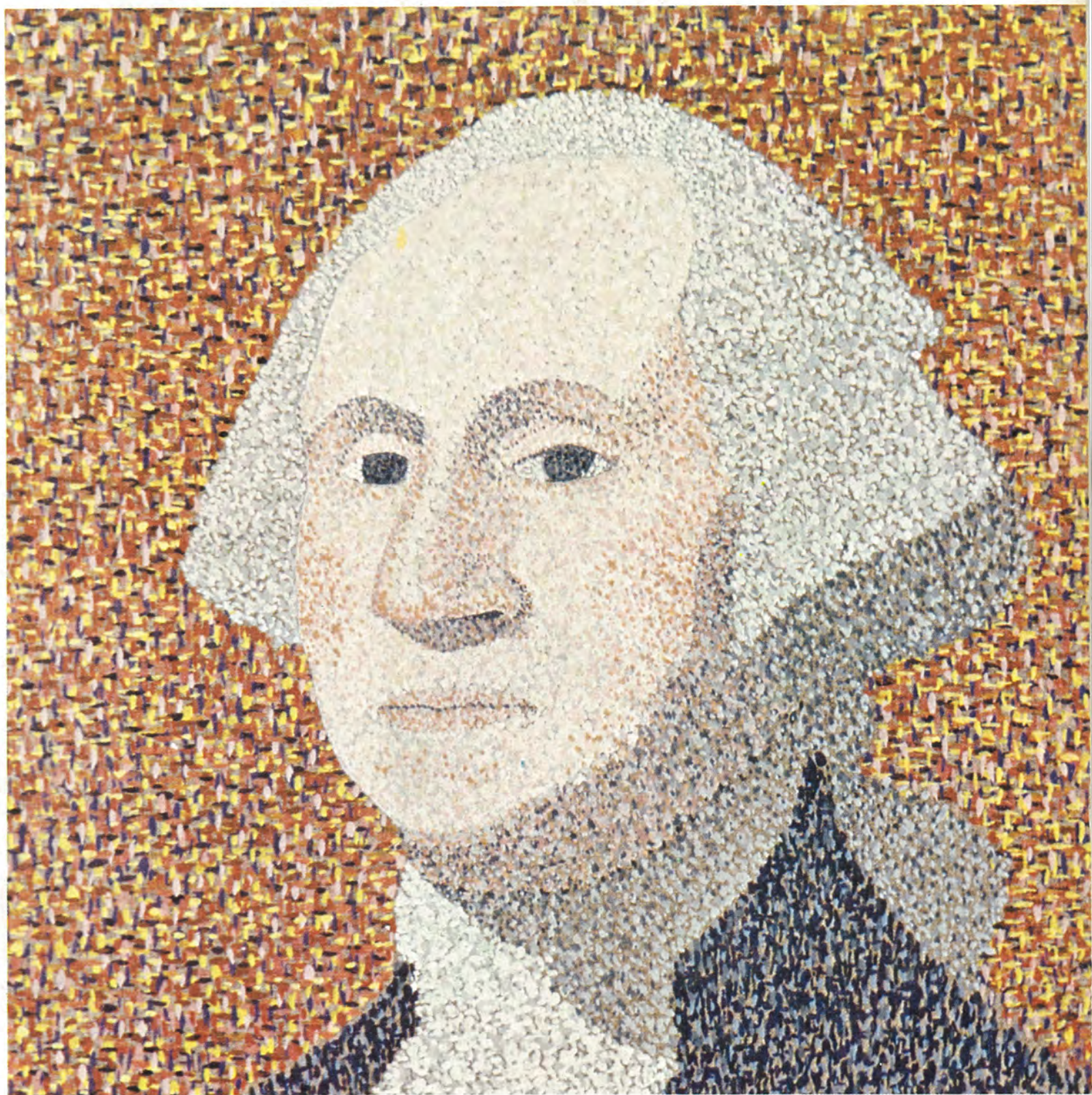


MICHAEL CLARK



MICHAEL CLARK

EVERSON MUSEUM OF ART, SYRACUSE, NEW YORK

DECEMBER 15-JANUARY 13

INTRODUCTION

Michael Clark develops drawing styles and subject-matter based on historical forms of art and architecture. At the same time, he employs a non-optical approach to color distantly related to the Pointillist style. Though it appears that Clark is immersed in the past, the opposite is true. He is a thoroughly avant-garde artist dealing successfully with complex color problems and, on a profound conceptual level, with the central problems of synchrony and diachrony. The result is that he not only creates a new context for the use and perception of color, but he also sheds new light on our understanding of the static, salient elements of the past and how they emerge into the present — a problem which structuralist theoreticians like Claude Levi-Straus and Roman Jakobson have given considerable enlightenment.

