather the more colourful work of Spencer Gore (1878-1914).¹³ The impressionistic brushiness of the foreground in Clark's views of gardens, contrasted with the smoother treatment of the buildings in the background, appears reminiscent of Gore's *Harold Gilman's House, Letchworth*¹⁴ (1912). The use of intense colour in the middle to dark value range juxtaposed with areas of light is another similarity between Gore's work and Clark's. Gore was conversant with Fauvist colour (not particularly in evidence in the work cited), and Clark's paintings too demonstrate some familiarity with Fauvism. Clark combines naturalistic and subjective colour in these few works and uses it to manipulate space, but only to a small extent to model form. He may, for example, flatten space with a cool green foreground and a red sky. The dramatically tilted front plane in these paintings, however, probably owes more to Giorgio de Chirico, on whose

work Clark wrote his undergraduate thesis (discussed in Chapter 4), than it does to Post-Impressionism.

Post-Impressionism in Britain owed much of its success to the critic and art theoretician, Roger Fry, whose enthusiastic support encouraged the development among English artists of an aesthetic and formal sensibility. Fry and his younger friend, Clive Bell, played central roles in the formulation and dissemination of formalist art criticism in England. The ideas they expressed permeated the thinking, writing, teaching and practice of much British art in the first half of the century. Clark, particularly as an art student at a college that was still under the influence of British Post-Impressionism, would have been familiar with their views. Even had he never read any of their writings, he could hardly have failed to become aware of them in the context of his studies. Echoes of their thinking, and especially of Fry's, will be seen later, in fact, in Clark's statements about art. Their views, too, provided some of the foundation for Clement Greenberg's critical writings, which became another important factor in the molding of Clark's mature work. A brief account of the introduction of Post-Impressionism to Britain, and of the writings of Fry and Bell that followed upon it, is therefore appropriate.

When the exhibition *Manet and the Post-Impressionists*,¹⁵ organized by Roger Fry, opened at the Grafton Galleries in London on 8 November, 1910, it caused an outrage. The British public was completely unprepared for it. It had been only in the previous ten years that Impressionism had begun to make inroads into the British consciousness. The beginnings of its acceptance were the result of a few exhibitions, the writings of critics R. A. M. Stevenson and D. S. MacColl, and the publication of some important books on the subject. The Barbizon painters were still the most popular foreign artists in England. Fry, whose influence as a critic in England his friend, Virginia Woolf,¹⁶ considered to be greater than any since Ruskin at the height of his form, became the pioneering champion of art after Impressionism. It is largely to his credit that the *Second Post Impressionist Exhibition*,¹⁷ which opened two years later, was received with much more equanimity. The second exhibition introduced Matisse and Picasso, and included contemporary British and Russian art with the French.

Fry's defense of the Post-Impressionists, and particularly his admiration for, and analysis of, the work of Cézanne, helped him to define his idea of form as the essential

quality of a work of art, and to reject literary or narrative qualities as unimportant, detrimental at their worst, and merely supplementary at their best. An earlier interest in the Italian masters of the thirteenth to seventeenth centuries had led to his discovery of a preference for the simplified forms and the plasticity (the use of visual elements to create an illusion of three-dimensionality) of Giotto, and the fifteenth-century Florentine artists, and their followers. He distrusted the drama of Leonardo, and was more suspicious still of the dramatic lighting effects of Caravaggio. He considered that such effects were a source of formlessness and maudlin sentiment. The Impressionists, he thought, because of their interest in the effects of light, were heirs to a continuing and misguided tradition that he traced from Leonardo and Caravaggio. He never fully appreciated Monet's emphasis on surface structure, believing that the imagination was deeply affected only by plastic form, not by two-dimensional images on the surface. In Cézanne he found the plasticity he desired. He expounded on Cézanne's plastic use of colour, and the tension he achieved between forms on the surface and their recession in depth. He examined the geometric scaffolding employed by Cézanne to simplify complex appearances, and appreciated that Cézanne's conceptual approach to art making was balanced by inspiration from nature.¹⁸ An emphasis on plasticity would never allow Fry to find nature entirely irrelevant, for he considered that the third dimension in painting must always be due to some element of representation.¹⁹ Clark shared Fry's deep respect for Cézanne, but not his attitude towards Monet. He had great admiration for the surface structure of Monet's late paintings, as his own emphasis on surfaceness in his mature work will reveal.

Fry thought, and most would agree with him, that his conception of form as the outcome of an apprehension, albeit a peculiar and detached one, of some emotion of actual life by the artist led to Clive Bell's theory of 'significant form'²⁰, as it was put forward in *Art*, in 1914.²¹ Bell was later to admit that his attempt to present a theory of visual art that would provide criteria for all aesthetic judgements was overconfident, too simplified, and showed misjudgements.²² Nonetheless, 'significant form' became a buzz phrase. In *Art*, Bell dealt first with the question, "What is art?" He put forward an 'Aesthetic Hypothesis', which he acknowledged to be subjective. He claimed that what made a work of art different from the natural world was its ability to arouse the aesthetic emotion, an emotion that could be appreciated only by someone who possessed artistic sensibility. Significant form, he postulated, was the quality common to all works of art. It was a

combination of lines and colours arranged in such a way that they aroused the aesthetic emotion.

Bell went on to consider the question, "Why do certain arrangements and combinations of form move us so strangely?" In answer, he formulated a 'Metaphysical Hypothesis'. He suggested that we are moved because the forms express an emotion that the artist has felt. The emotion aroused in the artist comes from an apprehension of ultimate reality, seen through an understanding of the formal significance of material things. The artist sees the intrinsic worth of an object, not its instrumental worth. Bell's Metaphysical Hypothesis seems to apply only to representational art, and, when he formulated it, he was not thinking of abstraction, which was a very new development in 1914. However, it does not take much adaption to apply it to non-representational art. Unlike Fry, Bell had no problem accepting that a picture might be completely non-representative. A combination of forms that could arouse the aesthetic emotion did not have to derive from nature.

In *Vision and Design* (1920), Fry pondered the nature of the purely aesthetic quality 'significant form'. He stated that it meant more than pleasing arrangements of forms and harmonious patterns, and that the "work which possesses it is an outcome of an endeavour to express an idea rather than to create a pleasing object." He felt that "it implies the effort on the part of the artist to bend to our emotional understanding by means of his passionate conviction some intractable material which is alien to our spirit," and that the aesthetic emotion aroused by significant form has a peculiar sense of 'reality'. He stopped short of explaining this sense, saying that it would lead him to the depths of mysticism, and on the edge of that gulf, wisely, he fell silent.²³

That Roger Fry should have had an interest in mysticism is perhaps not surprising. He had a rigid Quaker upbringing, and, although he rejected those beliefs during his student years, he never relinquished all spiritual concerns. As a young man he became an acquaintance and admirer of Edward Carpenter, whose socialism emphasized spiritual self-realization to be found in the context of a simple rural life. Carpenter was a vegetarian, and lived as a gardener and sandal maker in the village of Millthorpe, not far from Sheffield. At the turn of the century, his writings were a major source of ideas of monism (belief in the unity of mind and matter) and the mystical evolving of the cosmic

unconscious.²⁴ His influence was felt internationally, and he will appear again in later discussion of Malevich and the void.

In *Transformations*,²⁵ a collection of essays published in 1926, Roger Fry explained further what he meant by the aesthetic emotion. He was responding to I. A. Richard's assertion that there was no such thing as an aesthetic emotion peculiar to art. Fry argued that the great artist, while using the reality of nature as a model, organizes it in such a way as to create a spiritual reality that is no longer dependent on the model, but has a significance of its own. He stated that those paintings that are only pictorial representations, and not transformations, are not works of art. He claimed that the aesthetic emotion aroused in the viewer by the work of art could not be aroused by the natural object, since it results from the transformation of that object.²⁶

Maud Lavin describes the aesthetic emotion, as understood by Fry, as an echo of the emotion felt by the artist upon apprehending a metaphysical reality transcending appearance. She argues that the spiritual aspect of Fry's formalism has been largely ignored and that its recognition may provide insights into other types of twentieth-century formalism, even, surprisingly, the writings of Clement Greenberg.²⁷

Although the mature Clark would have stopped far short of suggesting that an artist can glimpse Bell's ultimate reality, and was uneasy when the word 'spiritual' was applied to his late paintings,²⁸ he was certainly concerned with the metaphysical, and with transformation. What he meant by such ideas will become clearer in later discussion of his own views of art.

Sir Herbert Read, who, by the time he was knighted in 1953, had tempered his earlier support for Communism, is another British art critic whose opinions must surely have played a part in developing the young Clark's critical consciousness. *A Concise History of Modern Painting* was required reading at Hull,²⁹ and Read was no stranger to the educated general public even before Clark began his undergraduate studies. His writings were well known, both from his many articles, and from books which included *The Meaning of Art*, *Art Now*, and *Contemporary British Art*.³⁰ A collection of essays, titled *The Philosophy of Modern Art*³¹ was published in 1964, before Clark finished his N.D.D.

Read did not become seriously involved in art criticism until the early 1930s, and his first enthusiasm appeared to be for abstraction, which, he thought, might become the art of a classless society. Paul Nash had brought together a small number of artists who were in sympathy with the European avant-garde, and who were all feeling their way between abstraction and Surrealism. Nash looked to Herbert Read for his support of the group. They called themselves Unit One, and included the painters Paul Nash, Edward Burra, Ben Nicholson, and Edward Wadsworth, sculptors Barbara Hepworth and Henry Moore, and the architect Wells Coates. Read encouraged them to produce an illustrated book of statements, which he edited. It was published in 1934 as *Unit One: The Modern Movement in English Architecture, Painting and Sculpture*.³² Unit One held a single exhibition in April 1934 at the Mayor Gallery in London. It made as much public stir as had Fry's two Post-Impressionist exhibitions. The press saw the group as strongly committed to the Left. Certainly in retrospect it would appear that the members of Unit One were more wholeheartedly unified in their hopes for social change than they were in their art. In fact, the two directions in which Read found himself pulled, the abstract versus the super-real, can be seen clearly in the directions taken by the Unit One artists.

Barbara Hepworth and Ben Nicholson saw affinities between themselves and the Russian Constructivists. In 1937, Nicholson joined with sculptor Naum Gabo and architect J.L. (Sir Leslie) Martin to edit *Circle: International Survey of Constructive Art*,³³ a manifesto in words and images. Hepworth and Nicholson both became contributors to the French based journal *Abstraction-Création*. After they moved with their children to St. Ives, in Cornwall, they became the centre of an artistic community which was to have far reaching effects on British abstraction. Among the abstractionists who came to prominence in the 1950s, those with close ties to the St. Ives community include Peter Lanyon, Patrick Heron, and Roger Hilton. The ideas of Nicholson and Hepworth also directly influenced Victor Pasmore. He, however, took them to a more extreme Constructivist position. Writing in defence of an indigenous British abstraction in 1984, Norbert Lynton lamented that Constructive art, which had become a broad movement in England by the 1960s, and continued as such throughout the following decades, was not recognized by most British minds as art at all, because of its "intellectual edge and reliance on impersonal methods and thematic material."³⁴

After Unit One ceased to exist as an integral group, the three painters Paul Nash, Edward Wadsworth, and Edward Burra, rather than moving towards greater abstraction, as had Nicholson and Hepworth, moved away from it towards Surrealism. Nash, who had once worked with Fry and had taken part in his Omega workshops (1913-19), became so far involved with Surrealism as to be on the committee of the 1936 International Surrealist Exhibition in London. However, as Andrew Causey perceptively points out, Nash owes at least as much to de Chirico and Metaphysical painting as to Surrealism.³⁵ The same could be said for Nash's contemporary, Edward Wadsworth, who had formerly been associated with Wyndham Lewis and the Vorticists. Edward Burra, who was a few years younger than the other two, developed a highly personal, rather illustrative Surrealist style.

David Thistlewood, in his discussion of Read's aesthetics, argues that Read, who had first supported abstraction and then Surrealism, was, by the end of the 1930s, arguing for both views.³⁶ Their synthesis, which, according to Thistlewood, is the reconciliation of the classical and formal with the romantic and intuitive, was an ideal Read sought, and found in the work of his good friend, the sculptor Henry Moore. A combination of a pragmatic formalism³⁷ and a visionary romanticism may be seen in much of the work Clark produced during the last five or six years of his life.

Thistlewood presents Read's aesthetic theory as evolving over the course of his writing. He sees evolution as a central concept for Read, with art and thought changing and developing like a living organism. He believes that a theory of the development of art that parallels the growth and formation observable in nature, combined with a predominantly Jungian psychological theory, emerges from Read's writings when these are examined in their entirety. Read held that aesthetic activity had a direct effect as a formative process on individual psychology, and on social organization. He also held that image has always preceded idea in the development of the human consciousness, and that authentic art is the symbolic transformation of experience.

In Clark's library at the time of his death, there was a copy of a 1965 volume of *Studio International* which contained an article by Herbert Read. In the article Read wrote:

Whether as an extension of perceptual experience or as a realisation of inner feeling, the main purpose of the modern artist has been to establish being... I speak in somewhat Heideggerian terms, but Heidegger

is the only modern philosopher who has seen that art has this vital and predominant purpose, namely, that it is an act of violence that discloses being. Art is what most immediately brings being to *stand*, stabilises it in something present, that is to say, in the work of art. Art for this reason must always be revolutionary, for we cannot remain inactive in our existential situation.³⁸

Read's view was that art was evolving and revolutionary, and he evidently found insight into why this should be so in the existentialist philosophy of Heidegger. Clark seems to have agreed with him in principle about the existentialist understanding of art, for he later called art making an existential activity.³⁹ However, he minimized the revolutionary aspect that Read thought he could infer from Heidegger, and substituted for it the search.

The writings of Fry, Bell, and Read informed the theoretical discussion of art at Hull College in the early 1960s, and provided a foundation for Clark's later thinking. In his studio classes the instruction in painting was still basically within the tradition of English Post-Impressionism, but, nonetheless, he was aware of contemporary developments in Britain and internationally, and despite the dominance of figuration at the College, he was not ignorant of abstraction.

David Sweet, Clark's fellow student and life-long close friend, recalls that Paul Klee and Piet Mondrian were among the artists whose example strongly influenced the first year classes in 'design', by which was meant "the underlying geometry of construction in both three and two dimensional art."⁴⁰ Visiting lecturers to Hull occasionally worked on non-representational projects with the students, and Sweet and Clark both made abstract works from time to time. Role models, presented to "encourage those more ambitious students who wanted to go beyond the conventional requirements of the examination,"⁴¹ included the St. Ives painters, Victor Pasmore, and also Ivon Hitchens, who experimented with abstraction in the '30s, but by the '60s was better known for his abstracted landscapes.

Clark also read art books and journals, which widened his knowledge of abstraction and other developments in art outside England. Read's *A Concise History of Modern Painting* contains a chapter on Action Painting, and includes several full page colour illustrations. Another required text, Eric Newton's *European Painting and Sculpture*,⁴² deals with the

larger history, dwelling only briefly on the twentieth century, and ending with a discussion of Surrealism. E. H. Gombrich's *The Story of Art*,⁴³ is a more comprehensive survey of Western art, but it too does not discuss developments after the Second World War. Two books listed in the short bibliography for Clark's Diploma thesis on de Chirico treat abstraction at some length. One of them, the Skira publication *From Picasso to Surrealism*,⁴⁴ is a work full of fine colour plates. Werner Haftmann's two volume *Painting in the Twentieth Century*⁴⁵ is much more comprehensive, and contains discussion of abstraction throughout continental Europe, as well as in England and the United States, from its inception to the mid 1950s. The illustrations, however, are not of the standard of those in the Skira publication. Other reading included such works as Wassily Kandinsky's *Concerning the Spiritual in Art*.⁴⁶

Sweet remembers that Michael Compton, who later became one of the curators at the Tate Gallery in London, used to give talks at the Ferens Art Gallery in Hull, and would spend time with students analyzing and discussing exhibitions which often included works by abstractionists such as Peter Lanyon and Roger Hilton. Gallery visits increased Clark's familiarity with contemporary British, European and American art. Such visits were encouraged by his teachers, and often were a required part of the programme. He and Sweet travelled to several major London exhibitions together. In 1988, Clark was to say that "it was only by going to London, and going to exhibitions that I discovered American art and those exciting things... or abstract art for that matter."⁴⁷

One exhibition that had a considerable influence on Clark was the *Dunn International*, at the Tate Gallery in London, late in 1963.⁴⁸ It was an unusual exhibition in that its mandate was to display work by the hundred leading artists in the world at that time. The work was all two-dimensional, and both abstraction and figuration were represented. Clark saw paintings by Josef Albers, Ellsworth Kelly, and Barnett Newman, among other American abstractionists. There too he was introduced to Canadian abstraction almost certainly for the first time. Works by Harold Town and William Ronald, former members of Toronto's Painters 11, were included, as were paintings by Montreal abstractionists Jean-Paul Riopelle (by 1963 living in Paris) and Jean McEwen. British abstraction was represented by about half a dozen artists. One of Ben Nicholson's *White Relief* paintings was exhibited, as was a Constructivist inspired relief by Victor Pasmore, and a painting by William Scott, whose simple coloured forms had evolved from an earlier interest in still life painting. Clark's copy of the exhibition catalogue is

perhaps the most thumbed book in his personal library, full of notations on the colour in the paintings (the catalogue is in black and white). He stated years later that the exhibition was very important to him, and he mentioned seeing work by Barnett Newman and Robert Rauschenberg, but, more significantly, Balthus (*The Cherry Trees*, 1940), Giorgio Morandi (*Still Life with Bottles*, 1941), and James McGarrell (*Piano*, 1961).⁴⁹

Neither the central frontality that gives the unassuming imagery of Morandi's still life painting its monumental quality, nor his ability to lock his image into the surface of the canvas, both of which were to become influential on Clark's later work, had a visible impact in his undergraduate years. Balthus, whose paintings acknowledge the picture plane while retaining naturalism, did not appear particularly relevant to Clark's work of the mid '60s either, and the questionable sexual innuendo in much of Balthus' work was never pertinent. Only McGarrell had any effect on his practice at Hull, but not until a year later, when he met that American artist .

1964 was an exciting year for both Clark and Sweet. Several major exhibitions familiarized them with American art. They travelled to London to see the Robert Rauschenberg and the Jasper Johns shows at the Whitechapel Gallery.⁵⁰ They also saw the Gulbenkian exhibition, *54/64 : Painting and Sculpture of a Decade*, at the Tate Gallery,⁵¹ which was organized by Alan Bowness, Lawrence Gowing, and Philip Jones to look at art from an international perspective. It was called the "largest and most comprehensive exhibition of modern art ever staged in Britain,"⁵² and showed work by one hundred and fifty artists from the United States, Europe, and the British Isles, "with the emphasis on what seems new and most original in the art of our time."⁵³ The list of American painters included Jackson Pollock, Franz Kline, Mark Tobey, Adolph Gottlieb, Robert Motherwell, Willem de Kooning, Philip Guston, Mark Rothko, Barnett Newman, Clifford Still, Ad Reinhardt, Sam Francis, Helen Frankenthaler, Morris Louis, Ellsworth Kelly, Kenneth Noland, Robert Indiana, Jasper Johns, Jim Dine, Roy Lichtenstein, Robert Rauschenberg, Larry Rivers, Elmer Bischoff, David Park, Richard Diebenkorn, and more.

In the early 1960s American art played an important role in the development of British abstraction.⁵⁴ The 1959 exhibition *New American Painting* at the Tate Gallery profoundly affected the work of several young artists. They knew the paintings of Rothko,

Newman, Still, and Kelly from reproductions in the journals, but were unprepared for the large scale of the works themselves. (A discussion of the effect of the exhibition on abstraction in England in the '60s will be given in Chapter 3, when it becomes pertinent to an understanding of Clark's abstract painting at the end of the decade). No record exists to indicate that Clark saw the 1959 Tate exhibition. It took place before he went to art college. However, by 1964 he was well aware that many who thought of themselves as the vanguard of English art were embracing American painting.

The theories of Clement Greenberg which informed much of the American abstraction Clark saw in the London galleries, and which, partly by his increasing opposition to them, helped to define his later work and his thinking about art, were not in evidence in the work of his undergraduate years;⁵⁵ however, he certainly felt that the States was where all "those exciting things" were happening. Of those trans-Atlantic influences that did appear in Clark's mid '60s student work at Hull, particularly in his printmaking, one was probably largely indirect, coming from British Pop art, a reaction to the advertising media's cultural Americanization of England, and to the new consumerism and the promises held out by technology. The other was the direct influence of the American figurative painter James McGarrell.

Although Clark was familiar with the work of Rauschenberg and Johns, and doubtless the Whitechapel shows were important to him, his extant student works reflect British Pop more than American. An example among the remaining prints in his undergraduate portfolio is an unsophisticated etching, with a grid-like composition derived from Cubist collage, that juxtaposes such imagery as a child's plastic doll, a bikini clad glamour girl with a beach ball, and a labelled diagram of a man flexing his muscles, similar to a comic strip spoof on the kind of diagrams that can be found in medical text books.

British Pop was well established by the time Clark was in his last undergraduate years. The pioneering exhibition *This is Tomorrow* took place in 1959 at the Whitechapel Gallery. The word 'Pop' appeared at that time in Richard Hamilton's small but consequential collage *Just What Is It That Makes Today's Homes So Different, So Appealing?*,⁵⁶ written on the cover of a lollipop held by a muscle-man. The size of the Tootsie Pop, in comparison to the man, is that of a sports racket. The term 'Pop Art', which was first used by the English critic Lawrence Alloway to describe mass media

graphics, was not applied until the early 1960s to the artists who used those graphics as characteristic representations of their culture.

Many of the artists centrally involved with Pop and its legacy in England had connections with the Royal College of Art, either as instructors, or as students: Richard Hamilton, Eduardo Paolozzi, Peter Blake, Richard Smith, and the four who were art students together at the R.C.A., Patrick Caulfield, David Hockney, R. B. Kitaj, and Allen Jones. David Sweet attests to Clark's awareness of these artists, and mentions that he particularly admired the graphic work of David Hockney. Sweet also thinks that Clark may have got the idea of including script in his later work from Hockney.⁵⁷ Hockney was engaged in a struggle between abstraction and figuration in the early 1960s. He attributed the outcome, which was in favour of figuration, to R. B. Kitaj, whose example, he said, gave him the freedom to "paint what I like, when I like and where I like with occasional nostalgic journeys."⁵⁸ These words might have come from Clark twenty years later, when he finally felt himself fully free of the strictures of modernist formalism which fully impinged on his thinking during his graduate years in the United States and entered his practice when he first returned to England.⁵⁹ An influence of Pop art in Clark's mature work may be seen in his choice of objects like television sets, electric heaters, and vacuum cleaners as the subjects for some of his painting.

The direct influence of American art on Clark, that found its way into the work of his undergraduate years, began with an event that made 1964 especially important to him. In November, he and Sweet visited Paris, not to see French art, although they did, but because McGarrell was on sabbatical leave there. Sweet recalls that both he and Clark became interested in McGarrell's work when they saw it at the *Dunn International*.⁶⁰ Sweet decided to write his diploma thesis on McGarrell and went to France to interview him, accompanied by Clark. While they were in France, the two students were introduced to Richard Diebenkorn, who happened to be there at the same time. Sweet suggests that it was these experiences that solidified Clark's interest in "American type figuration."⁶¹ He also suggests that Clark's later concern for visual metaphor rather than straight symbolism can be traced to McGarrell's work.

Sweet and Clark proposed that McGarrell be invited to Hull to give an illustrated lecture on his work to the students.⁶² Clark's exposure to McGarrell's painting was quite considerable in his last undergraduate year, and his surviving undergraduate and post

diploma etchings show a visible influence. Sweet confirms the influence, stating that etchings done by Clark in his last two years at Hull "owe something to McGarrell."⁶³ In particular, the subject matter and the complexity of the imagery in Clark's surviving prints reflect the paintings McGarrell was doing at the time they met.

McGarrell had achieved considerable success by the mid '60s. In 1959, when he was twenty-nine, he was included in Peter Selz' *New Images of Man* exhibition at the Museum of Modern Art in New York. Among the twenty-three artists exhibited were many figures who were already well known, including Alberto Giacometti, Jean Dubuffet, Willem de Kooning, and Jackson Pollock (the black and white paintings of 1951/52). In his prefatory note to the exhibition catalogue, Paul Tillich described the artists as representative of a protest against the disappearance of the human image from recent art and "against the fate to become a thing." He wrote that they "communicate their own concern for threatened and struggling humanity" and are "too honest to turn back to earlier naturalistic or idealistic forms."⁶⁴ Peter Selz stressed that the artists in no way formed a group or movement, and that their only common ground was that they combined contemporary form with "a new kind of iconography developing into a 'New Image'."⁶⁵ What is striking about Tillich's statements is that they might be descriptions of Clark some twenty years later, in the context of another 'New Image'.

In 1960, McGarrell was one of seven painters, five of whom were abstract artists, selected for the seventh New Talent issue of *Art in America*. In his essay for that issue John Canaday, art critic for the *New York Times*, wrote that, of the painters, "the most avant-garde talent in the group is James McGarrell." He continued by saying that "the new image" was in the air:

a return to the idea that figures and objects are the painter's legitimate point of departure, and that he must not let his exploration carry him beyond the point where nature remains recognizable to the observer. Abstractionists regard paintings like Mr. McGarrell's *Bathers* as a retreat into early 20th-century expressionism. But the new imagists think that they have passed through the lesson of abstraction and have come out somewhere on the other side.⁶⁶

Clark would have to go through his own experiments with abstraction before he could come out on the other side.

The figures in McGarrell's work at the time Clark met him were not as twisted and distorted as they had once been. The disturbing power of the earlier work depended considerably on the emaciated angularity of the bodies (*Bathers, Equinox*) or the melting flesh of the nudes (*Piano*), which recalled the crippled forms of Rico Lebrun and the violent contortions of Francis Bacon's imagery.⁶⁷ By the mid '60s a greater realism was entering his work, but interiors were invaded by the landscape, and disinterested figures coexisted with airplanes and stop signs.⁶⁸ The impact was derived from the enigmatic associations. McGarrell's gradual move away from expressionism towards what might be called a magic realist form of surrealism⁶⁹ in his figuration paralleled a wide spread rejection of the painterly in the abstraction of the 1960s for a cooler, more anonymous approach to which Clement Greenberg drew attention and gave approval both in his selection of artists and in his catalogue essay for the exhibition *Post Painterly Abstraction* at the Los Angeles County Museum of Art, April - June 1964.⁷⁰ McGarrell continued to achieve recognition, and in 1968 he was one of the artists, all of them figurative, who represented the United States in the Venice Biennale.⁷¹

Although Clark's student work has little or none of the enigma of McGarrell's paintings, it does have some of the sexual innuendo. In one of the etchings, *Zoo*,⁷² tigers, zebras, and snakes form part of a writhing mass of figures, from which emerge the body of a woman in net stockings and a leopard skin, and the leg and arms of a grinning man with a mustache. A chain link fence moves through the composition, adding to the ambiguity of the space. In the background, beside a sentry box, a guard looks on. Another etching, *Garden*,⁷³ depicts an almost nude Tarzan-like figure, legs entwined by a snake, who dives diagonally up through a jungle of foliage. His trousers float ahead of him, and his shirt is about to fly off his upstretched arms (unless, perhaps, he is diving into it). A few rather less successful etchings attempt a more enigmatic content. In a large interior space, open to the outside, a nude woman sits rigidly in a chair. The head of a horse lies on the table next to her. In another print, a businessman shares his office with a bus and a nude male figure. The latter is seated in a lotus position, his head bowed to the floor and his hands held behind his back in a way that suggests they may be bound. An untitled painting by Clark, no longer extant, the slide mount dated December 1965, also shows McGarrell's influence. A semi-reclining female figure, wearing a skin tight green body suit, is almost engulfed by plants. Through the de Chirico-esque arched windows above her, trees and the sky are visible. The flat treatment of the organic forms in this painting suggests that Clark was also very aware of Matisse.

Perhaps the chief importance of McGarrell for Clark at this time was the fact that he was a serious young artist, whose work acknowledged a debt to old masters, referred to something outside itself, and held out the promise of a figuration to which Clark could relate. Much later, the tension in the relationship between man and nature, that McGarrell's work seemed to be beginning to address, would be of great importance to Clark. That McGarrell had already achieved recognition within the United States and knew many of the leading figurative artists there, and that he taught at Indiana University, was ample incentive for Clark to decide to pursue his graduate studies at that school.⁷⁴ McGarrell, who had travelled from the United States on a Fulbright scholarship to study in Germany in 1955, may have encouraged Clark to apply for one a decade later. The Fulbright scholarship enabled him to begin his graduate studies at Indiana University in Bloomington in the autumn of 1966. The decision to continue his studies within a figurative tradition is not surprising. His years at Hull had given him a strong figurative background. Furthermore, as Sweet reminisces, art was in a state of flux in England when the two were graduating.⁷⁵ For an ambitious student completing undergraduate studies the option between figuration and abstraction was still open. Stances had become polarized by the time Clark returned to England two years later.

CHAPTER 2

The Graduate Years at Indiana

When Clark arrived in the United States in 1966 the painting scene there was undergoing an upheaval. In 1965, Clement Greenberg, the most influential writer on art and art criticism in that country in the middle of the century, had commented in *Art in America* on the "sudden collapse, market-wise and publicity-wise," of Abstract Expressionism in the spring of 1962, and on the triumph that fall of Pop art, "which, though deriving its vision from the art of Rauschenberg and especially Johns, is much more markedly opposed to painterly abstraction in its handling and general design" than they were.¹ Post Painterly abstraction, which, together with its legacy, came to be identified with modernist formalism, was the direction Greenberg was advocating for modern art. However, in the few years following the *Post Painterly Abstraction* exhibition of 1964, late modernism, which had long found coherent advocacy in the writings of Greenberg, reached the end of its hegemony. Minimalism was enjoying its flowering. Pop was still flourishing, and, in Greenberg's view, had "promoted a revival of figurative art."² (That figurative art was resurging is unquestionable, but how much it owed its resurgence to Pop is less certain.) For a variety of reasons a significant number of artists and critics were rejecting orthodox late modernism (that is, post Second World War New York-influenced abstraction), and, more specifically, modernist formalism, among them several painters whom Clark was to meet at the University of Indiana.

Clark may not have been fully conversant with or given earnest thought to Greenberg's ideas until he met the adversarial stance towards them which was adopted by his professors, and by Gabriel Laderman and Sidney Tillim, visiting artists to Indiana. A discussion of these men will occur later in the chapter in its proper context. They were, however, by no means the only people taking up cudgels against Greenberg, directly and indirectly, in the 1960s. For example, in 1963 Herbert Read engaged in a critical exchange with Greenberg over the latter's essay "How Art Writing Earns Its Bad Name," and Max Kozloff and Robert Goldwater responded openly to Greenberg's "Complaints of an Art Critic" in 1967.³ Barbara Reise critically discussed some of the controversies surrounding Greenberg in a two part essay for *Studio International* the following year.⁴

There had been critics of Greenberg throughout his career as a writer on the arts, Harold Rosenberg and Fairfield Porter among them. Greenberg sought controversy. It assured that he would be discussed and his ideas given serious consideration, and it might have reflected badly on his influence had his views not aroused debate. However, it was not until the '60s that criticism became particularly vocal. In fact, Greenberg's authority seems to have reached its climax in the early part of that decade with the publication of a collection of his essays under the title *Art and Culture* ⁵ in 1961, and, especially, with the essay "Modernist Painting," which was not included in the collection, but received its first public airing as a radio broadcast on the Voice of America in the spring of 1960, and appeared in print shortly afterwards. ⁶

"Modernist Painting" became the source of the stereotype of Greenberg's ideas, the chief among them being that "The essence of Modernism lies... in the use of the characteristic methods of a discipline to criticize the discipline itself, not in order to subvert it but in order to entrench it more firmly in its area of competence."⁷ The essay lends itself to the interpretation that it presents a dogmatic stance, for the writing has little of the sense of 'provisional status' (to use John O'Brian's phrase) that earlier writings seem to have. Greenberg himself, however, claimed to be unhappy with the assumption on the part of many readers that what he described he also advocated.⁸ A study of the comprehensive collection of his critical writings by John O'Brian bears out the assertion that Greenberg's opinions and tastes were more open than is widely thought. Nonetheless, received ideas of modernist abstraction in art were largely built on his thinking.

Although by 1960 Greenberg had long abandoned the social-political agenda and the Marxism that informed his early writing, he had already expressed the thoughts on modernism which he expounded in "Modernist Painting" in various ways over the previous two decades. They often appeared in the context of a defense of abstract painting, and Greenberg may be given much credit for his role in encouraging the acceptance of abstraction in the United States. The idea of linear progression in modernism had been suggested already in "Avant-Garde and Kitsch," in 1939, when Greenberg had written: "it had developed that the true and most important function of the avant-garde was... to find a path along which it would be possible to keep culture *moving*."⁹ 'Art for art's sake' and 'pure poetry' were, he said, the result of a search for a high level of art, an expression of the absolute in terms of "the disciplines and processes of art and literature themselves."¹⁰ They treated content in such a way that it became inseparable from form.

Greenberg explored the separation of the visual arts from literature in "Towards a Newer Laocoon" (1940).¹¹ He proposed that, in a particular culture, it was possible for one art form to become dominant and the prototype for all of the other arts. In China, he claimed, the visual arts were dominant. The poem confined itself to "the single moment of painting and to an emphasis upon visual details."¹² Calligraphy was held in high esteem, and the appearance of the poem was fundamental to its quality. In Europe, literature had been the dominant art form from the seventeenth century, and the visual arts had been concerned essentially with subject matter until Courbet had begun to restore to painting what belonged exclusively to painting. It was certainly no leap from there to Greenberg's statement twenty years later that, for modernism, the limitations of painting, "the flat surface, the shape of the support, the properties of the pigment,"¹³ were positive factors, with flatness alone being "unique and exclusive to pictorial art."¹⁴

Late modernism's limitations of painting were being extensively explored by the time Clark began his graduate studies. Post Painterly Abstraction was enjoying its moment even though modernism was already under attack. Greenberg had given his approval to and outlined the main characteristics of Post Painterly Abstraction in his catalogue essay for the exhibition of that title in 1964. At the same time he made quite clear what he objected to in the followers of the first great Abstract Expressionists, namely their mannered painterliness. The work he espoused, which represented "an authentically new episode in the evolution of contemporary art,"¹⁵ was characterized by a "move towards a physical openness of design, or towards linear clarity, or towards both."¹⁶ He went on to write that "openness and clarity are more conducive to freshness in abstract painting at this particular moment than most other instrumental qualities are - just as twenty years ago density and compactness were."¹⁷ Typical of the artists in the show was, he said, that they had learned directly from Painterly Abstraction, and were not returning to the past, to European abstraction of the '20s and '30s. Even the "hard-edged" painters had "won their 'hardness' from the 'softness' of painterly Abstraction... not inherited it from Mondrian, the Bauhaus, Suprematism, or anything else that came before."¹⁸ Also, most of the artists used high-keyed, lucid colour, and stressed contrasts of hue rather than of light and dark. They applied paint thinly, even soaking it into unsized and unprimed canvas, to achieve "optical clarity."¹⁹ Their preference for "trued and faired edges" was the result of a desire to attain relative anonymity of execution, thus they avoided drawing, a signature device which, furthermore, prevented colour from attaining its full effect.²⁰

Post Painterly Abstraction may not have been a return to the past, but it did trace its roots to the Waterlilies of late Monet and the cut-outs of Matisse, through the work of Sam Francis. His '50s paintings precluded the stained Colour-Field canvases of artists such as Helen Frankenthaler, Morris Louis, Kenneth Noland, and Jules Olitski. Closely related in their concern for saturated colour were Ellsworth Kelly and the Hard-Edge painters, whose works translated readily into Shaped Canvases.

Minimalist painting became, paradoxically, the swan song of modernism and its executioner. Its effect was to precipitate discussion of the death of painting. Many of the artists labelled 'Minimalist' had no intention of spelling the end of painting. Others, seeing the consequences of taking the precepts of modernism to their logical conclusion, and unable to escape the pictorial illusion of painting, abandoned it altogether to work in three dimensions. Much discussion of Minimalism, therefore, revolves around sculpture, particularly primary structures. Michael Fried, whose critical writing is more Greenbergian than Greenberg, in his essay "Art and Objecthood" apparently considered only three-dimensional works as Minimalist or, to use his preferred term, 'literalist'.²¹ A significant number of the main characteristics ascribed to Minimalism apply to work in either dimension, and, as with most characteristics, apply more to the work of some artists than to others. They include: self-referentiality (reference to nothing outside of the object itself); repetition of identical units that may be expanded to infinity, as in modules or grids; serialism (working in series); a systematic process, frequently based on mathematics; use of simple geometric forms; symmetry; anonymity of execution, seen in the use of industrial finishes and in the practice adopted by some artists of contracting out their work. Balanced frontality is typical of Minimalist painting.

Although the work of Agnes Martin has a claim to earlier ancestry, Frank Stella's 1959 Black-Stripes may be seen to herald Minimalist painting, for they were more immediately influential. Robert Rosenblum saw in them an "eerie, magical presence" and a "ritualistic, quasi-religious quality."²² In 1960 Stella followed these canvases with a series exploiting the visually impenetrable qualities of commercial aluminum paint (used earlier by Pollock), and broke the rectangle of the frame by notching its edges, even penetrating its centre. Within a year he was using copper paint, the paint applied by sailors to protect the bottom of their boats from the build-up of weed and barnacles.

His canvases became polygonal: trapezoids, pentagons, hexagons, with cut-out centres echoing the shapes of their perimeters.

There were other developments in the art world in the mid '60s, but the scene that has been outlined briefly here was that which would become relevant to Clark at Indiana, and in the years immediately following his return to England.

Indiana University bulletins and schedules of classes for the two years that Clark was a student there reveal a strong figurative bias among the painters in the School of Fine Arts.²³ For the graduate studio classes,²⁴ the two painting instructors were James McGarrell and William Bailey, who alternated semesters teaching. Bailey was also one of the four drawing instructors. The others were Robert Barnes, Harry Engel, and Ronald Markman. Pamela Clark recalls that when her husband talked of his teachers, it was of McGarrell, Bailey, and Barnes that he spoke. McGarrell's early influence on Clark in England has been mentioned in the preceding chapter. The choice and treatment of subject matter in some of his undergraduate work is clearly indebted to McGarrell. Surprisingly, Clark's subsequent practice shows little or none of this influence. However, McGarrell's commitment to a figuration, which he and others saw to be progressive, continued to be important to Clark, and, as well, it might be argued that McGarrell's apparent concern for the relationship between man and nature played some role in informing Clark's painting in the mid '80s. (By then, however, many artists were addressing such concerns.) The present chapter, therefore, will focus on the new influences.

"A draftsman of really breathtaking powers"²⁵ is how Hilton Kramer's describes William Bailey, and he attributes to him extraordinary intelligence and sensitivity as a painter. Bailey was already working in the manner for which he is well recognized when Clark arrived at Bloomington. Except perhaps to become even more refined, the painting of this former Yale student of Josef Albers changed little over the next years. His sensuously modelled, meticulously painted, idealized forms, whether they be pitchers and jars, eggs, or "the Praxitelean-Raphaelesque-Ingrist vision of the female nude," transported "from myth and allegory to empty corners of empty rooms in presumably empty houses,"²⁶ are all bathed in a soft light that gives them an unreality, or makes them seem more than merely real. The classical calm, stillness, and serenity of these paintings convey a sense of completeness. A strong concern for formal problems, and a respect for the masters of the past is acknowledged in his work. Apart from those

masters obliquely mentioned already, Zurbaran, Chardin and Morandi are obvious seventeenth-, eighteenth-, and twentieth-century forebears.

Like the paintings of Bailey and McGarrell, Barnes' work always showed a fine understanding of pictorial structure. He, too, was committed to figurative painting, although, paradoxically, he considered himself an abstract artist.²⁷ His method was, and still is, to begin each painting with intuitive underdrawing, and build the structure with thin washes of colour before allowing the imagery to emerge.²⁸ His brushwork is loose, tending towards expressionism. However, in the 1960s, the imagery belied the painterliness: the serenity of the image and the agitated painting appear incongruous. His seemingly inert figures were usually seated: motionless actors in "dreams drawn in the colors of whiskey and Thanksgiving dinner."²⁹ His palette at that time was perhaps inspired by Bailey's glowing ambers. In the late 1970s, Barnes discovered riotous colour and movement. His complete oeuvre includes portraits of famous figures, still lifes and landscapes that might be described as metaphysical, and complex compositions whose imagery is drawn from Greek mythology and other sources. In his paintings there is often a suggestion of personal narrative, and the meaning of the works, especially those of the last two decades, is hard to plumb.

Clearly the importance of formal structure, a reverence for past masters, and a respect for the craft of painting, were all reinforced for Clark by his teachers at Indiana. So, ultimately, was the commitment to figuration. More specific influences from here do not appear to have been reflected in Clark's work until the early '70s, about three years after his return to England. Then, belatedly, the work of two other painters, Sidney Tillim and Gabriel Laderman, seems to have had an impact. Both were visiting artists at Indiana while Clark was there,³⁰ and both were avid spokesmen for renewed realism. Reading articles by Tillim and Laderman, or looking through the art journals of the '60s, makes it clear that Hilton Kramer's comment, made in 1971 in the context of a discussion of the work of Bailey, was well considered: "the history of modern art has always been a god [sic] deal more pluralistic than avant-garde doctrine has ever permitted us to believe."³¹

When Clark met Tillim at Indiana,³² the latter was urging a literary revival, and was himself concerned with producing a version of history painting appropriate to the secular life of the twentieth century. Until late in 1958 he had been a painter of

geometric abstractions. His early forays into figurative painting were rather flat. In 1965 and 1966 he was still depicting objects such as a man's work jacket, a stool, a pair of shoes, in starkly formal paintings whose space was flattened by devices that included cropping, strongly cast shadows, or frontal presentation. The subject matter and the titles of Tillim's works (*Blue Jacket on Bench*, *Work Jacket on Easel*, *Radio and Sofa*) suggest that Clark was alluding to them in his own paintings of objects in the late 1970s, though any other resemblance between Tillim's mid '60s paintings and Clark's late '70s works is hard to find. At that time, it was Tillim's late '60s theory that had the deeper impact, although the formal concerns of his still life painting were influential on Clark in the mid '70s.

By 1967, Tillim's interest in history painting had asserted itself. It was, he claimed, the realization that a painting did not have to be flat that stimulated his interest in defining a space suited to the complexities of the human figure.³³ Out of that interest arose other issues of figuration.

Tillim began arguing for figuration, tentatively at first, in the early 1960s, and particularly for a new realism. During the following decade, several exhibitions and articles directed attention towards figurative art, not the least of them being the American showing at the 1968 Venice Biennale, selected by Norman Geske. The artists for whom Tillim showed his particular support were Philip Pearlstein, Gabriel Laderman, Alex Katz, Jack Beal, Alfred Leslie, and William Bailey. In an article Tillim wrote for *Artforum*, "The Reception of Figurative Art: Notes on a General Misunderstanding," published in early 1969, he stated his position quite clearly, in part because he was writing to clarify what he considered to be misconceptions about figurative art.³⁴ The views he expressed had doubtless been formulated by the time Clark met him.

Tillim stated that he was uncomfortable with a tendency to judge representation "in terms of received ideas about modernism and, therefore, style."³⁵ He wished to make a distinction between the art he considered to be a genuine figuration, a post-Abstract Expressionist figuration, and a figuration that was 'post-Pop' (to use the term coined by Lawrence Alloway in *Arts Magazine* in 1967). Here, following Greenberg, he is distinguishing between what he considers to be 'high art' and 'low art'.

What made the figuration that Tillim advocated new, he argued, was what he called its 'rhetoric': "the desire to elevate, to ennoble a subject, thereby virtually moralizing it."³⁶ The rhetoric was idealist, its purpose being "to mythologize secular experience." It was akin to "the moral elevation implicit in Abstract Expressionism's 'sweeping' painterly grandeur." It was an ennobling statement. There was, he believed, nothing ennobling about the statements of post-Pop artists like Malcolm Morley or Mel Ramos. Tillim also proposed that the reason for Richard Diebenkorn's return to abstraction was that Diebenkorn, steeped in the rhetoric of Abstract Expressionism, could not fulfill this rhetoric in the "basically *intimiste*" subject matter of his figurative paintings. Presumably he meant that Diebenkorn's intimate depictions of ordinary people in domestic or commonplace settings were not lofty enough subjects to satisfy an artist who had been trained in Abstract Expressionism's grand sentiment. Appropriate subject matter was a key issue for Tillim, particularly once he had become interested in history painting. It is interesting to speculate whether, again in the paintings of the late '70s, Clark was referring back to Tillim's late '60s theory of 'rhetoric', in part to take issue with the latter's idea of appropriate subject matter, when he (Clark) sought to 'mythologize' ordinary objects and give them 'presence' within the pictorial context of his canvases.

Tillim also touched on two other closely related concerns that he saw as important. The one was the need for a new handling of space, volume having become an issue once more. The other was a renewed contact with the past. He felt that, while some abstractionists might have had considerable knowledge of the past, they were not engaged in a dialogue with it. The new figuration admitted its relation to the Renaissance tradition of painting, and differed from modernism in that it did not recognize a sequential progression. However, he claimed, it was not simply returning to the past, because it was seeing with mid twentieth-century eyes.

Although Tillim's 1969 article says much about rhetoric, it does not discuss the literary revival that it was his hope to encourage. Four years earlier he had written that Pop art could be seen as presaging anecdotation, and he had mentioned an exhibition of R. B. Kitaj at Marlborough-Gerson Gallery that had led him, as well as John Canaday, Max Kozloff, and Dore Ashton, to speculate on the revival of the literary in art.³⁷ He considered, however, that Pop represented "modern ambiguity in a crucial, if not terminal, stage."³⁸

A reformed sense of style was necessary, he argued, and the "considerable formalization" of "convincing recent realism" was "part of the process of restituting credible objects in a credible space, without which no credible stories can be told." Clark's evolving view of narrative in art, which will become apparent in later discussion, although different from that expressed by Tillim, was doubtless formed in full awareness of Tillim's opinions. An admiration for Léger, which Clark specifically acknowledged in his Lethbridge painting, may also have been fueled by Tillim's praise of that artist. In this same 1965 article Tillim wrote that Léger achieved a heroic style which preserved the image and acknowledged both David and Synthetic Cubism.

When Sidney Tillim was first confronted by a big still life painting by Gabriel Laderman it reminded him of a Pollock because of the sense of interstitial space and the 'all-over' composition. At the same time he saw fifteenth-century Italian precedents for Laderman's conceptual realism.³⁹ In the 1960s, Laderman, who earlier had been a student of de Kooning, painted still lifes in which the objects were modelled with a clarity reminiscent of Bailey's work, but whose composition, as often asymmetrical as 'all-over', was very different from Bailey's balance. Jerrold Lanes commented that Laderman's space was passive, like that of many figurative painters, "a kind of void in which solids can be placed and to which they give interest, accent or inflection."⁴⁰ Still lifes were not Laderman's only subjects, and, in his landscapes, as though to overcome the problem of passive space, he used foliage to bind together the solid masses of the individual buildings. Strong divisions of light and shadow were the compositional devices with which he activated the space of his portraits. The problem of passive space will also be an important concern for Clark throughout much of his work, and one that he will attempt to resolve in a variety of ways.

Laderman, like Tillim, carried the banner for a return to figuration through a renewed realism. The 'unconventional realists'⁴¹ he championed included many of the painters Tillim supported. Laderman saw two poles of representation in the '60s, violent Expressionism and neo-classical realism, both of which, he believed, were utterly conventional, working completely within the inherited rules of art and society. He conceded, however, that some good painting was being produced on the continuum between the two extremes. The Pop realists were outside this continuum, and he dismissed them as arbitrary manipulators of forms, not interested in those forms but only in personal stylizations within a structural framework derived from abstraction. In addition to the

conventional and the Pop realists, he proposed that there were a few 'unconventional realists', who were often isolated and unknown to each other until their work was exhibited, and who were working without a programme. They had all been trained as abstractionists during the decades in which content had been increasingly devalued and such disciplines as figure drawing and perspective had been dropped from the agendas in the art schools. They understood colour, composition, and drawing with an Abstract Expressionist sensibility, and they brought this sensibility to figuration, where they "found it necessary to reject any given conventions for representation, no matter how attractive and comforting, and instead, by trial and error, through a study of nature and past paintings, and more important, past pictorial practice, to try and evolve new, personally viable conventions."⁴² They chose to paint ordinary images, objects "lit, handled, or painted as though they were intrinsically precious." They regarded the forms they represented and their methods of structuring a painting equally highly. "Thoughtful" replaced "exciting" as a value in their work. They did not seek "originality," but "quality."

Among the examples given by Laderman of unconventional realists was Philip Pearlstein, who, while working with shape, space and tone as though building an abstract composition, treasured "every bump and curve and quirk of the bodies and the drapery in front of him."⁴³ William Bailey was another example. He began from the model, but spent most of the many months of work on each painting without reference to the model, constructing a complex geometry and developing arabesques in the space of his canvas.

Although Clark was not trained as an abstractionist, much of what Laderman had to say about the approach of the 'unconventional realist' to painting may be applied to Clark's work from the early '70s onwards. In his mature work, however, he rejected the kind of realism espoused by Laderman and Tillim.

In 1970, two years after Clark's graduation, Laderman contributed an article to a series on "Problems of Criticism" in *Artforum*. It is probably safe to assume that he already had many of the ideas expressed in the essay at the time Clark met him. Laderman titled his article "Notes from the Underground."⁴⁴ He began by discussing the change in the relationship between the artist and society over the preceding century, and argued that, whereas in the nineteenth century the originality and innovation of the artist's work and the corresponding bohemian personality and life style had run counter to the norms and

expectations of society, by the mid twentieth century a neo-bohemian morality and life style had been affected by large segments of society, and the originality of the artist had been commodified. The artist was "treated increasingly like a disposable container which, once-emptied of its valuable ideas, is discarded."⁴⁵ He appeared to imply that, by accepting "continuous indoctrination into newly maximized qualities already unquestionable within 20th-century art,"⁴⁶ the artist had lost the role of critic in society. For young artists who wished to establish their own individuality, figurative painting might be powerfully attractive, because it was unacceptable to the art Establishment. Figurative painting, however, could not be avant-garde in the modernist sense, because of its "attitudes towards the usefulness and openness of the past."⁴⁷ However, he considered that to be cut off from the 'scene' would be too hard for many young artists, and they would soon abandon figurative painting.

In his concluding remarks, Laderman stated that the most difficult problem for figurative art, and the most important problem socially, was to produce subject matter in painting that expressed a philosophical position. Radical political artists did not have to be populist, they could produce "a poetic metaphor in structure, form and subject matter" that "could once again become the inspiration of the poet and the intellectual." Nor would such work be apolitical, for an artist "who through his imagination creates forms which change the vision of others, is potentially capable of changing the world more radically and more surely than the most successful and radical political philosopher."⁴⁸

For a student listening to the views of Laderman, the sense that he, like Tillim, was subverting received ideas of modernism and talking as though he were a prophet of a lofty development in art must have been exciting. However, Clark's graduate work shows little or no influence from either man. It was not until he came back to figuration after his own brief foray into abstraction that their effect on him becomes evident.

The immediate result of Clark's exposure to new painting and new ideas can be seen in the work he did in his final year at Indiana. Most of the canvases themselves no longer exist, and unfortunately conclusions have to be based on surviving slides of the work. These are all of figurative works, but a couple of rather poor photographs of abstract paintings also exist. Clark wrote to David Sweet that he was putting five figure paintings and three abstracts into his M.F.A. exhibition.⁴⁹ The abstracts were almost certainly

among Clark's last works at Indiana. When he returned to England all his paintings were non-objective for a time.

Characteristic of several of the representational canvases among Clark's graduate student paintings are large areas of intense, flat colour, with forms separated from the ground by a calligraphic line. Typically, though not invariably, the line is blue. In *P. in Her Big Floppy Hat*,⁵⁰ 1967, owned by Albert Elsen, the seated figure and the imposing ornamental backdrop are painted in the same solid red, probably medium cadmium red. The shape of the backdrop was derived from an elaborate dressing table mirror in Clark's Bloomington apartment. The woman in the painting looks the viewer full in the face, but with eyes that seem unfocused. Her face and lower arms, with hands clasped in her lap, are white. The small area of surrounding background, and the pillows on which she is seated, the latter suggested by only a few contour lines, are a warm yellow, maybe a cadmium, or a medium Hansa yellow. A deep blue contour line picks out each shape, and follows the folds of the hat, the frills of the blouse, the features of the face. It also delineates the plume-shaped ornament which is the central feature of the backdrop. The placement of the ornament, above and behind the figure, and the approximate symmetry of the composition, accentuate the effect of enthronement.

In contrast to the meandering contour line, a few areas on the hat and upper body of the figure are shaded with precisely parallel diagonal hatching in the same deep blue. The hatched lines occur again in other paintings. Other accents which break the flat colour areas include small solidly painted deep blue shadows under the frills of the sleeves, red and blue rings on the white fingers, and abstract patterns on the right of the backdrop, in yellow, blue, and red, that suggest two short strips of coloured paper or ribbon taped to it. Pamela Clark recalls that the mirror had post cards and various other bits and pieces taped around it.

The monumental paintings of his wife by Alex Katz, Lichtenstein's use of the graphic techniques of the cartoonist, the bold flat colour of late Matisse or alternatively of Post Painterly Abstraction, the central frontality and symmetry of Minimalism, and a highly simplified version of art nouveau illustration all come to mind in connection with *P. in Her Big Floppy Hat*. Clark may have had doubts about the feasibility of pursuing this unlikely synthesis of influences, and, perhaps, such reservations played a part in propelling him towards an exploration of abstraction.

A couple of other paintings by Clark, for which drawings still exist, show that he had been looking at the graphic work found in newspaper advertisements. One untitled painting is based on an advertisement for a plastic covered coat hanger.⁵¹ The opened and the folded hangers are drawn with dark blue, possibly black, lines on a white ground. Some relief from the stark line drawing typical of newspaper advertising is given in small areas of red that become part of the pattern on the plastic covers. A yellow line following the contour of one hanger adds further colour interest. Parallel hatching forms a circular shape around the two hangers. Except for the colour, the painting seems to be a literal copy of an advertisement, a typical Pop art manoeuvre.

Another untitled painting⁵² which, according to Pamela Clark, was derived from a newspaper advertisement for signet rings, is of particular interest because a variation on its theme occurs in the later *Hands Across the Sky* works of the mid 1980s. The Indiana canvas depicts the outline of a male and a female hand. The forefinger and thumb of the female hand are placing a ring on the finger of the male hand. Two other fingers of the female hand are already beringed. The significance of this painting for the later works is that the hands are drawn against a background that suggests landscape or cloud formations, with what may be a full moon in red outline towards the upper right of the composition. The hands and the linear landscape/cloudscape patterns are drawn in intense blue on a bright yellow background. The pink fingernails of the woman's hand, the pastel violet of the man's nails, and the red dots of the stones in the rings are the only other colours. Hatched lines appear here as shading on the fingers of both hands. Some narrative content, not present in the two other works that have been discussed, may be implied in the depicted action.

Alice, a painting that was most probably in Clark's M.F.A. exhibition, has immediate narrative associations because of its subject matter.⁵³ The composition of *Alice* is derived almost completely faithfully from a John Tenniel illustration for Lewis Carroll's *Alice's Adventures in Wonderland*.⁵⁴ Clark reduces Tenniel's drawing to simple contour lines, and uses the areas of strong colour typical of many of these Indiana works. The scene is the one in which Alice, having drunk from the unlabelled bottle, begins to grow and grow, until she is "lying down with one elbow against the door... one arm out of the window."⁵⁵ Clark freely acknowledged an admiration for Tenniel's drawings. It is tempting to wonder, however, whether his choice of this particular illustration at this particular time was a reference to Eleanor Green's remark about Minimalist sculpture:

"the forms appear to expand and continue beyond their physical limitations, acting aggressively on the space around them, and compressing it."⁵⁶ Such a gesture would not have been atypical of Clark's humour.

One anomalous painting is a prophetic work because it anticipates both the window motif, seen from time to time in Clark's mature oeuvre, and the theme of the void, which we shall find to be central there.⁵⁷ An image of a sash window fills the canvas. Beyond it is a dark blue night sky, empty of all but the painterly strokes of the brush. The window has a simple pale blue wooden frame, with one visible horizontal cross bar. Despite Clark's vigorous handling of the paint, it is depicted in realistic detail, with its two catches securing the centre bar, the nail in the top rail still holding a fragment of paper or some similar material, and a strong shadow cast across the top by the outer frame. A hint of yellow, some touches of white, and a narrow rust red band of colour across the bottom, indicating a sill, are the only deviations from the blue. Pamela Clark remembers seeing this painting in the summer of 1967, when she was in Bloomington.

Little can be said about the abstract work that Clark began in the months before leaving the United States. The two reproductions that still exist indicate that it was quite different from that which he was to do shortly after he returned to England. It would appear from these reproductions that the abstractions he did as a graduate student were characterized by large areas of colour similar to those in his representational works. The photographs show flat, predominantly pink grounds with ribbons of white or blue running through them, forming patterns and shapes reminiscent of the curves and arches of Eastern architecture, the simplified silhouettes of Taj Mahals. It is not too far fetched to countenance the idea of Eastern influence in Clark's abstractions. Not only was the art of the East taught at Indiana, but also it would have been difficult for Clark to have been unaware of India, since he grew up in England during the years when the British Raj came to an end. Moreover, in the 1960s there was widespread interest in Eastern philosophy and music. David Shapiro, a good friend and fellow graduate student of Clark's, made an extensive study of Eastern art and thinking. It informed his abstractions, paintings in which geometric shapes hover in a misty space.⁵⁸ It is possible, too, that Clark deliberately looked outside himself for inspiration for his abstract work in the way that Ellsworth Kelly did when he reflected the shapes of arched bridges or used the patterns made by the framework of windows in his canvases.⁵⁹ Such a

practice would have given a representational basis to Clark's abstraction and perhaps made it more acceptable in the figurative climate at Indiana.

It should also be noted that there are a large number of figure drawings from Clark's graduate years still in existence. These are of the nude and the clothed model. Some of the female models are recognizable from one drawing to another. However, Clark's predominant interest in these works was not portraiture, or likeness. He was concerned with establishing a strong, accurately seen contour line, and with the formal relationship of the figure to the surrounding environment. Formally, his work relates to the '60s figure drawings of Richard Diebenkorn. The multiplicity of lines in nearly all Clark's drawings are a record of the extended search for a simplified contour which, once found, is often boldly stated with a hard black line that tends to lack the calligraphic quality of the line in his paintings. He appears to have approached the drawings as though they were studies rather than finished works, which does not prevent many of them from being successful. Clark continued to draw from the figure in this searching way during the years immediately following his graduation,⁶⁰ even though, for a while, he abandoned representational painting completely.

Why Clark turned to abstraction towards the end of his studies in Indiana is impossible to know, but is cause for speculation. Perhaps he was rebelling against his years of figurative training. He may have felt that experimenting with abstraction, particularly with shape and colour, without the additional compositional difficulties of introducing the figure, would strengthen the form in his painting. He certainly suggested to his own students in later years that much was to be learned from abstraction.⁶¹ Possibly he was uncertain of a direction for his figure painting, or alternatively he was unconvinced that figuration had a future. He was doubtless aware that in England in 1968 abstraction, not figuration, gained the attention of the galleries. Ironically, it was Clark's abstraction and not his later figurative work that received the most recognition in Britain.

CHAPTER 3

England, and the Search for a Direction

Clark's graduation and return to the British Isles in 1968 marked the beginning of a nine year search for his own artistic direction under conditions considerably different from when he left. The critical discourse surrounding art, and especially painting, had shifted substantially away from figuration. In the autumn of that year he began teaching at his alma mater, the Hull Regional College of Art. His position there, as a Part-Time Lecturer in the School of Fine Art, was typical of a first teaching position at an art college in Britain. A Senior Lecturer taught a full day of classes five days a week. Part-Time Lecturers taught fewer hours and were not expected to teach every day. Clark's duties included lecturing in art history as well as teaching studio classes. He had enough time to paint.

The first paintings that Clark produced in England have some affinity with the abstract work he was doing shortly before he left Indiana. The colour is flat and bold, and there is still a suggestion of Eastern influence in the patterns; however, there is no hint that they may be abstracted from architecture. Slides of two brightly coloured, easel-sized paintings show equilateral, right-angled, diamond-shaped canvases, with simple, symmetrical, curvilinear patterning surrounding central areas of a single colour. In one work the centre echoes the shape of the canvas,¹ in the other it does not.²

Organic curves, however, soon gave way to more rigid geometric designs, culminating in the kind of work that Clark was to exhibit in the *Big Paintings for Public Places* exhibition at the Royal Academy of Art in London in September 1969 and the *John Moores 7* exhibition in Liverpool later that same year.³ Surviving working drawings in pencil and coloured pencil on graph paper, though not for the particular paintings exhibited, are an indication of the method Clark used to arrive at his designs. The canvases, measuring as much as eighteen feet long, were painted in one of the two large rooms of the apartment in Hull that became home to John and Pamela Clark after their marriage in September, 1968. Pamela Clark recalls that some of the works were painted in panels so that they could get them down from the first floor of the Georgian terrace house in which they had their apartment.

The mural scale of Clark's works, although new to him, was in keeping with the late modernist painting of the 1960s. His practice of working out his composition on graph paper implied a systemic approach that was characteristic of much '60s Minimalism, although the canvases do not appear to have been painted as a series, unlike many works of the time that used systemic methods. Each of the known paintings is substantially different from the next. The four that were exhibited at the Royal Academy give a general idea of what Clark was doing. Unfortunately, little can be said about his paint application for the works themselves no longer exist, and only slides remain. It is certain, however, that the paint he used was acrylic. According to the exhibition catalogue, George Rowney and Company supplied the exhibitors with 'Cryla'.⁴ The paint was applied over a primer: Clark never stained bare canvases. Brush marks are not entirely concealed, but the application seems to have been as flat as possible, and Clark used masking tape, a technique of the Hard-Edge painters, to obtain straight lines.⁵

The two largest paintings in the exhibition are eighteen feet long by eight and a half feet high. One has a red and the other a green ground.⁶ Both are divided into two approximately square areas by the surface design. On the red ground, eight concentric, evenly spaced, green arcs radiate from the lower left and lower right corners. The three outer arcs meet in the centre of the canvas, the outermost joining to make a triangular shape at the top. Small red, orange, yellow, blue, and blue-violet rhomboids form a bilaterally symmetrical composition within the arcs. The mirror image is broken only by the colour of the rhomboids near the centre of the canvas, not by the placement of their shapes. The rectangle of the painting with the green ground is divided in two by diagonal, evenly spaced orange bars running parallel to the hypotenuse of the left and right bottom corners. Those bars that meet in the centre of the canvas form a series of right angled V shapes. A variety of small regular and irregular pink, orange, and blue forms, based on arcs of circles, are more or less evenly scattered across the surface, occasionally disappearing under the orange stripes. Frank Stella's brilliantly coloured 'Protractor' series of paintings begun in 1967, and the early '60s 'Chevrons' of Kenneth Noland are invoked by these two works.

One of the smaller canvases, six feet high and eight feet long, comes closer to avoiding a figure/ground relationship than any of the others.⁷ In this painting, whether narrow, vertical, pale violet stripes are on a red ground, or wide, vertical, red stripes are on a violet ground might be debated. However, small overlapping rhomboids, pink, orange,

blue, green, and a pale greyed violet, clustered between the violet stripes near the bottom, reaffirm a figure/ground relationship, and suggest that the ground is red. A small green rhomboid in the upper left corner, and an orange and two pink rhomboids, one below the other, between two of the narrow stripes, near the top and just right of centre, make this the least symmetrically balanced painting of the four.

The last canvas is an eight and a half foot red square with all the visual activity around the perimeter,⁸ a characteristic of some American painting of the '60s (seen in work by Jules Olitski and Jack Youngerman, for example). Narrow green lines follow the edge of the canvas and exclude small yellow, blue, and black (possibly dark violet) rhomboids and triangles from the vacated centre.

A certain amount of optical vibration occurs between colours in all four of these paintings, however, they cannot properly be considered Op. There is more connection to Minimalism and Post Painterly abstraction. Clark, unlike many artists associated with those 'movements', does not deny, or try to deny, the figure/ground relationship. Some of his drawings, however, show more concern with abandoning the distinction between figure and ground.⁹ They also reveal more clearly than the canvases that he was well aware of the 'Protractor' series, as well as of the earlier irregularly shaped polygons of 1966 which Stella titled after New Hampshire towns. Despite his figurative training, Clark was obviously very much in touch with trends in abstraction in the United States when he was a student there, and was capable of translating what he had learned into well executed paintings.

That Clark's work was chosen for an exhibition at the Royal Academy and was hung in the prestigious John Moores show is in part an indication of the extent to which abstraction in Britain was influenced by New York in the late 1960s. The influence had first been made explicit as early as 1960 by a group of London painters, championed by Lawrence Alloway, who exhibited under the name 'Situation'. Gillian Ayres, John Hoyland, and Bob Law were among their number.¹⁰ They rejected 'Englishness', that characteristic of British abstraction that Norbert Lynton described as neither doctrinaire nor programmatic but "personal experience lyrically reenacted in paint,"¹¹ in favour of a pure abstraction that emphasized flatness and environmental scale. They allowed no illusionistic space, and they saw a painting as the result of a series of decisions and actions, and as an independent, self-justifying reality. Their attitude to painting was

rooted in Greenberg's formalism. Initially they made little impact, but by the end of the decade their influence was quite evident in the galleries and the journals. Lynton, however, considered that the main achievement of the 'Situation' painters was their assertion of an ethical commitment: they made moral issues public.¹² Whether Lynton was right that moral issues in British painting had been private before that is debatable. A strong argument can be made that John Ruskin was the first of generations of English-speaking critics and artists who emphasized moral concerns in painting, though the moral concerns of Greenbergian modernism, which stressed a strict aesthetic code, were very different from those of Ruskin.

In an interview given by Clark in 1988 he briefly commented on the artistic climate he found in England after completing his graduate studies. He remarked that there was a debate going on, "which seemed so urgent, and so moral, and so very important,"¹³ between Greenbergian ideas on the one hand and Minimal and Conceptual art on the other. No evidence exists to suggest that Clark thought about Conceptualism at Indiana, but in England it became important to his development as an artist. In a 'Conceptual' work of art the intention of the artist is of prime importance, and physical and aesthetic properties of the art object are secondary. Some artists even eliminated the art object, and replaced it by documented 'facts'. Paradoxically, the documentation then became the work of art. The Minimalist sculptor Sol LeWitt was probably the first to use the term 'conceptual', to describe his grid and cube works in a 1967 essay, "Paragraphs on Conceptual Art."¹⁴ His intention was to stress that the idea behind a work of art was as much art as the product itself. Joseph Kosuth went further, stressing that art is not in the object but in the artist's conception of art. His 1965 *One and Three Chairs*, which included a wooden folding chair, a photograph of a chair, and a photographic enlargement of a dictionary definition of a chair, is a paradigm example of Conceptualism; so is his 1966 series *Art as Idea as Idea*, which consisted of mounted, four-foot square photostats of definitions of art related words, such as 'painting' or 'subject'. Clark was to feel his influence at Hull.

All sides of the debate were represented among Clark's friends in England. David Sweet, who had attended the Royal College of Art as a graduate student, made the decision in 1967, his second year there, to work in an entirely non-objective idiom, and became an abstract painter in a formalist tradition. The sculptor Michael Lyons, Clark's fellow teacher at Hull, was working with rolled, turned, or milled steel. The discs, flanges, and slender curving forms of his sculptures were suggestive both of the power of form

machinery and of the rapid swinging movements of the human body in action, a reading encouraged by titles such as *Dervish* and *Samurai*. Despite these associations, his work was still abstract and formal. His definition of space, influenced by Naum Gabo, owed equally to David Smith and Anthony Caro. Harold Hurrell, another teaching colleague at Hull, was firmly committed to the extreme conceptual approach of Art & Language. There was evidently little support for figuration in Clark's immediate environment, except, perhaps, from those of his colleagues who were connected with the Inner Imagists, a group of artists originally centred in Leicester.¹⁵ These artists worked in both two and three dimensions. Their work is difficult to characterize, but seems to have been a kind of highly abstracted figuration with roots in British Surrealism. Clark had little in common with the group. However, they appear to have had some influence at Hull in the two years immediately after Clark's return from Indiana, for, in 1980, he classified the period at the College from 1966 to 1980 under three headings: c. 1966-70, 'Inner Image'; c. 1970-74, 'Art [&] Language'; c. 1974-80, 'Drawing in Action'.¹⁶ No more need be said about the Inner Imagists, but the Art & Language artists, and the exhibition *Drawing in Action* will be discussed later in the chapter.

Whether or not it was as a result of the strength of one side of the debate over the others, or simply as a continuation of a search for his own artistic persona, Clark's work changed dramatically early in 1970. Despite the gratification he must have felt on his inclusion in exhibitions that reflected some recognition by the British art establishment that had come remarkably soon after his graduation, he was able to turn his back on the previous year's work and explore process and conceptually oriented drawing and painting, and a form of sculpture that was directly inspired by seeing the exhibition *When Attitudes Become Form* at the Institute of Contemporary Arts in London in the autumn of 1969.¹⁷ John Murphy, the President of Philip Morris Europe who sponsored the exhibition, captured much of its essence in his opening remarks for the catalogue when he wrote that the key element was innovation.¹⁸ He saw the counterpart of the innovation of the artist in the attitudes of the business world, which may not have made some of the participants very happy, although the critical stance they were taking at the time was directed against both the preferential status of a work of art and the world of art dealing, rather than against the business world at large. Several others among the participants were involved with the various collaborations between art and technology that were popular in the late 1960s. Scott Burton gave a clear picture of the kind of work exhibited, in his catalogue essay "Notes on the New." He found intellectual rather

than stylistic similarities between participants, and proposed some major groupings: "multiformal or non-rigid art (Claes Oldenburg, Robert Morris, Eva Hesse, Frank Viner, Richard Tuttle), conceptual or ideational art (Edward Kienholz, Lawrence Weiner, Joseph Kosuth, Stephen Kaltenbach, Douglas Huebler), earthworks and organic-matter art (Dennis Oppenheim, Neil Jenney, Michael Heizer, Richard Long), geometric abstraction (Carl Andre, Sol LeWitt, Richard Artschwager, Fred Sandback), procedural or 'process' art (Richard Serra, Keith Sonnier, Robert Ryman)."¹⁹ The catalogue essay concentrates on Americans and fails to make clear that there were also a number of European exhibitors, Joseph Beuys and Jannis Kounellis among them, whose work at that time was less well known in the USA than in Europe.

Not only did the exhibition at the I.C.A. give Clark much to think about, but, also, the influence of Art & Language was beginning to be felt strongly at Hull by the early '70s. Harold Hurrell, who taught at the College from 1967 to 1976, was one of the four original members of the group. The others, Terry Atkinson, Michael Baldwin and David Bainbridge, were all Visitors at Hull during that period.²⁰ Together they founded the Art & Language Press in 1968, and were joint editors of the first issue of the journal *Art-Language*, subtitled "The Journal of Conceptual Art," in May 1969. Sol Lewitt, Dan Graham, and Lawrence Weiner were the outside contributors to that issue. Joseph Kosuth took over the editorship later in the year, and Charles Harrison, who had supported the endeavour from the outset, became general editor in 1971. Within the next few years the membership of the group increased to thirty, but by 1977 only Baldwin, Harrison, and Mel Ramsden remained.²¹

Fundamental to the thinking of Art & Language was the Marxist idea that a work of art is an expression, or symptom, of its time, to be understood in terms of social, essentially class, structure, based on economics. Revolutionary art, to the extent that such a thing is possible, is aware of the role of art in society, and sets out to change society. The typical art of a society hinders change. The prime target of Art & Language was the modernist tradition: art for art's sake, the cult of the individual, and Greenberg (or, by extension, orthodox late modernism). They showed their opposition to the cult of the individual by exhibiting under the group name, and they believed that Greenberg and other cultural mandarins were essentially talking either about themselves or about the psyche of the artist when they made pronouncements on a work of art.²²

Art & Language went beyond questioning the preferential status of a work of art to ask a fundamental question: "what sort of concept is art?"²³ It was a question already implicit in Marcel Duchamp's Ready-Mades, which had been exhibited, or offered for exhibition, in the second decade of the century (*Bottlerack*, *Fountain*, both from 1917, for example). To analyze the concept of art, Art & Language used the methods of analytic philosophy, on the premise that a concept can only be analyzed by analyzing language. Most of their work took the form of documented conversations, but they also produced visual material to illustrate their ideas. A series of maps, each entitled *Map to not indicate...*, was intended to illustrate the difference between the visual content of a work of art and its concept.

The salutary effect that exposure to Art & Language had on Clark over the next few years was that it helped him to consolidate and articulate his own ideas about art making. Simon Lewis, who joined the teaching staff at Hull in 1974, wrote that he thought the College as a whole benefited from the debates: "this forceful and in many ways seductive dialogue produced a situation where students and tutors were forced to reexamine their reasons for making art... it was a hard and exacting time, but ultimately... left Hull Regional College of Art a stronger place."²⁴ It left Clark himself well prepared for similar debates when he encountered them at the Nova Scotia College of Art and Design in the late '70s and early '80s.

During the years when Art & Language was the dominant ideology at Hull, Clark had to defend his position as a painter, and so would have been quite aware of some of the arguments for the several deaths of painting. Hurrell, Atkinson, Bainbridge, Baldwin, as well as Ian Burn, who joined Art & Language in 1971, would doubtless have argued that painting was a bourgeois activity that perpetuated the status quo. Certainly, too, Clark would have heard that painting had reduced itself out of existence, the logical conclusion of the linear progression of modernism. He knew of Ad Reinhardt's 'last' black paintings. He would have heard that painting was dead because it could never completely eliminate illusionism and obtain full object-hood in the way that sculpture could. He was probably also familiar with the idea that painting was an outmoded technology, a point made forcibly by Victor Burgin, whose enthusiasm was for semiotic theory and the language of photography.²⁵ And, given the continuous British interest in Russian art since the 1930s, Clark was presumably aware of the Suprematist end of painting as well. Malevich's *Black Square* (c. 1914), meant something very different from the empty

canvases of late modernism. As Lucy Lippard pointed out in 1967, in her essay "The Silent Art," most of the artists of late modernism vehemently opposed any interpretation of their work, and denied "the religious or mystical content often read into their work as a result of [Barnett] Newman's better known attitude, and as a result of the breadth and calm inherent in the monotonal theme itself."²⁶ For Malevich, Suprematist painting was a means of reaching an ultimate reality, a transcendent state of being beyond the world of objects. Once that state was reached, painting had outlived its usefulness. In 1920 Malevich wrote: "There can be no question of painting in Suprematism; painting was done for long ago, and the artist himself is a thing of the past."²⁷ Suprematism became not just a new style of industrial design, but an indication of a "transformed consciousness... emblematic of a new cosmically oriented age."²⁸ Malevich was something of a guru to his students before his teaching career ended with the closing in 1926 of GINKhUK, the Petrograd Institute of Artistic Culture, of which he was director. His critics, who accused the school of being a 'State-Supported Monastery',²⁹ had deep reservations about his ideals which, not surprisingly, they saw as incompatible with an art based on materialism and productivism.

Despite the climate outlined above, evidence suggests that Clark devoted only a few months of 1970, between March and July, to his experiments with procedural works based on systems and chance, before abandoning them.³⁰ There are a handful of drawings extant, and a number more known from slides. No slides of paintings exist, as far as can be determined. The only painting to have survived, *3 Colours 430 Positions* (c.1970),³¹ is in the collection of the Arts Council of Northern Ireland. Eileen Black, Assistant Keeper of the Art Department of the Ulster Museum, described the canvas as being marked out in penciled squares, numbered across the top from 1 to 11, and down the left side from 1 to 17, not unlike a graph. The three colours, apparently, are the white of the canvas and the marks (positions) which are light and dark grey. In an extant drawing, *400 Positions*,³² drawn on graph paper in blue and red ball point pen, the marks are small gestural squiggles, randomly positioned, half of them in blue, and half in red pen. A related drawing, now destroyed, but noted on the slide as "810 Positions" and inscribed *Nestling 810*,³³ appears to have been executed in red and blue felt pen on graph paper, with the 'positions', vertical gestures about two inches long, running in horizontal rows across the paper. Another extant drawing is titled *540 Erased a's and 70 A's 11/4/70*.³⁴ In this work the image consists of a ground of penciled 'a's, partially erased, spaced at approximately one inch intervals on a sheet of graph paper. Two inch squares of graph

paper, with a penciled 'A' collaged to each square, are in turn collaged onto the ground, with one inch spaces between each of the two inch squares.

The drawings documented in the slides were all on graph paper. One, featuring a repeated toothy cartoon grin, which is different with each repetition, is titled *28 Quick Smiles 9/5/70*.³⁵ Another is called *54 Burnt Matches + 9 British Birds*,³⁶ and records the marks of burning matches, dropped on the paper at approximately equal intervals. Some of the burn marks are encapsulated in a drawn square, some are encircled by a line. The names of nine different birds, such as Manx Shearwater, Golden Plover, and Guillemot, are written at random within the composition. One drawing lists words beginning with 'a', recorded in no apparent order, others incorporate tracings, or consist of more or less identical rubbings, or of repeated arm gestures.

At the same time as Clark was working on the drawings, he was also constructing sculptural wall, floor and corner works, impermanent structures which he documented in slides and black and white photographs. Some of the works incorporated wooden stepladders and trestles. Canvas and clear plastic sheeting were draped and wound around frames, or suspended from wires. Often there were repeated elements: gravity was allowed to curve large sheets of flexible card lined up to lean against the bottom of a wall; wooden rods hanging from wires made a rhythm across another wall; shiny buckets were placed next to each other in an environmental work. In one window piece, sunlight became a pattern moving across the surface with the passing of time. In another work, mirrors and perspex placed on the floor invited viewers to find and lose themselves as they moved around the perimeter. It was all very much of its time and clearly related to many of the ideas expressed in *When Attitudes Become Form*.

Such experiments did not hold Clark's attention for long, and with their rejection, he committed himself to painting, and took a permanent stance which he would maintain and develop for the rest of his life. In the late summer of 1970 he and Pamela Clark moved to North Cave, a village west of Hull, on the edge of the Yorkshire Wolds. They rented a large farmhouse more or less on the main street. Clark had two large rooms for studio space, and the luxury of more room if he needed it. It was probably after the move that he returned to figuration. He had continued to draw from the model throughout 1969, and, as was mentioned in the last chapter, the drawings were very similar to those he was doing at Indiana. Occasionally, however, he used frottage for decorative areas of

background and clothing. Frottage is a technique he does not appear to have used at graduate school.

There are a few surviving canvases, as well as slides and a few photographs to record the paintings of figures, interiors, and views seen through a window that Clark produced over the next few years. He found, so he said, that when he turned to traditional subjects he needed to teach himself to paint, and he described the work of this learning period as "basically student work... fairly boring, fairly conventional."³⁷ In fact, the work, and Clark's approach to it, had much in common with the kind of representational painting that Gabriel Laderman's 'unconventional realists' were exploring, though Clark began by working from photographs.

The group of large figure paintings, none of them extant, that Clark produced during the next months are either in shades of grey, or in a palette restricted to very few colours, a practice he repeated in later years. The figures are life size or larger. In three of the grey paintings a single anonymous female figure is isolated in the centre of the canvas. An old family photograph was the inspiration for *Untitled (Woman Stooping)*.³⁸ The woman in the photograph is standing near the outer brick wall of a house, and bending over to examine a plant growing between the cracks in the paving stones. Clark has elongated the figure and simplified the clothing, exaggerating and abstracting the play of light and dark. The woman's long dress (a coat in the photograph) and the wide brimmed hat that hides her face are modelled in well defined planes that still suggest a solid volume. The area surrounding the figure is an impenetrable grey void. In *Untitled (Woman Kneeling)*³⁹ the emptiness of the background is relieved by the division between wall and floor. A dividing line of light in the third painting, *Untitled (Woman with Hat and Scarf)*,⁴⁰ indicates that the figure is standing in the corner of a room. The divisions act as strong compositional elements in both works, but they do not alleviate the solitude of the figures.

Among the remaining paintings in the group, the two most resolved are also grey canvases. Again they are of single female figures, but the compositions are more complex and closer to paintings by Laderman, Tillim, and others, in which furniture and other details of an interior space, together with patterns of light and dark, create a composition that has the formal strength, and much of the flatness, of abstraction. Both of Clark's works are of a woman seated in an armchair; both employ dramatic

cropping.⁴¹ The way the features of the face and hands are abstracted prompts thoughts of Léger, and is a reminder of the early modern French influences on the formal qualities of Clark's work.

After painting from photographs for a while, sometime in 1971 Clark began to work from life again, on a smaller scale, and to explore colour more extensively. A few representative canvases still survive. The easel paintings of Pamela Clark, seated in chairs or on sofas, show a paramount concern for formal problems. The paint is applied quite heavily, but with restraint, so that the contours of the figure and the details of the room are clearly stated. Marks of the brush are not concealed, but they are barely visible. The compositions become more complex and assured as more elements of the room are introduced: a fireplace, a patterned rug, paintings on the wall, windows onto the night, or a window with the light streaming through it. Limbs are distorted as the composition requires, but never to the point of unbelievability or grotesqueness. The space is flattened by cropping and abrupt perspective, or by frontal presentation. Formal referents expand to include the interiors of Balthus from the late '30s to the '60s, or of Edward Hopper from much the same period. Clark's colour is very different from the bold primary and secondary colours of his Indiana figuration or his abstract paintings. Tints and shades of blue and red, with browns and warm and cool greys predominate. Value contrasts are dramatic. A few of the paintings stand out from the others: *Untitled (Reading by the Window)*, *Pam Watching T.V.*, and *Pam in a Big Hat / Woman in a Large Hat*.⁴² John Hewitt described these images of Pamela Clark as "simple, strong and still."⁴³

The views across roof tops and into yards, apparently seen through a window, are straightforward formal compositions, handled in much the same way as the figure paintings. Paintings of empty interiors, while similar, have quite another quality about them. Open doorways lead to empty rooms or reveal a draped screen concealing a corner; sunlight slants through doors across darkened interiors, or comes from an unseen source to hit the bare rectangle of a wall that fills two thirds of the composition. Though formal and very abstracted, it is their anticipatory hush that makes these paintings so evocative. The empty interiors, even more than the paintings of solitary figures in an interior, are evidence that Clark was looking at the work of Edward Hopper. The frontal presentation of an untitled painting from 1971 recalls Edward Hopper's *Early Sunday Morning* (1930).⁴⁴ Clark's painting is also reminiscent of works such as *Station*

(1972)⁴⁵ by Christopher Pratt. It is unlikely that there can have been a direct connection between Clark's work and Pratt's, and Clark's paint surfaces are very different from Pratt's smooth, impersonal treatments; however, the example of Pratt serves to illustrate that Hopper was becoming a guide for a new generation of figurative artists who appreciated the formal strength and the abstract qualities of his painting.⁴⁶ Another canvas by Clark, one of two titled *Evening Interior*, also brings Hopper (and Pratt) to mind, but the Hopper of *Sun in an Empty Room* (1963) and *Rooms by the Sea* (1951).⁴⁷ The other *Evening Interior*, more reductive than the first, has a stark simplicity that is not unlike that of Matisse's *La porte-fenêtre* (1914).⁴⁸ Clark's view is not through a window, but of a strongly lit wall of pale blue grey, almost white, which replaces the black centre of Matisse's painting. Although the proportions of foreground to centre are not the same in the two works, yet the one is something of a negative of the other.

Hopper's *Rooms by the Sea* was one of the paintings Clark chose to illustrate his essay "Naturalism/Modernism: A Future for Figurative Painting," published in *Studio International* in November 1974.⁴⁹ The article is highly relevant to the work Clark produced in the years immediately before and after its publication. In it he proposed that it might still be possible to produce figurative art of high quality by combining the "analytical attitudes of modernism" and the "stabilizing process of working directly from nature."⁵⁰ At the time the article was written Clark saw the practice of depicting from nature as both giving meaning to technique and being "in itself the actual content of a work."⁵¹ Vermeer and Chardin were the two artists he considered best exemplified this practice before the modern period.

After laying out the conventions of naturalism, and then using Greenbergian theory and the examples of Monet, Matisse, Cézanne and Cubism to trace the development of modernism "up to the surface and away from depicted volume,"⁵² Clark discussed types of figurative painting that had emerged "despite" the developments he listed, and attempted to show their weaknesses for the future of figurative painting. He argued that Expressionism and Surrealism were limited because the image was too important to allow for formal invention, and thus they were no alternative to mainstream modernism which had the capability of renewing itself from within. Both Pop and Photo-Realism had no future for they consciously sought non-development, either by alienating technique from subject, or by setting the two up to negate each other. However, there were, he

said, two painters whose work could show a way for figurative painting to proceed: Giorgio Morandi and Edward Hopper, naturalist painters who had retained almost all the pre-nineteenth-century conventions while not ignoring modernist developments. In his still life paintings, Morandi had managed to retain the flatness of the picture plane by using a spatial convention derived from Cubism: some depth in the centre of the canvas where he concentrated his overlapping, frontally placed objects, and an airy openness around the outside. He condensed light, colour, and volume on the surface and managed to hold together several pictorial opposites, "brushiness and volume, texture and illusionistic space, chiaroscuro light and colour-evoked light."⁵³ Clark thought that Morandi's achievement was perhaps only possible because of the small size of his canvases.

Hopper's acknowledgment of modernism, said Clark, was very different from Morandi's, because Hopper always maintained a clear distinction between volumes and the space surrounding them. It was his composition, as carefully analyzed as that of any geometric abstraction, that made Hopper a modernist. Clark went on to say that recent figurative painting had been enriched by modernist ideas and he cited the work of Philip Pearlstein, William Bailey, and Gabriel Laderman as examples. He concluded by stating that volume was the central issue for figuration (an issue he would certainly have heard Tillim discuss), but that it was incompatible with the tactile surface and strong colour of the best abstract painting of the time. However, figurative art might proceed if attention were paid to other equally important elements, those of drawing, light and space.

In the paintings Clark was producing in 1974 when he wrote the article, he was, as we shall soon see, still largely concerned with placing volumetric objects in a space similar to that of geometric abstraction, though different from the space of his interiors. His drawing, however, was beginning to suggest a way forward.

According to Stephen Chaplin, Clark described his figure paintings, townscapes, and interiors of the early 1970s as 'Impressionist', in the sense that they have "no conscious, sophisticated irony" about them.⁵⁴ The solidity of the forms, however, is far from Impressionist. Chaplin comments that while the subject matter is that of the art student, the "consistency of outlook, the sense of colour and scale" is unlike that of the student and "Clark has independence and integrity."⁵⁵ Carol Kroch, on the other hand, regretted that Clark, who was once "an abstract artist of some distinction," had become

"an unfortunate casualty of the current rush to deadpan representationalism."⁵⁶ She qualified her criticism by saying that *Interior at Morning and Evening* stood out among the rest.

Chaplin, Hewitt and Kroch were reviewing a solo exhibition of John Clark's paintings at the Park Square Gallery in Leeds when they commented on his work.⁵⁷ It was probably at the same exhibition that Lawrence Gowing casually remarked to Clark that he ought to be a still life painter.⁵⁸ Gowing was a senior British artist and a noted critic and writer, who had been one of the organizers of the Gulbenkian exhibition that Clark and Sweet had seen at the Tate Gallery in 1964. His views were not to be dismissed lightly, however offhand they may have been, and Clark gave them serious thought. He had been exposed to excellent still life painting in the work of William Bailey at Indiana, and had the examples of Laderman and Tillim to call upon as well. He had already committed himself to the rigorous learning process of working from life, and still life allowed him a control of his compositions that a model did not. He became a still life painter, and in the next years he produced a strong body of work in that genre.

Clark's still life paintings, begun late in 1972, fall into several distinct groupings. Discussion of this body of work is based on several surviving canvases and on slides of paintings that either no longer exist or are in England. There are also a number of drawings extant, especially from the period after 1973, that give insights into the paintings. Pamela Clark observed that the fluidity of mark making in the drawings was something Clark felt he never achieved in his early still life painting. The surviving work bears out her observation. As far as can be ascertained, the drawings were always one or more steps ahead of Clark's explorations in painting. Moreover, the directions he explored in the paintings appear to have followed a roughly sequential order, whereas in his drawings he seems to have pursued several ideas concurrently.

In the earliest group of still life paintings the objects are placed on tabletops reminiscent of those of Bailey, but there the similarity stops. Clark uses a more diverse variety of objects, and renders them with less *trompe l'oeil* effect. His compositions frequently approximate a pure symmetry that is quite unlike Bailey's balance, or that of Laderman and Tillim. The space in which Clark places his tables and the objects on them is also quite different from Bailey's nebulous, mysterious spaces, though it is similar to that of the late 1960s still lifes of Laderman. Clark's background is usually well defined

as impenetrable, and is divided into rectangular areas that emphasize the formal structure of the compositions. These areas may be defined simply, by lines suggestive of wood moldings or panelling, or they may be more complex, with photographs and cards depicted leaning against or fixed to a back wall immediately behind the table. The wall effectively blocks visual penetration.

The symmetry and the frontality of several of the paintings in this group bestow on them something of the solemn dignity of an altarpiece. In *Still-Life with a Sassetta* (1973),⁵⁹ one of the first paintings completed, the front of the table, which is draped with a white cloth, cuts the painting horizontally into two almost equal halves. A narrow, dark brown band below the cloth, the blued shadows of three crisp folds along its face, and the folds at the outer corners, are the only features of the lower half of the painting, excluding the very slight modulations in the cold white of the cloth. On the shallow ledge of the top of the table, which, because it is depicted in abrupt perspective, appears slightly uptilted, sit several discretely placed objects: two identical rectangular ceramic containers, a vase, a folded piece of white paper, and a small black and silver radio. The vase, on the far left of the composition, is dark blue with a white pattern, and is similar in shape and decoration to a ginger jar, but with a narrow neck. It contains two dried grasses, standing vertically with their tops entwined. The rectangular containers, which have small feet, are white with a predominantly blue design of trees and windmills, clearly Dutch, or copies of Dutch ware. A magenta backdrop, the width of the tabletop, its surface broken by small flecks of warm white or pale Naples yellow, is framed on both sides by narrow bands of a light blue-violet grey. Each band is divided by a single vertical line that indicates that they may represent painted wooden panels or boarding. Against the backdrop lean three black and white photographs, one is of Clark's own painting, *Pam Watching T.V.* Centrally placed, and partially concealed behind the photograph of Clark's work, is a framed reproduction of a painting which Clark identified as a copy of *Flight into Egypt*, by the Italian artist Sassetta, now in the National Gallery in London.⁶⁰ The broad clear modelling of this master, called by Frederick Hart "the greatest Sieneese painter of the Quattrocento,"⁶¹ may have been yet another influence on Clark's own work.

The draped cloth of *Still-Life with a Sassetta* appears in other paintings, neatly folded back on both sides to reveal the tabletop and a band of colour on the lower edge of the cloth itself, or hanging straight down as before. In *Still-Life near a Window*,⁶² it is

folded back on the left side only, and the band of colour runs the full length of its lower edge. This painting is one of the few asymmetrical compositions in the group. The shutters of a window fill the upper left third of the painting, and the objects on the table are clustered together towards the right. There is no closure of the space behind them here. It is black and empty. A related painting *Still-Life Facing Westgate*⁶³ is the only composition in which the table itself is shown angled from the horizontal, and with two of its feet visible.

In other paintings the tablecloth is absent, and the front edge of the table is placed closer to the bottom edge of the canvas, with a wooden drawer or a deep front panel filling the lower area. Objects on the table are spaced apart at carefully modulated intervals (*Four Aces*),⁶⁴ or clustered together around a central focal point (*Still-Life (For Fred Quimby)* and *Large Still-Life*).⁶⁵ Approximate symmetry is maintained by repeating identical objects and using objects that are close in size.

As the work progressed, Clark experimented with a wider range of colours, often unusual shades and tones of green or blue and red with warm and cool neutrals, but also bright pinks and deep blues, and, as a second group emerges, rich magentas and vibrant reds placed side by side. Possibly late in '73 Clark began to tilt the tabletops at a more abrupt angle, losing the front edge, so that rather than being shallow shelves they filled the lower two thirds and occasionally the whole of the composition. Approximate symmetry was retained either by placing the objects in a circle on the table, as in the painting *Still-Life with Joy*,⁶⁶ or by clustering them together in the centre of the composition, as in *The Green Box*⁶⁷ and the slightly more asymmetrical *Untitled Still Life (With Two Ginger Jars)*.⁶⁸ These last works are most plausibly dated to 1974.

The next group of work, probably all from 1975, is characterized by a deep dark blue ground. The distinction between the tabletop and the back wall is lost but for the visual clue of a small rectangular mirror that reflects some of the things on the table and is plainly leaning against a backdrop. In *Blue Still-Life*⁶⁹ the clue of the mirror makes it clear that a couple of the objects are on the wall and not lying flat on the table. The symmetry begins to be abandoned now as items are scattered more randomly. The circular placement is kept in *Blue Still-Life*, with the mirror positioned at top centre, but in *Blue Painting (Flora Viceroy)*⁷⁰ the objects are irregularly dispersed and the balance is asymmetrical. The objects themselves have become increasingly diverse and

quirky: a small set of wooden drawers, a tiny paraffin space heater (a 'Viceroy' manufactured by Flora), an ornamental plaque in the shape of a basket of flowers, and in drawings from as much as a year earlier, a child's toy and paper cut-out animals.

The following stage began the move away from realism towards almost pure abstraction. Paintings such as *Still-Life with a Spoon*⁷¹ and *Still-Life with a Border*,⁷² depict discrete objects, but with less modelling than previously. They still have volume, but it is flattened out and the forms start to dissolve into the plane of the tabletop which now always fills the entire canvas. Pieces of fabric and strips of paper cover the table and are arranged in abstract compositions within which the objects become points of focus and interest. *Still-Life with a Border* (1976) is an extant oil on canvas. The paint is not applied thickly, but forms an opaque surface. Marks of the brush are visible but do not demand attention. A pale blue-grey border describes a rectangle slightly wider than it is high. Within this, a darker band of blue-green surrounds an area of pale warm yellow ochre, possibly even a medium Naples yellow. Over the yellow are green-grey rectangles that depict slightly crumpled sheets of paper. Two small white containers with grey shadows stand towards the lower left of the composition. Towards the right are placed a grey lidded jar with a red rim, a bright red plunger of the kind used to unplug drains, a brown handled screw driver, and a small pink object that is either a box or perhaps a book.

By the end of 1976 Clark was producing work that he himself said looked like abstract paintings done from life, "a very bizarre thing to be doing."⁷³ He was using volumetric objects only rarely, and as the work became flatter, so the mark making became brushier. Rectangles of fabric and paper, sometimes accompanied by small photographs and prints, were arranged in compositions that consisted of variations of a single colour with accents of another colour or colours, often blues and subdued yellows or siennas. Warm and cool greys and whites predominate, and the colours are confined to the centre and to bands around the perimeter, as in *Painting with a Blue Border*.⁷⁴ More chromatic than the oil paintings are a few extant watercolours that form part of the tabletop group of works. Among the oils, one of the most colourful is titled *Looking at Cézanne*.⁷⁵ The warm light grey of the major part of the canvas appears to be the result of red underpainting, and a red line weaves in and out of the grey at the top and the bottom of the canvas. A band of colour running down the left and right sides is composed of alternating horizontal stripes of red, yellow, green, and violet-grey separated from each

other by the palest of yellow lines. The centre-piece is a reproduction of one of Cézanne's views across the Bay of Marseilles. Clark's painting calls attention to the strong influence that modern master had on him, and some extant watercolour studies, dating from approximately the same time as tabletop-object paintings such as *Still-Life with a Border*, indicate that Clark was looking very hard at the still life painting of Cézanne.

Although the drawings that Clark produced during these four to five years of still life painting seem always to have shown a sensitivity of mark-making largely lacking in his canvases, it was not until he began the tabletop drawings (possibly late in 1974, certainly he was doing them in 1975) that his approach to drawing began to anticipate the body of work that he produced after seeing Philip Guston's figurative painting at the McKee Gallery early in 1977. In the tabletop drawings, not only does the mark making begin to knit the objects into the surrounding space, but also there is a dynamism, an activity and an intensity that typifies the work of the artists included in the exhibition *Drawing in Action*, which Clark co-organized with Lesley Dunn, the Senior Keeper of the Ferens Art Gallery in Hull.⁷⁶ The exhibition opened at the Ferens in September 1978, and toured throughout the United Kingdom in the following year. Clark was not in England for the opening of the exhibition, having already taken up the position of Co-ordinator of Painting and Drawing at the Nova Scotia College of Art and Design in Halifax.

"Drawing in Action" was the name Clark later used as a cover term to describe the years at Hull after 1974, years that saw a decline in the Art & Language influence and the emergence of a vigorous painting and sculpture programme. Looking back on this period in 1980, Simon Lewis wrote that the changing attitudes at Hull coincided with a subtle change in the rest of the country.⁷⁷ The notion of the avant-garde had become retardataire, newness no longer seemed worth pursuing for its own sake, the debates between abstraction and figuration had lost their meaning, and the achievements of American art, while still important, no longer seemed overpowering and stifling. Artists were returning to the fundamental disciplines of art making and, "In a time of economic restriction a new and optimistic vitality and energy seemed to be permeating British Art."⁷⁸

Lewis was not alone in his assessment of what was happening in Britain. Clark certainly agreed with him, as the correspondence between the two men in the late 1970s and early 1980s shows. During the '80s it became abundantly clear that British painting in

particular was seeing a remarkable flowering and was commanding attention both at home and abroad. In his essay "Reflections on the Painting Revolution of Our Time" (1984) Norbert Lynton wrote of "an unprecedented move into intellectual as well as artistic seriousness"⁷⁹ apparent in British figurative painting. Lewis had credited Art & Language with making painting and sculpture stronger at Hull, and Lynton credited the various non-figurative forms of art flourishing in the country with bringing figurative painting "to such maturity now."⁸⁰ In 1987, Avigdor Arikha, looking at British painting from France, stated that, "Painters of a variety and quality such as are not to be found elsewhere in Europe today have emerged in Britain over the two last decades."⁸¹ He held that the essential difference between British painting and any other was its high professionalism, based on draughtsmanship. Elsewhere audacity had replaced professional competence. Carolyn Cohen, commenting on the new vitality in British art, noted that British artists no longer felt it necessary to defend their work against an international background.⁸² She noticed that the market for painting from the United Kingdom had expanded, and credited American interest in part with its promotion.

In Hull the optimism was attributable to the coming together of a number of artists with different backgrounds and interests but with similar commitments to the traditional disciplines of art making. Clark had left Hull briefly, for the 1973/74 academic year, to teach painting at Newcastle Polytechnic, now the University of Northumbria at Newcastle. In the autumn of 1974 he returned to Hull as a 3/5 ths. Senior Lecturer, a permanent teaching position. In 1975 he became First Year Tutor, with responsibility for the first year programme of studies, and in 1976 was promoted to Senior Lecturer in Painting. Simon Lewis joined the staff at Hull the year Clark returned there, and in 1976 the two men instituted a new first year programme of studies which was highly structured, studio based, and often centred around the problems the instructors were finding in their own work, so that there was much give and take between teacher and student. The instructors often worked alongside the students, as Clark's entertaining account of working on the floor under one of the tables in a studio bears out.⁸³ Seminars further encouraged the atmosphere of discussion, criticism, and debate.

Clark, Lewis, Ian Hart, and Clyde Hopkins, all of them in their early thirties, were the teachers directly involved with the first year programme while Clark remained at Hull. Simon Lewis, who has devoted himself almost entirely to painting since taking on administrative duties at the University of East London,⁸⁴ was a sculptor by training, but

was drawing and painting extensively in the late '70s. In his paintings objects emerge from an abstract composition and then disappear back into it. A sense of humour pervades his work which is characteristically full of "all sorts of quirks and loops."⁸⁵ Lewis, like Clark, found inspiration in the figurative paintings of Philip Guston. Ian Hart, who had returned to Hull to teach after studying at the Slade, died in 1977 before his art could come to maturity. Clyde Hopkins painted in his studio in London, but visited Hull to teach. He became a good friend and life-long correspondent of Clark's. Hopkins' work was, and still is, abstract, but occasionally contains figurative elements. Miro and Jackson Pollock are his two most obvious influences. Since his selection by John Hoyland for inclusion in the 1980 Hayward Annual exhibition in London, Hopkins has achieved considerable recognition. He is often associated with two other artists who were Visitors at Hull during the latter half of the '70s, Mali Morris and Jeff Dellow. They too have become prominent British abstractionists. David Sweet was also a Visitor during those years. His particular brand of abstraction developed from looking at Stella and Noland, and it is still loosely based on geometry. Marilyn Hallam, married to Hopkins, was yet another Hull Visitor. She works in a figurative tradition that has its roots in the School of Paris. Her work recalls the painting of Matisse, and the intimacy of Vuillard and Bonnard, though it has a linearity that is peculiarly English. Norbert Lynton commented on an inclination towards linearity in British art in the essay mentioned earlier.⁸⁶

Though others also played an important role at Hull,⁸⁷ Clark, Lewis, Hart, Hopkins, Morris, Dellow, Sweet, and Hallam, seem to have been at the core of the "Drawing in Action" group, and, in fact, all but Hart and Hallam were among the twenty artists included in the exhibition of the same name. So too were the artists Frank Auerbach and Leon Kossoff, for whose work Clark often expressed admiration.⁸⁸ Their inclusion draws attention to the debt that the younger generation owed to a number of painters who may be seen to have been instrumental in refocusing British art, and preparing the ground for the burgeoning of painting.

It was in 1976 that R. B. Kitaj first framed the concept of a school of London painters.⁸⁹ While many artists had detached themselves from people and things, he said, there were still "resilient painters conducting their own refusals."⁹⁰ He was of the opinion that numerous unique and strong personalities were working in Britain, with ten or more of world class living in or near London, including some of "the abstract persuasion," and he believed that if a fraction of the international attention and encouragement "reserved in

this barren time for provincial and orthodox vanguardism"⁹¹ were given to these personalities, a School of London could become a very real force. Kitaj voiced his sentiments in the catalogue for an exhibition of work he had been requested to select and purchase for the Arts Council of Great Britain's collection. He included the work of forty-eight British artists, represented by paintings, drawings, prints, and one sculpture. All but nine of the works depicted the human figure.

Over the next decade and a half, the term School of London became an accepted designation for a somewhat amorphous group of artists whose "hard core" included Francis Bacon, Lucian Freud, Leon Kossoff, R. B. Kitaj, Michael Andrews, and Frank Auerbach.⁹² These six painters, all fiercely individualist, have more in common than a first glance might suggest, as several observers have remarked. Michael Peppiatt saw the six as trail blazers in a renewed interest in figuration. They were linked by an obsessive fascination with the human figure, and also by their disregard for artistic fashion, their "monastic sense of vocation,"⁹³ a "dislocation of appearance"⁹⁴ which was characteristic of their work, and their reference to great artists of the past. He argued that a "disinherited vision"⁹⁵ was central to their work and was like that of Sartre and Giacometti in postwar Paris, recalling too the existentialist mood of those men. The explanation for the disinherited vision was in part that the artists, with the exception of Kossoff, came to London from elsewhere. Peppiatt presumably took his cue from Kitaj's theory of a diaspora in London.⁹⁶ Kitaj used the word 'diaspora' in the wide sense of people settling or taking root in a place that is not theirs by birth, and he argued that several vigorous schools of art had emerged as a result of the coming together of people of diverse origins. Peppiatt traced the original bond between the six artists to the 1950s when Helen Lessore championed their figurative concerns and exhibited their paintings at her Beaux Arts Gallery in London. He also noted that, despite being very private individuals, they had socialized in Soho at the Colony Room, the French Pub, and Wheeler's, the fish restaurant. All six were highly articulate, cultured, and well-read.

Alistair Hicks, in his book *The School of London: The Resurgence of Contemporary Painting*,⁹⁷ found that the painters in his 'school' had three things in common: a whole hearted commitment to the process of painting, an ability to create their own personal language, and a desire to convey heightened emotion in paint. He saw man's relationship to his environment as the prevalent subject matter of their work. Hicks divided his school into three generations, adding Victor Willing and Howard Hodgkin to the six of the

first generation. He permitted abstract art to have a place in the subsequent generations, including Gillian Ayres in the second. Her work may partly account for Hicks seeing Jackson Pollock as a reference for the second and third generation. Hicks stated that his priority was to stake a claim for the School of London as a worthy and natural successor to the Abstract Expressionist School of New York. He asserted that the first generation challenged the legacy of Abstract Expressionism earlier than Philip Guston, whose desertion from abstraction in the late 1960s has been accepted as heralding the figurative revival. The assertion is indicative of the confident mood of British painting by the end of the '80s.

When Clark and his colleagues at Hull were engaged in their own 'revival', the articles and books just cited had not yet been written but the confident mood was clearly already there. The artists who came to be called the School of London were certainly no strangers to the British art world, and the high seriousness which they, and others, brought to their work was already well known. Aside from their commitment to figuration, to the medium of paint, and to the process of painting, of particular importance to Clark was the emphasis that these artists placed on finding a voice of one's own and resisting becoming part of a movement. Of the six, he had the greatest respect for the work and the working methods of Auerbach and Kossoff. Both are artists who choose familiar and ordinary subjects for their work. Both consider that drawing is an important part of their art making, and for both an essential feature of the work is that the image is 'discovered' in the paint and is locked into the activity of the paint surface. Kossoff routinely makes on site drawings before each painting session, and then paints with great intensity, never reworking, but scraping the paint off his canvas at the end of the day if the image fails to emerge.⁹⁸ Auerbach works in a similar way, always completing a painting in one session.⁹⁹ The sense of spontaneity that such a working method achieves, despite the hours of thought and practice that have gone into it, was something Clark sought in his own work, and in his own way.

CHAPTER 4

On Meaning in His Own Work and the Work of Others

I am not interested in conventional "newness" (novelty) in my work... It is enough for me to try again and again to achieve that authentic relationship between action, structure and image that has produced meaningful work in the past. It is the activity that needs regularly and visibly to be renewed - when it occurs in a given situation, on a specific canvas, it is in a sense new - it has never happened quite like this before. It is this that Titian, Cézanne, Pollock, Guston and Hoffman [sic] teach us - painting is an existential activity. They acknowledge this is the ongoing proven of art making. The search, the uncertainty, are of the essence.

John Clark, 1989¹

The preceding chapters examined influences that shaped John Clark's mature work. Subsequent discussion centres on the work itself, and puts forward an interpretation of it. Before proceeding, however, an account of Clark's views on meaning in art is appropriate. Clark wrote with intelligence and insight. He commented on his own work on several occasions, and, although not a prolific writer, he did write on the work of other artists as well. Of particular concern here is to attempt to discover what meaning he found in art beyond his obvious engagement with the process of painting and his commitment to producing work that had formal strength.

Much of Clark's discussion of his own work, whether in letters to friends, or in the public forum, was concerned with the formal problems of painting and drawing, and, to a lesser extent, with seeing his work in relation to the artistic climate that surrounded him at the time. However, he made it clear that formal considerations were a means and not an end in his work, when, in an interview with Ron Shuebrook, which took place late in 1979, he said, "My structural devices seem to me to be merely pragmatic ones."² Later in the same interview he expounded further, "I see that tension of the surface as being essential to making the painting successful. I don't see it as an 'issue', in an ideological sense. I see it as an inherent need of painting as I understand it."³ He continued, "I am not interested in theoretical ideas like 'the nature of the modernist

picture plane' or 'the problem of the edge'... I am not interested in making paintings that illustrate someone else's theoretical ideas of modernism."⁴ When Clark did discuss interpretation or meaning in his work other than its formal content, his comments were often made in response to the questions of an interviewer. There was a remarkable consistency between what he had to say in the late 1970s and what he had to say towards the end of his life, a decade later.

The earliest recorded comments on meaning in his work were made in an interview on Radio Humberside,⁵ a popular local radio station in Hull, Yorkshire. The interview took place in 1978, shortly before Clark left his teaching position at the Hull College of Art to begin teaching at NSCAD in Halifax. In this discussion of his recent paintings of television sets, radios, electric fires, mattresses, and jackets, he focused on meaning to an extent that was uncharacteristic of his later commentary. He said that he deliberately chose objects that to his knowledge carried no history of symbolic meaning, because of his interest in discovering, through painting, what kind of meaning they might have. When he had finished a painting, it did seem to him to have some kind of meaning, though he admitted that he was not sure what that meaning was. He went on to say that, if a work has a meaning, the meaning should be accessible to anyone prepared to look and think hard about it. However, he said, the layman very often fails to understand that it is necessary to think hard when confronted by art of any kind, whether it be music, literature, or the visual arts.

Clark stressed in the interview that he sought a visual meaning rather than a literary one, that is, one that could be verbalized. He is not alone in this emphasis on visual meaning. Other artists who have voiced the desire for a non-verbal response to their work include an American contemporary of Clark's, James Turrell, whose art is created by manipulating light and space. Turrell called the response "wordless thought," saying, "It's not that it's unthinking and without intelligence; it's that it has a different return than words."⁶ Turrell is not a painter, which suggests that the wordless response is appropriate to more than one specific art form.

Later in the interview Clark said that he thought he sometimes got very sentimental about the meanings his work might have, and he fantasized about those meanings. However, such thoughts were only dreams, and the act of painting "gets rid of all that nonsense."⁷ These musings seem to reinforce what he had said earlier about discovering

the meaning an object might have when it appears in a painting. He wanted to avoid bringing preconceived ideas on meaning to the painting. He was not concerned with the meaning of the painting itself qua object. He was concerned with the object as revealed in the painting of it. Talking to Ron Shuebrook about the imagery in work painted a couple of years later, particularly his depictions of buildings, he expressed a similar concern: "What I want to draw attention to through painting... is the subject matter - not the thing as it exists out there in the world but the thing as it has been filtered through the complex process of painting and the demands made of it by the pictorial situation."⁸ There is an echo here of Roger Fry's discussion of the transformation a 'natural' object undergoes when it becomes an object of art, and of Herbert Read's idea that authentic art is the symbolic transformation of experience.

John Clark reiterated the views expressed on Radio Humberside, and to Ron Shuebrook, when he visited Lethbridge in February, 1980, on the occasion of the opening of an exhibition of his work at the Southern Alberta Art Gallery. While in the city, he gave an illustrated lecture at The University of Lethbridge⁹ in which he traced the development of the work he had produced since leaving graduate school. Referring to the subject matter of the same body of work discussed in the Radio Humberside interview, he said, "I started to think that these objects have their own meanings." He went on to say, "I'm still very interested in inviting objects or images... into the work, and seeing what happens to them, and seeing what meaning they can bring to the work."¹⁰

In the same lecture, while apparently showing a slide of one of his paintings, *The Pink Coat Hanger*,¹¹ Clark talked about his own understanding of Jasper Johns' use of a wire coat hanger as the image in a work of art.¹² He commented that a wire coat hanger is "an object that we really take for granted," we do not look at it and say, "What does this wire coat hanger mean?" However, he went on, "when it is in a painting, or when it's in a work of art, it can take on a real presence." When he had seen Johns' image of a coat hanger, it had come as "quite a powerful realization" that the shape was an equivalent for a head and shoulders, and that it also could be seen as a question mark.¹³ In this discussion Clark did not pursue the idea of a painted object as a metaphor for the human figure any further.

In the previous year, 1979, he had returned to the use of the human figure itself as the subject of some of his paintings, and he discussed these paintings in his lecture. He said

that he wanted the figure to have the same role that the objects had in his work. He wanted to avoid narrative, and to have no specific symbolism.¹⁴

Clark elaborated on the idea of the object as a stand-in for the human figure in an interview in April 1982. He said that he thought that his painted objects had a "figurative sort of presence."¹⁵ In some of his work the human figure was explicit, while in other work it was "lurking about somewhere."¹⁶ In the same interview he talked about the excitement of dealing with objects as though they had their own "metaphysical quality," and of his desire to try and get to "the essence of a thing" as quickly as possible in his working process.¹⁷ He also said that he enjoyed the humour of taking a mundane object, like a vacuum cleaner, or a smoke stack, or a child's plastic toy, out of its normal context and isolating it in a painting, parading it as the subject of a work of art. He believed, he told the interviewer, in an intuitive choice of things to paint, and then in the absolute seriousness of painting them. Painters, he thought, "usually start off with pretty simple ideas, and then the interpretation comes later."¹⁸ When Clark talked of an intuitive choice of things to paint and of "simple ideas," he seems to have been talking first of being struck by an image as an idea for a painting, and then of wondering what meaning it could have in the painting. Clark's thought is not unlike Read's claim that image has always preceded idea in the development of the human consciousness, Read's 'idea' being the equivalent of Clark's 'interpretation'. For Clark, one answer to his question, "what can the artist paint in the face of the state of the world?",¹⁹ was to take a "rather silly idea" (or a rather unlikely image) and turn it into "something of significance."²⁰ Once again it is the transformation that is of great importance to him.

Transformation here is essentially the process of changing something, be it a thing in the world, an object of memory, or of imagination, into a resonant image in a work of art. At this time Clark was particularly interested in ordinary, apparently meaningless objects with no previous history of symbolism. As images of art they were to acquire meaning, not by having it imposed upon them, but rather by an interpretation, that is, by seeing what is already there and revealing what Clark called its "metaphysical quality," or its "essence." Fundamental to this process is taking the thing out of the instrumental context in which we normally encounter it and pay it no attention, and putting it into a work of art where we can look at it thoughtfully and see it for what it is in itself. In a painting it

can take on a figurative presence, and the pictorial meaning which makes the image resonant.

A change was occurring in Clark's work in the early 1980s that had implications for the meaning of his work. It was a change that he himself pointed out in the 1982 interview, when he expressed an interest in a "slightly more narrative quality."²¹ Until that time he had stressed his desire to avoid narrative, and had taken great pains to thwart such a reading, as we shall see in the discussion of his work in the following chapter. An openness to narrative, the anathema of modernist formalism, may be seen as part of a larger concern for openness which touched, among other things, his choice of subject matter. When he was painting objects from life, such as TV sets, electric fires, or mattresses, he was open to using any unlikely, but familiar object in his work. In 1988, Clark told Kate Horsfield that when he was in Nova Scotia he felt he was throwing off the burden of formalism that restricted what a painter could do.²² He was starting to think that he could paint anything. He said, "I was becoming more open... more daring with what I would include...allowing the irrational to come in, allowing the imagination, and then, later, of course, I would work from remembered things as well."²³ In fact, remembered objects and the suggestion of narrative had entered into his work even before he moved to Halifax,²⁴ but it was only later that he permitted himself to acknowledge both without misgivings.

As Clark's work increasingly allowed a narrative reading, meaning beyond the pictorial entered, and a variety of interpretations became possible. These are different from the interpretation involved in the process of painting, that is, from transformation. Transformation begins with the thing in the world (or the image in the artist's memory or imagination) and ends with the image on the canvas, other interpretations begin with the image on the canvas and end with some plausible understanding of it. Clark was constantly open to a number of different readings of his work, indeed he encouraged them. He made this particularly clear in 1988, when, in a discussion of his *Night* paintings, a group that were among his last, he said, "I want to keep the work broad in its scope of connections rather than narrow it down to some kind of simple clarity of statement."²⁵ His openness was qualified, however, for he was never fully happy with readings that seemed too literal. From time to time he put forward interpretations of his own paintings, especially the later ones, some of which will be mentioned as the works

themselves are discussed. He made it clear that these interpretations were not in his mind when he was working, but came after the paintings were completed.²⁶

Comments Clark made on the meaning of his work in interviews with Kate Horsfield and Katherine Lipsett in 1988, the year before his death, are remarkably similar to comments he had made as much as a decade earlier. He told Horsfield, "I'd always had an interest, and I still do have an interest in metaphysical ideas in paintings," and went on to say that he had the feeling that "all objects, no matter how humble or insignificant, might have an inner life or a metaphysical meaning to them."²⁷ He clarified his use of the word 'metaphysical', when talking to Lipsett, saying that he used it in the literal sense of "beyond the physical."²⁸ He said to Horsfield that he combined "a poetic attitude towards objects with an expressionist method... which searched with the paint for form"²⁹ and stated later that "generally my attitude towards painting is intuitive."³⁰

What Clark had not voiced earlier, however, was that he had become aware that in the early paintings and drawings of the TV sets and the other single objects there was "a kind of dialogue, perhaps, between the object and the ground."³¹ The "simple figure/ ground relationship of a plane, and then a space,"³² was one he claimed he had tried to get away from in later work, although he thought it was always there in paintings that dealt with imagery or objects. He considered that Pollock had got rid of it by "making it all atmosphere."³³ Clark said, however, that he was "still struggling with... retaining the object... and saying something about the place that it's in."³⁴

Clark did say several things about the place his objects were in, not about their place on the canvas, but about their place in the real world. Once he had begun to feel more free to explore directions that formalist strictures had made taboo, such concerns as his fear for the destruction of the natural world entered his art.³⁵ He discussed with Horsfield the alienation of man from nature that he thought characterized much of his work in Halifax and later. He mentioned the strong awareness of the nuclear threat, both military and industrial, that he experienced when he returned to England to teach in the mid 1980s. It was an awareness made even more acute by the fact that, in Europe, the military presence was impossible to conceal. He thought that it was only rarely in his own work that there was the sense of harmony between man and nature that the painting, *Guardian of the Valley*,³⁶ exemplified. He expressed great sympathy for the Native American relationship to the world that could say that "a stone... a piece of rock has got

its own nature, or a snake, or a tree... or a star."³⁷ He knew, of course, that he was an outsider to that relationship to the world.

In Clark's later conversation with Lipsett, the two talked at some length of the unity with the world which both felt that Western civilization had lost. They expressed the view that unity was lost in the desire to control the world, and Clark said that, ironically, the desire for control had resulted in its loss. The discussion came after Lipsett had remarked that she saw a serenity and calm in some of the *Night* paintings which she did not find in much of Clark's other work. Clark agreed with her suggestion that the paintings might contain the idea that there was something reliable out there in the cosmos, and that they might convey a sense of timelessness. He thought that some of his work was quite optimistic, whereas other work was about fragmentation and uncertainty. He repeated again his concern with alienation and with "the human condition... what it is to be human."³⁸

Both Horsfield and Lipsett used the word 'spiritual' in connection with Clark's art. When Horsfield referred to the "spiritual nature of the object"³⁹ Clark let the word pass. When Lipsett saw something spiritual in the painting *The Dreamer and the Dream*⁴⁰ he expressed misgivings about the use of the word to describe his work. He preferred the word 'metaphysical' because it was more open, and could allow for poetic and imaginative relationships between things without any overtones of religiosity. 'Open', 'poetic', 'metaphysical', are words that occur repeatedly in Clark's reflections on his own work.

When Horsfield asked Clark what he wanted the viewer to take away from his work, he commented on the freedom of artists to make whatever kind of art they like. He wanted the viewer to see this freedom celebrated in his canvases and take away the sense that we all have the "potential to act freely in the world." He also said that he hoped the viewer would realize that the subject, whatever it might be, "was hinting... at some underlying poetry... that exists within the world."⁴¹ He said he wanted his work to be metaphorical, and hoped that an understanding of it would come "through feelings, and through the eyes, and not through the mind."⁴² To Lipsett, he professed little interest in the formal advancement of art or in "playing games within the art world... and being ironic, and being knowing, and being manipulative of the media."⁴³ He thought that concerns such as the relationship between people and "those timeless forces," that is, between nature and man, were much more urgent concerns, and that a Western artist can still "attempt to

deal with... those big, big issues,"⁴⁴ issues as fundamental as what it is to be human in this world. He said he had come to no moral conclusions, and that he was not proposing that art could offer a way out.

Although Clark allowed that his later work reflected specific concerns, in particular his fear for the survival of the planet, fundamentally he still seems to have been concerned with the search for meaning, the expression in art of the underlying poetry which gives meaning to the unpoetic, absurd, everyday world of stark reality. The background of meaninglessness against which Clark's art attempts to make or find meaning, appears in his work as the void.

The void enters Clark's early work only sporadically, but comes to be of central importance in his mature oeuvre. That he never mentions it in connection with his own painting, but limits consideration of it to the discussion of the work of others, is surprising.

A concept of the void was present in Clark's thinking as early as his undergraduate writing. It was central to his understanding of de Chirico's painting, as his thesis for his Diploma demonstrated.⁴⁵ By forcing the viewer to enter a void, Clark wrote, de Chirico made the viewer question the world of appearances. Time and nostalgia, he stated, were de Chirico's central concerns. However, he spent the major part of the essay discussing three experiences from which he said de Chirico drew his inspiration.

The first was the "poetic strangeness"⁴⁶ that certain scenes could evoke, scenes such as an empty city square revealed in the clear still light of an autumn evening, when time would have been momentarily suspended. The second experience, or realization, was that if certain objects are placed together a dialogue goes on between them, and that if ordinary objects are painted a certain way, they "can illustrate underlying 'truths'."⁴⁷ Clark thought it unlikely that the objects in the real world could be meaningful to the painter unless seen under very specific conditions, and he went on to say that, "Until objects are incorporated into a painting the dialogue that goes on between them is a superficial one. It is only the various symbolic and historical meanings that are communicated to the observer."⁴⁸ The third source of inspiration was the world of dreams, a world in which events can take place that are not normally possible. Clark, following de Chirico, related the experience of objects in the dream world to the child's

experience of objects. The child sees things as a source of wonder, and experiments with them to discover how they will behave. Clark argued that all these different experiences informed the Metaphysical paintings, and inspired de Chirico to manipulate the light and space of his pictorial world to generate a dialogue between objects that was "strange and meaningful."⁴⁹

Much attention in Clark's essay was paid to de Chirico's use of space. He noted that each object had its own perspective system and its own space, and that it was the strong linear composition imposed overall that unified the work. He suggested that the deep space invited the viewer to "attempt to exist physically inside the picture,"⁵⁰ and that the space created both an optical and a physical sensation. Clark equated the dream experience of falling into a void with "the optical experience of looking into deep space,"⁵¹ and he mentioned that de Chirico was exploiting "man's inherent fear of voids."⁵² In some of the paintings, Clark saw the void implied behind the walls that act as a horizontal barrier to vision; in others he saw it existing beyond the horizon line. He also saw it in the *Mannequin* paintings, and described the figures as being "on a wooden platform precariously spanning the void."⁵³

Clark discussed de Chirico's work some sixteen years later in the context of a 1981 paper he wrote for *Artscribe* on Philip Guston.⁵⁴ He drew several parallels between Guston's work and de Chirico's, noting, for example, that both had committed themselves to figuration and content at a time when the dominant attitudes in painting were formalist. A concept of the void has a central place in this essay too. Clark saw both the formal and the compositional function of the ground plane as an important connection between de Chirico's metaphysical paintings and the work that Guston produced after 1968. Though the two artists' use of the ground plane is somewhat different, it suggested to Clark the presence of the void. In de Chirico's work, Clark said, the plane, which "is described by simple linear perspective, being dramatically deep and distorted as it zooms back to the horizon line,"⁵⁵ has the effect of presenting the objects to the viewer, pushing them out towards the picture's surface and monumentalizing them. Importantly, it is the "hidden qualities" of the plane which "give it its most peculiar meaning, the suggestion that beneath the plane lies the *void* and that like a theatre stage on which all is make believe, there is emptiness underneath."⁵⁶ In de Chirico's work, he continued, there is "a persistent subversive presence lurking beneath the ground plane" and, "A similar atmosphere exists in some of Guston's more poignant late compositions."⁵⁷

In contrast to de Chirico's ground plane, Clark saw Guston's as "resolutely flat and frontal," helping to maintain "a consistently modernist surface...that holds firm and does not dissolve into uncontrolled depth."⁵⁸ For Clark the surface was critical to the ultimate meaning of Guston's work. He argued that the "built consistency" of Guston's surfaces creates a spatial tension which elevates the banal subject matter, making it "demanding of attention."⁵⁹ At the same time, the surface acts to hold the objects firmly in place, avoiding the illusionism of the push-pull of space in a de Kooning or a Hofmann. One meaning Clark saw in Guston was that his work made manifest the conflict between the modernist surface and the depicted objects. Clark described the conflict as "a dialogue between the 'painting' and the 'imagery'," and he likened the painting itself to "a living forceful organism," quickened by the marks of the paint moving across the surface.⁶⁰ Yet another meaning he found in Guston's paintings had to do with "the hidden presence of the 'void'." He saw oblivion "lurking just over the horizon" in Guston's "relentlessly horizontal" compositions.⁶¹ Clark remarked that the void could be a metaphor for the end of Western civilization, and he suggested that de Chirico's nostalgia was a nostalgia for a lost culture. He thought that the "hidden emptiness" in a Guston painting was not the only metaphor for loss to be found there, and believed that it was possible to see another such metaphor in Guston's urge both to picture and obliterate his objects. He speculated that the sense of loss "could be an expression of the strange alienation of form and content which is peculiar to twentieth century art," and he found it ironic that "'emptiness' and 'loss' cling so resolutely to current representational painting, an art which is about things out there in the world."⁶²

Although Clark discussed the void only with reference to de Chirico and Guston, he clearly saw it in the work of contemporary figure painters as well. The following chapters will give a detailed account of how it appears in his own painting.

Clark considered the work of only one other artist at any length: Edward Hopper.⁶³ In that paper the void is not at issue, but existential concerns that are important to an understanding of Clark's own work appear in his interpretation of two paintings. These interpretations are preceded by a general discussion, whose salient points are given first. During the '20s, Clark stated, Hopper had slowly abandoned his earlier Post-Impressionist gestural style of painting for one that down-played his touch and gave the subject matter a more prominent role. He thought that perhaps Hopper, more than any other twentieth-century painter, had eliminated his own ego, so that "The eye goes

uninterrupted through space to the subject."⁶⁴ Many of the early modernists, had sought "A style that grows from within, through a deep immersion in form and content, so that distortion when it occurs seems natural and organic - as it does in Matisse." For Hopper, however, style seemed irrelevant, and he was, in a way, "the ultimate realist, acting as a medium between the subject matter and the painting."⁶⁵ Clark stated that there was not yet an adequate analysis of the role that the figures play in Hopper's paintings, though the lack of communication between the figures had received much attention, and he considered that "a mood of bored detachment" was an apt description of them in many of the paintings. He pointed out the difference between Hopper's male and female figures, noting the still silence of the former, and likening them to mannequins in their awkwardness. By contrast he saw the women in the paintings as full of personality, and suggested that they might reflect the vivacity of Jo Hopper, her husband's sole female model.

The particular success of the two paintings he interpreted depended for him on the "frozen stultification" of the male figures. He drew a detailed picture of the scene in *Four Lane Road*,⁶⁶ but focused on the introspection of the garage attendant, remarking that he "seemed self-aware in a mysterious and special way."⁶⁷ The man in the painting shows no reaction to the shout of the woman leaning out of the window above him, and "his thoughts seem to include the sunset (the end of another day) and the road itself, that relentless symbol of search that is so much part of the North American psyche."⁶⁸

Evidently Clark was moved profoundly by *Two on the Aisle*,⁶⁹ the other painting he discussed, and he called its psychological content rare in the art of this century. He felt that the male figure was "more poignant in its isolation than any other single Hopper figure."⁷⁰ Again Clark described the scene in detail, a theatre, empty but for a woman seated in a box reading and the couple taking their seats, with the man, at the very centre of the composition, frozen in the act of removing his overcoat. Clark found this focal figure to be filled "with some overwhelming uncertainty.. as if his whole existence is being questioned."⁷¹ He described the moment as one of "existential revelation." The themes that Clark found central in *Four Lane Road* and *Two on the Aisle*, namely the search, and the place of the individual in the world, are constant preoccupations of his mature art making.

It seems abundantly clear that Clark saw the language of painting as a vehicle for meaning. In his 1983 essay "Obsessiveness, Style and Transformation,"⁷² he lamented that many figurative painters at work in the early 1980s, including Julian Schnabel, Francesco Clemente, David Salle, and Sandro Chia, had "no interest in the language of painting as a vehicle for meaning."⁷³ To the detriment of their art, they had divorced form (the language of painting) from content (meaning) and had exploited painting by making it all cheap content. He likened the experience of viewing their work to "looking at pornographic movies in which the passive camera is simply pointed at the dramatic action."⁷⁴

Clark's paper, in part a condemnation of the affectation of obsessiveness and the adoption of style that he saw as characteristic of many contemporary figurative painters, is illuminating because it clarifies what Clark felt to be important in painting, reinforcing what he said earlier and later. He rejected the majority of contemporary figuration because he thought its methods obscured or prevented "that much more delicate and ambitious goal of figurative painting, indeed of all painting, of transformation - that necessary metamorphosis of subject-matter that takes place on the specially sensitized space of the painted surface."⁷⁵ Obsessiveness, for Clark, was a statement of the "overbearing presence of the artist,"⁷⁶ whether it took the form of repetitious gesture, elaborate patterning and all-overness of surface, or the obsessive realism of Stanley Spencer, Ivan Albright, and Lucian Freud, or the obsessive concern with political and satirical content as in the work of Leon Golub and Peter Saul. The current vogue for random adoption of earlier styles of painting, he argued, had the effect of frustrating meaning. He thought that adopted style had been an issue throughout the twentieth century, saying that the Expressionists had not invented their own styles but had borrowed from the Cubists and the Fauves. However, they had "energized and dramatized" the forms they borrowed for psychological ends. Such ends were very different from the use of style by the new German Expressionists, a use which implied "a kind of camp distancing from the content of their work."⁷⁷ Different again was Salle's use of adopted styles. Clark placed Salle in the tradition of Jasper Johns, Joseph Cornell, and Marcel Duchamp, a tradition of "intelligence masked by stupidity" to present the viewer with mind teasing puzzles; however, "the final profoundly pessimistic result in Salle is that the images mean nothing and that the puzzles reveal only emptiness."⁷⁸

Having presented a damning view of current figuration, Clark went on to discuss twentieth-century artists who, he thought, "believed in painting as a genuine search for images and relationships, not as a game". They were artists who "had a deep affection for the materials of painting and the subjects depicted."⁷⁹ He mentioned Cézanne, Matisse, and the Cubists only briefly in his remarks, but focused his attention on the work of four artists who had featured in major exhibitions in New York in the previous few years, Milton Avery, Giorgio Morandi, Marsden Hartley, and Philip Guston. Discussing Avery, he said that his personality did not invade his landscapes and that his work was a reminder "that the action of the artist on the painting's surface can be an organic process similar to the action of natural forces."⁸⁰ Avery's forms had an ambiguity that suggested to Clark "a generalized equivalent for organic life itself." He found a similar ambiguity in the forms of Morandi, and described it as "the interaction between objects and their shadows or between figure and ground... a visualization of transformation."⁸¹ The experience for the viewer was of the living surface of the painting re-making itself, of the search continuing in the viewer's gaze. Both Avery and Hartley, he said, acted "as mediums between the subject and the materials of painting, to allow metamorphosis to occur."⁸² Clark also deemed Hartley and Guston in their own ways to be successful in the act of transformation. Both had adopted styles, Hartley from Cézanne, Guston from cartoon graphics, but they had treated them with respect and had personalized them. Among the living artists whom Clark believed to be seriously engaged with transformation in their paintings, he gave consideration to the British artists Howard Hodgkin and Frank Auerbach, to Canada's Paterson Ewen, and to two artists from New York, Bill Jensen and Alan Cote.

Clark considered that transformational painting is incompatible with the literalness and illustrativeness which he felt totally dominated recent American work. Minimalism had fallen into the trap of literalness, and illustrativeness characterized the work of "Salle, Schnabel, and the rest."⁸³ The approach to art Clark saw in the representational painting he condemned he compared to the one-dimensionality of mass media advertising and television. Painting that was centrally concerned with transformation had more in common with literature, with the novel and the poem: "Being structured and multi-layered, it acknowledges the world as a reality, not a fantasy, and the artist as an individual with the responsibility and ability to act in its interpretation."⁸⁴ He concluded that "The act of transformation is a powerful metaphorical confirmation of the artists' role in the world. For artists to give it up now, would be a serious matter."⁸⁵

The preceding account of Clark's views on his own work and that of other artists should make it apparent that transformation, which reveals meaning, and the absence of meaning, expressed in terms of the void, were fundamental to his understanding of art. They are constantly recurring themes in his statements. What needs to be said about the first and most important sense of the concept of transformation has largely been said. There are two other ways in which transformation enters his work. One is the metamorphosing image on the canvas, which is best clarified in the context of a discussion of the paintings in which such images occur. The other is the existential transformation of the self in the act of painting, indicated in the quotation at the head of the present chapter, and returned to in the conclusion of the last, in light of an overview of the whole corpus of Clark's work. The void, however, will be discussed in the following chapter in preparation for an interpretation of his mature oeuvre, a new and personal figuration that evolved after his 1977 visit to the Nova Scotia College of Art and Design in Halifax and to the McKee Gallery in New York.

CHAPTER 5

After Guston to New Image

John Clark was a visiting lecturer at the Nova Scotia College of Art and Design (NSCAD) for a few days early in 1977. His invitation had come through the influence of Alan Barkley,¹ a native Canadian who had received his Post Diploma in Sculpture from St. Martin's School of Art, London, in 1968. He and Clark had met during the 'Inner Image' years at Hull where Barkley had held a one year visiting foreign lecturer's position. When Clark arrived at NSCAD, Barkley was completing his M.F.A. there. Clark returned to Halifax early in 1978 to be interviewed for the faculty position that would become vacant that fall when Eric Fischl left to go to New York. He was offered the position, which he took up later that year, and the following chapter will be devoted to the NSCAD period of his career. The discussion in the present chapter will be limited, therefore, to the initial impressions the college made upon him.

It is important to realize that NSCAD was in no sense a backwater college in the '70s, but was a high profile art school, indeed, it was arguably the most exciting place on the continent to be enrolled if you were a student interested in the latest ideas in the art world, as Les Levine suggested in his 1973 article "The Best Art School in North America?"² The success of the college was a result both of the energetic reorganization by Gary Neill Kennedy, who had become its president in 1967, and of the staff Kennedy had gathered around him. These included Gerald Ferguson, who was the driving force behind the very active Visiting Artists Programme, and the Lithography Workshop (1969-1976).

In certain ways the atmosphere Clark found on his arrival was not very different from the one at Hull. During the first half of the 1970s NSCAD had been a hotbed of Conceptual art. The prevalent ideas there, such as the rejection of traditional art making and the preoccupation with "the idea of the necessity of information-exchange among artists,"³ paralleled those at Hull in the Art & Language years. So too did the resurgence of an interest in painting in the mid '70s. However, a major difference between the two schools was that in Hull a return to the more traditional methods of art making seems to have received little real opposition, whereas at NSCAD painters felt themselves to be

under attack from some others of the faculty. The feeling was expressed with varying degrees of emphasis by Eric Fischl, John Clark, and Judith Mann, speaking some years later as former members of the staff.⁴

On both his visits to NSCAD Clark toured the painting studios, and would have seen enough to know that some of the professors and students were returning to figurative work. Tim Zuck, who was one of those professors, recalls showing him around, but whether in 1977 or 1978 is uncertain.⁵ Clark was attracted to his work, as later correspondence shows. In December 1978, after taking up his position on the NSCAD faculty, he wrote to Simon Lewis of getting to know Zuck, who had been on sabbatical leave that semester.⁶ He said that he found "a kind of poetry" in his "cool, flat and delicate" paintings, with their narrative themes of trees, ships, and houses. Zuck, who had been a student at NSCAD during its early Conceptual years, went to the California Institute of the Arts for his M.F.A., and graduated with Fischl in 1972. He returned to NSCAD later that year as an instructor. In 1975, possibly reacting to his strong conceptual background, but also operating within its boundaries, he began to paint again, and found, like a number of his contemporaries, that he could not return to the past, but had to go to the foundations of painting and seek for a way to reinvent it after its recent death.⁷ At first his untitled canvases were deceptively simple and may be seen as purely abstract, but the shapes also flip-flop between openings and solid objects tied to each other or to the framing edge by lines evocative of pathways and of supporting cables.⁸ Within a year the connecting lines had become paths, or the smoke from chimneys of houses reminiscent of those in the drawings of children. Soon Zuck's houses and some trees took their places beside the sea or a lake, with a pier and a sailboat. These canvases had a significant autobiographical component.⁹

Clark was probably less attracted to the work of Fischl, although he too was pursuing figuration by 1978. When Fischl arrived at NSCAD in 1974 to teach painting he was an abstractionist in the modernist tradition, but in 1975 he began to allow simple images to appear on canvases stretched over unusually shaped boards.¹⁰ The title of an exhibition of his work at Dalhousie University Art Gallery in Halifax that year, *Bridge / Shield / Shelter*, is indicative of the themes he was exploring. By 1977 Fischl was still exploring basic images, adding objects such as chairs, tables, and beds to his inventory. However, he had temporarily abandoned painting for a combination of drawings and performance, with text, often in the form of rhymes or songs.¹¹ His work stressed flux,

transience, and transmutation. Many of Fischl's drawings were temporary, created specifically for a particular performance, but Clark would doubtless have seen some of the images on his first visit to NSCAD. A year later he probably also saw the figure drawings that Fischl had begun to produce, many of them derived from childhood memories.

Although the work of Zuck and Fischl may have influenced Clark's subsequent decision to abandon the road to abstraction that his painting in England appeared to be taking by late 1976, the brief visit he made to New York in 1977, before returning to Hull, was the event that, for him, signalled the turning point of his art and the beginning of his mature oeuvre. He saw Philip Guston's new figuration at the David McKee Gallery, where they pulled some work out of storage to show him.¹² Guston's objects, 'self portraits', and clansmen, simultaneously humorous and nightmarish, profoundly impressed Clark. He commented later on a "delicious sensual pessimism" in the work, and said, "It seems to me that at no time in his late work did Guston make an in-authentic brush mark. He sets such a high standard in a time of decadence. Once you see past the beautiful surface it is the man's character you are aware of."¹³ Clark mentioned that *Source*, the "3 'louts'" (probably *Riding Around*), and *Black Sea* were his favorites.¹⁴ He may have seen the first two in February '77, but it is doubtful that he would have seen *Black Sea* at that time for it is a 1977 painting. Content and beautiful surface aside, Clark undoubtedly also appreciated the cartoon-like graphic line in Guston's work, which, although more gestural, has surprising affinities with de Chirico's drawing. That Guston was fully aware of de Chirico's use of contour line, and also of his iconography, is particularly explicit if one compares the detailing of the figures in *The Disquieting Muses* or *The Two Sisters* with the 'stitching' on the hoods of the clansmen, or the eyes of *The Jewish Angel* or *Metaphysical Interior* with Guston's many eyes.¹⁵

It would be foolish to suggest that the work Clark began to produce after his 1977 visit to NSCAD and New York was not the result of a great many influences, conscious and unconscious. Apart from the certain influence of Guston's figuration, it is likely that these included the simplified imagery of Fischl and Zuck. It is also likely that they included the drawings and paintings of Jim Dine, his 1973 *Series of Seven Tool Drawings* and the *Robes* of 1964 and 1976, for example.¹⁶ Dine, associated with the American Pop scene, and a friend of R. B. Kitaj, was probably as familiar to artists in Britain as he was in the United States. David Shapiro has pointed out that "Dine has

become almost identified with a poetic return to images, and he has written a whole page in art history on work dedicated to the seemingly insignificant - a tool, a palette, a robe."¹⁷ It is not insignificant that Morandi and Balthus (as well as Giacometti and de Kooning) were among Dine's heroes. The Pop legacy and Jasper Johns' *Coat Hangers* have already been mentioned.¹⁸ Influences aside, however, Clark's trip to North America came at a time when he had almost completely eliminated the image from his still life paintings but was apparently ready to reintroduce it.

Clark considered the work that followed his visit to New York to be his mature oeuvre. This work will be discussed in terms of the basic concepts of transformation and the void. Transformation has already been given an adequate introduction in the preceding chapter. It is appropriate now to do the same for the void.

The void has become a familiar concept in twentieth-century thinking. In her biography of Philip Guston, Dore Ashton wrote that it "was as much a part of the modern consciousness... as the notion of rebellion itself. And the Void was really a name for something that had no name, a vessel into which the artist pondering the nature of his activity could pour endless questions, and which silently enclosed them."¹⁹ She also said that "no single word has borne so much complex discussion over so long a period as the Void."²⁰ Rather than yielding a definition, the lengthy discussion has added to its complexity. Nonetheless, it will be worth attempting a brief survey to provide a background for the concept of the void proposed here for an understanding of Clark's work.

Ideas of the void have a long history in Western thought, and it has meant, and still does mean different things to different people. The void of Leucippus and his pupil Democritus, Greek Atomists of the fifth century before the Christian era, was the void of empty space. They described reality as a combination of being and non-being, made up of atoms and the void, *to kenon*, or empty space.²¹ Medievals, especially St. Augustine and St. Thomas Aquinas, tried to explain evil in terms of the void, although they had no word for it as such. They spoke rather of nothingness or non-being, which was the absence of good.²² By contrast the void of the mystic, Meister Eckhart, was a rich deep void which generated God. It was the void of the Godhead.²³

The Renaissance picked up again on the void of Leucippus through the writing of the Roman Republican poet Lucretius, who modelled his ideas on those of the Hellenistic philosopher Epicurus. *De Rerum Natura*²⁴ had a profound influence on the thinking of the Renaissance. The birth of science came about largely through the rejection of the Aristotelian purposiveness of nature in favour of an explanation of natural events in terms of antecedent mechanical causes. The foundation for such thinking was discovered in Lucretius, for whom all that existed was body and empty space, the void, the Latin *inane*.²⁵ The attempt to understand reality as matter in motion within the void generated a lengthy discussion of whether there could be a void, a vacuum. The dominant theory was that there could not, but that space was filled with ether.

So far there are basically two concepts of the void, the void of the physicist, or empty space, and the void of the mystic, the *Abgrund* of Eckhart, the void that yearns for being. This last sense of the void was taken up by Theosophy, by the English mystic Edward Carpenter, and by the Russian mystic P. D. Ouspensky, among others. It is remarkably close to the void of Advaita Vedanta Hinduism, the ultimate, undifferentiated Brahman, the absolute Brahman beyond all gods.²⁶ It is this full sense of the void that seems to have influenced Malevich, whose *Black Square*, in Sherwin Simmons' fascinating interpretation, is not at all an empty void, but an expression of a "higher noumenal reality."²⁷ Malevich and the Russian avant-garde were quite familiar with Ouspensky's thinking, and it is interesting to note that Ouspensky often quoted Edward Carpenter, who had himself made a pilgrimage to India and Ceylon, and whose books were translated into Russian.²⁸ Carpenter's influence on Roger Fry was mentioned previously.

Kasimir Malevich exhibited his *Black Square* in the corner of a room, a place traditionally set aside for an icon, the representation of the 'face of God'. According to Simmons, when Malevich removed "the mask of the old deity" from his icon, his *Black Square*, he "seems to have felt that he had given expression to the feeling of a transformed consciousness within himself and arrived at a more perfect image of that noumenal reality."²⁹ Malevich's void is devoid of individuality and objecthood, but it is not devoid of meaning. It is, in fact, the very source of meaning.

An empty sense of the void reappeared in the philosophical thought of the nineteenth century in the guise of nihilism, where it may be seen as the absence of value. For the nihilist nothing matters, neither what I do nor what anybody else does. Nietzsche was

among the thinkers who grappled with such ideas.³⁰ In the twentieth century, the empty void is the void of the existentialist, a void that threatens being. For Heidegger it was *das Nichts*, nothingness. In *Was ist Metaphysik?*, Heidegger states that "Das Nichts selbst nichtet" or "The nothing itself nihilates."³¹ *Das Nichts* is non-being. Death, not physical death but our mortality, our finitude at the present moment, is the possibility of the absolute impossibility of any being whatever. It is the ultimate possibility, the possibility of nothingness. Moreover, "The nothing does not remain the indeterminate opposite of being but reveals itself as belonging to the Being of beings."³²

The nothingness of Sartre, too, was inseparable from being. It "lies coiled at the heart of being - like a worm."³³ Sartre's nothingness, *le néant*, was ultimately freedom. Sartre proposed an alternative to the form of life he claimed we lead. He said that each of us tries to be complete, tries to be a certain kind of being. He used the analogy of the crescent moon and the full moon to explain his terminology.³⁴ The being we try to be, however, is an impossible ideal; consequently life is a futile effort, a futile passion. Adopting a psychoanalytical method to see through and reject the form of life that pursues the impossible ideal, he argued that instead we should live for freedom. Freedom implies uncertainty, unreliability, openness, and also responsibility for the values we act on which are not ready-made values. It is in Sartre's writing, and especially in his novel *Nausea*, that the idea of meaninglessness is particularly explicit.³⁵ *Nausea* is the response to understanding the meaninglessness of existence.

Meaninglessness is also unmistakable in the absurd of Camus. In his writing, absurdity is the feeling we experience when we become aware of meaninglessness. It is generated in the confrontation between human beings who demand understanding and meaning and a universe that gives neither.³⁶ A concept of the void experienced as meaninglessness is a concept that will be fruitful in attempting to understand the work of Clark.

Clark's search for meaning took place against the background of meaninglessness that has permeated much of twentieth-century Western thought, whether exposure to the philosophy of the era has been firsthand or not. Clark had little firsthand exposure, for his reading was largely confined to reading about art. However, an existential attitude towards art was surely fostered by Albert Elsen, his art history professor at Indiana, whose own approach was frankly existential.³⁷ John and Pamela Clark did take one evening course while they were living in Hull in the '70s.³⁸ The course was titled "God

and Philosophy," and was offered as part of a Workers' Education programme aimed at the layperson. The course covered much ground, including readings in both Heidegger and Sartre. The former, although he has virtually nothing to say about God, does have much to say about what it is to be human. The human condition, or what it is to be human was, Clark reflected, a central concern of many of his paintings.³⁹

Clark himself did not speak of a background of meaninglessness in his work, although it is implicit in his search for meaning. That he was conscious of alienation, however, was made explicit on several occasions. His references to world views which supply meaning were shaded with longing, as when he spoke of the unity with nature he thought was part of the culture of the indigenous peoples of the Americas, or expressed a nostalgia for and almost an envy of his own grandmother's simple faith in God.⁴⁰ The meaninglessness that remains for the outsider to such world views is the void in Clark's work.

It was mentioned at the beginning of this discussion of the void that it has meant different things to different people. The usage of the word in discussions of twentieth-century art would certainly bear out this claim. Again it has been both a full and an empty concept. The void of Yves Klein, which had its basis in Rosicrucianism, was a mystic, full void, not dissimilar to that of Malevich. Daniel Wheeler writes that Klein was deeply affected by the "cabbalistic aspiration towards an ego tamed or purified into readiness for reunification with the seamless, transparent Void, out of which Rosicrucians hold that material forms first arose."⁴¹ The void has also been the void of the empty canvas, as Stewart Buettner mentions in his discussion of the relationship between existentialism and the New York Abstract Expressionists.⁴² Buettner also refers to the nothingness of Sartre, saying that it "was precisely the nothingness of the void out of which Rosenberg conceived the Abstract Expressionists to be working."⁴³ He notes that the connection between existentialism and the New York School was first made in 1946 by Clement Greenberg who considered existentialism to be "aesthetically appropriate to... our age."⁴⁴ The searching attitude of the Abstract Expressionists is commented on by Buettner, though he says, "they never stated the object of their search."⁴⁵

Mention of the void occurs throughout the 1960s, '70s, and '80s in articles in art journals and in books on art. Lucy Lippard's article "The Silent Art," has already been referred to in another context.⁴⁶ Lippard's void is an eloquent silence. She names the void only once, when writing of John Cage's "plunge into the void,"⁴⁷ but the whole

article is resonant with the idea. It was Cage, so Dore Ashton tells us, who, upon seeing one of Philip Guston's abstractions commented, "My God, it's possible to paint a magnificent picture about nothing." To which Morton Feldman replied with alacrity, "But, John, it's about everything."⁴⁸ Matti Megged's *Dialogue in the Void: Beckett and Giacometti* and Robert Rosenblum's *Modern Painting and the Northern Romantic Tradition* are other examples of works largely devoted to the subject.⁴⁹ Both authors write as though addressing an audience that does not need a clarification of the concept of the void, and none is given.

Discussing Samuel Beckett's heroes, Megged says, "Their language exists in the di'n realm of suspension between being and nothing, talking and silence - always on the verge of void and silence,"⁵⁰ and a little later, "The void, the absence, becomes the only valid reality."⁵¹ He describes Alberto Giacometti's figures as "surrounded by emptiness,"⁵² but, as he relates in his discussion of *Invisible Object (Hands Holding the Void)*, "the gesture, the whole expression, clearly indicates that there is something there in the void, with which the figure is trying to establish a dialogue."⁵³ Elsewhere the void is "a veil separating man from the world."⁵⁴ Basically, Megged's void is an empty space, a theatrical space or a stage in which the figures, actors, or sculptures, move. It has its roots in the void of Leucippus.

Robert Rosenblum first introduces the void in a comparison between Caspar David Friedrich's painting *Monk by the Sea* and characteristic 1950s paintings by Mark Rothko. He sees "a somber, luminous void" in both their works.⁵⁵ Friedrich's painting is "daringly empty, devoid of objects," the monk standing "on the brink of an abyss."⁵⁶ Here, and in his reference to Turner's "pictures of nothing" and Barnett Newman's "boundless voids," the concept of the void seems to be basically a formal and spatial one.⁵⁷ The idea of nothingness is again essentially a spatial one when Rosenblum describes the figures in other paintings by Friedrich as "near a precipice of nothingness."⁵⁸ It is much the same, a spatial and quasi-formal idea, when "confrontations with the void" are introduced in his chapter on Edvard Munch and Ferdinand Hodler.⁵⁹ Their "pure boundless blue" recalls the "vast expanses" and "infinite extension" in Friedrich's painting, and approaches "the comparable sensations that will be reawakened in abstract terms in the art of Rothko and Newman."⁶⁰ The phrase "confrontation with the void" recurs later in the context of a discussion of Max Ernst, where it appears that the formal notion of the void translates into something akin

to non-being.⁶¹ In several places when considering Mondrian's work Rosenblum distinguishes between solid and void. In his painting *Woods near Oele*, Mondrian's "halos of luminous color ... muffle the distinction between solid and void,"⁶² and when he searched for a style in which to depict Dutch churches, he sought one "that would permit a maximum fusion between the solid of the church and the void of the ambient space."⁶³ For the viewer of Mondrian's paintings of dunes there is the feeling "that he is on the precipice of a world that has annihilated matter in favor of a vast, all-engulfing void."⁶⁴

Rosenblum's empty void, however, is significantly empty, for "the sense of boundless space" is evocative of "mysteries... religious in implication."⁶⁵ His void is similar to the void of the mystic. It is the void out of which all being springs, "a void suddenly energized by a primordial force or will."⁶⁶ The "resonant void"⁶⁷ of Newman and Rothko is a void that gives rise to being, it is not a meaningless void.

The void in art can appear in two distinguishable ways. It may be either open or hidden. Lippard, Ashton, and Rosenblum, all discussing painting, were talking about an open void. The open void is a formal element, a space on the canvas empty of shapes, such as geometric figures or mimetic images, though not necessarily empty of other formal elements such as brush marks or nuances of colour. This open void may serve no more than a decorative function, though in some paintings it may be interpreted as an utter emptiness associated with despair, or as an utter fullness associated with moods of hope or spiritual elation. The hidden void is an interpretive element, it is implied, not actually seen. Matti Megged's void was implied in the space surrounding Giacometti's sculptures. A hidden void may also be implied in a painting. It may lurk beneath the ground plane as a vague and persistent threat, as in Clark's own interpretation of works by de Chirico and Guston. However, it need not lurk beneath the ground plane but may be implied as the general context of meaninglessness against which the objects in a painting must be understood. Conceivably, the hidden void could also be interpreted positively.

The following discussion, while continuing the chronological approach to the presentation of Clark's work adopted so far, will attempt to show that the void appears in his work both as an open void and as a hidden void. When it appears as an open void the interpretation that presents itself most readily in his paintings is a negative one, it is a void of nothing, of non-existence. However, in a few paintings the open void may be interpreted as a positive void, a void of everything. The purely formal, decorative void,

which can be seen in some of Clark's abstract paintings of the late 1960s, *Untitled (Red Vacated Centre)* for example, seems to play no part in the later work. The void of meaninglessness may be seen as running as a theme throughout his mature oeuvre.

By the end of 1976, with canvases such as *Painting with a Blue Border* and *Looking at Cézanne*, Clark had reached a dead end. He was painting objects that were flat in themselves, such as pieces of paper, and thus side-stepping the problem of dealing with volume while affirming a modernist approach to the picture plane. His paintings were distinctive and unusual, but they led to abstraction again, and that was not where Clark wanted to go. His interest was in finding a way for meaningful figurative painting to continue. So he decided to reintroduce volumetric objects.

It is uncertain whether paintings such as *Poetry and a Knife*⁶⁸ and *Boxes and a Coat*⁶⁹ date from shortly before Clark visited North America early in 1977, or from after his return to England. It could be that he saw in his own still life paintings and drawings, particularly the 1975 paintings of objects on an empty dark blue ground, and more especially in the drawings from the previous year that led to the 1975 paintings, that things begin to take on a peculiar significance as they are isolated from one another, an effect that is accentuated in these earlier works by their dark grounds. It could be that it needed the prompting of Guston to remind him of the significance painted objects can have, and the combined influences of his New York and NSCAD experience to suggest that he limit himself to a few. It could just be that in deciding to reintroduce volumetric objects he decided to do so only a few at a time to find out through the painting what meaning they might have as painted images.

The jump from *Painting with a Blue Border* and *Looking at Cézanne* to *Poetry and a Knife* is not a large one. In the latter, Clark has placed a group of three books and a knife onto a paper surface similar to that in the two earlier works. However, the earlier paintings have a central focal point, whereas the eye is drawn towards the top and bottom edges in the later work. In this painting the major part of the canvas is a light grey, hinting at green, the surface activated by the strokes of the brush and by darker lines suggestive of creases in paper that had once been folded. A band of deep, rich red runs almost entirely across the bottom edge of the canvas. The top edge is marked by two bands of colour, the outer one a milky earth tone, perhaps derived from a sienna, the inner one probably a light Naples yellow. Towards the top centre, on the painted image of the grey paper, but

slightly overlapping the yellow band, are three rectangular shapes, clearly read as a blue-green book lying to the right of another book with a slightly smaller pink one placed on the white of its open pages. The suggestion of shadows gives these volumes three-dimensionality. A purposeful serrated kitchen knife, its brown handle just below the centre of the painting, lies in the lower right quadrant and points towards the bottom right edge. It too is held by its shadow.

The title *Poetry and a Knife* immediately draws the viewer's attention to the jarring juxtaposition of a mundane object that can be symbolic of violent penetration, a reading reinforced by the red at the bottom edge of the canvas, and books, symbols of knowledge and the arts. These are conventional readings, and knives and books are traditional still life objects. Clark was quick to realize that he did not want conventional readings, he wanted to give meaning to things that, unlike books and knives, had no history of symbolism. He wanted, in essence, to find meaning in objects in which none was apparent. He wanted to find meaning where he saw none, that is, he wanted an art of transformation, which he found difficult when he used traditionally meaningful objects, because their conventional symbolic meaning overshadowed any that they might have acquired in the process of transformation. In that sense, *Poetry and a Knife* is a failure,⁷⁰ which is perhaps why Clark ignored the painting in his discussions.

Boxes and a Coat, a predominantly red painting somewhat similar in composition to *Poetry and a Knife*, may be an attempt to use objects that have no traditional symbolic meaning, beyond the obvious interpretation of a coat as a stand-in for the human figure. The coat, rapidly indicated by a few black lines, lies across the lower third of the composition, a red-orange object on a red ground. The boxes, green, and sienna rectangles within an orange band across the top of the composition, are not recognizable as objects at all without the clue of the title. In this painting the large area of red ground, like the equally large expanse of grey ground in *Poetry and a Knife*, does not read as a void, but rather as a surface that is itself an object impenetrable to the eye. In both paintings the objects are almost incidental, part of what is still basically an abstract composition. They have not yet become the presences that objects become in the more successful of Clark's next paintings. The subject matter has not yet taken over the whole painting in the way Clark desired, and in the way Guston's work had suggested to him.⁷¹

A possible solution was glimpsed in drawings of objects in pairs and trios, with the white of the surrounding paper left largely unmarked but for the suggestion of shadows cast by the objects themselves or maybe a line or two delineating the edge of a surface on which they are placed. In some of these drawings the objects stand next to one another: a cup, a vase, or a potted cactus next to a knife; a cactus with a portable radio, or with a knife and a radio; a cup and a boot; a boot and a vase of flowers. In other drawings the objects stand one in front of the other with no visible space between them: a cup in front of the portable radio; the cactus or the vase of flowers in front of an electric heater; a suitcase poses behind the vase of flowers and an unidentifiable object that may be a paper bag.

According to Clark, it was a painting that incorporated the drawing of the radio with a cup placed in front of it that suggested the solution to him and marked an important change.⁷² The painting allowed him to see the drawing afresh, and to realize fully that "banal" and "neglected" objects may have their own special meaning. The drawing did two things. First, the placement of one object in front of the other, which eliminated visible space between them, prevented any dialogue. The removal of the narrative relation left the objects more isolated from one another than they could possibly have been had they been juxtaposed.⁷³ Second, the presentation of the image in the centre of the picture plane, isolated it in a way that allowed it to take on a pictorial presence apart from its more conventional reading as a cup and a radio. This isolation had the effect of disengaging the objects from the instrumental context in which we normally view them, and permitting them to be seen in a new, pristine way.

The painting *Radio and a Cup* exists in slide form only, but the drawing is extant.⁷⁴ In the canvas Clark has not fully relinquished the idea of painting objects that are flat in themselves, for he reproduces the drawing in the painting as a drawing pinned over a surface of coloured rectangles, a work similar in concept to *Looking at Cézanne*. However, in retrospect it may be interpreted as a farewell to the organization of planes on surfaces and a harbinger of things to come.

The paintings that did come next are the first works in which a singular figurative image that imposes itself on the memory is revealed as a paramount concern in Clark's work. These canvases are portraits either of pairs of objects or of a single object. In the first category there are four which form a group: *Chair & Fire*; *Television & Fire*; *Television*

(with a vase of flowers); and *Roses & Fire*.⁷⁵ In the last three the title is written with black oil paint in cursive script across the bottom of the canvas. The words "Chair & Fire" which once appeared below a yellow upright chair with an electric heater on its seat, are recorded in the slides of this work, but have been painted out in the extant canvas. The image is presented frontally. The black face of the barred heater, with a single element glowing red across its centre, fills the seat of the chair, and the two objects merge into one image. The small shadows between the front legs of the chair anchor it in a space that is otherwise ambiguous. A single black line across the lower canvas, which presumably replaces the lettering, does not denote the picture plane in the way the writing once did.⁷⁶ The few black gestural markings, the coiled line in the air above the chair that might indicate the cord of the appliance, and the strange small pink doodle in the upper right of the canvas, do not set limits on the space. It is the activity of the loaded brush, emphasizing the process of painting directly into the still wet oil of the ground, that draws attention to the surface of the canvas, trapping the image in its space.

The frontal presentation of the central image on a pale, predominantly neutral ground modulated by intimations of colour in the tracks of the paint-filled brush is characteristic of all four canvases. When referring to this group of paintings, Clark chose to discuss *Roses & Fire*, now in a private collection in England.⁷⁷ He described the work as "simply a painting of an electric heater and some plastic roses in the centre of the picture, with just a ground, no space, no perspective, no tabletop."⁷⁸ The ground, he said, was intended to be either "a sort of atmosphere," or a "place," rather than a "backdrop."⁷⁹ David Sweet, however, in an exhibition review, organized the space: "The snake of the flex pierces the space beyond the fire and the line parallel to the top edge fixes its margin."⁸⁰ For Sweet, the handwritten caption marked the "forward limit of the ground." This interpretation of the space in the painting, a more or less conventional still life space with a foreground, middleground, and background, disturbed Clark and he tried to get away from it in subsequent work.⁸¹ Could this be why he painted out the title in *Chair & Fire*? He did not want it to mark the foreground. The space in the painting was not to be a reflection of space in the real world, it was to be both a pictorial space and an empty place that would allow the intimation of meaning in the objects themselves to be perceived.

The heater and the television that were part of the duo in the larger canvases occur singly in some smaller works in oil on paper. A small transistor radio is another single

image that Clark used. In these paintings he seems to have become aware that there is a possibility of a dialogue between the image and the ground, for he tried to overcome it by attempting to minimize the distinction. The works on paper are more fluid and spontaneous than the canvases, and it is only the strong value contrasts that prevent the objects from being immersed in the ground. In a 1978 drawing, *T.V.-T.V.*,⁸² the ground threatens to efface the object entirely in a cloud of charcoal dust that has been pushed across the surface of the paper. The ability of the medium to engulf the objects was something Clark noticed in works by Philip Guston, canvases "in which the objects are submerged in floods of paint."⁸³ In several of Guston's works the paint seems to want to overwhelm the objects and is only prevented from doing so by the drawn line. Clark's touch tends to be more deliberate and restrained than the agitated painterly mark making of Guston, but he appears to have desired a similar effect.

Although Clark's central concern in his paintings of television sets, electric heaters, and radios, was transformation, he was also clearly aware that these transmitters of energy are powerful objects that have the potential for various interpretations by the viewer. He told his audience at The University of Lethbridge in 1980 that televisions control the room they are in and are "like glowing icons, or something."⁸⁴ Simmons' articles on Malevich's *Black Square* had appeared in *Arts Magazine* a little more than a year earlier, but after Clark had produced his TV drawings and paintings; nevertheless a possible connection between the two black squares is an interesting thought.

A mattress and a jacket became subjects of exploration in another group of drawings and paintings begun in 1977. The mattress was one of those chunky, bulky mattresses, stuffed with horse hair and covered with striped ticking, that bulge in all the wrong places and are miserably uncomfortable to lie on. The few that still survive seem to find their way into art schools as props for an unfortunate model. However, as Clark pointed out, they are very sculptural objects and their contours can be changed at will by a little pushing and pulling.⁸⁵

The mattresses almost fill the canvas or paper in these works. On the paper the bold drawing gives them a cartoon-like character, on the canvas they almost become landscapes. In *Mattress 1977* and *Untitled (Mattress)*,⁸⁶ Clark has turned the bold stripes into a pattern of small ripples across the surface, and the circles of the upholstery buttons have multiplied on the golden field. One of these paintings, though

which one is not certain, was completed at the very end of a semester in a studio at Hull College. Clark produced much of his work in the College studios, drawing and painting with the students, not only by choice but also in part by necessity. He and his family had bought a house in Hull late in 1975 and he no longer had the space at home that he had had in the farmhouse at North Cave. He later regaled the audience in Lethbridge with a delightful account of trying desperately to finish the painting of the mattress after everyone else had gone home, and with the cleaners bearing down on him with their machines.⁸⁷ As he painted, he began to see the marks he was making, the abstracted stripes, as van Gogh's crows,⁸⁸ and the circles of the buttons as little kisses. The analogy is quite apt. Vincent van Gogh is not an artist who readily comes to mind in a discussion of Clark's work, although Clark paid tribute to him in a later painting, *Man with the Hat of Fire*,⁸⁹ and yet the disciplined strokes of van Gogh's turbulent brush probably had considerable influence on Clark's own mark making.

The mattress took on the function of a support for other objects in drawings such as *Mattress and Coat*.⁹⁰ A small toy fish lies next to the casually discarded coat in this drawing. The same fish appears with an open sports bag in *Mattress and Fish*.⁹¹ Any obvious symbolism of the fish, familiar, for example, in Christian iconography, was not intended,⁹² but the shape hints, perhaps, at the fluidity Clark was trying to achieve in his work, the 'surfaceness' that he admired in Guston's seas of paint. In *Mattress and Coat* the mattress itself rolls across the drawing like a wave.

A bicycle lying on a mattress is the subject of another of Clark's drawings and a related painting.⁹³ Bicycles appear again in several later works by Clark. He found them "very poetic objects," which, because they are "designed to accommodate the human figure... in a curious way... mirror human beings."⁹⁴

Although in the mattress paintings very little space is visible around the objects, the jackets which lie across the canvas in three other paintings all lie in an open space. A spoon drawn with a black line into the grey ground floats above the shoulder of the jacket in *Black Jacket*,⁹⁵ and the familiar toy fish swims through the body of the coat. The painting is titled and dated across the upper canvas. *Jacket II* has the roman numerals in the lower left, and a pink coat hanger emerges from under the black jacket, which floats diagonally through its space.⁹⁶ *Red Jacket* and the question mark of its red hanger are

held in black paint punctuated by white script and a few white strokes of the brush drawn boldly through the wet paint.⁹⁷

Among the remaining works that Clark completed, before leaving England in the summer of 1978 to take up the position of Coordinator of Painting and Drawing at NSCAD in Halifax that autumn, the most notable include a drawing and two paintings of a truck, based on photographs; a painting of a black telephone on a green ground; a very atypical painting on a black ground with a telephone in the lower right corner and a hand holding the receiver in the upper left corner. Several drawings of windows and a painting titled *Apple and Clock* deserve some attention.

*Apple and Clock*⁹⁸ was an important painting for Clark because it was drawn from memory rather than from the intense looking that had been part of the process of painting in his work of the previous years. Such looking was characteristic of the discipline of many British figurative painters, and produced work as disparate as that of William Coldstream, Frank Auerbach, and Lucian Freud. To draw from memory was the first move for Clark, apart from the early undergraduate investigations inspired by McGarrell, towards seeking in the imagination "a rich source of imagery that transcends the world of appearance."⁹⁹ The words are his own. In *Apple and Clock*, the small stainless steel clock, with its square face, was one that he recalled from childhood. The apple and the white faced clock, drawn boldly in black outline in the middle of a vivid green ground, are presented in much the same way as the objects drawn from life were presented, with their shadows anchoring them to the space. An additional anchor is provided here, however, in the form of a single black line on which the two objects stand, and the objects are placed next to each other, not in front of, or on top of one another. Above them the expanse of green is interrupted by a few black flecks of paint making a sparse pattern.

One of Clark's concerns in this painting was to give a sense of over-all colour, to allow the green to permeate everything. It was a concern he felt he dealt with more successfully in later work. The possible narrative implications of *Apple and Clock*, the idea that there might be some sort of a dialogue between the two objects on the canvas, was one that Clark decided he did not want to deal with at this time.¹⁰⁰

The studio windows at Hull College were the subject of a group of drawings that Clark worked on sometime during the first half of 1978. The studios were housed in an old Victorian building that had formerly been a school. Clark's interest in the windows was not avowedly to find meaning in them as objects on the page but to depict "layers of space,"¹⁰¹ the space outside and the space inside the window, the glass of the window, and, as he said, maybe the feeling of space that he got as he looked at the windows. The works, in fact, seem to be more about drawing in action, or the action of drawing, than about layers of space, although there is a spatial tension between the predominantly dark interior and the lighter window area. The movement of the eye through space, the arc that it traces from the vertical of the window to the horizontal of the drawing surface, is recorded as a curvature of the window, and is emphasized particularly in *Window at Lincoln St. II*.¹⁰² This drawing, like one other, *Red Window*,¹⁰³ includes the gabled window of the house across the street depicted in the lower right pane of the larger window, an effect that does add to the complexity of the space in these two drawings. By isolating the small window within the framing pane of the larger window, Clark is giving to that pane the function that the frame of the canvas has in his paintings and drawings of isolated objects, television sets, radios, heaters, jackets. The small window, here an image within an image, thus takes on a peculiar significance.

It will be recalled that Clark painted a window onto an empty night sky while he was a graduate student at Indiana. "I seem to do... a window in every place I live,"¹⁰⁴ he wrote to David Sweet in 1979, when describing a painting that he had then recently completed at NSCAD. With the Hull windows fresh in his mind when he moved to Nova Scotia it is perhaps not surprising that he should explore the motif again not long after. By a strange coincidence, the other painter who joined the NSCAD faculty at the same time as Clark, the American artist Judith Mann, also painted windows. Her dramatically cropped sections of windows and doorways, in formal, frontal presentations, owe something to Edward Hopper and have a high degree of realism that is reminiscent of the work of Christopher Pratt and other painters who studied with Alex Colville at Mount Allison University in Sackville, New Brunswick.

A window was not the first subject Clark chose to paint in Halifax. His first painting was *Mirror and Rope*,¹⁰⁵ in which an oval bank of rope is shown hanging next to a mirror of the same size and shape. Returning to a source of inspiration he had called on at Indiana, Clark found the graphic image of the rope in a newspaper advertisement, where it had

been used to frame the price of the meat being advertised. The oval of the rope reminded Clark of an oval mirror he had once owned. This mirror became the second image in his painting. A mirror in a painting is usually a framing device for an image, but on his canvas Clark chose to leave both the oval of the mirror and of the rope empty of all but the vigorous marks of the paint. He had apparently selected his objects intuitively, as was his wont. Was he also aware of de Chirico's *Furniture and Carpet in the Valley* (1968),¹⁰⁶ in which two oval mirrors, their surfaces a parody of an Abstract Expressionist painting, appear on a wardrobe door in the centre of the canvas? The oblique reference to the rope surrounding Pablo Picasso's oval collage *Still Life with Chair Caning* (1911-12),¹⁰⁷ was surely conscious.

Mirror and Rope is a predominantly grey painting. The light grey of the ground runs through most of the work, with the exception of the space inside the mirror frame, which is black relieved by strokes of the light grey pigment. The only colour, the red of the coil of rope, and the yellow of the frame of the mirror, is muted by the technique of painting wet into wet, a technique he had taken advantage of in the work he had completed in England in the previous year. The shapes themselves are drawn in black outline.

In September 1978, shortly after beginning *Mirror and Rope*, Clark told Simon Lewis that he did not yet understand the painting, and added, "don't ask me what it means."¹⁰⁸ After completing the painting, however, he remarked that he was interested in hinting that there was "something beyond the picture plane," but preventing the eye from penetrating the space by using brush marks across the whole surface of the canvas, which, in the oval spaces of the two objects became "almost like interference on a TV set."¹⁰⁹

*Two Mirrors*¹¹⁰ is another painting in which the spaces within the mirror frames are a painterly void, a skin of pigment. The bold colours, the yellowed green of the ground, the red and the greyed white frames of the mirrors, and the deep blue black of their empty rectangles, are a chromatic foil to the greys of *Mirror and Rope*. The colour is used for its plastic qualities, as it might be in a purely abstract painting, and the presence of the two large mirrors becomes almost humorous, almost a send-up of modernist formalist painting.

*Doorway*¹¹¹ is a similarly formal painting with spatial tensions created by colour and value contrasts, but here the dark interior that fills most of the canvas becomes too overpowering to allow for humour. The central black rectangle stands in stark contrast to the complex off-white of the door frame and to the green of the wall that borders the frame and forms a band of colour around three sides of the canvas. The few black lines that indicate the shallow relief of the molded decoration on the frame are the only real clue that this is an image of a doorway and not an abstract painting that could be read as a doorway. While sitting in a brilliantly lit room in his house in Halifax, Clark had become interested in the darkness of the room beyond. His painting was the result of a desire to make the darkness palpable. He succeeded, and, as David Sweet reflected in 1981, the darkness "seems to have an extra identity which cannot be reduced to the sum of its purely pictorial functions, however intriguing they may be."¹¹²

The emptiness of *Window*,¹¹³ a smaller painting, is less forbidding, and, according to Clark, the emptiness was not intended. He had painted the view of a deserted parking lot and the blue water of Halifax harbour seen through the black frame of a partly open studio window. He indicated the red funnel of a passing ship in the upper left of the canvas. Something strange happened, he said, when he saw the work hanging in the Southern Alberta Art Gallery in Lethbridge. He suddenly realized that, to the uninitiated viewer without his special knowledge of the scene, there must seem to be nothing in the painting.¹¹⁴ While on the one hand it was to him the most naturalistic painting in the exhibition, on the other hand it was the most abstract.

In his interview with Ron Shuebrook, Clark had said that his structural devices were merely pragmatic ones. Nonetheless, he also said that he considered the paintings of the mirrors, the doorway, and the window to be predominantly formal, not about the subject matter.¹¹⁵ The subsequent lecture, given at the time of the exhibition opening in Lethbridge, makes it quite clear that he did more than entertain a meaning beyond a formal content: something beyond the picture plane; a palpable darkness; a painting with nothing there.

There is another painting that Clark completed late in 1978 that fits less readily into the group of images of empty frames. It returns to the problem of all-over colour that he had explored in *Apple and Clock*. The cadmium red of the ground carries right through the surface of the canvas in *Red Rope*,¹¹⁶ interrupted only by the frankly artless black line

drawing of the hank of rope, the image he had used in *Mirror and Rope*. Some strategically placed lines and flicks of the brush loaded with black paint complete the painting. Clark was rather fond of this canvas. He had sent slides of his first Halifax paintings to David Sweet in England, and Sweet, responding, expressed his preference for the formal qualities in *Two Mirrors* and *Doorway*. He commented that he was glad that Clark was being "less poetically demanding about objects."¹¹⁷ In his reply Clark defended *Red Rope*, saying that he still liked it. It seemed to him to be explicitly an image, in fact, a rather crude or "dumb" one, rather than a description of an actual rope. He thought at the time that, of all his work, it came closest to the emerging phenomenon 'New Image'. Later in his letter he briefly explained New Image as he then understood it, noting precursors in Guston, Red Grooms, Milton Avery, Georgia O'Keeffe, possibly in Expressionism, cartoon graphics, and the art of the insane, but also in Conceptual art, the emphasis being on idea or image rather than on structure. It seemed to him that his own work was too well structured and drawn to fit the anarchic mood he saw present in New Image. Greater familiarity with the work of artists like Susan Rothenberg modified his views later, and, when talking to Kate Horsfield, he could say of his TV sets, radios, mattresses, and jackets, with their consciousness of the image and of the paint surface, that "it was going to be called New Image painting... I didn't realize that that's what I was doing."¹¹⁸

The exhibition *New Image Painting*, that opened at the Whitney Museum of American Art in New York in December 1978,¹¹⁹ gave the name to what was later recognized as a widespread development. Artists whose work and approach to it were very different were subsumed under the New Image label. The wide differences were already present in the painting of the ten artists included in the Whitney exhibition: Nicholas Africano, Jennifer Bartlett, Denise Green, Michael Hurson, Neil Jenney, Lois Lane, Robert Moskowitz, Susan Rothenberg, David True, and Joe Zucker. The essential tie between these artists was that they all used imagery in unexpected, untraditional and personal ways.

With the exception of Moskowitz, who was born in 1935, all the artists were of the '40s generation, some a little older and others a little younger than Clark. The Whitney exhibition was not a great critical success, and it was only subsequently that the importance of the work to the future of painting became clear. In March 1979, when Clark summarized for Sweet the trend that "has not hit the magazines as a movement yet

but a lot of people are talking about"¹²⁰ he had probably not seen the exhibition catalogue. Had he done so he might have realized that several of the characteristics and concerns that Richard Marshall saw as shared by the ten artists were characteristics and concerns he shared with them. He might also have seen that the structural problems of painting and the materiality of the paint were as important to many of the artists as they were to himself. Perhaps it was the inclusion of Neil Jenney, whose early 'Bad' painting was consciously pursued to reinstate content, that led to Clark's initial view that New Image implied little or no concern for structure and drawing. Marshall's catalogue essay suggests, in fact, that the form tended to outweigh the content in the New Image painting at the Whitney.

"They clearly represent things that are recognizable and familiar, yet they are presented as isolated and removed from associative backgrounds and environments,"¹²¹ wrote Marshall. The isolation of the images frustrates the viewer's usual response to them. Linear or sequential narrative is not present in the work, and any narrative quality that might result from the use of more than one image is never explicit. In making these points Marshall could have been writing about Clark. Denied the usual referents of representational painting more demands are made on the viewer, and the artist has the freedom "to manipulate the image on the canvas so that it can be experienced as a physical object, an abstract configuration, a psychological associative, a receptacle for applied paint, an analytically systematized exercise, an ambiguous quasi-narrative, a specifically non-specific experience, a vehicle for formalist exploration, or combinations of any."¹²² Only the "analytically systematized exercise" in Marshall's list could not be experienced in Clark's work.

Marshall sees the concerns of the New Imagists as closer to Abstract Expressionism, Pop, Minimal, and Conceptual Art than to traditional figurative and realist work. The Abstract Expressionists' emphasis on the act of painting and on the intuitive is certainly present in Clark's work, but tempered by considerable reserve. The reworking of Abstract Expressionism to stress the image as much as the means and medium is as appropriate to describing Clark's work as it is to describing Marshall's ten painters. Marshall mentions that Pop's concern for the vernacular image is shared by his imagists. It was also shared by Clark, and he, like them, rejected Pop's "public, commercial, aggressive, and specific associations"¹²³ for a more personal imagery. Clark's imagery requires the viewer's imaginative and visual response.

The spare forms of Minimalism find some reflection in Clark's work, so too does the Minimalist object's 'presence'. Clark's relationship to Conceptual Art is more problematic. His 'idea' seems to fit more comfortably within the long tradition of figurative work than with the Conceptual 'idea'. His intent is far removed from that of Jennifer Bartlett, who systematically explores the elements and imagery of painting, its shapes, geometric, man-made, and natural, and its many styles and techniques, in environmentally scaled works made up of multiple modular images. It is equally far from Joe Zucker's concern with the relationship of the subject matter to the surface he is using. Zucker's technique of building his images with paint-soaked cotton balls that echo the weave of the cotton canvas, and the images themselves that often refer to the 'history' of painting's media, the harvesting of cotton for example, evolved from earlier works that were more obviously "diagrams of the type of material on which paintings are traditionally painted."¹²⁴

Susan Rothenberg's work comes closest to Clark's in intent. Her paintings fit as uncomfortably into the legacy of Conceptual Art as do his. The self-probing imagery of the bones, heads, and twisted emaciated figures that followed her emotive yet severely formal horse paintings demonstrate that her impulse to reinstate the figure has been driven by a search as existential in its nature as Clark's. The taut formal structure of Rothenberg's work belies the *psychological* autobiography of its content. Talking to Michael Auping of the way she approaches her work, Rothenberg said, "The generative stage is emotional, very personal, about feeling, and then I become more formal."¹²⁵ The emotion she invests in her work evinces an affective response in the viewer that separates it considerably from Clark's work. While he approached his work intuitively, and expressed the desire that it be "understood through feeling, and through the eyes, and not through the mind,"¹²⁶ the response his work elicits could be described as thoughtful or intellectual when compared with the response to a Rothenberg painting.

The differences between the responses generated in the viewer by a work by Rothenberg and one by Clark seem to be major differences. There are similarities between these two artists, however, apart from their apparent existential search. They share a deep concern for the formal structure of their work, for flatness, for surfaceness, and above all for the traditional means of painting. Both artists, too, work through their pictorial ideas, seeking the image, in drawings. This aspect of Clark's practice became particularly important during the 1980s, when he came to rely less and less on working

directly from life, although his images were still often derived from observation. If Auping is right, and he may well be, that Rothenberg's equestrian forms "stand as the epitome of what came to be known as New Image Painting,"¹²⁷ then it seems appropriate to consider Clark's work of the late 1970s and early 1980s as his own brand of New Image.

Clark's move away from working directly from life had begun with his remembered clock, and then the mirror and the image of the rope. An uninformed viewer is unlikely to recognize the move, and might be excused for thinking that it either came earlier, with some of the mattress and jacket works, or later, with *Back*,¹²⁸ the most manipulated image Clark had yet painted. *Back* was completed in March 1979, at much the same time as *Window*. It may be seen as a landmark painting as it presaged the reintroduction of the human figure, a reintroduction that comes as no surprise for a painter whose search is avowedly existential. *Back* is an appropriate place to start a new chapter in Clark's work. Even in the large body of subsequent work that does not include the human figure a shift in emphasis is discernible. The objects that Clark continued to draw and paint take on more humanoid characteristics and often interact in quasi-narrative ways. The space of the paintings becomes a more human or inhabitable space. The nature of the void becomes different.

It was mentioned earlier that in *Poetry and a Knife* and *Boxes and Coat* the open areas of paint do not read as a void but as a surface that is itself an object. The open area is still the tabletop. Once Clark began to isolate television sets, heaters, and radios in an empty space that was neither a tabletop, nor the space of a room, that empty space could be read as a negative void. It is more than simply a formal device; it is a space whose function is to separate the objects from their recognizable environment to allow their pictorial meaning to assert itself.

The separation of the object from its usual environment breaks down conventional associative readings. In these paintings of objects Clark seems to use deconstructive methods for reconstructive ends, not to suggest fragmentation of meaning. Multiple cues for symbolic readings of the single or paired objects are still present, of course: sources of energy, vehicles of communication, talking heads, disembodied voices, contemporary icons. We can have fun too with chairs and heaters, roses and fire, and even more fun

with mattresses. The mattress images, though they fill most of the space of the canvas, are still isolated objects.

