MICHAEL CLARK: WASHINGTON ARTIST

April 3 – May 27, 2018

American University Museum
at the Katzen Arts Center
Washington, DC

ALPER INITIATIVE FOR WASHINGTON ART

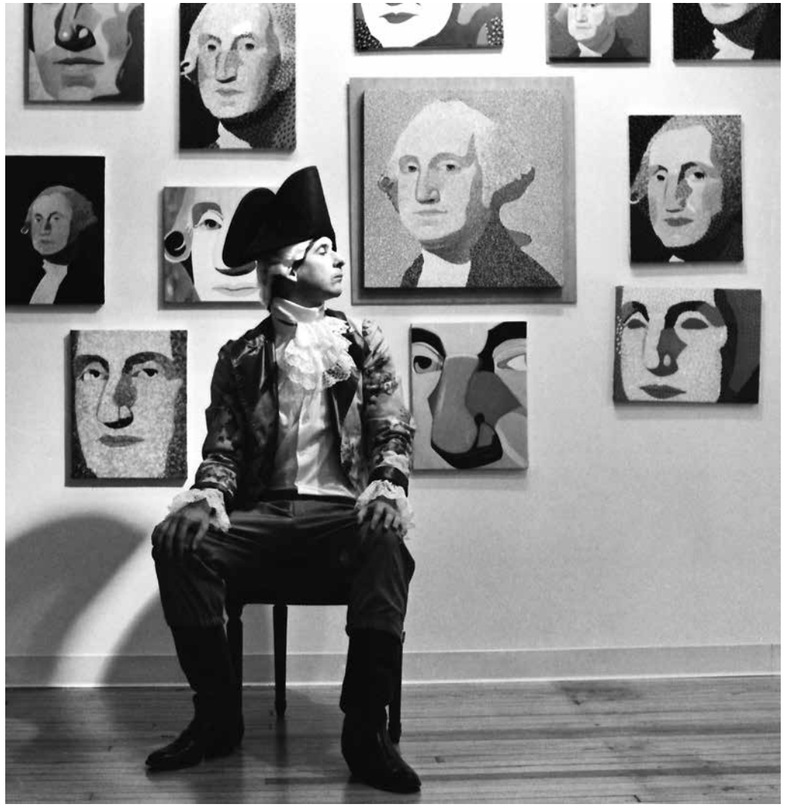


Photo by Paul Feinberg, 1974.

FOREWORD

Michael Clark (a.k.a. Clark Fox) has been an influential figure in the Washington art world for more than 50 years, despite dividing his time equally between the capital and New York City. Clark was not only a fly on the wall of the art world as the last half-century played out—he was in the middle of the action, making innovative works that draw their inspiration from movements as diverse as Pop Art, Op Art, Conceptual Art, Minimalism, and the Washington Color School. The result of this prolific and varied artistic oeuvre is that Clark's output is too much for one show. After consulting with former *Washington Post* art critic Paul Richard, I decided *Michael Clark: Washington Artist* at the American University Museum would concentrate on his significant artistic contributions to the '60s, '70s, and '80s in Washington, DC.

In line with his amazingly diverse and productive career, a conversation with Michael Clark is similar to drinking from a fire hose. In one sentence, he can jump from painting techniques using masking tape to making cookies for Jackie Onassis. My transcription of our conversation, presented here as a soliloquy, tries its best to maintain some kind of coherence and order, but in reality, I just tried to hold on for the ride. In contrast, the amazing thing about Clark's art is how still, focused, and composed it is. The leaps and diversions of his lively mind are transmuted into an almost classical art, more Modigliani than Soutine, probably reflecting the time spent in his early years copying masterworks in the National Gallery of Art.

I am deeply indebted to James Harithas, director of the Corcoran Gallery of Art in the 1960s and currently director of the Station Museum of Art in Houston, for writing from his most knowledgeable perspective on Clark's artistic gifts and their continuing relevance. I am also indebted to Suzonne Davids for managing the unmanageable. Above all, I want to express my appreciation to Carolyn Alper, who created the Alper Initiative for Washington Art, and to the Wolpoff Family Foundation for its continued support of the Initiative's publications. Alper's intent with the Initiative is to have us take a fresh look at the history of art in Washington, and to participate in its future formation. Please accept *Michael Clark: Washington Artist* as our latest labor of love to further this important mission.

Jack Rasmussen
Director and Curator
American University Museum
at the Katzen Arts Center
Washington, DC

INTRODUCTION

"I met Clark at the Corcoran. I was the director; he, a student. The first time I met Clark, I took him out to eat a burger."

—James Harithas

EARLY WORK

I have always thought of Michael Clark [a.k.a. Clark Fox] as an absolutely brilliant painter—somebody who really carried painting to another level and who has made a big contribution because there is nobody like him, and his work is wide and it is unusual.

Clark develops drawing styles and subject matter based on historical forms of art and architecture. At the same time, he employs a nonoptical 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 to which structuralist theoreticians like Claude Lévi-Strauss and Roman Jakobson have given considerable enlightenment.

I was impressed with Clark's work because of its intensity. His drawings were and are superior to "most" in regards to ability. These beautifully realized works are the astonishing creations of a pure mind. They radiate light. I always thought his drawings were something else.

Clark was also a painter in the classical European sense from the very beginning. You didn't get a sense of his Native American heritage from his style, although Clark painted Native American chiefs later on in his career.

Portrait of Pamela, 1972. Oil on linen, 28" x 20". Courtesy of Clark Fox.; *Lila,* 1972. Oil on linen, 30" x 24". Collection of Mary H. D. Swift.; *Portrait of Vanessa,* 1979. Oil on linen, 31 3/4" x 26 1/8". Courtesy of Clark Fox.

At the time, I didn't know about Clark's Native American heritage. I wish I had, because it would have helped me understand better where he was coming from. It might also explain his lifelong passion for color.

COLOR SCHOOLED

I thought Kenneth Noland and Tom Downing were the standouts of the Washington Color School; Clark was Downing's student for two years. I consider Clark and Sam Gilliam as the Color School's final "graduating class."

The *Gene Davis Giveaway* was simultaneously the official end of the Color School in DC, and the beginning of something else: art as spectacle. The idea was to give away replicas of Davis's *Popsicle* to 50 lucky recipients, as a way to subvert the established order, to make a joke out of the art, to trivialize it. It was Clark who singlehandedly painted all 50 of the canvases, in an extraordinary burst of energy, with logistical help from two Corcoran students.

ARCHITECTURAL STYLE

Then the artists all had to move to New York, because if you wanted to be a name, you couldn't stay in Washington. You had to go to New York. Clark moved from DC to New York in the '70s. I did as well.

Clark became omnipresent in the New York art world, where he continued to diligently study national and international contemporary art trends in art galleries and fine-art classics in museums. Clark was influenced by what he saw around him in the museums. He saw Seurat and Signac's works and combined this with what he learned earlier on with the Color School. He was a passionate art lover and for a short time, his work was no longer as politically oriented as his earlier creations.

Instead, he began painting diminutive, stringently geometric paintings, depicting the fronts of buildings with mysterious, opaque windows. They were extraordinarily precise, formal expressions, and fully realized aesthetic statements. These paintings fit the mode of Minimal Art that was current, and were snapped up by major collectors. Others found their way into important museum collections, like the National Gallery of Art.

The Abstract Expressionists broke with European art. I felt Clark had created something entirely new and original as well with his architectural style. These works were also influenced by his early color work. I'm not sure why he stopped painting them.

At the time, I thought that Clark was to America like Giorgio Morandi was to Italy—that is, an artist who was virtually excluded from the critical conversation about art but whose brilliance as a painter was deeply respected by his peers. I viewed Clark as one of the finest painters in the country for the next decade.

GEORGE WASHINGTON

Clark's identity and personality derive from the fact that he is a Native American, a contemporary artist, a child of the anti-establishment '60s and a man of the left. I didn't see Clark as an all-out activist, because he wasn't in the street protesting. But his paintings, in particular the several series on American presidents, may well be a remarkable example of code switching.

Clark was doing Pop Art, which also began in DC. His portraits were impressive. He wanted to portray George Washington, who was a revolutionary and the first American president—and that was definitely another DC influence. I didn't think of these as protest work at the time. I just felt that Clark was painting them to sell them—they are so beautiful. Later on, we know Clark used the Washington portraits to protest the government's treatment of the Native Americans.

THE ORANGES

The last works that I wish to mention are Clark's amazing paintings of oranges. I didn't think of them as protest work, although there is the story that Clark says inspired him to paint these "NAFTA oranges." These are small, illuminated paintings that have the effect of accelerating the emotion of joy in the viewer. The image, the fact and the reality of the orange merge into an expression of wholeness.

Clearly, Clark Fox is one of America's greatest artists.

James Harithas
Director
Station Museum of Contemporary Art
Houston, Texas
January 14, 2018

BEGINNINGS

SOLILOQUY

BY MICHAEL CLARK

I come out of Texas. I spent the first five years of my life in Honolulu, then Galveston, Texas, then Corpus Christi, Wichita Falls, Hereford, Houston, then Amarillo… all over the state. Then my father got a job with the Department of Agriculture and we moved to Alexandria, Virginia, in 1960 where I went to high school. Had a studio with David Lynch and Jack Fisk, and Jim Morrison lived in the neighborhood. We all went to the Corcoran together, Saturday School. The only part of high school that was any good was that I had these guys who were geniuses that I knew.

