

FOR IMMEDIATE RELEASE

CLARK V. FOX: SUBVERSION AND SPECTACLE

**EXPANSIVE SIX-DECADE SURVEY EXHIBITION HIGHLIGHTS THE ARTIST AND
ACTIVIST'S INGENUITY AND RADICAL PERSPECTIVE**

**MORE THAN 350 WORKS EXPLORE AND EXPLODE THEMES AND IDEAS
SURROUNDING AMERICAN IDENTITY, HISTORY, SOCIETY, POLITICS AND CULTURE**

**STATION MUSEUM OF CONTEMPORARY ART
OPENING MAY 26–SEPTEMBER 25, 2022**

EXHIBITION DEDICATED TO THE LATE ANN HARITHAS



Clark V. Fox, *Gott mit uns 1888*, 1990-95, oil on canvas, 30 x 40 in., courtesy of the artist.

(NEW YORK) – **Clark V. Fox: Subversion and Spectacle** will open May 26–September 25, 2022 at Station Museum of Contemporary Art in Houston, TX. Organized by Station Museum of Contemporary Art Director **James Harithas** with Senior Curator **Alex Tu**, the exhibition presents the most comprehensive survey to date, spanning the prolific and uncompromising six-decade career of the artist, whose Native American background has charged his practice and activism. *Subversion and Spectacle* is dedicated to the late **Ann Harithas** with whom Clark enjoyed a long and cherished friendship. “I was shocked and saddened to learn of the passing of Ann Harithas. There will never be another individual like her. This is a huge loss to our culture, but her extraordinary legacy will live on,” said Clark. The exhibition originates from *Insurgent: The Paintings of Clark V. Fox*, an exhibition curated by Ann Harithas for the Five Points Museum in Victoria, TX.

Clark's various periods and aesthetic sensibilities draw on the complexity of his identities beyond art historical boxes, commercial tropes and simple classification. The timely exhibition takes place as pressing narratives surrounding histories, canons, monuments, patriarchy, race, justice, representation, and identity continue to be re-examined.



Clark V. Fox, *Two Chiefs*, 2005, oil on canvas, 30 x 40 in., courtesy of the artist.

Through the presentation of more than 350 paintings and assemblage works occupying the entirety of the Museum's gallery space, the exhibition highlights Clark's consistent mixing and appropriation of styles and movements from pop art to abstraction as a political statement, examining his work as an artist and philosopher who thinks broadly about the subtle connections between the imagery of consumerism, history, identity, and formalist considerations. The exhibition coalesces his position between and beyond the Washington Color School, the Situationist International, Pop Art, and history painting.

"As an artist beyond categorization, Clark's prodigious achievements are measured in the outsized influence that his pieces exert on the viewer and the shock waves his work continues to send through contemporary art," said Station Museum of Contemporary Art Director and exhibition organizer James Harithas.

The exhibition traces Clark's journey from his early life and work in the 1960s as a painter in the classical European sense to date. It includes his time working alongside Tom Downing, Sam Gilliam and Kenneth Noland as part of the Washington Color School in D.C., when he made one of the most important artworks to come out of the Washington, D.C. art scene—the Gene Davis *Giveaway* series, a conceptual project for which Clark painted 50 replicas of Gene Davis' *Popsicle*.



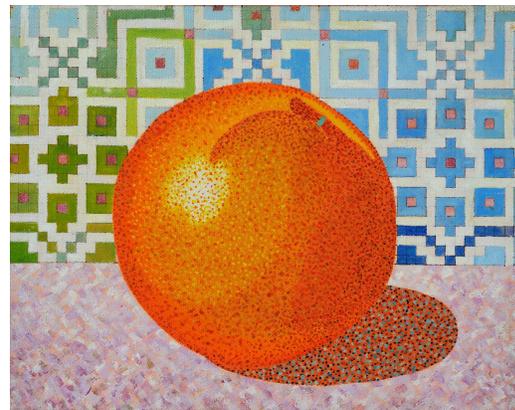
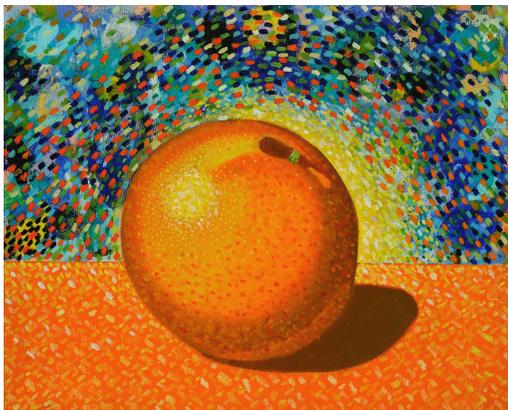
Clark V. Fox, *Touch of Evil*, 2019, acrylic on canvas, 12 x 12 in, courtesy of the artist.