Despite the potential of a number of the objects as stand-ins for the human figure, they have no really humanoid qualities in these paintings. The jackets are not personified like Jim Dine's coats, for example, which pose as though the figure is there, but invisible. Clark suppressed the narrative implications of the objects as much as possible, and not just because he had not fully broken with the modernist taboo against narrative, but because he was interested in the painted objects as themselves. The awkward objects which we use and disregard may become memorable images when they are transformed in a work of art. They are in a way that does not require articulation or justification.

The mirrors, windows, and doorway, while they too are objects, are open to very different interpretation. All three have a history of symbolic reference in painting. Clark reflects nothing in his mirrors, sees nothing through the windows or the doorway. The nothing is palpable, palpably empty not palpably full.

CHAPTER 6

The Return of the Human Figure

Early in March, 1979, Clark wrote to Simon Lewis that he was just beginning a painting of a figure seen from the back, *Woman in a Fur Coat*.¹ It went through considerable changes, including a change of title, before he declared it finished at the end of the month. Pamela Clark modelled the fur coat for the original black felt pen study.² Clark chose the coat because of the painterly possibilities of its richly textured surface. Eventually he did not pursue those possibilities. The final painted image, *Back*,³ is an anonymous black-coated figure truncated at the head and knees by the top and bottom edges of the canvas. The cadmium red of the ground almost obliterates the lime green underpainting which is acknowledged as a vivid aura around the silhouetted figure. The green appears again in three small lines towards the upper left, and is just visible in the lower right of the canvas where the skin of the red pigment is less dense. The title and date are written in black, near the top, to the left and right of the centrally placed figure.

Clark's radical alteration of the original life drawing came about because he wanted the role of the figure to be similar to that of the objects in his work. He wanted to suppress narrative and conventional symbolism. He deliberately chose a back view to avoid expressive features such as face, hands, or arms, but he found that even the hairstyle gave the figure too specific an identity. Further abstraction of the image reminded him of a Böcklin painting, with "figures standing around, looking sinister, and strange, and slightly surreal."⁴ *Odysseus*, in Arnold Böcklin's *Odysseus and Calypso*⁵ may well be the particular figure he had in mind. The painting is reproduced in Soby's *Giorgio de Chirico*, the reference text Clark used for his undergraduate thesis. A version of the figure appears in several of de Chirico's paintings.⁶

The idea of putting a hat on his figure came to Clark from a comic strip. An extant slide records the particular cartoon frame, photographed with the original life drawing and an oil study. The frame shows two children standing behind two adults with their backs to the viewer. Clark's description of the comic strip reveals a sense of humour that was never far below the surface. The children, he said, had a little machine that made people either shrink or grow enormously, and they had used it to prevent their parents from

getting on the bus. The bus driver was no longer visible because Clark had drawn him out, but apparently he was saying, "You can't come on here! You're too big!"⁷ Clark enjoyed the parallel with his own painting in which the figure had become too big for the canvas. His final decision was to crop the image to cut off most of the head, thus solving his problem by eliminating it. The hat proved to be no answer because he thought that it made it made the figure look like a gangster.

Once the painting was finished it seemed to Clark that the image was no longer a volume, but "a shadow that had become a figure... a presence of a thing."⁸ He thought it was reminiscent of the maid in the early *Tom and Jerry* cartoons by Hanna-Barbera. She was never actually seen but was suggested by her feet, or a hand, or by her shadow cast on the wall. The shadow of an unseen person or statue is often to be found in de Chirico's paintings, of course, where it has considerably more presence than a seen figure might have.⁹ The power for suggestion that a silhouetted figure possesses was one that Magritte exploited in *The Reveries of a Solitary Promenader*.¹⁰

David Sweet wrote of *Back* that what had begun as a volume ended up "more as a space or void."¹¹ The reversal of the usual solid and void interpretation of the figure and ground is an interesting one. Clark's stated purpose in isolating his objects was to find pictorial meaning in them. When the back image is seen as a void, a reading reinforced by the powerful colour of the ground, it strongly suggests the meaninglessness or alienation of the figure, despite its 'presence'.

Clark's study of the back continued throughout 1979. During a summer vacation in England he completed several large drawings and one painting on the theme.¹² *Back (II)*¹³ is an elongated black figure that reverses the red and green of the first *Back*. The ground is lime green, and a red line follows the contour of the central image. A couple of works entitled *Two Figures*, painted in the months after his return to Halifax, use the same colour combination.¹⁴ The black back still dominates the centre of the canvas, but the red nimbus around the figure has expanded sufficiently to suggest that there is a second figure facing the first.

While he was in England in 1979 Clark had the use of a Hull studio on Posterngate. *Hull Painting*,¹⁵ a view of three towers that he could see on the skyline from his studio window, was the first of a group of paintings of buildings that he produced during the

following year or two. Two towers, close in height, next to each other, and one much smaller standing apart, are reminiscent of three figures. Perhaps it was their strange correspondence with the back image that suggested these buildings as fruitful subjects.

Although *Hull Painting* is not fully resolved compositionally, the same cannot be said for the canvases Clark produced when he returned to Halifax. A dark form silhouetted against a light, sometimes vibrantly chromatic background is characteristic of many of these paintings. Unlike the anonymous *Back*, Clark's factories and warehouses are all specific buildings whose profile against the sky or the ocean, would have been very familiar to Halifax or Humberstone residents. Such buildings had been part of Clark's own environment ever since he had moved to Goole as a child.

Clark's correspondence indicates that the building that declared itself to Nova Scotians as 'The Home of Morse's Teas' was a subject he began to work on shortly after his holiday in England.¹⁶ There are three extant canvases of the building. Each of them depicts the top third of it centred in the lower half of the canvas. It was a view Clark saw from his studio window in Halifax.

In *The Home of Morse's Teas (Yellow)*¹⁷ the black silhouette of the building, enlivened by touches of brilliant blue, is contrasted against a bright yellow sky through which squared patches of red cloud float at random. A red aura quivers around the building's profile, hinting perhaps at the changing light of evening. Any naturalism is confounded, however, by the displacement of the painted lettering from the side of the factory to the upper canvas, where it appears written boldly in black through the muscular painting of the surface. Further, the diagonal line at the lower left of the building makes the form ambiguous, allowing it to be read as a freighter at anchor.

The clouds become an all-over pattern in the sky of the other two canvases, green clouds in the pale yellow space of *The Home of Morse's Teas (Green)*¹⁸ and red clouds in the grey sky of *The Home of Morse's Teas (Grey Version)*.¹⁹ "I always thought it rather nice," said Clark, "the idea of it being a home, instead of a factory. It's always struck me as a very poetic way to look at a warehouse."²⁰ By coincidence, some nine years after Clark had painted the building, it became home to NSCAD students when the College leased it as studio space.

Clark used a palette almost identical to the one he had used in *The Home of Morse's Teas (Yellow)* to quite different effect in *Piercey's Woodyard*.²¹ The image of the building is again centrally placed, but the composition is split in two by the inverted triangle of black effluent that the central chimney ejects into the yellow sky. Its warm glow has ominous implications. At the same time, the presence of the building, blowing its stack, letting off steam, or merely puffing, is oddly humorous, especially if the viewer is privy to the facetious comment Clark made to Lewis, "Maybe it is a kind of self-portrait."²²

Several other paintings are compositionally similar to *The Home of Morse's Teas*, but *Prince Street*²³ is rather different. Its dark blue buildings frame the complex pale yellow sky. The buildings of *Little Sea*²⁴ have a similar function. It is the most abstract of all the paintings in the group. The light grey silhouettes hug the outer edges of the canvas so closely that they do not easily read as buildings at all. They frame a central expanse of deep blue, broken by short pale blue lines, the chop of the waves. The hills of Halifax often afforded Clark such a view of the sea.

It is interesting how close and yet how dissimilar Donald Sultan's silhouettes of buildings are to Clark's. Seen from a distance on the wall at the end of a long corridor in the Albright-Knox Museum in Buffalo, Sultan's *September 3, 1980, Building*²⁵ could almost be a Clark. But as one approaches the work any such momentary illusion is completely dispelled by the material: linoleum tiles in a four by four square, with their surfaces carved, drawn on and painted to create the image of a factory where the tiles themselves could have been manufactured. Clark may well have been familiar with Sultan's images of buildings before beginning his own. Sultan's *August 1977*, for example, was illustrated in the September 1978 edition of *Arts Magazine*, and an article devoted to Sultan's work appeared in the June 1979 issue of the same magazine.²⁶ Clark, however, would have had no great sympathy for Sultan's interest in a conceptual link between subject matter and materials, and it is unlikely that when he began his group of paintings of buildings he had Sultan in mind. *Hull Painting*, the first of the group, seems to follow quite naturally from *Back*, and although the silhouetted images of the buildings depicted by Clark and Sultan are reminiscent of each other, there are, in fact, some major compositional differences. Sultan's images are more abstract than Clark's: the buildings extend the full width of the picture plane, and his chimneys are usually

cropped by the top edge of the work, breaking the sky up into a series of geometric shapes.

The buildings in the last paintings of city architecture that Clark produced during the early 1980s no longer present featureless facades to the viewer, but instead are drawn with black windows in their grey faces, and with strongly shadowed sides to allow them some three dimensionality. *Goole Docks*²⁷ is a minimally detailed cityscape, grey and black against a red sky. One building, thrusting upward, seeks its individuality in the crowd. *Red Warehouse* and *The Good Warehouse*,²⁸ both painted on a visit to England in the summer of 1981, return to the image in the centre of the canvas, but now the complete building is depicted on a shallow ground plane that cuts horizontally across the bottom. A street lamp leans towards a grey building outlined against the infernal sky of *Red Warehouse*. Another lamp bows its head over a car as it drives past the 'GOOD' warehouse. This last is a grey painting. The dark, boat-shaped clouds loom in the bilious yellow-green grey of a wet day in Britain's industrial north.

Clark was a master of greys. His use of a predominantly grey palette in many of his paintings does not seem "to rid the work of the subjective reactions associated with colour,"²⁹ as Bruce Grenville suggests, but rather the reverse. Clark's greys are filled with subtle colour, and its very subtlety focuses the viewer's attention on its emotive power perhaps even more acutely than the forcefulness of the colour in other works. Clark himself thought that his palette was influenced by the environment, and particularly by the quality of light around him.³⁰ The greys reflected the wet skies of Halifax and Hull. Paynes grey and Naples yellow were important in his palette,³¹ and used to modify the black and white of his more monochrome canvases, but other colours are often present too. He said, "I think some artists like grey because they feel it has no expressive power... I like to use it expressively and visually."³²

In 1980, while he was painting buildings, Clark was also engaged in exploring the theme of a shouting figure. The shout is given visible form as an ever widening funnel of expelled air rushing diagonally across the surface to be cut off by the upper right corner of the canvas. This comic strip device is made to operate within the pictorial language of modernist painting.

When Clark began his group of *Shout* paintings he was unaware that the Russian Constructivist, Alexander Rodchenko, had used the graphic device of a shout-made-visible in 1925 on a poster advertising books.³³ Although Clark would doubtless have enjoyed the connection, it is probable that, apart from the cartoonist's use of the device, the only conscious reference for the shape would have been to the uptumed head of *L'avaleur de sabres*, the sword-swallower, in Matisse's *Jazz*. Clark owned a copy of a German publication which reproduced sixteen out of the twenty original pages of *Jazz*, together with some of the accompanying text.³⁴ *L'avaleur* was illustrated on the cover as well as in the body of the text. Clark was surely very aware of Matisse's cut-out figures while he was exploring the silhouetted form in his own work.

Clark's first and most reductive work, *The Shout*,³⁵ shows part of an uptumed face, a black form in the bottom left corner of the canvas, shouting a grey message through the brilliant yellow space. The cartoon associations are heightened and the painted surface is affirmed by the drawing in the wet paint: repeated black strokes of the brush within the boundary of the grey shout, and gestural red lines through the expanse of yellow. *Shouting Man 1980*³⁶ introduces an upraised hand by the open mouth, and the red mark making is concentrated below the shout in a pattern of squared shapes. The title is written in the upper left.

In another canvas, *The News*,³⁷ an intense red-orange sky replaces the yellow space of the earlier two *Shout* paintings. This work has a specific location. The grey and black building in the lower right is the Halifax Holiday Inn. Its geometric forms are an interesting compositional foil to the idiosyncratic shapes of the clouds which float through the left of the painting, their dark sides turned towards the shouting head. There is a touch of levity in the contrast between the linear comic strip style of drawing used to represent the clouds and the tightly organized, vigorous, diagonal strokes of the brush employed throughout the canvas. The brush strokes serve to tie the pigmented surface together and to echo the thrust of the shout.

Clark offered an interpretation of *The News*: a shout "against rootless architecture."³⁸ However, he qualified his remark by stating that such an interpretation was too literal. In a catalogue essay in which he discusses the work, Gregory Saizman draws a parallel between the abstraction of form common to avant-garde painting and the comic strip and the encapsulation of information in the news media. He sees Clark's canvas as referring

to a reduction to essentials shared by all three. Beyond that, he observes, the residual figure, so insignificant beside its utterance, seems to be "as much its tragicomic effect as its source. The strident public voice of the media thus converts itself into an inner cry."³⁹ He goes on to point to the obvious relationship between Clark's shouting heads and Munch's *The Scream*.

The news might also be that the figure had returned to stay in Clark's work, both overtly and in the guise of other objects. Clark was painting *The Pole*⁴⁰ while he was working on the first of the *Shout* paintings. The correlation between a human figure and the grey pole, whose upward reach divides the space of an all grey canvas bilaterally, stopping just short of the top edge, was one that he intended.⁴¹ In *Modern Painting and the Northern Romantic Tradition*, Rosenblum makes much of the humanization of trees in art. He includes a quotation from the writing of the nineteenth-century British painter, Samuel Palmer, discussing his view of the role of nature in his work: "sometimes trees are seen as men."⁴² The symbol of the battered but enduring tree is one that is very familiar to Canadians from the work of the Group of Seven. It is no large leap from trees to bare poles.

Although Clark's pole does not run through the whole canvas, and is supported by a single diagonal guy wire, the comparison with Barnett Newman's striped paintings is inevitable. Newman's use of the vertical stripe as a stand-in for the figure is made explicit in titles such as *Vir Heroicus Sublimis*, or in his series of *Stations of the Cross*. The single orange stripe of his first completed 'zip' painting, *Onement II*, heralds his use of the stripe-as-figure. The orange stripe cutting through the darker earthy red of the field was intended to stand for the first act of divine creation, the separation of the light from the darkness, the void.⁴³

Two Lights,⁴⁴ a grey painting that Clark produced at much the same time as *The Pole*, hints at his growing openness to content, and again at the humanoid qualities he saw in objects. He referred to the work as "Mr. and Mrs. Lightstand."⁴⁵ Viewed as figures, the street lamps suddenly become stereotypical images, the one forthrightly gazing at the viewer, the other demurely hanging its head. The cartoonist's style in which Clark has painted the clouds helps to predispose the viewer to a satirical or playful interpretation of the work. The formal device of the diagonal guy wire breaking the verticality of the painting echoes its use in *The Pole*, and also the use of a similar, but much smaller,

triangular element in works such as *The Home of Morse's Teas (Yellow)* and *The Good Warehouse*.

An image of a vacuum cleaner, painted late in 1981, a grey and green object isolated in a brilliant pink ground, is another example of an object that may be seen as a stand-in for the human figure. Clark talked of *The Cleaner* as a "male-female presence" with certain human characteristics, such as a foot.⁴⁶ Humming it up a little in letters to Simon Lewis he went further and likened the shape of the hose to a nose.⁴⁷ The rhyme was deliberate. He wrote that the shape was based on the nose of one of Picasso's mistresses as it had appeared in some of his Surrealist paintings of the 1930s.

In his catalogue essay for an exhibition of grey paintings, all works that Clark produced while he was at NSCAD between 1978 and 1983, Bruce Grenville describes *The Pole*, and works such as *Mirror and Rope* as "transitional works in which Clark was struggling to come to terms with the position of the object and the function of narrative in painting."⁴⁸ He discusses *The Pole* in terms of "the conflict between objective and subjective reactions to objects" that Clark's work elicits in the viewer, and appears to be writing about a conflict between what is actually seen on the canvas (a pole) and the interpretation that the viewer brings to the work ("man's unyielding struggle against his environment"). He claims that, in 1981, Clark resolved that "antinomical struggle" by producing two types of grey paintings: on the one hand works in which he was preoccupied with "a continuing exploration of the problem of narrative and the position of the object" and, on the other, the figure paintings, "an ongoing dialogue with art, artists and the questions of style." The first group, the *Pile* paintings and related works, do not give enough information to supply meaning and thus require a subjective interpretation by the viewer. The figure paintings supply more information and demand an objective reading. He claims they are a dialogue with modern art that must be understood ironically.

The conflict that Grenville sees in Clark's work "between objective and subjective reactions to objects" seems artificial, for Clark freely encouraged both readings. Grenville is right in seeing an important difference between the *Pile* paintings and the figure paintings, but it seems to be a difference in degree rather than in kind. There is less information given in the one group than in the other, but this does not preclude either objective or subjective reactions. What does seem to be happening in all Clark's

work is that images, by their presentation, increasingly demand an interpretive reading, that is, a subjective reaction from the viewer. Although the significant image remains Clark's central concern, and the visual response and the pictorial meaning are of the essence, the work is becoming gradually more open to multiple readings that can be verbalized.

Grenville appears to undermine his own argument for a conflict in Clark's art. In the catalogue essay, and in his other writings on Clark,⁴⁹ he opts for an allegorical reading of all of the work Clark produced after early 1981. He states that all the grey paintings are "allegorical rather than symbolic, in that they have no single essential meaning or inner core, instead they offer layer upon layer of meaning."⁵⁰ Later in the essay, calling on Walter Benjamin's *The Origins of German Tragic Drama* for support, he writes that the "heavy-handed" personalization of the image "negates the value of that image as a symbol," removing it from its associations with the natural world and permitting it to enter the realm of allegory.⁵¹ Allegory allows "a radical condensation of narrative into a single emblematic instant... which demands a vertical reading of the past, present and future," not a linear one.⁵² This definition of allegory, applied to all of Clark's works, makes them all open to subjective interpretation, for it is highly improbable that layers upon layers of meaning could all be objectively given by the information in the painting.

In November 1980, Clark wrote to Lewis that he was thinking of doing some "pile paintings," and he drew a small sketch:

A sort of pyramid of recognisable objects like radios, clothing, pots and pans etc. The form itself is a kind of post-holocaust/still life.⁵³

He told Lewis the following January that he had begun the paintings.⁵⁴ That spring he wrote the following statement for the catalogue of an exhibition in which two of them were shown:

The *Pile* paintings in this exhibition have been finished very recently. They are attempts to use a variety of objects again, so in a sense they are *still lives*. By submitting the disparate objects to the form of a pile and absorbing them into the surface, I hope to prevent a conventional narrative reading. Rather, I would like the objects' arrangement to resemble the result of some directional force such as a landslide or an explosion, as if the objects have been displaced from their original domestic setting and forced out into the open.⁵⁵

The *Pile* paintings are grey works, that is, although they are full of subtle colour, the first impression is of grey objects lying in a heap of an unidentifiable grey stuff. The one exception to the all grey theme is *Second Pile*,⁵⁶ where there is a small area of bright red and black at the top of the canvas. The technique that Clark has used in these works combines a painterly surface with a linear drawing-with-paint into that surface. The all-over drawing both prevents individual objects from asserting themselves and flattens them out. The objects are often barely recognizable, but they include such things as flashlights, a hockey mask, hats, a palette, boxes, bottles, even a small androgynous figure that is perhaps a child's doll.

Clark's desire to prevent a narrative reading of his work is not new. His previous strategies had been to take objects from their expected environment and isolate them within the space of the canvas, or, when he presented two or more objects, to eliminate any visible space between them. Paintings such as *Mirror and Rope* or *Two Lights* indicate that he was moving away from such strategies. However, he was still struggling to avoid any linear or sequential reading. In the *Pile* paintings the objects are taken from their expected environment, but are placed now in one that is not simply the space of the canvas, but is also a heap of some unrecognizable material. Both the structure of the painted surface and the all-over colour tie everything together.

As Grenville mentions, the articles chosen by Clark might suggest that he is presenting the viewer with a rebus.⁵⁷ If so, it is not one that has a solution and may therefore be interpreted as hinting at the void of meaninglessness. Nonetheless, the works are also capable of revealing many layers of meaning. Clark's catalogue statement and his description to Lewis, mentioned above, suggest some. There is a small study, too, in which he wrote the words "VOLCANO - PILE - SHOUT."⁵⁸ Mount St. Helens, in Washington State, erupted in May 1980, and its cloud of grey ash was carried over vast areas of the United States and Canada. Clark was surely conscious of that volcano when producing his paintings. But there is another volcano that was present in Clark's thinking, and he gave the viewer a clue to its presence in *Pile Painting (M.L.)*.⁵⁹ The initials ML appear in the upper left corner of the canvas, between two vertical lines which presumably are intended to represent the spine of a book. The reference is to Malcolm Lowry, the British writer whose reputation, it may be argued, rests on his one great novel, *Under the Volcano*.⁶⁰

Clark was not an avid reader of literature, usually confining his reading to books and journals on art, but Lowry must have touched a special chord in him for he became an enthusiastic admirer. He took the ferry to Gabriola Island when the opportunity presented itself for no other reason than that Lowry had written a story entitled *October Ferry to Gabriola*, and in 1987 he travelled to Vancouver especially to attend an International Symposium, *The Life and Work of Malcolm Lowry*, at the University of British Columbia.⁶¹ When Clark first encountered Lowry's writing cannot be determined, but in March 1981, while he was working on the *Pile* paintings, he told Lewis that he had just finished reading a biography of the man.⁶² It would have been Douglas Day's *Malcolm Lowry*, a book that Ian Thomson describes as "weighed with much psychological humbug and factual errors," but the only available biography at that time.⁶³ The myth and the man are hard to separate, for Lowry encouraged his own legend. Thomson proposes that "his life was his finest creation."⁶⁴ There is considerable irony in describing as "fine" the plunging path to self destruction that Lowry followed, and that is reflected by the alcoholic hero of his major work.

The events in the novel take place in Mexico, on 2 November, the Day of the Dead, in the shadow of the volcano Popocatepetl, and recount the last twenty-four hours in the life of the British ex-consul Geoffrey Firmin. Firmin's tragedy is more than his inability to reconcile himself with Yvonne, the wife who has come back to him, and more than his struggle with liquor. It is, from the beginning, a self-propelled and inevitable descent into the abyss. Even his murder by Mexican fascists could have been avoided had he not been convinced of his own tragic end. Lowry transforms the consul's personal tragedy into a metaphor for a human tragedy that on one level is socio-political, and, on a more subtle level, is spiritual.

Clark never wrote about his interest in Lowry, and his one brief mention of *Under the Volcano* in an interview was made in 1988 when he said that he thought the volcano was a metaphor for the consul's state of mind.⁶⁵ The following attempt to understand what influence Lowry had on Clark will, therefore, have to do without his own words. It proposes that three aspects of *Under the Volcano* may be seen to bear particularly on Clark's thinking: the imagery; the multiple possibilities for interpretation; the consul's (and Lowry's) personal struggle with what it is to be human.

Lowry's use of language has been criticized and defended, and it is not within the capacity, nor is it the intent of the present writer to enter into that debate. The debate, however, does point to brilliant imagery in his writing and to its sensory appeal.⁶⁶ 'Painterly' would not be an inappropriate description. Lowry often presents the reader with a single, powerful visual image, a characteristic of his work that director John Huston distilled in the movie based on the novel. The memorable image was one that Clark sought in his own transformational art, and he would doubtless have appreciated it in Lowry's: the old woman from Tarasco sitting in the corner of an empty bar at seven o'clock in the morning playing dominoes, her little chicken pecking among the game pieces on the table;⁶⁷ the old lame Indian, "shuffling through the grey white dust in his poor sandals" and "carrying on his back by means of a strap looped over his forehead, another poor Indian, yet older and more decrepit than himself";⁶⁸ the Indian sitting "with his back against the wall, his broad hat half down over his face," his horse "tethered near him to a tree... the number seven branded on its rump."⁶⁹ The Indian and his horse reappear significantly throughout the novel.

By 1981 Clark's paintings reveal clearly that he was engaged in suggesting to the viewer that his work could have multiple meanings, and it is more than likely that the many levels of meaning in *Under the Volcano* would have been important to him. Several volumes have been dedicated to interpretation of Lowry, and, as Ackerley and Clipper state in the preface to their *Companion to Under the Volcano*, "for a writer as introspective and discursive as Lowry there is no end to what may be brought out of the bottomless bag of allusions."⁷⁰ Their study is a point by point journey through the text offering the reader countless avenues for interpretive exploration. Among those that may have fascinated Clark are the frequent oblique references to numerology. Sixteen notes in the *Companion* discuss the number seven. Seven reflects "the mystical union of the triad and the tetrad,"⁷¹ and Clark, born on 7 February '43, attached a peculiar significance to the number.

The symbolic appearance of wheels in Lowry's novel was surely influential on Clark. Wheels occur in his paintings from the mid '80s and there is undoubtedly an allusion in *Man on a Wheel*⁷² to the Ferris wheel in the *zócalo* on which, in chapter 8, the consul takes a ride. The first chapter of the novel ends with the sentence: "Over the town, in the dark tempestuous night, backwards revolved the luminous wheel. _____"⁷³ Of this sentence Lowry wrote: "it is Buddha's wheel of the law (see VII), it is eternity, it

is the instrument of eternal recurrence, the eternal return, and it is the form of the book; or superficially it can be seen simply in an obvious movie sense as the wheel of time moving backwards until we reach the year before and Chapter II."⁷⁴ Lowry's "(see VII)" refers the reader to the chapter in which the wheel is explicitly likened to "the wheel of the law, rolling."⁷⁵

Of far greater relevance to Clark, however, is the presence of the abyss in *Under the Volcano*. Lowry pursued his personal quest for selfhood in his writing as Clark did in his art, and both did so in full consciousness of the void. Lowry's abyss is overtly religious, unlike Clark's void, but the parallel is unmistakable. Although Lowry talks of the abyss in many contexts in the novel, the notion also appears in various synonymous forms, among them the *barranca*. In this guise it has significance for the *Pile* paintings. *Barrancas* are geological features of the Mexican landscape, deep ravines formed by underground rivers eroding the limestone rock. They are connected in popular myth with catastrophic events of the past, and legend attributes them to the black magic of Tezcatlipoca, the inventor of pulque.⁷⁶ Cuernavaca's *barrancas*, still forbidding, are partly filled with refuse, and, in the movie, the consul throws his empty whiskey bottle down into those depths.

The steep sided piles in several of Clark's drawings, and in the canvas *1st Pile*,⁷⁷ not only evoke the Mexican *barrancas*, they also point to Guston's *Ravine*, 1979, and to the 1980 paintings and works on paper in which miscellaneous objects lie in tumbled heaps on steep slopes.⁷⁸ A late de Chirico may also be a precedent for Clark. *The Mysterious Animal*, 1975, is a horse-like figure with a sadly accusing eye emerging from the architectural ruins that spill down the precipitous inclines of its head and neck.⁷⁹

Several grey paintings relate to the *Pile* series. *Bkranng*⁸⁰ may be important as a transitional work. It was based on a drawing from a Spiderman cartoon,⁸¹ and possibly helped Clark to develop the linear style he used in the *Pile* paintings. Unfortunately, both *Bkranng* and the felt pen study Clark made from the cartoon image are undated. The image shows the explosion of debris that has resulted from a figure falling through an illuminated sign, mixed with the sounds of the fall and of the rain as it comes into contact with the electrical wiring. The process Clark followed in building up the painting was not his normal one. He first did a black and white line drawing of the cartoon and then filled in some of the spaces with brush marks. Over the top he painted "a layer of red

dots which make a kind of grid."⁸² He thought the canvas was outside the mainstream of his work and said it was "ironically self-questioning... there's not an honest brush-mark in it, because each brush-mark is being questioned by the next."⁸³ Clark's usual technique integrated the drawing and the painting into a continuous whole as the work progressed.

The 1982 painting *On the Beach*⁸⁴ shows a more structured approach to the presentation of a theme similar to that of the *Pile* paintings. The discarded objects are discretely placed in rows forming an irregular grid-like pattern as they slide down the surface of the canvas. The ominous overtones of the title and the greater legibility of the individual objects make Clark's concerns for disarmament⁸⁵ and for the environment more open to the viewer than in the earlier works. The objects themselves still interact meaninglessly as they slip inexorably into an abyss of our own making.

Environmental concerns are patently obvious in *Irving Gas*, 1981, an atypical work that Clark referred to as "a big yellow painting."⁸⁶ Yellow does not describe the acid colour that throws into dark relief the symbols of a city, crowded together on a shallow island of barren ground. A telegraph pole cuts through the centre of the canvas, its wires passing over a street lamp hung with traffic signals. Forlorn and insignificant, a hunched walker, hand held in a gesture that suggests the protective action of pulling a cap forward over the eyes, passes by a red lettered sign advertising gasoline.

The figure paintings from the early 1980s are filled with a sense of the futile and the absurd. *The Search*, 1981, and the later *Searchers in the Rock*, are grey canvases that, like the *Pile* paintings, combine graphic linear drawing with a painterly surface, but, in contrast to those concurrent works, they yield meaning almost too easily.⁸⁷ The anonymous nude figures, close to life size and seen from the back, are male and yet also asexual. *The Search*, with its single figure confined in the narrow space of the painting's foreground may of course be understood as an ironic reference to the modernist preoccupation with the affirmation of the picture plane, as Grenville proposes.⁸⁸ He suggests, but sees as a facile understanding, that it may be seen as the search of "the artist as a creator-God," for the ultimate subject, statement, art form, style, or whatever. Since the figure is standing on a surface or an open catwalk which spans the void every bit as much as the platform on which de Chirico placed his mannequins, other possibilities for interpretation are also available.

In his discussion of *Searchers in the Rock*, Grenville points to an oblique reference to Gauguin, who "offered the paradise of Tahiti" while "Clark only offers a continuing search."⁸⁹ The painting shows one nude crouching, head bent, looking for something, while the other stands, hands groping along a rock face that is implied as stretching the width of the canvas and beyond, and that seems to envelop the searchers for it has no base. They enter its space, and it theirs. The diagonal lines that activate the centre of the canvas and those that appear to the left of the standing figure are enigmatic. They may be understood as merely a formal device, or as fault lines, or lines suggesting movement in these apparently static figures, but none of these can explain their presence fully. This is one of the figure paintings that Grenville sees as demanding a literal or objective reading, but Salzman is arguing for a subjective one when he writes that it "calls for yet begs interpretation."⁹⁰

Playing Bolo and Man with the Hat of Fire, both from 1981, are among the most tragicomic of Clark's works.⁹¹ Scale, bold colouration, and the repetitive assertion of the brush marks dramatize the humour and the plight of the figures. In the first painting, a deep green-blue sky surrounds the grey bolo player, clad in overcoat and hat, who watches the repeated movements of the ball bouncing off his paddle. Clark has used a Futuristic device to illustrate the action of the ball. Absorbed in his game, the man stands on a vivid red ground that drops abruptly away at the horizon, a Magritte figure in a space derived from de Chirico. A yellow building, on or just over the horizon, locates the scene on the Citadel in Halifax.⁹²

Van Gogh is the implied protagonist in *Man with the Hat of Fire*. His monumental red and black back is turned to the viewer as, palette in one hand, brush in the other, he faces his subject. The light from the candles rimming his hat pierce the night sky. The Holiday Inn, a yellow building complex in the bottom right of the canvas, is the only subject visible.

The "complete absence of any link between objects in the narrative... forces the viewer to acknowledge the ironic nature of these works," writes Grenville. "They are not meant to be a eulogy to the artists of the past but a statement concerning the primacy given to style in modernist painting, the increasing absence of any link between style and content."⁹³ "There is no trace of irony in Clark's art,"⁹⁴ states Salzman, writing five years later. It is possible to see how these two critics arrived at their views. Irony may

be seen in a superficial reading of the work, particularly if the viewer expects it to be a critique of the failure of modernist style. However, as the images of the figures impress themselves on the memory, the irony diminishes until one is left wondering whether it was really there at all. All that remains is the existential tragedy, the absurdity, and the void of meaninglessness.

For Clark, the bolo player, like the *Shout* paintings with their anguish and frustration, was an expression of his feelings in the face of "the state of things as they seem to be."⁹⁵ *Man with the Hat of Fire* was more optimistic, "a kind of celebration of the artist." It suggested that "the artist will carry on into the night in spite of everything,"⁹⁶ and as such it is clearly a homage to van Gogh, a eulogy to the artists of the past, and, for that matter, to the artists of the present. All of these paintings were a response to Clark's question, "What can the artist do? What can the artist paint in the face of the state of the world?"⁹⁷ The existential tragedy of the figures explicitly expresses the void as the abyss of non-being.

Many of the works discussed in the foregoing pages were included in Clark's solo exhibition at the 49th Parallel, Centre for Canadian Art, in New York, early in 1982.⁹⁸ They subsequently received a damning review by Thomas Lawson in *Artforum*.⁹⁹ Clark felt "savagely attacked" by the review,¹⁰⁰ which argued essentially that the works seemed more ambitious than they really are, being "big, bright, confident in their painterliness; but... extremely timid in conception."¹⁰¹ Lawson claimed that Clark tried to establish the importance of his painting by various allusions, to Constructivist graphic design, or to van Gogh, for example. He wrote that Clark,

mentions past glories, calls attention to all the correct mythologies, but pulls back from the outright identification that might give his work some bite. Timorous quotation of the right stuff is no longer enough - painters who still believe in what they are doing have to swallow it whole.¹⁰²

Clark's failure was that he lacked the "brash self-confidence of those painters, European and American, whom he obviously wishes to emulate."¹⁰³ This is a subtle criticism, for the flaw in works that are "big, bright, confident" yet lack "brash self-confidence" is a subtle one, unless the "brash-self confidence" is one of conception, where Clark is charged with being timid. The criticism understood this way rests on a misunderstanding, as we shall see in the next paragraph. Lawson also criticized Clark for calling attention to "the correct mythologies" but pulling back from outright

identification. Had Lawson himself specified those mythologies and how Clark's work calls attention to them, then his criticism might have had more bite, and not verged on unintelligibility. As it stands, the reader is at a loss about what to think. However, Lawson is a respected critic whose views should not be dismissed lightly. His judgment of Clark may have been made on the basis of the opinions he expressed in his essay "Last Exit: Painting."¹⁰⁴

In that essay Lawson proposes that painting, because it operates within the marketplace, is in a very special position from which to criticize society, and in particular, to demonstrate "the rigid, if often hidden, ideology that gives shape to our experience."¹⁰⁵ It can work within existing institutions to subvert them, and, being itself a medium of illusion, is ideally suited to "deconstruct the illusions of the present."¹⁰⁶ Lawson may have seen Clark's reference to "the correct mythologies" (the illusions of the present) as an attempt to "unsettle conventional thought from within, to cast doubt on the normalized perception of the 'natural'."¹⁰⁷ On this understanding Lawson's criticism is that Clark failed in his attempt; but this is a misunderstanding, for Clark did not fail in that attempt, he simply failed to make it. Lawson, it seems, had misunderstood the conception of Clark's work.

Characteristic of the canvases that Clark produced while he was teaching at NSCAD is the emphasis on the process of painting that had begun to manifest itself in the Drawing in Action years at Hull. The vigorous repetitive diagonal brush stroke focuses attention on style, but seems to reinforce rather than negate content. The mark making accentuates the dynamic thrust of the shouted news, it hints at the explosion that has scattered the objects in the *Pile* paintings, and it indicates the urgency and latent energy of the man with the hat of fire. In *Boy and Bike*,¹⁰⁸ 1982, however, although the marks echo the angle of the reclining boy they belie the passive scene, unless they are seen to suggest the dormant activity of the boy who lies surrounded by a clutter of man-made objects which include a swivel chair, a dumbbell, a hair dryer, a pair of boots, a ball, a bicycle. He seems to gaze out of the grey pile of things with a puzzled look as though he shares the viewer's dilemma in trying to make sense of the random artifacts.

Like *Boy and Bike*, the more colourful *Mask and Mitt*¹⁰⁹ is again an attempt to find meaning in objects by placing them in a pictorial situation. The yellow hockey mask and the red baseball mitt, unlike the paired objects of the Hull paintings, are placed side by

side to allow a quasi-dialogue. Such a dialogue is also implied in *Three Rocks*.¹¹⁰ "It's my first landscape painting!" wrote Clark to Lewis, and, despite the levity in his tone, he was in earnest, for it was based on studies of some rocks he had seen at Point Pleasant Park in Halifax. He went on to say that each rock had its own personality.¹¹¹ With typical humour he carried the idea further in *The Family*,¹¹² a grey painting in which two rocks stand over a child's space toy, the Millennium Falcon of the George Lucas Star Wars movies.

The toy clowns and animal masks that Clark used as subjects in other works distantly recall James Ensor. Several of the drawings and paintings of comic heads were, in fact, satirical, and came from an impulse somewhat similar to the one that caused Simon Lewis, in 1980, to paint a canvas titled *Blah Blah Blah Reflections on a Staff Meeting*.¹¹³

Numbers in the Sky,¹¹⁴ another 1982 painting, may also be seen as satire, a dig at the use of numbers by Conceptual artists. On a different plane it is an acknowledgment of Clark's interest in numerology. The imagery is enigmatic. The black tower of a sentry post, standing out among a group of red buildings silhouetted above a horizontal black expanse, intimates that this may be a penal institution seen across a body of water. The green-blue sky that fills three-quarters of the canvas vibrates with the activity of the linear black clouds racing through it. The arrangement of the clouds in a slanting grid-like format is reminiscent of the placement of the objects in *On the Beach*. The numbers visible among the clouds include Clark's birth date and possibly the date of the painting.

In *Hull Painting (The Journey)*,¹¹⁵ a horizontal grid, invisible and irregular, is the framework for the trapezoid shapes of the ship, the harbour installation, and the clouds, portents in the sky eccentric enough to remind one viewer of flying toasters. Painted in Halifax shortly before Clark returned to England at the end of the Spring semester in 1983, this is an anticipation of that journey, and perhaps a memory of previous journeys, even of the ferry to Gabriola, as well as a humorous comment on the cliché of a journey as a metaphor for life's progress.

The exaggerated idiosyncratic representation of the clouds in *The Journey* draws attention to a gradual development over the preceding few years of a style of drawing-with-paint that, while owing much to cartoon graphics, had become increasingly personalized and remained central to much of Clark's subsequent painting. The linear

quality of the work locates it partly within a tradition that Norbert Lynton sees in British art, while the attention to the fusion of drawing, painterly gesture, and material surface shows its debt to Guston. A legacy may also be traced to Cézanne, and the combination of drawn line and short strokes of the brush, as seen particularly in one of his more freely painted oils, *Bathers*, 1890-4.¹¹⁶

The sky as the location of portentous events, first manifested explicitly in *Numbers in the Sky*, and intimated in *The Journey*, is a theme Clark returned to repeatedly in the remaining years of his life. A different avenue of exploration was opened with another work, *The Cleft*,¹¹⁷ completed shortly before leaving Halifax for Hull. The directional force of the drawing in *The Cleft* is towards a slightly angled central axis. Three objects are arranged symmetrically on either side of the axis, one above the other. Of the six, only a hat and two bottles are identifiable. A small patch of blue sky is the one positive colour in this otherwise grey painting. While certain features of the drawing are akin to the contemporary *Searchers in the Rock*, and the subject obviously relates to the *Pile* paintings and Lowry's *barranca*, something strange happens in this work. The central burst of colour at the top of the canvas reverses the precipitous movement down into the chasm. The cleft begins to metamorphose and almost becomes a tree whose upward striving branches are hung with votive offerings. Seen in this way *The Cleft* is a precursor to later paintings of transformation and of trees bearing gifts.

It would be remiss to leave Halifax and follow the evolution of Clark's work in England without mention of two men, Benjamin Buchloh and Ron Shuebrook. Buchloh, with whom Clark frequently engaged in lively debate,¹¹⁸ became Director of the Press at NSCAD in the year Clark joined the faculty. If NSCAD painters felt under attack, much of the assault would have come from Buchloh, doubtless one of their most vocal critics. His stance against traditional methods of art production, and against figurative and representational painting in particular, is made clear in his paper "Figures of Authority, Ciphers of Regression," published in 1981.¹¹⁹ The essay treats a wide range of issues, but the central argument is socio-political. The capitalist world is in crisis, and it is time for fundamental change. Traditional forms of art support the status quo and reinforce social prejudices, upholding the current power structure. In economic terms the production of art for a commodity market makes it a tool of the moneyed elite in our liberal bourgeois society.

Buchloh's position has Marxist roots, but he rejects traditional Marxism along with standard liberalism because both relieve the artist of socio-political responsibility, the former by holding that the artist merely reflects society, the latter because it permits the artist total freedom. He argues that current figuration in Europe, which he sees as derivative and regressive, is a rejection of American domination and an assertion of national identity. He does not suggest how art can proceed, but his implication is that it must be socially and politically responsible, which means in the end that it must be harnessed to the need for change, that is, it must be revolutionary.

Clark had heard similar arguments from his Art & Language colleagues, and as far as his belief in painting was concerned, they persuaded him as little in Halifax as they did at Hull. Nonetheless, his decision to allow his concerns for the survival of the planet to enter his art probably owed a great deal to such arguments. It is also notable that when Clark readmitted the human figure to his work it was no longer a female figure. Buchloh's article touches on the problems of the male artist's depiction of women, and on the implicit support for a patriarchal society that such a practice discloses. The feminist point of view was well represented at NSCAD.

While Clark found himself in frequent, though amicable, disagreement with Buchloh over the future of painting, he did have backing from fellow painters Judith Mann and Ron Shuebrook. Mann's friendship and encouragement is documented in her subsequent correspondence with Clark. Ron Shuebrook, who joined the NSCAD faculty in 1979 and soon became a good friend, expressed his support for Clark's work in the public forum.¹²⁰ He also dedicated a catalogue essay for a 1990 exhibition of his own abstract painting to the memory of Clark. In "Context and Paradigm: for John Clark,"¹²¹ he discusses the existential nature of his own engagement with art. The discussion reveals that his central concerns parallel many of Clark's. The two men shared a faith in the authenticity of the aesthetic experience; both stressed the visual, though not to the exclusion of other content; both were indebted to earlier artists and were conscious of working within a tradition. In a review of a 1983 exhibition Clark described Shuebrook's method of painting as "a search."¹²² A searching attitude and a mutual respect for each other's work was a common bond.

CHAPTER 7

From Earth to Sky

Clark returned to England early in the summer of 1983, having become a Canadian citizen shortly before leaving Halifax. He had accepted the position of Head of Painting at Hull, and was to commence teaching there that autumn. He and his family settled in Hessle, a village in which Pamela Day had spent some of her childhood, and where her brother still lived. Once well beyond the outskirts of Hull, it had now become a suburb of the city. In the five years since Clark had left Yorkshire many changes had taken place. The College of Art was no longer an independent institution but a school within the Hull College of Higher Education. Neither David Sweet nor Simon Lewis remained there. Sweet had become Head of Painting at Manchester Polytechnic and Lewis was teaching at the North East London Polytechnic in the School of Fine Arts. The Drawing in Action group had gone their separate ways, and Clark found himself plunged into time consuming administrative duties for which he had little taste. Nonetheless, during the three years he spent in England he produced a significant body of work.

The differences between Clark's NSCAD work and the paintings he did in England are striking. Not only did the subject matter change, the natural environment replacing the man-made as a central focus, but the surface, the skin of pigment, became more transparent in a metaphorical if not necessarily a physical sense. In many paintings inventive and decorative patterns of marks describe highly abstracted but still recognizable organic forms, and there is a nervous energy in the drawing. This is especially apparent in work in which the human figure is absent. Yet, despite the remarkable differences, the beginnings of the new work can be seen in Halifax canvases such as *Three Rocks* and *The Cleft*.

That Clark's subject matter should have changed when he returned to England is not surprising. His search for meaning through the painting of banal domestic objects, which had continued for several years, had probably lost its usefulness and was beginning to pall. For some time he had been allowing personal interests and concerns to have a role in his art. More importantly, he was, as he himself maintained, "very sensitive to place,"¹ and after five years in Nova Scotia the grime of much of the

countryside in the industrial north of England made a strong and adverse impression on him. The landscape seemed "rather dirty green and black,"² so he frequently painted it that way. While he was in England, too, he became acutely conscious of the threat of global annihilation through nuclear disaster. The military presence was obvious. He said that the missiles and the installations were more difficult to hide in Britain than in North America, and he thought that in general Europeans were more aware of their threat.³ His sometimes frenetic drawing and his fragmented forms have the dual effect of describing both the fecundity of nature and the desolation, actual and potential, of the land.

One of the first paintings Clark began in England, *The River*,⁴ relates more closely to the Halifax body of work than any of the subsequent canvases, as might be expected. The grid-like composition in which the imagery is presented is reminiscent of *On the Beach* and *The Journey*. Clark depicted six pieces of wood, arranged vertically in two rows of three, and shaped like small boats, some with rudders, stumps of masts, or funnels, sailing in flotilla formation through the blue grey space of this whimsical monochrome work. Three simulated nails, driven to different depths into the river, double as buoys, and their steep angles indicate the rushing, forward motion of the water. The pattern of the wood grain, the marks that suggest the ripples of the water, the parallel diagonal lines which perhaps represent driving rain, and the approximately symmetrical placement of the boats already show more decorative concerns than were evident at NSCAD.

The explanation for the decorative quality that temporarily entered much of Clark's work is complex. He was certainly familiar with the Pattern and Decoration movement and with the leading artists connected with it, Miriam Shapiro, Robert Kushner, Robert Zakanitch, and others. By the mid 1970s and early 80s many painters had rejected the austerity of formalism and the moralizing attitude of much Conceptualism and were drawing on sources that included Matisse, Persian art, folk art, and the decorative crafts, both to explore riotous colour and pattern and to investigate the possibility of introducing socio-political content into abstract design through reference to those crafts associated with women and the Third World.

The natural forms that became Clark's subject matter lent themselves to decorative representation, and he may have been interested in seeing what such an approach could

bring to his art. Also, decorative, all-over mark making gave him a way of escaping a conventional figure/ground relationship by a route that was different from the one he had taken in the *Pile* paintings, and from the one he had investigated to some extent in his earlier experiments with all-over colour and surfaceness. At the same time, he was enjoying the immediacy and directness that his technique of drawing-with-paint offered, and his mark making shows new sources of inspiration ranging from the reed and quill pen landscape drawings of van Gogh to the personal language of patterns and shapes of Toronto artist, John Meredith, whose imagery of the 60s and early 70s Clark admired.⁵

The title, *Ramifications and Matisse's Eye*, that Clark gave to several of the works he produced in late 1983 and 1984, clearly announces the direction he was taking. By evoking Matisse, an artist whose delight in pattern is unquestionable, he is pointing out this aspect of his own work, even though at first sight it owes little else to that artist. The strangely shaped eye of Matisse's *L'avaleur de sabres*, appearing in each of these works, gives them their name. This esoteric reference might escape many viewers, for, out of context, the shape bears no resemblance to an eye, although it draws attention to itself in Clark's work by standing out from among the many other forms. It is a small, solid, or almost solid, black shape, which contrasts with the others that are present only in outline.

Amid the bare branches, roots, and leaves, and the amazing variety of straight and curved lines that cover the surface of the *Ramifications* and the related *Spring Explodes* works, a hand, palm open and fingers spread, an ear, a heart, a palette may emerge, framing and yet engulfed by the active brush marks. Colour is usually limited to several brilliant patches, each a burst of a single colour, but the whole spectrum is often represented in one painting. In all these works the brush drawing is in black or Paynes grey, and in the canvases the ground is predominantly cool or warm white, or a light grey, with occasional darker grey areas. However, in his watercolours Clark sometimes used a transparent red wash under his black drawing.

The practice of regularly making preliminary studies and drawings with a brush and black ink wash became especially important to Clark at this time, and continued to be so throughout the rest of his oeuvre. He also began to pursue his themes in ink and watercolour on paper, perhaps incorporating a lengthy title written in pen, as in *Spring explodes (the leaf, the palette and the heart) 1984*.⁶ Another practice Clark adopted in

1983/84 in several of his canvases was to underpaint with acrylic wash over the gesso primer to provide a thin atmosphere or ground before painting with oils. The diaphanous veil of paint visible through the ordered tangle of marks in *Ramifications and Matisse's Eye (Grey Version)* and *Spring Explodes (The Ear)*⁷ was already anticipated in *The Family* and a few other works completed during the last year at NSCAD. In these Halifax canvases the oil paint was physically less dense than usual, and the light neutral colour of the ground emphasized its openness.

In the imaginary spaces of the *Ramifications* and *Spring Explodes* paintings the void is less expressly manifest than in others of his '80s British works. However, the pervasive mood of pessimism, sensed in the sombre monochromes which overwhelm the bursts of Matissian colour, the fragmented forms with their tenuous hold on the metaphorical ground, and the rather gloomy transparency of the literal ground, may all be interpreted as presentiments of the void of non-being. The same fragmentation is evident in Clark's landscape paintings, and many individual works appear overtly concerned with the void. *The Quarry*,⁸ 1984, is one such. Here staccato marks describe a specific place, an abandoned quarry in Hessle that was divided into allotment gardens where the local residents could plant their vegetables and fruit bushes. It is a hole, a scar in the landscape made by human activity, and the garden plots that fill it give it new meaning.

The ground in *The Quarry* is creamy yellow and pale murky green, with complementary contrasts of a subdued almost earthy red. An explosion of radiating black lines depicts the steep walls of the blasted pit enclosing the ordered cultivation of its oval floor. The weave of vegetation recalls the work of another Canadian artist, David Milne, who also chose specific places and unpretentious subjects for his art. Clark's images of plants and paths, built with line and mark, are not too distant from the linear, decorative forms of Milne's trees and streams, as in paintings such as *The Store, Boston Corners*,⁹ May 1920. The quality of Clark's line is quite different from Milne's, and there is less naturalism in his imagery, yet the effect of the pattern of drawing forming positive shapes on the negative ground is similar.

The technique of using drawn line to create form is now typical of Clark's work and may be seen again in *Fields in East Yorkshire*,¹⁰ 1984. Unlike *The Quarry*, which is a strongly symmetrical painting despite its all-over composition, *Fields in East Yorkshire*

is asymmetrical and open. The dark lines, indicating features of the landscape, meander through the soft grey-green space, sombre trees and reeds accented by flares of deep green, bright red, and a patch of blue. In a group of watercolours which Clark painted the following year the drawing is remarkably similar to the 1984 canvases, but the gloomy, dark line has disappeared and the images are less abstract. The delicate greens and blues befit the subject matter, the rural setting of his childhood. Howden Minster is reflected in a pool, or an idyllic landscape is conjured in *The Quiet Land 1943*.¹¹ The lyrical painting of the latter gives no hint that England was far from quiet in the year of Clark's birth, but yet the date included in the work creates a tension in the viewer, a sense of imminent threat, and suggests that even in the romantic treatments of the Yorkshire countryside, which verge on nostalgia, the void lurks.

The whisper of peril contained in the title of *The Quiet Land 1943* becomes a cry in several works from 1985 and '86 in which trees are the protagonists. The sense of healing, of meaningfully filling the void, that was a possible interpretation for *The Quarry* is unavailable in these tortured paintings. A writhing trunk is the central black image in one watercolour, *Tree and Fire Islands*.¹² The lines that shoot into the sky around its limbs seem too violently active to be its finer branches, but are dramatically expressive of catastrophe. Beneath the tree, bone-like shapes lie buried in the black earth, and dark ameboid forms hover in the air. Shreds of emerald green are reminders of a former verdancy, while yellow and red ignite the pyrotechnic display. In the oil painting of the same title the tree dissolves in an explosion of lines on the smoky green canvas, and red and yellow flare among its black branches. The image in another canvas, *Two Trees (Fulminating Blacks)*,¹³ evolved from a wind-blown form seen while on holiday in Cornwall, the county on the rugged south western tip of England. Like an ominous cloud the larger tree spreads towards the smaller shape. Severe pruning may have inspired the watercolour study *Trees in Yorkshire*.¹⁴ Decorative mark making and bright splashes of colour contradict the mutilated figures, and make them semi-comic. Sometimes humour emphasizes the horror of a situation.

Clark's paintings of nature have contrary moods. Some are lyrically peaceful, some sinister and filled with unseen menace, while others may be read either way. This ambivalence is also present in his contemporary figure paintings. In *Man with a Tree*,¹⁵ a figure, absorbed in his own world, walks towards the viewer on an unseen ground plane, a space above and apart from the pool of water and the distant hill in the lower

right of the canvas. In his left hand he holds an uprooted sapling. The turbulence in the space that surrounds him and the trembling of the barren roots and branches of the inverted tree are at odds with the quiet calm of the young man. Grenville describes him as a "medieval figure type,"¹⁶ yet there is nothing medieval in his twentieth-century haircut and boxer shorts, nor do his feet hover in the spiritual levitation characteristic of the painting of the middle ages. He walks sure footed across his unseen surface in the creamy roseate atmosphere of the canvas, unaware of the vulnerability implied by the absence of that surface, by the fracturing of space, and by the active drawing.

The idea for *Man with a Tree* had its origins in a scene Clark had witnessed. It was not unusual for him to be struck by an image and wonder how he could use it in a painting. Here, it was the sight of his friend Clyde Hopkins boarding a train carrying a small tree that motivated him.¹⁷ The figure itself was adapted from studies of a model. Life drawing was a practice Clark liked to maintain.

Clark's figure paintings stimulate free association of thoughts to probe their many possible meanings. *Swimmer in a Tree*¹⁸ is no exception. The activity of swimming is only made explicit by the title, and the imagery encourages ambivalent readings. While the metamorphosis of tree and swimmer communicates oneness with nature in all its fecundity, different messages are to be found in the entanglement of the figure that is itself the tangle. A figure tangled in itself is paradoxical, and the combination of tranquillity and pain expressed in this image may be interpreted as a paradox of the emotions. Alternatively, an existential reading is that the enmeshed swimmer is a metaphor for the individual who is his/her own most fundamental problem, the problem of trying to be oneself. *Tree-Diver*,¹⁹ a composition that is less successful than the arresting *Swimmer in a Tree*, has a similar theme. Both of these paintings illustrate the second way in which transformation occurs in Clark's work, that of the metamorphosing image on the canvas.

The images in *Boy in a Field - J's World*,²⁰ are drawn with the now familiar dark lines into a profusion of green whose subtle variety reveals itself slowly. Ambivalence in this painting is most obviously the uncertainty and the potential of puberty. Clark stated that the subject was his son, Joseph, portrayed at a particular age,²¹ but, as Salzman suggests,²² the multiple references in the imagery allow for interpretations beyond the problems of adolescence. At the hub of a circle of activity, a boy, lit with an amber

yellow glow, sits in an almost foetal position clasping his raised knees. Above him trees burst into pink bloom, their energy pulsating around them. An ambiguous, watery whale-like presence closes the circle,²³ partly encompassing the boy. A shape in its belly which may be seen as an artist's palette complicates an implicit biblical allusion, for artist and boy, father and son, might both be Jonah, their identities merging into one.

Biblical references are infrequent in Clark's oeuvre, though clearly given in a group of works on the theme of a falling man. The direct allusion is to the fall from grace in the book of Genesis, but Armageddon or the Last Judgement may also come to mind. Oblique references to the stories of the Old Testament were not intended to imply that his work was religious. Rather, he was tapping the Bible as a rich literary source of metaphor. It gave him another way to portray the urgency of the twentieth-century condition. In two very similar paintings, *The Fall* and *The Shadow (Fall II)*,²⁴ a naked figure plummets headlong through space down a sheer vertical surface that runs the full height of the left side of the canvas. The abyss, the void of non-being is explicit in these paintings, as well as in a third painting, *Man on a Wheel*,²⁵ which is a deliberate allusion to that symbol of eternity in Malcolm Lowry's *Under the Volcano*. The body is spinning off a Ferris wheel. Within the literal space of the canvas the man's head is in dangerously close proximity to a spike, the spire of a church, although the relative sizes of steeple and figure place them far apart in illusionistic space.

Seen in the context of Clark's other work of the mid 80s, the *Fall* paintings have a further meaning. Reference to the expulsion from Eden may bring to mind images of the destruction, following the industrial revolution, of the garden that was England, and underscore that technology, once seen as the bright hope for the future, is not an unmitigated good but comes at a constantly inflating price. The pastoral tranquillity of *Guardian of the Valley*²⁶ thus becomes a reminder of neglected or abandoned stewardship as well as a romantic portrayal of an idyllic state of being. The monumental, archetypal shepherd, drawn, significantly, with a rich earthy green line, is an intrinsic part of the peaceful rural scene he surveys, a valley in the Yorkshire Dales that held a special power for Clark. Ancient field markings still visible in the landscape imbue it with the spirit of place. Appropriately, the protector he chose to watch over his valley derives from the giants carved into the turf of ancient British hillsides. The white figures of the Cerne Abbas Giant and the Long Man at Wilmington have endured the centuries, vast and evocative drawings of the past.²⁷ Clark's custodian, embedded in the marks of his canvas,

represents the continuation of the deeply human urge to draw. Some years earlier Clark had written:

Drawing at its most natural is a record of bodily movement, an activity as spontaneous as dancing or singing. It is a very primitive, almost elemental, action - a basic need. It links the first man who drew on a flat surface with the twentieth century artist and with the kid who makes graffiti on subway walls. All of these are striving to understand themselves through the record of energy as the hand moves through space and time.²⁸

The openness of the surface in *Guardian of the Valley* liberates its many greens. "Is there anyone on earth who can handle *green* as well as Clark?" asked John Bentley Mays on seeing an exhibition which included this painting.²⁹ The lyrical treatment makes the density of colour in the slightly later *Boy in a Field - J's World* suitably claustrophobic by comparison. Crowded marks enveloping the figure in *Against the Wind*³⁰ are also aptly used to describe the force that hurls mysterious objects around him. His open handed stance, and his movement, on an insubstantial surface, either forward into the turbulence or back away from it, make interpretations once again ambivalent. Perhaps, as Salzman proposes, he has "the suppleness of a tree that bends and conforms to the winds of change" and "he accepts his fate and wears it like a radiant mantle... ennobled through submission and sacrifice."³¹ Or maybe his position is one of astonishment that he has unleashed such destruction. Another plausible interpretation is that he is searching for meaning in the confusion that surrounds him. An eye seems to emerge from the upper left of the tumult, watchfully protective, or accusing. Possibly it intimates that the man is at the centre of a storm of his own making. The ambiguity or the absence of definite meaning is an echo of the void of meaninglessness.

During Clark's last year at Hull, he made wheels and clocks the focus of some of his work. In one canvas the larger of the two wheels spinning over the River Humber is again Lowry's Ferris wheel,³² but, as in *Man on a Wheel*, and the diptych *The Wheel*,³³ it is an abstracted shape and not specifically identified. The red sliver of a waning moon encircles a clock face in a watercolour,³⁴ while in the burning red and yellow space of another, *Turning in the Sky*,³⁵ the number seven hovers above Howden Minster on the outer rim of a wheel becoming a clock, or a clock becoming a wheel. Red and yellow predominate in these paintings, reverberating eloquently with the black brush drawing and, in the canvases, with the subtle grey skies .

Wheels and clocks, like the eye, are objects that have a history of symbolism in the visual and literary arts. Both de Chirico and Guston made use of them. That Clark chose to take them out of their ordinary setting and place them in the sky intimates mortality and finitude and gives them a visionary aspect, a dreamlike quality not present in his earlier paintings of objects merely isolated from their normal environment. The transformation that occurs when wheels or clocks are placed in the sky is a variation of his earlier transformation of mundane objects. However, things no longer obtain meaning simply by being isolated in a pictorial situation, they are now given a visionary romantic treatment that emphasizes his 'metaphysical' aims. 'Visionary' might also aptly describe *Swimmer in a Tree* or *Guardian of the Valley*, as well as many of the paintings that Clark produced later when he moved back to Canada in the summer of 1986, as we shall see in the following chapter.

In retrospect, when the Hull works are compared with those of the NSCAD years it might be argued that not only the animal and clown heads, but also some of the other ideas he explored in Halifax, reflect his sense of frustration with what he saw as a climate antagonistic to painting. The *Man with the Hat of Fire* thus becomes the visionary artist carrying on into the Buchlohian night. Back in Hull he no longer had to defend painting, and felt at liberty to expand his vision. The artistic climate in England was, on the whole, far from unsupportive of figuration, or painting for that matter. Many of the views expressed by British critics of the '80s seem to articulate Clark's own thoughts, and thus demonstrate how immersed he was in the critical background there.

The flowering of British painting in the '80s was discussed in Chapter 3 in connection with the renewed feeling of optimism felt by the painters and sculptors at Hull during the mid 1970s. Galleries and influential writers increasingly supported figurative painting, though not always for the same reasons. The emergence of the concept of a School of London, also discussed in the third chapter, was a telling indication of the support. Clark's library contained the catalogues of three important exhibitions held in the first half of the 80s. Some of the views expressed in those catalogues, and in Norbert Lynton's response to one of them, will give a further indication of the breadth of support for figuration. The views come from the Royal Academy of Arts, the British Council, the Tate Gallery, and the Arts Council of Great Britain.

The 1981 exhibition *A New Spirit in Painting* at the Royal Academy, international in scope, provided a significant forum for British figurative painting. The organizers, Christos Joachimedes, Norman Rosenthal and Nicholas Serota, stated in the preface to the catalogue that a central proposition of the exhibition was that "the representation of human experiences, in other words people and their emotions, landscapes and still-lives... must in the long run again return to the centre of the argument of painting."³⁶ Joachimedes denounced the linear progressive view held by "historians of modern art" as "a popular fairy tale," and proposed that the artists in the exhibition were, "in the true sense, progressive" for, by asserting traditional values, "individual creativity, accountability, quality," they were critiquing the state of current art, and by extension contemporary society.³⁷

Norbert Lynton's essay, "Reflections on the Painting Revolution of Our Time", already referred to in Chapter 3, appeared in the catalogue for the British Council exhibition, *The Proper Study: Contemporary Figurative Paintings from Britain*, which was shown in India in 1984/85.³⁸ Clark did not own the catalogue, nonetheless, he would have been familiar with Lynton's views.³⁹ Lynton also supported figuration, but certainly not to the exclusion of all else. In his essay, he commented on the seriousness with which the media received the message of the *New Spirit* exhibition. He felt that members of the Academy were the pawns of an art dealers' marketing campaign rather than the leaders showing a new direction for art, and he warned that "we must combat a wholly reactionary resort to figurative art as the pabulum of middle-class values."⁴⁰ Furthermore, he objected to the high-handed dismissal of other art forms. Lynton acknowledged, however, that the renewed attention to figurative art which resulted from the *New Spirit* exhibition, among other events, had brought about a welcome shift in the abstraction-versus-figuration polarity, and he thought that pluralism, which had been productive in the '60s, could be so again. He stated that the range of contemporary British figurative and figure painting was unequalled elsewhere and unmatched for interest and ability. The artists in the exhibition were not, he said, linked to any particular development, for, "True innovation has always been a return to basics."⁴¹ They demonstrated a wide spectrum of figurative communication from "complex pictorial epics to rhapsodic lyricism and poetic discourse," delivering "what art alone can deliver to us, a particular visual experience isolated and amplified to attain general significance."⁴² Such visual experience was what Clark sought in his own work.

The Tate Gallery exhibition, *The Hard-Won Image*, 1984, was predominantly an exhibition of British oil paintings, with a few sculptures and works on paper.⁴³ Most of the work had been produced in the previous ten years and was from the Tate's own collection. Richard Morphet made it clear in his catalogue that the exhibition was not concerned with the avant-garde, but with the best of the more traditional, less self-consciously innovatory art, which, he contended, not only has a place in the art of its time but lies at its heart. He stressed, however, that his stance was not against the vital new developments in art, but in favour of achievement in more established modes. He spoke of resonant images resulting from long, hard work and an intensity of thought, feeling and process, and he addressed the problems of transforming "inert matter into a powerful representational image."⁴⁴ The magic of transformation, he claimed, does not come quickly. He wrote of the importance of time, of the time involved in making the work that is part of the nature of the work, of the artists' concern that the work should endure, and of ties the artists felt to the great art of the past, coupled with an awareness of the need to find their own language today. Universal meaning, the artists' roots as a source of strength long undervalued, the reintroduction of a lost symbolic resonance, were among the topics he discussed. He ended by lamenting the adversarial stance of British art criticism, seeing valuable and positive ideas wasted within the invective of the critics.

In contrast to the three other exhibitions, *The British Art Show: Old Allegiances and New Directions 1979-1984*,⁴⁵ represented artists working in a variety of idioms, including painting, sculpture, performance, film and video, photography and mixed media. The exhibition was selected by Marjorie Allthorpe-Guyton, Alexander Moffat, and Jon Thompson and organized under the auspices of the Arts Council. The three selectors were invited. Their intent was to present mainstream developments viewed from an historical perspective. One of the themes of the catalogue was the challenge to Modernism implied in the return to representational imagery and traditional techniques. Jon Thompson, an art theoretician whose own art is concerned with language and idea, saw a return of the poetic imagination in Europe with the decline of New York's hegemony, and believed that even Britain had thrown off the yoke of formal dominance.⁴⁶ The Scottish figurative painter, Alexander Moffat, criticized the new German figurative expressionism on the grounds that it stifled the development of figurative art and encouraged uncritical self-expression in its followers. He considered that British painters had escaped the worst excesses of the New Painting, perhaps because of their isolation, and he discussed the

eccentricity and individualism in British painting.⁴⁷ Marjorie Allthorpe-Guyton, who was chosen for her practical gallery and exhibition experience as former Assistant Keeper of Art at Norwich Castle Museum, and for her involvement in art societies, concentrated on the relation of contemporary painting to society. She found that artists were addressing the major issues of the day using various strategies to subvert accepted views. These included combining irreverence and high seriousness, introducing the fantastic, evoking the primal state underlying the social, and revealing a contemporary world which both attracts and repels.⁴⁸

Yet despite the strong support for figurative painting of all persuasions demonstrated in the exhibitions cited and the opinions given above, many of which Clark would have shared, and despite the obvious freedom of expression he found in Hull, he decided to return to Canada when the opportunity of teaching at The University of Lethbridge, in Alberta, arose in 1986. He was getting some recognition in England. He had exhibited occasionally, although none of the shows had the visibility of his exhibitions in Canada, and from 1984 to 1986 he was a member of the Art Advisory Panel of the Arts Council of Great Britain. However, he felt he was an outsider to the various London based art circles, and he was not prepared to teach in London, or maintain a studio there.⁴⁹ Moreover, the uncertain future for art education under Margaret Thatcher's Conservative regime was doubtless a crucial factor in Clark's decision to leave England. He even had reason to fear that the department of art at Hull might be closed.

Clark had become a Canadian citizen before leaving North America in 1983, which shows that he considered his return a live option. He had maintained ties with several friends in Canada, and had a dealer in Toronto, the Wynick/Tuck Gallery. He had been sending work to them regularly, and had travelled to Canada to attend their openings of his exhibitions in the autumn of 1983 and the spring of 1985. The reviews he was receiving in Canada were largely positive, and he saw the possibility of support for his work without having to live in a large city.

CHAPTER 8

Prairie Light, Prairie Night

In 1986 Clark was appointed to an Associate Professorship in the Department of Art at The University of Lethbridge, in Alberta. Apart from the reasons he may have had for leaving England, he also had reasons for being attracted to Lethbridge. The position would give him more opportunity to paint than he had at Hull, where the teaching load was very heavy and his administrative duties were arduous. He already knew Lethbridge, for one of his first shows in Canada was there, at the Southern Alberta Art Gallery in 1980.¹ He also knew Jeffrey Spalding, a respected painter and the Director of The University of Lethbridge Art Gallery. They had met in Halifax, where, from 1976 to 1977, Spalding was Director of the Anna Leonowens Gallery at NSCAD. Doubtless a further reason for seriously considering a move to Lethbridge was the reputation of the rapidly growing University art collection, a comprehensive learning resource with impressively strong holdings of international twentieth-century art. An artistic climate conducive to painting,² and a strong Visiting Artists' Programme were additional incentives. When Clark was invited to apply for a vacant position, therefore, he did so readily.

Once again, the move to another location brought about a visible change in Clark's work. He attributed that change in part to the bright light and the clear deep space of Alberta's skies,³ and certainly these qualities are reflected in his painting. His colours took on a new intensity, and, frequently, pure white and the near black of Paynes grey straight from the tube, or sometimes thinned to a transparent midnight blue wash, replaced the former shades and tints of grey. He did not abandon monochrome painting altogether. He continued to produce grey canvases periodically, but even these have greater lightness and atmospheric depth than before. Although drawing was still vital to his process, and many of his images were created with lines and marks, he combined drawing with planes of colour in several of his more chromatic works. He considered that the clear strong colours were a "breakthrough."⁴

An important development for the meaning of Clark's work occurred in Lethbridge, and will become apparent as the works are discussed. As his work changed visibly, so the

expression of meaning and the void underwent a subtle transformation. The visionary quality was augmented. The paintings were increasingly imaginative, dreamlike, and otherworldly. Clark wrote in 1978 that the impulse behind drawing was a striving for self-understanding.⁵ A decade later, between '86 and '89, that existential search became more intense and the imagery more inward and private, continuing a move that began, perhaps, in Hull, with *Swimmer in a Tree*.

A rich heritage Clark found in his new environment may have stimulated him to pursue a more personal, yet, paradoxically, very accessible imagery. In a letter he sent to David Sweet in 1987 he wrote that he was "thinking a lot about how to come to terms with North American native art which uses imagery in such an authentic way."⁶ He went on, "This work is about nature as a living force - maybe Western art is always in some degree distanced and alienated." It is clear that 'authenticity' in this context implies connectedness with the natural world experienced as a living organization, a connectedness that allows the direct, uncalculated response of the artist to that world. One aspect of Clark's work in England was a relationship to the earth and a concern for global responsibility. In Canada, by contrast, his focus seems to be his own relationship to the world, and it may be that his growing awareness of the Native American world view that gives meaning to existence encouraged his explorations. Even the importance of the dream within that indigenous culture may have been influential.

After Clark's arrival in Lethbridge he found that it took him a while before he produced any work that satisfied the exacting standard he set for himself.⁷ He continued to explore the theme of objects in the sky, and some of his first watercolour and ink wash drawings took an idea he had explored at Indiana, in *Untitled (Hands with Rings)*, but used it to different effect. The *Hands Across the Sky* works are disturbing.⁸ The viewer looks as though through the bars of his/her own upraised hands, but the fingers that reach towards the centre of the paper and frame a moon, a clock, or a wheel, are ungainly misshapen appendages. The title enigmatically refers to the well-known phrase 'hands across the sea,' but the awful image poignantly evokes Michelangelo's famous hands across the sky, the fingers of God and Adam almost touching on the ceiling of the Sistine Chapel.

The Clock,⁹ 1986, was probably the first canvas Clark completed to his satisfaction in Lethbridge, and already it shows the brilliant colours characteristic of his new work.

The circle of the clock almost fills the canvas, emerging from a densely painted ground of reds, oranges, and yellows fractured by bands of black cloud. The hands of the clock indicate the eleventh hour, or five minutes to twelve. The implication is similar in either interpretation. The narrow line of landscape across the bottom, dark below and light above, is a view familiar to Lethbridge residents, of mountains seen across the flat prairie. Materiality of surface and the horizontal stripe of land emphasizing the framing edge are forcible reminders that this is a painting, and that, while Clark acknowledged the legacy of modernism, he rejected its notion of linear progress and the self-extinction inherent in its late dogmas. The physicality of the work, by drawing attention to itself, not with a megaphone but in a modulated voice, is also a reminder that transformation occurs in the actual act of painting and again in the act of viewing.

Clark repeated clock images intermittently over the next years. For example, they appear, together with the number seven, as fractured objects in the fragmented space of three linocut and oil monoprints from 1987.¹⁰ The significance of the clock is profoundly moving in an untitled tondo,¹¹ painted in May of 1989 when Clark knew he was gravely ill, and believed that he had a severe case of tuberculosis. In June the misdiagnosis became clear. He had terminal cancer, and died on 20 September. The tondo is one of several. Clark began to explore a circular format late in 1988 and continued to develop it in 1989. These self-complete, protective circles enclosing trees, intertwining plants, birds, and clocks freely painted or drawn in open white grounds are lyrical affirmations of life, not prophecies of doom.

In January 1987 Clark told Sweet that he was still painting absurd objects in the sky, and he wondered whether Léger and Beckmann might be an influence.¹² At some time he was clearly looking hard at the significance of Beckmann's iconography, for he listed images that occur repeatedly in his paintings on the inside back cover of *Max Beckmann*, an Arts Council exhibition catalogue from 1965.¹³ The sky is not an arena for activity immediately associated with Beckmann's work, but it becomes one for the plunging man in an illustration for Goethe's *Faust*, for the strange whale-fish in *Early Men*, and for several portentous events in hand-coloured lithographs from the series *Apocalypse*, 1941/42.¹⁴ All these images are reproduced in another catalogue Clark owned.¹⁵

The reference to Léger, an artist for whom Clark often expressed admiration, is not an obvious one. Perhaps Clark was thinking of a work such as *Composition No. 1*, 1927, in

which stylized keys, a sun, and a chain of leaves float in a rigidly geometric Synthetic Cubist space, or of the drawings and paintings from the early 1940s on the theme of *Les Plongeurs*.¹⁶ The intertwined figures of the divers free fall through spaces that might be skies. Léger's many late still life compositions may also have inspired Clark with their odd juxtapositions of abstracted organic and inorganic, natural and invented forms in ambiguous environments.

Images of scissors in the sky began to preoccupy Clark late in 1986. During the following year he completed one small and two large paintings, an edition of ten lithographs, and several drawings on the subject.¹⁷ Any connection here with either Beckmann or Léger is obscure. Clark's specific intention was to express his concern that the tranquillity he found in the natural beauty of Alberta was illusory. He felt he had come to lotus land,¹⁸ and his apprehension that the peace was unreal is evident not only in the powerful visual images of scissors rending the prairie sky horizontally or vertically, but also in a few inscriptions. "Landscape with serious interruption to nature's course" [sic] is written on a charcoal study, and a monoprint on a different but related theme includes the script "Out at the ranch Myra had just put on the barbeque [sic] when an angry black cloud came up..."¹⁹ Humour often relieves the seriousness of Clark's concerns, and his sense of the ridiculous is present in some of his most resonant images. The scissors are no exception. An allusion to cutting up the picture plane may be seen as a post-modern gesture, or again, possibly it is a reflection of the action of Lucio Fontana, who literally sliced through his canvas to reveal the void.²⁰

Clark's continuing preoccupation with impending global disaster is most evident in the paintings of his first year at Lethbridge. However, private thoughts gradually played a larger role, perhaps as the immediacy of the military threat in Europe faded with distance. Two paintings titled *Six Trees (The Garden)*,²¹ tell of fragmentation of memories and regret for the transience of all things. The six oscillating shapes that promenade across the surface are the six poplar trees that once graced his uncles' property in Howden. A small house is glimpsed between them at the end of the garden, the top of the canvas. Maybe it is his grandmother's home, long since abandoned and derelict, or the Holmes brothers' mushroom shed where, for a short time after returning from Indiana, he had a cramped studio. In the smaller of the two canvases the dark shapes of the poplars are locked in a vivid green space. The complementary bright red of the house may signify his own conflicting feelings. The larger work is a monochrome grey

painting, but, as in all such works of Clark's, neither 'monochrome' nor 'grey' does justice to the subtlety of the colours. Here, they are delicate blue-greens touched with warmer violets. Nancy Tousley perceptively likened the shapes of the trees to "moth wings, spooks or winged maple seeds," but she also noted that,

Clark affirms the fragile image, which might collapse if any one of its elements were removed, as the construct of paint. Where his own finger marks occur among the thin layers of paint, they read less as signs of authorship than as signs of a transitory physical presence.²²

Powerful mystical images contrast dramatically with the frangible drawing in two other grey paintings from 1987, both clear examples of the second way that transformation occurs in Clark's work. The spreading branches of a tree become the outstretched wings of a bird in *Bird/Tree and Gifts*.²³ As the bird takes upward flight in one diagonal thrusting movement it strains the roots from their hold on the invisible ground. Two talons near the base of the trunk are oddly incongruous with the proudly held loon-like head of the winged apparition bearing enigmatic gifts among its branches: circles, spirals, and an undulating form strung tautly like a bow. The space through which the creature soars is an ethereal pale blue-green. Clark used a similar palette in *Bird with Gifts (The Sea)*,²⁴ but hints of pure yellow, red, and blue shimmer in the wings of the hawk which flies in a magnificent circular sweep through the picture plane. Metamorphosing from the waters below, it pulls the surface of the sea up with it. Strange geometric shapes materialize from among the loosely drawn pattern of lines that form its wings.

Electric colours, red, yellow, and an icy pale green blue, import violence to the meeting between the tree-bird and the trestle bridge in *Bird and Bridge*, 1987.²⁵ The forms meld together, but the excited drawing, the crackling colours, and the repeated diagonals of the composition suggest conflict between technology and nature, or perhaps between the pragmatic and the transcendent. The railway bridge which spans the Oldman River coulee at Lethbridge claims a world record as the longest steel simple truss bridge for its height. Since 1909, when the first train went across, it has impressed itself as much on the consciousness of visitors and local residents as on the landscape.

The same bridge is a protagonist in *The Walker*, the first figure painting Clark completed in Lethbridge.²⁶ The male nude who walks through the centre of the canvas in

front of its trestles might be hero, victim, enemy, or everyman. Green and red clash in his body, jagged lightning strokes interrupt the space around him. The sky behind is lit with intense yellow below and red above, colours both of glory and of conflagration. Inevitably the image invokes *die Brücke*, the short-lived group of German Expressionist painters who came together in Dresden in 1905, and Friedrich Nietzsche, in whose writings the group found their name. "Was groß ist am Menschen, das ist, daß er eine Brücke und kein Zweck ist" [What is great about man is that he is a bridge and not a purpose], thus speaks Nietzsche's Zarathustra.²⁷ In the same passage he states that a human being is in the process of transformation from animal to Übermensch [over-man, beyond-man], and is "ein Seil über einem Abgrunde" [a rope over an abyss]. How much of Nietzsche Clark knew is uncertain, but with his background in art history it is likely that he was familiar with this section from *Also Sprach Zarathustra*. Was he thinking of it when he wrote "music is rope" on a study for a drawing, *Sax in the Sky*,²⁸ which he gave to his son Joseph, then learning to play the saxophone, on his fourteenth birthday in 1989? It is tempting to think that he was.

At the end of 1987 Clark wrote to Sweet that he was trying to finish *The Swimmer/The Climber* in time for his upcoming show at the Wynick/Tuck Gallery in March.²⁹ He said that the figure was based partly on a Gauguin nude, although he did not identify his source further. The posture of the man is plainly derived from that of the Tahitian girl in *Hina Te Fatou (The Moon and the Earth)*, 1893, whom Gauguin saw "standing against the rock face, which she was not so much holding on to as caressing with both her hands" while she drank water coming from a spring higher up among the rocks.³⁰ The swimmer-climber also recalls the standing figure of his own *Searchers in the Rock*. Despite Clark's assertion that he did not regard his figures as self-portraits,³¹ and although the only portrait of his son to which he admitted was *Boy in a Field*, the painting seems also to refer obliquely to both father and son, for Joseph was a keen competitive swimmer in his early teens.

The man who stands amazed, gazing up in the centre of the canvas, is reaching towards the narrow yellow rungs of a V shaped shaft of pale blue light that attempts to dispel the gloomy darkness around him. His body is divided by the shaft, pink in its glow, shadowed down his other side. The black space around him vibrates with echoes of the blue. The same colour reveals a skull and a flask in the lower right. On the left, a narrow painterly band, the blue and white of a summer sky, runs the height of the canvas. The

upward thrust of the composition, and the blue light from above and behind the dark place in which the man finds himself, perhaps continue a Nietzschean theme of transformation to a higher form of humanity by climbing above the void. This theme is continued in the swimming figures which recur in several studies and two paintings, a 1988 canvas, *Swimmer in the Valley*, and the oval *Man in a Bubble*, from 1989.³²

The poetic mood of the grey painting, *Dancing with the World*,³³ 1988, reaffirms the veiled optimism of *The Swimmer/The Climber*. The male dancer, surrounded by floating wheels in a delicate green-grey atmosphere, was inspired by a photograph of a nude model dancing in Ernst Ludwig Kirchner's studio³⁴ (confirmation that Clark had been looking at the work of *die Brücke*). A pattern made on the surface of a wooden table by a shaft of light travelling through a glass gave Clark the idea for the inventive mark making in this canvas.³⁵ Such descriptions of the sources for his imagery that Clark has left the viewer reveal the extent to which the history of art was always with him and ordinary observation played a role even in the most visionary and imaginative of his works .

Clark also returned to the curled seated form of J from *Boy in a Field* in 1988. *Untitled (Red Tree and Figure)* is an intimate and evocative watercolour in which the reverberating red tree that shelters the boy resembles the flukes of a whale.³⁶ In a way that was not apparent in the earlier paintings which included this figure, a subtle variation of the transformation of the image on the canvas occurs. It happens here not to the image but in the image. The foetal position assumed by the seated boy makes him look like an egg, a likeness heightened by the exaggeratedly hunched back, more emphasized in this work than it was before. The overarching whale-fluke shaped tree seems to rain energy down on the boy like an infrared lamp in a brooder. The pensive figure broods both literally, as a young boy will on the verge of adolescence, and metaphorically, as an egg developing for a hatching in which birth is given to the self.

Whether William Blake's *Ancient of Days* was in his mind when Clark began *The Dreamer and the Dream* in 1988 is impossible to know, although he did refer to Blake when talking to Katherine Lipsett about the painting.³⁷ A comparison of the dreamer encircled in the sliver of a crescent moon with the awesome figure in the heavens of Blake's frontispiece for *Europe, a Prophecy* only serves to make the vulnerability and frailty of Clark's sleeping boy more acute. A triangular shaft, by now a familiar

compositional device dating back to the *Shout* paintings and *Piercey's Woodyard*, seems to shoot the boy into the moon from the horizon. The shaft of light is reflected across the empty prairie or the sea below. The outward tranquillity of the seated boy, who hugs his knees tightly, but is presented more frontally and is less egg-shaped than the figure in *Untitled (Red Tree and Figure)*, is contradicted by the active red and green brush marks within his body. The presence of two yellow moons, the second an orb hanging low in the transparent deep blue sky over the similar dark surface below, may be ominous. "It's a bad sign, seeing two moons,"³⁸ Clark told Lipsett, but he said that despite his use of potentially powerful symbols he was not interested in any specific symbolism. What did interest him was the night and the sky as realms of the imagination, "I use the sky as an imaginary place, where things can happen... a vehicle for the imagination."³⁹

In April and May of 1988 Clark was a visitor at the School of the Art Institute of Chicago. While he was there he wrote a letter to Sweet in which he described the drawings he was doing.⁴⁰ They were "more like drawings of sculptures than anything... heads 'after' Brancusi but based on the people you see around in this city." Pots in the museum were another subject he drew, although he made no mention of these in his letter. The ink drawings he produced from these studies make a distinctive and atypical group of works, with titles such as *Listening* and *Pot with Ears*.⁴¹ The sculptural forms, grounded on the paper by their shadows, are so abstracted that it is difficult to be sure which of the drawings are of people and which of pots. The head of the figure in *Swimmer in the Valley* is derived from these works, but Clark did not pursue their possibilities further, perhaps because he was already beginning another group of paintings. In the same letter to Sweet he told him that, despite his uncertainty of the direction his work was taking, he was very excited about some new "rather sparse" paintings of the night sky, "very much about nights on the prairies - they have blue/black acrylic-wash backgrounds with the images in oil on top."

The *Night* paintings are a group of seven large canvases painted in 1988 and '89, two of which are anomalous since they are less about the night itself than are the others. *The Dreamer and the Dream*, the only one of the seven to include a figure, is about the dreaming boy, and *Building at Night*⁴² is a loosely painted image of a grain terminal in Lethbridge. Much of this last canvas is unpainted, but the indication of a dark sky with a small yellow moon throws the silhouette of the building into relief. The wide vertical

strokes of bright red and the small dark rectangles of windows interrupting the white surface of the elevator give it an almost Constructivist air.

The deep dark blue or intense white spaces of the other five canvases are as palpably present as any of the painterly incidents within them. A braided rope, drawn in black and white, is a common feature and is one of the few concessions in these atmospheric paintings to the active mark making that so frequently knits Clark's works together. His explanation of the rope was that it was "rather a decorative design... also a bit like hair, or braids... just an intuitive decision, initially."⁴³ He acknowledged no specific symbolism, and it had none when he used a similar device in *Mirror and Rope* a decade earlier. However, he did say that in the *Night* paintings it was "a bit like clouds" or "a stairway in the sky."⁴⁴

In *The Night*⁴⁵ the knotted braid encloses a yellow moon, a tiny white tailed yellow comet, and another celestial body, maybe the red planet Mars, maybe a small red moon. If anyone had asked Clark, while he was painting, what the red circle was, he would likely have replied that he did not yet know. Until it gained other significance with later interpretation it was a pictorial event essential to the composition.

The rope that surrounds the brilliant white of *Yellow Moon/White Space*⁴⁶ is a highly abstracted image. For some time it was the only element in a painting of a black border surrounding an empty white space, until Clark decided that, to be complete, the work needed a yellow orange moon, which he placed in the centre of the canvas. The composition of *Driving Home*⁴⁷ is similar, but the white is built of brush strokes which allow the black to show through, reducing its intensity, and two circles appear in the centre, the red and yellow moon above a large black spoked wheel.

A braid dances through the space of *The Night (Yellow Moon)*.⁴⁸ The moon itself hangs in the lower right, a small shooting star beside it. The V shaped shaft of the red, white, and black skeleton of a communications tower pierces the night on the left. In *Above the City*,⁴⁹ the last of the *Night* paintings, the rope frames three sides of the canvas. Across the bottom a pattern of small yellow marks and black lines drawn in the sparsely painted surface suggest city lights. A bright red orb floats in the blue-black just above the city, and a large white bird-like form shares the sky with a yellow waxing moon whose edge is strangely broken.

These five *Night* paintings are more clearly about the void than any of Clark's other works, for the night is its image. The vividly coloured objects within it are no ordinary objects, but fantastic entities with an internal luminosity. They are neither apologetic nor fragile. They are not threatened by the night, but maintain themselves in its darkness, and that darkness gives them a certain beauty and aloofness. The spectator viewing these celestial beings is suspended with them in the night. No questions are asked of the viewer, nor are the objects themselves questioned. They simply *are*, and it is their *being* that gives these canvases the stability Clark sensed in them, but found lacking in the fragmented images of much of his other work.⁵⁰ The *Night* paintings contain the fleeting experiences of certainty that he felt in the presence of the magnificent coloured moons that light the vast space of the prairie skies. The void of these nights is the void of plenitude, not the abyss, or Lowry's *barranca*, but a positive setting for the celestial objects it contains, affirming them mysteriously.

Clark's *Night* paintings were neither his last, nor do they represent the only direction his work was taking in 1988 and 1989. He was pleased by the openness of surface he achieved in them, and that aspect carries through in work that addressed other concerns. He told Sweet in August 1988 that he was "very much drawn" to early American modernism, and the way artists like John Marin, Arthur Dove, and Marsden Hartley "worked so freely (and perhaps innocently) between abstraction and figuration."⁵¹ He said that the open space in which he placed his moons owed something to a Marin he had seen recently, and "a great Arthur Dove," *Harbour at Night* which he had come across in Chicago. The Marin may have been *Red Sun, Brooklyn Bridge*, 1922, which is at the Art Institute of Chicago.⁵² A catalogue raisonné of Dove's work does not list *Harbour at Night*, but *Harbor in Light*, 1929, is recorded as on loan to the David and Alfred Smart Gallery at the University of Chicago.⁵³ The inventive marks and lines which dance in the semicircle of light over the dark waters of this expressive painting suggest it as a likely candidate for Clark's approval.

Two other influences on Clark during the late 1980s were Joseph Campbell's television series *The Power of Myth*, and an exhibition catalogue which he acquired in the late summer of 1988, *The Spiritual in Art: Abstract Painting 1890-1985*.⁵⁴ Both fueled a long held interest in mythopoeic imagery. Clark had owned Carl Jung's *Man and His Symbols* for many years.⁵⁵ The use of a circular, mandala-like format in several works,

the gifts carried by his mythic birds, and the signs on the body of the figure in the 1988 diptych, *The River*,⁵⁶ all reflect an engagement with archetypal symbols.

In 1988 the Cineplex Odeon Corporation commissioned a painting to hang in the lobby of the Park Place Cinemas in Lethbridge. *The River* was unveiled at their opening on 5 August. Clark described the diptych as a portrait of the Oldman River as a figure and as a tree.⁵⁷ He chose the Oldman both for its historical importance to the city and for its significance to Native American culture. The image on the left panel was prompted by a tree caught in a weir in a section of the river just below the University campus. Native American pictographs influenced the figure on the right, a spread-eagled body carried downstream at an angle echoing that of the tree. The uprooted tree and the falling figure demonstrate his concern for the future of the Oldman, and particularly for the destruction that a dam being constructed upstream would wreak on land held sacred by the indigenous peoples.

The bridge, the river, and the many trees Clark painted were all part of a continuing programme of work he set for himself, The Lethbridge Coulee Project, a painter's response to that distinctive feature of the Southern Alberta landscape.⁵⁸ Two paintings of trees are among his last large canvases. *White Tree (With Gifts)*,⁵⁹ 1989, has the lightness and transparency of a watercolour. Much of the canvas is bare and the spreading foliage of the deciduous tree is indicated by a few lines and scattered patches of blue, accented by red and yellow marks that make the surface vibrate and the discs, spirals, and circles in the tree appear to shake. The decorative border which frames *Rug/Tree*,⁶⁰ another freely painted blue, red, and yellow image, exemplifies a search which Clark had just begun but had no time to pursue before his life was cut short. However, he left numerous quick studies to indicate his visual thinking, ambiguous forms that are window frames or patterned rugs or ornamental mirrors with horns. *Rug/Tree* affirms again his ability to take an idea from initial study to finished canvas without losing the original freshness and spontaneity.

And yet another search is implied in an unfinished figure painting, the Goya-esque image of the *Blind Giant*⁶¹ stumbling through an ankle deep black morass. An inscription in pencil in the margin of the canvas reads "The blind giant meets the landscape." He meets it literally, for he seems to have run into three sharp stakes pointing obliquely up at his chest, stakes which are themselves landscapes with tiny houses and bushes sliding down

their slanted surfaces. His arms are held out, parallel to the stakes, in an ambiguous gesture, either of supplication or defense. His wide open mouth is as mute as his closed eyes are blind. Plainly the giant is trying to go somewhere, and is hindered in his attempt, but no clear clue of his goal is given. The giant himself may be unsure and his difficulty more than physical. It is hard to say. Interpretation, however, is always tenuous, but especially so in an unfinished painting, and an unfinished career.

Conclusion

The foregoing discussion of Clark's oeuvre has shown that there are two concepts which may be seen as central to an understanding of his art, transformation and the void. Transformation was his aspiration, the "delicate and ambitious goal of figurative painting, indeed of all painting,"⁶² and the void was the constant background of his activity. Both are complex notions in his work.

Transformation is manifested in three distinct ways: as the change from an object in the real world to a painted image on the canvas; as an image that itself undergoes metamorphosis; and as the existential activity of the artist, and, by extension, the viewer who knows how to look. Clark learnt from his study of de Chirico that an object that is part of the clutter of the everyday environment may obtain a peculiar significance when it becomes a painted image. Things that we overlook, or regard solely for their usefulness, may acquire pictorial meaning. We look at the image for itself, not for its utilitarian or monetary worth. If a work is successful in its transformation and we find visual meaning, then it may reflect back on the real world by making us look anew, and perhaps even question the value our culture places on material goods. Clark modified this transformation in his later paintings, by not merely isolating objects but by giving them a new environment within the pictorial situation that introduced a visionary or dreamlike aspect to his work. Whether the subject matter of Clark's painting was a television set, or his memory of Clyde Hopkins climbing onto a train with a sapling and placing it on the luggage rack, or a tree caught in a weir, which he photographed as a visual note to himself, his concern throughout his mature career was

to focus attention on the change that occurs during the process of painting and within the pictorial context.

The second way transformation occurs in Clark's work takes place in the world of the work of art itself, as the metamorphosing image on the canvas: the swimmer and the tree; the ambiguous forms of window frames that are also rugs and mirrors; the tree-birds. The significance of these last heraldic creatures is that their transfiguration is from rootedness to winged and soaring flight. They may be metaphors for the ongoing change within the artist. They also signify the transformation of nature into spirit, a process that was important to Fry's late thinking about art.

The third manifestation, the transformation of the self through the activity of painting, is reflected both in Clark's changing interests and his means of expressing them, and in his approach to the making and viewing of art. His subject matter began with objects of the everyday human world. He chose unprepossessing things, radios, jackets, and mattresses, and then buildings from docksides and industrial sections of the city. When memory and imagination entered his work he introduced the human figure, the tragicomic and absurd hero of the bolo player and the *Man with the Hat of Fire*. Later, the land and our relationship to it became a concern, and his surfaces, previously woven tightly together with a skein of brush strokes, became full of agitated drawing, of fractured lines and marks. A new openness and a larger gesture began to characterize his canvases as mythology and symbol grew in importance. Yet, while his subjects changed, he always sought to achieve within the painting itself an equivalent for the existential search. He found it expressed in the work of the painters he admired, and his viewing became a participation in, and a continuation of their search. He desired that his own work should elicit a similar experience, and, for this viewer among others, it does.

Not only is transformation a complex concept as found in Clark's work, but so also is the void. Again it is revealed in various ways, and these have been indicated from time to time throughout the discussion. The thesis proposed that the void may be experienced in Clark's paintings as open or as hidden. The open void is a formal element, a space on the canvas empty of shapes but not necessarily empty of other elements such as brush strokes or colour. Although it may serve a purely decorative function, that role seems to be absent in Clark's mature canvases. The open void may be interpreted as signifying nothingness, non-being, or even despair, or it may be a plenitude, a fullness prelude

existence. The hidden void is always an interpretive element, and it may hide beneath the ground plane as a persistent subversive threat, or it may take on larger significance as the void of meaninglessness within which the artist and the viewer, as human beings, try to find meaning.

The formal, pictorial device of a space devoid of image, though filled with the marks of the brush, was one Clark used to isolate television sets, radios, and heaters in order to prevent their reading as objects in a recognizable environment, and to see what pictorial meaning they might have. Presented in a void into which they are inextricably woven by the mark making that unites the whole painted surface they visually express the existential thought, voiced by both Heidegger and Sartre, that nothingness is inseparable from being.

The open void is present in works like *Mirror and Rope*, *Window*, and *Doorway*, as a palpable empty entity. In the *Shout* paintings it is the space ruptured by a cry which continues beyond the canvas. It extends into the world as the bottomless abyss of *The Fall* and *Man on a Wheel*, and again in figures walking on invisible or precarious surfaces. When it appears as the meaninglessness and non-being in the night of *Playing Bolo* and *Man with the Hat of Fire*, it is very different from its presence in the skies of the *Night* paintings, where it approaches plenitude, the numinous void of the mystic in which celestial bodies have their self-complete and unquestioned being.

The void is hidden in the meaningless clutter of the *Pile* paintings, and in the fragmentation of imagery in landscapes like *The Quarry*, or later works such as *Bird and Bridge*. It is also concealed in the visual ambivalence and interpretive ambiguity found to varying degrees throughout all of Clark's work.

Clark's activity as an artist ended as a work in progress, without conclusion. He would have had it no other way, for, "The search, the uncertainty, are of the essence."⁶³

NOTES TO CHAPTERS

Notes to Introduction

1. Albert E. Elsen, *Purposes of Art: An introduction to the History and Appreciation of Art* 3rd ed. (New York: Holt, Rinehart and Winston, 1972): p. 467. Elsen taught Clark twentieth-century art history at Indiana University.
2. John Clark, quoted in *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design* (Halifax, Nova Scotia: Art Gallery of Nova Scotia, 1988): p. 91.
3. John Clark, "Obsessiveness, Style and Transformation," *Artscribe*, no. 41 (June 1983): p. 41.
4. 'Mature' is used here and throughout as an interpretive term to reflect Clark's own determination of the time at which he began to produce a body of work that was distinctively his own, a judgement with which the writer agrees.

Notes to Chapter 1

1. John Clark, on his work, lecture at The University of Lethbridge, Alberta, 7 Feb. 1980, audio tape. Transcript by Rosemary Preuss, p. 2.
2. Clark frequently mentioned his visit to the McKee Gallery, New York, as seminal in his development, for example, in conversation with the author and other students, and also:

John Clark, lecture, University of Lethbridge, op. cit., p. 6;

John Clark, *John Clark*, interviewed by Kate Horsfield, in the series *On Art and Artists*, Video Data Bank, School of the Art Institute of Chicago, Illinois, 1988, videocassette. Transcript by Rosemary Preuss, p. 4.

1977 is the date accepted by the author for the New York visit, although, in his interview with Horsfield, Clark recalls the date of his visit to NSCAD as 1976.

A postcard from Clark to his family bears a postmark dated 9 Feb. 1977:

John Clark, New York, to Pamela, Alice, and Joseph Clark, Huli, Yorkshire, postmarked 9 Feb. 1977, possession of Pamela Clark, Lethbridge, Alberta.

Pamela Clark states that her husband visited New York because he was in North America to speak at NSCAD, and he made no other trip to North America in the years between 1968 (graduated from Indiana University) and 1978 (went for an interview for a teaching position at NSCAD early in the year, and later the same year moved to Halifax). 1977 is also recorded as the date of the NSCAD visit in the catalogue for the exhibition *Drawing in Action : Ferens Art Gallery, Hull, Yorkshire, Drawing in Action: An Exhibition of Contemporary Drawings by Twenty Artists*, (Hull, Yorkshire: Ferens Art Gallery, 1978): p. 17.

Inquiries at NSCAD were inconclusive: Suzanne Funnell, in a letter to the author, suggested that the visit must have been in 1976, because Clark's name does not appear on the 1977/79 visiting artist list: Suzanne Funnell, Halifax, Nova Scotia, to Rosemary Preuss, Lethbridge, Alberta, 7 Feb. 1994. However, the list is taken from the 1977/79 calendar, and would probably not have included visitors early in 1977, i.e. the previous academic year.
3. American painter Philip Guston (1913-80) began his career as a figurative painter but achieved fame for abstract paintings whose shimmering surfaces earned him the reputation of the 'abstract Impressionist' among the Abstract Expressionists. He returned to figurative painting in 1968.

4. Paintings which refer to Howden include such works as:
The Pond, 1985, watercolour on paper, 56.7 x 75.7 cm., collection of Victoria Baster, Lethbridge, Alberta. (Howden Minster is reflected in the water.)
Six Trees (The Garden) I, 1987, acrylic and oil on linen, 198.7 x 278.7 cm., estate of the artist, Lethbridge, Alberta. (The trees are inspired by the stand of poplars in Clark's maternal uncles' market garden.)
 Clark's birth date occurs in works such as:
Numbers in the Sky, 1982, oil on canvas, 174.6 x 220.6 cm., estate of the artist, Lethbridge, Alberta.
In the Sky, 1986, watercolour on paper, 54.5 x 73.5 cm., collection of Dr. Robert Cardish, Toronto, Ontario.
5. Pamela Clark has photographs of her husband, John, as a young boy in the Dales with the Parkinson family: uncle, aunt, and cousins.
6. Clark's report cards from Selby Art and Technical Institute are among his papers, in the possession of Pamela Clark, Lethbridge, Alberta.
7. In the brief interlude between leaving school in June 1960, and beginning college in the autumn of 1961, Clark worked for a gentlemen's outfitters. There he was taught to drive. Part of the firm's trade was to supply clothing to the local farmers, so, in addition to taking measurements for suits, Clark found himself out in the surrounding countryside delivering overalls and wellington boots.
8. By the time Pamela Day (later Pamela Clark) enrolled in the College in 1963, radical changes to the programme at Hull were underway, bringing the teaching of art more in line with what was happening in the art world in the '60s. She recalls her two years of foundation courses there as a "woolly" period in which no one really knew what they should be teaching. Pamela Clark in conversation with the author, 7 Feb. 1992. The changes did little to affect Clark's programme of studies. (Pamela Clark transferred to Exeter School of Art in autumn 1965, and obtained her Dip. A.D. - Diploma in Art and Design - in 1968.)
9. Information on the curriculum followed by Clark at Kingston-upon-Hull Regional College of Art and Crafts comes from report cards and diplomas found among Clark's papers, in the possession of Pamela Clark, Lethbridge, Alberta.
10. John Clark, *John Clark*, interviewed by Kate Horsfield, in the series *On Art and Artists*, Video Data Bank, School of the Art Institute of Chicago, Illinois, 1988, videocassette. Transcript by Rosemary Preuss, p. 2.
11. Alan Sugden was principal of Kingston-upon-Hull Regional College of Art and Crafts while Clark was a student there. Dinis Booth, James Neil, and Victor Nelson taught Clark painting. Walter Chamberlain was his printmaking instructor. The initials of the teacher appear on Clark's report cards by the class taught. Report cards are in the possession of Pamela Clark, Lethbridge, Alberta.
12. Possession of Pamela Clark, Lethbridge, Alberta.
13. Spencer Gore, a friend of Lucien Pissarro, was instrumental in introducing the dabs of pure colour of Neo-Impressionism to Sickert and the small circle of artists who, in 1911, came to be called the Camden Town Group. Vanessa Bell and Duncan Grant of Roger Fry's Bloomsbury coterie were among their number. The artists associated with Camden Town, which two years later expanded to become the London Group, were among the first actively to promote modernism in British art.
14. Spencer Gore, *Harold Gilman's House, Letchworth*, 1912, oil on canvas, 63.5 x 76 cm., Leicestershire Museums and Art Galleries, Leicester.
15. Grafton Galleries, London, *Manet and the Post-Impressionists*, 8 Nov. 1910 - 15 Jan. 1911, organized by Roger Fry.

16. Virginia Woolf, whose sister Vanessa was married to Clive Bell, was one of the Bloomsbury set of friends, who included among their number Roger Fry, E. M. Forster, Duncan Grant, and the Bells. Quentin Bell, son of Vanessa and Clive Bell, discusses the people and the ideas in *Bloomsbury*, (Great Britain: Weidenfeld and Norton, 1968; London, Omega - Futura, 1974). Virginia Woolf's *Roger Fry: A Biography* (New York: Harcourt Brace Jovanovich, 1940; Harvest ed. 1976), in which she comments on Fry's influence as a critic, is both informative and highly readable.
17. Grafton Galleries, London, *Second Post Impressionist Exhibition*, 5 Oct. - 12 Dec. 1912, organized by Roger Fry. This second exhibition reopened in Jan. 1913, with a few changes to the exhibits, and a new catalogue.
18. For Fry on Cézanne, see in particular: Roger Fry, *Cézanne: A Study of His Development* (London: Hogarth; New York: Macmillan, 1927; New York: Noonday, 1960; rpt., Chicago: University of Chicago Press, 1989.)
19. See Fry's response to Clive Bell's declaration that nature was entirely irrelevant in: Roger Fry, "Retrospect," *Vision and Design* ([London: Chatto and Windus], 1920; Harmondsworth, Middlesex: Pelican-Penguin, 1937; rpt. 1961.); p. 231
20. Roger Fry, "Retrospect," *Vision and Design*, op. cit., pp. 230-31.
21. Clive Bell, *Art*, (London: Chatto and Windus, 1914, 1928, 1949; rpt. of 1949 ed., New York: Capricorn - G. P. Putnam's Sons, 1958).
22. Op. cit., in his introduction to the 1949 edition.
23. Roger Fry, "Retrospect," *Vision and Design*, op. cit., pp. 236-37, quotations on p. 236.
24. For a discussion of Edward Carpenter see: Linda Dalrymple Henderson, "Mysticism as the 'Tie That Binds': The Case of Edward Carpenter and Modernism," *Art Journal*, vol. 46, no. 1 (Spring 1987): pp. 29-37.
25. Roger Fry, *Transformations: Critical and Speculative Essays on Art*, (London: Chatto and Windus, 1927; rpt., Freeport, New York: Books for Libraries, 1969). See particularly "Some Questions in Esthetics," pp. 1-43., in which Fry is replying to I. A. Richards [*Principles of Literary Criticism*, (New York: Kegan Paul, 1924): p. 16 ff.].
26. For a discussion of Fry's views in *Transformations*, in which David Taylor sees Fry moving away from his severely formalist speculative period of 1913-25, see: David Taylor, "The Aesthetic Theories of Roger Fry Reconsidered," *Journal of Aesthetics and Art Criticism*, vol. 36, no. 1 (Fall 1977): pp. 63-72.
27. Maud Lavin, "Roger Fry, Cézanne and Mysticism," *Arts Magazine*, vol. 58, no. 1 (Sept. 1983): pp. 98-100.
28. John Clark interviewed by Katherine Lipsett in his studio, July 1988, audio tape. Transcript by Rosemary Preuss, p. 19.
29. Herbert Read, *A Concise History of Modern Painting* (New York: Praeger, 1959). Information on required texts at Hull College comes from David Sweet, letter to the author: David Sweet, Bramhall, Cheshire, to Rosemary Preuss, Lethbridge, Alberta, 22 Mar. 1994.
30. Herbert Read, *The Meaning of Art* (London: Faber, 1931; new revised ed. 1969; Faber paper covered ed. 1972); *Art Now: An Introduction to the Theory of Modern Painting and Sculpture* (London: Faber, 1933, new revised ed. 1960; Faber paper covered ed. 1968); *Contemporary British Art* (Harmondsworth, Middlesex: Pelican - Penguin, 1951).
31. Herbert Read, *The Philosophy of Modern Art: Collected Essays* (London: Faber, 1964; rpt. 1969).
32. Herbert Read, ed., *Unit One: The Modern Movement in English Architecture, Painting and Sculpture* (London: Cassell, 1934).
33. J.L. Martin, Ben Nicholson, and N. Gabo, ed., *Circle: International Survey of Constructive Art* (London: Faber, 1937; rpt. 1971). The publication included articles on painting by Le Corbusier, Winifred Dacre, Piet Mondrian, Ben Nicholson, and Herbert Read; articles on sculpture by J.D. Bernal, N. Gabo, Barbara Hepworth, and Henry Moore; articles on

architecture by Marcel Breuer, Maxwell Fry, S. Giedion, J.L. Martin, Richard J. Neutra, J.M. Richards, and Alberto Sartoris; articles on art and life by Walter Gropius, Karel Honzig, Leonide Massine, L. Moholy-Nagy, Lewis Mumford, and Jan Tschichold.

The names listed on the cover of the 1971 reprint are:

Painters: Arp, Braque, Dacre, Domela, Duchamp, Erni, Gris, Héliou, Jackson, Kandinsky, Klee, Léger, Lissitsky, Malevich, Moholy-Nagy, Mondrian, Nicholson, Picasso, Piper, Stephenson, Tauber-Arp, and Vordemberge.

Sculptors: Brancusi, Calder, Gabo, Giacometti, Hepworth, Holding, Meduniezky, Moore, Pevsner, and Tatlin.

Architects: Aalto, Breuer, Brinkman, Chermayeff, Corbusier, Fischer, Fry, Gropius, Havlicek, Honzig, Jeanneret, Loghem, Lubetkin, Maillart, Martin, Mendelsohn, Molnar, Nelson, Neutra, Nicholson, Praesens, Roth, Roth, Sartoris, Sykrus, Sykrus, Tecton, Viugt, and Yorke.

Writers: Bernal, Breuer, Corbusier, Dacre, Fry, Gabo, Giedion, Gropius, Hepworth, Honzig, Martin, Massine, Moholy-Nagy, Mondrian, Mumford, Neutra, Read, Richards, Sartoris, Shand, and Tschichold.

34. Norbert Lynton, "Reflections on the Painting Revolution of Our Time," *The Proper Study: Figurative Painting from Britain* (London: British Council, 1984): p. 8
35. Andrew Causey, "Unit One - Towards Surrealism," *British Art in the 20th Century*, op. cit., p. 216.
36. David Thistlewood, *Herbert Read: Formlessness and Form, An Introduction to His Aesthetics* (London: Routledge and Kegan Paul, 1984).
37. The term 'pragmatic formalism' is used to distinguish Clark's formal concerns from those of orthodox Greenbergian modernism. Clark himself referred to his formal concerns as 'pragmatic' in an interview: John Clark, "An Interview," an interview by Ron Shuebrook, *John Clark* (Lethbridge: Southern Alberta Art Gallery, 1980): p. 2. This point is discussed in Chapter 4, pp. 58-59.
38. Herbert Read, "The Disintegration of Form in Modern Art," *Studio International*, vol. 169, no. 864 (April 1965): p. 155.
The article is a condemnation of "anti-art," particularly Pop art. Unlike pop music, which Read considered was a genuine modern version of folk music, he felt that Pop art had no roots in mass culture and merely exploited the commercial image.
39. John Clark, note written in sketch book, 1989.
40. David Sweet, letter to the author: David Sweet, Bramhall, Cheshire, to Rosemary Preuss, Lethbridge, Alberta, 22 Mar. 1994. Information on the exhibitions Clark saw and the books he read as an undergraduate is contained in this letter.
41. Ibid.
42. Eric Newton, *European Painting and Sculpture* (Harmondsworth, Middlesex: Penguin-Pelican, 1941; 2nd. ed. 1942; 3rd. ed. 1945).
43. E. H. Gombrich, *The Story of Art*, 10th ed. (London: Phaidon, 1960). This text was in Clark's personal library [fall 1992].
44. Maurice Raynal, et al, *The History of Modern Painting from Picasso to Surrealism*, trans. Douglas Cooper (Geneva: Albert Skira, 1950). This book contains, for example, four colour plates of abstract works by Kandinsky, from a 1910 watercolour to *Red*, 1924, and four of Mondrian's abstractions, from a composition of 1914 to *Broadway Boogie-Woogie*, 1942/43.
45. Werner Haftmann, *Painting in the Twentieth Century*, 2 vols., 2nd Eng. ed. (London: Lund Humphries, 1965). Clark actually used the first English edition, 1961 (1960 in Clark's de Chirico bibliography is a misprint). However, in his preface to the 2nd edition, Haftmann states that the 1961 text volume (vol. 1) was reprinted with only minor changes; vol. 2, the plate volume, which Clark would have used, however, was completely recast to include over one thousand illustrations.

46. Wassily Kandinsky. *Concerning the Spiritual in Art and Painting in Particular 1912*, retrans. by Francis Golffing, Michael Harrison, and Ferdinand Ostertag (New York: George Wittenborn, 1947; rpt. 1955, 1963, 1964, 1966, 1970, 1976). First pub. under title *The Art of Spiritual Harmony*, trans. Michael Sadleir (London: n.p., 1914). The information that Clark read this work as an undergraduate comes from David Sweet, letter to the author, 22 Mar. 1994, op. cit.
47. John Clark, *John Clark*, interviewed by Kate Horsfield, op. cit., p. 3.
48. Tate Gallery, London, *Dunn International: An Exhibition of Contemporary Painting Sponsored by the Sir James Dunn Foundation* (London: Arts Council, 1963). Exhibition catalogue. Tate Gallery, London, 15 Nov. - 22 Dec. 1963. Organized by John Richardson. Foreword by M. Beaverbrook, from the catalogue of the same exhibition at the Beaverbrook Art Gallery, Fredericton, New Brunswick, Sept. 1963. Some artists were not represented by the same works in London as in New Brunswick. Artists included were: Josef Albers, Ivan Albright, Pierre Alechinsky, Karel Appel, Frank Auerbach, Balthus (Balthusz Klossowski de Rola), Julius Bissier, Peter Blake, Arthur Boyd, Georges Braque, Alberto Burri, Manolis Calliannis, Marc Chagall, Harold Cohen, Alex Colville, Comelle (Cornelis van Beverloo), Graham Coughtry, Dado (Miodrag Djuric), Salvador Dali, Alan Davie, Stuart Davis, Paul Delvaux, Edwin Dickinson, Richard Diebenkorn, Jean Dubuffet, Max Ernst, Sam Francis, Lucian Freud, Alberto Giacometti, Fritz Glamer, Leon Golub, Adolph Gottlieb, Morris Graves, Renato Guttuso, Hans Hartung, Robert Indiana, Jasper Johns, Asger Jorn, Ellsworth Kelly, R. B. Kitaj, Oskar Kokoschka, William de Kooning, Wilfredo Lam, Jan Lebensztejn, Jack Levine, Richard Lindner, L. S. Lowry, Evert Ludquist, Loren Maciver, René Magritte, Alfred Manessier, Conrad Marca-Relli, André Masson, Matta (Robert Sebastia Antonio Matta Echaurren), Jean Albert McEwen, James McGarrell, Henri Michaux, Manolo Millares, Joan Miró, Giorgio Morandi, Ennio Morlotti, Robert Motherwell, Barnett Newman, Ben Nicholson, Sidney Nolan, Kenzo Okada, Victor Pasmore, Pablo Picasso, Edouard Pignon, John Piper, Serge Poliakoff, Robert Rauschenberg, Paul Rebeyrolle, Ceri Richards, Jean-Paul Riopelle, Larry Rivers, William Ronald, James Rosenquist, Mohan Samant, Antonio Saura, William Scott, Ben Shahn, Maria Elena Vieira da Silva, Richard Smith, Pierre Soulages, Kumi Sugai, Graham Sutherland, Pierre Tal Coat, Rufino Tamayo, Antonio Tapies, Friso Ten Holt, Mark Tobey, Harold Town, Raoul Ubac, Paolo Vallorz, Bram van Velde, Victor Vasaraly, Brett Whiteley, and Andrew Wyeth.
- Clark left bookmarks in the catalogue; these coincide with all the Canadian entries.
49. John Clark, *John Clark*, interviewed by Kate Horsfield, op. cit., p. 3.
Clark does not mention by name the works of Balthus, Morandi, and McGarrell which he saw at the *Dunn International*, however, they were:
Balthus, *The Cherry Trees*, 1940, oil on panel, 36 1/4 x 28 3/4 in., lent by William S. Lieberman, New York.
Giorgio Morandi, *Still Life with Bottles*, 1941, oil on canvas, 10 3/4 x 18 3/4 in., lent by Eric E. Estorick, London.
James McGarrell, *Piano*, 1961, oil on canvas, 68 1/2 x 68 in., lent by Allan Frumkin Gallery, New York.
50. *Robert Rauschenberg: Paintings, Drawings and Combines, 1949-1964*, Whitechapel Gallery, London, Feb. 1964. *Jasper Johns: Paintings, Drawings, and Sculpture, 1954-1964*, Whitechapel Gallery, London, Dec. 1964.
51. *54/64: Painting and Sculpture of a Decade: The Gulbenkian Exhibition*, Tate Gallery, London, 22 Apr. - 28 June 1964. Organized by Alan Bowness, Lawrence Gowing, and Philip Jones.
52. Editorial note, *Studio International*, vol. 167, no. 853 (May 1964): p. 194.
53. Alan Bowness, "54/64: Painting and Sculpture of a Decade: The Gulbenkian Exhibition," *Studio International*, vol. 167, no. 853 (May 1964): p. 193.

54. Serge Guilbaut offers an explanation of why Europe was inundated by modern American art at that time. He investigates the complex issue of the politicization of an apolitical art for Cold-War propaganda purposes during the 1950s, and argues that, since early in that decade, the American avant-garde had been assimilated by the liberal centre for its own political ends to further an aggressive Americanism. European artists, he says, were slow to realize what was happening. Serge Guilbaut, "The New Adventures of the Avant-Garde in America: Greenberg, Pollock, or from Trotskyism to the New Liberalism of the 'Vital Centre'," *October*, no. 15 (Winter 1980): pp. 61-78. See especially p. 62.
55. Abstract Expressionism and subsequent developments in American abstraction, seen in the galleries, and as presented in the writings of Greenberg, had a compelling effect on British painting at the end of the '50s and early '60s. See, for example, Charles Harrison, "Critical Theories and the Practice of Art," *British Art in the 20th Century: The Modern Movement*, Susan Compton, ed. (Munich: Prestel, 1986): p. 60. Greenberg's influence on art practice was most evident initially in sculpture. When Greenberg was in Britain in 1958, he visited Anthony Caro in his London studio. This visit, and Caro's trip to New York the following year, where he was promoted by Greenberg (and met Kenneth Noland and David Smith among other leading artists), profoundly affected Caro's work and, subsequently, the direction of British sculpture. Caro taught at St. Martin's School of Art, London, where Greenberg's influence became so strong that, in 1966, John Latham led a group of artists, critics, and students opposed to the principles of Greenberg in a ritual destruction of a library copy of *Art and Culture*. David Sweet thinks that he and Clark may have read some Greenberg by 1964. David Sweet, letter to the author, 22 Mar. 1994, op. cit.
56. Richard Hamilton, *Just What Is It That Makes Today's Homes So Different, So Appealing?*, 1956, collage, 10 1/4 x 9 3/4 in.
57. David Sweet, letter to the author: David Sweet, Bramhall, Cheshire to Rosemary Preuss, Lethbridge, Alberta, 30 Nov. 1993. Hockney was by no means the first artist to incorporate writing. Interestingly, even Walter Sickert had done so in a self portrait: Walter Sickert, *Lazarus Breaks his Fast (Self Portrait)*, c. 1927, oil on canvas, 64 x 76 cm.
58. David Hockney, quoted by Susan Compton in "Pop Art - New Figuration," *British Art in the 20th Century: The Modern Movement*, ed. Susan Compton (Munich: Prestel, 1986), p. 341. Exhibition catalogue, Royal Academy of Arts, London, 15 Jan. - 5 Apr. 1987.
59. Clark expressed a similar sentiment to Kate Horsfield: *John Clark*, interviewed by Kate Horsfield, op. cit., pp. 22-23.
60. David Sweet, letter to the author, 30 Nov. 1993, op. cit.
61. Ibid.
62. Pamela Clark remembers the lecture, which suggests that McGarrell's visit to Hull was in the spring semester of 1965, before she left Hull to study at Exeter.
63. David Sweet, letter to the author, 30 Nov. 1993, op. cit.
64. Paul Tillich, "A Prefatory Note by Paul Tillich", *New Images of Man*, by Peter Selz (New York: Museum of Modern Art, 1959; rpt. n.p.: Arno Press, 1969), pp. 9-10.
65. Peter Selz, "Introduction," *New Images of Man*, op. cit., p. 15.
66. John Canaday, "New Talent USA," *Art in America*, vol. 48, no. 1 (Spring 1960): p. 26.
67. James McGarrell, *Bathers*, 1956, oil on canvas, 43 7/8 x 48 in.; *Equinox*, 1956, oil on canvas, 41 x 47 in.
68. For example: James McGarrell, *Flying Boxes*, oil on canvas, 1963, 78" x 56"; *Great Western*, oil on canvas, 1963, 78" x 56"; *Column*, 1965, oil on canvas, 164 x 133 cm; *Currents*, 1966, oil on canvas, 247 x 200 cm.
69. In an interview some years later, McGarrell said that he preferred Thomas Bolt's description 'fiction painting' to 'surreal', because in his work, "Remembered perception is broken down, thoroughly reordered and synthesized into a new made thing... fiction."

James McGarrell, *James McGarrell: Recent Paintings* (New York: Frumkin/Adams Gallery, n.d. [c. 1991]), p. 4. The reference to Thomas Bolt's description of McGarrell's work as 'fiction painting' may be to: Thomas Bolt, "James McGarrell's Universe: Realism, Magic, Abstraction, and the Enigmatic Narrative," *Arts Magazine*, vol. 60, no 8 (April 1986): p. 34. Here Bolt says that McGarrell's paintings fit Wayne Thibaud's definition of Fictional Painting.

70. Clement Greenberg selected all the artists except those from California, who were selected by the curator of the Los Angeles County Museum, James Elliott. The exhibition travelled to the Walker Art Centre, Minneapolis, and to the Art Gallery of Toronto. This information comes from: *Clement Greenberg: The Collected Essays and Criticism*, vol. 4 *Modernism with a Vengeance 1957-1969*, ed. John O'Brian (Chicago and London: University of Chicago Press, 1993): p. 195, editor's note.
71. The other artists were Edwin Dickinson and Reuben Nakian with major showings, Fairfield Porter, Byron Burford, Richard Diebenkorn, Robert Cremean, Leonard Baskin, and Frank Gallo, with, like McGarrell, three or four works each, and Red Grooms with his installation *City of Chicago*. Norman A. Geske, Director of the University of Nebraska Art Galleries, who selected artists and work for the American show, made the statement that "In the United States there have always been artists who asserted the point of view that nature is still concentrated in its most revealing form in the body of man and his environment." Quoted by Anita Feldman in "The Figurative, the Literary, the Literal," *Arts Magazine*, vol. 42, no. 8 (June/Summer 1968): p. 22.
72. John Clark, *Zoo*, 6/12, June 1965, etching and aquatint, 38 x 56 cm., (image: 30 x 40 cm.), estate of the artist.
73. John Clark, *Garden*, September 1965, etching, 58.4 x 42 cm., (image: 25 x 25 cm.), estate of the artist.
74. Clark also applied to the Royal College of Art, London, to study printmaking in the department of Graphic Design, but was rejected.
75. David Sweet, letter to the author, 22 Mar. 1994, *op. cit.*

Notes to Chapter 2

1. Clement Greenberg, "America Takes the Lead, 1945-1965," *Clement Greenberg: The Collected Essays and Criticism*, vol. 4, *Modernism with a Vengeance 1957-1969*, ed. John O'Brian (Chicago and London: University of Chicago Press, 1993): p. 215.
2. *Op. cit.*, p. 217.
3. These exchanges between Read, Kozloff, and Goldwater are documented in *Clement Greenberg: The Collected Essays and Criticism*, vol. 4, *Modernism with a Vengeance 1957-1969*, *op. cit.*
4. Barbara M. Reise, "Greenberg and The Group: A Retrospective View," Part 1, *Studio International*, Vol. 175, no. 900 (May 1968): pp. 245-257. Part 2, *Studio International*, vol. 175, no. 901 (June 1968): pp. 314-316. In Part 1, Reise documents several other critical exchanges with Greenberg. In Part 2, she claims that Sidney Tillim's essay on Lichtenstein shows an uncritical acceptance of Greenberg's approach (p. 314). While it is apparent that Tillim did share certain views with Greenberg (as did Laderman), including a disdain of Pop art, he was clearly poles apart in his desire to reforge ties between art and literature, as will be seen when Tillim (and Laderman) are discussed later in this chapter.
5. Clement Greenberg, *Art and Culture: Critical Essays* (Boston: Beacon Press, 1961; Beacon Paperback, 1965).

6. Clement Greenberg, "Modernist Painting," radio broadcast, Voice of America, Spring, 1960; Voice of America's *Forum Lectures* (Washington, DC: US Information Agency, 1960); republished, *Arts Yearbook* 4 (1961); *Art and Literature*, no. 4 (Spring 1965). The preceding information comes from John O'Brian's Introduction to *Clement Greenberg: The Collected Essays and Criticism*, vol. 3, *Affirmations and Refusals 1950-1956*, ed. John O'Brian (Chicago and London: University of Chicago Press, 1993): p. xv, footnote 1.
7. Clement Greenberg, "Modernist Painting," *Clement Greenberg: The Collected Essays and Criticism*, vol. 4, *Modernism with a Vengeance 1957-1969*, op. cit., p. 85.
8. Op. cit., pp. 93-94, footnote 1.
9. Clement Greenberg, "Avant-Garde and Kitsch," *Art and Culture: Critical Essays*, op. cit., p. 5. In this essay Greenberg expresses his opposition to kitsch, a popular, easily assimilated art aimed at mass consumption, in favour of a high art that does not pander to bourgeois tastes.
10. Op. cit., p. 6.
11. Clement Greenberg, "Towards a Newer Laocoon," *Clement Greenberg: The Collected Essays and Criticism*, vol. 1, *Perceptions and Judgements 1939-1934*, ed. John O'Brian, (Chicago and London: University of Chicago Press, 1986): pp. 23-38.
12. Op. cit., p. 25.
13. Clement Greenberg, "Modernist Painting," op. cit., p. 86.
14. Op. cit., p. 87.
15. Clement Greenberg, "Post Painterly Abstraction," *Clement Greenberg: The Collected Essays and Criticism*, vol. 4, *Modernism with a Vengeance 1957-1969*, op. cit., p. 197.
16. Op. cit., p. 195.
17. Op. cit., p. 196.
18. Ibid.
19. Ibid.
20. Op. cit., p. 197.
21. Michael Fried, "Art and Objecthood," *Artforum*, vol. 5, no. 10 (June/Summer 1967): pp. 12 - 23. Special Issue on American Sculpture.
22. Robert Rosenblum, *Frank Stella* (Harmondsworth, Middlesex: Penguin, 1971), p. 18.
23. Faye Mark provided copies of bulletins and class schedules from Indiana University Archives for the period from Fall 1966 to Summer 1968.
24. Apart from studio classes, an M.F.A. candidate at Indiana was expected to take between a sixth and a quarter of all course work in art history. According to Indiana University bulletins, course requirements for an M.F.A. consisted of a total of 60 hours, with emphasis in a chosen area of studio work. 9-15 hours, depending on previous training had to be in history of art. The oral defense of the studio thesis tested, among other things, the candidate's general knowledge of the history of art. Albert Elsen taught the two modern courses in twentieth-century painting and sculpture, and Clark studied under him. (Pamela Clark is the source of this information.) Elsen surely reinforced Clark's existential understanding of art and art making. See: Albert E. Elsen, *Purposes of Art: An Introduction to the History and Appreciation of Art*, 3rd ed. (New York: Holt, Rinehart and Winston, 1972), especially Chapter 25, "Coda: The Modern Artist," pp. 462 ff., where his existential stance is clearly apparent. [1st ed. 1962]. Which other art history courses Clark took is uncertain, since no transcripts are available to the writer. However, the schedules show a wide range of courses in the history of art, covering not only the full sweep of Western art history, but also the art of the Pre-Columbian Americas, Sub-Saharan Africa, Persia, India, South East Asia, and the Far East, including China, Japan and Korea.
25. Hilton Kramer, "William Bailey and the Artifice of Realism," *William Bailey: Peintures*, (Paris: Galerie Claude Bernard, 1977), p. 32. Reprinted from *The Age of the Avant-Garde* (New York: Farrar, Straus and Giroux, 1971). Essay dated 31 October 1971.

26. Carter Ratcliff, "New York," *Art International*, vol. 14, no. 4 (20 Apr. 1970): p. 67. Review of exhibition, *22 Realists*, Whitney Museum, New York. Of Bailey's work, he discusses, in particular, *Sisters*, 1968-69, oil on canvas.
27. "Robert Barnes: Artists' Choice, Frumkin," *Art News*, vol. 85, no. 2 (Feb. 1986): pp. 125-126. In the mid 1980s Robert Barnes had a thirty year retrospective which toured nationally. When it was shown at the Artists' Choice Museum in New York he began to receive the kind of recognition that Bailey was beginning to receive when Clark was a student, and that had already been given to McGarrell.
28. Barnes working methods are discussed in: Sue Taylor, "Robert Barnes at Struve," *Art in America*, vol. 75, no. 2 (Feb. 1987): p. 157; and "Robert Barnes: Artists' Choice, Frumkin," *op. cit.*: pp. 125-126; N.G., the author of the latter article obtained his information from Dennis Adrian's catalogue essay for Barnes' retrospective exhibition.
29. Glenn O'Brien, "Robert Barnes: Artists' Choice Museum," *Artforum*, vol. 24, no. 7 (Mar. 1986): p. 118.
30. The exact dates of the visits of these two artists to Indiana is unknown to the writer; however, the presence of these "influential figures" at Indiana while Clark was there is recorded by Ron Shuebrook: "John Clark: An introduction," *John Clark* (Lethbridge: Southern Alberta Art Gallery, 1980): p. 1. Tillim also mentions visiting Indiana to talk to the students in his article "A Variety of Realisms," *Artforum*, vol. 7, no. 10 (Summer 1969): p. 45. He writes, "I have traveled around the country and encountered students in Syracuse, Bloomington and Baltimore, to mention just a few of the places, who know what is going on" [i.e., "new representation is a growing influence"]. Clark, however, left Indiana a year before the publication of the article.
31. Hilton Kramer, *op. cit.*, p. 28.
32. See note #30 above.
33. Sidney Tillim, "The Reception of Figuration: Notes on a General Misunderstanding," *Artforum*, vol. 7, no. 6 (Feb. 1969): p. 32, footnote 1.
34. *Op. cit.* p. 30. Sidney Tillim lists and discusses several exhibitions and articles at the beginning of this article.
35. *Ibid.*
36. *Op. cit.*, p. 32. The following quotations in this paragraph are also located here.
37. Sidney Tillim, "Towards a Literary Revival?" *Arts Magazine*, vol. 39, no. 9 (May/June 1965): pp. 30-33.
38. *Op. cit.*, p. 33. The following quotations in this paragraph are also located here.
39. Sidney Tillim, "Gabriel Laderman," *Arts Magazine*, vol. 39, no. 3 (Dec. 1964): p. 65.
40. Jerrold Lanes, "Gabriel Laderman, Robert Schoelkopf," *Artforum*, vol. 8, no. 5 (Jan. 1970): p. 73.
41. Gabriel Laderman, "Unconventional Realists," *Artforum*, vol. 6, no. 3 (Nov. 1967): pp. 42-46.
42. *Op. cit.*, p. 46. The following quotation in this paragraph are also located here.
43. *Op. cit.*, p. 42.
44. Gabriel Laderman, "Notes from the Underground," no. 8 in series "Problems of Criticism," *Artforum*, vol. 9, no. 1 (Sept. 1970): pp. 59-61.
45. *Op. cit.*, p. 60.
46. *Ibid.*
47. *Op. cit.*, p. 61.
48. *Ibid.* The preceding quotations in this paragraph are also located here.
49. John Clark, Bloomington, Indiana, to David Sweet, London, postmarked 7 May 1968. The letter was written on the back of a poster for Clark's M.F.A. Thesis Exhibition, *John Clark*, West Gallery, Fine Arts Museum, Indiana University, Bloomington,

- 6-12 May 1968. The poster shows a black and white photograph of Clark seated in what appears to be an elevator, surrounded by eight of his canvases: seven figurative works and one abstraction.
50. John Clark, *P. in Her Big Floppy Hat*, fall 1967, [oil or possibly acrylic] on canvas, c. 165 x 122 cm, collection of Prof. and Mrs. Albert Elsen. Pamela Day (later Pamela Clark) posed for studies for this painting when she visited Clark in Bloomington in the summer of 1967.
 51. John Clark, *Untitled (Padded Coat Hanger)*, July 1967, [oil or possibly acrylic] on canvas, c. 61 x 46 cm. [destroyed].
 52. John Clark, *Untitled (Hands with Rings)*, Aug. 1967, [oil or possibly acrylic] on canvas, c. 71 x 91 cm. [destroyed].
 53. John Clark, *Alice*, 1967, [oil or possibly acrylic] on canvas, c. 107 x 152 cm. [may have been sold; if not, then destroyed.]
 54. John Tenniel's illustration may be found in Lewis Carroll, *Alice's Adventures in Wonderland and Through the Looking-Glass and What Alice Found There* (London: Octopus Books, 1978): p. 60.
 55. Lewis Carroll, op. cit., p. 60.
 56. Eleanor Green quoted by Gregory Battcock, "Introduction," *Minimal Art: A Critical Anthology* (New York: E. P. Dutton, 1968, paperback ed., 1968), pp. 20 -25. The statement originally appeared in Eleanor Green's catalogue essay for the exhibition *Scale as Content*, The Corcoran Gallery of Art, Washington, DC., 7 Oct. 1967 - 7 Jan. 1968.
 57. John Clark, *Untitled (Window)*, c. 1976, oil [or possibly acrylic] on canvas, no dimensions, [destroyed].
 58. After leaving Indiana, Clark kept in contact with David Shapiro throughout the rest of his life. In 1982 Shapiro sent John and Pamela Clark an autographed catalogue of his work, *David Shapiro: Five Series: Paintings, Drawings, Prints*, essay by Peter Frank (Fort Wayne, Indiana: Fort Wayne Museum of Art, 1982). The exhibition was shown at: Fort Wayne Museum of Art, Fort Wayne, Indiana, 3 Sept. - 3 Oct. 1982; Butler Institute of American Art, Youngstown, Ohio, 7-28 Nov. 1982; Canton Art Institute, Canton, Ohio, 16 Jan. - 13 Feb. 1983. The figurative painter George Hildrew was the one other fellow graduate student with whom Clark maintained a lifelong correspondence.
 59. John Coplans both discusses and illustrates Ellsworth Kelly's preference for working from visual observation in his book *Ellsworth Kelly* (New York: Harry N. Abrams, n.d.)
 60. There are about twenty figure drawings from the post Indiana period, 1968-69, still in Clark's estate, in the possession of Pamela Clark. They relate very closely to the figure drawings Clark was doing in Indiana.
 61. The writer was a student of Clark's at The University of Lethbridge, 1987-89.

Notes to Chapter 3

1. John Clark, *Untitled (Painting with Orange Diamond)*, 1968, [oil or acrylic on canvas], c. 122 x 122 cm. [destroyed].
2. John Clark, *Untitled (Red and Green Painting with Blue Centre)*, [oil or acrylic on canvas], 122 x 122 cm. [destroyed].
3. Royal Academy of Arts, London, *Big Paintings for Public Places*, 6 - 28 Sept. 1969. All sixteen young artists in the exhibition were invited to make work specifically for the walls of the space. The catalogue was printed before many of the works were completed and did not contain a list of works exhibited. The Royal Academy has no further information. However, slides of 4 canvases by Clark, shown hanging in the exhibition

- space, are in the possession of Pamela Clark. She recalls that these were the only canvases Clark exhibited at that time.
- Walker Art Gallery, Liverpool, *John Moores 7*, 26 Nov. 1969 - 26 Jan. 1970 (cat. #70. "Conjure"). Two installation photographs show part of this painting; no further information about the painting exists.
4. According to the Exhibition catalogue, George Rowney and Co. provided "'Cryla' paint, primer, P.V.A. Binder, etc."
Royal Academy of Arts, London, *Big Paintings for Public Places* (London: Royal Academy, 1969), inside front cover.
 5. Pamela Clark is the source for the information about Clark's painting technique at this time.
 6. John Clark, *Untitled (Green Arcs)*, 1969, acrylic on canvas, c. 260 x 550 cm. (8' 6" x 18'); *Untitled (Orange Stripes)*, 1969, acrylic on canvas, c. 260 x 550 cm. (8' 6" x 18') [both destroyed].
 7. John Clark, *Untitled (Violet and Red Stripes)*, 1969, acrylic on canvas, c. 183 x 244 cm. (6' x 8'), [destroyed].
 8. John Clark, *Untitled (Red Vacated Centre)*, 1969, acrylic on canvas, c. 250 x 250 cm. (8' 6" x 8' 6"). [destroyed].
 9. For example: John Clark, *Untitled Geometric Drawing (With Red and Orange Border)*, c. 1969, pencil and coloured pencil on graph paper, 55.6 x 75.8 cm, estate of the artist.
 10. The exhibition *New American Painting* at the Tate Gallery in 1959, which included works by Rothko, Newman, Still, and Ellsworth Kelly, had a powerful influence on these painters. John Hoyland visited the U.S.A. for the first time in 1964, and thereafter made frequent visits. He came to know Clement Greenberg, Morris Lewis, Helen Frankenthaler, and Hans Hofmann personally. The latter was a strong influence on his work. The sculptor Anthony Caro, who was associated with 'Situation', had known Greenberg since at least 1958, when Greenberg visited his London studio. The *Situation* exhibition was at the RBA Galleries in London in 1960.
 11. Norbert Lynton, "Reflections on the Painting Revolution of Our Time," *The Proper Study: Contemporary Figurative Painting from Britain* (London: British Council, 1984): p. 7.
 12. Op. cit., p. 8.
 13. John Clark, *John Clark*, interviewed by Kate Horsfield, in the series *On Art and Artists*, Video Data Bank, School of the Art Institute of Chicago, Illinois, 1988, videocassette. Transcript by Rosemary Preuss, p. 4.
 14. Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum* (Summer 1967): pp. 79 - 83.
 15. 'Inner Image' was the name the group gave to themselves. What exactly it connoted is somewhat vague. Tom Hudson [who subsequently moved to Vancouver, British Columbia] was at the hub of the group [Simon Lewis is the source of this information, telephone conversation with the author, 23 Mar. 1994.] Their first London exhibition took place in 1964. Critics found them "baffling and uneven," hard to pigeon-hole. [Patrick Procktor, "The New Generation," *Studio International*, Vol. 172, no. 879 (July 1966): p. 10.] Victor Newsome, an 'Inner Imagist' who was teaching at Hull in the late 1960s, was singled out as one of thirteen artists to participate in the 1966 *New Generation* exhibition at the Whitechapel Gallery in London. Patrick Procktor, who himself had been a participant in the 1964 exhibition, described Newsome's works as "mysterious objects, part fetishistic images of women, part abstract, carried out in mixed materials" and "inexplicable in style and inaccessible to reason... private symbols enjoyable primarily to amateurs of the cryptic." ["The New Generation," op. cit., p. 10. The work by Newsome illustrated in the article is *Spotted Flower Unfolding*, 1966, wood, acrylic, sheet metal, and lacquer, 22 1/2" x 20 1/4" x 20 1/4".] Apart from Newsome, the artists associated with the group who are best known today are Ivor Abrahams and Michael Sandle.

16. In a letter to his friend and former teaching colleague, the painter and sculptor Simon Lewis, (John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire, 2 Sept. 1980; on NSCAD letterhead), Clark made some suggestions for a retrospective exhibition, proposed by Lewis, that would feature the work of teachers and students at Hull during the 1970s and demonstrate their influence on a younger generation of artists. He listed teachers and visiting artists who he considered had made an important contribution during each of three time periods. [Note: the dates do not coincide with the terms at Hull of the artists listed, e.g. Harold Hurrell was there from 1967 to 1976.] The names that appear under each heading are as follows:-
- 'Inner Image', c. 1966-70
 Full-time: Chilton [Mike]; Newsome [Victor]; (and Wolverson [Martin]).
 Visitors: Sandle [Michael]; A. [Austin] Wright; Abrahams [Ivor Abrahams].
 Visiting Foreign Lecturers: Bill Bowen; Alan Barkley.
- 'Art [&] Language', c. 1970-74
 Full-time: Hurrell [Harold]; (Wolverson [Martin]).
 Visitors: Bainbridge [David]; Atkinson [Terry]; Baldwin [Michael]; Burn [Ian]; etc.
 Visiting Foreign Lecturers: Lynn Lemaster; Bruce Germand; John Blake.
- 'Drawing in Action', c. 1974-80
 Full-time: Lewis [Simon]; Clark [John].
 Visitors: Hopkins [Clyde]; Dellow [Jeff]; Newton [Duncan]; Hallam [Marilyn] etc.
 Visiting Foreign Lecturers: Yvonne L. [Lammerich]
- Clark also included Colin Firm, Ian Hart, Harry Hollands and Dave King as "in there somewhere."
- In his letter, Clark credits Denis [Principal, Dinis Booth] and the other administrators, Wolverson [Martin] and Ainley [Willis] for their "liberal/pragmatic" approach which allowed "the energy to flow freely."
 The exhibition proposed by Lewis never materialized.
 Simon Lewis informed the author that Visitors attended the College several days during each semester. Their input was therefore quite significant. Telephone conversation with the author, 23 Mar. 1994.
17. Institute of Contemporary Arts, London, *When Attitudes Become Form*, 28 Sept. - 27 Oct. 1969. The exhibition, subtitled "Live in Your Head," was first shown in 1969 at the Kunsthalle, Berne, before travelling to Krefeld and London. It was organized in Berne by Harald Szeemann, and by Charles Harrison (for London). In a lecture he gave at the University of Lethbridge, Clark mentioned seeing the exhibition. He said it influenced him quite a bit:
 John Clark, on his work, lecture at The University of Lethbridge, Alberta, 7 Feb. 1980, audio tape. Transcript by Rosemary Preuss, p. 3.
18. John A. Murphy, introductory remarks, *When Attitudes Become Form: Works, Concepts, Processes, Situations, Information* (Berne: Kunsthalle Berne, [1969]), p. 3.
19. Scott Burton, "Notes on the New," *When Attitudes Become Form: Works, Concepts, Processes, Situations, Information* (Berne: Kunsthalle Berne, [1969]), p. 8.
20. See note #16 above.
21. A combination of the intellectual scepticism of the individual artists involved in Art & Language, which prevented the formulation of an ideology to which all could subscribe, and pressures from the art establishment in Britain may have had much to do with the demise of group. Art & Language was originally centred in Coventry, where the Press was founded in May 1968. Pressures apparently began in 1969 with controversy over an Art Theory course taught at the then Coventry College of Art, and intended as an alternative to studio courses. The NCDAD (National Council for Diplomas in Art and Design) reviewed the College in May '69. They made it clear in their recommendations that, to obtain a Dip. AD, a student must keep a balance between studio and related work.

Studio work meant the production of visual art objects. By the time their recommendations were received, the college had lost its autonomy and become part of the Lanchester Polytechnic. It seems that the Director of the Polytechnic and the new Dean of Fine Arts were not prepared to defend those students who had opted to take the Art Theory course instead of studio work, and the course was cancelled in 1971. Moreover, many of the part-time staff who taught the course were dismissed. The ensuing protest, including a letter from students adversely affected by the NCDAD recommendations, received an airing in *Studio International* in 1971. The coverage led to threats of legal action against the magazine by the directorate of the Polytechnic and the Chief Officer of the NCDAD.

See: "Some Concerns in Fine-Art Education," *Studio International*, vol. 182, no. 937 (Oct. 1971): pp. 120-122; "Some Concerns in Fine-Art Education II," *Studio International*, vol. 182, no. 938 (Nov. 1971): pp. 168-170. The background to Art & Language Press is outlined by Charles Harrison, "Art & Language Press," *Studio International*, vol. 183, no. 945 (June 1972): pp. 234-235.

The dismissals probably had the effect, initially, of attracting artists to the group, and may account, in part, for the strong presence of Art & Language at Hull in the early '70s. With the exception of Hurrell, a faculty member, who remained at Hull until 1976, the other members of the Art & Language group were Visitors who stayed for brief periods only. See note #16 above.

22. Kettle's Yard Gallery, Cambridge, 1965 to 1972: *When Attitudes Became Form* (Cambridge: Kettle's Yard Gallery, 1984): p. 31. This catalogue entry on Art & Language includes quotation taken from Charles Harrison, and Fred Orton, *A Provisional History of Art & Language* (Paris, 1982).
23. Ibid.
24. Simon Lewis to Leslie [sic] Dunn [1980]. Lewis enclosed a copy of this letter in one to Clark: Simon Lewis, Hull, to John Clark, Halifax, Sept. 1980. Lesley Dunn was Director of the Ferens Art Gallery, Hull. Lewis was writing to her in connection with the retrospective exhibition he was planning, which he had been discussing with Clark over the preceding weeks. The views of Lewis were shared by Clark.
25. Burgin articulated this argument particularly clearly when looking back over the late '60s and 70s in :
Victor Burgin, "The Absence of Presence: Conceptualism and Post-Modernism," *1965 to 1972: When Attitudes Became Form* (Cambridge: Kettle's Yard Gallery, 1984), p. 19.
26. Lucy Lippard, "The Silent Art," *Art in America*, vol. 55, no. 1 (Jan./Feb. 1967): pp. 59-60. Barnett Newman welcomed a symbolic, religious, or mystical interpretation of his monochrome canvases, as titles such as *Day One* (1951-52) or *Stations of the Cross* (1958-66) suggest.
A copy of this issue of *Art in America* was in Clark's possession at the time of his death.
27. Kasimir Malevich quoted in Charlotte Douglas, "Biographical Outline," *Malevich: Artist and Theoretician*, ed. Evgeniya Petrova (Paris: Flammarion, 1990; Moscow-Paris: Avant-Garde, 1990), p. 20. Douglas' footnote (p. 227, #33) is to K. Malevich "Suprematism. 34 Drawings" (December 15, 1920), *K. Malevich: Essays on Art, 1915-1928*, Troels Andersen, ed., London, 1969.
28. Op. cit. p. 12.
29. Op. cit., p. 18.
30. Dates on extant drawings, on drawings known only from slides, and the dates of the slide mounts themselves, are the evidence for placing the works between March and July 1970. Pamela Clark's recollections are additional corroboration for the dating.
31. John Clark, *3 Colours 430 Positions*, c. 1970, acrylic on canvas, 182.5 x 122 cm., collection of the Arts Council of Northern Ireland. This painting was Second Prize winner in the *Belfast Open Exhibition*, 1970. The prize was the purchase of the painting.

32. John Clark, *400 Positions*, c. 1970, ink (ball-point pen) and coloured pencil on graph paper, 55.6 x 75.8 cm., estate of the artist.
33. John Clark, *Nestling 810*, c. Apr. 1970, [probably felt pen] on graph paper, c. 53 x 74 cm. [destroyed]
34. John Clark, *540 Erased a's and 70 A's 11/4/70*, 11 Apr. 1970, pencil and collage on graph paper, 55.6 x 75.8 cm., estate of the artist.
35. John Clark, *28 Quick Smiles 9/5/70*, 9 May. 1970, ink on graph paper, c. 74 x 53 cm. [destroyed].
36. John Clark, *54 Burnt Matches and 9 British Birds*, c. Apr. 1970, [probably ball-point pen] with burn marks on graph paper [probably c. 56 x 76 cm.] [destroyed].
37. John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 3.
38. John Clark, *Untitled (Woman Stooping)*, 1971, [oil or acrylic on canvas], c. 244 x 152 cm. [96" x 60"], [destroyed].
39. John Clark, *Untitled (Woman Kneeling)*, 1971, [oil or acrylic on canvas], no dimensions [destroyed].
40. John Clark, *Untitled (Woman with Hat and Scarf)*, 1971, [oil or acrylic on canvas], c. 165 x 152 cm. [65" x 60"], [destroyed]
41. John Clark, *Untitled (Woman in Armchair)*, c. 1971, [oil or acrylic on canvas], no dimensions; *Untitled (Woman in Armchair, Side View)*, c. 1971, [oil or acrylic on canvas], no dimensions [both destroyed].
42. John Clark, *Untitled (Reading by the Window)*, c. 1972, [oil on canvas], no dimensions [destroyed]; *Pam Watching T.V.*, 1971/2, oil on canvas, no dimensions, collection of Barrie Day, Hessle, Yorkshire; *Pam in a Big Hat/Woman in a Large Hat*, 1973, [oil on canvas], c. 91 x 81 cm. [36" x 32"] [destroyed].
43. John Hewitt, *Telegraph and Argus* (n.p., England) 18 July 1972: n.p.
44. John Clark, *Untitled Interior*, 1971, [oil on canvas], c. 86 x 91 cm. [34" x 36"], [destroyed]. Edward Hopper, *Early Sunday Morning*, 1930, oil on canvas, 35" x 60", Whitney Museum of Art, New York.
45. Christopher Pratt, *Station*, 1972, oil on masonite, 85.1 x 138.2 cm., Vancouver Art Gallery.
46. A discussion of the relationship of Pratt's paintings to those of Hopper can be found in Joyce Zemans text for the exhibition catalogue *Christopher Pratt* (Vancouver, British Columbia: Vancouver Art Gallery, 1985).
47. John Clark, *Evening Interior*, 1972, oil on canvas, 77.7 x 57 cm., estate of the artist . Edward Hopper, *Sun in an Empty Room*, 1963, oil on canvas, 28 3/4" x 39 1/2", [73 x 100 cm.], private collection; *Rooms by the Sea*, 1951, oil on canvas, 29" x 40", [74 x 102 cm.], Yale University Art Gallery.
48. John Clark, *Evening Interior*, 1972, oil on canvas, 76.2 x 56.1 cm., estate of the artist. Henri Matisse, *La porte-fenêtre*, 1914, oil on canvas, 46" x 35 1/2" [117 x 90 cm.].
49. John Clark, "Naturalism/Modernism: A Future for Figurative Painting," *Studio International*, Vol. 188, no. 971 (Nov. 1974): pp. 170-172. Hopper's *Rooms by the Sea* is illustrated on p. 172, but is mistakenly identified as *Office in a Small City*.
50. Op. cit., p. 172.
51. Op. cit., p. 170.
52. Op. cit., p. 171.
53. Op. cit., p. 172.
54. Stephen Chaplin, *Arts Review*, vol. 24 (July 1972): p. 456.
55. Ibid.
56. Carol Kroch, *Daily Telegraph* (n.p., England) Mon. July 10, 1972: n.p.

57. Park Square Gallery, Leeds, Yorkshire, is no longer in existence. A copy of the exhibition brochure (courtesy Abbot Hall Art Gallery, Kendal, Cumbria) indicates that *John Clark: Paintings* was shown 4 - 29 July 1972. Copies of reviews were sent to the author by sculptor Michal Lyons, who had a solo exhibition of his own work in an adjacent space at Park Square Gallery at the same time as Clark's exhibition.
58. Clark reported that Gowing made this comment to him: John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 4.
59. John Clark, *Still-Life with a Sassetta*, 1973, oil on canvas, 121 x 106 cm., Ferens Art Gallery, Hull, Yorkshire.
60. John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 4.
61. Frederick Hart, *History of Italian Renaissance Art: Painting, Sculpture, Architecture*, 3rd ed., (New York: Harry N. Abrams, 1987), p. 349.
62. John Clark, *Still-Life near a Window*, 1973, [oil on canvas], c. 132 x 122 cm., [c. 52" x 48"], [destroyed].
63. John Clark, *Still-Life Facing Westgate*, 1973, [oil on canvas], c. 173 x 122 cm., [68" x 48"] [destroyed].
64. John Clark, *Four Aces*, 1973, [oil on canvas], c. 71 x 107 cm. [28" x 42"], [destroyed].
65. John Clark, *Still-Life (For Fred Quimby)*, 1973, oil on canvas, 60.9 x 101 cm., estate of the artist; *Large Still-Life*, 1974, [oil on canvas], c. 91 x 112 cm., [36" x 44"], [destroyed].
66. John Clark, *Still-Life with Joy*, c. 1974, oil on canvas, 71.9 x 100.7 cm., estate of the artist. The slide of this painting is dated 1973, but the extant drawing for the painting is signed and dated 1974, and the stamped date on the slide mount of the drawing is June 1974.
67. John Clark, *The Green Box*, 1974, oil on canvas, 83.5 x 76.4 cm., estate of the artist.
68. John Clark, *Untitled Still Life (With Two Ginger Jars)*, 1974, [oil on canvas], c. 85 x 77 cm., [33 1/2" x 30 1/2"], [destroyed].
69. John Clark, *Blue Still-Life*, 1975, [oil on canvas], c. 142 x 122 cm., [56" x 48"], [destroyed].
70. John Clark, *Blue Painting (Flora Viceroy)*, 1975, oil on canvas, 132.1 x 110.8 cm., estate of the artist.
71. John Clark, *Still-Life with a Spoon*, 1975/76, oil on canvas, 71.1 x 101.4 cm., estate of the artist.
72. John Clark, *Still-life with a Border*, 1976, oil on canvas, 84.1 x 100.7 cm., estate of the artist.
73. John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 4.
74. John Clark, *Painting with a Blue Border*, 1976, oil on canvas, 94.4 x 111.8 cm., estate of the artist.
75. John Clark, *Looking at Cézanne*, c. early 1977, oil on canvas, 106.5 x 157 cm., estate of the artist.
76. Ferens Art Gallery, Hull, Yorkshire, England. *Drawing in Action*. Itinerary: Ferens Art Gallery, Hull, 30 Sept. - 29 Oct. 1978; Camden Arts Centre, London, 2 - 23 Jan. 1979; Swansea Arts Workshop, 10 Feb. - 11 Mar. 1979; Ulster Museum, Belfast, 24 Mar. - 22 Apr. 1979; Liverpool Academy of Arts, 28 Apr. - 20 May, 1979; Aberdeen Art Gallery, 16 June - 15 July 1979; Rochdale Art Gallery, 4 Aug. - 2 Sept. 1979; Newcastle Polytechnic Gallery, 16 Oct. - 2 Nov. 1979. 20 artists included: Norman Adams, Frank Auerbach, Tom Barrett, John Clark, Graham Crowley, Jeff Dellow, George Fullard, Lee Grandjean, Clyde Hopkins, Chris Jones, Mike Knowles, Leon Kossoff, Simon Lewis, Michael Lyons, Mali Morris, Duncan Newton, Bruce Russell, David Sweet, Kenneth Turnell, and John Walker.

77. Simon Lewis to Lesley Dunn, op. cit. [see note #24 above.]
78. Ibid.
79. Norbert Lynton, op. cit. p. 13.
80. Op. cit., p. 14.
81. Avigdor Arikha, "An Offshore Glance at British Painting," *Art International*, no. 1 (Autumn 1981): p. 62.
82. Carolyn Cohen, "The New British Painting," *The New British Painting* (Oxford: Phaidon, 1988), pp. 45-72. Exhibition catalogue. Contemporary Arts Centre, Cincinnati, and travelling. Guest curators Edward Lucie-Smith and Carolyn Cohen.
83. John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., pp. 11 - 12.
84. Simon Lewis is Head, School of Art and Design, Faculty of Design and The Built Environment, University of East London, England.
85. "Introduction," *Simon Lewis: Recent Work* (Cardiff: University College, 1980), p. 1. Exhibition catalogue.
86. Norbert Lynton, op. cit., p. 11. Lynton draws the reader's attention to another discussion of the linear quality found in British painting in Nikolaus Pevsner's *The Englishness of English Art*.
87. In Simon Lewis letter to Lesley Dunn, op. cit., he lists teachers and students who figured in the changes at Hull in the second half of the '70s. Apart from those mentioned he included: Duncan Newton, Mike Chilton, Guerda Roper, Rob Welch, Susan Cureton, Ron Harewood, Chris Rooke, Jeremy Hunter-Henderson, Phil Machon, Derek Summers, Phillip Diggle, and John Pettenuzzo.
88. Clark expressed his admiration for Kossoff and Auerbach on several occasions to the author. His regard for these artists also came through in his teaching.
89. R. B. Kitaj, "School of London," *The Human Clay* (London: Arts Council of Great Britain, 1976), pp. 5-9. Exhibition catalogue.
90. Op. cit., p. 6.
91. Op. cit., p. 7.
92. These were the painters who were featured in the British Council exhibition, *A School of London: Six Figurative Painters*, shown in Venice, Düsseldorf and Oslo, 1987 - 1988. Peppiatt and Kitaj referred to them as the "hard core" of the School of London in Peppiatt's interview with Kitaj, "R. B. Kitaj: The Diaspora in London," *Art International*, no. 1 (Autumn 1987): p. 34.
93. Michael Peppiatt, "Could there be a School of London?" *Art International*, no. 1 (Autumn 1987): p. 14.
94. Op. cit, p. 17.
95. Op. cit., p. 9.
96. R. B. Kitaj, "R. B. Kitaj: The Diaspora in London," interview by Michael Peppiatt, *Art International*, no. 1 (Autumn 1987): pp. 34-38. Kitaj later published a book on the same topic: *First Diasporist Manifesto* (London: Thames and Hudson, 1989).
97. Alistair Hicks, *The School of London: The Resurgence of Contemporary Painting* (Oxford: Phaidon, 1989).
98. Kossoff's way of working has been described often. For example, by Catherine Lampert in "Painting from Life," *Hayward Annual 1979* (London: Arts Council, 1979), p. 37. Exhibition catalogue.
99. Auerbach's methods, like Kossoff's, are well known. Kitaj, for example, described them in "R. B. Kitaj: The Diaspora in London," op. cit., p. 36.

Notes to Chapter 4

1. Note written by John Clark in a sketch book, 1989.
2. John Clark, "An Interview." an interview by Ron Shuebrook, *John Clark*, (Lethbridge: Southern Alberta Art Gallery, 1980), p. 2 . Exhibition catalogue. Southern Alberta Art Gallery, Lethbridge, Alberta, 2 Feb. - 9 Mar. 1980. The interview actually took place late in 1979. It is mentioned in the past tense in a letter, John Clark, Halifax, Nova Scotia, to Simon Lewis, [Hull, Yorkshire] 30 Dec. 1979. Original in the possession of Simon Lewis, London. Copy in the possession of Pamela Clark, Lethbridge.
3. John Clark, "An Interview," op. cit., p. 2.
4. Ibid.
5. John Clark interviewed on Radio Humberside, 1978, audio tape.
6. Julia Brown, ed., *Occluded Front: James Turrell*, (Los Angeles, California: Fellows of Contemporary Art; Lapis Press; Museum of Contemporary Art, 1985), p. 46.
7. John Clark interviewed on Radio Humberside, 1978, audio tape. Transcript by Rosemary Preuss, p. 4.
8. John Clark, "An Interview", op. cit., p. 2.
9. John Clark, on his work, lecture at The University of Lethbridge, Alberta, 7 Feb. 1980, audio tape. Transcript by Rosemary Preuss.
10. Op. cit., p. 6
11. Pamela Clark and the writer are agreed that *The Pink Coat Hanger* is the same painting as *Jacket II*, 1977, [oil on canvas, 99 x 106 cm., estate of the artist] which depicts a pink coat hanger and a jacket. Pamela Clark recalls that the only painting in which her husband made a coat hanger the sole subject of a painting was at graduate school in Indiana, the painting being *Untitled (Padded Coat Hanger)*, July 1967, [oil or possibly acrylic] on canvas, c. 61 x 46 cm., [destroyed].
12. Clark is referring to work by Jasper Johns from the late 1950s; for example, *Coat Hanger*, 1958, crayon on paper, 62.3 x 54.9 cm. (24 1/2 x 21 5/8 "), collection Mr. and Mrs. William Easton; and *Coat Hanger*, 1959, encaustic on canvas with objects, 70.5 x 53.9 cm. (27 3/4 x 21 1/4"), private collection.
13. John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 9.
14. Op. cit., p. 17.
15. John Clark, interview by an anonymous interviewer, April 1982. Transcript, in possession of Pamela Clark, Lethbridge, Alberta, p. 4.
16. Ibid.
17. Op. cit., p. 2.
18. Op. cit., p. 3.
19. Op. cit., p. 4.
20. Op. cit., p. 3.
21. Op. cit., p. 4.
22. John Clark, *John Clark*, interviewed by Kate Horsfield, in the series *On Art and Artists*, Video Data Bank, School of the Art Institute of Chicago, Illinois, 1988, videocassette. Transcript by Rosemary Preuss. Clark was Artist-in-Residence at the School of the Art Institute of Chicago in April and May of 1988.
23. Op. cit., p. 12.
24. There is certainly narrative implied in some of Clark's undergraduate work, particularly his prints, and there is no evidence to suggest that it bothered him at the time. There is also a suggestion of narrative in some of his painting at graduate school, as was mentioned in Chapter 2. It may be argued that narrative enters in his paintings of single figures in interiors and of empty interiors from the early '70s, or that there is a dialogue

between objects in his still life paintings of the mid '70s. More immediately pertinent here is that, in Clark's lecture at The University of Lethbridge, he said of his painting *Apple and Clock*, 1978, oil on canvas, no dimensions, [destroyed], finished shortly before he left England for Halifax, that there was the possibility of a narrative reading, a dialogue between the apple and the clock, with which he admitted to being uncomfortable. He also commented that the clock was a stainless steel clock of Second World War vintage that he remembered from his childhood. He considered the painting to be important because he "did it entirely from memory." John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., pp. 13-14.

25. John Clark interviewed by Katherine Lipsett in his studio, July 1988, audio tape. Transcript by Rosemary Preuss, p. 23.
26. John Clark, interview by an anonymous interviewer, April 1982. Transcript, op. cit., p. 3.
27. John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 6.
28. John Clark interviewed by Katherine Lipsett in his studio, transcript, op. cit., p. 23.
29. John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 6.
30. Op. cit., p. 9.
31. Op. cit., p. 8.
32. Ibid.
33. Ibid.
34. Ibid.
35. Although Clark never fully subscribed to Greenbergian formalism, he did feel inhibited by some of its taboos, which he encountered in his graduate years, and which appeared in the work he produced immediately after. He told Horsfield, "What happened, I think, was that formalism of the '60s made everybody think that they had to limit their ambitions, and I was still thinking a little bit like that, although I'd never been a formalist artist. I was still thinking, well, you are an object painter, or you limit yourself to this. But gradually, at Nova Scotia, I was starting to think, no, I can paint anything." John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 12.
36. John Clark, *Guardian of the Valley*, 1984/84, oil on linen, 173 x 231.5 cm., collection of Pamela Clark, Lethbridge, Alberta.
37. John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 20.
38. John Clark interviewed by Katherine Lipsett in his studio, transcript, op. cit., p. 17.
39. John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 20; also she had referred earlier to the "spiritual, or the mysterious other nature of the object," p. 6.
40. John Clark, *The Dreamer and the Dream*, 1988, acrylic and oil on linen, 225.7 x 200.6 cm., estate of the artist. John Clark interviewed by Katherine Lipsett in his studio, transcript, op. cit., pp. 18 - 19 and p. 23.
41. John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 23.
42. Ibid.
43. John Clark interviewed by Katherine Lipsett in his studio, transcript, op. cit., p. 22. The word 'media' refers to the information network, not to paint etc.
44. Ibid.
45. John Clark, *Giorgio de Chirico: Metaphysical Paintings*, submitted as the essay component for the National Diploma in Design Examination, [Great Britain], 1965. In the possession of Pamela Clark, Lethbridge, Alberta. Clark illustrated his essay with the following works by de Chirico: *The Sailors' Barracks*, 1914, 32" x 25 1/2"; *The Uncertainty of the Poet*, 1913, 41 1/2" x 37"; *The Apparition*, 1917, pencil; *The Enigma of a Day*, 1914, 72 3/4" x 55 1/2"; and *Metaphysical Interior with Large Building*, 1916, 37 3/4" x 28 15/16". Clark's bibliography included three works: James Thrall Soby, *Giorgio de Chirico* (New York: Museum of Modern Art, 1956)

Werner Haftmann, *Painting in the Twentieth Century*, 2 vols. (London: Lund Humphries, 1961). Clark's bibliography mistakenly gave 1960 as the date of publication.
 Maurice Raynal, et al, *The History of Modern Painting from Picasso to Surrealism*, trans. by Douglas Cooper (Geneva: Skira, 1950).
 Clark's "Acknowledgements" disclose that he saw *The Uncertainty of the Poet* in the collection of Roland Penrose in London on 28 Oct. 1964.

46. Op. cit., p. 3.
47. Op. cit., p. 4.
48. Ibid.
49. Op. cit., p. 6.
50. Op. cit., p. 8.
51. Ibid.
52. Op. cit., p. 9.
53. Ibid.
54. John Clark, "Philip Guston and Metaphysical Painting," *Artscribe*, no. 30 (Aug. 1981): pp. 22-25.
55. Op. cit., p. 23.
56. Op. cit., p. 24.
57. Ibid.
58. Ibid.
59. Ibid.
60. Ibid.
61. Op. cit., p. 25.
62. Ibid.
63. John Clark, "Edward Hopper: Beyond Style," *Artscribe*, no. 26 (Dec. 1980): pp. 28-31.
64. Op. cit., p. 29.
65. Op. cit., p. 30.
66. Edward Hopper, *Four Lane Road*, 1956, oil on canvas, 27 1/2" x 41 1/2".
67. John Clark, "Edward Hopper: Beyond Style," op. cit., p. 31.
68. Ibid.
69. Edward Hopper, *Two on the Aisle*, 1927, oil on canvas, 40 1/4" x 48 1/4".
70. John Clark, "Edward Hopper: Beyond Style," op. cit., p. 31.
71. Ibid.
72. John Clark, "Obsessiveness, Style and Transformation," *Artscribe*, no. 41 (June 1983): pp. 38-41.
73. Op. cit., p. 40.
74. Ibid.
75. Op. cit., p. 38.
76. Ibid.
77. Op. cit., p. 39.
78. Ibid.
79. Op. cit., p. 40.
80. Ibid.
81. Ibid.
82. Ibid.
83. Op. cit., p. 41.
84. Ibid.
85. Ibid.

Notes to Chapter 5

1. Pamela Clark is the source for this information. Barkley was a graduate student representative on the NSCAD Visiting Artists Committee.
2. Les Levine, "The Best Art School in North America?" *Art in America*, vol. 61, no. 4 (July/Aug. 1973): p. 15.
3. Art Gallery of Nova Scotia, Halifax, *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design*, guest curators Robert Stacey and Liz Wylie (Halifax: Art Gallery of Nova Scotia, 1988), p. 78.
4. Op. cit., p. 91.
5. Tim Zuck in conversation with the author, 8 April, 1994. Zuck thinks he probably showed Clark around the studios when Clark visited NSCAD for his interview in 1978. It is uncertain exactly when that interview occurred, but there is snow on the ground in the photographs of Halifax which Clark took to show to his family in England, so it was presumably early in the year.
The *Eighty/Twenty* catalogue (see note #3 above) presents a survey of "Faculty Works: Painting Area" (pp. 92-95) from the mid '70s, and discusses faculty works under the heading "Deconstruction/Reconstruction: NSCAD in the 1980s" (pp.100-102). Clark's term at NSCAD falls into this period. Apart from Tim Zuck (NSCAD 1972-79), Eric Fischl (NSCAD 1974-78), Judith Mann (NSCAD 1978-86) and Ron Shuebrook (NSCAD 1979-87) who receive attention in this and the following chapter, other faculty working in the studio area and discussed by Liz Wylie (guest curator of the "Twenty" section of the catalogue) who were at NSCAD while Clark was there as a visitor or later as a teacher, include David Askevold (NSCAD 1868-76, NSCAD 1981-), Bruce Barber (NSCAD 1981-), Alan Barkley (NSCAD MFA 1977, Dean 1979 - 1986), Eric Cameron (NSCAD 1976-87), Alvin Comiter (NSCAD 1974-), Nancy Edell (NSCAD 1982-), Gerald Ferguson (NSCAD 1968-), Michael Fernandes (NSCAD 1974-), John Greer (NSCAD 1969, 1978-), Stephen Horne (NSCAD 1979-), Richards Jarden (NSCAD 1971-78), Terence Johnson (NSCAD 1971-80), Patrick Kelly (NSCAD 1968-77), Garry Neill Kennedy (President, NSCAD 1967-), Wilma Needham (NSCAD 1982-), Bruce Parsons (NSCAD 1979-77), Jan Peacock (NSCAD 1982-), Robin Peck (NSCAD 1980-83), Edward Porter (NSCAD 1971-), Robert Rogers (NSCAD 1969-), Mira Schor (NSCAD 1974-78), Jeffrey Spalding (NSCAD 1976-77, Director, Anna Leonowens Gallery, 1976-77), and Gary Wilson (NSCAD 1976-). Of those mid to late 70s NSCAD students whose names are familiar as painters in the art world in Canada, several had graduated before Clark arrived. A short list might include Allyson Clay (NSCAD 1978-80), Susanna Heller (B.F.A. NSCAD 1977), Doug Kirton (B.F.A. NSCAD 1978), Landon Mackenzie (B.F.A. NSCAD 1976), Medrie MacPhee (B.F.A. NSCAD 1976), and Carol Wainio (NSCAD 1976).
6. John Clark, 6143 Linden Street, Halifax, Nova Scotia, to Simon Lewis [Hull, England], 9 Dec. 1978.
7. The painter Marcia Hafif, for example, discusses a search for the foundations of painting from her particular perspective in "Beginning Again," *Theories of Contemporary Art* (Englewood Cliffs, New Jersey: Prentice-Hall, 1985), pp. 11-15. The essay was first published in *Artforum* (Sept. 1978).
8. Tim Zuck, *Untitled #56*, 1975, acrylic and charcoal on canvas, 76.2 x 76.2 cm., or *Untitled #59*, 1975, acrylic and pencil on canvas, 61.0 x 61.0 cm., for example.
9. Tim Zuck, *Untitled #68*, 1976, oil and pencil on canvas, 61.0 x 61.0 cm., and *Untitled #70*, 1976, oil and pencil on canvas, 61.0 x 61.0 cm. Zuck revealed that, in part, his reason for painting a house was that he himself had just bought one. He was living near the sea at the time, and had grown up by the Great Lakes. He always wanted to own a sailboat, and now does. Tim Zuck, lecture at The University of Lethbridge, Alberta, Fri. 8 Apr. 1994.

10. Eric Fischl, *Bridge Archetexture*, 1975, oil on paper on masonite, 22" x 33", collection of The University of Lethbridge, Alberta; *White House*, 1975, mixed media on linen on wood panel, 152.6 cm. x 39.8 cm. at top, 24.2 cm. at bottom, collection of the Art Gallery of Ontario.
11. An account of Fischl's work at this time may be found in Bruce W. Ferguson, "Corrupting Realism: Four Probes Into a Body of Work," *Eric Fischl*, (Saskatoon, Saskatchewan: Mendel Art Gallery, 1985), pp. 19 - 20.
12. John Clark, *John Clark*, interviewed by Kate Horsfield, in the series *On Art and Artists*, Video Data Bank, School of the Art Institute of Chicago, Illinois, 1988, videocassette. Transcript by Rosemary Preuss, p. 4. Here Clark recalls the date of the visit as 1976, however it was almost certainly early 1977. See Notes to Chapter 1, #2.
13. John Clark. "Moose Hoose, Beaverville" [Halifax, Nova Scotia], to Simon Lewis [Hull, England], 13 Sept. [1981].
14. Ibid. Philip Guston, *Source*, 1976, oil on canvas, 193.0 x 297.2 cm.; *Riding Around*, 1969, oil on canvas, 54" x 79"; *Black Sea*, 1977, oil on canvas, 172.7 x 297.2 cm.
15. Giorgio de Chirico, *The Disquieting Muses*, 1924, oil on canvas, 96.5 x 63.5 cm.; *The Two Sisters*, 1915, oil on canvas, 55 x 46 cm.; *The Jewish Angel*, 1916, oil on canvas, 67.3 x 43.8 cm.; *Metaphysical Interior*, 1916, oil on canvas, 32.4 x 26.4 cm. See Dore Ashton, *Yes, but... A Critical Study of Philip Guston* (New York: Viking, 1976), for discussion of de Chirico's influence on Guston, referred to on more than twenty occasions throughout her text.
16. Jim Dine, *Series of Seven Tool Drawings*, 1973, charcoal and graphite on paper, each drawing 25 5/8" x 19 7/8". Dine used the robe image in many works in 1964, including a series of 'self portraits', which were usually oil on canvas with collage or various objects. He returned to the image again in 1976, for example in *Four Robes Existing in This Vale of Tears*, 1976, oil on panel, 80" x 144" (4 panels.)
17. David Shapiro, *Jim Dine: Painting What One Is* (New York: Harry N. Abrams, 1981), p. 13.
18. It is tempting to wonder if Clark could have seen Vija Celmins, *Heater*, 1964, oil on canvas, 48" x 48". Celmins lived with her family in Indianapolis before moving to Los Angeles to attend the University of California in 1962. An examination of the literature indicates that *Heater* was not illustrated in journal articles or in books that refer to Celmins until 1979. Nor does it appear that she exhibited in Indiana while Clark was at graduate school there, though she exhibited in California and Florida during that time. It seems, therefore, unlikely, though not impossible, that Clark would have seen her work.
19. Dore Ashton, *Yes, but... A Critical Study of Philip Guston* (New York: Viking, 1976): p. 92.
20. Ibid.
21. G. S. Kirk, J. E. Raven, and M. Schofield, *The Presocratic Philosophers*, 2nd ed. (Cambridge: Cambridge University Press, 1983), pp. 413 ff. Aristotle's *Metaphysics*, 984 b4 is quoted: "Leucippus and his associate Democritus hold that the elements are the full and the void; they call them what is and what is not respectively. What is is full and solid, what is not is void and rare. Since the void exists no less than body, it follows that what is not exists no less than what is." The void here is a translation of the Greek to *kenon*. Another reference in Kirk, Raven, and Schofield is to Cicero, *Academia priora*, II, 37, 118: "Leucippus plenum et inane; Democritus huic in hoc similis...," "Leucippus postulated atoms and voids, and in this respect Democritus resembled him..."
22. For Augustine (354-430) and Aquinas (1225? -1274) on evil as privation or non-being (derived from Plotinus, *Enneads I*, 8th Tractate), see John Hick, "Evil as Privation" in "The Problem of Evil," *Encyclopedia of Philosophy*, vol. 3 (New York: Macmillan, 1967), pp. 136-137.

23. For a discussion of the void in Eckhart (1250-1327) see Rudolf Otto, *Mysticism East and West* (New York: Macmillan, 1932, 3rd printing 1972). The text of this work was first delivered as the Haskell Lectures, autumn 1924, at Oberlin College, Ohio. According to Otto, for Eckhart "The Godhead becomes ... a Not-God, a Not-Spirit, a pure silence, a soundless void, yea, a sheer 'Nothing'." p. 22; and "The seer has to pass beyond 'God' into the silent void of the Godhead itself." p. 23.
24. Lucretius, *De Rerum Natura*, trans. W. H. D. Rouse, revised by Martin Ferguson Smith (Cambridge: Harvard University Press, 1982). Lucretius' dates are 94-55 B.C.E.; Epicurus' dates are 341-270 B.C.E..
25. Op. cit. 1. 330: "namque est in rebus inane," "for there is void in things." Aristotle discussed the void and argued for its rejection in *Physics*, Book 4, Chapters. 6-9. The Stoics also rejected the void. The term *horror vacui* was used by Hero of Alexandria, probably in the first century A.D., in his *Pneumatics*. It was revived again with the atomism of the late sixteenth and early seventeenth century. Descartes and Leibnitz both rejected the void, though Newton was ambivalent.
26. The Advaita Vedanta is discussed by Rudolf Otto, op. cit. Otto refers to Sankara [or Shankara], who flourished around 800 A. D. as the acknowledged authority on the Advaita Vedanta. Sankara distinguished the lower Brahman (God) from the higher Brahman (Godhead - void).
27. W. Sherwin Simmons, *Kasimir Malevich's "Black Square" and the Genesis of Suprematism 1907 - 1915* (New York: Garland, 1981), p. 252-253. Simmons' work was first presented as *Malevich's Black Square: The Icon Unmasked* at the 61st Annual Meeting of the College Art Association of America, New York, 27 Jan, 1973. Later it appeared as a series of articles published in *Arts Magazine*. "Kasimir Malevich's Black Square: The Transformed Self, Part One: Cubism and the Illusionistic Portrait," *Arts Magazine*, vol. 53, no. 2 (Oct. 1978): pp. 116-125; "Kasimir Malevich's Black Square: The Transformed Self, Part Two: The New Laws of Transrationalism," *Arts Magazine*, Vol. 53, no. 3 (Nov. 1978): pp. 130-141; and "Kasimir Malevich's Black Square: The Transformed Self, Part Three: The Icon Unmasked," *Arts Magazine*, vol. 53, no. 4 (Dec. 1978): pp. 126-134.
28. The connection between Ouspensky and Carpenter is noted by Linda Dalrymple Henderson, "Mysticism as the 'Tie That Binds': The Case of Edward Carpenter and Modernism," *Art Journal*, vol. 46, no. 1 (Spring 1987): pp. 29-37.
29. W. Sherwin Williams, op. cit., p. 253.
30. For a discussion of Nietzsche on nihilism see Martin Heidegger, *Nietzsche*, vol. 4, trans. Frank A. Capuzzi (San Francisco: Harper and Row, 1982). A general discussion of nihilism may be found in Stanley Rosen, *Nihilism* (New Haven: Yale University Press, 1969).
31. Martin Heidegger, "What is Metaphysics?" *Basic Writings*, ed. David Farrell Krell (New York: Harper and Row, 1977), p. 105. *Was ist Metaphysik?* is translated here by David Krell; the first English translation was by R. F. C. Hull and Alan Crick in *Existence and Being*, ed. Werner Brock (Chicago: Henry Regnery, 1949), pp. 325-349.
32. Op. cit., p. 110.
33. Jean-Paul Sartre, *Being and Nothingness*, trans. Hazel E. Barnes (New York: Washington Square Press Paperback, 1966), p. 56.
34. Op. cit., pp. 135-136.
35. Jean-Paul Sartre, *Nausea*, trans. Lloyd Alexander (New York: New Directions, 1964).
36. Albert Camus, *The Myth of Sisyphus*, trans. Justin O'Brien (Great Britain: Hamish Hamilton, 1955; London: Penguin, 1975; rpt. 1988). See especially p. 19.
37. For reference to Elsen see Notes to Chapter 2, #24.
38. This information was given to the author by Pamela Clark. She remembers that they took the evening course together after moving from North Cave to a house in Hull, which they bought in December, 1975. She dates the course to 1976 or 1977.

39. John Clark interviewed by Katherine Lipsett in his studio, July 1988, audio tape. Transcript by Rosemary Preuss, p. 17.
40. Pamela Clark informed the author that her husband referred to his grandmother's faith in this way.
41. Daniel Wheeler, *Art Since Mid-Century: 1945 to the Present* (Englewood Cliffs, New Jersey; New York: Vendome, 1991), p. 162.
42. Stewart Buettner, *American Art Theory 1945-1970* (Ann Arbor, Michigan: UMI Research Press, 1981), p. 63.
43. Ibid.
44. Op. cit., p. 64. Buettner's footnote to Greenberg is somewhat puzzling. He refers to Clement Greenberg, "Art," *Nation*, 163, No. 2 (July 13, 1946), p. 54. In Clement Greenberg, *The Collected Essays and Criticism*, vol. 2, ed. John O'Brien (Chicago: University of Chicago Press, 1986) the article republished from *Nation*, 13 July, 1946, is, in fact on Dubuffet, not on the New York School, and the quotation, referring to existentialism, reads "it is aesthetically appropriate to our age" (p. 92) with no break in the clause. As Buettner mentions, Greenberg does refer to Kierkegaard and Heidegger, so presumably this article is the one he had in mind.
45. Ibid.
46. Lucy Lippard, "The Silent Art," *Art in America*, vol. 55, no. 1 (Jan./Feb. 1967): pp. 58-63. This article was cited in Chapter 3.
47. Op. cit., p. 61.
48. Dore Ashton, op. cit., p. 95.
49. Matti Megged, *Dialogue in the Void: Beckett and Giacometti* (New York: Lumen Books, 1985); Robert Rosenblum, *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko* (New York: Harper and Row, 1975).
50. Matti Megged, op. cit., p. 16.
51. Op. cit., p. 17.
52. Op. cit. p. 19.
53. Op. cit., p. 21. Megged is referring to Alberto Giacometti's sculpture *Invisible Object (Hands Holding the Void)*, 1934, bronze, 60 5/8" x 12 3/4" x 11".
54. Op. cit., p. 25.
55. Robert Rosenblum, op. cit., p. 10. Caspar David Friedrich, *Monk by the Sea*, 1809, oil on canvas, 110 x 171.5 cm. Mark Rothko, e.g. *Green on Blue*, 1956, oil on canvas, 228.3 x 135.9 cm.
56. Op. cit., p. 13.
57. Ibid.
58. Op. cit., p. 23.
59. Op. cit., p. 126.
60. Ibid.
61. Op. cit., p. 172, and discussion on previous pages.
62. Op. cit., p. 184. Piet Mondrian, *Woods near Oele*, 1908, oil on canvas, 128 x 158 cm.
63. Op. cit., p. 185.
64. Op. cit., p. 188.
65. Op. cit., p. 194.
66. Op. cit., p. 210.
67. Op. cit., p. 213.
68. John Clark, *Poetry and a Knife*, 1977, oil on canvas, 167.5 x 122 cm., estate of the artist.
69. John Clark, *Boxes and a Coat*, 1977, oil on canvas, 167.5 x 124.5 cm., estate of the artist.

