



# Glen Clarke

[www.palazzomora.org](http://www.palazzomora.org)

[www.personalstructures.org](http://www.personalstructures.org)

May 9th - November 22nd 2015



la Biennale di Venezia

56. Esposizione  
Internazionale  
d'Arte

Eventi Collaterali

[www.globalartaffairs.org](http://www.globalartaffairs.org) curators :

Rene Rietmeyer, Sarah Gold, Karlyn De Jongh, Valeria Romagnini & Rachele De Stefano

Personal Structures - Palazzo Mora - Crossing Borders

Is an international art project with Artists exploring the concept of Culture - Time - Existence

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Rajesh Punj, December 2014

# Glen Clarke

Much of my work is part of ongoing investigations into the changing nature of space. Previous works have focused upon "spaces once occupied", voids, bomb craters, locations of historical events and situations. Now in this new work the gaze has shifted to a more specific frozen moment, such as the erasing of space via a scrutiny of matter itself. Many of these events and moments are simple representations of the demolition of UXO's in the Indochina region' For many years I have studied particles, atoms and molecules by recording the demolition of unexploded ordinances (UXO's) along the Vietnam- Laos border 'The Ho Chi Minh Trail'. Within an Australian context these simple elements, act as metaphors for human entities, personal lives and the greater cosmos. This research investigates the molecular structure of things; this DNA building block methodology of constructing artwork unashamedly exploits repetition and *reductio-ad-absurdum* as an acceptable, comfortable and familiar aesthetic.

Temporarily based in Kununurra, East Kimberley's WA since September 2011, my research has demanded that I work and learn from the First Australian Landscape Artists. I have been a landscape artist for as long as I can remember. My time in the East Kimberley's has facilitated a dialogue with Indigenous Artists and their relationship with Country. Whilst my approach is rich with the influences of Post-Colonial Landscape traditions from W C Piguenit, Von Guérard, Glover, etc through to Williams, Booth, Wolfhagen and so on I have no right nor claim to be a dot dot painter, although it is said my molecules have some reference, I believe is only as 'landscape' on another dimension. I will be returning to live in South East Asia in 2014 after my research with the Indigenous Aboriginal Artists of remote far north Western Australia is complete.

From the series "Fictional Cosmologies & Molecular Landscapes" the work celebrates our planet and our humanity. With water as our most treasured resource, this work examines our Planet, our home, our future, and more importantly, our Environmental Responsibility, theories of Climate Change, Carbon Footprints and Sustainability. This work takes its motivation from recent global climatic events and thereby addresses concepts of vulnerability, uncertainty and personal holocausts

i.e. cyclone, flood, earthquake, tsunami and bushfire. For many years my work has focused on the following premise;

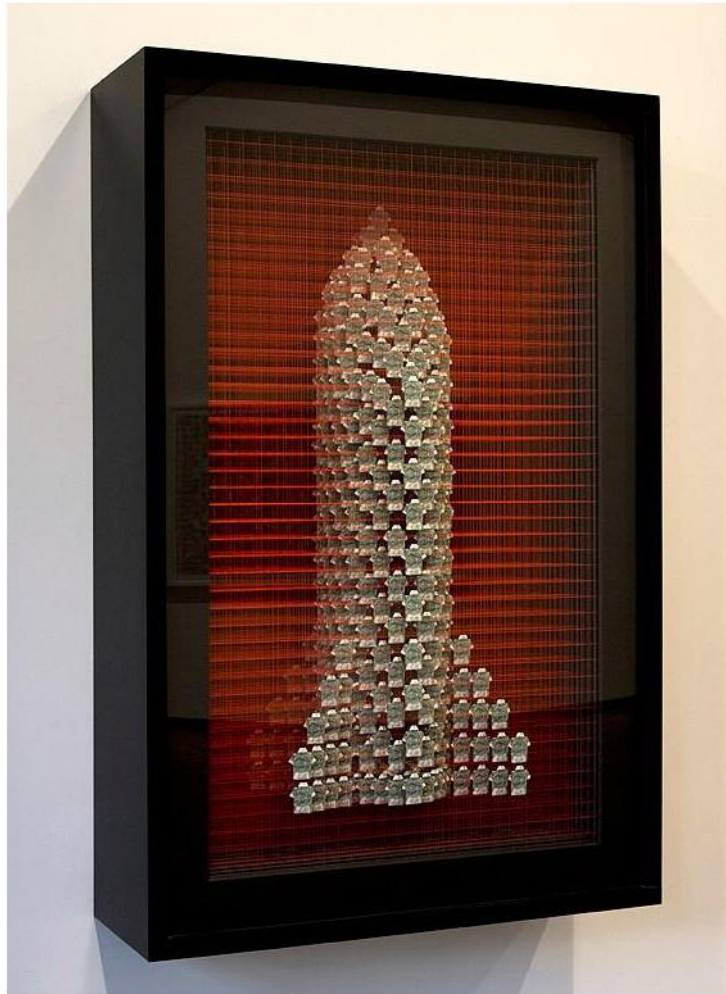
"The correct distance between objects is critical, whether that distance is physical, cultural or emotional. Two objects too close to each other become one, two objects too far apart no longer relate to each other"