So, I got out of high school in 1965. I got a scholarship to go to the Corcoran, but I also got into Pratt Institute, so I went to Pratt. I studied with Leonard Anderson, sort of a classical guy, kind of out of Degas, and then I studied with a guy who had been Joseph Albers' number-one assistant for years, so I got the Albers color course there. People started calling me the Washington color guy—"Mr. Color." In 1964, I heard Gene Davis on the radio and he said he won a scholarship and got an XKE with 003 on the license plate and he was going to spend the money on booze, broads, and a sound system. And so, I heard that and I go, "OK." But I didn't really know Gene Davis then, even though I spent all of my time in high school at the Corcoran, the Phillips Collection, and the National Gallery of Art until I went to New York.

So, I end up in New York going to Pratt and I had a girlfriend who worked for Andy Warhol, so I go over to 47th Street and hang out in his studio in the summer of '66. I never did drugs because I went to a party and these idiots, they were all druggies, they gave me something and I thought I was going to die. So, I said "Man, if I live through this, I'm not going to do anything but prescription drugs." So, Warhol wanted me to do a screen test and my girlfriend said I might have to take my clothes off and I said, "No, no. I'm from Texas and these guys are kind of funny. I don't think I can do that."

I really screwed up not doing that screen test.

After a while, my father decided I had gotten too wacky from hanging out with the weirdos in New York, so he pulled the plug on my career in New York, and I end up back in DC studying with Bill Woodward at the Corcoran, and I was, like, ready to commit suicide. I thought everything was over. But then some guy introduced me to Tom Downing. Woodward was saying, "You have a lot of talent, but you are just screwing around. You are not really applying yourself." So, I switched over to Downing's class.

At that time, I saw a Morris Louis show and I went nuts. That guy was a sublime artist. A lot of the paintings they had were Louis's stripes. Clement Greenberg really kind of shut the door on Gene Davis because he asked him "Haven't you seen Morris Louis? Haven't you seen Barnett Newman?" So, Davis had a green parakeet that he named "Clem" and he cursed the parakeet every day. He was kind of out of it. You can see a lot of my work has stripes, but it was really kind of from the Morris Louis experience. I learned all this stuff about the Color School. Here's a roll of masking tape and here's some acrylic paint and here's some raw canvas. But technically the surfaces are so fragile and that was one of the only reasons I didn't stick with that kind of thing, because it was almost impossible to restore.

So, I was already turned on by Warhol, and then Downing at that time was only about 40 years old when I first met him, and he was still hotter than a pistol. I was in his class 1966 to '67. I knew Howard Mehring. He stayed at my place in New York City. Downing in 1966 or '67 was supposed to have this show with Alan Stone, and I saw the ad they ran in *Art Forum* with these paintings he called helixes, like yin-yang, and somebody told Downing, "If you show this painting, you will ruin your career."

Half Moon Hotel, Coney Island, 1973. Oil on linen, 14" x 14". Courtesy of Clark Fox.

So, Downing cancelled the show. He didn't have a show that year. Alan Stone treated Downing like dog crap after he did the nonshow thing. So, I helped Downing paint some paintings, and then James Harithas gave him a show at the Corcoran. I showed Downing how to do shaped paintings, and then Harithas showed my shaped paintings. Sam Gilliam, in an interview with the Archives of American Art, said I influenced Downing and that Downing really came out of Frank Stella and me.

I really stayed at the Corcoran to stay out of the Vietnam War. I finally got out of the Corcoran in '69, even though I had been hitting it as an artist since 1966 thanks to Warhol and Downing. I knew Davis pretty well by then, and he actually gave me a book on Ingres, and said, "Clark, why are you doing abstraction? You can actually draw." I said "What? Are you crazy? I'm a modern artist, baby!" I think I was at the end of Modernism. Modernism was ending, and Conceptual Art and Minimalism were taking over.

POPSICLE

I knew Ed McGowin in Alexandria, Virginia, from when he came up and had been working in Congress, for some hillbilly guy from down south in Mississippi. He had this art school in Alexandria from 1964 to 1966 called McGowin/Bright, and Bright never showed up so it only ran for a year or two. I had a studio in Alexandria with Lynch and a couple of other guys. Basically, we were in some abandoned buildings. Henri had a gallery down there, too. It took me about two years to find her gallery because she had this junk shop in the front room and I kept looking in the window and seeing all this stuff. Finally, I saw this old lady out in front of this place and asked her about the art gallery that was supposed to be on this street that I couldn't find, and she says, "Step right this way." She pulls back a bamboo curtain and there was this art world in the back and up the stairs.

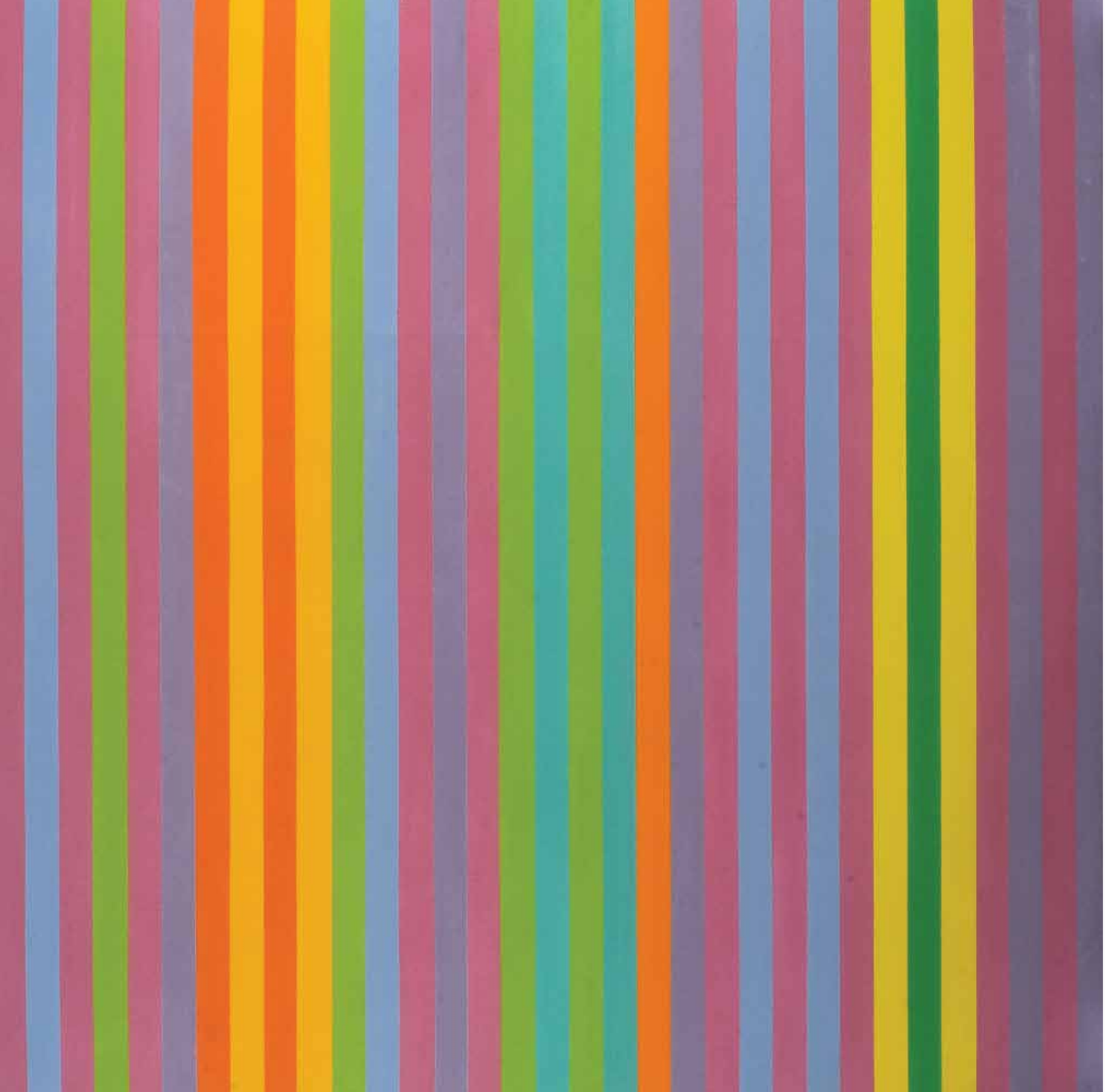
Gene Davis thought I was the best painter in town, besides himself. He played this tough-guy thing, like James Cagney, all the time. He'd give you this handshake that was like the death grip on your hand. And he looked like Pinky Lee mixed with Pee-wee Herman. He actually used pancake makeup on his head. He shaved his head every day and he put this makeup on, looking like he's ready for his closeup. He was a real hardass guy. He and Sam Gilliam were really the smartest people in town. They played the art game like chess. Downing was, like, "ARGGG."

So, in 1969, McGowin calls me up and tells me to come over, that Davis was going to be there, and Ed was talking about this conceptual piece called *Popsicle* to commemorate the end of the Washington Color School by giving Gene Davis paintings away. Davis painted the original *Popsicle* and volunteers were there to make copies. So, I go over there and they had these things on the floor and they looked like Abstract Expressionist paintings, not like Gene Davises. I thought it was so funny. There were at least 20 students, maybe 25, and they were all milling around. They were, like, fourth-year painting students. Davis was standing next to me and McGowin, and Gene said in a loud and angry voice so everyone could hear, "I can't sign this SHIT!"

So, I'm out of there. I said, "Good luck and sayonara." I'm looking at the clock thinking how long will it be before the phone rings? So McGowin calls me up and asks me if I can do this thing and I said, "Look, you've got nine days to paint 350 feet by 6 feet of canvas. That's 1,700 two-inch-wide stripes." I agreed to do it as a performance piece with some stipulations, including that my signature would be on the back of all fifty paintings. Now people think that they are easy to paint, but they are not because it's like flying an airplane. You have to have everything set up. You've got to know how the paint goes under the tape. You have to mix the paint. If you make it too thick or too thin you are screwed. So, I said "Look, the only way this is going to get done, I'm not on an ego trip, but you are going to have to do exactly what I say because this is going to be a ball buster."