70. *Poetry and a Knife* need not be a failure for the viewer, however, who might bring other interpretations to it. An interesting possible interpretation is suggested by Leslie Dawn. He comments that poetry, particularly contemporary poetry, since Mallarmé, uses the void of the page, that is, the white sheet which parallels the white of the canvas, to give the word its poetic resonance. Meaning emerges from the void through the solitary word. Just so, he postulates, Clark uses the image, that is, a book of poetry, to produce poetic meaning on the white void of the canvas. The knife's connection with poetry is that it may refer to Mallarmé's ritual of cutting the pages of new books, commented on by Derrida [Jacques Derrida, *Of Grammatology*, trans. G. C. Spivak (Baltimore, Maryland: Johns Hopkins University Press, 1st American ed., 1976, orig. pub. 1967): translator's Preface, p. xiii: "and this is one of the reasons why he is so drawn to Mallarmé, 'that exemplary poet,' who invested every gesture of reading and writing - even the slitting of an uncut double page with a knife - with textual import." Spivak's footnote is to Stéphane Mallarmé, "Le Livre, Instrument Spirituel," "Quant au Livre," *Oeuvres Complètes* (Paris: Pléiade, 1945): p. 381.] The knife might also refer to Lucio Fontana, who slit his canvases to signify the void behind them.
71. John Clark, on his work, lecture at The University of Lethbridge, Alberta, 7 Feb. 1980, audio tape. Transcript by Rosemary Preuss, p. 6.
72. Ibid.
73. Op. cit., p. 7. Here Clark discusses the removal of the narrative relation. Later he mentioned the possibility of a dialogue existing between figure and ground: John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 8.
74. John Clark, *Radio and a Cup*, 1977, oil on canvas, c. 122 x 152 cm. (c. 48" x 60"), [destroyed]; *Radio and a Cup*, 1977, chalk on paper, 57.0 x 72.8 cm., estate of the artist.
75. John Clark, *Chair & Fire*, 1977, oil on canvas, 152.3 x 121.5 cm., estate of the artist; *Television & Fire*, 1977, oil on canvas, 122 x 141.3 cm., estate of the artist; *Television*, 1977, oil on canvas, 122.2 x 160 cm., estate of the artist; *Roses and Fire*, 1977, oil on canvas, 91 x 122 cm., collection of Mr. and Mrs. Charles Henry, Pinner, Middlesex, England.
76. An interesting reading of the straight line is suggested by Leslie Dawn, who proposes that it is the cursive script pulled straight, thus depriving it of its meaning and its ability to signify. The operation of straightening the script takes it from meaning to meaninglessness, from representation to abstraction, and from word to a formal device reinforcing the framing edge. Since Clark encouraged viewer interpretations of his work he would surely have enjoyed this one.
77. John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 8; and John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 4.
78. John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 4.
79. Op. cit., pp. 7-8.
80. David Sweet, "John Clark at Abbot Hall Gallery, Kendal," *Artscribe*, no. 15 (Dec. 1978): p. 50.
81. John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 10.
82. John Clark, *T.V.-T.V.*, 1978, charcoal on paper, 50.6 x 63.4 cm., collection of Pamela Clark, Lethbridge, Alberta.
83. John Clark, "Philip Guston and Metaphysical Painting," *Artscribe*, no. 30 (Aug. 1981): p. 24. The Guston paintings Clark mentions are all from 1975: *Red Sea*, *The Swell*, and *Blue Light*. In these works the objects are depicted as being submerged not only metaphorically but literally.
84. John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 9. See note #27 above for dates of Simmons' articles.

85. John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 11.
86. John Clark, *Mattress 1977*, 1977, oil on canvas, 107.3 x 119.8 cm., estate of the artist; *Untitled (Mattress)*, c. 1977, oil on canvas, no dimensions, [destroyed].
87. John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 12.
88. Clark is referring to van Gogh's painting, *Crows over Wheatfields*, before 9 July 1890, oil on canvas, 50.5 x 100.5 cm., Rijksmuseum Vincent Van Gogh, Amsterdam.
89. John Clark, *Man with the Hat of Fire*, 1981, oil on canvas, 214 x 155 cm., collection of Fran Gallagher-Shuebrook, Fergus, Ontario.
90. John Clark, *Mattress and Coat*, 1977, chalk on paper, 59.2 x 84.0 cm., estate of the artist.
91. John Clark, *Mattress and Fish*, 1977, charcoal on paper, 59.3 x 84.0 cm., estate of the artist.
92. Clark told his Lethbridge audience that no symbolism was intended in the drawing of the fish: John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 11.
93. John Clark, *Mattress and Bike*, 1977, charcoal and crayon on paper, 59.2 x 84.0 cm., estate of the artist; *Mattress and Bike*, c. 1977/78, oil on canvas, no dimensions, [destroyed].
94. John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 10.
95. John Clark, *Black Jacket*, 1977, oil on canvas, 81.2 x 102.2 cm., estate of the artist.
96. John Clark, *Jacket II*, 1977, oil on canvas, 99 x 106 cm., estate of the artist. This is almost certainly the work Clark referred to in his 1980 lecture in Lethbridge as *The Pink Coat Hanger*: John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 9. See also Notes to Chapter 4, #11.
97. John Clark, *Red Jacket*, 1977, oil on canvas, 93.9 x 110.9 cm., estate of the artist.
98. John Clark, *Apple and Clock*, c. 1978, oil on canvas, no dimensions, [destroyed]. Clark mentioned the importance of this painting in his 1980 lecture in Lethbridge: John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 14.
99. John Clark, statement on drawing, dated Feb. 1989, published in the exhibition catalogue *Drawn From/Drawn Upon* (Toronto: Art Gallery of York University, 1989): p. 14.
100. Clark mentioned his concern for all-over colour and touched on the narrative implications of this painting in his 1980 lecture at The University of Lethbridge: John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., pp. 13-14.
101. John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 13.
102. John Clark, *Window at Lincoln St. II*, 1978, chalk on paper, 59.3 x 42.1 cm., collection of Simon Lewis, London, England.
103. John Clark, *Red Window*, 1978, charcoal and pastel on paper, 64.1 x 59.0 cm., estate of the artist.
104. John Clark, Halifax, to David Sweet, Hull, 29 Mar. 1979.
105. John Clark, *Mirror and Rope*, 1978, oil on canvas, 115 x 160 cm., Art Gallery of Ontario, Toronto.
106. Giorgio de Chirico, *Furniture and Carpet in the Valley*, 1968, oil on canvas, 100 x 80 cm. The writer has been unable to determine whether or not Clark knew of this painting in 1978 when he painted *Mirror and Rope*.
107. Pablo Picasso, *Still Life with Chair Caning*, 1911-12, oil and collage on canvas, oval, 27 x 35 cm.
108. John Clark, Halifax, to Simon Lewis, Hull, 30 Sept. 1978.

109. John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 15.
110. John Clark, *Two Mirrors*, 1979, oil on canvas, 152 x 213 cm., [destroyed].
111. John Clark, *Doorway*, 1979, oil on canvas, 182 x 246 cm., University of Lethbridge, Alberta.
112. David Sweet, "Introduction", *John Clark: Paintings 1978-1981* (Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981), p. 4. Exhibition catalogue.
113. John Clark, *Window*, 1979, oil on canvas, 114 x 160 cm., Art Gallery of Nova Scotia, Halifax.
114. John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., pp. 16-17. *Window* was among the eleven works exhibited in the exhibition *John Clark*, Southern Alberta Art Gallery, Lethbridge, Alberta, 2 Feb. - 9 Mar. 1980.
115. John Clark, "An Interview," an interview by Ron Shuebrook, *John Clark* (Lethbridge: Southern Alberta Art Gallery, 1980), p. 2. Exhibition catalogue.
116. John Clark, *Red Rope*, late 1978, oil on canvas, c. 137 x 183 cm. (c. 54" x 72"), [destroyed].
117. David Sweet, Hull, to John Clark, Halifax, 22 Mar. 1979.
118. John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 7.
119. *New Image Painting*, Whitney Museum of American Art, New York, 5 Dec. 1978 - 28 Jan. 1979.
120. John Clark, Halifax to David Sweet, Hull, 29 Mar. 1979.
121. Richard Marshall, "New Image Painting," *New Image Painting* (New York: Whitney Museum of American Art, 1978), p. 7. Exhibition catalogue.
122. Op. cit., p. 8.
123. Op. cit., p. 10.
124. Joe Zucker, "Joe Zucker," *New Image Painting* (New York: Whitney Museum of American Art, 1978), p. 68. Exhibition catalogue.
125. Susan Rothenberg, "An Interview with Susan Rothenberg," by Michael Auping, *Susan Rothenberg: Paintings and Drawings* (New York: Rizzoli, in assoc. with Albright-Knox Gallery, Buffalo, 1992), p. 56. Exhibition catalogue.
126. John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 23.
127. Michael Auping, "Introduction," *Susan Rothenberg: Paintings and Drawings* (New York: Rizzoli, in assoc. with Albright-Knox Gallery, Buffalo, 1992), p. 13. Exhibition catalogue.
128. John Clark, *Back*, March 1979, oil on canvas, 167 x 153 cm., Gluskin Sheff and Associates Inc., Toronto, Ontario.

Notes to Chapter 6

1. John Clark, Halifax, to Simon Lewis, Hull, 2 Mar. 1979. In a letter to David Sweet at the end of March Clark wrote that he had just finished *Back*, and described the work: John Clark, Halifax, to David Sweet, Hull, 29 Mar. 1979.
2. John Clark, *Back*, 1979, felt pen on paper, 87 x 57 cm., [Imperial Oil Resources Ltd., Calgary, Alberta: missing.]
3. See Notes to Chapter 5, #128.
4. John Clark, on his work, lecture at The University of Lethbridge, Alberta, 7 Feb. 1980, audio tape. Transcript by Rosemary Preuss, p. 18.
5. Arnold Böcklin, *Odysseus and Calypso*, 1881-83, Kunstmuseum, Basel.
6. Böcklin's painting is illustrated in James Thrall Soby, *Giorgio de Chirico* (New York: Museum of Modern Art, 1956; rpt. Arno Press, 1966), p. 18. De Chirico's use of a similar figure may be seen in paintings by such as *The Enigma of the Oracle*, 1910, c. 14" x 18"; and *The Melancholy of a Beautiful Day*, 1913, 35" x 41 7/8".

7. John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 18.
8. Op. cit., p. 19.
9. Examples of de Chirico's use of the shadow may be seen in works such as *Melancholy*, 1912 (?), 31" x 25", and *The Mystery and Melancholy of a Street*, 1914, 34 1/4" x 28 1/8".
10. René Magritte, *The Reveries of a Solitary Promenader*, 1926, collage.
11. David Sweet, "Introduction," *John Clark: Paintings 1978-1981* (Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981), p. 4. Exhibition catalogue.
12. Clark refers to a painting of the back he completed while in England: John Clark, on his work, lecture at The University of Lethbridge, transcript, op. cit., p. 19. Which painting this was is not fully certain, but it was probably *Back (II)*.
13. John Clark, *Back (II)*, 1979, oil on canvas, no dimensions, [destroyed].
14. John Clark, *Two Figures (I)*, 1979, oil on canvas, c. 107 x 152 cm. (42" x 60"), [destroyed]; *Two Figures (II)*, 1979, oil on canvas, 173 x 162 cm., [destroyed].
15. John Clark, *Hull Painting*, Summer 1979, oil on canvas, 121.9 x 177.8 cm., estate of the artist.
16. John Clark, Halifax, to David Sweet, Hull, 27 Aug. [1979]; John Clark, Halifax, to Simon Lewis, Hull, 8 Oct. [1979].
17. John Clark, *The Home of Morse's Teas (Yellow)*, 1979, oil on canvas, 121.3 x 177.8 cm., collection of Lynne Wynciel and David Tuck, Toronto, Ontario.
18. John Clark, *The Home of Morse's Teas (Green)*, 1979, oil on canvas, 82.4 x 114.3 cm., estate of the artist.
19. John Clark, *The Home of Morse's Teas (Grey Version)*, 1980, oil on canvas, 82 x 114 cm., collection of Shimmerman, Penn, Becker, Toronto, Ontario.
20. John Clark, quoted in "Collage," *Canadian Art*, vol. 5, no. 2 (Summer 1988): p. 27.
21. John Clark, *Piercey's Woodyard*, 1979, oil on canvas, 177.8 x 136.8 cm. [collection of Sarah Milroy, Toronto, Ontario; unconfirmed]
22. John Clark, Halifax, to Simon Lewis, Hull, 24 Nov. [1979].
23. John Clark, *Prince Street*, 1979, oil on canvas, 172 x 122 cm., estate of the artist.
24. John Clark, *Little Sea*, 1980, oil on canvas, 121.2 x 91.0 cm., estate of the artist.
25. Donald Sultan, *September 3, 1980, Building*, 1980, oil, linoleum tile, and pencil on wood mounted on masonite, 4' x 4', Albright-Knox Museum, Buffalo, New York.
26. Donald Sultan's *August 1977*, 1977, oil, vinyl, and asbestos tile on masonite, 60" x 48", appeared in : Valentin Tatransky, "Group Show" [at Mary Boone], *Arts Magazine*, vol. 53, no. 1 (Sept. 1978): p. 29. Another article on Sultan that Clark might have seen was: Dupuy Warrick Reed, "Donald Sultan: Metaphor for Memory," *Arts Magazine*, vol. 53, no. 10 (June 1979): pp. 148-149, ill. *November 27 1978*, tile and tar on wood. In Clark's library at the time of his death was a copy of *Art in America*, Sept. 1979, that included an illustrated review of Sultan's work: Ann Lauterbach, "Donald Sultan at Willard," *Art in America*, vol. 67, no. 5 (Sept. 1979): p. 136. By that time Clark had certainly already begun *The Home of Morse's Teas* paintings
27. John Clark, *Goole Docks*, 1980, oil on canvas, 166 x 210 cm., [destroyed].
28. John Clark, *Red Warehouse*, 1981, oil on canvas, 187 x 172 cm. [Gesta Abols, Toronto, Ontario; unconfirmed]; *The Good Warehouse*, 1981, oil on canvas, 130 x 164 cm., Art Gallery of Ontario.
29. Bruce Grenville, "John Clark: The Grey Paintings 1978-1983," *John Clark: The Grey Paintings 1978-1983* (Kingston, Ontario: Agnes Etherington Art Gallery, 1983), p. 7. Exhibition catalogue.
30. Clark discussed the influence of his environment in his work on several occasions. See, for example, John Clark, interviewed by an anonymous interviewer, April 1982, transcript in the possession of Pamela Clark, Lethbridge, Alberta, p. 2; John Clark, *John*

- Clark, interviewed by Kate Horsfield, in the series *On Art and Artists*, Video Data Bank, School of the Art Institute of Chicago, Illinois, 1988, videocassette, transcript by Rosemary Preuss, pp. 16 and 19.
31. Clark taught his students that Paynes grey and a pale Naples yellow, used instead of black and white to shade and tint colours, could impart a vibrancy to the colours. He mentioned his own use of Paynes grey and Naples yellow in: John Clark, interviewed by an anonymous interviewer, April 1982, transcript, op. cit., p. 2; and John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 16.
 32. John Clark, interviewed by an anonymous interviewer, April 1982, transcript, op. cit., p. 2.
 33. Alexander Rodchenko, *Advertising Poster for Books*, 1925, reconstruction by Varvara Rodchenko, gouache and photomontage on paper, 62 x 86 cm., Rodchenko-Stepanova Archive, Moscow. Pamela Clark informed the author that a friend of her husband's pointed out the connection with Rodchenko to him. He was previously unfamiliar with the Rodchenko, so it was not a conscious reference in his work when he began it.
 34. Henri Matisse, *Jazz* (Munich: Piper, 1957). Reproduction of 16 of 20 of the original pages of the 1947 Verve edition with some of the accompanying text. *L'avaleur de sabres* is illustrated on the front cover and on p. 27. The three 'sword-', the rectangular shapes that fan out from the mouth of the sword-swallower, could well be seen as a shout, an expulsion of air. The plausibility of *L'avaleur* as a conscious reference for the *Shout* paintings is strengthened by the knowledge that Clark explicitly referred to this same Matisse work in his 1984 group of paintings, *Ramifications and Matisse's Eye*.
 35. John Clark, *The Shout*, 1979/80, oil on canvas, 91.7 x 114.2 cm., collection of Pamela Clark, Lethbridge, Alberta.
 36. John Clark, *Shouting Man 1980*, 1980, oil on canvas, 114.2 x 160 cm., estate of the artist.
 37. John Clark, *The News*, 1980, oil on canvas, 180 x 224 cm., University of Lethbridge, Alberta.
 38. John Clark, interviewed by an anonymous interviewer, April 1982, transcript, op. cit., p. 3.
 39. Gregory Salzman, "Equivalent Worlds," *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988* (Windsor, Ontario: Art Gallery of Windsor, 1988), p. 14. Edvard Munch, *The Scream*, 1893, oil and tempera on board, 35 3/4" x 29", National Gallery, Oslo.
 40. John Clark, *The Pole*, 1980, oil on canvas, 179 x 122 cm., collection of Lionel Conacher, Toronto, Ontario.
 41. Clark mentioned an autobiographical reading of the pole image as figure to Bruce Grenville: Bruce Grenville, "John Clark: The Grey Paintings 1978-1983," op. cit., p. 11.
 42. Robert Rosenblum, *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko* (New York: Harper and Row, Icon ed., 1975), p.58. Rosenblum is quoting from David Cecil, who quotes Samuel Palmer in *Visionary and Dreamer, Two Poetic Painters: Samuel Palmer and Edward Burne-Jones* (Princeton, 1969), p. 29.
 43. Barnett Newman, *Onement II*, 1948, oil on canvas, 5' x 3', Wadsworth Atheneum, Hartford. Daniel Wheeler discusses Newman's intent in *Art Since Mid-Century: 1945 to the Present* (Englewood Cliffs, New Jersey: Prentice-Hall, 1991; New York: Vendome Press, 1991), p. 52.
 44. John Clark, *Two Lights*, 1980, oil on canvas, 143.6 x 188.3 cm., Osler, Hoskin and Harcourt, Toronto, Ontario.
 45. John Clark, interviewed by an anonymous interviewer, April 1982, transcript, op. cit., p. 4.
 46. Ibid. John Clark, *The Cleaner*, 1981, oil on canvas, 179.2 x 143.5 cm., estate of the artist.

47. John Clark, Halifax, to Simon Lewis, Hull, 24 Oct. 1981, and 4 May, 1982.
48. Bruce Grenville, "John Clark: The Grey Paintings 1978-1983," op. cit., p. 11. The subsequent quotations from Grenville's discussion are all to be found on the same page.
49. See Bruce Grenville, "John Clark: Style, Narrative and Object," *Parachute*, no. 32 (Sept./Oct./Nov. 1983): p. 28; and Bruce Grenville, "John Clark," *The Allegorical Image in Recent Canadian Painting* (Kingston, Ontario: Agnes Etherington Arts Centre, 1985): p. 10.
50. Bruce Grenville, "John Clark: The Grey Paintings 1978-1983," op. cit., p. 5. Grenville acknowledges no debt to Craig Owens' influential essay, "The Allegorical Impulse: Toward a Theory of Postmodernism," *October*, no. 12 (1980): pp. 67-86 and no. 13 (1980): pp. 59-80.
51. Op. cit., p. 16. Grenville quotes from Walter Benjamin, *The Origins of German Tragic Drama*, trans. John Osborne (London: NLB, 1977).
52. *ibid.*
53. John Clark, Halifax, to Simon Lewis, Hull, 22 Nov. 1980.
54. John Clark, Halifax, to Simon Lewis, Hull, 16 Jan. 1981.
55. John Clark, "Artist's Statement," *John Clark: Paintings 1978-81*, (Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981), p. 2. Exhibition catalogue. Art Gallery, Mount Saint Vincent University, Halifax, 10 Apr. - 3 May 1981.
56. John Clark, *Second Pile*, 1981, oil on canvas, 142.2 x 142.5 cm., estate of the artist.
57. Bruce Grenville, op. cit., p. 16.
58. John Clark, *Volcano - Pile - Shout*, c. 1980/81, felt pen on paper, 25.5 x 33 cm., estate of the artist.
59. John Clark, *Pile Painting (M.L.)*, 1981, oil on canvas, 91.5 x 122 cm., collection of Pamela Clark, Lethbridge, Alberta.
60. Malcolm Lowry, *Under the Volcano* (Reynal and Hitchcock, 1947; Cape, 1947; Philadelphia and New York: J. B. Lippincott, 1965).
61. Clark attended a UAAc conference in Vancouver in March 1983 and took part in a panel discussion on "The Return of the Image." He probably took the ferry to Gabriola Island, a small island lying off Vancouver Island, on that occasion. Pamela Clark recalls both that his visit to Gabriola Island took place between the autumn of 1982 and May 1983 when the family returned to England, and that Clark was in British Columbia without the rest of his family, so the March 1983 visit to Vancouver seems plausible. The symposium he attended several years later was: *The Life and Work of Malcolm Lowry*, International Symposium, University of British Columbia, Vancouver, 10 - 13 May, 1987. Malcolm Lowry, *October Ferry to Gabriola* (Harmondsworth, Middlesex: Penguin, 1979).
62. John Clark, Halifax, to Simon Lewis, Hull, 9 Mar. [1981].
63. Douglas Day, *Malcolm Lowry* (New York: Oxford University Press, 1973). Clark owned a copy of this book.
The quotation from Ian Thomson is taken from his review of Gordon Bowker's biography of Lowry, *Pursued by Furies* (HarperCollins, 1993).
Ian Thomson, "In Search of Hell and Redemption," *Guardian Weekly*, United Kingdom, 31 October, 1993, p. 28.
64. Thomson, op. cit., p. 28.
65. John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 15.
66. For some discussion of the debate see Brian O'Kill, "Aspects of Language in *Under the Volcano*," *The Art of Malcolm Lowry*, ed. Anne Smith (London: Vision, 1978), pp. 72-92.
67. Malcolm Lowry, *Under the Volcano*, op. cit., pp. 50-51.
68. Malcolm Lowry, *Under the Volcano*, op. cit., p. 280.
69. Malcolm Lowry, *Under the Volcano*, op. cit., p. 109.
70. Chris Ackerley and Lawrence J. Clipper, *A Companion to Under the Volcano* (Vancouver: University of British Columbia, 1984), p. x.

71. Op. cit., p. 8, note 10.2 [4]. Pamela Clark informed the author in conversation that Clark attached great significance to the number seven.
72. John Clark, *Man on a Wheel*, 1986?, acrylic and oil on linen, 321 x 192 cm., Art Gallery of Nova Scotia.
73. Malcolm Lowry, *Under the Volcano*, op. cit., p. 42. The blank line is part of the quotation, ending one chapter, and beginning the next.
74. Chris Ackerley and Lawrence J. Clipper, *A Companion to Under the Volcano*, op. cit., pp. 74-75, note 47.4 [42]. The quotation is from Malcolm Lowry, "A Letter to Jonathan Cape," *The Selected Letters of Malcolm Lowry*, ed. Harvey Breit and Marjerie Bonner Lowry (London: Cape, 1967): p.p. 70-71.
75. Malcolm Lowry, *Under the Volcano*, op. cit., p. 218.
76. Chns Ackerley and Lawrence J. Clipper, *A Companion to Under the Volcano*, op. cit., p. 28, note 21.3 [15].
77. John Clark, *1st Pile*, 1981, oil on canvas, 91 x 122 cm., collection of Chrys Bentley, Toronto, Ontario.
78. John Clark, Halifax, to Simon Lewis, Hull, 2 Sept. 1980. Clark wrote to Lewis that he had "just seen the catalogue from the big Guston retrospective - what a knock-out! Makes me feel like giving up painting - he did it all." He includes information for ordering the catalogue from the San Francisco Museum of Modern Art, which makes it quite clear that the catalogue he was referring to was *Philip Guston* (New York: George Braziller, in assoc. with San Francisco Museum of Modern Art, 1980). Itinerary: San Francisco Museum of Modern Art, 16 May - 29 June 1980; Corcoran Gallery of Art, Washington, D.C., 20 July - 9 Sept., 1980; Museum of Contemporary Art, Chicago, 12 Nov. 1980 - 11 Jan. 1981; The Denver Art Museum, Colorado, 25 Feb. - 26 Apr. 1981; Whitney Museum of American Art, New York, 24 June - 13 Sept. 1981. A copy of the catalogue was in Clark's library at the time of his death. Guston's *Ravine*, 1979, oil on canvas, 172.7 x 203.2 cm., is reproduced in the catalogue, p. 120, plate 78.
Clark may well have seen paintings and works on paper that Guston was producing on a similar theme in 1980. He would almost certainly have visited the McKee Gallery when he was in New York at the time of the Hopper exhibition at the Whitney: 16 Sept. 1980 - 25 Jan. 1981 (second floor), 23 Sept. - 18 Jan. 1981 (third floor). Clark's article on Hopper, "Edward Hopper: Beyond Style," which reviewed the exhibition, appeared in the Dec. 1980 issue of *Artscribe*.
The catalogue *Philip Guston 1980: The Last Works* was in Clark's library. However, that exhibition did not open until 21 March 1981. *Philip Guston 1980: The Last Works* (Washington, D.C. : The Phillips Collection, 1981). Itinerary: The Phillips Collection, Washington, D. C., 21 Mar. - 24 May, 1981; The Cleveland Museum of Art, 6 June - 13 Sept. 1981; Museum of Art, Carnegie Institute, Pittsburgh, PA, 10 Oct. 1981 - 3 Jan. 1982.
79. De Chirico's *The Mysterious Animal*, 1975, oil on canvas, 50 x 60 cm. is illustrated in the exhibition catalogue *Late de Chirico 1940-76*, which was in Clark's library. The exhibition took place in England in 1985, after he had returned there to teach. Whether Clark knew of the work at the time of the *Pile* paintings is uncertain. *Late de Chirico 1940-76*, ed. Rupert Martin (Bristol: Arnolfini Gallery, 1985), p. 35, and front cover. Itinerary: Arnolfini Gallery, Bristol, 2 Mar. - 7 Apr. 1985; Museum of Modern Art Oxford, 14 Apr. - 2 June 1985; Mappin Art Gallery, Sheffield, 22 June - 21 July 1985; Riverside Studios, London, 30 July - 1 Sept. 1985.
80. John Clark, *Bkrannng*, c. 1980/81, oil on canvas, 116 x 121.5 cm., estate of the artist.
81. There is a newspaper cutting among Clark's papers of the cartoon strip image, by Stan Lee and Larry Lieber, on which he based the painting. It is undated. Clark's drawing of the cartoon image is also undated: John Clark, *ZZSSST ARRGHHH! BKRANNG*, c. 1980/81, felt pen on paper, 32.5 x 25.3 cm., estate of the artist.

82. John Clark, interviewed by an anonymous interviewer, April 1982, transcript, op. cit., p. 1.
83. Ibid.
84. John Clark, *On the Beach*, 1982, oil on canvas, 159 x 195 cm. [McMichael Canadian Art Collection, Kleinburg, Ontario; ICI gift in process.]
The novel *On the Beach*, by Nevil Shute, was also a very popular movie in the 1960s. It takes place in a post-nuclear holocaust world.
85. While living in England in the mid 1980s Clark was an active member of CND (Campaign for Nuclear Disarmament). Pamela Clark, who was the CND Hull Branch Literature Secretary, still had his membership card. She informed the writer that she and her husband attended several CND rallies.
86. John Clark, Halifax, to David Sweet, Cheadle Hulme, Cheshire, 26 Dec. 1981.
John Clark, *Irving Gas*, 1981, oil on canvas, 208.3 x 172.7 cm., estate of the artist.
87. John Clark, *The Search*, 1981, oil on canvas, 236.5 x 180 cm., Canada Council Art Bank, Ottawa; *Searchers in the Rock*, 1983, oil on canvas, 292 x 222 cm. [collection of Catherine and Ian Delaney, Toronto; unconfirmed]
88. Bruce Grenville, "John Clark: The Grey Paintings 1978-1983," op. cit., pp. 11 - 12.
89. Op. cit., p. 19. Grenville does not suggest to which works of Gauguin's Clark is referring. The reference to Gauguin becomes clear when looking at a later work by Clark, *The Swimmer/The Climber*, see Chapter 8, p. 133, and Notes to Chapter 8,#30. The arms of the standing figure in *Searchers in the Rock* are held like those of the diving Tahitian girl in Gauguin's *Fatata Te Miti (By the Sea)*, 1982, oil on canvas, 68 x 92 cm., National Gallery of Art, Washington, D.C.; however, in Gauguin's *Hina Te Fatou (The Moon and the Earth)*, 1893, oil on canvas, 114 x 62 cm., The Museum of Modern Art, New York, the work on which the figure in *The Swimmer/ The Climber* is based, the nude girl stands with her hands touching a rock face.
90. Gregory Salzman, "Equivalent Worlds," *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*, op. cit., p. 11.
In 1983, the year Clark painted *Searchers in the Rock*, he wrote, when discussing the work of Marsden Hartley:
The poetic symbol of the rock face or the mountain of rock which has played such a continuing role in Western painting from Giotto to Cézanne, is re-activated again by Hartley... The surface, like a stone relief, has to be metaphorically excavated to achieve a more intense meaning through tactility.
John Clark, "Obsessiveness, Style and Transformation," *Artscribe*, no. 41 (June 1983): p. 41.
91. John Clark, *Playing Bolo*, 1981, oil on canvas, 236 x 178.5 cm., Canada Council Art Bank, Ottawa; *Man with the Hat of Fire*, 1981, oil on canvas, 214 x 155 cm. collection of Fran Gallagher-Shuebrook, Fergus Ontario.
92. Clark discussed this painting, mentioning the specific location of the building, in an interview. John Clark, interviewed by an anonymous interviewer, April 1982, transcript, op. cit., p. 3.
93. Bruce Grenville, "John Clark: The Grey Paintings 1978-1983," op. cit., p. 13. Grenville is referring specifically to *The Search* and *Playing Bolo*, but makes it clear that what he says applies to the other figurative paintings also.
94. Gregory Salzman, "Equivalent Worlds," *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*, op. cit., p. 12.
95. John Clark, interviewed by an anonymous interviewer, April 1982, transcript, op. cit., p. 4.
96. Ibid.
97. Ibid.

98. John Clark, *49th Parallel*, centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982.
99. Thomas Lawson, "John Clark," *Artforum*, vol. 20, no. 9 (May 1982): p. 86.
100. John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 13.
101. Thomas Lawson, "John Clark," op. cit., p. 86.
102. Ibid.
103. Ibid.
104. Thomas Lawson, "Last Exit: Painting," *Art After Modernism: Rethinking Representation*, ed. Brian Wallis (New York: New Museum of Contemporary Art, 1984): pp. 153 - 165. Reprinted from *Artforum*, vol. 20, no. 2 (October 1981): pp. 40 -47.
105. Thomas Lawson, "Last Exit: Painting", op. cit., p. 163.
106. Op. cit., p. 162.
107. Ibid.
108. John Clark, *Boy and Bike*, 1982, oil on canvas, 151.7 x 212.7 cm., estate of the artist.
109. John Clark, *Mask and Mitt*, 1982, oil on canvas, 101.5 x 122 cm., collection of Daniel Donovan, Toronto.
110. John Clark, *Three Rocks*, 1982, oil on canvas, 173 x 232.5 cm., Art Gallery of Nova Scotia, Halifax.
111. John Clark, Halifax, to Simon Lewis, Hull, 19 Mar. [1982].
112. John Clark, *The Family*, 1982, oil on canvas, 161.3 x 171.1 cm., estate of the artist.
113. Simon Lewis, *Blah, Blah, Blah Reflections on a Staff Meeting*, 1980, oil on canvas, 60" x 70". This work was exhibited in *Simon Lewis - Recent Work*, Ferens Art Gallery, Hull, 16 Jan. - 14 Feb. 1982.
114. John Clark, *Numbers in the Sky*, 1982, oil on canvas, 174.6 x 220.6 cm, estate of the artist.
115. John Clark, *Hull Painting (The Journey)*, 1983, oil on canvas, 167.0 x 197.5 cm., estate of the artist.
116. Paul Cézanne, *Bathers*, 1890-4, oil on canvas, 22 x 33 cm., Louvre, Paris.
117. John Clark, *The Cleft*, 1983, oil on canvas, 212 x 170 cm., United Westburne Inc., Montreal, Quebec.
118. John Clark, Halifax, to David Sweet, Hull, 27 Aug. [1979]. Writing of discussions at NSCAD that followed presentations by visiting artists, Clark said, "At these things I usually argue with Benjamin Buchloh... who is wrong about most things but a very nice guy."
119. Benjamin Buchloh, "Figures of Authority, Ciphers of Regression: Notes on the Return of Representation in European Painting," *Art After Modernism: Rethinking Representation*, ed. Brian Wallis (New York: Museum of Contemporary Art, 1984), pp. 107 - 134. The article first appeared in *October*, no. 16 (Spring 1981): pp. 39 - 68.
120. Ron Shuebrook discussed Clark's work on three occasions: "Empathetic Witness: Halifax, N.S." *Vanguard*, vol. 10, no. 1 (Feb. 1981): pp. 16 -21 [review of a group show]; "John Clark: 49th Parallel," *Arts Atlantic*, vol. 4, no. 2 (Summer 1982): p. 7; "The Persistence of Representation: Some Issues/Some Identities," *Arts Atlantic*, vol. 4, no. 3 (Fall 1982): pp. 25 - 26.
121. Ron Shuebrook, "Context and Paradigm: For John Clark," *Ron Shuebrook in Guelph* (Guelph, Ontario: McDonald Stewart Art Centre, 1990), pp. 7 - 13.
122. John Clark, "Ron Shuebrook," *Parachute*, no. 31 (June/July/Aug. 1983): p. 48.

Notes to Chapter 7

1. John Clark, *John Clark*, interviewed by Kate Horsfield, in the series *On Art and Artists*, Video Data Bank, School of the Art Institute of Chicago, Illinois, 1988, videocassette, transcript by Rosemary Preuss, p. 16.
2. *Ibid.*
3. *Op. cit.*, p. 14. Clark became actively involved in the peace movement in England in the mid 80s. See Notes to Chapter 6, no. 85.
4. John Clark, *The River*, 1984 [or late 1983], oil on canvas, 196.2 x 257 cm., Vancouver Art Gallery.
5. Clark owned three catalogues of Meredith's work: *John Meredith: Drawings 1957 - 1980* (Victoria, British Columbia: Art Gallery of Greater Victoria, 1980); Marie Fleming's *John Meredith: Fifteen Years* (Toronto: Art Gallery of Ontario, 1974); and *John Meredith: New Paintings* (Toronto: Isaacs Gallery, 1980). In 1988, when he was in Toronto for the opening of an exhibition of his own work at Wynick/Tuck Gallery (5 Mar. 1988) he purchased a drawing by Meredith from the Isaacs Gallery: *Black Sketch on Red*, c. 1972, coloured ink on paper. The drawing is signed and dated c.1972 on the face, but the Isaacs' label on the back of the frame dates it c. 1978. As the work is typical of the Meredith's drawings of the early 70s, and he himself dated it to that time, the c. 1978 date is probably a misprint.
6. John Clark, *Spring explodes (the leaf, the palette and the heart)* 1984, 1984, ink and watercolour on paper, 62 x 51 cm., estate of the artist.
7. John Clark, *Ramifications and Matisse's Eye (Grey Version)*, 1984, acrylic and oil on linen, 235.5 x 204 cm., estate of the artist; *Spring Explodes (The Ear)*, 1984, acrylic and oil on canvas, 159.4 x 114.0 cm., estate of the artist.
8. John Clark, *The Quarry*, 1984, oil on canvas, 149.2 x 213 cm., estate of the artist.
9. David Milne, *The Store, Boston Corners*, May 1920, oil on canvas, 17 7/8" x 21 7/8", collection of the Milne Family.
10. John Clark, *Fields in East Yorkshire*, 1984, oil on canvas, 178 x 122 cm., collection of Toronto Dominion Bank.
11. John Clark, *Howden Minster*, 1985, watercolour on paper, 67.0 x 49.2 cm., estate of the artist; or *The Pond*, 1985, watercolour on paper, 56.7 x 75.7 cm., collection of Victoria Baster, Lethbridge, Alberta; *The Quiet Land 1943*, 1985, watercolour on paper, 54 x 75 cm., collection of Pamela Clark, Lethbridge, Alberta.
12. John Clark, *Tree and Fire Islands*, c. 1985, watercolour on paper, 73.5 x 53.5 cm. [collection of Paula and Joseph Marinove, North York, Ontario; unconfirmed]
13. John Clark, *Two Trees (Fulminating Blacks)*, 1985/86, acrylic and oil on canvas, 178 x 230 cm., collection of United Westburne Inc., Montreal, Quebec.
14. John Clark, *Trees in Yorkshire*, c. 1985, watercolour on paper, 50.5 x 68 cm., estate of the artist.
15. John Clark, *Man with a Tree*, 1984, oil on canvas, 241.9 x 182.2 cm., estate of the artist.
16. Bruce Grenville, "John Clark," *The Allegorical Image in Recent Canadian Painting* (Kingston, Ontario: Agnes Etherington Art Gallery, 1985), p. 10.
17. There is a pen and ink study for *Man with a Tree* in which the initials CH appear as part of the inscription in the upper right. Pamela Clark identified the initials as those of Clyde Hopkins, and described the event that motivated the painting. John Clark, *Man Holding a Tree (CH)*, c. 1984, pen and ink on paper, 20.9 x 29.4 cm., estate of the artist.
18. John Clark, *Swimmer in a Tree*, 1984, acrylic and oil on linen, 328.1 x 173.3 cm., estate of the artist.

19. John Clark, *Tree-Diver*, 1985, acrylic and oil on linen, 224.8 x 174.9 cm., estate of the artist.
20. John Clark, *Boy in a Field - J's World*, 1985/86, oil on canvas, 214 x 198. cm., collection of Mr. and Mrs. Edward Sonshine, Toronto, Ontario.
21. The identity of the figure was well known to anyone who knew Clark, but he also identified the boy as his son in an interview with Katherine Lipsett: John Clark interviewed by Katherine Lipsett in his studio, July 1988, audio tape. Transcript by Rosemary Preuss, p. 6.
22. Gregory Salzman, "Equivalent Worlds," *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988* (Windsor, Ontario: Art Gallery of Windsor, 1988), pp. 17-18.
23. While Salzman notes the lurking whale, Marshall Webb proposes an alternative reading, seeing the image as a stream with a fish, a head, and an artist's palette flowing through it. Marshall Webb, "John Clark: Wynick/Tuck Gallery," *C Magazine*, no. 12 (1987): p. 74.
24. John Clark, *The Fall*, 1985/86, acrylic and oil on canvas, 203 x 192 cm., Art Gallery of Ontario, Toronto; *The Shadow (The Fall II)*, 1985/86, acrylic and oil on linen, 231.7 x 203.1 cm., estate of the artist.
25. John Clark, *Man on a Wheel*, 1985/86, acrylic and oil on linen, 231 x 192 cm., Art Gallery of Nova Scotia, Halifax.
26. John Clark, *Guardian of the Valley*, 1984/85, oil on linen, 173 x 231.5 cm, collection of Pamela Clark, Lethbridge, Alberta.
27. A page of studies for *Guardian of the Valley* includes notes identifying the Cerne Abbas Giant and the Wilmington Long Man.
John Clark, *Studies for "Guardian of the Valley"*, c. 1984, pencil on paper, 59.3 x 84 cm., estate of the artist.
28. John Clark, "Drawing in Action: Introduction" (Hull, Yorkshire: Ferens Art Gallery, 1978), p. 9. When he wrote this, Clark may have been thinking of Barnett Newman's "The First Man Was an Artist." Barnett Newman, *Barnett Newman: Selected Writings and Interviews*, ed. John P. O'Neill (New York: Alfred A. Knopf, 1990): pp. 156-160. This article by Newman was originally published in *Tiger's Eye*, no. 1 (October, 1947).
29. John Bentley Mays, "Clark Concentrates on the Pastoral," *Globe and Mail* (Toronto), Fri. 3 May, 1985: p. E8. Review of *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, 20 Apr. - 8 May, 1985.
30. John Clark, *Against the Wind*, 1986, acrylic and oil on linen, 239 x 198 cm., estate of the artist.
31. Gregory Salzman, op. cit., p. 16.
32. John Clark, *Wheels over the Humber*, 1986, acrylic and oil on linen, 202.2 x 263.5 cm., estate of the artist.
33. John Clark, *The Wheel*, 1986, oil on canvas, diptych. 177.5 x 243.5 cm., estate of the artist.
34. John Clark, *Clock-Moon-Wheel*, 1986, watercolour on paper, [58.5 x 62 cm., Beverley Parker or Royal Bank of Canada; unconfirmed]
35. John Clark, *Turning in the Sky*, 1986, watercolour on paper, 54.5 x 73.5 cm., collection of Dr. Robert Cardish, Toronto, Ontario.
36. Christos M. Joachimedes, Norman Rosenthal, and Nicholas Serota, "Preface," *A New Spirit in Painting* (London: Royal Academy of Arts, 1981), p. 12. Exhibition catalogue, Royal Academy of Arts, London, 15 Jan. - 18 Mar. 1981. Artists represented: Frank Auerbach, Francis Bacon, Balthus, Georg Baselitz, Pier Paolo Calzolari, Alan Chalton, Sandro Chia, Rainer Fetting, Lucian Freud, Gotthard Graubner, Philip Guston, Dieter Hacker, Jean Hélion, David Hockney, Howard Hodgkin, K. H. Hödicke, Anselm Kiefer, Per Kirkeby, R. B. Kitaj, Bernd Koberling, Willem de Kooning, Jannis Kounellis, Markus Lüpertz, Brice Marden, Matta, Bruce McLean, Mario Merz, Malcolm Morley, Mimmo

- Paladino, A. R. Penck, Pablo Picasso, Sigmar Polke, Gerhard Richter, Robert Ryman, Julian Schnabel, Frank Stella, Cy Twombly, Andy Warhol.
37. Christos M. Joachimedes, "A New Spirit in Painting," *A New Spirit in Painting*, op. cit., pp. 14 and 15.
 38. Norbert Lynton, "Reflections on the Painting Revolution of Our Time," *The Proper Study: Figurative Paintings from Britain* (London: British Council 1984). Exhibition catalogue. Itinerary: Lalit Kala Akademi, Delhi, 1 - 31 Dec. 1984; Jahangir Nicholson Museum of Modern Art, National Centre for the Performing Arts, Bombay, 1 - 28 Feb. 1985. Artists represented: Craigie Aitchison, Michael Andrews, Frank Auerbach, Francis Bacon, Jeffery Camp, Patrick Caulfield, Graham Crowley, Lucian Freud, Anthony Green, David Hockney, Howard Hodgkin, Ken Kiff, Peter Kinley, R. B. Kitaj, Leon Kossoff, John Lessore, and Euan Uglow.
Lynton used his catalogue essay as a forum to challenge the message he found in the Royal Academy exhibition, that "by their means we were witnessing the sudden rebirth of painting for which the world hungered," [p. 7] and he argued that the inclusion of eminent figures, Picasso and Balthus among them, spoke rather for the continuation of figuration. He considered that the Academy had invented a problem and fabricated a solution at an arbitrary moment, and that their stance, coming from an institution long opposed to abstraction, could only be seen as farcical. He then defended British abstraction articulately and at some length. He concluded that the real enemy was not Abstraction, Constructivism, or Conceptualism, but prostitution to voguish fame and profits, and that the unprecedented intellectual and artistic seriousness among British figurative painters, and the maturity of their painting, was perhaps to the credit of the various non-figurative art forms.
 39. It is quite possible that Clark read Lynton's catalogue essay, for he was in frequent communication with Timothy Hyman, who was one of eight writers who contributed essays on individual artists to *The Proper Study* catalogue. He came to know Hyman well during the mid '80s when the latter was Artist in Residence for the City of Lincoln. Hyman visited Hull College as a guest lecturer. Lynton is well known as an art historian, critic, teacher, and exhibition selector. Clark possessed the catalogue for an exhibition of figurative works selected by Lynton for the inaugural exhibition at the Cornerhouse, Manchester: *Fifty Years of British Art About People* (Manchester: Cornerhouse, 1985.). A comment Lynton made in the preface for the catalogue is worth quoting in the context of the discussion of support for figuration in Britain: "What the 1980s have brought is a wave of representational art that is also markedly thoughtful, strong in ideas as well as visual impact and adept at presenting ideas through the selection and organization of visual material." The exhibition included painting, drawing, printmaking, sculpture, photography, and mixed media works.
 40. Norbert Lynton, "Reflections on the Painting Revolution of Our Time," op. cit., p. 10.
 41. Op. cit., p. 13.
 42. Ibid.
 43. Tate Gallery, London, *The Hard-Won Image: Traditional Method and Subject in Recent British Art*, 4 July - 9 Sept. 1984. Artists represented: Craigie Aitchison, Michael Andrews, Frank Auerbach, Francis Bacon, John Bellany, Adrain Berg, Peter Blake, Jeffery Camp, B. A. R. Carter, Sir William Coldstream, Cecil Collins, John Davies, Richard Eurich, Anthony Eyton, Lucian Freud, Patrick George, Sir Lawrence Gowing, Anthony Green, Peter Greenham, Roger de Grey, Anthony Gross, Maggi Hambling, Richard Hamilton, Josef Herman, David Hockney, Howard Hodgkin, R. B. Kitaj, Leon Kossoff, Helen Lessore, John Lessore, Leonard McComb, Stephen McKenna, Raymond Mason, Robert Medley, Henry Moore, Rodrigo Moynihan, Myles Murphy, Tom Phillips, Peter Prendergast, Colin Self, Adrian Stokes, Patrick Symons, Euan Uglow, Carel Wieght, John Wonnacott, and Laetitia Yhap.

44. Richard Morphet, "An Act of Transformation," *The Hard-Won Image: Traditional Method and Subject in Recent British Art* (London: Tate Gallery, 1984), p. 26.
45. Arts Council of Great Britain, London, *The British Art Show: Old Allegiances and New Directions 1979-1984*, Itinerary: City of Birmingham Museum and Art Gallery, and Ikon Gallery, 2 Nov. - 22 Dec. 1984; Royal Scottish Academy, Edinburgh, 19 Jan. - 24 Feb. 1985; Mappin Art Gallery, Sheffield, 18 Mar. - 4 May 1985; Southampton Art Gallery, 18 May - 30 June 1985. Artists represented: Art & Language, Kevin Atherton, Terry Atkinson, Frank Auerbach, Gillian Ayres, Jo Baer and Bruce Robbins, Peter Bailey, Basil Beattie, John Bellamy, Tony Bevan, Stuart Brisley, Victor Burgin, Paul Bush, Steven Campbell, Anthony Caro, John Carter, Tony Carter, Helen Chadwick, Marc Chaimowicz, Alan Charlton, Tony Cragg, Michael Craig-Martin, John Davies, Richard Deacon, Graham Durward, Ian Hamilton Finlay, Rose Finn-Kelcey, Gareth Fisher, Joel Fisher, Barry Flanagan, Gilbert & George, Sandra Goldbacher, Antony Gormley, Mick Hartney, Tim Head, Gerard Hemsworth, Susan Hiller, John Hilliard, Howard Hodgkin, Shirazeh Houshiary, Anthony Howell, John Hoyland, John Hyatt, Stephen Johnson, Peter Joseph, Anish Kapoor, Mary Kelly, Ken Kiff, R. B. Kitaj, Leon Kossoff, Bob Law, Richard Long, Leonard McComb, Jock MacFayen, Ian McKeever, Stephen McKenna, Bruce McLean, Alastair MacLennan, Kenneth Martin, John Murphey, Avis Newman, Gerald Newman, Philip Nicol, Thérèse Oulton, Jayne Parker, Paula Rego, Michael Sandle, Terry Setch, John Smith, Ray Smith, Station House Opera, Andrew Walker, John Walker, Boyd Webb, Richard Wentworth, Alison Wilding, Victor Willing, Adrian Wiszniewski, Bill Woodrow, Stephen Taylor Woodrow, and John Yeadon.
46. Jon Thompson, "Reversing the Trans-Atlantic Drift," *The British Art Show: Old Allegiances and New Directions 1979-1984* (London: Orbis, for Arts Council of Great Britain, 1984), pp. 10-15.
47. Alexander Moffat, "New Painting and Old Painting," *The British Art Show: Old Allegiances and New Directions 1979-1984*, op. cit., pp. 16-21.
48. Marjorie Allthorpe-Guyton, "Ministers of Misrule," *The British Art Show: Old Allegiances and New Directions 1979-1984*, op. cit., pp. 22-27.
49. Pamela Clark is the source for this information. London was (and still is) the centre of the art world in Britain, and it was not easy for an artist who had always lived in the provinces to gain recognition there. Clark had the added disadvantages that he had gone to the U.S.A. for his graduate studies rather than to one of the London art colleges, and that, when his work first matured, he had decided to go to Canada. The three years he spent in England were not enough to establish himself there as an artist. Had he remained longer the situation might have changed.

Notes to Chapter 8

1. See Chapter 4, p. 60 and Notes to Chapter 4, #2.
2. Apart from Jeffrey Spalding, the other members of the Department of Art were painters Herbert Hicks and Bill McCarroll, and sculptors Carl Granzow, Robert Hicks, and Larry Weaver, all of whom taught drawing and printmaking as occasion arose. Charles Crane was the art historian in the department.
3. John Clark, *John Clark*, interviewed by Kate Horsfield, in the series *On Art and Artists*, Video Data Bank, School of the Art Institute of Chicago, Illinois, 1988, videocassette, transcript by Rosemary Preuss, p. 16.
4. John Clark, Lethbridge, Alberta, to David Sweet, Cheadle Hulme, Cheshire, 4 July [1987].
5. See quotation, Chapter 7, p. 123 and Notes to Chapter 7, #28.

6. John Clark, Lethbridge, Alberta, to David Sweet, Cheadle Hulme, Cheshire, 17 May 1987. In the same letter Clark mentioned having seen an exhibition, *Lost Magic Kingdoms* at the Museum of Mankind in London which impressed him and prepared him for an interest in non-Western art. The exhibition, which consisted of items from the collections of the Ethnographic Department of the British Museum selected by sculptor Eduardo Paolozzi, opened 28 Nov. 1985. Work by Paolozzi which had been influenced by artifacts in the collection was also included in the exhibition. An article by Malcolm McLeod, Keeper of the Museum of Mankind, "Lost Magic Kingdoms: Paolozzi and Identity," appeared in *Studio International*, vol. 199, no. 1012 (Mar. 1986): pp. 20 - 31.
7. Clark commented on the false starts he had had in the Fall semester of 1986 in a letter to Sweet: John Clark, Lethbridge, to David Sweet, Cheadle Hulme, Cheshire, 1 Jan. 1987.
8. It is possible that Clark may have begun the *Hands Across the Sky* group of works in England and then continued them in Lethbridge. *Untitled (Hand with Rings)* is discussed in Chapter 2, p. 33.
9. John Clark, *The Clock*, 1986, oil and acrylic on linen, 86.5 x 99. cm., Canada Council Art Bank, Ottawa, Ontario.
10. John Clark, *Clock Wheel (Green)*, 1987, linocut with oil on paper, monoprint, 75.5 x 57 cm., estate of the artist; *Clock Wheel (Red)*, 1987, linocut with oil on paper, monoprint, 57 x 75.5 cm.; *Clock Wheel (Orange)*, 1987, linocut with oil on paper, monoprint, 75.5 x 56.5 cm.
11. John Clark, *Untitled Tondo (Clock)*, May 1989, acrylic and oil on linen stretched over plywood, 120.6 cm. diam. x 120.9 cm. diam., estate of the artist.
12. John Clark, Lethbridge, to David Sweet, Cheadle Hulme, Cheshire, 1 Jan. 1987.
13. Tate Gallery, London, *Max Beckmann 1884 - 1950* (London: Arts Council, 1965). Exhibition catalogue. Tate Gallery, London, 1 Oct. - 7 Nov. 1965. Clark's notes are written in pencil on the inside back cover.
14. Max Beckmann, illustration for J. W. v. Goethe's *Faust II*, 1943/44 - Mephistopheles: "Then to the deep! I could as well say height: all's one." (Act I); *Early Men*, 1946, 1948/49 (reworked), watercolour or gouache and ink, 50.2 x 64.8 cm.; *Apocalypse*, 1941/42, 82 pages with hand-coloured lithographs, format 40 x 30 cm, type area 25 x 20 cm.
15. The works are illustrated in: Saint Louis Art Museum, *Max Beckmann: Retrospective*, ed. Carla Schulz-Hoffmann, and Judith C. Weiss (Saint Louis: Saint Louis Art Museum, and Munich: Prestel, 1984). The exhibition travelled in Germany in 1984 and the U.S.A. 1984/85. Clark did not see it, but the catalogue was in his personal library at the time of his death.
16. Fernand Léger, *Composition No. 1*, 1927, 65 x 52 cm. This work was exhibited in *Léger and Purist Paris*, at the Tate Gallery, London, 18 Nov. 1970 - 24 Jan. 1971. It is likely that Clark saw the exhibition. He owned the catalogue. One of Léger's several studies for *Les Plongeurs* has been in The University of Lethbridge art collection since 1983: Study for *Les Plongeurs*, 1941, gouache and ink on paper, 48 x 62.5 cm.
17. The three paintings on the theme are: John Clark, *Scissors in the Sky*, 1987, acrylic and oil on linen, 99 x 81 cm., collection of Michael and Ann Rand, Etobicoke, Ontario; *Scissors in the Sky*, 1987, acrylic and oil on linen, 191 x 203 cm, collection of Mr. and Mrs. Edward Sonshine, Toronto, Ontario; *Scissors in the Sky (The Ranch)*, 1987, acrylic and oil on linen, 265 x 203 cm., Nova Corporation of Alberta, Calgary.
18. Clark mentioned the feeling of illusory peace in Alberta on several occasions, and Pamela Clark confirms that he likened Western Canada to 'lotus land.' Tim Noland also referred to Clark's apprehensions in his essay for a brochure to accompany the exhibition *John Clark: A Tribute*, University of Lethbridge Art Gallery, 3 - 26 Nov. 1989, which traveled throughout Canada. Tim Noland, "Essay," *John Clark: A Tribute* (Lethbridge, Alberta: University of Lethbridge, 1989), p. 3, centre right page of brochure.

19. John Clark, *Scissors in the Sky: Landscape with Serious Interruption to Nature's Course*, 1987, charcoal on paper, 59.3 x 69.1 cm., estate of the artist; *Out at the Ranch...*, 1987, linocut, ink, and oil on paper, monoprint, 41.8 x 59.6 cm., estate of the artist. Clark freely admitted that spelling was not a strong point.
20. I am indebted to Leslie Dawn for suggesting an allusion to Lucio Fontana in Clark's work. Fontana began to slit his proto-Minimalist canvases, *Concetti spaziali* (Spatial Concepts) in 1958.
21. John Clark, *Six Trees (The Garden) I*, 1987, acrylic and oil on linen, 198.7 x 278.7 cm., estate of the artist; *Six Trees (The Garden) II*, 1986/87, oil on canvas, 91.4 x 121.9 cm., estate of the artist.
22. Nancy Tousley, "Contrast in Approaches Makes for a Lively Show," *Calgary Herald*, Thurs. 19 Nov. 1987: p. C1.
23. John Clark, *Bird/Tree and Gifts*, 1987, acrylic and oil on linen, 203.2 x 306.4 cm., estate of the artist.
24. John Clark, *Bird with Gifts (The Sea)*, 1987, acrylic and oil on linen, 246.0 x 204.5 cm., estate of the artist.
25. John Clark, *Bird and Bridge*, 1987, acrylic and oil on linen, 194.5 x 264.0 cm., The Alberta Art Foundation, Edmonton.
26. John Clark, *The Walker*, 1987, acrylic and oil on linen, 288.3 x 201.9 cm., RME Capital Corporation of Canada, North Bay, Ontario.
27. The quotations may be found in the first ten lines of Friedrich Nietzsche's *Also Sprach Zarathustra* [Thus Spoke Zarathustra], Part 1, "Zarathustras Vorrede" [Zarathustra's Preface], no. 4. Here they are taken from "Also Sprach Zarathustra," *Friedrich Nietzsche: Werke in Drei Bänden*, vol. 2 (Munich: Carl Hanser, 1966), p. 281.
28. John Clark, *Saxophone in the Sky - Music is Rope*, c. 1989, pen and ink on paper; *Sax in the Sky*, 1989, acrylic and ink on paper, matted, visible image 73.5 x 54.5 cm., collection of Joseph Clark, Lethbridge, Alberta. Joseph was learning to play the saxophone at the time.
29. John Clark, Lethbridge, to David Sweet, Cheadle Hulme, Cheshire, 31 Dec. [1987]. The exhibition at Wynick/Tuck Gallery in Toronto took place 5 - 23 Mar. 1988, and *The Swimmer/The Climber* was included.
John Clark, *The Swimmer/The Climber*, 1988, acrylic and oil on linen, 278.0 x 198.5 cm. Glenbow Museum, Calgary, Alberta.
30. Paul Gauguin quoted by Yann le Pichon, *Gauguin: Life, Art, Inspiration*, trans. I. Mark Paris (New York: Harry N. Abrams, 1987), p. 170. Trans. of *Sur les traces de Gauguin* (Paris: Éditions Robert Laffont, 1986). The quotation is taken from Gauguin's *Noa Noa: The Tahitian Journals*, trans. O. F. Theis (Mineola, New York: Dover, 1985).
Paul Gauguin, *Hina Te Fatou (The Moon and the Earth)*, 1893, oil on canvas, 114 x 62 cm., Museum of Modern Art, New York.
31. John Clark interviewed by Katherine Lipsett in his studio, July 1988, audio tape. Transcript by Rosemary Preuss, p. 7.
32. John Clark, *Swimmer in the Valley*, 1988, acrylic and oil on linen, 191.8 x 224.7 cm., estate of the artist; *Man in a Bubble*, 1989, acrylic, oil and charcoal on linen, stretched over plywood, approx. 94 x 119 cm. oval, estate of the artist.
33. John Clark, *Dancing with the World*, 1988, acrylic and oil on linen, 200.7 x 265.7 cm., estate of the artist.
34. John Clark interviewed by Katherine Lipsett in his studio, transcript, op. cit., p. 16. Clark said that the nude dancer was male. The writer is unfamiliar with a photograph of a male dancer in Kirchner's studio, however, a photograph of a male nude, Sam, in Kirchner's Dresden studio is reproduced in a book Clark owned: *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*, vol. II, ed William Rubin (New York: Museum of Modern Art, 1984; 3rd printing 1985), p. 371.

35. John Clark interviewed by Katherine Lipsett in his studio, transcript, op. cit., p. 16.
36. John Clark, *Untitled (Red Tree and Figure)*, 1988, watercolour on paper, 58 x 77.5 cm., collection of Daniel Donovan, Toronto, Ontario.
37. John Clark, *The Dreamer and the Dream*, 1988, acrylic and oil on linen, 225.7 x 200.6 cm., estate of the artist.
Referring to this painting Clark said to Lipsett, "It's like a William Blake... sort of device": John Clark interviewed by Katherine Lipsett in his studio, transcript, op. cit., p. 8. He went on say, "Is it the son is the father of the, the child is the father of the man? Do you know that William Blake?" [The quotation is not from Blake, but from William Wordsworth's *The Rainbow*, 1802.] A figure in a circle in the sky appears in several of Blake's works, and the well known *The Ancient of Days* is one such image.
William Blake, *The Ancient of Days*, 1794 (frontispiece to *Europe, a Prophecy*), colourprint, 25.3 x 21.5 cm., Whitworth Art Gallery, Manchester.
38. John Clark interviewed by Katherine Lipsett in his studio, transcript, op. cit., p. 8.
39. *Ibid.* The reference to powerful symbols is found on p. 9.
40. John Clark, the School of the Art Institute of Chicago, to David Sweet, Cheadle Hulme, Cheshire, 2 May 1988. Clark arrived in Chicago on 12 April and stayed until the end of May. In his letter to Sweet he said he was doing a considerable amount of teaching and was critiquing post-graduate student work. He described the painting department as very good with the Imagist tradition of "Westermann, Golub, Brown, Barnes etc." nicely balanced by painterly interest. He noted that McGarrell and Barnes were both taken seriously there. He mentioned seeing a big Georgia O'Keeffe retrospective at the Art Institute and being disappointed - "strong on 'image' and 'vision' but actual surfaces are illustrative and colour pretty." He was impressed by *William Wordsworth and the Age of English Romanticism* [Chicago Historical Society, 6 Apr. - 5 June 1988], but thought it was "rather scholarly and academic." He was less than complimentary about an exhibition of Clemente from the Saatchi collection at the Museum of Contemporary Art.
41. John Clark, *Listening*, 1988, ink wash on paper, 55.9 x 76.2 cm., estate of the artist;
42. John Clark, *Building at Night*, 1988, acrylic and oil on canvas, 113.3 x 160.0 cm., estate of the artist.
43. John Clark interviewed by Katherine Lipsett in his studio, transcript, op. cit., p. 2.
44. *Op. cit.*, p. 3.
45. John Clark, *The Night*, 1988, acrylic and oil on linen, 167.0 x 209.8 cm., estate of the artist.
46. John Clark, *Yellow Moon/White Space*, 1988, 167.0 x 205.1 cm., Osler, Hoskin and Harcourt, Toronto. For Clark's discussion of the development of this painting see:
John Clark interviewed by Katherine Lipsett in his studio, transcript, op. cit., p. 4.
47. John Clark, *Driving Home*, 1988, acrylic and oil on linen, 122.3 x 177.5 cm., estate of the artist.
48. John Clark, *The Night (Yellow Moon)*, 1988, acrylic and oil on canvas, 174.6 x 233.0 cm., estate of the artist.
49. John Clark, *Above the City*, 1989, acrylic and oil on linen, 194.3 x 364.0 cm., McMichael Canadian Art Collection, Kleinburg, Ontario.
50. John Clark interviewed by Katherine Lipsett in his studio, transcript, op. cit., p. 10 ff., and especially p. 11 and p. 18. He talks of fragmentation in his work as "a metaphor for instability, and uncertainty" [p. 11], and of the "more sure feeling" [p. 18] and the sense of timelessness and unity with nature that he sometimes felt on driving through a clear prairie night and being confronted by the presence of the moon.
51. John Clark, Lethbridge, to David Sweet, Cheadle Hulme, Cheshire, 22 Aug. 1988.
52. John Marin, *Red Sun, Brooklyn Bridge*, 1922, watercolour, 21 3/8" x 26 3/16", Art Institute of Chicago, Chicago, Illinois, Alfred Stieglitz Collection.

53. Arthur Dove, *Harbor in Light*, 1929, oil on canvas, 30 1/4" x 22 1/2", Private Collection (on loan to the David and Alfred Smart Gallery, University of Chicago, Illinois. This information was obtained from: Ann Lee Morgan, *Arthur Dove: Life and Work, With a Catalogue Raisonné* (Newark: University of Delaware Press, London and Toronto: Associated University Presses, 1984).
54. Joseph Campbell's *The Power of Myth* was broadcast as a six hour series on PBS in 1986 and 1987. Clark owned a copy of the text adapted for publication: Joseph Campbell, *The Power of Myth*, with Bill Moyers, ed. Betty Sue Flowers (New York: Doubleday, 1988). In a letter to Sweet (John Clark, Lethbridge, to David Sweet, Cheadle Hulme, Cheshire, 22 Aug. 1988) Clark said he had just acquired the catalogue *The Spiritual in Art: Abstract Painting 1890-1985* (Los Angeles: County Museum of Art, New York: Abbeville, 1986).
55. Carl G. Jung, ed., *Man and His Symbols* (London: Aldus, 1964).
56. John Clark, *The River*, Aug. 1988, acrylic and oil on canvas, 183 x 488 cm., diptych, Cineplex Odeon Corporation, Toronto. Located in foyer of Cineplex Odeon Cinemas, Park Place, Lethbridge, Alberta.
57. John Clark, *John Clark*, interviewed by Kate Horsfield, transcript, op. cit., p. 23.
58. Clark received funding, awarded from Nov. 1986 to Nov. 1987, by The University of Lethbridge Research Committee for The Lethbridge Coulee Project.
59. John Clark, *White Tree (With Gifts)*, 1989, acrylic and oil on linen, 204.6 x 253.3 cm., estate of the artist.
60. John Clark, *Rug/Tree*, 1989, acrylic and oil on linen, 207 x 166.5 cm., estate of the artist.
61. John Clark, *Blind Giant*, 1988/89 [unfinished], acrylic and oil on linen, approx. size of linen, 216 x 175 cm., outer limits of image uncertain, estate of the artist.
62. See Chapter 4, p. 69, and Notes to Chapter 4, #75.
63. See Chapter 4, p. 58, and Notes to Chapter 4, #1.

A BIBLIOGRAPHY OF WORKS BY JOHN CLARK

- 1974 "Naturalism/Modernism: A Future for Figurative Painting." *Studio International*. Vol. 188, no. 971 (Nov. 1974): pp. 170-172, 5 b/w ill.
 Reproductions:
 1. Chardin, "The House of Cards," 1741, oil on canvas, 23 3/4 x 28 1/4 in.
 2. Morandi, "Still Life," 1946, oil on canvas, 14 3/4 x 18 in.
 3. Morandi, "Still Life," 1956, oil on canvas, 12 x 12 in.
 4. Edward Hopper, "House by the Railroad," 1925, oil on canvas, 24 x 29 in.
 5. Edward Hopper, "Office in a Small City," 1953, oil on canvas, 28 x 40 in.
- 1978 "Foreword" and "Drawing in Action." *Drawing in Action: An Exhibition of Contemporary Drawings by Twenty Artists*. Hull, Yorkshire: Ferens Art Gallery, 1978. Exhibition catalogue. Itinerary: Ferens Art Gallery, Hull, Yorkshire, 30 Sept. - 29 Oct. 1978; Camden Arts Centre, London, 2 - 23 Jan. 1979; Swansea Arts Workshop, 10 Feb. - 11 Mar. 1979; Ulster Museum, Belfast, 24 Mar. - 22 Apr. 1979; Liverpool Academy of Arts, 28 Apr. - 20 May 1979; Aberdeen Art Gallery, 16 June - 15 July 1979; Rochdale Art Gallery, 4 Aug. - 2 Sept. 1979; Newcastle Polytechnic Gallery, 16 Oct. - 2 Nov. 1979. pp. 5-9.
- John Clark selected this exhibition, co-organized it with Lesley Dunn, and contributed the foreword and introductory essay to the catalogue. Five drawings by Clark were included in the exhibition.
- 1980 "An Interview." *John Clark*. Lethbridge: Southern Alberta Art Gallery, 1980. Exhibition catalogue. Southern Alberta Art Gallery, [2 Feb. - 9 Mar.], 1980. pp. 1-3.
- John Clark interviewed by Ron Shuebrook.
- "Edward Hopper: Beyond Style." *Artscribe*. No. 26 (Dec. 1980): pp. 28-31, 7 b/w ill.
 Reproductions:
 [all by Edward Hopper, no medium or dimensions given]
 1. "Gas," 1940.
 2. "Early Sunday Morning," 1930.
 3. "House by the Railroad," 1925.
 4. "Nighthawks," 1942.
 5. "Four Lane Road," 1956.
 6. "Office at Night," 1940.
 7. "Two on the Aisle," 1927.

- 1981 "Artist's Statement." *John Clark: Paintings 1978-81*. Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981. Exhibition catalogue. Art Gallery, Mount Saint Vincent University, Halifax, 10 April - 3 May 1981. p. 2.
- Statement is an explanatory paragraph on the "Pile" paintings included in the exhibition.
- "Philip Guston and Metaphysical Painting." *Artscribe*. No. 30 (Aug. 1981): pp. 22-25, 5 b/w ill.
- Reproductions:
1. Philip Guston, "Source," 1976, oil, 76 x 117 in.
 2. Giorgio de Chirico, "The Nostalgia of the Infinite," 1913-14, oil, 52 x 26 in.
 3. Philip Guston, "Pyramid and Shoe," 1977, oil, 68 x 116 in.
 4. Philip Guston, "Blue Light," 1975, oil, 73 x 81 in.
 5. Philip Guston, "Black Sea," 1978, oil, 68 x 117 in.
- 1983 "Obsessiveness, Style and Transformation." *Artscribe*. No. 41 (June 1983): pp. 38-41, 7 b/w ill.
- Reproductions:
1. Stanley Spencer, "Double Nude Portrait: the Artist and his Second Wife," 1936, oil, 33 x 37 in.
 2. Lucian Freud, "Nude with Reflections," 1980, oil, 36 x 36 in.
 3. Frank Auerbach, "JYM Seated I," 1981, oil, 28 x 24 in.
 4. Rainer Fetting, "Indian II," 1982, powder paint, 98 x 67 in.
 5. Milton Avery, "Brown Sea," 1958, oil, 50 x 72 in.
 6. Marsden Hartley, "Rising Wave, Indian Point, Georgetown, Maine," 1937/8, oil, 22 x 28 in.
 7. Bill Jensen, "The Meadow," 1980/81, oil, 22 x 22 in.
- "Ron Shuebrook." *Parachute*. No. 31 (June/July/Aug. 1983): pp. 48-49, 1 b/w ill.
- Reproduction:
Ron Shuebrook, "Cobra," 1982, acrylic on canvas, 213 x 121.9 cm.
- Review of exhibition "Ron Shuebrook", Dalhousie Art Gallery, Halifax, Nova Scotia, 3 Feb. - 6 Mar. 1983.
- 1985 "Michael Lyons at Arcade." *Artscribe*. No. 53 (May - June 1985): p. 53, 1 b/w ill. [Note: this issue reads 'No.52' on front cover and 'No.53' on title page.]
- Reproduction:
Michael Lyons, "Pisces V," n.d., steel, 24 in. high.
- Exhibition review, no place [England] or date for exhibition.

- 1987 "The Advent of Modernism: Post-Impressionism and North American Art, 1900 - 1918." *Canadian Art*. Vol. 4, no. 3 (Fall 1987): pp. 115-116, 2 col. ill.
 Reproductions:
 1. Stuart Davis, "Portrait of a Man (Eugene O'Neill?)," 1914, oil on canvas, 76.2 x 60.3 cm. (30 x 23 3/4 in.)
 2. David Milne, "Lilies," 1914, oil on canvas, 51 x 51 cm. (20 x 20 in.)
- Review of a travelling exhibition of the same title, Glenbow Museum, Calgary, Alberta, 21 Feb. - 19 Apr. 1987. Organized by the High Museum of Art, Atlanta, Georgia.
- "Aspects of Contemporary Painting in Alberta." *Canadian Art*. Vol. 4, no. 4 (Winter 1987): pp. 98-100, 1 b/w ill.
 Reproduction:
 John Will, "Untitled," 1983, mixed media on canvas, 223.5 x 172.7 cm. (88" x 68").
- Review of an exhibition of the same title. Glenbow Museum, Calgary, Alberta, 15 July - 30 Aug. 1987.
- 1988 *John Clark*. Video recording. Video Data Bank, School of the Art Institute of Chicago. 1988. Colour. 37 mins. [unedited version 68 mins.]
- John Clark interviewed by Kate Horsfield. The edited version is a monologue by Clark, omitting Horsfield's questions, which are recorded in the unedited version. A transcript of the unedited version is included in Appendix C.
- "Spirit Sings Captures Close Link to Nature." *Calgary Herald*, Monday, 18 Jan. 1988: p. B5.
- Review of exhibition, "The Spirit Sings: Artistic Traditions of Canada's First Peoples", Glenbow Museum, Calgary, Alberta, 15 Jan. - 1 May 1988.
- 1989 "No Apologies." *Vanguard*. Vol. 18, no. 1 (Feb. - Mar. 1989): p. 34, 1 b/w ill.
 Reproduction:
 Medrie Macphee, "Winter Sunset, Polanski Bridge", 1986, oil on canvas, 228 x 114 cm.
- Review of exhibition "Medrie MacPhee/Susanna Heller," Southern Alberta Art Gallery, Lethbridge, 22 Oct. - 30 Nov. 1988. Exhibition travelled to Banff.
- Statement on drawing. *Drawn From/Drawn Upon*. Toronto, Ontario: Art Gallery of York University, 1989. Exhibition catalogue. Art Gallery of York University, April 1989. Drawings by five Canadian artists. Loretta Yarlow, Curator. p. 14. Statement dated Feb. 1989.

UNPUBLISHED

- 1978 John Clark interviewed by two unidentified interviewers, broadcast on Radio Humberside. Audio tape. 1978. Estate of the artist.
Radio Humberside is a radio station in Hull, Yorkshire, England.
Transcript included in Appendix C.
- 1980 John Clark interviewed by Ron Shuebrook. Audio tape. 1979
Estate of the artist.
Edited version of interview published in exhibition catalogue, *John Clark*, Lethbridge, Alberta: Southern Alberta Art Gallery, 1980.
- John Clark lecture at The University of Lethbridge. Audio tape.
7 Feb. 1980. Estate of the artist.
Clark was in Lethbridge on Wed. 6 Feb. for official opening of exhibition, John Clark, Southern Alberta Art Gallery, Lethbridge, 2 Feb. - 9 Mar. 1980.
Transcript included in Appendix C.
- 1982 "Interview with John Clark (April 1982)." Transcript. Anonymous interviewer. Estate of the artist.
- 1987 "Philip Guston - Lithographs," Feb. 1987. University of Lethbridge Art Gallery Archives.
Text panel/essay for exhibition "Philip Guston," University of Lethbridge Art Gallery, 10 - 22 Mar. 1987.
- 1988 Untitled (John Meredith). University of Lethbridge Art Gallery Archives.
Text Panel/Essay on John Meredith, for exhibition "John Meredith," University of Lethbridge Art Gallery, Lethbridge, Alberta, 7 Apr. - 8 May 1988.
- John Clark interviewed by Katherine Lipsett in his studio. Audio tape.
July 1988. Estate of the artist.
Interview in connection with exhibition "John Clark: The Night Paintings," Whyte Museum of the Canadian Rockies, Banff, Alberta, 10 Jan. - 12 Feb. 1989.
Essay by Katherine Lipsett appeared in brochure published in conjunction with the exhibition.
In a letter Lipsett stated she would be in Lethbridge 17 - 19 July, and would like to meet Clark during that time: Kathryn Lipsett, Banff, to John Clark, Lethbridge, 7 July 1988.
Transcript included in Appendix C.

A BIBLIOGRAPHY OF WORKS ABOUT JOHN CLARK

Information is recorded as published.

- 1962 Ferens Art Gallery, Kingston upon Hull, Yorkshire. *Northern Young Artists*. Kingston upon Hull: Ferens Art Gallery, 1962. Exhibition catalogue. Ferens Art Gallery, Kingston upon Hull, 1962. 1 work listed (p. 2).
- 1969 City Art Gallery, Leeds, Yorkshire. *Yorkshire Artists' Exhibition*. Leeds: City Art Gallery, 1969. Exhibition catalogue. City Art Gallery, Leeds, 9 Mar. - 13 Apr. 1969. 2 works listed (p. 4; cat. #33 and #34.) Biennial juried exhibition open to all artists born, trained, living, or working in Yorkshire.
- Royal Academy of Arts, London. *Big Paintings for Public Places*. London: Royal Academy, 1969. Exhibition catalogue. Burlington House, Piccadilly, London, 6 - 28 Sept. 1969. biog., and 1 b/w ill. (p. 12)
Reproduction:
"Drawing 1969," no medium, 13 x 27 in. (b/w, p. 12). Study for work in exhibition.
- Walker Art Gallery, Liverpool. *John Moores Liverpool Exhibition*. Liverpool: Walker Art Gallery, 1969. Exhibition catalogue. Walker Art Gallery, Liverpool, 26 Nov. 1969 - 26 Jan. 1970. 1 work listed (p. 23, cat. #70); list of exhibitors (p. 30). Seventh biennial juried exhibition open to all artists working in the United Kingdom. 91 works selected from approx. 2000 entries.
- 1972 BATES, MARETE. "Exhibitions in Sheffield and Leeds." *Guardian* (Manchester) Thurs. 20 July, 1972: n.p.
Includes reviews of John Clark's and Michael Lyons' concurrent one-man shows at Park Square Gallery, Leeds, Yorkshire, July [until 29 July] 1972.
- CHAPLIN, STEPHEN. "John Clark . Michael Lyons: Park Square, Leeds." *Arts Review*. Vol. 24 (July 1972): p. 456.
Reviews of John Clark's and Michael Lyons' concurrent one-man shows at Park Square Gallery, Leeds, Yorkshire, July [until 29 July] 1972.
- HEWITT, JOHN. "Cough Up for a Tip-Top Show!" *Telegraph and Argus*, (n.p., England) Tues. 18 July 1972: n.p.
Includes reviews of John Clark's and Michael Lyons' concurrent one-man shows at Park Square Gallery, Leeds, Yorkshire, July [until 29 July] 1972.
- KROCH, CAROL. "Sculpture in Steel a Delight to the Eye." *Daily Telegraph* (n.p. England) Mon. 10 July 1972: n.p.
Reviews of John Clark's and Michael Lyons' concurrent one-man shows at Park Square Gallery, Leeds, Yorkshire, July [until 29 July] 1972.

- OLIVER. "Two in One-Man Shows." *Yorkshire Post* (n.p.) Wed. 12 July, 1972: n.p.
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- 1978 CLARK, PRU. "Drawing Comparisons." *Hull Daily Mail* (Hull, Yorkshire). [Weekend Roundabout section, no date or page]
Review of exhibition "Drawing in Action: An Exhibition of Contemporary Drawings by Twenty Artists", Ferens Art Gallery, Hull, Yorkshire, England, 30 Sept. - 29 Oct. 1978.
- Ferens Art Gallery, Hull, Yorkshire. *Drawing in Action: An Exhibition of Contemporary Drawings by Twenty Artists*. Hull, Yorkshire: Ferens Art Gallery, 1978. Exhibition catalogue. Itinerary: Ferens Art Gallery, Hull, Yorkshire, 30 Sept. - 29 Oct. 1978; Camden Arts Centre, London, 2 - 23 Jan. 1979; Swansea Arts Workshop, 10 Feb. - 11 Mar. 1979; Ulster Museum, Belfast, 24 Mar. - 22 Apr. 1979; Liverpool Academy of Arts, 28 Apr. - 20 May 1979; Aberdeen Art Gallery, 16 June - 15 July 1979; Rochdale Art Gallery, 4 Aug. - 2 Sept. 1979; Newcastle Polytechnic Gallery, 16 Oct. - 2 Nov. 1979. Selected by John Clark. Organized by John Clark and Lesley Dunn. Foreword and introduction by John Clark. biog., and list of 5 works by Clark (p. 17); 1 b/w ill. (p. 16).
Reproduction:
"T.V." 1978, oil on paper, 59.5 x 84.1 cm. (b/w, p. 16)
- JANUSZCZAK, WALDEMAR. "Drawings in Action." *Guardian* (Manchester), 11 Oct. 1978: n.p.
Review of "Drawing in Action: An Exhibition of Contemporary Drawings by Twenty Artists," Ferens Art Gallery, Hull, 30 Sept. - 29 Oct. 1978.
- Mount Saint Vincent University Art Gallery, Halifax, Nova Scotia. *Heart and Head and Hand: An Exhibition of Smaller Works by the Faculty of the Studio Division of the Nova Scotia College of Art and Design*. Halifax, Nova Scotia: Art Gallery, Mount Saint Vincent University, 1978. Exhibition catalogue (newspaper format). Art Gallery, Mount Saint Vincent University, 23 Nov. - 10 Dec. 1978. 1 b/w ill. (p. 4: back page).
Reproduction:
"Mirror and Rope," 1978, oil on canvas, 45 x 63 in. (b/w, p.4: back page)
- SWEET, DAVID. "John Clark at Abbot Hall Gallery, Kendal." *Artscribe*. No.15 (Dec. 1978): pp. 49-50, 1 b/w ill. (p. 51).
Reproduction:
"Roses and Fire," 1977, oil on canvas, 44" x 36" (b/w, p. 51).
Review of exhibition, Kendal, Cumbria, England.

- 1979 SEARLE, ADRIAN. "'Drawing in Action' at the Camden Arts Centre, Ian Caughlin at House, John Walker at Nigel Greenwood." *Artscribe*. No. 16 (Feb. 1979): pp. 57 - 60, [3 b/w ill. (drawings by Clyde Hopkins, David Sweet, and John Walker.)]
Review of 3 London exhibitions. Includes discussion of John Clark's catalogue introduction for "Drawing in Action," and discussion of drawings by Clark in that exhibition.
- TALBOT. "Thawing the Frozen Face." *Express and News* (North London Weekly) 5 Jan. 1979: n.p.
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- VARLEY, WILLIAM. "Drawing in Action." *Guardian* (Manchester), [n.d., enclosed in letter to Clark from David Sweet, dated 25 Dec. 1979.]
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- 1980 Eye Level Gallery, Halifax, *Nova Scotia*. *Drawings: John Clark, David Haigh, Ron Shuebrook, Carol Wainio*. Halifax: Eye Level Gallery, 1980.
Exhibition catalogue. Eye Level Gallery, Halifax, 22 Apr. - 8 May 1980. Introduction by Ron Shuebrook, Curator. p. 1; biog. (p. 3); list of 6 works by Clark (p. 10); b/w ill. (p. 2).
Reproduction:
"Back," 1979, felt pen, 87 x 57 cm. (b/w, p. 2).
- MAYS, JOHN BENTLEY. "Offerings from the Maritimes Suffer Strange Power Failure." *Globe and Mail* (Toronto), Metro ed., Sat. 8 Nov. 1980: Entertainment p.13, 1 b/w photo (Halifax artists John Greer, Dennis Gill, and John Clark at Mercer Union Gallery, Toronto; Clark's paintings on wall behind).
Review of exhibition ["Six from the Styx"], Mercer Union, Toronto, [4] - 22 Nov. 1980.
- McDOUGALL, ARTHUR. "Gallery Show 'Stimulating Experience'." *Lethbridge Herald* (Lethbridge, Alberta), Thurs. 7 Feb. 1980: p. C7.
Reviews two concurrent Feb. exhibitions at Southern Alberta Art Gallery, Lethbridge: paintings by John Clark; graphics by Karel Appel. Mentions "Prairie Skins," watercolours by Ernest Garthwaite, an exhibition held over from previous month.

Southern Alberta Art Gallery, Lethbridge. *John Clark*. Lethbridge: Southern Alberta Art Gallery, 1980. Exhibition catalogue. Southern Alberta Art Gallery, [2 Feb. - 9 Mar.]1980. Introduction and interview by Ron Shuebrook. Alf Bogusky, Director/Curator. pp. 4, 3 b/w ill, 1 col. ill. on front cover.

Reproductions:

1. "The Home of Morse's Teas (Yellow)," 1979, [oil on canvas], 178 x 122 cm., (col., front cover, cat.# 9).
2. "Back," 1979, [oil on canvas], 168 x 152 cm., (b/w, p. 1, cat.# 4).
3. "Piercey's Woodyard," 1979, [oil on canvas], 178 x 137 cm. (b/w, p. 3, cat.# 11).
4. "Doorway," 1979, [oil on canvas], 243 x 182 cm., (b/w, p. 4, cat.# 3).

Audio tape of Clark interviewed by Shuebrook extant.

1981 *At the Art Gallery*. Halifax, Nova Scotia: Mount Saint Vincent University. April - June 1981. Foldout brochure.

Reproduction:

"The News," 1980, oil on canvas, 180 x 224 cm. (b/w)

Information on gallery activities includes paragraph about exhibition "John Clark: Recent Paintings" [sic], 10 Apr. - 3 May 1981.

Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia. *Six from Halifax*. Halifax, Nova Scotia: Dalhousie Art Gallery, 1981. Foldout exhibition catalogue. Dalhousie Art Gallery, 8 Jan. - 8 Feb. 1981. Introduction by Linda Milrod, Director. p. 1; biog., and list of 4 works by Clark (p. 2).

Introduction mentions that John Clark exhibited in Lethbridge.

"John Clark Studies, Contemporary Sculptures at Two Mount Showings."

Chronicle-Herald (Halifax, Nova Scotia), Fri. 10 Apr. 1981: p. 20.

[b/w photo of Clark standing beside his painting "Man with the Hat of Fire": unverified]

Article purports to quote Clark on his recent work, and provides a brief biog. [Quotation mistakenly assumes that Clark's description of his "Pile" paintings also applies to his other works.]

Mount Saint Vincent University Art Gallery, Halifax, Nova Scotia. *John Clark: Paintings 1978-81*. Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981. Exhibition catalogue. Art Gallery, Mount Saint Vincent University, Halifax, Nova Scotia, 10 Apr. - 3 May 1981. Artist's statement. Essay by David Sweet. Mary Sparling, Director. pp. 8, 4 b/w ill. (incl. front cover), biog.

Reproductions:

[Catalogue states that width precedes height for dimensions.]

1. "Pile Painting (M.L.)," 1981, oil on canvas, 122 x 92 cm., (b/w, front cover, cat.# 11).
2. "Mirror and Rope," 1978, oil on canvas, 160 x 114 cm., (b/w, p. 3, cat.# 1).
3. "Doorway," 1979, oil on canvas, 243 x 182 cm., (b/w, p. 6, cat.# 2). (cont. on next page)

4. "The News," 1980, oil on canvas, 224 x 180 cm.,
(b/w, p.8, cat.# 8).

SHUEBROOK, RON. "Empathetic Witness: Halifax, N.S." *Vanguard*. Vol. 10, no.1 (Feb. 1981): pp. 16 - 21.

Reproduction:

"The News," 1980, oil on canvas, 180 x 224 cm. (b/w, p. 17).

[Article includes 5 b/w ill. by other artists; notes.]

Critical essay on the exhibition "Six from Halifax," Dalhousie University Art Gallery, Halifax, 8 Jan. - 8 Feb. 1981. Six artists: Brad Brace, John Clark, Dennis Gill, John Greer, Carol Wainio, and Colette Urban. Exhibition first shown at Mercer Union, Toronto, Nov. 1980 with the title "Six from the Styx."

SWEET, DAVID. "John Clark: Mount Saint Vincent University Art Gallery April 10 - May 3." *Artscanada*. Vol. 38, (July/Aug. 1981): p. 47.

Reproduction:

"The News," 1980, oil on canvas, 72" x 89 3/4".

Revue of "John Clark: Paintings 1978-81," Art Gallery, Mount Saint Vincent University, Halifax, Nova Scotia, 10 April - 3 May 1981.

The revue is a reprint of the last three paragraphs (omitting the first five sentences of the last paragraph) of Sweet's introduction for the exhibition catalogue: "John Clark: Paintings 1978-81," Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981, p. 5.

1982 49th Parallel Centre for Contemporary Canadian Art, New York. *John Clark*. New York: 49th Parallel Centre for Contemporary Canadian Art, [1982]. Exhibition catalogue. 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. -13 Mar. 1982. Essay by Ron Shuebrook, excerpted from "Empathetic Witness: Halifax, N.S." *Vanguard*, vol. 10, no. 1 (Feb. 1981). Guy Plamondon, Director. pp. 4 (incl. front and back covers), 5 b/w ill., biog.

Reproductions:

1. "Pile Painting (M.L.)," 1981, oil on canvas, 92 x 122 cm. (b/w, p. 1, front cover).
2. "The Cleaner," 1981, oil on canvas, 180 x 144 cm. (b/w, p. 2).
3. "The Pole," 1980, oil on canvas, 179 x 122 cm. (b/w, p. 3).
4. "Pierceys Woodyard," 1979, oil on canvas, 178 x 137 cm. (b/w, p. 3).
5. "Roses and Fire," 1977, oil on canvas, 92 x 122 cm. (b/w, p. 4, back cover).

LAWSON, THOMAS. "John Clark." *Artforum*. Vol. 20, no. 9 (May 1982): p. 86.

Reproduction:

"Playing Bo-Lo," 1981, oil on canvas, ca. 91 x 70 in. (b/w, p. 87).

Review of exhib. ["John Clark"] at 49th Parallel, New York, [20 Feb. - 13 Mar. 1982].

MAYS, JOHN BENTLEY. "Controversy Flares around the 49th Parallel." *Globe and Mail* (Toronto), Sat. 20 Mar. 1982: p. ET5.
Mentions Clark as one of artists showcased at 49th Parallel.

SHUEBROOK, RON. "John Clark: 49th Parallel." *Arts Atlantic*. Vol. 4, no. 2 (Summer 1982): p. 7, 1 b/w ill.

Reproduction:

"The Search," 1981, [oil on canvas], 235 x 181 cm. (b/w, p. 7).

_____. "The Persistence of Representation: Some Issues/Some Identities." *Arts Atlantic*. Vol. 4, no. 3 (Fall 1982): pp. 25-26, 2 b/w ill.

Reproductions:

1. "The Cleaner," 1982, oil on canvas, 180 x 144 cm. (b/w, p. 25).

2. "The Pole," 1980, oil on canvas, 179 x 122 cm. (b/w, p. 26).

Complete article: pp. 20-26, 12 b/w ill., notes. Other 'identities': Judith Mann, David Haigh, and Susan Gibson.

SUTTON, JOAN. "We Pay Tab for One-Man Show." *Toronto Sun*, Wed. 24 Feb. 1982: p. 57.

Article on 49th Parallel Gallery, New York. Sutton attended opening of Clark's exhib. [20 Feb. 1982]. Argues that, while it is good to give Canada's creative people international exposure, exhibitions should reflect the taste of more than one man, i.e. Guy Plamondon, consul for cultural affairs. Suggests gallery needs proper board of directors.

TOPP, ELIZABETH. "John Clark and Jaan Poldas at Mercer Union." *Artmagazine*. Vol. 14, no. 60 (Sept./Oct. 1982): pp. 36-37, 1 b/w. ill.

Reproduction:

"The Man with the Hat of Fire," 1981, oil on canvas, 155 x 215 cm. (b/w, p. 36).

Reproductions:

"Pile Painting (ML)," 1981, oil on canvas, 36 1/4 x 48 in. *Artforum*. Vol. 20, no. 6 (Feb. 1982): p. 4, b/w ill.

Advertisement for exhib. "John Clark: Paintings, 1978 - 1981," 49th Parallel, New York, 20 Feb. - 13 Mar. 1982.

"The Search," 1981, oil on canvas, 92 1/2 x 71 1/4 in. *Art in America*. Vol. 70, no. 2 (Feb. 1982): p. 154, b/w ill. Advertisement for exhib. "John Clark: Paintings, 1978 - 1981," 49th Parallel, New York, 20 Feb. - 13 Mar. 1982.

1983 Agnes Etherington Art Centre, Queen's University, Kingston, Ontario. *John Clark: The Grey Paintings 1978 - 1983*. Kingston, Ontario: Agnes Etherington Arts Centre, 1983. Exhibition catalogue. Itinerary: Agnes Etherington Arts Centre, Queen's University, Kingston, Ontario, (cont. on next page.)

28 May - 3 July 1983; Ed Gallery, Guelph, Ontario, [18 Nov.-3 Dec. 1983]. Essay by Bruce Grenville, guest curator. pp. 24, 9 b/w ill. and front cover, biog., bibliog.

Reproductions:

1. "Searchers in the Rock," 1983, oil on canvas, 292 x 222 cm. (b/w, front cover, cat.#8).
2. "The Home of Morse's Teas [Yellow]," 1979, [oil on canvas] [121.3 x 177.8 cm.], (b/w, p. 6., fig.a)
3. "Bolo," [1981, oil on canvas, 235 x 189 cm.], (b/w, p. 7, fig. b).
4. "Mirror and Rope," 1978, oil on canvas, 115 x 160 cm. (b/w, p. 9, cat.#1).
5. "The Pole," 1980, oil on canvas, 179 x 122 cm. (b/w, p. 10, cat.#2).
6. "The Search," 1981, oil on canvas, 235 x 181 cm. (b/w, p. 12, cat.#3).
7. "Pile Painting (ML)," 1981, oil on canvas, 92 x 122 cm. (b/w, p. 15, cat.#4).
8. "On the Beach," 1982, oil on canvas, 159 x 195 cm. (b/w, p. 17, cat.#6).
9. "Searchers in the Rock," 1983, oil on canvas, 292 x 222 cm. (b/w, p. 18, cat.#8).
10. "Pile Study," 1981, felt pen on paper, 28.75 x 38.75 cm. (b/w, p. 20, cat.#10).

BURNETT, DAVID, and MARILYN SCHIFF. *Contemporary Canadian Art*. Edmonton, Alberta: Hurtig, 1983. pp. 248 and 283, 1 b/w ill. (p. 284, fig. 316).

Reproduction:

"The Good Warehouse," 1981, acrylic [oil] on canvas, [130 x 165 cm.], (b/w, p. 284, fig. 316).

GRENVILLE, BRUCE. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983): pp. 24-29, 6 b/w ill., notes.

Reproductions:

1. "The Home of Morse's Teas (Yellow)," 1979, oil on canvas, 1.78 x 1.22 m. (b/w, p. 25).
2. Installation at 49th Parallel, New York, Feb. - Mar. 1981 ["The Man with the Hat of Fire," 1981, oil on canvas, 1.55 x 2.15 m.; "Bolo," 1981, oil on canvas, 2.35 x 1.81 m.; "The Search," 1981, oil on canvas, 2.35 x 1.81 m.]. (b/w, pp. 26-27).
3. "The News," 1980, oil on canvas, 2.24 x 1.80 m. (b/w, p. 28).
4. "2nd Pile Painting," 1981, oil on canvas, 1.43 x 1.43 m. (b/w, p. 28).
5. "Pile Painting (M.L.)," 1981, oil on canvas, 92 x 122 cm. (b/w, p. 28).
6. "Back," 1979, oil on canvas, 1.68 x 1.52 m. (b/w, p. 29).

- MAYS, JOHN BENTLEY. "Clark's Brush with Modernism." *Globe and Mail* (Toronto), Thurs. 29 Sept. 1983: p. E8., 1 b/w ill.
 Reproduction:
 "The Search," 1981, [oil on canvas, 235 x 181 cm.], (b/w, p. E8).
 Review of Clark at Wynick/Tuck Gallery.
- Sackville Tribune Post* (Sackville, New Brunswick), Wed. 9 Feb. 1983: n.p.
 Anonymous review of *Smaller Paintings and Drawings: John Clark*, Struts Gallery, Sackville [4 - 27 Feb. 1983].
- WEBB, MARSHALL. "John Clark at Wynick/Tuck Gallery." *Artmagazine*. Vol. 15, no. 66 (Winter 1983 - Dec./Jan. 1984): pp. 24-25, 1 b/w ill.
 Reproduction:
 "On the Beach," 1982, oil on canvas, 63" x 78", (b/w, p. 24).
- 1984 STAPLES, WAYNE. "Images: New Representational Art." *Update*. (Edmonton, Alberta: The Edmonton Art Gallery). Vol. 5, no. 2 (Mar./Apr. 1984): p. 4.
 Complete article pp. 2-4, 2 b/w and 1 col. ill.
 Review of exhibition of same title, The Edmonton Art Gallery, 24 March - 29 Apr. 1984. Brief mention of Clark: grappling with fragmentation of meaning in grey paintings.
- Winchester Gallery, Winchester, Hampshire. *Painters at Winchester: A Second Exhibition by Painters Teaching at the School of Art*. [Winchester, Hampshire: Winchester Gallery, 1984.] Exhibition catalogue. Winchester Gallery, Hampshire, 31 Oct. - 24 Nov. 1984. biog. (p. 4); list of exhibits (p. 2) includes 1 work by Clark.
- Reproductions:
- "Searchers in the Rock," 1983, oil on canvas, 87" x 115". *Art in America*. Vol. 72 (Sept. 1984): special advertising supplement, "Art in Canada," p. 10, col. ill.
- 1985 Agnes Etherington Art Centre, Queen's University, Kingston, Ontario. "John Clark." *The Allegorical Image in Recent Canadian Painting*. BRUCE GRENVILLE. Kingston, Ontario: Agnes Etherington Arts Centre, 1985. Exhibition catalogue. Agnes Etherington Arts Centre, 15 June - 11 Aug. 1985. Bruce Grenville, guest curator. p. 10; biog. (p. 35); 1 b/w ill. (p. 11).
 Reproduction:
 "Man with a Tree." 1983, oil on canvas, 240 x 180 cm. (b/w, p. 11).
- BAKER, KENNETH. "Notes from NSCAD." *Canadian Art*. Vol. 2, no. 4 (Winter/Dec. 1985): p. 43, and p. 45.
 Complete article: pp. 40-45, 4 b/w and 2 col. ill.
 Brief discussion of Clark's work.

The CIL Collection. North York, Ontario: CIL, 1985. biog. (pp. 5 - 6);
1 b/w ill. (p. 5).

Reproduction:

"On the Beach," 1982, oil on canvas, 160 x 221 cm. (b/w, p. 5).

Catalogue of works in collection, arranged alphabetically by artist.
Contains brief biog. of artists, and b/w ill. of all works. At time of
publication (Sept. 1985), collection contained c.90 paintings by c.85
Canadian artists. One work by Clark (noted above) is in collection.

MAYS, JOHN BENTLEY. "Clark Concentrates on the Pastoral." *Globe and Mail*
(Toronto), Fri. 3 May 1985: p. E8, 1 b/w ill.

Reproduction:

"Swimmer in a Tree," [1984, acrylic and oil on linen,
238 x 173 cm.], (b/w, p. E8).

Review of "John Clark: New Paintings and Works on Paper,"
Wynick/Tuck Gallery, Toronto, 20 Apr. - 8 May 1985.

1986 DAULT, GARY MICHAEL. "Bargain Art." *Toronto Life*. Spring 1986: p. H52.
Brief mention of Clark.

Reproductions:

"Boy in a Field (J's World)," 1986, oil on canvas, 84 x 78 in. *Canadian Art*.
Vol. 3, no. 3 (Fall/Sept. 1986). p. 51, b/w ill.

Advertisement for Fall 1986 exhibitions at Wynick/Tuck Gallery,
Toronto, incl. "John Clark: New Paintings and Works on Paper,"
11 Oct. - 5 Nov. [actually ended 29 Oct.]

1987 SALZMAN, GREG. "John Clark: Wynick/Tuck Gallery." *Vanguard*.
Vol. 16, no. 1 (Feb. - Mar. 1987): p. 40, 1 b/w ill. (p. 41).

Reproduction:

"Against the Wind," 1986, acrylic and oil on canvas, 2.3 x 1.9 m.
(b/w, p. 41).

Review of "John Clark: New Paintings and Works on Paper,"
Wynick/Tuck Gallery, Toronto, 11 - 29 Oct. 1986.

TOUSLEY, NANCY. "Contrast in Approaches Makes for a Lively Show."
Calgary Herald, Thurs. 19 Nov. 1987: p. C1, 1 b/w ill.

Reproduction:

"Six Trees (In [sic] the Garden) I," [1986/87], acrylic and oil
on linen, [199 x 279 cm.], (b/w, p. C1).

Review of "From Lethbridge: John Clark, Billy J. McCarroll, Jeffrey
Spalding," Stride Gallery, Calgary, Alberta, 7 - 25 Nov. 1987.

WEBB, MARSHALL. "John Clark: Wynick/Tuck Gallery," *C Magazine*.
No. 12 (1987): p. 74, 1 b/w ill.

Reproduction:

"Boy in a Field (J's World)," 1986, oil on canvas, 84" x 78".
(b/w, p. 74).

Review of ["John Clark: New Paintings and Works on Paper"] at
Wynick/Tuck Gallery, Toronto, Ontario, [11 - 29 Oct. 1986].

WEILER, MERIKE. "Burger Kings to Bankers Corner Corporate Art Market." *Toronto Star*, Sat. 10 Oct. 1987: n. p., b/w photo (Stephen Smart, of Osler, Hoskin and Harcourt, standing in front of John Clark's painting "Ramification Matisse's Eye I" [sic.])
Discussion of corporate collectors in Toronto, and the artists they are collecting. Includes mention that Garth Drabinsky, chairman of Cineplex Odeon, has collected 150 plus paintings; names Brian Burnett, John Clark and David Thauberger as examples of emerging artists in that collection.

Reproductions:

"Scissors in the Sky - The Ranch," 1987, acrylic and oil on canvas, 104 x 82 in. *Canadian Art*. Vol. 4, no. 4 (Winter 1987): p. 41, col. ill.
Advertisement for Winter 1987/88 exhibitions at Wynick/Tuck Gallery, Toronto, incl. "John Clark: New Paintings and Works on Paper," 5 - 23 Mar. 1988.

1988 AINSLIE, PATRICIA. "New Alberta Art." *Glenbow*. Glenbow Museum, Calgary, Alberta. Fall 1988: p. 24.

Alberta College of Art Gallery, Calgary. *Survey Alberta 88*. Calgary, Alberta: Alberta College of Art Gallery, 1988. Exhibition catalogue. Alberta College of Art Gallery, Calgary, 29 Jan. - 4 Mar. 1988. Text by Allan H. MacKay, Artistic Director, and jurors Diana Nemiroff and Jeffrey Spalding. biog., bibliog. (p. 17); list of works includes 2 by John Clark (p. 66); 2 col. ill. (p. 16).

Reproductions:

1. "The Walker," 1987, oil and acrylic on linen, 288 x 221 cm. (col., p. 16).
2. "Bird with Gifts," 1987, oil and acrylic on linen, 204 x 307 cm. (col., p. 16).

Art Gallery of Nova Scotia, Halifax. *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design*. Halifax, Nova Scotia: Art Gallery of Nova Scotia, 1988. Exhibition catalogue. Itinerary: Art Gallery of Nova Scotia, Halifax, 5 Nov. - 11 Dec. 1988; Kitchener - Waterloo Art Gallery, Kitchener, Ontario, 3 Aug. - 24 Sept. 1989; Art Gallery of Windsor, Ontario, 7 Oct. - 26 Nov. 1989; The Edmonton Art Gallery, Alberta, 20 Jan. - 4 Mar. 1990. Guest curators Robert Stacey and Liz Wylie. pp. 91-93 [includes quotation from Clark, p. 91]; p. 191, footnotes 13, 18, 20, 25, 26, 27, and 28; biog. (p. 158); bibliog. (p. 199); 2 b/w ill. (p. 158), 1 col. ill. (p. 75).

Reproductions:

1. "The Home of Morse's Teas - Yellow," 1979, oil on canvas, 121.9 x 177.8 cm. (col., p. 75).
2. "The Search," 1981, oil on canvas, 235.0 x 181.0 cm. (b/w, p. 158).
3. "The Home of Morse's Teas - Yellow," 1979, oil on canvas, 121.9 x 177.8 cm. (b/w, p. 158).

Art Gallery of Windsor, Ontario. *Equivalent Worlds: The Figurative Paintings of John Clark 1979 - 1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Itinerary: Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.]1989. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. pp. 56, 5 b/w ill. and 10 col. ill., biog., bibliog.

Reproductions:

1. "Back," 1979, oil on canvas, 167 x 153 cm. (b/w, p. 23).
2. "The Shout," 1980, oil on canvas, 92 x 115 cm. (b/w, p. 25).
3. "The News," 1980, oil on canvas, 180 x 224 cm. (b/w, p. 27).
4. "Irving Gas," 1981, oil on canvas, 209 x 173 cm. (b/w, p. 29).
5. "Playing Bolo," 1981, oil on canvas, 236 x 179 cm. (b/w, p. 31).
6. "The Man with the Hat of Fire," 1982, oil on canvas, 214 x 155 cm. (col., p. 33).
7. "Searchers in the Rock," 1983, oil on canvas, 292 x 222 cm. (col., p. 35).
8. "The Swimmer in the Tree," 1984, acrylic and oil on canvas, 239 x 174 cm. (col. p. 37).
9. "Guardian of the Valley," 1985, oil on canvas, 173 x 232 cm. (col., p. 39).
10. "Boy in a Field (J's World)," 1985, oil on canvas, 214 x 189 cm. (col., p. 41).
11. "The Fall," 1985, acrylic and oil on canvas, 203 x 192 cm. (col., p. 43).
12. "Man on a Wheel," 1986, acrylic and oil on linen, 231 x 192 cm. (col., p. 45).
13. "Against the Wind," 1986, acrylic and oil on canvas, 239 x 198 cm. (col., p. 47).
14. "The Walker," 1987, acrylic and oil on linen, 290 x 203 cm. (col., p. 49).
15. "The Swimmer/The Climber," 1988, acrylic and oil on linen, 280 x 198 cm. (col., p. 51).

"Collage." *Canadian Art*. Vol. 5, no. 2 (Summer 1988): p. 27, 1 b/w ill.

Reproduction:

"The Home of Morse's Teas [(Yellow)]," 1979, [oil on canvas, 121 x 178 cm.] (b/w, p. 27).

Two paragraphs on new studio space for Nova Scotia College of Art and Design, Halifax, in former Morse's Teas warehouse. Quotes John Clark reminiscing on his 1979 painting.

Glenbow Museum, Calgary. *Drawings/Motivations*. Calgary, Alberta: Glenbow-Alberta Institute, 1988. Exhibition catalogue. Glenbow Museum, Calgary, 1 Oct. - 27 Nov. 1988. Text by Katherine Ylitalo. p. 2 [back of single sheet publication]; list of works includes 5 by John Clark (p. 2); 1 b/w ill. (p. 2).

Reproduction:

"Tree/Island I," 1988, ink on paper, 64.8 x 50.8 cm. (b/w, p. 2).

HUNEALT, KRISTINA. "John Clark." [probably from *Lance*, student newspaper, University of Windsor, Ontario, n.d., n.p. Review of *Equivalent Worlds: The Figurative Paintings of John Clark 1979 - 1988*. Information courtesy of Dee Douglas, Information Coordinator, The Art Gallery of Windsor.]

Reproduction:

"Guardian of the Valley," (b/w, n.p.)

KLINKHAMMER, R. "Spiritual Side of River Captured." *The University of Lethbridge "aperture,"* Lethbridge, Alberta, 21 Sept. 1988: p. 8, 1 b/w ill.

Photo of Clark standing in front of his painting "The River," [1988, acrylic and oil on canvas, 183 x 488 cm., diptych], in lobby of Cineplex Theatre, Lethbridge, and short paragraph on the painting.

MAGGS, ARNAUD. "The Definitive Eye." *Canadian Art*. Vol. 5, no. 3 (Fall 1988): pp. 92-93, b/w ill.

Portfolio by photographer Maggs includes portrait of Clark standing in front of his painting ["The River," 1988, acrylic and oil on canvas, diptych, 183 x 488 cm.], and short statement by Clark on his work.

MAYS, JOHN BENTLEY. "A Leave-taking, a House-warming and Other Artsy News." *Globe and Mail* (Toronto), Fri. 9 Sept. 1988: p. C8.

Includes, among other news, mention of 80/20: 100 Years of the Nova Scotia College of Art and Design, an exhibition of works by current and former teachers at NSCAD, being assembled by Ontario critics Robert Stacey and Liz Wylie. Notes that artist-teachers from the Kennedy era featured in the show will be David Askevold, Eric Cameron, John Clark, Eric Fischl, and Tim Zuck.

———. "Nova Scotia Gallery Celebrates Local Traditions." *Globe and Mail* (Toronto), Fri. 28 Oct. 1988: p. C11.

Discussion of new home for Art Gallery of Nova Scotia: 45,000 square feet of museum space designed by Halifax architects Lydon Lynch Associates in existing Italianate Victorian Dominion Building. Preview of exhibitions held in conjunction with opening of new space. Includes discussion of "Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design." John Clark's name is mentioned as one of several artists in the "Twenty" section who "would likely turn up in any account of advanced Canadian art in our time."

STACEY, ROBERT, and LIZ WYLIE. "Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design." *Art Gallery of Nova Scotia Journal*. Vol. 5, no. 2 (Nov. 1988- Apr. 1989): p. 17, 1 b/w ill.

Reproduction:

"The Search," 1981, oil on canvas, 235.0 x 180.0 cm. (b/w, p. 17).

Article in connection with exhibition "Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design," written by its curators. "Twenty" discusses major changes in twenty years since 1967, when Garry Neill Kennedy was appointed president.

TOUSLEY, NANCY. "Exhibit Shows Drawing as a Creative Process." *Calgary Herald*, Wed. 5 Oct. 1988: p. D2.

Review of "Drawings/Motivations" at Glenbow Museum, [1 Oct.] - 27 Nov. 1988. Discusses works by John Clark, Clay Ellis, Helen Sebelius, and Barbara Todd.

Reproduction:

"Bird and Bridge," 1987, acrylic and oil on canvas. *Alberta Gallery Guide*. [Edmonton, Alberta]: Alberta Culture and Multiculturalism, [1988]: p. 17, b/w ill.

1989 Alberta Art Foundation, Edmonton. *Second Impressions*. Edmonton, Alberta: Alberta Art Foundation, 1989. Exhibition catalogue. Itinerary: Alberta Art Foundation, Beaver House, Edmonton, 24 Apr. - 26 May 1989; Triangle Gallery of the Visual Arts, Calgary, Alberta, 21 July - 31 Aug. 1989. Statement by R.C. Jarvis. Recent acquisitions of the Alberta Art Foundation. 1 col. ill. (p. 3 of foldout); list of works includes 1 by John Clark (p. 4 of foldout).

Reproduction:

"Bird and Bridge," 1987, acrylic and oil on linen, (col., p. 4 of foldout).

Art Gallery of York University, Toronto, Ontario. *Drawn From/Drawn Upon*. Toronto, Ontario: Art Gallery of York University, 1989. Exhibition catalogue. Art Gallery of York University, 26 Apr. - 11 June 1989. Drawings by five Canadian artists. Loretta Yarlow, Curator. p. 14; biog., and bibliog. (p. 22); 1 b/w ill. (p. 15).

Reproduction:

"Six Trees (The Garden)," 1987, acrylic and oil on linen, 198.1 x 279.4 cm. (b/w, p. 15).

Text on p. 14 is a statement on drawing by John Clark, dated Feb. 1989.

"Artist Lectured at Lethbridge University." *Globe and Mail* (Toronto), 22 Sept. 1989: p. D13. Obituary.

- BARNARD, ELISSA. "Victorian Works Capture Spirit of By-gone Era." *Chronicle Herald* (Halifax), Sat. 16 Dec. 1989: n.p.
Review of exhibitions at the Art Gallery of Nova Scotia, including "Recent Acquisitions" [4 Nov. 1989 - 7 Jan. 1990]. Two paragraphs on John Clark.
- Barrie Examiner* (Barrie, Ontario) [Oct. or Nov. 1989]
Photograph of Joseph Wyatt standing in front of "The Dreamer and the Dream," 1988, acrylic and oil on linen. [source: Joseph Wyatt.]
Review of "Director's Choice," MacLaren Art Centre, Barrie, Ontario, 27 Oct. - 26 Nov. 1989.
- BEAUCHAMP, ELIZABETH. "Foundation Policy Covers Wide Range." *Edmonton Journal*, Sat. 13 May 1989: p. D1, 1 b/w ill.
Reproduction [untitled and upside down]:
["Bird and Bridge," 1987, acrylic and oil on linen.]
Review of "Second Impressions," Alberta Art Foundation, Edmonton, 24 Apr. - 26 May 1989.
- BURNETT, DAVID. *Cineplex Odeon, The First Ten Years: A Celebration of Contemporary Canadian Art*. Toronto: Cineplex Odeon, 1989.
pp. 24-25, 1 b/w por., 2 col ill.
Reproductions:
1. "The River," 1988, oil and acrylic on canvas, two parts, 1.83 x 4.88 metres, (col., p. 25).
2. Detail of "The River," (col., p. 25).
- CAMPBELL, NANCY. "Drawn On / Drawn Upon: Art Gallery at York University, Toronto." *C Magazine*. No. 23 (Fall 1989): pp. 73-74.
- DUDLEY, WENDY. "Prairie Moon Casts New Light on Artist's Work." *Calgary Herald*, Wed. 1 Feb. 1989: p. C6, 1 b/w ill.
Reproduction:
"The Dreamer and the Dream," 1988, oil on canvas, [226 x 201 cm.] (b/w, p. C6).
Review of exhibition "John Clark: The Night Paintings," Whyte Museum of the Canadian Rockies, Banff, Alberta, 10 Jan. - 12 Feb. 1989. Includes some reflections by Clark on the Alberta night sky, the moon, our world, and his own painting.
- "Equivalent Worlds: The Figurative Paintings of John Clark, July 6 - August 6." *Owens Art Gallery Newsletter*. Mount Allison University, Sackville, N.B. (Spring/Summer 1989): n.p., 1 ill.
Reproduction:
"Boy in a Field (J's World)," 1985. (n.p.)
Page devoted to discussion of The Art Gallery of Windsor's travelling exhibition of Clark's work, in newsletter announcing upcoming exhibitions at Owens Art Gallery.
- "In Memorium" [sic]. *Aperture Weekly*. University of Lethbridge, Lethbridge, Alberta. Vol 1, no. 26 (25 Sept. 1989): p. 1.
Obituary.

- JURIMA, MIHKEL. "New AGYU Exhibit: Drawn From/Drawn Upon." *Excalibur* (York University Student Newspaper, North York, Ontario), 11 May 1989: n.p.
- LEWIS, SIMON. "John Clark." *Independent* (U.K. National Daily), Fri. 27 Oct. 1989: p. 20, b/w ill.
 Reproduction:
 "Still Life with Sassetta." [1973, oil on canvas], [121 x 106 cm.]
 Obituary.
- MacLaren Art Centre, Barrie, Ontario. *Director's Choice*. Barrie, Ontario: MacLaren Art Centre, 1989. Exhibition catalogue. MacLaren Art Centre, Barrie, Ontario, 27 Oct. - 26 Nov. 1989. Joseph Wyatt, Director/Curator. List of works (back cover) includes 2 by John Clark; 1 col. ill. (front cover).
 Reproduction:
 "Boy in a Field - J's World," 1985, watercolour, 73.7 x 53.3 cm. (col., front cover.)
 Catalogue bears dedication, p. 2: "This exhibition is dedicated to the living memory of artist/educator John Clark, 1943 - September 1989. His legacy continues through the artworks he created and the numerous people his life touched."
- REID, ROBERT. "Century of Art Now on Display: Exhibit Chronicles the Best of Nova Scotia College's Work." *Kitchener-Waterloo Record* (Kitchener, Ontario), Mon. 28 Aug. 1989: p. C6.
 Review of "Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design," at Kitchener/Waterloo Art Gallery, 3 Aug. - 24 Sept. 1989. Clark among artists mentioned.
- "Show a Tribute to Clark." *Aperture Weekly*. University of Lethbridge, Lethbridge, Alberta. Vol. 1, no. 3 (30 Oct. 1989): p. 2, 1 b/w ill.
 Reproduction:
 "The News," [1980, oil on canvas, 180 x 224 cm.] (b/w. p. 2).
 Brief article on Clark and announcement of "John Clark: A Tribute," University of Lethbridge Art Gallery, 3 - 26 Nov. 1989.
- SWEET, DAVID. "Painting and Teaching in Two Worlds." *Manchester Guardian*, 18 Oct. 1989: n.p.
 Obituary.
- TOUSLEY, NANCY. "Painter/Writer Dies of Cancer." *Calgary Herald*, Fri. 22 Sept. 1989: p. C6.
 Obituary.
- _____. "John Clark 1943 - 1989." *Canadian Art*. Vol. 6, no. 4 (Winter 1989): p. 96, 1 b/w ill.
 Reproduction:
 "Guardian of the Valley," 1985, oil on canvas, 91 1/2 x 68 1/2 in. (b/w. p. 96).

TOWNSEND-GAULT, CHARLOTTE. "Eighty/Twenty." *Vanguard*. Vol. 18, no. 1 (Jan./Feb./Mar. 1989): p. 35.
 Discussion of new permanent housing for Art Gallery of Nova Scotia, Halifax, in late nineteenth-century Dominion Building. Review of "Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design." Finds space too cramped to do justice to work of last twenty years: John Clark's painting of Morse's Tea Building faring best because on wall of its own. States show needs insight of its catalogue text to give it coherence.

University of Lethbridge Art Gallery, Alberta. *John Clark: A Tribute*. Lethbridge, Alberta: University of Lethbridge, 1989. Brochure published in conjunction with an exhibition of the same title. [Itinerary: University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 Mar. - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July, 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991. Foreword by Jeffrey Spalding, Director. Essay by Tim Nowlin. pp. 4, incl. front and back cover, 2 col. ill., 2 b/w ill. [photo of Clark on ferry, and photo of corner of Clark's office/studio, U. of Lethbridge], biog.

Reproductions:

1. "Birds [sic] and Bridge," 1978 [sic], acrylic and oil on linen, [197 x 264 cm.] (col., front cover).
2. "The News," 1980, oil on canvas, [180 x 224 cm.] (col., back cover).

Whyte Museum of the Canadian Rockies, Banff, Alberta. *John Clark: The Night Paintings*. Banff, Alberta: Whyte Museum of the Canadian Rockies, 1989. Brochure published in conjunction with an exhibition of the same title. Whyte Museum of the Canadian Rockies, Banff, 10 Jan. - 12 Feb. 1989. Essay by Katharine Lipsett. pp. 4, incl. front and back cover, 2 col. ill., biog.

Reproductions:

1. "The Dreamer and the Dream," 1988, acrylic and oil on linen, [226 x 201 cm.] (col., front cover).
2. "The Night (Yellow Moon)," 1988, acrylic and oil on linen [175 x 233 cm.] (col., back cover).
 [Reproduced upside down.]

Audio tape of Clark interviewed by Lipsett extant, transcript included in Appendix C.

Reproduction:

"Six Trees (The Garden)," 1987, [acrylic and oil on linen],
[199 x 279 cm.] *Globe and Mail*, Toronto, Fri. 26 May 1989: p. C8,
b/w ill.

Accompanies John Bentley Mays' article "Gallery at York rates another look": review of "Drawn From/Drawn Upon," Art Gallery of York University, Toronto, Ontario, Apr. 1989, an exhibition of drawings by five Canadian artists: Stephen Andrews, Françoise Boulet, John Clark, Cathy Daley, Anne Youldon. Clark's work not discussed in article.

1990 BALFOUR BOWEN, LISA. "Art for the Holidays," *Toronto Sun*, Sun. 23 Dec. 1990: n.p.

Reproduction:

"Bird and Bridge."

Recommends exhibition "John Clark: A Tribute," at McMichael Canadian Collection. Brief review of exhibition.

HUME, CHRISTOPHER. "Clark Does Not Go Gently Into That Dark Night." *Toronto Star*, Fri. 9 Feb. 1990: p. D12, 1 b/w ill.

Reproduction:

"The Night" [1988, acrylic and oil on linen, 167 x 210 cm.]
(b/w. p. D12).

Review of "John Clark: The Night Paintings: A Memorial Exhibition," Wynick/Tuck Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.

"John Clark: A Tribute." *The McMichael*, McMichael Canadian Art Collection Newsletter, Kleinburg, Ontario. Winter 1990/91: p. 3, 1 b/w ill.

Reproduction:

"The News," 1980, oil on canvas, [71 x 88 in.]. (b/w, p. 3).

Short article announcing exhibition "John Clark: A Tribute" at McMichael, Gallery 11, 16 Dec. 1990 - 24 Feb. 1991.

LEHMANN, HENRY. "John Clark Exhibit Looks to the Ordinary to Discover the Meaning of Life." *The Gazette* (Montreal), Sat. 28 Apr. 1990: p. J2.

Includes b/w photograph of Clark.

Review of "John Clark: A Tribute," Concordia Art Gallery, Montreal, Quebec, 12 Apr. - 19 May 1990.

"Lots to See at McMichael Gallery." *Guardian* (Brampton, Ontario), Wed. 12 Dec. 1990: n.p.

Discussion of events at McMichael Gallery, Kleinburg, includes exhibition "John Clark: A Tribute." Provides brief biography of Clark.

MAYS, JOHN BENTLEY. "Clark's Dark Pictures of Post-Modern Skies Radiate Integrity." *Globe and Mail* (Toronto), Fri. 16 Feb. 1990: p. C8, 1 b/w ill.

Reproduction:

"Above the City" [1989, acrylic and oil on linen],
[196 x 264 cm.] (b/w. p. C8).

Review of "John Clark: The Night Paintings: A Memorial Exhibition."
Wynick/Tuck Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.

"McMichael Exhibition Honors Memory of Painter." *Richmond Hill Liberal* (Richmond Hill, Ontario), Wed. 12 Dec. 1990: n.p.

Article also appeared in *Vaughan Liberal* (Richmond Hill, Ontario),
Wed. 12 Dec. 1990: n.p.

Brief discussion of "John Clark: A Tribute" at McMichael Gallery,
Kleinburg; includes some biographical information.

SHUEBROOK, RON. "Context and Paradigm: for John Clark." *Ron Shuebrook in Guelph*. Guelph, Ontario: Macdonald Stewart Art Centre, 1990.
p. 11.

In his catalogue essay for the above exhibition, 30 Sept. - 25 Nov.

1990, Shuebrook quotes from Clark's review "Ron Shuebrook"

[Dalhousie Art Gallery, Halifax, 3 Feb. - 6 Mar. 1983], *Parachute*,
no. 31 (June/July/Aug. 1983): pp. 48-49.

TOUSLEY, NANCY. "Exhibitions Pay Tribute to Painter." *Calgary Herald*,
Sat. 10 Mar. 1990: p. G1, 1 col. ill.

Reproduction:

Unidentified ["Bird and Bridge," 1987, acrylic and oil on canvas,
197 x 264 cm.] (col., p. G1).

Review of "John Clark: A Tribute," Glenbow Museum, Calgary,
Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta,
2 Mar. - 24 Mar. 1990. [The exhibition was divided between these
two galleries.]

WILSON, STUART. "Strength and Interest Resides in a Private Vision." *The Montreal Downtowner*, Wed. 18 Apr. 1990: p.13.

Reproduction:

Unidentified and upside-down ["Bird and Bridge," 1987, acrylic
and oil on canvas, 197 x 264 cm.] (col., p. 13).

Review of "John Clark: A Tribute," Concordia Art Gallery, Montreal,
Quebec, 12 Apr. - 19 May 1990.

Reproduction:

"Boy in a Field - J's World," 1985, oil on canvas, 84 x 78 in. *Canadian Art*.
Special ed. "Visions of Our Endangered Planet: Water, Earth and Air."
ed. Jocelyn Laurence. Vol. 7, no. 4, (Winter 1990): section titled
"Earth," n.p., col. ill. Contributors listed p. 78.

Apart from an editorial essay, "We are in Danger," by Jocelyn
Laurence, this issue, devoted to the environment, is entirely
pictorial. Clark is one of 43 artists whose work is illustrated.

- 1991 JOSLIN, MARK. "John Clark: A Tribute, April 27 - June 16, 1991." *Outlook*. Edmonton, Alberta: Edmonton Art Gallery. Vol. 1, no 5 (Spring 1991): p. 8, 1 ill.
 Reproduction:
 "Bird and Bridge", 1987, acrylic/oil on canvas, 194.5 x 264 cm. (p. 8)
 Page devoted to discussion of Clark, in connection with The Edmonton Art Gallery showing of The University of Lethbridge travelling exhibition of his work
- 1992 McMichael Canadian Art Collection, Kleinburg. *Legal Perspective: Selected Works from the Collection of Osler, Hoskin and Harcourt*. Kleinburg, Ontario: McMichael Canadian Art Collection, 1992. Exhibition catalogue. McMichael Canadian Art Collection, Kleinburg, 28 June - 13 Sept., 1992. Jean Blodgett and Tim Zuck, curators. Essay by Stephen Smart. Artists' biog. by Susan Gustavison. 35 artists represented. p. 8 (Smart); biog. (p. 14); list of works includes 2 works by Clark (p. 26); 1 col. ill. (p. 9).
 Reproduction:
 "Yellow Moon/White Space," 1988, acrylic and oil on linen, 167.0 x 205.1 cm. (col., p. 9).
- MURCHIE, JOHN. "Subject/Matter: Contemporary Painting and Sculpture in Nova Scotia." *Canadian Art*. Vol. 9, no. 3 (Fall 1992): p. 100. Review of an exhibition of the same title at the Art Gallery of Nova Scotia, Halifax, n.d. Clark mentioned as the teacher (Nova Scotia College of Art and Design) of Alex Livingston, one of the featured artists.
- 1993 *Reflecting Paradise*. Np.: np., 1993. Exhibition catalogue. Itinerary: Lotte Gallery, Seoul, Korea, 27 July - 16 Aug. 1993; Dong Ah Galley, Taegu, Korea, 23 Aug. - 8 Sept. 1993; KBS, Pusan, Korea, 18 - 27 Sept. 1993; NamDo Cultural Centre, Kwangju, Korea, 4 - 17 Oct. 1993. Jeffrey Spalding, curator. Stephen B. Smart, associate curator. Essay by Jeffrey Spalding. 45 artists represented. pp. 31, and 59 (Spalding); list of works includes 1 work by Clark (p. 64); 1 b/w ill. (p. 30). Text in Korean.
 Reproduction:
 "Swimmer in a Tree," 1984, charcoal on paper, 83.8 x 63.7 cm. frame size. (b/w. p. 30).
 An exhibition of Canadian art from the collection of Osler, Hoskin and Harcourt, and The University of Lethbridge, organized as an official project of the Canadian Government's cultural and entertainment participation at Expo '93, Korea.
- n.d. *The ICI Canada Collection*. N.p.: ICI Canada, n.d. p.7; biog.;1 ill.
 Reproduction:
 "On the Beach," 1982, oil on canvas, 160 x 221 cm. (63 x 78"). (ill. p.7).
 Published after 1989 (includes date of Clark's death). Formerly the CIL collection [see present bibliography, p. 194, for CIL publication.]

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JOHN CLARK: MISCELLANEOUS PUBLICATIONS INCLUDING
EXHIBITION BROCHURES, ANNOUNCEMENT CARDS, POSTERS ETC.

Information is recorded as published.

- 1968 Fine Arts Museum, Indiana University, Bloomington. Poster for *John Clark*, M.F.A. Thesis Exhibition, West Gallery, Fine Arts Museum, Indiana University, 6 - 12 May 1968.
- 1969 Ferens Art Gallery, Hull, England. Poster for *Big Paintings: John Clark and David Sweet*, Ferens Art Gallery, Hull, 22 Nov. - 14 Dec. 1969.
- 1972 Park Square Gallery, Leeds, England. Exhibition announcement card for *John Clark: Paintings*, 4 - 29 July [1972]. Includes biog. and exhib. list.
Reproduction:
"Pam Watching T.V." 1971
Copy of original card courtesy Abbot Hall Art Gallery, Kendal, Cumbria.
- 1975 Park Square Gallery, Leeds, England. Exhibition announcement card for *John Clark: Paintings and Drawings*, 1 - 26 July 1975. Includes catalogue of works.
- 1978 Ferens Art Gallery, Hull, England. Preview announcement card for *Drawing in Action*, Ferens Art Gallery, Hull, 30 Sept. - 29 Oct. 1978. Evening preview: Fri. 29 Sept. 1978.

Ferens Art Gallery, Hull, England. Poster for *Drawing in Action*, Ferens Art Gallery, Hull, 30 Sept. - 29 Oct. 1978.
- 1979 Anna Leonowens Gallery, Halifax, Nova Scotia. Exhibition announcement card for *John Clark: Recent Paintings*, Anna Leonowens Gallery, Halifax, Nova Scotia, 6 - 10 Aug., 1979. Opening: 7 Aug. 1979.
Reproduction:
Unidentified ["Doorway," 1979, oil on canvas, 181 x 246.7 cm.], b/w ill.
- 1980 Eye Level Gallery, Halifax, Nova Scotia. Exhibition announcement card for *Recent Drawings: John Clark, David Haigh, Ron Shuebrook, Carol Wainio*, Eye Level Gallery, Halifax, 22 Apr. - 8 May [1980]. Opening: 22 Apr. [1980].

Ian Birksted Gallery, London. Exhibition announcement card for *John Clark: Paintings and Drawings*, Ian Birksted Gallery, London, 3 - 19 Apr. 1980.
Reproduction:
Unidentified ["Window at Lincoln St. II," 1978, charcoal on paper, 59.5 x 42 cm.], b/w ill.

- "Lethbridge Week." *Lethbridge Herald* (Alberta), Sat. 2 Feb. 1980: p. A8. Under subheading "Art," includes announcement of exhibition of paintings by John Clark at Southern Alberta Art Gallery, [Lethbridge], opening Wed. 6 Feb. and continuing to Sun. 24 Feb. 1980. [Review by Arthur McDougall, *Lethbridge Herald*, Thurs. 7 Feb. 1980: p. C7, confirms opening date.]
- Mail-Star* (Halifax), Thurs. 24 Apr. 1980: n.p.
b/w photograph of John Clark, David Haigh, Ron Shuebrook, and Carol Wainio at Eye Level Gallery exhibition of their work.
- Mercer Union Gallery, Toronto, Ontario. Exhibition announcement card for *Six from the Styx*, Mercer Union Gallery, Toronto, 4 - 22 Nov. 1980. Opening: Tues, 4 Nov. 1980.
- "Recent Drawings: Clark, Haigh, Shuebrook, Wainio." *Parallelogramme*, Vol. 5, no. 5 (May-June 1980): p. 7.
Announcement for exhibition at Eye Level Gallery, Halifax, Nova Scotia, 22 April - 10 May [1980],
- "Visual Arts: Events and Activities." *Time Out*. [London: n.d.] p. 67.
Paragraph announcing "John Clark" at Ian Birksted Gallery, London. Brief description of work.
- 1981 Hull Artists' Association, Hull, Yorkshire, England. Exhibition announcement card for *John Clark: Paintings*, Studio Exhibition at HAA Studios, Hull, Yorkshire, 18 - 19 Aug. 1981.
Reproduction:
Unidentified ["The Good Warehouse," 1981, oil on canvas, 130 x 164 cm.], b/w ill.
- Mount Saint Vincent University Art Gallery, Halifax, Nova Scotia. Exhibition announcement card for *Recent Paintings by John Clark*, Art Gallery, Mount Saint Vincent University, ["John Clark: Paintings 1978-81," 10 Apr. - 3 May 1981]. Opening: Friday, 10 April 1981.
- 1982 (Eye Level Gallery, Halifax, Nova Scotia. Exhibition announcement card for *John Clark, James McGlade, Judith Mann, Ron Shuebrook, Ric Evans*, Eye Level Gallery, Halifax, 2 - 13 Mar. [year unconfirmed]. Opening: 2 Mar.)
- 49th Parallel, Centre for Contemporary Canadian Art, New York. Exhibition announcement card for *John Clark*, 49th Parallel, Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. Opening: Sat. 20 Feb. 1982.
Reproduction: "Pile Painting (ML)," 1981, oil on canvas, 36 1/4 x 48 in., b/w ill.

- Mercer Union, Toronto, Ontario. Exhibition announcement card for *John Clark: New Paintings*, Mercer Union, Toronto, 27 Apr. - 15 May, 1982. Opening: 27 Apr. 1982.
Reproduction: "The Man with the Hat of Fire," 1981, oil on canvas, 155 x 215 cm., col. ill.
- Mercer Union, Toronto, Ontario. Press release for *John Clark: Paintings*, Mercer Union, 27 April - 18 [sic] May 1982. [No record at Mercer Union of where this appeared.]
- Plug/In Gallery, Winnipeg, Manitoba. Exhibition announcement card for *John Clark: Recent Paintings*, Plug/In Gallery, Winnipeg, 23 Nov. - 5 Dec. [1982]. Opening: Tues. 30 Nov. [1982]
Reproduction:
"On the Beach," 1982, oil on canvas, 63 1/2 x 78 in., b/w ill.
- 1983 Agnes Etherington Art Centre, Queen's University, Kingston, Ontario. Announcement of *John Clark: The Grey Paintings 1978-83*, in the *AE Bulletin*, May/June 1983. Opening 28 May, continuing to 3 July.
- Ed Gallery, Guelph, Ontario. Exhibition announcement card for *John Clark: The Grey Paintings*, The Ed Gallery, Guelph, 18 Nov. - 3 Dec. [1983]. Opening: Fri. 18 Nov. [1983.]
- Struts Gallery, Sackville, New Brunswick. Exhibition announcement card for *Smaller Paintings and Drawings: John Clark*, Struts Gallery, Sackville, 4 - 27 Feb. 1983. Opening: Fri. 4 Feb. 1983. Artist present.
- Struts Gallery, Sackville, New Brunswick. Press release for *Smaller Paintings and Drawings: John Clark*, Struts Gallery, Sackville, 4 - 27 Feb. 1983. *Sackville Tribune Post* (Sackville, New Brunswick) n.d: n.p.
- Wynick/Tuck Gallery, Toronto, Ontario. Exhibition announcement card for *John Clark: Paintings*, 24 Sept. - 15 Oct. 1983.
Opening: Sat. 24 Sept. 1983. Artist present.
Reproduction:
"On the Beach," 1982, oil on canvas, 63 x 78 in., col. ill.
- Advertisement for above exhibition appeared in *Parachute*, no. 32 (Sept./Oct./Nov. 1983): p. 57.
- 1984 Castlefield Gallery, Manchester, England. *John Clark, David Sweet: Recent Paintings*. Manchester: Castlefield Gallery, [1984]. Foldout exhibition announcement. Castlefield Gallery, 4 - 31 May 1984. biog. (p. 2)., 1 b/w ill. (p.1: cover).
Reproduction:
"Ramifications of [sic] Matisse's Eye," 1984, watercolour and ink, 16 1/2 x 11 3/4 in., b/w ill.

- Hull Artists' Association, Hull, Yorkshire, England. Exhibition announcement card for *John Clark: Recent Paintings*, HAA Gallery, Hull, 6 - 24 June, [1984]. Opening: 6 June [1984].
Reproduction:
"The River," 1983, oil on canvas [196 x 257 cm.], b/w ill.
- Hull Artists' Association, Hull, Yorkshire, England. 14 xeroxed sheets giving biog. and some statements for [all or some?] of artists who participated:
Mary Louise Barham, Paul Barker, Steve Carvill, John Clark, Jill Kay, Douglas Muir, Robert Needham, J. V. Pettenuzzo, Lewis Robinson, Stuart Sloan, Kevin Storch, Belinda R. Whitwell, Mark Wilson, and Martin Wolverson. Incl. 1 b/w ill., unidentified, of each artist's work.
- Winchester Gallery, Winchester, Hampshire, England. Private preview announcement card for *Painters at Winchester: A Second Exhibition by Painters Teaching at the School of Art*, Winchester Gallery, 31 Oct. - 24 Nov. 1984. Preview: Wed. 31 Oct. 1984.
- 1985 Agnes Etherington Art Centre, Queen's University, Kingston, Ontario. Announcement of *The Allegorical Image*, Agnes Etherington Art Centre, 15 June - 11 Aug. in *Currents*, Vol. 1, no. 2 (1 May 1985), a publication of the Agnes Etherington Art Centre. Includes a paragraph on the exhibition; lists Clark among the participating artists.
- University of Lethbridge Art Gallery, Alberta. Exhibition announcement card for *Anxiety, Alienation and Aphasia: Contemporary Artists View a Troubled World*, 17 Sept. - 20 Oct. 1985. Opening: Tues. 17 Sept. 1985.
- Wynick/Tuck Gallery, Toronto, Ontario. Exhibition announcement card for *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, 20 Apr. - 8 May, 1985. Opening: Sat. 20 Apr. 1985. Artist present.
Reproduction:
"Ramifications and Matisse's Eye - The Artist's Hand," 1984, oil on canvas, 94 1/2 x 80 in., col. ill.
- 1986 Castlefield Gallery, Manchester, England. Brochure announcing upcoming exhibitions at Castlefield Gallery, "Manchester's Contemporary Art Gallery". Includes advertisement for *Retrospective: New Work by Artists Who Exhibited at the Gallery During Its First Year*, 14 Apr. - 17 May, 1986.
Reproduction:
"The Wheel," [1986], watercolour, 23 x 34 in.

- Wynick/Tuck Gallery, Toronto, Ontario. Exhibition announcement card for *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, 11 - 29 Oct. 1986. Opening: Sat. 11 Oct. 1986. Artist present.
 Reproduction:
 "Boy in a Field (J's World)", 1986, oil on canvas, 84 x 78 in., col. ill.
- 1987 Stride Gallery, Calgary, Alberta. Exhibition announcement card for *From Lethbridge: John Clark, Billy J. McCarroll, Jeffrey Spalding*, Stride Gallery, Calgary, 7 - 28 Nov. 1987. Opening: 6 Nov. 1987.
- Wynick/Tuck Gallery, Toronto, Ontario. Exhibition announcement card for *Cut: John Clark, Janice Gurney, John Hall*, Wynick/Tuck Gallery, Toronto, 7 - 28 Nov. 1987. Exhibition of recent work, in the small gallery. Opening: Sat. 7 Nov. 1987.
- 1988 Cineplex Odeon Cinema Complex, Lethbridge, Alberta, opening announcement card (foldout). Opening Fri. 5 Aug. 1988.
 Reproduction:
 "The River," 1988, [diptych] acrylic and oil on canvas, [183 x 488 cm.], front cover, col. ill.
 Commissioned to commemorate opening. On permanent display in theatre lobby.
- Dalhousie Art Gallery, Halifax, Nova Scotia. Poster for *Contemporary Canadian Art from the Permanent Collection and Beyond: John Clark, Alex Colville, Jamelie Hassan, Brian Porter, Christopher Pratt, Joyce Wieland*, 2 July-4 Sept. 1988.
 Reproduction:
 "Radio," 1978, oil on paper, [58 x 73.5 cm.], b/w ill.
- "The Spirit Sings Notebook." *Glenbow*. Vol. 8, no. 3 (Summer 1988): p. 23. Includes two quotations from Clark's exhibition review in *Calgary Herald*, 18 Jan. 1988, p. B5.
- Wynick/Tuck Gallery, Toronto, Ontario. Exhibition announcement card for *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, 5 - 23 Mar. 1988. Opening Sat. 5 Mar. 1988. Artist present.
 Reproduction:
 "Walker," 1987, acrylic and oil on linen, 114 x 80 in., col. ill.
- 1989 Dalhousie Art Gallery, Halifax, Nova Scotia, *Annual Report 1989-1990*. Paragraph announcing "Equivalent Worlds: The Figurative Paintings of John Clark, 1979-1988," at Dalhousie Art Gallery [9 Mar.] until 21 May 1989. p. 4.
 Reproduction:
 "Bird and Bridge," incorrectly identified as "Tree Bird," 1987, charcoal on paper, 75.6 x 94.1 cm., front cover, b/w ill.

- 1990 Concordia Art Gallery, Montreal, Quebec. Press release for *John Clark: A Tribute*, Concordia Art Gallery, 12 Apr. - 19 May, 1990. Eng./Fr.
- The Crowsnest Pass Art Gallery, Frank, Alberta. Exhibition announcement card for Artists of the Gushul Studio 1988 to 1990. 3 - 29 Nov. 1990. Opening: Sat. 3 Nov. 1990. Exhibition sponsored by Crowsnest Pass Allied Arts Assoc. and Univ. of Lethbridge School of Fine Arts.
- McMichael Canadian Art Collection, Kleinburg, Ontario.
 Advertisements for exhibition "John Clark: A Tribute," McMichael Gallery, 16 Dec. 1990 - 24 Feb. 1991, appeared in following newspapers:
Canadian Jewish News (Toronto), Thurs. 3 Jan. 1991.
London Free Press, (Ontario), Fri. 21 Dec. 1990; Fri 28 Dec. 1990; Fri. 4 Jan. 1991; Fri. 11 Jan. 1991; Fri. 18 Jan. 1991; Fri. 25 Jan. 1991.
Toronto Sun, Sun. 16 Dec. 1990; Sun 23 Dec. 1990; Sun. 30 Dec. 1990; Mon. 7 Jan. 1991; Sun. 13 Jan. 1991; Sun. 20 Jan. 1991; Sun. 27 Jan. 1991; Sun. 3 Feb. 1991; Sun. 17 Feb. 1991.
- Stride Gallery, Calgary, Alberta. Exhibition announcement card for *John Clark: A Tribute*, Stride Gallery, Calgary, 2 - 24 Mar. 1990.
 Opening: 2 Mar. 1990.
 States that exhibition is divided between Glenbow Museum and Stride Gallery. Glenbow exhibition dates, 3 Feb. - 25 Mar.
- University of Lethbridge School of Fine Arts, Lethbridge, Alberta. Poster for *Visitors in the Arts: Spring Semester 1991*. Series of lectures and presentations at University of Lethbridge and Southern Alberta Art Gallery.
 Reproduction:
 "The News," 1980, oil on canvas, 71 x 88 in., b/w ill.
- Wynick/Tuck Gallery, Toronto, Ontario. Exhibition announcement card for *John Clark: The Night Paintings: A Memorial Exhibition*, Wynick/Tuck Gallery, Toronto, 10 Feb. - 13 Mar. 1990.
 Opening: Sat. 10 Feb. 1990.
 Reproduction:
 "The Night," 1988, acrylic and oil on linen, 66 1/2 x 83 1/2 in., col. ill.
- Wynick/Tuck Gallery, Toronto, Ontario. Exhibition announcement card for Wynick/Tuck at Chicago International Art Exposition, *David Bierk, Sorel Cohen, Janice Gurney, John Hall, Guido Molinari, Evan Penny, Richard Storms, David Barnett, John Clark, Joseph Devellano, Dulcie Foo Fat, George Hawken, Landon Mackenzie, Doris McCarthy, Carroll Moppett, Ted Rettig, Brent Roe, Cynthia Short, Arlene Stamp, Jim Stewart, Tony Urquhart*, 10 - 15 May 1990.

- Wynick/Tuck Gallery, Toronto, Ontario. Exhibition announcement card for *John Clark: Small Works on Paper and Canvas*, 8 Dec. 1990 - 12 Jan. 1991. Opening: Sat. 8 Dec. 1990. Described as "a special selection of small works on paper and canvas from the estate of John Clark, to compliment *John Clark: A Tribute* at the McMichael Canadian Collection, Kleinburg, Ontario, December 16 - February 24, 1991."
 Reproduction:
 "Untitled" [subtitle: "Red Tree and Figure"] 1988, watercolour, 22 3/4 x 30 1/2 in., col. ill.
- 1991 Sleep/Wake Disorders Canada. Poster in support of Sleep/Wake Disorders Canada.
 Reproduction:
 "The Dreamer and the Dream," col. ill.
 Reproduction rights agreement, between Pamela Clark and Sleep/Wake Disorders, is dated 19 Apr. 1991: licenced until 30 Dec. 1991, max. 3,000 copies.
- 1992 University of Waterloo Art Gallery, Ontario. Announcement of exhibition, "Canadian Contemporary Works on Paper," 21 Jan. - 21 Feb. 1993, appeared in *Art Gallery Bulletin 1992-93*. Foldout, p. 3. John Clark is named among artists included in exhibition.
- 1993 Art Gallery of Nova Scotia, Halifax. *Annual Report 1992-1993*. Halifax, Nova Scotia: Art Gallery of Nova Scotia, 1993.
 2 works by John Clark, gifts of Pam Clark to the Art Gallery of Nova Scotia, are listed in the acquisitions section, p. 7: #92.35. "3 Rocks," 1993 [mistakenly dated in list, but correctly dated 1982 in caption to reproduction.]; #92.36. "Window," 1980 [oil on canvas, 114 x 160 cm.]
 Reproduction:
 "3 Rocks," 1982, oil on canvas, 173.0 x 232.5 cm., p. 7, b/w ill.
- Southern Alberta Art Gallery, Lethbridge, Alberta. Announcement foldout brochure for a Benefit Art Auction, Southern Alberta Art Gallery, Lethbridge, 17 July 1993, of work by artists who exhibited at SAAG between 1976 and 1980.
 Reproduction:
 "Scissors in the Sky," 1987, lithograph 5/10, 26 1/2 x 32 1/2 in., b/w ill.
- University of Lethbridge Art Gallery, Lethbridge, Alberta. Poster for *The John Clark Symposium, 1993*, University of Lethbridge Centre for the Arts, Fri. 12 Mar. 1993.
 Reproduction:
 "The Man with the Hat of Fire," 1981, oil on canvas, 155 x 215 cm., b/w ill.

JOHN CLARK: SOLO EXHIBITIONS
(INCLUDING WORKS EXHIBITED, WHERE KNOWN)

Catalogue entries are as published.

- 1968 Fine Arts Museum, Indiana University, Bloomington, Indiana. West Gallery. *John Clark*. M.F.A. Thesis exhibition. 6 - 12 May 1968.
[No record of works in Indiana University Archives or Department of Fine Arts. Clark wrote to David Sweet that he was putting 5 figure paintings and 3 abstracts into the exhibition: John Clark, Bloomington, Indiana, to David Sweet, London, postmarked 7 May 1968]
- 1972 Park Square Gallery, Leeds, Yorkshire, England. 4 - 29 July 1972.
[Gallery no longer in existence; no records of any 1972 exhibitions. Dates obtained from copy of original exhibition announcement card (courtesy Abbot Hall Gallery, Kendal, Cumbria) and reviews, (courtesy Michael Lyons). The Yorkshire sculptor Michael Lyons had a solo exhibition at Park Square concurrently with Clark's. Reviews indicate that Clark's work consisted of paintings of interiors, some of which included portraits of Pamela Clark. Two paintings cited were "Interior at Morning" and "Evening" (Carol Kroch, *Daily Telegraph*, Mon. 10 July 1972: n.p.). Reproduction on announcement card is of "Pam Watching T.V." 1971.]
- 1975 Park Square Gallery, Leeds, Yorkshire, England. *John Clark: Paintings and Drawings*. 1 - 26 July 1975. 26 works exhibited:
Paintings, 1973-75.
1. "Still-life with a Sassetta," 1973, oil, 48 x 42 in.
2. "Still-life with a seascape," 1974, oil, 38 x 41 in.
3. "Still-life with a mirror," 1974, oil, 38 x 36 in.
4. "Doorway on Westgate," 1974, oil, 30 x 20 in.
5. "Blue Painting 1," 1975, oil, 56 x 48 in.
6. "Painting with one sphere," 1975, oil, 49 x 43 in.
7. "Blue Painting (Flora Viceroy)," 1975, oil, 52 x 44 in.
8. "Blue Painting (The little box)," 1975, oil, 50 x 40 in.
Drawings, 1973-75. All undated.
9. "Window on Westgate," charcoal, 16 x 22 in.
10. "Window," charcoal, 29 x 22 in.
11. "Flowers," crayon, 29 x 21 in.
12. "Seven," crayon, 28 x 36 in. (inc. frame).
13. "Drawing with Scissors," crayon, 28 x 36 in. (inc. frame).
14. "Still-life with 'Joy'," crayon, 28 x 36 in.
15. "Paper toys," charcoal, 28 x 36 in.
16. "The Bernardi clock I," crayon, 28 x 36 in.
17. "Tins," charcoal, 28 x 36 in.
18. "Drawing with a pen-knife," crayon, 28 x 36 in.
19. "Table-top I," crayon, 28 x 36 in.
20. "Table-top II," crayon, 28 x 36 in.
21. "Table-top III," crayon, 28 x 36 in.

22. "Three Drawers," crayon, 28 x 36 in.
23. "The oval mirror," crayon, 28 x 36 in.
24. "Drawing for a painting," crayon, 28 x 36 in.
25. "The Bernardi clock II," crayon, 28 x 36 in.
26. "Newspaper and Vases," charcoal, 28 x 36 in.

1977 Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax, Nova Scotia.

[No record of this exhibition at Anna Leonowens Gallery (records not systematically kept at that time), but recorded in catalogues for solo exhibitions at Mount Saint Vincent University Art Gallery, 1981, and 49th Parallel, 1982; and also for group exhibition, "Drawing in Action," Ferens Art Gallery, 1978. Clark was a Visiting Artist at Nova Scotia College of Art and Design in 1977, (probably Feb. 1977). An exhibition and presentation in 1978 is on record, no dates.]

1978 Abbot Hall Art Gallery and Museum, Kendal, Cumbria, England.

[Some confusion exists over this exhibition. Clark lists it as a solo exhibition in the 1978 "Drawing in Action" group exhibition catalogue, and in later catalogues, and David Sweet treated it as such in his review "John Clark at Abbot Hall Gallery, Kendal" (*Artscribe*, no. 15 (Dec. 1978): pp. 49-50; ill. "Roses & Fire," 1977, oil on canvas, 44 x 36 in., p. 51). However, Abbot Hall records indicate only a group exhibition, "Paintings by Lancelot Ribeiro, John Clark, Terence Conolly, Elizabeth Andrewes, and Ruan McWilliam," 28 Oct. - 17 Dec. 1978. A copy of an undated typewritten page (courtesy: Abbot Hall) headed "John Clark," lists 13 works by Clark, with prices:

Drawings

- #69. "Flowers and Fire."
- #70. "T.V. - T.V."
- #71. "Rob's Bike."
- #72. "Jacket."
- #73. "Jacket and Spoon."
- #74. "Mattress."
- #75. "Mattress and Bag."
- #76. "Mattress and Coat."

Paintings

- #77. "Fire and Roses 1977."
- #78. "Telephone."
- #79. "Drawing Here."
- #80. "Foden Truck."
- #81. "Bus."

A copy of the conditions for an exhibition, dated 30 June 1978, is among Clark's papers; and a letter from Miss M. E. Burkett, Director, to Clark, thanking him for allowing them to show his work "in the recent exhibition at Abbot Hall" is dated 2 Jan. 1979.]

Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax, Nova Scotia.

[A 1978 exhibition is on record at Anna Leonowens Gallery; no dates or exhibition list. Not listed in any of Clark's records. This may be the 1977 exhibition; see above.]

- 1979 Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax, Nova Scotia. *John Clark: Recent Paintings*. 6 - 10 Aug. 1979.
[No list of works exhibited on record at Anna Leonowens Gallery.]
- 1980 Ian Birksted Gallery, London, England. *John Clark: Paintings and Drawings*. 3 - 19 Apr. 1980.
[No exhibition is list available. "Roses & Fire," 1977, oil on canvas, 91 x 112 cm. sold from the exhibition; "Window at Lincoln St.II," 1978, charcoal on paper, 59.5 x 42 cm., was reproduced (unidentified) on exhibition announcement card. Ian Birksted was Clark's dealer in England for a short while, c. 1979/80. In a letter (John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire, 20 July 1980) Clark wrote that he was leaving Birksted. The Gallery is no longer in existence.]
- Southern Alberta Art Gallery, Lethbridge, Alberta. John Clark. 2 Feb. - 9 Mar. 1980. 11 works exhibited, all oil on canvas, [dimensions are recorded inconsistently, though predominantly width precedes height]:
- cat.# 1. "Mirror and Rope," 1978, 160 x 114 cm.
 - cat.# 2. "Two Mirrors," 1979, 213 x 152 cm.
 - cat.# 3. "Doorway," 1979, 243 x 182 cm.
 - cat.# 4. "Back," 1979, 168 x 152 cm.
 - cat.# 5. "Window," 1979, 114 x 160 cm.
 - cat.# 6. "Two Figures," 1979, 173 x 162 cm.
 - cat.# 7. "The Home of Morse's Teas (Grey)," 1979, 81 x 114cm.
 - cat.# 8. "The Home of Morse's Teas (Green)," 1979, 81 x 114 cm.
 - cat.# 9. "The Home of Morse's Teas (Yellow)," 1979, 178 x 122 cm.
 - cat.# 10. "Prince Street," 1979, 180 x 137 cm.
 - cat.# 11. "Piercey's Woodyard," 1979, 178 x 137 cm.
- 1981 HAA Studios, Hull, Yorkshire, England. *John Clark: Paintings*. A studio exhibition. 18 - 19 Aug. 1981.
[No record of works available. "The Good Warehouse" is reproduced on the announcement card. HAA is the Hull Artists' Association.]
- Mount Saint Vincent University Art Gallery, Halifax, Nova Scotia. *John Clark: Paintings 1978-81*. 10 Apr. - 3 May 1981. 12 works exhibited, all oil on canvas, width precedes height:
- cat.# 1. "Mirror and Rope," 1978, 160 x 114 cm.
 - cat.# 2. "Doorway," 1979, 243 x 182 cm.
 - cat.# 3. "Back," 1979, 168 x 152 cm.
 - cat.# 4. "Prince Street," 1979, 180 x 137 cm.
 - cat.# 5. "Goole Docks," 1980, 210 x 166 cm.
 - cat.# 6. "Shout," 1980, 114 x 91 cm.
 - cat.# 7. "Shouting Man," 160 x 114 cm.
 - cat.# 8. "The News," 1980, 224 x 180 cm.
 - cat.# 9. "Red Shout," 1981, 234 x 175 cm.

- cat.# 10. "Pile Painting," 1981, 143 x 143 cm.
[Later Clark referred to this as "Second Pile."]
- cat.# 11. "Pile Painting (ML)," 1981, 122 x 92 cm.
- cat.# 12. "The Man with the Hat of Fire," 1981, 155 x 215 cm.

1982 49th Parallel, Centre for Contemporary Canadian Art, New York. *John Clark*.
20 Feb. - 13 Mar. 1982. 20 works exhibited, all oil on canvas,
[dimensions are recorded inconsistently, width sometimes
preceding height]:

- cat.# 1. "The Cleaner," 1981, 180 x 144 cm.
- cat.# 2. "The Good Warehouse," 1981, 164 x 130 cm.
- cat.# 3. "Irving Gas," 1981, 173 x 209 cm.
- cat.# 4. "Man with the Hat of Fire," 1981, 155 x 215 cm.
- cat.# 5. "Pile Painting (M.L.)," 1981, 92 x 122 cm.
- cat.# 6. "2nd Pile," 1981, 143 x 143 cm.
- cat.# 7. "Playing Bo-Lo," 1981, 235 x 181 cm.
- cat.# 8. "Red Warehouse," 1981, 170 x 187 cm.
- cat.# 9. "The Search," 1981, 235 x 181 cm.
- cat.# 10. "First Pile," 1980, 91 x 122 cm.
- cat.# 11. "The Little Sea," 1980, 91 x 121 cm.
- cat.# 12. "The News," 1980, 224 x 180 cm.
- cat.# 13. "The Pole," 1980, 179 x 122 cm.
- cat.# 14. "The Shout," 1980, 114 x 91 cm.
- cat.# 15. "Two Lights," 1980, 189 x 144 cm.
- cat.# 16. "Doorway," 1979, 243 x 182 cm.
- cat.# 17. "Home of Moses Teas (Yellow)," 1979,
178 x 122 cm.
- cat.# 18. "Pierceys Woodyard," 1979, 178 x 137 cm.
- cat.# 19. "Window on the Harbour," 1979, 114 x 160 cm.
- cat.# 20. "Mirror and Rope," 1978, 115 x 160 cm.

Mercer Union, Toronto, Ontario. *John Clark: New Paintings*.
27 Apr. - 15 May 1982. [No record of works exhibited. However,
"The Man with the Hat of Fire," 1981, oil on canvas, 155 x 215 cm.,
reproduced on exhibition announcement card, and discussed in Elizabeth
Topp's review in *Artmagazine*, vol. 14, no. 60 (Sept./Oct. 1982):
pp. 36-37.]

Plug/In Gallery, Winnipeg, Manitoba. *John Clark: Recent Paintings*.
23 Nov. - 5 Dec. 1982.

1983 Agnes Etherington Art Centre, Queen's University, Kingston, Ontario. *John
Clark: The Grey Paintings 1978 - 1983*. Itinerary: Agnes
Etherington Art Centre, Queen's University, Kingston, Ontario,
28 May - 3 July 1983; Ed Gallery, Guelph, Ontario, 18 Nov. - 3 Dec.
1983. 12 works exhibited.

Oil on canvas:

- cat.# 1. "Mirror and Rope," 1978, 115 x 160 cm.
- cat.# 2. "The Pole," 1980, 179 x 122 cm.
- cat.# 3. "The Search," 1981, 235 x 181 cm.
- cat.# 4. "Pile Painting (ML)," 1981, 92 x 122 cm.
- cat.# 5. "Three Rocks," 1982, 170 x 227 cm.

- cat.# 6. "On The Beach," 1982, 159 x 195 cm.
 cat.# 7. "The Cleft," 1983, 235 x 167 cm.
 cat.# 8. "Searchers in the Rock," 1983, 292 x 222 cm.
 Felt pen on paper:
 cat.# 9. "Pile Study #1," 1981, 28.75 x 38.75 cm.
 cat.# 10. "Pile Study #2," 1981, 28.75 x 38.75 cm.
 cat.# 11. "Pile Study #3," 1981, 23.75 x 25 cm.
 cat.# 12. "Pile Study #4," 1981, 23.75 x 25 cm.

The drawings were listed in the catalogue; however, according to an undated letter, Dorothy Farr, Curator [Agnes Etherington Art Centre], to John Clark, Hessle, N. Humberside, England, they were not hung in Kingston as there was no room for them in the gallery.

Struts Gallery, Sackville, New Brunswick. *Smaller Paintings and Drawings: John Clark*. 4 - 27 Feb. 1983.

[Struts Gallery records contain no list of works exhibited. An anonymous review (*Sackville Tribune Post*, Wed. 9 Feb. 1993: n.p.) notes that "a baseball glove, rock, horse-head mask, vacuum cleaner, lamp and a flashlight are painted and drawn," and mentions a drawing titled "Pile 1," which "combines a hill-man-light-brick-bulb-horse-spoon." Also mentioned are four "city-seascapes paintings."

Wynick/Tuck Gallery, Toronto, Ontario. *John Clark: Paintings*. 24 Sept. - 15 Oct. 1983. 12 works exhibited:

1. "Three Rocks," 1982, oil on canvas, 68 x 91 in.
2. "Searchers in the Rock," 1983, oil on canvas, 89 x 118 in.
3. "The Search," 1981, oil on canvas, 93 x 70 1/2 in.
4. "Boy & Bike," 1982, oil on canvas, 60 x 84 in.
5. "The Family," 1982, oil on canvas, 64 x 67 1/2 in.
6. "Playing Bolo," 1981, oil on canvas, 93 x 70 1/2 in.
7. "Numbers in the Sky," 1982, oil on canvas, 69 x 87 in.
8. "Pile Study #1," 1981, marker pen on paper, 11 1/2 x 15 1/2 in.
9. "Pile Study #2," 1981, marker pen on paper, 11 1/2 x 15 1/2 in.
10. "Mask and Mit," 1982, oil on canvas, 40 x 48 in.
11. "On the Beach," 1982, oil on canvas, 63 x 78 in.
12. "The Cleft," 1983, oil on canvas, 83 1/2 x 67 in.

1984 HAA Gallery, Hull, Yorkshire, England. *John Clark: Recent Paintings*. 6 - 24 June 1984.
 [No record of works available. HAA is the Hull Artists' Association.]

1985 Wynick/Tuck Gallery, Toronto, Ontario. *John Clark: New Paintings and Works on Paper*. 20 Apr. - 8 May 1985. 13 works exhibited:

1. "The Quarry," 1984, oil on canvas, 59 x 84 in.
2. "The River," 1984, oil on canvas, 77 x 101 in.
3. "Man with Tree," 1984, oil on canvas, 95 1/2 x 72 in.
4. "Guardian of the Valley," 1985, oil on canvas, 68 1/2 x 91 1/2 in.
5. "After the Storm (eyes in the heat)," 1985, oil on canvas, 48 x 70 in.

6. "Swimmer in a Tree," 1984, oil on canvas, 94 x 68 1/2 in.
7. "Fields in East Yorkshire," 1985, oil on canvas, 70 x 48 in.
8. "Ramifications & Matisse's Eye (grey version)," 1984, acrylic and oil on canvas, 93 x 80 in.
9. "Quarry Gardens in Hessle," 1984, charcoal on paper, 19 x 23 3/4 in.
10. "Quarry in Hessle," 1984, charcoal on paper, 19 x 23 3/4 in.
11. "Spring Explodes (the Ear)," 1984, oil on canvas, 63 x 45 in.
12. "Ramifications and Matisse's Eye - The Artist's Hand," 1984, acrylic and oil on canvas, 94 1/2 x 80 in.
13. "Ramifications and Matisse's Eye I," 1984, acrylic and oil on canvas, 78 x 78 in.

- 1986 Wynick/Tuck Gallery, Toronto, Ontario. *John Clark: New Paintings and Works on Paper*. 11 - 29 Oct. 1986. 15 works exhibited:
1. "The Wheel," 1986, oil on canvas, 70 x 96 in.
 2. "Against the Wind," 1986, acrylic and oil on canvas, 94 x 78 in.
 3. "Man on a Wheel," 1986, acrylic and oil on canvas, 91 x 75 1/2 in.
 4. "Wheels Over the Humber," 1986, acrylic and oil on canvas, 80 x 104 in.
 5. "Two trees (Fulminating Blacks)," 1985, acrylic and oil on canvas, 69 x 90 in.
 6. "The Fecund Palette," 1986, watercolour, 29 x 21 in.
 7. "Boy in a Field - J's World," 1985, watercolour, 29 x 21 in.
 8. "Boy in a Field (J's World)," 1985, oil on canvas, 84 x 78 in.
 9. "Shouting at a Rock," 1986, watercolour, 21 x 29 in.
 10. "Hands Across the Sky," 1986, watercolour, 21 x 29 in.
 11. "Tree and Fire Islands," 1985, oil on canvas, 83 x 70 in.
 12. "The Fall," 1985, acrylic and oil on canvas, 80 x 75 1/2 in.
 13. "Howden Minster," 1985, watercolour, 26 x 19 in.
 14. "Wheel," 1986, watercolour, 23 x 34 in.
 15. "Tree and Fire Islands," 1985, watercolour, 29 x 21 in.
- 1988 The Art Gallery of Windsor, Ontario. *Equivalent Worlds: The Figurative Paintings of John Clark 1979 - 1988*. Itinerary: The Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Sackville, New Brunswick, 6 - 30 July [6 Aug.]1989. 15 works exhibited:
1. "Back," 1979, oil on canvas, 167 x 153 cm.
 2. "The Shout," 1980, oil on canvas, 92 x 115 cm.
 3. "The News," 1980, oil on canvas, 180 x 224 cm.
 4. "Irving Gas," 1981, oil on canvas, 209 x 173 cm.
 5. "Playing Bolo," 1981, oil on canvas, 236 x 179 cm.
 6. "The Man with the Hat of Fire," 1982, oil on canvas, 214 x 155 cm.
 7. "Searchers in the Rock," 1983, oil on canvas, 292 x 222 cm.

8. "The Swimmer in the Tree," 1984, acrylic and oil on canvas, 239 x 174 cm.
9. "Guardian of the Valley," 1985, oil on canvas, 173 x 232 cm.
10. "Boy in a Field (J's World)," 1985, oil on canvas, 214 x 189 cm.
11. "The Fall," 1985, acrylic and oil on canvas, 203 x 192 cm.
12. "Man on a Wheel," 1986, acrylic and oil on linen, 231 x 192 cm.
13. "Against the Wind," 1986, acrylic and oil on canvas, 239 x 198 cm.
14. "The Walker," 1987, acrylic and oil on linen, 290 x 203 cm.
15. "The Swimmer/The Climber," 1988, acrylic and oil on linen, 280 x 198 cm.

Wynick/Tuck Gallery, Toronto, Ontario. *John Clark: New Paintings and Works on Paper*. 5 - 23 Mar. 1988. 14 works exhibited:

1. "Scissors in the Sky II," 1987, acrylic and oil on linen, 39 x 32 in.
2. "The Swimmer/The Climber," 1988, acrylic and oil on linen, 78 x 110 in.
3. "Bird With Gifts," 1987, acrylic and oil on linen, 86 x 114 in.
4. "The Walker," 1987, acrylic and oil on linen, 114 x 80 in.
5. "Bird and Bridge," 1987, acrylic and oil on linen, 104 x 77 in.
6. "Bird With Gifts (The Sea)," 1987, acrylic and oil on linen, 97 x 80 1/2 in.
7. "Bird and Bridge," 1987, charcoal and watercolour, 29 3/4 x 37 in.
8. "Tree-Bird," 1987, charcoal and watercolour, 29 3/4 x 37 in.
9. "Six Trees (The Garden)," 1987, acrylic and oil on linen, 78 x 110 in.
10. "Scissors In the Sky," 1987, lithograph 1/10, 29 3/4 x 37 in.
11. "Scissors In the Sky - The Ranch," 1987, acrylic and oil on linen, 104 1/4 x 79 3/4 in.
12. "Scissors In the Sky I," 1987, acrylic and oil on linen, 75 1/4 x 80 in.
13. "Broken Wheel," 1988, acrylic and oil on linen, 46 x 48 in.
14. "Turning In The Sky," 1988, acrylic and oil on linen, 35 1/2 x 47 1/2 in.

1989 The University of Lethbridge Art Gallery, Alberta. *John Clark: A Tribute*. Itinerary: University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; Glenbow Museum, Calgary, Alberta, 3 Feb.- 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael

Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.

Works exhibited:

#8, and #14, exhibited at U. of L. only;

#9, and #13, did not travel to Calgary;

#42, and #43, exhibited at Stride Gallery only.

#2 - #7, #12, #15, #18 - #20, #22, #23, #28, #31, #33, #36, #38 - #41, exhibited at Glenbow Museum.

#1, #10, #11, #16, #17, #21, #24, #25, #26, #27, #29, #30, #32, #34, #35, #37, #42, #43, exhibited at Stride Gallery.

#34, and #35, not exhibited at Concordia;

[Information taken from U. of L. exhibition lists and condition reports. Numbering given here was not on U. of L. lists.]

1. "Foden Truck," 1978, oil on paper mounted on canvas, 22 x 29 1/4 in.
2. "Pile Painting (M.L.)," 1981, oil on canvas, 36 x 48 in.
3. "The News," 1980, oil on canvas, 71 x 88 in.
4. "The Doorway," 1979, oil on canvas, 71 1/2 x 97 in.
5. "Guardian of the Valley," 1985, oil on canvas, 68 x 91 1/4 in.
6. "The Fall II," 1985, acrylic and oil on canvas, 91 x 80 in.
7. "Bird and Bridge," 1987, acrylic and oil on linen, 77 1/2 x 104 1/2 in.
8. "Spiral of Rope," 1989, acrylic and oil on linen, 65 1/2 x 74 1/2 in.
9. "The Night, Yellow Moon," 1938, acrylic and oil on linen, 69 3/4 x 92 3/4 in.
10. "Untitled Tondo," 1989, acrylic and oil on linen, 48 in. diam.
11. "Untitled Tondo," 1989, acrylic and oil on linen, 38 3/4 in. diam.
12. "White Tree," 1989, acrylic and oil on linen, 80 1/2 x 100 1/4 in.
13. "The Night," 1988, acrylic and oil on linen, n.d.
14. "Man in a Bubble," charcoal, acrylic and oil on linen, 37 x 47 in., ovular.
15. "The Home of Morse's Teas," 1979, felt pen, 17 1/2 x 23 in.
16. "Study for 'Playing Bolo'," 1981, black pen, 26 x 20 in.
17. "The Man with the Hat of Fire," 1981, felt pen, 18 1/2 x 15 1/2 in.
18. "Drawing for 'Searchers in the Rock'," 1983, pencil, 26 x 20 in.
19. "Ramifications and Matisse's Eye," 1984, ink and watercolour, 16 1/8 x 11 1/2 in.
20. "The Pond," 1985, watercolour, 22 1/2 x 30 in.
21. "Head/Object," 1988, black pastel, 19 x 26 in.
22. "Woman on the Bus," 1988, ink wash, 30 x 22 in.
23. "Listening Head," 1988, ink wash, 30 x 22 in.
24. "Out at the Ranch ...," 1987, linocut, 16 1/4 x 23 3/4 in.
25. "Scissors in the Sky," 1987, hand-coloured lithograph, 20 x 26 in.
26. "Man on a Wheel," 1988, charcoal, 22 1/4 x 30 in.

27. "Tree/Island II," 1988, ink wash, 23 x 30 in.
28. "Swimming/Climbing," 1988, ink wash, 26 x 20 in.
29. "Window with Moons," 1989, charcoal, 30 1/4 x 23 in.
30. "Rodchenko's Watch," 1989, charcoal, 30 x 23 in.
31. "Blue Tree with Gifts," 1989, pastel, 22 1/2 x 30 1/4 in.
32. "Mirror with Tree 89," 1989, ink and gouache, 30 1/4 x 23 in.
33. "On the Beach," 1982, black pen, 9 x 11 3/4 in.
34. "Spiral of Rope," 1989, pencil, 8 1/4 x 11 in.
35. "Study for 'Above the City'," 1989, ball point pen, 8 1/2 x 11 in.
36. "Windows - frames - rugs etc." 1988, ink wash, 11 x 8 1/2 in.
37. "Study for 'Irving Gas'," 1981, black pen, 12 x 9 in.
38. "Swimming in a Tree," 1985, black pen, 11 5/8 x 8 1/4 in.
39. "Figure in the Deep," 1985, felt pen, 16 3/8 x 11 5/8 in.
40. "The City at Night," 1984, ink and watercolour, 16 1/4 x 11 5/8 in.
41. "Drawing for 'Pile Painting'," 1980, black pen, 10 1/4 x 13 1/4 in.
42. "Rug/Tree," 1989, acrylic and oil on linen, 82 x 66 in.
43. "Driving Home," 1988, acrylic and oil on canvas, 48 x 70 in.

Whyte Museum of the Canadian Rockies, Banff, Alberta. *John Clark: The Night Paintings*. 10 Jan. - 12 Feb. 1989. 5 works exhibited:

1. "The Night," 1988.
2. "The Night (Yellow Moon)," 1988.
3. "The Dreamer and the Dream," 1988.
4. "Yellow Moon/White Space," 1988.
5. "Building at Night," 1988.

- 1990 Wynick/Tuck Gallery, Toronto, Ontario. *John Clark: The Night Paintings: A Memorial Exhibition*. 10 Feb. - 3 Mar. 1990. 12 works exhibited:
1. "The Night," 1988, acrylic and oil on linen, 66 1/2 x 83 1/2 in.
 2. "Above the City," 1989, acrylic and oil on linen, 77 x 104 in.
 3. "The Night (Yellow Moon)," 1988, acrylic and oil on linen, 70 x 92 1/2 in.
 4. "Yellow Moon/White Space," 1988, acrylic and oil on linen, 65 x 80 in.
 5. "Spiral Rope," 1989, ink on paper, 22 x 30 1/2 in.
 6. "Building at Night," 1988, acrylic and oil on linen, 45 x 63 in.
 7. "Above the City," 1988, brush and ink on paper, 22 x 30 in.
 8. "The Dreamer and the Dream," 1988, acrylic and oil on linen, 89 x 79 in.
 9. "The Dreamer and the Dream," 1988, charcoal on paper, 30 x 22 in.
 10. "The Dreamer and the Dream (drawing for painting)," 1988, brush and ink on paper, 30 x 22 in.
 11. "Some Words to Heaven - A Tower and a Moon," 1988/89, charcoal and watercolour, 13 3/4 x 10 3/4 in.

12. "Sky with Two Moons," 1984, ink and watercolour,
8 1/8 x 11 1/8 in.

Wynick/Tuck Gallery, Toronto, Ontario. *John Clark: Small Works on Paper and Canvas*. 8 Dec. 1990 - 12 Jan. 1991.

Advertised on the Wynick/Tuck Gallery's announcement card as "A special selection of small works on paper and canvas from the estate of John Clark, to compliment John Clark: A Tribute at the McMichael Canadian Collection, Kleinburg, Ontario, December 16 -

February 24, 1991." 14 works exhibited:

1. "Pile Painting," 1980-81, oil on canvas, 48 x 44 in.
2. "Pile Study IV," 1983, felt pen on paper, 9 1/2 x 10 in.
3. "Pile Study III," 1983, felt pen on paper, 10 x 9 1/2 in.
4. "Pile Painting 1980," 1980, felt pen on paper, 10 x 13 in.
5. "Man with the Hat of Fire," felt pen on paper,
18 1/2 x 15 1/2 in.
6. "Swimming in a Tree," 1984, pen and ink on paper,
33 x 23 1/2 in.
7. "Untitled (Shouting Man)," 1980, watercolour on paper,
10 1/2 x 13 3/4 in.
8. "Untitled Tondo (clock)," 1989, oil, acrylic and gesso on
linen/plywood, 48 in. diam.
9. "Untitled Study," 1984, charcoal on paper,
33 1/4 x 23 1/4 in.
10. "Man on a Wheel," 1985, charcoal and acrylic on paper,
29 3/4 x 22 in.
11. "Scissors in the Sky," 1987, charcoal on paper, 30 x 22 in.
12. "Untitled (Red Tree and Figure)," 1988, watercolour on
paper, 22 3/4 x 30 1/2 in.
13. "Bird/Tree," 1987, watercolour on paper, 22 1/2 x 30 in.
14. "Red Window," 1978, charcoal and pastel on paper,
25 1/4 x 23 1/4 in.

JOHN CLARK: GROUP EXHIBITIONS

Includes works by Clark, with catalogue numbers, and lists other artists represented, where known. Information has been recorded as published.

- 1962 Ferens Art Gallery, Hull, Yorkshire, England. *Northern Young Artists*. 1962. 35 artists represented: Joyce Atkinson, Bobbie Beswick, Kenneth Billany, David Blackburn, G. T. R. Cairncross, John Clark, Richard Collier, Trevor Craven, Janet Davy, G. Dennis, John Elderfield, Paul Gordon George, Raymond Greenley, George Hartley, Nigel Holmes, Shirley Johnson, Michael Knowles, Mervyn Laverack, Alfred Litten, Colin Lowrey and Pauline Snee, Melvyn Noble, Brian Pollard, David Remfry, Anthony Rice, Peter Senior, J. R. Siddle, C. J. Tucker, Paula Velarde, John Watts, Michael Whiteley, David Willacy, David Wood, Lawrence Woodhouse, and Adrian Wordsall.
1 work by Clark exhibited:
cat. #12. "Marriage is a Co-operative Affair," no date, medium or dimensions.
- 1963 Ferens Art Gallery, Hull, Yorkshire, England. *Northern Young Contemporaries*.
[Unconfirmed as of Sept. 1994. Recorded in Royal Academy catalogue, "Big Paintings for Public Places," 1969.]
- 1965 Hull University, Hull, Yorkshire, England. *7 Artists*.
[Unconfirmed as of Sept. 1994. Recorded in Royal Academy catalogue, "Big Paintings for Public Places," 1969.]
- 1966 Middlesbrough, England. *Tyne-Tees Painting Exhibition*.
[Unconfirmed as of Sept. 1994. Recorded in Royal Academy catalogue, "Big Paintings for Public Places", 1969. The Tyne-Tees exhibition is an irregular survey of the visual arts, taking place every 2 or 3 years.]
- 1967/68 Indiana University Graduate Student Exhibitions.
[Recorded in Royal Academy catalogue, "Big Paintings for Public Places," 1969. No records kept at Indiana University.]
- 1967 De Kalb, Illinois. *National Print and Drawing Exhibition*.
[Unconfirmed as of Sept. 1994. Recorded in Royal Academy catalogue, "Big Paintings for Public Places," 1969.]
- 1969 City Art Gallery, Leeds, Yorkshire, England. *Yorkshire Artists' Exhibition*.
9 Mar. - 13 Apr. 1969.
154 artists represented.
2 works by Clark exhibited:
cat. # 33. "Sherry Monso," n.d., pencil.
cat. # 34. "PJD reads of the death of Ernie McIver," n.d., pencil.

- Ferens Art Gallery, Hull, England. *Big Paintings: John Clark and David Sweet*. 22 Nov. - 14 Dec. 1969.
[Poster, estate of the artist.]
- Indianapolis, Indiana. *Indiana Artists*.
[Unconfirmed as of Sept. 1994. Recorded in Royal Academy catalogue, "Big Paintings for Public Places," 1969.]
- Royal Academy of Arts, Burlington House, Piccadilly, London. *Big Paintings for Public Places*. 6 - 28 Sept. 1969.
16 artists represented: Basil Beattie, Sandra Blow, John Clark, Roger Davies, Noel Forster, Jonathan Goddard, John Holden, Christopher Jones, Doug Kemp, John Murphy, Brendan Neiland, Geoff Stear, Richard Sutton, David F. Sweet, Peter Waldron, and Bill West.
Exhibition of abstract paintings. [One study illustrated in catalogue: "Drawing," 1969, 13 x 27 in.; not exhibited. No further information available at the Royal Academy; however, slides in Clark's estate taken at the exhibition indicate that four works were exhibited:
1. "Untitled (Orange Stripes)," 1969, acrylic on canvas, 8 ft. 6 in. x 18 ft.
 2. "Untitled (Green Arcs)," 1969, acrylic on canvas, 8 ft. 6 in. x 18 ft.
 3. "Untitled (Violet and Red Stripes)," 1969, acrylic on canvas, 6 ft. x 8 ft.
 4. "Untitled (Red Vacated Centre)," 1969, acrylic on canvas, 8 ft. 6 in. x 8 ft. 6 in.]
- Walker Art Gallery, Liverpool, England. *John Moores Liverpool Exhibition 7*. 26 Nov. 1969 - 26 Jan. 1970.
91 artists represented. Seventh biennial juried exhibition open to all living artists working in the United Kingdom.
1 work by Clark exhibited:
cat. # 70. "Conjure," c. 1969 [probably acrylic on canvas].
- 1970 Arts Council of Northern Ireland Gallery, Belfast, Northern Ireland. *Open Painting Exhibition*. 29 Apr. - 6 June 1970.
No list of artists available.
1 work by Clark exhibited:
"3 colours 430 Positions," c. 1970, acrylic on canvas, 182.5 x 122 cm. 2nd Prize Winner.
- 1973 Harrogate Art Gallery, Harrogate, Yorkshire, England. *Art in Yorkshire since 1900*.
[The Visual Arts officer of Harrogate Museums Service confirms that the exhibition took place in the old Harrogate Gallery in Harrogate Library. There is no record of works exhibited.]
- 1976 Abbot Hall Art Gallery, Kendal, Cumbria, England. *Space*.
[Added in Clark's handwriting on Park Square, 1975 exhib. announcement card. Unconfirmed by Abbot Hall Art Gallery records.]

Air Gallery, London, England.

[Listed on Clark's curriculum vitae. Gallery no longer in existence; no information available.]

[JPL Fine Arts, London, England, *Artists' Envelopes*.

Recorded in Ferens Art Gallery "Drawing in Action" catalogue, 1978. JPL Fine Arts have no record of Clark on their exhibition list; however, the exhibition travelled to Ferens Art Gallery, Hull, 19 June - 11 July 1976, and Clark's envelopes were probably hung at that location only. The exhibition was organized by JPL Fine Arts Director, Christian Neffe. Artists from Britain, Europe, and North America sent envelopes to JPL; the stamp and postmark thus became part of the work for many of them, although some were enclosed in an outer package. The exhibition toured England 1975/77 and closed with a show in Paris.

1 work by Clark probably exhibited at Hull:

"Untitled Envelopes," 1976, watercolour on 2 paper envelopes mounted on card, 40.3 x 58.2 cm. (15 7/8 x 23 in.)]

- 1978 [Abbot Hall Art Gallery, Kendal, Cumbria, England. *Paintings by Lancelot Ribeiro, John Clark, Terence Conolly, Elizabeth Andrewes, and Ruan McWilliam*. 28 Oct. - 17 Dec. 1978. See entry under John Clark: Solo Exhibitions, p. 224.]

Ferens Art Gallery, Hull, Yorkshire, England. *Drawing in Action*.

Itinerary: Ferens Art Gallery, Hull, 30 Sept. - 29 Oct. 1978; Camden Arts Centre, London, 2 - 23 Jan. 1979; Swansea Arts Workshop, 10 Feb. - 11 Mar. 1979; Ulster Museum, Belfast, 30 Mar. - 22 Apr. 1979; Liverpool Academy of Arts, 28 Apr. - 20 May, 1979; Aberdeen Art Gallery, 16 June - 15 July 1979; Rochdale Art Gallery, 4 Aug. - 2 Sept. 1979; [Newcastle Polytechnic Gallery, 16 Oct. - 2 Nov. 1979.]

20 artists represented: Norman Adams, Frank Auerbach, Tom Barrett, John Clark, Graham Crowley, Jeff Dellow, George Fullard, Lee Grandjean, Clyde Hopkins, Chris Jones, Mike Knowles, Leon Kossoff, Simon Lewis, Michael Lyons, Mali Morris, Duncan Newton, Bruce Russell, David Sweet, Kenneth Turnell, and John Walker.

5 works by Clark exhibited:

cat. #16. "T.V.," 1978, charcoal on paper, 50.7 x 63.5 cm.

cat. #17. "T.V.," 1978, oil on paper, 59.5 x 84.1 cm.

cat. #18. "Transistor Super 8," 1978, oil on paper, 58.4 x 73.7 cm.

cat. #19. "Window at Lincoln St. II," 1978, chalk on paper, 59.3 x 42.1 cm.

cat. #20. "Window at Lincoln St. I," 1978, chalk on paper, 59.3 x 42 cm.

[John Clark co-organized the exhibition with Lesley Dunn, and wrote the introduction for the exhibition catalogue.]

- Mount Saint Vincent University Art Gallery, Halifax, Nova Scotia. *Heart and Head and Hand: An Exhibition of Smaller Works of the Faculty of the Studio Division of the Nova Scotia College of Art and Design*. 23 Nov. - 10 Dec. 1978.
30 artists represented: Bruce Barber, Joe Bartscherer, Andra Birkets, Dara Birnbaum, Eric Cameron, John Clark, Alvin Comiter, Gary Dufour, Gerald Ferguson, Dan Graham, John Greer, Rick Harder, Paul Hess, Terence Johnson, Garry Kennedy, Darcy Lange, Bill MacDonnell, Brian MacNevin, Judith Mann, Rita McKeough, Wilma Needham, Ed Porter, Robert Rogers, Perry Tymeson, Gordon Voisey, Nicholas Wade, Theodore Saskatche Wan, Gary Wilson, Krzysztof Wodiczko, and Tim Zuck.
1 work by Clark exhibited:
cat. #26. "Mirror and Rope," 1978, oil on canvas, 45 x 63 in.
- 1980 Eye Level Gallery, Halifax, Nova Scotia. *Drawings: John Clark, David Haigh, Ron Shuebrook, Carol Wainio*. 22 Apr. - 8 May 1980.
6 works by Clark exhibited, no cat. nos.:
1. "T.V.," 1978, oil on paper, 60 x 84 cm.
2. "Radio," 1978, oil on paper, 58 x 73.5 cm.
3. "Fire," 1978, oil on paper, 58 x 88.5 cm.
4. "A Ship," 1980, charcoal on paper, 51 x 66 cm.
5. "Hat and Gloves," 1980, charcoal on paper, 51 x 66 cm.
6. "Back," 1979, felt pen on paper, 87 x 57 cm.
- Mercer Union Gallery, Toronto, Ontario. *Six from the Styx*. 4 - 22 Nov. 1980.
6 artists represented: Brad Brace, John Clark, Dennis Gill, John Greer, Colette Urban, and Carol Wainio.
No record at Mercer Union of works exhibited, but installation photographs show 3 by Clark:
1. "The News," 1980, oil on canvas.
2. "Piercey's Woodyard," 1980, oil on canvas.
3. "Pole Painting," 1980, oil on canvas.
When the show was hung at Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 8 Jan. - 8 Feb. 1981, as *Six from Halifax*, 4 works were exhibited [see below]. Whether "Two Lights," 1980, oil on canvas, was included at Mercer Union is uncertain.
- 1981 Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia. *Six from Halifax*. 8 Jan. - 8 Feb. 1981.
[This exhibition was originally shown at Mercer Union Gallery, Toronto, Ontario, 4 - 22 Nov. 1980, as *Six from the Styx*.]
4 works by Clark exhibited:
1. "The News," 1980, oil on canvas.
2. "Piercey's Woodyard," 1980, oil on canvas.
3. "Two Lights," 1980, oil on canvas.
4. "Pole Painting," 1980, oil on canvas.]
- 1982 Eye Level Gallery, Halifax, Nova Scotia. *Works on Paper*.
[In Clark's records. This may be *John Clark, James McGlade, Judith Mann, Ron Shuebrook, Ric Evans*. 2 - 13 Mar. (no year), for which

an announcement card is extant. No information on record at Eye Level Gallery.]