'On the surface, Glen Clarke fabricates large objects out of small multiples. As Dr David Hansen put it so well, though a device which he calls 'serial accumulation', Glen Clarke has for well over a decade 'applied this device to a variety of forms...: 14,000 clothes pegs to make a stack of plumbing pipes from the back of a builders truck, questioning gender associations of particular utilitarian objects; 5,500 wooden school rulers to make a dingy for convicts and refugees school rulers symbolizing 'The Tyranny of Distance': 5,000 pairs of chopsticks to make three tyres.

Glen Clarke has brilliantly fused together the manufactured feel of Deconstruction with the emotions of Asia and holds it all together with what I call an 'Australian Boundary Rider' aesthetic. He has recently become fascinated- in a very human rather than military way- with explosions, particularly those caused by cluster bombs and landmines in Vietnam, Laos, Iraq and Africa.'

*Exert from essay by Dr Peter Hill, August 2008*

Glen Clarke was the winner of the last National Australian Sculpture Prize in 2005, since then he has exhibited widely throughout Australia



Boy Bomb

2008

H150xW100xD30cm

USD currencies (origami shirts), cotton



Boy Bomb detail



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Time Space Dialectic #5

2015

Fold Bank Notes, Cotton Thread

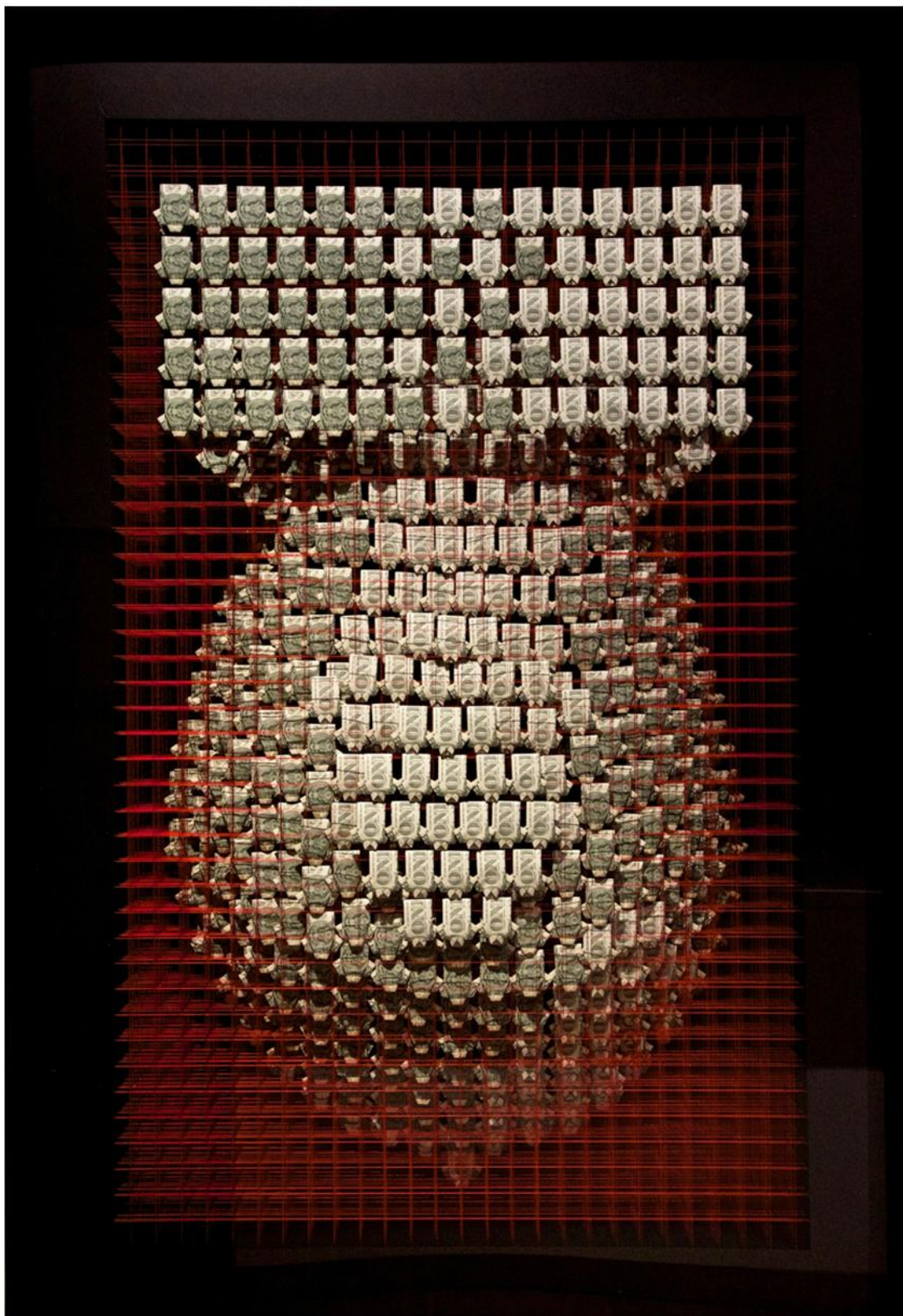
H152xW35xD37cm each



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Enigma and Melancholy MK IV

2015

Folded Bank Notes, Cotton Thread, Foam Board

H152xW102xD30cm



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# *glen* **CLARKE**

## *CURRICULUM VITAE*

EDITED

### *Education:*

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- 1990**     **Master of Fine Art**  
                  Tasmanian School of Art, University of Tasmania (Hobart)
- 1976**     **Diploma of Art & Design**  
                  School of Visual Arts, Gippsland Institute of Advanced Education, Monash/Gippsland Campus.

### *Awards, Grants & Commissions:(EDITED)*

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- 2013**     **'Confluence' Community Art Project, "Australian Voices-Write Around The Murray"** Albury NSW
- 2012**     **AGNSW Residency, The Denise Hickey Memorial Studio Cité International des Arts, Paris, France**
