



GLENN CLARK

GIDDIEYUP

HEADBONES GALLERY

GIDDIEYUP

OCTOBER 5 - NOVEMBER 24, 2018

GLENN CLARK

HEADBONES GALLERY

Artist Catalog: Glenn Clark - Giddieeyup
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at Headbones Gallery, Vernon, BC Canada, October 5 - November 24, 2018

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Giddieeyup - Glenn Clark commentary by Julie Oakes
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RICH FOG



Micro Publishing

GIDDIEYUP

GLENN CLARK

COMMENTARY BY JULIE OAKES



Headbones Gallery, Vernon, BC, 2018

***Giddieeyup* Glenn Clark!**

Glenn Clark's exhibition *Wackem Sackem* at Headbones Gallery in 2015 brought viewers through the doors from walks of life not usually interested in art because the popular appeal of his subject matter, hockey, touched a resonant chord. It was an invitation for the supporters of sports to enter the domain of art. In this current iteration, *Giddieeyup*, the works engage with an equal punch but the subject is broad, in scale, scope of subject and tolerance. Clark is a thoughtful artist, connected to the populace, identifying with family and broadening his personal circle of being to include the concerns of a larger family, that of humankind.



preachy or even commanding. Clark brings in a tool for change that relaxes the barriers – comedy. The ludicrous depiction of a politician as knight while classicism wrestles underfoot, or the sacrosanct field of a flag blackened by oil is absurd but not hateful. No one is being pelted and through the 'joke', Clark cajoles the debate into objective realism. Serving the contemporary subject and inherent to the message, the tools of historical realism are put into *play*. Thrusting compositions, saturated blazing color accents, the suggestive likeness of depiction and above all, the energy of intent arrests any tendency to baulk. The painting itself is, after all, still. Time has been granted for contemplation, time to make a reasonable opinion and time to consider a road to change without feeling pressured. Glenn Clark is a natural-born statesman.

Glenn Clark is a realist because his style is such but his subjects – and this is where the artist holds absolute sway – appear outside of reality. Even the old car rusting in a field carries more of the aura of the past, an implied story, than a sensation of immediate presence. Clark is rebuilding and refurbishing a relic himself, a sideline, an interest, a hobby. The lingering beauty that lies in old cars have been recognized by the artist, claimed for a



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storyboard that has now become specific in another, more auspicious way than that which makes up virtual reality. There is a strange vermillion cast on the front hood of the old Pontiac eight. The bloody cast seems to creep forward and out of the frame as the tail of another car, the exact same suggestive hue, occupies the foreground like a rumbling wave - not lost and forgotten but found and refreshed.

Clark deals with time masterfully. Clark saw Gustave Courbet's painting *Girls on the Banks of the Seine* and "it blew my socks off!" he says. Courbet's detail is not stultified but liquid, the figures relaxed, their physical being in tune with nature so that even the intricate patterning of the dresses feels endemic to the scene. With an eye for treasures, Glenn Clark came



1969 CHEVY- Acrylic on panel, 36x48 inches - 2015



GUSTAVE COURBET- Young Ladies by the River Seine - 1857

across his mother's wedding dress and knew that he had to make a painting based on Courbet's *Girls on the Banks of the Seine*. Clark has girls of his own and seated in the surrounds of family and the stuff of this age he lifted the idea of the melding conversation between beautiful young women in their physical prime and a natural setting. Using the wedding dress, his daughter and her friend posed for him and Clark struck a chord as resonant with authenticity as Courbet's work. By assuming the air of a painter from the nineteenth century through subject matter, Clark's affect is fresh, eye-opening, rejuvenating and situated with youthful splendor on the banks of Okanagan Lake.