Mercer Union Gallery, Toronto, Ontario. *John Clark and Jaan Poldas*.
27 Apr. - 15 May 1982.
[No further information on record at Mercer Union.]

1983+ Gallery Artists Group Exhibitions, Wynick/Tuck Gallery, Toronto, Ontario.
[No further information available.]

1984 Castlefield Gallery, Manchester, England. *John Clark, David Sweet: Recent Paintings*. 4 - 31 May, 1984.

The Edmonton Art Gallery, Edmonton, Alberta. *Images: New Representational Art*. 24 Mar. - 29 Apr. 1984.

Hull Artists' Association, Hull, Yorkshire, England.

[14 xeroxed sheets among Clark's papers give biog. and some statements for all or some of artists who participated: Mary Louise Barham, Paul Barker, Steve Carvill, John Clark, Jill Kay, Douglas Muir, Robert Needham, J. V. Pettenuzzo, Lewis Robinson, Stuart Sloan, Kevin Storch, Belinda R. Whitwell, Mark Wilson, and Martin Wolverson. Incl. 1 b/w ill. of each artist's work.]

21 works by 21 Canadian artists from the Canada Council Art Bank collection, National Arts Centre, Ottawa, 25 June -25 Dec. 1984.
1 work by Clark exhibited:
"Playing Bolo," 1981, oil on canvas, 236 x 178.5 cm.

Winchester Gallery, Winchester, Hampshire. *Painters at Winchester: A Second Exhibition by Painters Teaching at the School of Art*.
31 Oct. - 24 Nov. 1984.
17 artists represented: Michael Bennett, Martyn Brewster, John Clark, Terry Frost, Tricia Gillman, Marilyn Hallam, John Hoyland, Nico Ismay, Mike Jedderburg, Joan Key, Gillian Ord, Thérèse Oulton, Alex Ramsay, Geoff Rigden, Andy Thomson, Tom Watt, and Robert Welch.
1 work by Clark exhibited:
"The River," 1983, oil on canvas, 72 x 96 in.

Osaka, Japan. Drawings from Hull.
[Unconfirmed as of Sept. 1994.]

1985 Agnes Etherington Art Centre, Queen's University, Kingston, Ontario. *The Allegorical Image in Recent Canadian Painting*.
15 June - 11 Aug. 1985.
12 artists represented: John Clark, Pierre Dorion, Paterson Ewen, Eric Fischl, Oliver Girling, Betty Goodwin, Will Gorlitz, Renee Van Halm, Lynn Hughes, Andy Patton, Joanne Tod, and Shirley Witasalo.
1 work by Clark exhibited:
cat. #1. "Man with a Tree," 1983, oil on canvas, 240 x 180 cm.

- Barbican Arts Group, London, England. Exchange Exhibition.
[Unconfirmed as of Sept. 1994.]
- The University of Lethbridge Art Gallery, Alberta. *Anxiety, Alienation, Aphasia: Contemporary Artists View a Troubled World.*
17 Sept. - 20 Oct. 1985.
12 artists represented: John Clark, Eric Fischl, Marc DeGuerre, Jorg Immendorf, Douglas Kirton, Sandra Meigs, Andy Patton, Renée Van Halm, Carol Wainio, Andy Warhol, Robert Wiens, and John Will.
1 work by Clark exhibited:
"The News," 1980, oil on canvas, 71 x 88 in.
- White Space Gallery, London, England. Open Drawing Exhibition. Prize Winner.
[Listed in Clark's curriculum vitae. Gallery no longer in existence; no information available.]
- 1986 Art East Gallery, London. Mixed Drawing Exhibition.
[Listed on Clark's curriculum vitae. Gallery no longer in existence; no information available.]
- Castlefield Gallery, Manchester, England. *Retrospective: New Work by Artists Who Exhibited at the Gallery During Its First Year.*
14 Apr. - 17 May 1986.
- 20th Annual International Art Fair, Cologne, Germany. *Art Cologne '86.*
6 works by Clark exhibited with Wynick/Tuck Gallery display.
- 1987 Eye Level Gallery, Halifax, Nova Scotia. *A Dream Come True.*
Fundraise, exhibition and auction. Auction 27 Nov. 1987. Auction Agreement form signed by Clark for 1 work:
"a clockwork crab," n.d., pastel, 26 1/2 x 20 in.
- Southern Alberta Art Gallery, Lethbridge, Alberta. *Survey: Works on Paper.*
Touring exhibition: 1987 - 1988. Itinerary (all locations are in Alberta): Lebel Mansion, Pincher Creek, 20 Nov. - 9 Dec. 1987; Cardston Public Library, 6 - 29 Jan. 1988; Coaldale Centennial Library, 3 - 31 Mar. 1988; Radish Factory, Lethbridge, Apr. 1988; A. B. Daley Community School, Nanton, 2 - 27 May 1988; Crowsnest Pass Art Gallery, Blairmore, 2 - 29 June 1988; Claresholm Public Library, 4 - 27 July 1988.
19 artists represented: Karen Brownlee, John Clark, Adrian Cooke, Valmarie Cooke, Elizabeth Ginn, Carl Granzow, Joan Hall, Shirley Hamilton, Robert Hicks, Herbert Hicks, Ann Histed-Weber, Andy Kulpa, Billy J. McCarroll, Ingrid McCarroll, Gail Mikla, Deborah Moshenko, Tim Nowlin, Donna Simpson, and Leonard Simpson.
1 work by Clark exhibited:
"Scissors in the Sky," 1987, lithograph.
- Stride Gallery, Calgary, Alberta. *From Lethbridge: John Clark, Billy J. McCarroll, Jeffrey Spalding.* 7 - 28 Nov. 1987.
5 works by Clark exhibited:

1. "The Vase," 1986, acrylic and oil on canvas.
2. "Six Trees (The Garden) I," 1987, acrylic and oil on linen.
3. "Six trees (The Garden) II," 1987, oil on canvas.
4. "Guardian of the Valley," 1985, oil on linen.
5. "Swimmer in the Tree," 1985, acrylic and oil on linen.

The University of Lethbridge Art Gallery, Alberta. *Faculty and Staff Exhibition.* 23 Oct. - 15 Nov. 1987.

9 artists represented: John Clark, Adrian Cooke, Carl Granzow, Herb Hicks, Robert Hicks, Bill McCarroll, Tim Nowlin, Jeffrey Spalding, and Larry Weaver.

2 works by Clark exhibited:

1. "Tree-Bird and Bridge," 1987, acrylic and oil on linen, 77 1/2 x 104 in.
2. "The Eye," 1986, ink and wash on paper, 23 x 30 1/4 in.

Wynick/Tuck Gallery, Toronto, Ontario. *Cut: John Clark, Janice Gurney, John Hall.* 7 - 28 Nov. 1987.

1988 Alberta College of Art Gallery, Calgary, Alberta. *Survey Alberta 88.* 29 Jan. - 4 Mar. 1988.

31 artists represented: Sally Barbier, Iain Baxter, Derek Besant, Cynthia Boisvert, Catherine Burgess, Eric Cameron, John Clark, Adrian Cooke, Chris Cran, Alan Dunning, Carl Granzow, John Hails, John Hall, Alex Janvier, Tomas Lax, William MacDonnell, Billy McCarroll, Carroll Moppet, Cherie Moses, Bruce O'Neil, Lyndal Osborne, Graham Page, Jane Ash Poitras, Dawn Rigby, Bill Rodgers, Mary Scott, Robert Scott, Blake Senini, Yetska Sybesma, John Will, and Mary Will.

2 works by Clark exhibited:

1. "The Walker," 1987, oil and acrylic on linen, 288 x 221 cm.
2. "Bird with Gifts," 1987, oil and acrylic on linen, 204 x 307 cm.

Art Gallery of Nova Scotia, Halifax, Nova Scotia. *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design.* Itinerary: Art Gallery of Nova Scotia, Halifax, 5 Nov. - 11 Dec. 1988; Kitchener - Waterloo Art Gallery, Kitchener, Ontario, 3 Aug. - 24 Sept. 1989; Art Gallery of Windsor, Ontario, 7 Oct. - 26 Nov. 1989; The Edmonton Art Gallery, Alberta, 20 Jan. - 4 Mar. 1990.

31 artists represented in "Twenty" component of exhibition: David Askevold, Bruce Barber, Alan Barkley, Eric Cameron, John Clark, Alvin Comiter, Nancy Edell, Gerald Ferguson, Michael Fernandes, Eric Fischl, Suzanne Funnell, John Greer, Stephen Horne, Richards Jarden, Terence Johnson, Patrick Kelly, Garry Neill Kennedy, Allan MacKay, Judith Mann, Graham Metson, Wilma Needham, Bruce Parsons, Jan Peacock, Robin Peck, Edward Porter, Robert Rogers, Mira Schor, Ron Shuebrook, Jeffrey Spalding, Gary Wilson, and Tim Zuck.

2 works by Clark exhibited:

- cat. #130. "The Search," 1981, oil on canvas, 235.0 x 181.0 cm.

cat. #131. "The Home of Morse's Teas-Yellow," 1979, oil on canvas, 121.9 x 177.8 cm.

Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia.
Contemporary Canadian Art from the Permanent Collection and Beyond: John Clark, Alex Colville, Jamelie Hassan, Brian Porter, Christopher Pratt, Joyce Wieland. 2 July - 4 Sept. 1988.

Garden Court Gallery, NOVA Building, Calgary, Alberta. *nova-realism.*
1 June - 1 July 1988. "An exhibition of contemporary realism featuring the collections of the University of Lethbridge."
19 artists represented: Lorne Beug, John Clark, Adrian Cooke, Julie Duschenes, Paterson Ewen, Bill Featherston, David Gilhooly, Dan Hudson, Douglas Kirton, William Kurelek, Medrie MacPhee, Rita McKeough, Carol Moppett, Jeffrey Spalding, David Thauberger, Renée Van Halm, John Will, Alex Wyse, and Tim Zuck.
1 work by Clark exhibited:
"The News," 1980. [oil on canvas, 180 x 223.8 cm.]

Glenbow Museum, Calgary, Alberta. *Drawings/Motivations.* 1 Oct. - 27 Nov. 1988. 1st exhib. in "New Alberta Art" exhibition series.
4 artists represented: John Clark, Clay Ellis, Helen Sebelius, and Barbara Todd.
5 works by Clark exhibited:
cat. #1. "Listening," 1988, ink on paper, 55.9 x 76.2 cm.
cat. #2. "An Object," 1988, ink on paper, 55.9 x 76.2 cm.
cat. #3. "Pot with Ears," 1988, ink on paper, 55.9 x 76.2 cm.
cat. #4. "Tree/Island I," 1988, ink on paper, 64.8 x 50.8 cm.
cat. #5. "Tree/Island II," 1988, ink on paper, 65.4 x 50.8 cm.

The University of Lethbridge Art Gallery, Alberta. *Faculty and Staff Exhibition.* 2 Dec. 1988 - 8 Jan. 1989.
8 artists represented: John Clark, Adrian Cooke, Johann Feught, Carl Granzow, Herb Hicks, Robert Hicks, Bill McCarroll, and Tim Nowlin.
3 works by Clark exhibited:
1. "Dancing with the World," 1988, acrylic and oil on canvas, 78 3/4 x 104 1/2 in.
2. "Items for Action," 1988, charcoal on paper, 22 1/2 x 30 in.
3. "Rug-Window with Two Moons," 1988, charcoal on paper, 22 1/2 x 30 in.

1989 Alberta Art Foundation, Edmonton, Alberta. *Second Impressions.* 24 Apr. - 26 May 1989. Travelled to Triangle Gallery of the Visual Arts, Calgary, Alberta, 21 July - 31 Aug. 1989. Recent acquisitions of the Alberta Art Foundation.
[No record at Triangle that Clark's work was hung there.]
41 artists represented: Pierre Bataillard, Christl Bergstrom, Derek Besant/Alexandra Haeseker/Bill Laing, Sveva Caetani, John Clark, Patrick Douglass Cox, Nicholas de Grandmaison, Karen Dugas, William Duma, Cathy Echlin, Dulcie Foo Fat, Doris Freadrich, Marianne Gerlinger, Len Gibbs, Mel Heath, Martha Henry, Jane Kidd, Eve Koch,

Tomas Lax, Brent Laycock, Marilyn Ledingham, Hazel Litzgus, Marlene MacCallum, Darci Mallon, Sylvia Matishak, Walter May, R. F. M. McInnis, Garry Newton, Lyndal Osborne, Violet Owen, Marcia Perkins, Alan Reynolds, Richard and Carol Selfridge, Theodore Shehinski, Kettle Shoemaker Ross, Jacqueline Stehelin, Don Toney, and Jim Westergard.

1 work by Clark exhibited:

"Bird and Bridge," 1987, acrylic and oil on linen,
[194.5 x 264.0 cm.]

Art Gallery of Nova Scotia, Halifax, Nova Scotia. *Recent Acquisitions from the Region*. 4 Nov. 1989 - 7 Jan. 1990.

1 work by Clark exhibited:

"Man on a Wheel," 1986, acrylic and oil on canvas,
231.2 x 191.8 cm.

Art Gallery of York University, North York, Ontario. *Drawn From/Drawn Upon*. 26 Apr. - 11 June 1989.

Drawings by five Canadian artists: Stephen Andrews, Françoise Boulet, John Clark, Cathy Daley, and Anne Youldon.

2 works by Clark exhibited:

1. "Six Trees (The Garden)," 1987, acrylic and oil on linen,
198.1 x 279.4 cm.
2. "Wheels Over the Humber," 1986, acrylic and oil on canvas,
203.2 x 264.2 cm.

The Edmonton Art Gallery, Edmonton, Alberta. *Alberta Drawing*. Apr. 1989.

[Loan agreement for 1 work by Clark among his papers:

"Man on a Wheel", 1985, charcoal and gesso on paper, 22 1/2 x
30 1/2 in.]

MacLaren Art Centre, Barrie, Ontario. *Director's Choice*. 27 Oct. - 26 Nov. 1989. Exhibition dedicated to the memory of John Clark.

13 artists represented: Derek Besant, John Clark, David Craven, Andrew Dutkewych, Joe Fafard, Harold Klunder, David Luksha, Gordon Rayner, Brent Roe, Tony Scherman, John Scott, Edward Zelenak, and Tim Zuck. [Addendum to catalogue notes that Tim Zuck replaced Gathie Falk.]

2 works by Clark exhibited (no cat. nos.):

1. "Boy in a Field - J's World," 1985, watercolour,
73.7 x 53.3 cm.
2. "The Dreamer and the Dream," 1988, acrylic and oil on
linen, 200.6 x 226.06 cm.

University of Alberta Fine Arts Building Gallery, Edmonton, Alberta.

Construction/De-construction. 3 - 15 Jan. 1989.

11 Artists represented: Blair Brennan, John Brocke, John Clark, Walter Drohan, Maureen Enns, Carl Granzow, Gary Olson, Evan Penny, Blake Senini, Jeffrey Spalding, and Norman White.

1 work by Clark exhibited:

"Bird and Bridge," 1987, acrylic and oil on linen,
194.5 x 264.0 cm.

- 1990 The Crowsnest Pass Art Gallery, Frank, Alberta. *Artists of the Gushul Studio 1988 - 1990*. 3 - 29 Nov. 1990.
15 artists represented: Barbara Ballachey, Rebecca Blair, Joan Cardinal-Schubert, John Clark, Diane Colwell, Larry Cromwell, Peter Deacon, Marianne Gerlinger, Colleen Little, Melissa Malkas, Clifford Papke, Kimberley Peter, Jeffrey Spalding, Larry Weaver, and Barbara Wilson.
2 works by Clark exhibited:
1. "Swimmer," 1989, acrylic and charcoal on paper, 22 x 30 1/4 in.
2. "Tree in a Globe," 1989, oil pastel on paper, 22 1/2 x 30 1/4 in.
- Glenbow Museum, Calgary, Alberta. *Contemporary Art from the Permanent Collection*, 12 May - 22 July 1990.
26 artists represented: Ray Amatt, Iain Baxter, Lorne Beug, Daniel Blythe, John Clark, Tasuo Daimuru, Joe Fafard, Gathie Falk, Gordon Ferguson, Wayne Giles, John Hall, Joice Hall, Hans Lifka, Walter May, Bill J. McCarroll, Lyndal Osborne, Anne Marie Schmid-Esler, John Scott, John Snow, Jeffrey Spalding, Franz Frederick Spohn, Arlene Stamp, David Thauberger, Serge Tousignant, John Will, and Jane Zednik.
1 work by Clark exhibited:
"The Swimmer/The Climber," 1988, acrylic and oil on linen, 278.0 x 198.5 cm.
- The University of Lethbridge Art Gallery, Alberta. *The Artists of the Oldman River Expedition*. 23 June - 31 Aug. 1990.
28 artists represented: Barbara Ballachey, Catherine Burgess, Dennis Burton, Janet Cardiff, John Clark, Forshaw Day, Paterson Ewen, Washington Friend, Robert Gagen, H.G. Glyde, Dan Hudson, Stephen Hutchings, A. Y. Jackson, Terence Johnson, Ernest Lindner, Kenneth Lochhead, Landon Mackenzie, Bill McCarroll, Carroll Moppett, Tony Onley, Walter J. Phillips, Bartley Pragnell, Captain Charles Randle, Judith Schwartz, Jeffrey Spalding, Takao Tanabe, W. Vivian Esq., and Tim Zuck.
1 work by Clark exhibited:
"He Walks Through the Trees - Study for The Walker," 1987, watercolour on paper, 30 5/8 x 22 1/2 in.
- Wynick/Tuck at Chicago International Art Exposition. *David Bierk, Sorel Cohen, Janice Gurney, John Hall, Guido Molinari, Evan Penny, Richard Storms, David Barnett, John Clark, Joseph Devellano, Dulcie Foo Fat, George Hawken, Landon Mackenzie, Doris McCarthy, Carroll Moppett, Ted Rettig, Brent Roe, Cynthia Short, Arlene Stamp, Jim Stewart, Tony Urquhart*. 10 - 15 May 1990.
- 1991 The University of Lethbridge Art Gallery, Alberta. *'Round the Outside, 'Round the Inside*. 9 Jan. - 8 Feb. 1991.
15 artists represented: John Clark, Chris Cran, Pierre Dorion, Julie Duschenes, Eric Fischl, Angela Grossmann, Philip Gurton, Landon

Mackenzie, Medrie MacPhee, Vicky Marshall, Roy Oxlade, Andy Patton, Carol Wainio, John Will, and Tim Zuck.

1 work by Clark exhibited:

"Swimmer in the Valley," 1988, oil on canvas,
[75 1/2 x 88 1/2 in.]

Organized to coincide with "The John Clark Symposium 1991: 'Round the Outside, 'Round the Inside," 25 Jan. 1991, The University of Lethbridge School of Fine Arts.

The University of Lethbridge Art Gallery, Alberta. *Gifts in Context*.

6 Dec. 1991 - 17 Jan. 1992. New acquisitions of The University of Lethbridge.

36 artists represented: Kenneth Armitage, Richard Artschwager, William Blair Bruce, William Brymner, Patrick Caulfield, John Clark, Ulysse Comtois, Forshaw Day, Raoul Dufy, Edward S. Faiers, Eric Fischl, Robert F. Gagen, Philip Guston, Lawren P. Harris, Lawren S. Harris, William Holman Hunt (attrib.), Bryan Hunt, Rockwell Kent, A. C. Leighton, Arthur Lismer, John Meredith, Ben Nicholson, Lucius O'Brien, Walter J. Phillips, Robert Wakeham Pilot, Michael Pisko, Bart Pragnell, Christopher Pratt, Goodridge Roberts, William Scott, Margaret Shelton, Armand Vaillancourt, Lowrie Warrenner, Mia Westerlund, Steve Wood, and Tim Zuck.

1 work by Clark exhibited:

"Doorway," 1979, oil on canvas, 71 1/2 x 97 in.

1992 McMichael Canadian Art Collection, Kleinburg, Ontario. *Legal Perspective:*

Selected Works from the Collection of Osler, Hoskin and Harcourt.

28 June - 13 Sept. 1992.

35 artists represented: Brian Boigon, David Bolduc, John Clark, Barbara Cole, Louis Comtois, Ric Evans, Marcelle Ferron, Ted Godwin, Richard Gorenko, Will Gorlitz, Angela Grauerholz, Greg Hardy, John Hartman, Susanna Heller, Dan Hudson, Doug Kirton, Harold Klunder, Landon Mackenzie, Medrie MacPhee, David MacWilliam, Al McWilliams, Ray Mead, John Meredith, Greg Murdock, Jaan Poldas, Charles Ringness, Otto Rogers, Dominique Sarrazin, Tony Scherman, Judith Schwarz, Gordon Smith, Richard Storms, David Thauberger, Renée Van Halm, and Carol Wainio.

2 works by Clark exhibited:

cat. #3. "Wheel," 1986, watercolour, 76.8 x 105.4 cm.

cat. #4. "Yellow Moon/White Space," 1988, acrylic and oil on linen, 167.0 x 205.1 cm.

The University of Lethbridge Art Gallery Extension Exhibition, Bankers Hall East Tower, 15th Floor, Calgary, Alberta. *From Soup to Nuts: Pop Art, its Legacy and the Culture of Consumption*. 19 Sept. - 3 Oct. 1992.

Organized in conjunction with the 1992 Calgary Art Walk.

69 artists represented: Mac Adams, Arakawa, Iain Baxter, Bill Beckley, Lorne Beug, Peter Blake, George Braque, David Buchan, Dennis Burton, Gail Carney, Patrick Caulfield, John Clark, Chuck Close, Tony Cragg, Michael Craig-Martin, Chris Cran, Greg Curnoe, Stuart Davis, Roy Deforest, Jim Dine, Julie Duschenes, Gerald Ferguson, Eric Fischl, General Idea, Graham Gillmore, Philip Guston,

John Hall, David Hockney, Jenny Holzer, Robert Indiana, Jasper Johns, Allen Jones, Alex Katz, R. B. Kitaj, John Latham, Fernand Léger, Roy Lichtenstein, Attila R. Lukacs, Reginald Marsh, Bill McCarroll, Sandra Meigs, Ron Moppett, Robert Motherwell, Claes Oldenburg, Eduardo Paolozzi, Peter Phillips, Robert Rauschenberg, James Rosenquist, David Salle, John Scott, George Segal, Patrick Siler, Tom Slaughter, Michael Snow, Takao Tanabe, David Thauberger, Wayne Thiebaud, Joe Tilson, Henri de Toulouse-Lautrec, Andy Warhol, Esther Warkov, Neil Wedman, Tom Wesselman, David Wharton, Joyce Wieland, William T. Wiley, John Will, Alex Wyse, and Joe Zucker.

1 work by Clark exhibited:

"The News," 1980, oil on canvas, 71 x 88 in.

The University of Lethbridge Art Gallery Extension Exhibition, Bankers Hall, Royal Bank Tower, 16th Floor, Calgary, Alberta. *Joyeux Noël*. 5 - 31 Dec. 1992.

Numerous artists represented from The University of Lethbridge collection.

1 work by Clark exhibited:

"Tree in a Globe." 1989, oil pastel on paper, 22 1/2 x 30 1/4 in.

1993 Art Gallery of Ontario, Toronto. Three works, all recent acquisitions, were on display with the permanent collection, Odette Gallery, Art Gallery of Ontario, 20 Apr. - 5 Aug. 1993 (dates approximate):

1. "Mirror and Rope," 1978, oil on canvas, 114.3 x 159.8 cm.
2. "The Good Warehouse," 1981, acrylic on canvas, 130.0 x 164.0 cm.
3. "The Fall," 1985, acrylic and oil on canvas, 203.5 x 191.5 cm.

Expo '93, Korea. *Reflecting Paradise*. An exhibition of Canadian Art from the Collection of Osler, Hoskin and Harcourt and The University of Lethbridge. Itinerary: Lotte Gallery, Seoul, 27 July - 16 Aug. 1993; Dong Ah Gallery, Taegu, 23 Aug. - 8 Sept. 1993; KBS, Pusan, 18 - 27 Sept. 1993; Nam Do Cultural Centre, Kwangju, 4 - 17 Oct. 1993.

45 artists represented: Vicky Alexander, Iain Baxter, Carl Beam, Lorne Beug, David Bierk, Janet Cardiff, Joane Cardinal-Schubert, John Clark, Allyson Clay, Ulysse Comtois, Chris Cran, Pierre Dorion, Ivan Eyre, Gerald Ferguson, Pierre Gauvreau, Ted Godwin, Angela Grauerholz, Greg Hardy, John Hartman, E.J. Hughes, Geoffrey James, Holly King, Douglas Kirton, Allan Mackay, Landon Mackenzie, Al McWilliams, Carroll Moppett, Francois Morelli, Joe Norris, Christopher Pratt, Richard Prince, Pudlo Pudlat, Lucy Qinnuayuak, Philippe Raphanel, Mary Scott, Gordon Smith, Paul Smith, Arlene Stamp, David Thauberger, Angus Trudeau, Renée Van Halm, Carol Wainio, John Will, Alex Wyse, and Tim Zuck.

1 work by Clark exhibited:

"Swimmer in a Tree," 1984, charcoal on paper, 83.8 x 63.7 cm.
[frame size.]

Southern Alberta Art Gallery, Lethbridge, Alberta. *Looking Back: The First Five Years 1976-1980*. 10 July - 5 Sept. 1993.

43 artists represented: Gordon Adaskin, Iain Baxter, Doug Bentham, Dennis Burton, Rick Chenier, Ann Clark, John Clark, Vic Cicansky, David Craven, Paterson Ewen, Joe Fafard, Gathy Falk, Eric Fischl, Don Frache, Carl Granzow, Doug Haynes, Herbert Hicks, Robert Hicks, Robert Hirano, Gerald Hushlak, Gary Kennedy, Kenneth Lochhead, Liz Magor, Ron Martin, Billy McCarroll, Judith Nickol, Arthur Nishimura, Bobbie Oliver, Bruce O'Neil, Toni Onley, William Perehudoff, Christopher Pratt, Gordon Rayner, Otto Rogers, Michael Snow, Tak Tanabe, Mia Westerlund, John Will, Robert Windrum, Alan Wood, Robert Young, Russell Yuristy, and Tim Zuck.

2 works by Clark exhibited:

1. "Doorway," 1979, oil on canvas, 182 x 243 cm.
2. "Prince Street," 1979, oil on canvas, 180 x 137 cm.

Benefit Art Auction, 17 July 1993, of work by artists who exhibited at SAAG between 1976 and 1980 was held in conjunction with *Looking Back*. Artists whose work was donated for auction were: Iain Baxter, Dennis Burton, John Clark, David Craven, Gathy Falk, Don Frache, Carl Granzow, Robert Hirano, Ron Martin, Billy McCarroll, John McEwen, Judith Nickol, Toni Onley, Otto Rogers, Takao Tanabe, John Will, Robert Windrum, Alan Wood, and Tim Zuck.

1 work by John Clark was auctioned:

- "Scissors in the Sky," 1987, lithograph, 5/10.

University of Waterloo Art Gallery, Ontario. *Canadian Contemporary Works on Paper*. 21 Jan. - 21 Feb. 1993.

12 artists represented: John Clark, Betty Goodwin, Sheilaigh Keeley, Harold Kiunder, Medrie McPhee, Ray Mead, Greg Murdock, Bobbie Oliver, Roland Poulin, Tony Scherman, Ron Shuebrook, and Richard Storms.

3 works by Clark exhibited:

1. "Swimmer in a Tree," 1984, charcoal on paper.
2. "Boy in a Field - J's World," 1985, watercolour on paper.
3. "The Dreamer and the Dream," 1988, brush and ink on paper.

1994 The University of Lethbridge Art Gallery Extensions Exhibition. *Return to Paradise: Contemporary Views of the Land by Canadian Artists*. The Edmonton Art Gallery, Edmonton, Alberta, 24 June - 21 Aug. 1994. 25 artists represented: David Alexander, Vikky Alexander, Davis Bierk, David Bolduc, Janet Cardiff, Joane Cardinal-Schubert, John Clark, Allyson Clay, Chris Cran, Paterson Ewen, Paul Fournier, Ted Godwin, Greg Hardy, John Hartman, Dan Hudson, Douglas Kirton, Landon Mackenzie, Vicky Marshall, Francois Morelli, Richard Prince, Derek Root, Mary Scott, Gordon Smith, Arlene Stamp, and Renée Van Halm.

2 works exhibited:

- "Tree with Gifts," 1989, acrylic and oil on linen, 80 9/16 x 99 3/4 in.
- "The Night," 1988, acrylic and oil on linen, 66 1/2 x 83 1/2 in.

COLLECTIONS CONTAINING WORKS BY JOHN CLARK

PUBLIC COLLECTIONS

- Alberta Foundation for the Arts, Edmonton, Alberta, Canada.
Bird and Bridge, 1987, acrylic and oil on linen, 194.5 x 264.8 cm.
- Art Gallery of Nova Scotia, Halifax, Nova Scotia, Canada.
Window, 1980 [1979], oil on canvas, 114.8 x 159.8 cm.
Three Rocks, 1982, oil on canvas, 173.0 x 232.5 cm.
Man on a Wheel, 1985, charcoal and acrylic on paper, 76.2 x 55.9 cm.
Man on a Wheel, 1986 [1985/86], acrylic and oil on linen, 231.0 x 191.8 cm.
- Art Gallery of Ontario, Toronto, Ontario, Canada.
Mirror and Rope, 1978, oil on canvas, 114.3 x 159.8 cm.
The Good Warehouse, 1981, oil on canvas, 130.0 x 164.0 cm.
The Fall, 1985 [1985/86], acrylic and oil on canvas, 203.5 x 191.5 cm.
- Arts Council of Northern Ireland, Belfast, Northern Ireland.
3 Colours 430 Positions, c. 1970, acrylic on canvas, 182.5 x 122 cm.
 [Currently on semi-permanent loan to Ulster Museum, Belfast.]
- Canada Council Art Bank, Ottawa, Ontario, Canada.
Playing Bolo, 1981, oil on canvas, 236 x 178.5 cm.
The Search, 1981, oil on canvas, 236.5 x 180 cm.
The Clock, 1986, acrylic and oil on linen, 86.5 x 99 cm.
- Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, Canada.
Transistor Super 8 or Radio, 1977/78, oil on paper, 58.4 x 73.7 cm.
Tree-Bird, 1987, charcoal and watercolour on paper, 75.5 x 94 cm.
Bird and Bridge, 1987, charcoal and watercolour on paper, 75.6 x 94.1 cm.
- Ferens Art Gallery, Hull, Yorkshire, England.
Still Life with a Sassatta, 1973, oil on canvas, 121 x 106 cm.
- Glenbow Museum, Calgary, Alberta, Canada.
The Swimmer-The Climber, 1987/88, acrylic and oil on linen, 278.0 x 198.5 cm.
- The Hart House Permanent Collection, University of Toronto, Toronto, Canada.
Turning in the Sky, 1987, acrylic and oil on linen, 90 x 120.5 cm.
- McMichael Canadian Art Collection, Kleinburg, Ontario, Canada.
On the Beach, 1982, oil on canvas, 160 x 221 cm. [ICI gift in process, Sept. 1994]
Above the City, 1989, acrylic and oil on linen, 194.3 x 264.0 cm.
- The University of Lethbridge Art Gallery, Lethbridge, Alberta, Canada.
Doorway, 1979, oil on canvas, 182 x 246 cm.
The News, 1980, oil on canvas, 180 x 224 cm.
- Vancouver Art Gallery, Vancouver, British Columbia, Canada.
The River, 1984, oil on canvas, 196.2 x 257.0 cm

CORPORATE COLLECTIONS

- Central Guaranty Trust Corporation of Canada, Toronto, Ontario, Canada.
Quarry Gardens in Hessle, 1984, charcoal on paper, 48 x 60.5 cm.
 [Company dissolved; present location of work unconfirmed, Sept. 1994.]

Corporate Collections, cont.

- Cineplex Odeon Corporation, Toronto, Ontario, Canada.
The River, Aug. 1988, acrylic and oil on canvas, 183 x 488 cm., diptych.
 [The River is located in foyer of Cineplex Odeon Cinemas, Lethbridge, Alberta.]
- Gluskin Sheff and Associates Inc., Toronto, Ontario, Canada.
Back, 1979, oil on canvas, 167 x 153 cm.
Ramifications and Matisse's Eye - The Hand of the Artist, 1984, acrylic and oil on canvas, 240 x 203 cm.
- Nova Corporation of Alberta, Calgary, Alberta, Canada.
Scissors in the Sky (The Ranch), 1987, acrylic and oil on linen, 265 x 203 cm.
- Osler, Hoskin and Harcourt, Toronto, Ontario, Canada.
Two Lights, 1980, oil on canvas, 143.6 x 188.3 cm.
Ramifications and Matisse's Eye I, 1984, acrylic and oil on canvas, 198 x 198 cm.
Swimmer in a Tree, 1984, charcoal on paper, image 65 x 46 cm.
Wheel, 1986, watercolour on paper, 57.1 x 86.2 cm.
Yellow Moon/White Space, 1988, 167.0 x 205.1 cm.
- RME Capital Corporation of Canada, North Bay, Ontario, Canada.
The Walker, 1987, acrylic and oil on linen, 288.3 x 201.9 cm.
 [On semi-permanent display in North Bay City Hall]
- Shimmerman, Penn, Becker, Toronto, Ontario, Canada
The Home of Morse's Teas (Grey), 1979, oil on canvas, 81 x 114 cm.
- Toronto Dominion Bank, Toronto, Ontario, Canada.
Fields in East Yorkshire, 1984, oil on canvas, 178 x 122 cm.
 [Currently hanging in the T.D. Offices, London, England.]
- United Westburne Inc., Montreal, Quebec, Canada.
The Cleft, 1983, oil on canvas, 212 x 170 cm.
Two Trees (Fulminating Blacks), 1985/86, acrylic and oil on canvas, 178 x 230 cm.

PRIVATE COLLECTIONS

- Gesta Abols, Toronto, Ontario, Canada.
Red Warehouse, 1981, oil on canvas, 187 x 172 cm.
 [Unconfirmed as of Sept. 1994. May be in corporate collection]
- Shelley Adler, Toronto, Ontario, Canada.
Pile Study I, 1980/81, felt pen on paper, 28.75 x 38.75 cm.
- Victoria Baster, Lethbridge, Alberta, Canada.
The Pond, 1985, watercolour on paper, 56.7 x 75.7 cm.
- Eve Baxter, Owen Sound, Ontario, Canada.
Trees in East Yorkshire - Fields at Howden, 1984, watercolour on paper, 51 x 38 cm.
 [Unconfirmed as of Sept. 1994]
- Chrys Bentley, Toronto, Ontario, Canada.
1st Pile, 1981, oil on canvas, 92 x 122 cm.
- Alf Bogusky, Edmonton, Alberta, Canada.
Scissors in the Sky, 1987, lithograph, 5/10, 50 x 65.5 cm.
- Dr. Robert Cardish, Toronto, Ontario, Canada.
In the Sky, 1986, watercolour on paper, 54.5 x 73.5 cm.

Private Collections, cont.

- Alice Clark, Vancouver, British Columbia, Canada.
Study for "Alice Painting," 1967, pencil on paper, matted visible image 24.5 x 31.5 cm.
Drawing for Alice (Whistling), 1984, matted visible image 28.25 x 38 cm.
Study for "Guardian of the Valley," 1984/85, watercolour on paper, matted visible image 28.5 x 41.1 cm.
- Joseph Clark, Lethbridge, Alberta, Canada.
Sax in the Sky, 1989, acrylic and ink on paper, matted visible image, 73.5 x 54.5 cm.
- Lionel Conacher, Toronto, Ontario, Canada.
The Pole, 1980, oil on canvas, 179 x 122 cm.
- Dr. and Mrs. Keith Crawford, Lethbridge, Alberta, Canada.
Scissors in the Sky, 1987, lithograph, 6/10, 50 x 65.5 cm.
- Barrie Day, Hessle, Yorkshire, England.
Pam Watching T.V., 1971/72, oil on canvas, no dimensions.
Untitled (Cockin's Farm), 1972, oil on canvas, no dimensions.
- Mrs. Enid Day, Hull, Yorkshire, England.
Untitled (Pam in a Wicker Chair), c. 1971/72, oil on canvas, no dimensions.
- Catherine and Ian Delaney, Toronto, Ontario, Canada.
Searchers in the Rock, 1983, oil on canvas, 292 x 222 cm.
 [Unconfirmed as of Sept. 1994]
- Daniel Donovan, Toronto, Ontario, Canada.
Mask and Mitt, 1982, oil on canvas, 101.5 x 122 cm.
Untitled (Red Tree and Figure), 1988, watercolour on paper, 58 x 77.5 cm.
- Garth Drabinsky, Toronto, Ontario, Canada.
City at Night, 1984, acrylic and oil on canvas, 201 x 167.5 cm.
- Professor and Mrs. Albert Elsen, Stanford, California, U.S.A.
P. in her Big Floppy Hat, Fall 1967, [acrylic?] on canvas.
- Ric Evans, Toronto, Ontario, Canada.
Quarry in Hessle, 1984, charcoal on paper, 48 x 60 cm.
 [Unconfirmed as of Sept. 1994]
- Fran Gallagher-Shuebrook, Fergus, Ontario, Canada.
Man with the Hat of Fire, 1981, oil on canvas, 214 x 155 cm.
- Dennis Gill, Halifax, Nova Scotia, Canada.
Horse-Head Mask I, 1983, charcoal on paper, image 73.5 x 51 cm.
- Mr. and Mrs. Charles Henry, Pinner, Middlesex, England.
Roses and Fire, 1977, oil on canvas, 91 x 112 cm.
- Patricia Horrocks, Lethbridge, Alberta, Canada.
Big Head Rolling, 1983, charcoal and conté crayon on paper, image 50 x 66 cm.
- Andrew Jensen, High River, Alberta, Canada.
The Eye, 1986, ink wash on paper, 58.5 x 77 cm.
- Keith Jensen, High River, Alberta, Canada.
Rug-Window with Two Moons, 1988, charcoal on paper, 77 x 58.5 cm.
- Gemey Kelly and John Murchie, Sackville, New Brunswick, Canada.
Men on the Roof, 1980, oil on canvas, no dimensions.
The Ship, [1980, charcoal on paper, 51 x 66 cm.?
Pile Drawing, [1980], drawing, no dimensions.
 [Unconfirmed as of Sept. 1994]
- Simon Lewis, London, England.
Window at Lincoln St. II, 1978, chalk on paper, 59.3 x 42.1 cm.

Private Collections, cont.

- Mr. and Mrs. Michael Lyons, Cawood, Yorkshire, England.
Table-Top Drawing, 1975, conté crayon on paper, 71.5 x 92 cm. framed; image 53 x 73.5 cm.
- Stephanie Lyons, Cawood, Yorkshire, England.
Window on Westgate, c. 1975, charcoal on paper, 41.5 x 56 cm. framed; image, 25.5 x 37 cm.
- Landon Mackenzie, Vancouver, British Columbia, Canada.
Ramifications and Matisse's Eye II, 1984, watercolour and ink on paper, 41 x 30 cm.
- Paula and Joseph Marinove, North York, Ontario, Canada.
Tree and Fire Islands, c. 1985, watercolour on paper, 73.5 x 53.5 cm.
 [Unconfirmed as of Sept. 1994]
- Linda Milrod, Vancouver, British Columbia, Canada.
Bclo Man, 1981, drawing, no dimensions.
- Sarah Milroy, Toronto, Ontario, Canada.
Piercey's Woodyard, 1979/80, oil on canvas, 177.8 x 136.5 cm.
 [Unconfirmed as of Sept. 1994]
- Beverley Parker [or Royal Bank of Canada?], New York, New York, U.S.A.
Clock-Moon-Wheel, 1986, watercolour on paper, 58.5 x 62 cm.
 [Unconfirmed as of Sept. 1994]
- Mail Morris, Greenwich, London, England.
Trees in Hesse, 1984, pastel and charcoal [probably] on paper, 68.5 x 50.5 cm.
- Peter and Rosemary Preuss, Lethbridge, Alberta, Canada.
Tree in a Globe, 1989, watercolour and ink on paper, 57.1 x 77.0 cm.
- Michael and Ann Rand, Etobicoke, Ontario, Canada.
Scissors in the Sky, 1987, acrylic and oil on linen, 99 x 67 cm.
- Stephen Smart, Toronto, Ontario, Canada.
Untitled (Reclining Figure with Guitar and Hair Dryer), c. 1982, felt pen on paper, 50.9 x 66 cm.
Ramifications and Matisse's Eye, 1984, watercolour and ink on paper, 41 x 29 cm.
- Mr. and Mrs. Edward Sonshine, Toronto, Ontario, Canada.
Boy in a Field - J's World, 1985/86, oil on canvas, 214 x 198 cm.
Scissors in the Sky, 1987, acrylic and oil on linen, 191 x 203 cm.
- David Sweet, Bramhall, Cheshire, England.
Flowers, 1975, conté crayon [probably] on paper, image 53 x 39.5 cm.
- Mary Shannon Will, Calgary, Alberta, Canada.
City at Night, c. 1984, watercolour on paper, 40.5 x 29 cm.
- Ian Wiseman and Nancy Robb, Halifax, Nova Scotia, Canada.
Split Tree, 1986, watercolour on paper, 69 x 50 cm.
- Joseph Wyatt, Waterloo, Ontario, Canada.
Boy in a Field - J's World, 1985, watercolour on paper, 73.7 x 53.3 cm.
The Dreamer and the Dream, 1988, brush and ink on paper, 76 x 56 cm.
- Lynne Wynick and David Tuck, Toronto, Ontario, Canada.
The Home of Morse's Teas (Yellow), 1979, oil on canvas, 121.3 x 177.8 cm.

JOHN CLARK: TRANSFORMATION AND THE VOID
WITH A CATALOGUE RAISONNÉ
(2 VOLUMES)

Rosemary J. Preuss

Bachelor of Fine Arts, The University of Lethbridge, 1989

A Thesis

Submitted to the Council on Graduate Studies
of The University of Lethbridge
in Partial Fulfilment of the
Requirements for the Degree

MASTER OF ARTS

LETHBRIDGE, ALBERTA

September 1994

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JOHN CLARK: TRANSFORMATION AND THE VOID
WITH A CATALOGUE RAISONNÉ
(2 VOLUMES)

ABSTRACT

The intent of the thesis is twofold: interpretive and documentary. Volume 1 focuses on the work John Clark considered to be his mature oeuvre. The general structure is chronological, with the first three chapters devoted to formative influences, and a further chapter to what Clark had to say about meaning in his own work and that of others. The remaining four chapters offer an interpretation of the mature paintings in terms of two concepts: transformation and the void. Annotated bibliographies and exhibition lists are included. The catalogue raisonné, volume 2, is an ongoing project to provide as complete a chronological record of Clark's known works as is possible: paintings, drawings (including working studies), prints, and sculptures (none of the latter is extant). Provenance, exhibition, citation, and reproduction histories are included. Appendices record missing and destroyed works, a bibliography of Clark's personal library, transcripts of three interviews and a lecture.

VOLUME 2

JOHN CLARK: A CATALOGUE RAISONNÉ

JOHN CLARK: A CATALOGUE RAISONNÉ

The aim of this catalogue is to provide as complete a chronological record of John Clark's known works as is possible: paintings, drawings (including working studies), prints, and sculptures. None of Clark's sculptures is extant. Missing or destroyed works are listed in Appendix A. The format is as follows:

- Title and Date:** Where Clark's works are untitled, a brief descriptive phrase to aid in identification is added in parenthesis.
 Many of Clark's works are undated. His frequent practice was to date a work only if it were to be exhibited or sent to his dealer. Fortunately enough works were dated, or the dates recorded on slides, to allow for reasonable accuracy. Where there are conflicting dates for a work these are noted. Slides of some works have the processing date stamped on the slide mount. Where such a date occurs, it has been noted under the heading "Remarks." Only those processing dates that appear on original glued mounts are recorded. Processing dates on reusable mounts were not considered reliable, because Clark did reuse such mounts on occasion.
 Studies for a work are dated to the year of that work unless there is evidence that they were done at another time.
 Clark dated some of his earlier work in the last month or two of his life, when he was already very ill and his memory not fully dependable. Such retroactive dates have been noted as far as possible.
 Pamela Clark was able to date many of the undated 1987 - 1989 works with certainty.
- Inscriptions:** These include all writing on the front or the back of a work, except script that is an integral part of the image.
 Works on canvas: Clark usually wrote on his stretchers in black marker pen. Where he used another medium this has been noted. When he wrote on the back of the canvas itself, the writing is in an unknown black medium, possibly also marker pen, unless otherwise stated.
 Drawings and prints: the medium of the inscription is noted.
 Where an inscription appears on more than one line, as, for example:
 John Clark it is recorded as: *John Clark / 1975.*
 1975
 In the rare instance when an inscription is so complicated that the above method of recording is unclear, an attempt is made to reproduce the format as closely as possible.
 All capitalizations and punctuation are recorded.
 Clark usually signed his name on his works in cursive script; however, his name sometimes appears in capital letters, particularly on the back of works.
 The initials *PJC*, followed by a number, are an identification added to the works in Clark's estate. The system was initiated by Pamela J. Clark (*PJC*) and followed by the writer, to facilitate cataloguing.

- Medium:** Self explanatory.
- Dimensions:** Recorded height before width, in both centimetres and inches, for the unframed work except where noted otherwise.
Works on canvas: For those works that are framed, Clark's simple wooden frames (usually about 1 cm. x the depth of the side of the painting) permit the unframed dimensions to be ascertained accurately.
Dimensions are given to the nearest 0.5 cm. or 1/8 in. if it was not possible to be more accurate.
- Provenance:** In addition to the ownership history, the time that a work was in the custody of Clark's dealer (Wynick/Tuck Gallery, Toronto, Ontario) is included under this rubric. Where known, the date a work entered a collection is recorded in parenthesis.
- Exhibitions:** An attempt is made to record all exhibitions.
- Citations:** An attempt is made to record all citations.
- Reproductions:** An attempt is made to record all reproductions.
- Script incl.:** Any script that is included in the image.
Where more than one medium is used in a work, charcoal and watercolour for example, the medium of the script is noted.
In some of Clark's studies it is unclear whether the writing is script included in the image or an inscription. When such unclarity arises, it is noted.
- Remarks:** Various additional information pertinent to the work.
- PJC#:** Identification number. See "Inscriptions."
- [rjp at pjc:]:** "Rosemary J. Preuss at Pamela J. Clark's:" This, or a similar end note, indicates that the writer has seen and personally recorded the information on a work, and states where the recording took place, and whether the work was inspected framed or unframed.

The catalogue in its present form records the great majority of Clark's known works. A few entries are incomplete, and correspondence to supply missing information is ongoing. A portfolio of early undergraduate work, and some missing or destroyed works, remain to be catalogued. As new information appears, or forgotten works are discovered, the catalogue will change. Any catalogue that documents collections, exhibitions, citations, and reproductions is by its very nature unfinished, for the story of the works is constantly unfolding.

R.J.P. September 1994.

KEY TO ABBREVIATIONS

- Note: Where the abbreviation for a gallery is followed by a number, the reference is to an exhibition at the gallery in that year; for example, W/T83, refers to Clark's 1983 exhibition at Wynick/Tuck Gallery, Toronto, Ontario.
- AEAI: Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, *The Allegorical Image in Recent Canadian Painting*, 15 June - 11 Aug. 1985.
- AEGP: Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, *John Clark: The Grey Paintings 1978-1983*, 28 May - 3 July 1983.
- AGWEW: The Art Gallery of Windsor, Windsor, Ontario, *Equivalent Worlds: The Figurative Paintings of John Clark 1978-1988*, 17 Dec. 1988 - 12 Feb. 1989.
- AGNS: Art Gallery of Nova Scotia, Halifax, Nova Scotia.
- AGO: Art Gallery of Ontario, Toronto, Ontario.
- b/w: black and white.
- cat.: catalogue.
- col.: colour.
- CLA: CLA followed by a series of other letters and numbers, as CLAMATTR77, is an identification adopted by Wynick/Tuck Gallery for recording Clark's work at their gallery. [CLAMATTR77 is "Matress 1977," 1977, oil on canvas, 107.3 x 119.8 cm.]
- DIA: *Drawing in Action*, Ferens Art Gallery, Hull, Yorkshire, England, 30 Sept. - 29 Oct. 1978.
- EAG: The Edmonton Art Gallery, Edmonton, Alberta.
- EL: Eye Level Gallery, Halifax, Nova Scotia.
- 49P: 49th Parallel, Centre for Contemporary Canadian Art, New York.
- JCnb: John Clark's personal notebook, in which he recorded most of the works he sent to Wynick/Tuck Gallery, and some of the works he sold.
- JC: JC followed by a series of numbers, as JC3535, is an identification formerly adopted by Wynick/Tuck Gallery for recording Clark's work at their gallery. [JC3535 is "The Family," 1982, oil on canvas, 161.3 x 171.1 cm.]
- jc: John Clark.

- ill.: illustration.
- MSV: Mount Saint Vincent University Art Gallery, Halifax, Nova Scotia.
- NSCAD: Nova Scotia College of Art and Design, Halifax, Nova Scotia.
- PJC or pjc: Pamela J. Clark. PJC, followed by a number, is an identification added to the works in Clark's estate. The system was initiated by Pamela J. Clark (PJC), and followed by the writer, to facilitate cataloguing.
- PS: Park Square Gallery, Leeds, Yorkshire.
- PW: *Painters at Winchester*, Winchester Gallery, Winchester, Hampshire, England, 31 Oct. - 24 Nov. 1984.
- RABigPtgs.: Royal Academy of Arts, London, England, *Big Paintings for Public Places*, 6 - 28 Sept. 1969.
- rec'd: received.
- rjp: Rosemary J. Preuss.
- SAAG: Southern Alberta Art Gallery, Lethbridge, Alberta.
- SA88: *Survey Alberta 88*, Alberta College of Art Gallery, Calgary, Alberta, 29 Jan. - 4 Mar. 1988.
- U. of L.: The University of Lethbridge, Lethbridge, Alberta.
- ULTR: The University of Lethbridge Art Gallery, Lethbridge, Alberta, *John Clark: A Tribute*, 3 - 36 Nov. 1989.
- W/T: Wynick/Tuck Gallery, Toronto, Ontario.
- W/TNP: *John Clark: The Night Paintings: A Memorial Exhibition*, Wynick/Tuck Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.

UNTITLED (WITH DOLL AND WOMAN WITH BEACH BALL), c. 1964

- Inscriptions: verso, top right, in pencil: *PJC 315*
- Medium: etching on F. J. Head Hand Made paper.
- Dimensions: 58 x 46 cm. (23 x 18 in.) paper;
38 x 20 cm. (14 7/8 x 7 7/8 in.) image [approx. size of plate].
- Provenance: Estate of the artist.
- Script incl.: *BONES; MUSCLE; BLOOD / VESSE [sic]; HEART; ORGANS*; upper right; words are labels on diagram of man flexing muscles, and read clockwise from lower left.
- Remarks: Image printed askew.
- Produced while a student at Hull Regional College of Art and Crafts.
- PJC 315.
- [rjp at pjc: unframed.]

UNTITLED (SEATED NUDE WITH HORSE HEAD ON TABLE), c. 1964/65

- Inscriptions: verso, top right, in pencil: *PJC 301*
- Medium: etching and aquatint on paper.
- Dimensions: 40.5 x 55.7 cm. (16 x 22 in.) paper;
25.5 x 33 cm. (10 x 13 in.) image [approx. size of plate].
- Provenance: Estate of the artist.
- Produced while a student at Hull Regional College of Art and Crafts.
- PJC 301.
- [rjp at pjc: unframed.]

UNTITLED (INTERIOR WITH TWO MALE FIGURES AND BUS), c. 1964/65

- Inscriptions: verso, top right, in pencil: *PJC 302*
- Medium: etching and aquatint on F.J. Head Hand Made paper.

Dimensions: 58.5 x 46.5 cm. (23 x 18 1/4 in.) paper;
30 x 19 cm. (11 7/8 x 7 3/8 in.) image [approx. size of plate].

Provenance: Estate of the artist.

Produced while a student at Hull Regional College of Art and Crafts.

PJC 302.

[rjp at pjc: unframed.]

UNTITLED DRAWING (FEMALE NUDE STUDY), April 1965

Inscriptions: recto, bottom right, in pencil: *April '65*
verso, top right, in pencil: *PJC 303*

Medium: charcoal, with some ink, on paper.

Dimensions: 36 x 50.5 cm. (14 1/4 x 20 in.)

Provenance: Estate of the artist.

Remarks: Employs variation of cross-contour technique.

One of two charcoal drawings originally attached to single backing. Label, upper left on backing, indicates that drawings were submitted to Royal College of Art [London] by John Arthur Clark, of Kingston-Upon-Hull art school. Application for admission to Graphic Design (Printmaking). Submission #8 of 14. Label is official printed label with name and details of submission entered in ink.

Drawing described as charcoal on label: ink probably added later.

PJC 303.

[rjp at pjc: unframed.]

UNTITLED DRAWING (RECLINING NUDE, HEAD AND SHOULDERS), April 1965

Inscriptions: recto, bottom right, in pencil: *April '65*
verso, top right, in pencil: *PJC 304*

Medium: charcoal, with some ink, on paper.

Dimensions: 35 x 51 cm. (13 7/8 x x 20 in.)

Provenance: Estate of the artist.

Remarks: Employs variation of cross-contour technique.

One of two charcoal drawings originally attached to single backing. Label, upper left on backing, indicates that drawings were submitted to Royal College of Art [London] by John Arthur Clark, of Kingston-Upon-Hull art school. Application for admission to Graphic Design (Printmaking). Submission #8 of 14. Label is official printed label with name and details of submission entered in ink.

Drawing described as charcoal on label: ink probably added later.

Oil study (black) of female nude, verso.

PJC 304.

[rjp at pjc: unframed.]

UNTITLED DRAWING (TORSO OF FEMALE NUDE), April 1965

Inscriptions: recto, bottom right, in pencil: *April '65*
verso, top right, in pencil: *PJC 305*

Medium: charcoal on paper.

Dimensions: 47.8 x 35.5 cm. (18 7/8 x 14 in.)

Provenance: Estate of the artist.

Remarks: Employs variation of cross-contour technique.

One of two charcoal drawings originally attached to single backing. Label, upper left on backing, indicates that drawings were submitted to Royal College of Art [London] by John Arthur Clark, of Kingston-Upon-Hull art school. Application for admission to Graphic Design (Printmaking). Submission #10 of 14. Label is official printed label with name and details of submission entered in ink.

PJC 305.

[rjp at pjc: unframed.]

UNTITLED DRAWING (TWO STUDIES OF FEMALE TORSO), April 1965

Inscriptions: recto, bottom right, in pencil: *April '65*
verso, top right, in pencil: *PJC 306*

Medium: charcoal and ink on paper.
 Dimensions: 47.8 x 35.5 cm. (18 7/8 x 14 in.)
 Provenance: Estate of the artist.
 Remarks: Employs variation of cross-contour technique.

One of two charcoal drawings originally attached to single backing. Label, upper left on backing, indicates that drawings were submitted to Royal College of Art [London] by John Arthur Clark, of Kingston-Upon-Hull art school. Application for admission to Graphic Design (Printmaking). Submission #10 of 14. Label is official printed label with name and details of submission entered in ink.

One study in charcoal, one in ink (ball-point pen); ink probably added later: drawing described as charcoal on label.

PJC 306.

[rjp at pjc: unframed.]

UNTITLED DRAWING (SEATED FEMALE NUDE), April 1965

Inscriptions: recto, bottom right, in pencil: *April '65*
 verso, top right, in pencil: *PJC 307*
 Medium: charcoal on paper.
 Dimensions: 49.5 x 38 cm. (19 1/2 x 15 in.)
 Provenance: Estate of the artist.
 Remarks: Employs variation of cross-contour technique.

One of two charcoal drawings originally attached to single backing. Label, upper left on backing, indicates that drawings were submitted to Royal College of Art [London] by John Arthur Clark, of Kingston-Upon-Hull art school. Application for admission to Graphic Design (Printmaking). Submission #9 of 14. Label is official printed label with name and details of submission entered in ink.

PJC 307.

[rjp at pjc: unframed.]

UNTITLED DRAWING (SEATED NUDE), April 1965

Inscriptions: recto, bottom right, in pencil: *April '65*
 verso, top right, in pencil: *PJC 308*

Medium: charcoal and ink on paper.

Dimensions: 49.3 x 38.0 cm. (19 1/2 x 15 in.)

Provenance: Estate of the artist.

Remarks: Employs variation of cross-contour technique.

One of two charcoal drawings originally attached to single backing. Label, upper left on backing, indicates that drawings were submitted to Royal College of Art [London] by John Arthur Clark, of Kingston-Upon-Hull art school. Application for admission to Graphic Design (Printmaking). Submission #9 of 14. Label is official printed label with name and details of submission entered in ink.

Drawing described as charcoal on label: ink probably added later.

Partly erased unfinished charcoal sketch verso.

PJC 308.

[rjp at pjc: unframed.]

UNTITLED (INTERIOR WITH ANIMALS AND NUDES), June 1965

Inscriptions: recto, bottom right, in pencil: *June '65*
 verso, top right, in pencil: *PJC 300*

Medium: etching on F.J. Head Hand Made paper.

Dimensions: approx. 51 x 44 cm. (approx. 20 x 17 1/2 in.) paper;
 40 x 30 cm. (15 3/4 x 11 3/4 in.) image [approx. size of plate].

Provenance: Estate of the artist.

Produced while a student at Hull Regional College of Art and Crafts.

PJC 300.

[rjp at pjc: unframed.]

ZOO 6/12, June 1965

Inscriptions: recto, bottom left, in pencil: *Zoo 6/12*
 recto, bottom right, in pencil: *john clark June '65*
 verso, top right, in pencil: *PJC 313*

Medium: etching and aquatint on paper.

Dimensions: 38 x 56 cm. (15 x 22 in.) paper;
 30 x 40 cm. (11 3/4 x 15 7/8 in.) image [approx. size of plate].

Provenance: Estate of the artist.

Produced while a student at Hull Regional College of Art and Crafts.

PJC 313.

[rjp at pjc: unframed.]

GARDEN, September 1965

Inscriptions: recto, bottom right, in pencil: *September '65*
 verso, top right, in pencil: *PJC 312*

Medium: etching on paper.

Dimensions: 58.4 x 42 cm. (23 x 16 1/2 in.) paper;
 25 x 25 cm. (9 7/8 x 9 7/8 in.) image [approx. size of plate].

Provenance: Estate of the artist.

Remarks: Originally attached to backing. Label, upper left on backing, indicates that print was submitted to Royal College of Art [London] by John Arthur Clark, of Kingston-Upon-Hull art school. Application for admission to Graphic Design (Printmaking). Submission #4 of 14. Label is official printed label with name and details of submission, including title, entered in ink.

PJC 312.

[rjp at pjc: unframed.]

GARDEN II 4/12, October 1965

Inscriptions: recto, bottom left, in pencil: *Garden II 4/12*
 recto, bottom right, in pencil: *john clark Oct '65*
 verso, top right, in pencil: *PJC 309*

Medium: etching on paper.

Dimensions: 58 x 46 cm. (22 7/8 x 18 1/8 in.) paper;
30 x 30.5 cm. (11 7/8 x 12 in.) image [approx. size of plate].

Provenance: Estate of the artist.

Remarks: Label, upper left on backing, indicates that print was submitted to Royal College of Art [London] by John Arthur Clark, of Kingston-Upon-Hull art school. Application for admission to Graphic Design (Printmaking). Submission #5 of 14. Label is official printed label with name and details of submission entered in ink.

This is same plate as "A man and woman in a garden 2/10."

PJC 309.

[rjp at pjc: unframed; taped to backing, but possible to examine verso.]

A MAN AND WOMAN IN A GARDEN 2/10, 1965

Inscriptions: recto, bottom left, in pencil: *A man and woman in a garden*
recto, bottom right, in pencil: *john clark 2/10*
verso, top right, in pencil: *PJC 314*

Medium: etching on paper.

Dimensions: 63.5 x 46 cm. (25 1/8 x 18 1/8 in.) paper;
30 x 30.5 cm. (11 7/8 x 12 in.) image [approx. size of plate].

Provenance: Estate of the artist.

Remarks: This is same plate as "Garden II," October 1965.

PJC 314.

[rjp at pjc: unframed.]

GARDEN III 4/12, October 1965

Inscriptions: recto, bottom left, in pencil: *Garden III 4/12*
recto, bottom right, in pencil: *john clark October '65*
verso, top right, in pencil: *PJC 310*

Medium: etching on paper; etching is on two plates.

Dimensions: approx. 61 x 49 cm. (24 x 19) paper not rectangular.
30 x 30.5 cm. (11 7/8 x 12) image [approx. size of combined plates].

Provenance: Estate of the artist.

Remarks: Originally taped to backing. Label, upper left on backing, indicates that print was submitted to Royal College of Art [London] by John Arthur Clark, of Kingston-Upon-Hull art school. Application for admission to Graphic Design (Printmaking). Submission #6 of 14. Label is official printed label with name and details of submission entered in ink.

Image printed from two plates, forming a square. Plate on left is isosceles triangle, with long side forming left side of square.

PJC 310.

[rjp at pjc: unframed.]

CINEMA, c. 1965/66?

Inscriptions: recto, bottom left, in pencil: *Cinema*
recto, bottom right, in pencil: *john clark*
verso, top right, in pencil: *PJC 311*

Medium: lithograph on paper.

Dimensions: 51 x 32 cm. (20 1/8 x 12 1/2 in.) paper;
38 x 27.5 cm. (14 7/8 x 10 7/8 in.) image [approx. size of plate;
corners are rounded].

Provenance: Estate of the artist.

Produced while a student at Hull Regional College of Art and Crafts.

PJC 311.

[rjp at pjc: unframed.]

GARDEN '66 2/12, 1966

Inscriptions: recto, bottom left, in pencil: *Garden '66 2/12*
recto, bottom right, in pencil: *john clark*
verso, top right, in pencil: *PJC 316*

Medium: etching and aquatint, with red ink lines, on paper; etching is on two plates.

Dimensions: 77 x 53 cm. (30 3/8 x 21 in.) paper;
45 cm. diam. (17 5/8 diam.) upper image [approx. size of plate];
19.5 x 13 cm. (7 3/4 x 5 in.) max. dimensions of shield-shaped lower
image [approx. size of plate].

Provenance: Estate of the artist.

Produced while a student at Hull Regional College of Art and Crafts.

PJC 316.

[rjp at pjc: unframed.]

UNTITLED (WOMAN READING), Fall 1966/Summer 1968

Inscriptions: none visible.

Medium: pencil on paper.

Dimensions: 55.7 x 40.3 cm. (22 x 15 7/8 in.) matt board;
31.3 x 24.2 cm. (12 3/8 x 9 1/2 in.) visible image [matt opening].

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

Drawing backed by another sheet of paper, this sheet taped to back of
matt facing.

JOHNA. CLARK, on backing paper, top right, in ink.

PJC 321, on backing paper, top right, in pencil.

PJC 321.

[rjp at pjc: unframed; could not examine drawing verso.]

UNTITLED (SEATED WOMAN IN FLOPPY HAT), Fall 1966/Summer 1968

Inscriptions: none visible.

Medium: pencil on paper.

Dimensions: 55.6 x 40.3 cm. (22 x 15 7/8 in.) matt board;
31.3 x 24.0 cm. (12 3/8 x 9 1/2 in.) visible image [matt opening].

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.
Drawing backed by another sheet of paper, this sheet taped to back of matt facing.

JOHNA. CLARK, on backing paper, top right, in ink.
PJC 322, on backing paper, top right, in pencil.

PJC 322.

[rjp at pjc: unframed; could not examine drawing verso.]

UNTITLED (WOMAN SEATED WITH LEG TUCKED UNDER HER), Fall 1966/
Summer 1968

Inscriptions: none visible.

Medium: pencil on paper.

Dimensions: 55.7 x 40.2 cm. (22 x 15 7/8 in.) matt board;
31.3 x 24.0 cm. (12 2/3 x 9 1/2 in.) visible image [matt opening].

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.
Drawing backed by another sheet of paper, this sheet taped to back of matt facing.

JOHNA. CLARK, on backing paper, top right, in ink.
PJC 323, on backing paper, top right, in pencil.

PJC 323.

[rjp at pjc: unframed; could not examine drawing verso.]

UNTITLED (SEATED WOMAN), Fall 1966/Summer 1968

Inscriptions: none visible.

Medium: pencil on paper.

Dimensions: 55.5 x 40.5 cm. (22 x 16 in.) matt board;
31.3 x 24.2 cm. (12 3/8 x 9 1/2 in.) visible image [matt opening].

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.
Drawing backed by another sheet of paper, this sheet taped to back of matt facing.

PJC 324, on backing paper, top right, in pencil.

PJC 324.

[rjp at pjc: unframed; could not examine drawing verso.]

UNTITLED (SEATED WOMAN IN BELTED SLACKS), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 325*

Medium: pencil on paper.

Dimensions: 33 x 25 cm. (13 1/8 x 9 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 325.

[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE ON PATTERNED ARMCHAIR WITH BOOK AND HALO),
Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 326*

Medium: pencil on Basingwerk Parchment paper.

Dimensions: 33 x 25.5 cm. (13 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 326.

[rjp at pjc: unframed.]

UNTITLED (SEATED WOMAN WITH HAND ON HORN), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 327*

Medium: pencil on paper.

Dimensions: 33 x 25.5 cm. (13 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 327.

[rjp at pjc: unframed.]

UNTITLED (SEATED FEMALE NUDE LOOKING TO HER LEFT), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 328*

Medium: charcoal on paper.

Dimensions: 33 x 25.5 cm. (13 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 328.

[rjp at pjc: unframed.]

UNTITLED (STANDING FEMALE NUDE, SIDE VIEW, ARM RAISED), Fall 1966/
Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 329*

Medium: pencil on paper.

Dimensions: 33 x 17.5 cm. (13 x 7 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 329.

[rjp at pjc: unframed.]

UNTITLED (SEATED FEMALE NUDE WITH EARRING, SIDE VIEW), Fall 1966/
Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 330*

Medium: pencil on paper.

Dimensions: 33 x 17.5 cm. (13 x 7 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 330.

[rjp at pjc: unframed.]

UNTITLED (STANDING FEMALE NUDE, SMOKING), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 331*

Medium: pencil on paper.

Dimensions: 33 x 25.5 cm. (13 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 331.

[rjp at pjc: unframed.]

RHYTHMIC VITALITY..., Fall 1966/Summer 1968

Inscriptions: recto, across top, in pencil: *Rhythmic vitality or spiritual rhythm
expressed by the movement of life*
verso, top right, in pencil: *PJC 332*

Medium: pencil on paper.

Dimensions: 33 x 25.5 cm. (13 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.
Image is of seated woman with plant forms.

PJC 332.

[rjp at pjc: unframed.]

UNTITLED (SEATED WOMAN WITH ARM ACROSS HEAD), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 333*

Medium: pencil on paper.

Dimensions: 33 x 25 cm. (13 x 9 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 333.

[rjp at pjc: unframed.]

UNTITLED (SEATED NUDE IN PARTIAL PROFILE), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 334*

Medium: pencil on paper.

Dimensions: 33 x 25.5 cm. (13 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 334.

[rjp at pjc: unframed.]

UNTITLED (PENSIVE WOMAN IN CHAIR), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 335*

Medium: pencil on paper.

Dimensions: 32.5 x 25 cm. (12 7/8 x 9 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 335.

[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE WITH FINGER TO MOUTH), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 336*

Medium: pencil on paper.

Dimensions: 33 x 25.5 cm. (13 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 336.

[rjp at pjc: unframed.]

UNTITLED (WOMAN IN PATTERNED ARMCHAIR, PARTLY NUDE), Fall 1966/
Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 337*

Medium: pencil on paper.

Dimensions: 33 x 25 cm. (13 x 9 3/4 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 337.

[rjp at pjc: unframed.]

UNTITLED (PROFILE OF FEMALE NUDE), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 338*

Medium: pencil on paper.

Dimensions: 33 x 22 cm. (13 x 8 3/4 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 338.

[rjp at pjc: unframed.]

UNTITLED (SEATED FEMALE NUDE WITH HAND ON HEAD), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 339*

Medium: pencil on paper.

Dimensions: 28.5 x 25.5 cm. (11 1/4 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 339.

[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE ON DRAPED STOOL, SIDE VIEW), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 340*
verso, bottom right, in pencil, *05* [price of paper?]

Medium: brush and ink wash on buff paper.
Dimensions: 30.5 x 24 cm. (12 x 9 1/2 in.)
Provenance: Estate of the artist.
Remarks: Drawn while graduate student at Indiana University, Bloomington.
PJC 340.
[rjp at pjc: unframed.]

UNTITLED (SEATED FEMALE NUDE, AND BOWL), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 341*
Medium: pencil on paper.
Dimensions: 33 x 25.5 cm. (13 x 10 in.)
Provenance: Estate of the artist.
Remarks: Drawn while graduate student at Indiana University, Bloomington.
PJC 341.
[rjp at pjc: unframed.]

UNTITLED (WOMAN READING PAPER), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 342*
Medium: pen and ink on Basingwerk Parchment paper.
Dimensions: 33 x 25.5 cm. (13 x 10 in.)
Provenance: Estate of the artist.
Remarks: Drawn while graduate student at Indiana University, Bloomington.
PJC 342.
[rjp at pjc: unframed.]

UNTITLED (SEATED WOMAN WITH BOOK, SIDE VIEW), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 343*

Medium: brush and ink wash on buff paper.

Dimensions: 30.5 x 24 cm. (12 x 9 1/2 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 343.

[rjp at pjc: unframed.]

UNTITLED (SEATED FEMALE NUDE, HOLDING ONE LEG), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 344*

Medium: brush and ink wash on buff paper.

Dimensions: 30.5 x 23 cm. (12 x 9 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 344.

[rjp at pjc: unframed.]

UNTITLED (SEATED FEMALE NUDE, SIDE VIEW), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 345*

Medium: brush and ink wash on buff paper.

Dimensions: 30.5 x 24 cm. (12 x 9 1/2 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 345.

[rjp at pjc: unframed.]

UNTITLED (SEATED FEMALE NUDE WITH BOOK), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 346*

Medium: pen and ink on paper.

Dimensions: 23 x 23.5 cm. (9 x 9 1/4 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 346.

[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE SEATED ON DRAPED COUCH), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 347*

Medium: pen and ink on buff paper.

Dimensions: 24 x 22.5 cm. (9 1/2 x 8 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 347.

[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE IN SWIVEL CHAIR), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 348*

Medium: brush and ink wash on buff paper.
 Dimensions: 30.5 x 24 cm.(12 x 9 1/2 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn while graduate student at Indiana University, Bloomington.
 PJC 348.
 [rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE WITH ARMS AKIMBO), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 349*
 Medium: pen and ink on buff paper.
 Dimensions: 30.5 x 24 cm.(12 x 9 3/8 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn while graduate student at Indiana University, Bloomington.
 PJC 349.
 [rjp at pjc: unframed.]

UNTITLED (HEAD OF WOMAN WITH ORNAMENTAL BACK DROP), Fall 1966/
 Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 350*
 Medium: pen and ink on Basingwerk Parchment paper.
 Dimensions: 33 x 25.5 cm. (13 x 10 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn while graduate student at Indiana University, Bloomington.
 PJC 350.
 [rjp at pjc: unframed.]

UNTITLED (WOMAN WITH GLASS AND BOOK), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 351*

Medium: pen and ink on paper.

Dimensions: 30.5 x 23 cm. (12 x 9 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 351.

[rjp at pjc: unframed.]

UNTITLED (WOMAN READING, AND FLOWER PATTERN), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 352*

Medium: pencil on paper.

Dimensions: 25.5 x 33 cm. (10 x 13 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 352.

[rjp at pjc: unframed.]

UNTITLED (SEATED FEMALE NUDE WEARING SUNGLASSES), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 353*

Medium: pencil on paper.

Dimensions: 32.5 x 25 cm. (12 7/8 x 9 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 353.

[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE WEARING PENDANT), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 354*

Medium: pencil on paper.

Dimensions: 32 x 25 cm. (12 3/4 x 9 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 354.

[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE WITH ONE ARM AKIMBO), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 355*

Medium: pencil on paper.

Dimensions: 32.5 x 25.5 cm. (12 7/8 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 355.

[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE WITH POLE), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 356*

Medium: pen and ink on buff paper.
Dimensions: 30 x 18.5 cm. (12 x 7 1/4 in.)
Provenance: Estate of the artist.
Remarks: Drawn while graduate student at Indiana University, Bloomington.
PJC 356.
[rjp at pjc: unframed.]

UNTITLED (SEATED FEMALE NUDE STARING INTO SPACE), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 357*
Medium: pencil on paper.
Dimensions: 33 x 18 cm. (13 x 7 1/4 in.)
Provenance: Estate of the artist.
Remarks: Drawn while graduate student at Indiana University, Bloomington.
PJC 357.
[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE IN SUN GLASSES HOLDING VASE), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 358*
Medium: pencil on paper.
Dimensions: 32.5 x 25 cm. (12 7/8 x 9 7/8 in.)
Provenance: Estate of the artist.
Remarks: Drawn while graduate student at Indiana University, Bloomington.
PJC 358.
[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE LEANING OVER, HEAD ON ARMS), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: PJC 359

Medium: pencil on paper.

Dimensions: 33 x 20 cm. (13 x 8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 359.

[rjp at pjc: unframed.]

UNTITLED (SEATED FEMALE NUDE, FLECKED BACKGROUND), Fall 1966/Summer 1968

Inscriptions: recto, bottom right, in pencil, written vertically: *John Clark*
verso, top right, in pencil: PJC 360

Medium: pencil on paper.

Dimensions: 33.5 x 25 cm. (13 1/8 x 9 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 360.

[rjp at pjc: unframed.]

UNTITLED (SEATED FEMALE NUDE READING, LEFT LEG BENT), Fall 1966/
Summer 1968

Inscriptions: verso, top right, in pencil: PJC 361

Medium: pencil on paper.

Dimensions: 33 x 25.5 cm. (13 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 361.

[rjp at pjc: unframed.]

UNTITLED (WOMAN WITH HAT IN ARM CHAIR, READING), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 362*

Medium: watercolour on paper.

Dimensions: 24 x 32 cm. (9 1/2 x 12 5/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 362.

[rjp at pjc: unframed.]

UNTITLED (SEATED FEMALE NUDE WITH HEART), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 365*

Medium: pencil on paper.

Dimensions: 33 x 25.5 cm. (13 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 365.

[rjp at pjc: unframed.]

UNTITLED (SEATED FEMALE NUDE WITH EYES CLOSED), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 366*

Medium: pencil on paper.
Dimensions: 33 x 25.5 cm. (13 x 10 in.)
Provenance: Estate of the artist.
Remarks: Drawn while graduate student at Indiana University, Bloomington.
PJC 366.
[rjp at pjc: unframed.]

UNTITLED (WOMAN READING), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 367*
Medium: pen and ink on buff paper.
Dimensions: 30 x 24.5 cm. (12 x 9 5/8 in.)
Provenance: Estate of the artist.
Remarks: Drawn while graduate student at Indiana University, Bloomington.
PJC 367.
[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE LYING FACE UP), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 376*
Medium: pen and ink on buff paper.
Dimensions: 24 x 30.5 cm. (9 1/2 x 12 in.)
Provenance: Estate of the artist.
Remarks: Drawn while graduate student at Indiana University, Bloomington.
PJC 376.
[rjp at pjc: unframed.]

UNTITLED (MALE NUDE READING), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: PJC 377

Medium: pen and ink on buff paper.

Dimensions: 24 x 24.5 cm. (9 1/2 x 9 5/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 377.

[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE SEATED ON ARM OF COUCH), Fall 1966/Summer 1968

Inscriptions: none visible.

Medium: pen and ink on buff paper.

Dimensions: 32.3 x 38.0 cm. (12 3/4 x 15 in.) matt;
23.3 x 25.9 cm. (9 1/8 x 10 1/4 in.) visible image [matt opening].

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

Backed by card, card taped to back of matt facing.

PJC 378, on back of card, top right, in pencil, .

PJC 378.

[rjp at pjc: unframed; could not examine drawing verso.]

UNTITLED (FEMALE NUDE AND VASE OF FLOWERS), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 383*

Medium: pencil on paper.

Dimensions: 50.3 x 33.5 cm. (19 3/4 x 13 1/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 383.

[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE SPRAWLED IN ARMCHAIR), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 384*

Medium: pencil on paper.

Dimensions: 30.5 x 32.7 cm. (12 x 12 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 384.

[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE WITH ORNAMENTAL HAIR), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 386*

Medium: conté crayon on paper.

Dimensions: 43.0 x 35.4 cm. (17 x 13 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 386.

[rjp at pjc: unframed.]

UNTITLED (FIGURE SEATED ON STOOL), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 388*

Medium: brush and ink wash on paper.
 Dimensions: 43.0 x 30.9 cm. (17 x 12 1/4 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn while graduate student at Indiana University, Bloomington.
 PJC 388.
 [rjp at pjc: unframed.]

UNTITLED (PLANTS), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 368*
 Medium: brush and ink wash on paper.
 Dimensions: 30.6 x 22.8 cm. (12 1/8 x 9 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn while graduate student at Indiana University, Bloomington.
 Part of watercolour verso; has been severed to produce this sheet of paper.
 PJC 368.
 [rjp at pjc: unframed.]

UNTITLED (HOUSE PLANT), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 380*
 Medium: watercolour on paper.
 Dimensions: 42.9 x 35.3 cm. (16 7/8 x 13 7/8 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn while graduate student at Indiana University, Bloomington.
 PJC 380.
 [rjp at pjc: unframed.]

UNTITLED (HOUSE PLANTS), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 381*

Medium: brush and ink wash on paper.

Dimensions: 45.0 x 30 cm. (17 3/4 x 11 3/4 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 381.

[rjp at pjc: unframed.]

UNTITLED (HOUSE PLANT), Fall 1966/Summer 1968

Inscriptions: verso, top right, in pencil: *PJC 382*

Medium: brush and ink wash on paper.

Dimensions: 45.2 x 30 cm. (17 7/8 x 11 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

PJC 382.

[rjp at pjc: unframed.]

UNTITLED (FEMALE NUDE IN ARM CHAIR, READING), 1967

Inscriptions: recto, bottom right, in pencil: *john clark 67*

Medium: pencil on paper.

Dimensions: 46.0 x 35.3 cm. (18 1/8 x 13 7/8 in.) matt;
31.4 x 24.4 cm. (12 3/8 x 9 5/8 in.) visible image [matt opening].

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

Drawing mounted on card; card taped to back of matt facing.

JOHN A. CLARK, on back of card, top right, in ink;

PJC 317, on back of card, top right, in pencil.

PJC 317

[rjp at pjc: unframed; could not examine drawing verso.]

UNTITLED (FEMALE NUDE SEATED ACROSS ARM OF CHAIR), 1967

Inscriptions: recto, bottom right, in pencil: *john clark 67*

Medium: pencil on paper.

Dimensions: 46.9 x 36.0 cm. (18 1/2 x 14 1/4 in.) matt;
31.4 x 24.5 cm. (12 3/8 x 9 5/8 in.) visible image [matt opening].

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

Drawing mounted on card; card taped to back of matt facing.

JOHN A. CLARK, on back of card, top right, in ink;

PJC 318, on back of card, top right, in pencil.

PJC 318.

[rjp at pjc: unframed; could not examine drawing verso.]

UNTITLED (WINDOW), c. 1967

Inscriptions: recto, upper left, in margin, in pencil: 23 3' 10" x 4' 24
each of the numbers '23' and '24' is inscribed in a circle;
recto, centre right margin, in pencil: 3 3/8
verso, top right, in pencil: *PJC 370* and .05 [paper price?].

Medium: pencil on buff paper.

Dimensions: 24 x 30.5 cm. (9 1/2 x 12 in.)

Provenance: Estate of the artist.

Script incl.: as notes on image, presumably for subsequent painting.
light, upper left; *light*, upper centre; *light*, upper right; *light*, centre,
 across centre bar of window.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

Image drawn with ruled lines.

Study for painting [destroyed]:
 "Untitled (Window)," c. 1967, oil [or possibly acrylic] on canvas,
 no dimensions. Slide of painting extant.
 Pamela Clark (née Day) saw this painting when she visited John Clark
 in Indiana, summer 1967, the year before they were married.

PJC 370.

[rjp at pjc: unframed.]

UNTITLED (PADDED COAT HANGERS), c. 1967

Inscriptions: recto, top margin, on left, in pencil: #1174
 recto, upper left margin, in pencil: $\frac{7\ 1/2}{2\ 1/2}$
 these numbers are part of a calculation that was torn through when the
 paper was torn to size.
 verso, top right, in pencil: PJC 373

Medium: pencil on paper.

Dimensions: 27.5 x 22.5 cm. (10 7/8 x 8 3/4 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

Drawn from a newspaper advertisement.

Study for painting [destroyed]:
 "Untitled (Padded Coat Hanger)," July 1967, [oil or possibly acrylic]
 on canvas, c. 61 x 46 cm. (24 x 18 in.).
 Date and dimensions [in.] written on extant slide of painting: date
 stamped on slide mount: Jan. '68.

PJC 373.

[rjp at pjc: unframed.]

UNTITLED (HANDS WITH RINGS AND MOON), c. 1967

Inscriptions: recto, left margin, in pencil: *Pink / (Orange) / (Red) / Pink / Blue / Dark Blue / (Violet) / Light Blue* ['Blue' crossed out] / *(Warm) Grey*, colours apparently relate to areas of drawing.
recto, bottom right corner, in margin, in pencil: *11 x 10 / 33 x 30* [*'33 x 30'* inscribed in circle].
verso, top right, in pencil: *PJC 374*

Medium: pencil on paper.

Dimensions: 43.0 x 35.4 cm. (17 x 13 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

Study for painting [destroyed]:
"Untitled (Hands with Rings)," Aug. 1967, [oil or possible acrylic] on canvas, c. 71 x 91 cm. (28 x 36 in.).
Date and dimensions [in.] written on extant slide of painting: date stamped on slide mount: Jan. '68.

Idea similar to "Hands Across the Sky" works, 1986.

PJC 374.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH PATTERNED BREAD WRAPPER), c. 1967

Inscriptions: verso, top right, in pencil: *PJC 371*

Medium: pencil on Basingwerk Parchment paper.

Dimensions: 25 x 30 cm. (10 x 11 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

Study for painting [destroyed]:
"Untitled (Bread Wrapper)," Aug. 1967, [oil or possibly acrylic] on canvas, c. 51 x 76 cm. (20 x 30 in.).
Date and dimensions [in.] written on extant slide of painting: date stamped on slide mount: Jan. '68.

PJC 371.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (BREAD WRAPPER), c. 1967

Inscriptions: recto, top left, in pencil: *10 x 13*
 recto, top right, in pencil: *Blue / Pink Red / Red / Grey (Yellow)*
 verso, top right, in pencil: *PJC 369*

Medium: pencil on Basingwerk Parchment paper.

Dimensions: 25.5 x 33 cm. (10 x 13 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

Study for painting [destroyed]:
 "Untitled (Bread Wrapper)," Aug. 1967, [oil or possibly acrylic] on
 canvas, c. 51 x 76 cm. (20 x 30 in.).
 Date and dimensions [in.] written on extant slide of painting: date
 stamped on slide mount: Jan. '68.

Unfinished pencil drawing verso.

PJC 369.

[rjp at pjc: unframed.]

UNTITLED (P. IN HER BIG FLOPPY HAT), Summer 1967

Inscriptions: recto, bottom right corner, in pencil: *13 x 10 / (65) x (50)*
 verso, top right, in pencil: *PJC 375*

Medium: pencil on paper

Dimensions: 33 x 25.5 cm. (13 x 10 in.)

Remarks: Drawn while graduate student at Indiana University, Bloomington.

Pamela Clark (then Pamela Day) sat for this drawing when she visited
 John Clark in Indiana, summer 1967.

Study for painting "P. in her Big Floppy Hat," fall 1967, [oil or
 possibly acrylic] on canvas, c. 165 x 122 cm. (c. 65 x 48 in.),
 collection of Prof. and Mrs. Albert Elsen.

Provenance: Estate of the artist.

PJC 375.

[rjp at pjc: unframed.]

P. IN HER BIG FLOPPY HAT, Fall 1967

- Inscriptions: unverified.
- Medium: [oil or possibly acrylic] on canvas; unverified
- Dimensions: c. 165 x 122 cm. (c. 65 x 48 in.); unverified.
- Provenance: Prof. and Mrs. Albert Elsen, Stanford, California.
- Exhibitions: *John Clark*, MFA Thesis Exhibition, West Gallery, Fine Arts Museum, Indiana University, Bloomington, 6 - 12 May 1968.
- Remarks: Letter, Albert Elsen to Pamela Clark, 5 May, 1990: Prof. Elsen recalls above title, and purchasing painting at Indiana University [from MFA Thesis Exhibition, 1968].
- Dimensions [in.] written on extant slide of painting.
Date stamped on slide mount: Oct. 1967.

STUDY FOR "ALICE PAINTING," 1967

- Inscriptions: recto, top left, in pencil: *Dancin' Singin' Lovin' fool*
recto, top right, in pencil: *3 1/2 x 2 1/2*
recto, across top, in pencil, just below above inscriptions as follows:
Study for "Alice Painting" 1967 given to Alice 1989
on her going to Vancouver
with love
from Daddy
- Medium: pencil on paper.
- Dimensions: matted and framed; visible image: 24.5 x 31.5 cm.
(9 5/8 x 12 3/8 in.)
- Provenance: Alice Clark, Vancouver, British Columbia. (1989)
- Remarks: All information courtesy Alice Clark.
- "Alice," 1967, [oil or possibly acrylic] on canvas, c. 107 x 152 cm., [destroyed.] Dimensions and date written on extant slide of painting.
Date stamped on slide mount [slide of painting]: Jan. '68.

UNTITLED (SLEEPING WOMAN RESTING HEAD ON ARMS), c. 1967/68

- Inscriptions: recto, upper right margin, in pencil: *8 1/4 x 11 1/2*
8 x 12

all numbers but '8' in top row have been crossed out.
verso, top right, in pencil: *PJC 385*

Medium: pencil on paper.
Dimensions: 35.3 x 43.0 cm. (13 7/8 x 17 in.)
Provenance: Estate of the artist.
Remarks: Drawn while graduate student at Indiana University, Bloomington.
Study for painting [destroyed]: "Untitled (Sleeping Woman),"
c. 1967/68, [oil or possibly acrylic] on canvas, no dimensions.
Date stamped on slide mount [slide of painting]: Jan. '68.

PJC 385.

[rjp at pjc: unframed.]

UNTITLED (SEATED WOMAN WEARING PANT SUIT), c. 1967/68

Inscriptions: recto, in top margin, in pencil:

$$14" \times 11" \quad \frac{7 \times 5 \frac{1}{2}}{6' \times 4 \frac{5}{7}' - 72" \times 56 \frac{1}{2}"}{12 \times 9 \frac{3}{7}}$$
 each of two right sets of measurements in middle row is inscribed in a circle.
verso, top right, in pencil: *PJC 379*

Medium: pencil on paper.
Dimensions: 43.0 x 35.4 cm. (17 x 13 7/8 in.)
Provenance: Estate of the artist.
Remarks: Drawn while graduate student at Indiana University, Bloomington.
Study for painting [destroyed]: "Untitled [Seated Woman in Red],"
c. 1968, [oil or possibly acrylic] on canvas, c. 244 x 183 cm.
(96 x 72 in.).
Dimensions [in.] written on extant slide of painting. Unfinished when
slide taken, according to inscription. Date stamped on slide mount [slide
of painting]: Jan. '68.

PJC 379.

[rjp at pjc: unframed.]

UNTITLED (WOMAN IN FLOPPY HAT STANDING WITH HANDS CLASPED), c. 1967/68

Inscriptions: verso, top right, in pencil: *PJC 387*

Medium: pencil on paper.

Dimensions: 43 x 33.0 cm. (17 x 13 in.)

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

Study for painting [destroyed]:
 "Untitled (Woman in Yellow)," 1968, [oil or possibly acrylic] on
 canvas, c. 244 x 122 cm. (96 x 48 in.).
 Date and dimensions [in.] written on extant slide of painting. Date
 stamped on slide mount [slide of painting]: Jan. '68.

PJC 387.

[rjp at pjc: unframed.]

UNTITLED (SEATED WOMAN WITH SCARF), 1968

Inscriptions: recto, bottom left, in pencil: *john clark '68*

Medium: pencil on paper.

Dimensions: 53.0 x 37.4 cm. (21 x 14 3/4 in.) matt;
 32.5 x 24.7 cm. (12 7/8 x 9 3/4 in.) visible image [matt opening].

Provenance: Estate of the artist.

Remarks: Drawn while graduate student at Indiana University, Bloomington.

Drawing mounted on light weight card; card taped to back of matt facing.

JOHNA. CLARK, on back of card, top right, in ink;
PJC 320, on back of card, top right, in pencil.

PJC 320.

[rjp at pjc: unframed; could not examine drawing verso.]

UNTITLED (FEMALE NUDE IN PATTERNED ARMCHAIR), 1968

Inscription: recto, bottom right, in pencil: *john clark '68*
 verso, top right, in pencil: *PJC 363*

Medium: pencil on paper.
 Dimensions: 32.5 x 25 cm. (12 7/8 x 9 7/8 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn while graduate student at Indiana University, Bloomington.
 PJC 363.
 [rjp at pjc: unframed.]

UNTITLED (PORTRAIT OF A WOMAN), 1968.

Inscriptions: recto, bottom right, in pencil: *john clark '68*
 verso, top right, in pencil: *PJC 364*
 Medium: pencil on paper.
 Dimensions: 33 x 25.5 cm. (13 x 10 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn while graduate student at Indiana University, Bloomington.
 PJC 364.
 [rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH DRAPED FABRIC AND BOXES), 1968

Inscriptions: verso, bottom right, in pencil: *JC 1968 / U of I*
 verso, top right, in pencil: *PJC 372*
 Medium: watercolour on paper.
 Dimensions: 23.5 x 30.5 cm. (9 1/4 x 12 1/8 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn while graduate student at Indiana University, Bloomington.
 PJC 372.
 [rjp at pjc: unframed.]

UNTITLED (WOMAN IN ARMCHAIR, LEANING ON ELBOW), c. 1968/69

Inscriptions: none visible.

Medium: pencil on paper.

Dimensions: 53.1 x 37.4 cm. (21 x 14 3/4 in.) matt;
32.5 x 24.9 cm. (12 7/8 x 9 3/4 in.) visible image [matt opening].

Provenance: Estate of the artist.

Remarks: Drawing backed by card; card taped to back of matt facing.

PJC 389, on back of card, top right, in pencil.

Drawn in England, after receiving M.F.A. from Indiana.
Drawing relates to graduate school work.

Some frottage in background.

PJC 389.

[rjp at pjc: unframed; could not examine drawing verso.]

UNTITLED (SEATED WOMAN WITH CHIN ON HAND), c. 1968/69

Inscriptions: none visible.

Medium: pencil on paper.

Dimensions: 53.1 x 37.4 cm. (21 x 14 3/4 in.) matt;
32.5 x 24.8 cm. (12 7/8 x 9 3/4 in.) visible image [matt opening].

Provenance: Estate of the artist.

Remarks: Drawing backed by card; card taped to back of matt facing.

PJC 390, on back of card, top right, in pencil.

Drawn in England, after receiving M.F.A. from Indiana.
Drawing relates to graduate school work.

PJC 390.

[rjp at pjc: unframed; could not examine drawing verso.]

UNTITLED (WOMAN IN FRILLY BLOUSE, SEATED ON BED, WITH BOOKS), c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 392*

Medium: pencil on paper.

Dimensions: 33 x 50.5 cm. (13 x 19 7/8 in.)

Provenance: Estate of the artist.

Remarks: Taped to back of matt facing at corners; originally backed by card taped to back of matt facing, but tape now loose.

Drawn in England, after receiving M.F.A. from Indiana.
Drawing relates to graduate school work.

PJC 392.

[rjp at pjc: unframed.]

UNTITLED (WOMAN RESTING AGAINST PILLOW), c. 1968/69

Inscriptions: none visible.

Medium: pencil on paper.

Dimensions: 50.6 x 63.6 cm. (20 x 25 1/8 in.) matt;
32.2 x 49.8 cm. (12 3/4 x 19 5/8 in.) visible image [matt opening].

Provenance: Estate of the artist.

Remarks: Drawing backed by card; card taped to back of matt facing.

PJC 393, on back of card, top right, in pencil.

Drawn in England, after receiving M.F.A. from Indiana.
Drawing relates to graduate school work.

PJC 393.

[rjp at pjc: unframed; could not examine drawing verso.]

UNTITLED (SEATED WOMAN WITH HANDS FOLDED BETWEEN KNEES), c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 394*

Medium: pencil on paper.
 Dimensions: 33 x 50.5 cm. (13 x 20 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn in England, after receiving M.F.A. from Indiana.
 Drawing relates to graduate school work.
 PJC 394.
 [rjp at pjc: unframed.]

UNTITLED (WOMAN KNITTING), c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 395*
 Medium: pencil on paper.
 Dimensions: 33 x 50.5 cm. (13 x 20 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn in England, after receiving M.F.A. from Indiana.
 Drawing relates to graduate school work.
 Script incl.: *VOICE*, lower left, on image of book/magazine.
 PJC 395.
 [rjp at pjc: unframed.]

UNTITLED (WOMAN SITTING, LEGS CURLED TO ONE SIDE), c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 396*
 Medium: pencil on paper.
 Dimensions: 50.5 x 33.5 cm. (20 x 13 1/8 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn in England, after receiving M.F.A. from Indiana.
 Drawing relates to graduate school work.

Some frottage in background (window upper left).

PJC 396.

[rjp at pjc: unframed.]

UNTITLED (CURLY HEADED WOMAN WITH TABLE AND PLANTS), c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 397*

Medium: pencil on paper.

Dimensions: 33 x 50.5 cm. (13 x 20 in.)

Provenance: Estate of the artist.

Remarks: Drawn in England, after receiving M.F.A. from Indiana.
Drawing relates to graduate school work.

PJC 397.

[rjp at pjc: unframed.]

UNTITLED (SEATED WOMAN IN SLING BACK SHOE), c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 398*

Medium: pencil on paper.

Dimensions: 33 x 50.5 cm. (13 x 20 in.)

Remarks: Drawn in England, after receiving M.F.A. from Indiana.
Drawing relates to graduate school work.

Provenance: Estate of the artist.

PJC 398.

[rjp at pjc: unframed.]

UNTITLED (CURLY HEADED WOMAN IN ARMCHAIR), c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 399*

Medium: pencil on paper.
 Dimensions: 32.5 x 25.5 cm. (12 7/8 x 10 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn in England, after receiving M.F.A. from Indiana.
 Drawing relates to graduate school work.
 Frottage used for body of woman's short sleeved vest.
 PJC 399.
 [rjp at pjc: unframed.]

UNTITLED (WOMAN IN HAT, READING), c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 400*
 Medium: pencil on paper.
 Dimensions: 33 x 25.5 cm. (13 x 10 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn in England, after receiving M.F.A. from Indiana.
 Drawing relates to graduate school work.
 Frottage used for coverlet on which woman reclines.
 Pencil drawing verso by Pamela Clark.[pjc]
 PJC 400.
 [rjp at pjc: unframed.]

UNTITLED (WOMAN IN PINAFORE, WITH FROTTAGE AND PATTERNING), c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 401*
 Medium: pencil on paper.
 Dimensions: 33 x 25.5 cm. (13 x 10 in.)
 Provenance: Estate of the artist.

Remarks: Drawn in England, after receiving M.F.A. from Indiana.
Drawing relates to graduate school work.

Frottage in background upper left; freehand patterns upper right.
PJC 401.

[rjp at pjc: unframed.]

UNTITLED (WOMAN IN TEXTURED CHAIR, READING), c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 402*

Medium: pencil on paper.

Dimensions: 25.5 x 33 cm. (10 x 13 in.)

Provenance: Estate of the artist.

Remarks: Drawn in England, after receiving M.F.A. from Indiana.
Drawing relates to graduate school work.

Texture on chair back created by using frottage.
PJC 402.

[rjp at pjc: unframed.]

UNTITLED (WOMAN IN VEST WITH ORNAMENTAL CLASP, WITH FROTTAGE 'WINDOW'),
c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 403*

Medium: pencil on paper.

Dimensions: 33 x 25 cm. (13 x 9 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn in England, after receiving M.F.A. from Indiana.
Drawing relates to graduate school work.

Frottage used in 'window' area of background.
PJC 403.

[rjp at pjc: unframed.]

UNTITLED (WOMAN READING IN CHAIR, WITH FROTTAGE), c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 404*

Medium: pencil on paper.

Dimensions: 33 x 25.5 cm. (13 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn in England, after receiving M.F.A. from Indiana.
Drawing relates to graduate school work.

Pattern on back of armchair created by using frottage.

PJC 404.

[rjp at pjc: unframed.]

UNTITLED (SEATED WOMAN WITH TURBAN), c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 405*

Medium: pencil on paper.

Dimensions: 32.5 x 25 cm. (12 7/8 x 9 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn in England, after receiving M.F.A. from Indiana.
Drawing relates to graduate school work.

Pattern on woman's blouse created by using frottage.

PJC 405.

[rjp at pjc: unframed.]

UNTITLED (WOMAN IN VEST WITH ORNAMENTAL CLASP), c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 406*

Medium: pencil on paper.

Dimensions: 33.5 x 25 cm. (13 1/8 x 9 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn in England, after receiving M.F.A. from Indiana.
Drawing relates to graduate school work.

Frottage in lower left.

PJC 406.

[rjp at pjc: unframed.]

UNTITLED (SEATED WOMAN IN PINAFORE), c. 1968/69

Inscriptions: verso, top right, in pencil: *PJC 407*

Medium: pencil on paper.

Dimensions: 33 x 25.5 cm. (13 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn in England, after receiving M.F.A. from Indiana.
Drawing relates to graduate school work.

PJC 407.

[rjp at pjc: unframed.]

SHERRY MONSO, c. 1969

Inscriptions: none visible.

Medium: pencil on paper.

Dimensions: 55.5 x 39.6 cm. (21 7/8 x 15 5/8 in.) matt;
31.2 x 24.1 cm. (12 3/8 x 9 1/2 in.) visible image [matt opening].

Provenance: Estate of the artist.

Exhibitions: *Yorkshire Artists' Exhibition*, City Art Gallery, Leeds, Yorkshire,
9 Mar. - 13 Apr. 1969. (cat. #33).

Remarks: Drawing backed by paper, this paper taped to back of matt facing.

PJC 319, on backing paper, top right, in pencil.

Label on back of matt facing, lower right, indicates that it was submitted to *Yorkshire Artists' Exhibition 1969*, category A, [Figurative] by John A. Clark. Title and medium given. Entry 660, no. 1. Label is official printed entry label, with name and details of entry added in ink.

Drawing relates to graduate school work.

PJC 319.

[rjp at pjc: unframed; could not examine drawing verso.]

P.J.D. READS OF THE DEATH OF ERNIE McIVER, c. 1969

Inscriptions: none visible.

Medium: pencil on paper.

Dimensions: 55.4 x 39.8 cm. (21 7/8 x 15 3/4 in.) matt;
31.4 x 24.0 cm. (12 3/8 x 9 1/2 in.) visible image [matt opening].

Provenance: Estate of the artist.

Exhibitions: *Yorkshire Artists' Exhibition*, City Art Gallery, Leeds, Yorkshire, 9 Mar. - 13 Apr. 1969. (cat. #34).

Remarks: Drawing backed by paper, this paper taped to back of matt facing.

PJC 391, on backing paper, top right, in pencil.

Label on back of matt facing, lower right, indicates that it was submitted to *Yorkshire Artists' Exhibition 1969*, category A, [Figurative] by John A. Clark. Title and medium given. Entry 660, no. 2. Label is official printed entry label, with name and details of entry added in ink.

Drawing relates to graduate school work.

Some frottage in background.

PJC 391.

[rjp at pjc: unframed; could not examine drawing verso.]

UNTITLED GEOMETRIC DRAWING (WITH PINK AND BLUE HORIZONTAL BARS), c.1969

- Inscriptions: verso, top right, in pencil: *PJC 408*
- Medium: pencil and coloured pencil on graph paper.
- Dimensions: 55.6 x 75.8 cm. (22 x 29 7/8 in.)
- Provenance: Estate of the artist.
- Remarks: Predominantly horizontal bars with various rhomboid shapes introducing strong diagonals.
- Rectangular image.
- PJC 408.
- [rjp at pjc: unframed.]

UNTITLED GEOMETRIC DRAWING (WITH RED AND ORANGE BORDER), c. 1969

- Inscriptions: verso, top right, in pencil: *PJC 409*
- Medium: pencil and coloured pencil on graph paper.
- Dimensions: 55.6 x 75.8 cm. (22 x 29 7/8 in.)
- Provenance: Estate of the artist.
- Remarks: Predominantly arcs with triangles; strong diagonals from lower left to upper right.
- Shaped image.
- PJC 409.
- [rjp at pjc: unframed.]

DESIGN FOR A MURAL TO BE EXECUTED IN MOSAIC, c. 1969

- Inscriptions: recto, lower right, in pencil, below image: *Scale 2" to 1' Design for a mural / to be executed in mosaic [sic]*
 recto, above and to right of title, and to right of fold line in paper, in pencil: *Scale 2" to 1 ft*
 verso, top right, in pencil: *PJC 410*

Medium: pencil and coloured pencil on graph paper.

Dimensions: 55.6 x 75.8 cm. (22 x 29 7/8 in.) [fold line, and tape marks 7.7 cm. (3 in.) from right edge suggest intended paper size 55.6 x 68.1 cm. (22 x 26 7/8 in.)]

Provenance: Estate of the artist.

Remarks: Predominantly arcs with small triangles.
Rectangular image.

PJC 410.

[rjp at pjc: unframed.]

UNTITLED GEOMETRIC DRAWING (WITH YELLOW DIAGONALS), c. 1969

Inscriptions: verso, top right, in pencil: *PJC 411*

Medium: pencil and coloured pencil on graph paper.

Dimensions: 55.6 x approx. 69.5 cm. (22 x approx. 27 3/8 in.) [plus approx. 6.5 cm. (2 1/2 in.) folded under at left edge; fold line not straight.]

Provenance: Estate of the artist.

Remarks: Predominantly strong diagonal rhomboid shapes and small triangles.
Shaped image.

PJC 411.

[rjp at pjc: unframed.]

UNTITLED GEOMETRIC DRAWING (PINK AND YELLOW ZIGS), c. 1969

Inscriptions: verso, top right [orientation not certain], in pencil: *PJC 412*

Medium: pencil and coloured pencil on graph paper.

Dimensions: 45.4 x 55.7 cm. (17 7/8 x 22 in.) [orientation not certain].

Provenance: Estate of the artist.

Remarks: Two rhomboid 'zigs' predominate; otherwise mainly vertical and horizontal rhomboid bars with smaller diagonal rhomboids.

Square image.

PJC 412.

[rjp at pjc: unframed.]

400 POSITIONS, early 1970

Inscriptions: verso, top right, in pencil: *PJC 413*

Medium: ink (blue and red ball-point pen) and coloured pencil on graph paper.

Dimensions: 55.6 x 75.8 cm. (22 x 29 7/8 in.)

Provenance: Estate of the artist.

Script incl.: *200 positions*, bottom right, '200 positions' in blue ink,
400 '200' crossed through and '400' written
below in red ink.

Numbers 5 to 34 written left to right at 1" intervals along top edge, in blue ink.

Numbers 5 to 26 written top to bottom at 1" intervals along left edge, in blue ink.

Remarks: Procedural work. Image consists of right angle triangle (outline only) on left, hypotenuse being the diagonal top left to bottom right across the graph paper, and apparently random gestural red or blue squiggles predominantly in central area of image.

Date handwritten on extant slide of work: 1970.

Date stamped on slide mount: Apr. '70.

Dimensions on slide given as 21 x 29 in.

PJC 413.

[rjp at pjc: unframed.]

UNTITLED (6-36, 6-27), early 1970

Inscriptions: verso, top right, in pencil: *PJC 414*

Medium: ink (blue, red and black ball-point pen) on graph paper.

Dimensions: 55.6 x 75.8 cm.(22 x 29 7/8 in.)

Provenance: Estate of the artist.

Script incl.: Numbers 6 to 36 written left to right at 1" intervals along top edge, in blue ink. Number 10 is missing. Numbers 6 to 27 written top to bottom at 1" intervals along left edge, in blue ink.

Remarks: Procedural work. Image consists of blue lines radiating from corners, and apparently random gestural blue, red and black squiggles predominantly in central area of image.

Date handwritten on extant slide of work: 1970.
Date stamped on slide mount: Apr. '70.
Dimensions on slide given as 21 x 29 in.

PJC 414.

[rjp at pjc: unframed.]

500 POSITIONS, early 1970

Inscriptions: verso, top right, in pencil: *PJC 416*

Medium: ink (blue and red ball-point pen) on graph paper.

Dimensions: 55.6 x 75.8 cm. (22 x 29 7/8 in.)

Provenance: Estate of the artist.

Script incl.: Numbers 6 to 35 written left to right at 1" intervals along top edge, in blue ink.
Numbers 6 to 27 written top to bottom at 1" intervals along left edge, in blue ink.

Remarks: Procedural work. Image consists of blue lines radiating from corners, and apparently random gestural blue and red squiggles predominantly in central area of image.

Title and date [1970] handwritten on extant slide of work.
Date stamped on slide mounts: May. '70.
Dimensions on slides given variously as 20 x 30 in., and 21 x 29 in.

PJC 416.

[rjp at pjc: unframed.]

3 COLOURS 430 POSITIONS, c. 1970

- Inscriptions: none.
- Medium: acrylic on canvas.
- Dimensions: 182.5 x 122 cm. (72 x 48 in.)
- Provenance: Arts Council of Northern Ireland, Belfast. (31 Mar. 1970).
- Exhibitions: *Open Painting Exhibition*, Arts Council of Northern Ireland Gallery, Bedford St., Belfast, 29 Apr. - 6 June 1970.
- Script incl.: *3 Colours*, bottom left; *430 Positions*, bottom right; canvas marked out in pencilled squares with numbers *1 - 11*, top left to top right, and numbers *1 - 17*, top left to bottom left.
- Remarks: Information courtesy of Eileen Black, Assistant Keeper, Art Department, Ulster Museum, and Paula Campbell, Visual Arts Officer (Acting) Arts Council of Northern Ireland.
- Awarded 2nd prize at above exhibition; prize was purchase of painting. Prizes awarded at time of selection, before exhibition hung.
- On loan to Ulster Museum, Belfast, Northern Ireland.

630 CIRCLES 1/3/70, 1 Mar. 1970

- Inscriptions: recto, bottom right, in pencil: *630 circles 1/3/70*
verso, top right, in pencil: *PJC 417*
- Medium: graphite and coloured ink on graph paper.
- Dimensions: 55.6 x 75.8 cm. (22 x 29 7/8 in.)
- Provenance: Estate of the artist.
- Remarks: Procedural work. Image consists of 1/2" diam. graphite circles spaced at 1" intervals; line drawn 2" from each outside edge forms rectangle; outside this the circles have been smudged to form border; inside the rectangle, graphite has been smudged in distinct area around each circle. Along the line forming the rectangle, gestural squiggles are spaced at 1" intervals: a pink felt-tipped pen squiggle over a blue ball-point pen squiggle in each location.

PJC 417.

[rjp at pjc: unframed.]

540 ERASED a's AND 70 A's 11/4/70, 11 Apr. 1970

Inscriptions: recto, bottom right, in pencil: *540 erased a's and 70 A's 11/4/70*
 verso, top right, in pencil: *PJC 415*

Medium: pencil and collage on graph paper.

Dimensions: 55.6 x 75.8 cm. (22 x 29 7/8 in.)

Provenance: Estate of the artist.

Remarks: Procedural work. Image consists of a ground of a's spaced throughout at approx. 1" intervals and then erased; 2" squares of graph paper collaged onto the ground with 1" spaces between squares; one A, in pencil, collaged to each 2" square.

Glue used for collage is warm amber yellow. Whether this was intentional or a gratuitous effect of aging is uncertain.

PJC 415.

[rjp at pjc: unframed.]

HAND AND CUTS, c. 1970

Inscriptions: verso, top right, in pencil: *PJC 360*

Medium: felt pen on paper.

Dimensions: 50.9 x 66.0 cm. (20 x 26 in.)

Provenance: Estate of the artist.

Script incl.: *Hand & Cuts*, top centre. [Might be considered an inscription.]

Remarks: Probably dates from early 1970; relates to other procedural works using hand prints, which were destroyed, but were documented in slides.

The 'cuts' referred to in the title are slits cut through the paper.

PJC 630.

[rjp at pjc: unframed.]

UNTITLED (STUDY OF ARMCHAIR), 1971

Inscriptions: recto, bottom right, in pencil: *JC 1971*
signed and dated retroactively. [pjc]
verso, top right, in pencil: *PJC 628*

Medium: pencil on paper.

Dimensions: 38.0 x 55.6 cm. (15 x 22 in.)

Provenance: Estate of the artist.

Remarks: In the late summer of 1970 John and Pamela Clark rented a farmhouse in the village of North Cave, west of Hull, in Yorkshire. They lived there until late December 1975. This study dates from shortly before daughter Alice was born (23 May 1971). [pjc]

PJC 628.

[rjp at pjc: unframed.]

UNTITLED (STUDY OF TWO ARMCHAIRS), c. 1971

Inscriptions: verso, top right, in pencil: *PJC 624*

Medium: pencil on paper.

Dimensions: 33.7 x 25.1 cm. (13 3/8 x 9 7/8 in.)

Provenance: Estate of the artist.

Remarks: In the late summer of 1970 John and Pamela Clark rented a farmhouse in the village of North Cave, west of Hull, in Yorkshire. They lived there until late December 1975. This study dates from shortly before daughter Alice was born (23 May 1971). [pjc]

PJC 624.

[rjp at pjc: unframed.]

UNTITLED (FIGURE STUDY IN INTERIOR AT NORTH CAVE), c. 1971

Inscriptions: verso, top right, in pencil: *PJC 623*

Medium: pencil on paper.

Dimensions: 25.0 x 33.8 cm. (9 7/8 x 13 3/8 in.)

Provenance: Estate of the artist.

Remarks: In the late summer of 1970 John and Pamela Clark rented a farmhouse in the village of North Cave, west of Hull, in Yorkshire. They lived there until late December 1975. This study dates from shortly before daughter Alice was born (23 May 1971). [pjc]

PJC 623.

[rjp at pjc: unframed.]

UNTITLED (FIGURE STUDY, "COTERIE"), c. 1971

Inscriptions: recto, top right, in pencil: *Coterie*.
verso, top right, in pencil: *PJC 625*

Medium: pencil on paper.

Dimensions: 33 x 25.5 cm. (13 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn shortly before daughter Alice was born (23 May 1971). [pjc]

Study for destroyed painting:
"Untitled (Woman Stooping)," 1971, [oil or acrylic on canvas],
c. 244 x 152 cm. (96 x 60 in.).
Date and dimensions [in.] written on extant slide of painting.
Date stamped on slide mount: Nov. '71.

Based on old family photograph.

Same subject as "Untitled (Figure Study)," PJC 626.

PJC 625.

[rjp at pjc: unframed.]

UNTITLED (FIGURE STUDY), c. 1971

Inscriptions: verso, top right, in pencil: *PJC 626*

Medium: pencil on paper.

Dimensions: 33 x 25.5 cm. (13 x 10 in.)

Provenance: Estate of the artist.

Remarks: Drawn shortly before daughter Alice was born (23 May 1971). [pjc]

Study for destroyed painting:
 "Untitled (Woman Stooping)," 1971, [oil or acrylic on canvas],
 c. 244 x 152 cm. (96 x 60 in.).
 Date and dimensions [in.] written on extant slide of painting.
 Date stamped on slide mount: Nov. '71.

Based on old family photograph.

Same subject as "Untitled (Figure Study, "Coterie")," PJC 625.

Unfinished pencil study of woman's head verso.

PJC 626.

[rjp at pjc: unframed.]

UNTITLED (STUDY OF WOMAN'S LEGS), c. 1971

Inscriptions: verso, top right, in pencil: *PJC 627*

Medium: pencil on paper.

Dimensions: 37.9 x 55.3 cm. (15 x 21 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn shortly before daughter Alice was born (23 May 1971). [pjc]

PJC 627.

[rjp at pjc: unframed.]

UNTITLED (PAM ON SOFA IN PINK), c. 1971

Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 654*

Medium: oil on canvas.

Dimensions: 45.9 x 62.7 cm. (18 x 24 5/8 in.) unstretched.

Provenance: Estate of the artist.

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.

PJC 654.

[rjp at pjc: unstretched; stretched previously.]

PAM READING, c. 1971

Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 655*

Medium: oil on canvas.

Dimensions: 49.9 x 76.5 cm. (19 5/8 x 30 1/8 in.) unstretched.

Provenance: Estate of the artist.

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.

PJC 655.

[rjp at pjc: unstretched; stretched previously.]

UNTITLED (PAM IN A WICKER CHAIR), c. 1971/72

Inscriptions: unverified.

Medium: oil on canvas.

Dimensions: unverified.

Provenance: Mrs. Enid Day, Hull, Yorkshire.

Remarks: 'Pam' is Pamela Clark (née Day). Mrs. Day is her mother.

PAM WATCHING T.V., 1971/72

Inscriptions: unverified

Medium: oil on canvas.

- Dimensions: [19 x 24 in. on extant slide, unverified]
- Provenance: Barrie Day, Hessle, Yorkshire.
- Exhibitions: *John Clark: Paintings*, Park Square Gallery, Leeds, Yorkshire, 4 - 29 July, 1972.
- Reproductions: Exhibition announcement card for *John Clark: Paintings*, Park Square Gallery, Leeds, Yorkshire, 4 - 29 July, 1972.
- Remarks: Recorded as 1971: PS72 exhibition card; 1972: jc colour slide.
 'Pam' is Pamela Clark (née Day). Barrie Day is her brother.

PAINTING (VIEW THROUGH TO BATHROOM, NORTH CAVE), 1971/72

- Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 656*
- Medium: oil on canvas.
- Dimensions: 83.5 x 57.4 cm. (32 7/8 x 22 5/8 in.) unstretched.
- Provenance: Estate of the artist.
- Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.
 Interior with view of draped 'screen' (it was a draped wooden frame used as a makeshift wardrobe for hanging clothes) seen through open door of bathroom, 43 Westgate, North Cave, East Yorkshire.
 Date written by Clark on one extant slide of work is 1971, and on another is 1972.

PJC 656

[rjp at pjc: unstretched; stretched previously.]

UNTITLED (COCKIN'S FARM), 1972

- Inscriptions: unverified.
- Medium: oil on canvas.

Dimensions: unverified.
 Provenance: Barrie Day, Hessle, Yorkshire.
 Remarks: Dated 1972 on jc colour slide.
 Barrie Day is Pamela Clark's brother.
 View across the street from window of house on Westgate, North Cave, Yorkshire.

UNTITLED (STUDY OF HOUSES AT CLIFF), c. 1972

Inscriptions: verso, top right, in pencil: *PJC 622*
 Medium: conté crayon on paper.
 Dimensions: 41.5 x 58.9 cm. (16 3/8 x 23 1/4 in.)
 Provenance: Estate of the artist.
 Remarks: Cliff is a village in Yorkshire, not far from North Cave where John and Pamela Clark lived from late summer 1970 until late December 1975. [pjc]
 PJC 622.
 [rjp at pjc: unframed.]

INTERIOR AT MORNING, 1972

Inscriptions: no record.
 Medium: oil on canvas.
 Dimensions: c. 76 x 51 cm. (c. 30 x 20 in.)
 Provenance: Unknown. [see 'Remarks' below.]
 Exhibitions: *John Clark: Paintings*, Park Square Gallery, Leeds, Yorkshire, 4 - 29 July, 1972. [Gallery no longer in existence; no records available, but cited in review below.]
 Citations: Kroch, Carol. "Sculpture in Steel a Delight to the Eye." *Daily Telegraph* Mon. 10 July: n.p. [recorded as "Interior at Morning"]
 [Review is also of Michael Lyons' concurrent solo show of sculpture at Park Square Gallery.]

Remarks: Although Park Square Gallery is no longer in existence, Peter Hirschmann kindly went through the Minute and Account books. No records of any exhibitions in 1972 exist there. However, he discovered, under the Dec. 1972 entry in the sales book records, that Sara Gilchrist had sent this painting to Granada Television in Manchester and it was sold through them for £41.67 to an unknown buyer. The 13 Dec. 1972 Accounts record states that Clark received £33.33.

Granada Television were unable to trace the painting: information courtesy of Heather Baker.

An extant slide of this work, titled "Morning Interior," is dated 1972 in Clark's handwriting.

EVENING INTERIOR (1), 1972

- Inscriptions: on face of canvas, top right, in margin:
JOHN CLARK / 43, WESTGATE, / N. CAVE E. YORKS
 on face of canvas, bottom right, in margin, in pencil: *PJC 657*
- Medium: oil on canvas.
- Dimensions: 76.2 x 56.1 cm. (30 x 22 1/8 in.) unstretched.
- Provenance: Estate of the artist.
- Exhibitions: *John Clark: Paintings*, Park Square Gallery, Leeds, Yorkshire, 4 - 29 July, 1972. [Gallery no longer in existence; no records available, but cited in review below.]
- Citations: Kroch, Carol. "Sculpture in Steel a Delight to the Eye." *Daily Telegraph* Mon. 10 July: n.p. [recorded as "Evening"]
 [Review is also of Michael Lyons' concurrent solo show of sculpture at Park Square Gallery.]
- Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.
- Unfinished painting on back.
- Date written by Clark on extant slide of work.
- View of hallway at North Cave with deep blue shadows.
- PJC 657.
- [rjp at pjc: unstretched; stretched previously.]

EVENING INTERIOR (2), 1972

Inscriptions: on back of canvas, in blue felt pen: *No 163* [inscribed in circle].
on face of canvas, bottom right, in margin, in pencil: *PJC 658*

Medium: oil on canvas.

Dimensions: 77.7 x 57 cm. (30 5/8 x 22 1/2 in.) unstretched.

Provenance: Estate of the artist.

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hesse, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.

Date written by Clark on extant slide of work.

View of hallway at North Cave with two open doors.

PJC 658.

[rjp at pjc: unstretched; stretched previously.]

UNTTLED (W.C. WINDOW, NORTH CAVE), 1972 [probably c. 1973/4]

Inscriptions: recto, bottom right, in pencil: *John A Clark 1972*
signed and dated retroactively [pjc]; cursive script letters are somewhat hard to read in this signature.
verso, top right, in pencil: *PJC 175*

Medium: charcoal on paper.

Dimensions: 59.2 x 41.8 cm. (23 3/8 x 16 1/2 in.)

Provenance: Estate of the artist.

[Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975?]

Remarks: This is possibly the drawing exhibited as "Window," 29 x 22 in., in the 1975 Park Square exhibition (cat.# 10). Dates for all drawings are given on the catalogue card as between 1973 and 1975. The dimensions of the drawings appear to be framed dimensions, judging by information on known work in the exhibition, although only two are listed as such.

PJC 175.

[rjp at pjc: unframed.]

UNTITLED (DOORWAY AT NORTH CAVE), c. 1973

Inscriptions: verso, top right, in pencil: *PJC 618*

Medium: charcoal on paper.

Dimensions: 52.5 max. x 38.0 cm. (20 5/8 max. x 15 in.) top cut at slight angle.

Provenance: Estate of the artist.

Remarks: In the late summer of 1970 John and Pamela Clark rented a farmhouse in the village of North Cave, west of Hull, in Yorkshire. They lived there until late December 1975. This is one of several of the farmhouse doorways that Clark drew. [pjc]

PJC 618.

[rjp at pjc: unframed.]

UNTITLED (DOORWAY AT NORTH CAVE), c. 1973

Inscriptions: recto, centred below image, in charcoal: *19 x 13*
20 1/2 x 20

[the last two numbers have been changed; '20 1/2' has been written over a previous number, now indecipherable, and the '20' in the last number previously read '29 1/2'].

verso, top right, in pencil: *PJC 619*

Medium: charcoal on paper.

Dimensions: 56 x 38 cm. (22 1/8 x 15 in.) overall; original sheet of paper extended at top, c. 5 cm. (c. 2 in.) added, joined verso with clear tape.

Provenance: Estate of the artist.

Remarks: In the late summer of 1970 John and Pamela Clark rented a farmhouse in the village of North Cave, west of Hull, in Yorkshire. They lived there until late December 1975. This is one of several of the farmhouse doorways that Clark drew. [pjc]

PJC 619.

[rjp at pjc: unframed.]

UNTITLED (DOORWAY AT NORTH CAVE), c. 1973

Inscriptions: verso, top right, in pencil: *PJC 620*

Medium: charcoal on paper.

Dimensions: 55.5 x 38.0 cm. (21 7/8 x 15 in.)

Provenance: Estate of the artist.

Remarks: In the late summer of 1970 John and Pamela Clark rented a farmhouse in the village of North Cave, west of Hull, in Yorkshire. They lived there until late December 1975. This is one of several of the farmhouse doorways that Clark drew. [pjc]

PJC 620.

[rjp at pjc: unframed.]

UNTITLED (DOORWAY AT NORTH CAVE), c. 1973

Inscriptions: recto, below image, a number of calculations have been crossed out, leaving, bottom left, in ink: *24 x 20*, inscribed in circle; recto, bottom right, in charcoal: *ARMTHORPE*
verso, top right, in pencil: *PJC 621*

Medium: charcoal on paper.

Dimensions: 50.6 x 37.9 cm. (20 x 15 in.), paper is folded, full sheet being 76 cm. (30 in.) wide.

Provenance: Estate of the artist.

Remarks: In the late summer of 1970 John and Pamela Clark rented a farmhouse in the village of North Cave, west of Hull, in Yorkshire. They lived there until late December 1975. This is one of several of the farmhouse doorways that Clark drew. [pjc]

PJC 621.

[rjp at pjc: unframed.]

DOORWAY ON WESTGATE, 1973/74

Inscriptions: on face, top right, in margin of canvas, in pencil: *PJC 263*

Medium: oil on canvas.

Dimensions: 76.2 x 49.5 cm. (30 x 19 1/2 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975. (cat.#4.)

Remarks: View through front doorway to garden of Clark's house in North Cave, near Hull, Yorkshire. [pjc]

Recorded as 1973: jc colour slide; 1974: PS75.

PJC 263.

[rjp at pjc: unstretched, stretched previously.]

STILL-LIFE WITH A SASSETTA, 1973

Inscriptions: unverified.

Medium: oil on canvas.

Dimensions: [121 x 106 cm. (48 x 42 in., PS75)] unverified.

Provenance: Ferens Art Gallery, Hull, England.

Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, England, 1 - 26 July 1975. (cat.# 1.)

Reproductions: Exhibition announcement card for *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, England, 1 - 26 July, 1975. b/w ill. [Card includes list of works exhibited.]

Lewis, Simon. "John Clark." *Independent* (U.K. national daily), 28 Oct. 1989: n.p., b/w ill.

Remarks: Recorded as 1973: PS75; 1974: JCnb; 1972: slide of work [probably written retroactively, pjc.]

Purchased by Friends of the Ferens Art Gallery.

A reproduction of "Flight into Egypt" by the Quattrocento Sieneese painter Sassetta is depicted in the centre of the composition. To its right is a card illustrating a sculpture by Clark's friend Alan Barkley, now President of Emily Carr College of Art and Design in Vancouver. Stephanie and Michael Lyons still possess the two rectangular containers depicted in front of the card, given to them by the Clark's after the work was painted. Pamela Clark still has the ginger jar on the left of the painting. The photograph leaning against the Sassetta is of Clark's own painting "Pam Watching T.V.," 1971/72, in the collection of her brother, Barrie Day.

STILL-LIFE (FOR FRED QUIMBY), 1973

Inscriptions: on back of canvas, in blue chalk: *J. Clark*
on face of canvas, bottom right, in margin, in pencil: *PJC 660*

Medium: oil on canvas.

Dimensions: 60.9 x 101 cm. (24 x 39 3/4 in.) unstretched.

Provenance: Estate of the artist.

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.

Title (name spelt "Quimbey") and date written by Clark on extant slide of work.

Fred Quimby (1886-1965) was an American producer who headed MGM's cartoon studio from 1937 to his retirement in 1956. He produced the cartoon films of Bill Hanna and Joe Barbera, among others; and he nurtured the "Tom and Jerry" cartoon series which Clark admired.

PJC 660.

[rjp at pjc: unstretched; stretched previously.]

STILL-LIFE (CARDS FROM FRIENDS), 1973.

Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 662*

Medium: oil on canvas.

Dimensions: 99 x 86.2 cm. (39 x 34 in.) unstretched.

Provenance: Estate of the artist.

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark. Recorded on Clark's storage list as "Still-Life with a Window."

Title and date written by Clark on extant slide of work.

PJC 662.

[rjp at pjc: unstretched; stretched previously.]

STILL- LIFE WITH A SEASCAPE, 1974

- Inscriptions: on face of canvas, across top, in margin: *JOHN CLARK 1974*
 on face of canvas, top left, in margin, in pink chalk: 3
 on face of canvas, bottom right, in margin, in pencil: *PJC 659*
- Medium: oil on canvas.
- Dimensions: 96.5 x 104.2 cm. (38 x 41 in.) unstretched.
- Provenance: Estate of the artist.
- Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975. (cat.#2.)
- Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark. Recorded on Clark's storage list as "Still-Life with a Sassetta II"; probably because it is similar in composition to "Still-Life with a Sassetta," 1973, although the work reproduced in the centre of the painting is not by Sassetta.
- PJC 659.

[rjp at pjc: unstretched; stretched previously.]

STILL-LIFE WITH "JOY", 1974

- Inscriptions: recto, bottom right, in pencil: *John Clark 1974*
 verso, top right, in pencil: *PJC 201*
- Medium: black crayon on paper.
- Dimensions: 59.2 x 84.0 cm. (23 3/8 x 33 1/8 in.)
- Provenance: Estate of the artist.
- Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, England, 1 - 26 July 1975. (cat.# 14), dimensions 28 x 36 in. would be framed dimensions. [This is almost certainly the work in the exhibition.]
- Remarks: Drawing for painting, "Still-Life with 'Joy'," c. 1974.
- PJC 201.
- [rjp at pjc: unframed.]

STILL-LIFE WITH JOY, c. 1974

Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 664*

Medium: oil on canvas.

Dimensions: 71.9 x 100.7 cm. (28 3/8 x 39 5/8 in.) unstretched.

Provenance: Estate of the artist.

Script incl.: *JOY*, name written on small can, centre right.

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.

Date written by Clark on slide is 1973; but the extant drawing for the painting is signed and dated 1974, and the date stamped on the slide mount of a slide of the drawing is June 1974.

PJC 664.

[rjp at pjc: unstretched; stretched previously.]

THE GREEN BOX, 1974

Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 661*

Medium: oil on canvas.

Dimensions: 83.5 x 76.4 cm. (32 7/8 x 30 1/8 in.) unstretched.

Provenance: Estate of the artist.

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.

Title and date written by Clark on extant slide of work.

PJC 661.

[rjp at pjc: unstretched; stretched previously.]

UNTITLED STILL LIFE (CREAM TABLE TOP), 1974.

Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 663*

Medium: oil on canvas.

Dimensions: 96.3 x 91.4 cm. (38 x 36 in.) unstretched.

Provenance: Estate of the artist.

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.

Date written by Clark on extant slide of work.

PJC 663.

[rjp at pjc: unstretched; stretched previously.]

WINDOW ON WESTGATE, c. 1974

Inscriptions: none visible.

Medium: charcoal on paper.

Dimensions: matted and framed; visible image: 25.5 x 37 cm. (10 x 14 1/2 in.)
framed: 41.5 x 56 cm. (16 x 22 in.)

Provenance: Stephanie Lyons, Cawood, Yorkshire (gift from John Clark, n.d.).

Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975. (cat# 9)
[recorded as 16 x 22 in., i.e. framed dimensions, although not listed as inc. frame.]

Remarks: Information on inscriptions, medium and dimensions (in.) courtesy of Michael Lyons.

UNTITLED (BATHROOM WINDOW, NORTH CAVE), 1974

Inscriptions: recto, bottom right, in pencil: *John Clark 1974*
verso, top right, in pencil: *PJC 176*

Medium: charcoal on paper.

Dimensions: 41.7 x 59.2 cm. (16 1/2 x 23 3/8 in.)

Provenance: Estate of the artist.

[Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975.]

Remarks: This may have been one of the drawings exhibited in the 1975 Park Square exhibition, particularly as it is signed and dated; however it is difficult to be certain which work it was, or whether it was actually exhibited. The dimensions of the drawings on the catalogue card appear to be framed dimensions, judging by information on known work in the exhibition, although only two are listed as such.

PJC 176.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH FLOWER BASKET PLAQUE AND SHELL ON OVAL MIRROR),
1974

Inscriptions: recto, bottom right, in pencil: *John Clark 1974*
verso, top right, in pencil: *PJC 606*

Medium: conté crayon on paper.

Dimensions: 59.2 x 84.1 cm. (23 3/8 x 33 1/4 in.)

Provenance: Estate of the artist.

[Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975.]

Remarks: This was probably the drawing exhibited in the 1975 Park Square exhibition as "The Oval Mirror" (cat. #23), particularly as it is signed and dated; however it is difficult to be certain. The dimensions on the catalogue card (28 x 36 in.) are probably framed dimensions.

Discolouration around image, and clear tape at edges verso, suggest work may have been matted at one time.

PJC 606.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (DRAWING FOR BLUE PAINTING 1), 1974

Inscriptions: recto, bottom right, in pencil: *John Clark 1974*
verso, top right, in pencil: *PJC 182*

Medium: charcoal on paper, glued to matt board.

Dimensions: 73.5 x 59.4 cm. (29 x 23 3/8 in.), paper dimensions.
84.2 x 59.4 cm. (33 1/4 x 23 3/8 in.) , matt board dimensions.

Provenance: Estate of the artist.

[Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975.]

Remarks: This was probably one of the drawings exhibited in the 1975 Park Square exhibition, particularly as it is signed and dated; however it is difficult to be certain which work it was, or whether it was actually exhibited. The dimensions of the drawings on the catalogue card appear to be framed dimensions, judging by information on known work in the exhibition, although only two are listed as such.

Drawing for "Blue Painting 1" [destroyed.]

PJC 182.

[rjp at pjc: unframed, but glued to matt board, could not examine verso.]

UNTITLED STILL LIFE (WITH PECKING BIRDS AND POCKET KNIFE), c. 1974

Inscriptions: recto, bottom right, in pencil: *JC 1976*
signed and dated retroactively. [pjc]
verso, top right, in pencil: *PJC 183*

Medium: charcoal on paper.

Dimensions: 59.2 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

Remarks: Date stamped on slide mount of extant slide of this work: June '74.

PJC 183.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH DRAWERS), 1974

Inscriptions: recto, bottom right, in pencil: *John Clark 1974*
verso, lower left, and upper right, in pencil: *1629*
verso, top right, in pencil: *PJC 179*

Medium: charcoal on paper.

Dimensions: 59.2 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

[Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975.]

Remarks: This was probably one of the drawings exhibited in the 1975 Park Square exhibition, particularly as it is signed and dated; however, as several of the drawings depicted, among other objects, a small set of drawers, it is difficult to be certain which work it was, or whether it was actually exhibited. The dimensions of the drawings on the catalogue card appear to be framed dimensions, judging by information on known work in the exhibition, although only two are listed as such.

PJC 179.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH DRAWERS AND TOY SNAKE), 1975

Inscriptions: recto, bottom right, in pencil: *JC 1975 / N'Cave*
signed and dated retroactively [pjc].
verso, top right, in pencil: *PJC 188*

Medium: charcoal on paper.

Dimensions: 59.3 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

PJC 188.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH DRAWERS AND OPEN BOOK), 1975

Inscriptions: recto, bottom right, in pencil: *John Clark 1975*
verso, top right, in pencil: *PJC 191*

Medium: charcoal on paper.

Dimensions: 59.3 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

[Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975.]

Remarks: This may have been one of the drawings exhibited in the 1975 Park Square exhibition, particularly as it is signed and dated; however it is difficult to be certain which work it was, or whether it was actually exhibited. The dimensions of the drawings on the catalogue card appear to be framed dimensions, judging by information on known work in the exhibition, although only two are listed as such.

PJC 191.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH MIRROR AND CAT ORNAMENT), 1975

Inscriptions: recto, bottom right, in pencil: *John Clark 1975*
verso, top right, in pencil: *PJC 173*

Medium: pencil on paper.

Dimensions: 59.9 x 84.2 cm. (23 5/8 x 33 1/4 in.)

Provenance: Estate of the artist.

PJC 173.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH OVAL MIRROR), 1975

Inscriptions: recto, bottom right, in pencil: *JC 1975 / N'Cave*
signed and dated retroactively. [pjc]
verso, top right, in pencil: *PJC 187*

Medium: charcoal on paper.

Dimensions: 59.3 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

PJC 187.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH SPOON AND TOY SNAKE), 1975

Inscriptions: recto, bottom right, in pencil: *John Clark 1975*
 verso, lower left, and upper right, in pencil: *1629*
 verso, top right, in pencil: *PJC 202*

Medium: black crayon on paper.

Dimensions: 58.5 x 79 cm. (23 1/8 x 31 1/8 in.)

Provenance: Estate of the artist.

[Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975.]

Remarks: This may have been one of the drawings exhibited in the 1975 Park Square exhibition, particularly as it is signed and dated; however it is difficult to be certain which work it was, or whether it was actually exhibited. The dimensions of the drawings on the catalogue card appear to be framed dimensions, judging by information on known work in the exhibition, although only two are listed as such.

PJC 202.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH SHELL AND CUP AND SAUCER), 1975

Inscriptions: recto, bottom right, in pencil: *John Clark 1975*
 verso, top right, in pencil: *PJC 189*

Medium: charcoal on paper.

Dimensions: 59 x 78.5 cm. (23 1/4 x 31 in.)

Provenance: Estate of the artist.

[Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975.]

Remarks: This may have been one of the drawings exhibited in the 1975 Park Square exhibition, particularly as it is signed and dated; however it is difficult to be certain which work it was, or whether it was actually exhibited. The dimensions of the drawings on the catalogue card appear to be framed dimensions, judging by information on known work in the exhibition, although only two are listed as such.

PJC 189.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH GLASS, SPOON, AND CLOTH), 1975

Inscriptions: recto, bottom right, in pencil: *John Clark 1975*
 verso, top right, in pencil: *PJC 607*

Medium: charcoal on paper.

Dimensions: 59.3 x 84.1 cm. (23 3/8 x 33 1/4 in.)

Provenance: Estate of the artist.

[Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975.]

Remarks: This may have been one of the drawings exhibited in the 1975 Park Square exhibition, particularly as it is signed and dated; however it is difficult to be certain which work it was, or whether it was actually exhibited. The dimensions of the drawings on the catalogue card appear to be framed dimensions, judging by information on known work in the exhibition, although only two are listed as such.

Remarks: Discolouration around image, and clear tape at edges verso, suggest work may have been matted at one time.

PJC 607.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH CLOCK AND VASE), 1975

Inscriptions: recto, bottom right, in pencil: *John Clark 1975*
 verso, top right, in pencil: *PJC 196*

Medium: black crayon on paper.

Dimensions: 59.2 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

[Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975.]

Remarks: This may have been one of the "Bernardi Clock" drawings exhibited in the 1975 Park Square exhibition, particularly as it is signed and dated; The dimensions of the drawings on the catalogue card appear to be framed dimensions, judging by information on known work in the exhibition, although only two are listed as such.

PJC 196.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH FLOWER BASKET PLAQUE AND VASES), 1975

Inscriptions: recto, bottom right, in pencil: *John Clark 1975*
 verso, top right, in pencil: *PJC 604*

Medium: charcoal on paper.

Dimensions: 59.3 x 84.1 cm. (23 3/8 x 33 1/4 in.)

Provenance: Estate of the artist.

[Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975.]

Remarks: This may have been one of the drawings exhibited in the 1975 Park Square exhibition, particularly as it is signed and dated; however it is difficult to be certain which work it was, or whether it was actually exhibited. The dimensions of the drawings on the catalogue card appear to be framed dimensions, judging by information on known work in the exhibition, although only two are listed as such.

Discolouration around image, and clear tape at edges verso, suggest work may have been matted at one time.

PJC 604.

[rjp at pjc: unframed.]

FLOWERS, 1975

Inscriptions: recto, bottom right, in pencil: *John Clark 1975*

Medium: conté pencil [probably] on paper.

Dimensions: matted, visible image: 53 x 39.5 cm. (21 x 15 1/2 in.)
 matt : 62 x 51 cm. (24 1/2 x 20 in.)

Provenance: David Sweet, Bramhall, Cheshire, England (Gift. Aug. 1989).

[Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975.]

Remarks: This was almost certainly the drawing exhibited in the 1975 Park Square exhibition (cat.# 11, crayon, 29 x 21 in.), particularly as it is signed and dated. The dimensions of the drawings on the catalogue card appear to be framed dimensions, judging by information on known work in the exhibition, although only two are listed as such.

Information above [dimensions in inches] courtesy of David Sweet.

This work was a gift from John Clark to his close friend David Sweet, received when Sweet visited him in Lethbridge shortly before his death.

TABLE-TOP DRAWING, 1975

- Inscriptions: recto, bottom right, in pencil: *John Clark 1975*
- Medium: conté crayon on paper.
- Dimensions: matted and framed; visible image: 53.5 x 73.5 cm. (21 x 29 in.)
framed: 71.5 x 92 cm. (28 1/4 x 36 1/4 in.)
- Provenance: Michael and Stephanie Lyons, Cawood, Yorkshire, England. (Purchased at house in North Cave [before Dec. 1975].)
- [Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975.]?
- Remarks: Information courtesy of Michael Lyons; dimensions given in inches.
- Michael Lyons thinks this work was never exhibited, although he says he cannot be certain. It may have been one of the Table-Top drawings (28 x 36 in.) exhibited in the 1975 Park Square exhibition. However, the dimensions of the drawings on the catalogue card appear to be framed dimensions, judging by information on known work in the exhibition, although only two are listed as such.

UNTITLED STILL LIFE (WITH PAPER CUT-OUTS), 1975

- Inscriptions: recto, bottom right, in pencil: *JC 1975 / N'Cave*
signed and dated retroactively. [pic]
verso, top right, in pencil: *PJC 190*
- Medium: charcoal on paper.
- Dimensions: 42.0 x 59.3 cm. (16 1/2 x 23 3/8 in.)
- Provenance: Estate of the artist.
- PJC 190.
- [rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH PLUNGER), c. 1975

Inscriptions: verso, top right, in pencil: *PJC 172*

Medium: graphite or charcoal pencil on paper.

Dimensions: 56.7 x 72.3 cm. (22 3/8 x 28 1/2 in.)

Provenance: Estate of the artist.

PJC 172.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH PLANT AND ROLLING-PIN), c. 1975

Inscriptions: verso, top right, in pencil: *PJC 174*

Medium: charcoal on paper.

Dimensions: 56.9 x 77.1 cm. (23 1/2 x 30 1/2 in.)

Provenance: Estate of the artist.

Remarks: Pencil drawing of still life, verso.

PJC 174.

[rjp at pjc: unframed.]

BLUE PAINTING (FLORA VICEROY), 1975

Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 671*

Medium: oil on canvas.

Dimensions: 132.1 x 110.8 cm. (52 x 43 5/8 in.) unstretched.

Provenance: Estate of the artist.

Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975. (cat.#7.)
[Recorded as "Blue Painting (Flora Viceroy)."]

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.

"Blue Painting" and date written by Clark on extant slide of work.

'Flora Viceroy' is the brand name of the small [paraffin?] heater, one of the still life objects depicted in the painting.

PJC 671.

[rjp at pjc: unstretched; stretched previously.]

PAINTING WITH ONE SPHERE or BLUE TABLE-TOP II, 1975

Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 670*

Medium: oil on canvas.

Dimensions: 124.5 x 108 cm. (49 x 42 1/2 in.) unstretched.

Provenance: Estate of the artist.

Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975. (cat.#6.)
[Recorded as "Painting with one sphere."]

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark. Recorded on Clark's storage list as "Blue Table-Top II."

Date written by Clark on extant slides of work.

Charcoal drawing of tail end of donkey on back of canvas: used for children's party game "Pin the Tail on the Donkey." [pjc]

PJC 670

[rjp at pjc: unstretched; stretched previously.]

TABLE-TOP WITH STANLEY KNIFE or PAINTING WITH A KNIFE, 1975 [possibly 1976]

Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 667*

Medium: oil on canvas.

Dimensions: 69.8 x 87.6 cm. (27 1/2 x 34 1/2 in.) unstretched.

Provenance: Estate of the artist.

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark. Recorded on Clark's storage list as "Table-Top with Stanley Knife."

Title written by Clark on one extant slide of work, dated 1975, is "Painting with a Knife"; two other slides are titled "Still-Life," one is dated 1975, but another is dated 1976; a fourth untitled slide is dated 1975.

PJC 667.

[rjp at pjc: unstretched; stretched previously.]

STILL-LIFE WITH A PLUNGER or TABLE-TOP, 1975/76

Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 665*

Medium: oil on canvas.

Dimensions: 71.4 x 102.2 cm. (28 1/8 x 40 1/4 in.) unstretched.

Provenance: Estate of the artist.

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.

"Still-Life with a Plunger" written by Clark on one extant slide of work and dated 1975; another slide is titled "Table-Top" and dated 1976; yet another is titled "Painting" and dated 1976.

Unfinished painting on back.

PJC 665.

[rjp at pjc: unstretched; stretched previously.]

STILL-LIFE WITH A SPOON or TABLE-TOP WITH A RED CLOTH, 1975/76

Inscriptions: on face of canvas, across top, in margin: *28 x 40*
on face of canvas, bottom right, in margin, in pencil: *PJC 666*

Medium: oil on canvas.

Dimensions: 71.1 x 101.4 cm. (28 x 39 7/8 in.) unstretched.

Provenance: Estate of the artist.

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark. Recorded on Clark's storage list as "Table-Top with a Red Cloth."

Title written by Clark on one extant slide of work is "Still-Life with a Spoon" and it is dated 1975 [originally 1976, but this has been changed to 1975]; title written by Clark on another slide is "Table-Top," and it is dated 1976; yet another slide is titled "Still-Life" and dated 1975, the dated stamped on the slide mount of this slide is May 76.

PJC 666.

[rjp at pjc: unstretched; stretched previously.]

UNTITLED STILL LIFE (WITH STRIPED CLOTH AND THREE OBJECTS), 1976

Inscriptions: verso, bottom right, in pencil: *JC 1976*
signed and dated retroactively [pjc].
verso, top right, in pencil: *PJC 209*

Medium: watercolour on paper.

Dimensions: 35.5 x 50.5 cm. (14 x 20 in.)

Provenance: Estate of the artist.

PJC 209.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH THREE OBJECTS), 1976

Inscriptions: verso, bottom right, in pencil: *JC 1976*
signed and dated retroactively [pjc].
verso, top right, in pencil: *PJC 212*

Medium: watercolour on paper.

Dimensions: 35.5 x 50.5 cm. (14 x 20 in.)

Provenance: Estate of the artist.

PJC 212.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH PLUNGER AND SCREWDRIVER), 1976

Inscriptions: verso, bottom right, in pencil: *JC 1976*
signed and dated retroactively [pjc].
verso, top right, in pencil: *PJC 213*

Medium: watercolour on paper.

Dimensions: 35.5 x 50.5 cm. (14 x 20 in.)

Provenance: Estate of the artist.

PJC 213.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH FLOWER BASKET PLAQUE AND SQUARE BOTTLE), c. 1976

Inscriptions: verso, top right, in pencil: *PJC 203*

Medium: watercolour on paper.

Dimensions: 35.5 x 50.5 cm. (14 x 20 in.)

Provenance: Estate of the artist.

PJC 203.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (FLOWER BASKET PLAQUE AND NEGATIVE PLUNGER), c. 1976

Inscriptions: verso, top right, in pencil: *PJC 210*

Medium: watercolour on paper.

Dimensions: 35.5 x 50.5 cm.(14 x 20 in.)

Provenance: Estate of the artist.

PJC 210.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH PLUNGER), c. 1976

Inscriptions: verso, top right, in pencil: *PJC 204*

Medium: watercolour (sepia) on paper.

Dimensions: 35.5 x 50.5 cm. (14 x 20 in.)

Provenance: Estate of the artist.

PJC 204.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH FOUR POTS), c. 1976

Inscriptions: verso, top right, in pencil: *PJC 205*

Medium: watercolour (sepia) on paper.

Dimensions: 35.5 x 50.5 cm. (14 x 20 in.)

Provenance: Estate of the artist.

PJC 205.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH FLOWER BASKET PLAQUE AND PLUNGER), c. 1976

Inscriptions: verso, top right, in pencil: *PJC 206*

Medium: watercolour (sepia) on paper.

Dimensions: 35.5 x 50.5 cm. (14 x 20 in.)

Provenance: Estate of the artist.

PJC 206.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH PLUNGER AND FOUR OBJECTS), c. 1976

Inscriptions: verso, top right, in pencil: *PJC 208*

Medium: watercolour (sepia) on paper.

Dimensions: 35.5 x 50.5 cm. (14 x 20 in.)

Provenance: Estate of the artist.

PJC 208.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH FOUR OBJECTS), c. 1976

Inscriptions: verso, top right, in pencil: *PJC 211*

Medium: watercolour (sepia) on paper.

Dimensions: 35.5 x 50.5 cm. (14 x 20 in.)

Provenance: Estate of the artist.

PJC 211.

[rjp at pjc: unframed.]

UNTITLED ENVELOPES, 1976

- Inscriptions: verso, envelope on left, across bottom, in black ink:
John Clark 1976 30.00
verso, envelope on right, across bottom, in black ink:
John Clark 1976 £30.00
verso, on card, across centre, in pencil: *JOHN CLARK*
verso, on card, top right, in pencil: *PJC 217*
- Medium: watercolour on paper envelopes, mounted on card.
- Dimensions: 40.3 x 58.2 cm. (15 7/8 x 23 in.), dimensions of card;
approx. 30.5 x 25.5 cm. (12 x 10 in.), dimensions of envelopes;
extended flap adds 6 cm. (2 3/8 in.) to each envelope.
- Provenance: Estate of the artist.
- Exhibitions: (*Artist's Envelopes*, JPL Fine Art, 1976.) Unconfirmed. Probably hung with the travelling exhibition at Ferens Art Gallery, Hull, 19 June - 11 July 1976 [see Remarks below.]
- Remarks: Images painted on two 10 x 12 in. envelopes. Brown tape has been left around edges of envelopes deliberately.

JPL exhibition listed in Clark's personal records, and in DIA catalogue. JPL Fine Arts have no record of Clark on their exhibition list; however, the exhibition travelled to Ferens Art Gallery, Hull, 19 June - 11 July 1976, and Clark's envelopes were probably hung at that location only. The exhibition was organized by JPL Fine Arts Director, Christian Neffe. Artists from Britain, Europe, and North America sent envelopes to JPL; the stamp and postmark thus became part of the work for many of them, although some were enclosed in an outer package. The exhibition toured England 1975/77 and closed with a show in Paris.

PJC 217.

[rjp at pjc: unframed; still possible to examine envelopes, verso.]

UNTITLED STILL LIFE (WITH TWO VASES), c. 1976

- Inscriptions: verso, top right, in pencil: *PJC 218*
- Medium: watercolour on T. H. Saunders paper.
- Dimensions: 57.2 x 77.0 cm. (22 1/2 x 30 3/8 in.)
- Provenance: Estate of the artist.

PJC 218.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH CLOTH AND PAPER) I, 1976

Inscriptions: recto, bottom right, in pencil: *John A. Clark 1976* [middle initial is cursive script 'a' capitalized]
verso, top right, in pencil: *PJC 219*

Medium: watercolour on T. H. Saunders paper; some structural lines in pencil faintly visible.

Dimensions: 57.2 x 77.0 cm. (22 1/2 x 30 3/8 in.)

Provenance: Estate of the artist.

Remarks: Recorded as 1977 on jc colour slide.

PJC 219.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE DRAWING (WITH CLOTH AND PAPER) I, c. 1976

Inscriptions: verso, top right, in pencil: *PJC 610*

Medium: charcoal on paper.

Dimensions: 55.7 x 75.9 cm. (22 x 30 in.)

Provenance: Estate of the artist.

PJC 610.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE DRAWING (WITH CLOTH AND PAPER) II, c. 1976

Inscriptions: verso, top right, in pencil: *PJC 611*

Medium: charcoal on paper.
Dimensions: 55.8 x 75.9 cm. (22 x 30 in.)
Provenance: Estate of the artist.
Remarks: Clear tape along bottom edge verso suggests paper may have been extended here at one time. Composition would appear to confirm this.
PJC 611.
[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH CLOTH, PAPER, AND SCREWDRIVER), c. 1976

Inscriptions: verso, top right, in pencil: *PJC 612*
Medium: charcoal on paper.
Dimensions: 55.8 x 75.9 cm. (22 x 30 in.)
Provenance: Estate of the artist.
PJC 612.
[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH RADIO), c. 1976

Inscriptions: verso, top right, in pencil: *PJC 613*
Medium: pencil on Strathmore Artist paper.
Dimensions: 73.6 x 58.4 cm. (29 x 23 in.)
Provenance: Estate of the artist.
PJC 613.
[rjp at pjc: unframed.]

UNTITLED STILL LIFE DRAWING (WITH CLOTH AND PAPER) III, c. 1976

Inscriptions: verso, top right, in pencil: *PJC 614*

Medium: charcoal on paper.

Dimensions: 64 x 75.9 cm. (25 1/4 x 29 3/4 in.) overall; original sheet of paper extended at top, c. 8 cm. (c. 3 1/4 in.) added, joined with clear tape verso.

Provenance: Estate of the artist.

PJC 614.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH MATT KNIFE AND CORD), 1976

Inscriptions: recto, bottom right, in pencil: *JC 1976 / Hull*
signed and dated retroactively [pjc].
verso, top right, in pencil: *PJC 615*

Medium: charcoal on [J Green?] paper. [Manufacturer's stamp hard to decipher.]

Dimensions: 58 x 78.5 cm. (22 x 31 in.)

Provenance: Estate of the artist.

PJC 615.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH ROLLING PIN AND PAINT BRUSH), 1976

Inscriptions: recto, bottom right, in pencil: *John Clark 1976*
verso, top right, in pencil: *PJC 616*

Medium: charcoal on paper.

Dimensions: 56.9 x 77.1 cm. (22 3/8 x 30 3/8 in.)

Provenance: Estate of the artist.

PJC 616.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH MATT KNIFE AND BOXES), 1976

Inscriptions: recto, bottom right, in pencil: *JC 1976 / (Hull)*
signed and dated retroactively. [pjc]
verso, top right, in pencil: *PJC 617*

Medium: charcoal on paper.

Dimensions: 58.9 x 83.8 cm. (23 1/4 x 33 1/8 in.)

Provenance: Estate of the artist.

PJC 617.

[rjp at pjc: unframed.]

STILL-LIFE WITH A BORDER, 1976

Inscriptions: on face of canvas, only visible from back, in margin of canvas
where folded around top stretcher bar, centre, in pencil: *PJC 226*

Medium: oil on canvas.

Dimensions: 84.1 x 100.7 cm. (33 1/8 x 39 5/8 in.)

Provenance: Estate of the artist.

Remarks: Recorded as 1976: jc colour slide.

PJC 226.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH CUT-OUT PAPER DOG AND CAT), 1976

Inscriptions: recto, bottom right, in pencil: *John Clark 1976*
verso, top right, in pencil: *PJC 184*

Medium: conté crayon on paper.

Dimensions: 59.2 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

PJC 184.

[rjp at pjc: unframed.]

UNTITLED STUDY (FEMALE NUDE) I, c. 1976

Inscriptions: verso, top right, in pencil: *PJC 216*

Medium: watercolour (sepia) on paper.

Dimensions: 50.5 x 35.5 cm. (20 x 14 in.)

Provenance: Estate of the artist.

Remarks: Study for proposed painting; never begun. [pjc]

PJC 216.

[rjp at pjc: unframed.]

UNTITLED STUDY (FEMALE NUDE) II, c. 1976

Inscriptions: verso, top right, in pencil: *PJC 215*

Medium: watercolour (sepia) on paper.

Dimensions: 50.5 x 35.5 cm. (20 x 14 in.)

Provenance: Estate of the artist.

Remarks: Study for proposed painting; never begun. [pjc]

PJC 215.

[rjp at pjc: unframed.]

UNTITLED STUDY (FEMALE NUDE) III, c. 1976

Inscriptions: verso, top right, in pencil: *PJC 214*

Dimensions: 88.9 x 102.8 cm. (35 x 40 1/2 in.) unstretched.

Provenance: Estate of the artist.

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hesse, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.

An extant slide of this work is titled "Table Top" and dated 1976.

PJC 669.

[rjp at pjc: unstretched; stretched previously.]

STILL LIFE WITH CLOTH AND PAPER (BLACK AND GREEN SQUARES), 1976/67

Inscriptions: verso, bottom right, in pencil: *JC 1976*
signed and dated retroactively. [pjc]
verso, top right, in pencil: *PJC 220*

Medium: watercolour on paper; some structural lines in pencil faintly visible.

Dimensions: 58.5 x 79 cm. (23 x 31 1/8 in.)

Provenance: Estate of the artist.

Remarks: Recorded as 1977 on jc colour slide.

PJC 220.

[rjp at pjc: unframed.]

STILL LIFE WITH CLOTH AND PAPER (YELLOW SQUARE WITH RED STRIPE), 1976/77

Inscriptions: verso, bottom right, in pencil: *JC 1976*
signed and dated retroactively. [pjc]
verso, top right, in pencil: *PJC 221*

Medium: watercolour on paper; some structural lines in pencil faintly visible.

Dimensions: 58 x 79 cm. (22 3/4 x 31 1/8 in.)

Provenance: Estate of the artist.

Remarks: Recorded as 1977 on jc colour slide.

PJC 221.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH OCHRE AND RED CLOTHS AND PAPERS), 1976/77

Inscriptions: verso, bottom right, in pencil: *JC 1976*
signed and dated retroactively. [pjc]
verso, top right, in pencil: *PJC 222*

Medium: watercolour on [J & P Kent] paper; [watermark hard to decipher.]

Dimensions: 55.8 x 76.8 cm. (22 x 30 1/4 in.)

Provenance: Estate of the artist.

PJC 222.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH CLOTH AND PAPER) II, 1976/77

Inscriptions: verso, bottom right, in pencil: *JC 1977*
signed and dated retroactively. [pjc]
verso, top right, in pencil: *PJC 609*

Medium: watercolour on [J & P Kent] paper; [watermark hard to decipher.]

Dimensions: 55.8 x 76.6 cm. (22 x 30 1/4 in.)

Provenance: Estate of the artist.

PJC 609.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (WITH CLOTH AND PAPER) III, 1976/77

Inscriptions: verso, top right, in pencil: *PJC 207*

Medium: watercolour on paper.
 Dimensions: 35.5 x 50.5 cm. (14 x 20 in.)
 Provenance: Estate of the artist.
 PJC 207

[rjp at pjc: unframed.]

TABLE-TOP WITH A SEASCAPE, 1976/77

Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 675*
 Medium: oil on canvas.
 Dimensions: 106 x 152.2 cm. (41 3/4 x 60 in.) unstretched.
 Provenance: Estate of the artist.
 Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.

Date written by Clark on one slide of work is 1976, and on another 1977. The date stamped on the slide mount of the latter is Apr '77.

PJC 675.

[rjp at pjc: unstretched; stretched previously.]

LOOKING AT CÉZANNE or TABLE-TOP WITH A CÉZANNE, c. early 1977

Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 674*
 Medium: oil on canvas.
 Dimensions: 106.5 x 157 cm. (42 x 61 3/4 in.) unstretched.
 [Appears to have been stretched on a stretcher slightly smaller than the painting: 106.5 x 153.5 cm. (42 x 60 1/2 in.)]
 Provenance: Estate of the artist.
 Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April

1994, by Pamela Clark. Recorded on Clark's storage list as "Table-Top with a Cézanne".

"Looking at Cézanne" written by Clark on slide of work. Date written by Clark on slide is 1977; date stamped on slide mount of another unlabelled extant slide of work is Feb '77.

PJC 674.

[rjp at pjc: unstretched; stretched previously.]

BOXES AND A COAT or RED PAINTING WITH COAT, 1977

Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 672*

Medium: oil on canvas.

Dimensions: 167.5 x 124.5 cm. (66 x 49 in.) unstretched.

Provenance: Estate of the artist.

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark. Recorded on Clark's storage list as "Red Painting with a Coat."

"Boxes and a Coat" and date written by Clark on extant slides of work
Date stamped on slide mount of one unidentified slide of work: Apr. '77.

PJC 672.

[rjp at pjc: unstretched; stretched previously.]

POETRY AND A KNIFE or KNIFE AND BOOKS, 1977

Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 673*

Medium: oil on canvas.

Dimensions: 167.5 x 122 cm. (66 x 48 in.) unstretched.

Provenance: Estate of the artist.

Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April

1994, by Pamela Clark. Recorded on Clark's storage list as "Knife and Books."

"Poetry and a Knife" and date written by Clark on extant slides of work. Date stamped on slide mount of one unidentified slide of work: Apr. '77.

PJC 673.

[rjp at pjc: unstretched; stretched previously.]

BOOTS SNUG, n.d. (1970s)

Inscriptions: verso, top right, in pencil: *PJC 171*

Medium: pencil on paper.

Dimensions: 38.5 x 56.9 cm. (15 1/4 x 22 3/8 in.)

Provenance: Estate of the artist.

Script incl.: *Boots Snug*, lower right; *Boots* / *SNUG*, on image of hot water bottle [manufacturer's trade mark].

PJC 171.

[rjp at pjc: unframed.]

CUP AND KNIFE, 1977

Inscriptions: recto, bottom right, in pencil: *John Clark 1977*
verso, top right, in pencil: *PJC 163*

Medium: charcoal on paper (reverse side of graph paper, i.e. blank side).

Dimensions: 55.5 x 75.7 cm. (21 7/8 x 29 7/8 in.)

Provenance: Estate of the artist.

Remarks: Title handwritten on slide of work.
Date stamped on slide mount: Apr. '77.

PJC 163.

[rjp at pjc: unframed.]

UNTITLED (VASE AND A KNIFE), 1977

Inscriptions: verso, top right, in pencil: *PJC 197*

Medium: black chalk on paper.

Dimensions: 59.3 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

PJC 197.

[rjp at pjc: unframed.]

UNTITLED (CUP AND FRUIT), c. 1977

Inscriptions: verso, top right, in pencil: *PJC 170*

Medium: black chalk or charcoal on paper.

Dimensions: 59.2 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

PJC 170.

[rjp at pjc: unframed.]

UNTITLED (BOOT AND FRUIT), 1977

Inscriptions: verso, top right, in pencil: *PJC 199*

Medium: black chalk on paper.

Dimensions: 59.2 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

PJC 199.

[rjp at pjc: unframed.]

FLOWERS AND A BOOT, 1977

Inscriptions: recto, bottom right, in pencil: *J.C. 1977*
signed and dated retroactively. [pjc]
verso, top right, in pencil: *PJC 185*

Medium: charcoal on paper.

Dimensions: 59.2 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

Remarks: Titled and dated on slide of work.
Date stamped on slide mount: Apr. '77.

PJC 185.

[rjp at pjc: unframed.]

RADIO AND A CUP, 1977

Inscriptions: recto, bottom right, in pencil: *JC 1977*
signed and dated retroactively. [pjc]
verso, top right, in pencil: *PJC 186*

Medium: black chalk on T. H. Saunders paper.

Dimensions: 57.0 x 72.8 cm. (22 1/2 x 28 3/4 in.)

Provenance: Estate of the artist.

Remarks: Titled and dated on slide of work.
Date stamped on slide mount: Apr. '77.

PJC 186.

[rjp at pjc: unframed.]

CACTUS AND RADIO, 1977

Inscriptions: verso, top right, in pencil: *PJC 605*

Medium: charcoal on paper.

Dimensions: 59.3 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

Remarks: Titled and dated on slide of work.

Discolouration around image, and clear tape at edges verso, suggest work may have been matted at one time.

PJC 605.

[rjp at pjc: unframed.]

MIKE'S CASE, 1977

Inscriptions: recto, bottom right, in pencil: *John Clark / 1977*
verso, top right, in pencil: *PJC 192*

Medium: charcoal on paper.

Dimensions: 59.2 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

Remarks: Titled and dated on slide of work.

PJC 192.

[rjp at pjc: unframed.]

UNTITLED (FIRE AND PLANT), 1977

Inscriptions: recto, bottom right, in pencil: *John Clark '77*
verso, top left, in pencil: *PJC 149*

Medium: charcoal on paper.

Dimensions: 59.3 x 84 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

PJC 149.

[rjp at pjc: unframed.]

UNTITLED (ROSES AND FIRE), 1977

Inscriptions: recto, bottom right, in pencil: *JC '78*
 verso, bottom left, in pencil: *John Clark 1977*
 verso, top right, in pencil: *PJC 164*

Medium: charcoal on paper.

Dimensions: 59.2 x 84 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

Remarks: 1977 is the more plausible date for this work; '78 was probably written retroactively.

Date written on one side of work is 1976, and on another is 1977.

PJC 164.

[rjp at pjc: unframed.]

ROSES & FIRE, 1977

Inscriptions: on back, on top horizontal stretcher bar: *JOHN CLARK 1977*
 on back, top left corner brace of stretcher: *"ROSES / & / FIRE" / 1977*

Medium: oil on canvas.

Dimensions: 91 x 112 cm. (35 3/4 x 44 in.)

Provenance: Mr. and Mrs. Charles Henry, Pinner, Middlesex, England. [Purchased 26 Apr. 1980.]

Exhibitions: *John Clark: Paintings and Drawings*, Ian Birksted Gallery, London, 3 - 19 Apr. 1980.

Citations: Sweet, David. "John Clark at Abbot Hall Gallery, Kendal." *Artscribe*. No. 15 (Dec. 1978): p. 50.

Reproductions: Sweet, David. "John Clark at Abbot Hall Gallery, Kendal." *Artscribe*. No. 15 (Dec. 1978): p. 51, b/w ill.

John Clark. New York: 49th Parallel Centre for Contemporary Canadian Art, [1982]. Exhibition catalogue. p. 4, b/w ill.

Script incl.: 1977 *Roses & Fire*, across lower image.

Remarks: Information on inscriptions and dimensions (cm.) courtesy of Charles Henry.

CHAIR & FIRE, 1977

- Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 677*
- Medium: oil on canvas.
- Dimensions: 152.3 x 121.5 cm. (60 x 47 7/8 in.) unstretched.
- Provenance: Estate of the artist.
- Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.
- Date written by Clark on extant slide of work.
- Three extant slides show that the words *Chair & Fire* were originally written in cursive script below image of chair and fire, but they have subsequently been painted out.
- PJC 677.

[rjp at pjc: unstretched; stretched previously.]

TELEVISION & FIRE, 1977

- Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 676*
- Medium: oil on canvas.
- Dimensions: 122 x 141.3 cm. (48 x 55 5/8 in.) unstretched.
- Provenance: Estate of the artist.
- Script incl.: *Television & Fire*, in cursive script, across bottom, below image of objects, in black oil.
- Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.
- Date written by Clark on extant slide of work.
- PJC 676.

[rjp at pjc: unstretched; stretched previously.]

TELEVISION, 1977

- Inscriptions: on face of canvas, bottom right, in margin, in pencil: *PJC 678*
- Medium: oil on canvas.
- Dimensions: 122.2 x 160 cm. (48 1/8 x 63 in.) unstretched.
- Provenance: Estate of the artist.
- Script incl.: *Television*, in cursive script, below image of T.V. and a vase of plastic roses, in black oil.
- Remarks: In storage in England at home of Pamela Clark's brother, Barrie Day, Hessle, Yorkshire, until brought back to Lethbridge, Alberta, April 1994, by Pamela Clark.

PJC 678.

[rjp at pjc: unstretched; stretched previously.]

RADIO & SHARK, c. 1977

- Inscriptions: verso, top right, in pencil: *PJC 269*
- Medium: oil on Strathmore watercolour paper.
- Dimensions: 58.4 x 69.2 cm. (23 x 27 1/4 in.)
- Provenance: Estate of the artist.
- Script incl.: *Radio / & / shark*, upper left.

PJC 269.

[rjp at pjc: unframed.]

UNTITLED (TV - TV), 1977

- Inscriptions: recto, bottom right, in pencil: *John Clark / 1977*
verso, top right, in pencil: *PJC 194*
- Medium: black chalk on Basingwerk Parchment paper.
- Dimensions: 50.8 x 63.3 cm. (20 x 25 in.)

Provenance: Estate of the artist.

PJC 194.

[rjp at pjc: unframed.]

UNTITLED (JACKET AND SPOON) I, 1977

Inscriptions: recto, bottom right, in pencil: *John Clark 1977*
verso, top right, in pencil: *PJC 147*

Medium: charcoal on paper.

Dimensions: 57 x 77 cm. (22 1/2 x 30 3/8 in.)

Provenance: Estate of the artist.

PJC 147.

[rjp at pjc: unframed.]

UNTITLED (JACKET AND SPOON) II, 1977

Inscriptions: recto, bottom right, in pencil: *John Clark 1977*
verso, top right, in pencil: *PJC 166*

Medium: charcoal on paper.

Dimensions: 59.3 x 84 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

PJC 166.

[rjp at pjc: unframed.]

UNTITLED (JACKET), c. 1977

Inscriptions: verso, top right, in pencil: *PJC 198*

Medium: black chalk on paper.
 Dimensions: 59.1 x 84.0 cm. (23 3/8 x 33 1/8 in.)
 Provenance: Estate of the artist.

PJC 198.

[rjp at pjc: unframed.]

BLACK JACKET 77, 1977

Inscriptions: on face, bottom left, in margin of canvas, in pencil: *PJC 229*

Medium: oil on canvas.

Dimensions: 81.2 x 102.2 cm. (32 x 40 1/4 in.)

Provenance: Estate of the artist.

Script incl.: *Black Jacket 77*, above image of jacket, running from slightly left of top centre to top right.

PJC 229.

[rjp at pjc: unstretched, stretched previously.]

RED JACKET, 1977

Inscriptions.: on back, along top stretcher bar, in charcoal:
John Clark 1977 Red Jacket
 on back, to left of above inscription, in pencil: *PJC 230*

Medium: oil on canvas.

Dimensions: 93.9 x 110.9 cm. (37 x 43 11/16in.)

Provenance: Estate of the artist.

Script incl.: *Jacket 1977*, approximately centred above image of red jacket.

PJC 230.

[rjp at pjc: framed, could not examine sides of canvas.]

JACKET II, 1977

Inscriptions.: on back of canvas, upper right, in pencil, written upside down:
John Clark 1977 / Jacket II
on face, in left margin of canvas, near top, in pencil: *PJC 259*

Medium: oil on canvas.

Dimensions: 99 x 106 cm. (39 x 41 3/4 in.)

Provenance: Estate of the artist.

Script incl.: *II*, lower left, below image of jacket.

PJC 259.

[rjp at pjc: unstretched, stretched previously.]

MATTRESS AND COAT, October 1977

Inscriptions: recto, bottom right, in pencil: *John Clark '77*
verso, top right, in pencil: *PJC 195*

Medium: black chalk on paper.

Dimensions: 59.2 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

Script incl.: *Oct '77*, upper left.

Remarks: Titled on slide of work.

PJC 195.

[rjp at pjc: unframed.]

MATTRESS AND FISH, 1977

Inscriptions: recto, bottom right, in pencil: *John A. Clark '77* [middle initial
written like a cursive script 'a', capitalized.]
verso, top right, in pencil: *PJC 165*

Medium: charcoal on paper.

Dimensions: 59.3 x 84.0 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

Remarks: Titled on slide of work.
Date stamped on slide mount: Nov. '77.

PJC 165.

[rjp at pjc: unframed.]

MATTRESS 1977, 1977

Inscriptions: on back, across top, in margin of canvas:
John Clark Mattress 1977 £350.00
to left of this is written: *PJC 097*

Medium: oil on canvas.

Dimensions: 107.3 x 119.8 cm. (42 1/4 x 47 3/16 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990;
CLAMATTR77).

Exhibitions: [*John Clark: Paintings and Drawings*, Ian Birksted Gallery, London,
3 - 19 Apr. 1980. pjc.]

Script incl.: *Mattress / 1977*, painted on image of mattress, word "Mattress"
centred near top of mattress image, date just below and towards right.
PJC 097.

[rjp at W/T: framed, could not examine sides of canvas].

MATTRESS & BIKE, 1977

Inscriptions: verso, top right, in pencil: *PJC 200*

Medium: charcoal with brown crayon on paper.

Dimensions: 59.2 x 84.0 cm. 23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

Script incl.: *Mattress & Bike*, across top, and across bottom (bottom script is less distinct).

Remarks: Numbers [measurements] written in right margin in charcoal:
31" x 23" / 62 x 46 / 44 1/2 x 34 1/2

Date stamped on slide mount: Nov. '77.

PJC 200.

[rjp at pjc: unframed.]

UNTITLED (MATTRESS), 1977/78

Inscriptions: recto, bottom right, in pencil: *John Clark '78*
verso, top left, in pencil: *PJC 150*

Medium: charcoal on paper.

Dimensions: 59.3 x 84 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

Remarks: Date stamped on slide mount: Nov. '77
Clark either dated this work retroactively, or reworked it minimally.

PJC 150.

[rjp at pjc: unframed.]

ROBS BIKE, 1977/78

Inscriptions: recto, bottom right, in pencil: *John Clark '78*
verso, top left, in pencil: *PJC 148*

Medium: charcoal with brown chalk on paper.

Dimensions: 56 x 76 cm. (22 x 29 7/8 in.)

Provenance: Estate of the artist.

Script incl.: *Robs Bike / 1977*, upper right, in charcoal.

Remarks: Date stamped on slide mount: Dec. '77.
Clark either dated this work retroactively, or reworked it minimally.

PJC 148.

[rjp at pjc: unframed.]

UNTITLED (CHRISTMAS TREE STUDY), 1977/78

Inscriptions: recto, bottom right, in pencil: *JC 77/78*
signed and dated retroactively. [pjc]
verso, top right, in pencil: *PJC 178*

Medium: watercolour on (sepia) paper.

Dimensions: 65.9 x 38.7 cm. (22 3/8 x 15 1/4 in.)

Provenance: Estate of the artist.

Remarks: Perhaps anticipates the "Tree with Gifts" works of 1988/89.

PJC 178.

[rjp at pjc: unframed.]

T.V. , 1977/78

Inscriptions: verso, top right, in pencil: *PJC 169*

Medium: oil on paper.

Dimensions: 59.5 x 84 cm. (23 1/2 x 33 1/8 in.)

Provenance: Estate of the artist.

Exhibitions: *Drawing in Action: An Exhibition of Contemporary Drawings by Twenty Artists*, Ferens Art Gallery, Hull, Yorkshire, 30 Sept. - 29 Oct. 1978; travelled to: Camden Arts Centre, London, 2 - 23 Jan. 1979; Swansea Arts Workshop, 10 Feb. - 11 Mar. 1979; Ulster Museum, Belfast, 30 Mar. - 22 Apr. 1979; Liverpool Academy of Arts, 28 Apr. - 20 May, 1979; Aberdeen Art Gallery, 16 June - 15 July, 1979; Rochdale Art Gallery, 4 Aug. - 2 Sept. 1979; Newcastle Polytechnic Gallery, 16 Oct. - 2 Nov. 1979. (cat.# 17).

[*Drawings: John Clark, David Haigh, Ron Shuebrook, Carol Wainio, Eye Level Gallery, Halifax, Nova Scotia, 22 Apr. - 8 May, 1980. Whether this is the same work is unconfirmed.*]

- Citations: Clark, Pru. "Drawing Comparisons." *Hull Daily Mail*, n.d. 1978
[Review of "Drawing in Action", Ferens Art Gallery.]
- Searle, Adrian. "'Drawing in Action' at the Camden Arts Centre, Ian Caughlin at House, John Walker at Nigel Greenwood." *Artscribe*. No. 16 (Feb. 1979): p. 59. Not mentioned by name: exhibition review refers to "a painting (oil on paper)" of a T.V.
- Reproductions: *Drawing in Action: An Exhibition of Contemporary Drawings by Twenty Artists*. Hull, Yorkshire: Ferens Art Gallery, 1978. Exhibition catalogue. p. 16, b/w ill.
- Script incl.: T.V., upper left.
- Remarks: Date stamped on slide mount: Dec. '77.
Exhibited as 1978: DIA.
- PJC 169.
- [rjp at pjc: unframed.]

TV - TV , 1978

- Inscriptions: recto, bottom right, in pencil: *John Clark '78*
verso, top right, in pencil: *PJC 193*
- Medium: charcoal on Basingwerk Parchment paper.
- Dimensions: 50.6 x 63.4 cm. (20 x 25 in.)
- Provenance: Pamela Clark, Lethbridge, Alberta.
- Exhibitions: *Drawing in Action: An Exhibition of Contemporary Drawings by Twenty Artists*, Ferens Art Gallery, Hull, Yorkshire, 30 Sept. - 29 Oct. 1978; travelled to: Camden Arts Centre, London, 2 - 23 Jan. 1979; Swansea Arts Workshop, 10 Feb. - 11 Mar. 1979; Ulster Museum, Belfast, 30 Mar. - 22 Apr. 1979; Liverpool Academy of Arts, 28 Apr. - 20 May, 1979; Aberdeen Art Gallery, 16 June - 15 July, 1979; Rochdale Art Gallery, 4 Aug. - 2 Sept. 1979; Newcastle Polytechnic Gallery, 16 Oct. - 2 Nov. 1979. (cat.# 16).
- Citations: Searle, Adrian. "'Drawing in Action' at the Camden Arts Centre, Ian Caughlin at House, John Walker at Nigel Greenwood". *Artscribe*. No. 16 (Feb. 1979): p. 59.
Not mentioned by name: exhibition review refers to "a drawing of a T.V."
- Script incl.: *TV - TV*, lower centre, below image of T.V.

Remarks: Date and title handwritten on slide of work.

Work exhibited in DIA was recorded as "T.V."; but as all other details agree, pjc and rjp are confident that this is the same work.

PJC 193.

[rjp at pjc: unframed.]

TRANSISTOR SUPER 8 or RADIO, 1978

Inscriptions: unverified.

Medium: oil on paper.

Dimensions: [(58.4 x 73.7 cm., DIA)] [(58 x 73.5 cm., EL80)] unverified.

Provenance: Dalhousie Art Gallery, Halifax, Nova Scotia (1981).

Exhibitions: *Drawing in Action: An Exhibition of Contemporary Drawings by Twenty Artists*, Ferens Art Gallery, Hull, Yorkshire, 30 Sept. - 29 Oct. 1978; travelled to: Camden Arts Centre, London, 2 - 23 Jan. 1979; Swansea Arts Workshop, 10 Feb. - 11 Mar. 1979; Ulster Museum, Belfast, 30 Mar. - 22 Apr. 1979; Liverpool Academy of Arts, 28 Apr. - 20 May, 1979; Aberdeen Art Gallery, 16 June - 15 July, 1979; Rochdale Art Gallery, 4 Aug. - 2 Sept. 1979; Newcastle Polytechnic Gallery, 16 Oct. - 2 Nov. 1979. (cat.# 18).

Drawings: John Clark, David Haigh, Ron Shuebrook, Carol Wainio, Eye Level Gallery, Halifax, Nova Scotia, 22 Apr. - 8 May, 1980.
[Recorded as "Radio."]

Contemporary Canadian Art from the Permanent Collection and Beyond: John Clark, Alex Colville, Jamelie Hassan, Brian Porter, Christopher Pratt, Joyce Wieland, Dalhousie Art Gallery, Halifax, Nova Scotia, 2 July - 4 Sept. 1988.
[Poster : Recorded as "Radio."]

Citations: Clark, Pru. "Drawing Comparisons." *Hull Daily Mail*, n.d. 1978
[Review of "Drawing in Action, Ferens Art Gallery.]
[Referred to as "Transistor Supper."]

Searle, Adrian. "'Drawing in Action' at the Camden Arts Centre, Ian Caughlin at House, John Walker at Nigel Greenwood." *Artscribe*. No. 16 (Feb. 1979): p. 59.

Reproductions: Poster for *Contemporary Canadian Art from the Permanent Collection and Beyond: John Clark, Alex Colville, Jamelie Hassan, Brian Porter,*

Christopher Pratt, Joyce Wieland, Dalhousie Art Gallery, Halifax, Nova Scotia, 2 July - 4 Sept. 1988. b/w ill. [Recorded as "Radio."]

Remarks: Date written on slide of work is 1977.

BEDFORD, c. 1978

Inscriptions: none visible.

Medium: charcoal on paper.

Dimensions: 50.5 x 63.2 cm. (19 7/8 x 24 7/8 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990).

Script incl.: *Bedford*, across front of truck.

PJC 086.

[rjp at W/T: top mounted on matt, framed, could not examine verso.]

FODEN TRUCK, 1978

Inscriptions: on back, on top left corner brace of stretcher: *FODEN / TRUCK*
on back, along top stretcher bar: *JOHN CLARK 1978*
on back, on top right corner brace of stretcher: *£200.00*
on back, on left stretcher bar, in pencil: *PJC 228*

Medium: oil on paper, mounted on canvas.

Dimensions: 55 x 74 cm. (21 3/4 x 29 1/4 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario,

16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta,
27 Apr. - 16 June 1991.

[Shown in Calgary at Stride Gallery.]

PJC 228.

[rjp at pjc: framed.]

RED WINDOW, 1978

Inscriptions: recto, bottom left, in pencil: *John Clark '78*

Medium: charcoal and pastel on paper.

Dimensions: 64.1 x 59.0 cm. (25 1/4 x 23 1/4 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990;
CLAREDWI78).

Exhibitions: *John Clark: Small Works on Paper and Canvas*, Wynick/Tuck Gallery,
Toronto, Ontario, 8 Dec. 1990 - 12 Jan. 1991.

Script incl.: *Red Window*, centred in lower image, charcoal.

Remarks: Drawn at Lincoln St., Hull, England; old school building used by Hull
College of Art as painting studios [pjc].

PJC 087.

[rjp at W/T: top mounted on matt, framed, could not examine verso].

WINDOW AT LINCOLN ST. I, 1978

Inscriptions: unverified.

Medium: chalk on paper.

Dimensions: [59.3 x 42 cm., DIA] unverified.

Provenance: The former Mrs. Kenneth Tumell (1978) [unverified].

Exhibitions: *Drawing in Action: An Exhibition of Contemporary Drawings by Twenty
Artists*, Ferens Art Gallery, Hull, Yorkshire, 30 Sept. - 29 Oct. 1978;
travelled to: Camden Arts Centre, London, 2 - 23 Jan. 1979; Swansea
Arts Workshop, 10 Feb. - 11 Mar. 1979; Ulster Museum, Belfast,

30 Mar. - 22 Apr. 1979; Liverpool Academy of Arts, 28 Apr. - 20 May, 1979; Aberdeen Art Gallery, 16 June - 15 July, 1979; Rochdale Art Gallery, 4 Aug. - 2 Sept. 1979; Newcastle Polytechnic Gallery, 16 Oct. - 2 Nov. 1979. (cat.# 19).

Citations: Searle, Adrian. "'Drawing in Action' at the Camden Arts Centre, Ian Caughlin at House, John Walker at Nigel Greenwood." *Artscribe*. No. 16 (Feb. 1979): p. 59. Not mentioned by name: exhibition review refers to "two drawings of windows."

WINDOW AT LINCOLN ST. II, 1978

Inscriptions: none visible.

Medium: charcoal on paper.

