

STATION
MUSEUM OF CONTEMPORARY ART

FOR IMMEDIATE RELEASE

**ANN AND JAMES HARITHAS AND THE STATION MUSEUM OF CONTEMPORARY
ART PRESENT**

CLARK V. FOX: SUBVERSION AND SPECTACLE

**EXPANSIVE SIX-DECADE SURVEY EXHIBITION HIGHLIGHTS THE NATIVE
AMERICAN 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**

EXHIBITION OPENS FEBRUARY 5–JUNE 26, 2022



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

(HOUSTON, TX—December 15, 2021) **Station Museum of Contemporary Art** announced today the exhibition *Clark V. Fox: Subversion and Spectacle* opening February 5–June 26, 2022. 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 six

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decades of the Native American Cherokee artist and activist's prolific and uncompromising career. *Subversion and Spectacle* 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 presentation takes place as pressing narratives surrounding histories, canons, monuments, patriarchy, race, justice, representation and identity are being 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, D.C. Color School, the Situationist International, Pop Art and history painting.

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“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.



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

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 Clark’s 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*. Also included are Clark’s precise, diminutive, stringently geometric architectural paintings, depicting the fronts of buildings with mysterious, opaque windows, made in the mode

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of Minimal Art that was current in the 1970s in New York, his 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 by Clark “NAFTA oranges.”



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

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



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

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. 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 personal experience as an artist who began as a child of the anti-establishment 1960s. Despite his 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 50 museums. His views on identity and representation as a Native American, along with his avid and encyclopedic knowledge and fascination with American history, society, politics and culture, and unrivaled mastery of subversive irony, firmly establish Clark as a vital voice urging, through six decades of work and his continuing practice, a timely review and reckoning of our actions past, present and future.

Exhibition Publication

Clark V. Fox: Subversion and Spectacle

Published by The Station Museum of Contemporary Art, a full color, hard-cover catalogue 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 in the Army Air Forces, 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) and 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.

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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 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 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, Philadelphia Museum of Art (1970), and Purchase Award, 35th Corcoran Biennial (1977).

About The 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.

The 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 our website at www.stationmuseum.com. For event and program information please contact: Jordan Lee Harris, Media Contact at 281-935-8339.

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[EXHIBITION PRESS KIT AND IMAGES](#)

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