James Harithas
Director

EXCERPTS FROM A CONVERSATION WITH
GENE BARO

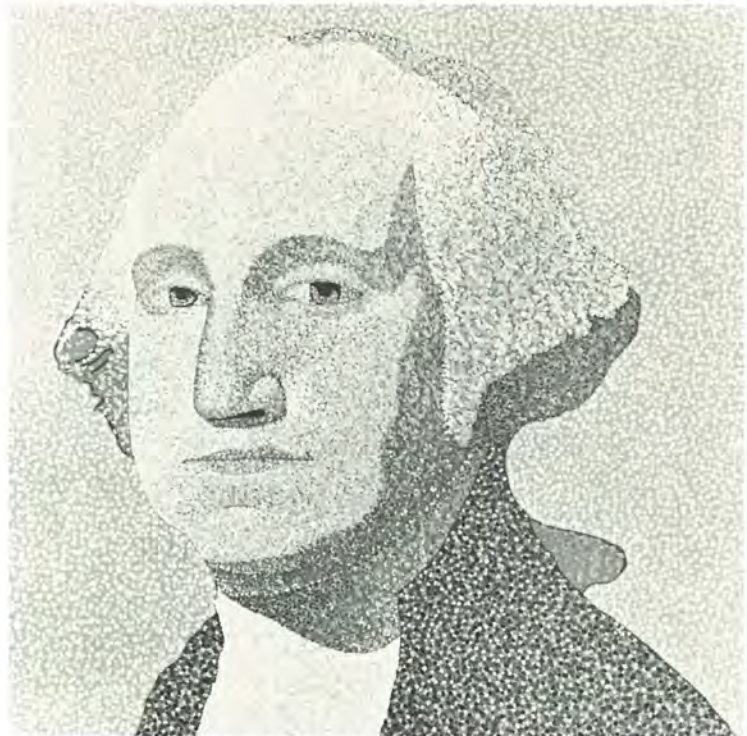
I began copying paintings in the museums by reproduction in pencil. I copied all the masters from Piero della Francesca to the Impressionists. I think I drew from about 1960 to about 1971 without doing any paintings — that is, anything but student work. The serious effort was in the drawings. When I really got into drawing and knew what I wanted to make — about 1966 — I got on to Ingres.

Buildings provide permanent models: they don't move. They are complex subjects. Movement of sunlight, weather in general, can shift what you perceive. You also have the human element. Looking at windows, for example, the appearance of the shades, the position of the curtains and the blinds, suggests something about the life inside.