Dimensions: 59.5 x 42 cm. (23 1/2 x 16 1/2 in.)

Provenance: Simon Lewis, London, England. (May 1980).

Exhibitions: *Drawing in Action: An Exhibition of Contemporary Drawings by Twenty Artists*, Ferens Art Gallery, Hull, Yorkshire, 30 Sept. - 29 Oct. 1978; travelled to: Camden Arts Centre, London, 2 - 23 Jan. 1979; Swansea Arts Workshop, 10 Feb. - 11 Mar. 1979; Ulster Museum, Belfast, 30 Mar. - 22 Apr. 1979; Liverpool Academy of Arts, 28 Apr. - 20 May, 1979; Aberdeen Art Gallery, 16 June - 15 July, 1979; Rochdale Art Gallery, 4 Aug. - 2 Sept. 1979; Newcastle Polytechnic Gallery, 16 Oct. - 2 Nov. 1979. (cat.# 20).
[Recorded as chalk on paper.]

Citations: Searle, Adrian. "'Drawing in Action' at the Camden Arts Centre, Ian Caughlin at House, John Walker at Nigel Greenwood." *Artscribe*. No. 16 (Feb. 1979): p. 59. Not mentioned by name: exhibition review refers to "two drawings of windows."

Reproductions: Exhibition announcement card for *John Clark: Paintings and Drawings*, Ian Birksted Gallery, London, 3 - 19 Apr. 1980. b/w ill.

Script incl.: *Window / at L St, bottom, left of centre.*

Remarks: Inscriptions, medium, dimensions (in.) and provenance information courtesy of Simon Lewis.

John Clark / Window II / 1978, written by Clark in felt pen on backing board.

Label on backing board reads as follows:

Drawing in Action / Ferens Art Gallery / and Touring 1978/79 /

Cat No. 20 John Clark / Window at Lincoln Street II / Borrowed from the Artist

WINDOW 78, 1978

- Inscriptions: recto, bottom right, in pencil: *JC '78*
signed and dated retroactively [pjc].
verso, top right, in pencil: *PJC 181*
- Medium: brush and ink on textured paper.
- Dimensions: 56.3 x 38.0 cm. (22 1/4 x 15 in.)
- Provenance: Estate of the artist.
- Script incl.: *Window 78*, lower centre, below image of window.
- Remarks: Probably one of first drawings completed on arrival in Halifax to teach at NSCAD.
PJC 181.
- [rjp at pjc: unframed.]

UNTITLED (WINDOW WITH SAILBOAT), 1978

- Inscriptions: recto, bottom right, in pencil: *JC 1978*
signed and dated retroactively [pjc].
verso, top right, in pencil: *PJC 180*
- Medium: brush and ink on textured paper.
- Dimensions: 56.3 x 38.0 cm.(22 1/4 x 15 in.)
- Provenance: Estate of the artist.
- Remarks: Probably one of first drawings completed on arrival in Halifax to teach at NSCAD.
PJC 180.
- [rjp at pjc: unframed.]

HAT AND GLOVES, 1978

Inscriptions: recto, bottom right, in pencil: JC Halifax 1978
 verso, top right, in pencil: PJC 106

Medium: charcoal on paper.

Dimensions: 50.7 x 66 cm. (20 x 26 in.)

Provenance: Estate of the artist.

Exhibitions: [*Drawings: John Clark, David Haigh, Ron Shuebrook, Carol Wainio, Eye Level Gallery, Halifax, Nova Scotia, 22 Apr. - 8 May 1980.*]

Remarks: It is not absolutely certain that this is the work exhibited at EL80. "Hat and Gloves" was exhibited there as a 1980 work, charcoal on paper, 51 x 66 cm. Clark may have dated this image of a top hat and a pair of gloves retroactively. The style of signature would seem to suggest that he did. If the two works are not the same, then the one exhibited at EL80 is missing.

PJC 106.

[rjp at pjc: unframed.]

UNTITLED (DESK LAMP), 1978

Inscriptions: recto, bottom right, in pencil: *John Clark / Halifax - 1978*
 signed and dated retroactively [pjc];
 verso, top right, written sideways, in pencil: PJC 130

Medium: compressed charcoal and white chalk on paper.

Dimensions: 50.7 x 66 cm. (20 x 26 in.)

Provenance: Estate of the artist.

PJC 130.

[rjp at pjc: unframed.]

MIRROR AND ROPE, 1978

Inscriptions: on back of canvas, lower left, in black felt marker: *John Clark / 1978*
 on back, on top stretcher bar, in black felt marker:
 "MIRROR & ROPE" 1978 JOHN CLARK 45"x 63"

- Medium: oil on canvas.
- Dimensions: 114.3 x 159.8 cm. (45 x 63 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 24 Sept. 1983; JC3665).
- Alison and Alan Schwartz, Toronto, Ontario. (Dec.1987).
- Art Gallery of Ontario, Toronto, Ontario. (21 Oct. 1992. #92/201. Gift.)
- Exhibitions: *Heart and Head and Hand: An Exhibition of Smaller Works by the Faculty of the Studio Division of the Nova Scotia College of Art and Design*, Art Gallery, Mount Saint Vincent University, Halifax, Nova Scotia, 23 Nov. - 10 Dec. 1978. (cat.# 26).
- John Clark*, Southern Alberta Art Gallery, Lethbridge, Alberta, 2 Feb. - 9 Mar. 1980. (cat.# 1).
- John Clark: Paintings 1978-81*, Art Gallery Mount Saint Vincent University, Halifax, Nova Scotia, 10 Apr. - 3 May 1981. (cat.# 1).
- John Clark*, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 20).
- John Clark: The Grey Paintings 1978-1983*, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, 28 May - 3 July 1983; travelled to The Ed Gallery, Guelph, Ontario, 18 Nov. - 3 Dec. 1983. (cat.# 1).
- On display with permanent collection, Odette Gallery, Art Gallery of Ontario, Toronto, 20 Apr. - 5 Aug. 1993 (dates approximate).
- Citations: Sweet, David. "Introduction." *John Clark: Paintings 1978-81*. Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981. Exhibition catalogue. p. 4.
- Grenville, Bruce. "John Clark: The Grey Paintings 1978-1983." Catalogue essay for exhibition catalogue of the same title. Kingston, Ontario: Agnes Etherington Art Centre, 1983. pp. 8-11.
- Reproductions: *Heart and Head and Hand: An Exhibition of Smaller Works by the Faculty of the Studio Division of the Nova Scotia College of Art and Design*. Halifax, Nova Scotia: Art Gallery, Mount Saint Vincent University, 1978. Exhibition catalogue. p. 4 (back page), b/w ill.
- John Clark: Paintings 1978-81*. Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981. Exhibition catalogue. p. 3, b/w ill.

John Clark: The Grey Paintings 1978-1983. Kingston, Ontario: Agnes Etherington Art Centre, 1983. Exhibition catalogue. Bruce Grenville, guest curator. p. 9, b/w ill.

- Script incl.: 78, upper left corner, in black paint.
- Remarks: Information on inscriptions, dimensions (cm.) and display dates at AGO courtesy of Liana C. Radvak, Office of the Registrar, Art Gallery of Ontario.
First painting completed to Clark's satisfaction at Nova Scotia College of Art and Design, Halifax, Fall 1978. [pjc]
- John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire, 30 Sept. 1978: writes that he has just started this painting.
John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire, 9 Dec. 1978: writes that painting was in recent faculty show.
- W/T gallery label on back of stretcher.

UNTITLED (ROPE AND CLOCK), c. late 1978

- Inscriptions: verso, top right, in pencil: *PJC 631*
- Medium: charcoal on paper.
- Dimensions: 109 x 150.8 cm. (42 7/8 x 59 3/8 in.)
- Provenance: Estate of the artist.
- Remarks: Date stamped on slide mount: Jan. '79. Slide shows work pinned to studio wall, NSCAD.
PJC 631.
- [rjp at pjc: unframed.]

UNTITLED (CLOCK AND T.V.), c. late 1978

- Inscriptions: verso, top right, in pencil: *PJC 632*
- Medium: charcoal on paper.
- Dimensions: 91.5 x 122.3 cm. (36 1/8 x 48 1/8 in.)
- Provenance: Estate of the artist.

Remarks: Date stamped on slide mount: Jan. '79. Slide shows work pinned to studio wall, NSCAD.

PJC 632.

[rjp at pjc: unframed.]

UNTITLED STILL LIFE (KITCHEN COUNTER), between 1978/83

Inscriptions: verso, top right, in pencil: *PJC 629*

Medium: pen and ink on paper.

Dimensions: 50.9 x 65.9 cm. (20 x 26 in.)

Provenance: Estate of the artist.

Remarks: Drawn at 6143 Linden Street, Halifax, Nova Scotia, where the Clarks lived from about September 1978 to about May 1983. [pjc]

PJC 629.

[rjp at pjc: unframed.]

THE NIGHT, between 1978/83

Inscriptions: recto, upper centre, above image, in pencil: THE NIGHT
verso, top right, in pencil: *PJC 513*

Medium: graphite on paper.

Dimensions: 27.7 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Remarks: Drawn on reverse of undated NSCAD registration class list (rough copy), for a studio class taught by E. [Eric] Cameron.

Image is of a building with light streaming through the doorway and windows. It does not appear to be related to the "Night" paintings of 1988.

PJC 513.

[rjp at pjc: unframed.]

UNTITLED STUDY (WINDOW AND MIRROR), c. 1979

Inscriptions: recto, right of centre, in ink: *& flower* (see 'Remarks' below)
 verso, top right, in pencil: *PJC 442*

Medium: felt pen on paper.

Dimensions: approx. rectangular, 16.5 x 17 cm. (6 1/2 x 7 in.)

Remarks: To the original image of a window has been added the image of a mirror, cut from another drawing [no longer extant], on a piece of paper approx. 6 x 10 cm. (2 1/2 x 4 in.). This is taped with masking tape down its left edge, to the right of the window image. The tape, approx. centre of the resulting composition, conceals some script pertaining to the window image, now not legible. The words '*& flower*' occur beneath the mirror image and appear to be part of an inscription cut through when the mirror image was removed from its former context.

PJC 442.

[rjp at pjc: unframed.]

DOORWAY AT L. ST., c. 1979

Inscriptions: verso, top right, in pencil: *PJC 453*

Medium: pen and ink on paper [probably ball-point pen].

Dimensions: 21.0 x 27.5 cm. (8 1/4 x 10 7/8 in.)

Provenance: Estate of the artist.

Script incl.: *Doorway at L. St.*, lower right, below image. [Might be considered an inscription.]

Remarks: Drawn on lined exercise paper.

PJC 453.

[rjp at pjc: unframed.]

DOORWAY, 1979

- Inscriptions: on back of stretcher, centre vertical stretcher bar, above centre, written sideways: *JOHN CLARK / "DOORWAY" 1979* to the right of this: *TOP* [with a directional arrow]; in middle of same stretcher bar, part of inscription covered by Aggregation Gallery label (See 'Remarks' below), in pencil: *JOHN / DOOR*
on back of stretcher, top horizontal stretcher bar, centre, in black ball-point pen: *TOP* [with a directional arrow].
- Medium: oil on canvas.
- Dimensions: 181 x 246.7 cm. (71 1/4 x 97 1/8 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983; JC3536; returned to artist 1989).
University of Lethbridge Art Gallery, Alberta (1990).
- Exhibitions: *John Clark*, Southern Alberta Art Gallery, Lethbridge, Alberta, 2 Feb. - 9 Mar. 1980. (cat.# 3).
John Clark: Paintings 1978-81, Art Gallery Mount Saint Vincent University, Halifax, Nova Scotia, 10 Apr. - 3 May 1981. (cat.# 2).
John Clark, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 16).
John Clark: A Tribute, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Glenbow Museum.]
[Recorded as "The Doorway"]
Gifts in Context, University of Lethbridge Art Gallery, Alberta, 6 Dec. 1991 - 17 Jan. 1992.
Looking Back: The First Five Years 1976-1980, Southern Alberta Art Gallery, Lethbridge, Alberta, 10 July - 5 Sept. 1993.
- Citations: Sweet, David. "Introduction." *John Clark: Paintings 1978-81*. Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981. Exhibition catalogue. p. 4.

Shuebrook, Ron. "The Persistence of Representation: Some Issues/Some Identities." *Arts Atlantic*. Vol. 4, no. 3 (fall 1982). p. 25.

Reproductions: Exhibition announcement card for *John Clark: Recent Paintings*, Anna Leonowens Gallery, Halifax, Nova Scotia, 6 - 10 Aug. 1979. b/w ill.

John Clark. Lethbridge: Southern Alberta Art Gallery, 1980. Exhibition catalogue. Introduction and interview by Ron Shuebrook. Alf Bogusky, Director/Curator. p. 4, b/w ill.

John Clark: Paintings 1978-81. Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981. Exhibition catalogue. p. 6, b/w ill.

Remarks: Aggregation Gallery (former name of Wynick/Tuck Gallery, Toronto, Ontario) label on back of stretcher, middle of centre vertical stretcher bar: records artist, title, medium, dimensions (71 1/2 x 97 in.), date and identification #JC 3536.

Presumably finished around end of Feb. 1979:
John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire, 2 Mar. 1979: writes that he has just finished this painting.
John Clark, Halifax, Nova Scotia, to David Sweet, Hull, Yorkshire, 29 Mar. 1979: [apparently had sent Sweet slide of this work among others; also mentions "Red Rope" and "Two Mirrors."]: agrees with Sweet that it may be best of group.

[rjp at U. of L.: unframed.]

WINDOW, 1979

Inscriptions: on back: *Window 1980* [probably written retroactively, pjc and rjp; see 'Remarks' below]

Medium: oil on canvas.

Dimensions: 114 .8 x 159.8 cm. (45 1/4 x 63 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (1983. Returned to artist, n.d.).

Art Gallery of Nova Scotia, Halifax. (1992. Gift of Mrs. Pamela Clark, Lethbridge, Alberta.)

Exhibitions: *John Clark*, Southern Alberta Art Gallery, Lethbridge, Alberta, 2 Feb. - 9 Mar. 1980. (cat.# 5: "Window" 1979).

John Clark, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 19: "Window on the Harbour," 1979).

Art Gallery of Nova Scotia, Halifax, Director's Office, 1993, 1994.

Citations: *Annual Report 1992-1993*. Halifax, Nova Scotia: Art Gallery of Nova Scotia, 1993. p. 7. (listed as acquisition #92.36.)

Remarks: Information on inscriptions, dimensions (cm.) and AGNS exhibitions courtesy of Art Gallery of Nova Scotia.

Recorded as "Window in Halifax," 1979: jc slide; "Window," 1979: SAAG; "Window on the Harbour," 1979: 49P.

John Clark, Halifax, Nova Scotia, to David Sweet, Hull, Yorkshire, 29 Mar. 1979: writes that he has recently completed this painting.

The decision to date the painting to 1979, despite the 1980 date inscribed on the back, was made on the basis of the information noted above. Conceivably, Clark may have gone back into the painting in Jan. 1980 before sending it from Halifax to Lethbridge in time for the exhibition opening at SAAG on 2 Feb. 1980, and, if so, it may have been too late to change the date in the SAAG catalogue. However, that he should have allowed the 1979 date to stand, when the painting was exhibited later in New York, makes it more likely that the date was written retroactively, and from memory.

PJC 231.

UNTITLED (BACK), c. 1979

Inscriptions: verso, top left, in ink: *send memo / go to Bank. (transfer \$200) / by objects* [notes written with paper rotated 90 degrees from present alignment].

Medium: oil on paper.

Dimensions: 27.5 x 21.1 cm. (10 7/8 x 8 1/4 in.)

Provenance: Estate of the artist.

Remarks: On lined exercise paper, mounted, at top edge, verso, on light card.

Ball-point pen study of window and mirror verso, drawn with paper rotated 90 degrees from present alignment. Notes are at lower right of this study when it is aligned correctly.

PJC 508, on back of matt, top right, in pencil.

PJC 508.

[rjp at pjc: unframed.]

UNTITLED (STUDY FOR "BACK"), c. 1979

Inscriptions: verso, top right, in pencil: *PJC 509*

Medium: acrylic on paper.

Dimensions: 37.9 x 30.4 cm. (15 x 12 in.)

Provenance: Estate of the artist.

PJC 509.

[rjp at pjc: unframed.]

BACK, 1979

Inscriptions: unverified.

Medium: oil on canvas.

Dimensions: [167 x 153 cm. AGWEW (65 1/2 x 60 in.)] unverified.

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983; JC3531).

Gluskin Sheff and Associates, Toronto, Ontario. (Oct. 1989).

Exhibitions: *John Clark*, Southern Alberta Art Gallery, Lethbridge, Alberta, 2 Feb. - 9 Mar. 1980. (cat.# 4).

John Clark: Paintings 1978-81, Art Gallery Mount Saint Vincent University, Halifax, Nova Scotia, 10 Apr. - 3 May 1981. (cat.# 3).

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989. (cat.# 1).

- Citations: Sweet, David. "Introduction." *John Clark: Paintings 1978-81*. Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981. Exhibition catalogue. pp. 4-5.
- Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. p. 13.
- Reproductions: *John Clark*. Lethbridge: Southern Alberta Art Gallery, 1980. Exhibition catalogue. Introduction and interview by Ron Shuebrook. Alf Bogusky, Director/Curator. p. 1, b/w ill.
- Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). p. 29, b/w ill.
- Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. p. 23, b/w ill.
- Script incl.: *Back*, upper left; 79, upper right.
- Remarks: Recorded as "The Back": W/T 10/28/89 inventory.
- John Clark, Halifax, Nova Scotia, to David Sweet, Hull, Yorkshire, 29 Mar. 1979: writes that he has just finished this painting.

BACK '79, Summer 1979

- Inscriptions: verso, top right, in pencil: *PJC 598*
- Medium: felt marker pen on paper.
- Dimensions: 84.0 x 59.3 cm. (33 1/8 x 23 3/8 in.)
- Provenance: Estate of the artist.
- Script incl.: *Back*, upper left; '79, upper right.
- Remarks: Drawn while on vacation in England, Summer 1979. In storage at home of Pamela Clark's brother, Barrie Day, Hessle, near Hull, Yorkshire, until brought back to Lethbridge, Alberta, Jan. 1993, by Pamela Clark.
- PJC 598.
- [rjp at pjc: unframed.]

UNTITLED (BACK, MALE NUDE WITH GLASSES), Summer 1979

Inscriptions: verso, top right, in pencil: *PJC 599*

Medium: felt marker pen on paper.

Dimensions: 31 1/8 x 23 3/8 in. (84.0 x 59.2 cm.)

Provenance: Estate of the artist.

Remarks: Drawn while on vacation in England, Summer 1979. In storage at home of Pamela Clark's brother, Barrie Day, Hessle, near Hull, Yorkshire, until brought back to Lethbridge, Alberta, Jan. 1993, by Pamela Clark.

PJC 599.

[rjp at pjc: unframed.]

UNTITLED (BACK), Summer 1979

Inscriptions: verso, top right, in pencil: *PJC 600*

Medium: felt marker pen on paper.

Dimensions: 84.1 x 59.2 cm. (33 1/8 x 23 3/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while on vacation in England, Summer 1979. In storage at home of Pamela Clark's brother, Barrie Day, Hessle, near Hull, Yorkshire, until brought back to Lethbridge, Alberta, Jan. 1993, by Pamela Clark.

PJC 600.

[rjp at pjc: unframed.]

UNTITLED (BACK, MAN WEARING GLASSES), Summer 1979

Inscriptions: verso, top right, in pencil: *PJC 601*

Medium: felt marker pen on paper.

Dimensions: 84.0 x 59.2 cm. (33 1/8 x 23 3/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while on vacation in England, Summer 1979. In storage at home of Pamela Clark's brother, Barrie Day, Hessle, near Hull, Yorkshire, until brought back to Lethbridge, Alberta, Jan. 1993, by Pamela Clark.

PJC 601.

[rjp at pjc: unframed.]

BACK 79, Summer 1979

Inscriptions: verso, top right, in pencil: *PJC 602*

Medium: felt marker pen on paper.

Dimensions: 83.9 x 59.3 cm. (33 1/8 x 23 3/8 in.)

Provenance: Estate of the artist.

Script incl.: *BACK / 79*, upper right.

Remarks: Drawn while on vacation in England, Summer 1979. In storage at home of Pamela Clark's brother, Barrie Day, Hessle, near Hull, Yorkshire, until brought back to Lethbridge, Alberta, Jan. 1993, by Pamela Clark.

PJC 602.

[rjp at pjc: unframed.]

UNTITLED (BACK), Summer 1979

Inscriptions: verso, top right, in pencil: *PJC 603*

Medium: felt marker pen on paper.

Dimensions: 84.0 x 59.1 cm. (33 1/8 x 23 3/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while on vacation in England, Summer 1979. In storage at home of Pamela Clark's brother, Barrie Day, Hessle, near Hull, Yorkshire, until brought back to Lethbridge, Alberta, Jan. 1993, by Pamela Clark.

PJC 603.

[rjp at pjc: unframed.]

UNTITLED (HULL SKYLINE), Summer 1979

Inscriptions: verso, top right, in pencil: *PJC 597*

Medium: felt marker pen and oil on paper.

Dimensions: 59.1 x 84.1 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn while on vacation in England, Summer 1979. In storage at home of Pamela Clark's brother, Barrie Day, Hessle, near Hull, Yorkshire, until brought back to Lethbridge, Alberta, Jan. 1993, by Pamela Clark.

PJC 597.

[rjp at pjc: unframed.]

HULL PAINTING, 1979

Inscriptions: on face, in left margin of canvas, near top, in pencil: *PJC 227*

Medium: oil on canvas.

Dimensions: 121.9 x 177.8 cm. (48 x 70 in.)

Provenance: Estate of the artist.

Remarks: Painted during summer vacation in Hull, after first year of teaching at NSCAD, Halifax. The tall towers depicted could be seen on the skyline from Clark's Posterngate studio window.

PJC 227.

[rjp at pjc: unstretched; stretched previously.]

FIGURES 1979, 1979

Inscriptions: recto, approx. centred below image, in ink: $8\frac{1}{2}'' \times 9''$
 [this is approx. size of image; see also 'Remarks' below];
 recto, bottom left, in felt marker pen: *EWP - OK* [either
 under the 'EWP' or superimposed on it in a finer pen, 'ERP'
 can be discerned];
 recto, bottom right, in ink: $\frac{51'' \times 54''}{59\frac{1}{2}'' \times 63''}$ [crossed through] $\times 7\frac{1}{2}$
 and in pencil: $\frac{4\frac{1}{2}}{63\frac{3}{4}}$ $\frac{4\frac{1}{2}}{67\frac{1}{2}}$
 verso, top right, in pencil: *PJC 554*

Medium: felt marker pen on paper.

Dimensions: 37 x 27 cm. (14 1/2 x 10 5/8 in.)

Provenance: Estate of the artist.

Script incl.: *Figures*, upper left; 1979, upper right.

Remarks: Below the main image, towards the right, is a small sketch of an obelisk, two pyramids and the head of a sphinx. The dimensions 8 1/2" x 9" [see above] are written through the image of the obelisk, but probably refer to the main image.

Remarks: Related to "Back" series.

Part of acrylic drawing (torn through) far left verso.

PJC 554.

[rjp at pjc: unframed.]

UNTITLED (FIGURE STUDIES, BACKS), c. 1979

Inscriptions: recto, lower centre, in ink, at bottom right of study of back after Picasso's "Les Femmes d'Alger" (1907): *PP*
 recto, lower right, in ink, at bottom right of study of a back after Henri Matisse: *HM*
 verso, top right, in pencil: *PJC 594*

Medium: pen and ink on paper.

Dimensions: 50.7 x 66.0 cm. (20 x 26 in.)

Provenance: Estate of the artist.

Remarks: 4 studies of backs, one includes buildings. Arm gestures of crouching figures in two studies suggest a traffic controller. Other two studies are after Picasso and Matisse [see above].

May be later than c. 1979.

PJC 594.

[rjp at pjc: unframed.]

THE HOME OF MORSE'S TEAS, c. 1979

Inscriptions: recto, bottom right, in pencil, calculations as follows:
 18×13 and 36×26 and $45 \times 32 \frac{1}{2}$
 $9 \times 6 \frac{1}{2}$

verso, top right, in pencil: *PJC 586*

Medium: felt marker pen and oil on paper.

Dimensions: 36 x 46.5 cm. (14 1/8 x 18 1/4 in.)

Provenance: Estate of the artist.

Script incl.: *THE HOME OF MORSE'S TEAS*, centred below image.

Remarks: Drawing is on two pieces of paper, joined verso.

PJC 586.

[rjp at pjc: unframed.]

THE HOME OF MORSE'S TEAS, c.1979

Inscriptions: none.

Medium: felt pen on paper.

Dimensions: 44.4 x 58.4 cm. (17 1/2 x 23 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 27 Apr. - 16 June 1991.
 [Shown in Calgary at Glenbow Museum.]

Script incl.: *THE HOME OF MORSE'S TEAS*, lower centre, beneath image of building, in felt pen.

Remarks: *PJC 295*, on matt, bottom right, in pencil.

PJC 295.

[rjp at pjc: matted, still possible to examine verso.]

THE HOME OF MORSE'S TEAS (YELLOW), 1979

- Inscriptions: on back, along top stretcher bar, left of centre: *John Clark*
right of centre: *The Home of Morses Teas (Yellow) 1979*
- Medium: oil on canvas.
- Dimensions: 121.3 x 177.8 cm. (47 3/4 x 70 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 26 Mar. 1983; JC3477).

Lynne Wynick and David Tuck, Toronto, Ontario. (1987).
- Exhibitions: *John Clark*, Southern Alberta Art Gallery, Lethbridge, Alberta, 2 Feb. - 9 Mar. 1980. (cat.# 9).
[Dimensions recorded as 178 x 122 cm.]

John Clark, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 17).
[Dimensions recorded as 178 x 122 cm.]

Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design, Art Gallery of Nova Scotia, Halifax, 5 Nov. - 11 Dec. 1988; Kitchener - Waterloo Art Gallery, Kitchener, Ontario, 3 Aug. - 24 Sept. 1989; Art Gallery of Windsor, Ontario, 7 Oct. - 26 Nov. 1989; The Edmonton Art Gallery, Alberta, 20 Jan. - 4 Mar. 1990. (cat.# 131).
- Citations: Grenville, Bruce. "John Clark: The Grey Paintings 1978-1983." Catalogue essay for exhibition catalogue of the same title. Kingston, Ontario: Agnes Etherington Art Centre, 1983. pp. 6, 8, 11, and 14. Referred to as "The Home of Morse's Tea."

Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). pp. 24, and 27. Referred to as "The Home of Morse's Teas, 1979."

"Collage." *Canadian Art*. Vol. 5, no. 2 (Summer 1988). p. 27. Quotes John Clark reminiscing about the painting.

Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. p. 13. [Refers to 2

versions of "The Home of Morse's Teas" rather than naming a particular painting; there are, in fact, 3 paintings of this subject.]

Stacey, Robert, and Liz Wylie. *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design*. Halifax: Art Gallery of Nova Scotia, 1988. Exhibition catalogue. pp. 92-93.

Townsend-Gault, Charlotte. "Eighty/Twenty." *Vanguard*. Vol. 18, no. 1 (Jan./Feb./Mar. 1989): p. 35.

Reproductions: *John Clark*. Lethbridge: Southern Alberta Art Gallery, 1980. Exhibition catalogue. Introduction and interview by Ron Shuebrook. Alf Bogusky, Director/Curator. Front cover, col. ill.

John Clark: The Grey Paintings 1978-1983. Kingston, Ontario: Agnes Etherington Art Centre, 1983. Exhibition catalogue. Bruce Grenville, guest curator. p. 6, b/w ill.

Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). p. 25, b/w ill.

"Collage." *Canadian Art*. Vol. 5, no. 2 (Summer 1988). p. 27, b/w ill.

Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design. Halifax: Art Gallery of Nova Scotia, 1988. Exhibition catalogue. Robert Stacey and Liz Wylie, guest curators. p. 75, col. ill.; p. 158, b/w ill.

Script incl.: *THE HOME OF MORSE'S TEAS* 1979, across top, above image of warehouse.

Remarks: Another painting on back of canvas (green, black, and red oil), apparently unfinished.

The words "The Home of Morse's Teas" are painted on one of the red brick walls of the Halifax warehouse depicted in this painting. Clark could see the top of the building from his studio window at the Nova Scotia College of Art and Design. The building became part of the NSCAD campus in 1988, providing new studio space for students and faculty.

John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire, 8 Oct. [1979]: writes that he has just finished this painting.

[rjp at W/T: framed, could not examine sides of canvas.]

THE HOME OF MORSE'S TEAS (GREEN), 1979

Inscriptions: on back, along top stretcher bar:
JOHN CLARK "THE HOME OF MORSES TEAS" 1979

- Medium: oil on canvas.
- Dimensions: 82.4 x 114.3 cm. (32 7/16 x 45 in.)
- Provenance: Estate of the artist.
Wynick/ Tuck Gallery, Toronto, Ontario. (sent Mar. 1989, JCnb;
rec'd 20 Feb. 1990; JC6698; returned to Lethbridge end of May
1994).
- Exhibitions: *John Clark*, Southern Alberta Art Gallery, Lethbridge, Alberta, 2 Feb. -
9 Mar. 1980. (cat.# 8).
- Citations: Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The
Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art
Gallery of Windsor, 1988. Exhibition catalogue. p. 13. [Refers to 2
versions of "The Home of Morse's Teas" rather than naming a particular
painting; there are, in fact, 3 paintings of this subject.]
- Script incl.: 79, upper right.
- Remarks: The words "The Home of Morse's Teas" are painted on one of the red
brick walls of the Halifax warehouse depicted in this painting. Clark
could see the top of the building from his studio window at the Nova
Scotia College of Art and Design. The building became part of the NSCAD
campus in 1988, providing new studio space for students and faculty.

[rjp at W/T: framed, could not examine sides of canvas.]

THE HOME OF MORSE'S TEAS (GREY VERSION), pre Feb. 1980

- Inscriptions: on back of canvas, upper third, written upside down, in pencil:
The Home of Morses Teas (Grey Version) John Clark / 1980
on back of stretcher, top horizontal stretcher bar:
THE HOME OF MORSES TEAS JOHN CLARK / 1980
- Medium: oil on canvas.
- Dimensions: 82 x 114 cm. (32 1/4 x 45 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Jan. 1986; JC5066).
Shimmerman, Penn, Becker, Toronto, Ontario.
- Exhibitions: *John Clark*, Southern Alberta Art Gallery, Lethbridge, Alberta, 2 Feb. -
9 Mar. 1980. (cat.# 7).

Citations: Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. p. 13. [Refers to 2 versions of "The Home of Morse's Teas" rather than naming a particular painting; there are, in fact, 3 paintings of this subject.]

Remarks: Information on inscriptions courtesy of Alan Shimmerman.

The words "The Home of Morse's Teas" are painted on one of the red brick walls of the Halifax warehouse depicted in this painting. Clark could see the top of the building from his studio window at the Nova Scotia College of Art and Design. The building became part of the NSCAD campus in 1988, providing new studio space for students and faculty.

PRINCE STREET, post 20 Sept. 1979

Inscriptions: verso, top right, in pencil: *PJC 499*

Medium: felt marker pen on light blue paper.

Dimensions: 21.5 x 15.2 cm. (8 1/2 x 6 in.)

Provenance: Estate of the artist.

Script incl.: *Prince Street*, lower centre, below image. [Might be considered an inscription.]

Remarks: Drawn on back of NSCAD memo, dated 20 Sept. 1979, from Patricia Snow, to John Clarke [sic], requesting suggestions of calendars for student use [i.e. calendars from other educational institutions].

PJC 499.

[rjp at pjc: unframed.]

PRINCE STREET, 1979

Inscriptions: on back, top left, in margin of canvas, in pencil: *PJC 232*

Medium: oil on canvas.

Dimensions: 172 x 122 cm. (67 5/8 x 48 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark*, Southern Alberta Art Gallery, Lethbridge, Alberta, 2 Feb. - 9 Mar. 1980. (cat.# 10).
[Dimensions recorded as 180 x 137 cm.]

John Clark: Paintings 1978-81, Art Gallery Mount Saint Vincent University, Halifax, Nova Scotia, 10 Apr. - 3 May 1981. (cat.# 4).
[Dimensions recorded as w180 x h137 cm.]

Looking Back: The First Five Years 1976-1980, Southern Alberta Art Gallery, Lethbridge, Alberta, 10 July - 5 Sept. 1993.

Citations: Sweet, David. "Introduction." *John Clark: Paintings 1978-81*. Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981. Exhibition catalogue. p. 5.

Script incl.: *PRINCE ST.*, upper left.

Remarks: Painting on back of canvas: "Red Rope," 1978, see "Appendix A."

PJC 232.

[rjp at pjc: unframed.]

PIERCEY'S WOODYARD, 1979/80

Inscriptions: on face of canvas, in right margin, along length of margin, visible only from back at left side, where canvas is fastened around stretcher, in pencil: *Pierceys Woodyard 1980 John Clark*
on back of canvas, top left: *John Clark / 1979*

Medium: oil on canvas.

Dimensions: 177.8 x 136.8 cm. (70 x 53 7/8 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983; JC3529).

Sarah Milroy, Toronto, Ontario (summer 1993) [unverified]

Exhibitions: *John Clark*, Southern Alberta Art Gallery, Lethbridge, Alberta, 2 Feb. - 9 Mar. 1980. (cat.# 11).

Six from the Styx, Mercer Union Gallery, Toronto, Ontario, 4 - 22 Nov. 1980. Shown at Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 8 Jan. - 8 Feb. 1981, as *Six from Halifax*.

John Clark, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 18).

Citations: Shuebrook, Ron. "Empathetic Witness: Halifax, N.S." *Vanguard*. Vol. 10, no. 1 (Feb. 1981). p. 19.

Shuebrook, Ron. *John Clark*. New York: 49th Parallel Centre for Contemporary Canadian Art, [1982]. Exhibition catalogue. p. 3.

Shuebrook, Ron. "John Clark: 49th Parallel." *Arts Atlantic*. Vol. 4, no. 2 (summer 1982). p. 7.

Reproductions: *John Clark*. Lethbridge: Southern Alberta Art Gallery, 1980. Exhibition catalogue. Introduction and interview by Ron Shuebrook. Alf Bogusky, Director/Curator. p. 3, b/w ill.

John Clark. New York: 49th Parallel Centre for Contemporary Canadian Art, [1982]. Exhibition catalogue. p. 3, b/w ill.

Remarks: John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire, 24 Nov. [1979]: writes that he is working on this painting.

[rjp at W/T: unframed.]

UNTITLED (SHOUTING HEAD), c. 1979/80

Inscriptions: verso, top right, in pencil: *PJC 422*

Medium: conté crayon on light blue paper.

Dimensions: 14.8 x 10 cm. (5 7/8 x 4 in.)

Provenance: Estate of the artist.

Remarks: On paper torn from a NSCAD memo sheet.

Quick study for "Shout" series of paintings.

PJC 422.

[rjp at pjc: unframed.]

THE SHOUT, c. 1979/80

Inscriptions: recto, right side, centre, in ink: *10 1/2" x 8 1/4"*
 recto, bottom right, below image, written sideways, in ink:
56" x 51"
4' 8" x 4' 3"
4 1/2' x 4'

verso, top right, in pencil: *PJC 570*

Medium: felt marker pen on paper.
 Dimensions: 27.9 x 38.0 cm. (11 x 15 in.)
 Provenance: Estate of the artist.
 Script incl.: *The Shout*, lower centre, below image. [Might be considered an inscription.]
 Remarks: On paper torn from spiral bound sketch pad; perforations along right side.
 PJC 570.
 [rjp at pjc: unframed.]

UNTITLED (HEAD OF WOMAN SHOUTING), c. 1979/80

Inscriptions: verso, top right, in pencil: *PJC 589*
 Medium: felt pen on paper.
 Dimensions: 50.6 x 63.8 cm. (20 x 25 1/8 in.)
 Provenance: Estate of the artist.
 Remarks: Preliminary study for "Shout" paintings.
 Image includes hand raised to mouth.
 Unfinished ink sketch of same subject verso.
 PJC 589.
 [rjp at pjc: unframed.]

UNTITLED (SHOUTING FIGURE), c. 1979/80

Inscriptions: verso, top left, sideways, in pencil: *PJC 596*
 Medium: charcoal and conté crayon on paper.
 Dimensions: 66.0 x 50.9 cm. (26 x 20 in.)

Provenance: Estate of the artist.

Remarks: Preliminary study for "Shout" series of paintings.

PJC 596.

[rjp at pjc: unframed.]

UNTITLED (STUDY OF SHOUTING FIGURE), c. 1979/80

Inscriptions: verso, top right, in pencil: *PJC 444*

Medium: felt marker pen on paper.

Dimensions: 21.5 x 27.8 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Remarks: Drawn on back of undated memo from John Clark, Coordinator of Painting and Drawing, to Painting Students [NSCAD]. Requests, on behalf of Ron Shuebrook [faculty member], suggestions of artists for the Visitor's Programme.

PJC 444.

[rjp at pjc: unframed.]

UNTITLED (SHOUTING FIGURE), c. 1979/80

Inscriptions: verso, top right, in pencil: *PJC 270*

Medium: oil on matt board.

Dimensions: 53.3 x 47.6 cm. (21 x 18 3/4 in.)

Provenance: Estate of the artist.

PJC 270

[rjp at pjc: unframed.]

THE SHOUT, 1979/80

- Inscriptions: on face of canvas, visible only from back, in margin of canvas where folded around stretcher bar, lower left, in pencil: *PJC 234*
- Medium: oil on canvas.
- Dimensions: 91.7 x 114.2 cm. (36 1/8 x 45 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 26 Mar. 1983; JC3478).
Pamela Clark, Lethbridge, Alberta.
- Exhibitions: *John Clark: Paintings 1978-81*, Art Gallery Mount Saint Vincent University, Halifax, Nova Scotia, 10 Apr. - 3 May 1981. (cat.# 6).
John Clark, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 14).
Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989. (cat.# 2)
- Citations: Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. pp. 13-14.
Huneault, Kristina. "John Clark." [probably from *Lance*, student newspaper, University of Windsor, Ontario, n.d., n.p. Review of *Equivalent Worlds: The Figurative Paintings of John Clark 1979 - 1988*. Information courtesy of Dee Douglas, Information Coordinator, The Art Gallery of Windsor.]
"Equivalent Worlds: The Figurative Paintings of John Clark, July 6 - August 6." *Owens Art Gallery Newsletter*. Mount Allison University, Sackville, New Brunswick. (Spring/Summer 1989): n.p.
- Reproductions: *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. p. 25, b/w ill.
- Remarks: Recorded as "Shout" by W/T, and MSV. Dated 1979 in W/T 10/28/89 inventory; 1980 by MSV, 49P, and AGWEW.
Dimensions recorded as: w 114 x h 91 cm. MSV; 114 x 91 cm. 49P.
John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire,

19 May, 1980: writes that he may enclose a slide of "Shouting Man" and a similar work [probably this one].

PJC 234.

[rjp at pjc: framed, could not examine sides of canvas.]

UNTITLED (STUDIES FOR "SHOUT" AND "LITTLE SEA"), c. 1980

Inscriptions: verso, left of centre, in ink: *Window / H of M.T (Yellow) / [ditto symbol] (Grey) / Small Sea / Men on Roof.*
below this, inscribed in a square: 1. *Window / 2. Home of M.T (Yellow) / 3. [ditto symbol] (Grey) / 4. Small Sea.*
verso, left, in ink: *Pam Gone to studio to work. / Rang Cunard about service - they say / once a year is O.K. Give me a call / this afternoon. / John,* [written with paper turned 90 degrees; reads sideways from this orientation]
verso, centre right, in pencil: *PJC 553*

Medium: ball-point pen on paper.

Dimensions: approx. 22 x 22 cm. (8 5/8 x 8 5/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn on inside of envelope that has been torn open. Envelope from Ian Birksted Gallery [London]; postmark from Upper Holloway, [London], N.19; date illegible except for year: 1980. Addressed to John Clark, at 6143 Linden Street, Halifax, Nova Scotia.

Names in inscription are titles of paintings.

Message is to Pamela Clark and is about servicing their furnace. [pjc]

Two quick studies for "Shout" series, and one for "Little Sea."

PJC 553.

[rjp at pjc: unframed.]

UNTITLED (SHOUTING MAN), c. 1980

Inscriptions: none visible. [numbers in right margin, pjc]

Medium: watercolour and ink on paper [sketch pad, pjc]

Dimensions: matted and framed; visible image 25.0 x 34.0 cm.
(9 7/8 x 13 3/8 in.) [unframed: 10 1/2 x 13 3/4 in. pjc]

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990;
CLAUNTIS80).

Exhibitions: *John Clark: Small Works on Paper and Canvas*, Wynick/Tuck Gallery,
Toronto, Ontario, 8 Dec. 1990 - 12 Jan. 1991.

Remarks: Related to "Shout" paintings and "The News."

PJC 089.

[rjp at W/T: matted and framed, could not examine verso].

SHOUTING MAN 1980, 1980

Inscriptions: on face of canvas, visible only from back, in margin of canvas where
folded around stretcher bar, top left, in pencil: *PJC 233*

Medium: oil on canvas.

Dimensions: 114.2 x 160 cm. (45 x 63 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: Paintings 1978-81*, Art Gallery Mount Saint Vincent
University, Halifax, Nova Scotia, 10 Apr. - 3 May 1981. (cat.# 7).

Citations: Sweet, David. "Introduction." *John Clark: Paintings 1978-81*.
Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981.
Exhibition catalogue. p. 5.

Sweet, David. "John Clark: Mount Saint Vincent University Art Gallery
April 10 - May 3." *Artscanada*. Vol. 38, (July/Aug. 1981). p. 47.

Script incl.: *SHOUTING / MAN 1980*, upper left.

Remarks: John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire,
19 May 1980: writes that he may enclose a slide of this painting.

PJC 233.

[rjp at pjc: unframed.]

John Clark, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 12).

Anxiety, Alienation, Aphasia: Contemporary Artists View a Troubled World, University of Lethbridge Art Gallery, Alberta, 17 Sept. - 20 Oct. 1985.

nova-realism, Garden Court Gallery, NOVA Building, Calgary, Alberta, 1 June - 1 July 1988. "An exhibition of contemporary realism featuring the collections of the University of Lethbridge."

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989. (cat.# 3).

John Clark: A Tribute, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991. [Shown in Calgary at Glenbow Museum.]

From Soup to Nuts: Pop Art, its Legacy and the Culture of Consumption, University of Lethbridge Art Gallery Extension Exhibition, Bankers Hall East Tower, 15th Floor, Calgary, Alberta, 19 Sept. - 3 Oct. 1992. Organized in conjunction with the Calgary Art Walk.

Citations:

Shuebrook, Ron. "Empathetic Witness: Halifax, N.S." *Vanguard*. Vol. 10, no. 1 (Feb. 1981). p. 19.

Shuebrook, Ron. *John Clark*. New York: 49th Parallel Centre for Contemporary Canadian Art, [1982]. Exhibition catalogue. p. 3.

Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). pp. 24-26.

Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. pp. 13-14.

Huneault, Kristina. "John Clark." [probably from *Lance*, student newspaper, University of Windsor, Ontario, n.d., n.p. Review of *Equivalent Worlds: The Figurative Paintings of John Clark 1979 -*

1988. Information courtesy of Dee Douglas, Information Coordinator, The Art Gallery of Windsor.]

"Equivalent Worlds: The Figurative Paintings of John Clark, July 6 - August 6." *Owens Art Gallery Newsletter*. Mount Allison University, Sackville, New Brunswick. (Spring/Summer 1989): n.p.

Nowlin, Tim. "Essay." *John Clark: A Tribute*. Lethbridge, Alberta: University of Lethbridge Art Gallery, 1989. Brochure to accompany exhibition of same title. p. 3.

Tousley, Nancy. "Exhibitions Pay Tribute to Painter." *Calgary Herald*, Sat. 10 Mar. 1990: p. G1.

Reproductions: Shuebrook, Ron. "Empathetic Witness: Halifax, N.S." *Vanguard*. Vol. 10, no. 1 (Feb. 1981). p. 17, b/w ill.

John Clark: Paintings 1978-81. Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981. Exhibition catalogue. p.8, b/w ill.

At the Art Gallery. Halifax, Nova Scotia: Mount Saint Vincent University. April-June 1981. Front page of foldout brochure, b/w ill.

Sweet, David. "John Clark: Mount Saint Vincent University Art Gallery April 10 - May 3." *Artscanada*. Vol. 38, (July/Aug. 1981). p. 47, b/w ill.

Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). p. 28, b/w ill.

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. p. 27, b/w ill.

John Clark: A Tribute. Lethbridge, Alberta: University of Lethbridge Art Gallery, 1989. Brochure to accompany exhibition of same title. p. 4 (back cover), col. ill.

"Show a Tribute to Clark." *Aperture Weekly*. University of Lethbridge, Lethbridge, Alberta. Vol. 1, no. 31, 30 Oct. 1989: p. 2, b/w ill.

"John Clark: A Tribute." *The McMichael*, McMichael Canadian Art Collection Newsletter, Kleinburg, Ontario. Winter 1990/91: p. 3, b/w ill.

Script incl.: Letters painted on building lower centre right suggest rather than spell out name of building depicted, the Holiday Inn in Halifax, Nova Scotia. See also "The Man with the Hat of Fire," 1981.

Remarks.: Aggregation Gallery (former name of Wynick/Tuck Gallery, Toronto, Ontario) label on back, top horizontal stretcher bar, right: records artist, title, medium, dimensions (71 x 88 in.), date, and identification #JC3540.

Art Gallery of Windsor label on back, top horizontal stretcher bar, left: records artist, title, date, medium, dimensions (180 x 224 cm.).

[rjp at U. of L.: framed; not possible to examine sides of canvas.]

THE FIST 1980, 1980

Inscriptions: verso, bottom right, in pencil: *PJC 429*

Medium: ball-point on paper.

Dimensions: 20.1 x 13.5 cm. (8 x 5 1/4 in.)

Provenance: Estate of the artist.

Script incl.: *THE FIST 1980*, upper left.

Remarks: Preliminary study for proposed painting; never executed.[pjc]

PJC 429.

[rjp at pjc: unframed.]

THE FIST 1980 (AFTER MIRO), 1980

Inscriptions: verso, bottom right, in pencil: *PJC 430*

Medium: ball-point pen on paper.

Dimensions: 20.1 x 11.5 cm. (8 x 4 5/8 in.)

Provenance: Estate of the artist.

Script incl.: *THE FIST 1980 / (After Miro)*, upper left.

Remarks: Preliminary study for proposed painting; never executed. [pjc]

PJC 430.

[rjp at pjc: unframed.]

A SHIP, 1980

- Inscriptions: unverified.
- Medium: charcoal on paper.
- Dimensions: [51 x 66 cm., EL80] unverified.
- Provenance: Gemey Kelly and John Murchie, Sackville, New Brunswick (Mar.1983)
- Exhibitions: *Drawings: John Clark, David Haigh, Ron Shuebrook, Carol Wainio, Eye Level Gallery, Halifax, Nova Scotia, 22 Apr. - 8 May, 1980.*

UNTITLED (THE POLE), c. 1980

- Inscriptions: verso, top right on both sheets of paper, in pencil: *PJC 587*
- Medium: ball-point pen on paper.
- Dimensions: 50.5 x 19.8 cm. (19 7/8 x 7 7/8 in.)
- Provenance: Estate of the artist.
- Remarks: Two sheets of paper taped together verso.
- PJC 587.
- [rjp at pjc: unframed.]

UNTITLED (STUDIES FOR "THE POLE"), c. 1980

- Inscriptions: recto, upper right, above study on right, in ball-point pen:
POLE / PAINTING?
recto, lower right, below study on right, with directional line to base of
pole image, in ball-point pen: *red/grey*
verso, top right, in pencil: *PJC 449*
- Medium: ball-point pen on paper.
- Dimensions: 23.0 x 20.1 cm. (10 x 7 7/8 in.)
- Provenance: Estate of the artist.
- Remarks: Two studies for "The Pole."

PJC 449.

[rjp at pjc: unframed.]

THE POLE, 1980

Inscriptions: on back of canvas, upper left corner, in black crayon:
John Clark / 1980

Medium: oil on canvas.

Dimensions: 179 x 122 cm. (70 1/2 x 48 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983;
JC3526).

Lionel F. Conacher, Toronto, Ontario. [Purchased Apr. 1987.]

Exhibitions: *Six from the Styx*, Mercer Union Gallery, Toronto, Ontario, 4 - 22 Nov.
1980. Shown at Dalhousie Art Gallery, Dalhousie University, Halifax,
Nova Scotia, 8 Jan. - 8 Feb. 1981, as *Six from Halifax*.
[Recorded as "Pole Painting."]

John Clark, 49th Parallel Centre for Contemporary Canadian Art, New
York, 20 Feb. - 13 Mar. 1982. (cat.# 13).

John Clark: The Grey Paintings 1978-1983, Agnes Etherington Art
Centre, Queen's University, Kingston, Ontario, 28 May - 3 July 1983;
travelled to The Ed Gallery, Guelph, Ontario, 18 Nov. - 3 Dec. 1983.
(cat.# 2).

Citations: Shuebrook, Ron. "Empathetic Witness: Halifax, N.S." *Vanguard*.
Vol. 10, no. 1 (Feb. 1981). p. 19.

Shuebrook, Ron. *John Clark*. New York: 49th Parallel Centre for
Contemporary Canadian Art, [1982]. Exhibition catalogue. pp. 2-3.

Shuebrook, Ron. "The Persistence of Representation: Some Issues/Some
Identities." *Arts Atlantic*. Vol. 4, no. 3 (fall 1982). p. 26.

Grenville, Bruce. "John Clark: The Grey Paintings 1978-1983."
Catalogue essay for exhibition catalogue of the same title. Kingston,
Ontario: Agnes Etherington Art Centre, 1983. pp. 8, and 11.

Reproductions: *John Clark*. New York: 49th Parallel Centre for Contemporary Canadian
Art, [1982]. Exhibition catalogue. p. 3, b/w ill.

Shuebrook, Ron. "The Persistence of Representation: Some Issues/Some Identities." *Arts Atlantic*. Vol. 4, no. 3 (fall 1982). p. 26, b/w ill.

John Clark: The Grey Paintings 1978-1983. Kingston, Ontario: Agnes Etherington Art Centre, 1983. Exhibition catalogue. Bruce Grenville, guest curator. p. 10, b/w ill.

Remarks: Information on inscription and confirmation of dimensions courtesy of Lionel Conacher. Work framed with simple wooden frame, painted grey: not possible to examine sides of canvas for inscriptions.

John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire, 19 May 1980: writes that he has just finished this painting.

UNTITLED (ENVELOPE WITH STUDIES ON BOTH SIDES), c. 1980

Inscriptions: front of envelope, upper left, under study in upper left, in charcoal:
The nose
inside envelope, on back, right centre, in pencil: *PJC 435*

Medium: front of envelope: charcoal on paper;
back of envelope: ball-point pen on paper.

Dimensions: 22.7 x 32.0 cm. (8 7/8 x 12 5/8 in.)

Provenance: Estate of the artist.

Remarks: 2 quick studies on front of envelope, one of head with long nose, one relating to "Shout" series.

1 longer study on back, very similar to "Two Lamps."

Postmark on envelope: London W.C.1., dated 12.5.80.

Addressed to: John Clark
5163 Duke Street
Halifax
Nova Scotia
Canada
B3J 3JC

PJC 435.

[rjp at pjc: unframed.]

TWO LAMPS, c. 1980

- Inscriptions: verso, top right, in pencil: *PJC 431*
- Medium: felt pen on paper.
- Dimensions: 19.9 x 25.2 cm. (7 7/8 x 10 in.)
- Provenance: Estate of the artist.
- Script incl.: *Two Lamps.*, bottom centre. [May be considered an inscription.]
- Remarks: Preliminary study for painting "Two Lights."
- PJC 431.
- [rjp at pjc: unframed.]

TWO LIGHTS, 1980

- Inscriptions: on back, centre vertical stretcher bar, in black ink:
"TWO LIGHTS" / JOHN CLARK 1980
- Medium: oil on canvas.
- Dimensions: 143.6 x 188.3 cm. (56 9/16 x 74 1/8 in.) unframed
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983; JC3534).
- Osler, Hoskin & Harcourt, Toronto, Ontario. (delivery date not on record; inv. dated 31 Oct. 1983).
- Exhibitions: (*Six from the Styx*, Mercer Union Gallery, Toronto, Ontario, 4 - 22 Nov. 1980.) Shown at Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 8 Jan. - 8 Feb. 1981, as *Six from Halifax*.
[This work may not have been shown at Mercer Union: no exhibition lists are available, and the painting does not appear on the existing installation photographs.]
- John Clark*, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 15).
[Dimensions recorded as 189 x 144 cm.]
- Citations: Shuebrook, Ron. "Empathetic Witness: Halifax, N.S." *Vanguard*. Vol. 10, no. 1 (Feb. 1981). p. 19.

Shuebrook, Ron. *John Clark*. New York: 49th Parallel Centre for Contemporary Canadian Art, [1982]. Exhibition catalogue. p. 3.

Remarks: Inscriptions and dimensions (inches) courtesy Frances C. Orr of Osler, Hoskin & Harcourt. Work framed.

THE SEA, c. 1980

Inscriptions: verso, top right, in pencil: *PJC 479*

Medium: felt marker pen on paper.

Dimensions: 25.1 x 20.2 cm. (9 7/8 x 8 in.)

Provenance: Estate of the artist.

Script incl.: *The Sea*, lower centre, below image. [Might be considered an inscription.]

Study for painting "Little Sea."

PJC 479.

[rjp at pjc: unframed.]

LITTLE SEA, 1980

Inscriptions: on back of canvas, upper right, running vertically, in pencil:
John Clark / Little Sea 1980
on back, top left, in margin of canvas, in pencil: *PJC 235*

Medium: oil on canvas.

Dimensions: 121.2 x 91.0 cm. (47 11/16 x 35 13/16 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983; JC3538; returned to artist, Mar. 1989.)

Pamela Clark, Lethbridge, Alberta.

Exhibitions: *John Clark*, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 11).

Remarks: View through buildings down towards harbour, Halifax, Nova Scotia.

Recorded as "The Little Sea": W/T records, and 49P.
Recorded as 91 x 121 cm.: 49P.

PJC 235.

[rjp at pjc: unframed.]

UNTITLED STUDY (ROOF AND CLOUDS), c. 1980

Inscriptions: verso, top right, in pencil: *PJC 445*

Medium: felt marker pen on paper.

Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

PJC 445.

[rjp at pjc: unframed.]

UNTITLED (STUDY FOR "MEN ON THE ROOF"), c. 1980

Inscriptions: verso, top right, in pencil: *PJC 512*

Medium: felt marker pen on paper.

Dimensions: 20.2 x 25.2 cm. (8 x 9 7/8 in.)

Provenance: Estate of the artist.

PJC 512.

[rjp at pjc: unframed.]

MEN ON THE ROOF, c. 1980

Inscriptions: verso, top right, in pencil: *PJC 446*

Medium: felt pen on paper.

Dimensions: 21.4 x 27.6 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Script incl.: *MEN ON THE ROOF*, across top.

Remarks: On NSCAD letterhead, recto.

PJC 446.

[rjp at pjc: unframed.]

MEN ON THE ROOF, c. 1980

Inscriptions: verso, top right, written sideways, in pencil: *PJC 511*

Medium: felt marker pen on paper.

Dimensions: 20.2 x 25.2 cm. (8 x 9 7/8 in.)

Provenance: Estate of the artist.

Script incl.: *MEN ON THE ROOF*, centred across top.

PJC 511.

[rjp at pjc: unframed.]

MEN ON THE ROOF 80, 1980

Inscriptions: unverified.

Medium: oil on canvas.

Dimensions: unverified.

Provenance: Gemey Kelly and John Murchie, Sackville, New Brunswick.

Citations: Sweet, David. "Introduction." *John Clark: Paintings 1978-81*.
Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981.
Exhibition catalogue. p. 5.

Script incl.: *MEN ON THE ROOF 80*, across top.

UNTITLED (STUDIES OF THREE BUILDINGS IN HALIFAX), c. 1980

- Inscriptions: recto, upper left, above study on left, in ink: *Keddy's Motor Inn*
 recto, lower right, on lower right of centre study, in ink:
Holiday / Inn & cloud
 recto, lower right, below study on right, in ink:
Capitol Shopping Plazza [sic], and below this, in ink:
Roman temple of Jupiter
 recto, bottom, right of centre, in ink: *70" x 72"*
 verso, top right, in pencil: *PJC 591*
- Medium: pen and ink on paper.
- Dimensions: 50.8 x 66.0 cm.(20 x 26 in.)
- Provenance: Estate of the artist.
- Script incl.: *KEDDYS*, in study on left, as letters of sign running vertically down left side of building;
KEDDY'S / MOTOR / INN, in study on left, as sign on roof of building;
- In centre study words 'Holiday Inn' are suggested rather than actually spelt out on side of building.
- CAPITOL / SHOPPING PLAZZA [sic]*, in study on right, as sign on roof of building.
- Remarks: One study of Keddy's Motor Inn, one of the Holiday Inn, and one of Capitol Shopping Plaza, all in Halifax, Nova Scotia.
- The painting "Capitol Shopping Plaza," c. 1980, was destroyed: see Appendix A.
- PJC 591.
- [rjp at pjc: unframed.]

HOLIDAY INN AND CLOUDS, c. 1980

- Inscriptions: verso, top right, in pencil: *PJC 595*
- Medium: ball-point pen on paper.
- Dimensions: 33 x 50.9 cm.(13 x 20 in.)
- Provenance: Estate of the artist.
- Script incl.: *Holiday Inn & Clouds*, in lower study, in sky above building.
 [This might be an inscription rather than script included in the image.]

The words 'Holiday Inn' are suggested rather than actually spelt out on building in studies.

Remarks: Two studies of same subject.

PJC 595.

[rjp at pjc: unframed.]

UNTITLED (STUDY OF BUILDING), c. 1980

Inscriptions: recto, upper right, in ball-point pen, with directional line to roof of building: *Roof* [apparently a note rather than script included in the image].
verso, top right, in pencil: *PJC 447*

Medium: ball-point pen on paper.

Dimensions: 27.7 x 21.5 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Remarks: NSCAD letterhead verso.

A cross on the side of the depicted building suggests that it might be a hospital.

PJC 447.

[rjp at pjc: unframed.]

PILE DRAWING, late 1980?

Inscriptions: unverified.

Medium: unverified.

Dimensions: unverified.

Provenance: Gemey Kelly and John Murchie, Sackville, New Brunswick. (Mar. 1983).

STUDY FOR "PILE PAINTING," 1980

- Inscriptions: none visible.
- Medium: felt pen on paper.
- Dimensions: 25.4 x 33.0 cm. (10 x 13 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990;
CLAPILEP80).
- Exhibitions: *John Clark: Small Works on Paper and Canvas*, Wynick/Tuck Gallery,
Toronto, Ontario, 8 Dec. 1990 - 12 Jan. 1991.
- Script incl.: *PILE PAINTING / 1980*, lower right.
- PJC 091.
- [rjp at W/T: top mounted on matt, framed, could not examine verso.]

DRAWING FOR "PILE PAINTING," 1980

- Inscriptions: none.
- Medium: felt pen on paper.
- Dimensions: 25.5 x 33.5 cm. (10 x 13 1/8 in.)
- Provenance: Estate of the artist.
- Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta,
3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta,
3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta,
2 - 24 Mar. 1990 [the exhibition was divided between these two
galleries]; Concordia Art Gallery, Concordia University, Montreal,
12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of
Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990;
Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept.
1990; McMichael Canadian Art Collection, Kleinburg, Ontario,
16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta,
27 Apr. - 16 June 1991.
[Shown in Calgary at Glenbow Museum.]
- Script incl.: *PILE PAINTING / 1980*, upper left corner, in felt pen.
- Remarks: *PJC 276*, on matt, bottom right, in pencil.

PJC 276.

[rjp at pjc: matted, still possible to examine verso.]

PILE PAINTING, 1980/81

Inscriptions: on back, top left, on stretcher bar, black felt pen: *PJC 096*

Medium: oil on canvas.

Dimensions: 121.4 x 116.2 cm. (47 13/16 x 45 3/4 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990;
CLAPILE801).

Exhibitions: *John Clark: Small Works on Paper and Canvas*, Wynick/Tuck Gallery,
Toronto, Ontario, 8 Dec. 1990 - 12 Jan. 1991.

PJC 096.

[rjp at W/T: framed, could not examine sides of canvas.]

ZZZSSST ARRGHHH! BKRANNG, c. 1980/81

Inscriptions: recto, upper right, above image, in felt pen: *ACE COFFEE*
recto, lower right, below image, in felt pen: *ZZZSSST ARRGHHH! /*
BKRANNG
verso, top, right of centre, in pencil: *PJC 564*

Medium: felt pen on paper.

Dimensions: 32.5 x 25.3 cm. (12 7/8 x 10 in.)

Provenance: Estate of the artist.

Script incl.: *ZZZSSST*, upper centre; *ARRGHHH!*, upper right; *BKRANNG*, bottom left.

Remarks: Based on a cartoon strip image by Stan Lee and Larry Lieber; image,
cut out of a newspaper, is among Clark's papers.

PJC 564.

[rjp at pjc: unframed.]

BKRANNG, 1980/81

- Inscriptions: on face, in right margin of canvas, near bottom, in pencil: *PJC 236*
- Medium: oil on canvas.
- Dimensions: 116 x 121.5 cm. (45 11/16 x 47 7/8 in.)
- Provenance: Estate of the artist.
- Script incl.: *ZZZSST* and *ARRGHHH!*, incorporated in central image; *BKRANNG*, in lower image.
- Remarks: Based on a cartoon strip image by Stan Lee and Larry Lieber; image, cut out of a newspaper, is among Clark's papers.
PJC 236.

[rjp at pjc: unstretched; stretched previously.]

COPS IN THE RAIN, c. 1980/81

- Inscriptions: recto, across top, above image, in ink:
While directly across the street. / Keep the CROWDS back! Use NO WEAPONS / COPS IN THE RAIN
verso, top right, in pencil: *PJC 565*
- Medium: felt pen on paper.
- Dimensions: 32.6 x 25.5 cm. (12 7/8 x 10 in.)
- Provenance: Estate of the artist.
- Remarks: Based on a cartoon strip image by Stan Lee and Larry Lieber; image, cut out of a newspaper, is taped to paper, bottom centre.

The inscription above Clark's image is taken directly from the cartoon wording.
PJC 565.

[rjp at pjc: unframed.]

JUMPING MAN (AFTER HAROLD FOSTER), unknown (perhaps c. 1980/81)

- Inscriptions: verso, top right, in pencil: *PJC 443*

Medium: pen and ink on paper.
 Dimensions: 20.1 x 25.3 cm. (7 7/8 x 10 in.)
 Provenance: Estate of the artist.
 Script incl.: *JUMPING MAN / (AFTER HAROLD FOSTER)*, upper left.
 Remarks: Possibly drawn at same time as the work it was stored with in Clark's home in Lethbridge, that is, work dating to c. 1980. However, as works were not systematically stored by date, such an inference is not reliable.
 PJC 443.
 [rjp at pjc: unframed.]

VOLCANO - PILE - SHOUT, c. 1980/81

Inscriptions: verso, top right, in pencil: *PJC 514*
 Medium: felt pen on paper.
 Dimensions: 25.5 x 33 cm. (10 1/8 x 13 in.)
 Provenance: Estate of the artist.
 Script incl.: *VOLCANO - PILE - SHOUT*, bottom centre, below image. [Might be considered an inscription.]
 PJC 514.
 [rjp at pjc: unframed.]

UNTITLED (PILE STUDY), c. 1980/81

Inscriptions: verso, top right, in pencil: *PJC 515*
 Medium: pen and ink on paper.
 Dimensions: 20.1 x 25.2 cm. (7 7/8 x 9 7/8 in.)
 Provenance: Estate of the artist.
 PJC 515.
 [rjp at pjc: unframed.]

Remarks: On NSCAD letterhead, verso.

PJC 448.

[rjp at pjc: unframed.]

UNTITLED (PILE STUDY), c. 1980/81

Inscriptions: verso, top right, in pencil: *PJC 480*

Medium: pen and ink on paper.

Dimensions: 25.0 x 30.1 cm. (9 7/8 x 11 7/8 in.)

Provenance: Estate of the artist.

Remarks: On paper torn from a scrap book; perforations along top edge.

PJC 480.

[rjp at pjc: unframed.]

UNTITLED (FIGURE/PILE), c. 1980/81

Inscriptions: verso, top right, in pencil: *PJC 538*

Medium: felt marker pen on T.H. Saunders paper.

Dimensions: 29 x 39 cm.(11 1/2 x 15 3/8 in.)

Provenance: Estate of the artist.

PJC 538.

[rjp at pjc: unframed.]

UNTITLED (FIGURE/PILE?), c. 1980/81

Inscriptions: verso, top centre, in pencil: *PJC 539*

Medium: felt marker pen on paper.
 Dimensions: 29.8 x 16.5 cm. (11 3/4 x 6 1/2 in.)
 Provenance: Estate of the artist.

PJC 539.

[rjp at pjc: unframed.]

UNTITLED (FIGURE/PILE STUDY), c. 1980/81

Inscriptions: verso, top right, in pencil: *PJC 519*

Medium: felt pen on paper.

Dimensions: 22.6 x 29.5 cm. (9 x 11 3/4 in.)

Provenance: Estate of the artist.

PJC 519.

[rjp at pjc: unframed.]

PILE STUDY I, 1981

Inscriptions: none visible.

Medium: felt pen on paper.

Dimensions: 28.75 x 38.75 cm. (11 1/2 x 15 1/2 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 13 July 1983; JC3648).

Shelley Adler, Toronto, Ontario. (27 Apr. 1985).

Exhibitions: Struts Gallery, Sackville, New Brunswick. *Smaller Paintings and Drawings: John Clark*. 4 - 27 Feb. 1983. [See 'Remarks' below]

John Clark: The Grey Paintings 1978-1983, [Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, 28 May - 3 July 1983]; travelled to The Ed Gallery, Guelph, Ontario, 18 Nov. - 3 Dec. 1983. (cat.# 9). [Undated letter, Dorothy Farr, Curator, Agnes Etherington Art Centre, to John Clark, Hessle, N. Humberside, England,

states that the drawings were not hung in Kingston as there was no room in the gallery.]

John Clark: Paintings, Wynick/Tuck Gallery, Toronto, Ontario, 24 Sept. - 15 Oct. 1983.

- Citations: *Sackville Tribune Post*, Wed. 9 Feb. 1993: n.p. [Anon. review.]
- Remarks: Information on inscription and confirmation of dimensions courtesy of Shelley Adler. Work framed, not possible to examine verso.
- Struts Gallery archives contain no record of exhibited works, but a drawing, "Pile I," is mentioned in the *Sackville Tribune Post* review.
- Recorded as 1981: W/T83, AEGP.
- PILE STUDY II, 1981
- Inscriptions: none visible.
- Medium: felt pen on paper.
- Dimensions: 28.9 x 38.8 cm. (11 3/8 x 15 1/4 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 13 July 1983; JC3647).
- Exhibitions: *John Clark: The Grey Paintings 1978-1983*, [Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, 28 May - 3 July 1983]; travelled to The Ed Gallery, Guelph, Ontario, 18 Nov. - 3 Dec. 1983. (cat.# 10) [Undated letter, Dorothy Farr, Curator, Agnes Etherington Art Centre, to John Clark, Hessle, N. Humberside, England, states that the drawings were not hung in Kingston as there was no room in the gallery.]
- John Clark: Paintings*, Wynick/Tuck Gallery, Toronto, Ontario, 24 Sept. - 15 Oct. 1983.
- Citations: Grenville, Bruce. "John Clark: The Grey Paintings 1978-1983." Catalogue essay for exhibition catalogue of the same title. Kingston, Ontario: Agnes Etherington Art Centre, 1983. p. 13. [Referred to as "Pile Study #2."]
- Reproductions: *John Clark: The Grey Paintings 1978-1983*. Kingston, Ontario: Agnes Etherington Art Centre, 1983. Exhibition catalogue. Bruce Grenville, guest curator. p. 20, b/w ill.
- [rjp at W/T: top mounted on matt, framed, could not examine verso.]

PILE STUDY IV, 1981

- Inscriptions: unverified.
- Medium: felt pen on paper.
- Dimensions: [23.75 x 25 cm., AEGP (9 1/2 x 10 in., W/T90)]
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 13 July 1983; JC3646).
- Exhibitions: *John Clark: The Grey Paintings 1978-1983*, [Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, 28 May - 3 July 1983]; travelled to The Ed Gallery, Guelph, Ontario, 18 Nov. - 3 Dec. 1983. (cat.# 12). [Undated letter, Dorothy Farr, Curator, Agnes Etherington Art Centre, to John Clark, Hessle, N. Humberside, England, states that the drawings were not hung in Kingston as there was no room in the gallery.]
- John Clark: Small Works on Paper and Canvas*, Wynick/Tuck Gallery, Toronto, Ontario, 8 Dec. 1990 - 12 Jan. 1991.
- Remarks: Recorded as 1981: AEGP; 1983: W/T90.
- [rjp at W/T: did not see work.]

UNTITLED (MASK AND CLOTH), 1981

- Inscriptions: recto, bottom right, in pencil: *John Clark / Halifax 1981*
signed and dated retroactively [pjc];
verso, top left, written sideways, in pencil: *PJC 136*
- Medium: charcoal on paper.
- Dimensions: 50.7 x 66 cm. (20 x 26 in.)
- Provenance: Estate of the artist.
- Remarks: Possibly study for a "Pile" painting.
- PJC 136.
- [rjp at pjc: unframed.]

1st PILE, 1981

- Inscriptions: on back of stretcher, upper left corner brace, in black marker pen:
1st Pile / 1981 / John Clark
signed and dated retroactively at Wynick/Tuck Gallery when Chrys Bentley took possession of work in mid 1980s.
- Medium: oil on canvas.
- Dimensions: 91 x 122 cm. (36 x 48 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983; JC3539).

Chrys Bentley, Toronto, Ontario. (mid 1980s)
- Exhibitions: *John Clark*, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 10, listed as First Pile, 1980).
- Citations: Grenville, Bruce. "John Clark: The Grey Paintings 1978-1983." Catalogue essay for exhibition catalogue of the same title. Kingston, Ontario: Agnes Etherington Art Centre, 1983. p. 14. Referred to as "1st Pile Painting."
- Script incl.: 81, lower right.
- Remarks: Information on inscription and confirmation of dimensions courtesy of Chrys Bentley.

Aggregation Gallery label [former name of Wynick/Tuck Gallery] stapled to back of stretcher: identification #3593.

Recorded as 1980: 49P.

SECOND PILE, 1981

- Inscriptions: on back of canvas, upper right quadrant: *John Clark 81*
on back, top left, on stretcher bar, written upside down:
"Second Pile" 1981 John Clark
- Medium: oil on canvas.
- Dimensions: 56 x 56 1/8 in. (142.2 x 142.5 cm.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 26 Mar. 1983; JC3479).

- Exhibitions: *John Clark: Paintings 1978-81*, Art Gallery Mount Saint Vincent University, Halifax, Nova Scotia, 10 Apr. - 3 May 1981. (cat.# 10 : "Pile Painting," 1981).
- John Clark*, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 6).
- Citations: Grenville, Bruce. "John Clark: The Grey Paintings 1978-1983." Catalogue essay for exhibition catalogue of the same title. Kingston, Ontario: Agnes Etherington Art Centre, 1983. p. 14. Referred to as "2nd Pile Painting."
- Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). pp. 26-27. Recorded as "2nd Pile Painting".
- Reproductions: Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). p. 28, b/w ill. Referred to as "2nd Pile Painting".
- Script incl.: 81, upper left.
- Remarks: Recorded as "Pile Painting," 1981: MSV; "2nd Pile," 1981: 49P.
- [rjp at W/T: framed, could not examine sides of canvas.]

PILE PAINTING (M.L.), 1981

- Inscriptions: on back, top stretcher bar, towards right, in black ink: *JOHN CLARK / 4 SOUTHLANE / HESSLE / N. HUMBER*
 on back, right vertical stretcher bar, in pencil, Clark's writing: *John could you cut / these joints John* [message to the technician, Hull College of Higher Education, 1983/84, pjc];
 on back, right vertical stretcher bar, in black ink: *1ST FLOOR MIDDLE*
 on back, top left, in margin of canvas, in pencil: *PJC 237*
- Medium: oil on canvas.
- Dimensions: 91.5 x 122 cm. (36 x 48 in.)
- Provenance: Pamela Clark, Lethbridge, Alberta.
- Exhibitions: *John Clark: Paintings 1978-81*, Art Gallery Mount Saint Vincent University, Halifax, Nova Scotia, 10 Apr. - 3 May 1981. (cat.# 11).
- John Clark*, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 5).

John Clark: The Grey Paintings 1978-1983, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, 28 May - 3 July 1983; travelled to The Ed Gallery, Guelph, Ontario, 18 Nov. - 3 Dec. 1983. (cat.# 4).

John Clark: A Tribute, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991. [Shown in Calgary at Glenbow Museum.]

- Citations: Grenville, Bruce. "John Clark: The Grey Paintings 1978-1983." Catalogue essay for exhibition catalogue of the same title. Kingston, Ontario: Agnes Etherington Art Centre, 1983. pp. 13-16.
- Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). pp. 27, and 28.
- Reproductions: *John Clark: Paintings 1978-81*. Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981. Exhibition catalogue. Front cover, b/w ill.
- Artforum*. Vol. 29, no. 6 (Feb. 1982). p. 4, b/w ill. Advertisement for 49th Parallel exhibition.
- John Clark*. New York: 49th Parallel Centre for Contemporary Canadian Art, [1982]. Exhibition catalogue. p. 1 (front cover), b/w ill. Also reproduced on exhibition announcement card, b/w ill.
- John Clark: The Grey Paintings 1978-1983*. Kingston, Ontario: Agnes Etherington Art Centre, 1983. Exhibition catalogue. Bruce Grenville, guest curator. p. 15, b/w ill.
- Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). p. 28, b/w ill.
- Script incl.: *ML*, upper left.
- Remarks: 'ML' refers to the English writer Malcolm Lowry.
- PJC 237.
- [rjp at pjc: framed, could not examine sides of canvas.]

UNTITLED (GREY PILE PAINTING), 1981

Inscriptions: on face, in right margin of canvas, near top, in pencil: *PJC 260*

Medium: oil on canvas.

Dimensions: 91.4 x 121.6 cm. (36 x 47 7/8 in.)

Provenance: Estate of the artist.

PJC 260.

[rjp at pjc: unstretched.]

MAN WITH THE HAT OF FIRE 7 FEB 81 VG/ML, 7 Feb. 1981

Inscriptions: verso, top right, in pencil: *PJC 451*

Medium: pen and ink on paper.

Dimensions: 28 x 21.4 cm. (11 x 8 3/8 in.)

Provenance: Estate of the artist.

Script incl.: *VG/ML*, lower right corner; below this across bottom, *MAN WITH THE HAT OF FIRE 7 FEB 81* [originally read 'THE MAN....' but definite article has been crossed out.] Might be considered an inscription.
Letters *CAPI* occur in upper right of image as part of sign on roof of building.

Remarks: Initials 'VG/ML' refer to Vincent van Gogh and Malcolm Lowry.

PJC 451.

[rjp at pjc: unframed.]

UNTITLED (MAN WITH THE HAT OF FIRE) , 1981

Inscriptions: none visible.

Medium: felt pen on paper.

Dimensions: 47.0 x 39.3 cm. (18 1/2 x 15 1/2 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990;
CLAMANW181).

Exhibitions: *John Clark: Small Works on Paper and Canvas*, Wynick/Tuck Gallery,
Toronto, Ontario, 8 Dec. 1990 - 12 Jan. 1991.

Remarks: Preparatory drawing for painting "Man with the Hat of Fire."
PJC 088.
[rjp at W/T: top mounted on matt, framed, could not examine verso].

UNTITLED (STUDY FOR "MAN WITH THE HAT OF FIRE"), c.1981

Inscriptions: none.

Medium: felt pen on paper.

Dimensions: 47 x 39.4 cm. (18 1/2 x 15 1/2 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta,
3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta,
3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta,
2 - 24 Mar. 1990 [the exhibition was divided between these two
galleries]; Concordia Art Gallery, Concordia University, Montreal,
12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of
Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990;
Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept.
1990; McMichael Canadian Art Collection, Kleinburg, Ontario,
16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta,
27 Apr. - 16 June 1991.
[Shown in Calgary at Stride Gallery.]

Script incl.: *CAPITO*, lower right; letters depicting part of a sign on the roof of a
building.

Remarks: *PJC 287*, on matt, bottom right, in pencil.
PJC 287.
[rjp at pjc: matted; still possible to examine verso.]

MAN WITH THE HAT OF FIRE, 1981

Inscriptions : unverified.

Medium: oil on canvas.

Dimensions: [(214 x 155 cm. AGWEW)] unverified.

Provenance: Fran Gallagher-Shuebrook, Fergus, Ontario. (purchased 1982, Halifax).

Exhibitions: *John Clark: Paintings 1978-81*, Art Gallery Mount Saint Vincent University, Halifax, Nova Scotia, 10 Apr. - 3 May 1981. (cat.# 12).

John Clark, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 4).

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989. (cat.# 6)
[Listed as 1982].

Citations: Shuebrook, Ron. "John Clark: 49th Parallel." *Arts Atlantic*. Vol. 4, no. 2 (summer 1982). p. 7.

Shuebrook, Ron. "The Persistence of Representation: Some Issues/Some Identities." *Arts Atlantic*. Vol. 4, no. 3 (fall 1982). p. 26.

Topp, Elizabeth. "John Clark and Jaan Poldas at Mercer Union." *Armagazine*. Vol. 14, no. 60 (Sept./Oct. 1982). pp. 36-37.

Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). p. 26.

Stacey, Robert, and Liz Wylie. *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design*. Halifax: Art Gallery of Nova Scotia, 1988. Exhibition catalogue. p. 93.

Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. pp. 14.

Huneault, Kristina. "John Clark." [probably from *Lance*, student newspaper, University of Windsor, Ontario, n.d., n.p. Review of *Equivalent Worlds: The Figurative Paintings of John Clark 1979 - 1988*. Information courtesy of Dee Douglas, Information Coordinator, The Art Gallery of Windsor.]

Tousley, Nancy. "John Clark: 1943-1989." *Canadian Art*. Vol. 6, no. 3 (Winter 1989). p. 96.

Reproductions: *Chronicle Herald*, Halifax, Fri. 10 Apr. 1981, n.p., b/w ill. of Clark standing beside the painting. Caption refers to exhibition at Mount Saint Vincent University (see above).

Exhibition announcement card for *John Clark: New Paintings*, Mercer Union, Toronto, Ontario, 27 Apr. - 15 May 1982. col. ill.

Topp, Elizabeth. "John Clark and Jaan Poldas at Mercer Union." *Artmagazine*. Vol. 14, no. 60 (Sept./Oct. 1982). p. 36, b/w ill.

Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). p. 26, b/w ill. (installation at 49th Parallel, New York.)

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. p. 33, col. ill.

Poster for *The John Clark Symposium 1993*, University of Lethbridge Centre for the Arts, Lethbridge, Alberta, Fri. 12 Mar. 1993. b/w ill.

Script incl.: Letters painted on building lower right suggest rather than spell out name of building depicted, the Holiday Inn in Halifax, Nova Scotia. [See also "The News." 1980.]

Remarks: John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire, 9 Mar. [1981]: writes that this a "really wild painting that no-one here has yet seen."

BOAT ON THE RIVER 81, 1981

Inscriptions: verso, top right, in pencil: *PJC 533*

Medium: oil on card.

Dimensions: 27.5 x 27.5 cm. (10 3/4 x 10 3/4 in.)

Provenance: Estate of the artist.

Script incl.: *Boat on the River 81*, across lower image, scratched through the oil paint.

Remarks: Warehouse depicted is on River Hull, Yorkshire, England, as are the warehouses in paintings "The Good Warehouse," and "Red Warehouse."
[pjc]

Painted during summer visit to England. [pjc]

Part of acrylic study verso, rest has been torn off.

PJC 533.

[rjp at pjc: unframed.]

THE GOOD WAREHOUSE, 1981

Inscriptions: on back of canvas, upper right, in pencil:
John Clark 1981 / The Good Warehouse
on back, on centre horizontal stretcher bar, in black felt pen:
JOHN CLARK The GOOD WAREHOUSE 1981
on back, on centre vertical stretcher bar, in pencil: *Crospiece* [sic]

Medium: oil on canvas.

Dimensions: 130.0 x 164.0 cm. (51 x 64 1/2 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983; JC3528).

Alison and Alan Schwartz, Toronto, Ontario. (1986).

Art Gallery of Ontario, Toronto, Ontario. (21 Oct. 1992. #92/203. Gift.)

Exhibitions: *John Clark*, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 2).

On display with permanent collection, Odette Gallery, Art Gallery of Ontario, Toronto, 20 Apr. - 5 Aug. 1993 (dates approximate).

Reproductions: Exhibition announcement card for *John Clark: Paintings*, a studio exhibition, HAA Studios, Hull, Yorkshire, England, 18 - 19 Aug. 1981. b/w ill.

Burnett, David, and Marilyn Schiff. *Contemporary Canadian Art*. Edmonton, Alberta: Hurtig, 1983. p. 284, fig. 316, b/w ill. [Recorded as acrylic on canvas.]

Script incl.: *GOOD*, painted in black on upper right corner of image of building.

Remarks: Information on inscriptions, medium, dimensions (cm.) and display dates at AGO courtesy of Liana C. Radvak, Office of the Registrar, Art Gallery of Ontario.

Depicts warehouse in Hull, Yorkshire, painted during summer visit to England. [pic]

RED WAREHOUSE, 1981

Inscriptions: unverified.

Medium: oil on canvas.

Dimensions: [170 x 187 cm., 49P (67 x 73 1/2 in.) unverified.

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983; JC3541).

Gesta Abols, Posthumous and Abols, Toronto, Ontario. (1984).

Exhibitions: *John Clark*, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 8).

Remarks: Depicts warehouse in Hull, Yorkshire, painted during summer visit to England. [pic]

UNTITLED (STUDY FOR "IRVING GAS"), c.1981

Inscriptions: none.

Medium: pen and ink on paper (envelope).

Dimensions: 30.5 x 22.8 cm. (12 x 9 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990;

Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Stride Gallery.]

Script incl.: *IRVING*, on image of sign, centre left.

Remarks: Address stamp on envelope, top right: *Eye Level Gallery / 1672 Barrington St. / Halifax, Nova Scotia / Canada B3J 2A2.*

PJC 277, on matt, bottom right, in pencil.

[rjp at pjc: matted; still possible to examine verso.]

UNTITLED (STUDY FOR "IRVING GAS"), c. 1981.

Inscriptions: recto, in right margin, in ink: *102" x 68"*
recto, bottom margin, in ink: *grey-yellow painting*
verso, top right, in pencil: *PJC 567*

Medium: pen and ink on paper.

Dimensions: 25.2 x 20.2 cm. (10 x 8 in.)

Provenance: Estate of the artist.

Script incl.: *IRVING*, centre left: wording on sign.

PJC 567.

[rjp at pjc: unframed.]

IRVING GAS, 1981

Inscriptions: on back of canvas, lower left: *John Clark 1980*
on back, along length of centre vertical stretcher bar:
"Irving Gas" 1981 John Clark

Medium: oil on canvas.

Dimensions: 82 x 68 in. (208.3 x 172.7 cm.) [173 x 209 cm., 49P]

- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983;
JC3530; returned to Lethbridge end of May 1994).
- Exhibitions: *John Clark*, 49th Parallel Centre for Contemporary Canadian Art, New
York, 20 Feb. - 13 Mar. 1982. (cat.# 3).
- Equivalent Worlds: The Figurative Paintings of John Clark 1979-
1988*, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989;
travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova
Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison
University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989.
(cat.# 4).
- Reproductions: *Equivalent Worlds: The Figurative Paintings of John Clark 1979-
1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition
catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory
Salzman. p. 29, b/w ill.
- Script incl.: *IRVING*, written on image of sign.
- Remarks: Recorded as 1981: 49P, AGWEW.
- [rjp at W/T: framed, could not examine sides of canvas.]

UNTITLED (STUDY FOR "THE CLEANER), c. 1981

- Inscriptions: verso, top right, in pencil: *PJC 450*
- Medium: pen and ink on paper [probably ball-point pen].
- Dimensions: 27.5 x 21.1 cm. (10 7/8 x 8 1/4 in.)
- Provenance: Estate of the artist.
- Script incl.: as notes in image: *cherubs / (wallpaper)*. upper left;
red-pink / ground. upper right.
- Remarks: Drawn on lined exercise paper.
- PJC 450.
- [rjp at pjc: unframed.]

UNTITLED (STUDY FOR "THE CLEANER"), 1981

- Inscriptions: recto, bottom right, in pencil: *J.C. 1981*
signed and dated retroactively [pjc];
verso, bottom right, upside down: *PJC 135*
- Medium: compressed charcoal and white chalk on paper.
- Dimensions: 66 x 50.7 cm. (26 x 20 in.)
- Provenance: Estate of the artist.
- Remarks: Pen and ink (possibly ball-point) sketches, verso, depicting back of crouching figure with Holiday Inn.
PJC 135.

[rjp at pjc: unframed.]

THE CLEANER, 1981

- Inscriptions: on back of canvas, upper left: *John Clark 1981*
on back, lower half of centre vertical stretcher bar, along its length:
"The Cleaner" 1981 John Clark
- Medium: oil on canvas.
- Dimensions: 179.2 x 143.5 cm. (70 9/16 x 56 1/2 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983;
JC3527).
- Exhibitions: *John Clark*, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 1).

Struts Gallery, Sackville, New Brunswick. *Smaller Paintings and Drawings: John Clark*. 4 - 27 Feb. 1983. [See 'Remarks' below]
- Citations: Shuebrook, Ron. "John Clark: 49th Parallel." *Arts Atlantic*. Vol. 4, no. 2 (summer 1982). p. 7.

Shuebrook, Ron. "The Persistence of Representation: Some Issues/Some Identities." *Arts Atlantic*. Vol. 4, no. 3 (fall 1982). p. 26.

Sackville Tribune Post, Wed. 9 Feb. 1993: n.p. [Anon. review. See 'Remarks' below.]

Reproductions: *John Clark*. New York: 49th Parallel Centre for Contemporary Canadian Art, [1982]. Exhibition catalogue. p. 2, b/w ill.

Shuebrook, Ron. "The Persistence of Representation: Some Issues/Some Identities." *Arts Atlantic*. Vol. 4, no. 3 (fall 1982). p. 25, b/w ill.

Remarks: John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire, 24 Oct. [1981]: writes that he is going to start this painting.
John Clark, Halifax, Nova Scotia, to David Sweet, Cheadle Hulme, Cheshire, 6 Nov. [1981]: writes that he has done this painting since term started. Says it is attempt to deal with feminist subject matter.

Struts Gallery archives contain no record of exhibited works, but a work containing a vacuum cleaner is mentioned in the *Sackville Tribune Post* review. The work may, however, have been a drawing and not the painting.

[rjp at W/T: framed, could not examine sides of canvas.]

DRAWING FOR "THE SEARCH," 1979 [c. 1981]

Inscriptions: recto, bottom right, in pencil: *John Clark 1979 / Halifax*
[probably signed and dated retroactively, pjc.]
verso, top right, in pencil: *PJC 078*

Medium: charcoal on paper.

Dimensions: 66 x 51 cm. (26 x 20 in.)

Provenance: Estate of the artist.

PJC 078.

[rjp at pjc: unframed.]

DRAWING FOR "THE SEARCH," 1979 [c. 1981]

Inscriptions: recto, bottom right, pencil: *John Clark 1979 / Halifax*
[probably signed and dated retroactively, pjc.]
verso, top right, pencil: *PJC 080*

Medium: charcoal [or possibly conté crayon] on paper.

Dimensions: 66 x 50.8 cm. (26 x 20 in.)
 Provenance: Estate of the artist.
 Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990; returned to
 Lethbridge 24 Mar. 1994.)
 PJC 080.
 [rjp at W/T: unframed.]

STUDY FOR "THE SEARCH," 1980 [c. 1981]

Inscriptions: recto, bottom right, in pencil: *JC / Search / 1980 / Halifax*
 signed and dated retroactively [pjc];
 verso, top left, in pencil: *PJC 129*
 Medium: pen and ink [possibly ball-point] on paper.
 Dimensions: 66 x 50.7 cm. (26 x 20 in.)
 Provenance: Estate of the artist.
 PJC 129.
 [rjp at pjc: unframed.]

THE SEARCH, 1981

Inscriptions: on back of canvas, centre, unknown medium: *John Clark 1981*
 Medium: oil on canvas.
 Dimensions: 236.5 x 180 cm. (93 x 70 3/4 in.)
 Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 24 Sept. 1983;
 JC3662).
 Canada Council Art Bank, Ottawa, Ontario. (purchased from
 Wynick/Tuck, 22 Nov. 1983; ABBA # 84/5-0001).
 Exhibitions: *John Clark*, 49th Parallel Centre for Contemporary Canadian Art, New
 York, 20 Feb. - 13 Mar. 1982. (cat.# 9).
John Clark: The Grey Paintings 1978-1983, Agnes Etherington Art
 Centre, Queen's University, Kingston, Ontario, 28 May - 3 July 1983;

travelled to The Ed Gallery, Guelph, Ontario, 18 Nov. - 3 Dec. 1983. (cat.# 3).

John Clark: Paintings, Wynick/Tuck Gallery, Toronto, Ontario, 24 Sept. - 15 Oct. 1983.

Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design, Art Gallery of Nova Scotia, Halifax, 5 Nov. - 11 Dec. 1988; Kitchener - Waterloo Art Gallery, Kitchener, Ontario, 3 Aug. - 24 Sept. 1989; Art Gallery of Windsor, Ontario, 7 Oct. - 26 Nov. 1989; The Edmonton Art Gallery, Alberta, 20 Jan. - 4 Mar. 1990. (cat.# 130). [Canada Council installation date for AGNS: 1 June 1988; return date for EAG: 4 June 1990.]

- Citations: Shuebrook, Ron. "John Clark: 49th Parallel." *Arts Atlantic*. Vol. 4, no. 2 (summer 1982). p. 7.
- Grenville, Bruce. "John Clark: The Grey Paintings 1978-1983." Catalogue essay for exhibition catalogue of the same title. Kingston, Ontario: Agnes Etherington Art Centre, 1983. pp. 11-13, 14, and 16.
- Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). p. 26.
- Webb, Marshall. "John Clark at Wynick/Tuck Gallery." *Artmagazine*. Vol. 15, no. 66 (Winter 1983 - Dec./Jan. 1984). p. 24.
- Stacey, Robert, and Liz Wylie. *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design*. Halifax: Art Gallery of Nova Scotia, 1988. Exhibition catalogue. p. 92 and p. 93.
- Stacey, Robert, and Liz Wylie. "Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design." *Art Gallery of Nova Scotia Journal*. Vol. 5, no. 2 (Nov. 1988- Apr. 1989): p. 17.
- Reproductions: *Art in America*. Vol. 70, no. 2 (Feb. 1982). p. 154, b/w ill. Advertisement for 49th Parallel exhibition.
- Shuebrook, Ron. "John Clark: 49th Parallel." *Arts Atlantic*. Vol. 4, no. 2 (summer 1982). p. 7, b/w ill.
- John Clark: The Grey Paintings 1978-1983*. Kingston, Ontario: Agnes Etherington Art Centre, 1983. Exhibition catalogue. Bruce Grenville, guest curator. p. 12, b/w ill.
- Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). p. 27, b/w ill. (installation at 49th Parallel, New York.)
- Mays, John Bentley. "Clark's Brush with Modernism." *Globe and Mail*, Toronto, Thurs. 29 Sept. 1983: p.E8, b/w ill.

Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design. Halifax: Art Gallery of Nova Scotia, 1988. Exhibition catalogue. Robert Stacey and Liz Wylie, guest curators. p. 158, b/w ill.

Stacey, Robert, and Liz Wylie. "Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design." *Art Gallery of Nova Scotia Journal*. Vol. 5, no. 2 (Nov. 1988-Apr. 1989): p. 17, b/w ill.

Remarks: Canada Council Art Bank information, including inscription and dimensions (cm.), courtesy of Christopher McKay, Registration Assistant. Where Canada Council Art Bank installation and return dates do not coincide with recorded exhibition dates, this has been noted.

John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire, 24 Oct. [1981]: writes that he has just finished this painting; "it will be called 'The Search' or 'The Searcher'."

John Clark, Halifax, Nova Scotia, to David Sweet, Cheadle Hulme, Cheshire, 6 Nov. [1981]: writes that he has done this painting since term started. : "will probably be called 'The Search'."

MAN PLAYING BOLO, c. 1981

Inscriptions: recto, lower left, in ink: *Man playing Bolo* [written at a slight slant up from left to right. Appears to be a notation of the title, written well below the image, rather than a 'title' that is part of the image itself.]

Medium: pen and ink on paper.

Dimensions: 66 x 50.7 cm. (26 x 20 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Recorded as "Study for 'Playing Bolo'."]
[Shown in Calgary at Stride Gallery.]

Remarks: *PJC 294*, on matt, bottom right, in pencil.

PJC 294.

[rjp at pjc: matted; still possible to examine verso.]

BOLO MAN, 1981

Inscriptions: unverified.

Medium: drawing

Dimensions: unverified.

Provenance: Linda Milrod, Vancouver, British Columbia. (purchased 1982, Halifax).

PLAYING BOLO, 1981

Inscriptions: on back of canvas, centre, unknown medium: *John Clark 1981*

Medium: oil on canvas.

Dimensions: 236 x 178.5 cm. (93 x 70 1/4 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983; JC3533).

Canada Council Art Bank, Ottawa, Ontario. (purchased from Wynick/Tuck, 22 Nov. 1983; ABBA # 84/5 - 0013).

Exhibitions: *John Clark*, 49th Parallel Centre for Contemporary Canadian Art, New York, 20 Feb. - 13 Mar. 1982. (cat.# 7).

John Clark: Paintings, Wynick/Tuck Gallery, Toronto, Ontario, 24 Sept. - 15 Oct. 1983.

21 works by 21 Canadian artists from the Canada Council Art Bank collection, National Arts Centre, Ottawa, 25 June - 25 Dec. 1984. [Canada Council return date: 14 Mar. 1985.]

[Dalhousie Art Gallery, Can. Council installation date: 15 June 1988; return date: 19 Oct. 1988]

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989;

travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989. (cat.# 5).
[Canada Council installation date for Windsor: 7 Nov. 1988]

- Citations: Shuebrook, Ron. "John Clark: 49th Parallel." *Arts Atlantic*. Vol. 4, no. 2 (summer 1982). p. 7.
[Referred to as "Playing Bo-Lo."]
- Shuebrook, Ron. "The Persistence of Representation: Some Issues/Some Identities." *Arts Atlantic*. Vol. 4, no. 3 (fall 1982). p. 26.
- Grenville, Bruce. "John Clark: The Grey Paintings 1978-1983." Catalogue essay for exhibition catalogue of the same title. Kingston, Ontario: Agnes Etherington Art Centre, 1983. pp. 6, 11, 13, and 14.
[Referred to as "Bolo."]
- Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). p. 26.
- Salzman, Gregory. "John Clark: Wynick/Tuck Gallery." *Vanguard*. Vol. 16, no. 1 (Feb./Mar. 1987). p. 40.
- Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. pp. 11, 13-16.
[Referred to as "Man Playing Bolo."]
- Huneault, Kristina. "John Clark." [probably from *Lance*, student newspaper, University of Windsor, Ontario, n.d., n.p. Review of *Equivalent Worlds: The Figurative Paintings of John Clark 1979 - 1988*. Information courtesy of Dee Douglas, Information Coordinator, The Art Gallery of Windsor.]
- "Equivalent Worlds: The Figurative Paintings of John Clark, July 6 - August 6." *Owens Art Gallery Newsletter*. Mount Allison University, Sackville, New Brunswick. (Spring/Summer 1989): n.p.
- Reproductions: Lawson Thomas. "John Clark." *Artforum*. Vol. 20, no. 9 (May 1982). p. 87, b/w ill. Accompanies review (p. 86) of Clark at 49th Parallel. [Titled "Playing Bo-Lo."]
- John Clark: The Grey Paintings 1978-1983*. Kingston, Ontario: Agnes Etherington Art Centre, 1983. Exhibition catalogue. Bruce Grenville, guest curator. p. 7, b/w ill.
- Grenville, Bruce. "John Clark: Style, Narrative and Object." *Parachute*. No. 32 (Sept./Oct./Nov. 1983). p. 27, b/w ill. (installation at 49th Parallel, New York.)

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. p. 31, b/w ill.

Remarks: Canada Council Art Bank information, including inscription and dimensions (cm.), courtesy of Christopher McKay, Registration Assistant. Where Canada Council Art Bank installation and return dates do not coincide with recorded exhibition dates, this has been noted.

John Clark, Halifax, Nova Scotia, to David Sweet, Cheadle Hulme, Cheshire, 26 Dec. 1981: Writes that it is a new painting, "from this term."

PLAYING ZIM ZAM, c. 1981

Inscriptions: recto, bottom, left of centre, in pencil: *20 x 26*
verso, top right, written sideways, in pencil: *PJC 132*

Medium: charcoal on paper.

Dimensions: 50.7 x 66 cm. (20 x 26 in.)

Provenance: Estate of the artist.

Script incl.: *Playing Zim Zam*, upper left.

PJC 132.

[rjp at pjc: unframed.]

UNTITLED (ZIM ZAM PLAYER), c. 1981

Inscriptions: verso, top right, in pencil: *PJC 105*

Medium: pen and ink (possibly ball-point) on paper.

Dimensions: 50.7 x 66 cm. (20 x 26 in.)

Provenance: Estate of the artist.

PJC 105.

[rjp at pjc: unframed.]

UNTITLED (RECLINING FIGURE WITH GUITAR AND HAIR DRYER), c. 1982

Inscriptions: verso, top right, in pencil: *PJC 102*

Medium: felt pen on paper.

Dimensions: 50.9 x 66 cm. (20 x 26 in.)

Provenance: Estate of the artist (until 2 April 1993).

Stephen Smart, Toronto, Ontario. (Gift; rec'd 2 April, 1993.)

Remarks: Drawing for painting "Boy and Bike," 1982.

Gift from Pamela Clark to Stephen Smart, received when the latter visited Lethbridge briefly in 1993.

PCJ 102.

[rjp at pjc: unframed.]

UNTITLED (RECLINING FIGURE WITH BOOTS AND HAIRDRYER), c. 1982

Inscriptions: verso, top right, in pencil: *PJC 103*.

Medium: felt pen on paper.

Dimensions: 50.9 x 66 cm. (20 x 26 in.)

Provenance: Estate of the artist.

Remarks: Drawing for painting "Boy and Bike," 1982.

PJC 103.

[rjp at pjc: unframed.]

UNTITLED (RECLINING FIGURE WITH BIKE), c. 1982

Inscriptions: verso, top right, in pencil: *PJC 104*

Medium: felt pen on paper.

Dimensions: 50.9 x 66 cm.(20 x 26 in.)

Provenance: Estate of the artist.
 Remarks: Drawing for painting "Boy and Bike," 1982.
 PJC 104.
 [rjp at pjc: unframed.]

BOY AND BIKE, 1982

Inscriptions: on back of canvas, upper centre: *John Clark 1982*
 Medium: oil on canvas.
 Dimensions: 151.7 x 212.7 cm. (59 3/4 x 83 3/4 in.)
 Provenance: Estate of the artist.
 Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983;
 JC3525).
 Exhibitions: *John Clark: Paintings*, Wynick/Tuck Gallery, Toronto, Ontario,
 24 Sept. - 15 Oct. 1983.

[rjp at W/T: framed, could not examine sides of canvas.]

UNTITLED STUDY (ROCKS), c. 1982

Inscriptions: verso, top right, in pencil: *PJC 452*
 Medium: pen and ink on paper.
 Dimensions: 22.6 x 30.3 cm. (8 7/8 x 12 in.)
 Provenance: Estate of the artist.
 Remarks: Paper torn from spiral bound sketch pad; perforations along left side.
 PJC 452.
 [rjp at pjc: unframed.]

ROCK AT P. P. PARK, c. 1982

Inscriptions: verso, top right, in pencil: *PJC 529*
 Medium: ball-point pen on card.
 Dimensions: 27.7 x 35.5 cm. (11 x 14 in.)
 Provenance: Estate of the artist.
 Script incl.: *Rock at P.P. Park.*, lower right. [Might be considered on inscription.]
 Remarks: Drawn at Point Pleasant Park in Halifax, Nova Scotia. [pjc]
 PJC 529.
 [rjp at pjc: unframed.]

UNTITLED (STUDY OF ROCKS), c. 1982

Inscriptions: verso, top right, in pencil: *PJC 569*
 Medium: ball-point pen on paper.
 Dimensions: 29 x 33 cm. (8 3/8 x 13 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn at same time as "Rock at P.P. Park" [pjc]
 PJC 569.
 [rjp at pjc: unframed.]

THREE ROCKS, 1982

Inscriptions: on back: *John Clark 82*
 Medium: oil on canvas.
 Dimensions: 173.0 x 232.5 cm. (68 x 91 1/2 in.)
 Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 24 Sept. 1983; JC3661).

Art Gallery of Nova Scotia , Halifax.(1992. Gift of Mrs. Pamela Clark, Lethbridge Alberta.)

Exhibitions: *John Clark: The Grey Paintings 1978-1983*, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, 28 May - 3 July 1983; travelled to The Ed Gallery, Guelph, Ontario, 18 Nov. - 3 Dec. 1983. (cat.# 5).

John Clark: Paintings, Wynick/Tuck Gallery, Toronto, Ontario, 24 Sept. - 15 Oct. 1983.

Art Gallery of Nova Scotia, Nova Scotia Contemporary Gallery (15), 1993.

Citations: Webb, Marshall. "John Clark at Wynick/Tuck Gallery." *Artmagazine*. Vol. 15, no. 66 (Winter 1983 - Dec./Jan. 1984). p. 24.

Annual Report 1992-1993. Halifax, Nova Scotia: Art Gallery of Nova Scotia, 1993. p. 7. [listed as acquisition #92.35, date recorded as 1983 in list, 1982 with b/w ill.]

Reproductions: *Annual Report 1992-1993*. Halifax, Nova Scotia: Art Gallery of Nova Scotia, 1993. p. 7, b/w ill.

Remarks: Information on inscriptions, dimensions (cm.) and AGNS exhibitions courtesy of Art Gallery of Nova Scotia.

John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire, 19 Mar. [1982]: writes that he is working on this painting, and draws quick sketch.

UNTITLED (ROCK STUDY), c. 1982

Inscriptions: verso, top right, in pencil: *PJC 441*

Medium: ball-point pen on paper.

Dimensions: 25.2 x 20.0 cm. (9 7/8 x 7 7/8 in.)

Provenance: Estate of the artist.

Remarks: Study for painting "The Family," 1982.

PJC 441.

[rjp at pjc: unframed.]

THE FAMILY, 1982

- Inscriptions: on back, along centre vertical stretcher bar:
John Clark "The Family" 1982
- Medium: oil on canvas.
- Dimensions: 161.3 x 171.1 cm. (63 1/2 x 67 3/8 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983;
JC3535; returned to Lethbridge end of May 1994).
- Exhibitions: *John Clark: Paintings*, Wynick/Tuck Gallery, Toronto, Ontario,
24 Sept. - 15 Oct. 1983.
- Script incl.: *The family*, lower centre.
- Remarks: John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire,
4 May, 1982: writes that he has just started this painting.

[rjp at W/T: framed, could not examine sides of canvas.]

ON THE BEACH, c.1982

- Inscriptions: none.
- Medium: pen and ink on paper.
- Dimensions: 22.8 x 29.5 cm. (9 x 11 5/8 in.)
- Provenance: Estate of the artist.
- Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta,
3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta,
3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta,
2 - 24 Mar. 1990 [the exhibition was divided between these two
galleries]; Concordia Art Gallery, Concordia University, Montreal,
12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of
Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990;
Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept.
1990; McMichael Canadian Art Collection, Kleinburg, Ontario,
16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta,
27 Apr. - 16 June 1991.
[Shown in Calgary at Glenbow Museum.]
- Script incl.: *ON THE BEACH*, lower right.

Remarks: PJC 280, on matt, bottom right, in pencil.

PJC 280.

[rjp at pjc: matted; still possible to examine verso.]

ON THE BEACH, 1982

Inscriptions: unverified.

Medium: oil on canvas.

Dimensions: [160 x 221 cm. (63 x 78 in.)] unverified.

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 24 Sept. 1983; JC3670).

C.I.L. Inc., North York, Ontario. [Became the ICI Canada Collection.]

McMichael Canadian Art Collection, Kleinburg, Ontario (1993, gift in process.)

Exhibitions: *John Clark: The Grey Paintings 1978-1983*, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, 28 May - 3 July 1983; travelled to The Ed Gallery, Guelph, Ontario, 18 Nov. - 3 Dec. 1983. (cat.# 6). [Recorded as 159 x 195 cm.]

John Clark: Paintings, Wynick/Tuck Gallery, Toronto, Ontario, 24 Sept. - 15 Oct. 1983.

Citations: Grenville, Bruce. "John Clark: The Grey Paintings 1978-1983." Catalogue essay for exhibition catalogue of the same title. Kingston, Ontario: Agnes Etherington Art Centre, 1983. p. 16.

Webb, Marshall. "John Clark at Wynick/Tuck Gallery." *Artmagazine*. Vol. 15, no. 66 (Winter 1983 - Dec./Jan. 1984). p. 24.

Reproductions: Exhibition announcement card for *John Clark: Recent Paintings*, Plug/In Gallery, Winnipeg, Manitoba, 23 Nov. - 5 Dec. 1982. b/w ill.

John Clark: The Grey Paintings 1978-1983. Kingston, Ontario: Agnes Etherington Art Centre, 1983. Exhibition catalogue. Bruce Grenville, guest curator. p. 17, b/w ill.

Exhibition announcement card for *John Clark: Paintings*, Wynick/Tuck Gallery, Toronto, 24 Sept. - 15 Oct. 1983. col. ill.

Webb, Marshall. "John Clark at Wynick/Tuck Gallery." *Artmagazine*. Vol. 15, no. 66 (Winter 1983 - Dec./Jan. 1984). p. 24, b/w ill.

The CIL Collection. North York, Ontario: CIL, 1985. p. 5, b/w ill.

The ICI Canada Collection. N.p.: ICI Canada inc., n.d. [post1989] p. 7, b/w ill.

Remarks: John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire, 19 June, 1982: writes that he did this work at the end of term after "two fairly straight forward paintings of rocks." [Probably "Three Rocks" and "The Family."]

UNTITLED (SLEEPING NUDE AND JACKET), June 1982

Inscriptions: verso, top right, in pencil: *PJC 146*

Medium: charcoal on paper.

Dimensions: 66 x 50.7 cm. (26 x 20 in.)

Provenance: Estate of the artist.

Script incl.: *JUNE 82*, lower right.

PJC 146.

[rjp at pjc: unframed.]

ON THE BEACH (NUDE STUDY), June 1982

Inscriptions: verso, top right, in pencil: *PJC 155*

Medium: felt pen on paper.

Dimensions: 66.0 x 50.9 cm. (26 x 20 in.)

Provenance: Estate of the artist.

Script incl.: *On the Beach / June 1982*, lower right. [Might be considered an inscription.]

PJC 155.

[rjp at pjc: unframed.]

NUMBERS IN THE SKY, 1982

- Inscriptions: on back of canvas, upper right: *John Clark 1982*
- Medium: oil on canvas.
- Dimensions: 174.6 x 220.6 cm. (68 3/4 x 86 7/8 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 16 Apr. 1983; JC3532).
- Exhibitions: *John Clark: Paintings*, Wynick/Tuck Gallery, Toronto, Ontario, 24 Sept. - 15 Oct. 1983.
- Script incl.: Numbers painted in black oil, wet into wet, diagonally across image of sky:
upper left of centre, 28 . 8 . 82 [date of painting?];
[note, dots are centred between numbers, not as shown here]
lower left of centre, 7 2 43 [date of John Clark's birth];
upper right of centre, 1 1 4 3 [or 6 1 4 3, first number unclear];
lower right of centre, 5 1 6 3.
- Remarks: Recorded as 1983: JCnb.
- [rjp at W/T: framed, could not examine sides of canvas.]

UNTITLED (STUDY OF BRUSSELL SPROUTS), c. 1982

- Inscriptions: verso, top right, in pencil: *PJC 154*
- Medium: pen and ink on paper [possibly felt pen].
- Dimensions: 50.9 x 66.0 cm. (20 x 26 in.)
- Provenance: Estate of the artist.
- PJC 154.
- [rjp at pjc: unframed.]

MILLENIUM FALCON, c. 1982

- Inscriptions: verso, top right. in pencil: *PJC 593*

Medium: pen and ink on paper.

Dimensions: 50.9 x 47 cm. (20 x 18 1/2 in.)

Provenance: Estate of the artist.

Script incl.: *Millenium Falcon*, lower right, below image. [May be considered an inscription.]

Remarks: Several studies in pen and ink, verso, as follows: upper half of paper, study of woman lying on stomach; lower left, study of man front and back views; lower centre, 3 heads of a man, one smoking, one blindfolded, and one drinking, with note in ink: *same image / repeated / with different content in each image*; lower right, two studies of a glass with straw, and two studies of a cup and saucer with teaspoon in cup.

PJC 593.

[rjp at pjc: unframed.]

A SMALL SPACE-SHIP, c. 1982

Inscriptions: verso, top right, in pencil: *PJC 541*

Medium: pen and ink on paper.

Dimensions: 30.3 x 22.7 cm. (12 x 9 in.)

Provenance: Estate of the artist.

Script incl.: *a small space-ship*, lower right. [Might be considered an inscription.]

Remarks: Drawn on paper from spiral bound sketch pad; perforations along top edge.

PJC 541.

[rjp at pjc: unframed.]

A SMALL STONE, c. 1982

Inscriptions: verso, top right, in pencil: *PJC 540*

Medium: pen and ink on paper.

Dimensions: 30.3 x 22.7 cm. (12 x 9 in.)

Provenance: Estate of the artist.
 Script incl.: *a small stone.*, lower right. [Might be considered an inscription.]
 Remarks: Drawn on paper from spiral bound sketch pad; perforations along top edge.
 PJC 540.
 [rjp at pjc: unframed.]

ZIM-ZAM AND MITT, c. 1982

Inscriptions: verso, top left in pencil: *PJC 144*
 Medium: charcoal on paper.
 Dimensions: 50.7 x 66 cm. (20 x 26 in.)
 Provenance: Estate of the artist.
 Script incl.: *Zim-Zam & Mitt*, upper left.
 PJC 144.
 [rjp at pjc: unframed.]

MITT AND SNAKE, c. 1982

Inscriptions: verso, top right, in pencil: *PJC 145*
 Medium: charcoal on paper.
 Dimensions: 50.7 x 66 cm. (20 x 26 in.)
 Provenance: Estate of the artist.
 Script incl.: *Mitt & snake*, lower right.
 PJC 145.
 [rjp at pjc: unframed.]

MASK & MITT, c. 1982

- Inscriptions: on back of frame, inner edge, bottom right: *MASK & MITT John Clark*
- Medium: oil on canvas.
- Dimensions: 101.5 x 102 cm. (40 x 48 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. [2 W/T receipts: 16 Apr. JC3537; 24 Sept. JC3669, otherwise identical info.; sent 13 Apr.: JCnb.; no year.]
Daniel Donovan, Toronto, Ontario. (invoice 20 Apr. 1985).
- Exhibitions: *John Clark: Paintings*, Wynick/Tuck Gallery, Toronto, Ontario, 24 Sept. - 15 Oct. 1983.
- Remarks: Information on inscription and confirmation of dimensions courtesy of Daniel Donovan.
Dated 1972: W/T records; date written by Clark on an extant slide is 1983.

STUDY FOR "SEARCHERS IN THE ROCK," 1982

- Inscriptions: recto, bottom right, in pencil: *Study for S in R / Halifax 1982*
dated retroactively [pjc];
verso, top right, in pencil: *PJC 153*
- Medium: compressed charcoal on paper.
- Dimensions: 66 x 50.7 cm. (26 x 20 in.)
- Provenance: Estate of the artist.
- PJC 153.
[rjp at pjc: unframed.]

STUDY FOR "SEARCHERS IN THE ROCK," 1982

- Inscriptions: recto, bottom right, in pencil: *Study for S in R / Halifax 1982*
dated retroactively [pjc];
verso, top right, in pencil: *PJC 153*

Medium: compressed charcoal on paper.

Dimensions: 66 x 50.7 cm. (26 x 20 in.)

Provenance: Estate of the artist.

PJC 153.

[rjp at pjc: unframed.]

UNTITLED (STUDY FOR "SEARCHERS IN THE ROCK"), c. 1982

Inscriptions: verso, top right, in pencil: *PJC 501*

Medium: ball-point pen on paper.

Dimensions: 21.1 x 27.5 cm. (8 3/8 x 10 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn on lined exercise paper, 3 holes for 3 ring binder at top.

PJC 501.

[rjp at pjc: unframed.]

DRAWING FOR "SEARCHERS IN THE ROCK", 1982

Inscriptions: recto, bottom right, in pencil: *Drawing for searchers / in rock - Halifax 1982*
[probably signed and dated retroactively.]

Medium: pencil on paper.

Dimensions: 66 x 50.9 cm. (26 x 20 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal,

12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Glenbow Museum.]

Remarks: Inscription probably written rectoactively, in 1989, while very ill and under medication: writing somewhat shaky. [pjc/rjp]

Recorded as 1983: ULTR.

PJC 296, on matt, bottom right, in pencil.

PJC 296.

[rjp at pjc: matted; still possible to examine verso.]

DRAWING FOR SEARCHERS IN THE ROCK, c. 1982/83

Inscriptions: verso, top right, in pencil: *PJC 077*

Medium: charcoal on paper.

Dimensions: 84 x 59.3 cm. (33 1/8 x 23 3/8 in.)

Provenance: Estate of the artist.

PJC 077.

[rjp at pjc: unframed.]

SEARCHERS IN THE ROCK, 1983

Inscriptions: unverified.

Medium: oil on canvas.

Dimensions: [292 x 222 cm., AEGP, AGWEW] [89 x 118 in. WT83] unverified.

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Sept. 1983, JCnb; rec'd 13 July 1983; JC3649).

Alison and Alan Schwartz, Toronto, Ontario. (1987).

Catherine and Ian Delaney, Toronto, Ontario. (1990).

Exhibitions: *John Clark: The Grey Paintings 1978-1983*, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, 28 May - 3 July 1983; travelled to The Ed Gallery, Guelph, Ontario, 18 Nov. - 3 Dec. 1983. (cat.# 8).

John Clark: Paintings, Wynick/Tuck Gallery, Toronto, Ontario, 24 Sept. - 15 Oct. 1983.

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989. (cat.# 7).

Citations: Grenville, Bruce. "John Clark: The Grey Paintings 1978-1983." Catalogue essay for exhibition catalogue of the same title. Kingston, Ontario: Agnes Etherington Art Centre, 1983. pp. 16-19.

Webb, Marshall. "John Clark at Wynick/Tuck Gallery." *Artmagazine*. Vol. 15, no. 66 (Winter 1983 - Dec./Jan. 1984). p. 24.

Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. pp. 10-11.

Reproductions: *John Clark: The Grey Paintings 1978-1983*. Kingston, Ontario: Agnes Etherington Art Centre, 1983. Exhibition catalogue. Bruce Grenville, guest curator. Front cover, and p. 18, b/w ill.

Art in America, vol. 72 (Sept. 1984): special advertising supplement, "Art in Canada," p. 10, col. ill.

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. p. 35, col. ill.

THE CLEFT, c. 1983

Inscriptions: recto, upper right, in margin, in ink: *The Cleft*
verso, top right, in pencil: *PJC 500*

Medium: ball-point pen on paper.

Dimensions: 30.3 x 22.7 cm. (11 7/8 x 8 7/8 in.)

Provenance: Estate of the artist.
 Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top edge.
 PJC 500.
 [rjp at pjc: unframed.]

THE CLEFT, 1983

Inscriptions: on back of work: *The Cleft 1983 John Clark*
 Medium: oil on canvas.
 Dimensions: 212 x 170 cm. (83 1/2 x 67 in.) framed work.
 Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 24 Sept. 1983; JC3671).
 United Westburne Inc., Montréal, Québec. (Nov. 1983).
 Exhibitions: *John Clark: The Grey Paintings 1978-1983*, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, 28 May - 3 July 1983; travelled to The Ed Gallery, Guelph, Ontario, 18 Nov. - 3 Dec. 1983. (cat.# 7).
John Clark: Paintings, Wynick/Tuck Gallery, Toronto, Ontario, 24 Sept. - 15 Oct. 1983.
 Remarks: Information on inscriptions and dimensions [in.] courtesy of Andrée Allen, United Westburne Inc., Montréal. Sam Abramovitch was instrumental in the purchase of the painting for United Westburne.
 Dimensions recorded as 235 x 167 cm.: AEGP.

UNTITLED (STUDY OF SWIVEL CHAIR), c. 1983

Inscriptions: verso, top right, in pencil: *PJC 608*
 Medium: pen and ink on paper.
 Dimensions: 50.8 x 65.9 cm. (20 x 26 in.)
 Provenance: Estate of the artist.

Remarks: Chair purchased while living in Halifax, Nova Scotia [pjc].

PJC 608.

[rjp at pjc: unframed.]

A CLOCKWORK CRAB, c. 1983

Inscriptions: recto, bottom right, in pencil: *JC*
verso, top right, in pencil: *PJC 075*

Medium: charcoal on paper.

Dimensions: 51 x 66 cm. (20 1/8 x 26 in.)

Provenance: Estate of the artist.

Script incl.: *a clockwork / crab*, lower right.

PJC 075.

[rjp at pjc: unframed.]

A CLOCKWORK CRAB, 1983

Inscriptions: recto, bottom right, in pencil: "*a clockwork crab*" / *John Clark '83*
verso, top right, in pencil: *PJC 079*

Medium: charcoal on paper.

Dimensions: 51 x 66 cm. (20 1/8 x 26 in.)

Provenance: Estate of the artist.

Script incl.: *a clockwork / crab*, lower centre.

PJC 079.

[rjp at pjc: unframed.]

HORSE-HEAD MASK, c. 1983

Inscriptions: verso, top left, in pencil: *PJC 152*

Medium: charcoal on paper.

Dimensions: 50.9 x 66.0 cm. (20 x 26 in.)

Provenance: Estate of the artist.

Script incl.: *Horse-head / Mask*, lower right.

PJC 152.

HORSE-HEAD MASK [or HEAD I], 1983

Inscriptions: recto, bottom left, in pencil: *John Clark 1983*
 verso, lower centre, in pencil: *"Head I" / Return Adress:- /*
JOHN CLARK c/o B DAY / 22, DAVENPORT AVE, / HESSLE, NR HULL, /
N. HUMBERSIDE / ENGLAND
 verso, bottom left, in pencil: *4678*

Medium: charcoal on paper.

Dimensions: 56.5 x 75.9 cm. (22 1/4 x 29 7/8 in.)

Provenance: Estate of the artist.
 Wynick/Tuck Gallery, Toronto, Ontario. (sent Sept. 1983, JCnb;
 rec'd 24 Sept. 1983; JC3666?; returned to Lethbridge 24 Mar. 1994)

Script incl.: *Horse-head mask*, lower right.

Remarks: Recorded as "Horse-Head Mask": JCnb.

[rjp at W/T: unframed.]

HORSE-HEAD MASK , c. 1983

Inscriptions: none.

Medium: charcoal on paper.

Dimensions: 51 x 73.5 cm. (20 1/8 x 29 in.)

Provenance: Dennis Gill, Halifax, Nova Scotia.
 Script incl.: *HORSE-HEAD / MASK*, lower right.
 Remarks: Information courtesy of Dennis Gill.

UNTITLED (GOAT AND STONE), 1983

Inscriptions: recto, bottom right, in pencil: *John Clark 1983*
 Medium: compressed charcoal [or possibly conté crayon] on paper.
 Dimensions: 59.0 x 83.8 cm. (23 1/4 x 33 in.)
 Provenance: Estate of the artist.
 Wynick/Tuck Gallery, Toronto, Ontario. (sent Sept. 1983, JCNb;
 rec'd 24 Sept. 1983; JC3676; returned to Lethbridge 24 Mar. 1994)
 Remarks: Recorded as "Untitled (Goat Head)," 22 1/2 x 30 in., W/T records.
 [rjp at W/T: unframed.]

TWO FACED GOAT LINCOLN STREET, c. 1983

Inscriptions: verso, top right, in pencil: *PJC 121*
 Medium: charcoal on paper.
 Dimensions: 59 x 83.7 cm. (23 1/4 x 33 in.)
 Provenance: Estate of the artist.
 Script incl.: *TWO / FACED / GOAT / LINCOLN / STREET*, down left side.
 PJC 121.
 [rjp at pjc: unframed.]

FIVE HEADS 1983, 1983

Inscriptions: verso, top right, in pencil: *PJC 477*
 Medium: watercolour on Arches paper.

Dimensions: 56.5 x 76.5 cm. (22 1/4 x 30 1/8 in.)
 Provenance: Estate of the artist.
 Script incl.: *Five Heads 1983 / The clown / The duck / The chief /
 The cop and the rat*, lower right.
 PJC 477.
 [rjp at pjc: unframed.]

TWISTING BIG HEAD, 1983

Inscriptions: recto, bottom right, in pencil: *J.C. - Halifax / 1983*
 signed and dated retroactively [pjc].
 verso, top right, written sideways, in pencil: *PJC 131*
 Medium: compressed charcoal and white chalk on paper.
 Dimensions: 51 x 66 cm. (20 1/8 x 26 in.)
 Provenance: Estate of the artist.
 Script incl.: *TWISTING / BIG HEAD*, lower left.
 Remarks: Drawn prior to leaving NSCAD. [pjc]
 PJC 131.
 [rjp at pjc: unframed.]

BIG HEAD ROLLING, 1983

Inscriptions: recto, bottom right, in pencil: *John Clark 1983*
 Medium: charcoal and conté crayon on paper.
 Dimensions: matted image: 50 x 66 cm. (19 3/4 x 26 in.)
 Provenance: Pat Horrocks, Lethbridge, Alberta (Gift, 1992)
 Script incl.: *BIG HEAD ROLLING* below image of clown's head, right of centre, in
 black [probably conté]
 Remarks: Gift from Pamela Clark.

PJC 107.

[rjp at SAAG: matted and framed; could not examine verso.]

HEAD II, 1983

Inscriptions: recto, bottom right, in pencil: *John Clark 1983*
 verso, bottom centre, in pencil: *Return Address - /*
JOHN CLARK c/o B DAY / 22, DAVENPORT AVE / HESSLE, NR HULL /
N. HUMBERSIDE / ENGLAND
 above and just to right of address, in pencil: *Head II*
 also verso, top right, in pencil: *PJC 108*
 and verso bottom left corner, in pencil: *4679*

Medium: compressed charcoal on Arches paper.

Dimensions: 57 x 76 cm. (22 1/2 x 30 in.)

Provenance: Estate of the artist.
 Wynick/Tuck Gallery, Toronto, Ontario. (sent "Head" Sept. 1983,
 JCnb; rec'd 24 Sept. 1983, JC3667; returned "Head" Apr. 1985,
 JCnb).

Exhibitions: 2 [pjc.] Both unidentified.

Remarks: Referred to as "Head": JCnb. Later became "Head II," presumably
 to distinguish it from "Head I" or "Horse-Head Mask," 1983, charcoal
 on paper, 56.5 x 75.9 cm., when both drawings were sent to an
 [unidentified] exhibition.

PJC 108.

[rjp at pjc: unframed.]

HEAD, c. 1983

Inscriptions: on face, in left margin, near top, in pencil: *PJC 238*

Medium: oil on canvas.

Dimensions: 81.3 x 98.7 cm. (32 x 38 7/8 in.)

Provenance: Estate of the artist.

PJC 238.

[rjp at pjc: unstretched; stretched previously.]

THE RELATIONSHIP, 1983

Inscriptions: on back, in margin of canvas, top left, in pencil: *JOHN CLARK*
 on back, top stretcher bar, right of centre, in black ink:
THE RELATIONSHIP 1983
 on back, in margin of canvas, top left, in pencil: *PJC 239*

Medium: oil on canvas.

Dimensions: 71.1 x 101.6 cm. (28 x 40 in.)

Provenance: Estate of the artist.

PJC 239.

[rjp at pjc: framed, could not examine sides of canvas.]

UNTITLED (YELLOW PILE WITH THREE MASKS), c. 1983

Inscriptions: on face, in right margin, near bottom, in pencil: *PJC 261*

Medium: oil on canvas.

Dimensions: 86.3 x 98.1 cm. (34 x 38 5/8 in.)

Provenance: Estate of the artist.

PJC 261.

[rjp at pjc: unstretched; stretched previously.]

WORK GLOVES, 1983

Inscriptions: recto, bottom right, in pencil: *John Clark '83*

Medium: charcoal [possibly conté crayon] on paper

Dimensions: 83.8 x 59.0 cm. (33 x 23 1/4 in.)

Provenance: Estate of the artist.
 Wynick/Tuck Gallery, Toronto, Ontario. (sent Sept. 1983, JCnb;
 rec'd 24 Sept. 1983; JC3668; returned to Lethbridge 24 Mar. 1994).

Remarks: Title taken from JCnb.

Recorded as "Untitled (gloves)," 30 x 22 1/2 in.: W/T records.

[rjp at W/T: unframed.]

THE ARRIVAL, c. 1983

Inscriptions: recto, upper right, above image, in ink: *The arrival*
recto, upper left, in ink, various calculations as follows:
10 1/2 and 10 1/2 x 16 and 16 and 16

<i>10.5</i>	<i>72 x 112</i>	$\begin{array}{r} 4 \\ 6.4 \\ \hline 2.8 \end{array}$	$\begin{array}{r} 7 \\ 11.2 \\ \hline 4 \end{array}$
<i><u>4.5</u></i>			

verso, top right, in pencil: *PJC 592*

Medium: felt pen and acrylic on paper.

Dimensions: 44.3 x 50.8 cm. (17 1/2 x 20 in.)

Provenance: Estate of the artist.

Remarks: Related to "Hull Painting (The Journey)," 1983.

PJC 592.

[rjp at pjc: unframed.]

HULL PAINTING (THE JOURNEY), 1983

Inscriptions: on back, along centre vertical stretcher bar, towards top:
John Clark 1983 Hull Painting (The Journey)
on back, centre horizontal stretcher bar, on right, in pencil: *PJC 240*

Medium: oil on canvas.

Dimensions: 167.0 x 197.5 cm. (65 3/4 x 77 3/4 in.)

Provenance: Estate of the artist.

Remarks: Painted in Halifax before returning to England to become Head of Painting at Hull College of Higher Education.

PJC 240.

[rjp at pjc: unframed.]

HEAD OF HAIR, between 1983/86

Inscriptions: verso, top right, in pencil: *PJC 551*

Medium: charcoal on paper.

Dimensions: 29.5 x 42 cm. (11 5/8 x 16 5/8 in.)

Provenance: Estate of the artist.

Script incl: *Head of Hair*, bottom, right of centre, below image. [Might be considered an inscription.]

Remarks: Drawn during term as Head of Painting at Hull College of Higher Education, Yorkshire, England. [pjc]

PJC 551.

[rjp at pjc: unframed.]

THE FRIENDS, between 1983/86

Inscriptions: verso, top right, in pencil: *PJC 552*

Medium: charcoal on paper.

Dimensions: 30 x 44.5 cm. (11 3/4 x 17 1/8 in.)

Provenance: Estate of the artist.

Script incl.: *The friends*, lower right. [Might be considered an inscription.]

Remarks: Drawn during term as Head of Painting at Hull College of Higher Education, Yorkshire, England. [pjc]

Image is of kettle at Lincoln Street, Hull. [pjc]

PJC 552.

[rjp at pjc: unframed.]

UNTITLED (STUDY OF MOLARS AND BONES I), between 1983/86

Inscriptions: verso, top right, in pencil: *PJC 559*

Medium: charcoal on paper.

Dimensions: 29.5 x 20.9 cm. (11 5/8 x 8 1/4 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn during term as Head of Painting at Hull College of Higher Education, Yorkshire, England. [pjc]
 PJC 559.
 [rjp at pjc: unframed.]

UNTITLED (STUDY OF MOLARS AND BONES II), between 1983/86

Inscriptions: verso, top left, in pencil: *John Clark* [handwriting is quite shaky, may have been signed retroactively];
 verso, top left, in pencil: *PJC 560*
 Medium: charcoal on paper.
 Dimensions: 24.5 x 20.9 cm. (9 5/8 x 8 1/4 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn during term as Head of Painting at Hull College of Higher Education, Yorkshire, England. [pjc]
 Part of charcoal drawing verso, torn through at top right.
 PJC 560.
 [rjp at pjc: unframed.]

UNTITLED (STUDY OF MOLARS AND BONES III), between 1983/86

Inscriptions: verso, bottom left, upside down, in pencil: *PJC 561*
 Medium: charcoal on paper.
 Dimensions: 29.5 x 20.9 cm.(11 5/8 x 8 1/4 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn during term as Head of Painting at Hull College of Higher Education, Yorkshire, England. [pjc]
 PJC 561.
 [rjp at pjc: unframed.]

UNTITLED (STUDY OF MOLARS AND BONES IV), between 1983/86

Inscriptions: verso, top right, in pencil: *PJC 562*

Medium: charcoal on paper.

Dimensions: 29.5 x 20.9 cm. (11 5/8 x 8 1/4 in.)

Provenance: Estate of the artist.

Remarks: Drawn during term as Head of Painting at Hull College of Higher Education, Yorkshire, England. [pjc]
PJC 562.

[rjp at pjc: unframed.]

MOLARS AND BONES, between 1983/86

Inscriptions: recto, bottom right, in pencil: *JC*
to right of initials, in pencil: *11 1/2 x 8* [originally written as
10 1/2 x 8].
verso, top left, in pencil: *PJC 117*

Medium: charcoal on paper.

Dimensions: 84 x 59.5 cm. (33 1/4 x 23 3/8 in.)

Provenance: Estate of the artist.

Script incl.: *MOLARS / + / BONES*, lower right.

Remarks: Drawn during term as Head of Painting at Hull College of Higher Education, Yorkshire, England. [pjc]
PJC 117.

[rjp at pjc: unframed.]

UNTITLED (BUGS, RED GROUND), n.d. [between 1983/86]

Inscriptions: verso, top right, in pencil: *PJC 039*

Medium: watercolour on paper.

Dimensions: 55.5 x 75.5 cm. (21 7/8 x 29 3/4 in.)

Provenance: Estate of the artist.

Remarks: Most probably drawn during term as Head of Painting at Hull College of Higher Education, Yorkshire, England. [pjc]
PJC 039.

[rjp at pjc: unframed.]

UNTITLED (BUGS), n.d. [between 1983/86]

Inscriptions: verso, top right, in pencil: *PJC 041*

Medium: brush and ink wash on paper.

Dimensions: 55.5 x 75.5 cm. (21 7/8 x 29 3/4 in.)

Provenance: Estate of the artist.

Remarks: Most probably drawn during term as Head of Painting at Hull College of Higher Education, Yorkshire, England. [pjc]
PJC 041.

[rjp at pjc: unframed.]

UNTITLED (WALKING FIGURE), n.d. [between 1983/86]

Inscriptions: recto, bottom centre, in charcoal: *22 x 30 1/4*
verso, top right, in pencil: *PJC 141*

Medium: charcoal on paper.

Dimensions: 84.2 x 59.3 cm. (33 1/4 x 23 3/8 in.)

Provenance: Estate of the artist.

Remarks: Most probably drawn during term as Head of Painting at Hull College of Higher Education, Yorkshire, England [pjc].

Charcoal sketch verso [clouds?].

PJC 141.

[rjp at pjc: unframed.]

RED COW, 1983

Inscriptions: on face, in right margin, near bottom, in pencil: *PJC 262*

Medium: oil on linen.

Dimensions: 81.4 x 88.9 cm. (32 1/16 x 35 in.)

Provenance: Estate of the artist.

Exhibitions: [*John Clark, David Sweet: Recent Paintings*, Castlefield Gallery, Manchester, England, 4 - 31 May 1984. *pjc*] unverified.

Remarks: Date taken from inscription on back of stretcher, which was reused for the oil painting "Untitled (Tree/Birds)," 1987 [PJC 093]

PJC 262.

[rjp at *pjc*: unstretched; stretched previously.]

UNTITLED 1983

Inscriptions: recto, bottom right, in pencil: *John Clark - 1983 / Hesse*
verso, top right, in pencil: *PJC 115*

Medium: ink wash and pastel on Arches paper.

Dimensions: 56.5 x 76 cm. (22 1/4 x 30 in.)

Provenance: Estate of the artist.

Remarks: Related to "Hands across the Sky" series, 1986.

PJC 115.

[rjp at *pjc*: unframed.]

THE SEA, c. 1983/84

Inscriptions: verso, top right, in pencil: *PJC 098*

Medium: charcoal on paper.

Dimensions: 76 x 103.5 cm. (30 x 40 3/4 in.)

Provenance: Estate of the artist.
 Script incl.: *The Sea*, lower centre, below image.
 Remarks: Drawing for painting "The River," 1984.

PJC 098.

[rjp at pjc: unframed.]

THE RIVER, 1984

Inscriptions: on back of canvas, upper left: *John Clark 1984*
 on back, along top stretcher bar, left of centre:
"THE RIVER" John Clark 1984

Medium: oil on canvas.

Dimensions: 196.2 x 257 cm. (77 1/4 x 101 3/16 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1985, JcNb;
 rec'd. Mar. 1985; JC4534).

Vancouver Art Gallery, Vancouver, British Columbia (Gift. Nov. 1993.
 Left W/T for Vancouver, 2 Nov. 1993).

Exhibitions: *Painters at Winchester: A Second Exhibition by Painters Teaching at the
 School of Art*, Winchester Gallery, Winchester, Hampshire, 31 Oct. -
 24 Nov. 1984.

John Clark: New Paintings and Works on Paper, Wynick/Tuck Gallery,
 Toronto, Ontario, 20 Apr. - 8 May 1985.

Reproductions: Exhibition announcement card for *John Clark: Recent Paintings*, HAA
 Gallery, Hull, England, 6 - 24 June, [1984]. b/w ill.
 [dated 1983]

Script incl.: *The River*, lower right.

Remarks: Recorded as 1983: PW cat., and JcNb; 1984: W/T records, and jc
 slide.
 Dimensions given as 72 x 96 in., PW cat.

There is another painting titled "The River," a diptych: 1988, acrylic
 and oil on canvas, 183 x 488 cm.

[rjp at W/T: framed, could not examine sides of canvas.]

MAN HOLDING A TREE (CH), c. 1983/84

Inscriptions: recto, upper right, in ink: *Man holding a tree / (CH)*
 verso, top right, in pencil: *PJC 568*

Medium: pen and ink on paper.

Dimensions: 20.9 x 29.4 cm. (8 1/4 x 11 5/8 in.)

Provenance: Estate of the artist.

Remarks: 'CH' refers to Clyde Hopkins, painter and close friend of John Clark. Pamela Clark recalls that her husband saw Hopkins getting onto a train with a tree and placing it on the luggage rack. In this image the tree is held over a hole in the ground.

Drawn on exercise paper, lined verso; 2 holes for 2 ring binder at bottom.

PJC 568.

[rjp at pjc: unframed.]

DRAWING FOR "MAN WITH A TREE" I, c. 1983/84

Inscriptions: verso, top right, in pencil: *PJC 119*

Medium: charcoal on paper.

Dimensions: 83.7 x 59.3 cm. (33 x 23 3/8 in.)

Provenance: Estate of the artist.

PJC 119.

[rjp at pjc: unframed.]

DRAWING FOR "MAN WITH A TREE" II, c. 1983/84

Inscriptions: recto, bottom right, in pencil: *John Clark / 85*
 signed and dated retroactively. [pjc]
 verso, top right, in pencil: *PJC 120*

Medium: charcoal on paper.

Dimensions: 83.7 x 59.3 cm. (33 x 23 3/8 in.)

Provenance: Estate of the artist.

PJC 120.

[rjp at pjc: unframed.]

DRAWING FOR "MAN WITH A TREE," c. 1983/84

Inscriptions: recto, bottom, right of centre, in pencil: *John Clark / 1985*
signed and dated retroactively [pjc].
verso, top left, in pencil: *PJC 125*

Medium: brush and pen and ink on paper.

Dimensions: 84 x 59.3 cm. (33 1/8 x 23 3/8 in.)

Provenance: Estate of the artist.

PJC 125.

[rjp at pjc: unframed.]

MAN WITH A TREE, 1984

Inscriptions: verso, bottom left, written sideways, in pencil: *PJC 111*

Medium: brush and ink wash on paper.

Dimensions: 84 x 59.3 cm. (33 1/8 x 23 3/8 in.)

Provenance: Estate of the artist.

Script incl.: *Man with a tree 1984*, lower right, below image.

PJC 111.

[rjp at pjc: unframed.]

MAN WITH A TREE, 1984

- Inscriptions: on back of canvas, upper left: *John Clark '84*
on back, along centre horizontal stretcher bar, left of centre:
"Man with a tree" 1984 John Clark
- Medium: oil on canvas.
- Dimensions: 241.9 x 182.2 cm. (95 1/4 x 71 3/4 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto Ontario. (rec'd Mar. 1985; JC4535).
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery,
Toronto, Ontario, 20 Apr. - 8 May 1985.
- The Allegorical Image in Recent Canadian Painting*, Agnes Etherington
Art Centre, Queen's University, Kingston, Ontario, 15 June - 11 Aug.
1985. (cat.# 1.)
- Citations: Grenville, Bruce. "John Clark." *The Allegorical Image in Recent
Canadian Painting*. Kingston, Ontario: Agnes Etherington Art Centre,
1985. Exhibition catalogue. p. 10.
- Reproductions: *The Allegorical Image in Recent Canadian Painting*. Kingston, Ontario:
Agnes Etherington Art Centre, 1985. Exhibition catalogue. p. 11,
b/w ill.
- Remarks: Recorded as 1983: JCNb, and AEAI.
- [rjp at W/T: framed, could not examine sides of canvas.]

UNTITLED (MAN WITH HORIZONTAL TREE AND HEAD AT FOOT), c. 1984

- Inscriptions: recto, bottom right, in pencil: *John Clark (Lincoln St)*
verso, top left, in pencil: *PJC 128*
- Medium: brush and ink wash on paper.
- Dimensions: 84 x 59.3 cm. (33 1/8 x 23 3/8 in.)
- Provenance: Estate of the artist.
- Remarks: Related to "Man with a Tree" studies. Drawn at much the same time as
those studies, using a model at Lincoln St. studios, Hull College.
- PJC 128
- [rjp at pjc: unframed.]

UNTITLED (HAIRY NUDE MAN WITH POLE AND EXTRA HEAD ON FLOOR), c. 1984

- Inscriptions: recto, bottom, right of centre, in pencil: *John Clark / 1985*
signed and dated retroactively. [pjc]
verso, top left, in pencil, *PJC 123*
- Medium: pen and ink on paper.
- Dimensions: 84 x 59.3 cm. (33 1/8 x x 23 3/8 in.)
- Provenance: Estate of the artist.
- Remarks: Related to "Man with a Tree" studies. Drawn at much the same time as those studies, using a model at Lincoln St. studios, Hull College.
PJC 123.

[rjp at pjc: unframed.]

GOAT'S HEAD MASK, 1984

- Inscriptions: on back of canvas: *John Clark / 84*
- Medium: oil on canvas.
- Dimensions: 90.5 x 120.5 cm. (35 5/8 x 47 7/16 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Mar. 1985; JC4542).
- Remarks: May be a 1983 work.

[rjp at W/T: framed, could not examine sides of canvas.]

PADSTOWE 84, 1984

- Inscriptions: recto, bottom right, in pencil: *Padstowe / 84*
verso, top right, in pencil: *PJC 531*
- Medium: pencil on paper.
- Dimensions: 29.5 x 41.7 cm. (11 5/8 x 16 1/2 in.)
- Provenance: Estate of the artist.

Remarks: Drawn while on Easter holiday in Padstowe, Cornwall, England. [pjc]
 PJC 531.
 [rjp at pjc: unframed.]

PADSTOWE, 1984

Inscriptions: recto, bottom centre, in pencil: *Padstowe JC 1989* [initials
 inscribed in a circle];
 signed and dated retroactively [pjc] see below.
 verso, top right, in pencil: *PJC 532*

Medium: coloured pencil on paper.

Dimensions: 29.5 x 41.7 cm. (11 5/8 x 16 1/2 in.)

Provenance: Estate of the artist.

Remarks: Drawn while on Easter holiday in Padstowe, Cornwall, England [pjc].
 Handwriting extremely shaky. Presumably signed in the summer of
 1989, when very ill.
 PJC 532.
 [rjp at pjc: unframed.]

UNTITLED (SEASCAPE), 1984

Inscriptions: verso, top right, in pencil: *PJC 571*

Medium: watercolour on paper.

Dimensions: 29.5 x 31.7 cm. (11 5/8 x 16 3/8 in.)

Provenance: Estate of the artist.

Remarks: Painted while on Easter holiday in Padstowe, Cornwall, England. [pjc]
 PJC 571.
 [rjp at pjc: unframed.]

RAMIFICATIONS AND MATISSE'S EYE, 1984

- Inscriptions: recto, bottom, in ink: *ramifications and Matisse's eye 1984*
- Medium: watercolour and ink, on paper.
- Dimensions: 41 x 29 cm. (16 1/8 x 11 1/2 in.)
- Provenance: Wynick/Tuck, Gallery, Toronto, Ontario. (sent Apr. 1985, JCnb; rec'd. Mar. 1985; JC4514. Dates don't correspond.)
Stephen Smart, Toronto, Ontario. (Apr. 1985).
- Remarks: Inscription and dimensions (in.) courtesy of Stephen Smart.
Work float-mounted on matt and framed.

RAMIFICATIONS AND MATISSE'S EYE II, 1984

- Inscriptions: verso, top, in pencil: *JOHN CLARK 1984*
verso, bottom, in Pamela Clark's handwriting, in pencil: *To Landon, Donald, Cluny, Jeffry & Georgia with love from Pam, Alice & Joe, 1991*
- Medium: watercolour and ink on paper.
- Dimensions: 41 x 29.5 cm. (16 1/4 x 11 2/3 in.)
- Provenance: Landon Mackenzie, Vancouver, British Columbia. (Gift, 1991).
- Script incl.: *ramifications and Matisse's eye II*, lower centre, below image in ink.
hands leaves lower right corner, in ink.
ears veins
trees hair
- Remarks: Information on inscriptions and dimensions (in.) courtesy of Landon Mackenzie and Alice Clark.
Drawn on sketch pad paper.

RAMIFICATIONS AND MATISSE'S EYE (THE HAND OF THE ARTIST), c. 1984

- Inscriptions: none visible.
- Medium: watercolour and ink on paper.

- Dimensions: 41.2 x 29.5 cm. (16 1/4 x 11 5/8 in.)
- Provenance: Estate of the artist.
- Exhibitions: *John Clark, David Sweet: Recent Paintings*, Castlefield Gallery, Manchester, England, 4 - 31 May, 1984.
- John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991. [Shown in Calgary at Glenbow Museum.]
- Reproductions: Exhibition announcement foldout brochure for *John Clark, David Sweet: Recent Paintings*, Castlefield Gallery, Manchester, England, 4 - 31 May, 1984. p. 1 (cover), b/w ill.
- Script incl.: *ramifications and Matisse's eye / (the hand of the artist)*, lower left, in ink. [This might be considered an inscription rather than part of the image.]
- Remarks: PJC 275, on matt, bottom right, in pencil.
- PJC 275.
- [rjp at pjc: matted; could not examine verso.]

RAMIFICATIONS AND MATISSE'S EYE I, 1984

- Inscriptions: on back, top stretcher bar, left of centre, in black ink: *Ramifications and Matisse's Eye I 1984 / John Clark*
- Medium: acrylic and oil on canvas.
- Dimensions: 198 x 198 cm. (78 x 78 in.) unframed.
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1985, JCNb; rec'd Mar. 1985; JC4541).
- Osler, Hoskin & Harcourt, Toronto, Ontario. (date of delivery not on record; inv. #0052A/0052B/0052C dated 30 Apr., 20 May, 30 June, 1985; cheques dated 8 May, 5 June, 11 July, 1985.)

- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 20 Apr. - 8 May 1985.
- Citations: Mays, John Bentley. "Clark Concentrates on the Pastoral." *Globe and Mail*, Toronto, Fri. 3 May 1985: p. E8.
[Discusses 'Ramifications' canvases at Wynick/Tuck as a group.]
- Reproductions: Weiler, Merike. "Burger Kings to Bankers Corner Corporate Art Market." *Toronto Star*, Sat. 10 Oct. 1987: n.p. b/w photo shows Stephen Smart of Osler, Hoskin and Harcourt, standing in front of this painting.
- Remarks: Inscription and dimensions (inches) courtesy Frances C. Orr of Osler, Hoskin & Harcourt. Work framed.

RAMIFICATIONS AND MATISSE'S EYE (GREY VERSION), 1984

- Inscriptions: on back of linen, upper left: *John Clark 84*
on back, along upper of two middle stretcher bars, left of centre:
Ramifications & Matisse's Eye (grey version) / JOHN CLARK 1984
- Medium: acrylic and oil on linen.
- Dimensions: 235.5 x 204 cm. (92 3/4 x 80 1/4 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1985, JCnb;
rec'd Mar. 1985; JC4539).
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 20 Apr. - 8 May 1985.
- Citations: Mays, John Bentley. "Clark Concentrates on the Pastoral." *Globe and Mail*, Toronto, Fri. 3 May 1985: p. E8.
[Discusses 'Ramifications' canvases at Wynick/Tuck as a group.]
- [rjp at W/T: framed, could not examine sides of linen.]

RAMIFICATIONS AND MATISSE'S EYE - THE HAND OF THE ARTIST, 1984

- Inscriptions: unverified.
- Medium: acrylic and oil on canvas.
- Dimensions: [94 1/2 x 80 in., W/T85] unverified.

- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Jan. 1985; JC4411).
Gluskin Sheff and Associates, Toronto, Ontario. (1989).
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 20 Apr. - 8 May 1985.
- Citations: Mays, John Bentley. "Clark Concentrates on the Pastoral." *Globe and Mail*, Toronto, Fri. 3 May 1985: p. E8.
[Discusses 'Ramifications' canvases at Wynick/Tuck as a group.]
- Reproductions: Exhibition announcement card for *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, 20 Apr. - 8 May 1985. col. ill.
- Remarks: Title taken from JCnb. Recorded as "Ramifications and Matisse's Eye - The Artist's Hand": W/T85.

SPRING EXPLODES (THE LEAF, THE PALETTE AND THE HEART) 1984, 1984

- Inscriptions: recto, bottom right, in pencil: *John Clark '84*
- Medium: ink and watercolour on paper.
- Dimensions: matted and framed, visible image: 61.2 x 48.3 cm. (24 1/8 x 19 in.)
[unframed: 24 1/2 x 20 in., pjc and W/T]
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Apr. 1984; JC4505; returned to Lethbridge end of May 1994.).
- Script incl.: *Spring explodes / (the leaf, the palette / and the heart) / 1984*, within lower image, right of centre, in ink.
- Remarks: Recorded as "Spring explodes (the heart)": JCnb.
- [rjp at W/T: matted and framed, could not examine verso.]

SPRING EXLPODES (THE PALETTE) 1984, 1984

- Inscriptions: recto, bottom right, in pencil: *John Clark '84*
- Medium: ink and watercolour on paper.

Dimensions: matted and framed, visible image: 55.2 x 47.4 cm.
(21 3/4 x 18 11/16 in.) [unframed: 22 x 18 3/4 in., W/T]

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Mar. 1985, JCnb;
rec'd Apr. 1984; JC4506).

Script incl.: *Spring explodes / (the palette) / 1984*, lower right, in ink.

Remarks: Label on back of frame, Art Rental Service of the Art Gallery of Ontario,
#R409, no dates.

[rjp at W/T: matted and framed, could not examine verso.]

MAY DAY DRAWING - SPRING EXPLODES (THE EAR) 1984, 1984

Inscriptions: verso, top right, in pencil: 4516 [W/T inventory no.]

Medium: watercolour and ink on paper.

Dimensions: 36.2 x 29.5 cm. (14 1/4 x 11 5/8 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Apr. 1985 Jcnb;
rec'd Mar. 1985; JC4516; CLAS04516; returned to Lethbridge
24 Mar. 1994).

Script incl.: *May Day Drawing / Spring explodes / (the ear) / 1984*
lower right, in ink.

[rjp at W/T: unframed.]

SPRING EXPLODES (THE EAR), 1984

Inscriptions: on back of canvas, upper right: *John Clark / 1984 / The Ear*
on back, along upper half of centre vertical stretcher bar:
"Spring explodes (the ear)" 1984 John Clark

Medium: acrylic and oil on canvas.

Dimensions: 159.4 x 114.0 cm. (62 3/4 x 44 7/8 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent 1985, JCnb;
rec'd Mar. 1985; JC4540; returned to Lethbridge end of May 1994).

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 20 Apr. - 8 May 1985.

Citations: Mays, John Bentley. "Clark Concentrates on the Pastoral." *Globe and Mail*, Toronto, Fri. 3 May 1985: p. E8.

[rjp at W/T: framed, could not examine sides of canvas.]

MAY DAY DRAWING - SPRING EXPLODES (THE TREE) 1984, 1984

Inscriptions: verso, top right, in pencil: *PJC 272* and *4515* [W/T inventory no.]

Medium: watercolour and ink on paper.

Dimensions: 41.3 x 29.5 cm. (16 1/4 x 11 5/8 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Apr. 1985 : JCNb; rec'd Mar. 1985; JC4515).

Pamela Clark, Lethbridge, Alberta.

Script. incl.: *May Day Drawing / Spring explodes / (the tree) / 1984*, lower right, in ink. [Might be considered an inscription, rather than part of the image.]

Remarks: Presumably same work as that recorded as "Hand and Tree": JCNb.

PJC 272.

[rjp at pjc: unframed.]

MAY DAY DRAWING - SPRING EXPLODES (THE HAND) 1984, 1984

Inscriptions: none visible.

Medium: watercolour and ink on paper.

Dimensions: matted and framed, visible image: 40.6 x 28.9 cm. (16 x 11 3/8 in.)
[unframed: 16 1/2 x 11 3/4 in., pjc, W/T]

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990; CLAMAYD84).

Script incl.: *May Day Drawing / Spring explodes / (the hand) / 1984*, lower right, in ink.

Remarks: Drawn on paper from spiral bound sketch pad; perforations along top edge. [pjc]

PJC 090.

[rjp at W/T: matted and framed, could not examine verso.]

UNTITLED COLLAGE, c. 1984 (or later)

Inscriptions: verso, top right, in pencil: *PJC 585*

Medium: collage with ink and watercolour, on paper.

Dimensions: 29.5 x 33.5 cm. (11 3/4 x 13 1/4 in.)

Provenance: Estate of the artist.

Remarks: Related to "Ramifications" and "Spring Explodes" series.

PJC 585.

[rjp at pjc: unframed.]

UNTITLED (GLOVE/LANDSCAPE), c. 1984

Inscriptions: recto, bottom, right of centre, in pencil: *John Clark / 1985*
signed and dated retroactively [pjc].
verso, top left, in pencil: *PJC 126*

Medium: brush and ink on paper.

Dimensions: 84 x 59.3 cm. (33 1/8 x 23 3/8 in.)

Provenance: Estate of the artist.

Remarks: Related to "Ramifications" and "Spring Explodes" series, and probably dates to 1984 not 1985.

PJC 126.

[rjp at pjc: unframed.]

DRAWING FOR ALICE (WHISTLING), 1984

- Inscriptions: none visible.
- Medium: pen and ink and watercolour on paper.
- Dimensions: visible image: 28.25 x 38 cm. (11 1/8 x 15 in.)
framed: 40.5 x 51 cm. (16 x 20 in.)
- Provenance: Alice Clark, Vancouver, British Columbia. (1984)
- Script incl.: *Drawing for Alice / (Whistling) 1984*, in ink, slightly left of lower centre.
- Remarks: All information courtesy of Alice Clark.

UNTITLED (WHISTLING), c. 1984

- Inscriptions: verso, top right, in pencil: *PJC 535*
- Medium: watercolour and ink (brush and pen), on paper.
- Dimensions: 29.4 x 41.3 cm. (11 5/8 x 16 1/4 in.)
- Provenance: Estate of the artist.
- PJC 535.
- [rjp at pjc: unframed.]

UNTITLED (TREE STUDIES), c. 1984

- Inscriptions: recto, bottom right, in pencil: *John Clark / (Lincoln St)*
signed retroactively. [pjc]
verso, top right, in pencil: *PJC 139*
- Medium: brush and ink on paper.
- Dimensions: 84 x 59.3 cm. (33 1/8 x 23 3/8 in.)
- Provenance: Estate of the artist.
- Remarks: Possibly study for "Fields in East Yorkshire."

PJC 139.

[rjp at pjc: unframed.]

UNTITLED (TREES IN YORKSHIRE) I, c. 1984

Inscriptions: verso, bottom centre, in pencil: *John Clark* [hand writing quite shaky, probably signed retroactively];
verso, top right, in pencil: *PJC 563*

Medium: felt pen and acrylic on paper.

Dimensions: 20.0 x 25 cm. (7 7/8 x 9 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn on exercise paper, lined verso; 2 holes for 2 ring binder at bottom.

PJC 563.

[rjp at pjc: unframed.]

UNTITLED (TREES IN YORKSHIRE) II, c. 1984

Inscriptions: verso, top right, in pencil: *PJC 524*

Medium: felt pen and acrylic on paper.

Dimensions: 20.0 x 25.0 cm. (7 7/8 x 9 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn on exercise paper, lined verso; 2 holes for 2 ring binder at bottom.

PJC 524.

[rjp at pjc: unframed.]

TREES IN EAST YORKSHIRE - FIELDS AT HOWDEN, 1984

Inscriptions: unverified.

Medium: watercolour.

Dimensions: [20 x 15 in.] unverified.

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Apr. 1985, JCnb; rec'd Mar. 1985; JC4513). [Dates conflict.]

Eve Baxter, Owen Sound, Ontario. (Apr. 1985) [unverified.]

FIELDS IN EAST YORKSHIRE, 1984

Inscriptions: none on record.

Medium: oil on canvas.

Dimensions: 178 x 122 cm. (70 x 48 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1985, JCnb; rec'd Mar. 1985; JC4538).

Toronto Dominion Bank, Toronto, Ontario. (Purchased 6 June 1985). Currently [1994] hanging in the Toronto-Dominion Bank's office in London, England.

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 20 Apr. - 8 May 1985.

Citations: Mays, John Bentley. "Clark Concentrates on the Pastoral." *Globe and Mail*, Toronto, Fri. 3 May 1985: p. E8.

Remarks: Information on inscriptions and provenance, and confirmation of medium and dimensions courtesy of Natalie Ribkoff, Art Administrator, Toronto-Dominion Bank.

Shipped to TD London office in England shortly after purchase.

John Clark sometimes referred to this painting as "Trees in East Yorkshire."

TREES IN HESSLE, 1984

Inscriptions: recto, across bottom, in pencil, all in one line:
*Mali - Thanks for being here this Spring '89 "Trees in Hesse" 1984
 John Clark*

Medium: red and black (pastel and charcoal?) on fairly heavy watercolour paper.

Dimensions: 68.5 x 50.5 cm. (27 x 20 in.)

Provenance: Mali Morris, Greenwich, London, England. (Spring 1989)

Script incl.: *Trees and / Quarry in / Hesse / '84*, upper right corner in black ink, partly painted out in white but still legible.

Remarks: All information courtesy of Mali Morris. She and Clark exchanged work when she was a Visiting artist at The University of Lethbridge in the Spring of 1989.

QUARRY GARDENS IN HESSLE, 1984

Inscriptions: [title] unverified.

Medium: charcoal on paper.

Dimensions: [19 x 23 3/4 in., WT85] unverified.

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Mar. 1985 JCNb; rec'd Apr. 1984 or 1985 [date has been changed]; JC4509).
Central Guaranty Trust Corporation of Canada.

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 20 Apr. - 8 May 1985.

Remarks: Recorded as "Quarry Study I": JCNb.

QUARRY IN HESSLE, 1984

Inscriptions: unverified.

Medium: charcoal on paper.

Dimensions: [19 x 23 3/4 in., WT85] unverified.

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Mar. 1985, JCNb; rec'd Apr. 1984; JC4508).
Ric Evans, Toronto, Ontario.

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 20 Apr. - 8 May 1985.

Remarks: Recorded as "Quarry Study II": JCnb.
Clark traded this work with Ric Evans.

THE QUARRY, 1984

Inscriptions: on back of canvas, upper left: *John Clark 1984*
on back, along upper half of right stretcher bar of 2 middle vertical
stretcher bars: "*The Quarry*" *John Clark 1984*

Medium: oil on canvas.

Dimensions: 149.2 x 213 cm. (58 3/4 x 83 7/8 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1985, JCnb;
rec'd Mar. 1985; JC4533).

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery,
Toronto, Ontario, 20 Apr. - 8 May 1985.

Citations: Mays, John Bentley. "Clark Concentrates on the Pastoral." *Globe and
Mail*, Toronto, Fri. 3 May 1985: p. E8.

Script incl.: *Quarry 84*, lower centre of image.

[rjp at W/T: framed, could not examine sides of canvas.]

DRY VALLEY, MALHAM, c. 1984

Inscriptions: verso, top right, in pencil: *PJC 521*

Medium: conté crayon on paper.

Dimensions: 29.5 x 41.7 cm. (11 5/8 x 16 1/2 in.)

Provenance: Estate of the artist.

Script incl.: *DRY VALLEY / MALHAM*, lower right. [Might be considered an
inscription.]

Remarks: Malham is in Yorkshire, England.

PJC 521.

[rjp at pjc: unframed.]

BOYS WITH GARDENS, c. 1984

- Inscriptions: verso, top right, in pencil: *PJC 498*
- Medium: felt pen on paper.
- Dimensions: 25 x 29.4 cm. (9 7/8 x 11 5/8 in.)
- Provenance: Estate of the artist.
- Script incl.: *Boys with gardens*, upper right, above image. [Might be considered an inscription.]
- Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top edge.
- Image shows boys carrying containers planted with small gardens.
- PJC 498.
- [rjp at pjc: unframed.]

SWIMMING IN A TREE, c. 1984

- Inscriptions: none.
- Medium: pen and ink, with felt pen, on paper
- Dimensions: 29.5 x 20.6 cm. (11 5/8 x 8 1/8 in.)
- Provenance: Estate of the artist.
- Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Recorded as 1985.]
[Shown in Calgary at Glenbow Museum.]
- Script incl.: *swimming in a tree*, upper right corner, in ink. [Might be considered an inscription, rather than part of the image.]

Remarks: PJC 282, on matt, bottom right, in pencil.
 Study for painting "Swimmer in a Tree," 1984.
 Drawn on paper from spiral bound sketch pad; perforations across top edge.

PJC 282.

[rjp at pjc: matted; still possible to examine verso.]

SWIMMING IN A TREE, 1984

Inscriptions: none visible.
 Medium: pen and ink on paper.
 Dimensions: matted and framed, visible image: 80.0 x 55.5 cm.
 (31 1/2 x 21 7/8 in.) [unframed: 33 x 23 1/2 in., pjc, W/T]
 Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990;
 CLASWIMM84).
 Exhibitions: *John Clark: Small Works on Paper and Canvas*, Wynick/Tuck Gallery,
 Toronto, Ontario, 8 Dec. 1990 - 12 Jan. 1991.
 Script incl.: *Swimming in a tree 1984*, lower right, level with feet of swimmer.
 Remarks: Study for painting "Swimmer in a Tree," 1984.

PJC 076.

[rjp at W/T: matted and framed, could not examine verso.]

STUDY FOR "SWIMMER IN A TREE," c. 1984

Inscriptions: recto, bottom right, in pencil: *John Clark / (L St 1985)*
 signed and dated retroactively [pjc].
 verso, top left, in pencil: *PJC 127*
 Medium: brush and ink wash on paper.
 Dimensions: 84 x 59.3 cm. (33 1/8 x 23 3/8 in.)
 Provenance: Estate of the artist.

PJC 127.

[rjp at pjc: unframed.]

SWIMMER IN A TREE, 1984

Inscriptions: recto, bottom right, in pencil: *John Clark '84*

Medium: charcoal on paper.

Dimensions: matted and framed; inside matt measurement: 65 x 46 cm. (25 1/2 x 18 in.) [unframed: 25 3/4 x 19 in., W/T]

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Mar. 1985 JCNb; rec'd Apr. 1984; JC4507).

Osler, Hoskin & Harcourt, Toronto, Ontario. (date of delivery not on record; inv. #0052A/0052B/0052C, dated 30 Apr., 20 May, 30 June, 1985; cheques dated 8 May, 5 June, 11 July, 1985).

Exhibitions: *Canadian Contemporary Works on Paper*, University of Waterloo Art Gallery, Ontario, 21 Jan. - 21 Feb. 1993.

Reflecting Paradise, Lotte Gallery, Seoul, Korea, 27 July - 16 Aug. 1993; Dong Ah Gallery, Taegu, Korea, 23 Aug. - 8 Sept. 1993; KBS, Pusan, Korea, 18 - 27 Sept. 1993; NamDo Cultural Centre, Kwangju, Korea, 4 - 17 Oct. 1993. An exhibition of Canadian art from the collection of Osler, Hoskin & Harcourt, and The University of Lethbridge, organized as an official project for the Canadian Government's cultural and entertainment program at Expo '93, Korea.

Citations: Spalding, Jeffrey. "Reflecting Paradise." *Reflecting Paradise*. Np.: np., 1993. Exhibition catalogue for exhibition of same title (see itinerary above). Jeffrey Spalding, curator; Stephen B. Smart, associate curator. p. 31.

Reproductions: *Reflecting Paradise*. Np.: np., 1993. Exhibition catalogue for exhibition of same title (see itinerary above). Jeffrey Spalding, curator; Stephen B. Smart, associate curator. p. 30, b/w ill.

Remarks: Inscription and matted dimensions (in.) courtesy Frances C. Orr of Osler, Hoskin & Harcourt. Work matted and framed.

Recorded as "Swimming in a Tree": JCNb; "Swimmer in a Tree": W/T and Osler, Hoskin & Harcourt records.

SWIMMER IN A TREE, 1984

- Inscriptions: on back of linen, above centre, left: *John Clark 84*
- Medium: acrylic and oil on linen.
- Dimensions: 238.1 x 173.3 cm. (93 3/4 x 68 1/4 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Jan. '85: JCnb, rec'd Jan. 1985; JC4412).
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 20 Apr. - 8 May 1985. [Recorded as "Swimmer in a Tree."]

From Lethbridge: John Clark, Billy J. McCarroll, Jeffrey Spalding, Stride Gallery, Calgary, Alberta, 7 - 28 Nov. 1987. [Recorded on price list as "Swimmer in the Tree," 1985.]

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989. (cat.# 8).
[Recorded as "The Swimmer in the Tree," 1984.]
- Citations: Mays, John Bentley. "Clark Concentrates on the Pastoral." *Globe and Mail*, Toronto, Fri. 3 May 1985: p. E8.

Tousley, Nancy. "Contrast in Approaches Makes for a Lively Show." *Calgary Herald*. Thurs. 19 Nov. 1987: p. C1. Review of *From Lethbridge: John Clark, Billy J. McCarroll, Jeffrey Spalding*. [Referred to as "Swimmer in the Tree," 1985].

Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. p. 13. [Referred to as "Swimmer in a Tree," 1985].

Huneault, Kristina. "John Clark." [probably from *Lance*, student newspaper, University of Windsor, Ontario, n.d., n.p. Review of *Equivalent Worlds: The Figurative Paintings of John Clark 1979 - 1988*. Information courtesy of Dee Douglas, Information Coordinator, The Art Gallery of Windsor.]
[Referred to as "The Swimmer in the Tree."]
- Reproductions: Mays, John Bentley. "Clark Concentrates on the Pastoral." *Globe and Mail*, Toronto, Fri. 3 May 1985: p. E8, b/w ill.

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. p. 37, col. ill.
[Recorded as acrylic and oil on canvas.]

Remarks: Recorded as "Swimming in a Tree": JCnb. As this work has been exhibited and referred to under several different, though similar titles [see above], the decision to adopt the title "Swimmer in a Tree" was made as being the title under which it was recorded by Wynick/Tuck when it was first sent to them in Jan. 1985, and also the title used on a study for the work.

[rjp at W/T: framed, could not examine sides of linen.]

SHELL AND CONE, Aug. 1984

Inscriptions: none visible.

Medium: brush and ink on paper.

Dimensions: matted, visible image: 40 x 29 cm. (15 3/4 x 11 1/2 in.)

Provenance: Pamela Clark, Lethbridge, Alberta.

Script incl.: *Shell / + / Cone*, lower right; *Aug 84*, to right of title.

[rjp at pjc: matted and framed, could not examine verso.]

UNTITLED (SHELLS), c. 1984

Inscriptions: verso, top right, in pencil: *PJC 536*

Medium: brush and ink on paper.

Dimensions: 41.8 x 29.4 cm. (16 1/2 x 11 5/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn on paper from spiral bound sketch pad; perforations along top edge.

PJC 536.

[rjp at pjc: unframed.]

UNTITLED COLLAGE (WHA), c. 1984

Inscriptions: verso, upper right, in pencil: *PJC 418*
 Medium: cardboard collage with ink and white chalk.
 Dimensions: irreg. shape; approx. 16.5 x 24 cm. (6 1/2 x 9 1/2 in.)
 Provenance: Estate of the artist.
 Script incl: *WHA*, repeated twice, once upper left, once centre right, in white chalk.
 Remarks: Related to painting "City at Night," 1984

PJC 418.

[rjp at pjc: unframed.]

UNTITLED COLLAGE (WITH YELLOW, RED, AND BLACK), c. 1984

Inscriptions: verso, top right, in pencil: *PJC 419*
 Medium: cardboard collage with ink, acrylic, and white chalk.
 Dimensions: approx. 24 x 22 cm. (9 1/2 x 8 1/2 in.)
 Provenance: Estate of the artist.
 Remarks: Related to painting "City at Night," 1984.

PJC 419.

[rjp at pjc: unframed.]

UNTITLED COLLAGE (WITH BLUE, GREEN, RED, AND BLACK), c. 1984

Inscriptions: verso, top right, in pencil: *PJC 420*
 Medium: cardboard collage with ink and acrylic.
 Dimensions: approx. 27 x 28 cm. (10 1/2 x 11 in.)
 Provenance: Estate of the artist.

Remarks: Probably dates to same time as collages, PJC 418 and PJC 419.
PJC 420.

[rjp at pjc: unframed.]

UNTITLED (CITY AT NIGHT), c. 1984

Inscriptions: none visible.

Medium: ink and acrylic on cardboard.

Dimensions: 16.5 x 14 cm. (6 1/2 x 5 1/2 in.) , dimensions include opened out box flaps.

Provenance: Estate of the artist.

Script incl: Various words are concealed in the image; clearly legible are *THE / SKY*, left centre, on left box flap; *NIGH*, lower left on body of box; *CITY*, upper centre, on body of box; *AT / NIGHT / WHA*, lower right, on body of box.

Remarks: A small, shallow box or box lid has been opened out and the complete surface used for the composition.

PJC 523, on back of matt, top right, in pencil.

PJC 523.

[rjp at pjc: float mounted on matt, unframed; could not examine verso.]

THE CITY AT NIGHT, c. 1984

Inscriptions: recto, right margin, in charcoal: *26" x 18"*
verso, top right, in pencil: *PJC 167*

Medium: charcoal on paper.

Dimensions: 84 x 59.3 cm. (33 1/8 x 23 3/8 in.)

Provenance: Estate of the artist.

Script incl.: *The City at night*, lower centre, below image.
WHA, repeated 5 times within image.

Remarks: Study for painting "City at Night," 1984.

PJC 167.

[rjp at pjc: unframed.]

THE CITY AT NIGHT, c. 1984

Inscriptions: none.

Medium: black ink wash with watercolour on paper.

Dimensions: 41 x 29.5 cm. (16 1/4 x 11 5/8 in.)

Provenance: Mary Shannon Will, Calgary, Alberta (Gift, 1990).

Script incl.: *WHA / WHA / WHA*, bottom right quadrant, written approximately vertically, in pen and black ink;
THE CITY AT NIGHT, bottom centre, in pen and black ink. [Seems to be an integral part of the image rather than an inscription.]

Remarks: Information courtesy of Mary Shannon Will [dimensions in inches.]
Gift from Pamela Clark.

THE CITY AT NIGHT, c. 1984

Inscriptions: none.

Medium: watercolour and ink on paper.

Dimensions: 41 x 29.5 cm. (16 1/4 x 11 5/8 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario,

16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta,
27 Apr. - 16 June 1991.
[Shown in Calgary at Glenbow Museum.]

Script incl.: *THE CITY AT NIGHT*, lower centre, in ink.
WHA occurs six times within image, randomly throughout right side.

Remarks: *PJC 278*, on matt, bottom right, in pencil.

PJC 278.

[rjp at pjc: matted; still possible to examine verso.]

CITY AT NIGHT, 1984

Inscriptions: unverified.

Medium: acrylic and oil on canvas.

Dimensions: [211 x 167.5 cm. (83 x 66 in.)] unverified

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Oct. 1986; JC5349).
Garth Drabinsky, Toronto, Ontario.

SKY WITH TWO MOONS 1984, 1984

Inscriptions: none.

Medium: watercolour and ink on paper.

Dimensions: 20.5 x 28.8 cm. (8 1/8 x 11 3/8 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 25 Jan. 1990; JC6658;
returned to Estate).

Pamela Clark, Lethbridge, Alberta.

Exhibitions: *John Clark: The Night Paintings: A Memorial Exhibition*, Wynick/Tuck
Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.

Script incl.: *SKY WITH TWO MOONS 1984*, lower centre, in ink.

Remarks: *PJC 010*, on backing of frame, on bottom of Wynick/Tuck label, in pencil.

PJC 010.

[rjp at pjc: float mounted on matt, framed, could not examine verso.]

UNTITLED STUDY (FALLING MAN), 1984

Inscriptions: recto, bottom right, in pencil: *John Clark 1984 / L. St*

Medium: charcoal on paper.

Dimensions: matted and framed, visible image: 80.0 x 55.5 cm.
(31 1/2 x 21 7/8 in.)
[unframed: 33 1/4 x 23 1/4 in. pjc, W/T]

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990;
CLAUNTIS84).

Exhibitions: *John Clark: Small Works on Paper and Canvas*, Wynick/Tuck Gallery,
Toronto, Ontario, 8 Dec. 1990 - 12 Jan. 1991.

Remarks: Study used for painting "The Fall"; drawn from life (male model)
at Lincoln St., Hull. [pjc]

PJC 092.

[rjp at W/T: matted and framed, could not see verso.]

STUDIES FOR "GUARDIAN OF THE VALLEY," c. 1984

Inscriptions: verso, top left, in pencil: *PJC 124*

Medium: pencil on paper.

Dimensions: 59.3 x 84 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

Script incl.: Notes with sketches, in pencil: *Cerne Abbas / Giant*, above image of
giant; *Long Man / Wilmington*, beside image of Long Man.

Remarks: These figures are ancient British land markings, carved into the turf of
hillsides. An article among Clark's papers mentions both figures and

includes a photo of the Ceme Abbas Giant: Whitlock, Ralph. "White Horses and Giants from the Celtic Past." *Manchester Guardian Weekly*, 8 Feb. 1987: p. 19.

PJC 124.

[rjp at pjc: unframed.]

STUDY FOR "GUARDIAN OF THE VALLEY," c. 1984

Inscriptions: verso, top right, in pencil: *PJC 162*

Medium: ink (probably felt pen) on paper.

Dimensions: 84 x 59.3 cm. (33 1/8 x 23 3/8 in.)

Provenance: Estate of the artist.

PJC 162.

[rjp at pjc: unframed.]

STUDY FOR "GUARDIAN OF THE VALLEY," c. 1984

Inscriptions: recto, bottom right, in pencil: *Field markings / near Oughtershaw*
recto, bottom left, in pencil: *for Alice - Happy Birthday 1989*

Medium: watercolour on paper.

Dimensions: matted and framed, visible image: 28.5 x 41.1 cm.
(11 1/4 x 16 3/16 in.)

Provenance: Alice Clark, Vancouver, British Columbia. (23 May 1989).

Remarks: *Drawing for Alice - May 1989 / Study for "Guardian of the Valley" / John Clark*, on backing of frame, lower left, in pencil.

Gift from John Clark to his daughter, on her 18th birthday.

PJC 271

[rjp at pjc: matted and framed; could not examine verso.]

GUARDIAN OF THE VALLEY, 1984/85

- Inscriptions: on face of linen, but only visible from back, left margin, almost hidden by frame where linen folds around stretcher bar at back, in pencil: *John Clark Guardian of the Valley 1984*
 on back of linen, upper left, in black crayon: *John Clark / 1985*
 on back, top stretcher bar, left of centre, in black crayon: *"The Guardian of the Valley" 1985 John Clark*
 on back, central horizontal stretcher bar, far left, in pencil: *PJC 243*
- Medium: oil on linen.
- Dimensions: 173 x 231.5 cm. (68 1/8 x 91 1/8 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1985, JCNb; rec'd Mar. 1985; JC4536; returned 1987).
 Pamela Clark, Lethbridge, Alberta.
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 20 Apr. - 8 May 1985.
From Lethbridge: John Clark, Billy J. McCarroll, Jeffrey Spalding, Stride Gallery, Calgary, Alberta, 7 - 28 Nov. 1987.
Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989. (cat.# 9).
John Clark: A Tribute, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
 [Shown in Calgary at Glenbow Museum.]
- Citations: Mays, John Bentley. "Clark Concentrates on the Pastoral." *Globe and Mail*, Toronto, Fri. 3 May 1985: p. E8.
 Tousley, Nancy. "Contrast in Approaches Makes for a Lively Show." *Calgary Herald*, Thurs. 19 Nov. 1987: p. C1. Review of *From Lethbridge: John Clark, Billy J. McCarroll, Jeffrey Spalding*.

Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. pp. 11-12, 18.

Huneault, Kristina. "John Clark." [probably from *Lance*, student newspaper, University of Windsor, Ontario, n.d., n.p. Review of *Equivalent Worlds: The Figurative Paintings of John Clark 1979 - 1988*. Information courtesy of Dee Douglas, Information Coordinator, The Art Gallery of Windsor.]

"Equivalent Worlds: The Figurative Paintings of John Clark, July 6 - August 6." *Owens Art Gallery Newsletter*. Mount Allison University, Sackville, New Brunswick. (Spring/Summer 1989): n.p.

Nowlin, Tim. "Essay." *John Clark: A Tribute*. Lethbridge, Alberta: University of Lethbridge Art Gallery, 1989. Brochure to accompany exhibition of same title. p. 3.

Tousley, Nancy. "Exhibitions Pay Tribute to Painter." *Calgary Herald*, Sat. 10 Mar. 1990: p. G1.

Reproductions: *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. p. 39, col. ill.

Huneault, Kristina. "John Clark." [probably from *Lance*, student newspaper, University of Windsor, Ontario, n.d., n.p., b/w ill. Review of *Equivalent Worlds: The Figurative Paintings of John Clark 1979 - 1988*. Information courtesy of Dee Douglas, Information Coordinator, The Art Gallery of Windsor.]

Tousley, Nancy. "John Clark: 1943-1989." *Canadian Art*. Vol. 6, no. 4 (Winter 1989). p. 96, b/w ill.

Remarks: Recorded as 1984: JCNb. Pamela Clark recalls that this was painted while pinned to a wall, and mounted on stretcher later. Date on linen face would have been inscribed while still on wall. It is certain that if completed in 1985 not 1984, it was early 1985, given JCNb and W/T records of shipping.

1985 has always been given as date of work when exhibited.

PJC 243.

[rjp at pjc: framed, could not examine sides of linen.]

GARDEN AT SOUTH LANE, c. 1984/85

Inscriptions: verso, top right, written sideways, in pencil: *PJC 114*

Medium: charcoal on paper.

Dimensions: 86 x 68.5 cm. (34 x 27 in.)

Provenance: Estate of the artist.

Script incl.: *Garden / at South / Lane*, lower left, to left of image.

PJC 114.

[rjp at pjc: unframed.]

GARDEN AT SOUTH LANE, c. 1984/85

Inscriptions: verso, top right, in pencil: *PJC 156*

Medium: charcoal on paper.

Dimensions: 85.5 x 68.5 cm. (33 3/4 x 27 in.)

Provenance: Estate of the artist.

Script incl.: *Garden / at South / Lane*, lower left.

PJC 156.

[rjp at pjc: unframed.]

ROCKS AT KNIPE, c. 1984/85

Inscriptions: verso, top right, in pencil: *PJC 530*

Medium: felt pen and watercolour on paper.

Dimensions: 29.5 x 41.8 cm. (11 5/8 x 16 1/2 in.)

Provenance: Estate of the artist.

Script incl.: *ROCKS / AT KNIPE*, bottom right, in felt pen. [Might be considered an inscription.]

Remarks: On paper torn from spiral bound sketch pad; perforations at left.

Knipe is in Yorkshire, England.

PJC 530.

[rjp at pjc: unframed.]

THE WATCH, c. 1985

Inscriptions: verso, top right, in pencil: *PJC 534*

Medium: pen and ink and watercolour on paper.

Dimensions: 38 x 28.5 cm. (15 x 11 1/4 in.)

Provenance: Estate of the artist.

Script incl: *The watch*, upper right, in ink;
12, written twice, upper right, below title [ink studies of 2 ways to
represent this number on a watch dial];
Roman numerals on watch face.

Remarks: Drawn during term as Head of Painting, Hull College of Higher
Education, England, probably c. 1985. [pjc]

PJC 534.

[rjp at pjc: unframed.]

UNTITLED (WATCH), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 537*

Medium: pen and ink and watercolour on Arches paper.

Dimensions: 38 x 29 cm. (15 x 11 3/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn during term as Head of Painting, Hull College of Higher
Education, England, probably c. 1985. [pjc]

PJC 537.

[rjp at pjc: unframed.]

UNTITLED (PORTHOLE/CLOCK/NO), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 633*
 Medium: charcoal and acrylic on paper.
 Dimensions: 101.4 x 137.2 cm. (39 7/8 x 54 in.)
 Provenance: Estate of the artist.
 Script incl.: *NO*, lower right;
 12, upper left, on clock face.
PJC 633.

[rjp at pjc: unframed.]

UNTITLED (PORTHOLE/CLOCK/NO/WITH FIGURE), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 634*
 Medium: charcoal and acrylic on paper.
 Dimensions: 101.4 x 137.2 cm. (39 7/8 x 54 in.)
 Provenance: Estate of the artist.
 Script incl.: *NO*, lower right;
 12, upper centre, on clock face.
PJC 634.

[rjp at pjc: unframed.]

UNTITLED (PORTHOLE/CLOCK/NO), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 635*
 Medium: charcoal and acrylic on paper.
 Dimensions: 101.4 x 136.5 cm. (39 7/8 x 53 3/4 in.)
 Provenance: Estate of the artist.
 Script incl.: *NO*, centre right;
 11, upper left, on clock face.

PJC 635.

[rjp at pjc: unframed.]

NO, c. 1985

Inscriptions: on back of linen, bottom left, in pencil: *PJC 241*

Medium: acrylic and oil on linen.

Dimensions: 208 x 262.6 cm. (81 7/8 x 103 3/8 in.)

Provenance: Estate of the artist.

Script incl.: *NO*, right centre.

Remarks: Imagery relates to later drawing "Pot with Ears," 1988, and to rope, rug, and tondo paintings of 1989.

PJC 241.

[rjp at pjc: unstretched; stretched previously.]

PACKETS IN A TREE, c. 1985

Inscriptions: verso, top right, in pencil: *PJC 273*

Medium: pen and ink, and brush and ink wash on paper.

Dimensions: 41 x 29.5 cm. (16 1/8 x 11 5/8 in.)

Provenance: Estate of the artist.

Script incl.: *PACKETS IN A TREE*, lower centre.

Remarks: Drawn during term as Head of Painting, Hull College of Higher Education, England, c. 1985 [pjc]. Anticipates 1988-1989 works on the theme of "Tree with Gifts."

PJC 273.

[rjp at pjc: unframed.]

TREE AND FIRE ISLANDS, 1985

- Inscriptions: unverified.
- Medium: watercolour on paper.
- Dimensions: [29 x 21 in., WT86] unverified.
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Aug. 1986, JCnb; rec'd Oct. 1986; JC5354).
Joseph and Paula Marinove, North York, Ontario. [unverified.]
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 11 - 29 Oct. 1986.
- Remarks: Recorded as 1985: WT86, and W/T records; date changed from 1985 to 1986: JCnb.