It was do or die, so they built the stretcher bars like I said, put the canvas on the stretchers, put water on the canvas so the wrinkles came out, stretched it out, stapled it, and somebody had to draw vertical lines every two inches on the canvas. I go in there and I'm painting at night time. When I come in I'm like a bullfighter. I'm ready to paint. The tape is on the canvas, and I'd have five paintings to do each night. I'd paint them, and I'd pull the tape off and I made this huge ball. I did all the actual painting, and I was painting about 16 hours a night, at least 130 hours. They are not painted like Gene Davis because he really lets the canvas come through and I had to paint them so the lines would have to stay pretty sharp. One of the *Popsicle* paintings is now in the Whitney Museum of American Art.

A couple of months after the Giveaway event a friend asked me if I could paint one for them. I said, "You really want one of those?" They said yes, so I painted one more *Popsicle* for them and a couple of other stripe paintings for myself. I was still dreaming stripes. It was so sad that Davis passed away. He only made it to, like, 65, and Downing only lived to be 57.

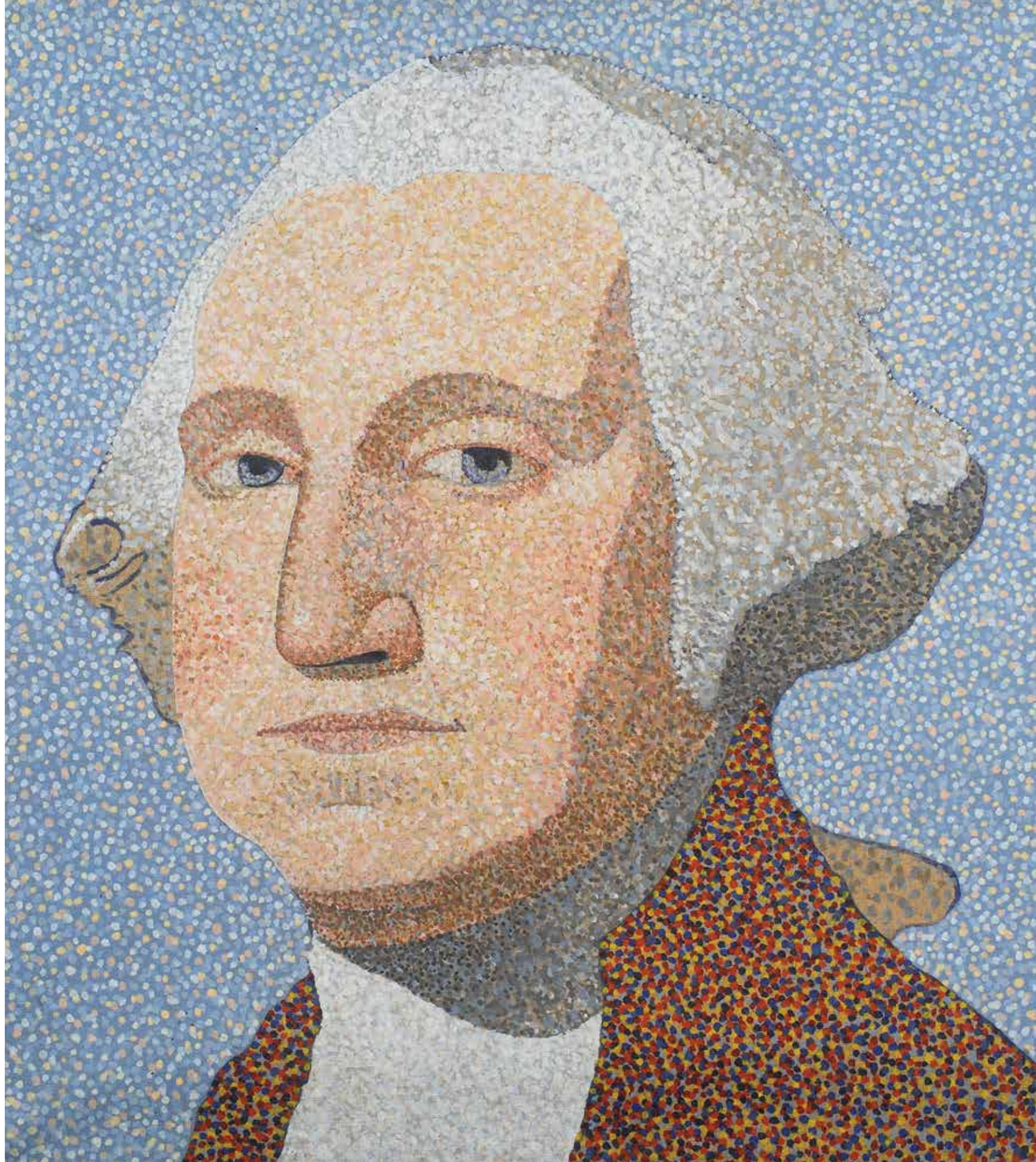


Popsicle, Martha Stearns, 1969. Acrylic on canvas, 68 1/2" x 67 1/2". Collection of Martha and Darrel Stearns.

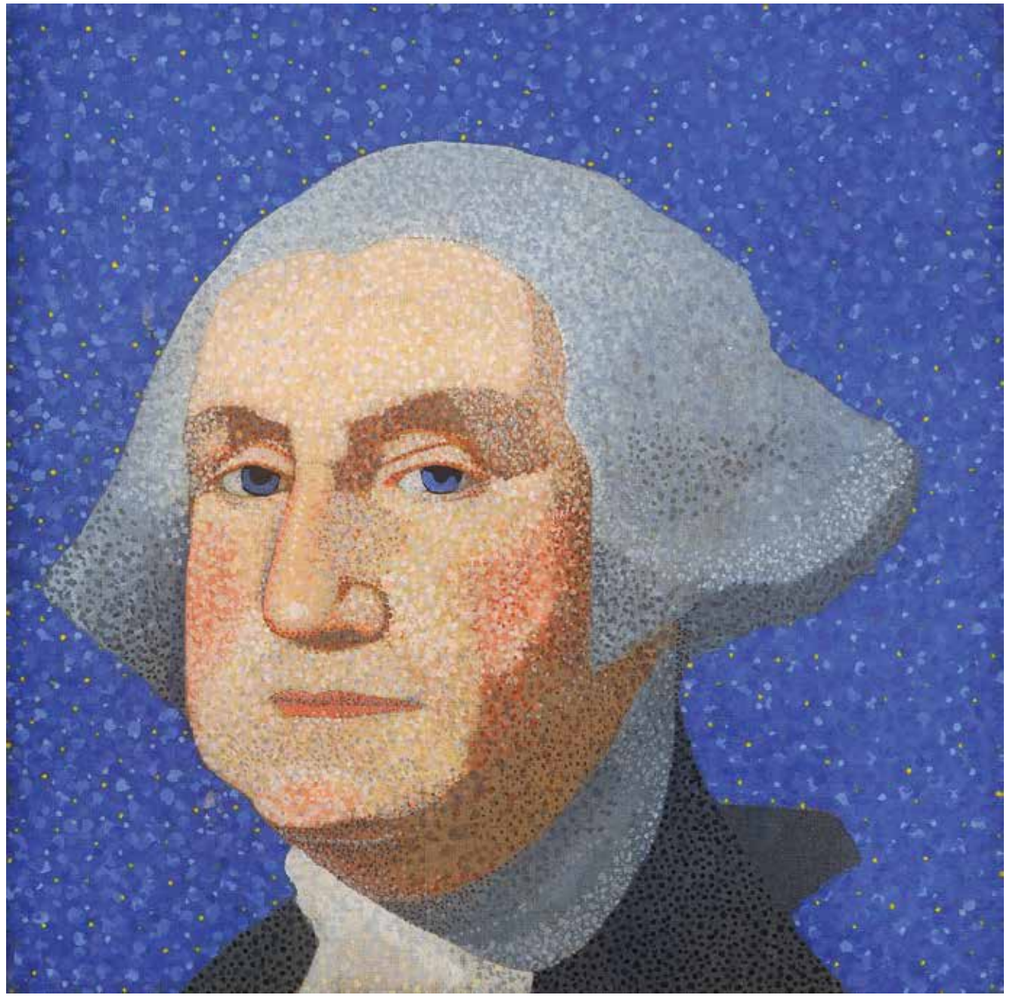
GEORGE WASHINGTON

I still wanted to be known as a Washington artist in DC, even though I'd moved back to New York in 1971. I'd actually been painting George Washington since 1964 or '63. I thought I'd be a portrait painter, so I would sit and draw pictures of Washington. I was doing George Washington, I was in George Washington's home town, George Washington High School, George Washington this, George Washington that. I did a lot of portraits. They are all over the place. People never liked their noses, so I basically only did pretty girls after a while. I worked for a long time painting at the National Gallery. I was going the Old Master route. I would take *Vogue* magazines and tracing paper and do pictures of the girls' faces to get the proportions right. I had taken some anatomy, so I knew where all the muscles were and I started showing the George Washington paintings at Harry Lunn's gallery. I'm still painting George Washington.