Clark took another step. He painted the same two women, his daughter and her friend, in clothes that reflect their age and interests in a setting as contemporarily urban as it gets. There is the same spirit shining forth but the garb, gear and graffiti impart a new, defiant, almost warrior-like aura to the two women. With a tattoo of a wolf on her thigh and the black eyes of a raccoon masking the other, Clark has inserted their brazen beauty into a conversation that is taking place today so that there is no room to consider them flowers-for-the-picking as the Courbet painting might suggest. Courbet, throughout his career, had relished his gazing position on prone female bodies and sealed his voyeurism with *L'Origin du Monde*. Clark's title referring to the reversed text, *Sex and Death*, on the wall behind the women affirms the holistic portrait, making contemporary a reference



that though well known to art lovers, was censored at the time. *L'Origine du Monde* hangs in the Louvre near *Girls on the Banks of the Seine*, its place and accessibility solidified by time. Validated by Art History the shock of what was once *avant garde* has been replaced by a dignified respect as viewers cruise by and occasionally point out to another the now famous *L'Origine du Monde*, showing sophistication and informed perspective before what was once deemed a scandalous work.

Clark is a realist who takes chances with his subject matter, as if challenged by enticing sirens who prompt his direction with invitations to dance, invitations that he accepts just in order to bring about a different translation of a trope secured by time and repetition. The knights on horses that he has rendered in *Sunny Ways: Trans Mountain* and *Sunny Ways: Northern Gateway*, like Tolstoy's *War and Peace* enter an echelon of concepts based on battle, protection, aggression, and the gaining of ground. But each painting is awry when examined with more than the cursory glance that often arrives on historical paintings around battle scenes. That in Clark's frame a mighty bear descends on the scene as if flung from a tornado where black birds circle cawing and scree-ing above a man who is bending to see or help a fallen soldier – the curiosity of the drama grabs attention. The concerned figure shows a vulnerable back clothed only in cotton, armor-less but still faceless as most of the helmeted others in all-action- gung-ho hurtle past him. The contrast between the flesh of a fallen man or a wrestling figure whose opponent is nebulous, along with the realistic depictions of dogs reinforces the atmosphere of chaos. Nobody wins here. In the related painting, *The Squire*, the smaller blond adolescent that tries to gain the attention of a mounted warrior, despite his size, becomes hauntingly poignant. Political activism as the power-of-one is alive and vivid in Glenn Clark's oeuvre.

Yet there is wonder and innocence in Clark's work. A demure girl peers cautiously but with interest into an implied abyss. He capitulates marvel as a cat free-falls before an old tramcar decorated by a cartoon. Perhaps Clark is not *entirely* a realist for his perspective is enchanted despite his willingness to tackle the grand themes. Not frightened but encouraged to look and question, Glenn Clark plays with the message underneath the cacophony of established norms. His response is reflected back at us with just enough room to appreciate. His technical expertise is sure to convince any wary nay-sayer that ART is awesome, pertinent and yet way out there. From the furthest reaches of an imagination that is accustomed to flying free- Clark's self portrait, launching ferociously into the air, riding a broom stick like some kind of male witch- Glenn Clark's potion is bubbling and boiling over with exuberance.



GUSTAVE COURBET- L'Origine du Monde - 1866



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SUNNY WAYS: NORTHERN GATEWAY