TREE AND FIRE ISLANDS, 1985

- Inscriptions: none visible.
- Medium: oil on linen.
- Dimensions: 209.5 x 176.8 cm. (82 1/2 x 69 5/8 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Aug. 1986: JCnb; rec'd Oct. 1986; JC5353).
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 11 - 29 Oct. 1986.
- Remarks: Stretcher by BJ Stretchers and Frame Makers, Scarborough, Ontario; bears their stamp on back.
Recorded as 1985: JCnb.

[rjp at W/T: framed, could not examine sides of linen.]

TREE AND FIRE ISLANDS, c. 1985

- Inscriptions: verso, top left, written sideways, in pencil: PJC 109

Medium: charcoal on paper.
 Dimensions: 83.7 x 59 cm. (33 x 23 1/4 in.)
 Provenance: Estate of the artist.
 Script incl.: *Tree and fire islands*, lower centre, below image.
 Remarks: Drawn at Lincoln St., Hull, from cardboard collage. Study for painting "Tree and Fire Islands II," 1986, destroyed; b/w photo of painting extant.

TREE AND FIRE ISLANDS II, c. 1985

Inscriptions: verso, top right, in pencil: *PJC 112*
 Medium: charcoal on paper.
 Dimensions: 56 x 43 cm. (22 x 17 in.)
 Provenance: Estate of the artist.
 Script incl.: *Tree and fire islands II*, lower centre, below image.
 Remarks: Drawing for destroyed painting "Tree and Fire Islands II," 1986.
 PJC 112.
 [rjp.at pjc: unframed.]

TREES IN YORKSHIRE, c. 1985

Inscriptions: none visible.
 Medium: watercolour on paper.
 Dimensions: 50.5 x 68 cm. (19 7/8 x 26 3/4 in.)
 Provenance: Estate of the artist.
 Script incl.: *TREES IN YORKSHIRE*, lower right.
 Remarks: *PJC 168*, on back of matt backing, top right, in pencil; also inside on matt backing, top right.

PJC 168.

[rjp at pjc: float mounted on matt, glued to matt backing, unframed.]

AFTER THE STORM - EYES IN THE HEAT, 1985

Inscriptions: on back of linen, upper centre: *John Clark 85*
on back, along top stretcher bar:
After the storm - eyes in the heat 1985 John Clark

Medium: oil on linen.

Dimensions: 121.1 x 178.1 cm. (47 11/16 x 70 1/8 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1985, JCnb;
rec'd Mar. 1985; JC4537).

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery,
Toronto, Ontario, 20 Apr. - 8 May 1985.

Remarks: Label on back: Art Gallery of Ontario Art Rental Service, #Q370,
returned to W/T 19 Sept. 1986.

[rjp at W/T: framed, could not examine sides of linen.]

UNTITLED (DISTURBANCE IN THE SKY), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 434*

Medium: felt pen on paper.

Dimensions: 29.4 x 20.8 cm. (11 5/8 x 8 1/4 in.)

Provenance: Estate of the artist.

Remarks: Drawn on lined exercise book paper.

PJC 434.

[rjp at pjc: unframed.]

DISTURBANCE IN THE SKY, c. 1985

Inscriptions: verso, top right, in pencil: *PJC 159*

Medium: watercolour on T. H. Saunders paper.

Dimensions: 76 x 56 cm. (30 x 22 in.)

Provenance: Estate of the artist.

PJC 159.

[rjp at pjc: unframed.]

BIG DIVER - TREE DIVER, c. 1985

Inscriptions: recto, lower right, in pencil: *20" x 24" / 6' x 7 1/3'*
 verso, top right, in pencil: *PJC 138*

Medium: charcoal on paper.

Dimensions: 68 x 50.5 cm. (27 x 19 3/4 in.)

Provenance: Estate of the artist.

Script incl.: *BIG DIVER - TREE DIVER*, below image.

Remarks: Study for painting "Tree-Diver," c. 1985.

PJC 138.

[rjp at pjc: unframed.]

TREE-DIVER, c. 1985

Inscriptions: on back of linen, bottom right, in pencil: *PJC 244*

Medium: acrylic and oil on linen.

Dimensions: 224.8 x 174.9 cm. (88 1/2 x 68 7/8 in.)

Provenance: Estate of the artist.

PJC 244.

[rjp at pjc: unstretched; stretched previously.]

FIGURE IN THE DEEP, c. 1985

- Inscriptions: recto, lower right, in felt pen, as a notation of the title for a pair of studies: *Figure in the Deep*
- Medium: felt pen on paper [from sketch pad: perforated across top].
- Dimensions: 42 x 29.5 cm. (16 1/2 x 11 5/8 in.)
- Provenance: Estate of the artist.
- Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Glenbow Museum.]
- Remarks: *PJC 284*, on matt, bottom right, in pencil.

PJC 284.

[rjp at pjc: matted; still possible to examine verso.]

UNTITLED (STUDY FOR "THE QUIET LAND" I), c. 1985

- Inscriptions: verso, top right, in pencil: *PJC 502*
- Medium: felt pen on paper.
- Dimensions: 20.0 x 25.0 cm. (7 7/8 x 9 7/8 in.)
- Provenance: Estate of the artist.
- Remarks: Drawn on lined exercise paper; 2 holes for 2 ring binder at bottom.

PJC 502.

[rjp at pjc: unframed.]

UNTITLED (STUDY FOR "THE QUIET LAND" II), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 503*

Medium: felt pen on paper.

Dimensions: 20.0 x 25.0 cm. (7 7/8 x 9 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn on lined exercise paper; 2 holes for 2 ring binder at bottom.

PJC 503.

[rjp at pjc: unframed.]

THE QUIET LAND 1943, 1985

Inscriptions: recto, bottom right, in pencil:
The Quiet Land 1943 John Clark 1985

Medium: watercolour on T. H. Saunders paper.

Dimensions: 54 x 75 cm. (21 1/4 x 29 1/2 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Apr. 1986, JChb;
rec'd Oct. 1986; JC5248; returned to Lethbridge n.d.).

Pamela Clark, Lethbridge, Alberta.

Remarks: *PJC 224*, on backing of frame, top left, in pencil.

PJC 224.

[rjp at pjc: float mounted on matt, framed, could not examine verso.]

UNTITLED (THE POND), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 116*

Medium: charcoal on brown wrapping paper.

Dimensions: 60.5 x 71 cm. (23 3/4 x 28 in.)

Provenance: Estate of the artist.

Remarks: Sketch for "The Pond," 1985, and "Boy in a Field - J's World," 1985/86.

PJC 116.

[rjp at pjc: unframed.]

THE POND, 1985

Inscriptions: verso, top right, in pencil: *PJC 223*

Medium: watercolour on Arches paper.

Dimensions: 56.7 x 75.7 cm. (22 3/8 x 29 7/8 in.)

Provenance: Victoria Baster, Lethbridge, Alberta. (June 1991).

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Glenbow Museum.]

Script incl.: *THE POND / 1985*, lower right corner, in watercolour.

Remarks: Childhood memory of Howden, Yorkshire, with Howden Minster reflected in water. [pjc]

PJC 223.

[rjp at Victoria Baster's: unframed.]

HOWDEN MINSTER, 1985

Inscriptions: recto, bottom right, in pencil: *Howden Minster 1985 John Clark*

Medium: watercolour on paper.

Dimensions: 67.0 x 49.2 cm. (26 3/8 x 19 3/8 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Apr. 1986 JCnb;
rec'd Oct. 1986; JC5247; returned to Lethbridge end of May 1994).

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery,
Toronto, Ontario, 11 - 29 Oct. 1986.

Remarks: Recorded as "Howden Church": JCnb.

[rjp at W/T: top mounted on matt, framed, could not examine verso.]

GROUP OF THREE WORKING SKETCHES, c. 1985

Inscriptions: verso, top right, in pencil: *PJC 122*

Medium: ink and acrylic, and charcoal, on paper (see 'Remarks').

Dimensions: 59.3 x 84 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

Script incl.: Notes with sketches: *Wheel in the sky* upper centre, to left of related
image; *Man with a bike*, upper centre, to right of related image.

Remarks: Sketches referred to as "Wheel in the sky" and "Man with a bike"
are in charcoal. Third sketch, untitled, is ink and acrylic, ["Two Trees
(Fulminating Blacks)"], and is largely executed on a sheet of paper
taped over the lower right of the full sheet. Dimensions of smaller
sheet: 42 x 59.3 cm. (16 1/2 x 23 3/8 in.)
PJC 122, on back of smaller sheet, top right, in pencil.

PJC 122.

[rjp at pjc: unframed.]

MAN ON A BIKE, c. 1985

Inscriptions: verso, top right, in pencil: *PJC 528*

Medium: felt pen on paper.

Dimensions: 29.6 x 20.9 cm. (11 5/8 x 8 1/4 in.)

Provenance: Estate of the artist.

Script incl.: *Man on a bike.*, bottom right, in felt pen. [Might be considered an inscription.]

Remarks: Paper has Hull College of Higher Education letterhead verso.

PJC 528.

[rjp at pjc: unframed.]

MAN WITH A BIKE, c. 1985

Inscriptions: recto, on attached envelope, in pencil: *Man with a bike / Heroic figure in a suit + flat cap / Bike holds flowers & childseat + lights*
verso, top right, in pencil: *PJC 550*

Medium: ink on paper.

Dimensions: 29.5 x 41.6 cm. (11 5/8 x 16 3/8 in.)

Provenance: Estate of the artist.

Remarks: An envelope, torn through along its length, is glued below the image, with pencilled inscription (see above); otherwise visible portion of envelope is blank.

Howden Minster is depicted in upper right of image.

PJC 550.

[rjp at pjc: unframed.]

UNTITLED (MAN WITH A BIKE), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 158*

Medium: watercolour on T. H. Saunders paper.

Dimensions: 56 x 76 cm. (22 x 30 in.)

Provenance: Estate of the artist.

Remarks: Man depicted is John Clark's father. [pjc]

PJC 158.

[rjp at pjc: unframed.]

UNTITLED (MAN WITH A BIKE), c. 1985

Inscriptions: none.

Medium: oil on heavy watercolour paper.

Dimensions: 56 x 76.7 cm. (22 x 30 1/4 in.)

Provenance: Estate of the artist.

Remarks: Ink and watercolour drawing of totem-like figure, verso.

Man depicted is John Clark's father. [pjc]

PJC 267, verso, on brown tape, top right, in pencil. [Brown tape used for stretching paper still remains around edges.]

PJC 267.

[rjp at pjc: unframed.]

UNTITLED (STUDY OF HEAD OF YOUNG MAN), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 543*

Medium: brush and ink on paper.

Dimensions: 41.5 x 29.5 cm. (16 3/8 x 11 5/8 in.)

Provenance: Estate of the artist.

Remarks: Model at Lincoln Street studio, Hull, Yorkshire, England. [pjc]

PJC 543.

[rjp at pjc: unframed.]

UNTITLED (STUDY OF MAN'S HEAD), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 546*

Medium: brush and ink on paper.

Dimensions: 41.6 x 29.5 cm. (16 3/8 x 11 5/8 in.)

Provenance: Estate of the artist.

Remarks: Model at Lincoln Street studio, Hull, Yorkshire, England. [pjc]

PJC 546.

[rjp at pjc: unframed.]

ALAN, 1985

Inscriptions: recto, bottom right, in pencil: *John Clark 85*
 verso, bottom centre, in pencil: "ALAN"; below this, in pencil:
JOHN CLARK / 4, SOUTH LANE / HESSLE. / N. HUMBERSIDE /
HU13 ORR
 verso, top left, in pencil: *6327 (A)*
 verso, top right, in pencil: *PJC 548*

Medium: brush and ink on paper.

Dimensions: 41.6 x 29.5 cm. (16 3/8 x 11 5/8 in.)

Provenance: Estate of the artist.

Remarks: Model at Lincoln Street studio, Hull, Yorkshire, England. [pjc]

This work was sent to an unidentified exhibition. [pjc]

PJC 548.

[rjp at pjc: unframed.]

A BECOMES K, 1985

Inscriptions: recto, bottom right, in pencil: *John Clark '85*
 verso, bottom centre, in pencil: "A BECOMES K"; below this, in pencil:
JOHN CLARK / 4 SOUTH LANE / HESSLE / N. HUMBERSIDE /
HU13 ORR

verso, top left, in pencil: *6328 (B)*
 verso, top right, in pencil: *PJC 547*

Medium: brush and ink on paper.
 Dimensions: 41.5 x 29.5 cm. (16 3/8 x 11 5/8 in.)
 Provenance: Estate of the artist.
 Remarks: Model at Lincoln Street studio, Hull, Yorkshire, England. [pjc]
 This work was sent to an unidentified exhibition. [pjc]
 PJC 547.
 [rjp at pjc: unframed.]

UNTITLED (STUDY OF BOY'S HEAD I), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 525*
 Medium: brush and ink on paper.
 Dimensions: 28.9 x 20.6 cm.(11 3/8 x 8 1/8 in.)
 Provenance: Estate of the artist.
 Remarks: Model is Clark's son, Joseph.
 PJC 525.
 [rjp at pjc: unframed.]

UNTITLED (STUDY OF BOY'S HEAD II), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 526*
 Medium: brush and ink on paper.
 Dimensions: 28.9 x 20.6 cm. (11 3/8 x 8 1/8 in.)
 Provenance: Estate of the artist.
 Remarks: Model is Clark's son, Joseph.

PJC 526.

[rjp at pjc: unframed.]

UNTITLED (STUDY OF BOY'S HEAD III), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 527*

Medium: brush and ink on paper.

Dimensions: 28.9 x 20.6 cm. (11 3/8 x 8 1/8 in.)

Provenance: Estate of the artist.

Remarks: Model is Clark's son, Joseph.

PJC 527.

[rjp at pjc: unframed.]

UNTITLED (STUDY OF BOY'S HEAD IV), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 544*

Medium: brush and ink on paper.

Dimensions: 28.9 x 20.7 cm. (11 3/8 x 8 1/8 in.)

Provenance: Estate of the artist.

Remarks: Model is Clark's son, Joseph.

PJC 544.

[rjp at pjc: unframed.]

UNTITLED (HEAD OF A BOY), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 545*

Medium: brush and ink on paper.
Dimensions: 41.2 x 29.5 cm. (16 1/4 x 11 5/8 in.)
Provenance: Estate of the artist.
Remarks: Model is Clark's son, Joseph.
PJC 545.
[rjp at pjc: unframed.]

UNTITLED (FIGURE STUDY, CROUCHING FRONTAL), c. 1985

Inscriptions: verso, bottom right, upside down: *PJC 133*
Medium: charcoal on paper.
Dimensions: 84 x 59.3 cm. (33 1/8 x 23 3/8 in.)
Provenance: Estate of the artist.
PJC 133.
[rjp at pjc: unframed.]

UNTITLED (FIGURE STUDY), c. 1985

Inscriptions: verso, top right, in pencil: *PJC 549*
Medium: brush and ink on paper.
Dimensions: 41.5 x 29.5 cm. (16 3/8 x 11 5/8 in.)
Provenance: Estate of the artist.
Remarks: Study relates to "Boy in a Field - J's World"; seated figure clasping knees, front view.
PJC 549.
[rjp at pjc: unframed.]

STUDY FOR "BOY IN A FIELD - J'S WORLD," c. 1985

Inscriptions: verso, top right, in pencil: *PJC 160*

Medium: charcoal on paper.

Dimensions: 68.5 x 50.5 cm. (27 x 20 in.)

Provenance: Estate of the artist.

Remarks: Partly obliterated charcoal sketches verso.

PJC 160.

[rjp at pjc: unframed.]

BOY IN A FIELD - J's WORLD, 1985

Inscriptions: recto, bottom centre, in pencil:
Boy in a field - J's world John Clark 1985

Medium: watercolour on paper.

Dimensions: 73.7 x 53.3 cm. (29 x 21 in.); float-mounted on matt.
framed: 94 x 73.2 cm. (37 x 28 3/4 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Apr. 1986, JCnb;
rec'd Oct. 1986; JC5245).

Joseph Wyatt, Waterloo, Ontario (1987).

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery,
Toronto, Ontario, 11 - 29 Oct. 1986.

Director's Choice, MacLaren Art Centre, Barrie, Ontario,
27 Oct. - 26 Nov. 1989.

Canadian Contemporary Works on Paper, University of Waterloo Art
Gallery, Ontario, 21 Jan. - 21 Feb. 1993.

Reproductions: *Director's Choice*. Barrie, Ontario: MacLaren Art Centre, 1989.
Exhibition catalogue. front cover, col. ill.

Remarks: Confirmation of inscriptions and dimensions courtesy of Joseph Wyatt.

Purchased by Joseph Wyatt from the 1986 Wynick/Tuck exhibition
above, but received later.

BOY IN A FIELD - THE QUIET LAND, c. 1985

- Inscriptions: verso, top right, in pencil: *PJC 113*
- Medium: charcoal on paper.
- Dimensions: 55.5 x 40.2 cm. (21 7/8 x 15 7/8 in.)
- Provenance: Estate of the artist.
- Script incl.: *Boy in a field / The quiet land*, lower right, below image.
- Remarks: Study for painting "Boy in a Field - J's World", 1985/86.

PJC 113.

[rjp at pjc: unframed.]

BOY IN A FIELD - J's WORLD, 1985/86

- Inscriptions: unverified.
- Medium: oil on canvas.
- Dimensions: [(214 x 198 cm., AGWEW)] [84 x 78 in., W/T86] unverified.
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Oct. 1986; JC5345).
Mr. and Mrs. Edward Sonshine, Toronto, Ontario. (1987).
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 11 - 29 Oct. 1986.
Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989. (cat.# 10).
- Citations: Salzman, Gregory. "John Clark: Wynick/Tuck Gallery." *Vanguard*. Vol. 16, no.1 (Feb./Mar. 1987). p.40.
Webb, Marshall. "John Clark: Wynick/Tuck Gallery." *C Magazine*. No. 12 (1987). p. 74.

Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. pp. 17-18.

Huneault, Kristina. "John Clark." [probably from *Lance*, student newspaper, University of Windsor, Ontario, n.d., n.p. Review of *Equivalent Worlds: The Figurative Paintings of John Clark 1979 - 1988*. Information courtesy of Dee Douglas, Information Coordinator, The Art Gallery of Windsor.]

Reproductions: *Canadian Art*. Vol. 3, no. 3 (Fall/Sept. 1986). p. 51, b/w ill. Advertisement for Fall 1986 exhibitions at Wynick/Tuck Gallery, Toronto, incl. *John Clark: New Paintings and Works on Paper*, 11 Oct. - 5 Nov. [actually ended 29 Oct.]

Exhibition announcement card for *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, 11 - 29 Oct. 1986. col. ill.

Webb, Marshall. "John Clark: Wynick/Tuck Gallery." *C Magazine*. No. 12 (1987). p. 74, b/w ill.

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. p. 41, col. ill.

"Equivalent Worlds: The Figurative Paintings of John Clark, July 6 - August 6." *Owens Art Gallery Newsletter*. Mount Allison University, Sackville, New Brunswick. (Spring/Summer 1989): n.p.

"Visions of Our Endangered Planet: Water, Earth and Air." *Canadian Art*. Vol. 7, no. 4 (winter 1990). Special pictorial edition. Included in section titled "Earth," np., col. ill.

Remarks: Recorded as 1985: W/T86, and AGWEW; 1986: JCNb, and W/T86 exhib. announcement card.

UNTITLED (STUDIES OF FALLING FIGURES), c. 1985 (after 6.7.85)

Inscriptions: verso, top right, in pencil: *PJC 439*

Medium: pen and ink on paper.

Dimensions: 12.5 x 21.5 cm. (5 x 8 1/2 in.)

Provenance: Estate of the artist.

Remarks: Two studies of falling figures.

Drawn on back of receipt from Morse Artist Materials, 264, Lee High Road, London, S.E.13; dated, in ink, 6.7.85. Receipt is for cash sale of Artists Cobalt Green, £3.90; sale recorded in ink.

PJC 439.

[rjp at pjc: unframed.]

THE FALL, c. 1985

Inscriptions: verso, top right, in pencil: *PJC 476*

Medium: charcoal on paper (light card).

Dimensions: paper torn across top edge at angle, shorter side is on left, 30.5 min.-35.0 max. x 22.0 cm. (12 min.-13 7/8 max. x 8 3/4 in.)

Provenance: Estate of the artist.

Script incl.: *The Fall*, lower left.

Remarks: Charcoal drawing of bird verso; upside down with this alignment.

PJC 476.

[rjp at pjc: unframed.]

THE FALL, 1985/86

Inscriptions: on back, on centre vertical stretcher bar, in black ink: *The Fall*
on back, on top stretcher bar, in black ink: *JC5317*

Medium: acrylic and oil on canvas.

Dimensions: 203.5 x 191.5 cm. (80 x 75 1/2 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Oct. 1986; JC5346).

Alison and Alan Schwartz, Toronto, Ontario. (Dec. 1986).

Art Gallery of Ontario, Toronto, Ontario. (21 Oct. 1992. #92/202. Gift.)

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 11 - 29 Oct. 1986.

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989. (cat.# 11).

On display with permanent collection, Odette Gallery, Art Gallery of Ontario, Toronto, 20 Apr. - 5 Aug. 1993 (dates approximate).

- Citations: Webb, Marshall. "John Clark: Wynick/Tuck Gallery." *C Magazine*. No. 12 (1987). p. 74.
- Reproductions: *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. p. 43, col. ill.
- Remarks: Information on inscriptions, dimensions (cm.) and display dates at AGO courtesy of Liana C. Radvak, Office of the Registrar, Art Gallery of Ontario.
- Recorded as 1985: AGO, W/T86, AGWEW, and jc colour slide; 1986: JCNb.
- W/T identification number on stretcher differs from that in W/T records.

THE SHADOW (THE FALL II), 1985/86

- Inscriptions: on back, on centre vertical stretcher bar, top, in pencil: *PJC 242*
- Medium: acrylic and oil on linen.
- Dimensions: 231.7 x 203.1 cm. (91 1/4 x 80 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Aug. 1986, JCNb; rec'd Oct. 1986; JC5350; returned 1989).
- Exhibitions: John Clark: A Tribute, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept.

1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.

[Recorded as "The Fall II," 1985, acrylic and oil on canvas.]
[Shown in Calgary at Glenbow Museum.]

Citations: Webb, Marshall. "John Clark: Wynick/Tuck Gallery." *C Magazine*. No. 12 (1987). p. 74.

Remarks: Stretcher by BJ Stretchers and Frame Makers, Scarborough, Ontario; bears their stamp on back.

Recorded as 1985: W/T; 1986: JcNb.

PJC 242.

[rjp at pjc: unframed.]

UNTITLED (STUDY FOR "MAN ON A WHEEL"), c. 1985

Inscriptions: recto, bottom right corner, in pencil: 2.50 [price of paper.]
verso, top right, in pencil: *PJC 037*

Medium: charcoal on paper.

Dimensions: 57 x 76 cm. (22 1/2 x 30 in.)

Provenance: Estate of the artist.

Remarks: Figure lying face down.

PJC 037.

[rjp at pjc: unframed.]

UNTITLED (STUDY FOR "MAN ON A WHEEL"), c. 1985

Inscriptions: verso, top left, in pencil: *PJC 440*

Medium: felt pen on paper.

Dimensions: 20.8 x 15.0 cm. (8 1/4 x 5 7/8 in.)

Provenance: Estate of the Artist.

PJC 440.

[rjp at pjc: unframed.]

UNTITLED (STUDY FOR "MAN ON A WHEEL"), c. 1985

Inscriptions: verso, bottom right, upside down: *PJC 134*

Medium: charcoal on paper.

Dimensions: 84 x 59.3 cm. (33 1/8 x 23 3/8 in.)

Provenance: Estate of the artist.

PJC 134.

[rjp at pjc: unframed.]

MAN ON A WHEEL, 1985

Inscriptions: recto, lower right: *John Clark, 1985*

Medium: charcoal and acrylic [gesso: EAG loan agreement] on paper.

Dimensions: 76.2 x 55.9 cm. (30 x 22 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990).

Art Gallery of Nova Scotia, Halifax (invoice: Jan. 1991)

Exhibitions: *Alberta Drawing*, The Edmonton Art Gallery, Edmonton, Alberta, Apr. 1989. [EAG loan agreement]

John Clark: Small Works on Paper and Canvas, Wynick/Tuck Gallery, Toronto, Ontario, 8 Dec. 1990 - 12 Jan. 1991.

Art Gallery of Nova Scotia, Canadian Prints and Drawings Gallery (12), 1994.

Remarks: Information on inscriptions, dimensions (cm.) and AGNS exhibitions courtesy of Art Gallery of Nova Scotia. (Acquisition #91.2.)

Drawing for painting "Man on a Wheel," 1985/86, in collection of Art Gallery of Nova Scotia, Halifax.

PJC 019

MAN ON A WHEEL, 1985/86

Inscriptions: None.

Medium: acrylic and oil on canvas

Dimensions: 231.0 x 191.8 cm. (91 x 75 1/2 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent 1986, JCnb; rec'd May 1987; JC5238).

Art Gallery of Nova Scotia, Halifax, Nova Scotia. (invoice: Sept. 1989).

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 11 - 29 Oct. 1986.

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989. (cat.# 12).

Recent Acquisitions from the Region, Art Gallery of Nova Scotia, Halifax, 4 Nov. 1989 - 7 Jan. 1990.

Art Gallery of Nova Scotia, LeRoy and Marguerite Zwicker Gallery (3), 1990, 1991, 1992, 1993, 1994.

Citations: Webb, Marshall. "John Clark: Wynick/Tuck Gallery." *C Magazine*. No. 12 (1987). p. 74.

Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. p. 16.

Huneault, Kristina. "John Clark." [probably from *Lance*, student newspaper, University of Windsor, Ontario, n.d., n.p. Review of *Equivalent Worlds: The Figurative Paintings of John Clark 1979 - 1988*. Information courtesy of Dee Douglas, Information Coordinator, The Art Gallery of Windsor.]

Barnard, Elissa. "Victorian Works Capture Spirit of By-gone Era." *Chronicle Herald* (Halifax), Sat. 16 Dec. 1989: n.p. [Review of AGNS Exhibition "Recent Acquisitions..."]

Annual Report 1989-1990. Halifax, Nova Scotia: Art Gallery of Nova Scotia, 1990. p. 12. [listed as acquisition #89.30]

Reproductions: *Equivalent Worlds: The Figurative Paintings of John Clark*

1979-1988. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. p. 45, col. ill.

Annual Report 1989-1990. Halifax, Nova Scotia: Art Gallery of Nova Scotia, 1990. p. 7, b/w ill.

Remarks: Information on inscriptions, dimensions (cm.) and AGNS exhibitions courtesy of Art Gallery of Nova Scotia.

Recorded as 1985: JCnb; 1986: W/T86, AGWEW, AGNS.
Recorded as acrylic and oil on linen: AGWEW.

STUDY FOR TWO TREES (FULMINATING BLACKS), c. 1985

Inscriptions: verso, top left, in pencil: *PJC 140*

Medium: brush and ink on paper.

Dimensions: 59.3 x 84 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

Remarks: Tree seen on holiday in Cornwall. [pjc]

PJC 140.

[rjp at pjc: unframed.]

TWO TREES, 1985

Inscriptions: recto, bottom right, in pencil: *John Clark (Lincoln) / 1985*
signed and dated retroactively. [pjc]
verso, top right, in pencil: *PJC 143*

Medium: brush and ink on paper.

Dimensions: 59.3 x 84 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

Script incl.: *Two Trees*, lower right.

PJC 143.

[rjp at pjc: unframed.]

TWO TREES (FULMINATING BLACKS), 1985/86

- Inscriptions: none.
- Medium: acrylic and oil on canvas.
- Dimensions: 178 x 230 cm. (70 x 90 1/2 in.) framed
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Oct. 1986; JC5347).
United Westburne Inc., Montréal, Québec. (Dec. 1986).
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 11 - 29 Oct. 1986.
- Remarks: Information on inscriptions and dimensions [inches] courtesy of Andrée Allen, United Westburne Inc., Montréal.
Dated 1985: W/T86; 1986: JCnb.

ANOTHER LAND, 1985/86

- Inscriptions: on back of linen, upper left: *Another Land 85/86*
on back of stretcher: 5318
- Medium: oil on linen.
- Dimensions: 149 x 212.5 cm. (58 3/4 x 83 3/4 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Oct. 1986; JC5348)
- Remarks: Stretcher by BJ Stretchers and Frame Makers, Scarborough, Ontario; bears their stamp on back.

[rjp at W/T: framed, could not examine sides of linen.]

UNTITLED (ENVELOPE WITH STUDIES FOR "SHOUTING AT A ROCK" AND "FIGURE AGAINST THE WIND"), c. 1986

- Inscriptions: recto, lower right, in ball-point pen: "Shouting at a rock" /
"Figure against the wind" [originally read 'Figure in the wind', 'the'
has been crossed through and 'against' written above.]
recto, lower left, in ball-point pen: 86
12
74

recto, on extended flap, lower left, sideways, in pencil: *PJC 436*

- Medium: ball-point pen on paper.
- Dimensions: 22.5 x 30.5 cm, plus 3.6 cm. flap on left.
(8 7/8 x 12 in. plus 1 3/8 in. flap on left.)
- Provenance: Estate of the artist.
- Remarks: Three studies for "Shouting at a Rock," and one for "Figure Against the Wind."
- Envelope bears stamp of Castle Photographic Studios, Halifax, Nova Scotia. Stamped left centre at 90 degrees to present alignment, with JOHN CLARK written beneath in ink.
- Brush and ink wash and watercolour drawing verso of indiscernable subject, any imagery having been obliterated with ink brush strokes.

PJC 436.

[rjp at pjc: unframed.]

STUDY FOR "SHOUTING AT A ROCK," c. 1986

- Inscriptions: verso, top right, in pencil: *PJC 118*
- Medium: charcoal on paper.
- Dimensions: 59.3 x 53.6 cm. (23 3/8 x 21 1/8 in.)
- Provenance: Estate of the artist.

PJC 118.

[rjp at pjc: unframed.]

UNTITLED (SHOUTING AT A ROCK), c. 1986

- Inscriptions: verso, top right, in pencil: *PJC 268*
- Medium: oil on heavy watercolour paper.
- Dimensions: 55.8 x 76.2 cm. (22 x 30 in.)

Provenance: Estate of the artist.

PJC 268.

[rjp at pjc: unframed.]

SHOUTING AT A ROCK, 1986

Inscriptions: unverified.

Medium: watercolour [ink: JCnb] on paper.

Dimensions: [21 x 29 in., W/T86] unverified.

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Aug. 1986: JCnb; rec'd Oct. 1986; JC5356).

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 11 - 29 Oct. 1986.

[rjp at W/T: did not see, Mar. 1993.]

STUDY FOR "AGAINST THE WIND," c. 1986

Inscriptions: verso, top right, in pencil: *PJC 142*

Medium: charcoal on paper.

Dimensions: 84 x 59.3 cm. (33 1/8 x 23 3/8 in.)

Provenance: Estate of the artist.

PJC 142.

[rjp at pjc: unframed.]

STUDY FOR "AGAINST THE WIND," c. 1986

Inscriptions: verso, top right, in pencil: *PJC 161*

Medium: charcoal on paper.
 Dimensions: 84 x 59.3 cm. (33 1/8 x 23 3/8 in.)
 Provenance: Estate of the artist.

PJC 161.

[rjp at pjc: unframed.]

AGAINST THE WIND, 1986

Inscriptions: on face of linen, in margin, but visible only from back, left, where tacked around stretcher bar: *Man against the wind*

Medium: acrylic and oil on linen.

Dimensions: 239 x 198 cm. (93 7/8 x 77 3/8 in.)

Provenance: Estate of the artist.
 Wynick/Tuck Gallery, Toronto, Ontario. (sent Aug. 1986, JCnb;
 rec'd Oct. 1986; JC5351).

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 11 - 29 Oct. 1986.

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989. (cat.# 13).

Citations: Salzman, Gregory. "John Clark: Wynick/Tuck Gallery." *Vanguard*. Vol. 16, no.1 (Feb./Mar. 1987). p.40.

Webb, Marshall. "John Clark: Wynick/Tuck Gallery." *C Magazine*. No. 12 (1987). p. 74.

Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. pp. 16-17.

Huneault, Kristina. "John Clark." [probably from *Lance*, student newspaper, University of Windsor, Ontario, n.d., n.p. Review of *Equivalent Worlds: The Figurative Paintings of John Clark 1979 - 1988*. Information courtesy of Dee Douglas, Information Coordinator, The Art Gallery of Windsor.]

"Equivalent Worlds: The Figurative Paintings of John Clark, July 6 - August 6." *Owers Art Gallery Newsletter*. Mount Allison University, Sackville, New Brunswick. (Spring/Summer 1989): n.p.

Reproductions: Salzman, Gregory. "John Clark: Wynick/Tuck Gallery." *Vanguard*. Vol. 16, no.1 (Feb./Mar. 1987). p.41, b/w ill.

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. p. 47, col. ill.

Remarks: Stretcher by BJ Stretchers and Frame Makers, Scarborough, Ontario; bears their stamp on back.
Recorded as acrylic and oil on canvas: WT88.

[rjp at W/T: framed, could not examine sides of linen.]

NUMBERS IN THE SKY, 1986

Inscriptions: verso, top left, in pencil: *PJC 007*

Medium: watercolour and charcoal on paper.

Dimensions: 56 x 76 cm. (22 1/8 x 30 in.)

Provenance: Estate of the artist.

Script incl.: 7/2/43, upper left. [Date of John Clark's birth.]
22/6/86, centre. [Date of work, pjc.]
644 380, lower left. [Home phone no. in Hesse, Yorks.]
numbers in the sky, centred across bottom of image.

PJC 007.

[rjp at pjc: unframed.]

IN THE SKY, 1986

Inscriptions: recto, bottom right, in pencil: *In the Sky 1986 John Clark*

Medium: watercolour on paper.

Dimensions: 54.5 x 73.5 cm. (21 1/2 x 29 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Apr. 1986; rec'd Oct. 1986; JC5246).
 Dr. Robert J. Cardish, Toronto, Ontario. [Purchased 12 Jan. 1989 from Wynick/Tuck.]

Remarks: Information on inscription and confirmation of dimensions courtesy of Dr. Robert Cardish.
 Recorded as "Wheels over the Humber": JCnb; and noted as "Red Wheels" by pjc in JCnb.

WHEELS OVER THE HUMBER, 1986

Inscriptions: none visible.

Medium: acrylic and oil on linen.

Dimensions: 202.2 x 263.5 cm. (79 5/8 x 103 3/4 in.)

Provenance: Estate of the artist.
 Wynick/Tuck Gallery, Toronto, Ontario. (sent Aug. 1986, JCnb; rec'd May 1987; JC5237).

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 11 - 29 Oct. 1986.
Drawn From/Drawn Upon, Art Gallery of York University, Toronto, Ontario, 26 Apr. - 11 June 1989.

Citations: Salzman, Gregory. "John Clark: Wynick/Tuck Gallery." *Vanguard*. Vol. 16, no.1 (Feb./Mar. 1987). p.40.
 [Referred to as "Wheel over the Humber"]
 Webb, Marshall. "John Clark: Wynick/Tuck Gallery." *C Magazine*. No. 12 (1987). p. 74.
 [Referred to as "Wheel over the Humber"]
 Salzman, Gregory. "Equivalent Worlds." *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. pp. 16-18.

Remarks: Stretcher by BJ Stretchers and Frame Makers, Scarborough, Ontario; bears their stamp on back.
 Recorded as acrylic and oil on canvas: W/T88.

[rjp at W/T: framed, could not examine sides of linen.]

WHEEL, 1986

- Inscriptions: recto, bottom right, in pencil: *Wheel 1986 John Clark*
- Medium: watercolour on paper.
- Dimensions: 57.1 x 86.2 cm. (22 1/2 x 34 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Apr. 1986, JCnb). [receipt for "Wheel" w/c 23 x 34 in.; rec'd May 1987 JC5250]
- Osler, Hoskin & Harcourt, Toronto, Ontario. (delivery date not on record; inv. # 0367, dated 31 July 1986; cheque dated 5 Sept. 1986.)
- Exhibitions: *Retrospective: New Work by Artists Who Exhibited at the Gallery During Its First Year*, Castlefield Gallery, Manchester, England, 14 Apr. - 17 May 1986.
- John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 11 - 29 Oct. 1986.
- Legal Perspective: Selected Works from the Collection of Osler, Hoskin & Harcourt*, McMichael Canadian Art Collection, [Kleinburg, Ontario], 28 June - 13 Sept. 1992. (cat.# 3). [Dimensions recorded as 76.8 x 105.4 cm., i.e. matted.]
- Citations: Smart, Stephen. "Legal Perspective." *Legal Perspective: Selected Works from the Collection of Osler, Hoskin & Harcourt*. McMichael Canadian Art Collection. N.p.: McMichael Canadian Art Collection, 1992. p. 8.
- Reproductions: Brochure announcing upcoming exhibitions at Castlefield Gallery, Manchester, 1986.
- Remarks: Inscription and dimensions (cm.) courtesy Frances C. Orr of Osler, Hoskin & Harcourt. Work float mounted on matt and framed.
- Dates of Castlefield exhibition conflict with date recorded in JCnb for sending work to W/T. Date on W/T receipt is presumably incorrect for work was in Osler, Hoskin & Harcourt collection at that time.

THE WHEEL, 1986

- Inscriptions: none visible.
- Medium: oil on canvas.

- Dimensions: diptych, 177.5 x 243.5 cm. (69 7/8 x 95 7/8 in.) overall [panels of equal width, butted tightly together.]
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Aug. 1986, JCnb; rec'd Oct. 1986; JC5352).
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 11 - 29 Oct. 1986.
- Remarks: Stretcher by BJ Stretchers and Frame Makers, Scarborough, Ontario; bears their stamp on back.
- [rjp at W/T: framed, could not examine sides of canvas.]

CLOCK - MOON - WHEEL, 1986

- Inscriptions: unverified.
- Medium: watercolour on paper.
- Dimensions: [23 x 24 1/2 in., W/T]
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Apr. 1986, JCnb; rec'd May 1987; JC5249).
Beverly Parker [or Royal Bank of Canada], New York. [unconfirmed.]

UNTITLED STUDY (HAND), c. 1986

- Inscriptions: verso, top right, in pencil: *PJC 438*
- Medium: pencil on paper.
- Dimensions: 27.8 x 21.5 cm. (11 x 8 1/2 in.)
- Provenance: Estate of the Artist.
- Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left side.
PJC 438.
- [rjp at pjc: unframed.]

UNTITLED, c. 1986

Inscriptions: verso, top right, in pencil: *PJC 101*

Medium: brush and ink wash with some pen and ink on Arches paper.

Dimensions: 57 x 76 cm. (22 1/2 x 30 in.)

Provenance: Estate of the artist.

Remarks: On theme of "Hands Across the Sky."

PJC 101.

[rjp at pjc: unframed.]

UNTITLED (HANDS ACROSS THE SKY WITH CLOCK), c. 1986.

Inscriptions: verso, top right, written sideways, in pencil: *PJC 137*

Medium: charcoal on paper.

Dimensions: 59.3 x 84 cm. (23 3/8 x 33 1/8 in.)

Provenance: Estate of the artist.

PJC 137.

[rjp at pjc: unframed.]

UNTITLED (HANDS ACROSS THE SKY), c. 1986

Inscriptions: verso, top right, in pencil: *PJC 099*

Medium: watercolour with charcoal and ink on heavy Arches paper.

Dimensions: 57.5 x 77 cm. (22 5/8 x 30 1/4 in.)

Provenance: Estate of the artist.

PJC 099.

[rjp at pjc: unframed.]

HANDS ACROSS THE SKY, 1986

- Inscriptions: recto, bottom right, in pencil: *John Clark 86*
- Medium: ink wash on paper.
- Dimensions: 53.6 x 74.0 cm. (21 1/8 x 29 1/8 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Oct. 1986; JC5360).
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 11 - 29 Oct. 1986.
- Script incl.: *Hands across the sky*, lower centre, in ink.
- Remarks: Recorded as watercolour: W/T86.

[rjp at W/T: top mounted on matt, framed, could not examine verso.]

UNTITLED (WHEELS AND MOON, HANDS ACROSS THE SKY), 1986

- Inscriptions: recto, bottom right, in pencil: *J.C 1986* [initials are inscribed in a circle].
verso, top right, in pencil: *PJC 157*
- Medium: watercolour on Arches paper.
- Dimensions: 57 x 76 cm. (22 1/2 x 30 in.)
- Provenance: Estate of the artist.
- Remarks: Watercolour verso.

PJC 157.

[rjp at pjc: unframed.]

HANDS ACROSS THE MOON, 1986

- Inscriptions: recto, bottom left, in pencil: *Hands across the moon 1986*
recto, bottom right, in pencil: *John Clark*
verso, top right, in pencil: *PJC 100*
- Medium: brush and ink wash with some pen and ink on Arches paper.

Dimensions: 57 x 76 cm. (22 1/2 x 30 in.)
 Provenance: Estate of artist.
 Script incl.: *Hands across the sky 1986*, lower right.
 Remarks: *Hands across the moon*, on brown tape used when stretching paper, left edge, below centre, in ink.
 PJC 100.
 [rjp at pjc: unframed.]

SPLIT TREE , 1986

Inscriptions: recto, bottom left, in pencil: *Split tree*
 recto, bottom right, in pencil: *John Clark '86*
 Medium: watercolour on paper.
 Dimensions: 69 x 50 cm.(27 1/4 x 19 3/4 in.)
 Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Aug. 1986, JCnb, rec'd.Oct. 1986).
 Ian Wiseman and Nancy Robb, Halifax, Nova Scotia (inv. dated 17 Dec. 1986.)
 Remarks: Inscription and dimensions (inches) courtesy of Nancy Robb. Work float-mounted on matt and framed; not possible to examine verso.

THE FECUND PALETTE, 1986

Inscriptions: recto, bottom left, in pencil: *The fecund palette*
 recto, bottom right, in pencil: *John Clark 86*
 Medium: ink wash on paper.
 Dimensions: 73.6 x 54.0 cm. (29 x 21 1/4 in.)
 Provenance: Estate of the artist.
 Wynick/Tuck Gallery, Toronto, Ontario. (sent Aug. 1986, JCnb; rec'd Oct. 1986; JC5359).

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 11 - 29 Oct. 1986.

Remarks: Recorded as watercolour: W/T86.

[rjp at W/T: float-mounted on matt, framed, could not examine verso.]

UNTITLED (FACE), c.1986

Inscriptions: none.

Medium: brush and ink wash on paper.

Dimensions: 76.2 x 55.8 cm. (30 x 22 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Recorded as "Listening Head" (1988)]
[Shown in Calgary at Glenbow Museum.]

Remarks: *PJC 291*, on matt, bottom right, in pencil.

Although recorded as "Listening Head" (1988) in Tribute exhibition, slide was taken in 1986 with other Hull works.

PJC 291.

[rjp at pjc: matted; still possible to examine verso.]

FIGURES IN A LANDSCAPE, 1986

Inscriptions: verso, top right, in pencil: *PJC 110*

Medium: watercolour on T.H. Saunders paper.

Dimensions: 56 x 76 cm. (22 x 30 in.)

Provenance: Estate of the artist.

Script incl.: 1986, lower right.

Remarks: 1986 *Figures in a landscape*, on brown tape used when stretching paper, bottom edge, right, in pencil; to left of this the words "In the Sky" have been crossed out.

Painted prior to move to Lethbridge; possibly inspired by aerial view of Lethbridge. [pjc]

PJC 110.

[rjp at pjc: unframed.]

UNTITLED (BILLY'S VASE), 1986

Inscriptions: verso, top right, in pencil: *PJC 493*

Medium: pen and ink on paper [probably ball-point pen].

Dimensions: 29.3 x 21.1 cm. (11 5/8 x 8 3/8 in.)

Provenance: Estate of the Artist.

Remarks: Study of a vase at Billy McCarroll's house; drawn when the Clarks first arrived in Lethbridge, and stayed briefly with the McCarrolls.

Drawn on lined exercise paper; 2 perforations at left side for 2 ring binder.

PJC 493.

[rjp at pjc: unframed.]

UNTITLED (BILLY'S VASE, REVERSE SIDE), 1986

Inscriptions: verso, top right, in pencil: *PJC 494*

Medium: pen and ink on paper [probably ball-point pen].

Dimensions: 29.3 x 21.1 cm. (11 5/8 x 8 3/8 in.)

Provenance: Estate of the Artist.

Remarks: Study of a vase at Billy McCarroll's house; drawn when the Clarks first arrived in Lethbridge, and stayed briefly with the McCarrolls.

Drawn on lined exercise paper; 2 perforations at left side for 2 ring binder.

PJC 494.

[rjp at pjc: unframed.]

DRAWING FOR "BILLY'S VASE," 1986

Inscriptions: verso, top right, in pencil: *PJC 051*

Medium: charcoal on Arches paper.

Dimensions: 76 x 56 cm. (30 x 22 in.)

Provenance: Estate of the artist.

Remarks: Study of a vase at Billy McCarroll's house; drawn when the Clarks first arrived in Lethbridge, and stayed briefly with the McCarrolls.

PJC 051.

[rjp at pjc: unframed.]

DRAWING FOR "BILLY'S VASE" II, 1986

Inscriptions: verso, top right, in pencil: *PJC 058*

Medium: charcoal on Arches paper.

Dimensions: 76 x 56.5 cm. (30 x 22 1/4 in.)

Provenance: Estate of the artist.

Remarks: Study of a vase at Billy McCarroll's house; drawn when the Clarks first arrived in Lethbridge, and stayed briefly with the McCarrolls.

PJC 058.

[rjp at pjc: unframed.]

THE VASE [or BILLY'S VASE], 1986

Inscriptions: on back, on right vertical stretcher bar, top, in pencil: *PJC 258*

Medium: acrylic and oil on canvas.

Dimensions: 150.5 x 128.6 cm. (59 1/4 x 50 5/8 in.)

Provenance: Estate of the artist.

Exhibitions: *From Lethbridge: John Clark, Billy J. McCarroll, Jeffrey Spalding, Stride Gallery, Calgary, Alberta, 7 - 28 Nov. 1987.*
[Recorded on price list as "The Vase."]

Remarks: Pencil line drawn around image on face of canvas presumably indicating outer limit of work implies stretcher is too big for work.

PJC 258.

[rjp at pjc: unframed.]

UNTITLED (ROAD FROM STUDIO WINDOW, U. of L.), c. 1986

Inscriptions: verso, top right, in pencil: *PJC 074*

Medium: charcoal on Arches paper.

Dimensions: 56.5 x 76 cm. (22 1/4 x 30 in.)

Provenance: Estate of the artist.

Remarks: unfinished charcoal sketch verso. ["Billy's Vase"]

PJC 074.

[rjp at pjc: unframed.]

THE CLOCK, 1986

Inscriptions: on back of stretcher, bottom right, in red marker pen:
JOHN CLARK 1986

Medium: acrylic and oil on linen. (Windsor & Newton oil paints.)

Dimensions: 85.5 x 99 cm. (34 x 39 in.)

- Provenance:** Canada Council Art Bank, Ottawa, Ontario. (purchased from Stride Gallery, 6 Aug. 1987; ABBA # 87/8-0333.)
- Remarks:** Canada Council Art Bank information, including inscription, medium and dimensions (cm.), courtesy of Christopher McKay, Registration Assistant.
- Letter, John Clark to Colleen O'Neill, 22 July 1987, on file at Stride Gallery, Calgary, mentions this work as one of 4 small paintings sent to her at Stride. Letter apparently accompanied paintings, and indicates they were sent for viewing by Canada Art Bank representative.
- Handwritten statement about work on Canada Council Art Bank Biographical Information form, dated 26 Sept. 1987, and signed by John Clark reads:
 The painting "The Clock" is part of a group of paintings involving images in the sky. These have included wheels, an eye and clocks. I hope the portentous nature of these images is self evident.

THE EYE , 1986

- Inscriptions:** recto, bottom left: signature; lower right: 1986
- Medium:** brush and ink wash on paper.
- Dimensions:** 58.5 x 77 cm. (23 x 30 1/4 in.)
- Provenance:** Andrew Jensen, High River, Alberta
- Exhibitions:** *Faculty and Staff Exhibition*, University of Lethbridge Art Gallery, Alberta, 23 Oct. - 15 Nov. 1987.
- Remarks:** Inscription and dimensions (inches) courtesy of Andrew Jensen.

DESIGN FOR CHILDREN'S COLOURING BOOK, 1986

- Inscriptions:** verso, top right, in pencil: *PJC 031*
- Medium:** ink and charcoal on paper.
- Dimensions:** 50.5 x 69 cm. (20 x 27 1/4 in.)
- Provenance:** Estate of the artist.

Script incl.: Work is divided into 3 sections with penciled lines; script, in ink, is as follows:
 1. Section on left (piece of lined paper with ball-point pen drawing of palette, verso, taped over this section.):
The Artists Palette, upper left, following contour of depicted palette;
Green / Yellow / Orange / Red / Violet / Blue / Black / White clockwise from lower left, written within palette;
Complimentary / Colours :- / Red - Green / Yellow - Violet / Blue - Orange, lower right.
 2. Centre section:
Colour-in the main colours on the Artists / Palette on the opposite page then make a drawing. - / Use all the colours but no lines in the space / below. To help with this here are a few marks:-, written across top.
John Clark - Painter - Lethbridge Alberta 1986, written across bottom.
 3. Section on right.
The Artists Palette, upper right centre, written following contour of depicted palette.
Green / Yellow / Orange / Red / Violet / Blue / Black / White clockwise from lower left, written within palette;
Complimentary / Colours :- / Red - Green / Yellow - Violet / Blue - Orange, lower right.

Remarks: Contribution requested by Southern Alberta Art Gallery, Lethbridge.

PJC 031.

[rjp at pjc: unframed.]

MAN LIGHTING MATCHES, 1986 +

Inscriptions: recto, bottom right corner, inscribed in a square, in ink:
Sept 88 = Sept 89 / Sept 89 = Jan 90 [top line originally read 'Sept 86 = Sept 89', '6' was changed to 8'.]
 verso, top right, in pencil: *PJC 457*

Medium: pen and ink on yellow paper [probably ball-point pen].

Dimensions: 27.7 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the Artist.

Script incl.: *Man lighting matches*, upper centre, above image. [Might be considered an inscription.]

Remarks: Drawn on University of Lethbridge memo paper.

Study of Clyde Hopkins and Marilyn Hallam, close friends of John and Pamela Clark. [pjc]

PJC 475.

[rjp at pjc: unframed.]

UNTITLED (MAN LIGHTING MATCHES: CLYDE AND MARILYN), n.d. [possibly 1986]

Inscriptions: verso, top right, in pencil: *PJC 042*

Medium: brush and ink on Arches paper.

Dimensions: 76 x 57 cm. (30 x 22 1/2 in.)

Provenance: Estate of the artist.

PJC 042.

[rjp at pjc: unframed.]

UNTITLED (ROAD FROM STUDIO WINDOW, U. of L.), c.1986/87

Inscriptions: none.

Medium: brush and ink wash on T.H. Saunders paper.

Dimensions: 55.7 x 76.5 cm. (22 x 30 1/8 in.)

Provenance: Estate of the artist.

Remarks: Brush and ink wash drawing verso (map of Lethbridge, Alberta, transformed to suggest a shouting head).

PJC 049, on brown tape, verso, top right, in pencil.

PJC 049.

[rjp at pjc: unframed.]

UNTITLED (CLOCK WHEEL - GREEN), 1987

Inscriptions: recto, left side, bottom corner, in pencil: 2.50 [price of paper].
verso, top right, in pencil: *PJC 013*

Medium: linocut with green oil on paper, monoprint.

Dimensions: 75.5 x 57 cm. (29 3/4 x 22 1/2 in.)

Provenance: Estate of the artist.

PJC 013.

[rjp at pjc: unframed.]

UNTITLED (CLOCK WHEEL - RED), 1987

Inscriptions: verso, top left, in pencil, upside down: 2.50 [price of paper].
verso, top right, in pencil: *PJC 014*

Medium: linocut with red oil on paper, monoprint.

Dimensions: 57 x 75.5 cm. (22 1/2 x 29 3/4 in.)

Provenance: Estate of the artist.

PJC 014.

[rjp at pjc: unframed.]

UNTITLED (CLOCK WHEEL - ORANGE), 1987

Inscriptions: recto, bottom right corner, in pencil: \$4.00
verso, top right, in pencil: *PJC 062*

Medium: linocut with orange oil on Somerset paper, monoprint,

Dimensions: 75.5 x 56.5 cm. (29 3/4 x 22 1/4 in.)

Provenance: Estate of the artist.

PJC 062.

[rjp at pjc: unframed.]

TURNING, c. 1987

Inscriptions: recto, bottom right, in ink: *Turning*

verso, top right, in pencil: *PJC 473*

Medium: charcoal on paper.
 Dimensions: 28.5 x 33.5 cm. (11 1/4 x 13 1/4 in.)
 Provenance: Estate of the artist.
 PJC 473.
 [rjp at pjc: unframed.]

TURNING IN THE SKY, 1987

Inscriptions: on back, top stretcher bar, right:
JOHN CLARK TURNING IN THE SKY 1987

Medium: acrylic and oil on linen.

Dimensions: 90 x 120.5 cm. (35 1/2 x 47 1/2 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd. Feb. 1988).
 Daniel Donovan, Toronto, Ontario.
 The Hart House Permanent Collection, University of Toronto, Toronto, Ontario. (7 Nov. 1990. Gift.)

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 5 - 23 Mar. 1988.

Script incl.: 1987, lower right, written diagonally.

Remarks: Information on inscription, and confirmation of dimensions (inches) courtesy of Judi Schwartz, Director/Curator, Hart House Art Gallery.
 Letter, John Clark to Colleen O'Neill, 22 July 1987, on file at Stride Gallery, Calgary, mentions this work as one of 4 small paintings sent to her at Stride. Letter apparently accompanied paintings, and indicates they were sent for viewing by Canada Art Bank representative. Work dated 1987 in letter.
 Date recorded as 1988: W/T88.

BROKEN WHEEL, c. 1987

- Inscriptions: verso, top left, and top right, in pencil: *PJC 468*
- Medium: pencil on paper
- Dimensions: 25.0 x 30 cm. (9 7/8 x 11 7/8 in.) overall; on two sheets of paper, originally taped recto and overlapping in the centre, now loose; 25.0 x 20.1 cm. (9 7/8 x 7 7/8 in.) individual sheet size.
- Provenance: Estate of the artist.
- Script incl.: *Broken / Wheel*, upper left. [Might be considered an inscription.]
- PJC 468.
- [rjp at pjc: unframed.]

BROKEN WHEEL, 1987

- Inscriptions: on back, along top stretcher bar, right, in red marker pen: *JOHN CLARK "BROKEN WHEEL" 1987*
on back, on top stretcher bar, left, in red marker pen: *top*
- Medium: acrylic and oil on canvas.
- Dimensions: 116.3 x 121.4 cm. (45 13/16 x 47 13/16 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Feb. 1988; JC5720).
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 5 - 23 Mar. 1988.
[Recorded as 1988, acrylic and oil on linen.]
- Remarks: Letter, John Clark to Colleen O'Neill, 22 July 1987, on file at Stride Gallery, Calgary, mentions this work as one of 4 small paintings sent to her at Stride. Letter apparently accompanied paintings, and indicates they were sent for viewing by Canada Art Bank representative. Work dated 1987 in letter.
- [rjp at W/T: framed, could not examine sides of canvas.]

BIRD WITH GIFTS, c. 1987

Inscriptions: recto, upper left, in pencil: *Bird with gifts*
 verso, top right, in pencil: *PJC 459*

Medium: pencil on paper.

Dimensions: 18.6 x 16 cm. (7 3/8 x 6 1/4 in.)

Provenance: Estate of the artist.

Remarks: Drawn on half sheet of lined exercise paper.

PJC 459.

[rjp at pjc: unframed.]

BIRD WITH GIFTS, 1987

Inscriptions: verso, top right, in pencil: *PJC 011*

Medium: charcoal on BFK Rives paper.

Dimensions: 66 x 50 cm. (26 x 19 3/4 in.)

Provenance: Estate of the artist.

Script incl.: *Bird with Gifts*, lower centre, below image.

Remarks: Study for painting "Bird with Gifts," 1987.

PJC 011.

[rjp at pjc: unframed.]

TREE-BIRD, 1987

Inscriptions: unverified.

Medium: charcoal and watercolour on paper.

Dimensions: [29 3/4 x 37 in., W/T88] unverified.

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1987, JCNb;

rec'd Feb. 1988; JC5715).

Dalhousie University Art Gallery, Halifax, Nova Scotia. (1988).

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 5 - 23 Mar. 1988.

Remarks: Recorded as "Bird with Gifts": JCnb.

Drawing for painting "Bird with Gifts," 1987.

Reproduction recorded as "Tree Bird" in *Annual Report 1989-1990*, Dalhousie Art Gallery, Halifax, Nova Scotia, and ill. on front cover was, in fact, "Bird and Bridge," 1987, charcoal and watercolour on paper.

BIRD WITH GIFTS [or BIRD/TREE AND GIFTS], 1987

Inscriptions: on back, along central horizontal stretcher bar, in red marker pen:
JOHN CLARK 1987 Bird/Tree and gifts

Medium: acrylic and oil on linen.

Dimensions: 203.2 x 306.4 cm. (80 x 120 5/8 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1987, JCnb;
rec'd Feb. 1988; JC5710).

Exhibitions: *Survey Alberta 88*, Alberta College of Art Gallery, Calgary, Alberta,
29 Jan. - 4 Mar. 1988.

John Clark: New Paintings and Works on Paper, Wynick/Tuck Gallery,
Toronto, Ontario, 5 - 23 Mar. 1988.

Reproductions: *Survey Alberta 88*. Calgary, Alberta: Alberta College of Art Gallery,
1988. Exhibition catalogue. Text by Allan H. MacKay, Artistic Director,
and jurors Diana Nemiroff and Jeffrey Spalding. p. 16, col. ill.

Remarks: Recorded as "Bird with Gifts," 1987: SA88, W/T88.
Dimensions given as 86 x 114 in.: W/T88.

[rjp at W/T: framed, could not examine sides of linen.]

BIRD WITH GIFTS (THE SEA), 1987

- Inscriptions: none visible.
- Medium: acrylic and oil on linen.
- Dimensions: 246.0 x 204.5 cm. (96 7/8 x 80 1/2 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1987, JCnb;
rec'd Feb. 1988; JC5713).
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery,
Toronto, Ontario, 5 - 23 Mar. 1988.

[rjp at W/T: framed, could not examine sides of linen.]

BIRD/TREE, 1987

- Inscriptions: none visible.
- Medium: watercolour on Arches [pjc] paper.
- Dimensions: matted and framed, visible image: 54.3 x 74.0 cm.
(21 3/8 x 29 1/8 in.)
[unframed: 22 1/2 x 30 in., pjc, W/T]
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990;
CLABIRDT87).
- Exhibitions: *John Clark: Small Works on Paper and Canvas*, Wynick/Tuck Gallery,
Toronto, Ontario, 8 Dec. 1990 - 12 Jan. 1991.
PJC 057.

[rjp at W/T: matted and framed, could not examine verso.]

UNTITLED (TREE/BIRDS), 1987

- Inscriptions: on back, along left vertical stretcher bar:
JOHN CLARK RED COW 1983 [see 'Remarks' below]
- Medium: oil on linen.

Dimensions: 81.0 x 88.6 cm. (31 7/8 x 34 7/8 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990;
CLAUNTIT87).

Remarks: Stretcher reused for this painting. "Red Cow," 1983, oil on canvas,
still extant [unstretched, estate of the artist.]

PJC 093.

[rjp at W/T: framed, could not examine sides of linen.]

BIRD AND BRIDGE, 1987

Inscriptions: unverified.

Medium: charcoal and watercolour on paper.

Dimensions: [75.6 x 94.1 cm. (29 3/4 x 37 in.) unverified.

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1987, JCnb;
rec'd Feb. 1988; JC5714)

Dalhousie University Art Gallery, Halifax, Nova Scotia. (1988).

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery,
Toronto, Ontario, 5 - 23 Mar. 1988.

Reproductions: *Annual Report 1989-1990*. Dalhousie Art Gallery, Halifax, Nova
Scotia. Front cover, b/w ill.
[Recorded as "Tree Bird"]

BIRD AND BRIDGE, 1987

Inscriptions: none.

Medium: acrylic and oil on linen.

Dimensions: 194.5 x 264.0 cm. (76 1/2 x 104 in.)
[197.0 x 265.8 x 4.5 cm. framed.]

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1987, JCnb;
rec'd Feb. 1988; JC5712).

The Alberta Foundation for the Arts, Edmonton, Alberta. (Acquisition date: 22 Oct. 1988).

- Exhibitions: *Faculty and Staff Exhibition*, University of Lethbridge Art Gallery, Alberta, 23 Oct. - 15 Nov. 1987.
[Recorded as "Tree-Bird and Bridge."]
- John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 5 - 23 Mar. 1988.
- Construction/De-construction*, Fine Arts Building Gallery, University of Alberta, Edmonton, 3 - 15 Jan. 1989.
- Second Impressions*, Alberta Art Foundation, Beaver House, Edmonton, Alberta, 24 Apr. - 26 May, 1989; travelled to Triangle Gallery of the Visual Arts, Calgary, Alberta, 21 July - 31 Aug. 1989. Recent acquisitions of the Alberta Art Foundation.
[No record that Clark's work was hung at Triangle.]
- John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Glenbow Museum.]
- Citations: Nowlin, Tim. "Essay." *John Clark: A Tribute*. Lethbridge, Alberta: University of Lethbridge Art Gallery, 1989. Brochure to accompany exhibition of same title. p. 3.
- Tousley, Nancy. "Exhibitions Pay Tribute to Painter." *Calgary Herald*. Sat. 10 Mar. 1990: p. G1.
- Reproductions: *Alberta Gallery Guide*. [Edmonton, Alberta]: Alberta Culture and Multiculturalism, 1988. p. 17, b/w ill.
- Second Impressions*. Edmonton, Alberta: Alberta Art Foundation, 1989. Exhibition catalogue. Foldout, p. 3, col. ill.
- Beauchamp, Elizabeth. "Foundation Policy Covers Wide Range." *Edmonton Journal*. Sat. 13 May 1989: p. D1, b/w ill.
[reproduced untitled and upside down].
- John Clark: A Tribute*. Lethbridge, Alberta: University of Lethbridge Art Gallery, 1989. Brochure to accompany exhibition of same title.
p. 1 (front cover), col. ill.

Tousley, Nancy. "Exhibitions Pay Tribute to Painter." *Calgary Herald*. Sat. 10 Mar. 1990: p. G1, col. ill.

Balfour Bowen, Lisa. "Art for the Holidays." *Toronto Sun*. Sun. 23 Dec. 1990: n.p.

Joslin, Mark. "John Clark: A Tribute, April 27 - June 16, 1991." *Outlook*. Edmonton, Alberta: Edmonton Art Gallery. Vol. 1, no. 5 (Spring 1991): p. 8.

Remarks: Alberta Foundation for the Arts information, including confirmation of inscription and dimensions (cm.), courtesy of Betty Rothwell, Registrar.

SCISSORS AND AN OLD BOOT, c. 1987

Inscriptions: recto, lower left, in pencil: *green / & / white*
verso, top right, in pencil: *PJC 506*

Medium: pencil on paper.

Dimensions: 27.7 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Script incl.: *Scissors / & / an old boot*, lower right. [Might be considered an inscription.]

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left edge.

PJC 506.

[rjp at pjc: unframed.]

UNTITLED (SCISSORS), c. 1987

Inscriptions: verso, top right, in pencil: *PJC 555*

Medium: charcoal on paper.

Dimensions: 29.5 x 20.8 cm. (11 5/8 x 8 1/4 in.)

Provenance: Estate of the artist.

Remarks: Related to "Scissors in the Sky" series.

PJC 555.

[rjp at pjc: unframed.]

UNTITLED (SCISSORS AND BUILDING), c. 1987

Inscriptions: verso, top right, in pencil: *PJC 556*

Medium: charcoal on paper.

Dimensions: 27.7 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left side.

Related to "Scissors in the Sky" series.

PJC 556.

[rjp at pjc: unframed.]

LANDSCAPE WITH SERIOUS INTERRUPTION TO NATURE'S COURSE, c. 1987

Inscriptions: verso, top right, in pencil: *PJC 472*

Medium: pencil on paper.

Dimensions: 18.5 x 16 cm. (7 3/8 x 6 3/8 in.)

Provenance: Estate of the artist.

Script incl.: *Landscape with serious / interuption to natures* [sic]/ *course.*, below image. [Might be considered an inscription.]
Blue, centre left, as note in image.

Remarks: Drawn on part of sheet of lined exercise paper.

Study for "Scissors in the Sky" series.

PJC 472.

[rjp at pjc: unframed.]

SCISSORS IN THE SKY: LANDSCAPE WITH SERIOUS INTERRUPTION TO NATURE'S COURSE,
1987

Inscriptions: recto, bottom right, in pencil: [Scissors in] *the sky / Landscape with serious / interruption to natures course* [sic]
[words "Scissors in" are illegible].
verso, top right, in pencil: *PJC 063*

Medium: charcoal on paper.

Dimensions: 59.3 x 69.1 cm. (23 3/8 x 27 1/4 in.)

Provenance: Estate of the artist.

Remarks: Drawing for "Scissors in the Sky."

PJC 063.

[rjp at pjc: unframed.]

SCISSORS IN THE SKY, 1987

Inscriptions: unverified.

Medium: acrylic and oil on canvas [linen: W/T88]. unverified.

Dimensions: [75 1/4 x 80 in., W/T88] unverified.

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (Oct. 1987).
[have 2 receipts: JC5649 rec'd Dec. 1987; JC 5719 rec'd Feb. 1988,
dimensions vary slightly]

Mr. and Mrs. Edward Sonshine, Toronto, Ontario.

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery,
Toronto, Ontario, 5 - 23 Mar. 1988.

Remarks: Recorded as "Scissors in the Sky I": W/T88.

SCISSORS IN THE SKY, 1987

Inscriptions: on back of canvas, centred in lower third, in black (crayon?):
John Clark / 1987

- Medium: acrylic and oil on linen.
- Dimensions: 99 x 81 cm. (39 x 32 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1987, JCnb; rec'd Feb. 1988; JC5708).
Michael and Ann Rand, Toronto, Ontario. (Purchased summer 1988.)
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 5 - 23 Mar. 1988.
[Recorded as "Scissors in the Sky II."]
- Remarks: Information on inscription, and confirmation of medium and dimensions (inches), courtesy of Ann Rand.

Letter, John Clark to Colleen O'Neill, 22 July 1987, on file at Stride Gallery, Calgary, mentions this work as one of 4 small paintings sent to her at Stride. Letter apparently accompanied paintings, and indicates they were sent for viewing by Canada Art Bank representative. Work dated 1986 in letter.

SCISSORS IN THE SKY 1/10, 1987

- Inscriptions: recto, bottom left, in pencil: 1/10
recto, bottom centre, in pencil: *Scissors in the sky*
recto, bottom right, in pencil, *John Clark '87*
- Medium: lithograph [on BFK Rives paper].
- Dimensions: 50 x 65.5 cm. (19 3/4 x 25 7/8 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1987, JCnb; rec'd Feb. 1988; JCS717).
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 5 - 23 Mar. 1988.
[Recorded as 29 3/4 x 37 in.]
- Remarks: JCnb records 3 lithos sent to W/T Feb. 1987.

Litho plate extant: Estate of the artist.

[rjp at W/T: top mounted on matt, framed, could not examine verso.]

SCISSORS IN THE SKY 2/10, 1987

Inscriptions: recto, bottom left, in pencil: *2/10*
 recto, bottom centre, in pencil: *Scissors in the sky*
 recto, bottom right, in pencil: *John Clark '87*
 verso, bottom right, in pencil: *JC6719* [W/T inventory no.]

Medium: lithograph on BFK Rives paper.

Dimensions: 50 x 65.5 cm. (19 3/4 x 25 7/8 in.)

Provenance: Estate of the artist.
 Wynick Tuck Gallery, Toronto, Ontario. (rec'd 8 Mar. 1990; JC6719;
 CLASO6719; returned to Lethbridge 24 Mar. 1994).

[rjp at W/T: unframed.]

SCISSORS IN THE SKY 3/10, 1987

Inscriptions: recto, bottom left, in pencil: *3/10*
 recto, bottom centre, in pencil: *Scissors in the sky*
 recto, bottom right, in pencil: *John Clark '87*

Medium: lithograph on BFK Rives paper.

Dimensions: 50 x 65.5 cm. (19 3/4 x 25 7/8 in.)

Provenance: Estate of the artist.
 Wynick Tuck Gallery, Toronto, Ontario. (returned to Lethbridge
 24 Mar. 1994).

Remarks: no W/T inventory no. verso.

[rjp at W/T: unframed.]

SCISSORS IN THE SKY 4/10, 1987

Inscriptions: recto, bottom left, in pencil: *4/10*
 recto, bottom centre, in pencil: *Scissors in the sky*
 recto, bottom right, in pencil: *John Clark '87*
 verso, top left, upside down, in pencil: *JC6720* [W/T inventory no.]

Medium: lithograph on BFK Rives paper.

Dimensions: 50 x 65.5 cm. (19 3/4 x 25 7/8 in.)

Provenance: Estate of the artist.
Wynick Tuck Gallery, Toronto, Ontario. (rec'd 8 Mar. 1990; JC6720;
returned to Lethbridge 24 Mar. 1994).

Remarks: JC6720 on W/T record listed as 3/10.

[rjp at W/T: unframed.]

SCISSORS IN THE SKY 5/10, 1987

Inscriptions: recto, bottom left, in pencil: *5/10*
recto, bottom centre, in pencil: *Scissors in the sky*
recto, bottom right, in pencil: *John Clark '87*

Medium: lithograph [on BFK Rives paper].

Dimensions: 50 x 65.5 cm. (19 3/4 x 25 7/8 in.)

Provenance: Alf Bogusky, Edmonton, Alberta. (July 1993).

Exhibitions: *Survey: Works on Paper*, Southern Alberta Art Gallery, Lethbridge, touring exhibition, 1987-1988. Itinerary (all locations are in Alberta): Lebel Mansion, Pincher Creek, 20 Nov. - 9 Dec. 1987; Cardston Public Library, 6 - 29 Jan. 1988; Radish Factory, Lethbridge, Apr. 1988; A.B. Daley Community School, Nanton, 2 - 27 May 1988; Crowsnest Pass Art Gallery, Blairmore, 2 - 29 June 1988; Claresholm Public Library, 4 - 27 July 1988.

Reproductions: Announcement brochure (foldout) for a Benefit Art Auction, Southern Alberta Art Gallery, Lethbridge, Alberta, 17 July, 1993. b/w ill. [Recorded as 26 1/2 x 32 1/2 in., framed.]

Remarks: Inscription and dimensions confirmed by Alf Bogusky.

SCISSORS IN THE SKY 6/10, 1987

Inscriptions: recto, bottom left, in pencil: *6/10*
recto, bottom centre, in pencil: *Scissors in the sky*
recto, bottom right, in pencil: *John Clark '87*

Medium: lithograph [on BFK Rives paper].

Dimensions: [50 x 65.5 cm. (19 3/4 x 25 7/8 in.)]
 Provenance: Dr. and Mrs. Keith Crawford, Lethbridge, Alberta. (Gift. 1990)
 Remarks: Inscription confirmed by Dr. Crawford. Framed, not possible to examine verso.

SCISSORS IN THE SKY 7/10, 1987

Inscriptions: recto, bottom left, in pencil: 7/10
 recto, bottom centre, in pencil: *Scissors in the sky*
 recto, bottom right, in pencil: *John Clark '87*
 verso, top right, in pencil: *PJC 022ii*

Medium: lithograph, on BFK Rives paper.

Dimensions: 50 x 65.5 cm. (19 3/4 x 25 7/8 in.)

Provenance: Estate of the artist.

Condition: good

PJC 022ii.

[rjp at pjc: unframed.]

SCISSORS IN THE SKY [8/10], 1987

Inscriptions: recto, bottom left, in pencil: *Bon a tirer*
 recto, bottom centre, in pencil: *Scissors in the sky*
 recto, bottom right, in pencil: *John Clark '87*

Medium: lithograph [on BFK Rives paper], hand coloured with watercolour.

Dimensions: [50 x 65.5 cm. (19 3/4 x 25 7/8 in.)]

Provenance: Pamela Clark, Lethbridge, Alberta.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal,

12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Stride Gallery.]

Remarks: PJC 225, on backing of frame, top left, in pencil.

PJC 225.

[rjp at pjc: matted and framed, could not examine verso.]

SCISSORS IN THE SKY 9/10, 1987

Inscriptions: recto, bottom left, in pencil: *9/10*
recto, bottom centre, in pencil: *Scissors in the sky*
recto, bottom right, in pencil: *John Clark '87*
verso, top right, in pencil: *PJC 022iii*

Medium: lithograph, on BFK Rives paper.

Dimensions: 50 x 65.5 cm. (19 3/4 x 25 7/8 in.)

Provenance: Estate of the artist.

PJC 022iii.

[rjp at pjc: unframed.]

SCISSORS IN THE SKY 10/10, 1987

Inscriptions: recto, bottom left, in pencil: *10/10*
recto, bottom centre, in pencil: *Scissors in the sky*
recto, bottom right, in pencil: *John Clark '87*
verso, top right, in pencil: *PJC 022iv*

Medium: lithograph, on BFK Rives paper.

Dimensions: 50 x 65.5 cm. (19 3/4 x 25 7/8 in.)

Provenance: Estate of the artist.

PJC 022iv.

[rjp at pjc: unframed.]

SCISSORS IN THE SKY, 1987 #1 of 2 trial proofs

Inscriptions: verso, top right, in pencil: *PJC 022i*

Medium: lithograph, on BFK Rives paper.

Dimensions: 50 x 65.5 cm. (19 3/4 x 25 7/8 in.)

Provenance: Estate of the artist.

PJC 022i.

[rjp at pjc: unframed.]

SCISSORS IN THE SKY, 1987 #2 of 2 trial proofs

Inscriptions: verso, top right, in pencil: *PJC 022v*

Medium: lithograph, on BFK Rives paper.

Dimensions: 50 x 65.5 cm. (19 3/4 x 25 7/8 in.)

Provenance: Estate of the artist.

PJC 022v.

[rjp at pjc: unframed.]

SCISSORS IN THE SKY, 1987

Inscriptions: none.

Medium: charcoal on Dessin JA paper. [pjc]

Dimensions: [30 x 22 in., pjc]

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990)

Exhibitions: *John Clark: Small Works on Paper and Canvas*, Wynick/Tuck Gallery, Toronto, Ontario, 8 Dec. 1990 - 12 Jan. 1991.

Remarks: Drawing for "Scissors in the Sky (The Ranch)."

PJC 034.

[rjp at W/T: did not see work.]

SCISSORS IN THE SKY - THE RANCH, 1987

Inscriptions: on back of canvas, bottom left corner, in charcoal:
John Clark / The Ranch 1987

Medium: acrylic and oil on linen.

Dimensions: 265 x 203 cm. (104 1/4 x 79 3/4 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1987 JCb; rec'd Feb. 1988; JC5718).

Nova Corporation of Alberta, Calgary, Alberta. (Purchased Aug. 1988; invoice date 10 Aug. 1988.)

Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 5 - 23 Mar. 1988.

The Alberta College of Art, Calgary, Alberta, 7 - 30 Mar. 1990.

Reproductions: *Canadian Art*. Vol. 4, no. 4 (Winter 1987). p. 41, col. ill.
Advertisement for Winter 1987/88 exhibitions at Wynick/Tuck Gallery, Toronto, incl. *John Clark: New Paintings and Works on Paper*, 5 - 23 Mar. 1988.

Remarks: Information on inscriptions, dimensions, and exhibitions courtesy of Brian Meehan, Nova Corporation of Alberta.

ANGRY CLOUD, c. 1987

Inscriptions: verso, top right, in pencil: *PJC 471*

Medium: pencil on paper.

Dimensions: 18.5 x 16 cm. (7 3/8 x 6 3/8 in.)

Provenance: Estate of the artist.

Script incl.: *Angry Cloud*, lower centre, below image. [Might be considered an inscription.]

Remarks: Drawn on part of sheet of lined exercise paper.

Study for linocut "Untitled (Out at the Ranch...)"

PJC 471.

[rjp at pjc: unframed.]

UNTITLED (OUT AT THE RANCH ...), 1987

Inscriptions: verso, top right, in pencil: *PJC 015*

Medium: linocut, ink and oil on Somerset paper; monoprint.

Dimensions: 76 x 56.5 cm. (30 x 22 1/4 in.)

Provenance: Estate of the artist.

Remarks: Linocut block extant: Estate of the artist.

PJC 015.

[rjp at pjc: unframed.]

MYRA HAD JUST PUT ON, c. 1987

Inscriptions: verso, top right, in pencil: *PJC 470*

Medium: charcoal on paper.

Dimensions: 21.4 x 27.7 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Script incl.: *Myra had just put on the pates [sic] for the barbiecue [sic] when an angry black cloud /came up, across bottom with last four words curling up the right side, in ink. [Might be considered an inscription.]*

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top edge.

Study for linocut "Out at the ranch..."

PJC 470.

[rjp at pjc: unframed.]

OUT AT THE RANCH..., 1987

Inscriptions: none.

Medium: linocut, ink and oil on paper; monoprint.

Dimensions: 41.8 x 59.6 cm. (16 1/2 x 23 1/2 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Stride Gallery.]

Script incl.: *Out at the ranch Myra had just put on the barbeque [sic] when an angry black cloud came up ..., written across bottom, beneath image, in ink.*

Remarks: Linocut block extant: Estate of the artist.

PJC 286, on matt, bottom right, in pencil.

PJC 286.

[rjp at pjc: matted; still possible to examine verso.]

SCREEN OF TREES/4 TREES, c. 1987

Inscriptions: recto, lower left, in pencil: *screen / of trees / 4 trees*
verso, top right, in pencil: *PJC 469*

Medium: pencil on paper.
 Dimensions: 21.4 x 27.7 cm. (8 1/2 x 11 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top edge.
 PJC 469.
 [rjp at pjc: unframed.]

SIX TREES (THE GARDEN) I, 1987

Inscriptions: none visible.
 Medium: acrylic and oil on linen.
 Dimensions: 198.7 x 278.7 cm. (78 1/4 x 109 3/4 in.)
 Provenance: Estate of the artist.
 Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Feb. 1988; JC5716).
 Exhibitions: *From Lethbridge: John Clark, Billy J. McCarroll, Jeffrey Spalding*, Stride Gallery, Calgary, Alberta, 7 - 28 Nov. 1987.
 [Date recorded on price list as 1987.]
John Clark: New Paintings and Works on Paper, Wynick/Tuck Gallery, Toronto, Ontario, 5 - 23 Mar. 1988.
Drawn From/Drawn Upon, Art Gallery of York University, Toronto, Ontario, 26 Apr. - 11 June 1989.
 Citations: Tousley, Nancy. "Contrast in Approaches Makes for a Lively Show." *Calgary Herald*. Thurs. 19 Nov. 1987: p. C1.
 Review of *From Lethbridge: John Clark, Billy J. McCarroll, Jeffrey Spalding*.
 Reproductions: *Calgary Herald*. Thurs. 19 Nov. 1987: p. C1, b/w ill.
 [Recorded as "Six Trees (In the Garden) 1."] Accompanies Nancy Tousley's review: "Contrast in Approaches Makes for a Lively Show." [see above].
Drawn From/Drawn Upon. Toronto, Ontario: Art Gallery of York University, 1989. Exhibition catalogue. Loretta Yarlow, Curator. p. 15, b/w ill.

Globe and Mail. Toronto. Fri. 26 May 1989: p. C8, b/w ill. Accompanies John Bentley Mays' article "Gallery at York Rates Another Look": review of *Drawn From/Drawn Upon*, Art Gallery of York University, Toronto, Ontario, Apr. 1989.

[rjp at W/T: framed, could not examine sides of linen.]

SIX TREES (THE GARDEN) II, 1987

Inscriptions: on face of canvas, only visible from back, in margin of canvas where folded around stretcher bar, bottom left, in pencil: *PJC 257*

Medium: oil on canvas.

Dimensions: 91.4 x 121.9 cm. (36 x 48 in.)

Provenance: Estate of the artist.

Exhibitions: *From Lethbridge: John Clark, Billy J. McCarroll, Jeffrey Spalding*, Stride Gallery, Calgary, Alberta, 7 - 28 Nov. 1987.
[Date recorded on price list as 1987.]

PJC 257.

[rjp at pjc: unframed.]

UNTITLED (COULEE STUDY I), Summer 1987

Inscriptions: verso, top right, in pencil: *PJC 423*

Medium: conté crayon on sketch pad paper.

Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Remarks: Perforated along top edge where torn from spiral bound sketch pad.

PJC 423.

[rjp at pjc: unframed.]

UNTITLED (COULEE STUDY II), Summer 1987

Inscriptions: verso, top right, in pencil: *PJC 424*

Medium: conté crayon on sketch pad paper.

Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Remarks: Perforated along top edge where torn from spiral bound sketch pad.

PJC 424.

[rjp at pjc: unframed.]

UNTITLED (COULEE STUDY III), Summer 1987

Inscriptions: verso, top right, in pencil: *PJC 425*

Medium: conté crayon on sketch pad paper.

Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Remarks: Perforated along top edge where torn from spiral bound sketch pad.

PJC 425.

[rjp at pjc: unframed.]

UNTITLED (COULEE STUDY IV), Summer 1987

Inscriptions: verso, top right, in pencil: *PJC 426*

Medium: conté crayon on sketch pad paper.

Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Remarks: Perforated along top edge where torn from spiral bound sketch pad.

PJC 426

[rjp at pjc: unframed.]

UNTITLED (COULEE STUDY V), Summer 1987

Inscriptions: recto, upper right, in ink: 39
 39
26
 104

verso, top right, in pencil: *PJC 427*.

Medium: conté crayon on sketch pad paper.

Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Remarks: Perforated along top edge where torn from spiral bound sketch pad.

PJC 427.

[rjp at pjc: unframed.]

UNTITLED (COULEE STUDY VI), Summer 1987

Inscriptions: verso, top right, in pencil: *PJC 428*

Medium: conté crayon on sketch pad paper.

Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Remarks: Perforated along top edge where torn from spiral bound sketch pad.

PJC 428.

[rjp at pjc: unframed.]

UNTITLED (STUDY FROM MODEL I), c. 1987

Inscriptions: recto, upper left corner, upside down, in pencil: 2.50 [price of paper].
verso, top right, in pencil: *PJC 081*

Medium: pen and ink, with brush and ink wash, on paper.

Dimensions: 57 x 38 cm. (22 1/2 x 15 in.)

Provenance: Estate of the artist.

PJC 081.

[rjp at pjc: unframed.]

UNTITLED (STUDY FROM MODEL II), c. 1987

Inscriptions: recto, upper left corner, upside down, in pencil: 2.50 [price of
paper].
verso, top right, in pencil: *PJC 082*

Medium: pen and ink, with brush and ink wash, on paper.

Dimensions: 57 x 38 cm. (22 1/2 x 15 in.)

Provenance: Estate of the artist.

Remarks: Study used for "The Walker," 1987.

PJC 082.

[rjp at pjc: unframed.]

UNTITLED (STUDY FROM MODEL III), c. 1987

Inscriptions: verso, top right, in pencil: *PJC 083*

Medium: brush and ink wash, with pen and ink, on paper.

Dimensions: 57 x 38 cm. (22 1/2 x 15 in.)

Provenance: Estate of the artist.

PJC 083.

[rjp at pjc: unframed.]

UNTITLED (STUDY FROM MODEL IV), c. 1987

Inscriptions: verso, top right, in pencil: *PJC 084*

Medium: pen and ink, and brush and ink wash, on paper.

Dimensions: 57 x 38 cm. (22 1/2 x 15 in.)

Provenance: Estate of the artist.

PJC 084.

[rjp at pjc: unframed.]

FIGURE FROM REDON ("PRIMITIVE MAN"), c. 1987

Inscriptions: recto, upper right, in ink: *Figure from / Redon / "Primitive man"*

verso, in ink: *K - M (cont) Richard Long
Kiefer?
Mondrian (+ & - work)
Picasso early cubist
painting
K - M Museum, Ott [rest of word illegible] 193 - 38
extension 1953
Architect - Henry van de Velde
(Quist)*

verso, top right, in pencil: *PJC 583*

Medium: pen and ink on paper.

Dimensions: 20.2 x 16 cm. (7 7/8 x 6 3/4 in.)

Provenance: Estate of the artist.

PJC 583.

[rjp at pjc: unframed.]

THE RUNNER, c. 1987

Inscriptions: verso, top right, in pencil: *PJC 557*

Medium: charcoal on paper.

Dimensions: 27.7 x 21.5 cm (11 x 8 1/2 in.) .
 Provenance: Estate of the artist.
 Script incl.: The runner , upper right. [Might be considered an inscription.]
 Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left side.
 PJC 557.
 [rjp at pjc: unframed.]

HE WALKS THROUGH THE TREES, c. 1987

Inscriptions: verso, top right, in pencil: *PJC 085*
 Medium: conté crayon on paper.
 Dimensions: 44.4 x 28.6 cm. (17 1/2 x 11 1/4 in.)
 Provenance: Estate of the artist.
 Script incl.: *He walks / through the / trees*, upper right.
 Remarks: Study for painting "The Walker," 1987.
 PJC 085.
 [rjp at pjc: unframed.]

HE WALKS THROUGH THE TREES, c. 1987

Inscriptions: verso, bottom right, in pencil: *PJC 274*
 Medium: watercolour on Arches paper.
 Dimensions: 77 x 57 cm. (30 1/4 x 22 1/2 in.)
 Provenance: Estate of the artist.
 Exhibitions: *The Artists of the Oldman River Expedition*, University of Lethbridge Art Gallery, Lethbridge, Alberta, 23 June - 31 Aug. 1990.

Remarks: *He walks through the trees*, recto, on brown tape used when stretching paper, bottom right, in ink (brown tape still remains around edges of drawing).

Study for "The Walker," 1987, acrylic and oil on linen.

PJC 274.

[rjp at pjc: matted, unframed; still possible to examine verso.]

THE WALKER, 1987

Inscriptions: none visible.

Medium: acrylic and oil on linen.

Dimensions: Unframed: 288.3 x 201.9 cm. (113 1/2 x 79 1/2 in.)
Framed: 289.6 x 203.2 cm. (114 x 80 in.)

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Mar. 1988, JCNb; rec'd Feb. 1988; JC5711).

RME Capital Corp., North Bay, Ontario. (Purchased 25 Mar. 1988).

Exhibitions: *Survey Alberta 88*, Alberta College of Art Gallery, Calgary, Alberta, 29 Jan. - 4 Mar. 1988.

John Clark: New Paintings and Works on Paper, Wynick/Tuck Gallery, Toronto, Ontario, 5 - 23 Mar. 1988.

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989. (cat.# 14).

On semi-permanent display in North Bay City Hall since Spring 1992 [from Mar. or Apr. 1992, for an undetermined amount of time].

Citations: Huneault, Kristina. "John Clark." [probably from *Lance*, student newspaper, University of Windsor, Ontario, n.d., n.p. Review of *Equivalent Worlds: The Figurative Paintings of John Clark 1979 - 1988*. Information courtesy of Dee Douglas, Information Coordinator, The Art Gallery of Windsor.]

Reproductions: *Survey Alberta 88*. Calgary, Alberta: Alberta College of Art Gallery, 1988. Exhibition catalogue. Text by Allan H. MacKay, Artistic Director, and jurors Diana Nemiroff and Jeffrey Spalding. p. 16, col. ill.

Exhibition announcement card for *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, 5 - 23 Mar. 1988. col. ill.

Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. p. 49, col. ill.

Remarks: Information on inscriptions, medium, dimensions (cm. and in.) and current location courtesy of Caroline Landry, Executive Assistant to James S. Redpath, RME Capital Corp., North Bay.

Work backed with paper. Label glued to backing reads:
ART GALLERY OF WINDSOR

Artist: *John Clark*
Title: *The Walker 1987*
Desc: *Acrylic and Oil on linen*
209 x 203

UNTITLED STUDY (RECLINING FIGURE), c. 1987

Inscriptions: recto, upper right, in ink: *The Dreamer?*
verso, top right, in pencil: *PJC 437*

Medium: pen and ink on paper.

Dimensions: 21.1 x 27.4 cm. (8 3/8 x 10 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn on lined exercise paper from spiral bound pad; perforations along top edge plus 3 perforations for 3 ring binder.

Study for a painting of a figure in the coulees; never finished and later destroyed. [pjc]

PJC 437.

[rjp at pjc: unframed.]

UNTITLED (RECLINING FIGURE, BACK VIEW), c. 1987

Inscriptions: recto, bottom right, in pencil: *29 1/2 x 21 3/4*
verso, top right, in pencil: *PJC 566*

Medium: ball-point pen on paper.

Dimensions: on 2 sheets of paper, overlapping and joined at centre, left side longer than right side, 21 (left) or 18 (right) x 45 cm.
(8 1/2 (left) or 7 (right) x 17 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn on two sheets of paper from spiral bound lined exercise book; perforations along top edges.

PJC 566.

[rjp at pjc: unframed.]

UNTITLED (RECLINING FIGURE), c. 1987

Inscriptions: verso, bottom left, upside down: *PJC 020*

Medium: charcoal on Arches paper.

Dimensions: 57 x 76 cm. (22 1/2 x 30 in.)

Provenance: Estate of the artist.

Remarks: *He walks among the trees?*, recto, on brown tape used when stretching paper, along right edge, towards top, in ink; inscription cut through when removing paper from board. [Figure in this drawing is reclining.]

Drawing for painting (destroyed). [pjc]

PJC 020.

[rjp at pjc: matted, still possible to examine verso.]

UNTITLED (WITH RECLINING FIGURE), c. 1987

Inscriptions: verso, top right, in pencil: *PJC 043*

Medium: watercolour on Arches paper.

Dimensions: 56 x 76 cm. (22 1/2 x 30 in.)

Provenance: Estate of the artist.

Remarks: Related to PJC 020: reclining figure in foreground.

Watercolour verso [after Poussin?]
PJC 043.

[rjp at pjc: unframed.]

UNTITLED (RECLINING FIGURE, BACK VIEW), c. 1987

Inscriptions: verso, top right, in pencil: *PJC 066*

Medium: charcoal on BFK Rives paper.

Dimensions: 56.5 x 76 cm. (22 1/4 x 30 in.)

Provenance: Estate of the artist.

Remarks: Drawing for destroyed painting. [pjc]

PJC 066.

[rjp at pjc: unframed.]

UNTITLED (RECLINING FIGURE, FRONT VIEW), c. 1987

Inscriptions: verso, top right, in pencil: *PJC 067*

Medium: graphite on Arches paper.

Dimensions: 56.5 x 77 cm. (22 3/4 x 30 1/4 in.)

Provenance: Estate of the artist.

Remarks: Watercolour drawing of trees verso.

Drawing for destroyed painting. [pjc]

PJC 067.

[rjp at pjc: unframed.]

THE CLIMBER/THE MOUNTAIN, c. 1987

Inscriptions: recto, upper right, in ink: *The Climber*
The Mountain
verso, top right, in pencil: *PJC 458*

Medium: pen and ink on paper (probably ball-point pen).

Dimensions: 18.6 x 16 cm. (7 3/8 x 6 1/4 in.)

Provenance: Estate of the artist.

Remarks: Drawn on half sheet of lined exercise paper.

Study for painting "The Swimmer/The Climber."

PJC 458.

[rjp at pjc: unframed.]

THE CLIMBER AND THE MOUNTAIN, c. 1987

Inscriptions: recto, bottom centre, in pencil: *The Climber and the mountain*
verso, top right, in pencil: *PJC 421*

Medium: charcoal on paper.

Dimensions: 22.8 x 17 in. (9 x 6 3/4 in.)

Provenance: Estate of the artist.

Remarks: Drawn on lined exercise book paper.

PJC 421.

[rjp at pjc: unframed.]

THE CLIMBER, c. 1987

Inscriptions: recto, lower right, in ink: *The Climber*
verso, top right on both pieces of paper, in pencil: *PJC 588*

Medium: ball-point pen on paper.

Dimensions: 40.0 x 21.1 cm. (15 3/4 x 8 1/4 in.)

Provenance: Estate of the artist.

Remarks: On two sheets of lined paper taped together with clear tape recto.

PJC 588.

[rjp at pjc: unframed.]

SWIMMING/CLIMBING, c. 1987

- Inscriptions: recto, bottom centre, in pencil: *Swimming/Climbing*
- Medium: pen and ink, and brush and ink wash on BFK Rives paper.
- Dimensions: 66 x 50 cm. (26 x 19 3/4 in.)
- Provenance: Estate of the artist.
- Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Glenbow Museum.]
- Remarks: *PJC 292*, on matt, bottom right, in pencil.

PJC 292.

[rjp at pjc: matted; still possible to examine verso.)

UNTITLED (DRAWING FOR "THE SWIMMER/THE CLIMBER"), c. 1987

- Inscriptions: verso, top right, in pencil: *PJC 050*
- Medium: pen and ink, and brush and ink wash on BFK Rives paper.
- Dimensions: 66 x 50 cm. (26 x 19 3/4 in.)
- Provenance: Estate of the artist.

PJC 050.

[rjp at pjc: unframed.]

THE SWIMMER/THE CLIMBER, 1988

- Inscriptions: none.
- Medium: acrylic and oil on linen.
- Dimensions: 278.0 x 198.5 cm. (109 1/2 x 78 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Feb. 1988; JC5709).
Glenbow Museum, Calgary, Alberta (1990). (cat.# 990.18.1)
- Exhibitions: *John Clark: New Paintings and Works on Paper*, Wynick/Tuck Gallery, Toronto, Ontario, 5 - 23 Mar. 1988.
[Recorded as 78 x 110 in.]
- Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*, Art Gallery of Windsor, Ontario, 17 Dec. 1988 - 12 Feb. 1989; travelled to Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Mar. - 21 May 1989; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, 6 - 30 July [6 Aug.] 1989. (cat.# 15).
[Recorded as: 280 x 198 cm.]
- Contemporary Art from the Permanent Exhibition*, Glenbow Museum, Calgary, Alberta, 12 May - 22 July 1990.
- Citations: Huneault, Kristina. "John Clark". [probably from *Lance*, student newspaper, University of Windsor, Ontario, n.d., n.p. Review of *Equivalent Worlds: The Figurative Paintings of John Clark 1979 - 1988*. Information courtesy of Dee Douglas, Information Coordinator, The Art Gallery of Windsor.]
- Reproductions: *Equivalent Worlds: The Figurative Paintings of John Clark 1979-1988*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Foreword by Alf Bogusky, Director. Essay by Gregory Salzman. p. 51, col. ill.
- Remarks: Glenbow Museum information, including inscription and dimensions (cm.), courtesy of Christopher Jackson, Senior Curator of Art.
- 1988 is the date recorded by W/T; may date to late 1987 since it was received by W/T in Feb. 88.

THE DUTCH HOUSES, c. 1988

- Inscriptions: verso, top right, in pencil: *PJC 504*
- Medium: pen and ink on paper.

Dimensions: 21.1 x 27.5 cm. (8 3/8 x 10 7/8 in.)

Provenance: Estate of the artist.

Script incl.: *The Dutch houses*, upper right, above image. [Might be considered an inscription.]

Remarks: Drawn on lined exercise paper; 3 holes at top for 3 ring binder.

Drawing of greenhouses owned by Clark's uncles at Howden, Yorkshire.

Unfinished pen and ink drawing of same subject verso.

PJC 504.

[rjp at pjc: unframed.]

UNFINISHED GREENHOUSES, c. 1988

Inscriptions: verso, top left, in pencil: *PJC 151*

Medium: brush and ink on Arches paper.

Dimensions: 57 x 76 cm. (22 1/2 x 30 in.)

Provenance: Estate of the artist.

Remarks: Greenhouses on uncles' property, Howden, Yorkshire.

PJC 151.

[rjp at pjc: unframed.]

UNTITLED STUDY (WHEEL AND GATEWAY), c. 1988

Inscriptions: verso, top right, in pencil: *PJC 454*

Medium: brush and ink wash on yellow paper.

Dimensions: 21.4 x 27.7 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Remarks: Drawn on University of Lethbridge memo paper, recto.

PJC 454.

[rjp at pjc: unframed.]

UNTITLED (WHEEL AND BRIDGE), c. 1988

Inscriptions: verso, top right, in pencil: *PJC 432*

Medium: brush and ink on yellow paper.

Dimensions: 21.4 x 27.8 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Remarks: Drawn on University of Lethbridge memo paper.

PJC 432.

[rjp at pjc: unframed.]

UNTITLED (GATE AND WHEEL), c. 1988

Inscriptions: verso, top right, in pencil: *PJC 012*

Medium: watercolour on Arches paper.

Dimensions: 38 x 57 cm. (15 x 22 1/2 in.)

Provenance: Estate of the artist.

Script incl.: (largely obliterated: *GREAT DIVIDE*, upper centre, on lintel of gate).

PJC 012.

[rjp at pjc: unframed.]

UNTITLED (MAN ON A WHEEL), c. 1988

Inscriptions: none.

Medium: charcoal on paper.

Dimensions: 56.5 x 76.2 cm. (22 1/4 x 30 in.)

Provenance: Estate of the artist.

Exhibitions: John Clark: A Tribute, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Stride Gallery].

Remarks: An investigation of a theme similar to the 1985/86 "Man on a Wheel" works.

PJC 288. *PJC 288*, on matt, bottom right, in pencil.

[rjp at pjc: matted; still possible to examine verso.]

WHEEL AND ROPE, c. 1988

Inscriptions: verso, top right, in pencil: *PJC 456*

Medium: ball-point pen on paper.

Dimensions: 21.5 x 27.9 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Script incl.: *Wheel & rope*, lower right, below image. [Might be considered an inscription.]

Remarks: Drawn on University of Lethbridge letterhead, verso.

PJC 456.

[rjp at pjc: unframed.]

LAKES, c. 1988

- Inscriptions: recto, below image, left, in pencil: *7 x 10 1/2*
49 x 70
 recto, below image, centre, in pencil: Lakes
 recto, below image, right, in pencil: *Munch / Lowry / Miro*
 and to right of this: *Avery Turner*
 verso, top right, in pencil: *PJC 495*
- Medium: pencil and coloured pencil on paper.
- Dimensions: 21.4 x 27.7 cm. (8 1/2 x 11 in.)
- Provenance: Estate of the artist.
- Script incl.: as notes within image: *violet*, centre right;
orange, just below centre;
pink, lower right.
- Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top edge.
- Image is ambiguous; lamp posts in lower image suggest shapes above are clouds, but they might also be small lakes seen from the air.

PJC 495.

[rjp at pjc: unframed.]

SIREN, c. 1988

- Inscriptions: verso, top right, in pencil: *PJC 460*
- Medium: pen and ink on paper [probably ball-point pen].
- Dimensions: 20.2 x 16 cm. (8 x 6 3/4 in.)
- Provenance: Estate of the artist.
- Script incl.: *Siren*, lower left.
- Remarks: Drawn on part of sheet of lined exercise paper; imprint of child's exercise visible; probably torn from old school exercise book of daughter, Alice.

PJC 460.

[rjp at pjc: unframed.]

UNTITLED (FLAG), c. 1988

Inscriptions: verso, top right, in pencil: *PJC 068*
 Medium: brush and ink wash on heavy Arches paper.
 Dimensions: 57.5 x 75.5 cm. (22 5/8 x 29 3/4 in.)
 Provenance: Estate of the artist.
 Remarks: Ink wash drawing verso (clock).

PJC 068.

[rjp at pjc: unframed.]

DREAMS OF SOCIALISM, c. 1988

Inscriptions: verso, top right, in pencil: *PJC 455*
 Medium: pen and ink on yellow paper.
 Dimensions: 22.5 max. x 21.4 cm. (8 3/4 max. x 8 1/2 in.), paper cut at slight angle.
 Provenance: Estate of the artist.
 Script incl.: *Dreams of socialism. (jackets trashing)*, across top. [Might be considered an inscription.]
 Remarks: Paper probably University of Lethbridge memo paper, with heading cut off.

PJC 455.

[rjp at pjc: unframed.]

DREAMS OF SOCIALISM, 1988

Inscriptions: verso, top right, in pencil: *PJC 061*
 Medium: brush and ink wash on BFK Rives.
 Dimensions: 56.5 x 76 cm. (22 1/4 x 30 in.)

Provenance: Estate of the artist.
 Script incl.: *Dreams of Socialism*, lower centre, below image.
 Remarks: Drawing for destroyed painting. [pjc]

PJC 061.

[rjp at pjc: unframed.]

CHANDELIER AT HEFNER HALL, Apr./May 1988

Inscriptions: verso, top right, in pencil: *PJC 507*
 Medium: pencil on paper.
 Dimensions: 34.7 x 26.5 cm. (13 3/4 x 10 1/2 in.)
 Provenance: Estate of the artist.
 Script incl.: *Chandler* [sic] / *at Hefner Hall*, lower right. [Might be considered an inscription.]
 Remarks: Drawn while Artist in Residence, Art Institute of Chicago, Apr./May 1988.

PJC 507.

[rjp at pjc: unframed.]

UNTITLED (HEAD/OBJECT I), Apr./May 1988

Inscriptions: verso, top right, in pencil: *PJC 025*
 Medium: conté crayon on buff paper.
 Dimensions: 33 x 47.7 cm. (13 x 18 7/8 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn while Artist in Residence, Art Institute of Chicago, Apr./May 1988.

Part of unfinished ink wash drawing verso.

PJC 025.

[rjp at pjc: unframed.]

UNTITLED (HEAD/OBJECT II), 1988

Inscriptions: none

Medium: conté crayon on buff paper.

Dimensions: 48.2 x 65.7 cm. (19 x 25 7/8 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Recorded as black pastel.]
[Shown in Calgary at Stride Gallery.]

Remarks: *PJC 285*, on matt, bottom right, in pencil.

Drawn while Artist in Residence, Art Institute of Chicago, Apr./May 1988.

PJC 285.

[rjp at pjc: matted; still possible to examine verso.]

UNTITLED (HEAD/OBJECT), 1988

Inscriptions: verso, top right, in pencil: *PJC 071*

Medium: brush and ink wash on Strathmore Artist paper.

Dimensions: 76 x 56 cm. (30 x 22 in.)

Provenance: Estate of the artist.

PJC 071.

[rjp at pjc: unframed.]

UNTITLED (HEAD/OBJECT), 1988

Inscriptions: verso, top right, in pencil: *PJC 072*

Medium: brush and ink wash on Strathmore Artist paper.

Dimensions: 76 x 56 cm. (30 x 22 in.)

Provenance: Estate of the artist.

PJC 072.

[rjp at pjc: unframed.]

POT WITH EARS, 1988

Inscriptions: none visible.

Medium: ink wash on [Strathmore: Glenbow 88] paper.

Dimensions: matted and framed, visible image: 53.0 x 73.3 cm.
(20 7/8 x 28 7/8 in.)
[unframed: 55.9 x 76.2 cm., Glenbow 88; (22 x 30 in.) W/T]

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Mar. 1989, JCnb;
rec'd 12 Sept. 1989; JC6433).

Exhibitions: *Drawings/Motivations*, Glenbow Museum, Calgary, Alberta, 1 Oct. -
27 Nov. 1988. (cat. #3)

Citations: Tousley, Nancy. "Exhibit Shows Drawing as a Creative Process."
Calgary Herald, Wed. 5 Oct. 1988: p. D2.

Remarks: Recorded as "Untitled" by W/T.

[rjp at W/T: matted and framed, could not examine verso.]

LISTENING ?, Apr./May 1988

Inscriptions: verso, top right, in pencil: *PJC 024*

Medium: conté crayon on buff paper.

Dimensions: 48 x 32.7 cm. (19 x 12 7/8 in.)
 Provenance: Estate of the artist.
 Script incl.: *Listening?*, lower centre, below image, in conté crayon.
 Remarks: Drawn while Artist in Residence, Art Institute of Chicago, Apr./May 1988.
 Unfinished conté drawing verso.
 PJC 024.
 [rjp at pjc: unframed.]

LISTENING, 1988

Inscriptions: none visible.
 Medium: ink wash on [Strathmore: Glenbow 88] paper.
 Dimensions: matted and framed, visible image: 53.3 x 73.3 cm. (21 x 28 7/8 in.)
 [unframed: 55.9 x 76.2 cm., Glenbow 88; (22 x 30 in., W/T)]
 Provenance: Estate of the artist.
 Wynick/Tuck Gallery, Toronto, Ontario. (sent Mar. 1989, JCNb;
 rec'd 12 Sept. 1989; JC6434; returned to Lethbridge end of May 1994).
 Exhibitions: *Drawings/Motivations*, Glenbow Museum, Calgary, Alberta, 1 Oct. -
 27 Nov. 1988. (cat. #1)
 Citations: Tousley, Nancy. "Exhibit Shows Drawing as a Creative Process."
Calgary Herald, Wed. 5 Oct. 1988: p. D2.
 Remarks: Recorded as "Untitled" by W/T.
 [rjp at W/T: matted and framed, could not examine verso.]

UNTITLED (OBJECT I), Apr./May 1988

Inscriptions: verso, top right, in pencil: PJC 023
 Medium: conté crayon on buff paper.

Citations: Tousley, Nancy. "Exhibit Shows Drawing as a Creative Process."
Calgary Herald, Wed. 5 Oct. 1988: p. D2.

[rjp at W/T: matted and framed, could not examine verso.]

WOMAN ON THE BUS, 1988

Inscriptions: none.

Medium: brush and ink wash on paper.

Dimensions: 76.2 x 65.5 cm. (30 x 22 1/4 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Glenbow Museum.]

Remarks: *PJC 289*, on mat, bottom right, in pencil.

Drawn while Artist in Residence, Art Institute of Chicago, Apr./May 1988.

PJC 289.

[rjp at pjc: matted; still possible to examine verso.]

RODCHENKO'S WATCH, c. 1988

Inscriptions: recto, bottom right, in pencil: *Rodchenko's / Watch*
verso, top right, in pencil: *PJC 558*

Medium: charcoal on paper.

Dimensions: 27.7 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Script incl.: 12, upper centre, numeral at top of watch.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left side.

Probably drawn shortly after visit to Chicago as Artist in Residence at the Art Institute of Chicago, April/May 1988.

PJC 558.

[rjp at pjc: unframed.]

VALLEY/RIVER/SWIMMER, c. 1988

Inscriptions: verso, top right, in pencil: *PJC 497*

Medium: pen and ink on paper.

Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Script incl.: *Valley / River / Swimmer*, upper left. [Might be considered an inscription.]

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top edge.

PJC 497.

[rjp at pjc: unframed.]

THE RIVER/THE SWIMMER, 1988

Inscriptions: verso, top right, in pencil: *PJC 027*

Medium: brush and ink on BFK Rives paper.

Dimensions: 56.5 x 75.8 cm. (22 1/4 x 29 7/8 in.)

Provenance: Estate of the artist.

Remarks: *The River / the swimmer*, on brown tape used when stretching paper, bottom edge, centre, in pencil.

Drawing for painting "Swimmer in the Valley."

PJC 027.

[rjp at pjc: unframed.]

SWIMMER IN THE VALLEY, 1988

Inscriptions: on back, on central vertical stretcher bar, top, in pencil: *PJC 250*

Medium: acrylic and oil on linen.

Dimensions: 191.8 x 224.7 cm. (75 1/2 x 88 1/2 in.)

Provenance: Estate of the artist.

Exhibitions: *'Round the Outside, 'Round the Inside*, University of Lethbridge Art Gallery, Alberta, 9 Jan. - 8 Feb. 1991. Exhibition organized to coincide with "The John Clark Symposium 1991: 'Round the Outside, 'Round the Inside," University of Lethbridge School of Fine Arts, 25 Jan. 1991.

PJC 250.

[rjp at pjc: unframed.]

SHADOWS/FIGURES, c. 1988

Inscriptions: verso, top right, in pencil: *PJC 478*

Medium: charcoal on paper.

Dimensions: 21.5 x 27.8 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Script incl.: *Shadows / Figures*, upper left. [Might be considered an inscription.]

Remarks: Drawn on back of Edmonton Art Gallery letterhead with undated open letter from Selection Committee seeking applications for position of Director, deadline 30 Oct. 1987.

PJC 478.

[rjp at pjc: unframed.]

UNTITLED (STUDY FOR "DANCING WITH THE WORLD"), c. 1988

Inscriptions: verso, top right, in pencil: *PJC 582*
Medium: pencil on paper.
Dimensions: 27.9 x 21.6 cm. (11 x 8 1/2 in.)
Provenance: Estate of the artist.
Remarks: Drawn on University of Lethbridge letterhead, verso.
PJC 582.
[rjp at pjc: unframed.]

LIGHT AND SHADOW, c. 1988

Inscriptions: recto, top right, in pencil: *Light & shadow*
verso, top right, in pencil: *PJC 466*
Medium: charcoal on paper.
Dimensions: 21.5 x 27.9 cm. (8 1/2 x 11 in.)
Provenance: Estate of the artist.
Remarks: Drawn on University of Lethbridge letterhead, recto.
Study for "Dancing with the World."
PJC 466.
[rjp at pjc: unframed.]

THE WIND, THE LIGHT, THE SHADE, c. 1988

Inscriptions: verso, top right, in pencil: *PJC 492*
Medium: pencil on paper.
Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)
Provenance: Estate of the artist.

Script incl.: *The wind, the light, the shade.*, bottom right. [Might be considered an inscription.]

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top edge.

Study for painting "Dancing with the World," 1988.

PJC 492.

[rjp at pjc: unframed.]

UNTITLED (THE WIND, THE LIGHT, THE SHADE), 1988

Inscriptions: verso, top right, in pencil: *PJC 035*

Medium: ink wash on BFK Rives paper.

Dimensions: 57 x 76 cm. (22 1/2 x 30 in.)

Provenance: Estate of the artist.

Remarks: Drawing for painting "Dancing with the World," 1988.

PJC 035.

[rjp at pjc: unframed.]

DANCING WITH THE WORLD, 1988

Inscriptions: on face of linen, in margin, but visible only from back, right, in pencil: *"Dancing with the world"*
on back, on right of two middle vertical stretcher bars, top, in pencil: *PJC 251*

Medium: acrylic and oil on linen.

Dimensions: 200.7 x 265.7 cm. (79 x 104 5/8 in.)

Provenance: Estate of the artist.

Exhibitions: *Faculty and Staff Exhibition*, University of Lethbridge Art Gallery, Alberta, 2 Dec. 1988 - 8 Jan. 1989.

Remarks: Folding stretcher by BJ Stretchers and Frame Makers, Scarborough,

Ontario; bears their stamp on back.

PJC 251.

[rjp at pjc: unframed.]

THE DREAMER AND THE DREAM, c. 1988

Inscriptions: verso, top right, in pencil: *PJC 505*

Medium: pen and ink on paper.

Dimensions: 25.2 x 20.2 cm. (9 7/8 x 7 7/8 in.)

Provenance: Estate of the artist.

Script incl.: *The Dreamer and the dream*, lower centre.

Remarks: drawn on blank back of lined exercise paper.

PJC 505.

[rjp at pjc: unframed.]

THE DREAMER & THE DREAM, c. 1988

Inscriptions: verso, top right, in pencil: *PJC 581*

Medium: pen and ink on paper.

Dimensions: 27.7 x 21.4 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Script incl.: *The Dreamer / & / the dream*, lower right. [Might be considered an inscription.]

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left side.

The model is Clark's son, Joseph.

PJC 581.

[rjp at pjc: unframed.]

FATHER AND SON (FLYING), c. 1988

Inscriptions: recto, top right, in pencil: *Father & Son (flying)*
 recto, in upper left margin, in pencil, and inscribed in a circle: *dark / back lit / with yellow*
 recto, in lower left margin, in pencil: *sky/ground / echos [sic]*
 verso, top right, in pencil: *PJC 433*

Medium: pencil on paper.

Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Remarks: Torn from spiral bound sketch pad; perforations along top.

PJC 433.

[rjp at pjc: unframed.]

THE DREAMER AND THE DREAM (BOY IN A MOON), 1988

Inscriptions: none visible.

Medium: charcoal on [Arches: pjc] paper.

Dimensions: matted and framed, visible image: 73.7 x 54.9 cm. (29 x 21 5/8 in.)
 [unframed: 30 x 22 in., pjc]

Provenance: Estate of the artist.
 Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 25 Jan. 1990;
 JC6663).

Exhibitions: *John Clark: The Night Paintings: A Memorial Exhibition*, Wynick/Tuck
 Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.

Remarks: Drawing for painting "The Dreamer and the Dream," 1988.

[NFS on typed label on back, no W/T label: pjc]

PJC 005.

[rjp at W/T: matted and framed, could not examine verso.]

THE DREAMER AND THE DREAM, 1988

- Inscriptions: none visible.
- Medium: brush and ink on Arches paper.
- Dimensions: matted and framed; visible image: 73 x 53.3 cm (28 3/4 x 21 in.)
framed: 93.5 x 73 cm. (36 3/4 x 28 3/4 in.)
[unframed: 30 x 22 in., pjc.]
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 25 Jan. 1990;
JC6662).

Joseph Wyatt, Waterloo, Ontario (Mar. 1990).
- Exhibitions: *John Clark: The Night Paintings: A Memorial Exhibition*, Wynick/Tuck
Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.

Canadian Contemporary Works on Paper, University of Waterloo Art
Gallery, Ontario, 21 Jan. - 21 Feb. 1993.
- Remarks: Information on inscription and dimensions (cm.) courtesy of Joseph
Wyatt. Not possible to examine verso.

Drawing for painting "The Dreamer and the Dream", 1988.

Purchased by Joseph Wyatt from the 1990 Wynick/Tuck exhibition
above.
- PJC 004.

THE DREAMER AND THE DREAM, 1988

- Inscriptions: none visible.
- Medium: acrylic and oil on linen.
- Dimensions: 225.7 x 200.6 cm. (88 7/8 x 79 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 13 Apr. 1989;
JC6324).
- Exhibitions: *John Clark: The Night Paintings*, Whyte Museum of the Canadian
Rockies, Banff, Alberta, 10 Jan. - 12 Feb. 1989.

Director's Choice, MacLaren Art Centre, Barrie, Ontario, 27 Oct. -
26 Nov. 1989.

John Clark: The Night Paintings: A Memorial Exhibition, Wynick/Tuck Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.

- Citations: Lipsett, Katherine. Untitled essay. *John Clark: The Night Paintings*. Banff, Alberta: Whyte Museum of the Canadian Rockies, 1989. Brochure to accompany exhibition of the same title. p. 3.
- Dudley, Wendy. "Prairie moon casts new light on artist's work." *Calgary Herald*, Alberta, Wed. 1 Feb. 1989: p. C6.
- Hume, Christopher. "Clark Does Not Go Gently Into That Dark Night." *Toronto Star*, Fri. 9 Feb. 1990: p. D12.
- Reproductions: *John Clark: The Night Paintings*. Banff, Alberta: Whyte Museum of the Canadian Rockies, 1989. Brochure to accompany exhibition of the same title. p. 1 (front cover), col. ill.
- Dudley, Wendy. "Prairie moon casts new light on artist's work." *Calgary Herald*, Alberta, Wed. 1 Feb. 1989: p. C6, b/w ill.
- Barrie Examiner* (Barrie, Ontario) [Oct. or Nov. 1989: review of *Director's Choice*.] Photograph of Joseph Wyatt standing in front of this painting.
- Remarks: Stretcher by BJ Stretchers and Frame Makers, Scarborough, Ontario; bears their stamp on back.

[rjp at W/T: framed, could not examine sides of linen.]

UNTITLED (STUDY FOR "BUILDING AT NIGHT"), c. 1988

- Inscriptions: recto, bottom centre, in pencil: *The white void of the empty page / both attracts [sic] and repels mark / making in its own way it is / both seductive and intimidating* [the word 'empty' was inserted above the original first line, and in the secondline 'suggests' has been crossed through and replaced by attracts' [sic].
verso, top right, in pencil: *PJC 580*
- Medium: pencil on paper.
- Dimensions: 22.7 x 17.3 cm. (9 x 6 7/8 in.)
- Provenance: Estate of the artist.
- Script incl.: A [followed by some illegible letters] / *MILLS* -, on side of building.
- Remarks: Drawn on lined exercise paper.

Lethbridge grain terminals were the inspiration for this study.
 PJC 580.
 [rjp at pjc: unframed.]

BUILDING AT NIGHT, 1988

Inscriptions: recto, bottom right corner, in pencil: *Munch / meets / Hans Hoffmann / Mondrian / turns in grave*
 verso, top right, in pencil: *PJC 060*

Medium: charcoal on BFK Rives paper.

Dimensions: 56.5 x 76 cm. (22 1/4 x 30 in.)

Provenance: Estate of the artist.

Script incl.: *ATL*, upper left, on building.
Building / at night, lower centre right, below image.

Remarks: Drawing of grain terminal, Lethbridge, for painting "Building at Night."
 PJC 060.
 [rjp at pjc: unframed.]

BUILDING AT NIGHT, 1988

Inscriptions: on back, along central vertical stretcher bar, in red marker pen: *Building at Night John Clark 1988*
 ibid., in pencil, to left of above inscription: *Window 1980*
 and to right: *window*

Medium: acrylic and oil on canvas.

Dimensions: 113.3 x 160.0 cm. (44 5/8 x 63 in.)

Provenance: Estate of the artist.
 Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 13 Apr. 1989;
 JC6322; returned to Lethbridge end of May 1994).

Exhibitions: *John Clark: The Night Paintings*, Whyte Museum of the Canadian Rockies, Banff, Alberta, 10 Jan. - 12 Feb. 1989.

John Clark: The Night Paintings: A Memorial Exhibition, Wynick/Tuck Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.

- Citations: Lipsett, Katherine. Untitled essay. *John Clark: The Night Paintings*. Banff, Alberta: Whyte Museum of the Canadian Rockies, 1989. Brochure to accompany exhibition of the same title. p. 4 (back cover)
- Script incl.: ATL, painted on image of building, towards upper left.
- Remarks: Another painting on back of canvas: wheels on a blue ground.
Recorded as acrylic and oil on linen: W/TNP and W/T 10/28/89 inventory.

[rjp at W/T: framed, could not examine sides of canvas.]

UNTITLED (STUDY FOR "THE NIGHT"), c. 1988

- Inscriptions: verso, top right, in pencil: *PJC 510*
- Medium: charcoal on paper.
- Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)
- Provenance: Estate of the artist.
- Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top edge.
PJC 510.

[rjp at pjc: unframed.]

THE NIGHT, 1988

- Inscriptions: on back, along top horizontal stretcher bar, left: *JOHN CLARK* and *TOP* with directional arrow;
on back, along top horizontal stretcher bar, right: *TOP* with directional arrow, and: "*THE NIGHT 1988*"
on back, along left vertical stretcher bar, in red marker pen: *JOHN CLARK*
on back, along central vertical stretcher bar, top: *JOHN CLARK*
on back, on central vertical stretcher bar, in pencil: *PJC 245*
- Medium: acrylic and oil on linen.

- Dimensions: 167.0 x 209.8 cm. (65 3/4 x 82 5/8 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1988, JCNb; rec'd Mar. 1988; JC6642, formerly JC5804; returned to Lethbridge.)
- Exhibitions: *John Clark: The Night Paintings*, Whyte Museum of the Canadian Rockies, Banff, Alberta, 10 Jan. - 12 Feb. 1989.
- John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Did not travel to Calgary with rest of exhibition; went to Wynick/Tuck Gallery, Toronto, instead.]
- John Clark: The Night Paintings: A Memorial Exhibition*, Wynick/Tuck Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.
- Return to Paradise: Contemporary Views of the Land by Canadian Artists*, University of Lethbridge Art Gallery Extensions Exhibition, The Edmonton Art Gallery, Edmonton, Alberta, 24 June - 21 Aug. 1994.
[Recorded as 66 1/2 x 83 1/2 in.]
- Citations: Lipsett, Katherine. Untitled essay. *John Clark: The Night Paintings*. Banff, Alberta: Whyte Museum of the Canadian Rockies, 1989. Brochure to accompany exhibition of the same title. p. 3.
- Hume, Christopher. "Clark Does Not Go Gently Into That Dark Night." *Toronto Star*, Fri. 9 Feb. 1990: p. D12.
- Mays, John Bentley. "Clark's Dark Pictures of Post-Modern Skies Radiate Integrity." *Globe and Mail*, Toronto, Fri. 16 Feb. 1990: p. C8.
- Reproductions: Exhibition announcement card for *John Clark: The Night Paintings: A Memorial Exhibition*, Wynick/Tuck Gallery, Toronto, 10 Feb. - 3 Mar. 1990. col. ill.
- Hume, Christopher. "Clark Does Not Go Gently Into That Dark Night." *Toronto Star*, Fri. 9 Feb. 1990: p. D12, b/w ill.
- PJC 245.
- [rjp at pjc: framed, could not examine sides of linen.]

YELLOW MOON/WHITE SPACE, 1988

- Inscriptions: Osler, Hoskin & Harcourt records indicate work is signed, titled and dated on back.
- Medium: acrylic and oil on linen.
- Dimensions: 167.0 x 205.1 cm. (65 x 80 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario (rec'd 13 Apr. 1989; JC6323).
Osler, Hoskin & Harcourt, Toronto, Ontario. (Delivery date not on record, probably Apr. 1990; inv. #A068 dated 27 Feb. 1990; cheque dated 29 Mar. 1990).
- Exhibitions: *John Clark: The Night Paintings*, Whyte Museum of the Canadian Rockies, Banff, Alberta, 10 Jan. - 12 Feb. 1989.
John Clark: The Night Paintings: A Memorial Exhibition, Wynick/Tuck Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.
Legal Perspective: Selected Works from the Collection of Osler, Hoskin & Harcourt, McMichael Canadian Art Collection, [Kleinberg, Ontario], 28 June - 13 Sept. 1992. (cat.# 4).
- Citations: Lipsett, Katherine. Untitled essay. *John Clark: The Night Paintings*. Banff, Alberta: Whyte Museum of the Canadian Rockies, 1989. Brochure to accompany exhibition of the same title. p. 4 (back cover).
Hume, Christopher. "Clark Does Not Go Gently Into That Dark Night." *Toronto Star*, Fri. 9 Feb. 1990: p. D12.
Smart, Stephen. "Legal Perspective." *Legal Perspective: Selected Works from the Collection of Osler, Hoskin & Harcourt*, McMichael Canadian Art Collection. N.p.: McMichael Canadian Art Collection, 1992. p.8.
- Reproductions: *Legal Perspective: Selected Works from the Collection of Osler, Hoskin & Harcourt*. McMichael Canadian Art Collection. N.p.: McMichael Canadian Art Collection. p. 9, col. ill.
- Script incl.: 88, lower right.
- Remarks: Information on inscription and dimensions courtesy of Frances C. Orr of Osler, Hoskin & Harcourt. Work framed and backed with coroplast sheet, not possible to examine sides or back.

A BRAID/A PLAIT, c. 1988

Inscriptions: recto, upper right, in pencil: *a braid / a plaite* [sic]
 verso, top right, in pencil: *PJC 574*

Medium: pencil on paper.

Dimensions: 34.6 x 27 cm. (13 5/8 x 10 3/4 in.)

Provenance: Estate of the artist.

PJC 574.

[rjp at pjc: unframed.]

TOWER, ROPE, MOON, c. 1988

Inscriptions: recto, upper right margin, in ink: *Tower / Rope / Moon.*
 recto, down right margin, in pencil:

39
26 3/4
65 3/4
 39
 39
2 3/4
80 3/4

numbers 65 3/4 and 80 3/4 are inscribed in boxes, with vertical arrows connecting the two boxes.

verso, top right, in pencil: *PJC 575*

Medium: ball-point pen on paper.

Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top.

PJC 575.

[rjp at pjc: unframed.]

UNTITLED (MOON & TOWER? OR THE SHOUT), c. 1988

Inscriptions: recto, lower right, in ball-point pen:
Moon / & / tower? / or the shout. / Arthur Dove ['Arthur Dove' is inscribed in a circle].

verso, top right, in pencil: *PJC 573*

Medium: ball-point pen on yellow paper.
 Dimensions: 27.5 x 21.2 cm. (10 3/4 x 8 3/8 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn on lined exercise paper.

PJC 573.

[rjp at pjc: unframed.]

TOWER & MOON, c. 1988

Inscriptions: recto, top right, in ink: *Tower & moon*
 verso, top right, in pencil: *PJC 579*

Medium: pen and ink on paper.
 Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top edge.
 PJC 579.

[rjp at pjc: unframed.]

TOWER & MOON, c. 1988

Inscriptions: verso, top right, in pencil: *PJC 572*
 Medium: ball-point pen on yellow paper.
 Dimensions: 27.5 x 21.2 cm. (10 3/4 x 8 3/8 in.)
 Provenance: Estate of the artist.
 Script incl.: *Tower & Moon.*, lower right. [Might be considered an inscription.]
 Remarks: Drawn on lined exercise paper.

PJC 572.

[rjp at pjc: unframed.]

TOWER AND MOON, 1988

Inscriptions: verso, top left, in pencil: *PJC003* and *JC6661*

Medium: charcoal on BFK Rives paper.

Dimensions: 66.0 x 50.1 cm. (26 x 19 3/4 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 25 Jan. 1990;
JC6661; returned to Lethbridge 24 Mar. 1994).

Remarks: Drawing for painting "The Night (Yellow Moon)," 1988.

PJC 003.

[rjp at W/T: unframed.]

THE NIGHT (YELLOW MOON), c. 1988

Inscriptions: recto, across bottom, in charcoal: *The Night / (Yellow Moon)*
verso, top right, in pencil: *PJC 576*

Medium: pencil on paper.

Dimensions: 21.2 x 27.6 cm. (8 3/8 x 10 7/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn on lined exercise paper.

PJC 576.

[rjp at pjc: unframed.]

THE NIGHT (YELLOW MOON), 1988

- Inscriptions: on back, bottom horizontal stretcher bar, in red marker pen, left:
John Clark
centre: "*The Night (Yellow Moon)*" 1988 [with arrows indicating orientation].
on back, on vertical stretcher bar left of centre, in blue ink: *PJC 246*
- Medium: acrylic and oil on canvas.
- Dimensions: 174.6 x 233.0 cm. (68 3/4 x 91 3/4 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Feb. 1988, JCNb; rec'd Mar. 1988; JC6641, formerly JC5808; returned to Lethbridge.)
- Exhibitions: *John Clark: The Night Paintings*, Whyte Museum of the Canadian Rockies, Banff, Alberta, 10 Jan. - 12 Feb. 1989.

John Clark: A Tribute, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Did not travel to Calgary with rest of exhibition; went to Wynick/Tuck Gallery, Toronto, instead.]

John Clark: The Night Paintings: A Memorial Exhibition, Wynick/Tuck Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.
- Citations: Lipsett, Katherine. Untitled essay. *John Clark: The Night Paintings*. Banff, Alberta: Whyte Museum of the Canadian Rockies, 1989. Brochure to accompany exhibition of the same title. p. 3.

Hume, Christopher. "Clark Does Not Go Gently Into That Dark Night." *Toronto Star*, Fri. 9 Feb. 1990: p. D12.

Mays, John Bentley. "Clark's Dark Pictures of Post-Modern Skies Radiate Integrity." *Globe and Mail*, Toronto, Fri. 16 Feb. 1990: p. C8.
- Reproductions: *John Clark: The Night Paintings*. Banff, Alberta: Whyte Museum of the Canadian Rockies, 1989. Brochure to accompany exhibition of the same title. p. 4 (back cover), col. ill. [Reproduced upside down.]
- Remarks: On back of stretcher, AGO Art Rental label, and W/T consignment label 5994 (or S994).
PJC 246.

[rjp at pjc: framed, could not examine sides of canvas.]

DRIVING HOME, 1988

Inscriptions: on back, on central vertical stretcher bar, in pencil: *Home of MT (Yellow)*
 ibid., towards top, in Pamela Clark's handwriting, in pencil:
DRIVING HOME 1988
 on face of linen, visible only from back, in margin of linen where folded
 around stretcher bar, bottom right, in pencil: *PJC 247*

Medium: acrylic and oil on linen.

Dimensions: 122.3 x 177.5 cm. (48 1/8 x 69 7/8 in)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990. [Touring exhibition, organized by University of Lethbridge Art Gallery, Lethbridge, Alberta; this work shown at Stride Gallery only.]

Script incl.: 88, lower right.

PJC 247.

[rjp at pjc: unframed.]

UNTITLED STUDY (TREE IN WEIR), c. 1988

Inscriptions: verso, top right, in pencil: *PJC 467*

Medium: pencil on paper.

Dimensions: 20.6 x 33.9 cm. (8 1/8 x 13 3/8 in.)

Provenance: Estate of the artist.

Remarks: Study for diptych, "The River," 1988.

PJC 467.

[rjp at pjc: unframed.]

UNTITLED (STUDY FOR "THE RIVER"), 1988

Inscriptions: recto, below image, left, in pencil: *Broken tree / The river*

[words 'Flying tree?' have been crossed out];
 recto, below image, centre, in pencil: *pictographs* [words 'seated figure', written above, have been crossed out];
 recto, below image, right, in pencil: *16 x 6 / signs / hieroglyphs / etc*
 verso, top right, in pencil: *PJC 496*

Medium: pencil on paper.
 Dimensions: 13.5 x 20.7 cm. (5 1/2 x 8 1/2 in.)
 Provenance: Estate of the artist.
 Remarks: Preliminary study showing image in diptych format.

PJC 496.

[rjp at pjc: unframed.]

THE RIVER, Aug. 1988

Inscriptions: none visible.
 Medium: acrylic and oil on canvas.
 Dimensions: 183 x 488 cm. (72 x 192 in.), diptych .
 Provenance: Cineplex Odeon Corporation, Toronto, Ontario. (1988).
 [See 'Remarks' below].
 Citations: Klinkhammer, R. "Spiritual Side of River Captured." *The University of Lethbridge "aperture"*, Lethbridge, Alberta, 21 Sept. 1988: p. 8.
 Burnett, David. *Cineplex Odeon, The First Ten Years: A Celebration of Contemporary Canadian Art*. Toronto: Cineplex Odeon, 1989. p. 24.
 Reproductions: Opening announcement card for Cineplex Odeon Cinema Complex, Lethbridge, Alberta, Fri. 5 Aug. 1988. Front cover (foldout), col. ill.
 Klinkhammer, R. "Spiritual Side of River Captured." *The University of Lethbridge "aperture"*, Lethbridge, Alberta, 21 Sept. 1988. p. 8, b/w ill.
 Maggs, Arnaud. "The Definitive Eye." *Canadian Art*. Vol. 5, no. 3 (Fall 1988): pp. 92-93, b/w ill.
 Portrait of Clark in his studio in front of this painting, which is not identified.

Burnett, David. *Cineplex Odeon, The First Ten Years: A Celebration of Contemporary Canadian Art*. Toronto: Cineplex Odeon, 1989. p. 25, 2 col. ill.: 1 of complete work and 1 detail.

Remarks: Located in foyer of Cineplex Odeon Cinemas, Park Place Mall, Lethbridge, Alberta.

Copy of U. of L. interoffice memo, John Clark to Aperture [U. of L. weekly publication], 12 Aug. 1988, mentions that this work was produced during July and August, as a commission for Cineplex Odeon, and that "it depicts, in an abstracted way, some aspects of the Old Man river," making reference to "the river's movement through the city and to its symbolic past."

TREE/ISLAND I, 1988

Inscriptions: none visible.

Medium: brush and ink wash on [Arches] paper.

Dimensions: 51.5 x 65.5 cm. (20 1/4 x 25 3/4 in.)

Provenance: Estate of the artist.

Exhibitions: *Drawings/Motivations*, Glenbow Museum, Calgary, Alberta, 1 Oct. - 27 Nov. 1988. (cat. #5).
[Recorded as "Tree Island II"]

John Clark: A Tribute, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Recorded as "Tree/Island II"; 23 x 30 in.]
[Shown in Calgary at Stride Gallery.]

Remarks: There is some confusion over the identity of the two "Tree/Island " drawings; however, as John Clark's personal notebook records the drawing sent to Wynick/Tuck Gallery as "Tree/Island II," the decision has been made to remain with his designation [pjc and rjp].

PJC 298, on coroplast backing, top left, in pencil.

TREE/ISLAND II, on coroplast backing, lower right, in ink; this is not John Clark's handwriting.

PJC 298.

[rjp at pjc: float-mounted on matt, framed, could not examine verso.]

TREE/ISLAND II, 1988

- Inscriptions: none visible.
- Medium: brush and ink wash on [Arches] paper.
- Dimensions: 51.5 x 65.5 cm. (20 1/4 x 25 3/4 in.)
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Sept. 1989; JC6435).
- Exhibitions: *Drawings/Motivations*, Glenbow Museum, Calgary, Alberta, 1 Oct. - 27 Nov. 1988. (cat. #4)
[Recorded as "Tree/Island I"]
- Citations: Tousley, Nancy. "Exhibit Shows Drawing as a Creative Process".
Calgary Herald, Wed. 5 Oct. 1988: p. D2.
[Referred to as "Tree/Island I"]
- Reproductions: *Drawings/Motivations*. Calgary, Alberta: Glenbow Museum, 1988.
Exhibition catalogue. Text by Katherine Ylitalo. p. 2 (back of single sheet publication), b/w ill.
[Recorded as "Tree/Island I"]
- Remarks: There is some confusion over the identity of the two "Tree/Island " drawings; however, as John Clark's personal notebook records the drawing sent to Wynick/Tuck Gallery as "Tree/Island II," the decision has been made to remain with his designation [pjc and rjp].

[rjp at W/T: float-mounted on matt, framed, could not examine verso.]

UNTITLED (TREE) I, c. 1988

- Inscriptions: verso, top right, in pencil: *PJC 054*
- Medium: charcoal on paper.
- Dimensions: 56 x 77 cm. (22 x 30 1/2 in.)

Provenance: Estate of the artist.
 Remarks: Vestiges of script in drawing, not clearly legible.
 On theme of "Tree with Gifts."
 PJC 054.
 [rjp at pjc: unframed.]

UNTITLED (TREE) II, c. 1988

Inscriptions: verso, top right, in pencil: *PJC 055*
 Medium: charcoal on paper.
 Dimensions: 56 x 76 cm. (22 x 30 1/2 in.)
 Provenance: Estate of the artist.
 Remarks: On theme of "Tree with Gifts."
 PJC 055.
 [rjp at pjc: unframed.]

UNTITLED (RED TREE AND FIGURE), 1988

Inscriptions: recto, bottom right, in pencil: *John Clark / 1988 / L 'Bridge*
 Medium: watercolour on Weatman [pjc] paper.
 Dimensions: 58 x 77.5 cm. (22 3/4 x 30 1/2 in.)
 Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990).
 Daniel Donovan, Toronto, Ontario. (Invoice dated 15 Dec. 1990).
 Exhibitions: *John Clark: Small Works on Paper and Canvas*, Wynick/Tuck Gallery, Toronto, Ontario, 8 Dec. 1990 - 12 Jan. 1991.
 Reproductions: Exhibition announcement card for *John Clark: Small Works on Paper and Canvas*, Wynick/Tuck Gallery, Toronto, 8 Dec. 1990 - 12 Jan. 1991. col. ill.

Remarks: Information confirmed courtesy of Daniel Donovan.

PJC 044.

UNTITLED (RED TREE, FIGURE, AND LIGHT), 1988

Inscriptions: verso, top right, in pencil: *PJC 040*

Medium: watercolour on Arches paper.

Dimensions: 56.5 x 76 cm. (22 1/4 x 30 in.)

Provenance: Estate of the artist.

PJC 040.

[rjp at pjc: unframed.]

UNTITLED (DRAWING FOR "BLIND GIANT") I, 1988

Inscriptions: verso, top right, in pencil: *PJC 069*

Medium: charcoal on BFK Rives paper.

Dimensions: 76 x 56.5 cm. (30 x 22 1/4 in.)

Provenance: Estate of the artist.

PJC 069.

[rjp at pjc: unframed.]

UNTITLED (DRAWING FOR "BLIND GIANT") II, 1988

Inscriptions: verso, top right, in pencil: *PJC 070*

Medium: charcoal on BFK Rives paper.

Dimensions: 76 x 56.5 cm. (30 x 22 1/4 in.)

Provenance: Estate of the artist.

PJC 070.

[rjp at pjc: unframed.]

UNTITLED (DRAWING FOR BLIND GIANT) III, 1988

Inscriptions: verso, top right, in pencil: *PJC 018*

Medium: charcoal on BFK Rives paper.

Dimensions: 76 x 56.5 cm. (30 x 22 1/4 in.)

Provenance: Estate of the artist.

PJC 018.

[rjp at pjc: unframed.]

THREE IN THE SKY, c. 1988

Inscriptions: verso, top right, in pencil: *PJC 578*

Medium: pencil on paper.

Dimensions: 21.2 x 27.6 cm. (8 3/8 x 10 7/8 in.)

Provenance: Estate of the artist.

Script incl.: *Three in the / sky*, bottom right. [Might be considered an inscription.]

Remarks: Drawn on lined exercise paper.

Imagery consists of a fish and two moon like objects.

PJC 578.

[rjp at pjc: unframed.]

ARC ABOVE THE CITY, c. 1988

Inscriptions: verso, top right, in pencil: *PJC 577*

Medium: pencil on paper.

Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Script incl.: *arc / above the city*, top left. [Might be considered an inscription.]
white / silver, centre right, as note in image of moon.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top edge.

PJC 577.

[rjp at pjc: unframed.]

ARC ABOVE THE CITY, 1988

Inscriptions: verso, top left, in pencil: *PJC 002 - JC6660 / Arc above the City*

Medium: charcoal on heavy Arches paper.

Dimensions: 57.1 x 76.2 cm.(22 1/2 x 30 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 25 Jan. 1990;
JC6660; returned to Lethbridge 24 Mar. 1994).

Remarks: Black ink wash drawing of eye on verso.

PJC 002.

[rjp at W/T: unframed.]

ABOVE THE CITY, 1988

Inscriptions: none visible.

Medium: brush and ink wash on Arches [pjc] paper.

Dimensions: matted and framed, visible image: 52.6 x 73.3 cm.
(20 3/4 x 28 7/8 in.)
[unframed: 22 x 30 in., pjc, W/T]

Provenance: Estate of the artist.

Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 25 Jan. 1990; JC6664).

Exhibitions: *John Clark: The Night Paintings: A Memorial Exhibition*, Wynick/Tuck Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.

Remarks: Drawing for painting "Above the City," 1989.

PJC 006.

[rjp at W/T: matted and framed, could not examine verso.]

ITEMS FOR ACTION, 1988

Inscriptions: verso, top right, in pencil: *PJC 053*

Medium: charcoal on heavy Arches paper.

Dimensions: 57.5 x 76 cm. (22 3/4 x 30 in.)

Provenance: Estate of the artist.

Exhibitions: *Faculty and Staff Exhibition*, University of Lethbridge Art Gallery, Lethbridge, Alberta, 2 Dec. 1988 - 8 Jan. 1989.

Remarks: Drawing relates more closely to an unfinished painting "Untitled (Wheel/Sword)," 1989, than to "Items for Action," 1989.

PJC 053.

[rjp at pjc: unframed.]

UNTITLED (WINDOW), 1988

Inscriptions: verso, top right, in pencil: *PJC 073*

Medium: charcoal on heavy Arches paper.

Dimensions: 77 x 57 cm. (30 1/2 x 22 1/2 in.)

Provenance: Estate of the artist.

PJC 073.

[rjp at pjc: unframed.]

RUG-WINDOW WITH TWO MOONS, 1988

- Inscriptions: none.
- Medium: charcoal on Arches paper.
- Dimensions: 77 x 58.5 cm. (30 1/4 x 23 in.)
- Provenance: Keith Jensen, High River, Alberta (1991).
- Exhibitions: *Faculty and Staff Exhibition*, University of Lethbridge Art Gallery, Lethbridge, Alberta, 2 Dec. 1988 - 8 Jan. 1989.

John Clark: A Tribute, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.

[Recorded as "Window with Moons."
[Shown in Calgary at Stride Gallery.]

- Remarks: Inscription, medium and dimensions (inches) courtesy of Andrew Jensen.

UNTITLED (WINDOW/RUG STUDY), c. 1988/89

- Inscriptions: recto, in pencil: bottom, left of centre: *windows - frames - rugs*
bottom, right of centre: (*looking down on / looking through*)
bottom right: *moons / over / landscapes*
- Medium: brush and ink wash on paper
- Dimensions: 28 x 21.5 cm.(11 x 8 1/2 in.)
- Collections: Estate of the artist.
- Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal,

12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.

[Recorded as "Windows - frames - rugs etc."]
[Shown in Calgary at Glenbow Museum.]

Remarks: Drawn on paper from spiral bound sketch pad; perforations along left side.

PJC 281, on matt, in pencil, bottom right.

PJC 281.

[rjp at pjc: matted; still possible to examine verso.]

UNTITLED STUDY, c.1988/89

Inscriptions: verso, top right, in pencil: *PJC 059*

Medium: brush and ink on heavy Arches paper.

Dimensions: 77 x 58 cm. (30 1/2 x 23 in.)

Provenance: Estate of the artist.

Remarks: Relates to Rug/Window series.

PJC 059.

[rjp at pjc: unframed.]

UNTITLED (RUG/WINDOW STUDY I), c. 1988/89

Inscriptions: verso, top right, in pencil: *PJC 481*

Medium: brush and ink wash on paper.

Dimensions: 21.5 x 27.6 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along bottom edge.

PJC 481.

[rjp at pjc: unframed.]

UNTITLED (RUG/WINDOW STUDY II), c. 1988/89

Inscriptions: verso, top right, in pencil: *PJC 483*

Medium: brush and ink wash on paper.

Dimensions: 26.5 max. x 20.6 cm. (10 1/2 max. x 8 1/8 in.) [paper has been cut along lower edge at shallow angles to form a point just right of centre bottom]

Provenance: Estate of the artist.

Remarks: Drawn on sketch pad paper [with perforated edge cut off].

PJC 483.

[rjp at pjc: unframed.]

UNTITLED (RUG/WINDOW STUDY III), c. 1988/89

Inscriptions: verso, top right, in pencil: *PJC 484*

Medium: brush and ink wash on paper.

Dimensions: 27.7 x 20.7 cm. (11 x 8 1/4 in.)

Provenance: Estate of the artist.

Remarks: Drawn on sketch pad paper [with perforated edge cut off].

PJC 484.

[rjp at pjc: unframed.]

UNTITLED (RUG/WINDOW STUDY IV), c. 1988/89

Inscriptions: verso, top right, in pencil: *PJC 485*

Medium: brush and ink wash on paper.

Dimensions: 27.7 x 20.7 cm. (11 x 8 1/4 in.)

Provenance: Estate of the artist.

Remarks: Drawn on sketch pad paper [with perforated edge cut off].

PJC 485.

[rjp at pjc: unframed.]

UNTITLED (RUG/WINDOW STUDY V), c. 1988/89

Inscriptions: verso, top right, in pencil: *PJC 486*

Medium: brush and ink wash with acrylic on paper.

Dimensions: 27.7 x 20.7 cm. (11 x 8 1/4 in.)

Provenance: Estate of the artist.

Remarks: Drawn on sketch pad paper [with perforated edge cut off].

PJC 486.

[rjp at pjc: unframed.]

UNTITLED (RUG/WINDOW STUDY VI), c. 1988/89

Inscriptions: verso, top right, in pencil: *PJC 487*

Medium: brush and ink wash on paper.

Dimensions: 27.7 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left edge.

PJC 487.

[rjp at pjc: unframed.]

UNTITLED (RUG/WINDOW STUDY?), c. 1988/89

Inscriptions: verso, top right, in pencil: *PJC 488*

Medium: brush and ink wash on paper.

Dimensions: 27.7 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left edge.

PJC 488.

[rjp at pjc: unframed.]

UNTITLED (RUG/WINDOW WITH FIGURE), c. 1988/89

Inscriptions: verso, top right, in pencil: *PJC 516*

Medium: brush and ink wash on paper.

Dimensions: 27.7 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left edge.

PJC 516.

[rjp at pjc: unframed.]

UNTITLED (WINDOW/BOOK? STUDY), c. 1988/89

Inscriptions: verso, top right, in pencil: *PJC 482*

Medium: brush and ink wash on paper.
 Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top edge.
 PJC 482.
 [rjp at pjc: unframed.]

UNTITLED (WINDOW/MIRROR? STUDY), c. 1988/89

Inscriptions: verso, top right, in pencil: *PJC 489*
 Medium: brush and ink wash on paper.
 Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top edge.
 PJC 489.
 [rjp at pjc: unframed.]

UNTITLED STUDY (HORIZONTAL LINES), c. 1988/89

Inscriptions: verso, top right, in pencil: *PJC 490*
 Medium: brush and ink wash on paper.
 Dimensions: 21.5 x 27.7 cm. (8 1/2 x 11 in.)
 Provenance: Estate of the artist.
 Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top edge.
 PJC 490.
 [rjp at pjc: unframed.]

TREE WITH GIFTS 88/89, 1988/89

Inscriptions: recto, bottom centre, in conté crayon: *Tree with gifts 88/89*
 inscription added retroactively [pjc].
 verso, top right, in pencil: *PJC 052*

Medium: conté crayon [with charcoal?: smudging] on heavy Arches paper.

Dimensions: 57.1 x 77.2 cm. (22 1/2 x 30 3/8 in.)

Provenance: Estate of the artist.
 Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990; returned to
 Lethbridge 24 Mar. 1994).

PJC 052.

[rjp at W/T: unframed.]

BLUE TREE WITH GIFTS 88/89, 1988/89

Inscriptions: none

Medium: oil pastel on heavy Arches paper.

Dimensions: 57 x 77 cm. (22 1/2 x 30 3/8 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta,
 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta,
 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta,
 2 - 24 Mar. 1990 [the exhibition was divided between these two
 galleries]; Concordia Art Gallery, Concordia University, Montreal,
 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of
 Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990;
 Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept.
 1990; McMichael Canadian Art Collection, Kleinburg, Ontario,
 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta,
 27 Apr. - 16 June 1991.
 [Shown in Calgary at Glenbow Museum.]

Script incl.: *Blue tree with gifts 88/89*, lower centre, beneath image of tree.

Remarks: *PJC 293*, on matt, bottom right, in pencil.

PJC 293.

[rjp at pjc: matted, still possible to examine verso.]

A BLIND GIANT MEETS THE LANDSCAPE, c. 1988/89

Inscriptions: recto, upper right, in pencil: *a blind giant / meets the land / scape / (Goya) / The yellow giant / (the sneeze)*
 recto, centre, below image: 10.50
 recto, right, below image, in pencil: $\frac{8 \times 6 \frac{1}{4}}{84} = 69 \frac{1}{4}$

and to right of this: $\begin{array}{r} 6.25 \\ \underline{10.50} \\ 60 \\ \underline{3.25} \\ 69.25 \end{array}$

verso, top right, in pencil: PJC 465

Medium: pencil on paper.

Dimensions: 27.5 x 21.2 cm. (10 7/8 x 8 3/8 in.)

Provenance: Estate of the artist.

Remarks: Drawn on lined exercise paper; 3 perforations at left for 3 ring binder.

PJC 465.

[rjp at pjc: unframed.]

BLIND GIANT, 1988/89

Inscriptions: on face, in top margin of linen, right, in pencil:
The blind giant meets the landscape
 on back of linen, bottom left, in pencil: PJC 248

Medium: acrylic and oil on linen.

Dimensions: approx. size of linen: 216 x 175 cms. (85 x 69 in.); outer limits of image uncertain.

Provenance: Estate of the artist.

Remarks: Probably unfinished.

PJC 248.

[rjp at pjc: unstretched; has never been stretched.]

UNTITLED (FIGURE ON A ROAD), c. 1988/89

Inscriptions: verso, top right, in pencil: *PJC 017*

Medium: brush and ink on Arches paper.

Dimensions: 56.8 x 76 cm. (22 3/8 x 30 in.)

Provenance: Estate of the artist.

Remarks: Image has been framed with thin black ink line; framed image measures approx. 46 x 58.5 cm. (18 x 23 in.)

Idea for a painting which was never started. [pjc]

PJC 017.

[rjp at pjc: unframed.]

HOUSE AND ROPE, c. 1988/89

Inscriptions: verso, top left, in pencil: *PJC 008*

Medium: charcoal on BFK Rives paper.

Dimensions: 50 x 66 cm. (19 3/4 x 26 in.)

Provenance: Estate of the artist.

Remarks: Possibly memory of house at Howden. [pjc]

PJC 008.

[rjp at pjc: unframed.]

UNTITLED (SWORDS), c. 1988/89

Inscriptions:	recto, in left margin, in pencil:	39	below this:	39
		39		39
		<u>2 1/2</u>		<u>19</u>
		80 1/2		97

and below this: 80 1/2 x 98" / approx.
verso, top right, in pencil: *PJC 461*

Medium: pencil on paper

Dimensions: 27.7 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left edge.

Erased drawing of scissors under present image.

PJC 461.

[rjp at pjc: unframed.]

SOME WORDS TO HEAVEN - A TOWER AND A MOON, c. 1988/89

Inscriptions: [recto, numbers in bottom margin, right of centre [pjc]; cut off when work was framed.]

Medium: charcoal and watercolour on paper.

Dimensions: 32.7 x 27 cm. (12 7/8 x 10 5/8 in.) trimmed.
[originally: 13 3/4 x 10 3/4 in., pjc]

Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 25 Jan. 1990; JC6657; returned to Lethbridge).

Pamela Clark, Lethbridge, Alberta.

Exhibitions: *John Clark: The Night Paintings: A Memorial Exhibition*, Wynick/Tuck Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.

Script incl.: *some words to heaven - a tower and a moon*, bottom centre, in ink.

Remarks: Drawn on paper torn out of sketchpad. [pjc]

PJC 009 on bottom of Wynick/Tuck label on backing of frame, in pencil.

Drawing for a painting which was never started. [pjc]

PJC 009.

[rjp at pjc: float mounted on matt, framed, not possible to examine verso.]

UNTITLED (STUDY FOR "ABOVE THE CITY"), c. 1989

- Inscriptions: recto, lower right, in ball-point pen:
Bird - moon - night painting / rope [appear to be notes.]
- Medium: ball-point pen on paper.
- Dimensions: 21.5 x 27.5 cm. (8 1/2 x 10 7/8 in.)
- Provenance: Estate of the artist.
- Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; (Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990); Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Stride Gallery; not exhibited at Concordia Art Gallery.]
- Remarks: Drawn on paper torn from spiral bound sketch pad; perforations across top edge.
- PJC 283*, on matt, in pencil, bottom right.
- PJC 283.
- [rjp at pjc: matted; could not examine verso.]

ABOVE THE CITY, 1989

- Inscriptions: none.
- Medium: acrylic and oil on linen.
- Dimensions: 194.3 x 264.0 cm. (76 1/2 x 104 in.)
- Provenance: Wynick/Tuck Gallery, Toronto, Ontario. (rec'd Feb. 1990, JC6676).
McMichael Canadian Art Collection, Kleinburg, Ontario (rec'd Oct. 1991).
- Exhibitions: *John Clark: The Night Paintings: A Memorial Exhibition*, Wynick/Tuck Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.

- Citations: Hume, Christopher. "Clark Does Not Go Gently Into That Dark Night." *Toronto Star*, Fri. 9 Feb. 1990: p. D12.
- Mays, John Bentley. "Clark's Dark Pictures of Post-Modern Skies Radiate integrity." *Globe and Mail*, Toronto, Fri. 16 Feb. 1990: p. C8.
- Reproductions: Mays, John Bentley. "Clark's Dark Pictures of Post-Modern Skies Radiate Integrity." *Globe and Mail*, Toronto, Fri. 16 Feb. 1990: p. C8, b/w ill.
- Remarks: Information on inscription and dimensions (cm.) courtesy of Sandra L. Cooke, Registrar, McMichael Canadian Art Collection.

UNTITLED (RUG/WINDOW), 1989

- Inscriptions: verso, top right, in pencil: *PJC 033*
- Medium: charcoal on heavy Arches paper.
- Dimensions: 76.5 x 58 cm. (30 1/4 x 22 7/8 in.)
- Provenance: Estate of the artist.
- PJC 033.
- [rjp at pjc: unframed.]

UNTITLED (RUG/WINDOW WITH MOON), 1989

- Inscriptions: on back of linen, bottom left, in pencil: *PJC 266*
- Medium: acrylic and oil, with charcoal, on linen.
- Dimensions: approx. size of linen: 216 x 184 cm. (85 x 72 1/2 in.) outer limits of image uncertain.
- Provenance: Estate of the artist.
- Remarks: Unfinished. Charcoal outline of a second moon shape suggests Clark was still exploring the composition.
- PJC 266.
- [rjp at pjc: unstretched; has never been stretched.]

UNTITLED (RUG/TREE I), 1989

Inscriptions: verso, top right, in pencil: *PJC 029*

Medium: acrylic on heavy Arches paper.

Dimensions: 77 x 57 cm. (30 1/4 x 22 1/2 in.)

Provenance: Estate of the artist.

PJC 029.

[rjp at pjc: unframed.]

UNTITLED (RUG/TREE II), 1989

Inscriptions: verso, top right, in pencil: *PJC 030*

Medium: acrylic and ink on heavy Arches.

Dimensions: 57 x 38.5 cm. (22 1/2 x 15 1/4 in.)

Provenance: Estate of the artist.

Remarks: charcoal drawing verso [appears to be section of larger work].

PJC 030.

[rjp at pjc: unframed.]

RUG/TREE, 1989

Inscriptions: on back, in margin of linen, top left, in pencil: *PJC 253*

Medium: acrylic and oil on linen.

Dimensions: 207 x 166.5 cm. (81 1/2 x 65 1/2 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990. [Touring exhibition, organized by University of Lethbridge Art Gallery, Lethbridge, Alberta; this work shown at Stride Gallery only.]

Remarks: Stretcher by BJ Stretchers and Frame Makers, Scarborough, Ontario;
bears their stamp on back.

PJC 253.

[rjp at pjc: unframed.]

UNTITLED (TREE), 1989

Inscriptions: verso, top right, in pencil: *PJC 056*

Medium: acrylic (blue and black) on heavy Arches paper.

Dimensions: 76 x 57 cm. (30 x 22 1/2 in.)

Provenance: Estate of the artist.

Remarks: Ink wash drawing verso (related to 1988 Object series.)

PJC 056.

[rjp at pjc: unframed.]

UNTITLED (TREE SERIES), 1989

Inscriptions: verso, top right, in pencil: *PJC 028*

Medium: acrylic and charcoal on paper.

Dimensions: 77 x 56.5 cm. (30 1/4 x 22 1/4 in.)

Provenance: Estate of the artist.

PJC 028.

[rjp at pjc: unframed.]

WHITE TREE (WITH GIFTS), 1989

Inscriptions: on back, on left of two middle vertical stretcher bars, top, in pencil:
PJC 252

Medium: acrylic and oil on linen.

Dimensions: 204.6 x 253.3 cm. (80 9/16 x 99 3/4 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Glenbow Museum.]
[Recorded as "White Tree."]

Return to Paradise: Contemporary Views of the Land by Canadian Artists, University of Lethbridge Art Gallery Extensions Exhibition, The Edmonton Art Gallery, Edmonton, Alberta, 24 June - 21 Aug. 1994.
[Recorded as "Tree with Gifts."]

Remarks: Folding stretcher by BJ Stretchers and Frame Makers, Scarborough, Ontario; bears their stamp on back.

PJC 252.

[rjp at pjc: unframed.]

MIRROR WITH TREE 89, 1989

Inscriptions: none.

Medium: ink and acrylic on heavy Arches paper.

Dimensions: 76.8 x 57 cm. (30 1/4 x 22 1/2 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990;

Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
 [Recorded as ink and gouache on paper.]
 [Shown in Calgary at Stride Gallery.]

Script incl.: *Mirror with tree 89*, lower centre, in ink.

Remarks: *PJC 290*, on matt, bottom right, in ink.

PJC 290.

[rjp at pjc: matted; still possible to examine verso.]

MIRROR WITH HORNS, c. 1989

Inscriptions: recto, lower left, in pencil: *Magic /Mirror? / Mirror / with / horns*
 verso, top right, in pencil: *PJC 462*

Medium: pencil on paper.

Dimensions: 27.7 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left edge.

PJC 462.

[rjp at pjc: unframed.]

UNTITLED STUDY (MIRROR WITH HORNS), c. 1989

Inscriptions: verso, top right, in pencil: *PJC 463*

Medium: pencil on paper.

Dimensions: 27.7 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left edge.
PJC 463.

[rjp at pjc: unframed.]

UNTITLED STUDIES (MIRROR WITH HORNS), c. 1989

Inscriptions: verso, top right, in pencil: *PJC 464*

Medium: pencil on paper.

Dimensions: 27.7 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left edge.

2 small studies lower left and right of main study.

PJC 464.

[rjp at pjc: unframed.]

UNTITLED (MIRROR WITH HORNS), c. 1989

Inscriptions: verso, top right, in pencil: *PJC 491*

Medium: pencil on paper.

Dimensions: 27.7 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left edge.

PJC 491.

[rjp at pjc: unframed.]

UNTITLED (MIRROR WITH HORNS), 1989

Inscriptions: verso, top right, in pencil: *PJC 021*
 Medium: acrylic and oil on heavy Arches paper.
 Dimensions: 57 x 38.5 cm. (22 1/2 x 15 1/8 in.)
 Provenance: Estate of the artist.
 Remarks: unfinished charcoal drawing verso.
 PJC 021.
 [rjp at pjc: unframed.]

SAXAPHONE IN THE SKY - MUSIC IS ROPE, c. 1989

Inscriptions: verso, top right, in pencil: *PJC 584*
 Medium: pen and ink on paper.
 Dimensions: 27.7 x 21.4 cm. (11 x 8 1/2 in.)
 Provenance: Estate of the artist.
 Script incl.: *Saxaphone / in the sky - music / is rope*, bottom right. [Might be considered an inscription.]
 Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left edge.
 PJC 584.
 [rjp at pjc: unframed.]

SAXAPHONE PLAYER, 1989

Inscriptions: recto, bottom right, in pencil: *John Clark / 1989*
 signed and dated retroactively [pjc].
 verso, top right, in pencil: *PJC 036*
 Medium: charcoal on heavy Arches paper.
 Dimensions: 77 x 57 cm. (30 3/8 x 22 1/2 in.)

Provenance: Estate of the artist.

PJC 036.

[rjp at pjc: unframed.]

SAX IN THE SKY, 1989

Inscriptions: recto, lower right, above title, in pencil:
Happy Birthday Joe / With love 1989
recto, lower right, below title, in pencil: *John Clark*

Medium: acrylic and ink on paper.

Dimensions: matted and framed, visible image: 73.5 x 54.5 cm. (29 x 21 1/2 in.)

Provenance: Joseph Clark, Lethbridge, Alberta (30 July 1989).

Script incl.: *Sax in the sky 1989*, lower right, in black ink.

Remarks: Gift from John Clark to his son, Joseph, on his fourteenth birthday.

[rjp at pjc: matted and framed, not possible to examine verso.]

UNTITLED STUDY (HORN IN THE SKY), c. 1989

Inscriptions: verso, top right, in pencil: *PJC 475*

Medium: charcoal on paper.

Dimensions: 21.5 x 27.6 cm. (8 1/2 x 11 in.)

Provenance: Estate of the artist.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along top edge.

PJC 475.

[rjp at pjc: unframed.]

ITEMS FOR ACTION, 1989

Inscriptions: on back of canvas, bottom left, in pencil: *PJC 249*

Medium: acrylic and oil on canvas.

Dimensions: 167.3 x 208.3 cm. (65 7/8 x 82 in.)

Provenance: Estate of the artist.

Remarks: This was a humorous reaction to committee work, which Clark disliked.

PJC 249.

[rjp at pjc: unstretched; stretched previously.]

UNTITLED (WHEEL/SWORD), Unfinished 1989

Inscriptions: on back, on central vertical stretcher bar, top, in pencil: *PJC 264*

Medium: acrylic and oil on linen.

Dimensions: 181.0 x 167.0 cm. (71 1/4 x 65 3/4 in.) ; uncertain orientation.

Provenance: Estate of the artist.

Remarks: Work in progress; in U. of L. studio at time of death. [pjc]

Stretcher by BJ Stretchers and Frame Makers, Scarborough, Ontario; bears their stamp on back.

PJC 264.

[rjp at pjc: unframed.]

CLOCK, c. 1989

Inscriptions: verso, top right, in pencil: *PJC 474*

Medium: charcoal on paper.

Dimensions: 27.6 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Script incl.: *CLOCK*, lower right.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left edge.

PJC 474.

[rjp at pjc: unframed.]

RODCHENKO'S WATCH, 1989

Inscriptions: none.

Medium: charcoal on heavy Arches paper.

Dimensions: 75.8 x 57.7 cm. (29 7/8 x 22 3/4 in.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Stride Gallery.]

Remarks: *Rodchenko's watch*, recto, on brown tape, top right, in ink. Brown tape used for stretching paper still remains around edges of drawing.

PJC 297, on matt, bottom right, in pencil.

PJC 297.

[rjp at pjc: matted; still possible to examine verso.]

TREE IN A GLOBE, 1989

Inscriptions: none.

Medium: watercolour and ink on paper.

Dimensions: 57.1 x 77.0 cm. (22 1/2 x 30 5/16 in.)
 Provenance: Peter and Rosemary Preuss, Lethbridge, Alberta. (Gift. Oct. 1989).
 Remarks: Gift from John Clark, given verbally very shortly before his death, Sept. 1989; received from Pamela Clark after his death.

TREE IN A GLOBE, 1989

Inscriptions: recto, bottom right, in pencil: *John Clark 1989*
 signed and dated retroactively. [pjc]
 Medium: oil pastel on heavy Arches paper.
 Dimensions: matted and framed, visible image: 51 x 67 cm. (20 x 26 1/2 in.)
 [unframed: 22 1/2 x 30 1/4 in., pjc]
 Provenance: Estate of the artist.
 Exhibitions: *Artists of the Gushul Studio*, The Crowsnest Pass Art Gallery, Frank,
 Alberta, 3 - 29 Nov. 1990.
Joyeux Noël, Bankers Hall, Royal Bank Tower, 16th Floor, Calgary,
 Alberta, 5 - 31 Dec. 1992. An extension exhibition of the University of
 Lethbridge Art Gallery.
 Remarks: *PJC 038*, on backing of frame, top left, in pencil.
 PJC 038.
 [rjp at pjc: matted and framed, not possible to examine verso.]

TREE IN A GLOBE, 1989

Inscriptions: on back of plywood, top centre, in pencil: *PJC 254*
 Medium: acrylic and oil on linen, stretched over plywood.
 Dimensions: approx. 99 cm. (39 in.) diam.
 Provenance: Estate of the artist.
 Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta,
 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta,

3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta,
 2 - 24 Mar. 1990 [the exhibition was divided between these two
 galleries]; Concordia Art Gallery, Concordia University, Montreal,
 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of
 Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990;
 Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept.
 1990; McMichael Canadian Art Collection, Kleinburg, Ontario,
 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta,
 27 Apr. - 16 June 1991.
 [Recorded as "Untitled Tondo."
 [Shown in Calgary at Stride Gallery.]

Remarks: The gesso primed linen is allowed to show in some places, and become an
 integral part of the painted image.

PJC 254.

[rjp at pjc: unframed.]

UNTITLED (STUDY FOR TONDO), c. 1989

Inscriptions: verso, top right, in pencil: *PJC 542*

Medium: acrylic on paper.

Dimensions: 27.7 x 21.5 (10 7/8 x 8 3/8 in.)

Provenance: Estate of the artist.

Remarks: On paper from spiral bound sketch pad; perforations along left edge.

PJC 542.

[rjp at pjc: unframed.]

UNTITLED (STUDY FOR TONDO PAINTING), c. 1989

Inscriptions: verso, top right, in pencil: *PJC 517*

Medium: watercolour on paper.

Dimensions: 27.7 x 21.5 cm. (11 x 8 1/2 in.)

Provenance: Estate of the artist.

Remarks: Drawn on paper torn from spiral bound sketch pad; perforations along left edge.

PJC 517.

[rjp at pjc: unframed.]

UNTITLED TONDO, 1989

Inscriptions: on back, top centre, in pencil: *PJC 255*

Medium: acrylic and oil on linen, stretched over plywood.

Dimensions: approx. circular, 121.0 cm. diam. x 121.9 cm. diam.
(47 5/8 in. diam. x 48 in. diam.)

Provenance: Estate of the artist.

Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990; Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Shown in Calgary at Stride Gallery.]

Remarks: The gesso primed linen is allowed to show in some places, and become an integral part of the painted image.

PJC 255.

[rjp at pjc: unframed.]

UNTITLED STUDY, 1989

Inscriptions: verso, top right, in pencil: *PJC 016*

Medium: brush and ink on paper.

Dimensions: 55.7 x 77 cm. (22 x 30 1/4 in.)

Provenance: Estate of the artist.
 Remarks: Probably unfinished.

PJC 016.

[rjp at pjc: unframed.]

UNTITLED (RUG/MIRROR/WINDOW), 1989 [probably May]

Inscriptions: verso, top right, in pencil: *PJC 048*

Medium: acrylic on heavy Arches paper.

Dimensions: 76 x 57.5 cm. (30 x 22 3/4 in.)

Provenance: Estate of the artist.

Remarks: Unfinished ink wash drawing of rope verso.

Probably painted at Gushul Studio, Blairmore, Alberta. [pjc]

PJC 048.

[rjp at pjc: unframed].

SWIMMER, 1989

Inscriptions: recto, bottom right, in pencil: *Swimmer / JC 1989*
 verso, top right, in pencil: *PJC 032*

Medium: acrylic and charcoal on T. H. Saunders paper.

Dimensions: 56 x 77 cm. (22 x 30 1/4 in.)

Provenance: Estate of the artist.

Exhibitions: *Artists of the Gushul Studio*, The Crowsnest Pass Art Gallery, Frank, Alberta, 3 - 29 Nov. 1990.

Remarks: *PJC 032*, on backing of frame, top right, written sideways, in pencil.

Painted at Gushul Studio, Blairmore, Alberta [pjc]. Among last works.

PJC 032.

[rjp at pjc: unframed.]

MAN IN A BUBBLE, 1989

- Inscriptions: on back of plywood, top left, in pencil: *PJC 256*
- Medium: acrylic, oil and charcoal on linen, stretched over plywood.
- Dimensions: approx. 94 x 119 cm. (37 x 47 in.) oval.
- Provenance: Estate of the artist.
- Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989. [Only exhibited at U. of L.; did not travel with exhibition.]
- PJC 256.
- [rjp at pjc: unframed.]

UNTITLED (SPIRAL OF ROPE?), c. 1989

- Inscriptions: recto, top centre, in pencil: *Spiral of rope?*
- Medium: pencil on paper.
- Dimensions: 28 x 20.6 cm. (11 x 8 1/8 in.)
- Provenance: Estate of the artist.
- Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta, 3 - 26 Nov. 1989; travelled to Glenbow Museum, Calgary, Alberta, 3 Feb. - 25 Mar. 1990 and Stride Gallery, Calgary, Alberta, 2 - 24 Mar. 1990 [the exhibition was divided between these two galleries]; (Concordia Art Gallery, Concordia University, Montreal, 12 Apr. - 19 May 1990); Charles Scott Gallery, Emily Carr College of Art and Design, Vancouver, British Columbia, 7 June - 15 July 1990; Mendel Art Gallery, Saskatoon, Saskatchewan, 17 Aug. - 30 Sept. 1990; McMichael Canadian Art Collection, Kleinburg, Ontario, 16 Dec. 1990 - 24 Feb. 1991; The Edmonton Art Gallery, Alberta, 27 Apr. - 16 June 1991.
[Recorded as 8 1/4 x 11 in.]
[Shown in Calgary at Stride Gallery; not exhibited at Concordia Art Gallery.]
- Remarks: *PJC 279*, on matt, bottom right, in pencil.
- PJC 279.
- [rjp at pjc: matted; still possible to examine verso.]

UNTITLED (SPIRAL ROPE), May 1989

- Inscriptions: none visible.
- Medium: ink on T. H. Saunders [pjc] paper.
- Dimensions: matted and framed, visible image: 51.7 x 73.7 cm. (20 3/8 x 29 in.)
[unframed: 22 x 30 1/2 in., pjc, W/T]
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 25 Jan. 1990;
JC6659).
- Exhibitions: *John Clark: The Night Paintings: A Memorial Exhibition*, Wynick/Tuck
Gallery, Toronto, Ontario, 10 Feb. - 3 Mar. 1990.
- Remarks: Painted at Gushul Studio, Blairmore, Alberta. [pjc] Among last works.

PJC 001.

[rjp at W/T: matted and framed, could not examine verso.]

UNTITLED (SPIRAL OF ROPE), 1989

- Inscriptions: on back, on central vertical stretcher bar, near top, in pencil:
PJC 265
- Medium: acrylic and oil on linen.
- Dimensions: 165.1 x 188.2 cm. (65 x 74 1/8 in.)
- Provenance: Estate of the artist
- Exhibitions: *John Clark: A Tribute*, University of Lethbridge Art Gallery, Alberta,
3 - 26 Nov. 1989. [Only exhibited at U. of L.; did not travel with
exhibition.]
- Remarks: Stretcher by BJ Stretchers and Frame Makers, Scarborough, Ontario;
bears their stamp on back.

Painted at Gushul Studio, Blairmore, Alberta. [pjc] Among last works.

PJC 265.

[rjp at pjc: unframed.]

UNTITLED (FIGURE), May 1989

Inscriptions: verso, top right, in pencil: *PJC 045*

Medium: ink wash and acrylic on heavy Arches paper.

Dimensions: 57.5 x 76.5 cm. (22 3/4 x 30 1/4 in.)

Provenance: Estate of the artist.

Remarks: Study for tondo; probably unfinished.

Painted at Gushul Studio, Blairmore, Alberta. [pjc] Among last works.
PJC 045.

[rip at pjc: unframed.]

UNTITLED (CLOCK/BIRD), May 1989

Inscriptions: verso, top right, in pencil: *PJC 046*

Medium: acrylic and ink wash on heavy Arches paper.

Dimensions: 57.1 x 75.5 cm. (22 1/2 x 29 3/4 in.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990; returned to
Lethbridge 24 Mar. 1994).

Remarks: Study for tondo.

Painted at Gushul Studio, Blairmore, Alberta. [pjc] Among last works.
PJC 046.

[rjp at W/T: unframed.]

UNTITLED (CLOCK/ROOTS), May 1989

Inscriptions: verso, top right, in pencil: *PJC 047*

Medium: ink wash and acrylic (black) on T. H. Saunders paper.

Dimensions: 56 x 77.5 cm. (22 x 30 1/2 in.)

Provenance: Estate of the artist.

Remarks: ROOTS, recto, on brown tape used when stretching paper, left edge, towards bottom, in pencil.

Study for tondo.

Painted at Gushul Studio, Blairmore, Alberta. [pjc] Among last works.

PJC 047.

[rjp at pjc: unframed.]

UNTITLED TONDO (PLANT FORMS), May 1989

Inscriptions: on back of plywood, near top, in ink: *PJC 094*

Medium: acrylic and oil on linen, stretched over plywood.

Dimensions: approx. circular, 121.2 cm. diam. x 120.6 cm. diam.
(47 3/4 in. diam. x 47 1/2 in. diam.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990).

Remarks: Painted at Gushul Studio, Blairmore, Alberta [pjc]. Among last works.

The gesso primed linen is allowed to show in some places, and become an integral part of the painted image.

PJC 094.

[rjp at W/T: unframed.]

UNTITLED TONDO (CLOCK), May 1989

Inscriptions: on back of plywood, near top, in ink: *PJC 095*

Medium: acrylic and oil on linen, stretched over plywood.

Dimensions: approx. circular, 120.6 cm. diam. x 120.9 cm. diam.
(47 1/2 in. diam. x 47 5/8 in. diam.)

Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (sent Oct. 1990).

Exhibitions: *John Clark: Small Works on Paper and Canvas*, Wynick/Tuck Gallery, Toronto, Ontario, 8 Dec. 1990 - 12 Jan. 1991.

Remarks: Painted at Gushul Studio, Blairmore, Alberta. [pjc] Among last works.

The gesso primed linen is allowed to show in some places, and become an integral part of the painted image.

PJC 095.

[rjp at W/T: unframed.]

UNTITLED COLLAGE I, July 1989

Inscriptions: verso, top right, in pencil: *PJC 064*

Medium: collage and watercolour, with acrylic and charcoal, on Arches paper.

Dimensions: 57 x 76 cm. (22 1/2 x 30 in.)

Provenance: Estate of the artist.

Remarks: Collaged material is torn watercolour drawing(s) probably from time of "Ramifications" and "Spring Explodes" works (1984).

PJC 064.

[rjp at pjc: unframed.]

UNTITLED COLLAGE II, July 1989

Inscriptions: verso, top right, in pencil: *PJC 065*

Medium: collage on heavy Arches paper.

Dimensions: 58 x 76 cm. (23 x 30 in.)

Provenance: Estate of the artist.

Remarks: Collaged material is torn ink wash drawing(s).

PJC 065.

[rjp at pjc: unframed.]

UNTITLED COLLAGE III, July 1989

Inscriptions: verso, top right, in pencil: *PJC 177*

Medium: collage: torn watercolour mounted on heavy Arches paper.

Dimensions: 76 x 57 cm. (30 x 22 1/2 in.)

Provenance: Estate of the artist.

Remarks: Imagery relates to "Ramifications" and "Spring Explodes" works of 1984. Watercolour used probably dates to that time.

John Clark was very ill when this was made. [pjc]

PJC 177.

[rjp at pjc: unframed.]

NO MORE, 1989

Inscriptions: recto, lower right, in ball-point pen: *NO MORE*
verso, top right, in pencil: *PJC 522*

Medium: ball-point pen on paper.

Dimensions: 21.1 x 27.4 cm. (8 3/8 x 10 3/4 in.)

Provenance: Estate of the artist.

Remarks: Drawn on lined exercise paper.

Image is of swords/crosses in the sky, with raining clouds.

Found pinned on studio wall, Sept. 1989. [pjc]

PJC 522.

[rjp at pjc: unframed.]

APPENDIX A

JOHN CLARK: MISSING OR DESTROYED WORKS

MARRIAGE IS A CO-OPERATIVE AFFAIR, c. 1962

- Inscriptions: no record.
- Medium: no record.
- Dimensions: no record.
- Provenance: Whereabouts unknown, or destroyed.
- Exhibitions: *Northern Young Artists*, Ferens Art Gallery, Hull, Yorkshire, England, 1962. (cat.# 12)

UNTITLED (WINDOW), c. 1967

- Inscriptions: no record.
- Medium: [oil or possibly acrylic] on canvas.
- Dimensions: no record.
- Provenance: Destroyed.
- Remarks: Pamela Clark (née Day) saw this painting when she visited John Clark in Indiana, summer 1967, the year before they were married.
- Slides of the painting, and a pencil study, are extant [Estate].
- A "window" theme recurs from time to time throughout Clark's oeuvre.

UNTITLED (PADDED COAT HANGER), July 1967

- Inscriptions: no record.
- Medium: [oil or possibly acrylic] on canvas.

Dimensions: c. 61 x 46 cm. (24 x 18 in.)
Provenance: Destroyed.
Remarks: Date and dimensions [in.] written on extant slide of painting.
Date stamped on slide mount: Jan. '68.
Pencil study extant [Estate]. Based on newspaper advertisement. [pjc]

UNTITLED (HANDS WITH RINGS), Aug. 1967

Inscriptions: no record.
Medium: [oil or possibly acrylic] on canvas.
Dimensions: c. 71 x 91 cm. (28 x 36 in.)
Provenance: Destroyed.
Remarks: Date and dimensions [in.] written on extant slide of painting.
Date stamped on slide mount: Jan. '68.
Pencil study extant [Estate].
Idea may have partly inspired "Hands Across the Sky" works, 1986.

UNTITLED (BREAD WRAPPER), Aug. 1967

Inscriptions: no record.
Medium: [oil or possibly acrylic] on canvas.
Dimensions: c. 51 x 76 cm. (20 x 30 in.)
Provenance: Destroyed.
Remarks: Date and dimensions [in.] written on extant slide of painting.
Date stamped on slide mount: Jan. '68.
Two pencil studies extant [Estate].

UNTITLED (WOMAN WITH PUPPIES), 1967

- Inscriptions: no record.
- Medium: [oil or possibly acrylic] on canvas.
- Dimensions: c. 122 x 122 cm. (48 x 48 in.)
- Provenance: Destroyed.
- Remarks: Date and dimensions [ft.] written on extant slide of painting.
Date stamped on slide mount: Jan. '68.

ALICE , 1967

- Inscriptions: no record.
- Medium: [oil or possibly acrylic] on canvas.
- Dimensions: c. 107 x 152 cm. (42 x 60 in.)
- Provenance: Possibly sold; if not, then destroyed.
- Exhibitions: *John Clark*, MFA Thesis Exhibition, West Gallery, Fine Arts Museum, Indiana University, Bloomington, 6 - 12 May 1968.
- Remarks: Dimensions [in.] and date written on extant slide of painting.
Date stamped on slide mount: Jan. '68.
- Pencil study extant, collection of Alice Clark.

UNTITLED (SLEEPING WOMAN), c. 1967/68

- Inscriptions: no record.
- Medium: [oil or possibly acrylic] on canvas.
- Dimensions: no record.
- Provenance: Destroyed.
- Remarks: Slide of painting extant. Date stamped on slide mount: Jan. '68.
Pencil study extant [Estate].

UNTITLED (WOMAN IN YELLOW), 1968

- Inscriptions: no record.
- Medium: [oil or possibly acrylic] on canvas.
- Dimensions: c. 244 x 122 cm. (96 x 48 in.)
- Provenance: Destroyed.
- Remarks: Dimensions [in.] and date written on extant slide of painting.
Date stamped on slide mount: Jan. '68.
- Pencil study extant [Estate].

UNTITLED (SEATED WOMAN IN RED), c. 1968

- Inscriptions: no record.
- Medium: [oil or possibly acrylic] on canvas.
- Dimensions: c. 244 x 183 cm. (96 x 72 in.)
- Provenance: Destroyed.
- Remarks: Dimensions [in.] written on extant slide of painting. Unfinished when slide taken, according to inscription.
Date stamped on slide mount: Jan. '68.
- Pencil study extant [Estate].

RABBIT, 1968

- Inscriptions: no record.
- Medium: [oil or possibly acrylic] on canvas.
- Dimensions: c. 61 x 51 cm. (c. 24 x 20 in.)
- Provenance: Possibly sold; if not, then destroyed.
- Exhibitions: *John Clark*, MFA Thesis Exhibition, West Gallery, Fine Arts Museum, Indiana University, Bloomington, 6 - 12 May 1968.

Remarks: Dimensions [in.] and date written on extant slide of painting.
Date stamped on slide mount: Jan. '68.

UNTITLED (PAINTING WITH ORANGE DIAMOND), 1968

Inscriptions: no record.

Medium: [oil or acrylic on canvas]

Dimensions: c. 122 x 122 cm. (48 x 48 in.)

Provenance: Destroyed.

Remarks: Dimensions [in.] and date written on extant slide of painting.
Painted in England, after completion of M.F.A. in Indiana.

UNTITLED (RED AND GREEN PAINTING WITH BLUE CENTRE), 1968

Inscriptions: no record.

Medium: [oil or acrylic on canvas]

Dimensions: c. 122 x 122 cm. (48 x 48 in.)

Provenance: Destroyed.

Remarks: Dimensions [in.] and date written on extant slide of painting.
Painted in England, after completion of M.F.A. in Indiana.

UNTITLED (WITH RED AND GREEN LATTICE), 1968/69

Inscriptions: no record.

Medium: [probably acrylic on canvas]

Dimensions: c. 259 x 183 cm. (102 x 78 in.)

Provenance: Destroyed.

Remarks: Dimensions [in.] and date written on extant slide of painting.

UNTITLED (WITH YELLOW, BLUE, AND GREEN GRID), 1969

Inscriptions: no record.

Medium: [probably acrylic on canvas]

Dimensions: c. 244 x 244 cm. (96 x 96 in.)

Provenance: Destroyed.

Remarks: Dimensions [in.] and date written on extant slide of painting.

UNTITLED (WITH PINK AND YELLOW CHEVRONS), 1969

Inscriptions: no record.

Medium: [probably acrylic on canvas]

Dimensions: c. 244 x 244 cm. (96 x 96 in.)

Provenance: Destroyed.

Remarks: Dimensions [in.] and date written on extant slide of painting.

UNTITLED (SHAPED CANVAS WITH PINK, YELLOW, GREEN, AND BLUE), 1969

Inscriptions: no record.

Medium: [probably acrylic on canvas]

Dimensions: c. 122 x 122 cm. (48 x 48 in.)

Provenance: Destroyed.

Remarks: Dimensions [in.] and date written on extant slide of painting.

UNTITLED (WITH RED CROSS), c. 1969

Inscriptions: no record.
 Medium: [probably acrylic on canvas]
 Dimensions: no record.
 Provenance: Destroyed.
 Remarks: Extant slide of painting.