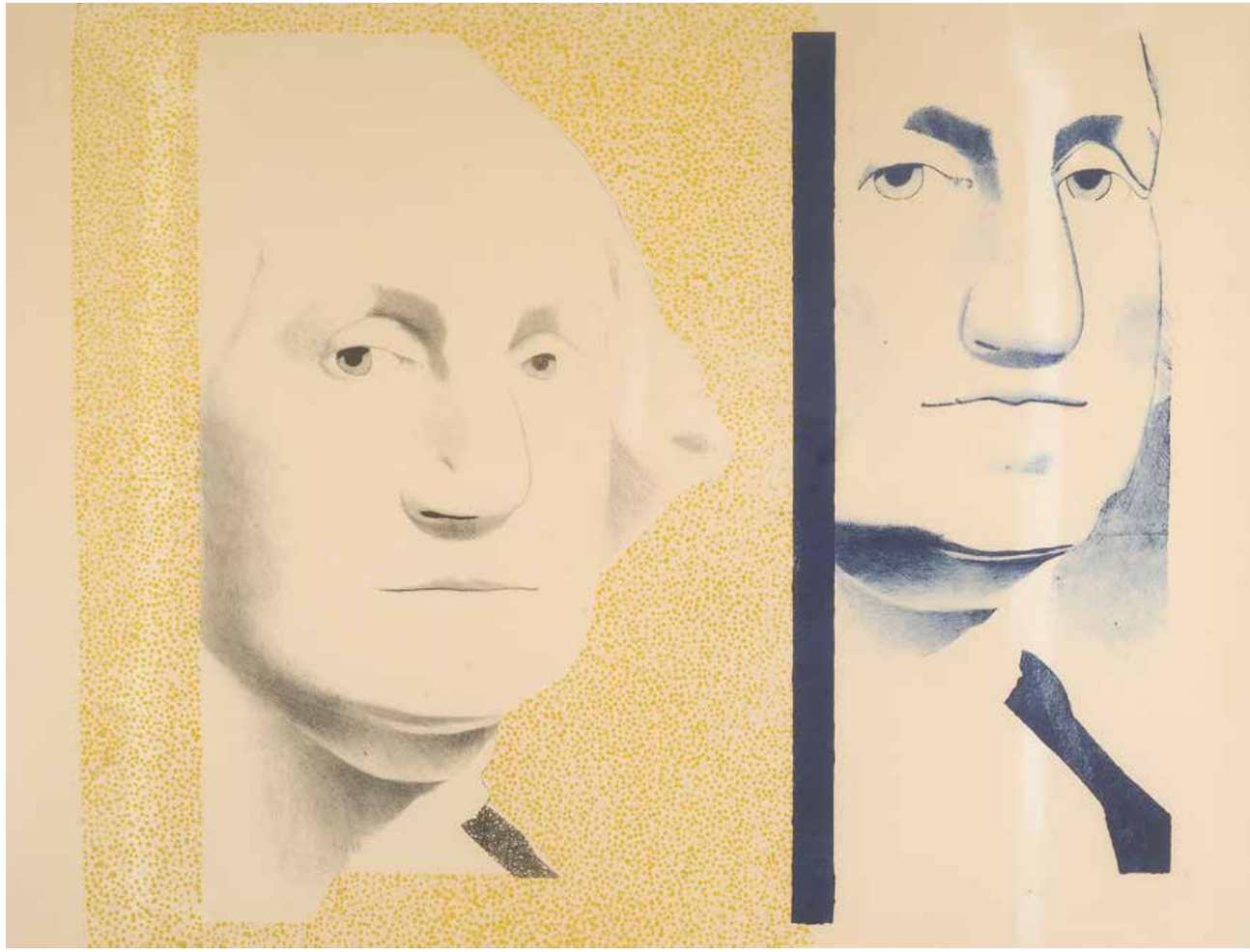
So, I go back to New York. I'm living with Joe White at 141 Canal Street in this place with this space heater that sounded like a lawnmower going. It was freezing as shit. All it had was a sink and a toilet, and I'm sleeping on a cardboard box and Joe is sleeping on the floor. I'm schizophrenic. Let's face facts. I've got multiple personalities. When I moved to New York, I was so broke that I snuck on a Greyhound bus. I had a technique. I had a ticket in my pocket. I'd sneak in the back way. When I moved to New York I had $50, a bag, a six-foot roll of canvas, and that was it. I'd sneak on the bus to get to New York. I was going back and forth. I was like a boomerang. I try to leave Washington, I go out, and I always end up with something bringing me back. If you say you're from DC up in New York it's like box office poison. It's like being a Romanian filmmaker trying to go Hollywood. But I never said anything. I'd just go back and forth.



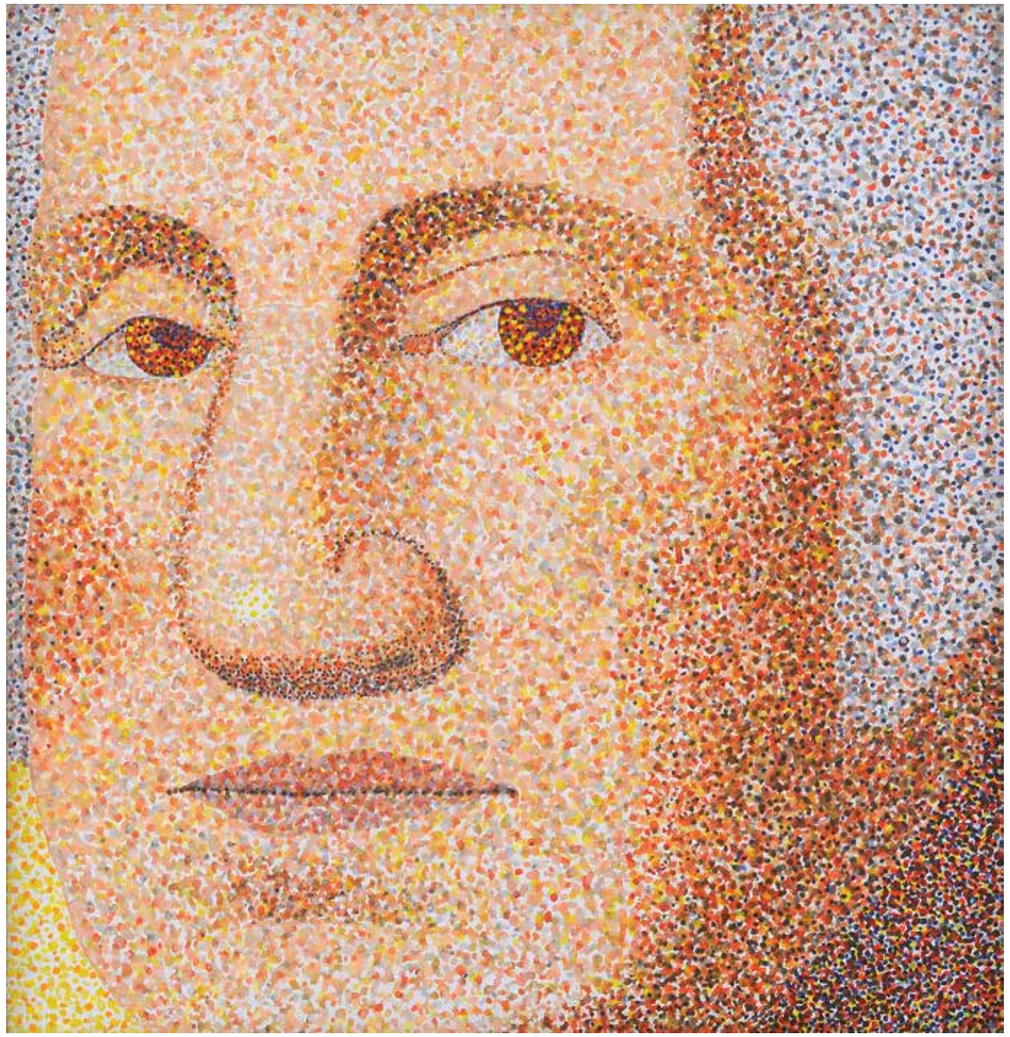
Belgrade George Washington, 1972. Oil on linen, 24" x 24". Courtesy of Clark Fox.



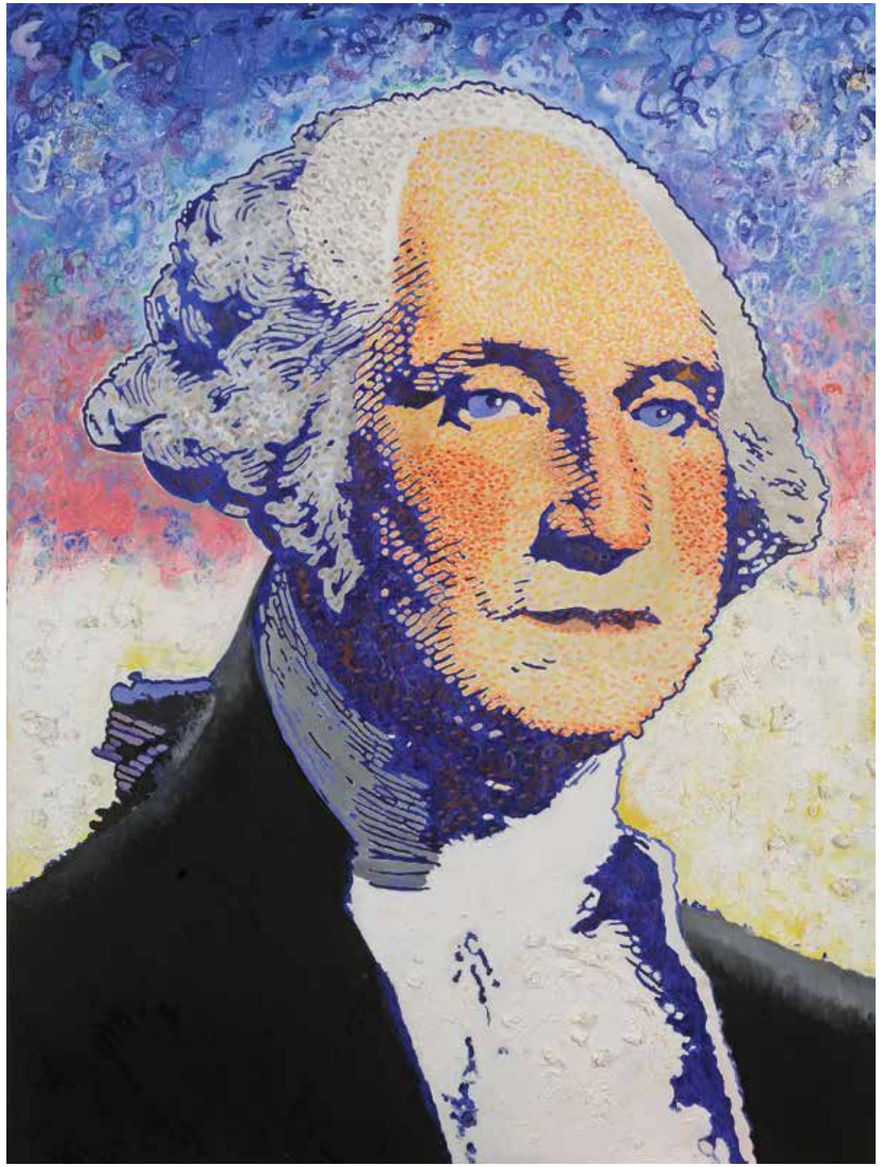
Paris, France George Washington, 1970. Oil on linen, 12" x 12". Courtesy of Clark Fox.