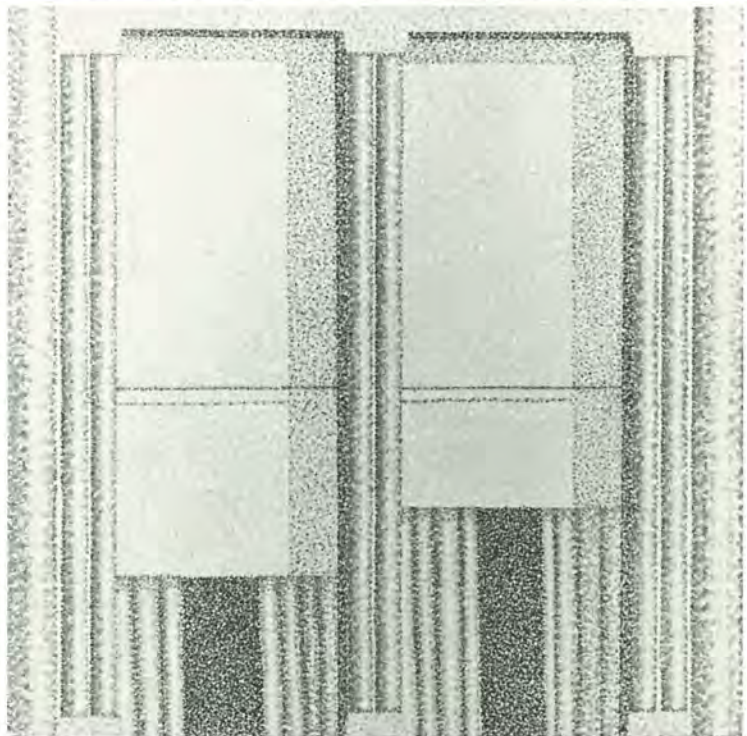
In most architectures, there is repetition of buildings, the same forms, the same elements and details, sometimes in differing combinations in different places. It's the same thing as there being no two people the same. I don't think there's any particular virtue in diversity. But also, in series, I try to synthesize, to achieve some essential of form. If you have a good model, why go to another model?

I look for subjects that have a classical feeling, a linear and surface quality that seems timeless. Depending upon the type of perspective I want to use or how much time I feel I must spend, I'll either work from life or take a snapshot. . . . I work toward the aesthetic of what I see; I'm not interested in anything else. That's why you'll sometimes find so much virgin paper around the subject.

My way of doing representational art is different from photorealism. I don't put accidental trash around the scene. I'm after a more classical statement — the maximum statement through an essentialized image. In most com-