DRAWING 1969, 1969

Inscriptions: no record.
 Medium: no record.
 Dimensions: 33 x 69 cm. (13 x 27 in.)
 Provenance: Destroyed.
 Reproductions: *Big Paintings for Public Places*. London: Royal Academy of Arts, 1969. Exhibition catalogue. p. 12, b/w ill.
 Remarks: Study for "Untitled (Orange Stripes)" exhibited in *Big Paintings for Public Places*, Burlington House, Piccadilly, London, 6 - 28 Sept. 1969. Exhibition of large abstract paintings sponsored by Institute of Directors Arts Advisory Council in assoc. with Royal Academy of Arts, with support of Arts Council of Great Britain. Exhibited works were not listed in catalogue, where it is noted that paintings were done expressly for the exhibition and were not finished or ready to photograph when catalogue went to printers.

UNTITLED (ORANGE STRIPES), 1969

Inscriptions: no record.
 Medium: acrylic on canvas
 Dimensions: c. 260 x 550 cm. (8' 6" x 18')
 Provenance: Destroyed.

Exhibitions: *Big Paintings for Public Places*, Royal Academy of Arts, Burlington House, Piccadilly, London, 6 - 28 Sept., 1969.

Remarks: Exhibition of large abstract paintings sponsored by Institute of Directors Arts Advisory Council in assoc. with Royal Academy of Arts, with support of Arts Council of Great Britain. Exhibited work was not listed in catalogue, where it is noted that paintings were done expressly for the exhibition and were not finished or ready to photograph when catalogue went to printers. Catalogue notes that the "Cryla" paint, primer, P.V.A. Binder, etc., used by the exhibitors was supplied by George Rowney & Co. Penciled on the back of Clark's b/w installation photograph are the titles of 3 works ["Dasein," "In the Air," and "Orange"]; as there are 4 works by Clark in the photo, it is impossible to title any with accuracy. Date and dimensions [ft. and in.] written on extant slide.

UNTITLED (GREEN ARCS), 1969

Inscriptions: no record.

Medium: acrylic on canvas

Dimensions: c. 260 x 550 cm. (8' 6" x 18')

Provenance: Destroyed.

Exhibitions: *Big Paintings for Public Places*, Royal Academy of Arts, Burlington House, Piccadilly, London, 6 - 28 Sept., 1969.

Remarks: Exhibition of large abstract paintings sponsored by Institute of Directors Arts Advisory Council in assoc. with Royal Academy of Arts, with support of Arts Council of Great Britain. Exhibited work was not listed in catalogue, where it is noted that paintings were done expressly for the exhibition and were not finished or ready to photograph when catalogue went to printers. Catalogue notes that the "Cryla" paint, primer, P.V.A. Binder, etc., used by the exhibitors was supplied by George Rowney & Co. Penciled on the back of Clark's b/w installation photograph are the titles of 3 works ["Dasein," "In the Air," and "Orange"]; as there are 4 works by Clark in the photo, it is impossible to title any with accuracy. Date and dimensions [ft. and in.] written on extant slide.

UNTITLED (VIOLET AND RED STRIPES), 1969

Inscriptions: no record.

Medium: acrylic on canvas

Dimensions: c. 183 x 244 cm. (6' x 8')

Provenance: Destroyed.

Exhibitions: *Big Paintings for Public Places*, Royal Academy of Arts, Burlington House, Piccadilly, London, 6 - 28 Sept., 1969.

Remarks: Exhibition of large abstract paintings sponsored by Institute of Directors Arts Advisory Council in assoc. with Royal Academy of Arts, with support of Arts Council of Great Britain. Exhibited work was not listed in catalogue, where it is noted that paintings were done expressly for the exhibition and were not finished or ready to photograph when catalogue went to printers. Catalogue notes that the "Cryla" paint, primer, P.V.A. Binder, etc., used by the exhibitors was supplied by George Rowney & Co. Penciled on the back of Clark's b/w installation photograph are the titles of 3 works ["Dasein," "In the Air," and "Orange"]; as there are 4 works by Clark in the photo, it is impossible to title any with accuracy. Date and dimensions [ft.] written on extant slide.

UNTITLED (RED VACATED CENTRE), 1969

Inscriptions: no record.

Medium: acrylic on canvas

Dimensions: c. 250 x 250 cm. (8' 6" x 8' 6")

Provenance: Destroyed.

Exhibitions: *Big Paintings for Public Places*, Royal Academy of Arts, Burlington House, Piccadilly, London, 6 - 28 Sept., 1969.

Remarks: Exhibition of large abstract paintings sponsored by Institute of Directors Arts Advisory Council in assoc. with Royal Academy of Arts, with support of Arts Council of Great Britain. Exhibited work was not listed in catalogue, where it is noted that paintings were done expressly for the exhibition and were not finished or ready to photograph when catalogue went to printers. Catalogue notes that the "Cryla" paint, primer, P.V.A. Binder, etc., used by the exhibitors was supplied by George Rowney & Co. Penciled on the back of Clark's b/w installation photograph are the titles of 3 works ["Dasein," "In the Air," and "Orange"]; as there are 4 works by Clark in the photo, it is impossible to title any with accuracy. Date and dimensions [ft. and in.] written on extant slide.

CONJURE, c. 1969

- Inscriptions: no record.
- Medium: probably acrylic on canvas.
- Dimensions: no record
- Provenance: Destroyed.
- Exhibitions: *John Walkers Liverpool Exhibition 7*, Walker Art Gallery, Liverpool, England, 26 Nov. 1969 - 26 Jan. 1970. (cat. #70)
- Remarks: A black and white installation photograph provided by the Walker Art Gallery, National Museums and Galleries on Merseyside, shows part of this painting. The compositional elements and size appear to be similar to "Untitled (Violet and Red Stripes)," 1969, shown at *Big Paintings for Public Places*, Royal Academy of Arts, Burlington House, Piccadilly, London, 6 - 28 Sept., 1969. Slides of this last work are in Clark's estate.
- "Conjure" was almost certainly painted in 1969.

UNTITLED (BLACK SHAPES ON WHITE, WITH BLACK RECTANGLE), 1969

- Inscriptions: no record.
- Medium: no record; "Drawing" written on slide mount.
- Dimensions: c. 53 x 74 cm. or c. 56 x 76 cm. (21 x 29 in. or 22 x 30 in.)
- Provenance: Destroyed
- Remarks: Dimensions [in.] and date written on extant slides of drawing. Date stamped on slide mount: Apr. '70.

UNTITLED (WHITE SHAPES ON BLACK), 1969

- Inscriptions: no record.
- Medium: no record; "Drawing" written on slide mount.
- Dimensions: c. 53 x 74 cm. or c. 56 x 76 cm. (21 x 29 in. or 22 x 30 in.)

Provenance: Destroyed

Remarks: Dimensions [in.] and date written on extant slides of drawing.
Date stamped on slide mount: Apr. '70.

54 BURNT MATCHES AND 9 BRITISH BIRDS, c. Apr. 1970

Inscriptions: recto, bottom right, [in pencil?]: *54 burnt matches + 9 British Birds*

Medium: [probably ball-point pen], with burn marks, on graph paper.

Dimensions: no record; probably c. 56 x 76 cm. (c. 22 x 30 in.)

Provenance: Destroyed.

Script incl.: *Linnet / Golden Plover / Storm Petrel / Guillemot / Tree-Sparrow / Manx Shearwater / Twite / Arctic Tern / Wood-Lark*; each word written once, beginning upper right and reading from left to right down to lower right; placed apparently randomly in image, and written in blue [probably ball-point pen].

Remarks: Slide extant. Date stamped on slide mount: Apr. '70.

UNTITLED (BURN MARKS AND CIRCLES), c. 1979

Inscriptions: no record.

Medium: [probably ball-point pen], with burn marks, on graph paper.

Dimensions: no record; probably c. 56 x 76 cm. (c. 22 x 30 in.)

Provenance: Destroyed.

Remarks: Probably unfinished.

Date stamped on slide mount: Apr. '70.

UNTITLED (AGE ADIABATIC AGITATED), 1970

Inscriptions: no record.

Medium: unknown, with pencil shavings, on graph paper.
 Dimensions: c. 53 x 74 cm. (21 x 29 in.)
 Provenance: Destroyed.
 Script incl.: Image composed of words beginning with 'A', all written in upper case letters.
 Remarks: Dimensions [in.] and date written on extant slide of drawing.
 Date stamped on slide mount: Apr. '70.

UNTITLED (A LAWN IS NOT LIKE A CRICKET PITCH), 1970

Inscriptions: no record.
 Medium: [probably ball-point pen and pencil] on graph paper.
 Dimensions: c. 53 x 74 cm. (21 x 29 in.)
 Provenance: Destroyed.
 Script incl.: *Dist [illegible]ing amount*
a lawn is not like a cricket pitch
On to another one
2 main varieties [sic]
Too much rainfall
curl [?] up and dont dry
Now then ladies and gentleman
who do you love
a record now
please dont rush [illegible]
used to grow [illegible]
it points a te[illegible]
cant you fe[illegible] here it comes
 written in an unknown medium, probably graphite, down the left side of the work, each line directly below the previous one, as shown.
 Remarks: Dimensions [in.] and date written on extant slide of drawing.
 Date stamped on slide mount: Apr. '70.

UNTITLED (READABLE PRIMER), 1970

Inscriptions: no record.

Medium: unknown [probably ball-point pen and graphite], with collage, on graph paper.

Dimensions: c. 53 x 74 cm. (21 x 29 in.)

Provenance: Destroyed.

Script incl.: Many apparently random words [beginning : *READABLE / PRIMER*] sometimes written over each other, in upper case letters, throughout image.

Remarks: Dimensions [in.] and date written on extant slide of drawing.
Date stamped on slide mount: Apr. '70.

Page [probably xerox] from anatomy or drawing text, showing muscles of the head and face, taped in lower right quadrant.

DIAGONAL DRAWN 6 TIMES AND ERASED 8 TIMES, c. 1970

Inscriptions: recto, bottom right, in red [probably ball-point pen]:
Diagonal drawn 6 times + erased 8 times
Might be considered an integral part of the image, not an inscription.

Medium: unknown [probably graphite and ink] on graph paper.

Dimensions: no record [probably c. 56 x 76 cm. (c. 22 x 30 in.)]

Provenance: Destroyed.

Remarks: Date stamped on slide mount: Apr. '70.

42 POSITIONS, 1970

Inscriptions: no record.

Medium: unknown [probably graphite and ink] on graph paper.

Dimensions: c. 53 x 74 cm. (21 x 29 in.)

Provenance: Destroyed.

Remarks: Dimensions [in.] and date written on extant slide of drawing.
Date stamped on slide mount: Apr. '70.

NESTLING 810 or 810 POSITIONS, 1970

- Inscriptions: recto, bottom right, [probably felt pen]: *NESTLING 810*
 Might be considered an integral part of the image, not an inscription.
- Medium: [probably felt pen] on graph paper
- Dimensions: c. 53 x 74 cm. or c. 51 x 76 cm. (21 x 29 in. or 20 x 30 in.)
- Provenance: Destroyed.
- Remarks: Dimensions [in.] and date written on extant slides of drawing.
 Date stamped on slide mount: Apr. '70.

84 CIRCLES ERASED AND 84 CIRCLES, 1970

- Inscriptions: recto, bottom right, [possibly graphite]: *84 circles erased + 84 circles*
- Medium: [probably felt pen and graphite] on graph paper.
- Dimensions: c. 53 x 74 cm. (21 x 29 in.)
- Provenance: Destroyed.
- Remarks: Dimensions [in.] and date written on extant slide of drawing.
 Date stamped on slide mount: Apr. '70.

UNTITLED (THE MUSCLES OF THE NECK), 1970

- Inscriptions: no record.
- Medium: ball-point pen and fluff on paper [xerox].
- Dimensions: c. 25 x 15 cm. or 30 x 23 cm. (10 x 6 in. or 12 x 9 in.)
- Provenance: Destroyed.
- Remarks: Medium, dimensions [in.], and date written on extant slide of drawing.
 Date stamped on slide mount: Apr. '70.
- Drawn on page [xerox] from anatomy or drawing text, headed "THE MUSCLES OF THE NECK."

UNTITLED (THE SURFACE MUSCLES OF THE TRUNK AND UPPER LIMB), c. 1970

- Inscriptions: no record.
- Medium: unknown [probably ink on paper]
- Dimensions: no record.
- Provenance: Destroyed.
- Remarks: Slide extant. Date stamped on slide mount: Apr. '70
- Apparently drawn on page [xerox] from anatomy or drawing text, headed "THE SURFACE MUSCLES OF THE TRUNK AND UPPER LIMB."

UNTITLED (400 LINES AND ONE LARGE TRIANGLE AND 100 MARKS), 1970

- Inscriptions: recto, bottom right, [ink or graphite]:
400 lines + one large triangle + 100 marks
 Might be considered an integral part of the image, not an inscription.
- Medium: unknown [probably ink and graphite] on graph paper.
- Dimensions: c. 53 x 74 cm. (21 x 29 in.)
- Provenance: Destroyed.
- Remarks: Dimensions [in.], and date written on extant slide of drawing.
 Date stamped on slide mount: Apr. '70.

54 TRACINGS 15/4/70, 15 Apr. 1970

- Inscriptions: recto, bottom right, [graphite?]: *54 tracings 15/4/70*
 Might be considered an integral part of the image, not an inscription.
- Medium: unknown [probably graphite] on graph paper.
- Dimensions: no record [probably c. 56 x 76 cm. (c. 22 x 30 in.)]
- Provenance: Destroyed.
- Remarks: Slides extant. Date stamped on slide mounts: May '70.

560 POSITIONS (TRACING) 25/4/70, 25 Apr. 1970

- Inscriptions: recto, across top, towards right [probably graphite]:
560 Positions (tracing) 25/4/70
 Might be considered an integral part of the image, not an inscription.
- Medium: unknown [probably graphite] on graph paper.
- Dimensions: c. 53 x 74 cm. (21 x 29 in.)
- Provenance: Destroyed.
- Remarks: Dimensions [in.], and date written on extant slide of drawing.
 Date stamped on slide mount: May '70.

560 POSITIONS (TRACING), 1970

- Inscriptions: recto, bottom right [probably graphite]: *560 Positions (tracing)*
 Might be considered an integral part of the image, not an inscription.
- Medium: unknown [probably graphite] on graph paper.
- Dimensions: c. 53 x 74 cm. (21 x 29 in.)
- Provenance: Destroyed.
- Remarks: Dimensions [in.], and date written on extant slide of drawing.
 Date stamped on slide mount: May '70.

540 MARKS AND 4 SHARPENINGS, c. May '70

- Inscriptions: recto, bottom right [probably ink or graphite]:
540 Marks + 4 Sharpenings
 Might be considered an integral part of the image, not an inscription.
- Medium: Unknown [probably ink or graphite], with pencil shavings and tape, on graph paper.
- Dimensions: c. 53 x 74 cm. or c. 51 x 76 cm. (21 x 29 in. or 20 x 30 in.)
- Provenance: Destroyed.
- Remarks: Dimensions [in.], and date written on extant slide of drawing.
 Date stamped on slide mount: May '70.
 Titled "560 positions + 4 Sharpenings" on slide mount.

2280 POSITIONS, c. 1970

Inscriptions: recto, bottom right, [probably ink]: *2280 Positions*.
Might be considered an integral part of the image, not an inscription.

Medium: unknown [probably ink] on graph paper.

Dimensions: no record [probably c. 56 x 76 cm. (c. 22 x 30 in.)]

Provenance: Destroyed.

Remarks: Slides extant.

8 DROPPED RUBBINGS (WALL-DRAWING), 1970

Inscriptions: no record.

Medium: pencil on graph paper.

Dimensions: c. 53 x 74 cm. or c. 51 x 76 cm. (21 x 29 in. or 20 x 30 in.) see Remarks below.

Provenance: Destroyed.

Remarks: 3 slides of this work are extant, all dated 1970 on the slide mount, which is itself stamped May '70; numbers on the mounts indicate that the photographs were taken consecutively; however, the written inscriptions on the slide mounts differ. One reads: "8 DROPPED RUBBINGS (PENCIL)," with dimensions 29" x 21"; the second reads: "12 Dropped Rubbings," with dimensions 30" x 20"; the third reads: "WALL-DRAWING," with dimensions 6' X 9', and medium graphite. The explanation for the discrepancies may be that the slides were separated, and the works titled and given dimensions at different times. The dimensions on the third slide may have been for a proposed wall-drawing based on the original work on graph paper.

12 DROPPED RUBBINGS (WALL-DRAWING), 1970

Inscriptions: no record.

Medium: pencil on graph paper.

Dimensions: c. 53 x 74 cm. or c. 51 x 76 cm. (21 x 29 in. or 20 x 30 in.) see 'Remarks' below.

Provenance: Destroyed.

Remarks: 3 slides of this work are extant, all dated 1970 on the slide mount, which is itself stamped May '70; numbers on the mounts indicate that the photographs were taken consecutively; however, the written inscriptions on the slide mounts differ. One reads: "12 Dropped Rubbings," with dimensions 30" x 20"; the second reads "DRAWING," dimensions 29" x 21" and medium pencil; the third reads: "WALL-DRAWING," with dimensions 6' X 9', and medium graphite. The explanation for the discrepancies may be that the slides were separated, and the works titled and given dimensions at different times. The dimensions on the third slide may have been for a proposed wall-drawing based on the original work on graph paper.

28 QUICK SMILES 9/5/70, 9 May 1970

Inscriptions: recto, bottom right, ink: *28 quick smiles 9/5/70*
 Might be considered an integral part of the image, not an inscription.

Medium: ink on graph paper.

Dimensions: c. 74 x 53 cm. (29 x 21 in.)

Provenance: Destroyed.

Remarks: Medium, dimensions [in.], and date written on extant slide of drawing. Date stamped on slide mount: May. '70.

UNTITLED (HANDS AND MARKS), 1970

Inscriptions: no record.

Medium: ball-point pen, pencil, and tape on graph paper.

Dimensions: c. 53 x 74 cm. or c. 51 x 76 cm. (21 x 29 in. or 20 x 30 in.)

Provenance: Destroyed.

Remarks: Dimensions [in.] and date written on extant slides of drawing. Date stamped on slide mount: June '70.

42 COLOURS, 2 FT. OF FLEX..., 1970

- Inscriptions: no record.
- Medium: pencil, coloured pencil, tape, wire flex, with collaged paint blots [on graph paper], on graph paper.
- Dimensions: c. 53 x 74 cm. or c. 51 x 76 cm. (21 x 29 in. or 20 x 30 in.)
- Provenance: Destroyed.
- Script incl.: *42 colours / 2 ft of flex / 3 paint blots / hands* written in lower right corner, probably in black pencil, and inscribed within a rectangular 'box' drawn with a heavy black line. Appears to be an integral part of the image rather than an inscription.
- Remarks: Medium, dimensions [in.] and date written on extant slides of drawing. Date stamped on slide mount: June '70.
- The 'hands' referred to are two dark palm prints, apparently drawn rather than actually imprinted, in the image.

STEPS (1), 1970

- Inscriptions: no record.
- Medium: canvas, wood, flex (wire), and clips.
- Dimensions: no record
- Provenance: Destroyed.
- Remarks: Impermanent installation, incorporating a stepladder.
- Title, date, and medium written on extant slides. Date stamped on slide mounts: Apr. '70.

WALL-PIECE (1), 1970

- Inscriptions: no record.
- Medium: wood, canvas, flex (plastic wire), polyethylene sheeting, clips, [and paint on brick wall on which the work is mounted].

Dimensions: c. 215 x 215 cm. (7 ft. x 7 ft.)

Provenance: Destroyed.

Remarks: Impermanent installation.

Title, date, medium, and dimensions written on extant slides. Date stamped on slide mounts: Apr. '70.

WALL-PIECE (2), 1970

Inscriptions: no record.

Medium: canvas, flex (plastic wire), polyethylene sheeting, clips, [and paint on brick wall on which the work is mounted].

Dimensions: c. 245 x 185 or 275 x 245 cm. (8 ft. x 6 ft. or 9 ft. x 8 ft.). Not possible to tell whether height before width.

Provenance: Destroyed.

Remarks: Impermanent installation.

Title, date, medium, and dimensions written on extant slides. Date stamped on slide mounts: Apr. '70.

WALL-PIECE (3), 1970

Inscriptions: no record.

Medium: wood, canvas, flex (plastic wire), and polyethylene sheeting.

Dimensions: c. 30 x 245 or 30 x 185 cm. (1 ft. x 8 ft. or 1 ft. x 6 ft.)

Provenance: Destroyed.

Remarks: Impermanent installation.

Title, date, medium, and dimensions written on extant slides. Date stamped on slide mounts: Apr. '70.

WINDOW-PIECE, 1970

Inscriptions: no record.
 Medium: wood, polyethylene sheeting, flex (plastic wire), paint, and sunlight.
 Dimensions: c. 150 x 75 x 150 cm. (5 ft. x 2 ft. 6 in. x 5 ft.)
 Provenance: Destroyed.
 Remarks: Impermanent installation.

Title, date, medium, and dimensions written on extant slides. Date stamped on slide mounts: May '70.

STEPS (2), 1970

Inscriptions: no record.
 Medium: wood and metal.
 Dimensions: c. 120 x 75 x 245 cm. (4 ft. x 2 ft. 6 in. x 8 ft.)
 Provenance: Destroyed.
 Remarks: Impermanent installation incorporating two stepladders.

Title, date, medium, and dimensions written on extant slides. Date stamped on slide mounts: May '70.
 b/w photographs extant.

SMALL WALL-PIECE, 1970

Inscriptions: no record.
 Medium: wood, string, and charcoal.
 Dimensions: c. 150 x 45 cm. (5 ft. x 1 ft. 6 in.)
 Provenance: Destroyed.
 Remarks: Impermanent installation.

Title, date, medium, and dimensions written on extant slides. Date stamped on slide mounts: May '70.

WALL-PIECE (4), 1970

Inscriptions: no record.

Medium: canvas, plastic sheet, wood, and wire.

Dimensions: c. 275 x 365 cm. or c. 245 x 365 cm. or c. 305 x 460 cm. (9 ft. x 12 ft. or 8 ft. x 12 ft., or 10 ft. x 15 ft.) Not possible to tell whether height before width.

Provenance: Destroyed.

Remarks: Impermanent installation.

Title, date, medium, and dimensions written on extant slides, and b/w photographs. Date stamped on slide mounts: May '70.

WALL-FLOOR PIECE, 1970

Inscriptions: no record.

Medium: card and tape.

Dimensions: no record

Provenance: Destroyed.

Remarks: Impermanent installation incorporating four sheets of white card.

Titled on extant slide. Date stamped on slide mount: May '70.

FLOOR-PIECE (1), 1970

Inscriptions: no record.

Medium: wood, mirrors, electric lights.

Dimensions: no record.
 Provenance: Destroyed.
 Remarks: Impermanent installation incorporating nine mirrors and two electric light bulbs.
 Title, date, and medium written on extant slide and b/w photographs. Date stamped on slide mount: July '70.

RACKS, 1970

Inscriptions: no record.
 Medium: wood and taffeta.
 Dimensions: no record.
 Provenance: Destroyed.
 Remarks: Impermanent installation incorporating drying racks and folded fabric.
 Title, date, and medium written on extant slide and b/w photographs. Date stamped on slide mount: July '70.

TRESTLE-PIECE, 1970

Inscriptions: no record.
 Medium: wood, mirror, and electric lights.
 Dimensions: no record.
 Provenance: Destroyed.
 Remarks: Impermanent installation incorporating two wooden trestles, a mirror and an electric light bulb.
 Title, date, and medium written on extant slides and b/w photographs. Date stamped on slide mounts: July '70.

STOOL-PIECE, 1970

Inscriptions: no record.

Medium: wood

Dimensions: no record.

Provenance: Destroyed.

Remarks: Impermanent installation incorporating two wooden stools.

Slides and b/w photographs extant.
Date stamped on slide mounts: July '70.

WALL-PIECE (5), 1970

Inscriptions: no record.

Medium: wood, canvas, and plastic sheeting.

Dimensions: c. 245 x 275 cm. (8 ft. x 9 ft.)

Provenance: Destroyed.

Remarks: Impermanent installation.

Title, date, medium, and dimensions written on extant slides or b/w photographs. Date stamped on slide mounts: July '70.

WALL-PIECE (6), 1970

Inscriptions: no record.

Medium: wood, canvas, and plastic sheeting.

Dimensions: no record.

Provenance: Destroyed.

Remarks: Impermanent installation.

Title, date, and medium written on extant slide and b/w photographs.
Date stamped on slide mount: July '70.

CHAIRS, 1970

Inscriptions: no record.
Medium: wood
Dimensions: no record.
Provenance: Destroyed.
Remarks: Impermanent installation, incorporating two wooden folding chairs.
b/w photographs extant.

FLOOR-PIECE (2), 1970

Inscriptions: no record.
Medium: mirror and perspex.
Dimensions: no record.
Provenance: Destroyed.
Remarks: Impermanent installation, in which the viewer's reflection plays a part.
Tile, date, and medium written on extant slides.

ENVIRONMENTAL-PIECE (WHITE ROOM), 1970

Inscriptions: no record.
Medium: unknown, includes at least 3 metal buckets, glass or Plexiglas, and paint.
Dimensions: no record.
Provenance: Destroyed.
Remarks: Impermanent installation.
Title and date on extant slide of part of environment.

CHALK-PIECE, 1970

Inscriptions: no record.

Medium: wood, powdered chalk, and card.

Dimensions: no record.

Provenance: Destroyed.

Script incl.: *FRENCH CHALK*
To experience the
piece, rub a small
amount of chalk
between the thumb
and first finger.
A sculpture lasts
as long as the chalk
is felt.
 Printed in black on white card.

Remarks: Consists of a wooden box filled with powdered chalk, with a white card of instructions to the viewer/participant embedded in the chalk.

Title and date written on extant slides of work.

4 HAIRS, 1970

Inscriptions: no record.

Medium: no record.

Dimensions: no record.

Provenance: Destroyed.

Script incl.: *4 Hairs* written once in the centre of each of four sides of top plane of sculpture, in black print.

Remarks: Apparently consists of wooden box, painted white, topped by a glass or Plexiglas sheet, under which are strands of hair and the script *4 Hairs*.

Slides extant.

UNTITLED (WOMAN WITH HAT AND SCARF), 1971

Inscriptions: no record.
Medium: [oil or acrylic on canvas]
Dimensions: c. 165 x 152 cm. (65 x 60 in.)
Provenance: Destroyed.
Remarks: Date and dimensions written on extant slide. Date stamped on slide mount: Nov. '71.
Grey painting.

UNTITLED (WOMAN STOOPING), 1971

Inscriptions: no record.
Medium: [oil or acrylic on canvas]
Dimensions: c. 244 x 152 cm. (96 x 60 in.)
Provenance: Destroyed.
Remarks: Date and dimensions written on extant slide. Date stamped on slide mount: Nov. '71.
Grey painting.

UNTITLED (WOMAN KNEELING), 1971

Inscriptions: no record.
Medium: [oil or acrylic on canvas]
Dimensions: no record.
Provenance: Destroyed.
Remarks: Date stamped on slide mount: Nov. '71.
Grey painting.

UNTITLED (WOMAN IN ARMCHAIR), c. 1971

Inscriptions: no record.
Medium: [oil or acrylic on canvas]
Dimensions: no record.
Provenance: Destroyed.
Remarks: Slide extant.
Grey painting.

UNTITLED (WOMAN IN ARMCHAIR, SIDE VIEW), c. 1971

Inscriptions: no record.
Medium: [oil or acrylic on canvas]
Dimensions: no record.
Provenance: Destroyed.
Remarks: Slides extant.
Grey painting.

UNTITLED (WOMAN WITH BRANCH), c. 1971

Inscriptions: no record.
Medium: [oil or acrylic on canvas]
Dimensions: no record.
Provenance: Destroyed.
Remarks: Slides extant.
Grey painting.

UNTITLED (PAM IN INTERIOR, WITH PATTERNED RUG), 1971

Inscriptions: no record.
Medium: [oil on canvas]
Dimensions: no record.
Provenance: Destroyed.
Remarks: Date stamped on extant slide mounts: Nov. '71.

UNTITLED INTERIOR, c. 1971

Inscriptions: no record.
Medium: [oil on canvas]
Dimensions: c. 86 x 91 cm. (34 x 36 in.) Not possible to tell whether height before width.
Provenance: Destroyed.
Remarks: Date and dimensions on extant slide.

UNTITLED (ROOFSCAPE), 1971

Inscriptions: no record.
Medium: [oil on canvas]
Dimensions: c. 66 x 58 cm. (26 x 23 in.) Not possible to tell whether height before width.
Provenance: Destroyed.
Remarks: Date and dimensions on extant slide.

UNTITLED (ROOFSCAPE WITH VIEW INTO YARD), c. 1971/72

Inscriptions: no record.
Medium: [oil on canvas]

Dimensions: no record.
Provenance: Destroyed.
Remarks: Slides extant.

UNTITLED (CORNER OF ROOM, WITH CHAIR), c. 1971/72

Inscriptions: no record.
Medium: [oil on canvas]
Dimensions: no record
Provenance: Destroyed.
Remarks: Slide extant.

UNTITLED (DARK WALL, WHITE WALL), c. 1971/72

Inscriptions: no record.
Medium: [oil on canvas]
Dimensions: no record
Provenance: Destroyed.
Remarks: Slide extant.

Very abstract interior; basically patterns of rectangles.

UNTITLED (READING BY THE WINDOW), c. 1972

Inscriptions: no record.
Medium: [oil on canvas]
Dimensions: no record.

Provenance: Destroyed.

Remarks: Slide extant.

PAM IN A BIG HAT / WOMAN IN A LARGE HAT, 1973

Inscriptions: no record.

Medium: [oil on canvas]

Dimensions: c. 91 x 81 cm. (36 x 32 in.)

Provenance: Destroyed.

Remarks: Titles, date, and dimensions on extant slides. Titles differ on two slides.

STILL-LIFE NEAR A WINDOW, 1973

Inscriptions: no record.

Medium: [oil on canvas]

Dimensions: c. 132 x 122 cm. or c. 130 x 112 cm. (52 x 48 in. or 51 x 44 in.)

Provenance: Destroyed.

Remarks: Title, date, and dimensions on extant slides of work.

STILL-LIFE FACING WESTGATE, 1973

Inscriptions: no record.

Medium: [oil on canvas]

Dimensions: c. 173 x 122 cm. (68 x 48 in.)

Provenance: Destroyed.

Remarks: Title, date, and dimensions on extant slide of work.

FOUR ACES, 1973

Inscriptions: no record.

Medium: [oil on canvas]

Dimensions: c. 71 x 107 cm. (28 x 42 in.)

Provenance: Destroyed.

Remarks: Title, date, and dimensions on extant slide of work.

LARGE STILL-LIFE , 1974

Inscriptions: no record.

Medium: [oil on canvas]

Dimensions: c. 91 x 112 cm. (36 x 44 in.)

Provenance: Destroyed.

Remarks: Title, date, and dimensions on extant slides of work. Date stamped on slide mount: June '74.

UNTITLED STILL LIFE (WITH TWO GINGER JARS), 1974

Inscriptions: no record.

Medium: [oil on canvas]

Dimensions: c. 85 x 77 cm. (33 1/2 x 30 1/2 in.)

Provenance: Destroyed.

Remarks: Date and dimensions on extant slide of work. Date stamped on slide mount: June '74.

BLUE STILL-LIFE, 1975

Inscriptions: no record.

Medium: [oil on canvas]

Dimensions: c. 142 x 122 cm. (56 x 48 in.)
 Provenance: Destroyed.
 Remarks: Title, date, and dimensions on extant slide of work.

SEVEN (TABLE-TOP DRAWING), c. 1975

Inscriptions: no record.
 Medium: conté crayon on paper.
 Dimensions: [Framed: 28 x 36 in. (71 x 91.5 cm.) Park Square '75]
 Provenance: Missing [Yorkshire Arts Association, 1975.]
 Exhibitions: *John Clark: Paintings and Drawings*, Park Square Gallery, Leeds, Yorkshire, 1 - 26 July 1975. (cat. #12, listed as in collection of Yorkshire Arts Association.)
 Remarks: Probably titled "Seven" because it depicted seven objects on a table top.
 Sally Miles, Visual Arts Administrator, Yorkshire and Humberside Arts, Dewsbury, West Yorkshire (formerly Yorkshire Arts Association, Bradford, Yorkshire), reports that there is no record of this work in their archives. Pamela Clark recalls the sale of the work.

FIRE, 1977

Inscriptions: no record.
 Medium: oil on paper.
 Dimensions: [58 x 88.5 cm. EL80 (22 3/4 x 34 3/4 in.)]
 Provenance: Missing [Imperial Oil Resources Ltd., Calgary, Alberta. (20 Feb. 1981, Picture Collection, Esso Plaza Project, Calgary, Alberta)?]
 Exhibitions: [*Drawings: John Clark, David Haigh, Ron Shuebrook, Carol Wainio*, Eye Level Gallery, Halifax, Nova Scotia, 22 Apr. - 8 May, 1980. Recorded as 1978.]
 Script incl.: *Fire*, upper left corner.

Remarks: Delane Bro, the present Curator [1994] of the Imperial Oil Collection, Calgary, Alberta, states that there is no record of Clark's work in their data base; however, recording of art works was not systematic in the early '80s. She suspects that the Esso Plaza Project 1981 was part of a programme to buy work for employees' offices. Three buyers travelled across Canada looking for work at that time. Pamela Clark recalls the buyer's visit to Halifax, and that Clark sold this work and "Back", 1979, felt pen on paper; her recollection confirms Clark's personal records. Bro reported that "Back" was a familiar image [a reproduction was sent to her for verification].

2 slides of this work are extant; title, medium, and date are recorded on one slide in Clark's handwriting; the date stamped on the other slide mount is Dec. '77.

RED ROPE, 1978

Inscriptions: no record.

Medium: oil on canvas.

Dimensions: c. 137 x 183 cm. (c. 54 x 72 in.)

Provenance: Destroyed. [On back of "Prince Street," 1979]

Remarks: Date [1979] and dimensions [in.] written on extant slide.

John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire, 9 Dec. 1978: writes that he has just finished this painting.

John Clark, Halifax, Nova Scotia, to David Sweet, Hull, Yorkshire, 29 Mar. 1979: [apparently had sent Sweet slide of work]; mentions that he [Clark] still likes this painting, and thinks that it is closest to New Image: "it is 'crude' (dumb may be a better word) and the colour is harsh, i.e. Cadmium Red straight out of the tube."

TWO MIRRORS, 1979

Inscriptions: no record.

Medium: oil on canvas.

Dimensions: [213 x 152 cm., SAAG]

- Provenance: Destroyed.
- Exhibitions: *John Clark*, Southern Alberta Art Gallery, Lethbridge, Alberta, 2 Feb. - 9 Mar. 1980. (cat.# 2).
- Remarks: Presumably finished well before end of Mar. 1979: John Clark, Halifax, Nova Scotia, to David Sweet, Hull, Yorkshire, 29 Mar. 1979: [apparently had sent Sweet slide of this painting] mentions that he [Clark] is unhappy with it: it may be overworked, and it lacks dynamics.

BACK, 1979

- Inscriptions: no record.
- Medium: felt pen on paper.
- Dimensions: [87 x 57 cm. EL80 (34 1/4 x 22 1/2 in.)]
- Provenance: Missing [Imperial Oil Resources Ltd., Calgary, Alberta. (20 Feb. 1981, Picture Collection, Esso Plaza Project)?]
- Exhibitions: [*Drawings: John Clark, David Haigh, Ron Shuebrook, Carol Wainio*, Eye Level Gallery, Halifax, Nova Scotia, 22 Apr. - 8 May, 1980.]
- Reproductions: [*Drawings: John Clark, David Haigh, Ron Shuebrook, Carol Wainio*. Halifax, Nova Scotia: Eye Level Gallery, 1980. Exhibition catalogue. p. 2, b/w ill.]
- Remarks: Delane Bro, the present Curator [1994] of the Imperial Oil Collection, Calgary, Alberta, states that there is no record of Clark's work in their data base; however, recording of art works was not systematic in the early '80s. She suspects that the Esso Plaza Project 1981 was part of a programme to buy work for employees' offices. Three buyers travelled across Canada looking for work at that time. Pamela Clark recalls the buyer's visit to Halifax, and that Clark sold this work and "Fire", 1977, oil on paper; her recollection confirms Clark's personal records. Bro reported that "Back" was a familiar image [a reproduction was sent to her for verification].

Pamela Clark modelled for this study, wearing a fur coat.

TWO FIGURES, 1979

- Inscriptions: no record.

Medium: oil on canvas.
 Dimensions: [173 x 162 cm., SAAG]
 Provenance: Destroyed.
 Exhibitions: *John Clark*, Southern Alberta Art Gallery, Lethbridge, Alberta, 2 Feb. - 9 Mar. 1980. (cat.# 6).
 Remarks: John Clark, Halifax, Nova Scotia, to David Sweet, Hull, Yorkshire, 27 Aug. [1979]: writes that he is trying to repaint this work.

GOOLE DOCKS, 1980

Inscriptions: no record.
 Medium: oil on canvas.
 Dimensions: [(166 x 210 cm.)] [w210 x h166 cm., MSV]
 Provenance: Destroyed.
 Exhibitions: *John Clark: Paintings 1978-81*, Art Gallery Mount Saint Vincent University, Halifax, Nova Scotia, 10 Apr. - 3 May 1981. (cat.# 5).
 Citations: Sweet, David. "Introduction." *John Clark: Paintings 1978-81*. Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981. Exhibition catalogue. p. 5.

CAPITOL SHOPPING PLAZA, c. 1980

Inscriptions: no record.
 Medium: oil on canvas.
 Dimensions: no record.
 Provenance: Destroyed.
 Citations: Sweet, David. "Introduction." *John Clark: Paintings 1978-81*. Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981. Exhibition catalogue. p. 5.
 Remarks: John Clark, Halifax, Nova Scotia, to Simon Lewis, Hull, Yorkshire,

19 May [1981]: agrees with Lewis that there are problems with this painting; writes that he may have to change it before the show [MSV]. It was not shown.

RED SHOUT, late 1980

- Inscriptions: no record.
- Medium: oil on canvas.
- Dimensions: [w 234 x h 175 cm., MSV]
- Provenance: Destroyed.
- Exhibitions: *John Clark: Paintings 1978-81*, Art Gallery Mount Saint Vincent University, Halifax, Nova Scotia, 10 Apr. - 3 May 1981. (cat.#9).
- Citations: Sweet, David. "Introduction." *John Clark: Paintings 1978-81*. Halifax, Nova Scotia: Mount Saint Vincent Art Gallery, 1981. Exhibition catalogue. p. 5.
- Sweet, David. "John Clark: Mount Saint Vincent University Art Gallery April 10 - May 3." *Artscanada*. Vol. 38 (July/Aug. 1981). p. 47.

PILE STUDY III, [1981]

- Inscriptions: unverified
- Medium: felt pen on paper.
- Dimensions: [23.75 x 25 cm., AEGP] [9 1/2 x 10 in. W/T]
[10 x 9 1/2 in, corrected W/T90]
- Provenance: Estate of the artist.
Wynick/Tuck Gallery, Toronto, Ontario. (rec'd 13 July 1983; former JC3645; CLAPO3645).

Possibly sold, 1991.
- Exhibitions: *John Clark: The Grey Paintings 1978-1983*, [Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, 28 May - 3 July 1983]; travelled to The Ed Gallery, Guelph, Ontario, 18 Nov. - 3 Dec. 1983. (cat.# 11).

[Undated letter, Dorothy Farr, Curator [Agnes Etherington Art Centre], to John Clark, Hessle, N. Humberside, England, states that drawings were not hung in Kingston as there was no room in the gallery.]

John Clark: Small Works on Paper and Canvas, Wynick/Tuck Gallery, Toronto, Ontario, 8 Dec. 1990 - 12 Jan. 1991.

Remarks: Recorded as 1981: AEGP; 1983: W/T90.

TREE AND FIRE ISLANDS II, 1986

Inscriptions: no record.

Medium: painting.

Dimensions: no record

Provenance: Destroyed.

Remarks: Extant b/w photograph, and a drawing "Tree and Fire Islands II," c. 1985, charcoal on paper, 65 x 43 cm., estate of the artist.

APPENDIX B

THE PERSONAL LIBRARY OF JOHN CLARK : A COMPLETE BIBLIOGRAPHY

A complete bibliography of the works in John Clark's personal library, Fall 1992. The bibliography is selectively annotated, and organized as follows:

1. Art. This includes works on art criticism, art history, catalogues of group exhibitions, dictionaries.
2. Artists.
3. Art Periodicals.
4. General Interest.

Annotations include: all notes made by John Clark; all bookmarks and other enclosures; all gift inscriptions; ownership stamps or inscriptions where these include an address.

[] indicates editorial comments.

Exhibition catalogues are listed by gallery where appropriate. Names of authors or editors who are acknowledged on the catalogue title page are listed after the title. Names of exhibition curators, authors of catalogue essays (when not written by the curator), and others, are listed after the exhibition dates and itinerary information.

1. ART

- Alberta College of Art Gallery, Calgary. *Survey Alberta 88*. Calgary, Alberta: Alberta College of Art Gallery, 1988. Exhibition catalogue. Alberta College of Art Gallery, Calgary, 29 Jan. - 4 Mar. 1988. Diana Nemiroff and Jeffrey Spalding, jurors. 31 artists represented. pp. 67; 44 col. ill.; biog.; bibliog. [Entries on John Clark: pp. 16-17 and p. 66; 2 col. ill. p. 16: "The Walker," 1987, oil and acrylic on linen, 288 x 221 cm.; "Bird with Gifts," 1987, oil and acrylic on linen, 204 x 307 cm.][2 copies.]
- _____. *Toronto*. Calgary, Alberta: Alberta College of Art Gallery, [1980]. Exhibition catalogue. 2 part exhibition. Alberta College of Art Gallery, Calgary, 11 Sept. - 4 Oct. 1980 (part 1); 9 Oct. - 8 Nov. 1980 (part 2). Val Greenfield, curator. 14 artists represented: Barbara Astman, Andrea Bolley, Robert Bowers, Tony Calzetta, David Craven, Ric Evans, Vera Frenkel, Mark Gomes, Noel Harding, Tonie Leshyk, John McEwen, Robert McNealy, Susan Schelle, and Lisa Steele. pp. 88; 37 b/w ill.; 17 col. ill.; biog.; bibliog.
- Albuquerque Museum, New Mexico. *Maya: Treasures of an Ancient Civilization*. New York: Abrams, 1985. Exhibition catalogue. Itinerary: American Museum of Natural History, New York, 26 Apr. - 8 July 1985; Los Angeles County Museum of Natural History, California, 27 Aug. - 3 Nov. 1985; Dallas Museum of Art, Texas, 15 Dec. 1985 - 16 Feb. 1986; Royal Ontario Museum, Toronto, 22 March - 15 June 1986; Nelson - Atkins Museum of Art, Kansas City, 19 July - 7 Sept. 1986; Albuquerque Museum, New Mexico, 16 Nov. 1986 - 8 Feb. 1987. Charles Gallenkamp and Regina Elise Johnson, general ed. Text by Flora S. Clancy, Clemency C. Coggins, T. Patrick Culbert, Charles Gallenkamp,

- Peter D. Harrison, and Jeremy A. Sabloff. pp. 240; 37 ill. (some col.) in text; 207 ill. (some col.) in cat.; bibliog.; index.
- _____. Pamphlet of the above title, published in conjunction with exhibition. No other publication data. pp. 10 incl. inside front and back covers; 14 b/w ill.; 8 col. ill.
- Archaeological Society of Alberta, Lethbridge Centre. *Story on Stone: A Photographic Record of Rock Art in the Southern Alberta Area Surrounding the City of Lethbridge*. N.p.: n.p., 1980. pp. 76; many b/w ill.; bibliog.
- ARNASON, H. HARVARD. *History of Modern Art: Painting, Sculpture, Architecture, Photography*. 3rd ed. Revised and updated by Daniel Wheeler. New York: Harry N. Abrams, 1986. pp. 744; 1102 b/w ill.; 319 col. ill.; bibliog.; index.
- Taped to front flyleaf: course outline for "Art 4200 - Seminar in Art History" [University of Lethbridge, Alberta], John Clark, 1987 07 24. [Required text for this course.] Bookmarks pp. 44-45, 154-155.
- Arnolfini Gallery, Bristol. *Artists Design for Dance 1909 - 1984*. Bristol, England: Arnolfini Gallery, 1984. Published in conjunction with an exhibition. N.d. for exhibition. Rupert Martin, ed. Essays by Richard Alston, Clement Crisp, John Hubbard, and Stephanie Jordan and Howard Friend. pp. 60; many ill. (some col.); list of ballets; bibliog.
- _____. *A Noise in Your Eye: An International Exhibition of Sound Producing Sculptures and Installations*. Bristol, England: Arnolfini Gallery, 1985. Published in conjunction with an exhibition. Itinerary: Arnolfini Gallery, Bristol, 24 May - 7 July 1985; Mappin Gallery, Sheffield, 20 July - 31 Aug. 1985; Huddersfield City Art Gallery, 17 Nov. - 28 Dec. 1985; Cornerhouse Gallery, Manchester, 11 Jan. - 16 Feb. 1986; Barbican Centre, London, n.d. Introduction by Jolyon Laycock. Text by artists. Artists represented: Peter Appleton, Bernard and Francois Baschet, Hugh Davies, Max Easterley, Paul and Limpe Fuchs, Ken Gray, David Keane, Alvin Lucier, Martin Riches, Sonde (Charles de Mestral, Pierre Dostie, Christopher Howard, and Robin Minard). pp. 60; 30 b/w ill.(incl. por.); biog. Enclosure: errata.
- Art Gallery of Brant, Brantford, and London Art Gallery, London, Ontario. *The Toronto Show*. Np: Np, [1977]. Exhibition catalogue. Itinerary: London Art Gallery, Ontario, 2 - 31 Dec. 1977; Art Gallery of Brant, 6 - 29 Jan. 1978. Val Greenfield, curator. Statements by some artists. Artists represented: Andrea Bolley, John Borg, Tony Calzetta, Glen Elliot, Ric Evans, Peter Hill, Brian Kipping, Harold Klunder, Tonie Leshyk, Jamie Lyons, John McKinnon, and Robert McNealy. pp. 16; 12 b/w ill.; biog.
- Art Gallery at Harbourfront, Toronto. *News from Nova Scotia*. Toronto: Art Gallery at Harbourfront, 1985. Exhibition catalogue. Art Gallery at Harbourfront, Toronto, 24 May - 23 June 1985. Ron Shuebrook, guest curator. Artists represented: Eric Cameron, Gerald Ferguson, Michael Fernandes, Susan Gibson, Garry Neill Kennedy, Graham Metson, and Marina. pp. 36; 14 b/w ill.; biog.; bibliog.
- Handwritten inscription on inside front cover: "To John and Pam Best wishes, Ron" [Ron Shuebrook].
- Marked p. 2: correction made to text, last sentence of fourth paragraph, "....committment to the informal practice of art in Nova Scotia." has been changed to read "....committment to the informed practice of art in Nova Scotia."
- Marked p. 9: correction made to last sentence of final paragraph, "....through the transitory or permanent action of light on their surfaces...." has been changed to read "....through the transitory or impermanent action of light on their surfaces...." [These appear to be corrections made by Ron Shuebrook.]

- Art Gallery of Nova Scotia, Halifax. *Innovascotia*. Halifax, Nova Scotia: Art Gallery of Nova Scotia, 1985. Exhibition catalogue. Art Gallery of Nova Scotia, 21 Nov. 1985 - 12 Jan. 1986. National travelling exhibition, no itinerary given. Léo Rosshandler, guest curator. Five years of art by 17 Nova Scotia artists: Bruce Campbell, Thierry Delva, Elizabeth Devine, Nancy Edell, John Greer, Alex Livingston, Rosemary MacAulay, Elaine MacEachern, Dawn MacNutt, Marilyn McAvoy, Sean McQuay, Graham Metson, Paul Miller, Charles Murphy, Robert Pope, Brian Porter, and W. Chris Woods. pp. 40; 34 b/w ill. (incl. por.); biog. Enclosures, pp. 14-15:
1. letter, Alex Livingston to John Clark, 3 April [1987]. States he is enclosing copy of "Innovascotia" catalogue, as requested by John Clark, and copy of catalogue for his own show "Vistas."
 2. catalogue of exhibition "Vistas: Alex Livingston," Mount Saint Vincent University Art Gallery, Halifax, Nova Scotia, 28 Nov. - 18 Dec. 1986. [See under Section 2. Artists. Alex Livingston was a student of John Clark at NSCAD.]
 3. Reproduction (col.) of painting, cut from an unidentified source; note in pencil on reverse: "'Paper Boy,' 1985, approx. 7'x 6''; artist not identified.
- *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design*. Halifax, Nova Scotia: Art Gallery of Nova Scotia, 1988. Exhibition catalogue. Itinerary: Art Gallery of Nova Scotia, Halifax, 5 Nov. - 11 Dec. 1988; Kitchener - Waterloo Art Gallery, Kitchener, Ontario, 3 Aug. - 24 Sept. 1989; Art Gallery of Windsor, Ontario, 7 Oct. - 26 Nov. 1989; Edmonton Art Gallery, Alberta, 20 Jan. - 4 Mar. 1990. Robert Stacey and Liz Wylie, guest curators. pp. 202; 64 ill. (some col.) in text; 140 ill. (some col.) in cat.; bibliog. [Entries on John Clark: p. 75, col. ill: "The Home of Morse's Teas - Yellow," 1979, oil on canvas, 121.9 x 177.8 cm.; pp. 91-93, includes quotation from Clark (p. 91); p. 158, biog., b/w ill: "The Search," 1981, oil on canvas, 235.0 x 181.0 cm.; "The Home of Morse's Teas - Yellow," 1979, oil on canvas, 121.9 x 177.8 cm.; p. 191: footnotes 13, 18, 20, 25, 26, 27, and 28; p. 199, bibliog.]
- *Folk Art of Nova Scotia*. Halifax, Nova Scotia: Art Gallery of Nova Scotia, 1976. Exhibition catalogue. Itinerary: Art Gallery of Nova Scotia, Halifax, 4 Nov. - 3 Dec. 1976; touring Jan. 1977 - May 1978, no locations given. Introduction by Marie Elwood. 32 artists represented, plus work by anonymous artists. pp. 59; 72 b/w ill. (incl. por.); 12 col. ill.; biog.
- Art Gallery of Ontario, Toronto. *Four Painters: Joy Walker, Robert McNealy, Peter Hill, Nancy Davidson*. [Toronto]: Art Gallery of Ontario, 1979. Exhibition catalogue. Art Gallery of Ontario, [Toronto], 27 Jan. - 4 Mar. 1979. pp. 6 incl. inside front and back covers; 4 b/w ill.; biog.
- Art Gallery of Windsor. *Richard Deacon, Tom Dean, Remo Salvadori, Alison Wilding*. Windsor, Ontario: Art Gallery of Windsor, 1988. Exhibition catalogue. Itinerary: Art Gallery of Windsor, Ontario, Feb./Mar. 1988; Mendel Art Gallery, Saskatoon, Saskatchewan, Apr./June 1988; Saidye Bronfman Centre, Montreal, Sept./Oct. 1988. Gregory Salzman, guest curator. pp. 72; 20 b/w ill.; 13 col. ill.; biog.; bibliog. notes.
- Arts Council of Great Britain, London. *Alive to it all*. London: Arts Council, 1983. Exhibition catalogue. Itinerary: Rochdale Art Gallery, 8 Jan. - 6 Feb. 1983; Serpentine Gallery, London, 19 Feb. - 20 Mar. 1983; Ferens Art Gallery, Hull, 26 Mar. - 24 Apr. 1983; City Museum and Art Gallery, Plymouth, 7 May - 11 June 1983; Graves Art Gallery, Sheffield, 18 June - 24 July 1983. Selected by Andrew Walton and Michael Harrison. Introduction by Andrew

Walton. Statements [republished] by George Fullard, Patrick Hayman, Roger Hilton, and Paul Klee. Artists represented: Gillian Ayres, Alexander Calder, Francis Davison, Jennifer Durrant, George Fullard, Patrick Hayman, Roger Hilton, Ken Kiff, Paul Klee, Henri Laurens, Joan Miró, Jackson Pollock, and Terry Setch. pp. 27 including inside front cover and both sides of back cover; 45 b/w ill. Catalogue enclosed in original folder. [Itinerary given on folder, not in catalogue itself.]

Enclosures, in catalogue folder: 3 postcards [col.] published for the exhibition by Arts Council of Great Britain, 1983, and printed by One Thirty Litho Ltd., England:

1. Untitled collage by Francis Davison, n.d.
2. "Wounds for Treasure no. 1" by Jennifer Durrant, 1982.
3. "Lady (with a friend on wheels)" by Patrick Hayman, 1982.

_____. *Art as Thought Process*. London: Arts Council, 1974. Exhibition catalogue. Exhib. of works bought for the Arts Council by Michael Compton. No location or dates for exhib. Essay by Michael Compton. Artists represented: Art Language (Terry Atkinson and Michael Baldwin), Victor Burgin, Judy Clark, Michael Craig-Martin, John Hilliard, Malcolm Hughes, Mark Lancaster, Kenneth Martin, Keith Milow, Tom Phillips, Bridget Riley, Richard Smith, and Stephen Willats. pp. 32; 25 b/w ill.; biog. Bookmark pp. 10-11 reads: "Bridget Riley." [pp. 10-11, discusses Bridget Riley, 3 ill. of her work.]

_____. *Arts Council Collection Acquisitions 1979-83*. London: Arts Council, 1984. Catalogue of paintings, sculptures, drawings and photographs purchased for Arts Council between 1979 and 1983. Researched and compiled by Jill Constantine and Margaret Wagstaff. Over 700 artists represented. pp. 107; 700+ b/w ill.; 6 col. ill.

_____. *The British Art Show: Old Allegiances and New Directions 1979 - 1984*. London: Orbis, 1984. Exhibition catalogue. Itinerary: City of Birmingham Museum and Art Gallery, 2 Nov. - 22 Dec. 1984; Royal Scottish Academy, Edinburgh, 19 Jan. - 24 Feb. 1985; Mappin Art Gallery, Sheffield, 16 Mar. - 4 May 1985; Southampton Art Gallery, 18 May - 30 June 1985. Organized by Nicola Bennett, ed., and Roger Malpert. Essays by Marjorie Allthorpe-Guyton, Alexander Moffat, and Jon Thompson, selectors. 82 artists and artists groups represented. pp. 144; many b/w and col. ill.; biog.; bibliog. Enclosure: errata.

_____. *Cityscape 1910-39: Urban Themes in American, German and British Art*. London: Arts Council, 1987. Exhibition catalogue. Itinerary: Bradford City Art Galleries, Cartwright Hall, 2 July - 14 Aug. 1977; City Museum and Art Gallery, Portsmouth, 27 Aug. - 9 Oct. 1977; Laing Art Gallery, Newcastle-upon-Tyne, 22 Oct. - 4 Dec. 1977; Royal Academy of Arts, London, 19 Jan. - 19 Mar. 1978. Selected by Ian Jeffrey. Essays by Ian Jeffrey and David Mellor. 73 artists represented. pp. 57 incl. inside back cover; 77 b/w ill.; biog.; bibliog. notes.

Enclosure: handwritten note on piece of paper reads: "Colin This is the catalogue I was on about - look at Atget, Lozowick, Brandt, Strand etc. Let me have this back before end of term. John C."

_____. *Four Rooms*. London: Arts Council, 1984. Exhibition catalogue. Itinerary: Liberty, London, 10 Feb. - 10 Mar. 1984; Central Art Gallery, Wolverhampton, 7 Apr. - 12 May 1984; Southampton Art Gallery, 26 May - 8 July 1984; Newport Museum and Art Gallery, 21 July - 25 Aug. 1984; Aberdeen Art Gallery, 8 Sept. - 7 Oct. 1984; Mappin Art Gallery, Sheffield, 20 Oct. - 18 Nov.

1984. Organized by Michael Regan. Essay by Reyner Banham. Statements by artists. Rooms devised by Anthony Caro, Marc Camille Chaimowicz, Richard Hamilton, and Howard Hodgkin. pp. 26 incl. inside front and back covers; 14 b/w ill (incl. por.); 4 col ill.
- _____. *A Free Hand*. London: Arts Council, 1978. Exhibition catalogue. No itinerary. Organized by Karen Amiel. Selected by William Packer. Essay by William Packer. Artists represented: Basil Beattie, Stephen Buckley, Anthony Caro, Prunella Clough, Graham Neil Crowley, Katherine Gili, John Golding, Alan Green, Peter Hide, John Hoyland, Paul Huxley, Ingrid Kerma, Edwina Leapman, Alan Miller, David Nash, Nicholas Pope, Tim Scott, Harry Snook, William Tucker, John Walker, Anthony Wishaw, and David Whitaker. pp. 32; 22 b/w ill.; biog. Bookmark pp. 30-31, handwritten in pen on bookmark: "John Walker." [Text includes biog. and cat. entry for John Walker.]
- _____. *The Glory of the Garden: The Development of the Arts in England. A Strategy for a Decade*. London: Arts Council, [1984]. pp. 44; 1 b/w map. Marked p. 13: Item 39 emphasized with line in margin, with phrase "patronage of individual artists" underlined. [Text discusses Council's proposed policy for developing art: helping existing public galleries, and encouraging patronage.] Marked p. 14; tick mark in margin by Item 40, iii. [Text refers to subsidising traineeships in galleries.] Marked p. 28: Items 96 and 97 emphasized with line in margin. [Text refers to Council involvement in and funding for Arnolfini Gallery, Bristol, Ikon Gallery, Birmingham, and Hayward Gallery, London.]
- _____. *Headhunters: An Exhibition of Fantastic Faces*. London: Arts Council, 1984. Exhibition catalogue. Itinerary: Graves Art Gallery, Sheffield, 9 June - 15 July 1984; Towner Art Gallery, Eastbourne, 21 July - 26 Aug. 1984; DLI Museum and Arts Centre, Durham, 8 Sept. - 7 Oct. 1984; Oldham Art Gallery, 17 Oct. - 17 Nov. 1984; City Museum and Art Gallery, Stoke, 24 Nov. 1984 - 5 Jan. 1985. Organized by Helena Tomlin. 50 artists represented [from 16th century to present]. pp. 24; 40 b/w ill.
- _____. *Miniature African Sculptures from the Herman Collection*. London: Arts Council, 1985. Exhibition catalogue. Itinerary: DLI Museum and Arts Centre, Durham, 11 May - 16 June 1985; City of Bristol Museum and Art Gallery, 22 June - 27 July 1985; Glynn Vivian Art Gallery and Museum, Swansea, 3 Aug. - 7 Sept. 1985; Graves Art Gallery, Sheffield, 14 Sept. - 20 Oct. 1985; Herbert Art Gallery, Coventry, 26 Oct. - 1 Dec. 1985. Organized by Michael Harrison with Judith Kimmelman. Introduction by David Attenborough. pp. 64; many b/w ill.; map on back cover; bibliog. Bookmarks pp. 2-3, 12-13.
- _____. *Samuel Johnson 1709-84*. London: Arts Council, 1984. Exhibition catalogue. Arts Council, 105 Picadilly, London, no dates. Selected by Kai Kin Yung. Introduction by Kai Kin Yung. Essays by David Fleeman, W. W. Robson, and John Wain. pp. 144; many b/w ill. (incl. por.); bibliog. [See also under section 4. General Interest.]
- _____. *Semi-Detached: Pictures of People and Places*. London, Arts Council, 1984. Exhibition catalogue. Itinerary: Southampton Art Gallery, 7 Apr. - 13 May 1984; Glynn Vivian Art Gallery and Museum, Swansea, 19 May - 16 June 1984; Library Gallery, Ramsgate, 2 July - 4 Aug. 1984; Graves Art Gallery, Sheffield, 11 Aug. - 16 Sept. 1984; Milton Keynes Exhibition Gallery, 28 Sept. - 27 Oct. 1984. Organized by John Gillett. 36 artists represented. pp. 8 incl. front and back covers; 7 b/w ill.; biog. [20th-century paintings, drawings, prints and photographs, from Walter Sickert to present.]

- Artspace, Peterborough. *The Romantic Landscape Now*. Peterborough, Ontario: Artspace, 1986. Exhibition catalogue. Itinerary: Artspace, Peterborough, Ontario, Mar./Apr. 1986; Art Gallery of Algoma, Sault Ste. Marie, Ontario, May 1986; Southern Alberta Art Gallery, Lethbridge, June/July 1986; Kamloops Art Gallery, British Columbia, July/ Aug. 1986; Surrey Art Gallery, British Columbia, Sept. 1986; MacDonald Stewart Art Centre, Guelph, Ontario, Oct./Nov. 1986; Tom Thompson Memorial Gallery and Museum of Fine Art, Owen Sound, Ontario, Nov./Dec. 1986; McMichael Canadian Collection, Kleinburg, Ontario, Jan./Feb. 1987; Art Gallery of Northumberland, Cobourg, Ontario, Mar. - Apr. 1987; Thunder Bay Arts Centre, Ontario, May/June/July 1987; Galerie de l' U.Q.A.M., Université du Québec a Montréal, July/Aug. 1987. John Armstrong, curator. Artists represented: David Bierk, Tom Hopkins, Douglas Kirton, Landon Mackenzie, Jim Reid, Howard Simkins, Jeffrey Spalding, Peter Stephens, and Richard Storms. pp. 23; 20 b/w (incl. por.); 10 col. ill.; biog.
- BERGER, JOHN. *The White Bird: Writings by John Berger*. Ed. with introduction by Lloyd Spencer. London: Chatto and Windus, 1985. pp. xix, 300; 10 b/w ill.; bibliog.
- Brooklyn Museum Community Gallery, New York. *Interior Exterior: Figurative Artists of Park Slope*. New York: Brooklyn Museum, 1980. Exhibition catalogue. Itinerary: Community Gallery, Brooklyn Museum, 27 Apr. - 8 June 1980; Henry Street Settlement, Louis Abrons Arts for Living Center, New York City, Oct./Nov. 1980. Susan Newmark Fleminger and Laura Shechter, curators. Introduction by Ellen Lubell. Essay by Lawrence Alloway. Artists represented: Lennart Anderson, Robert Bidner, June Blum, Jerome Burns, Josephine Burns, Ronnie Carson, Eddie Earl Cato, Cynthia Dantzie, Harvey Dinnerstein, Simon Dinnerstein, Gail Cohen Edelman, Audrey Frank, George Hildrew, Harriet Holden-Nash, Arthur Levine, Marion Lerner Levine, Pat Mainardi, Ellen McCall, Diane Miller, Susan Newmark, Elias Rivera, Shunji Sakuyama, Ben-Zion Shechter, Laura Shechter, Susanna Steig, and Don Stern. pp. 14 incl. inside front and back covers; 26 b/w ill.; biog.; bibliog. notes. [George Hildrew was a fellow student of John Clark at Indiana University.]
- Burlington Cultural Centre, Burlington. *The Discernible Image*. Burlington, Ontario: Burlington Cultural Centre, 1982. Exhibition catalogue. Burlington Cultural Centre, Burlington, Ontario, 3 June - 4 July 1982. Alan C. Elder, curator. Interviews with artists. Artists represented: Peter Dykhuis, Paul Hess, Douglas Kirton, Tonie Leshyk, Jonathan E. Smith, Riduan Tomkins, and Tim Zuck. pp. 28; 13 b/w ill. (incl. por.); biog.
- BURNETT, DAVID. *Cineplex Odeon, The First Ten Years: A Celebration of Contemporary Canadian Art*. Toronto: Cineplex Odeon, 1989. pp. 128; 52 b/w ill. (incl. por.); 83 col. ill.; index. [Entry on John Clark: pp. 24-25. col. ill: "The River," 1988, oil and acrylic on canvas, two parts, 1.83 x 4.88 metres.]
- BURNETT, DAVID and MARILYN SCHIFF. *Contemporary Canadian Art*. Edmonton, Alberta: Hurtig, 1983. pp. 300; 332 ill. (some col.); bibliog.; index. [Entry on John Clark: p. 283, b/w ill. p.284 fig.316: "The Good Warehouse," 1981, acrylic [sic] on canvas, no dimensions.]
- Burton Agnes Hall*. Norwich, England: Jarrold, 1985. pp. 18 incl. inside front and back covers; 10 b/w ill.; 16 col. ill. [Guide book to Burton Agnes Hall, built 1598. Art collection of owner, Mr. Marcus Wickham-Boynton, includes some Impressionist, Post-Impressionist, and Realist paintings.]
- BUSHNELL, G. H. S. *Ancient Arts of the Americas*. London: Thames and Hudson, 1965. pp. 287; 204 b/w ill.; 48 col. ill.; 2 maps; bibliog.; index.

- BUSSAGLI, MARIO. *Indian Miniatures*. Trans. from Italian by Raymond Rudorff. London: Paul Hamlyn, 1969. pp. 158; 73 col. ill.; index.
- CAMP, JEFFERY. *Draw: How to Master the Art*. Ed. Darling Kindersley Ltd. London: André Deutsch, 1981. Foreword by David Hockney. pp. 256; profusely illustrated, with index of illustration sources.
- Canada Council Art Bank. *Contemporary Canadian Painters/Peintres Canadiens Contemporains*. N.p.: N.p., n.d. Exhibition catalogue for travelling exhibition of works from the Canada Council Art Bank presented by the Department of External Affairs, Canada; no itinerary. Introduction by Geoffrey James. Statements by artists represented: Claude Breeze, Paterson Ewen, Charles Gagnon, Gershon Iskowitz, Ron Martin, John Meredith, and Guido Molinari. pp. 22; 21 b/w ill.; 7 col. ill. Eng./Fr.
- Centre Georges Pompidou, Paris. *Les Realismes 1919 - 1939*. Paris: Centre Georges Pompidou, 1980. Exhibition catalogue. Itinerary: Centre Georges Pompidou, Paris, 17 Dec. 1980 - 20 Apr. 1981; Staatliche Kunsthalle, Berlin, 10 May - 30 June 1981. "Presentation" by Jean Clair, Jean-Claude Greshens, Pontus Hulten, and Dieter Ruckhaberle. "Introductions" by Zeno Birolli, Jean Clair, Jana Claverie and Jacqueline Costa and Raymond Guidot, and Wieland Schmied. Essays by Emilio Battisti, Maria Lluïsa Borràs, Milton W. Brown, Yvonne Brunhammer, Jana Claverie, Christian Derouet, Cesare De Seta, Serge Fauchereau, Alberto Folini, Nino Frank, Pierre Gaudibert, Vittorio Gregotti, Berthold Hinz, Ulf Linde, Ricardo Marianni, Günter Metken, Hans-Ernst Mittag, Herbert Molderings, Jean-Michel Palmier, Joachim Petsch and Wolfgang Schäche, Fanette Roche-Pézarid, Alain Sayag, Hans-Jürgen Syberberg, Eduardo Harro Tegglen, Bruno Vayssière, Pia Vivarelli, José Vovelle, Simon Wilson, and Italo Zannier. pp. 529; many b/w ill. (some col.); biog.; bibliog. Fr. Handwritten inscription p.3: "John Clark U of L."
- Centre Saidye Bronfman, Montreal. *Drawing - A Canadian Survey 1977 - 1982 Dessin Contemporain Canadien*. Montreal: Centre Saidye Bronfman, 1983. Exhibition catalogue. Itinerary: Saidye Bronfman Centre, Montreal, 24 May - 29 June 1983; Musée du Bas-St-Laurent, Rivière-du-Loup, 1 Oct. - 31 Oct. 1983; University of Lethbridge Art Gallery, Lethbridge, 15 Nov. - 15 Dec. 1983; Peter Whyte Gallery, Banff, 10 Jan. - 5 Feb. 1984; York University Art Gallery, Toronto, 20 Feb. - 16 Mar. 1984; Mount St. Vincent University Art Gallery, Halifax, 12 Apr. - 10 May 1984. Peter Krausz, curator. pp. 136; 28 b/w ill.; 4 col. ill.; biog.; bibliog. Eng./Fr.
- Cornerhouse, Manchester. *Human Interest: Fifty Years of British Art About People*. Manchester, England: Cornerhouse, 1985. Exhibition catalogue. Cornerhouse, Manchester, [inaugural exhibition] 3 Oct. - 17 Nov. 1985. Selected by Norbert Lynton. 110 artists represented. pp. 72, 67 b/w ill.; 10 col. ill.
- Dalhousie Art Gallery, Halifax. *Sculpture '81*. Halifax, Nova Scotia: Dalhousie Art Gallery, Dalhousie University, 1981. Exhibition catalogue. Various sites in Halifax and Dartmouth, Nova Scotia, May - Aug. 1981. Karen Wilkin, guest curator. Artists represented: Douglas Bentham, Roland Brener, Anthony Caro, André Fauteux, Delio Fonseca, Peter Hide, John McKinnon, Robin Peck, Alan Reynolds, Mia Westerlund, and Arthur Weyhe. pp. 6 incl. inside front and back covers; 11 b/w ill.; biog. [2 copies]
- Dalhousie Art Gallery, Halifax. *Visual Facts '86*. Halifax, Nova Scotia: Visual Arts Nova Scotia, 1986. Exhibition catalogue. Dalhousie Art Gallery, Dalhousie University, Halifax, 4 Dec. 1986 - 11 Jan. 1987. Essay by Charlotte Townsend-Gault. 49 artists represented. pp. 31; 49 b/w ill.

- Dunlop Art Gallery, Regina. *Culture's Nature: Landscape in the Art of Gerald Ferguson, Douglas Kirton, Jeffrey Spalding and David Thauberger*. PETER WHITE. Regina, Saskatchewan: Dunlop Art Gallery, Regina Public Library, 1986. Exhibition catalogue. Dunlop Art Gallery, Regina, 22 Nov. 1986 - 4 Jan. 1987. pp. 34; 23 b/w ill.; 8 col. ill.; biog.; bibliog.
- FAULKNER, RAY, EDWIN ZIEGFELD, and HOWARD SMAGULA. *Art Today: An Introduction to the Visual Arts*. 6th ed. New York: Holt, Rinehart and Winston, 1987. pp. ix, 470; 420 b/w ill.; 42 col. ill.; chronology; glossary; bibliog.; index. Handwritten inscription on front flyleaf: "John Clark" / "U of L." Several margin notes occur in Ch. 1, "Art and Society," in the section subheaded "The Artist," as follows:
 Marked p. 11: "Picasso," and "re-action to controlled society," right margin, next to discussion of Picasso and society in text.
 Marked p. 12: "Artist as Magician," left margin, summarizing discussion of Paleolithic art in text.
 Marked p. 13: "Workers" / "Egypt", and "Idealization" / "aesthetic" / "Greeks," right margin, summarizing discussion in text.
 Marked p. 14: "Skilled worker," summarizing discussion of Greek artists post Alexander the Great; "apprentices" / "Michelangelo" / independent thinker," summarizing discussion of artists in the Renaissance; "artist as small business," summarizing a discussion of Post-Renaissance artists; "lone hero" / "Van Gogh" / "individuality," summarizing discussion of artists in modern era, though no mention of Van Gogh in text; all markings in left margin.
 Marked p. 15: "20th century artists as" / "cult heroes" / "Warhol" / "Hockney" / "Pollock," thoughts prompted by discussion of Picasso in text; "Artists" / "&" / "the media," and "Artists" / "&" / "history" / "(style)," thoughts prompted by discussion of artists in 20th century; all markings in right margin.
 Enclosures, inside front cover:
 5 pages of notes, apparently list of slides for survey lecture on history of art, with comments prompted by the section "The Artist" of Ch. 1 of this publication (see above).
 5 pages of notes, apparently list of slides, with comments, for a lecture on colour theory.
 1 copy of U. of L. interoffice memo from John Clark to Aperture [U. of L. weekly publication], 12 Aug. 1988, referring to his painting "The River," executed July/ Aug. 1988, as a commission for Cineplex Odeon, to hang in Park Place Mall, Lethbridge, Alberta.
- FRASCINA, FRANCIS, and HARRISON, CHARLES, ed. *Modern Art and Modernism: A Critical Anthology*. London: Harper and Row, 1982. In assoc. with The Open University. Essays by Hermann Bahr, Charles Baudelaire, Clive Bell, Walter Benjamin, John Berger, Bertolt Brecht, Sheldon Cheney, T. J. Clark, Maurice Denis, Paul Eluard, Michael Fried, Roger Fry, Ernst Gombrich, Nelson Goodman, Clement Greenberg, Nicos Hadjinicolaou, Arnold Hauser, J. K. Huysmans, Donald Judd, Eunice Lipton, Stéphane Mallarmé, Julius Meier-Graefe, Fred Orton and Griselda Pollock, Karl Popper, Herbert Read, Hilla Rebay, Nikolai Tarabukin, Leon Trotsky, Wilhelm Worringer, and Emile Zola. pp. xii; 302; bibliog. after some essays; index.
- Glenbow Museum, Calgary. *Aspects of Contemporary Painting in Alberta*. VINCENT VARGA. Calgary, Alberta: Glenbow Museum, 1987. Exhibition catalogue. Glenbow Museum, Calgary, 11 July - 30 Aug. 1987. pp. 82; 24 col. ill.; biog.; bibliog.

- Glenbow Museum, Calgary. *Aspects of Contemporary Painting in the Seventies*. Calgary, Alberta: Glenbow-Alberta Institute, 1980. Exhibition catalogue. Glenbow Museum, Calgary, 19 Jan. - 16 Mar. 1980. Jeffrey Spalding and Peter White, curators. Artists represented: Daniel Blyth, David Bolduc, David Craven, Greg Curnoe, Paterson Ewen, Gathie Falk, Gerald Ferguson, Michael Fernandez, Eric Fischl, Paul Fournier, Erik Gamble, Garry Neill Kennedy, Christian Knudsen, Ron Martin, Bobbie Oliver, William Pehudoff, Christopher Pratt, Shirley Wiitasalo, and Tim Zuck. pp. 48; 21 b/w ill.; 15 col. ill.; biog.; bibliog.
- Glenbow Museum, Calgary. *The Spirit Sings: Artistic Traditions of Canada's First Peoples*. Toronto: McClelland and Stewart; Calgary, Alberta: Glenbow Museum, 1987. Published in conjunction with a touring exhibition of the same title. No locations or dates for exhib. Preface by Duncan Cameron. Introduction by Julia D. Harrison. Essays by Ted J. Brasser, Bernadette Driscoll, Ruth B. Phillips, Martine J. Reid, Judy Thompson, and Ruth Holmes Whitehead. pp. 264; 221+ b/w and col. ill.; bibliog.
Bookmark pp. 218-219 reads: "Raven held prominent role in N.W. Coast myth pg. 218-219" and "frogs - inhabit several cosmic realms."
- Goethe Institutes in United States and Canada. *Desire for Life: Pictures from Berlin*. Berlin: Goethe Institute, 1987. Exhibition catalogue. Itinerary: Goethe Institutes in following cities: Ann Arbor, Atlanta, Boston, Chicago, Cincinnati, Houston, Los Angeles, Montreal, New York, St. Louis, San Francisco, Seattle, Toronto, and Vancouver, 1987/1988. Essay by Wolfgang Max Faust, trans. by David Bean. Artists represented: Elvira Bach, Luciano Castelli, Peter Chevalier, Rainer Fetting, ter Hell, Karl Horst Hödicke, Bruce McLean, Olaf Metzger, Helmut Middendorf, A. R. Penck, Reinhard Pods, Gerd Rohling, and Salomé. pp. 34; 2 b/w ill.; 22 col. ill.
- GOMBRICH, E. H. *The Story of Art*. 10th ed. London: Phaidon, 1960. pp. vi, 462; 370 ill. (incl. some col.); index and glossary.
- Grace Borgenicht Gallery, New York. *The Gloucester Years*. New York: Grace Borgenicht Gallery, 1982. Exhibition catalogue. Grace Borgenicht Gallery, New York, 6 Feb. - 4 Mar. 1982. Curt Marcus, curator. Essay by Carter Ratcliff. Artists represented: Milton Avery, Stuart Davis, Marsden Hartley, Edward Hopper, and John Sloan. pp. 24; 11 b/w ill.; 7 col. ill.
Enclosures, pp. 12-13: 4 pages of handwritten notes. [These appear to be a list of slides for a lecture. Text pp. 12-13 illustrates Stuart Davis's "Multiple Views," 1918, oil on canvas, 47 x 35 in., and Marsden Hartley's "Shell and Sea Anemones, Gloucester," c. 1918, oil on academy board, 18 x 24 in.]
Bookmark pp. 20-21. [Text illustrates John Sloan's "Gray Day, Gloucester Harbour," c. 1915, oil on canvas, 20 x 24 in., and "Green Swirl," c. 1915, oil on canvas, 26 x 32 in.]
- GREENBERG, CLEMENT. *Art and Culture: Critical Essays*. Boston: Beacon, 1961. Beacon Paperback, 1965. Date under Library of Congress Cataloging in Publication Data, 1984. pp. x, 278; index.
Marked p. 133 line 20: word "quality" underlined, and written again, underlined, in margin. [Text emphasizes importance of quality in art.]
Marked p. 135 line 26: words "major quality" underlined; lines 24-27: emphasized, with ?, in margin. [Text claims recent representational art rarely achieved more than minor quality; major quality is increasingly found in nonrepresentational.]
Marked p. 155 lines 12-15: "Monet" written in margin by reference to Monet in text.

Marked p. 156: "Dubuffet" and "Torres-Garcia," written in margin, by references to those artists in text.

Marked p. 173: "Kandinsky" written at bottom of page, by reference to Kandinsky in text.

Marked p. 192 lines 17-22: "Cubism" written in margin, by discussion of cubism in text.

Marked p. 193 lines 5-12: emphasized in margin. [Text claims anticipation of "abstract expressionism" in pre 1948 work of Hans Hofmann.]

Marked p. 194 lines 11-17: emphasized in margin. [Text discusses weakness in Hans Hofmann's painting.]

Marked p. 195 lines 18-20: emphasized in margin. [Text claims Hans Hofmann's paint surfaces "breathe".]

Marked p. 209 line 19: words "good pictures" underlined, and line emphasized in margin. [Text discusses "abstract expressionism" and claims American painters set out to paint good pictures.]

Marked p. 210 lines 22-25: "Klee," "Miro," and "Kandinsky," written in margin by references to those artists in text.

Marked p. 212 lines 29-32: "Matta" written in margin: by reference to Matta in text.

Marked p. 217 line 17: emphasized in text. [Text discusses influences seen in Jackson Pollock's artistic vocabulary.]; line 31: "Toby" [sic] written in margin by reference to Tobey in text.

[Text used by John Clark as required reading, U of L; see e.g. course outline for "Art 4200, Seminar in Art History," 1987 12 25. Text not much thumbbed despite no. of markings.]

HALPIN, MARJORIE M. *Totem Poles: An Illustrated Guide*. Vancouver: University of British Columbia Press, 1981. Rpt. 1985. pp. vi, 58; 84 ill. (some col.); bibliog.

HART, FREDERICK. *History of Italian Renaissance Art: Painting, Sculpture, Architecture*. 3rd ed. New York: Harry N. Abrams, 1987. pp. 704; 728 b/w ill.; 105 col. pl.; glossary; bibliog.; index.

Hayward Gallery, London. *English Romanesque Art 1066-1200*. London: Arts Council in assoc. with Weidenfeld and Nicolson, 1984. Exhibition catalogue. Hayward Gallery, London, 5 Apr. - 8 July 1984. Tristram Holland, Janet Holt, and George Zamecki, ed. Organized by Janet Holt. Exhibition Committee chaired by George Zamecki. Text by Jonathan Alexander, Marion Archibald, Maylis Baylé, Christopher Brooke, Madeline H. Caviness, Bridget Cherry, John Cherry, Thomas Cocks, C. R. Dodwell, G. Elphick, Mirjam Foot, Jane Geddes, Richard Gem, T. A. Heslop, Deborah Kahn, Michael Kauffman, Donald King, Peter Lasko, Andrew Reckes, Neil Stratford, Paul Williamson, Christopher Wilson, and George Zamecki. pp. 416; many b/w ill.; 50 col. ill.; bibliog.; chronology; map; glossary.

_____. Pamphlet of the above title, subtitled "Glossary," published in conjunction with exhibition. [London: Arts Council, 1984.] pp. 4 incl. front and back covers; 2 b/w ill.

_____. Pamphlet of the above title, subtitled "Illuminated Manuscripts," published in conjunction with exhibition. [London]: Arts Council, [1984]. Text by A. Eve Graves. pp. 4 incl. front and back covers; 9 b/w ill.

_____. Pamphlet of the above title, subtitled "The Normans through the Bayeux Tapestry," published in conjunction with exhibition. [London]: Arts Council, [1984]. Text by Dorothy D. Bosomworth. pp. 4 incl. front and back covers; 8 b/w ill.

- _____. Pamphlet of the above title, subtitled "Sculpture," published in conjunction with exhibition. [London]: Arts Council [1984]. Text by Philip Dann. pp. 4 incl. front and back covers; 11 b/w ill.
- _____. Exhibition guide of the above title. [London]: Arts Council, [1984]. Text by Margaret Gibson. pp. 25; 12 b/w ill.; 8 col. ill.; map; plan of exhibition.
- _____. *Hayward Annual 1980*. London: Arts Council, 1980. Published in conjunction with an exhibition of contemporary painting and sculpture. Hayward Gallery, London, 29 Aug. - 12 Oct. 1980. Selected by John Hoyland. Introduction by John Hoyland. Essay by Tim Hilton. 34 artists represented. pp. 64; 34 b/w ill.; 18 col. ill.; biog.; bibliog. [Catalogue list was available at Gallery.] Stamped on front flyleaf: 55 Marischal Road, Lewisham, London, SE13 5LE, 01-318 5398.
- _____. *Hayward Annual 1985: A Journey Through Contemporary Art with Nigel Greenwood*. London: Arts Council, 1985. Exhibition catalogue. Hayward Gallery, London, 15 May - 7 July 1985. Organized by Catherine Lampert. Selected by Nigel Greenwood. Text by Nigel Greenwood. Artists represented: Mac Adams, Francis Bacon, Jeffery Camp, Steven Campbell, Thomas Joshua Cooper, Stephen Cox, Tony Cragg, Rita Donagh, Gilbert & George, Julian Grater, Nicola Hicks, Alan Johnston, Richard Long, Ian McKeever, Dhruva Mistry, Henry Moore, David Nash, Bridget Riley, Ann Stokes, Fred Williams, Victor Willing, and Anthony Zych. pp. 48; 16 b/w ill. Catalogue enclosed in original folder, together with 12 col. postcards (joined in sets of 6) of work by featured artists.
- _____. *New Painting New York*. London: Arts Council, 1979. Exhibition catalogue. Hayward Gallery, London, 3 May - 17 June 1979. Organized by Catherine Lampert, with Hilary Westlake. Artists represented: Jake Berthot, Ross Bleckner, Alan Cote, Philip Guston, Elizabeth Murray, Jerry Zeniuk, Joseph Zucker. pp. 24; 7 b/w ill.; biog.; bibliog.
- High Museum of Art, Atlanta. *The Advent of Modernism: Post Impressionism and North American Art, 1900 - 1918*. Atlanta, Georgia: High Museum of Art, 1986. Exhibition catalogue. Itinerary: High Museum of Art, Atlanta, Georgia; Center for the Fine Arts, Miami, Florida; Brooklyn Museum, New York; Glenbow Museum, Calgary, Alberta. N.d. for exhibitions. Kelly Morris, ed. Essays by William C. Agee, Peter Morrin, and Judith Zilczer. Contributions by Ruth Ann Appelhof, Louise Dompierre, Betsy Fahlman, Sidney Geist, Jeffrey R. Hayes, Judy L. Larson, Gail Levin, Joan Murray, Nick Madormo, Francis Naumann, Percy North, John O'Brian, Gwendolyn Owens, Patricia E. Phagan, Patrick Stewart, Roberta K. Tarbell, Diane Tepfer, and Barbara Wolanin. pp. 200; many b/w and col. ill.; bibliog. Stamped on front flyleaf: "Clark 4 South Lane, Hessle, N. Humberside, HU13 ORR Phone: 0482 644380," with handwritten inscription: "Clark U of L." Bookmark pp. 170-171. [Text discusses Allen Tucker: il. "Distant Shores," 1916.]
- Huntington Galleries, Huntington. *Dialogue: David Shapiro, Christopher Wilmarth*. Huntington, West Virginia: Huntington Galleries, 1978. Exhibition catalogue. Itinerary: Marshall University Art Gallery, 1 - 26 Oct. 1978; Huntington Galleries, 29 Oct. - 26 Nov. 1978. Essays by April Kingsley. Looseleaf format in folder: 10 single sheets, and 2 folded sheets [each of the latter containing 4 page essay], 4 b/w ill., 2 col. ill., biog.
- Ikon Gallery, Birmingham. *Recent British Painting*. Birmingham: Ikon Gallery, [1982]. Exhibition catalogue. Touring, 1982 - 1983. No Itinerary. Selected by Tim Hilton. Artists represented: Gillian Ayres, Prunella Clough, Barrie Cook, John Eiderfield, Lawrence Gowing, Clyde Hopkins, Ingrid Kerma, Robert Mason,

- John McLean, Henry Mundy, and Geoff Rigden. 6 page foldout, with 1 loose sheet enclosed; 11 b/w ill., biog.
- Institute for Foreign Cultural Relations, Stuttgart. *Contemporary Prints from the Federal Republic of Germany*. Stuttgart: N.p., 1978. [Printer: Dr. Cantz'sche Druckerei.] Exhibition catalogue. No itinerary, 1978/1979. Essay by Thomas Grochowiak, trans. by John Anthony Thwaites. 39 artists represented. pp. 44; 100 b/w ill.; biog.
- JEWELL, M.W., and BRUCE WHITEMAN. *12 Poems 12 Drawings*. Toronto: Poets and Painters Press, 1978. pp. 78; 12 b/w ill.
Handwritten inscription, in black ink: "To John Milt Nov '79". [Milt is Milton W. Jewell.]
- Kettle's Yard, Cambridge. *Paintings and Drawings by Martin Ball, Graham Crowley, Jeff Dellow, Clyde Hopkins, Joan Key, Bruce Russell, David Wiseman*. Cambridge: Kettle's Yard, 1980. Exhibition catalogue. Touring exhibition. No itinerary. Introduction by William Packer. Statement by artists. pp. 24; 21 b/w ill.; biog.
- Leeds Polytechnic Gallery, Leeds. *Drawings: An Exhibition of Drawings by Students at Hull, School of Fine Art*. Unpublished exhibition catalogue. Leeds Polytechnic Gallery, 8 - 22 Oct. 1979. Introduction by Simon Lewis. pp. 8. [Catalogue is typed and bound.]
- Little Missenden Festival Exhibition. *Painter's Choice*. Np.: np. [1983]. Exhibition catalogue. The Studio, Dering Cottage, [Little Missenden, England], 8 - 9 Oct. and 15 - 16 Oct. 1983. Selected by David Nicholson. Artists represented: Mark Ainsworth, Simon Edmondson, Richard Gilbert, John Groom, Andy McNish, David Porritt, Suzanne Riddoch, Anthea Summers, Derek Summers, Rob Welch, and Peter Wells. pp. 8 incl. front and back covers; 5 b/w ill.
- Los Angeles County Museum of Art. *The Spiritual in Art: Abstract Painting 1890-1985*. Los Angeles: County Museum of Art; New York: Abbeville, 1986. Exhibition catalogue. Itinerary: Los Angeles County Museum of Art, 23 Nov. 1986 - 8 Mar. 1987; Museum of Contemporary Art, Chicago, 17 Apr. - 19 July 1987; Haags Gemeentemuseum, The Hague, 1 Sept. - 22 Nov. 1987. Organized by Maurice Tuchman with Judi Freeman in collab. with Carel Blotkamp et al. Essays by Carel Blotkamp, John E. Bowlt, Charlotte Douglas, Charles C. Eldredge, Ake Fant, Judi Freeman, Robert Galbreath, Linda Dalrymple Henderson, Geurt Imanse, Edward Kasinec and Boris Kerdimun, Donald Kuspit, Rose-Carol Washton Long, John F. Moffitt, William Moritz, Sixten Ringbom, W. Jackson Rushing, Maurice Tuchman, Harriett Watts, and Robert P. Weish. pp. 435; many b/w and col. ill.; biog.; bibliog. notes; index.
Bookmark pp. 156-157. [Text illustrates and discusses the work of the Swedish artist Hilma Af Klint.]
- MURRAY, PETER and LINDA. *A Dictionary of Art and Artists*. 3rd ed. Harmondsworth, Middlesex: Penguin, 1972. Rpt. 1975. pp. 468.
- New Museum of Contemporary Art, New York. *Sots Art*. New York: New Museum of Contemporary Art, 1986. Exhibition catalogue. Itinerary: New Museum of Contemporary Art, New York, 12 Apr. - 12 June 1986; Glenbow Museum, Calgary, Alberta, 18 Nov. 1986 - 23 Jan. 1987; Everson Museum of Art, Syracuse, New York, 2 Feb. - 29 Mar. 1987. Margarita Tupitsyn, guest curator. Essays by Margarita Tupitsyn, and John E. Bowlt. Artists represented: Eric Bulatov, Vitaly Komar and Alexander Melamid, Alexander Kosolapov, Leonid Lamm, Leonid Sokov, and Kasimir Passion Group. pp. 60; 46 b/w ill.; 5 col. ill.; biog.; bibliog.
- Norton Gallery of Art, West Palm Beach. *Material Matters: Seven Young Contemporary Artists*. West Palm Beach, Florida: Norton Gallery of Art, 1980. Exhibition

- catalogue. Norton Gallery of Art, West Palm Beach, Florida, 29 Mar. - 4 May 1980. Edward Albee, guest curator. Artists represented: Thomas Bang, David Craven, John Duff, Gordon Moore, Bobbie Oliver, Jonathan Thomas, and Mia Westerlund. pp. 16; 7 b/w ill.; biog.; bibliog.
- Norwich School of Art Gallery. *Rocks and Flesh: An Argument for British Drawing*. Norwich, England: Norwich School of Art Gallery, 1985. Exhibition catalogue. Itinerary: Norwich School of Art Gallery, 30 Sept. - 26 Oct. 1985; Winchester Gallery, 12 Nov. - 6 Dec. 1985; Newcastle Polytechnic Gallery, 6 - 31 Jan. 1986; Royal Albert Memorial Museum, Exeter, 15 Feb. - 15 Mar. 1986. Selected by Peter Fuller. 28 artists represented. pp. 85; 69 b/w ill.
- Nottingham Castle Museum. *Beyond Appearances: Sculpture for the Visually Handicapped and Sighted to Share*. London: Arts Council, 1985. Exhibition catalogue. Itinerary: Nottingham Castle Museum, 13 Apr. - 12 May 1985; Milton Keynes Exhibition Gallery, 18 May - 22 June 1985; Wolverhampton Art Gallery, 29 June - 3 Aug. 1985; Caernarvon Museum, 10 Aug. - 14 Sept. 1985; Mold, Oriel Theatr [sic], Clwyd, 28 Sept. - 20 Oct. 1985; Barnsley, Cooper Gallery, 2 Nov. - 3 Dec. 1985. Organized by Michaela Butler, with Helen Luckett and Michael Harrison. Conversation with Antony Gormley. Essays by Michaela Butler, Kirsten Hearn, Lewis Jones, and Sheila Smith. pp. 60; 23 b/w ill.
- NSCAD: *The Nova Scotia College of Art and Design: Prints and Books*. Vol. 1 of 2. Halifax, Nova Scotia: The Press of the Nova Scotia College of Art and Design, 1982. Exhibition catalogue. Itinerary: University of Connecticut, 9 Oct. - 21 Nov. 1982; University of Rhode Island, 7 Dec. 1982 - 21 Jan. 1983; University of Massachusetts, 4 Feb. - 20 Mar. 1983; University of Vermont, 8 Apr. - 6 June 1983; University of Southern Maine, Summer 1983; University of New Hampshire, 13 Sept. - 26 Oct. 1983; University of Maine at Orono, 8 Nov. - 15 Dec. 1983. Introduction by Garry N. Kennedy. Essays by Kenneth Baker, Benjamin H. D. Buchloh, and Eric Cameron. 44 artists represented. pp. 107; 70 b/w ill.; bibliog. notes; list of Press publications. Enclosure: typed letter, Garry Neill Kennedy, to Faculty and Staff, [NSCAD], n.d., with "John" added by hand, and signed "Garry". [Letter states that this catalogue is enclosed.]
- Or Gallery, Vancouver. *Abstraction/Drawing*. Vancouver, British Columbia: Or Gallery, 1987. Exhibition catalogue. Or Gallery, Vancouver, 1 - 25 Apr. 1987. Gary Pearson, curator. Artists represented: Ann Kipling, David MacWilliam, and John Scott. pp. 16; 3 b/w ill.; biog.
- Pentonville Gallery, London. *Culture and Resistance: Paintings and Drawings by Paula Cornwall and Chris Read*. London: Pentonville Gallery, 1984. Exhibition catalogue. Pentonville Gallery, London, 7 - 24 Nov. 1984. Organized by Alma McCarthy. pp. 16; 9 b/w ill.; biog. [Paula Cornwall lived in Halifax, Nova Scotia, from 1976 - 1982, attended the Nova Scotia College of Art and Design from 1978 - 1981, and was one of John Clark's students.]
- Rochdale Art Gallery, Rochdale. *Drawings: A Mixed Exhibition to Explore the Nature of Drawing*. Rochdale: Rochdale Art Gallery, 1983. Exhibition catalogue. Rochdale Art Gallery, 5 - 27 Mar. 1983. Essay by Jill Morgan. Artists represented: Frank Auerbach, Basil Beattie, Glen Baxter, Hannah Collins, Alan Green, Nigel Hall, Kenneth Martin, Michael Kenny, Martin Naylor, Deanna Petherbridge, Kenneth Turnell, John Walker, Anthony Whishaw, and Marty St. James and Anne Wilson. pp. 64; 14 b/w ill.; biog. p. 23: address label for Kenneth Turnell [K.J. Turnell, Ivy Cottage, Medomsley Edge, Co. Durham, DH8 6PH, Tel: Ebchester 560-533] glued above ill. of drawing by Turnell ["Head," 1982, ink and wash on paper, 26 1/4 x

42 1/2 in.], and page marked, in ink, with asterisk.

Bookmark pp. 54-55. [Kenneth Turnell's biog.]

Marked p. 55 with alterations and additions to Kenneth Turnell's biog., in Clark's handwriting, in ink, as follows: 1978 entry "Teaching part-time at Wimbledon and the Central School of Art" has been crossed out; new entries are: "1980 Artist in Residence at St. Vincent School, Hampshire," and, under the heading Exhibitions:

- 1983
1. Sculpture at West Surrey School of Art
 2. Nature of Drawing - Rochdale Art Gallery
 3. Views + Horizons Bretton Sculpture Park.

ROSE, BERNICE. *Drawing Now*. New York: Museum of Modern Art, 1976. Published in conjunction with an exhibition. N.d. for exhibition. pp. 96; 87 ill. (some col.); biog.; bibliog.

ROSENBERG, HAROLD. *The Anxious Object*. 1966. Chicago: Phoenix- University of Chicago Press, 1982. pp. 272; 39 b/w ill.

Marked p. 40 lines 7-9: emphasized in margin. [Text claims Action Painting confronts the nature of modern individuality and thus restores metaphysical point to art.]

Marked p. 41 lines 9-11: emphasized in margin [text discusses rejection of subject matter, drawing, composition, etc. in Action Painting]; lines 28-30: emphasized in margin [text claims that, with increased artistic freedom in Action Painting, content became more important than before].

Marked p. 42 lines 10-16: "Greenberg" written in margin. [Text discusses theory of art as art, i.e. formal concerns.]

Marked p. 43 lines 22-27: emphasized in margin. [Text calls Greenberg an "expert" purveying to the bewildered.]

Marked p. 44 lines 11-12: emphasized in margin. [Text claims that issues in art have been identified but allowed to grow unmanageable; the content of Action Painting is the drama of creation in such a situation.]

Marked p. 46 last line: "active self" underlined. [Text states that Action Painting affirmed the artist as an active self.]

Marked p. 47 lines 3-6: emphasized in margin. [Text states that art movements move towards mediocrity for those carried by them, but the premises of Action painting are still valid for individual beginnings.]

Marked p. 146 lines 18-21: emphasized in margin. [Text discusses Hans Hofmann's emphasis on "Good Painting."]

Marked p. 147 lines 3-5: emphasized in margin. [Text discusses Hans Hofmann's insistence on the importance of the illusion of depth in painting.]

Marked p. 149 line 3: emphasized in margin. [Text discusses "push" and "pull," Hans Hofmann's "ultimate formula,"]

[Text used by John Clark as required reading, U of L; see e.g. course outline for "Art 4200, Seminar in Art History," 1987 12 15. Text not much thumbed despite no. of markings.]

Royal Academy of Arts, London. *British Art in the 20th Century: The Modern Movement*. SUSAN COMPTON, ed. London: Royal Academy; Munich: Prestel, 1987. Exhibition catalogue. Royal Academy of Arts, London, 15 Jan. - 5 Apr. 1987. Contributions by Dawn Ades, Andrew Causey, Judith Collins, Susan Compton, Richard Cork, Frederick Gore, Charles Harrison, Robert Rosenblum, Norman Rosenthal, and Caroline Tisdall. pp. 460; many b/w ill. in essays; 310 ill. (mostly col.) in cat.; biog. (incl. 70 b/w por.); bibliog.; index.

- _____. *The Hague School: Dutch Masters of the 19th Century*. RONALD de LEEUW, CHARLES DUMAS, and JOHN SILLEVIS, ed. London: Royal Academy in assoc. with Weidenfeld and Nicolson, 1983. Exhibition catalogue. Royal Academy, London, 16 April - 10 July 1983. Organized by Haags Gemmeentemuseum and Dienst Verspreide Rijkskollekties, The Hague, in collab. with Royal Academy, London and Musée du Louvre, Paris. Essays by Ronald de Leeuw, Charles Dumas, Herbert Henkels, Hans Kraan, Charles Moffat, and John Sillevis. Artists represented: (from the Hague School) Adolphe Artz, Gerard Bilders, Bernard Blommers, Johannes Bosboom, Paul Gabriël, Josef Israëls, Jacob Maris, Matthijs Maris, Willem Maris, Anton Mauve, Hendrik Willem Mesdag, Willem Roelofs, and Jan Hendrik Weissenbruch; and Piet Mondrian, and Vincent van Gogh. pp. 336; 131 b/w ill.; and 23 col. ill. in essays; 180 b/w ill. (incl. pors.); and 31 col. ill. in catalogue; map; bibliog.; list of exhib. catalogues; index.
- _____. *A New Spirit in Painting*. London: Royal Academy, 1981. Exhibition catalogue. Royal Academy of Arts, London, 15 Jan. - 18 Mar. 1981. Organized by Christos M. Joachimedes, Norman Rosenthal, and Nicholas Serota. Essay by Christos M. Joachimedes. pp. 262; 145+ b/w and col. ill.; biog.; bibliog. Handwritten inscription on front flyleaf: "John Clark NSCAD," and stamped: "Clark 4 South Lane, Hesse, N. Humberstone, HU13 ORR Phone: 0482 644380."
- RUBIN, WILLIAM, ed. *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*. Vol. 1. 2 vols. New York: Museum of Modern Art, 1984. Published in conjunction with an exhibition of the same title. Itinerary: Museum of Modern Art, New York; Detroit Institute of Arts; Dallas Museum of Art. N.d. for exhibitions. Essays by Christian F. Feest, Jack D. Flam, Jean-Louis Paudrat, Philippe Peltier, William Rubin, and Kirk Varnedoe. pp. xvi, 343; many b/w and col. ill.; bibliog. notes.
- _____. *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*. Vol. 2. 2 vols. New York: Museum of Modern Art, 1984. Published in conjunction with an exhibition of the same title. Itinerary: Museum of Modern Art, New York; Detroit Institute of Arts; Dallas Museum of Art. N.d. for exhibitions. Essays by Ezio Bassani, Sidney Geist, Donald E. Gordon, Rosalind Krauss, Jean Laude, Gail Levin, Evan Maurer, Laura Rosenstock, Kirk Varnedoe, and Alan G. Wilkinson. pp. 346 (pp.344-689 of 2 vol. pub.); many b/w and col. ill.; bibliog. notes.
- School of the Art Institute of Chicago. *The School of the Art Institute of Chicago: 1986-87 Catalog*. Chicago: School of the Art Institute of Chicago, 1986. pp. 132; many b/w and col ill. Enclosure, pp. 94-95: folded sheet of lined paper with handwritten notes [apparently pertaining to Clark's visit to Art Institute of Chicago as artist in residence, Apr./May 1988; notes may have been made during a phone conversation. Text pp. 94-95 lists faculty biographies, including another John Clark.]
- Serpentine Gallery, London. *Coracle Press at the Serpentine: Salon d'Automne*. London: Arts Council, 1984. Published in conjunction with an exhibition. Serpentine Gallery, London, 6 - 28 Oct. 1984. An essay in words and images by Thomas A. Clark and Simon Cutts with work by David Connearn, Bill Culbert, Chris Drury, Andy Goldsworthy, Tony Hayward, Joseph Kosuth, Richard Long, Martin Rogers, and Yoko Terauchi. pp. 28; 8 b/w ill.; list of exhibitions and publications of Coracle Press Gallery and Books, 1976-1984.
- _____. *Cross-Currents in Swiss Art*. London: Arts Council, 1985. Exhibition catalogue. Serpentine Gallery, London, 9 Mar. - 8 Apr. 1985. Selected by

- Richard Calvocoressi. Artists represented: Miriam Cahn, Martin Disler, Peter Fischli and David Weiss, Markus Raetz, and Jean-Frédéric Schnyder. pp. 36; 54 b/w ill.; 6 col. ill.; biog.
- _____. *Graeme Murray Gallery at the Serpentine: Exhibitions and Books with Artists, 1976-1984*. Edinburgh: Graeme Murray Gallery, 1984. Exhibition catalogue. Serpentine Gallery, London, 6 - 28 Oct. 1984. pp. 48; 23 b/w ill. Enclosures: 2 copies of order form for Graeme Murray Gallery publications.
- _____. *Landscape, Memory and Desire*. London: Arts Council, 1984. Exhibition catalogue. Serpentine Gallery, London, 8 Dec. 1984 - 20 Jan. 1985. Selected by Robert Ayers and Tony Godfrey. Artists represented: Maria Chevska, Peter Lewis, Andrew Mansfield, Thérèse Oulton, Michael Porter, and Adrian Searle. pp. 32; 10 b/w ill. (incl. por.); 6 col. ill.; biog.
- _____. *Matt's Gallery*. JEAN FISHER. London: Arts Council, 1984. Serpentine Gallery, Oct. 1984. pp. 16; 2 b/w ill.; bibliog. notes; list of exhibitions, publications and books by artists of Matt's Gallery.
- _____. *Problems of Picturing*. London: Arts Council, 1984. Exhibition catalogue. Serpentine Gallery, London, 1 - 30 Sept. 1984. Selected by Sarah Kent. Artists represented: Tony Bevan, Nigel Gill, David Leapman, Lisa Milroy, and Amikam Toren. pp. 28; 16 b/w ill.; 5 col. ill.; biog.; bibliog. notes.
- Solomon R. Guggenheim Museum, New York. *1980 Exxon International Exhibition: British Art Now: An American Perspective*. [New York]: [Solomon R. Guggenheim Museum, 1980]. Brochure published in conjunction with exhibition. Contains essay by Roger M. Williams, "Searching for Britain's Best," reprinted from *The Lamp*, New York: Exxon Corporation, Winter 1979. pp. 6 incl. inside front and back covers; 15 col. ill. (incl. por.).
- Southern Alberta Art Gallery, Lethbridge. *Katchu to Token: Armour and Swords*. Lethbridge, Alberta: Southern Alberta Art Gallery, n.d. Exhibition catalogue. Southern Alberta Art Gallery, n.d. [date of curatorial essay, Dec. 1979]. Victoria Baster, guest curator. pp. 8; 4 b/w ill.; bibliog.
- _____. *Medrie MacPhee/Susanna Heller*. Lethbridge, Alberta: Southern Alberta Art Gallery, n.d. Exhibition catalogue. Itinerary: Southern Alberta Art Gallery, Lethbridge, 22 Oct. - 30 Nov. 1988; Whyte Museum of the Canadian Rockies, Banff, Alberta, 17 Jan. - 26 Feb. 1989. Essays by Leopold Plotek. pp. 20; 8 b/w ill.; 2 col. ill.; biog.; bibliog. [Note: half of catalogue is devoted to Medrie MacPhee, half to Susanna Heller. It is printed so that one cover and title page reads "Medrie MacPhee," the other, with the book reversed, reads "Susanna Heller."]
- _____. *Northwest Coast Indian Masks*. Lethbridge, Alberta: Southern Alberta Art Gallery, 1979. Exhibition catalogue. Southern Alberta Art Gallery, Lethbridge, 11 Feb. - 4 Mar. 1979. Essay by Victoria Baster. 6 page foldout; 4 b/w ill.; bibliog.
- STEINBERG, LEO. *Other Criteria: Confrontations with Twentieth-Century Art*. 1972. Paperback ed. London: Oxford University Press, 1975. pp. 436; 278 b/w ill. and foldout; index. Bookmarks pp. 10-11, 54-55. [Text used by John Clark as required reading, U of L; see e.g. course outline for "Art 4200, Seminar in Art History," 1987 12 15. Well thumbed.]
- Style in the 70's*. London: Artscribe, 1979. Exhibition catalogue. Touring exhibition. No itinerary. Selected by Ben Jones. Essays by James Faure Walker, Ben Jones, and David Sweet. Artists represented: Martin Ball, Roger Bates, Stephenie Bergman, Graham Crowley, Jennifer Durrant, James Faure Walker, Noel Forster, John Gibbons, Jeff Hellyer, William Henderson, Charles Hewlings,

- Peter Hide, Ben Jones, Patrick Jones, Dave King, Jim Latter, Jeff Lowe, Colin Nicholas, Nicholas Pope, Michael Porter, Peter Rippon, Bruce Russell, Robert Russell, Adrian Searle, Anthony Smart, Trevor Sutton, David Sweet, Kenneth Turnell, Edward Whittaker, and Gary Wragg. pp. 44; 30 b/w ill.; biog.
Tate Gallery, London. *Dunn International: An Exhibition of Contemporary Painting Sponsored by the Sir James Dunn Foundation*. London: Arts Council, 1963. Exhibition catalogue. Tate Gallery, London, 15 Nov. -22 Dec. 1963. Organized by John Richardson. Foreword by M. Beaverbrook, from the catalogue of the same exhibition at the Beaverbrook Art Gallery, Fredericton, New Brunswick, Sept. 1963. pp. 108; 101 b/w ill.
Stamped on title page: "Clark 4 South Lane, Hessle, N. Humberside, HU13 ORR Phone: 0482 644380," with handwritten inscription: "Clark U of L."
Colours noted by catalogue entries no. 3-9, 11-14, 17-20, 23-26, 29, 30, 32, 38-40, 44-46, 50-56, 58-65, 67, 68, 70, 72-100.
Marked beside catalogue entry no. 33: "not in."
Bookmarks between catalogue entries no. 15-16, 17-18, 57-58, 77-78, 79-80, 95-96. [These bookmarks coincide with all the Canadian entries.] [Well thumbed. John Clark saw this exhib. in 1963.]
- _____. *The Essential Cubism: Braque, Picasso and Their Friends 1907 - 1920*. DOUGLAS COOPER and GARY TINTEROW. London: Tate Gallery, 1983. Exhibition catalogue. Tate Gallery, London, 27 Apr. - 10 July 1983. pp. 448; 11 b/w ill. in essays; 233 ill. (some col.) and 4 b/w por. in cat.; bibliog. Bookmarks pp. 38-40, 112-113, 186-187.
- _____. *The Hard-Won Image: Traditional Method and Subject in Recent British Art*. RICHARD MORPHET. London: Tate Gallery, 1984. Exhibition catalogue. Tate Gallery, London, 4 July - 9 Sept. 1984. 46 artists represented. pp. 80; 48 b/w ill.; 21 col. ill.; biog.; bibliog.
Stamped on front flyleaf: "Clark 4 South Lane, Hessle, N. Humberside, HU13 ORR Phone: 0482 644380."
- Towards a New Art: Essays on the Background to Abstract Art 1910 - 20*. London: Tate Gallery, 1980. Essays by Lucy Adelman and Michael Compton, Stephen Bann, Jane Beckett, Susan Compton, John Gage, Christopher Green, Charles Harrison, Norbert Lynton, Sara Selwood, and Peter Vergo. pp. 239; many b/w ill.; 10 col. ill.; bibliog. notes.
- Usher Gallery, Lincoln. *In Their Circumstances*. Lincoln, England: Usher Gallery, 1985. Exhibition Catalogue. Itinerary: Usher Gallery, Lincoln, 15 June - 14 July 1985; Ashley Gallery, Epsom, 18 Oct. - 23 Nov. 1985; Peterborough Museum and Art Gallery, 7 Dec. 1985 -4 Jan. 1986; Crawford Centre for the Arts, University of St. Andrews, 10 Jan. - 9 Feb. 1986; Scott Gallery, Pendle College, University of Lancaster, 13 Feb. - 5 Mar. 1986; Ferens Art Gallery, Kingston-upon-Hull, 26 Apr. - 25 May 1986. Selected by Timothy Hyman. Artists represented: Gillian Barlow, Jeffery Camp, Christopher Couch, Dexter Dalwood, Peter Darach, Peter de Francia, Anthony Green, Maggi Hambling, Howard Hodgkin, Timothy Hyman, Andrzej Jackowski, Neil Jeffries, Ken Kiff, R. B. Kitaj, John Lessore, Leonard McComb, Alexander Moffat, Francis West, and Laetitia Yhap. pp.36; 56 b/w ill.; biog.; bibliog.
Enclosure, pp. 18-19: copy of review by Brian Sewell of exhibition "Jeffery Camp," at The Royal Academy, Picadilly; no dates or source given. [Appears to have been copied from a newspaper.]
- Walker Art Gallery, Liverpool. *John Moores Liverpool Exhibition 10*. Liverpool: Walker Art Gallery, 1976. Exhibition catalogue. Walker Art Gallery, 6 May -

- 8 Aug. 1976. Juried by Dore Ashton, Peter de Francia, J. Kasmin, and Timothy Stevens (Chairman). 79 artists represented. pp. 28; 18 b/w ill.; 1 col. ill.
- _____. *Body and Soul: Peter Moores Liverpool Project 3*. Liverpool: Walker Art Gallery, 1975. Exhibition catalogue. Walker Art Gallery, 23 Oct. 1975 - 4 Jan. 1976. Selected by Norbert Lynton. Text by Norbert Lynton. Artists represented: Ivor Abrahams, Craigie Aitchison, Francis Bacon, Kate Barnard, Norman Blamey, Boyd and Evans, Mark Boyle, Edward Burra, Patrick Caulfield, John Cobb, Michael Craig-Martin, William Crozier, John Davies, Robyn Denny, Rita Donagh, Peter de Francia, Roger Hilton, David Hockney, Allen Jones, Ken Kiff, Leon Kossoff, Martin Leman, James Lloyd, L.S. Lowry, Chris Orr, Carl Plackman, James Power, Euan Uglow, Stephen Willats, and Kit Williams. pp. 76 [last 27 pages are advertisements]; 32 b/w ill.; biog. Erratum enclosed: reprint of page 44, with ill. of Robyn Denny's painting, "Time of Day III," 1969, correctly orientated. Bookmark pp. 42-43. ["Rita Donagh" handwritten on bookmark; marks entry on Rita Donagh.] Bookmark pp. 46-47. ["Carl Plackman" handwritten on bookmark; marks entry on Carl Plackman.] [Extensive moisture damage, some back pages partially stuck together, still legible.]
- Walter Phillips Gallery, Banff. *Transference*. Banff, Alberta: Walter Phillips Gallery, Banff Centre School of Fine Arts, 1987. Exhibition catalogue. Itinerary: Walter Phillips Gallery, Banff, 5 - 15 Jan. 1987; Charles H. Scott Gallery, Vancouver, 3 July - 16 Aug. 1987. Daina Augaitis, curator. Essays by Daina Augaitis, and Arni Runar Haraldsson. Artists represented: Don Corman, Chris Cran, Billy J. McCarroll, Steve Peterson, Arlene Stamp, and John Will. pp. 36; 6 b/w ill.; 6 col. ill.; biog.; bibliog. notes. [2 copies.]
- WORDSWORTH, JONATHAN, MICHAEL C. JAYE, and ROBERT WOOFF. *William Wordsworth and the Age of English Romanticism*. New Brunswick, New Jersey: Rutgers University Press; Grasmere, England: Wordsworth Trust, 1987. Exhibition catalogue. Itinerary: New York Public Library, 31 Oct. 1987 - 2 Jan. 1988; Indiana University Art Museum, Bloomington, 28 Jan. - 6 Mar. 1988; Chicago Historical Society, 6 Apr. - 5 June 1988. pp. xviii, 261; 185 b/w and col. ill.; chronology; index. [See also under Section 4. General Interest.] Enclosure: exhibition announcement for "William Wordsworth and the Age of English Romanticism" at Chicago Historical Society. [John Clark was artist in residence at the Art Institute of Chicago, Apr./May 1988, while this exhibition was showing.] Bookmark pp. 106-107. [Text illustrates and discusses three stages of an Alexander Cozens "blot."]
- Works by Offset*. Toronto: Artists in Books, 1978. Featuring work by Peter Blendell, David Craven, Nancy Davison, Glen Elliott, Ric Evans, Peter Fleishman, Joan Frick, Steve Hajnoczky, Nancy Hazelgrove, John Howlin, Paul Hutner, Robert Jacks, Milt Jewell, Harold Klunder, Yvonne Lammerich, Jamie Lyons, Anna MacLachlan, Robert McNealy, Sam Perepelkin, Jaan Poldas, Robert Roy, Gar Smith, Don Snell, Paul Stratigos, John Van Nostrand, Joy Walker, and Robert Wiens. pp. 176; 88 b/w reproductions.
- Yale Center for British Art, New Haven. *Eight Figurative Painters*. New Haven, Connecticut: Yale Center for British Art, 1981. Exhibition catalogue. Itinerary: Yale Center for British Art, New Haven, Connecticut, 14 Oct. 1981 - 3 Jan. 1982; Santa Barbara Museum of Art, California, 29 Jan. - 28 Mar. 1982. Selected by Andrew Forge. Preface and catalogue entries by Andrew Forge.

- Introduction by Lawrence Gowing. Artists represented: Michael Andrews, Frank Auerbach, Francis Bacon, William Coldstream, Lucian Freud, Patrick George, Leon Kossoff, and Euan Uglow. pp. 112; 68 b/w ill.; biog.; bibliog. Handwritten inscription on front flyleaf: "John Clark NSCAD."
 Bookmark pp. 80-81. [ill. 2 paintings by Lucian Freud: cat. #41, "Naked Man with Rat," 1977-78, oil on canvas, 91.5 x 91.5 cm.; and cat. #42, "Nude with Reflections," 1980, oil on canvas, 90.5 x 90.5 cm.].
- Yorkshire Sculpture Park, West Bretton. *Attitudes*. Np.: n.p., [1981]. Brochure published in conjunction with an exhibition of the same title. Yorkshire Sculpture Park, Bretton Hall College, West Bretton, Wakefield, Yorkshire, 26 Sept. 1981 - 14 Apr. 1982. Organized by Peter Murray and Gordon Young. Introduction by Peter Murray. Artists represented. Walter Dusenbery, Lee Grandjean, Jorgen Haugen Sorensen, and Glynn Williams. pp. 10 incl. inside front and back covers; 10 b/w ill. (incl. por.).
 Enclosure: exhibition catalogue, single typed sheet.

2. ARTISTS

ATGET, EUGENE.

- Serpentine Gallery, London. *Eugene Atget: Photographs of Old France*. London: Arts Council, 1984. Pamphlet published in conjunction with an exhibition. Serpentine Gallery, London, 25 Feb. - 25 Mar. 1984. Essay by Rory Coonan. pp. 4 incl. front and back covers; 7 sepia ill. (incl. por.); bibliog.

ATKINS, CAVEN.

[Atkins was a visiting artist at the University of Lethbridge while Clark was on the Faculty there.]

- Art Gallery of Windsor. *A Retrospective Exhibition of Selected Works by Caven Atkins Spanning Fifty Years of the Artist's Life*. Windsor, Ontario: Art Gallery of Windsor, 1979. Exhibition catalogue. Art Gallery of Windsor, Ontario, 23 Sept. - 28 Oct. 1979. Ted Frazer, curator. pp. 40; many ill. (some col.); biog.; bibliog.
 Handwritten inscription on inside front cover: "To John with fond and good memories of U of L, the students and his cogent interest. Caven Atkins."

AUERBACH, FRANK.

- Arts Council of Great Britain, London. *Frank Auerbach*. London: Arts Council, 1978. Exhibition catalogue. Itinerary: Hayward Gallery, London, 4 May - 2 July 1978; Fruit Market Gallery, Edinburgh, 15 July - 12 Aug. 1978. Organized by Catherine Lampert. Essay by Leon Kossoff. Catharine Lampert in conversation with Frank Auerbach. pp. 96; many b/w ill.; 19 col. ill.; biog. Handwritten inscription on front flyleaf: "John Clark NSCAD."
 Bookmark pp. 40-41. [ill.: cat. #134 "Camden Theatre in the Rain." 1977, oil on board, 121.9 x 137.1 cm.; cat. #1 "E.O.W. nude." 1952, oil on canvas, 76.2 x 50.8 cm.] 2 copies, one is unmarked.
- Marlborough Galerie, Zürich. *Frank Auerbach: Paintings and Drawings 1954-1976*. Zürich: Marlborough Galerie, 1976. Exhibition catalogue. Marlborough Galerie, Zürich, May 1976. Essay by William Feaver, trans. into German by Ursula von Wiese. pp. 36; 18 b/w ill. (incl. por.); 6 col. ill.; biog. Ger. with Eng. text of essay and titles of works.

AVERY, MILTON.

Edmonton Art Gallery. *Milton Avery*. Edmonton, Alberta: Edmonton Art Gallery, 1978. Exhibition catalogue. Itinerary: Edmonton Art Gallery, Alberta, 22 Sept. - 22 Oct. 1978; Walter Phillips Gallery, Banff, Alberta, 24 Nov. - 15 Dec. 1978; Windsor Art Gallery, Ontario, 1 - 29 Jan. 1979; Mendel Art Gallery, Saskatoon, Saskatchewan, 9 Feb. - 5 Mar. 1979; Art Gallery of Hamilton, Ontario, 23 Mar. - 23 Apr. 1979. Raymond Ouellet, curator. pp. 20; 1 b/w por.; 8 col. ill.; biog.; bibliog.

HASKELL, BARBARA. *Milton Avery*. New York: Whitney Museum; Harper and Row, 1982. Published on the occasion of the exhibition of the same title at the Whitney Museum of American Art, New York, 16 Sept. - 5 Dec. 1982. Itinerary: Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania, 15 Jan. - 6 Mar. 1983; Fort Worth Art Museum, Texas, 22 Mar. - 8 May 1983; Albright-Knox Art Gallery, Buffalo, New York, 21 May - 10 July 1983; Denver Art Museum, Colorado, 27 July - 4 Sept. 1983; Walker Art Center, Minneapolis, Minnesota, 18 Sept. - 30 Oct. 1983. pp. 224; 147+ ill. (some col.); biog.; bibliog.; index.

Stamped on front flyleaf: "Clark 4 South Lane, Hesse, N. Humberstone, HU13 ORR Phone: 0482 644380."

BACON, FRANCIS.

Marlborough Fine Art, London. *Francis Bacon: Recent Paintings*. London: Marlborough Fine Art, 1965. Exhibition catalogue. Marlborough Fine Art, London, July - Aug. 1965. Extract from Francis Bacon by John Russell (London: Methuen, 1964). pp. 19; 14 b/w ill. (incl. por.); 1 col. ill. Marked p. 19: asterisk by "R. B. Kitaj" in list of artists for whom Marlborough-Gerson Gallery, New York, was agent.

BAILEY, WILLIAM.

[Bailey was on the Faculty at Indiana University while John Clark was a graduate student there, 1966-68.]

Galerie Claude Bernard, Paris. *William Bailey: Peintures*. Paris: Galerie Claude Bernard, 1978. Exhibition catalogue. Galerie Claude Bernard, Paris, Mar. 1978. Essays by Hilton Kramer (republished from "The Age of the Avant-Garde." New York: Farrar, 1971) and Jean Paget. pp. 48; 15 b/w ill.; 1 col. ill.; biog. Fr./Eng.

Robert Schoelkopf Gallery, New York. *William Bailey: Recent Paintings*. New York: Robert Schoelkopf Gallery, 1979. Exhibition catalogue. Robert Schoelkopf Gallery, 6 Jan. - 10 Feb. 1979. Introduction by Mark Strand. pp. 16; 1 b/w por.; 5 col. ill.; biog. Catalogue list does not include figure drawings exhibited.

BALTHUS (KLOSSOWSKI OF ROLLA).

LEYMARIE, JEAN. *Balthus*. Trans. from Fr. by James Emmaus. 1979. Amended edition. New York: Rizzoli, 1982. pp. 155; many b/w and col. ill. Stamped on front flyleaf: "Clark 4 South Lane, Hesse, N. Humberstone, HU13 ORR Phone: 0482 644380." Bookmark pp. 10-11.

Tate Gallery, London. *Balthus*. London: Arts Council, 1968. Exhibition catalogue. Tate Gallery, London, 4 Oct. - 10 Nov. 1968. Arranged by John Russell. Introduction by John Russell. Essays [republished] by Antonin Artaud, Albert Camus, and Paul Eluard. pp. 99; many b/w ill.; 2 col. ill.; bibliog.

BARKLEY, ALAN.

[Clark first met Barkley when the latter was a visitor at Hull College of Art in the late '60s/early '70s; later they were both on the Faculty at NSCAD]

Art Gallery of Ontario, Toronto. *Alan Barkley: Sculpture*. Toronto: Art Gallery of Ontario, 1980. Exhibition catalogue. Art Gallery of Ontario, Toronto, 6 Sept. - 19 Oct. 1980. Alan Barkley interviewed by David MacWilliam. pp. 12; 8 b/w ill.; 1 col. ill.; biog.; bibliog. [2 copies.]

BAXTER, IAIN.

BAXTER, IAIN. *Reflections: Lethbridge*. Np.: Iain Baxter/N.E.Thing Co., 1979. Published on the occasion of an exhibition of photo art by Iain Baxter/N.E.Thing Co., Southern Alberta Art Gallery, Lethbridge, 11 Mar. - 8 Apr. 1979. Photo essay, no written text. pp. 50 incl. inside front and back covers; 50 b/w ill.

BAXTER, IAIN. *Thrown Camera Photographs*. Np.: Iain Baxter/N.E.Thing Co., 1979. Published on the occasion of an exhibition of photo art by Iain Baxter/N.E.Thing Co., Southern Alberta Art Gallery, Lethbridge, 11 Mar. - 8 Apr. 1979. Photo essay, no written text. pp. 18 incl. inside front and back covers; 18 b/w ill.

BAXTER, IAIN. *Vancouver Beauty Spots*. Np.: Iain Baxter/N.E.Thing Co., 1979. Published on the occasion of an exhibition of photo art by Iain Baxter/N.E.Thing Co., Southern Alberta Art Gallery, Lethbridge, 11 Mar. - 8 Apr. 1979. Photo essay, no written text. pp. 18 incl. inside front and back covers; 18 b/w ill.

Southern Alberta Art Gallery, Lethbridge. *Iain Baxter: Ever Ready*. Lethbridge, Alberta: Southern Alberta Art Gallery, 1979. Published in conjunction with an exhibition. Southern Alberta Art Gallery, Lethbridge, 11 Mar. - 8 Apr. 1979. Photo essay, no written text. pp. 32; 32 b/w ill.

BECKMANN, MAX.

Saint Louis Art Museum. *Max Beckmann: Retrospective*. CARLA SCHULZ-HOFFMANN, and JUDITH C. WEISS, ed. Saint Louis: Saint Louis Art Museum; Munich: Prestel, 1984. Exhibition catalogue. Itinerary: Haus der Kunst, Munich, 25 Feb. - 23 Apr. 1984; Nationalgalerie, Berlin, 18 May - 29 July 1984; Saint Louis Art Museum, 7 Sept. - 4 Nov. 1984; Los Angeles County Museum of Art, 9 Dec. 1984 - 3 Feb. 1985. Contributions by Walter Barker, Peter Beckmann, James D. Burke, Wolf-Dieter Dube, Peter Eikemeier, Charles Werner Haxthausen, Bruno Heimberg, Stephan Lackner, Christian Lenz, Sarah O'Brien-Twohig, Doris Schmidt, Carla Schulz-Hoffman, Peter Selz, and Cornelia Stabenow. pp. 483; many b/w and col. ill.; biog.; bibliog.; index.

Stamped on front flyleaf: "Clark 4 South Lane, Hessle, N. Humberside, HU13 ORR Phone: 0482 644380."

Bookmark pp. 16-17.

Tate Gallery, London. *Max Beckmann 1884 - 1950*. London: Arts Council, 1965. Exhibition catalogue. Tate Gallery, London, Oct. 1 - Nov. 7, 1965. Foreword by Gabriel White. Introduction by John Willett. Statements by Beckmann. pp. 70; 31 b/w ill.; 4 col. ill.; biog.; bibliog.

Notes in pencil on inside back cover:

Fish	Clocks	Knife	Kite	Piano	Candle
Ships	Mirror	Cannon	Balloon	Horn	Oil Lamp
Nets		Spear	Moon	Sax	
			(Trapeze)	Drum	
			Falling man	Harp	
				Flute	
Fruit	Snakes			Accordion	
Plants	Birds			Mandolin	
	Cat				

[Notes apparently refer to Beckmann's iconography.]

BLAKE, WILLIAM.

ROTHENSTEIN, SIR JOHN, ed. *William Blake*. "The Masters," no. 6. London: Knowledge, 1965. Essay by Sir Geoffrey Keynes. pp. 24; 21 b/w ill.; 16 col. ill.

BONNARD, PIERRE.

Nottingham Castle Museum. Drawings by Bonnard. London: Arts Council, 1984. Exhibition catalogue. Itinerary: Nottingham Castle Museum, 27 May - 29 July 1984; Museum of Modern Art, Oxford, 5 Aug. - 30 Sept. 1984; Norwich Castle Museum, 6 Oct. - 11 Nov. 1984; DLI Museum and Arts Centre, Durham, 17 Nov. - 9 Dec. 1984; City Art Gallery, Bristol, 15 Dec. 1984 - 27 Jan. 1985; City Art Gallery, Stoke, 7 Feb. - 9 Mar. 1985; to be confirmed, 16 Mar. - 21 Apr. 1985; to be confirmed, 27 Apr. - 2 June 1985; Courtauld Institute, London, 8 June - 21 July 1985; Southampton Art Gallery, 27 July - 1 Sept. 1985; Royal Albert Memorial Museum, Exeter, 7 Sept. - 12 Oct. 1985; City Art Gallery, Plymouth, 18 Oct. - 23 Nov. 1985. Organized by the Arts Council of Great Britain in assoc. with Nottingham Castle Museum. Essays by Sargy Mann, and Antoine Terrasse. pp. 136; 122+ b/w ill.; biog.

Royal Academy, London. *Pierre Bonnard 1867 - 1947*. 2nd ed. London: Royal Academy, 1966. Exhibition catalogue. Royal Academy of Arts, London, 6 Jan. - 13 Mar. 1966. Essay by Denys Sutton. pp. 110; many b/w ill.; biog.

BULL, CHARLES LIVINGSTON.

WHITE, PETER. *Charles Livingston Bull*. Calgary: Glenbow Museum, 1979. Introduction by Jeffrey Spalding. pp. 56; 44 b/w ill. (incl. por.); 4 col. ill.; bibliog.; catalogue of the collection.

BURRA, EDWARD.

Hayward Gallery, London. *Edward Burra*. London: Arts Council, 1985. Exhibition catalogue. Hayward Gallery, London, 1 Aug. - 29 Sept. 1985. Selection of works from exhib. shown at: Southampton Art Gallery, 19 Oct. - 24 Nov. 1985; Leeds City Art Gallery, 4 Dec. 1985 - 12 Jan. 1986; Norwich Castle Museum, 22 Jan. - 23 Feb. 1986. Essays by Andrew Causey, and George Melly. pp. 160; many b/w ill.; 28 col. ill.; biog.; bibliog. Stamped on front flyleaf: "Clark 4 South Lane, Hessle, N. Humberside, HU13 ORR Phone: 0482 644380."

CAMERON, ERIC.

[Cameron was a colleague of Clark's on the Faculty at NSCAD]

Art Gallery of Greater Victoria. *In Camera - and Lawn*. Victoria, British Columbia: Art Gallery of Greater Victoria, 1980. Brochure published in conjunction with an installation. Art Gallery of Greater Victoria, 6 June - 3 Aug. 1980. pp. 8 incl. front and back covers; 6 b/w ill.

Canada House Gallery, London. *In the Picture - and Lawn: A Video Installation by Eric Cameron*. London: Canadian High Commission, 1980. Exhibition catalogue. Itinerary: Canada House Gallery, London, 20 Feb. - 19 Mar. 1980; Centre culturel canadien, Paris, 21 May - 15 June 1980. Introduction by David Hall. Looseleaf format, in folder: 2 sheets of text, Eng.; 2 sheets text, Fr.; 2 b/w photos.; biog.

Stride Gallery, Calgary. *In Retrospect...: An Installation by Eric Cameron with Thick Paintings*. (To be Continued.). Calgary, Alberta: Stride Gallery, 1988. Exhibition catalogue. Stride Gallery, Calgary, 9 - 29 Jan. 1988. Essay by Eric Cameron. pp. 15; 6 b/w ill.; biog.; bibliog.

CAMERON, JULIA MARGARET.

Arts Council of Great Britain, London. *Julia Margaret Cameron 1815-1879*. London: Arts Council, 1984. Pamphlet published in conjunction with a touring exhibition, no locations or dates. Organized by John Hansard Gallery, The

University, Southampton. Essay by Sara Selwood. pp. 4 incl. front and back covers; 10 b/w ill.

CARO, ANTHONY.

Arts Council of Great Britain, London. *Anthony Caro: Sculpture 1969-84*. London: Arts Council, 1984. Exhibition catalogue. Itinerary: Serpentine Gallery, London, 12 Apr. - 28 May 1984; Whitworth Art Gallery, Manchester, 9 June - 28 July 1984; Leeds City Art Gallery, 10 Aug. - 23 Sept. 1984; Ordrupgaard Samlingen, Copenhagen, 12 Oct. - 18 Nov. 1984; Kunstmuseum, Düsseldorf, 20 Jan. - 3 Mar. 1985; Joan Miró Foundation, Barcelona, 22 Mar. - 5 May 1985. Organized by Catherine Lampert. Essay by Tim Hilton. pp. 84; 50 b/w ill. (incl. por.); 12 col. ill.; biog.; bibliog.
Enclosure: errata.

Greater London Council, Iveagh Bequest, London. *Anthony Caro: Table Top Sculptures 1973-4*. London: Greater London Council, 1974. Exhibition catalogue. Greater London Council, Iveagh Bequest, London, 11 Sept. - 20 Oct. 1974. Introduction by J. J. pp. 16; 15 b/w ill.; biog.

RUBIN, WILLIAM. *Anthony Caro*. New York: Museum of Modern Art, 1975. London: Thames and Hudson, 1975. Published on occasion of retrospective exhibition of Anthony Caro's work, Museum of Modern Art, New York, and Museum of Fine Arts, Boston. pp. 196; 94 b/w ill. (incl. por.); 16 col. ill.; biog.; bibliog.

CARR-HARRIS, IAN.

Dalhousie Art Gallery, Halifax. *Ian Carr-Harris: Recent Work*. Halifax: Dalhousie Art Gallery, 1982. Exhibition catalogue. Dalhousie Art Gallery, Halifax, 7 Jan. - 14 Feb. 1982. Introduction by Linda Milrod. pp. 12; 8 b/w ill.; bibliog.

CÉZANNE, PAUL.

NOVOTNY, F. *Cézanne*. 3rd ed. London: Phaidon, 1972. pp. 64; 49 col. ill.; biog.
6 p. missing [torn out of book]: col pl. 21-22, 33-34, 41-42 :
plate 21: "Still Life," 71 x 91 cm., c.1883-7, Munich, State Gallery.
plate 22: "The Bay of Marseilles seen from l'Estaque," 76 x 97 cm., c.1885, Chicago, Art Institute.
plate 33: "Madame Cézanne in a Yellow Armchair," 81 x 65 cm., c.1890-4, Chicago, Art Institute.
plate 34: "The Woman with the Coffee-Pot," 130 x 96 cm., c.1890-4, Paris, Louvre.
plate 41: "Bathing Women," 51 x 62 cm., c.1900-5, Chicago, Art Institute.
plate 42: "Bathing Women," 130 x 193 cm., c.1900-5, London, National Gallery.

Royal Academy, London. *Cézanne: The Early Years 1859 - 1872*. LAWRENCE GOWING. New York: Harry N. Abrams, 1988. Exhibition catalogue. Itinerary: Royal Academy of Arts, London, 22 April - 21 Aug. 1988; Musée D'Orsay, Paris, 15 Sept. - 31 Dec. 1988; National Gallery of Art, Washington, 29 Jan. - 30 Apr. 1989. Contributions by Götz Adriani, Mary Louise Krumrine, Mary Tomkins Lewis, Sylvie Patin, and John Rewald. pp. x, 226; 42 b/w ill. in text; 85+ ill. in cat. (most col.); biog.; bibliog.; index.
Handwritten inscription on front flyleaf: "23 July 1989 TO John Clark with best wishes FROM Margaret Cameron Eric Cameron."

CHARDIN, JEAN-BAPTISTE SIMEON.

DE LA MARE, WALTER. *Chardin (1699-1779)*. "The Faber Gallery." London: Faber, 1948. pp. 24, 10 col. ill. [10 originally, one missing: p. 19, Plate 8, "The House of Cards."]

CLARK, PARASKEVA.

Dalhousie Art Gallery, Halifax. *Paraskeva Clark: Paintings and Drawings*. MARY E. MACLACHLAN. Halifax, Nova Scotia: Dalhousie Art Gallery. Dalhousie University, 1982. Exhibition catalogue. Itinerary: Dalhousie Art Gallery, Halifax, 9 Sept. - 17 Oct. 1982; National Gallery of Canada, Ottawa, 19 Nov. 1982 - 2 Jan. 1983; Art Gallery of Ontario, Toronto, 25 Jan. - 4 Mar. 1983; Art Gallery of Greater Victoria, Victoria, 20 Mar. - 19 May 1983. pp. 80; 67 b/w ill. (incl. por.); biog.; bibliog.
 Stamped on title page: "Clark 4 South Lane, Hessele. N. HumberSide, HU13 ORR Phone: 0482 644380." Also stamped with image of Mickey Mouse dancing on xylophone.

COMTOIS, LOUIS.

Art Gallery of Ontario, Toronto. *Louis Comtois: Paintings 1974-1979*. Toronto: Art Gallery of Ontario, 1980. Exhibition catalogue. Itinerary: Art Gallery of Ontario, Toronto, 8 Mar. - 27 Apr. 1980; Dalhousie University Art Gallery, Halifax, 14 Aug. - 21 Sept. 1980; Kitchener-Waterloo Art Gallery, 8 Jan. - 15 Feb. 1981; Mendel Art Gallery, Saskatoon, 25 Mar. - 19 Apr. 1981. Essay by René Payant. pp. 20; 4 col. ill.; biog.; bibliog. notes.

COUSINEAU, SYLVAIN P.

Dunlop Art Gallery, Regina. *Sylvain P. Cousineau: Photographs and Paintings*. Regina, Saskatchewan: Dunlop Art Gallery, Regina Public Library, in collab. with Walter Phillips Gallery, Banff Center School of Fine Art, Alberta, 1980. Exhibition catalogue. Itinerary: Dunlop Art Gallery, Regina Public Library, Saskatchewan, 26 Apr. - 1 June 1980; Walter Phillips Gallery, Banff, Alberta, 2 - 19 Oct. 1980; Mendel Art Gallery, Saskatoon, Saskatchewan, 9 Jan. - 3 Feb. 1981. Philip Fry, guest curator. pp. 57; 48 b/w ill.

COX, STEPHEN.

Arnolfini Gallery, Bristol. *Stephen Cox: "We Must Always Turn South." Sculpture 1977-85*. RUPERT MARTIN, ed. Bristol, England: Arnolfini Gallery, 1985. Exhibition catalogue. Itinerary: Arnolfini, Bristol, 13 Apr. - 19 May 1985; Midland Group, Nottingham, 25 May - 23 June 1985; Museum of Modern Art, Oxford, 3 Aug. - 29 Sept. 1985. Essays by Sarah Kent, and R. J. Rees. Excerpts from Giorgio Vasari ("Vasari on Technique," n.p.) and Adrian Stokes ("The Critical Writings 1930-37," London: Thames and Hudson, 1978). Interview by Andrea Schlieker. pp. 48; 62 b/w ill. (incl. por.); 6 col. ill.; biog.

Enclosed:

1. errata.
2. list of works exhibited.
3. printed note from Arnolfini Gallery "with compliments".

CRAVEN, DAVID.

University of Lethbridge Art Gallery. *David Craven*. Lethbridge, Alberta: University of Lethbridge Art Gallery, 1982. Exhibition catalogue. Itinerary: University of Lethbridge Art Gallery, Alberta, 17 Feb. - 10 Mar. 1982; Glenbow Museum, Calgary, Alberta, 15 Mar. - 25 Apr. 1982. Bill McCarroll, curator. Essay by Victoria Baster. pp. 16; 9 col. ill.; biog. [2 copies.]

DAVIS, STUART.

GOOSEN, E. C. *Stuart Davis*. Great American Artists Series. New York: George Braziller, 1959. pp. 128; 77+ ill. (some col.); biog.; bibliog.; index.

Whitney Museum of American Art, New York. *Stuart Davis: A Concentration of Works from the Permanent Collection of the Whitney Museum of American Art*.

PATTERSON SIMS. New York: Whitney Museum of American Art, 1980.

Exhibition catalogue. Whitney Museum of American Art, New York, 20 Aug. - 12 Oct. 1980. pp. 32; 30 b/w ill.(incl. por.); biog.; bibliog.

DARACH, PETER.

Artspace Gallery, Aberdeen. *Peter Darach: Me and My Family: Bonnyton September 1981 - March 1983*. Aberdeen, Scotland: Artspace Gallery, 1983. Exhibition catalogue. Artspace Gallery, Aberdeen, 29 July -24 Aug. 1983. Essay by David MacLagan. pp. 36; 25 b/w ill.; 3 b/pink ill.; 6 col. ill.
Handwritten notes, title page: "Glasgow (3rd Eye) Oct. '84, Newcastle (Poly) May '84" [apparently Peter Darach's handwriting, referring to other exhibitions or venues for this exhibition].
Enclosure, pp. 18-19 (centre of book): letter, Peter Darach to John Clark, n.d., re: reply to Clark's letter and Darach's possible visit, if of use to Clark's students.

DE CHIRICO, GIORGIO.

Arnolfini Gallery, Bristol. *Late de Chirico 1940-76*. RUPERT MARTIN, ed. Bristol, England: Arnolfini Gallery, 1985. Exhibition catalogue. Itinerary: Arnolfini Gallery, Bristol, 2 Mar. - 7 Apr. 1985; Museum of Modern Art, Oxford, 14 Apr. - 2 June 1985; Mappin Art Gallery, Sheffield, 22 June - 21 July 1985; Riverside Studios, London, 30 July - 1 Sept. 1985. Selected by Rupert Martin and Carmine Siniscalco. Introduction by Maurizio Calvesi. Essays by Maurizio Fagiolo dell'Arco, Stephen McKenna, and Wieland Schmeid. Selected texts by Giorgio de Chirico. Biographical notes by Carmine Siniscalco. pp. 64; 79 b/w ill. (incl. por.); 9 col. ill.; biog.; bibliog.

DE CHIRICO, GIORGIO. *The Memoirs of Giorgio de Chirico*. Trans. with introduction by Margaret Crosland. London: Peter Owen, 1971. pp. 262; 24 b/w ill.; biog.; bibliog.; index.

RUBIN, WILLIAM, ed. *De Chirico*. New York: Museum of Modern Art, 1982. Published in conjunction with an exhibition of the same title. N.d. for exhibition. Essays by Maurizio Fagiola dell'Arco, Joan M. Lukach, Marianne W. Martin, Laura Rosenstock, William Rubin, and Wieland Schmeid. pp. 208; many ill. (some col.); bibliog. notes after essays.
Stamped on front flyleaf: "Clark 4 South Lane, Hessle, N. Humberside, HU13 ORR Phone: 0482 655380."

DEGAS, EDGAR.

Hayward Gallery, London. *Degas: Monotypes*. London: Arts Council, 1985. Exhibition catalogue. Hayward Gallery, London, 15 May - 7 July 1985. Organized by Lynne Green. Foreword by R. B. Kitaj. Essay by Anthony Griffiths. pp. 68; 26 b/w ill.; bibliog. notes.

DE GRANDMAISON, NICHOLAS.

University of Lethbridge Art Gallery. *Landscapes and Views of Indian Life*. N.p., [Alberta]: N.p., [1989]. Exhibition catalogue. Itinerary: University of Lethbridge Art Gallery, Alberta, 19 Jan. -26 Feb. 1989; Masters Gallery Ltd., Calgary, Alberta, exhibition and sale, 18 Mar. 1989, preview 16 -17 Mar. 1989. Essay by Jeffrey J. Spalding. pp. 20; 33 col. ill.

DE KOONING, WILLEM.

Arts Council of Great Britain, London. *The Sculptures of De Kooning with Related Paintings, Drawings and Lithographs*. London: Arts Council, 1977. Exhibition catalogue. Itinerary: Fruit Market Gallery, Edinburgh, 15 Oct. - 12 Nov. 1977; Serpentine Gallery, London, 26 Nov. 1977 - 8 Jan. 1978. Directed by David Sylvester. Essay by Andrew Forge. De Kooning interviewed by Harold Rosenberg. pp. 32; 13 b/w ill.; 4 col. ill.; biog.

Museum of Modern Art, New York. *Willem de Kooning*. THOMAS B. HESS. New York: Museum of Modern Art, 1968. Exhibition catalogue. Itinerary: Stedelijk Museum, Amsterdam, 19 Sept. - 17 Nov. 1968; Tate Gallery, London, 5 Dec. 1968 - 26 Jan. 1969; Museum of Modern Art, New York, 6 Mar. - 27 Apr. 1969; Art Institute of Chicago, 17 May - 6 July 1969; Los Angeles County Museum of Art, 29 July - 14 Sept. 1969. pp. 146; many ill. (some col.); bibliog. notes.
Bookmark, inscribed "p135 The Visit," pp. 134-5. ["The Visit," 1967, oil on canvas, 60 x 48 in.]

DERAIN, ANDRE.

Royal Academy, London. *Derain*. London: Arts Council, 1967. Exhibition catalogue. Royal Academy, London, Sept 30 - Nov. 5, 1967. Also shown at Royal Scottish Academy, for Edinburgh Festival, 1967. Foreword by Jean Leymarie. Texts [republished] by Guillaume Apollinaire (1916), André Breton (1924), Alberto Giacometti (1957). pp. 114; 151+ b/w ill.; biog.; bibliog.
Enclosure: errata.

DESBARRES, J. F. W.

Dalhousie Art Gallery, Halifax. *J. F. W. DesBarres: Views and Profiles*. RICHARD L. RAYMOND. Halifax, Nova Scotia: Dalhousie Art Gallery, Dalhousie University, 1982. Exhibition catalogue. Dalhousie Art Gallery, Halifax, 6 May - 20 June 1982. pp. 24; 13 b/w ill.; bibliog.

DUFY, RAOUL.

Arts Council of Great Britain. *Raoul Dufy 1877-1953*. London: Arts Council, 1984. Pamphlet published in conjunction with an exhibition, no location or date. Essay by Sarah Wilson. pp. 4 incl. front and back covers; 8 b/w ill.

EWEN, PATERSON.

Art Gallery of Ontario, Toronto. *Paterson Ewen: Paintings 1971 - 1987, Phenomena*. PHILIP MONK. Toronto: Art Gallery of Ontario, 1987. Exhibition catalogue. Itinerary: Art Gallery of Ontario, Toronto, 22 Jan. - 3 Apr. 1988; London Regional Art Gallery, Ontario, 30 Apr. - 12 June 1988; Vancouver Art Gallery, British Columbia, 14 July - 11 Sept. 1988; Dalhousie Art Gallery, Halifax, Nova Scotia, 20 Oct. - 11 Dec. 1988; National Gallery of Canada, Ottawa, 1 Apr. - 15 May 1989; Glenbow Museum, Calgary, Alberta, 2 Dec. 1989 - 28 Jan. 1990. pp. 112; 25 b/w ill.; 40 coll. ill.; biog.; bibliog.
Mendel Art Gallery, Saskatoon. *Paterson Ewen: The Montreal Years*. MATTHEW TEITELBAUM. Saskatoon, Saskatchewan: Mendel Art Gallery, N.d. Exhibition catalogue. Itinerary: Mendel Art Gallery, Saskatoon, Saskatchewan, 20 Nov. 1987 - 3 Jan. 1988; London Regional Art Gallery, Ontario, 29 Jan. - 13 Mar. 1988; Art Gallery of Windsor, Ontario, 9 Apr. - 29 May 1988; Concordia Art Gallery, Montreal, 14 Sept. 14 - 21 Oct. 1988; St. Mary's University Art Gallery, Halifax, Nova Scotia, 2 Nov. - 13 Dec. 1988. pp. 48; 21 b/w ill.; 18 col. ill.; biog.; bibliog.

FAURE WALKER, JAMES.

Whitworth Art Gallery, University of Manchester. *James Faure Walker*. Manchester, England: Whitworth Art Gallery, University of Manchester, 1985. Exhibition catalogue. Whitworth Art Gallery, University of Manchester, 6 Apr. - 8 June, 1985. Organized by Julian Tomlin. Essay by James Faure Walker. pp. 10 incl. inside front and backcovers; 3 b/w ill.; 3 col. ill.; biog.; bibliog.

FENTON, ROGER.

Hayward Gallery, London. *Roger Fenton: Photographer of the 1850s*. London: Hayward Gallery, 1988. Foldout brochure advertising exhibition of Fenton's work selected by Valerie Lloyd on one side and exhibition "Lucian Freud" on reverse.

Both exhibitions: Hayward Gallery, London, 4 Feb. - 17 Apr. 1988. Contains short essay on Fenton. pp. 8; 2 b/w ill. (Fenton); 2 col. ill. (Freud). [See also "Freud, Lucian," below.]

FERGUSON, GERALD.

[Ferguson was a colleague of Clark's on the Faculty at NSCAD]

Dalhousie Art Gallery, Halifax. *Gerald Ferguson: Paintings*. Halifax, Nova Scotia: Dalhousie Art Gallery, 1977. Exhibition catalogue. Itinerary: Dalhousie Art Gallery, Halifax, 4 - 28 Apr. 1977; Art Gallery of Ontario, Toronto, 29 Oct. - 31 Dec. 1977. Essay by Dennis Young. pp. 32; 29 b/w ill.; bibliog. notes.

Eye Level Gallery, Halifax. *Gerald Ferguson, Paintings*. Halifax: Eye Level Gallery, 1980. Exhibition catalogue. Eye Level Gallery, Halifax, 20 Oct. - 1 Nov. 1980. Statement by Gerald Ferguson. pp. 20.

Enclosure: exhibition announcement card for "Gerald Ferguson: Paintings," Eye Level Gallery (see above), printed on postcard of Halifax City Hall. Postcard published by The Book Room, Halifax, in co-operation with Gerald Ferguson.

FERNANDES, MICHAEL.

[Fernandes was a colleague of Clark's on the Faculty at NSCAD]

Dalhousie Art Gallery, Halifax. *Series of a Set of Five*. Halifax, Nova Scotia: Dalhousie Art Gallery, 1981. Exhibition catalogue. Dalhousie Art Gallery, Halifax, 11 June - 5 July 1981. pp. 2; 1 b/w ill. [2 copies.]

Enclosures: copy of Nova Scotia College of Art and Design memo, n.d. from Michael Fernandes: "Series of a Set of Five Opening 8 p.m.," inside one copy; exhibition announcement card for "John Greer: Beyond a Shadow," Western Front Society, Vancouver, 20 Feb. - 14 Mar. 1981, inside other copy.

FISCHL, ERIC.

[Clark replaced Fischl when the latter left the Faculty at NSCAD in 1978]

Mendel Art Gallery, Saskatoon. *Eric Fischl: Paintings*. Saskatoon, Saskatchewan: Mendel Art Gallery, 1985. Exhibition catalogue. Itinerary: Mendel Art Gallery, Saskatoon, Saskatchewan, 2 Feb. - 17 Mar. 1985; Stedelijk Van Abbemuseum, Eindhoven, Netherlands, 6 Apr. - 5 May 1985; Kunsthalle Basel, Switzerland, 12 May - 24 June 1985; Institute of Contemporary Arts, London, 15 July - 21 Aug. 1985; Art Gallery of Ontario, Toronto, 21 Sept. - 3 Nov. 1985; Museum of Contemporary Art, Chicago, 22 Nov. 1985 - 2 Feb. 1986; Broida Museum, New York, 22 Feb. - 29 Mar. 1986. Works not shown at every exhib. centre: Cat. 8 "Overnight"; Cat. 10 "Barbeque"; Cat. 19 "Saviour Mother, Save Your Love(r)"; Cat. 20 "Sisters." Bruce W. Ferguson, guest curator. Essays by Jean-Christophe Ammann, Bruce W. Ferguson, and Donald B. Kuspit. pp. 56; 20 b/w ill.; 15 col. ill.; biog.; bibliog.

FOO FAT, DULCIE.

Whyte Museum of the Canadian Rockies, Banff. *Dance with Minutiae: The Paintings of Dulcie Foo Fat*. Banff, Alberta: Whyte Museum of the Canadian Rockies, 1988. Exhibition catalogue. Itinerary: Whyte Museum of the Canadian Rockies, Banff, 10 Mar. - 17 Apr. 1988; Southern Alberta Art Gallery, Lethbridge, 1 - 29 May 1988; McMichael Canadian Collection, Kleinburg, Ontario, 28 Aug. - 30 Oct. 1988; Art Gallery, Memorial University of Newfoundland, St. John's, 24 Nov. 1988 - 8 Jan. 1989; University of British Columbia Fine Arts Gallery, Vancouver, 25 Mar. - 30 Apr. 1989; Nickle Arts Museum, University of Calgary, Alberta, 25 May - 2 July 1989. Monique Westra, guest curator. pp. 24; 6 b/w ill.; 11 col. ill.; biog.; bibliog.

FREUD, LUCIAN.

Hayward Gallery, London. *Lucian Freud*. London: Hayward Gallery, 1988. Foldout brochure advertising exhibition of Freud's work selected by the artist on one side

and exhibition "Roger Fenton: Photographer of the 1850s" on reverse. Both exhibitions: Hayward Gallery, London, 4 Feb. - 17 Apr. 1988. Contains short essay on Freud. pp. 8, 2 b/w ill. (Fenton), 2 col. ill. (Freud). [See also "Fenton, Roger," above.]

FROST, TERRY.

University of Reading. *Terry Frost: Painting in the 1980's*. Reading: University of Reading, 1986. Exhibition catalogue. No location or dates. Preface by Dennis Farr. Essay by Adrian Heath. pp. 48; 42 b/w ill.; 17 col. ill. (incl. por.); biog.; bibliog.

GERLINGER, MARIANNE.

Southern Alberta Art Gallery, Lethbridge. *Marianne Gerlinger*. Lethbridge, Alberta: Southern Alberta Art Gallery, 1987. Exhibition catalogue. Southern Alberta Art Gallery, Lethbridge, 5 Sept. - 11 Oct. 1987. Robert Windrum, curator. pp. 6 incl. inside front and back covers; 3 b/w ill.; biog.

GIACOMETTI, ALBERTO.

Tate Gallery, London. *Alberto Giacometti: Sculpture, Paintings, Drawings, 1913 - 1965*. London: Arts Council, 1965. Exhibition catalogue. Tate Gallery, London, 17 July - 30 Aug. 1965. Essay by David Sylvester. pp. 108; 83 b/w ill.; 3 col. ill.
Stamped on front flyleaf: "Clark 4 South Lane, Hessle, N. Humberside, HU13 ORR Phone: 0482 644380."

GILL, DENNIS.

GILL, DENNIS. *Conversation Pieces*. [Halifax, Nova Scotia]: np., nd. pp. 6 incl. front and back covers; 3 b/w ill.

GIOTTO.

Giotto: Prima Parte. "I Maestri del Colore," no. 26. Milano: Fabbri, 1964. Essay by Giovanni Previtali. pp. 24; 18 b/w ill.; 14 col. ill. It.

GOBER, ROBERT.

Art Institute of Chicago. *Robert Gober*. Chicago, Illinois: Art Institute of Chicago, 1988. Exhibition catalogue. Art Institute of Chicago, 26 Apr. - 26 June 1988. Neal Benezra, curator. pp. 4 incl. front and back covers; 2 b/w ill. (incl. por.); 3 col. ill.; biog.; bibliog.

[Clark was artist in residence at the Art Institute of Chicago, Apr./May 1988, while this exhib. was showing.]

GOMES, MARK.

Dalhousie Art Gallery. *Mark Gomes: Recent Work*. Halifax, Nova Scotia: Dalhousie Art Gallery, 1981. Exhibition catalogue. Dalhousie Art Gallery, Halifax, 12 Mar. - 12 Apr. 1981. Introduction by Mark Gomes. pp. 12; 8 b/w ill.; biog.; bibliog. notes.

GORKY, ARCHILE. M.

Knoedler, New York. *Gorky: Drawings*. JIM M. JORDAN. New York: M. Knoedler, 1969. Exhibition catalogue. M. Knoedler, New York, 25 Nov. - 27 Dec., 1969. pp. 62; 143 b/w ill. (incl. por.); 4 col. ill.,

GRAHAM, JOHN.

Phillips Collection, Washington. *John Graham: Artist and Avatar*. ELEANOR GREEN. Washington, D.C.: Phillips Collection, 1987. Exhibition catalogue. Itinerary: Neuberger Museum, State University of New York at Purchase, 25 July - 12 Sept. 1987; Newport Harbor Art Museum, Newport Beach, California, 23 Oct. 1987 - 3 Jan. 1988; University Art Museum, University of California, Berkeley, 20 Jan. - 20 Mar. 1988; David and Alfred Smart Gallery of the University of Chicago, 14 Apr. - 12 June 1988; Phillips Collection,

Washington, D.C., 9 July - 4 Sept. 1988. pp. 168; many b/w ill.; 30 col. ill.; biog.; bibliog.

[Clark was artist in residence at the Art Institute of Chicago, Apr./May 1988, while this exhib. was in Chicago.]

GREENHAM, PETER.

Norwich School of Art Gallery. *Peter Greenham*. Norwich, England: Norwich School of Art Gallery, 1984. Exhibition catalogue. Itinerary: Norwich School of Art Gallery, 14 May - 9 June 1984; Cirencester Workshops, 23 June - 21 July 1984; Ferens Art Gallery, Hull, 4 Aug. - 2 Sept. 1984; City Museum and Art Gallery, Plymouth, 8 Sept. - 14 Oct. 1984; Victoria Art Gallery, Bath, 20 Oct. - 24 Nov. 1984; Museum of Modern Art, Oxford, 9 Dec. 1984 - 3 Feb. 1985; Royal Academy of Art, London, 22 Feb. - 14 Apr. 1985. Norwich School of Art in assoc with Arts Council of Great Britain. Organized by Linda Morris. Dialogue with, and writings by, Peter Greenham. Essays by Andrew Brighton, and Judy Egerton. pp. 47; 18 b/w ill; 10 col. ill.; biog.

GREER, JOHN.

[Greer was a colleague of Clark's on the Faculty at NSCAD]

GREER, JOHN. *Onion Skin Makes Your Eyes Water: Clearly Cloudy*. Np.: np., nd. pp. 44; 10 b/w ill. [Artist's book]

GUSTON, PHILIP.

ASHTON, DORE. *"Yes but...": A Critical Study of Philip Guston*. New York: Viking, 1976. pp. xviii, 206; 83 b/w ill.; 4 col. ill.; biog.; bibliog.; index.

David McKee Gallery, New York. *Philip Guston*. New York: David McKee Gallery, 1974. Exhibition catalogue. David McKee Gallery, New York, Nov. - Dec. 1974. pp. 32; 12 b/w ill.; biog.; bibliog.

David McKee Gallery, New York. *Philip Guston: Paintings 1975*. New York: David McKee Gallery, 1976. Exhibition catalogue. David McKee Gallery, New York, 6 Mar. - 10 Apr. 1976. pp. 6 (foldout format); 4 b/w ill.; 2 col. ill.

David McKee Gallery, New York. *Philip Guston: Drawings 1947 -1977*. New York: David McKee Gallery, 1978. Exhibition catalogue. DavidMc Kee Gallery, New York, no exhib. dates. Statements by Philip Guston. pp. 48; 52 b/w ill.

Museum of Modern Art, New York. *The Drawings of Philip Guston*. MAGDALENA DABROWSKI. New York: Museum of Modern Art, 1988. Exhibition catalogue. Museum of Modern Art, New York, 8 Sept.- 1 Nov.1988. pp. 184; 153+ ill. (some col.); biog.; bibliog.

Enclosure, pp. 46-47: letter from Richard Morphet, Keeper, Modern Collection, Tate Gallery, London, to John Clark, 3 Apr. 1989.

Phillips Collection, Washington. *Philip Guston 1980: The Last Works*. Washington, D.C.: Phillips Collection, 1981. Exhibition catalogue. Itinerary: Phillips Collection, Washington, 21 Mar. - 24 May 1981; Cleveland Museum of Art, Ohio, 6 June - 13 Sept. 1981; Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania, 10 Oct. 1981 -3 Jan. 1982. Essay by Morton Feldman. pp. 32; 26 b/w ill. (incl.por.); 5 col. ill.; biog.
Stamped on title page: "Clark 4 South Lane, Hessle, N. Humberside, HU13 ORR
Phone: 0482 644380."

San Francisco Museum of Modern Art. *Philip Guston*. New York: George Braziller, 1980. Exhibition catalogue. Itinerary: San Francisco Museum of Modern Art, 16 May - 29 June 1980; Corcoran Gallery of Art, Washington, D.C., 20 July - 9 Sept. 1980; Museum of Contemporary Art, Chicago, 12 Nov. 1980 - 11 Jan. 1981; Denver Art Museum, Colorado, 25 Feb. - 26 Apr. 1981; Whitney Museum of American Art, New York, 24 June - 13 Sept. 1981. Organized by

Henry T. Hopkins for San Francisco Museum of Modern Art. Essays by Ross Feld, and Henry T. Hopkins. Statements by Philip Guston. pp. 151; 58 b/w ill.; 50 col. ill.; biog.; bibliog.
 Stamped on front flyleaf: "Clark 4 South Lane, Hessle, N. Humberside, HU13 ORR
 Phone: 0482 644380," with handwritten inscription: "John Clark U of L."

HALL, JOICE.

Southern Alberta Art Gallery, Lethbridge. *Floating: Joice Hall*. Lethbridge, Alberta: Southern Alberta Art Gallery, 1987. Exhibition catalogue. Itinerary: Southern Alberta Art Gallery, Lethbridge, 5 Sept. - 11 Oct. 1987; Nickle Arts Museum, University of Calgary, Alberta, 6 Nov. - 6 Dec. Essay by Sandra Tivy. pp. 16 (in foldout format, within a front and back cover); 10 b/w ill.; 16 col. ill.(i.e. ill. of 16 panels which comprise one work); biog.; bibliog.

HART, IAN.

[Hart and Clark were colleagues at Hull College]
 Ferens Art Gallery, Kingston upon Hull. *Ian Hart 1943-1977*. Unpublished exhibition catalogue. Ferens Art Gallery, Kingston upon Hull, 13 Jan. - 11 Feb. 1979.
 Essay by David Sweet. 2 sheets, copies of typed original, stapled.

HARTLEY, MARSDEN.

FERGUSON, GERALD, ed. *Marsden Hartley and Nova Scotia*. Halifax, Nova Scotia: Mount Saint Vincent University Art Gallery, 1987. Published in conjunction with an exhibition of the same title. Essays by Ronald Paulson, and Gail R. Scott. Selection of Marsden Hartley's letters and journal entries. "Cleophas and His Own: A North Atlantic Tragedy," and related poems, by Marsden Hartley. pp. 181; 85 b/w ill.; 6 col. ill.; biog.; bibliog.

Enclosures:

1. Leaflet containing: advertisements for this book, symposium (30 Oct. 1987), lecture (Gerald Ferguson. 17 Nov. 1987), and film (n.d.); exhibition catalogue; itinerary: Art Gallery, Mount Saint Vincent University, Halifax, Nova Scotia, 23 Oct. - 22 Nov. 1987; Art Gallery of Ontario, Toronto, 16 Jan. - 13 Mar. 1988.

2. Advertising card for this book.

HARTLEY, MARSDEN. *Cleophas and His Own: A North Atlantic Tragedy*. Halifax, Nova Scotia: Press, 1982. 50 leaves, verso usually blank; 1 b/w ill.

Whitney Museum, New York. *Marsden Hartley*. BARBARA HASKELL. New York: Whitney Museum, 1980. Exhibition catalogue. Itinerary: Whitney Museum of American Art, New York, 4 Mar. - 25 May 1980; Art Institute of Chicago, 10 June - 3 Aug. 1980; Amon Carter Museum of Western Art, Fort Worth, Texas, 5 Sept. - 26 Oct. 1980; University Art Museum, University of California, Berkeley, 12 Nov. 1980 - 4 Jan. 1981. pp. 224; 203 b/w ill.; 40 col. ill.; biog.; bibliog. notes.

Enclosure, pp. 16-17: Hull College of Higher Education Faculty of Design Studies
 Library slide request form: Clark requested photographs of all colour plates, 19 Dec. 1983.

HELLER, SUSANNA.

Tomoko Liguori Gallery, New York. *Susanna Heller: Paintings*. New York: Tomoko Liguori Gallery, 1988. Brochure announcing exhibition at Tomoko Liguori Gallery, New York, 29 Oct. - 26 Nov. 1988. Essay by David Hornung. pp. 6 (foldout format); 1 b/w ill.; biog.; bibliog.

HERMAN, JOSEF.

HERMAN, JOSEF. *Reflections on Drawing*. London: Arts Council of Great Britain, 1985. Published to coincide with an exhibition of recent drawings by Josef Herman. Itinerary: DLI Museum and Arts Centre, Durham, 11 May - 16 June 1985; City

of Bristol Museum and Art Gallery, 22 June - 27 July 1985; Glynn Vivian Art Gallery and Museum, Swansea, 3 Aug. - 7 Sept. 1985; Graves Art Gallery, Sheffield, 14 Sept. - 20 Oct. 1985; Herbert Art Gallery, Coventry, 26 Oct. - 1 Dec. 1985. pp. 18 including inside front and back covers; 24 b/w ill. (incl. por.).

Bookmark pp. 11 - 12 [counting inside front cover as p. 1]: book mark is torn from a page (xeroxed) containing part of an article by Timothy Hyman, "Out of the frying pan into the fire: an artist in residence at Lincoln," reflections on Hyman's own residency in Lincoln. Handwritten note identifies source as *Artscribe*, Apr. 1985. [John and Pamela Clark visited Hyman during his residency in Lincoln]

HOCKNEY, DAVID.

FRIEDMAN, MARTIN. *Hockney Paints the Stage*. Minneapolis: Walker Art Center, n.d. London: Thames and Hudson, 1983. London: Arts Council, 1985. Contributions by John Cox, John Dexter, David Hockney, and Stephen Spender. Published in conjunction with an exhibition. Hayward Gallery, London, 1 Aug. - 29 Sept. 1985. Organized by Martin Friedman, Walker Art Center, Minneapolis. pp. 262; some b/w ill.; many col. ill.; biog.; bibliog.; index.

HODGKIN, HOWARD.

M. Knoedler, New York. *Howard Hodgkin*. New York: M. Knoedler, 1981. Exhibition catalogue. M. Knoedler, New York, 25 Apr. - 12 May 1981. Essay by Lawrence Gowing. pp. 24; 1 b/w por.; 12 col. ill.; biog.; bibliog.

Serpentine Gallery, London. *Howard Hodgkin: Forty-Five Paintings 1949-1975*. London: Arts Council, 1976. Exhibition catalogue. Itinerary: Museum of Modern Art, Oxford, 14 Mar. - 18 Apr. 1976; Serpentine Gallery, London, 1 - 31 May 1976; Turnpike Gallery, Leigh, Lancashire, 5 - 26 June 1976; Laing Art Gallery, Newcastle upon Tyne, 3 July - 8 Aug. 1976; Aberdeen Art Gallery, 14 Aug. - 4 Sept. 1976; Graves Art Gallery, Sheffield, 11 Sept. - 3 Oct. 1976. Selected by Richard Morphet. pp. 76; 3 b/w ill. (incl. por.); 45 col.ill.; biog.; bibliog.

Whitechapel Art Gallery, London. *Howard Hodgkin: Forty Paintings 1973 - 84*. London: Trefoil, 1984. Published on the occasion of an exhibition organized by the British Council. Itinerary: British Pavilion, XLI Venice Biennale, June - Sept. 1984; Phillips Collection, Washington, D.C., Oct. - Dec. 1984; Yale Centre for British Art, New Haven, Connecticut, Jan. - Mar. 1985; Kestner Gesellschaft, Hannover, Apr. - May 1985; Whitechapel Art Gallery, London, June - Aug. 1985. Nicholas Serota, ed. Introduction by John McEwen. Howard Hodgkin interviewed by David Sylvester. pp. 112; 4 b/w ill.; 40 col. ill.; biog.; bibliog. Stamped on front flyleaf: "Clark 4 South Lane, Hessle, N. Humberside, HU13 0RR Phone: 0482 644380."

HOPKINS, CLYDE.

[Hopkins was a colleague of Clark's at Hull College; they were good friends.]

Ikon Gallery, Birmingham. *Clyde Hopkins: Paintings*. Birmingham, England: Ikon Gallery, 1985. Exhibition catalogue. Itinerary: Ikon Gallery, Birmingham, 5 Oct. - 2 Nov. 1985; Rochdale Art Gallery, 9 Nov. - 14 Dec. 1985; Serpentine Gallery, London, 1 - 31 Mar. 1986; Winchester Gallery, Winchester School of Art, 6 - 31 May 1986. Organized in collab. with Rochdale Art Gallery. Essay by Brandon Taylor. pp. 16; 2 b/w ill.; 6 col. ill.; biog.; bibliog.; notes.

Serpentine Gallery, London. *Clyde Hopkins*. London: Arts Council, 1978. Exhibition catalogue. Serpentine Gallery, London, 25 Feb. - 19 Mar. 1978. Artist's statement. Folded card, pp. 4 incl. front and backcovers; 3 b/w ill. (incl. por.); biog.

HOPPER, EDWARD.

LEVIN, GAIL. *Edward Hopper: The Art and the Artist*. New York: Norton, 1980. Published to accompany an exhibition of the same title organized by the Whitney Museum, New York. Itinerary: Whitney Museum of American Art, New York, 16 Sept. 1980 - 25 Jan. 1981 (2nd floor), 23 Sept. 1980 - 18 Jan. 1981 (3rd floor); Hayward Gallery, London, (Arts Council), 11 Feb. - 29 Mar. 1981; Stedelijk Museum, Amsterdam, 22 Apr. - 17 June 1981; Städtische Kunsthalle, Düsseldorf, 10 July - 6 Sept. 1981; Art Institute of Chicago, 3 Oct. - 29 Nov. 1981; San Francisco Museum of Modern Art, 16 Dec. 1981 - 10 Feb. 1982. pp. 304; many b/w and col. ill.; biog.; bibliog. Stamped on front flyleaf: "Clark 4 South Lane, Hessle, N. Humberside, HU13 ORR Phone: 0482 644380."

Whitney Museum of American Art, New York. *Edward Hopper: Prints and Illustrations*. New York: Whitney Museum of American Art, 1979. Published in conjunction with an exhibition of the same title. Itinerary: Whitney Museum of American Art, New York, 27 Sept. - 9 Dec. 1979; Museum of Fine Arts, Boston, 5 Feb. - 16 Mar. 1980; Georgia Museum of Art, Athens, 30 Mar. - 11 May 1980; Detroit Institute of Arts, 10 June - 20 July 1980; Milwaukee Art Center, 7 Aug. - 21 Sept. 1980; Seattle Art Museum, 16 Oct. - 30 Nov. 1980. Essay by Gail Levin. pp. 8; 9 b/w ill.

INGRES, J. A. DOMINIQUE.

ROTHENSTEIN, SIR JOHN, ed. *J. A. Dominique Ingres*. "The Masters," no. 16. London: Knowledge, 1965. Essay by Anita Brookner. pp. 24; 19 b/w ill.; 15 col. ill.

JEWELL, MILTON W.

Milt Jewell: Recent Paintings. Toronto: Poets and Painters Press, 1979. Essay by Bruce Whiteman. pp. 8; 7 b/w ill. Reprinted: photographs and essay originally appeared in *Harvest*, 7, Piraeus Press.

Tatay Gallery, Toronto. *Evidence of Life: Painted Sculpture by M. W. Jewell*. Toronto: Tatay Gallery, 1983. Published in conjunction with an exhibition. Tatay Gallery, Toronto, 29 Sept. - 19 Oct. 1983. Statement by artist. pp. 2; 1 b/w ill.

JOHNSON, TERENCE.

[Johnson was a colleague of Clark's on the Faculty at NSCAD]

Art Gallery of Western Australia, Perth. *Terence Johnson: Borealis X Australis*. Perth: Art Gallery of Western Australia, 1985. Exhibition catalogue. Art Gallery of Western Australia, Perth, 31 May - 30 June 1985. Gary Dufour, curator. Notes by Terence Johnson. Introduction by Gary Dufour. pp. 6 (foldout format); 6 b/w ill. (incl. por.); biog.; bibliog. [2 copies.]

Dalhousie Art Gallery, Halifax. *Terence Johnson: Forts*. Halifax, Nova Scotia: Dalhousie Art Gallery, 1981. Published in conjunction with an exhibition of the same title. Itinerary: Dalhousie Art Gallery, Halifax, Nova Scotia, 8 Jan. - 8 Feb. 1981; Memorial Art Gallery, St. John's, Newfoundland, 3 Oct. - 15 Nov. 1981; Confederation Art Gallery, Charlottetown, Prince Edward Island, 2 Dec. 1981 - 3 Jan. 1982; Mendel Art Gallery, Saskatoon, Saskatchewan, 16 Dec. 1982 - 23 Jan. 1983. Notes by artist. Essay by Ron Shuebrook. pp. 16; 23 b/w ill.; biog.

_____. Brochure of the above title, published in conjunction with the exhibition at Dalhousie Art Gallery, 8 Jan. - 8 Feb. 1981. Notes by artist. pp. 6 (foldout format); 3 b/w ill.

Enclosure: part of unpublished catalogue of Art Gallery of Nova Scotia's first major video exhibition, "4 Channels," n.d.; artists represented: Eric Cameron ("Et in Arcadia Id - and Lawn"), James Goss, Robert Hamon, and Edward Slopek;

consists of 3 folded type written sheets, and includes essay by Patrick Condon Laurette.

KEELEY, SHELAGH.

Southern Alberta Art Gallery, Lethbridge. *Shelagh Keeley: African Journal*. Lethbridge, Alberta: Southern Alberta Art Gallery, 1984. Publication documenting an artwork that existed only for the duration of the exhibition. Southern Alberta Art Gallery, Lethbridge, 3 Dec. 1983 - 1 Jan. 1984. Artist's statement. pp. 6 (foldout format); 6 b/w ill.; 1 col. ill.; biog.

KENNEDY, GARRY NEILL.

[Kennedy was president of the Nova Scotia College of Art and Design while Clark was on the Faculty there.]

Art Gallery of Ontario, Toronto. *Garry Neill Kennedy: Recent Work*. Toronto: Art Gallery of Ontario, 1978. Exhibition catalogue. Art Gallery of Ontario, Toronto, 25 Nov. 1978 - 15 Jan. 1979. Introduction by Roald Nasgaard. Notes by Garry Neill Kennedy. pp. 49; 35 b/w ill.; 3 col. ill.; bibliog. notes

KENNEDY, GARRY NEILL. *Page Fourteen*. Toronto, Ontario: A Space Gallery, 1979.

Published in conjunction with an exhibition. A Space Gallery, Toronto, 6 - 21 July. 1979. pp. 20; 15 b/w ill.

Southern Alberta Art Gallery, Lethbridge. *Garry Neill Kennedy*. Lethbridge, Alberta: Southern Alberta Art Gallery, 1978. Exhibition catalogue. Southern Alberta Art Gallery, Lethbridge, 10 Sept. - 1 Oct. 1978. pp. 4; 4 b/w ill. overprinted with col.

KIDNER, MICHAEL.

Serpentine Gallery, London. *Michael Kidner: Painting, Drawing, Sculpture 1959-84*.

London: Arts Council, 1984. Exhibition catalogue. Itinerary: Serpentine Gallery, London, 4 Nov. - 2 Dec. 1984; Hatton Gallery, Newcastle upon Tyne, 30 Jan. - 2 Mar. 1985. Foreword by Bryan Robertson. Essays by Stephen Bann, Peter Brades, and Francis Pratt. pp. 56; 43 b/w ill. (incl. por.); 9 col. ill. (incl. por.); biog.; bibliog.

KITAJ, R. B.

KITAJ, R. B. *First Diasporist Manifesto*. London: Thames and Hudson, 1989. pp. 128; 60 b/w ill. (incl. por.); glossary.

Handwritten inscription on front flyleaf: "To John, I hope that you will find the same companionship in this book that I have, Love, Ron." [Ron Shuebrook.]

KLEE, PAUL.

VERDI, RICHARD. *Klee and Nature*. London: Zwemmer, 1984. pp. xviii, 258; 201 b/w ill.; 11 col. ill.; biog.; bibliog.; index.

KOSSOFF, LEON.

Fischer Fine Art, London. *Leon Kossoff: Recent Paintings and Drawings*. London: Fischer Fine Art, 1973. Exhibition catalogue. Fischer Fine Art, London, Jan. - Feb. 1973. Statement by Leon Kossoff. pp. 12; 14 b/w ill. (incl. por.); biog. Bookmark pp. 8-9. [ill.: cat. #15 "Portrait of Father No. 3," 1972, oil on board, 152.4 x 121.9 cm.; cat. #4 "Children's Swimming Pool, Autumn," 1972, oil on board, 211.4 x 182.9 cm.] Bookmark pp. 10-11. [ill.: cat. # 6 "Self Portrait No. 2," 1972, oil on board, 56 x 50.8 cm.; cat. #8 "Self Portrait No. 4," 1972, 36.9 x 31.1 cm.; cat. #30 "View of Dalston Junction No. 2," 1972, charcoal, 113 x 76.2 cm.; cat. #29 "View of Dalston Junction No. 1," 1972, charcoal, 100.3 x 76.2 cm.; cat. #26 "Dalston Junction with Ridley Road," Oct. - Nov. 1972, gouache, 108 x 76.2 cm.; cat. #27 "View of Hackney with German Hospital," Oct. - Nov. 1972, gouache, 105.4 x 74.2 cm.; cat. #37 "Partly Demolished Warehouse, St.

- Katherine's Dock, London," Spring 1973, charcoal, 96.5 x 76.2 cm.; cat. #24
"View of Dalston Junction," Mar. 1972, gouache, 76.2 x 40.6 cm.]
- Fischer Fine Art, London. *Leon Kossoff: Paintings and Drawings 1974-1979*. London: Fischer Fine Art, 1979. Exhibition catalogue. Fischer Fine Art, London, May - June 1979. No catalogue essay. pp. 32; 48 b/w ill.; biog.
Enclosure: list of charcoal drawings in exhib. pp. 1, 1 b/w ill.
Bookmark pp. 16-17. [ill.: cat. #15 "Booking Hall, Kilburn Underground Station No. 2," 1977, oil, 108 x 122 cm.; cat. #16 "Outside Kilburn Underground, Early Summer," 1977, oil, 108 x 182 cm.; (not in exhib.) "Outside Kilburn Underground, Summer 1976," oil on board, 105 x 180 cm.]
Bookmark pp. 18-19. [ill.: cat. #4 "Small View of Hackney with Dalston Lane, Evening," 1975, oil, 97 x 122 cm.; cat. #3 "Dalston Lane, Summer Day No. 2 1975," oil, 105.4 x 123.2 cm.; cat. # 19 "Booking Hall, Kilburn Underground Station No. 3," 1977, oil, 122 x 140 cm.; cat. #36 "Booking Hall, Kilburn Underground Station No. 4," 1978, oil, 123 x 151 cm..]
- Riverside Studios, London. *Leon Kossoff: Recent Drawings*. Np.: np., [1980]. Published in conjunction with an exhibition. Riverside Studios, London, Dec. 1980 - Jan. 1981. pp. 14 incl. inside front and back covers; 14 b/w ill.
Enclosure: catalogue of exhibition on single sheet.
Bookmark pp. 4-5. [ill.: cat. #19 "School Building, Willesden I," 1980, 70 x 100.4 cm.; cat. #6 "Two Seated Figures I," 1978, 54 x 79.4 cm.]
- KOUDELKA, JOSEF.
Josef Koudelka. Paris: Centre National de la Photographie, 1984. Published on occasion of exhibition of same title. Hayward Gallery, London, 4 Oct. - 9 Dec. 1984. Toured Britain 1985, no locations or dates. Organized by Arts Council of Great Britain. Introduction by Bernard Cuau. pp. 144; 66 b/w ill.; biog.; bibliog.
- LAMB, HENRY.
Manchester City Art Gallery, Manchester. *Henry Lamb 1883-1960*. Manchester, England: Manchester City Art Galleries, 1984. Exhibition catalogue. Itinerary: Manchester City Art Gallery, Gallery of Modern Art, 9 May - 16 June 1984; Bristol City Museum and Art Gallery, 30 June - 4 Aug. 1984; Birmingham Museum and Art Gallery, 11 Aug. - 16 Sept. 1984; York City Art Gallery, 22 Sept. - 14 Oct. 1984. Selected and organized by Sandra Martin. Essays by Keith Clements and Sandra Martin, and Anthony Powell. pp. 56; 74 b/w ill. (incl. por.); 9 col ill.; biog.; bibliog. notes.
Enclosure: errata.
- LEAF, JUNE.
June Leaf. N.p.: n.p., n.d. [post 1981]. Exhibition catalogue. No location or dates. Barry Gabriel, curator. pp. 15; 17 b/w ill.; biog. [2 copies]
- LÉGER, FERNAND.
Tate Gallery, London. *Léger and Purist Paris*. London: Tate Gallery, 1970. Exhibition catalogue. Tate Gallery, London, 18 Nov. 1970 - 24 Jan. 1971. Foreword by Sir Norman Reid. Preface by John Golding. Essays by Christopher Green, John Golding, and (repub.) Fernand Léger. pp. 108; many b/w ill.; 6 col. ill.; bibliog.
Bookmark pp. 26-27.
- LISMER, ARTHUR.
Dalhousie Art Gallery, Halifax. *Arthur Lismer: Nova Scotia, 1916-1919*. GEMEY KELLY. Halifax, Nova Scotia: Dalhousie Art Gallery, Dalhousie University, 1982. Exhibition catalogue. Itinerary: Dalhousie Art Gallery, Halifax, 2 Dec. 1982 - 9 Jan. 1983; Memorial University Art Gallery, St. John's, Newfoundland, 1 - 30 Apr. 1983; Beaverbrook Art Gallery, Fredericton, New Brunswick,

15 May - 15 June 1983; Confederation Centre, Charlottetown, Prince Edward Island, 8 Sept.-2 Oct. 1983. pp. 68; 85 b/w ill. (incl. por.); 1 col. ill., bibliog.

LIVINGSTON, ALEX.

[Livingston was a student of Clark's at NSCAD.]

Mount Saint Vincent University Art Gallery, Halifax. *Vistas*. Halifax, Nova Scotia: Mount Saint Vincent University Art Gallery, 1986. Exhibition catalogue. Mount Saint Vincent University Art Gallery, Halifax, 28 Nov. - 18 Dec. 1986. Essay by Robert Pope. pp. 4 including front and back covers; 8 b/w ill.; biog.; bibliog. notes.

This was enclosed in "Innovascotia" catalogue [Halifax: Art Gallery of Nova Scotia, 1985. See under Section 1. Art.], with letter: Alex Livingston to John Clark, 3 April [1987].

LOUDEN, ALBERT.