Double George Washington, 1974. Mixed media on paper, 22" x 30". Collection of Mary H. D. Swift.



Yellow George, 1972. Oil on canvas, 12" x 12". Collection of Paul Richard.



George Washington, c. 1985–2007. Oil on canvas, 40" x 30". Collection of Judy and Mark Sandground, Sr.

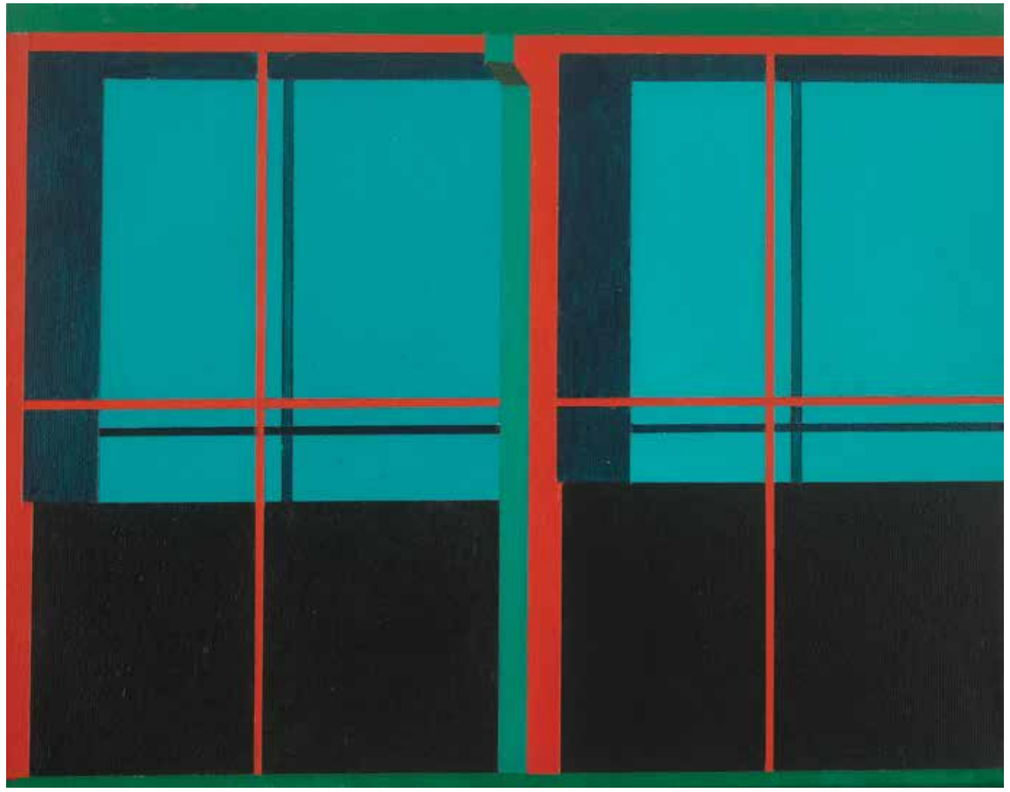
ARCHITECTURE PAINTINGS

I started doing architecture paintings in New York. Ivan Karp liked them and said, "Give me 20 paintings like this and I'll give you a date for a show." He'd invite me over for lunch and he'd be there with his cigar that he didn't light and he'd wear his sunglasses and he'd be selling paintings on the phone and he'd have me and Joe White and Alan Vega of the band Suicide in his peanut gallery, the hippest peanut gallery in New York City. We'd be eating his sandwiches because we were starving artists from the East Village. I couldn't really relate to Ivan Karp because he might as well have been selling electric toasters. He never sold anything of mine, but I was, like, a contender. Eventually I started showing with Harry Lunn in DC in his CIA-backed gallery. He put me on the payroll. I was getting a paycheck and painting in New York, and showing in DC.

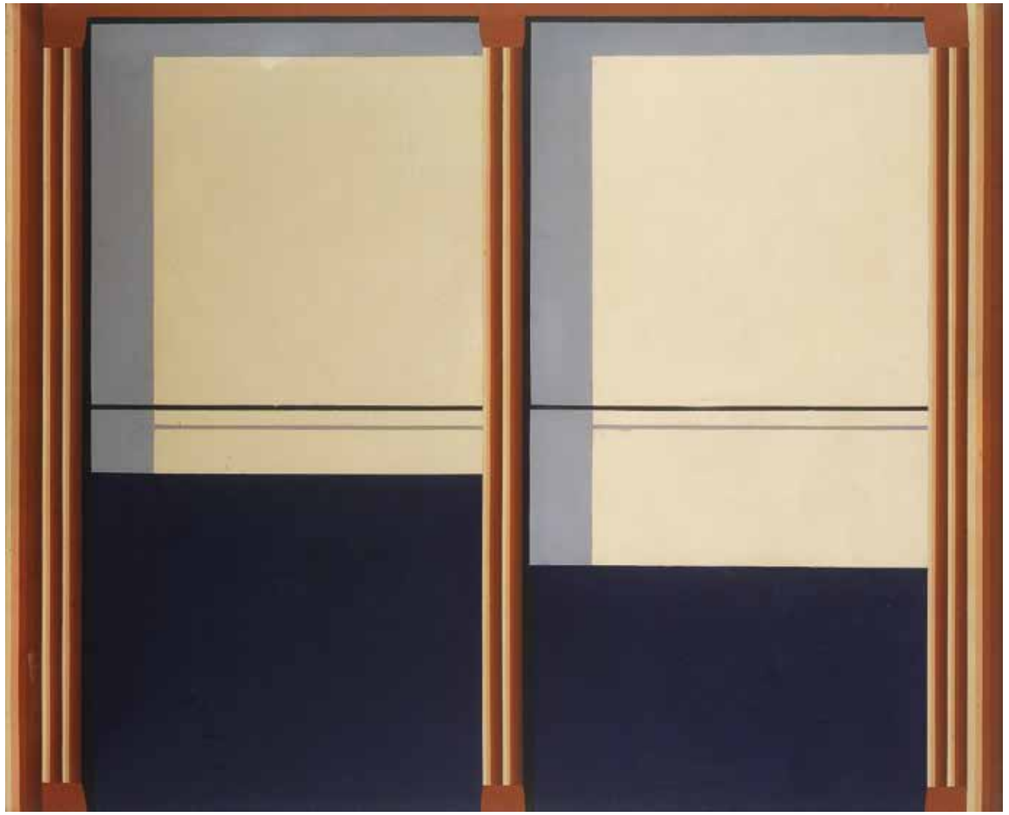
I was showing the architecture paintings, mostly windows and building facades, but I was also doing landscapes and seascapes and cars. I was into late Cezanne, with a technique that was a cross between Seurat and Signac. They took a long time to do and I'm getting three or four hundred bucks for doing several weeks of work. I kind of quit doing drawings because you had to frame them. One of the problems is that all the work I sold, the dealers wouldn't tell me where they went. We just tracked one down that's in the Yale University Art Gallery.

So, between all this my name changes, like when I showed on the West Coast I only used the name Clark. And then I painted with Hogan, so then I was Clark Hogan. I changed my name because there were two Michael Clarks in London who were pretty famous. And I just didn't like the Judeo-Christian name Michael. Everybody was named Michael. Michael. Michael. Michael. "Hey, Mike, let me buy you a beer?" I hated that name. So, I'm in 47 major museum collections, but under different names. I hated the name Michael and I just went to Clark. Finally, because both my parents were Native American and I never wanted to forget that, I added the name Fox after I studied with a Lakota medicine man in California, and then saw this George Caitlin painting at the Smithsonian named *Running Fox,* which they later changed to the *Watchful Fox,* so now I'm Clark Fox.