Also included are Clark's precise, diminutive, stringently geometric architectural paintings, depicting the fronts of buildings with mysterious, opaque windows, made in the mode of Minimal Art that was current in the 1970s in New York. For the exhibition catalogue, according to author and curator **Jane Livingston**, the works demonstrate how "Clark was tuned into both the aesthetic grace and the social poignancy of these architectural artifacts, residing, as they did, in the heart of a radically and economically divided city." The exhibition also includes Clark's activist pop art portraits of George Washington, made in protest against the treatment of Native Americans, and multiple, small and illuminated paintings of the so-called "NAFTA Oranges."



Clark V. Fox, *Elizabeth Street Little Italy NYC #2*, 1982, oil on canvas, 24 x 30 in., courtesy of the artist.

Clark's idiosyncratic technique is deployed to develop drawing styles and subject matter based on historical forms of art and architecture. Influenced by Marcel Duchamp and Georges Seurat, among others, his visual vocabulary combines pointillism, stenciling, and screen-printing with the imagery of American pop culture, symbols of the American Indian, American consumerism, and historical figureheads. The resultant style renders new significance to and subverts the visual language to which he refers.

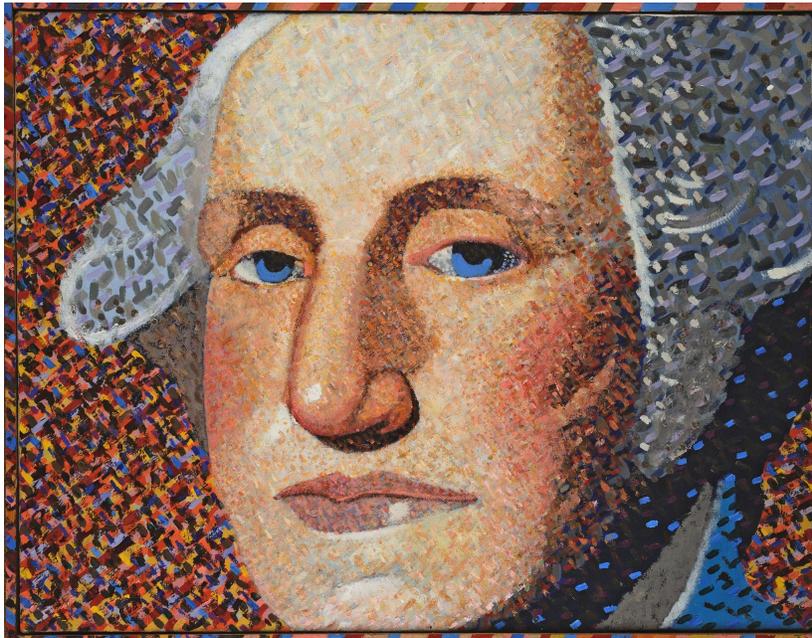


Clark V. Fox, from *110 NAFTA Oranges*, 1992, oil on canvas 8 x 10 in. (each), courtesy of the artist.

With his characteristic biting humor, Clark delivers difficult-to-swallow truths cloaked in seductive colors and textures. "Clark 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," said Harithas. "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.”

Using appropriated corporate and political icons, Clark dismantles the effects of capitalist culture on our consciousness. His iconoclastic portraits of American heroes provide a framework for reconnection, reinstatement, and reconciliation between culture and creativity and act to challenge our national myth-making. “To compare his approach to portraiture, especially to that of Andy Warhol, is to grasp one of Clark’s primary intentions, which is to create works of art based in long artistic traditions, while also inhabiting the successive cultural trends of his own time,” said Livingston.



Clark V. Fox, *George Washington Series*, 1979-1981, oil on canvas, 16 x 20 in., courtesy of the artist.

Political statements are likewise found in his color field and architectural paintings. The use of “Mr. Peanut” and other consumer symbols connects to the more obvious political symbolism of his pop-informed works that are inflected with history painting. By coupling the same marketing techniques as the advertising industry, at a time when corporate morality is suspect, Clark creates slyly subversive work which challenges our imagination and ultimately our humanity.



Clark V. Fox, *The 6 Who Were Shot*, 2000-01, oil on canvas, 30 x 40 in., courtesy of the artist.

Clark is a courageous painter who paints America with a punch, charged by his shared heritage and personal experience as an artist who began as a child of the anti-establishment 1960s. Writer and art historian **Christopher T. Green** observes, “The conflict that occurs in front of the color field backdrop is one that strikes at the core tension to Clark’s work and life: the battle between outsider expectations and lived experience, between stereotype and truth to history. “Until the day I die, I will be a hostile Native American” says Clark. His art has been at the ready for decades.”