- 2010**     **Artist In Residence, Bundaberg Regional Art Gallery.** 4 month, Bundaberg Qld.
- 2009**     **Artist In Residence Laughing Waters River Bend** 3 month, Eltham, Nillumbik, Victoria.
- 2008-09**   **Public Art Commission 'The Village Balgowlah', Sydney**
- 2006**     **Artist In Residence Asialink Residency, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.**
- 2005**     **National Sculpture Prize, Winner, NGA Canberra.**
- 2003**     **Artist in Residence** United Nations International School Hanoi, Viet Nam.  
                  The British International School, Ho Chi Minh City, Viet Nam.
- 2003**     **Development Grant Australia Council VACF**

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### *Collections*

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- Australian War Museum Canberra**  
**National Gallery Australia, Canberra**  
**National Gallery of Victoria**  
**Tasmanian Museum & Art Gallery**  
**Latrobe Valley Arts Centre, Victoria**  
**Mildura Art Centre**  
**University of Tasmania**  
**Australian Embassy, Hanoi, Vietnam**  
**Hue International Sculpture Park, Perfume River, Thua Thien Province, Vietnam**  
**The Hutchins Foundation Ltd, Sandy Bay, Tasmania**  
**The Renwick Foundation, New York, USA**  
**The British International School, Ho Chi Minh City**

*Solo Exhibitions: selected*

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- 2014      **“Cloak”** Despard Gallery Hobart.
- 2013      **“WET Molecular Landscapes & Fictional Cosmologies”** Albury Library Museum, NSW.
- 2012      **“Atelier 8206”** Cité International des Arts, Paris, France
- 2010      **“Bunker” Bundaberg Regional Art Gallery.** Bundaberg Qld.
- 2009      **“Your Own Personal Holocaust and related stories”** Despard Gallery Hobart.
- 2008      **“BLOW”** Boutwell Draper Gallery Redfern
- 2007      **“Tinnie”** Latrobe Regional Gallery Victoria.
- 2006      **“\$0.16 per Kg”** Boutwell Draper Gallery Redfern.  
            **“Sortie”** Despard Gallery Hobart.  
            **“American Crater Near HaNoi and related works”** or **“Mahathir’s Arms Race”**  
            Valentine Willie Fine Art Kuala Lumpur, Malaysia
- 2004      **“Anh Yeu Em, Dep Qua” Viet Nam works.** Despard gallery Hobart.  
            **“American Crater Near Hanoi”** Sherman Galleries, Paddington.