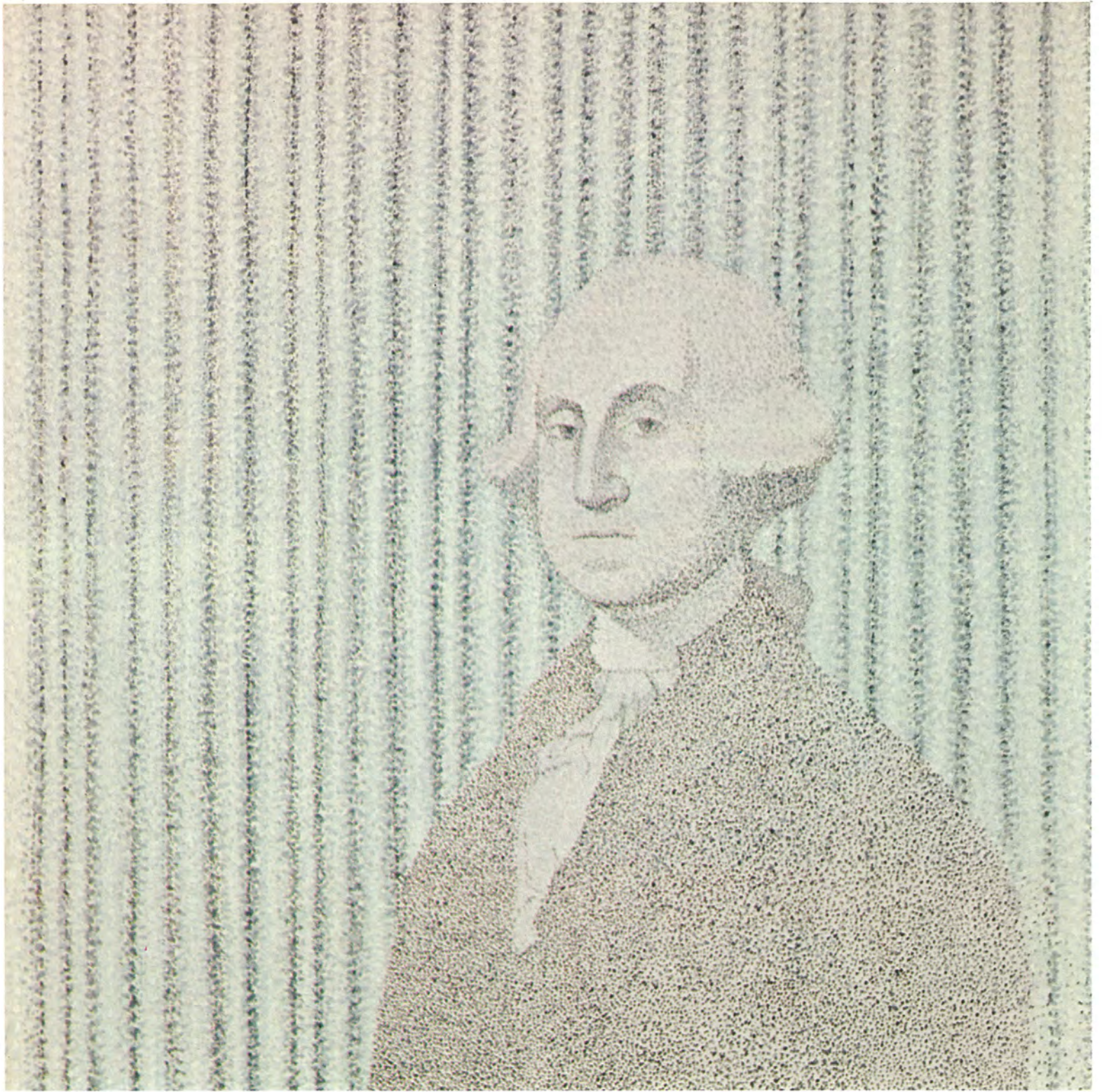
Blue George, 1973. Acrylic on canvas, 24 x 24".



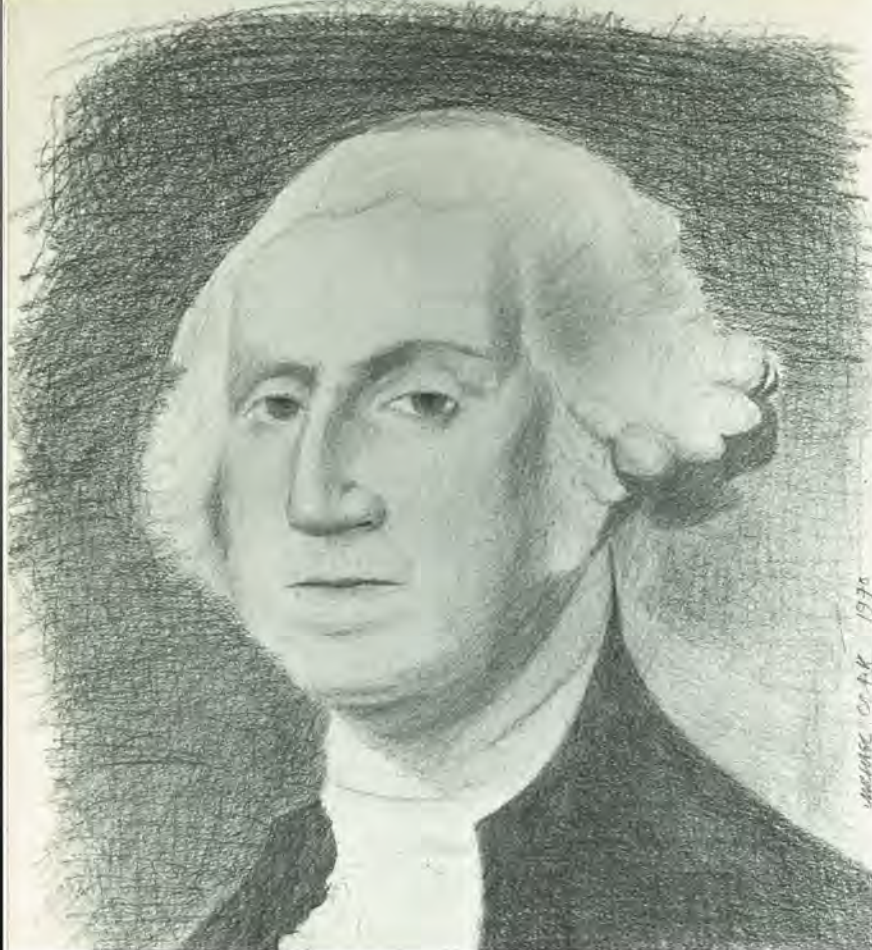
Classic Tan, Yellow and Lavendar, 1972. Acrylic on canvas, 12 x 12".