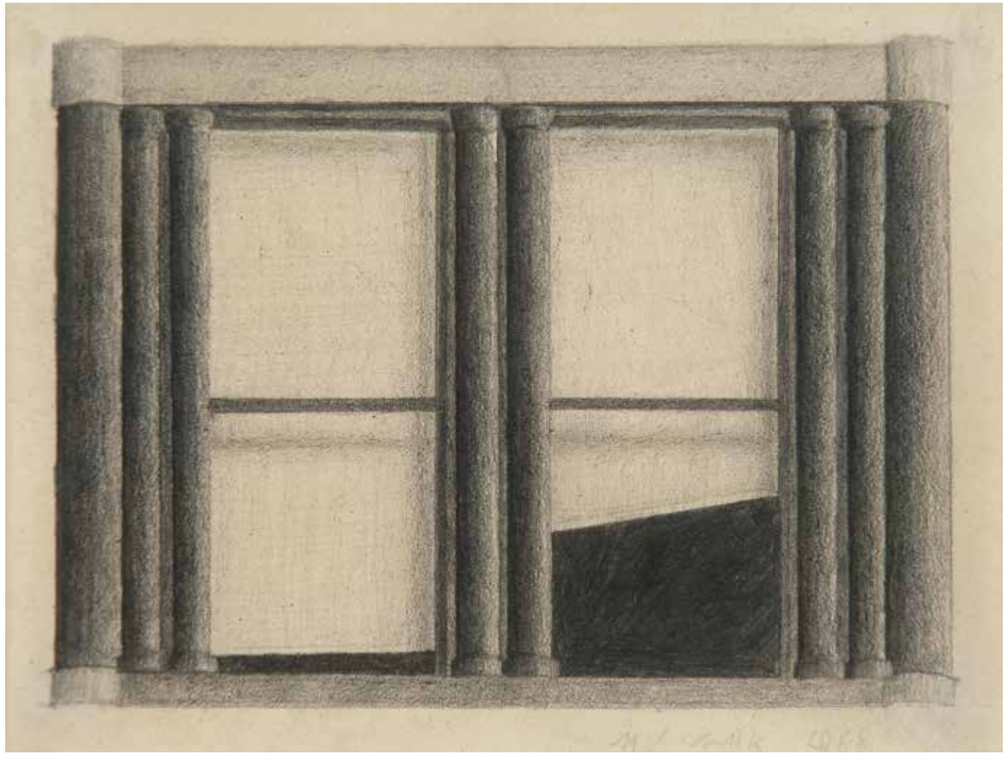
Half Moon Hotel, Coney Island, 1974–1975. Oil and acrylic on linen, 32" x 26". Courtesy of Clark Fox.



San Francisco Chinatown Window, 1976. Oil on canvas, 11" x 14". Courtesy of Clark Fox.



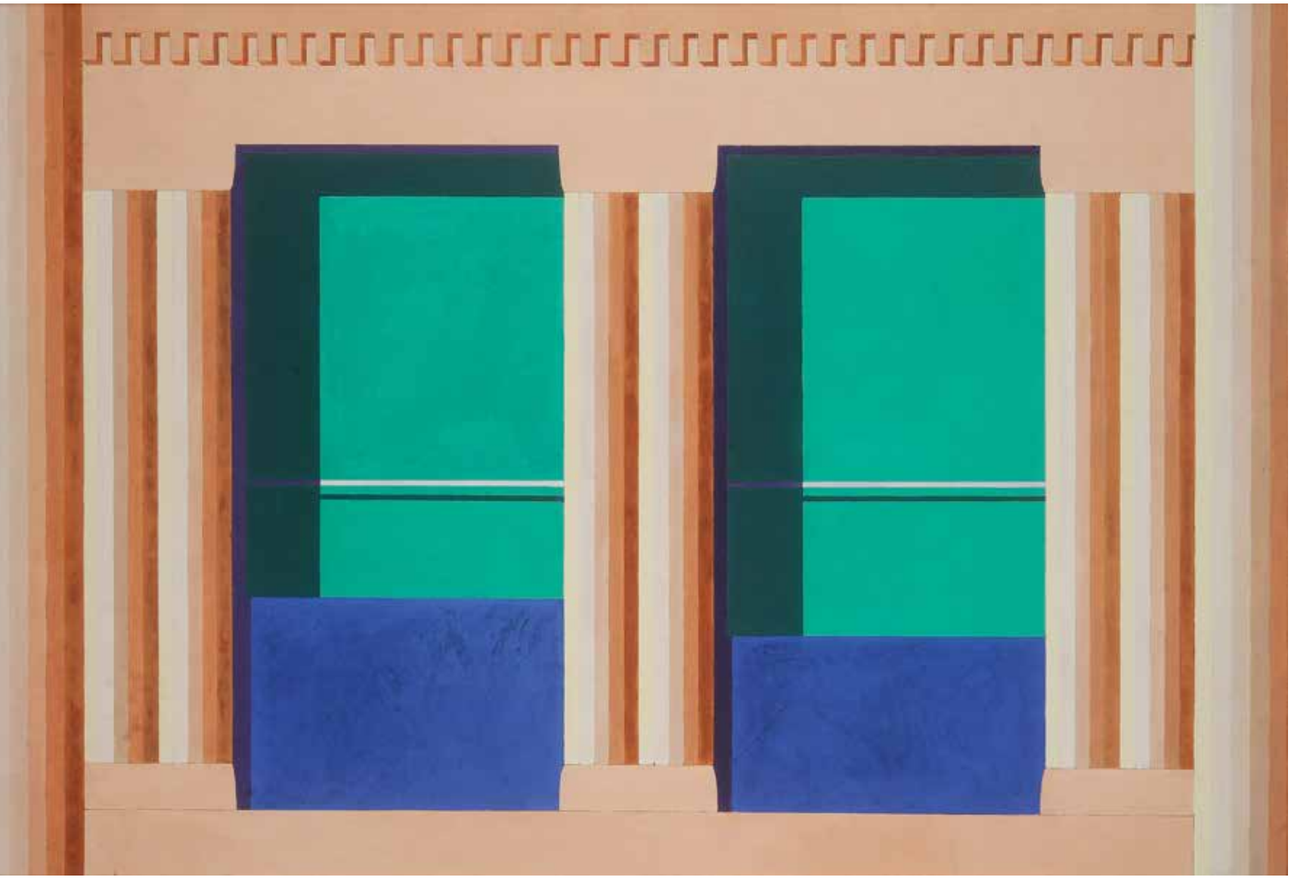
Classic Red-Gray and Blue, 1974–1975. Oil and acrylic on canvas, 26" x 32". Courtesy of Clark Fox.



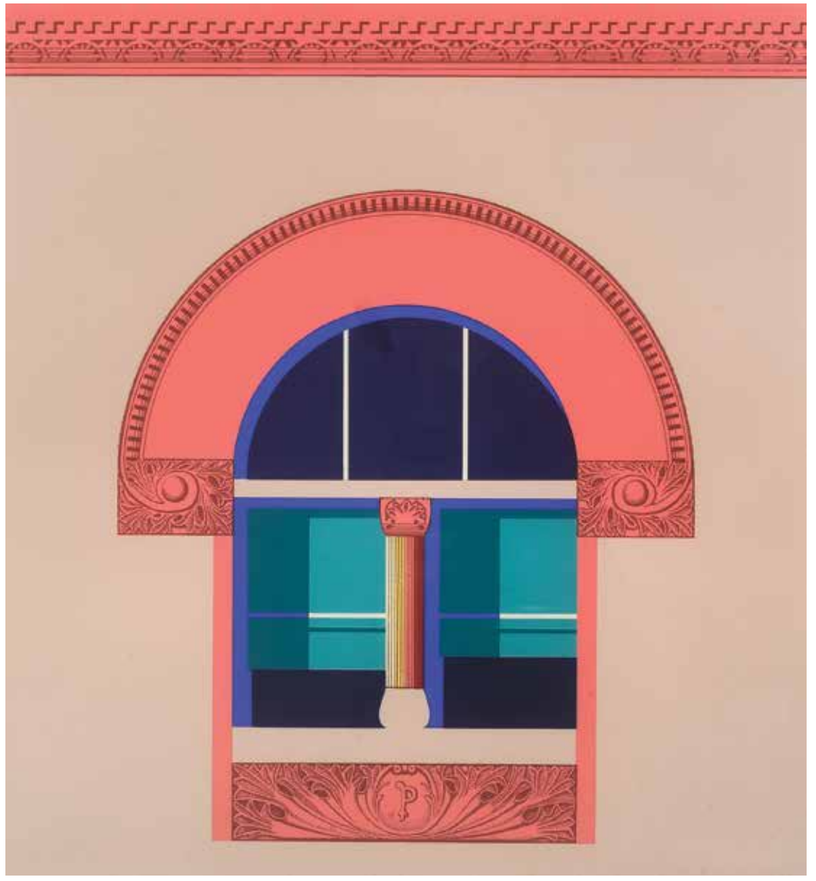
Window, 1968. Pencil on paper, 6" x 8". Collection of Mary H. D. Swift.

Classical Windows, 1978. Oil on canvas, 26" x 32". Courtesy of Clark Fox.

Chinatown Building, 1978–79. Oil on canvas, 48" x 72". Collection of Frederic and Jill Nevius Schwartz, Jr.



Green Shades, 1978. Oil on canvas, 26" x 32". Courtesy of Clark Fox.



Old Post Office (Trump Tower), 1983. Silkscreen, 25" x 22". Collection of Isabel Swift & Steven Phillips.

Project Window Series, 1974. Oil on linen, 12" x 12". Courtesy of Clark Fox.

Project Window Series, 1975. Oil on linen, 12" x 12". Courtesy of Clark Fox.

Project Window Series, 1975. Oil on linen, 12" x 12". Courtesy of Clark Fox.

Project Window Series, 1974. Oil on linen, 48" x 48". Courtesy of Clark Fox.

Elizabeth Street Little Italy, 1980. Silkscreen, 30" x 40". Courtesy of Clark Fox.

Greenwich Village Window Series, 1979. Oil on linen, 24" x 36". Courtesy of Clark Fox.