Serpentine Gallery, London. *Albert Loudon: Streets and Rooms*. London: Arts Council, 1985. Exhibition catalogue. Serpentine Gallery, London 13 Apr. - 12 May 1985. Organized by Alister Warman. Essay by George Melly. pp. 6 including inside front and back covers; 6 b/w ill.; 3 col. ill.; biog.

LOUIS, MORRIS.

Waddington Galleries, London. *Morris Louis: Paintings*. London: Waddington Galleries, 1969. Exhibition catalogue. Waddington Galleries, London, 10 Apr. - 3 May 1969. No catalogue essay. pp. 7; 8 col. ill.

LYONS, JAMIE.

Art Gallery of Hamilton. *Jamie Lyons: Constructed Paintings*. Hamilton, Ontario: Art Gallery of Hamilton, 1981. Exhibition catalogue. Itinerary: Art Gallery of Hamilton, 20 Nov. 1981 - 3 Jan. 1982; Art Gallery of Cobourg, Ontario, 2 - 25 July 1982. Essay by Anne Kolisnyk. pp. 8; 8 b/w ill.; biog.

MACKENZIE, LANDON.

Southern Alberta Art Gallery, Lethbridge. *Landon Mackenzie: Painting*. Lethbridge, Alberta: Southern Alberta Art Gallery, 1986. Exhibition catalogue. Southern Alberta Art Gallery, Lethbridge, 5 - 27 Oct. 1985. Joan Stebbins, curator. Essay by R. Sella Rabinovitch. pp. 10 including inside back and front covers; 2 b/w ill.; 1 col. ill.; biog.; bibliog.

MAGOR, LIZ.

Art Gallery of Greater Victoria. *Liz Magor*. Victoria, British Columbia: Art Gallery of Greater Victoria, 1979. Exhibition catalogue. Itinerary: Art Gallery of Greater Victoria, 10 Jan. - 11 Feb. 1979; University of British Columbia Fine Arts Gallery, Vancouver, 1 - 30 Mar. 1979; Southern Alberta Art Gallery, Lethbridge, 2 - 30 Sept. 1979. Essay by Gregory Snider. pp. 16; 8 b/w ill.; 4 col. ill.; biog.; bibliog.

MANET, EDOUARD.

Arts Council of Great Britain. *Prints by Manet*. London: Arts Council, 1984. Exhibition catalogue. No location or date. Essay by David Alston. pp. 12 (foldout format); 26 sepia ill.

MARTIN, KENNETH.

Serpentine Gallery, London. *Kenneth Martin: The Late Paintings*. London: Arts Council, 1985. Exhibition catalogue. Serpentine Gallery, London, 29 June - 4 Aug. 1985. Organized by Alister Warman. Statements by Kenneth Martin from various sources. pp. 28; 12 col. ill.; biog.

———. Pamphlet of the above title, published in conjunction with exhibition. London: Arts Council, [1985]. Text by Hilary Lane. pp. 4 incl. front and back covers; 7 b/w ill. (incl. por.).

MARTIN, RON.

Southern Alberta Art Gallery, Lethbridge. *Ron Martin: Water on Paper*. Lethbridge, Alberta: Southern Alberta Art Gallery, 1976. Exhibition catalogue. Southern Alberta Art Gallery, Lethbridge, 6 - 31 Oct. 1976. Essay by Walter Klepac. pp. 34; 13 b/w ill.; biog.

MARTINI, SIMONE.

Simone Martini. "I Maestri del Colore," no. 119. Milano: Fabbri, 1966. Essay by Ferdinando Bologna. pp. 24; 18 b/w ill.; 14 col ill.; lt.

MATISSE, HENRI.

Hayward Gallery, London. *The Drawings of Henri Matisse*. JOHN ELDERFIELD. London: Arts Council, 1984. Exhibition catalogue for "The Sculpture and Drawings of Henri Matisse," (separate catalogue for sculpture). Itinerary: Hayward Gallery, London, 4 Oct. 1984 - 6 Jan. 1985; Museum of Modern Art, New York, 27 Feb. - 14 May 1985. Edited by Magdalena Dabrowski, John Elderfield, Catharine Lampert, and Nikos Strangos. Introduction by John Golding. pp. 311; 222 b/w ill.; biog.; bibliog. Bookmark: pp. 20-21.

Hayward Gallery, London. *The Sculpture of Henri Matisse*. ISABELLE MONOD-FONTAINE. London: Arts Council, 1984. Exhibition catalogue for "The Sculpture and Drawings of Henri Matisse," (separate catalogue for drawings). Itinerary: City Art Centre, Edinburgh, 3 Aug. - 15 Sept. 1984; Hayward Gallery, London, 4 Oct. 1984 - 6 Jan. 1985; Leeds City Art Gallery, 18 Jan. - 24 Mar. 1985. Catherine Lampert, ed. pp. 160; 157 b/w ill.; biog.; bibliog.

MATISSE, HENRI. *Jazz*. Nachwort [afterword] by E. Teriade. Munich: Piper, 1957. pp. 52; 15 col. ill.; Fr/Ger.

MATTA (Roberto Matta Echaurren).

Arts Council of Great Britain. *Matta: The Logic of Hallucination*. London: Arts Council, 1984. Exhibition catalogue. Itinerary: City Museum and Art Gallery, Plymouth, 18 Aug. - 22 Sept. 1984; Museum of Modern Art, Oxford, 7 Oct. - 2 Dec. 1984; Glynn Vivian Art Gallery and Museum, Swansea, 8 Dec. 1984 - 12 Jan. 1985; Graves Art Gallery, Sheffield, 19 Jan. - 24 Feb. 1985; Bolton Museum and Art Gallery, 2 Mar. - 6 Apr. 1985; Hatton Gallery, The University, Newcastle, 19 Apr. - 25 May 1985. Selected by Paul Overy. Extract from interview with Matta. Essays by Roger Malbert, and Paul Overy. pp. 12; 6 b/w ill.; 7 col. ill.; bibliog. notes.

Enclosure: erratum.

McCARROLL, BILLY J.

[McCarroll was a colleague of Clark's on the Faculty of the University of Lethbridge.] Dunlop Art Gallery, Regina. *Billy J. McCarroll: How to Play a Winning Game Your Natural Way: The Metaphor Continues*. Regina, Saskatchewan: Dunlop Art Gallery, Regina Public Library, 1986. Exhibition catalogue. Peter White, curator. pp. 10 (foldout format); 5 b/w ill.; 4 col. ill.; biog.; bibliog. notes. [2 copies.]

McCOMB, LEONARD.

Museum of Modern Art, Oxford. *Leonard McComb: Drawings, Paintings, Sculpture*. London: Arts Council, 1983. Exhibition catalogue. Itinerary: Serpentine Gallery, London, 17 Oct. - 20 Nov. 1983; Museum of Modern Art, Oxford, 27 Nov. 1983 - 15 Jan. 1984; Manchester City Art Gallery, 24 Jan. - 3 Mar. 1984; Gardner Art Centre, University of Sussex, 14 Mar. - 12 Apr. 1984; Fruit Market Gallery, Edinburgh, 26 May - 23 June 1984. Organized by Carol Brown, David Elliott, and Alister Warman. Essay by Richard Morphet. pp. 86; 59 b/w ill. (incl. por.); 4 col. ill.; biog.; bibliog.

Stamped on front flyleaf: "Clark 4 South Lane, Hesse, N. Humberside, HU13 ORR
Phone: 0482 644380."

McEWEN, JOHN.

McEWEN, JOHN. *Real Sculpture*. Np.: np. [1979]. Published to coincide with an exhibition, Southern Alberta Art Gallery, Lethbridge, 2 - 30 Sept. 1979. Essay by Ian Carr-Harris. pp. 17; 11 b/w ill.; 1 col. ill.; bibliog.

McGARRELL, JAMES.

[McGarrell was on the faculty at Indiana University while Clark was a graduate student there, 1966-68.]

Galerie Claude Bernard, Paris. *McGarrell: Peintures*. Paris: Galerie Claude Bernard, 1970. Exhibition catalogue. Galerie Claude Bernard, Sept. 1970. No catalogue essay. pp. 24 [pages are loose in cover; transparent sheet with title of work is inserted before each reproduction]; 9 b/w ill.; biog. Fr.

MEREDITH, JOHN.

Art Gallery of Greater Victoria. *John Meredith: Drawings 1957-1980*. Victoria, British Columbia: Art Gallery of Greater Victoria, 1980. Exhibition catalogue. Art Gallery of Greater Victoria, 2 Oct. - 16 Nov. 1980. Ian M. Thom, curator. pp. 24; 9 b/w ill.; 5 col. ill.; biog.; bibliog.

Art Gallery of Ontario, Toronto. *John Meredith: Fifteen Years*. MARIE FLEMING. Toronto: Art Gallery of Ontario, 1974. Exhibition catalogue. Itinerary: Art Gallery of Ontario, Toronto, 26 Oct. - 29 Nov. 1974; Samia Public Library and Art Gallery, Ontario, 6 Dec. 1974 - 5 Jan. 1975; St. Catharines and District Arts Council, Rodman Hall, St. Catharines, Ontario, 10 Jan. - 2 Feb. 1975; Vancouver Art Gallery, British Columbia, 8 Feb. - 1 Mar. 1975; London Public Library and Art Gallery, Ontario, 7 - 30 Mar. 1975; Winnipeg Art Gallery, Manitoba, 18 Apr. - 25 May 1975; Windsor Art Gallery, Ontario, 10 - 29 June 1975. Poems by Barry Callaghan. pp. 58; 35 b/w ill. (incl. por.); 5 col. ill.; bibliog. notes.

Isaacs Gallery, Toronto. *John Meredith: New Paintings*. Toronto: Isaacs Gallery, 1980. Exhibition catalogue. Isaacs Gallery, Toronto, 4 - 24 Oct. 1980. No catalogue essay. pp. 23; 8 col. ill.; biog.

MIHALCEAN, GILLES.

Southern Alberta Art Gallery, Lethbridge. *Gilles Mihalcean. "Continuum: Contemporary Canadian Sculpture Series."* Lethbridge, Alberta: Southern Alberta Art Gallery, 1987. Exhibition catalogue. Southern Alberta Art Gallery, Lethbridge, 5 Dec. 1987 - 24 Jan. 1988. Essay by James D. Campbell. pp. 6 (foldout format); 2 b/w ill.; 1 col. ill.; biog.; bibliog.

MIRO, JOAN.

Tate Gallery, London. *Joan Miro*. London: Arts Council, 1964. Exhibition catalogue. Itinerary: Tate Gallery, London, 27 Aug. - 11 Oct. 1964; Kunsthhaus, Zürich, 31 Oct. - 6 Dec. 1964. Introduction by Roland Penrose. pp. 94; 40+ b/w ill.; 3 col. ill.; biog.; bibliog.

MOORE, HENRY.

Marlborough Fine Art, London. *Henry Moore*. London: Marlborough Fine Art, 1965. Exhibition catalogue. Marlborough Fine Art, London, July - Aug. 1965. Remarks by Henry Moore based on interviews by John and Vera Russell. pp. 39; 37 b/w ill. (incl. por.); 7 b/yellow-orange ill.; 3 col. ill.; list of principal public collections.

MOPPETT, RON.

Walter Phillips Gallery, Banff. *Ron Moppett*. Banff, Alberta: Walter Phillips Gallery, Banff Centre School of Fine Arts, 1982. Exhibition catalogue. Walter Phillips

Gallery, 7 June - 6 July 1982. Lorne Falk, curator. Introduction by Lorne Falk. Essays by Mayo Graham, and Nancy Tousley. pp. 40; 9 b/w ill; 24 col. ill.; biog.; bibliog. notes.

Handwritten address and phone number on title page: 319 - 11 St. N.W., Calgary, Alberta. T2N 1X2. 403-283-2608.

MORANDI, GIORGIO.

Des Moines Art Centre. *Giorgio Morandi*. Des Moines, Iowa: Des Moines Art Center, 1981. Exhibition catalogue. Itinerary: San Francisco Museum of Modern Art, 24 Sept. - 1 Nov. 1981; Solomon R. Guggenheim Museum, New York, 19 Nov. 1981 - 17 Jan. 1982; Des Moines Art Center, Iowa, 1 Feb. - 14 Mar. 1982. Preface by James T. Demetron. Essays by Kenneth Baker, Joan M. Lukach, Luigi Magnani, and Amy Namowitz Worthen. pp. 180; 123 b/w ill.; 123+ b/w and col. ill.; biog.; bibliog.

MORRIS, MALI.

[Clark met Morris when she was a visitor at Hull College]

Winchester Gallery, Winchester. *Mali Morris: Paintings 1978 - 1989*. Winchester, Hampshire: Winchester Gallery, 1989. Exhibition catalogue. Winchester Gallery, 10 - 26 May 1989. Essay by John Gillett. pp. 9 incl. inside back cover; 9 col. ill.; biog.

Handwritten inscription in black ink: "love from Mali."

NICHOLSON, BEN.

Tate Gallery, London. *Ben Nicholson*. London: Tate Gallery, 1969. Exhibition catalogue. Tate Gallery, London, 19 June - 27 July 1969. Introduction by Norman Reid. Essay by Charles Harrison. pp. 72; 50 b/w ill.; 11 col. ill. (incl. por.); biog.; bibliog.

NICHOLSON, DAVID.

Little Missenden Festival Exhibition. *David Nicholson: Small Paintings*. Np.: np. [1982]. Exhibition catalogue. The Studio, Dering Cottage, [Little Missenden, England], 1 - 3 Oct. and 9 - 10 Oct. 1982. Artist's statement. pp. 3 incl. front cover; 1 b/w ill.

PARSONS, BRUCE.

Southern Alberta Art Gallery, Lethbridge. *Bruce Parsons: Painted Constructions The Snake and the Lily*. Lethbridge, Alberta: Southern Alberta Art Gallery, 1986. Exhibition catalogue. Southern Alberta Art Gallery, Lethbridge, 5 - 27 Oct. 1985. Joan Stebbins, curator. Interview by Joan Stebbins. pp. 8; 12 b/w ill.; 1 col. ill.; biog.

PFLUG, CHRISTIANE.

Winnipeg Art Gallery. *The Drawings of Christiane Pflug*. ANN DAVIS. Winnipeg, Manitoba: Winnipeg Art Gallery, 1979. Exhibition catalogue. Touring exhib., no locations or dates. pp. 96; 62 b/w ill.; bibliog.notes.

PICASSO, PABLO.

BERGER, JOHN. *The Success and Failure of Picasso*. Harmondsworth, Middlesex: Penguin, 1965. Rpt. New York: Pantheon, 1980. pp. 210; 120 b/w ill.; index.

RUBIN, WILLIAM, ed. *Pablo Picasso: A Retrospective*. New York: Museum of Modern Art, 1980. Published on the occasion of an exhibition of the same title. Museum of Modern Art, New York, 22 May - 16 Sept. 1980. Chronology by Jane Fluegel. pp. 464; many b/w and col. ill.

Bookmarks: pp. 46-47; pp. 256-257.

Enclosures, pp. 256-257:

1. Course outline for "Art 4200 - Seminar in Art History" [University of Lethbridge, Alberta], John Clark, 1987 07 24.

2. 4 pages of handwritten notes, n.d. [presumably for Art 4200: mostly comparisons of slides, addressing question: why are these artists the fathers of Modernism?]

Walker Art Center, Minneapolis. *Picasso: From the Musée Picasso, Paris*. Minneapolis: Walker Art Center, 1980. Exhibition catalogue. Walker Art Center, Minneapolis, 10 Feb. - 30 Mar. 1980. Essays by Dominique Bozo, Martin Friedman, Roland Penrose, and Robert Rosenblum. pp. 144; many ill. (some col.); biog.; bibliog.

RENOIR, AUGUSTE.

Arts Council of Great Britain. *Renoir*. London: Arts Council, 1985. Exhibition catalogue. Itinerary: Hayward Gallery, London, 30 Jan. -21 Apr. 1985; Galeries Nationales Du Grand Palais, Paris, 14 May -2 Sept. 1985; Museum of Fine Arts, Boston, 9 Oct. 1985 - 5 Jan. 1986. Organized by Susan Ferleger Brades. Michael Raeburn, ed. Essays by Anne Distel, Lawrence Gowing, and John House. pp. 324; many b/w ill.(incl. por.); 140 col. ill.; biog.; bibliog.

RILEY, BRIDGET.

Arts Council of Great Britain. *Working with Colour: Recent Paintings*. London: Arts Council, 1984. Exhibition catalogue. Itinerary: DLI Museum and Arts Centre, Durham, 3 Mar. - 8 Apr. 1984; Huddersfield Art Gallery, 14 Apr. - 19 May, 1984; Ferens Art Gallery, Hull, 26 May - 1 July 1984; City Museum and Art Gallery, Stoke-on-Trent, 7 July - 11 Aug. 1984; Usher Gallery, Lincoln, 18 Aug. - 23 Sept. 1984; City of Bristol Museum and Art Gallery, 29 Sept. - 3 Nov. 1984; Towner Art Gallery, Eastbourne, 10 Nov. - 16 Dec. 1984; Castle Museum, Norwich, 5 Jan. - 3 Feb. 1985; Harris Museum and Art Gallery, Preston, 11 Feb. - 16 Mar. 1985; York City Art Gallery, 23 Mar. - 28 Apr. 1985; Mappin Art Gallery, Sheffield, 11 May - 16 June 1985. Selected by Robert Cumming. Organized by Nicola Bennett. Essays by Nicola Bennett, Robert Cumming, and Bridget Riley. pp. 40; 3 b/w ill. (incl. por.); 7 col.ill. (incl. por.); biog.

RIVERA, DIEGO.

Detroit Institute of Arts. *The Detroit Industry Frescoes by Diego Rivera*. LINDA DOWNS. Detroit, Michigan: Detroit Institute of Arts, n.d. pp. 8 incl. front and back covers; 8 b/w ill.; 1 col. ill; bibliog. [2 copies].

ROTHENBERG, SUSAN.

Tate Gallery, London. Susan Rothenberg. London: Tate Gallery, n.d. Exhibition catalogue. Tate Gallery, London, 21 Nov. 1984 - 20 Jan. 1985. Organized by Los Angeles County Museum of Art. Travelling exhibition. Maurice Tuchman, curator. pp. 6 (foldout format); 2 b/w ill.; 2 col. ill.; biog.

ROUSSEAU, HENRI.

Museum of Modern Art, New York. *Henri Rousseau*. New York: Museum of Modern Art, 1985. Exhibition catalogue. Itinerary: Galeries Nationales du Grand Palais, Paris, 14 Sept. - 7 Jan. 1985; Museum of Modern Art, New York, 21 Feb. - 4 June 1985. Organized by Réunion des Musées Nationaux de France and Museum of Modern Art, New York. Essays by Henri Béhar, Michel Hoog, Carolyn Lancher and William Rubin, and Roger Shattuck. Trans. from French by Richard Miller. pp. 271; 79+ b/w ill.; 66 col. ill.; biog.; bibliog. Bookmark: pp 12-13.

SCHELLE, SUSAN.

Dalhousie Art Gallery, Halifax. *Susan Schelle: Recent Work* Halifax, Nova Scotia: Dalhousie Art Gallery, 1981. Exhibition catalogue. Dalhousie Art Gallery, Halifax, 12 Mar. - 12 Apr. 1981. Essay by Linda Milrod. pp. 12; 9 b/w ill.; biog.; bibliog.

SHAPIRO, DAVID.

[Shapiro was a fellow graduate student when Clark was at Indiana University.]

Fort Wayne Museum of Art. *David Shapiro: Five Series: Paintings, Drawings, Prints.*

Fort Wayne, Indiana: Fort Wayne Museum of Art, 1982. Exhibition catalogue.

Itinerary: Fort Wayne Museum of Art, 3 Sept. - 3 Oct. 1982; Butler Institute of American Art, Youngstown, Ohio, 7 - 28 Nov. 1982; Canton Art Institute, Ohio, 16 Jan. - 13 Feb. 1983. Essay by Peter Frank. pp. 24; 7 b/w ill.; 7 col. ill.; biog.

Handwritten inscription, inside front cover: "To John and Pam with best wishes David."

SHUEBROOK, RON.

[Shuebrook was a colleague of Clark's on the Faculty at NSCAD. They were good friends.]

Art Gallery of Hamilton. *Ron Shuebrook: Paintings, Drawings and Constructions.*

Hamilton, Ontario: Art Gallery of Hamilton, 1987. Exhibition catalogue.

Itinerary: Art Gallery of Hamilton, Ontario, 19 Nov. 1987 - 10 Jan. 1988;

Beaverbrook Art Gallery, Fredericton, New Brunswick, 15 Mar. - 15 Apr.

1988; Kitchener-Waterloo Art Gallery, Kitchener, Ontario, 7 July - 28 Aug.

1988; Mendel Art Gallery, Saskatoon, Saskatchewan, 16 Sept. - 30 Oct. 1988.

Essay by Karen Wilkin. pp. 28; 3 b/w ill.; 4 col. ill.; biog.; bibliog.

Enclosure, pp. 14-15: exhibition opening announcement/invitation for "Ron

Shuebrook" at Galerie Maghi Bettini, Amsterdam. Opening 9 Dec. [1988], closing 14 Jan. 1989. Announcement in Dutch.

Art Gallery, Mount Saint Vincent University, Halifax. *Ron Shuebrook: Selected Works 1975-77.* Halifax: Art Gallery, Mount Saint Vincent University, 1977.

Exhibition catalogue. Art Gallery, Mount Saint Vincent University, 7 Apr. -

1 May 1977. Introduction by Bob Lamberton. pp. 13 incl. inside back cover; 9 b/w ill.; biog.

Concordia Art Gallery, Montreal. *Ron Shuebrook: Recent Work/Oeuvres récentes.*

Montreal: Concordia Art Gallery, Concordia University, 1986. Exhibition

catalogue. Concordia Art Gallery, Montreal, 19 Mar. - 26 Apr. 1986. Sandra

Paikowsky, curator. Essays by Sandra Paikowsky, and Ron Shuebrook. pp. 36; 6 b/w ill. (incl. por.); 4 col. ill.; biog.; bibliog. Eng./Fr.

Dalhousie Art Gallery, Halifax. *Ron Shuebrook: Recent Work 1980-1982.* Halifax,

Nova Scotia: Dalhousie Art Gallery, 1983. Exhibition catalogue. Dalhousie Art

Gallery, Halifax, 3 Feb. - 6 Mar. 1983. Introduction by LJM [Linda Milrod].

pp. 2; 4 b/w ill. (incl. front and back covers); biog.

Handwritten notations in blue ink by some catalogue entries: cat. #4 "Red &

Black"; cat. #8 "Ben"; cat. #14 "w/or black"; cat. #15 "Red & Black"; cat. #16

"White & Black"; the titles of these four cat. entries have been underlined in ink, and cat. entries 15 and 16 have been circled, with "?" beside them.

Saint Mary's University Art Gallery, Halifax. *Ron Shuebrook: Black and White Drawings 1965-1982.* Halifax, Nova Scotia: Saint Mary's University Art Gallery, 1982.

Exhibition catalogue. Saint Mary's University Art Gallery, Halifax, 4 Mar. -

11 Apr. 1982. Interview by Leighton Davis. pp. 24; 12 b/w ill.; biog.; bibliog.

Enclosures:

1. Exhibition announcement for "Ron Shuebrook" at Gallery O, Toronto, 18 Apr. - 6 May 1982.

2. Exhibition announcement for "Ron Shuebrook" at Olga Korper Gallery, Toronto, 20 Oct. - 7 Nov. 1984.

Southern Alberta Art Gallery, Lethbridge. *Ron Shuebrook: Reliefs and Drawings.*

Lethbridge, Alberta: Southern Alberta Art Gallery, 1983. Exhibition catalogue.

Southern Alberta Art Gallery, Lethbridge, 2 - 24 Apr. 1983. Essay by Gemey Kelly. pp. 16; 9 b/w ill.; biog.; bibliog. notes.

SPALDING, JEFFREY.

[Clark met Spalding in Halifax when Clark was teaching at NSCAD. They were colleagues on the Faculty of The University of Lethbridge.]

Mendel Art Gallery, Saskatoon. *Jeffrey Spalding: Paintings*. Saskatoon, Saskatchewan: Mendel Art Gallery, 1981. Exhibition catalogue. Mendel Art Gallery, Saskatoon, 30 Apr. - 24 May 1981. Organized by Victoria Baster. Essays by Victoria Baster, and Eric Cameron. pp. 12; 3 b/w ill.; 5 col. ill.; biog.; bibliog.

STAMP, ARLENE.

Southern Alberta Art Gallery, Lethbridge. *Arlene Stamp: The Gladys M. Johnston Series*. Lethbridge, Alberta: Southern Alberta Art Gallery, 1987. Exhibition catalogue. Southern Alberta Art Gallery, Lethbridge, 14 Mar. - 19 Apr. 1987. Bruce Grenville, guest curator. pp. 20; 5 b/w ill.; 2 col. ill.; biog.; bibliog.

STOKES, ADRIAN.

Serpentine Gallery, London. *Adrian Stokes 1902-72: A Retrospective*. London: Arts Council, 1982. Exhibition catalogue. Serpentine Gallery, London, 8 June - 4 July, 1982. Selection from exhib. shown at Huddersfield Art Gallery, 24 July - 28 Aug. 1982; City Museum and Art Gallery, Gloucester, 4 Sept. - 9 Oct. 1982. Organized by Susan Ferleger Brades. Anthology of writings on Stokes edited with an introduction by David Plante. Essays by Stephen Bann, and Adrian Stokes. pp. 60; 35 b/w ill. (incl. por.); 8 col. ill.; biog.; bibliog. Enclosure: checklist of exhibition [see below].

_____. *Adrian Stokes 1902-72: A Retrospective*. London: Arts Council, 1982. Checklist of exhibition: Serpentine Gallery, London, 8 June - 4 July 1982. pp. 8.

STONEHOUSE, MARSHA.

Whyte Museum of the Canadian Rockies, Banff. *Marsha Stonehouse: The Garden Series*. Banff, Alberta: Whyte Museum of the Canadian Rockies, 1989. Published in conjunction with an exhibition. Whyte Museum of the Canadian Rockies, Banff, Alberta, 29 Nov. 1988 - 8 Jan. 1989. Essay by Katherine Lipsett. pp. 4 incl. front and back covers; 1 b/w ill.; 2 col. ill.; biog.

SWANNE, SUZANNE.

Mount Saint Vincent University, Halifax. *Small Tapestries: Suzanne Swanne*. Halifax, Nova Scotia: Upstairs Gallery, Mount Saint Vincent University, 1980. Exhibition catalogue. Essay by Sheila Stevenson. pp. 2; biog.; bibliog.

UGLOW, EUAN.

Whitechapel Art Gallery, London. *Euan Uglow*. London: Arts Council, 1974. Exhibition catalogue. Whitechapel Art Gallery, London, 18 Apr. - 19 May 1974. Touring to 3 unidentified locations. Introduction by Myles Murphey. pp. 48; 42 b/w ill.; biog.

pp. 26-27 cut from book, and replaced as bookmark pp. 10-11. [ill.:cat. #64 "Large Nude Walking Towards You," 1971, oil on canvas, 72 x 36 in., carefully cut out; ill. on reverse, cat. #65, has been cut through image.]

Bookmark/enclosures pp. 10-11: cat. #64 [see above], and b/w ill. of Philip Pearlstein's "Model in Red Robe," 1972, 60 x 72 in., have been used as bookmarks. [ill. pp. 10-11: cat. #29 "Nude of Laetitia," 1962, oil on canvas, 36 x 36 in.; cat. #30 "The German Girl," 1962, oil on canvas, 40 x 30 in..]

VANGOGH, VINCENT.

ROSKILL, MARK, ed. *The Letters of Vincent Van Gogh*. Constable, 1927-29. London: Fontana-Collins, 1963. Rpt. 1974. pp. 351; 21 b/w ill.; biog.; index.

WELSH-OUCHAROV, BOGOMILA. *Vincent van Gogh and the Birth of Cloisonism: An Overview*. Toronto: Art Gallery of Ontario, 1981. Published in conjunction with an exhibition of the same title. Art Gallery of Ontario, Toronto, 24 Jan. - 22 Mar. 1981. pp. 72; 32 b/w ill.; 32 col. ill.; chronology.

VUILLARD, EDOUARD.

Dalhousie Art Gallery, Halifax. *Edouard Vuillard (1868-1940)*. Part III of *Aspects of 19th and 20th Century European Art*. Halifax, Nova Scotia, 1981. Exhibition catalogue. Dalhousie Art Gallery, Halifax, 3 Mar. - 3 May 1981. Essay by G. Kelly. pp. 2; 3 b/w ill.

WALKER, JOHN.

Arts Council of Great Britain. *John Walker: Paintings from the Alba and Oceania Series 1979-84*. London: Arts Council, 1985. Pamphlet published in conjunction with exhibition. Itinerary: Hayward Gallery, London, 30 Jan. - 21 Apr. 1985; Fruitmarket Gallery, Edinburgh, 27 Apr. - 2 June 1985; Ikon Gallery, Birmingham, 8 June - 6 July 1985. pp. 4 incl. front and back covers; 8 b/w ill.; biog.

WESTERLAND, MIA.

Southern Alberta Art Gallery, Lethbridge. *Mia Westerland: Studies*. Lethbridge, Alberta: Southern Alberta Art Gallery, 1979. Exhibition catalogue. Southern Alberta Art Gallery, Lethbridge, 4 - 25 Nov. 1979. Introduction by Alan Barkley. pp. 8; 12 b/w ill.; biog.

WILDING, ALISON.

Serpentine Gallery, London. *Alison Wilding*. London: Arts Council, 1985. Exhibition catalogue. Serpentine Gallery, London, 15 Apr. - 12 May 1985. Essay by Lynne Cooke. pp. 32; 14 b/w ill.; 8 col. ill.; biog.
Stamped on front flyleaf: "Clark 4 South Lane, Hessle, N. Humberside, HU13 ORR Phone: 0482 644380."

WILL, JOHN.

Dunlop Art Gallery, Regina. *John Will: Triple Threat Artist*. Regina, Saskatchewan: Dunlop Art Gallery, 1988. Exhibition catalogue. Dunlop Art Gallery, Regina, 27 Aug. - 2 Oct. 1988. Organized by Peter White. Introduction by Peter White. Essays by Eric Cameron, Nancy Tousley, and John Will. pp. 47; 39 col. ill.; biog.; bibliog.
Handwritten inscription on title page: "To John three willies to the wind John."

WILL, MARY SHANNON.

Southern Alberta Art Gallery, Lethbridge. *Mary Shannon Will*. Lethbridge, Alberta: Southern Alberta Art Gallery, 1987. Exhibition catalogue. Southern Alberta Art Gallery, Lethbridge, 7 - 29 Sept. 1985. Essay by Victoria Baster. pp. 16; 6 b/w ill.; 1 col. ill.; biog.; bibliog.

WISEMAN, DAVID.

Winchester Gallery, Winchester. *David Wiseman*. Winchester, Hampshire: Winchester Gallery, 1987. Exhibition catalogue. Itinerary: Brighton Polytechnic Gallery, Brighton, 21 Sept. - 13 Oct. 1987; Winchester Gallery, Winchester, 2 - 23 Dec. 1987; The Minories, Colchester, 9 Jan. - 14 Feb. 1988. Introduction by John Gillett. Artist's statement. pp. 9 incl. inside back cover; 1 b/w ill.; 4 col. ill.; biog.
Invitation to preview glued to front flyleaf.

WRIGHT, EDWARD.

Arts Council of Great Britain. *Edward Wright: Graphic Work and Painting*. London: Arts Council, 1985. Exhibition catalogue. Itinerary: Henry Thomas Gallery, Carmarthen, 7 - 25 Jan. 1985; Kimberlin Exhibition Hall, Leicester

Polytechnic, 6 Feb. - 2 Mar. 1985; Kettle's Yard Gallery, Cambridge, 17 Mar. - 21 Apr. 1985; Norwich School of Art Gallery, 7 May - 1 June 1985; Museum of Modern Art, Oxford, 16 June - 28 July 1985; Wrexham Library Arts Centre, 3 Aug. - 6 Sept. 1985. Organized by Michael Harrison. Essays by Theo Crosby, Ken Garland, Michael Harrison, Trilokesh Mukherjee, and Edward Wright. pp. 96; many b/w ill. (incl. por.); 8 col. ill.

YHAP, LAETITIA.

Tyne and Wear Museums Service. *Laetitia Yhap: The Business of the Beach: Paintings and Drawings 1976-1988*. Newcastle upon Tyne, England: Tyne and Wear Museums Service, 1988. Exhibition catalogue. Itinerary: Laing Art Gallery, Newcastle upon Tyne, 6 Aug. - 11 Sept. 1988; Newlyn Art Gallery, 17 Sept. - 23 Oct. 1988; Aspex Gallery, Portsmouth, 29 Oct. - 4 Dec. 1988; Towner Art Gallery, Eastbourne, 10 Dec. 1988 - 29 Jan. 1989; Christchurch Mansion, Ipswich, 4 Feb. - 12 Mar. 1989; Camden Arts Centre, London, 12 Apr. - 7 May, 1989. Organized by Jane Vickers. Essay by Timothy Hyman. Autobiographical notes by Laetitia Yhap. pp. 56; 33 b/w ill. (incl. por.); 14 col. ill.; biog.; bibliog.

ZAKANITCH, ROBERT S.

Institute of Contemporary Art, Philadelphia. *Robert S. Zakanitch*. Philadelphia, Pennsylvania: Institute of Contemporary Art, University of Pennsylvania, 1981. Exhibition catalogue. Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 12 June - 9 Aug. 1981. Essay by Janet Kardon. Chronology by Paula Marincola. Notations by Robert Zakanitch. pp. 56; 26 b/w ill. (incl. por.); 16 col. ill.; biog.; bibliog.
Enclosure: card from Institute of Contemporary Art, University of Pennsylvania, "With the Compliments of..."

ZUCK, TIM.

[Zuck was a colleague of Clark's on the Faculty at NSCAD.]
Glenbow Museum, Calgary. *Tim Zuck: Paintings*. Calgary, Alberta: Glenbow-Alberta Institute, 1980. Exhibition catalogue. Itinerary: Art Gallery of Ontario, Toronto, 6 Sept. - 19 Oct. 1980; Glenbow Museum, Calgary, 30 Oct. - 15 Dec. 1980; Mendel Art Gallery, Saskatoon, 5 Feb. - 1 Mar. 1981; Mount Saint Vincent University, Halifax, 13 Mar. - 5 Apr. 1981. Selected by Jeffrey Spalding and Peter White. Preface by Jeffrey Spalding. Essay by Peter White. pp. 28; 14 b/w ill. (incl. por.); 23 col. ill.; biog.; bibliog.

3. ART PERIODICALS

Articles by or about Clark, or by or about his colleagues or personal friends are noted.

ACM Newsletter. Vol. 1, no. 1 (Apr. 1980). New York: Artists' Choice Museum.

_____. Vol. 1, no. 2 (Sept. 1980).

_____. Vol. 1, no. 3 (Nov. 1980).

Art and Artists. Vol. 1, no. 3 (June 1966). London: Hansom Books. Venice Biennale number.

Artforum. Vol. XVI, no. 5 (Jan. 1978). New York: Artforum.

Marked: p. 7, title page, top right, in ink "Judy Mann" [colleague and friend at NSCAD, from fall 1978 until Clark left c. May 1983.]

_____. Vol. XVII, no. 6 (Feb. 1979).

Contains article by friend and NSCAD colleague, Eric Cameron, "Semiology, Sensuousness and Ian Wallace," pp. 30-33.

_____. Vol. XVIII, no. 1 (Sept. 1979).

_____. Vol. XVIII, no. 4 (Dec. 1979).

_____. Vol. IX, no. 11 (Sept. 1980).

Art in America. Vol. 55, no. 1 (Jan./Feb. 1967). New York: Art in America.

Marked: in pencil, in article "Four Artists as Film-makers," Adrienne Mancina and Willard Van Dyke, interviews with Robert Breer, Carmen D'Avino, Ed Emshwiller, and Stan Vanderbeek." Marked as follows:

- p. 69. Emshwiller, towards bottom of right column, circled from "I think, for instance, when you go to a show..." to "...begins to snowball": E. states painter's message better revealed through many works than through one.
- p. 70. Emshwiller, left column, marked from "I do feel film..." to "...human relationships": E. notes current eclecticism of the arts; circled, with "2" in margin, from "When I first started thinking..." to "...great deal of impact": E. discusses importance of human figure to his art; much underlining in following paragraph from "Dance..." to "...formal construction": E. continues discussion of figure. Emshwiller, right column, paragraph at top, words "visual terms", and "visual image" circled: E. states that at present he is less geared to story in film than to visual image.
- p. 71. Vanderbeek, towards bottom of right column, circled, with "1" in margin, from "Film is the most..." to "...short circuited": V. thinks his interest in film grew out of the act of painting.

_____. Vol. 56, no. 5 (Sept./Oct. 1968).

_____. Vol. 56, no. 6 (Nov./Dec. 1968).

_____. Vol. 57, no. 4 (July/Aug. 1969). Special Summer Issue.

Feature: "Marcel Duchamp, 1887-1968," pp. 20-43, ed. Cleve Gray

_____. Vol. 66, no. 4 (July/Aug. 1978).

_____. Vol. 66, no. 6 (Nov./Dec. 1978).

_____. Vol. 67, no. 5 (Sept. 1979).

_____. Vol. 67, no. 6 (Oct. 1979).

_____. Vol. 68, no. 8 (Oct. 1980).

_____. Vol. 69, no. 2 (Feb. 1981).

_____. Vol. 69, no. 5 (May 1981).

_____. Vol. 69, no. 6 (Summer 1981).

Bookmark pp. 22-23 reads: "Milton Avery. Philip Pearlstein p 23."

Bookmark pp. 72-73 reads: "Lucian Freud p 72. Frank Auerbach p. 73."

Bookmark pp. 74-75 reads: "George Baselitz (the whole image). Markus Lupertz p 75. "

Bookmark pp. 76-77 reads: "Sandro Chia p 76. & Julian Schnabel p 77."

Bookmark pp. 98-99 reads: "Ellsworth Kelly. Yellow-Green."

Bookmark pp. 100-101 reads: "Kelly. Yellow Panel."

Bookmark pp. 112-113 reads: "p 112 Cicada - Jasper Johns."

Bookmark pp. 124-125 reads: "Anselm Kiefer p 125."

[In each instance a painting by the artist mentioned is reproduced in the text.]

_____. Vol. 69, no. 7 (Sept. 1981). "Special Issue: Realism."

_____. Vol. 70, no. 1 (Jan. 1982).

_____. Vol. 71, no. 1 (Jan. 1983). "Special Issue: Expressionism, II."

_____. Vol. 73, no. 11 (Nov. 1985).

Artmagazine. Vol. 10, no. 42 (Feb./Mar. 1979). Toronto: Artmagazine.

Contains article "Garry Kennedy at the Art Gallery of Ontario," by Alan Barkley, pp. 41-44. Kennedy was director at NSCAD while Clark was teaching there, and Barkley was a friend on the Faculty.

_____. Vol. 15, no. 66 (Winter 1983 Dec./Jan. 1984).

pp. 24-25: review, "John Clark at Wynick/Tuck Gallery (September 24 - October 15)," by Marshall Webb; b/w ill. p. 24: "On the Beach", 1982, oil on canvas, 63" x 78".

Art Monthly. No. 84 (Mar. 1985). London: Britannia Art Pub.

Arts Atlantic. 14. Vol. 4, no. 2 (Summer 1982). Charlottetown, PEI: Confederation Centre Art Gallery and Museum.

p. 7: review "John Clark: 49th Parallel" by Ron Shuebrook; b/w ill. p. 7: "The Search." 1981, 235 x 181 cm.

_____. 15. Vol. 4, no. 3 (Fall 1982).

pp. 20-26: "The Persistence of Representation: Some Issues, Some Identities" by Ron Shuebrook; discusses work of John Clark, pp. 25-26; 2 b/w ill.; p. 25: "The Cleaner," 1982, oil on canvas, 180 x 144 cm.; p. 26: "The Pole," 1980, oil on canvas, 179 x 122 cm.

_____. 28. Vol. 7, no. 4 (Spring 1987).

Contains "Interview with Ron Shuebrook" by Kit Lort, pp. 37-42. Shuebrook was a friend and colleague at NSCAD.

Arts Review. Vol. 34, no. 3 (12 Feb. 1982). London: Starcity.

Marked: in the "Exhibition Guide: 12 Feb. - 25 Feb. 1982," the following exhibitions are marked with ink lines in the margins:

- p. i. Canada House, London, "Canadian Art in Britain : Contemporary Works from Collections in Britain" to 9 Mar.
Courtald [sic] Institute Gardens, London, "Princess Gate Collection" to Oct. 1982.
Institute of Contemporary Arts, London, "Kathe Kollwitz: The Graphic Works"; "Restricted Practices: Photographs"; "A New Partnership: Anthony Caro, Tony Cragg, Piers Gough, Sarah Greengrass, Ed Jones, Richard Mac Cormac, John Miller, Barton Myers, Paul Neagu, Ray Smith all Work Together in an Effort to Re-establish a Dialogue Between Art and Architecture" to 14 Mar. Crafts Council display cabinet: "Renate Meyer: Soft Sculpture" to 7 Mar.
- p. ii. Lisson Gallery, London, "Jo Baer and Bruce Robbins: Drawings," 17 Feb. - 13 Mar.
Nicola Jacobs Gallery, London, "Paul Rosenbloom: Paintings," 13 Feb. - 11 Mar.
Nigel Greenwood Gallery, London, "Some Dutch Artists" to end of Feb.
Tate Gallery, London, "Landseer" to 12 Apr.; "Meredith Frampton," 17 Feb. - 28 Mar.; "Turner and the Sea" to 27 June; "Painting the Town: Modern Murals in Britain" to 3 Mar.; "Recent Prints by 6 British Painters" to 14 Feb.; "Aquisitions 1980-81" to 28 Mar.
Whitechapel Art Gallery, London, "Whitechapel Open Exhibition 1982" to 7 Mar.
New 57 Gallery, Edinburgh, "John Walker: Drawings 1978-81" to 27 Feb.
Abbot Hall Art Gallery, Kendal, Cumbria, "Kurt Schwitters in England: Portraits and Figure Sketches from Alexander to Zoffany" to 28 Feb.
- p.iii. Ikon Gallery, Birmingham, "New Topographics: Photographs" to 13 Feb.

Artscribe. No. 26 (Dec. 1980). London: Artscribe.

pp. 28-31: "Edward Hopper: Beyond Style," by John Clark.

_____. No. 30 (Aug. 1981).

pp. 22-25: "Philip Guston and Metaphysical Painting," by John Clark.

_____. No. 41 (June 1983).

pp. 38-41: "Obsessiveness, Style and Transformation," by John Clark.
Also contains reviews by close friend and Hull colleague David Sweet, "John Hoyland, Mali Morris," pp. 43-44.

_____. No. 42 (Aug. 1983).

Contains article by close friend and Hull colleague David Sweet, "Real Presence and Pseudo-Figuration," pp. 43-48.

_____. No. 53 (May/June 1985). (No. 52, front cover; no. 53 title page.)

p. 53: review "Michael Lyons" by John Clark. Also contains reviews by Clark's close friend and Hull colleague David Sweet, "Howard Hodgkin, Larry Poons,"

pp. 52-53; and reviews by friend Timothy Hyman, "Munch and the Workers," "Tradition and Renewal," pp. 46-47.

Artscribe International. No. 56 (Feb./Mar. 1986). London: Artscribe.
Contains article "Clyde Hopkins" by David Sweet, pp. 36-38. Both men were close friends and Hull colleagues of Clark.

_____. No. 72 (Nov./Dec. 1988).

Aspects. No. 22 (Spring 1983). Np.: Np.
Contains article on Michael Lyons, interviewed by Peter Murray, pp. 8-9. Lyons was a friend and Hull colleague of Clark's

_____. No. 26 (Spring 1984).

Border Crossings. Vol. 7, no. 1 (Jan. 1988). Winnipeg, Manitoba: Arts Manitoba.

C Magazine. No. 9 (Spring 1986). Toronto: N.p.
p. 45: "Garry Neill Kennedy" by Robin Peck.
Both men were colleagues of Clark's at NSCAD.

_____. No. 12 (1987).
p. 74: "John Clark" by Marshall Webb. Review of ["John Clark: New Paintings"] at Wynick/Tuck Gallery, Toronto [11 - 29 Oct. 1986]. b/w ill: "Boy in a Field (J's World)," 1986, oil on canvas, 84" x 78".

Canadian Art. Vol. 1, no. 1 (Fall 1984). Toronto: Maclean Hunter, and Key.
p. 27: advertisement for Wynick/Tuck Gallery, Toronto, listing John Clark as one of the gallery artists.

_____. Vol. 2, no. 4 (Winter/Dec. 1985).
pp. 40-45: "Notes from NSCAD," by Kenneth Baker, refers to John Clark, p. 43 and p. 45.

_____. Vol. 3, no. 3 (Fall/Sept. 1986).
p. 51: advertisement for Wynick/Tuck Gallery, Toronto, including "John Clark: New Paintings and Works on Paper," 11 Oct. - 5 Nov. [sic] 1986. b/w. ill: Clark's "Boy in a Field (J's World)," 1986, oil on canvas, 84" x 78".

_____. Vol. 3, no. 4 (Winter/Dec. 1986).
Contains article on Alan Schwartz by Sandra Martin, "The Collector," pp. 74-79. Schwartz collected work by Clark.

_____. Vol. 4, no. 1 (Spring/ March 1987).
pp. 10-11: "Canada at Cologne," i. e. Art Cologne, 1986. Clark exhibited in Cologne with Wynick/Tuck Gallery, Toronto. No mention made of his work in article.

_____. Vol. 4, no. 3 (Fall/Sept 1987).
p. 53: advertisement for Wynick/Tuck Gallery, Toronto; listing includes group exhibition "Cut: John Clark, Janice Gurney, John Hall," 7 - 28 Nov. 1987;

pp. 115-116: "The Advent of Modernism: Post-Impressionism and North American Art," review by John Clark of exhibition of the same title, Glenbow Museum, Calgary, Alberta, 21 Feb. - 19 Apr. 1987.

_____. Vol. 4, no. 4 (Winter/Dec. 1987).

p. 41: advertisement for Wynick/Tuck Gallery, Toronto, including "John Clark: New Paintings and Works on Paper," 5 - 23 Mar. 1988. col. ill: Clark's "Scissors in the Sky - the Ranch," 1987, oil and acrylic on canvas, 104" x 82". pp. 98-100: "Aspects of Contemporary Painting in Alberta," review by John Clark of exhibition of the same title, Glenbow Museum, Calgary, Alberta, 15 July - 30 Aug. 1987.

_____. Vol. 5, no. 2 (Summer/June 1988).

p. 27: "Collage" includes two paragraphs on new studio space for NSCAD, Halifax, in former Morse's Teas warehouse, and quotes John Clark reminiscing on his 1979 painting (b/w ill.) of the building.

_____. Vol. 5, no. 3 (Fall/Sept. 1988).

pp. 90-99: article/photographic portfolio "The Definitive Eye," by Arnaud Maggs, includes a portrait of John Clark (pp. 92-93, b/w ill.).

_____. Vol. 6, no. 1 (Spring/Mar. 1989).

Descant. No. 37. Vol. 13, no. 3 (Summer 1982). Toronto: N.p.

[Also listed in bibliography of library under Section 4. General Interest.]
Enclosure, pp. 54-55: *Slate*, vol. 3, no. 11 (Dec. 1982) [see entry below]; appears to act as bookmark in prose fiction section, about 3/4 way into "Her Victory. Part One, Making the Break" by Alan Sillitoe.

Flash Art International. No. 105 (Dec. 1981 - Jan. 1982). Milan: Giancarlo Politi.

pp. 20-25: "Philip Guston" by Dore Ashton.

Fuse. No. 1 (Autumn 1988). London: N.p. [Fuse Gallery?].

Glenbow. Vol. 8, no. 3 (Summer 1988). Calgary, Alberta: Glenbow Museum.

p.23: "The Spirit Sings Notebook" - "What the Critics Said About the Exhibition" includes two quotations from John Clark's review in *Calgary Herald*.

_____. Vol. 8, no. 4 (Fall 1988).

Enclosures, pp. 26-27:

1. letter from Katherine Ylitalo, Assist. Curator of Art, Glenbow Museum, Calgary, to John Clark, 14 Oct. 1988. Re: exhibition "Drawings/Motivations" [Glenbow Museum, 1 Oct. - 27 Nov. 1988]. States she is enclosing a copy of Nancy Tousley's review of the exhibition [*Calgary Herald*] and the fall issue of the *Glenbow* magazine [i.e. this issue].

2. Nancy Tousley's review enclosed [see 1. above].

p. 24: "New Alberta Art" by Patricia Ainslie mentions "Drawings/Motivations," first exhibition in series "New Alberta Art," listing John Clark as one of four artists featured. Others were Barbara Todd, Helen Sebelius, and Clay Ellis.

- New Art Examiner*. Vol. 15, no. 7 (April 1988). Chicago: New Art Assoc.
Clark was an artist in residence at the Art Institute of Chicago, April/May 1988.
- Newsweek*. Vol. 97, no. 21 (25 May 1981). New York: Newsweek.
Also listed under in bibliography of library under Section 4. General Interest.
Art section consists of article on Roy Lichtenstein, "Style for Style's Sake," by Mark Stevens, p. 93.
- Parachute*. No. 31 (June/July/Aug. 1983). Montreal: Parachute.
pp. 48-49: review "Ron Shuebrook," by John Clark.
- _____. No. 32 (Sept./Oct./Nov. 1983).
pp. 24-29. "John Clark: Style, Narrative and Object," by Bruce Grenville;
6 b/w ill.; p. 25: "The Home of Morse's Teas (Yellow)," 1979, oil
on canvas, 1.78 x 1.22 m.; pp. 26-27: installation at 49th
Parallel, New York; p. 28: "The News," 1980, oil on canvas,
2.24 x 1.80 m., "2nd Pile Painting," 1981, oil on canvas, 1.43 x
1.43 m., "Pile Painting (M.L.)," 1981, oil on canvas, 92 x
122 cm.; p. 29: "Back," 1979, oil on canvas, 1.68 x 1.52 m.
p.57. advertisement for "John Clark," Wynick/Tuck Gallery, Toronto,
24 Sept. - 15 Oct. 1993.
- Parallelogramme*. Vol. 5, no. 5 (May/June 1980). Toronto: ANNPAC.
p. 7: exhibition announcement for "Recent Drawings: Clark, Haigh,
Shuebrook, Wainio," Eye Level Gallery, Halifax, Nova Scotia, 22 Apr. -
10 May.
- Sight and Sound*. Vol. 31, no. 3 (Summer 1962). London: British Film Institute.
- _____. Vol. 32, no. 3 (Summer 1963).
- Slate*. Vol. 3, no. 11 (Dec. 1982). Toronto: Slate. Toronto Gallery and Museum Guide.
Handwritten in pencil on front cover: "Send Milt article!" [probably artist
Milton Jewell.]
This issue of *Slate* was enclosed in *Descant*, no. 37, see above.
- _____. Vol. 9, no. 3 (Mar. 1988). Kingston: Slate. Toronto/Ontario Regional/
Montreal Gallery Guide.
Handwritten in ink, p. 28, notes re: canvas size, gesso, stretcher size;
advertisement for BJ Stretchers & Framers Inc. is outlined in ink.
p. 18: announcement of Clark's exhibition ["John Clark: New Paintings and
Works on Paper"] at Wynick/Tuck Gallery, 5 -23 Mar. 1988.
p. 28: announcement of opening of exhibition (see above), Sat. 5 Mar. 1988.
- Studio International*. Vol. 169, no. 861 (Jan. 1965). London: Studio International.
- _____. Vol. 169, no. 864 (Apr. 1965).
- _____. Vol. 171, no. 874 (Feb. 1966).
- _____. Vol. 171, no. 875 (Mar. 1966).

- _____. Vol. 172, no. 879 (July 1966).
- _____. Vol. 172, no. 883 (Nov. 1966).
Bookmark, pp. 260-261. Marks beginning of article "Studying Form," by David Thompson, pp. 260-263.
Enclosures:
1. 6 pages torn from *Artnews*, [vol. 73, no. 7] (Sept. 1974), including articles: "Art on the Edge of Empire," by Robert Fulford (pp. 22-26); "High Culture in Prairie Canada," by Terry Fenton (pp. 27-29); "In Canada, a Place for Women," by Jean Sutherland Boggs (pp. 30-32); "PADAC," by Kay Kritzwiser (pp. 30-31).
 2. Xeroxed copy of article "Painting as Painting: The State of Art Criticism in Canada," by Ken Carpenter, *Canadian Forum*, (Sept. 1976): pp. 29-31. According to Pamela Clark, this copy of *Studio International* came into John Clark's possession while he was living in England between 1983 and 1986.
- _____. Vol. 188, no. 971 (Nov. 1974).
pp. 170-172: "Naturalism/Modernism: A Future for Figurative Painting," by John Clark.
- TKO*. No. 1 (1982). London, Ont.: Fanshawe College.
Contains article by friend and NSCAD colleague Ron Shuebrook: "Options and Choices: The Education of the Artist in Canada," pp. 5-9.
- Update*. Vol. 5, no. 2 (Mar./Apr. 1984). Edmonton, Alberta: Edmonton Art Gallery.
pp. 2-4: "Images: New Representational Art," by Wayne Staples; review of exhibition of same title, Edmonton Art Gallery, 24 Mar. - 29 Apr. 1984. Brief mention of Clark's work, p.4.
- _____. 2nd issue 1987.
- Vanguard*. Vol. 10, no. 1 (Feb. 1981). Vancouver: Vancouver Art Gallery.
pp. 16-21: "Empathetic Witness: Halifax, Nova Scotia," by Ron Shuebrook. Critical essay on exhibition "Six from Halifax," Dalhousie University Art Gallery, 8 Jan. - 8 Feb. 1981. Six artists were John Clark, Dennis Gill, John Greer, Carol Wainio, and Colette Urban. 6 b/w ill. incl. 1 by Clark, p. 17: "The News," 1980, oil on canvas, 180 x 224 cm.
- _____. Vol. 11, no. 1 (Feb. 1982).
Contains article by friend and NSCAD colleague Ron Shuebrook, "From Emma Lake to Mother Earth: Bruce Parsons," pp. 26-33. Also contains reviews of Colette Urban, Medrie MacPhee, and Terence Johnson, all with NSCAD connections.
- _____. Vol. 13, no. 5/6 (Summer 1984).
p. 34: "Lynn Donoghue," review by Ron Shuebrook.
p. 43: "Michael Fernandes," review by Cliff Eyland.
Fernandez was a colleague of Clark's at NSCAD.
- _____. Vol. 15, no. 4 (Sept. 1986). Vancouver: Society for Critical Arts.
p. 49: "Ron Shuebrook," review by Roslyn Rosenfeld.

- _____. Vol. 17, no. 3 (Summer 1988).
pp. 8-9: advertisement for University of Lethbridge Department of Art, and Art Gallery and Visual Arts Study Centre; John Clark listed among faculty.
- _____. Vol. 17, no. 6 (Dec. 1988/Jan. 1989).

4. GENERAL INTEREST

This section also includes periodicals other than art periodicals.

- Arts Council of Great Britain, London. *Samuel Johnson 1709-84*. London: Arts Council, 1984. Exhibition catalogue. Arts Council, 105 Picadilly, London, no dates. Selected by Kai Kin Yung. Introduction by Kai Kin Yung. Essays by David Fleeman, W. W. Robson, and John Wain. pp. 144; many b/w ill. (incl. por.); bibliog. [See also under Section 1. Art.]
- BRADBROOK, M. C. *Malcolm Lowry: His Art and Early Life - A Study in Transformation*. Paperback ed. Cambridge: Cambridge University Press, 1975. pp. xiv, 170; 2 maps; notes; bibliog.; index.
"Muriel Bradbrook" inscribed in very shaky handwriting on sticker attached to inside front cover.
Enclosure, pp. 80-81: handwritten letter of thanks for hospitality, from Mike to John and Pamela Clark, n.d.
- CAMPBELL, JOSEPH. *The Power of Myth*. With Bill Moyers. Ed. Betty Sue Flowers. New York: Doubleday, 1988. pp. xix, 235; 80 b/w ill.; 17 col. pl.; index. Bookmark pp. 106-107.
- Canada Today/d'aujourd'hui Magazine*. April 1984. London: Canadian High Commission. Enclosure, pp. 8-9: new opening hours for Canadian High Commission Reference Library, Canada House, London, from 1 Apr. 1985.
- _____. No. 4 (June 1984).
_____. No. 5 (Sept. 1984).
- DAY, DOUGLAS. *Malcolm Lowry: A Biography*. New York: Oxford University Press, 1973.
Enclosures:
2 pages torn out of *Western Living*: Mark Budgen, "To Gabriola Island with Malcolm Lowry," *Western Living*, (April 1987): pp. 87-90.
- Descant*. No. 37. Vol. 13, no. 3 (Summer 1982). Toronto: N.p.
[Also listed in bibliography of library under Section 3. Art Periodicals.]
Enclosure, pp. 54-55: *Slate*, vol. 3, no. 11 (Dec. 1982) [see Section 3. Art Periodicals]. Appears to act as bookmark in prose fiction section, about 3/4 way into "Her Victory. Part One, Making the Break" by Alan Sillitoe.
- DOUGLAS, ALFRED. *The Oracle of Change: How to Consult the I Ching*. N.p.: Victor Gollancz, 1971. Harmondsworth, Middlesex: Penguin, 1972. pp. 239; 23 b/w ill.
- FIELD, ANDREW. *Nabokov: His Life in Part*. U.S.A.: Viking; Canada: Macmillan, 1977. Harmondsworth, Middlesex: Penguin, 1978. pp. 299; 20 b/w ill.; index.
The Holy Bible. King James version. London: Oxford University Press, n.d. pp. 1152; 15 col. pl.
Handwritten inscription inside front cover: "To John A. Clark on is [sic] 10th birthday from Granma and Auntie Marie 1953";

- Handwritten inscription on reverse of front flyleaf: "J. Clark. 22 Bournville. Goole. W. Yorks. TIB. "
- JUNG, CARL G., ed. *Man and his Symbols*. Ed. after Jung's death by M.- L. von Franz. London: Aldus, 1964. pp. 320; many b/w and col. ill.; notes; index.
Handwritten inscription on front flyleaf: "Happy Birthday from Pam." [Pamela Clark].
- NABOKOV, VLADIMIR. *A Russian Beauty and Other Stories*. Trans. by Dmitri Nabokov and Simon Larlinsky, in collab. with author. New York: McGraw - Hill, 1973. pp. xi, 268.
Stamped on title page as a discard from Halifax City Regional Library, Halifax, NS.
- Newsweek*. Vol. 97, no. 21 (25 May 1981). New York: Newsweek.
[Also listed under in bibliography of library under Section 3. Art Periodicals.]
Art section consists of article on Roy Lichtenstein, "Style for Style's Sake," by Mark Stevens, p. 93.
- SHELL, JONATHAN. *The Fate of the Earth*. London: Picador - Pan, 1982. pp. 244; index.
Stamped on inside front cover: "Clark 4 South Lane, Hessle, N. Humberside, HU13 ORR Phone: 0482 644380."
Bookmark pp. 86-87.
- VAILLANT, GEORGE C. *The Aztecs of Mexico: Origin, Rise and Fall of the Aztec Nation*. U.S.A.: Doubleday, 1944. Harmondsworth, Middlesex: Pelican - Penguin, 1950. Rpt. 1961. pp. 333; 28 b/w ill.; 64 b/w pl.; notes; bibliog.; index.
- WORDSWORTH, JONATHAN, MICHAEL C. JAYE, and ROBERT WOOF. *William Wordsworth and the Age of English Romanticism*. New Brunswick, New Jersey: Rutgers University Press; Grasmere, England: Wordsworth Trust, 1987. Exhibition catalogue. Itinerary: New York Public Library, 31 Oct. 1987 - 2 Jan. 1988; Indiana University Art Museum, Bloomington, 28 Jan. - 6 Mar. 1988; Chicago Historical Society, 6 Apr. - 5 June 1988. pp. xviii, 261; 185 b/w and col. ill.; chronology; index. [See also under Section 1. Art.]
Enclosure: exhibition announcement for "William Wordsworth and the Age of English Romanticism" at Chicago Historical Society.
[Clark was artist in residence at the Art Institute of Chicago, Apr./May 1988, while this exhib. was showing.]

APPENDIX C

JOHN CLARK INTERVIEWED ON RADIO HUMBERSIDE, 1978

John Clark interviewed by an unidentified male and an unidentified female interviewer. The interview was broadcast on Radio Humberside, a local radio station in Hull, Yorkshire. The transcription attempts to be as faithful as possible, although hesitations and repetitions of words have been omitted.

I would like to thank Pamela Clark for verifying the transcription and making corrections where necessary.

Unidentified female announcer:

[tape begins in mid-sentence]... studied at Hull College of Art, went to Indiana University as a Fulbright student, and then came back to Hull to teach at the College of Art, now part of Hull College of Higher Education. He is now a Senior Lecturer in painting there, and over the last ten years he has shown work in a number of exhibitions. He's a painter in the traditional sense: he works on canvas using oil paints. But his subjects are modern: things like television sets, radios, electric fires. He explains why he chooses these unusual subjects to paint.

J.C. I'm not interested in the idea of correct drawing, or the idea of precise depiction of objects. I'm more interested in finding out if, when I paint them, I can actually produce some other kind of meaning from them, through an attack on them, in fairly dramatic terms, I think. And I think that the objects that I choose are chosen very much with that in mind.

There are some things that seem to be so new, and of such recent development, like a television set, for instance, that it's got no symbolic meaning that I'm aware of. And I'm very interested in finding out, through the painting, what kind of meaning it might have.

When I've done the painting, I'm not even sure what meaning has become evident, but, it seems to have some kind of meaning. And by choosing things like television sets, and radios, and cars, I think I'm choosing things without a traditional

2.

symbolic meaning. In other words, if you chose a knife, there might be a Freudian meaning to that. And so I choose things that don't seem to have a ready-made meaning to them.

Q. What sort of reception do you expect from the layman?

J.C. Well, that doesn't enter into my thinking when I'm making the work. I think that if works have got meaning, then it is accessible to anybody who's prepared to do the work to find out what that meaning is. The layman very often doesn't understand that you need to think hard when you're confronted by art of any kind. That would include music and literature, I think, as well as painting and sculpture. And so you may think there is no meaning there at all. But my concern is with the problems of the painting. And I think that the work is meaningful, but that the meaning can only be understood through some fairly hard looking and thinking.

Q. You said that the meaning isn't always evident to yourself. So can the pictures actually be satisfying to produce to you if you can't find a meaning in them? If you was [sic] a traditional painter, say you painted a landscape, you know, I can imagine being satisfied in that, if it's a good landscape, a good representation of what you see. Do you find that when you've finished a painting like this, that you're really satisfied with it, you know, that it has fulfilled something that you wanted to get down?

J.C. Well, I don't know, when I start, what I want to get down. That's one thing. The meaning that I'm after is not a literary meaning. It's not a meaning that can be pinned down, necessarily, in words. So I may only understand that I've done something that I'm satisfied with through my intuition. I may only just feel that it's right, or that it's got some kind of sense to it. But I would be very unhappy if I could analyze before I started what I was after. Or even if I could analyze afterwards what I was after. Because it would make the activity rather a simple one, and rather an uninteresting one, to me. So I'm not interested in discovering the precise meaning in words of what I do. I think it should be a visual meaning, or one that's understood through the eyes, quite a lot.

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Q. How do you actually approach your work? Do you start with sketches and preliminaries?

J.C. I do tend to work more in drawing first. I think the choice of objects very important, as I've said, and I do that. I find an object which, intuitively, I think is right for what I might want to do in a painting. And then, very often, I do several drawings. Perhaps it isn't necessary for me to do all the drawings that I do. But because of the way my life is organized, that is, being at College, and being at home, means I've got two studios, and I tend to paint at College and draw at home, or *vice versa*. And I like to keep the ideas that I'm dealing with going in both studios.

I have done paintings without preparatory drawings. I don't regard them as sketches, or in any way preparing the ground. Because I, as I've already indicated, I feel as if I ought to launch into a painting without knowing too much about how I'm going to resolve it. And I believe very strongly in getting into a position in a painting where the problems become fairly dramatic. And perhaps I become rather desperate at some time. And when I realize that, it's both good and bad, because it means that I've got to say: "Today I'll resolve the whole painting." And I do try and resolve it all in one go, all in one day's work. And on that day, I've got to keep everything else out of the way and just work it through. And no matter how many sketches I've done, or preparatory drawings, that feeling of desperation and anxiety, which I rely on quite a lot, that feeling's not affected by any kind of preparation, I don't think.

Q. Do you find you change the actual image that you first perceived, from the sketch onto the painting?

J.C. Yes, yes. I would want to try and do that. I would want the painting to be different. And I would want the result of the painting to come out of the activity of painting, and not out of whatever my ideas were. I think sometimes I get very, perhaps very sentimental, or romantic ideas of what I'm painting about, which, thankfully, are lost the more I paint. And that's gratifying because occasionally, like everybody else, I fantasize about meanings that my work might have. But they're really, they

4.

really are, I think, dreams of what it might contain. And the fact of having to paint it gets rid of all that nonsense.

Q. You say that it's difficult to come to a conclusion about what you're going to paint, but, how do you finally decide what your subject matter is going to be?

J.C. Well, I'm interested in making the object fit into the painting without using too many other compositional devices. So that the mattress was a very useful, although perhaps very humble object to try and work with, because it could be pushed around and changed quite a bit. And it could be... and it has been made, in this painting, into a sort of rectangle. But it still retains, I think, its volume, and its weight, and its mass, and its peculiarly sort of clumsy, sloppy quality. It's that kind of consideration that interests me. It's usually a self-contained shape, like the jacket is, and like the TV set is, and like the window will be, when I paint it. I'm interested in objects, not scenes. And that's what I tried to do with the window, was to make it all about that object. So what I look for is something that fits into the rectangle of the page, or the canvas, but is also specific, is also not simply a shape. When I drew the windows I was not just interested in a lot of rectangles, I was interested in the meanings that a window could bring into the work. So it's a kind of coincidence between the right shaped object, and an object that, although simple in shape, has got meanings. So I wouldn't choose a juke box, for instance, which might be too baroque as an object. But a television set is just enough for me to be interested in it.

Q. Do you paint to sell? Or do you think about it afterwards and think: "Well, I'd like to sell that one," or "I'd like to keep that one"?

J.C. Well I think I've sold about four paintings in my life, in England anyway. And I've been painting for about ten years now. So if I thought about... if I was thinking about the salability of the work, then I've been very inefficient. In fact, I don't think about that at all. I exhibit fairly regularly, but it is not an important consideration, for me, simply because I've got a teaching job, and I can support

5.

myself without selling work. It might be very different if I was trying to live off the proceeds of my work.

Q. They seem fairly high priced, if you don't mind me saying. In Ferens Art Gallery, one of your paintings is £100, and the other £250. What sort of market is there for paintings like yours?

J.C. Well really there's only art galleries, municipal art galleries, I suppose, and rich collectors. But, in fact, they're cheap, I think, compared with some other work that you might see around. If you think about the amount of time that I put into painting, and the amount of time I spend thinking about it, and if you were to somehow relate that to a rate per hour, you'd find that it was incredibly cheap.

I think painting is a lot to do with the time spent in front of the canvas, and that's giving a bit of your own, a lot of your own time to that activity, and a lot of yourself to it. It's not merely doing a craftsman's job. It's putting your own, a lot of your own feelings into the work. And I don't think you can really put an accurate price on that, but I don't regard my work as being expensive, or overpriced, I must say.

Q. How did this type of work come about? How did you start to paint like this?

J.C. Well, I've painted in a lot of styles. I've painted in... I've done abstract painting, and I've done a kind of naturalistic figurative painting, before this. And this work that you see here is work produced within the last year. Before that I was doing work that looked different. It came about because I realized that the work that I was doing before this was dealing with painting problems, pictorial problems, problems to do with space, and composition, and design, and structure. But at the same time I was painting from life. I was painting from things. All these paintings are done from the objects, except the, except the painting of the bus, which is done from a photograph. And what happened was that I started to realize that, in fact, when I was painting from simply pieces of cloth and pieces of paper, that I was

6.

almost doing abstract paintings from life, and that seemed to be absurd at the time. And so I decided, at that time, that maybe I was interested in objects, and the meanings that they could, they could bring into the work. And so, fairly dramatically, I think, I did a painting which started off as being about the things I've mentioned, the structure and the space, but I introduced into that a radio and a cup. And it just excited me, the idea of using objects as specific as that. And it continues to interest me very much. So that's how this idea of using objects started. But I think for a long time I've been a still life painter, although I don't regard myself as that now. The Ferens have got a painting, which I did in 1974, which has got a radio in it, in their permanent collection. And I'm really going back to some ideas that I had at that time, I think.

Q. Do you see yourself as sort of striving for some sort of perfection? Or do you see each piece of work as a finished piece in itself? Or is it a stage in a development?

J.C. Well, as I've already said, I don't have a programme that leads to the perfect painting. Nor do I plan out the paintings in stages, so that they succeed or don't succeed according to the planning, that they succeed according to the painting. I hope there's enough in painting for me to just keep working with the thing that I'm a bit, as you can tell, a bit reluctant to define too clearly. It's something like having, on the one hand, the object in itself, with all its qualities, on the one hand, and then, in the other hand, painting, which I love greatly, a great deal, because of its quality as material, and wanting to bring those two things together. And what results, through a lot of work, and a lot of time, may be a good painting, or it may be a bad painting. But I can't see any time where I would not be interested in the idea of bringing those two very different things together on the canvas. I cannot envisage a time where I would so perfectly resolve that problem that I would want to retire from being a painter. The ultimate perfect work of art, as depicted by popular fiction, is never within your grasp, because you always find that the work throws up more problems than it solves, thankfully. You know, that's why you keep going.

Transcribed by Rosemary Preuss, Lethbridge, 1994.

LECTURE BY JOHN CLARK ON HIS WORK
AT THE UNIVERSITY OF LETHBRIDGE, 7 FEBRUARY 1980

John Clark was visiting Lethbridge, Alberta, on the occasion of the opening of an exhibition of his work, at the Southern Alberta Art Gallery, 2 Feb. - 9 Mar. 1980. The opening took place on the evening of 6 February.

In this transcription hesitations and repetitions of words have been omitted. Otherwise, the attempt has been made to produce a verbatim transcription, as far as that is possible, given the flaws in the recording.

I would like to thank Pamela Clark for verifying the transcription and making corrections where necessary.

Introduction of John Clark by an unidentified member of the University of Lethbridge Art Department [audio tape cuts in in mid-sentence]:

...visitors, the last two semesters. But we hope to, in the future, bring in more people from the outside, expose them, expose you to their ideas. [tape cuts out]

...Southern Alberta Art Gallery within the last day [tape cuts out]...up by John Clark.

It opened last night, and it runs until... When Alf? [consults with Alf Bogusky, Director/Curator of the Southern Alberta Art Gallery] The ninth of March. It will be up for another four or five weeks, and we encourage all of you to get down to see the paintings in the real. Today you're going to see them abstracted from the real, of course, in the slide lecture.

John Clark was born and raised in England, and studied at the Hull College of Art, and was a Fulbright student to Indiana University. He studied there and got his Master's there, and then went back to England. Went back to England and taught, for a while, at Hull College, with one of our former colleagues, Alan Barkley, who was here last year, in the sculpture position. And, at present John is teaching painting at the Nova Scotia School of Art and Design in Halifax.

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Today he is going to present a slide lecture about his work, and some [inaudible] philosophy behind why he is a painter, why he paints the way he does.

It gives me great pleasure to introduce John Clark.

[Some discussion between Clark and an unidentified person ensues: about dimming lights and putting up the first slide.]

JOHN CLARK:

Well, I'm going to show mainly the new work that I've been doing, particularly the work I've done since I came to Canada.

I wanted to start off by talking a little bit about the period between me graduating from art school, between that time and the time when I thought I'd started to make my own work, in the full sense. For some reason I've been thinking about that recently. I've been thinking about, in my case it was a very long period. It stretched from about 1968 to about 1974, or maybe even later than that. It was a very long period. And it seems to me that for most of us, most people who are going to be painters, or sculptors, or artists of any kind, it's the most difficult period. It's the time when you're trying to find out who you are going to be, what kind of personality you are going to have as an artist, I think. It's almost like being a teenager. It's more like, it's experiencing that stage of frustration and impatience and anxiety, I suppose, when you don't know what kind of artist you are going to be.

In my case it seemed as if I was thinking about many different ways of doing paintings. In fact, I also did some sculpture, and I did some kind of more experimental work. And, now that I look back on it, it seems to have been a very thorough way of going about things. At the time I didn't really understand what I was doing, I don't think.

One of the first things I did was to try and work in a very kind of formal way, with abstract paintings that dealt with colour and perhaps some of the theories that

3.

surrounded the formalist artists. Particularly, I think, the writings of Clement Greenberg were influential.

But that lasted for only a year, and then, after that, I was influenced by what at that time was the opposite trend, which was more conceptual work, and more process orientated work. I saw an exhibition in London called *When Attitude Becomes Form*, that I think influenced me a quite a bit. So then I spent time doing that. I spent some time working with paintings that dealt with, I suppose, chance, and systems, and more experimental ways of making art. And that again lasted for a year.

And then, after that, I returned to my interest in figurative art, which was the reason that I originally went to America to study. And so I started to work then from photographs. This is about 1970. And you can see, the more I tell you of this, the more kind of diverse the directions were.

But once I started to work with figurative images, I realized that I needed to learn, I needed to learn how to paint in a more conventional, more traditional way. So, quite at odds with what most of the people that I was in contact with were doing, I started to do very conventional paintings. Really, I think I started to learn to paint; which I suppose I should have done that while I was a student, but for some reason I didn't. I didn't learn in the way that I think I needed to learn. I didn't know how to paint an interior, or a landscape, or a still life, or a figure painting. So I spent a long time just doing basically student work, I think, fairly boring, fairly conventional paintings of these kind of traditional subjects.

And, now that I look back on it, I must have been very boring as a person for another artist to know. Because the artists that I knew were all doing, you know, conceptual art, or they were doing abstract expressionist derived work, or they were, you know, they were expanding the boundaries of art. At least that's what they thought. And there I was, working out in the country, doing, you know, landscape painting.

But, in fact, I think it was very useful to have done that, and I think, and I did that for about three or four years, just working away in a very kind of traditional way. And

4.

finally I had a show of all this work. And, of course, the people who saw it said : "Well this just looks like student work." Which it was.

But one person who saw it, who said the right thing to me, was the critic and writer and painter Lawrence Gowing, whose... I don't know whether anybody knows his work. He's written very well on Vermeer and Cézanne. And he came to the show, and like all kind of well established and learned people, he only gave me one sentence of advice, which actually was very useful. He said: "You ought to be a still life painter." And as I was still a student, mentally, I, instead of ignoring that as being a kind of flippant remark, I went away and worried about it, and thought: 'What does he mean, that I might be a still life painter?' What he meant was, I suppose, that I could handle still life painting.

And so for a time I became a person who did still life paintings. I think I was, perhaps, not just because of that remark, but because I could see, I don't know, something that interested me in working with objects, in that very shallow space that is the space of traditional still life painting, that little shelf on which things can be arranged. There's the front, there's the middle, and there's the back, and within there you can arrange things in any way you like. You've got a tremendous amount of control. You've got more control in some ways than in any other way of, any of the other traditional ways of painting. You know, you can't ask the model if she would mind removing her arm and putting it on the other side of the painting for you. But if you're arranging a still life, you can move things around. You can put them where you want them. So for a time I became a fairly conventional still life painter. And this is one of the paintings from that time. This is the earliest painting that I'm going to show you, done in about 1972, I think. And most of the work I wouldn't show you because it's, I think it's still just about learning a lot about painting. But this seemed to be more than that. I think partly because I chose to include a mixture of things. I chose to include a radio, some photographs, very volumetric objects, and a reproduction of a painting, a marvelous little painting, that's in the National Gallery in London, called *Flight into Egypt*, by Sassetta... Italian, early Italian painter. So the painting's called *Still-Life with a Sassetta*. And this is what the Sassetta is. And it's just one of the more successful paintings that I did during that period of learning.

5.

I suppose one of the reasons that I'm dwelling on this really is that I think that when you're an art student, you don't realize that outside in the real world people are not really that interested in you, and you're not really, they're not really that interested in the work you do, and, so you're very much on your own, you know. Unless you've got some good friends, or unless you're in a community where there are people who care about art, and care about you, then you're out on your own. And the influences that can come to bear on people as artists are now enormous. Not only have you got the whole tradition of twentieth-century art, nineteenth-century art, the whole Western tradition, you've got Eastern art, you've got all these other influences. And in some way I think you can choose to do any of those things. So you're very free, and you're very lonely. And so it's a very telling time. It's a time when you find out whether you're going to be an artist or not. And so it's [a form of test]. And, as I say, in my case I spent a lot of time. I think if certain changes hadn't have taken place, I would have thought that I was wasting that time, but, in fact, I think it worked [inaudible] for me.

I'm going to move on to slides that are more relevant to the work that's in the gallery now. But I worked through, as I've said, abstract painting of a kind of formalist kind; some abstract work which was more procedurally orientated; then into figurative painting from photographs; then painting drawn from nature, naturalistic painting; and then what started to happen was that the actual tabletop, that the objects were on, started for some reason to tilt upwards, and become very much like a flat plane on which these other planes were arranged. And this is an early slide of an unfinished painting; and I show it because it indicates what I was doing in about 1976, I think. And the next slide shows what I think is a significant change.

What I was doing here, I think, was just arranging these planes in a kind of well designed way, or perhaps they were slightly Cubist, or slightly ambiguous. This white area is a drawing of the tabletop, and these things are on the tabletop. So this thing is a drawing of this little book. See what I mean? And this is a drawing of this. So the work was getting very kind of circular. It was becoming about the tabletop as an abstract plane on which things were arranged. And it was becoming very kind of introverted, I think, and perhaps in danger of disappearing up its own picture plane I think.

6.

So, one of the important things that happened was that I came to Canada, and I went to New York, and I saw some painting which was figurative, but also it was very strong in its painterly qualities, and very strong in its abstract qualities, even though it depicted figures, or depicted subject matter. And particularly, on that trip, I saw the work of Philip Guston, who is, I think, a very important artist for me. And I realized when I got back home that maybe it would be really exciting if I could do work in which the subject matter, and in this case it was objects, took over the whole painting. And so when I got back I changed the painting from what you saw before, to this. And the objects have not changed, have not taken over yet, but instead of a kind of circularity in the centre of the painting, a kind of self-referential drawing that refers back again to itself, or that refers back again to the painting, I included a radio and a cup. And it seems to me that that was an important change, just because I started to think that these objects have their own meanings. They have their own qualities. Especially for me, very kind of banal and kind of neglected objects, or in later work, buildings, and perhaps things like doorways, but... at this stage it was a very important change to have gone from, in the same painting, to have gone from this idea of what a figurative painting could be, to this idea of a painting about subject matter. So from that time I started to try and make work that was very much about presenting the subject matter, presenting the thing itself. Not me kind of demonstrating how clever I was at organizing planes or making designs, but using the work as a container for objects. At this stage I was still being like a still life painter, but I'd found, I think, a different role for the objects. And what happened I think was that the, my idea of where I was operating in, what area I was operating in, changed from being something like this, where I was focusing down on these particular things, suddenly reversed itself, and I was looking outwards again. I was looking out, out the window, in the kitchen, you know, all over the place, for objects that I could use.

So immediately it felt very good. It felt very good that life, if you like, was starting to find its way into the work. And I think I'm still very interested in that. I'm still very interested in inviting objects or images, I suppose, I'm working with now, into the work, and seeing what happens to them, and seeing what meanings they can bring to the work. The actual beginning of my career has not yet started. This is still a [pre-career] drawing, but it's a groping towards some more personal knowledge of what I wanted to do.

7.

In other words, as I said before, it's like developing your personality, and getting to a stage where you don't care if you are going to be regarded as an expressionist, or a surrealist, or a figurative artist, or whatever it is. I think, a lot of people, when they are trying to find a way, are very kind of self-conscious, like teenagers are, of what kind of image they are giving to the world. You know, it's like dressing correctly for your peer group. And I think the same thing can apply to art. And I was just beginning to break through that very kind of self-conscious stage of... and starting to feel that I didn't really care what people thought I was doing. I was going to do it anyway. So it was like becoming more mature. It was like growing up, in that sense.

So I started to draw a lot of drawings of simple objects. This is a drawing of an electric fire. I think in Canada they're called heaters. And this is a cactus. And I was interested in what happened when the cactus met the electric fire. And I did quite a lot of drawings around this theme with two objects. What I didn't want to deal with, I think, and still don't, is narrative ideas in painting. Although I may flirt with narrative situations sometimes. And it seemed to me that there was quite a big difference between putting an object here, and an object here, because the space in between the two things could be read as narrative space. It was like the space in the story. You have this, and then you have this. And the space in the painting is like an equivalent for time, the narrative time [passing] from one thing to another. And so what I did was just almost collaged the two things together, so that they become one image. So there isn't any space between them, in that narrative sense. This becomes an image that contains both plastic flowers and an electric heater.

And out of that came this painting which in retrospect I see as the first painting I did as a fully, fully rounded artist. I started to know what I wanted to be, what I wanted to do. And it's not really a question of originality, or a question of getting rid of all your influences. It's more a question of how you feel about the work. Feeling that this is your statement, even though you can refer to other artists in a painting like this, I think. I felt for the first time in 1977, nine years really after I started trying to find a direction, that I was beginning to understand what I wanted to do. And this painting came out of those drawings. And I think it operated in the same way. It's a combination of two elements, put together, I think, without those narrative implications, that if they were separate it might have.

8.

And in order to complete the composition, or in order to, in a very naive way, I think, reaffirm what I thought the painting was about, I wrote on the title. So that I thought: "What is this painting about? Oh, I'll write it on here, so it's clear." So the painting's called *Roses & Fire*, and the image is roses and fire. I suppose I also liked the slightly poetic ring that that has got to it: *Roses & Fire*. Especially when I knew that it wasn't a fire, but an electric heater, and that these weren't roses, but plastic objects that you can buy at Woolworth's. So, I think I'm... and maybe that is also an indication of my interest. And that is, that I'm not interested in grand, important objects, or especially objects that we regard as being precious in our society, like automobiles or space rockets or aeroplanes. I'm interested in those things that we have around us all the time, but we kind of disregard. They're too mundane to do art about, I think.

So I started to do paintings that were attempting to be all subject matter, all content if you like. The question of what is it that this painting contains, well it just contains this big thing which is, it's just a jacket. And all of the questions can be taken care of by that simple decision, that simple choice of saying: "What is a painting about? It's about this black jacket". And it takes up the whole, nearly the whole surface of the painting. It fills the whole thing up. Maybe I'm still using a few little compositional devices here. But the main aim of the work was to get that object into the painting as freshly and as directly as possible, and pay, and then pay some attention to its qualities. Not trying to impose too much my own ideas onto it, but trying to allow the object itself to somehow speak, through the painting.

And so I did several jacket paintings.

This painting I did in one day. It was a very fast painting. One of those rare occasions where you can do a painting in a day. I've never been able to do it since, I don't think. It's really a marvelous experience when you can just start in the morning and you can just work all day, and you can just get the image down, and nearly seems to just flow into the painting. You become like a medium for the idea. You're not, you know, you're not like the master. You're just the medium for this thing, for this object, and this material that you've got on the palette. So that was terrific, to have done that.

9.

This is another jacket painting that I did around the same time. I'm talking about work from '77, '78, now. When I did this painting I realized why (this is a coat hanger, *The Pink Coat Hanger*), I realized why Jasper Johns's work with coat hangers is so powerful. There's an object that we really take for granted, the wire coat hanger. We don't look at it and say: "What does this mean? What does this wire coat hanger mean?" Nevertheless, it is an object, and when it's in a painting, or when it's in a work of art, it can take on real presence, I think. And I realized that this isn't original, because Johns had already done it, but that this shape is an equivalent for a head, because it's the part above the shoulders. Here are the shoulders, and here's something that's like a head, but it's also a question mark. So that seemed really quite a powerful realization. That this little bit of wire was both saying: "I'm standing for a head, but I'm also a question mark." So that was just interesting to have observed.

Here's another jacket painting from the same period. Again a painting that I had to do very quickly, in one session, so that the paint was very organically unified through being put on with brush marks that were going into wet paint. And so it was like, it was almost as if the gestures that I was making were an equivalent for making the jacket, for actually constructing the painting.

And once I started to think about possible objects to use, I immediately rejected all those traditional still life objects which are perhaps too loaded already, like the skull, the violin, the glass of wine, the bunch of grapes. All those things were already too historically understood, too historically known. And I think I started to think about objects without a symbolic role yet. Things like television sets, that are very powerful things, very powerful images. They control the room when you go into the room. They emit this kind of energy, and these rays, and, you know, they are like glowing icons or something. But I don't think we yet understand what their symbolic role could be. I don't want to deal with symbolism. I don't want the TV set to be a symbol for sexuality, or death, or something like that. I want to try and let it be itself in some way.

So I started to look for objects which didn't yet have, as I say, a symbolic meaning, like a knife in a painting, or an axe in a painting might have, or a skull especially, or a mask. Those kind of things are already well used by many artists, and therefore understood

very well, you know. Skulls stand for death. There are all kinds of Freudian reasons for including knives in paintings. And so on. I didn't want to deal with those kind of things. but, at the same time, I wanted specific objects, real objects, to find their way into the work.

So then I started to see electrical objects as being quite useful for this, because we always give them a kind of utilitarian role. It was just like the coat hanger. We don't look at the electric heater and say: "Electric heater, what do you mean? What do you mean to me?" So I thought that was good. So I did another little painting dealing with, a painting of an electric fire. And these are done on paper, so they're done very quickly. They're done all at once, all in one session.

And this is a radio, colliding with the painting. It's found itself in there and it doesn't yet know what its role is. It's confusing the radio. How to confuse a radio by painting it, maybe.

So that these are not conventional still life paintings in any sense. But they are trying, they are trying to use objects, and deal with objects. And in a most abstract way, I suppose, you could say that this is still the still life shelf on which these things sit, and this is almost like the top of the background. So in a sense there is still foreground, middleground, and background. And once I realized that, once I realized that I was working with a kind of residual set of still life conventions, I became a bit dissatisfied with it. Because it seemed to me that I wanted my work to be a bit more than just kind of an abstraction of still life painting.

So I tried to find... These are still paintings that I was doing in England. This is upside-down, unfortunately, but it doesn't really matter. It's trying to use a bike. And instead of the thing sitting on the table, it's on the floor. It's trying to use... Bikes I find really very poetic, very poetic objects. They're designed to accommodate the human figure, and therefore, in a curious way, I think they mirror human beings. At the same time of course, they're totally mechanical. And so I never actually managed to do a successful painting using a bike, but I always think I would like to.

And this is on the floor. This is the floor.

And this is a bike on a mattress. This is a mattress. And I think is again an attempt to bring together two, in this case, quite disparate images, I suppose, as one image. These drawings and most of the drawings that I've shown... I was working in an art school that didn't offer very good studio accommodation for the people that taught there. So we just had to find a little corner in the studios and work there. And some of these drawings we saw were done on the floor, under the table, while students were working. They were a bit shocked to see their teacher groveling around trying to draw things. But quite good for them to see the kind of, you know, just the kind of desperation that grips artists from time to time.

And this was done, this was also done in the same room as the students... the drawing of the jacket with, as you can see, a little fish on there. I don't know why I did that. I think maybe I was thinking that the whole surface was, like, flowing across. Not really like water, but a little bit perhaps like a landscape, almost, or, I suppose, a seascape in this case. But it seemed necessary at this time.

What I was really interested in was just that big image, that big thing. How that big thing, which was both a volume, a gesture, an object, and a lot of marks, how that could dominate the whole painting, or the whole drawing. And for some reason I still thought I had to include these sort of smaller elements. I don't know why. I don't think they've got any symbolic reason for being there, as far as I know.

Here's another one. This is even more like water flowing across the drawing. And there's a jacket there, that's pushing from one corner to the other. It's trying to take over the whole surface, trying to become the whole surface.

And this is again a mattress, and a jacket. The mattress was really great, because you could move it around. You could turn it around. It felt like a sculpture. You could make it into whatever shape you desired it to be. It was very strong sculpturally. And it was very strong with these things on it, with patterns on it. So it was a, quite a, although again,

quite a mundane object, it had a kind of, for me at that time at least, a kind of power to it.

And eventually, out of those drawings came a painting of the mattress. This was another painting that I did. I no longer work in quite this mad way. I've become a little more restrained since moving to Nova Scotia, for some reason. But this painting was done again, almost in one session. It was done right at the end of term, when everybody had gone home, in a very dark studio, with the college cleaners closing in with their sweeping machines. And in the background, there was the sweeping machine getting nearer and nearer, and all these kind of cleaning ladies pushing hooting with laughter. And in the corner... well they were hooting with laughter because of, you know, of what they were doing, not what I was doing. I was desperately trying to finish the painting, and they were [imitates their laughter.]

So this painting was done in desperation almost, right at the very end of term, and seemed to be, you know, good because of that, because it was very kind of, a real experience, a real experience for me. I mean, I suppose this is what expressionist painters try and create all the time. But just to have to work very quickly, to work, to try and do everything, seemed to, the painting seemed to succeed partly because of that, I think. What happened, I think, was that the surface became almost like a landscape. In fact I even started to see these things like van Gogh's crows. You know those late van Gogh paintings. These almost became like those crows, I think. And these became like little kisses almost, all over the surface. So for me it was a very sensual painting, a very kind of expressive painting. Even though the thing that I started off with, perhaps, was very mundane as an object. But then when you start to think about it, all kinds of things happen on mattresses, so maybe it's not that... Maybe it is loaded. Anyway...

These are some more drawings that I did. I never did paintings of these. These are some drawings I did with, again working in the same space as students. We used to have small buildings, like all art schools. A lot of art schools in England have small buildings that are falling down, and the only people who work in there are art students. And so these windows (they are drawings of windows) were done in this space, which had been an old school, an old Victorian school. And the windows are quite complicated. And I was trying

to deal with all kind of different layers of space. I was trying to deal with the space outside, the actual surface of the glass, the interior of the room, and maybe even the feeling of space that I got as I looked at the windows. As I say, I was drawing on a surface like this, and I kept having to look up at the windows. So there was a kind of curve, my vision was making an arc of space. And in the next drawing I actually made the window conform to that actual movement from the horizontal to the vertical, that kind of swing through space. And again I was trying to draw both the window, and the space outside, and the force that there seems to be between the outside and the inside and the surface of the window, and all those things. So it became like an explosion, I suppose. These drawings are actually about eight inches. They're not as big as this. The actual drawings are only about this big.

And this is another one I, that I did. In this one I started to think about: "Well, what if the house across the street starts to move into this space?" And I started to draw the window across the street and bring that forward. I think I have a continued interest in making things that are in the background come to the foreground. Even the paintings in the gallery downtown are still dealing with that idea. The idea of how you can make the work have a kind of pressure from inside towards the viewer. Rather than it being like perspective where everything recedes from the viewer, from the picture plane. It's rather like saying : "Can the picture plane actually assert itself and push outwards? Can it, can it, can things be seen to be moving this way, not just this way?"

The next few things are the last things I did before leaving England. This is an attempt, I think, to start to use colour a bit more positively. And I think one of the things that pleases me about the work that I've done in Halifax, is that I've found a more positive role for colour, a more dynamic role. Here I think it's very simple. It's just saying that this is a green painting, an all-over green painting, and in it are two objects, an apple and a clock. And this is, as I've said before, I don't normally have a strong interest in narrative work, but I think here I was thinking about it. What does it mean to put an apple next to a clock? What do they say to each other? I think there are lots of dangers in that. It's not something that I'm going to try and work with too much, I don't think.

I tried to make the green go through. Well it goes through the apple and then it finds its way into the clock as well. And this was in some ways quite an important painting, because I did it entirely from memory. Up to that time I had been working directly from life. I'd been looking at the thing, and using the actual looking as quite an informative role in making the work. In this case I remembered a clock that I had when I was a child. It was a stainless steel clock. And it was something that must have been made during the Second World War. And so it was a new thing to do that, to remember something.

And this is not a very successful painting. It's an attempt to do a painting of a telephone. Again on a green ground. An attempt to bring together an object and a strong idea of colour, or an all-over idea of colour. And I think this is an idea that I returned to in more recent work. And so, when you see the things in the show, I think they are dealing with it a bit more effectively than this is.

Oh, there's a couple of drawings I did before leaving England. I was still interested in TV sets, and somehow trying to get hold of them, trying to wrestle out of them some kind of meaning. This drawing was..., you know, it's almost in danger of disappearing. The paper was very smooth, and the charcoal was very soft. It's still in England. And I imagine when I go back it will have completely dropped off. There will be no, there'll just be dust there.

Another TV drawing.

I think, yes, now we are moving on to the work that's in the show, and that was done in Nova Scotia.

What changed, what changed quite drastically when I started to paint here, was that I stopped using small objects. I stopped using objects which were fitted into a still life situation, and were about this size, small things. I started to use larger things that could perhaps dominate the picture more. And they became more like images, and less like volumetric things. And they became vertical things. My things are not lying on a table. They are hanging on a wall, if they are doing anything. And this is a mirror and a rope. And the rope comes from an advert in a local paper, which was some kind of wild west

theme for selling meat. And it had in it's centre 89 ¢. And everything in the advert was surrounded by either rope, or cowboy boots, or horns, or something like that, to give it its theme. And it just seemed ... I was looking at it one day, and I was thinking how I'd like to use more organic shapes, or different shapes, less geometric shapes. But, in fact an oval, of course, is a geometric shape. And it just seemed that a rope might be a good thing to paint. So I started to try to do a painting with this in it. And I was still thinking about a lot of the objects that I'd been using in England. And so I tried to put a TV set down here. So it was going to be a painting of a TV set and a rope. But that didn't seem to work, for some reason. It seemed too arbitrary. And so what I did was I remembered a mirror that I used to have, that was the same shape as the rope. So it was just like making these two shapes that mirror each other, or echo each other. And they're both suggesting that there's a space there, that if only, if only that wasn't there you could look into it, as you do into mirrors. And the same on this side, instead of it being a dark space, it's a light space. And the marks that were going across were almost like interference on a TV set. They were preventing you looking into the space, that you wanted to look into. And that idea that you could suggest that there was a space there, you could kind of hint that there was something beyond the picture plane, but prevent the eye from penetrating it, has become a strong interest for me. And so I started then to do paintings dealing with that idea, I think.

This painting is also in the show. It's about that size, perhaps a bit bigger than that. And it's a painting, as you can see, of two mirrors. But in neither case can you actually look into them. So that they are just reflecting this way. It's a more complex way of dealing with that idea of the picture plane asserting itself outwards, outwardly. Or being kind of to do with pressure coming this way.

So when you look at the painting, I think, when you look at the painting, you can't look into this, and you can't look into that, but your eye, or your mind is continually bounced off these two surfaces, from one surface to another.

This painting is also in the show. This is a painting of a doorway. And, since I took this slide, I've painted out this red area. This is no longer in.

This was trying to take a space, and again make it palpable, make it like stuff. And what this came from was that I have a room divider in my house, and so there's a room there, and there's a room here. And I just happened to see it one night with this room in complete darkness, and the room that I was in was brightly lit. And it just seemed to be a very strong image, and a strong idea of how could I do a painting that a darkness became like real stuff, real material. And that's what I think that painting's about. And this is a typical piece of Nova Scotian interior décor. The houses in Nova Scotia have got a sort of neo-classical quality to them. They've got shapes like this on them, oval shapes. And they've got things that are, I think, derived from classical architecture. But in a very beautiful way they're made out of wood. And so, instead of being... I think the originals would be made out of stone or marble. This could have been a marble surface, originally, in a European neo-classical building. And I thought that that was a delightful mixture. And I still enjoy it very much. That mixture of classical styles, or grand styles, that have been rendered in a kind of vernacular material, because that was the closest thing to hand. And it seems that in a sort of innocent way there's a kind of poetr.. [tape runs out]

[tape begins again]... that I've already outlined. Except that it's a window and it's got a space that suggests that it can be penetrated. What it is, is it's a view from part of the college, looking at the water. This is the harbour, in fact. It's not the sky. And this is the funnel of a ship.

When you're living so close to the sea, the sea itself becomes very present, very powerful. I imagine it's like the sky in the prairies. I don't know whether it's the same or not. But you're very aware of this force, and this surface, and this... and when it's a bright day, this colour. So it's the first time that I did a painting which included the sea. And that has also become something that's interesting me quite a lot now.

This is the surface of the harbour. This is a window that's been opened, and so down here you can see parking lot, because you're looking through to it. And this is a reflection of something that's down here, down... that's out of your vision, in fact.

What seemed peculiar about this, was, to me, when I was looking at it in the show, and talking to Alf, maybe, or somebody about it, was that it seemed to me to be in some ways the most abstract painting, because it's got a border round it, and it's all black. But at the same time it's the most naturalistic painting in the show, because this area is almost like a piece of impressionist painting. It's got an object here which casts a shadow, for instance. It's got little marks that look like sunlight or shadows. And I don't yet understand it. I think it's a quite unusual painting. but I don't yet know what I can do with it. I don't know how I can develop it. Maybe it can't be developed. Maybe it's just got to be one of those paintings that never, that never gets developed any further.

But I just think it's a curious, a curious thing to have done. Because there's nothing in it. That's another thing. There seems to be nothing in it, really. There's just this big shape which is part of the border, and there's no objects there. Because I don't think that, if you didn't know, that you would say: "That's a ship. Ah, it's a painting about a ship sailing through the harbour." It doesn't seem to be about that. I don't know what it's about.

Ah, this is another theme. This is a beginning of an interest in trying to deal with the figure again. How can the figure, which is a very specific thing, which has always got either narrative roles in paintings, or symbolic roles in paintings, how can I, who set up these limitations for objects, how can I use the figure more like an object? How can I drain it of all those more conventional, and maybe more theatrical roles that a figure has got, or a figure can have in a painting? So what I started to do was to try and eliminate all the things that make a figure traditionally expressive. For instance, no face, no hands, no arms. So it can't do this, you know, it can't do any of those things that figures do in nineteenth-century paintings, you know, gesturing and all that sort of thing. So it just becomes a big shape, a big image. It becomes a back.

And this was a drawing that I did from life of a woman wearing a fur coat. And I thought that I could make this, I could do a painting from this. I liked the idea of painting a fur coat. It seemed to be full of rich surfaces and textures and so on.

This was a little study that I did, a little oil study that I did at the same time...just to work out the idea.

And this is a little cartoon that I was looking at, that comes from a comic. It's got two... Can you see it? You probably can't. I can see it anyway...two small figures, two children here, and two adults here. And the children have got a little machine that makes people either shrink or grow enormously. And they've used their machine to prevent their parents getting on the bus. You can't see that, but that's what it's about. You can't see the bus driver here. I drew that out. I obliterated that. But the bus driver's saying: "You can't come on here! You're too big!" So I thought that was kind of nice. Because, as I worked on the painting, it was almost as if the figure that I used became too big for the painting, I suppose.

This is a painting that I did from those studies. What I wanted to say about this was that I tried to use this, this figure drawing, and I tried to use this, and I tried to use the male figure in here, and none of them seemed satisfactory. The drawing of a woman seemed too naturalistic, particularly the top of her head. And I hadn't realized how stylistically specific the tops of people's heads are until I did this painting. Because this hairstyle was a particular style. It was like a page boy cut or something. Different from a bouffant hairstyle, or a curly afro style, or all the other styles that it could be. And as I worked on the painting, it seemed that the top of the head became a real problem. I didn't know what to do with it. It was too specific. So then I tried to work with this. I tried to work with this more. I tried to see how I could use this figure, which is very simple. But the more I looked on it like this, the more it seemed to become like one of those romantic German paintings, those paintings by Arnold Böcklin. You won't know his work. But romantic German paintings, where you've got these kind of figures standing around, looking sinister, and strange, and slightly surreal, I thought.

So I was a bit unhappy with that as well. It was becoming again too specific. So I tried to use the figure out of the cartoon. So at one time during the painting I had the back figure wearing a hat. But that didn't work either. It got rid of the hairstyle problem, but it brought another problem with it, because the figure started to look like a gangster. And that also became too specific. So, in order to get rid of that problem, I just cut the top of the head off. And so, I ended up with this image, which seemed to me is still a figure of a kind, perhaps more like a shadow than an actual volume. But doesn't..., I'm sure that people can see all kinds of things in it, but it doesn't have any of those specific things

that I didn't want to include. It's not naturalistic. It's not, I hope, too surrealist. And it's not too much like, although it is a bit, like a figure from a cartoon. The way I saw it when I finished it, was, it was like a shadow that had become a figure. It's like in those terrific cartoons, those early *Tom and Jerry* cartoons. The early ones, not the late ones. The ones done by Hanna-Barbera, where you get a shadow of a figure, usually the maid, you know, the maid in *Tom and Jerry*. Sometimes she's cast on the wall. You never see her face. You always see her feet, or something, or her hand, maybe. But sometimes you see her shadow. And I thought it was a bit like that. It's like a presence of a thing, perhaps, or the shadow. So that seemed to be quite a successful way of using a figure in a painting, from my point of view, given the needs that I'd got for objects in my work.

This is not a very good slide. This is a painting that I did in England when I was there last year, when I managed to do a little bit of painting when I visited. It's the same idea. It's trying to use the figure without using any of those specific references that we've got for figurative elements in painting. I think once you put them in clothes, that immediately stops them being depictions, obviously, of the nude. So that you've already got rid of lots of historical references there. In fact, this, I think, became like a statue, which is another kind of figure. A shadow is one kind of figure. Then a statue is another version of the human figure. And I'm not sure whether I like that idea or not, but, anyway, that's how.... [tape cuts out at this point.]

Transcribed by Rosemary Preuss, Lethbridge, 1994.

JOHN CLARK INTERVIEWED BY KATE HORSFIELD, 1988

The following interview took place at the School of the Art Institute of Chicago, while John Clark was an Artist in Residence there, April/May 1988. This is a transcription of the unedited version of the video of the interview. The edited version appeared as *John Clark*, one in a series of recordings, *On Art and Artists*, by the Video Data Bank of the School of the Art Institute of Chicago, Illinois. The transcription omits hesitations, and repetitions of words or phrases, where these appear to have been searchings or gropings for the right words. Otherwise it is a verbatim transcription.

I would like to thank the Video Data Bank of the School of the Art Institute of Chicago for permission to include this transcript, and Pamela Clark for verifying the transcription and making corrections where necessary.

K.H. We want to start at the beginning. I notice that you were born in 1943, in England. So you want to give us a little bit of your family background to start out with, and the sort of, like, original decision how it came about that you decided you wanted to be a painter.

J.C. Yes, well I was born in the north of England in a working class town, with no artistic background, really. Basically, my father was a shipyard worker, and it was a small town, and I realized fairly early that I wanted to somehow escape from this town. And there wasn't an art gallery, there wasn't even an art school, though I eventually went to art school. But there seemed to be two things that offered this direction of escape. One was going to the library and looking at big books full of Old Master paintings, and that sort of excited me. And the other thing was going to the coffee bar, although I think we called it a milk bar in those days, where you could hear American rock and roll records, and that sort of excited me, as well. And they both seemed fairly exciting and exotic things beyond that town. And so, by various ways, I found my way to art school, and, like a number of working class lads, found that direction away from home, and out into...

K.H. Before you decided to go to art school, was there something about the idea, in particular, of being a painter that you wanted for yourself?

2.

J.C. Well, I was fortunate. I went to a school which was a sort of hangover from an earlier time. It was a school that had been divided up in an interesting way. It had different areas of study, including nursing, and engineering, and various things. It was like a trade school really. And one of the hold overs, for some reason, was an art component. So that there were still people there who were just doing art most of the time. And I sort of gravitated towards that group. And, it seemed interesting, and I was quite good at it, although not the best. And I was just more adept in two dimensional activities than sculpture, or any of the other things, so... I didn't know then that I wanted to be a painter, but I knew that I wanted to be with these people who seemed to be having a lot of fun, and also were quite serious in their own way. They had that very nice mixture of having fun but being serious that I liked, being sort of intellectual, but also just doing paintings and drawings all day. And so I was fortunate to go to that school, I think.

K.H. What year was this?

J.C. This was in the... this would be in the mid '50s. It would be about '55, or something like that, I think, when I was at school. And then, I went to art school in 1960, I think, and worked through the old system, which was, in England, rather antiquated and rather old fashioned. It took English art education a long time to become up to date, for some reason, and we did things, when I was in art school, we did things that were more like illustration really. They were rather illustrational. I think the model for what we were doing was somebody like Sickert, or the English Post-Impressionists. And then towards the end of my time in art school, suddenly this new regime, a new regime came in where modernism was going to be acknowledged in some way. But I was sort of doing rather illustrative activity.

K.H. That's what I wanted to ask you, about the atmosphere, the kinds of ideas that were spreading through your education, which you were picking up on, that you wanted to experiment with, or things that you wanted to identify with. You know, modernism was filled with myths starting from, you know, the mid '40s all the way up to the '60s, and people began to either attach themselves to the style of art,

3.

or to the myth of a person. So maybe you could talk about that a little bit, in terms of your education.

J.C. Well, we had to do certain examinations, and it was only by going to London, and going to exhibitions, that I discovered American art and those exciting things... or abstract art for that matter. We had to do rather strict examinations, where you had to do compositions with three figures in, and you had to include all the hands and all the feet and all the faces. You couldn't cheat, because you were going to be judged on these kinds of standards. But then I was introduced to more modern ideas by going to exhibitions, particularly exhibitions at the Tate Gallery, and two particularly that I remember. One was called the Dunn International, which was very important to me, because... It was a curious idea, and it originated in Canada, which is also curious, at the Beaverbrook Centre in New Brunswick. And somebody, Lord Beaverbrook, this man with lots of money, who owned newspapers, said that he wanted to see the work of the best hundred artist. And the show first opened in New Brunswick, believe it or not, and then came to the Tate Gallery. And that was my sort of introduction to a lot of important artists. The show included Newman and Rauschenberg, I know, for sure, but also lots of figurative artists. And I was going to become a figurative painter eventually, after many, many searching directions other than that. But, significantly for me in that exhibition was Balthus and Morandi, and a painter from the mid-west, from Indiana, called James McGarrell, who eventually I was going to study with at Indiana University. So that was a very important exhibition, for many reasons, but really it introduced me to the ideas of contemporary painting.

K.H. You just said that, through searching, you knew, even then, that you were going to be a figurative painter.

J.C. Yes, I sort of intuitively knew, but I had to go through a lot of false starts, I think you would call them, before I found my true direction. Because I went to, I came to Indiana, which was a figurative school, and that was very interesting. But then I went back to England after that, and found that really the climate was quite different. The main aesthetic positions were to do with two kinds of formalism, to

4.

do with Conceptual art on the one hand, and to do with a kind of Greenbergian art on the other. So I didn't really fit into the place I was in Britain at that time. I knew, I sort of knew I wanted to do figurative art, but I didn't know how to do it at that time, even after being a graduate student, and even sort of teaching part-time, and being sort of around this big debate that was going on, which seemed so urgent, and so moral, and so very important. It was in the magazines, and it was all that everybody talked about. And exhibitions centred around either: Greenbergian ideas, or Conceptual art, Minimal art, or Conceptual art. And I sort of knew I didn't want to be part of either of those two groups, although my friends were in one or other of those groups. And it took me a long time. It took me, I think, about nine years, from graduating to producing a painting in 1977, where I realized that I'd found my own direction then. And the way that it came about was very interesting, I think, because I was going round in circles. I was doing, on the one hand, very bad naturalistic painting, and then something that almost looked like abstract painting, but I was doing it from life, which was a very bizarre thing to be doing. But, thankfully, this circular situation was broken when I got the opportunity to go first to Nova Scotia College of Art and Design as a visitor, and then, having made a little bit of money, being able to go on to New York and see the work of Philip Guston. Because it was really seeing that work that broke this circle that I was in. Guston's work had the two things that I wanted really. It had the strength of abstract painting, had scale, and colour, and surface, and presence, and all of that, but it also had subject matter, and it overtly had subject matter.

And so I was fortunate enough to go to the McKee Gallery when it was in that old building. And they pulled out some Gustons for me. And that was in '76, quite before he was so popular and so important. And certainly in England nobody was interested in him. But what it showed me was a way that I could become the kind of painter I wanted to become, which was somebody who would be interested in subject matter, but also use all that strength of the statement that Abstract Expressionism had provided for painters. And so that was a breakthrough. And there was a painting that I did in '77, which was called *Roses & Fire*, which was simply a painting of an electric heater and some plastic roses in the centre of the picture, with just a ground, no space, no perspective, no tabletop, but just presenting these two

5.

objects. And so I... That was the beginning for me. That was the beginning of my career as a painter. And suddenly I'd found my way of working, thankfully, or I'd have been just a boring provincial teacher, I imagine.

K.H. How did you identify this feeling? I mean, was it just sort of some kind of very grand satisfaction with, or identification with what you had done? I'd like for you to describe a little bit, you know, the struggle, the search, and you know, stuff like the end. It's an important feeling, and all of us who have been through it know it, but...

J.C. Yes, well it's something to do with freedom, I think. It's something to do with a feeling of freedom, and something to do with a feeling of knowing who you are. Developing as a painter, or as an artist, I feel, is very much like going through adolescence, and being self-conscious for many years. And I had a prolonged adolescence. I had an extended adolescence of nine years. So it was like that. It was like feeling free suddenly. And also it was feeling as if you knew who you were as a painter, and not sort of caring, not sort of caring that you weren't any of the other kind of artists that you could have been, which still at that time were very popular. It was very popular to... I was in the same art school as the English group Art & Language. So there were a lot of people around me writing statements, and analyzing things using philosophy. And I'd known I didn't want to do that sort of thing. But then, here was a direction offered where I could do something, and it seemed to... If it had been going round in circles all this time, it now seemed to just open up, and it just seemed to be pointing to the future. And you could go from one painting to the next, or one... I did a lot of drawings as well, so you could go from one group of drawings to the next. And it just led, one thing led to another thing, in a just more positive way than that period of worrying and things seeming to not lead anywhere. So it led somewhere, and it just felt good. And I just felt: "Well, to hell with it! This is who I am. I am this person who, for now, is going to work, is going to do paintings of objects and things, and eventually paintings of figures, and too bad if nobody likes them, or..." So it was freedom and maturity, I think.

K.H. You said that this first painting, where you recognized this, was of an electric

6.

heater. So would you talk a little bit about, at this point, when you did this one painting, the relationship between the subject of the painting and the style in which it is painted.

J.C. Yes, well I'd always had an interest, and I still do have an interest in metaphysical ideas in paintings, and I think that may have been one of the reasons why I was attracted to Guston, but I... I also still admire Morandi, and even de Chirico, though not his style, but his ideas. So I had this feeling, perhaps, that all objects, no matter how humble or insignificant, might have an inner life or a metaphysical meaning to them. It's hard to be specific about that, that an electric heater, a mass produced thing, could have a meaning to it. But, I don't know, it's a bit like Jasper Johns making a work out of a coat hanger. That's a marvelous, to me, a marvelous poetic idea. And so, so I was feeling that objects, particularly humble objects, might have a metaphysical meaning. But I was painting them rather in a more expressionistic way, almost. I was pushing them around a little bit within the painting, through the paint, through the strokes and the way I painted them. So I was combining, you might say I was combining a poetic attitude towards objects with an expressionist method, perhaps, an expressionist method, which searched with the paint for form. And although my work has changed over the last, over the years, I still do that to some extent, I think. I still take those two attitudes towards subject matter.

K.H. Was the painting thick?

J.C. Yes, it was quite painterly. It was fairly thick. My newer paintings are thinner, and much more varied in application, thin and thick, and canvas showing, and so on. But, yes, in this case it was fairly thick, and it just seemed to need to be. I wanted to stress the materiality of the paint. And I wanted to stress the flatness of the picture plane, and so on. But, yes, it did become quite thick.

K.H. Well, in terms of talking about the sort of like spiritual nature, or the mysterious other nature of the object, how, what was your method of getting that across as an idea within the painting surface?

- J.C. Well, it was to present it right in the centre, almost to do a portrait of it, almost to take the idea that you can make a portrait of a TV set. I did, once I'd discovered the wonderful world of household objects, I did TVs, radios, simple objects. I put them in the middle, and I tried not to detract from their possibilities by bringing in any other devices, by fragmenting them, or using Cubist devices, or collage devices, or anything else. So that they sat in the centre, and they were maybe just surrounded by paint. And so... I mean it was going to be called New Image painting, eventually, or... And I didn't realize that that's what I was doing. But, in a way, it was what New Image painting became. It was saying: "Here is a ground. Here is a surface. And into this I'm introducing, in my case, these simple objects." A mattress was another thing that I painted, and a jacket was another thing. But you can see it in New Image painting, in Susan Rothenberg, for instance. So the surface was very painterly. It was clearly a painting, but it... and it was clearly a ground. And then what that hopefully did was present the object to the viewer as a painted thing without too much additional compositional tricks, or showing off about how you could make a composition. So there was very little formal stuff going on, except just the object and the surface.
- K.H. O.K. What was the relationship in the beginning for you between the figure/ground relationships of the object in its own atmosphere? What, how could you describe, you know, the way that the two relate? I was thinking about that in... I don't want you to go off onto this other thing, I'll just use it as an example, but, in some of your work, you know, there's... I was interested in the fact that you said electric heater, television, radio, because these are all things that actually could be seen as emitting, you know, like an energy system. And in later works of yours, some of the figures are sort of, like, set, you know, in a very... and sort of like an equality of figure/ground relations which I find extremely interesting. But, to go back to the beginning of your painting resolution, I'm curious to see, you know, how you saw the object within its own place, or within its own setting. If, you know, if the ground was simply a backdrop to the object.
- J.C. No, it wouldn't be. I wouldn't want it simply to be a backdrop. I want it to be a sort

8.

of atmosphere, or place. And in some drawings of TV sets, I actually had the ground sort of almost obliterate the TV, by pushing the charcoal dust over the image. So there was, in these early things, there was a kind of dialogue, perhaps, between the object and the ground. And in later work I try to get away from that figure/ground, from that simple figure/ground relationship of a plane, and then a space. And it's very hard to do, because painting, nearly all painting's got that figure/ground relationship. There's only Pollock, Pollock particularly, who got rid of it by making it all atmosphere. And I think, in some later works I try and do that, so... But in a way I'm still struggling with the... retaining the object, retaining the shape of the object, and saying something about the place that it's in. So, even though I try and escape from that simple figure/ground relationship, it's always there in painting, if you're going to deal with imagery, I think, if you're going to deal with objects.

K.H. O.K. This particular, you may not conceptualize it as a series, but this particular period of work, from when you started with the electric heater, and then you went through a series of objects, presumably experimenting with this relationship to the background, what came out of that? What was the next step for you?

J.C. Well, that period lasted only for about maybe two years, and... or even less, maybe only a year. What happened was that I physically moved from England to Canada, to eastern Canada, to Halifax, Nova Scotia. And, as always happens when I move, and I'm a person who's moved a lot, my work changed. And what happened, I think, was that the... Well, for one thing, I got a very nice big studio, and so I could do bigger work. That was nice. And the work became more like imagery, and less like volumes in a space. And so, the first painting I think I did in Halifax, was of a mirror and a rope. And it was simply two oval shapes. So it became more about a two dimensional space, perhaps, and more, almost more of an abstract space, and the things became images rather than volumes. So that was.. and that was quite a big change. But still looking at things for themselves, and still feeling, trying to feel out this relationship with the surface. And the subject matter changed slightly then, because I also started to paint buildings, and... silhouettes of buildings with

atmosphere around them. So they became slightly more frontal, and the paintings became more flat, I think. The language changed slightly, I think.

K.H. Most of this change, you feel, came from moving to a different location. But what kinds of other, you know, sort of like, you know, influences were coming into your work, you know, from your peer group, or from people who were, you know, influential to you from other periods of time, or whatever?

J.C. Well, it was... I was teaching at NSCAD from '78 to '83, and of course, that was a tremendous experience, because despite the difficulties that I had, and many people had with the institution, the actual intellectual content of that place, during that time, was very high. And you had regular visitors from New York, and critics and people from all over the place really, not just from New York, but from Canada and Europe as well. So you had a lot of conceptual things to deal with. I'm not sure how it affected me. The bias of the school was very much towards Conceptual art, towards Performance art, or political art of various kinds. And so, in a way, the painting department was under fire from different parts of the school. And so we had to defend ourselves in a way. And the way we did it was to carry on painting, I think, and to carry on teaching. And so there was a challenge, I guess that's what it... One of the influences, or one of the pressures was that you suddenly were put into a place where you were questioned a lot. Your work was questioned, particularly as you were doing painting, and the argument was that, here you are, you're just producing commodities to be sold in the commercial system. And you had to do something about that. And perhaps you argued in certain situations, but... So the work got stronger, I think, if anything, because of that strong ideological challenge that painters, particularly, during that time had to deal with. But it didn't become, I don't think my work became more conceptual. I was writing words on the surface of the paintings for a time, and that may have been an influence. I was writing the title on often. And the Conceptualists thought that that was O.K. sort of thing. Maybe I'd stop painting altogether and start just using words.

So that was an influence. And I became more analytic about what I was doing. But generally my attitude towards painting is intuitive. So I'm not sure really how it

changed, except that the situation one was in changed, and you had to toughen up. You had to smarten up. You could not, you could not do things without somehow justifying them, often. Often in public, if you had a show, or if you did a presentation, you would be challenged. And so, it was good. It was a good experience. At least, for three years it was a good experience.

- K.H. So you sped past this whole thing about Canada and the very beginning. I think that you should go back and describe the institution, and why you were there, and what year it was, so that we can insert it at the beginning of this.
- J.C. O.K. Well it was '78 to '83. There was an interest, among the students particularly, in painting. Eric Fischl had taught there. I replaced him. I came after him. And a number of other rather good teachers and rather good artists had been there. And they were interested in painting. So there was a , there was a... the students were receptive to painting. Though the people who ran the institution really weren't. They were antithetical to painting, or at least, cynical about painting. And so really they were, in many ways, they were, in their early stages, (these people who, I think, are quite repressive, in fact, or have become increasingly repressive in that institution) were sort of open to suggestions. And they realized that the students, a lot of the students, wanted to learn about painting. And so they were hiring painters at that time. But they didn't want it to get too out of hand. I mean, they didn't want it suddenly to change the school. They wanted to keep it the school that they wanted it to be, which was the school that had The Press, and had a visiting artists' programme, mainly set up for the media programme, and that long tradition of bringing people like Acconci from New York, and so on. And they wanted... they didn't want it to change. But at the same time they realized they had some students who wanted to learn about painting, and they'd better do something about it. So... And in a way it wasn't Canada, I don't think, Nova Scotia. It was so international in its outlook at that time, before regulations changed and they had to hire more Canadians, for instance. They would bring people from all over. They would bring graduate students in from Ireland, and France, or... We had a guy from Hawaii, I think, when I was there. So they were very international. They were very open to bringing things in. But they didn't really

believe in painting. They wanted things... They knew they had these students to deal with, so that's why they had to bring painters in.

K.H. You said you followed Eric Fischl. What was that... Did that have any kind of effect on you at all?

J.C. Well Eric was a legend, a sort of charismatic figure, I think. Though...it didn't really, no, because... A lot of people left when Eric left. A great many people left. Almost the whole department left. It was one of those big turnovers. The sculptor William Tucker had been there, for instance. And a number of other quite good people had all gone to New York. And a Canadian painter called Tim Zuck, who's a friend of mine now, had left. And so there'd been a big turnover. So almost the whole of the department had disappeared and there was very little legacy, I felt, from that, from those people leaving. And this was before Eric was really as successful as he became. Although he became successful, he had been successful in Canada. And I think he was important as a personality. I'm not sure how important a teacher he'd been. So educationally there wasn't very much of a legacy from that generation.

K.H. O.K. We had gotten to the point where we were talking about the changes that had occurred from you being there, and the strength that you got, probably from having to fight for your position as a painter. Which I agree with, totally. It's very healthy for people. Let's go back to exactly what the paintings looked like during this particular period of time. You started to talk about, you know, using sections of buildings, and things like this. So let's go on a little bit with the development of the work.

J.C. Well it's... The subject matter started to open up then, because I... In England I'd thought of myself as a painter of objects, and in Nova Scotia, for some reason, I started painting these silhouettes of buildings. Partly because Halifax is on a peninsula, and so, wherever you are in that city, nearly everywhere, you're looking at buildings against the water. So you're seeing a silhouette with a lot of very beautiful, often very beautiful colour next to it. So I was interested in that.

And I just became more open. And I think I developed there the attitude that I still hold. And that is that anything can be a subject matter for me now, as long as it somehow coincides with some kind of pictorial idea that I've got.

So I began to do the buildings, and I began to do figures, paintings of single figures, and... just becoming open to anything. Gradually... What happened, I think, was that formalism of the '60s made everybody think they had to limit their ambitions, and I was still thinking a little bit like that, although I'd never been a formalist artist. I was still thinking, well, you are an object painter, or you limit yourself to this. But gradually, at Nova Scotia, I was starting to think, no, I can paint anything. I did a painting which was entirely from the imagination. It was to do with van Gogh doing a painting of... when he was, the story of van Gogh painting at night, with candles on his hat. And I did a painting of this, with the Holiday Inn in the bottom right hand corner. So here was a painting done entirely from a sort of story. And so gradually I was just opening up to more and more things. So I could paint city-scapes, or landscapes, or figures, or anything really. It was just throwing off this burden of that formalism, all those rules that said you limit what you can do, or you can only do this. And just throwing that off and saying: "No, if I want I can do this, which is from the imagination, this, which is something that I've seen, this, which is some idea." I did a painting of the Holiday Inn and a figure on the left. Just a big shout going across the, diagonally across the painting, which was just some kind of outburst against the Holiday Inn, a completely irrational content for painting, as well. And so I was changing, I was becoming more open and I was becoming more, hopefully, more daring with what I would include. Allowing the irrational to come in, allowing the imagination, and then, later, of course, I would work from remembered things as well. But that was later on. But in Halifax, for various reasons, I just was opening up to more and more possibilities.

K.H. So then in terms of looking back on that unit of work of yours, what did you see as sort of like a, you know, a fundamental quality in it, or the linear quality.

J.C. Well, the linear quality had gone, and... because the linearity of development is

connected with that formalism, to me. It is a linear idea that one thing leads to another thing and it gets more refined. So the linearity really had gone, and there were figures, and objects, and all kinds... So it made it difficult, I think, it made it difficult for people looking at it to categorize it, perhaps, and to talk about it. There was often a stroke, a brush stroke, that would be repeated from painting... would be in one painting, and would also be in another painting. So there was some stylistic connection between works. But, when it was shown in New York at the 49th Parallel Gallery, which is the Canadian gallery there, it was very savagely attacked by Thomas Lawson, in a small article, but, in a small review, but he dismissed it completely. And he may have had his own reasons for doing that. But I think there was not a stylistic continuity, as there is with many artists, because there were figure paintings, and city-scapes, and all kinds of things in there. There were very colourful pictures, pictures with strong colour in them, and then there were a whole series of paintings, or a whole group of paintings, that were just grey, just with no colour. They were like drawing with paint. And so it had, I mean, I didn't think it, that it was dispersing, in as far as I didn't feel as if I was losing my grip on what I was doing. But I was just allowing it to run in all these directions.

K.H. Then did something solidify out of this? Was there one line of inquiry, or one particular style, or one particular stroke, that finally took precedence over this, sort of like, phase of experimenting on many levels?

J.C. Well, this openness has continued, and changes have occurred. And often as I say, to do with me moving from place to place. Because I did move back to England after that period in eastern Canada, for three years, and the work changed then. I think there it became more to do with a concern for nature. And I did work that was a little bit more like landscape painting. But the work in Nova Scotia, although very varied, was always kind of urban, and to do with being in a city. And when I went back to England I was very aware of nature under threat, or endangered, as it surely is. For some reason I was more aware of that in England, and so I began another theme in a sense. I began this... There was always the theme of alienation in these, in the Halifax paintings, I think, some kind of alienation, particularly the

Holiday Inn with the shouting figure. It was, as well as the irrational, I was also feeling, as we all do, I think, that we're alienated from the world. And in the paintings I did in England, I felt that very strongly. That nature and its harmony, the harmony and gentleness of nature was being destroyed by various forces. And so this came out in my paintings. And most of them, I think, are about that sense of alienation between the things that people are doing and what nature does on its own.

There is a painting where there's a more harmonious feeling, from that period, from England. It's called *The Guardian of the Valley*. Where I did a painting of a place in the Yorkshire Dales which, in fact, had the old pre-Christian field markings on the hillside. And I felt that here was a place, if ever there was one anywhere, that had not been destroyed yet. And so I introduced into that hillside a standing figure, which becomes the guardian, which is like man caring for nature. But generally in my work there's an alienation, I think. So that was a big change, the concern for nature.

But as well as that, I think, in Britain I was also more aware of the nuclear threat. It's more obvious there. It's more difficult to hide the missiles and the installations there than it is here, I think. And generally in Europe, I think, people are more aware of that danger. And I became more active, not as active as I could have been, but I became more active in the Movement, in the Peace Movement, and in C.N.D., and trying to speak against all that. And that crept into the work as well, that feeling of impending apocalypse, or whatever it is. But I felt that very strongly in England, and in Europe generally. And so that crept into the work as well.

K.H. O.K. We get to some of the paintings that were really interesting to me, that you did, were called... seem to be done right around 1981, the *Pile* paintings. First of all, let's start with the title of those. What exactly does that mean? I was getting a particular vision, you know, from the title.

J.C. Yes. Well, those paintings were done in Halifax, of course. And they were done at a time when I was feeling dissatisfied with that simple figure and ground relationship, which I thought was too simple, and too much like the sort of things

that pure abstract painters do. And so I was looking for a way out of that. And I chose drawing, through drawing, and through using the same stroke to make both the ground or the surface, and the object. And I did a lot of drawings of objects. These were just piles of objects on the floor. They were mainly toys and things that my children had arranged on the floor. And instead of simply outlining them, I sort of drew across the form of things, so that you had some indication of the object, but also of a pile, or a mass of stuff. And so, visually, I was thinking of them like that. But thematically I was also thinking of them as things that had been somehow pushed out by some kind of explosion or some kind of disruption. They'd been sort of forced out, almost like a volcano had pushed them out. And they'd been, and their colour had been drained away, somehow, by this force. And so I was almost thinking that they were like ash, or they were made of ash, and no longer did they have separate colours. They were all made of this grey, greyness. And there were three or four paintings dealing with these ideas. So they were both, as I say, attempts to escape the figure/ground trap, and also trying to use grey as an expressive colour as well. And trying to get this feeling of these domestic objects that had been forced, by some terrible force, out into these piles.

I'm also interested in a writer called Malcolm Lowry, who wrote a book called... he really only wrote one great book, which is called *Under the Volcano*, and which is a fabulous story about twenty four hours in the life of an alcoholic in Mexico. And the volcano is kind of a metaphor for his state of mind, I think. And I was thinking of them almost as things that had been affected by volcanic... [video tape cuts out, and a voice in the background says "volcanic ash".] Right. [video cuts in again]

K.H. O.K. You were talking about *Under the Volcano*.

J.C. Yes, and the way that it related to those grey pictures, the *Pile* paintings. There was something about the story, the way that many themes were woven together, that attracted me. And I suppose I wanted the grey paintings to be a bit like weaving, literally weaving various things together on the surface, the objects which were masks and toys and little soldiers, in with this grey paint. So there was some connection with the Lowry story.

K.H. You continue to do a series of paintings that have very little colour?

J.C. Yes. Yes, that does recur. Yes, yes. I don't know why... Oh, I think it's because sometimes I want to do a painting that's as direct as a drawing, and so that it's got the unity that a drawing can have. Once you start to introduce different bits of colour, then you're working with another kind of unity. And so, yes, even up to the present I'll try and do.. I did grey paintings, and then I've recently done black and white paintings as well. So, yes, that's a recurring interest. And I think it's in order to have the immediacy of drawing, and the directness, and to be free of making colour relationships, I think.

K.H. So I think that, you know, if we want to talk about your work in reference to location, we're in Halifax again, all right, with the *Pile* paintings, and the grey paintings.

J.C. Yes, yes. They were done there, yes. And it's a rather grey city. The climate there can be unrelentingly grey. And the rock there, the actual rock, is yellowish, a beautiful yellowish grey, as well. And some of the colours that I use are almost not colours at all. I use Naples yellow quite a bit, which is almost a grey, or it's yellow towards grey. And I use Paynes grey instead of black, which is a beautiful sort of greenish...

K.H. So that you think that the use of colour, the resolution of colour, is directly related to where you are?

J.C. Yes, very much so, very much so in my case, yes. I'm very much... I don't know whether I'm unusual as a painter, but I'm very sensitive to place, and I've allowed it to enter. And so wherever I am... When I was in England I painted green paintings. I painted green and black paintings, because it seemed to me that the English landscape was rather dirty green and black. And now that I live in Alberta, in western Canada, the colour has become much more bright, because, partly I think, because the light there is so bright, and the space is so deep, and the space is so clear. And so, yes, I am a painter... And I don't know of other painters who do this,

but, as I move I immediately sort of become sensitive to where I am, and allow that to enter immediately.

K.H. So, after you went to Halifax you went back to England for three years, and then you came to Alberta. That's where you are now. O.K. We want to talk a little bit about the reasons for these many moves.

J.C. [laughing] Yes. Lack of, lack of direction! Yes, I could try and talk about that.

K.H. No, but it's interesting to me because I think that for artists, especially painters who are sensitive to their environment and who do respond to it... Some people you know are very anxious not ever to go anywhere, because they're so settled in doing what it is that they do. And what you're talking about really, very much is about a progressive sense of freedom in your work, and opening up to sort of like new ways of seeing what's around you. And so that's important, you know, in terms of the way that that configures into an overall sensitivity about yourself as a painter.

J.C. Yes, it is very important, though there is no plan. There is no master plan. There's just frying pans and fires, you know, getting out... The situation in Halifax became very difficult for many reasons, and I realized I'd like to get out of it, because I knew that the administration was going to get increasingly repressive. And they did, they did. The faculty were on strike last year, and they'll be on strike again this year. So I was right to leave there. I was probably wrong to go back to England. I think that was maybe a mistake, because I like North America. I feel at home in North America. I like the openness and the.. There is a kind of freedom, and there's lots of possibilities. And so that was probably something of a mistake, going back to England.

And another thing that I should say, is that I've always lived outside artistic centres. I've never... When I was a graduate student I was in Bloomington, Indiana. When I was in England I was in the northeast, I wasn't in London. And now I live in Canada again I'm not living in Toronto or Montreal. So I've always, for some reason, habitually stayed away from those centres. But I think you can make art outside of

those centres. I think it's a mistake to think that you've got to live, you've got to, that the best art is produced necessarily in those centres. Of course it's good for young students to go there. I would certainly advise that. But for me, I've sort of benefited from being out on the... out in the sticks.

But those changes, they have, in the end, been beneficial to my work. I don't regret any of them in terms of my own development as an artist. But usually they're made because I wanted to escape a difficult situation. I've always taught, as well. I've always been in institutions. And institutions can get, as we all know, can get very oppressive and difficult. And so it's better to move rather than to just carry on with those fights that go on. They'll go on when you've left. So I've always, if I've had the opportunity to leave somewhere, I've left and gone on to somewhere else. So I don't imagine staying in Alberta forever. Although I like it a lot. I like it enormously, particularly the landscape there.

So those changes have been made mainly through finding the institution difficult to deal with. When I was in England I was head of the painting school. And I thought I would enjoy doing that. But in the end I didn't really enjoy it. I was responsible for people, and I wanted to just teach. I like just to teach rather than being an administrator. So those changes have been made to escape. But I think my work has benefited, nevertheless.

K.H. O.K. What year did you arrive in Alberta? Let's go back to that time.

J.C. Oh, very recently, '86. So I've only been there two years.

K.H. O.K. And you started to talk about the light, and the colour, the landscape, and... So we're going to go on now to, you know, what kind of an effect that's had on your work. You know, what it brings us to in terms of, you know, like the sort of like latest editions, I guess, to the body that you've already put together.

J.C. Oh, a lot of very exciting things happened. I became aware... a number of things,

but one thing was, I became aware of the Native American tradition for the first time really. And I don't think in eastern Canada, or in central Canada, people are aware of that. And so I just became aware of... through going to museums, but also through meeting actual Native Americans, and going to different places, become aware that that's a very strong tradition with really good work within it.

Where I live in Alberta there's a place called Writing-On-Stone Park, which is a place which has still got hieroglyphs cut into the stone, a very simple kind of drawing. And that's not directly got into my work, but that awareness of that other tradition has been very powerful.

The light, and the space, certainly, and when the light is as strong as that, and the air is as clear as that, it seems to suggest stronger colours. So I've started using brighter colours, stronger colours, and black instead of grey, and quite a lot of white. I'm still interested in landscape, so a lot of the paintings are based on landscape. Either looking up at the sky, as you're forced to do in that place, because it is so enormous, or looking down, looking down onto the landscape, and seeing things arranged on that, on that plane that you look down on. And so it's been a terrific influence.

The most recent work that I've done has been of night scenes, which has included the moon, and stars, and some rope going round the edge. And so there's a very direct influence, I think. But the nights are very clear, and the sky is that blue, that iridescent blue. And so, yes, it's been a tremendous influence.

K.H. The work that you started doing while you were in England... You know, when you were doing the trees, or when you were paying attention to, you were taking a closer look, you know, at your feelings towards nature. And this is a continuation of what's going on in Alberta now?

J.C. Yes, I think so. But it's a very different nature. I mean England's really a garden, and it is green and damp. And the relationship between nature and people is different in England. In Alberta it's still... it's, you know, the mountains are just there. We can see the mountains. And so you're seeing another kind of nature.

You're seeing untamed nature, in a sense, when you see lakes and mountains and endless prairie. And so it's a very different kind of nature.

K.H. Well, when you talk about being influenced by Native Americans, are you talking about the sort of like primal power of their work, or are you talking about spiritual attitude? Does it have an effect on the stylistic rendering of the surface of the painting? Are they more raw, or more rough, or...?

J.C. Yes. I haven't fully analyzed what it is. But, of course, their attitude to nature is so different from ours, their attitude to all things in nature. Which I feel a sympathy towards, though, of course, I could never be part of. But that idea that says that a stone has got its own, a piece of rock has got its own nature, or a snake, or a tree has got its own nature, or a star, I find very attractive. Again it goes back, I think, to my earlier... it goes back to my interest in metaphysical ideas. That I like to think that all things have got an inner life of some kind. And so I'm very, yes I'm very sympathetic to that.

K.H. So how is this now? I mean, in a way this is where we started, in a sense. About the sort of like spiritual nature of the object. Now that we're not talking about vacuum cleaners, we're talking about the larger picture, you know, I mean the environment itself.

J.C. Yes, well I've sort of started... I mean, the later paintings are almost painting the sky. The sky almost becomes the subject, and the moon, and a star perhaps. So, in a sense, this broadening out, without making it too simple, this broadening out has become, maybe, this attitude has been extended now almost to the whole cosmos, if you like. If that doesn't sound too pretentious.

K.H. When you paint, when you do a painting that's called *Bird with Gifts*, this looks definitely like it has a lot of influence, you know, by Native Americans. It's got a sort of, like a quality of, you know, like sort of like the bird head, you know, that sort of like extends out in ways, you know, that look like, you know, it's really sort

of like approaching, you know, the four quarters of the earth on a certain kind of level like that.

J.C. That's not conscious. But it is there. It's certainly there. And...

K.H. Are you using charcoal on canvas, as well as acrylic and oil?

J.C. No. The painting's another of my paintings virtually with no colour, but it's all paint on that *Bird with Gifts* painting.

K.H. They look very close to drawings. In slides, they have a very strong affinity, you know, with like really sort of emotionally sensitive charcoal drawings. Am I right in seeing them like that?

J.C. Yes. Some of them are like... yes, some of them are like paintings, like paintings as drawing really. I think drawing in my work is always very important. It's what I try to use to knit the whole surface together with. And I'd like ideally for every mark to be filled with feeling, like it can be in a drawing. Even in a painting I would like that. So when I paint, I don't think of it as filling in, necessarily. I think of it as using the mark to remake the surface. which is perhaps taking a drawing idea into painting.

K.H. So for the moment you've temporarily abandoned using the human figure?

J.C. No. Actually there are works with figures in. [looks for slides or photos] So it's continuing.

K.H. O.K. 1988. O.K. Good! So this, how would you say, you know, if you wanted to describe sort of like a philosophical overview that does include both objects from the landscape, and sort of like domestic household objects, and the figure, can you put that into one sort of like philosophical statement? Is there something that's common amongst all these things?

J.C. I'm not sure whether the figure paintings can be fitted with the other ones quite so much. I think they tend to be... some of them are rather autobiographical, some of the figure works, and... and maybe I'm closer to the figure work. Maybe psychologically I'm closer to the figure work, and less, perhaps, less detached. I'm not sure that the figure is me. But in some of the figure paintings that I've done, the subject is my son. And I've done some paintings, only a few, but some, where I've included him, as a, as the figure. So it's the figure of a boy rather than the figure of a man. Although some of, I think most of my figures tend to be young men, adolescent..., or... youths, for some reason that I'm not sure about. So I would perhaps separate the figure paintings from the other things. But generally I would like all my paintings to reflect a feeling for nature, or a feeling for the world. That, beyond what we see, or beneath what we see, is another meaning. And I can't always be specific about that. But that would, I suppose, include the figure paintings and the object paintings. Not, not religious, and not necessarily spiritual, but I would call it poetic. But maybe that's not very precise. But that underlying that figure is something to do with his relationship to the land; and, in that painting, *The Walker*, his relationship with that bridge.

K.H. In terms of the spectator, we all know, all of us, you know, if you do paintings and drawings, that there are really very few people who respond in a way that we wish, to the work. But if you were going to have this ideal spectator that was really going to get something out of it, out of your work, what would you want that to be?

J.C. What would I want them to get?

K.H. Yes. Or feel, or think?

J.C. Yes. Well, as a person I'm quite intellectual, but I wouldn't like the work to be predominantly intellectual. I would want it to embody, or have something like freedom, like a celebration of freedom. The artist, more than anybody else, is free to do what they like when they go in the studio. You can make a sculpture. You can make a video. You can make a painting. And I make any kind of painting that I feel I want to make. So I would like them to have, the viewer to have a sense that this

freedom was being celebrated. And that the subject, whatever it is, was hinting, as I've said, at some underlying poetry within, that exists within the world. And these things, hopefully, would be understood through feelings, and through the eyes, and not through the mind. Although I do analyze quite a lot myself. But I would like any viewer to just feel a celebration of our freedom, and our potential to act freely in the world. And this potential that there is within all subject matter for a poetic reading to it, rather than simply a utilitarian reading to it, or a functional reading to it. So I've hopefully thrown off all those rules that we were given in the '60s that said: "Art is just what it is, or a painting is no more than just what it seems to be." I want it to be metaphorical, my work. So I want the viewer to understand that, I think.

K.H. What's next for you?

J.C. [laughs] Well, I've certainly got to do a painting this summer, which is to do with... which is a commission, which is to do with the place that I live in. And it... I've chosen to make it about the place that I live in, which is called Lethbridge. And it'll be about the river. It'll be about... It'll be a portrait of the river. And the river there is very important, in many ways. It's important to the history of the area. It's a symbol for the city. And it's very important to the Native Americans there. And it's going to be dammed. They are going to dam it. They are going to put a dam there, for no good reason as far as I can see. So the next painting will certainly be a painting that will deal with the river, as a figure, and, I think, as a tree. There'll be two panels to it. One side will be the river making a kind of tree, and the other side will be a kind of river that's also a figure. It's called the Oldman River. So that's one thing that I want to do, and I'm hoping that it... the person commissioning it is the owner of a cinema chain, Cineplex Odeon... and I'm hoping that I can introduce these feelings that I've got about the need to maintain the river, into this rather commercial undertaking. So there's that. And that's about as far as I know really. I really do work from one painting to the next. I don't have a whole series. I don't work in series. And I don't really plan very far ahead. There's probably more night scenes, though, I think, more night scenes I should think.

777

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K.H. Are there any questions that you wish I had asked you?

J.C. Well, you've asked so *many*! No, I can't think of anything else.

Transcribed by Rosemary Preuss, Lethbridge, 1994

JOHN CLARK INTERVIEWED BY KATHERINE LIPSETT IN HIS STUDIO
JULY 1988

Katherine Lipsett interviewed John Clark in his studio at the University of Lethbridge, in July 1988, prior to writing her curatorial catalogue essay for the exhibition *John Clark: The Night Paintings*. The exhibition was shown at the Whyte Museum of the Canadian Rockies, Banff, Alberta, 10 Jan. - 12 Feb. 1989.

Much of the rather tentative quality and the groping for the right words in Clark's speculation on the possible symbolism of his imagery has been lost in the transcription. The hesitations, the "mm"s and "er"s, have been edited out. However, an attempt has been made to retain some sense of the original conversation by keeping the repetitions, the rewordings, and, as far as possible, suggesting where sentences tailed off and were not completed. Some of the tape is inaudible, as has been indicated.

I would like to thank Katherine Lipsett for permission to include this transcript, and Pamela Clark for verifying the transcription and making corrections where necessary.

K.L. Well, why don't you tell me about this series, and what the impulse was for the series.

J.C. Yes, well, it, it's become a series. It's never my intention to, to make a series. So I didn't start off with being a series really. It started off with those two initial paintings from last winter. I'm always open to subject matter, and, and not tied to a, not tied to a theory of what my paintings are going to be. So although they often become... themes reoccur, over the years, over many years, perhaps themes reoccur... but I don't have a programme, or a ... some kind of a clear, set down notion of what my paintings are going to be. So if I see a subject that I've not painted before, or I have an idea that I've not used before, then I'm quite open to, to just use it, even though it may not fit into the rest of my work. And as I see this group, of course, they don't really fit in. To me they don't fit in as well as, as some other things that I've done recently. So the, so the impulse really just came from looking at the sky in Southern Alberta and seeing these big moons that we get, these orange moons at certain times of the year. Of course, very white moons just now, very big. And, just intuitively feeling that there was a painting idea there. There was a painting possibility.

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And [inaudible] precisely.

The first, the first one is called *The Night*, and I've been putting down those grounds, those dark grounds of acrylic before I've painted most of my paintings. So that I was already in the habit of putting down that dark ground and then painting on top of it. And usually I would sort of paint all over it in a fairly all-over, all-over sort of worked and drawn style.

Well, the moon I did was... sort of opened up that space, and sort of moved away for a, for a time from that all-over, rather drawn surface. And I quite like that. I quite like that. So the space is much more open, and the relationship between the elements... the elements are fewer, I suppose, but also different one from each other, because of the [inaudible], the form that goes around the outside often in these paintings is the, is a rope kind of motif, rather a decorative design, almost like a decorative device. It's also a bit like hair, or braids, or... Anyway it's a decorative thing. But it just goes, in two of the paintings, it just goes around these simple, circular shapes, moons and comets, I suppose. So it was just an intuitive decision, initially. But what it meant was that the space opened up, and instead of having that all-over drawing, there was an openness which had not been really my work for a long time.

[pause]

So, initially it was looking at the sky at night, and some of the, the things you might find in it, and imagining other things in it. So it's not, not naturalistic, not a naturalistic rendition of the sky. It's just using the sky as a kind of dark field, or, or space, into which you can put these enigmatic images, perhaps. And feeling a bit of a sense of freedom with that, with that idea, for a time. And it continuing, really, up to these, these other paintings as well.

K.L. Does the rope have specific meaning to you? Because it, it has appeared in your work before.

3.

J.C. Yes, well, when it appeared before it was sort of ironic in its use then. Oh, and formal in its use, when I did the painting in whenever it was... '78, called *Mirror and Rope*. It was used in a decorative way too, in that painting, because it was an oval shape which was next to an oval mirror. And it was taken from, in that painting it was taken from an advert, for, for meat. So it was a sort of Western motif, although I was living in the east. No, I don't think so. I don't, I'm not, I'm not sure what it means really. It seems a little bit, the more I look at it now, it seem a little bit like a sort of, the sort of thing that might appear in Native American culture. But, but I don't know specific symbolism to do with Native art where a, where a rope or a braid might appear [inaudible]

In, in one of the, one of these two other paintings, the *Yellow Moon*, it's like a, it's a bit like clouds, I think, or it's a bit like a, a stairway or something, a stairway in the sky. So it's a, so it seems a fairly flexible and ambiguous form that can be decorative and can be descriptive. It's very linear, and I guess I've always used linear forms. I've often [inaudible] linear forms.

K.L. I see that one on the left, the slide, as having more depth. Like, that, that bit of rope seems closer. Whereas, in the, the one on the right, everything seems further away and almost at the same distance. But in the second one, the one on the left, it seems to have come closer.

J.C. Well, there's a bit of, there's a hint of perspective in it, I think. The first one's more clear compositionally. The other one's trying to use the same elements, or similar elements. It's got a different composition. It's got that diagonal composition, I think. So maybe it's the diagonal that gives it that appearance of coming near.

K.L. Yes.

J.C. But they are different, I think they are different from my early work. My...some work that I did years ago, in '79, was, was very much to do with figure and ground relationships, and...

K.L. Oh, you might as well take those two slides back. The ones second from the bottom.

J.C. Which two? These two?

K.L. Yes, because you gave me those, and you might want them again.

J.C. Yes, let's have those, yes.

K.L. Well, how do you feel about the two on the slides, now that you look at them?

J.C. Oh, I think this is the most powerful of the three, because, I guess, it's a bit more monumental. The two on the slides are rather playful, I think. They're rather like little kids...notations by kids, or something that little... There's a big, there's a big shape, and a small shape, and then a really tiny shape. But this one's more...I think, more...for some reason, more powerful. This one, the, the moon itself is surrounded by this white space, which is, I think it's a space, I think it's a presence of some kind. And, again some ambiguity as to where things are in that space. Whether the yellow thing's right on the surface, or whether it's moving back and forth. And so, in a way, I think this is, is a, a, a more, it's almost a more serious painting than those two, which are rather, as I say, rather whimsical, perhaps. This painting came about through good luck, or painter's luck, on being at the right place at the right time, or something. This was going to have, originally, was going to have two figures floating through the middle of it, two male figures. And it did have them in there at one time, but I painted them out, because they were too, too sentimental somehow, too... too illustrative in some way. Having painted them out with gesso, I realized that there was an idea there for a painting, where, where the centre was almost empty. And so it, for a time it was just an empty space, perhaps. It was, it was the black around the outside, and it was the rope around the outside, and then this, a little bit more like a landscape in the foreground, perhaps. But it did need the yellow, the yellow moon, I think, in there.

K.L. So what is this one called?

5.

J.C. This one? I think it's going, I think it's called *Yellow Moon / White Space*, I think. Yes, purely descriptive.

But also, these paintings have allowed me to use strong colour again, or they include strong colour, although they are not, you know, they're not really colourful. And the black, and the white also, I would hope would act as colour, rather than just as, as tone, like, you know, light and dark.

K.L. Well, there seems to have been a change in your work recently, using, you know, particularly in this one of the building, where there's so much of the, the ground left open.

J.C. Yes, yes. Well, these, these paintings have, have got that, have got an openness to them, which, I say, hasn't been there, actually has not been there as fully as this ever, but... Back in the late '70s, I did some paintings of buildings where... when I was in Halifax, I did some paintings of buildings, where I thought they were like figure/ground paintings, or simply silhouettes of buildings. These may be returning, in a sense, to that idea. But, hopefully, because the space is more open, and atmospheric, and transparent, literally transparent, and literally not painted on, in this, there's, they're not just simply that rather dead figure/ground relationship that you often get in abstract painting. So, yes, they're, they're a lot to do with drawing, I think, which is always important in my work, drawing. And in drawing you always leave open the surface. It's the nature of drawing, to leave it open. So there's, in a way, there's, there's some of the qualities of drawing coming through, [inaudible].

[pause]

K.L. Do you find that your colours have changed since you've come over?

J.C. Yes, they have. They've become much more intense, and, and much more undiluted. When I was in England I was painting with grey and green and black, for a long time.

6.

Well the light here is very clear, usually. It's very clear, and so... Although there isn't a lot of colour normally. But there is a clarity of, of light which, perhaps, makes you see colour a different way. And I'm pleased about that. I mean, one always, I've always wanted to be able to use strong colour, or clear colour. And I did for a long time use paint with greens that were so grey, you know, that only a landscape painter could tell that that green was different from that green. So that, yes... so... And the space, the space too, is much more open, which is probably to do with being in this area where, where we do see long...

K.L. Everything is so open.

J.C. Yes, long spaces all the time. All the time we see long, long distances, so... And, as I say, my, my approach to painting is without a programme, so that if, I think if I'm subjected to new stimuli, stimulus, then I, I will use it. So I'm pragmatic in that sense. I don't, I don't have a programme, except, of course, to, to use figures from time to time, and to use image, imagery, rather than be completely abstract.

K.L. I've come wondering about the male figure, and the 'Yellow Man' painting that you've decided not to put in. That figure seems to be, I feel that I've seen that a couple of times.

J.C. Yes, yes, it's a sort of heroic figure, I suppose. Sometimes it's larger than life. And it's always male. The figure in this painting is a boy, I think, is a child; is not a child, a teenage person, not a... I've been thinking about that too, I don't... Why, why they've always got to be male. There's a painting called *Boy in a Field*, which is a painting of my son, and therefore is a specific painting of a particular person at a certain age. And this painting's not of him, but it's of a young man, a young man sort of poised, poised between childhood and manhood, perhaps. And, with a, with a sort of future, and a past of course. So that the, perhaps, perhaps the figure's like a cipher or a vehicle for thinking about growing up and becoming a man, and childhood, and... This child, this figure, is asleep of course, or dreaming. So he's

like... maybe dreaming of himself, dreaming of his own future, or his own potential, or something.

I don't regard the male figure as a self portrait. I know some people think it might be. But it does, the male figure does recur, usually, as I say, as a fairly heroic figure. Sometimes absorbed by the forces that surround it, or sometimes, not overpowered, but sometimes in the thrall of those forces, perhaps, and sometimes more triumphant, perhaps, more, more assertive as an individual person, perhaps.

K.L. Well, these figures certainly seem to have a lot of tension, a lot of movement. Whereas this, even though there are some of those same kinds of brush strokes there, there seems to be an innocence, and a peacefulness, about this figure.

J.C. Yes. Well, I suppose so, in so far as he's, he's asleep, and that's a state of innocence, perhaps, and peacefulness...

K.L. Oh, and that vulnerability that... [inaudible]

J.C. Yes, though I always thought of the red and the green in this picture, in the figure, as his feelings, perhaps. Even though he's sleeping he's full of powerful feelings. Non-, not specific ones though.

This is, this is the other painting I was talking about.

K.L. Oh, right.

J.C. And it's a similar kind of figure, a kind of, you know, a figure holding itself.

[pause]

I wouldn't know how to paint a woman. [inaudible]

[pause]

So there's a comparison, I suppose, between those two, between that painting, *Boy in a Field*, and this one. They're related.

K.L. But, with *Boy in a Field*, there's this feeling of tension all around him as well. So it's as if he's... This fetal position is almost like a defense from all these things that are going on around him. Whereas, with this one, all the forces are within, and everything else...

J.C. encloses him...

K.L. is at peace.

J.C. Yes... Well, he's in a place, he's in an imaginary place, I think, which is in the moon, in the sky. And, I think I use the sky as an imaginary place, where things can happen. The sky is like a vehicle for the imagination. And so that's where he is. He's not in the world, the world with all its possible tensions. He's actually above the world, in this, this almost liquid, almost liquid place, somewhere. But I don't know how to account for his, his calm in this painting, and his troubledness in this one. I don't know quite what the explanation of that is really.

K.L. Any symbolism to the [inaudible] [dream?]

J.C. I don't know. It's like a William Blake sort of, William Blake sort of device, or something. Is it the son is the father of the, the child is the father of the man? Do you know that William Blake? I don't know really.

And I think the painting with two moons in it, is, or the symbolism of two moons, in some cultures is quite powerful. But I wasn't conscious of what, of whatever it... It's a bad sign, seeing two moons.

K.L. Oh, is it?

J.C. I believe so, though we never see them. Well, I believe it's a bad sign, but I don't know. But anyway, it's, it is a painting with two moons in it, isn't it? It's a full moon and a crescent moon, the crescent moon kind of holding the boy. I'm not sure...

K.L. That adds to the sense of its being an imaginary place.

J.C. Yes, that's right, yes. Two, two moons, that's true. But it's... So I'm not sure about the specific, any specific symbolism. I don't think I'm interested in specific symbolism, actually. Although I dabble in, in powerful symbols. Moons are very powerful. I'm more interested, I suppose, in the, as I say, the sky being like an imaginary vehicle through which different things can travel. And in, in the paintings that are going to be in the show, the night also as a, as a, a special kind of container for these events; so that the, so there would be a similarity between them. The night being a time when, when the imagination can flow more freely perhaps, through dreams, or through just looking at the sky and imagining things. So the sky and the night are similar vehicles or similar places.

But the male figure, I'm not sure. I certainly don't want to have that unsatisfactory relationship between the male artist and the female model that's in a lot of [inaudible]. So I, and I don't want my work to be erotic in that, in that way either. Though I think that there is some erotic quality in this work. Again I can't think [inaudible]. But I don't want it to be a man painting a woman, because, because, I guess, I'm dealing with powerful feelings, and I don't want them to be about that. You know what I mean? But I'm not sure why, why I paint men and boys all the time. It's not because of homosexuality. But there it is.

K.L. What about the *Scissors*?

J.C. *Scissors*? Well they were, they were painted out here, in Lethbridge. Ah, they were more specific, I think. Yes, they were more, in one sense more specific. I guess I was thinking, like we all do, about the possibility of nature suddenly being destroyed by something, by all the powerful forces that are unleashed now. And I was thinking, in a sense I was thinking that the scissors were literally slicing through the unity of nature, if you like. So that, so they're very, in that sense, rather symbolic, and rather... Nature being a kind of unity that carries on despite everything that we do to it, you know. Wounded though it is. It's a system to itself, and so, and the scissors... But the scissors are like these

apocalyptic creatures that come along and slice up the sky, in these two paintings, in these three paintings, I guess. And in the one called *The Ranch*, the ranch is a sort of symbol, or reference to domestic life. It's a Western domesticity, but it's a reference to that. And then above the ranch where things seem O.K. and, you know, things are going on normally, but the scissors are slicing up nature. So in that sense it was thinking more, rather more symbolically about a certain state of things, I think. And that's what I was thinking about. I've used objects. I always am interested in finding a way of using objects again. I use objects from time to time. [inaudible]. Years ago I did paintings with radios and television sets and things like that. So I'm always interested in, you know, in finding another way of using objects. And the scissors were again coming round to finding a use for them.

The square painting, I think, this painting is more of a landscape. The, the way the scissors move are a bit like roads going through, through the landscape. So that's a more comfortable painting in some ways. And this one's more surrealist, I think, Almost like that painting by Man Ray, where you've got big lips in the sky. You know that one? It's like looking.. It's absurd, in a way, these two big eyes looking down. So it's slightly absurd, slightly surreal, I think. So that's what, partly what they were about. But... Related to this work in, in as far as the sky was the medium through which this, this turn of events was taking, was taking place, perhaps.

[pause]

And the wheel, although we can't see it very well, in these paintings, is another image that I've used fairly recently, as a sort of, another, another kind of machine, perhaps, rolling through rather [inaudible]

So these are a little bit more, I mean the moon paintings are a little bit more...

K.L. Optimistic?

J.C. Yes, optimistic, and stable, and...

K.L. Well, there certainly seems to be more of a, a serenity, even though... even though

you have these other elements in there, the rope, and the comet. There's not... there's a lot of tension, and a lot of movement in your work. And these ones, because there, there isn't, you know, all this energy and movement going on, there is this sense of calm.

J.C. Yes, that's true. I think that's true.

K.L. Maybe that's why I feel [inaudible]

J.C. Yes, yes, there's not the fragmentation of some of my paintings, like the *Scissors* or the other paintings, where I would be deliberately, I would be putting in an image and then deliberately breaking it up, for some reason. The elements remain separate in these paintings, and remain unfragmented. They're not fragmented. Which gives them, I suppose, a serenity, or a least a, yes, a stability that, that is more optimistic, I suppose. Because fragmentation, perhaps, is, is a metaphor for instability and, and uncertainty. I mean I don't know whether that's to do with my own feelings, or whether, what it's to do with, really. But it does, yes, you're right, it does give them a different, a different feeling. Yes. More, I suppose, a belief in continuity or, perhaps, you know, that the sky's always been there, the moon's always been there, and maybe it always, always will, you know. There always will be that stability between things, the sky and the moon. And the, you know, the way the moon marks the time, changes the time, and so on, the seasons and all that, all those changes, you know. So, yes, there is a, there is a more... Well, if you like, the *Scissors* paintings you could say were very much about the present, and these will, may be more related to a longer time.

K.L. Maybe a timelessness.

J.C. A timelessness? Yes, possibly.

[inaudible]

Living in the west you are, much more than I ever was in eastern Canada, you are reminded of the ancient traditions of this continent, the different layers of, of life

that there have been in, in this area. There are still, there are still reminders of that, in the very sites that are here.

K.L. Well, I find that when I move out of a city, like when I moved out of Calgary and to Banff, once you get back into the land, so that the land is a very prominent part of what you're dealing with daily, and you walk and see the mountains, and you just never, you don't get away from it, there is a sense of calm, and this feeling that, you know, even though you have all these tiny little worries, and everything else, that the world's going to go on, even though you're having tiny little worries.

J.C. Yes.

K.L. And it's a very calming kind of thing. It makes your problems seem even smaller.

J.C. Whereas, if you were in a city, you would be with people and activity that would sort of, maybe, intensify that internalized tension. Yes.

K.L. Absolutely. You know, you've got these huge buildings, and you become this small insignificant little person, that, you know, is just all wrapped up in this...

J.C. Yes...

K.L. You know, busy, unfriendly environment.

J.C. Yes.

[long pause]

K.L. So is this a road, in the bottom? [inaudible]

J.C. I'm not sure. I think it's a kind of reflection of the, or echoing of the, perhaps,

gesture of pushing the boy into the sky; which maybe makes that a bit like the sea, or the... rather than the land. So, if it's a road, which it could be of course, it would be like a causeway, or a, a bridge, to the horizon. [inaudible]

K.L. [inaudible]

J.C. That's even worse...

I mean, the painting is full of dualities. There is the horizon line that divides the sky and the land, and then that "V" shape is like a reflection of the boy. And then, I guess the moon, the circular moon is, is reflected too. So there's that duality.

K.L. I like the fact that the crescent moon isn't reflected.

J.C. Yes.

K.L. It turns it even more into imaginary space.

J.C. Yes, right, yes. My work is sometimes, despite its abstraction, does have some residual naturalism in it sometimes. And so it's, perhaps, always between abstraction or some kind of symbolism, and naturalism. And I like, I think I like to keep it that ambiguous, perhaps. So that there's occasionally naturalistic things. Like you could say that was the land and perspective, or, or water with a moon reflected in it. But then the other moon, of course, is simply that big shape. It's not, there's no attempt to show that that's also reflected. That would be quite unnecessary, I think. And similarly, the way, I think, the way the paint is used. Sometimes it's used quite descriptively, and then other times it's just used almost as paint. So, I think, it's pretty evident in this thing, there's little hints here that this is like perspective, and a building, and all those devices. But then, in other places, it's just washes of paint. I like to keep that. And that's another kind of openness perhaps. That's another kind of openness, between description and abstraction.

K.L. This is a grain elevator, is it?

J.C. Yes, I think so. I think they're called a grain, grain terminal, and this is a...

K.L. Wheat Pool.

J.C. I think, yes. It's in Lethbridge. It's one of the cement ones which are rather Constructivist in, in style. And... You know, just seen one day, and, I think, perhaps everybody has got to make one grain elevator painting when living, living in a prairie town, I suppose.

K.L. That's right!

J.C. Yes. So that's it. I don't suppose I'll make any more. I made it once. It, it reminds me a little bit of an Edvard Munch painting, which is called *The Red Vine*, which has got, which is a building with red streaming down [inaudible]. That's what the red is doing, is, is... I don't know what the red's doing exactly, but it's bringing a feeling, some kind of feeling, with it.

Then again, it's as much a drawing in a way, because of all the white that's left.

K.L. Well, I find this one really different than your other work, because it's, it's less defined. Like, if you look at the moon there, and then all the other moons, this has a very hazy feeling, and the edges, it's indistinct, and [inaudible]

J.C. Yes, I think it's, it's almost...

K.L. So it might be your one grain elevator painting, but...

J.C. Yes.

K.L. It's very different from all your other paintings.

J.C. Yes. It's rather, I think it's rather formal, and rather technical, and rather, almost like a demonstration of, of how you can have description and have abstraction together.

I like it myself, because it's so... seems still to be fairly fresh, and not overworked. And sometimes my paintings get overworked, through too much attention. So, I like, I like it because it's not got overworked. And in a way it relates to the Cineplex painting, because that was a picture that I did, using a lot of white in the background, and, and also using a rather unfinished watercolour-like technique in places. And I think it's a sort of spin-off from that painting, in a way.

My work's never going in one direction. It's always meandering, rather like a river. Sometimes it takes a wrong turn, because I... Not that I think this is. But, I think, if, if your, your programme is to stay open to all possibilities, then you're bound to make wrong turns, from time to time. And I'm prepared to do that. Therefore there isn't the unity to my work that there might be to other peoples'. Although, over time, certain things reoccur. As you say, the figure, the male figure reoccurs, and interest in objects reoccurs, and interest in the landscape reoccurs. But, I'm more interested in it going on than in consolidating, you know, consolidating style and saying: "This is mine, and I'm going to do variations on this style for the rest of my career," as many people, as many people do; usually abstract painters, but, well, figurative painters too. It's the, the going on that's more important than the consolidation.

K.L. Well you do get a little stale if you've solved all the problems in how you're going to paint. Then all you do is change the subject matter.

J.C. Yes.

K.L. So what's this one behind?

J.C. Oh, this is another standing figure. You can look at it if you like.

[sounds of unwrapping plastic sheeting]

K.L. This one seems more human in scale.

J.C. Well, this is... yes, yes. It's within that range of my work that's to do again with the figure. But, in contrast to the *Night* paintings, it's, it's marked all over, it's drawn all over, and it's in that greyish green range. And it's a, a dancing figure. A dancer, dancing with all those wheels going round, again. The wheel returning as a motif. Again it's a combination of sources, and, they're all images from different sources. The diagonal shape that goes through is just something that I saw on a table. It was a glass with light going through it. And so it was like just something that I thought: "Well, that's something I could use in a painting at some time." The light coming from the glass, and the wood grain, sort of making this diagonal shape, combined with those wheels which I've used in other paintings. They're strongly symbolic, I think, wheels of time and change, and all that sort of thing. And the figure itself is from a photograph by Kirchner of a, of a male model that he used in his work, just dancing in the nude one day in Kirchner's studio. And so it's, again it's a painting from very different sources, some of them very common place, and some of them in a sense to do with art history.

But... It needs to be stretched up [inaudible]. I haven't seen it on a stretcher yet. So it may be worked on a little bit more. But it falls into some traditions in my work, of the male figure. And it's using grey, a grey, a range of grey colours, as well. And so it falls into that [inaudible]. And it's a figure surrounded by the world, in some ways, and penetrated, perhaps, by the world, in parts of, parts of the figure, which I've, I keep coming back to. To do with nature, I suppose, again, or the forces of nature. Those forces outside ourselves that, that impact upon us, you know. But dancing with them. So in a way, in, in cooperation perhaps, with those forces, or at least...

K.L. Or despite them?

J.C. Yes. Despite them, perhaps, yes... [inaudible] he's still dancing [inaudible]

[pause]

K.L. So, how do you feel about what we've talked about with this? Kind of the, the difference between this work and that?

J.C. Do you mean between the, like, the stability and the serenity of this, and the activity of this?

Well, I'm not, I'm not worried about it. I mean, I'm not worried by the lack of fit, or the lack of unity between this as an idea and this as a statement. As I, as I say, I always work in slightly different directions.

K.L. You know, I find it, I find it really interesting.

J.C. Like, I mean, one of the things I like about these paintings is, is, is the chance to use strong colour. And then, what I like about this, is, another painting of mine without strong colour, again. So, I do think that [tape runs out here]

[tape cuts in again] about looking at, I suppose, looking at the cosmos, and seeing that there is something reliable out there. And this, this one I think, maybe, is more based on the human condition, or the human, on what it is to be human. Separate, in a way, separate. We're a part of nature, I guess, but we're also separate from it, aren't we? And that's part of our, our big problem, our alienation, is, is, is, is partly that. Especially Western culture is alienated from nature. And maybe these, these paintings are an attempt to, to try and look for that unity. Because we're also capable of being unified with nature too. So that would be a contrast, apart from the visual differences. I would think I would make that contrast between some of my paintings, which are about alienation, and being uncomfortable with those forces; and in, in some paintings, submitting to them, perhaps; and in some, in some, in some paintings, having that tension with them; and maybe these, where there's that other side of us which says: "Yes, we are in union, we can be in harmony with nature." Is that too sentimental? Do you think that's too sentimental?

K.L. No.

J.C. Well, that is, may be one contrast between them.

And sometimes you feel like, you know, some days you feel as if you're... only occasionally, when you're driving home at night, and suddenly there's a moon that's incredible. You realize that that thing, that big rock, has been there ever since this big rock, that we're sitting on has been here. So there is a, there is a sense of timelessness, as we said before, about this thing, these two spheres, these two spheres that confront each other in space. The moon being rather like a child of the earth, or something, perhaps. And then this relationship does seem timeless. And so, if you see that and then do a painting about it, I suppose it's bound to echo that more sure feeling that one might have: that there's always been this, and there always will be, and by being sensitive to it we're part of it too. Then, maybe on other occasions, starting with another impulse, like, like this, this painting maybe, just feeling that barrier that possible barrier that there might be between ourselves and nature. That we're, that we've created this other nature, which is technology, which is our creation. Maybe that's another symbolism to the wheels, that they are, they are man's nature. So, so two sides of the work, reflect, reflect those feelings, that we can have.

[long pause]

K.L. There's something almost... I don't like to use this word, but spiritual, about this painting, this painting.

J.C. Which?

K.L. It... *The Dreamer*.

J.C. This one?

K.L. Yes, because, when you told me what the name of the painting was, and I looked at

it, I got thinking about it, because I do research on rock paintings, and dreaming in order to obtain a guardian spirit, and that kind of thing. It just, it, I got thinking about that, and about fasting, and having a dream, and, and going into the supernatural world. And it has that same kind of, of distancing from our world, and going somewhere else, and, you know, being acted on. And then, when you were talking about the moon and the timelessness and the stability... There are times when I look up at the moon, and it's, it's with this sense of awe, that this thing is up there. Isn't that wonderful! And you know, one of the few times that I, I believe that there's, there's some power that's greater than us. And I don't want to place anything on it that isn't there, but it's that... You see what, what I mean?

J.C. Yes, yes...and I'm a bit, a bit uncomfortable with it as well, because, I think, in, in the contemporary art world we don't... In 1988 we don't talk about spiritual content very comfortably, for some reason. Well, for reasons that we, we merely...

K.L. I don't either.

J.C. Yes, but Kandinsky did write *Concerning the Spiritual in Art*. And many early modern artists, Paul Klee, and lots of artists, North American artists like Arthur Dove, and Marsden Hartley, people like that, they were concerned with it. So I'm not sure why we're frightened of it. But I'm a bit wary of it too. I agree with you. I am sort of wary to say: "That's what it, you know, that's what it's really about. But..."

It certainly...

K.L. So it has something to do with your own mortality. You know, there's this, this big moon in the sky, and, and it's going to go on forever, and...

J.C. Beyond. Well, you are in a way, [inaudible]

K.L. Well in this [inaudible], yes.

J.C. Well, you are in a way, because everything somehow is recycled in some way, perhaps. That's one field there, I think. Maybe it is recycled, and you'll, you will go in some, in some way. But that, I think, is to do with the alienation that we, we feel. Because there are, there are many non-Western cultures, and you know more about them than I do perhaps, where, where alienation isn't felt. It's only in Western culture that we, that we feel, that we, that we've detached ourselves from the, the structure of the universe somehow. And all, all so-called primitive cultures have got mythologies that explain why, why, insignificant though we are, what role we play within, within all this. The, the, the moon's there, it's always there, and we're only going to be here for a short time, but we do have a role, you know, within, within that. And, and perhaps these paintings are partly a struggle to... Although, of course, we can't ever get back to that innocence, I don't think, but, to that, to that feeling, that unity between ourselves and nature that, that most, most cultures have had, if you think about it. Most aboriginals in, in Australia have got it. South American peoples have got it, and North American peoples have had it. Africans have had it. Most cultures have had that mythology that's held, held the individual in, within the larger structure of, of everything. Stories, myths, have been written to explain that metaphorically to people.

K.L. We have science.

J.C. Yes. We have science, which is sort of mythology, I suppose. But it's not... it's not helped. It's trying to say that, by being objective, we can, we can do without these myths. They're like fairy stories, like children's stories; we don't, we don't need those. But I, I feel that there's, we don't... We no longer believe that technology can, can, can... Well, technology and science are our attempts to overpower nature, or to control nature, somehow, and the other, the other cultures, perhaps, didn't want to do that. You know, the hunters who...

K.L. Well they couldn't, they couldn't...

J.C. Well they couldn't do it, right, because...

K.L. And change was very, they were very resistant to change, because if you started to change something, then the gods might get angry, and they might take it away from them altogether. So mythology was a way of explaining the unexplainable. How we got to be here. Why there was a thunderstorm. Why there was a flood. That kind of thing. Whereas we, we have scientific explanations, more, that take the unknowns away. And, as a result of science, we can now manipulate the environment, manipulate what's around us, and cause change to occur. And part of our problem is, now that we've, we've developed all this, this technology, the change is happening without us being aware of it, until it's too late, and we've kind of lost...

J.C. That's right, we've lost...

K.L. ... control of the whole situation.

J.C. That's right. We've lost that, we've lost that innocence. And we've lost control, but at the same time, ironically, I mean, wanting to have control we've lost control and...

K.L. So within these, these simpler cultures, they would adapt and...

J.C. [inaudible]

K.L. ...everything would be the same, and [inaudible]

J.C. The hunter would, the hunter would, would kill the, would kill the animal but...

K.L. Use it.

J.C. ... use it, but also respect it somehow. And it would be a ritual, and killing the animal. The animal would, in a sense, submit to being killed, and they would, in partnership, perform this ritual. So again there wasn't, I think, in those cultures, there wasn't the alienation that we feel from nature. So...

K.L. And I think part of the reason...

J.C. And I guess I'm thinking about that. I'm thinking about that. I'm not coming to any conclusions, about, I mean, certainly not moral conclusions, about saying : "This is right, and this is wrong". Or saying, or saying that art can offer a, a way out of these problems. But art can attempt, I think, still a Western artist can attempt to deal with those, to deal with those big, big issues. So it's anybody that can, that can try, and, and, and refocus Western, a person's mind on nature, our relationship to it, and those timeless forces, and all that, all the things that we talked about there. I think it's the artist. So that's, I would say that. Yes. I would say that. Perhaps I had not realized that that was what I was doing. I'm very interested in that. I'm much more interested in that than formal advancement that an abstract painter might be, or in playing games within the art world as so many people are, and being ironic, and being knowing, and being manipulative of the media, or any of those things that are so popular right now. So, and I think that's much more urgent, as subject matter. Though I don't know whether anything can be resolved through it. But I'm more... I'm very interested in that, as something to, to make work about. The relationship between nature and man, and, I think, between the harmony that, that nature has got and our own awkward, very awkward attempt to overpower it or to control it and so on. Those are, seem to me to be urgent concerns, rather than any of the other things that art is so often about.

But like you, I'd be very, I'd be very [inaudible] of calling it spiritual. I don't know why one should, but...

K.L. Well, I think it's because there are so many different, different forms of religion these days. And you don't want to seem preachy. And, and if you say that it's, it's spiritual, then people bring their own meaning to it, and they don't try and find out what, in fact, you were bringing to it.

J.C. Yes, yes... yes...

[pause]

J.C. Right.

[long pause]

J.C. Yes, and religion itself, particularly in this area, has, has become distorted, I would say, or at least manipulated to something that's more like, almost a political, it's almost like a political force, in a way, against nature, to some extent.. So I certainly, yes, I wouldn't use the word 'spiritual'. I'm more happy with 'metaphysical', I think, because it means 'beyond the physical', and that could, that can mean all kind of things: poetic relationships between things, and imagination, imaginative relationships between things, that don't have to bring in religiosity, or those, those, those...

K.L. All the connotations of those.

J.C. Yes, yes. Though I guess I would still talk about the sky as an imaginative place, and the relationship between the figures and the elements as being poetic. Maybe also it's because it still gives you more, a greater openness, because they are less specific words. And, and, and I want to have a multitude of connections between things, not just a, a simple one, like saying : "This is nature, and this is man, and this is some kind of universal thing." And so I wouldn't... Not, not that I want to avoid discussing those things, but because I, I want to keep the work broad in its scope of connections, rather than narrow it down to some kind of simple clarity of statement about...

K.L. Well, I don't know about you, but I, on that kind of issue I have no clarity of statement...

J.C. No, no. That's right, that's...

K.L. ...as to how I feel, so you know. And part of this is exploring how you feel about things. So you can't stand up and say: "This is ..."

J.C. "This is right, and this is right." So that's it, I think. But, as I say, I think this is where I want to be. This is the area that I want to be thinking in. Rather than formalism of any kind; conceptualism of any kind; media analysis of any kind; art games...

K.L. [inaudible]

J.C. Well, they're all the things that people want to... Appropriation with references to history, or certain kinds of reference to history. Although there are references to history in my work too, but... That's where I want to be... focused, perhaps, or maybe I always did, but... And then to work through image, through, through the figure, or an object, or a piece of nature, whether it be a tree, or a river, or a... what else? A moon...

[pause]

K.L. Well, this would be a good one.

J.C. And it should have done.

K.L. I anticipated.

J.C. Yes, yes.

K.L. No, it's... That's great!

J.C. And interesting, I mean more interesting than talking about other things, I think. And as you know, I'm just a bit uneasy about moving into these more [inaudible] areas... But I guess I've been thinking about [inaudible]. And once you start to paint certain subjects then you [inaudible] introduce those [inaudible]. But certainly fragmentation and wholeness, you know, some paintings being more whole, and some paintings being more fragmented. That's a, that's still a big

question for me. Because this is a sort of fragmented, this painting, and the *Scissors* are, and some of the figure paintings in the last show were. And here, now, is a painting that's, this new painting, sort of whole, or complete, in a, in a sense, hopefully without simply being another figure/ground exercise, you know, an enclosed shape and an open space, which I think some of the earlier figure/ground paintings were.

[pause]

J.C. What do you think you'll do with this tape? Don't send it to, don't send it to Philip Monk!

K.L. No, no, no, no. Well, it's not going to be a long essay. So it's not like I'm going to, to dive right in and..., and...

J.C. So how many words will it be?

K.L. I, I honestly don't [inaudible] I can send it to you. If there's anything that disturbs you greatly we can discuss it.

J.C. Yes, yes. I think so, I think so.

[pause]

K.L. Who knows, I could have you be a religious painter.

J.C. No, don't do that now!

[long pause]

I think you're right though, they do form a , these... Oh, there's another one outside actually as well. Two, three, four, five, six, there's about seven altogether. They do

form a little group, But they're not a series in the sense, in the sense that they're not repetitive in any way, I think. But, yes, they form, they form a little sub-groups [inaudible].

K.L. When did you first start these? These are '88 aren't they?

J.C. Yes, these are '88, aren't they? So... [inaudible]. Late... or early '88. Early this year, just before the show in Toronto. Right around [inaudible] the beginning of the year, the beginning of this year. But they did go to...

K.L. Was that the March show?

J.C. What's that?

K.L. March show?

J.C. Yes, this year, yes. They went, but they weren't in it. They weren't, they went to Toronto, but they weren't in it. I think they didn't fit in with the other work. There were just two of them... And, of course, the Paterson Ewen show was on at the same time. Lynne was very uneasy about showing them at the same time as that show. The moons, I think. Though I was not thinking about his work... when I did these. So they've never been shown. I mean, this, this will be the first time they'll be shown, when, when they go to your place.

K.L. Great!

J.C. So that's good. I don't think they've been, I don't know whether they've shown them in the gallery at all.

K.L. [inaudible].

J.C. No, no.

K.L. Oh, that's the show.

J.C. That's the show they didn't fit into too well. They don't like to, to break the continuity too much. They would probably be happier if there was a whole show of these paintings. That this should be somehow explained, the development here, easily explained to [inaudible]. If there was a whole show of [inaudible] explains the development easily [inaudible].

[pause]

The artists that I admire are usually artists who are in between abstraction and description. Miro is one. There's a feeling to Miro, a playfulness of, of forms. And Léger is another artist that I admire, and I guess not everyone is [inaudible]. Beckmann is another artist that I admire. And when we were talking about the city, and the feel of the city, I was thinking of Beckmann, and the fragmentation and distortion of figures. But generally I admire artists that are trying to be in two places at once, which I'm always trying to do in terms of the language of painting. And I've got interested in Arthur Dove recently, because again, he can be an abstract painter one day, and a sort of landscape painter the next. But I think his best work is somewhere between, between those two, between those two extremes, perhaps.

And there's not a lot of current work that I feel very close to. Perhaps, perhaps some English painting, but I'm not... Well, of course, Paterson's work is, is great, of course. But I don't think there's much to learn from Paterson's work [inaudible]. I think he's a good example to all Canadians, who've got, who don't, you know, northern, northern land. But I don't think there's much style, or there's much to gain from looking at his work, or to learn from, and then...

Oh, Meredith I like, John Meredith is a painter I admire. But his early work rather than his... you know, he's, he's lost his way, I'm afraid, John Meredith. When he was, when he was doing his work in the '60s and '70s, a most original, I think, the

most original painter that there is, that I've seen in Canada [inaudible]. I guess it's a tragedy that he's, that he's not developed. [inaudible]. There's something in his work is incapable of being developed. It's so personal. I think it's a personal language, and he's sort of lost contact with his, with his inner voice or something [inaudible]. But he's a good painter. But of our generation of painters [inaudible] in Canada [inaudible] anybody [inaudible] really close to. Some of the things, perhaps, Landon Mackenzie [inaudible], perhaps.

K.L. I like her work.

J.C. Yes.

K.L. I gather you have a lot on her, reviews and that kind of thing.

J.C. What, me? Oh no, not much, no.

K.L. Oh, because I've been trying to find out more about her.

J.C. Yes.

K.L. I really like that, that painting that Jeff put in the [inaudible] Stride show. The one from this collection. And I, I really haven't been able to find out that much about her.

J.C. Well, Wynick/Tuck, she shows in Wynick/Tuck, so they should...

K.L. Does she?

J.C. Yes. So they should, they should have something. And Southern Alberta Art Gallery produced a catalogue, quite a good catalogue, that, that they still have.

K.L. Oh, great! [inaudible].

J.C. ...who wrote it, but it's, it's, visually it's good.

[pause]

K.L. It's funny what's happening in art these days. Everybody's trying to get their gimmick... and their fifteen minutes of fame.

J.C. Well...Well yes. But as [inaudible]... Formalism's not dead, and... I think that new, a lot of new painting is just another kind of formalism really. And, even though it doesn't look like, it doesn't look like abstract painting [inaudible], it's really playing with the language of art, and the language of the media, and just shuffling it round like a game I think: "We'll juxtapose this with this, and make a clever, ironic point." So, although the look of the work's changed, it's still very self-contained, in... I think it's, it's about art, and it's about the art world, and it's about an "in" group that knows what, what, what it means, what a good joke is. It's a, it's like a child's drawing, or it's a piece of media reference. So it's changed. It's changed, but I don't think in many ways the essence of it has changed. There's not a lot of really good art, or art I can find exciting. It'd be nice to be able to discover a really good artist that nobody knows about.

Though I quite like Medrie and Susanna's show. They're, they're, they're pretty authentic, I think, in their relationship with their subjects, I think; and their language [inaudible]. There are people, that's true, out there [inaudible] strong, straightforward, real painters. But it's easier to, it's easier to, to just manipulate the media, I think. And quicker, of course. Being a painter takes a long time. It's, it's a slow business. You learn to be by yourself a lot. And it's lonely, yes, in a sense it's a lonely business, and I guess there's lots of strategies available for artists now where they can be quick. You know, they can do it quickly, and use a, using a camera, and using a projector, or the media in some way, very quickly. And if you're, you know, in a social group, then it doesn't have to be quite so lonely. You can go to the disco as much as you go in your studio. Or you can leave the instructions in your studio while you go to the disco, and the work will be finished by your, by your assistant maybe.

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[pause]

So you think there'll be an essay, and there'll be some reproductions, and you're going to [inaudible]?

K.L. [inaudible].

J.C. Is there a budget that would...

K.L. Well [tape cuts out].

Transcribed by Rosemary Preuss, Lethbridge, 1994.