1951 Fleetwood Cadillac, 1973. Acrylic on canvas, 12 x 12".



George Washington, 1972. Acrylic on canvas, 24 x 24".



Big George, 1970. Pencil on paper, 14 x 12½".

posed master painting, even in Seurat's work, the Golden Section is used; I tend to use the aesthetic behind the Golden Section.

The paintings are an exploration of color. What I'm trying to achieve in painting is a firm sense of formal structure plus a quality of light, an emanation of the form itself, the light and form as a single embodiment.

You might say contemporary artists have the whole past before them — the art of all centuries and civilizations — and they use the past to refresh the present. That's my bag. The people racing the future are another matter.

The way my color is set down — small strokes and dots of color to merge into a finished surface — has to do with printing technique. It has nothing to do with pointillism. Often, half of the painting will involve hard-edge concepts.

CATALOGUE OF THE EXHIBITION

George Washington, 1972. Acrylic on canvas, 12 x 12". Collection Mr. Paul Richard.

Classic Tan, Yellow and Lavender, 1972. Acrylic on canvas, 12 x 12". Collection Mr. Paul Richard.

Classic Black, Grey and Red, 1972. Acrylic on canvas, 12 x 12". Collection Ms. Manon Cleary.

Classic Grey, Yellow and Green, 1972. Acrylic on canvas, 12 x 12". Collection Dr. and Mrs. Seymour Rubinfeld.

Project Tan, Grey and White, 1972. Acrylic on canvas, 12 x 12". Collection Mrs. Mary Swift.

Classic Tan, Blue and Yellow, 1972. Acrylic on canvas, 12 x 12". Collection Ms. Margaret Denton.

Coney Island, 1971. Acrylic on canvas, 12 x 12". Collection Ms. Maggie Roth.

Green, Yellow and Black, 1973. Acrylic on canvas, 30 x 35". Collection Mrs. Mary Swift.

Classic Grey, Yellow and Brown, 1973. Acrylic on canvas, 12 x 12". Collection Mr. Gene Baro.

20th and New Hampshire Avenue, 1969. Pencil on paper, 17 x 20". Collection Mr. Andrew Hudson.

Window, 1968. Pencil on paper, 17 x 20". Collection Mrs. Mary Swift.

Small Window, 1972. Acrylic on canvas, 12 x 12". Collection Mr. and Mrs. Willem De Looper.

George Washington, 1972. Acrylic on canvas, 24 x 24". Collection Mr. and Mrs. Edward A. Kwalwasser.

Seascape, 1970. Acrylic on canvas, 38 x 38". Collection Mr. Evans Walker.

Cadillac, 1971. Pencil on paper, 19 x 17". Collection Mr. Gene Baro.

Red, Gray and Blue, 1972. Acrylic on canvas, 24 x 24". Collection Lunn Gallery, Graphics International Ltd.