Oil on panel, 48x48 inches - 2018



SUNNY WAYS: NORTHERN GATEWAY - Oil on panel, 48x48 inches - 2018

SUNNY WAYS: TRANS MOUNTAIN

Acrylic and oil on panel, 48x48 inches - 2018



THE SQUIRE

Acrylic and oil on panel, 48x48 inches - 2017



YOUNG LADIES ON THE BANKS OF OKANAGAN LAKE

Oil on canvas, 68.5x81 inches - 2017





Headbones Gallery - 2018



DANNY- Oil on canvas, 40x40 inches - 2018



Headbones Gallery - 2018



FLYING WITH SORELS - Oil on canvas, 78x108 inches - 1992



Headbones Gallery - 2018

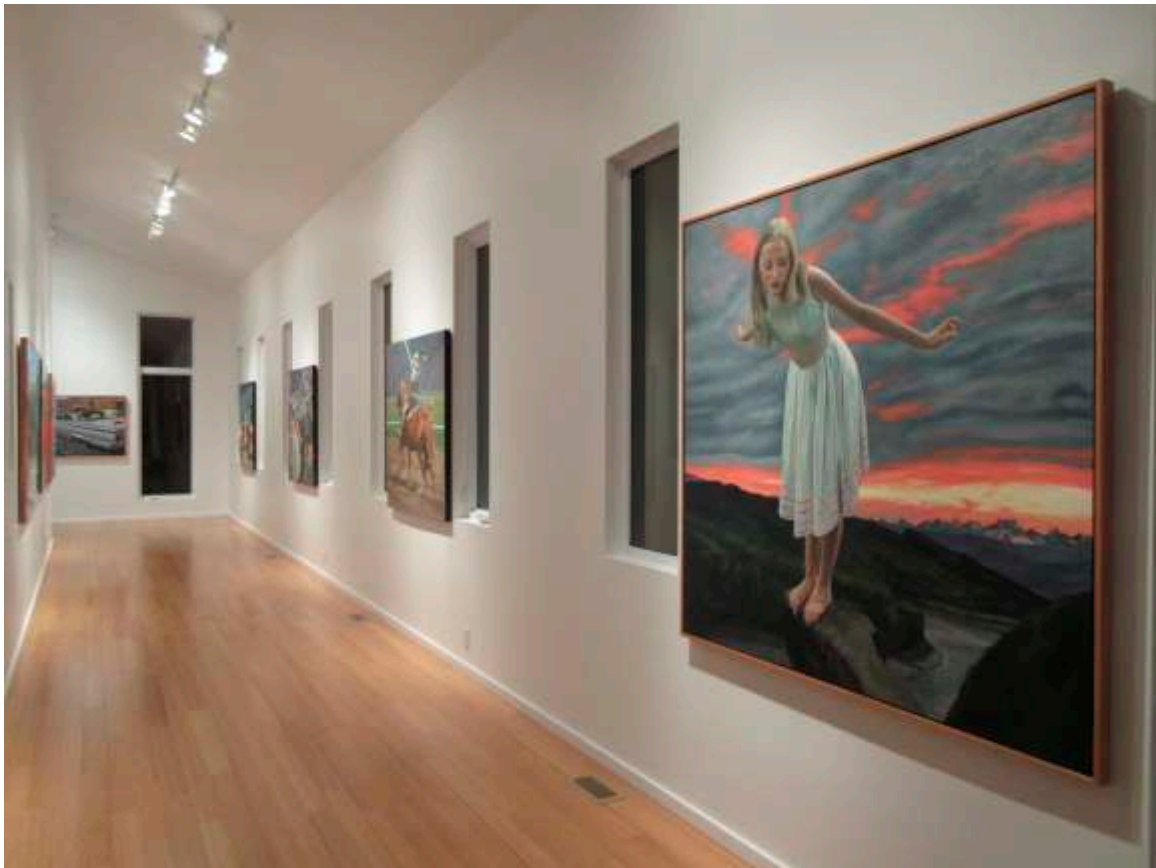


GUARDIAN ANGELS - Oil on canvas, 78x95 inches - 1999