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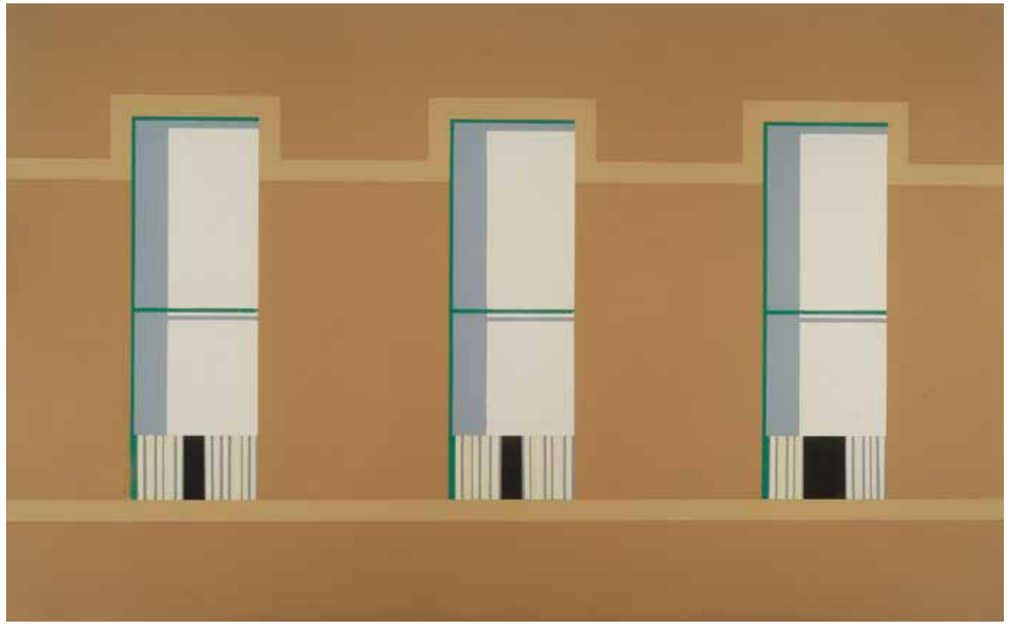


Greenwich Village Window Series, 1979. Oil on linen, 24" x 36". Courtesy of Clark Fox.

ORANGES

I was always into Cezanne's paintings of apples and oranges, and I was trying to figure out how to do modern art, to bring it up to date. If you look at my stuff there are always circles in it. The circles really come out of the pointillist dots I was using, and my work with Downing from 1967 to 1969. I bought this bag of oranges along the highway in Los Angeles, and I felt sorry for the guys, probably illegal aliens, who were selling them. I took a picture of the bag and that became the prototype for the *Orange* paintings. I sold a lot of individual *Orange* paintings. There are two hotels in Washington with an *Orange* painting in every room. And I discovered that if you look at them all together, they start moving around like a Tom Downing circle painting. The oranges are sort of a tribute to Tom, because I loved his circle paintings.

In an interview with the Archives of American Art, Tom Downing said that Rockne Krebs, Sam Gilliam, and I were his only students. Tom never broke bad on me (laughter). But he got really kind of cuckoo. He was a great artist. He went to New York when they bought his painting and he talked to Greenberg. I was babysitting for Tom and he came in at about one or two in the morning and he started drinking and became bitter after that because he said that Clement Greenberg wasn't going to do nothing for him. He had helped him in the beginning, but he essentially pulled the plug on him. There is actually correspondence where Greenberg accused Tom of badmouthing Ken Noland, and said, "You are off the A squad." And he did the same thing with Mehring when he badmouthed Noland.

110 Oranges, 1992-present. Acrylic on canvas, 8" x 10" each. Courtesy of Clark Fox.

ABSTRACTIONS

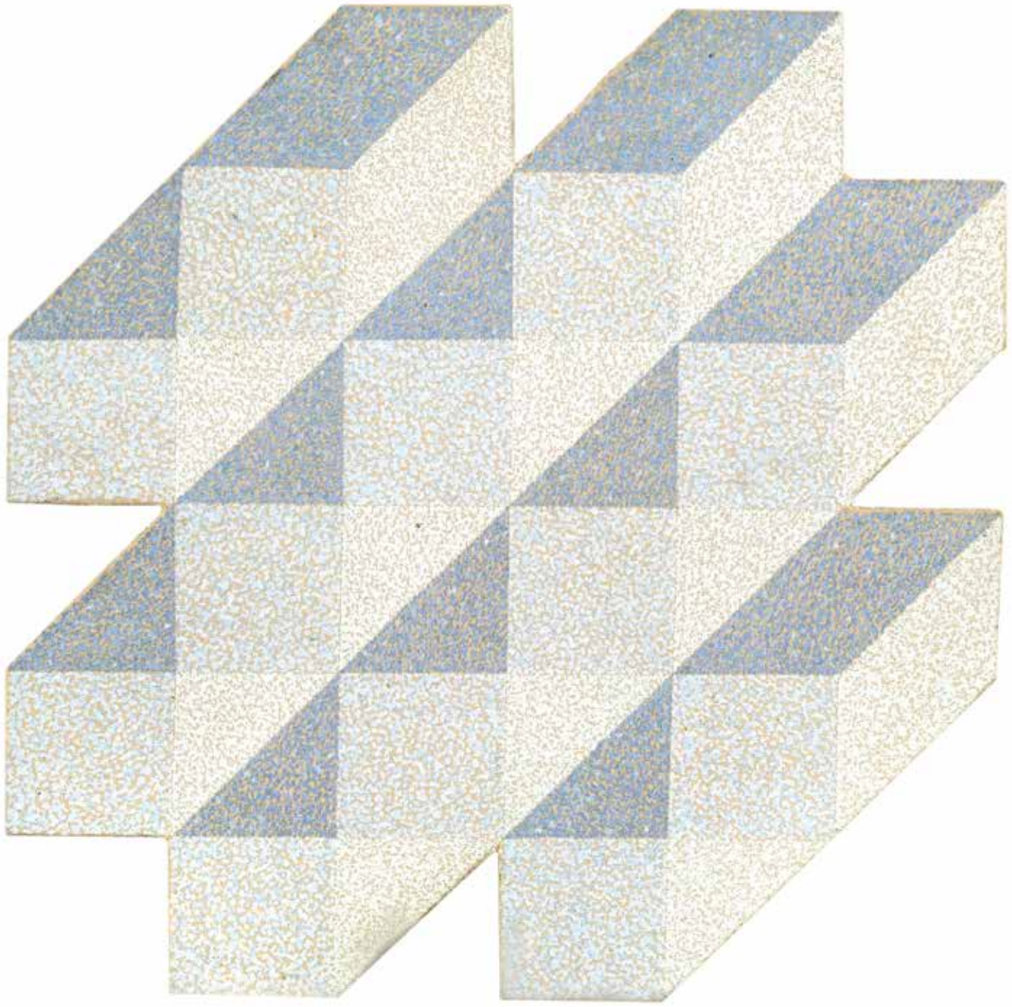
Picasso was the reason I wanted to be an artist. The dude was off the hook. The turning point for me towards abstraction was seeing Morris Louis at the Washington Gallery of Modern Art, and then shortly afterwards my close association with Downing. The Hard-Edge and Op-Art quality really turned me on. Downing showed me a couple hundred of his rolled-up circle paintings, which really got me going.

My abstract paintings are the ones I got on the board with. They are what I showed at the Corcoran for Jim Harithas. Those get sold in auctions as Color School paintings. I was really digging those Color School guys, but I was doing my own kind of thing. I painted on a lot of Tom Downing's paintings, and I taught Downing how to make shaped paintings. He'd come over and say, "Gee, Clark, how'd you do this?" The thing that bugged me about the shaped paintings was that it took longer to make the stretcher bars than to paint the paintings.

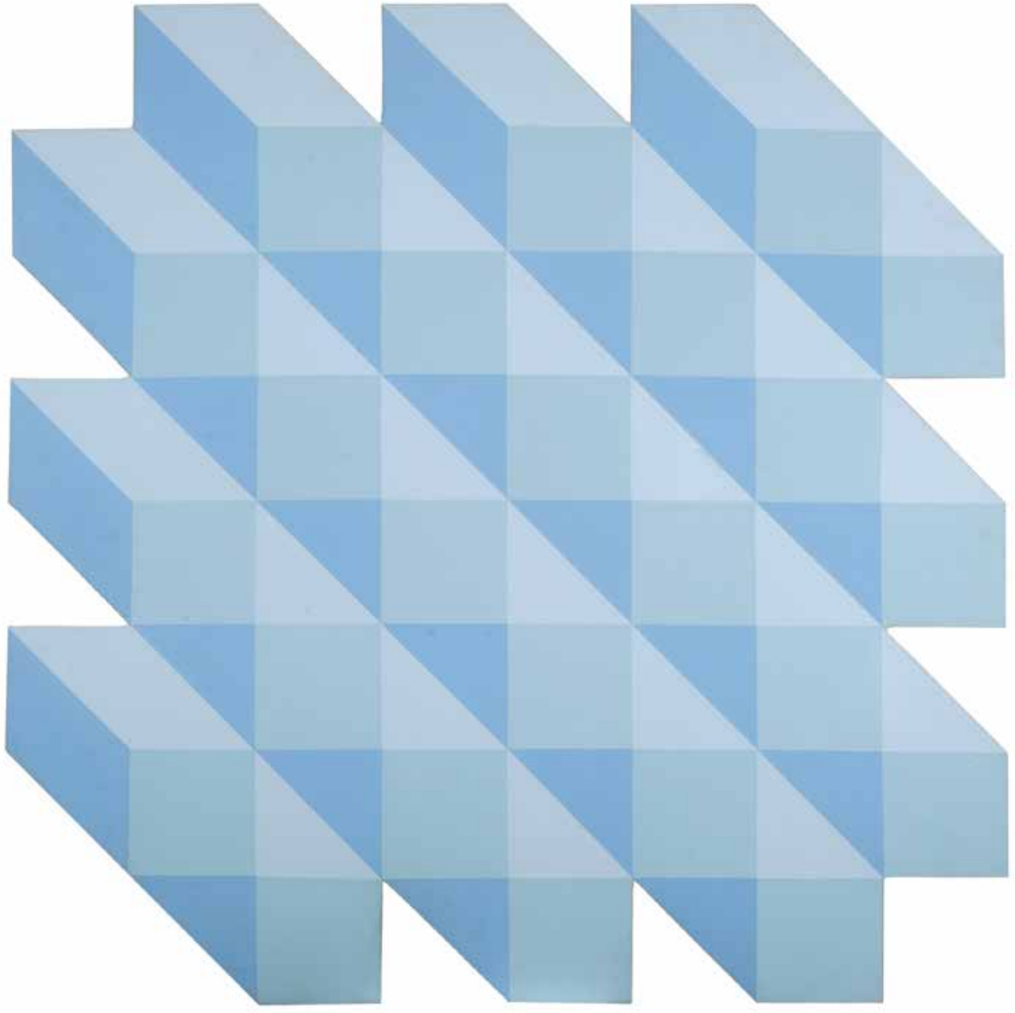
The 1960s in DC was a great period because the art was really great. Unfortunately, DC did not have an energetic support system for the artists. My abstract Hard-Edge period, which consists of a hundred or so paintings, was close to the end of modernism and I got in on the Washington Color School as second generation, along with Sam Gilliam. I have always incorporated the early ideas of the Color School into most of my later works where I have used their formalist concepts as the underpinning of my work. I never was associated with any other school or art movement after the Color School.