*Selected Group Exhibitions:*

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- 2015      **“Personal Structures” Global Art Affairs Foundation, 56th Venice Biennale.**  
            Palazzo Mora, Venice, Italy.
- 2014      **“Boy Bomb”** Amazon Billboards, Central Station, New York, USA
- 2013      **“SPLASH” Gaffer LTD at Studio Rouge** Hong Kong  
            **“Gaffer @ Hong Kong Art Fair”** Hong Kong.
- 2012      **“ABSTRACTION” Despard Gallery Hobart**
- 2008      **“Multiplex”** Boutwell Draper Gallery Redfern.
- 2007      **“The Far Side of the Moon”** McClelland Gallery Langwarren, Victoria
- 2006      **“PROCESSION”** Mai’s Gallery, Ho Chi Minh City, Viet Nam.  
            **“Who Cares”** Boutwell Draper Gallery Redfern.  
            **“The Helen Lempriere National Sculpture Award”** Werribee Park Victoria.  
            **“Moist”** Aust. Watercolours from the National Collection, NGA Canberra
- 2005      **“National Sculpture Prize and Exhibition” Winner** National Gallery of Australia, Canberra
- 2004      **“Difference In Repetition” (with Gail Joy Kenning)** Mai’s Gallery, Ho Chi Minh City, VN.  
            **“Woollahra Prize for Small Sculpture”** Rose Bay, Sydney
- “Out of Sight” Tactile Sculpture at Object Gallery, Surry Hills.**
- 2003      **“National Sculpture Prize and Exhibition” Finalist** NGA, Canberra  
            **“Mai’s Gallery, Ho Chi Minh City, Viet Nam”** New York Art Fair.  
            **“Reverb” 4 Aust. Artists return to VietNam** Mai’s Gallery, HCMC, VietNam.
- 2002      **“Hue”** 4 artists respond to the experience of working in Viet Nam.  
            Asian Australian Artists Association, Gallery 4A, Sydney.
- “The 32<sup>nd</sup> Alice prize”** Araluen Art Gallery, Alice Springs
- 2001      **“Blake Prize for Religious Art”** S H Ervin Gallery
- 1978      **“Mildura Sculpture Triennial”.**
- 1979      **“Contemporary Sculpture & Performance”** Latrobe University, Melbourne
- 1975      **“Mildura Sculpture Triennial”**

# Glen Clarke

## A History of Violence (edited)

Significantly for Venice, Clarke envisages introducing a work born of Project Renew that he has been actively involved with since 2000. Based in Vietnam, Project Renew is dedicated entirely to educating the populous of 'mine risk awareness', and of the consequences of the ignorance of living with such explosives for many years thereafter. As new generations seek to cultivate and culture the unsettled landscape for their own purposes, Project Renew alerts them of the danger of coming into direct contact with wreckage from historical conflicts. And for Clarke the collateral creativity of his new works for Venice are an emotional reflection of his "distain for cluster bombs", and the media's "lack of interest in a conflict not determined by an interest in oil".

Artist as humanitarian, Clarke intends to draw attention to the impossible politics of conflict and its repercussions upon the lives of the individual. Furnished by a critical swell of positive statistics, Clarke confirms his dogged determination for much more. "I will continue to work with Project Renew and MAG in assisting and encouraging awareness throughout these remote regions in an attempt to improve or save the lives of children, and just as importantly, bringing about exposure in venues in the West such as this forum in Venice at Palazzo Mora." For Venice Clarke talks entirely of the space, negotiating everything in terms of his forensic interest in the situation and circumstances that have allowed him to transpose a critical and well researched work onto the biennale stage.

Rajesh Punj

London based Arts Writer, Art Curator specializing in Emerging Markets & Asian Artist

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