Orange, Yellow and Blue, 1972. Acrylic on canvas, 24 x 24". Collection Lunn Gallery, Graphics International Ltd.

Orange, Blue and Yellow, 1973. Acrylic on canvas, 24 x 24". Collection Lunn Gallery, Graphics International Ltd.

Black, Red and Grey, 1972. Acrylic on canvas, 24 x 24". Collection Lunn Gallery, Graphics International Ltd.

Big George, 1970. Pencil on paper, 14 x 12½". Collection Lunn Gallery, Graphics International Ltd.

Double George, 1972. Pencil on paper, 16 x 20½". Collection Lunn Gallery, Graphics International

Ltd.

20th and New Hampshire Avenue, 1967. Pencil on paper, 5½ x 4½". Collection Mrs. Evelyn Thurau.

Red George Washington, 1973. Acrylic on canvas, 12 x 12". Collection Mr. Michael Valentine.

1951 Fleetwood Cadillac, 1973. Acrylic on canvas, 12 x 12". Collection Dominique Ruat.

Coney Island Seascape. 1973. Acrylic on canvas, 12 x 12". Collection Andrew Crispo Gallery.

California Seascape, 1970. Acrylic on canvas, 12 x 12". Collection Lunn Gallery, Graphics International Ltd.

Project Window, 1973. Acrylic on canvas, 12 x 12". Collection Andrew Crispo Gallery.

Project Window, 1973. Acrylic on canvas, 12 x 12". Collection Andrew Crispo Gallery.

Project Window Number 1, 1973. Acrylic on canvas, 12 x 12". Collection Andrew Crispo Gallery.

Project Window Number 2, 1973. Acrylic on canvas,

12 x 12". Collection Andrew Crispo Gallery.

Project Window Number 3, 1973. Acrylic on canvas, 12 x 12". Collection Andrew Crispo Gallery.

Project Window Number 4, 1973. Acrylic on canvas, 12 x 12". Collection Andrew Crispo Gallery.

Project Window Yellow, Red, and Blue, 1973. Acrylic on canvas, 12 x 12". Anonymous collection.

1886 N.Y.C., 1971. Pencil on paper, 22 x 30". Collection Dorothy and Herbert Vogel.

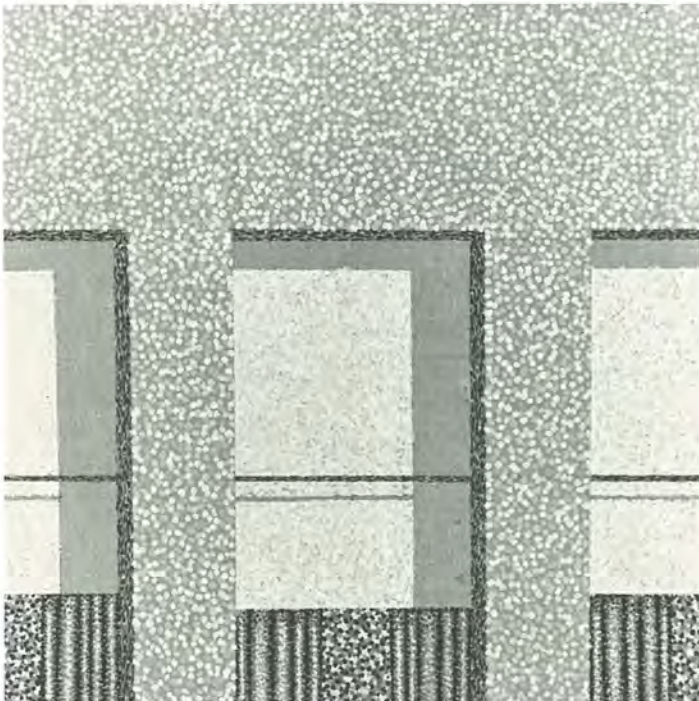
Paris, 1970. Pencil on paper, 19 x 24". Collection Andrew Crispo Gallery.