Despite Clark’s presence in notable artists’ circles, he remained largely an observer and outsider to the art world, although his work is included in the permanent collections of fifty museums. His views on identity and representation influenced by his Native American background along with his encyclopedic knowledge and fascination with American history, society, politics, and culture, and an unrivaled mastery of subversive irony, firmly establish Clark as a vital voice and cultural figure urging, through six decades of work and his unique practice, a timely review and reckoning of our actions past, present and future.

Publication

Clark V. Fox: *Subversion and Spectacle*

A full-color catalogue with foreword by James Harithas, essays by Christopher T. Green, Jane Livingston and Sandra Schulman, and contributions by Roger Gastman and Alex Tu will accompany the exhibition.



Clark V. Fox, *Little Big Horn*, 1989, oil on canvas, 30 x 40 in., courtesy of the artist.

About Clark V. Fox

Clark V. Fox was born in Austin, TX, in 1946. His father was in the United States Army Air Corps. Clark spent the first five years of his life in Honolulu before the family moved to several cities throughout Texas, including Galveston, Houston, Corpus Christi, Hereford, and Amarillo. In 1960 just before Clark entered high school, the family settled in Washington, D.C. Clark attended high school in Alexandria, Virginia, a period during which he had a studio with fellow classmates David Lynch and Jack Fisk.

Clark studied with Japanese art master Unichi Hiratsuka at the Japan-American Society of Washington, D.C. (1964-1965). Clark spent his first year of college at Pratt Institute in Brooklyn, New York (1965-66) with part-time stints at Andy Warhol's "The Factory" studio, after which he returned to D.C., where he received his BFA in 1969 from the Corcoran School of Art. He soon became involved with the Washington Color School of Painting, where he apprenticed with artist Tom Downing (1967-1969), which brought him to the attention of James Harithas, then Director of the Corcoran Gallery of Art in D.C. Clark received a more hands-on introduction to the art world by accompanying Harithas to parties, exhibition openings and studio visits. Harithas would often see him in museums, studying and sketching various works in the many collections throughout D.C.

In the 1970s, while protesting the second Indochina war, Clark found himself living between Paris and New York City. It was then that he would become involved in the Situationist International and Fluxus Mail art school through Ray Johnson, while studying the works of Georges Seurat and Marcel Duchamp. In the 1980s Clark got involved in the D.C. Hardcore scene (his band, Twisted Teenage Plot, once opened for Fugazi at The White House) and the New York City No Wave movement with the noise-rock band Gag Reflex.

He would later open MOCA, D.C., an art gallery in the Georgetown neighborhood of D.C., that exhibited the works of Shepard Fairey, Ron English and Mark Lombardi, among others. Clark also ran a conceptual art space Flat, out of his New York City apartment hosting experimental works of art. Harithas and Clark maintained close contact through it all.

Clark's work is in over fifty of the most prominent institutional collections in the United States, including Yale University Art Gallery, The Metropolitan Museum of Art, the Brooklyn Museum, the Whitney Museum of American Art, the National Gallery of Art, the Smithsonian American Art Museum, American University Museum, Rhode Island School of Design, The Phillips Collection and the High Museum of Art. His work is in numerous notable private collections, including the Herbert and Dorothy Vogel Collection and the Richard Brown Baker Collection. Clark's grants and awards include a Ford Foundation Grant (1965), First Purchase Award at the National Drawing Society Eastern Regional Exhibition, the Philadelphia Museum of Art (1970), and "35th Biennial Exhibition of Contemporary American Painting" purchase award (1977), The Corcoran Gallery of Art Washington, D.C.

Clark's mark on both popular culture and art history continues to be evidenced across current projects and archival canons, including a recent cameo in "Ron English: Living in Delusionville" which was awarded Best Documentary Feature at the 2022 DC Independent Film Festival and he figures prominently in the upcoming educational publication, "The Visual Arts in Washington, D.C: A History Since 1900." by Brett L. Adams.

About Station Museum of Contemporary Art

Station Museum of Contemporary Art is a Houston-based exhibition forum for local, national, and international artists, with an emphasis on fine arts that reflects the cultural diversity of Houston's communities. The museum has held comprehensive exhibitions from Mexico, Peru, Venezuela, Cuba, Colombia, Congo, South Africa, Czech Republic, Austria, Palestine, Iraq, India, Afghanistan, and Russia. As an institution that supports local and Texas art, the Station has organized significant solo exhibitions by Mel Chin, James Drake, Dick Wray, Jesse Lott, George Smith, and group exhibitions that bring Texas artists together with national and international artists.

Station Museum of Contemporary Art is located at 1502 Alabama St. in Houston, TX 77004 and is open to the public 11AM-6PM, Wednesday through Sunday. Admission at the museum is always free. For more information, please visit www.stationmuseum.com.

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