Mehring and Downing really caught the wonderful light of DC, which is lacking in New York art. Noland's work after he left DC seems soulless to me. The DC light is what always seemed to bring me back. I see it in Gilliam's work, too. Gilliam was always great to talk to about art. New York City was always too much into strategies, more than real painting.

Portrait of James Harithas, 1988. Enamel on wood, mirror, 20" x 24". Courtesy of Clark Fox.



Purple Cloud, 1967. Acrylic on canvas, 24" x 24". Courtesy of Clark Fox.



Blue Cloud, 1967. Acrylic on canvas, 48" x 48". Courtesy of Clark Fox.

BIOGRAPHY

Michael Clark (a.k.a. Clark Fox) was born in Austin, TX, in 1946. He moved to Alexandria, VA, in 1960, and has been dividing his time between Washington, DC, and New York, NY, since 1971. Clark studied with Japanese art master Unichi Hiratsuka at the Japan-American Society of Washington, DC (1964-1965), Pratt Institute, New York, NY (1965-1966), and received his BFA from the Corcoran College of Art and Design, (1966-1969). Clark also apprenticed with Washington Color School artist Tom Downing (1967-1969).

Clark's work is represented in fifty museum permanent collections, including Yale University Museum, Metropolitan Museum of Art, Brooklyn Museum, Whitney Museum, National Gallery of Art, Smithsonian American Art Museum, American University Museum, Rhode Island School of Design, The Phillips Collection, and the High Museum. His work is in numerous important private collections, including the Herbert and Dorothy Vogel Collection, and the Richard Brown Baker Collection. A few of Clark's grants and awards include a Ford Foundation Grant (1965), First Purchase Award at the National Drawing Society Eastern Regional Exhibition, Philadelphia Museum of Art (1970), and Purchase Award, 35th Corcoran Biennial (1977).

SELECTED EXHIBITIONS

1998 *45th Corcoran Biennial,* Corcoran Gallery of Art, Washington, DC

1992 *Herb and Dorothy Vogel Collection,* National Gallery of Art, Washington, DC

1981 *Coney Island USA* (Two-Person Show with Ana Mandieta), Washington Project for the Arts, Washington, DC

1981 *American Drawing in Black and White* (Gene Baro, Curator), The Brooklyn Museum, Brooklyn, New York

1980 *Images, of the '70s: 9 Washington Artists,* Corcoran Gallery of Art, Washington, DC

1980 *Washington Light: Focus Exhibition,* 5th Annual Art Fair, DC Armory, Washington, DC

1980 *Michael Clark/Kevin MacDonald,* Lunn Gallery/Graphics International, Washington, DC

1977 *35th Corcoran Biennial,* Corcoran Gallery of Art, Washington, DC

1977 *Works from the Collection of Dorothy & Herbert Vogel,* University of Michigan Museum of Art, Ann Arbor, Michigan

1977 Solo Exhibition, Lunn Gallery/ Graphics International, Washington, DC

1977 Solo Exhibition, Andrew Crispo Gallery, New York, New York

1976 *Rooms* (Inaugural Exhibition, Catalog by Alanna Heiss), MoMA PS1, Long Island City, New York

1975 *Paintings, Drawings, & Sculpture of the '60s & '70s from the Collection of Dorothy & Herbert Vogel,* University of Pennsylvania, Philadelphia, Pennsylvania

1975 *Selections from the collection of Dorothy and Herbert Vogel,* The Clock Tower, MoMA PS1, Long Island City, New York

1975 Solo Exhibition, Lunn Gallery/ Graphics International, Washington, DC

1974 Solo Exhibition (James Harithas, Curator), Everson Museum of Art, Syracuse, New York

1974 *Washington Porfolio '74,* The Phillips Collection, Washington, DC

1974 Solo Exhibition, Andrew Crispo Gallery, New York, New York

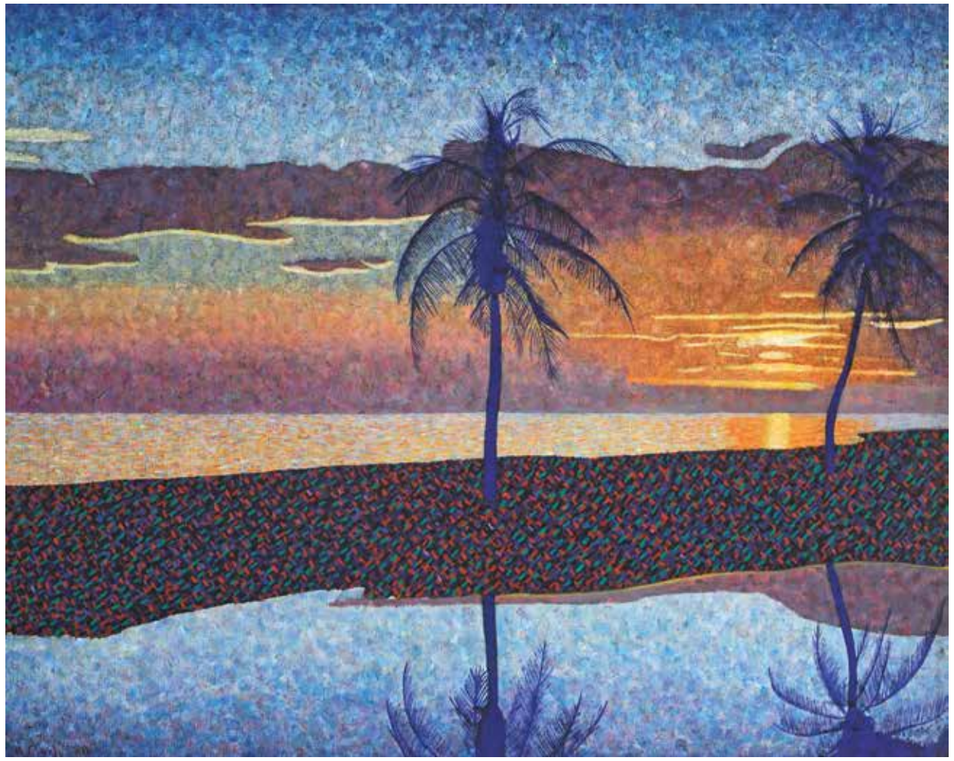
1973 Solo Exhibition, Lunn Gallery/ Graphics International, Washington, DC

1972 *Seven Young Artists: Works on Paper* (Gene Baro, Curator), Corcoran Gallery of Art, Washington, DC

1971 Solo Exhibition (Walter Hopps, Curator), The Corcoran Gallery of Art, Washington, DC

1971 *Washington, Paris, New York,* The Philomathean Society, University of Pennsylvania, Philadelphia, Pennsylvania

1971 Solo Exhibition, Pyramid Gallery, Washington, DC



Sunset with Palm Trees, 1980. Oil on canvas, 24" x 30". Courtesy of Clark Fox.

1970 *New York Drawing Society National Exhibition,* Philadelphia Museum of Art, Philadelphia, Pennsylvania

1970 *Washington Art: Twenty Years,* The Baltimore Museum, Baltimore, Maryland

1970 *Ten Washington Artists 1950-1970,* The Edmonton Art Gallery, Edmonton, Canada

1970 *Seven Young Artists/Paintings,* Corcoran Gallery of Art, Washington, DC

1969 *Popsicle* for *Gene Davis Giveaway,* Grand Ballroom, Mayflower Hotel, Washington, DC

1968 *The Art of Organic Forms,* Smithsonian Museum of Natural History, Washington, DC

1968 Solo Exhibition, Jefferson Place Gallery, Washington, DC

1968 *Washington 1968, New Painting: Structure* (James Harithas, Curator), Corcoran Gallery of Art, Washington, DC

1967 *18th Area Exhibition,* Corcoran Gallery of Art, Washington, DC

ALPER INITIATIVE FOR WASHINGTON ART

MISSION STATEMENT

The Alper Initiative for Washington Art promotes an understanding and appreciation of the art and artists of the Washington Metropolitan Area. We provide and staff a dedicated space located within the American University Museum, to present exhibitions, programs, and resources for the study and encouragement of our creative community.

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Collection of Judy and Mark Sandground, Sr.
Back cover: *NAFTA Orange Series H-7* (detail), 1999. Acrylic on canvas,
8" x 10." Courtesy of Clark Fox.

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