Light Blue George Washington, 1973. Acrylic on canvas, 24 x 24". Collection Andrew Crispo Gallery.

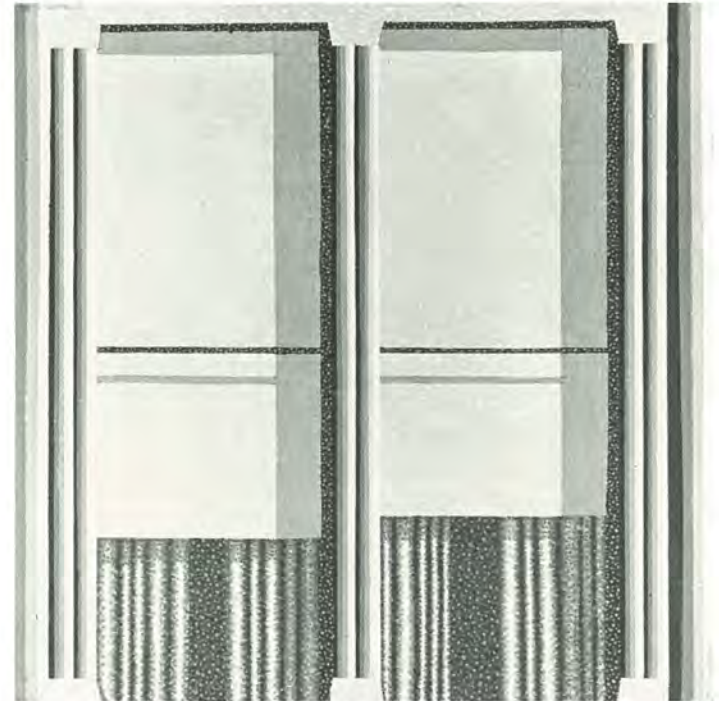
Green and Grey George Washington, 1973. Acrylic on canvas, 24 x 24". Collection Lunn Gallery, Graphics International Ltd.

Project Window Yellow, Grey and Blue, 1973. Acrylic on canvas, 24 x 24". Collection Andrew Crispo Gallery.

Yellow, Blue and Red, 1973. Acrylic on canvas, 12 x 12".



Classic Grey, Yellow and Brown, 1973. Acrylic on canvas, 12 x 12".



MICHAEL CLARK

- 1946 Born in Denver, Colorado
1965-66 Studied at the Pratt Institute in Brooklyn, New York
1967 "Eight Young Washington Painters," Jewish Community Center, Washington, D.C.
1967 "18th Area Exhibition," Corcoran Gallery of Art, Washington, D.C.
1968 "The Art of Organic Forms," Smithsonian Institution, Washington, D.C.
1968 "Washington, 1968, New Painting Structure," Corcoran Gallery of Art, Washington, D.C.
1968 One Man Show, Jefferson Place Gallery, Washington, D.C.
1969 "Washington Painters," Ringling Museum of Art, Sarasota, Florida
"Washington Painters," Museum of Art, Jacksonville, Florida
1970 "20 years, 10 Washington Artists 1950-70," Edmonton Art Gallery, Edmonton, Canada, organized by Andrew Hudson. This show was also exhibited at the Baltimore Museum of Art, Baltimore, Maryland
1970 One Man Show, ACE Company, Washington, D.C.
1970 "New York Drawing Society Show," Philadelphia Museum of Art, Philadelphia, Pennsylvania (Regional) and Washington, D.C. (National)
1971 One Man Show, Corcoran Gallery of Art, Washington, D.C.
1972 "Washington Artists," Instituto Guatemalero Americano, Guatemala City
1972 "Realists," Pyramid Gallery, Washington, D.C.
1973 One Man Show, Lunn Gallery, Washington, D.C.

Cover: *Red George*, 1973. Acrylic on canvas, 12 x 12".

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