SEX AND DEATH

Oil on canvas, 64x84 inches - 2018





Headbones Gallery - 2018



BALANCING ACT - Oil on canvas, 60x60 inches - 2018

CANADIAN CAFÉ:BOO

Oil on canvas, 49x66 inches - 2018





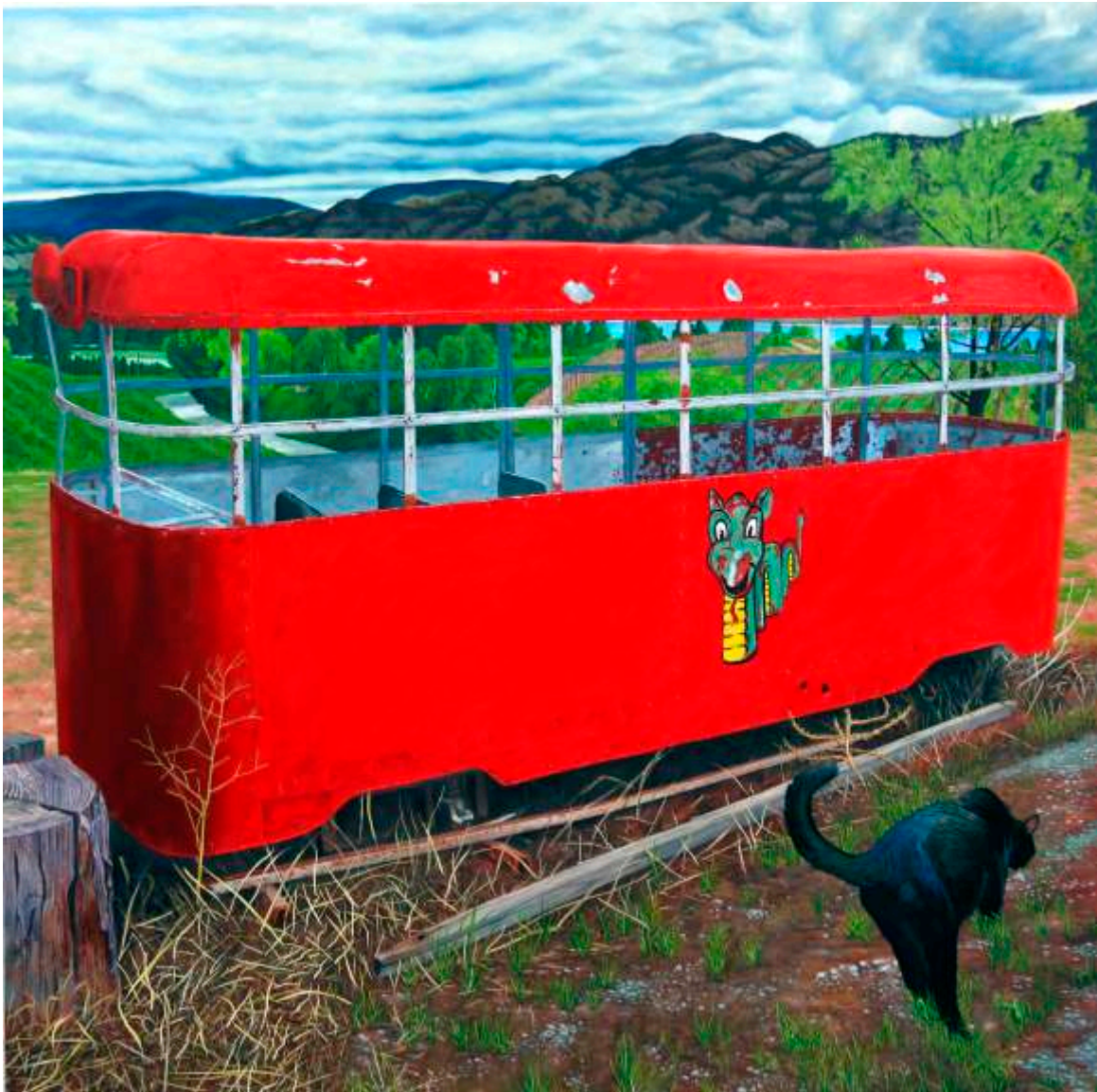
Headbones Gallery - 2018



CORNELL PUMPS - Oil on panel, 48x60 inches - 2017

OGOPOGO RIDES

Acrylic and oil on panel, 48x48 inches - 2016





Headbones Gallery - 2018



59 PONTIAC - Oil and acrylic on panel, 46x60 inches - 2017

59 FAIRLANE 500

Acrylic and oil on panel, 36x48 inches - 2017



ELITE

Acrylic and oil on panel, 48x48 inches - 2016



GLENN CLARK

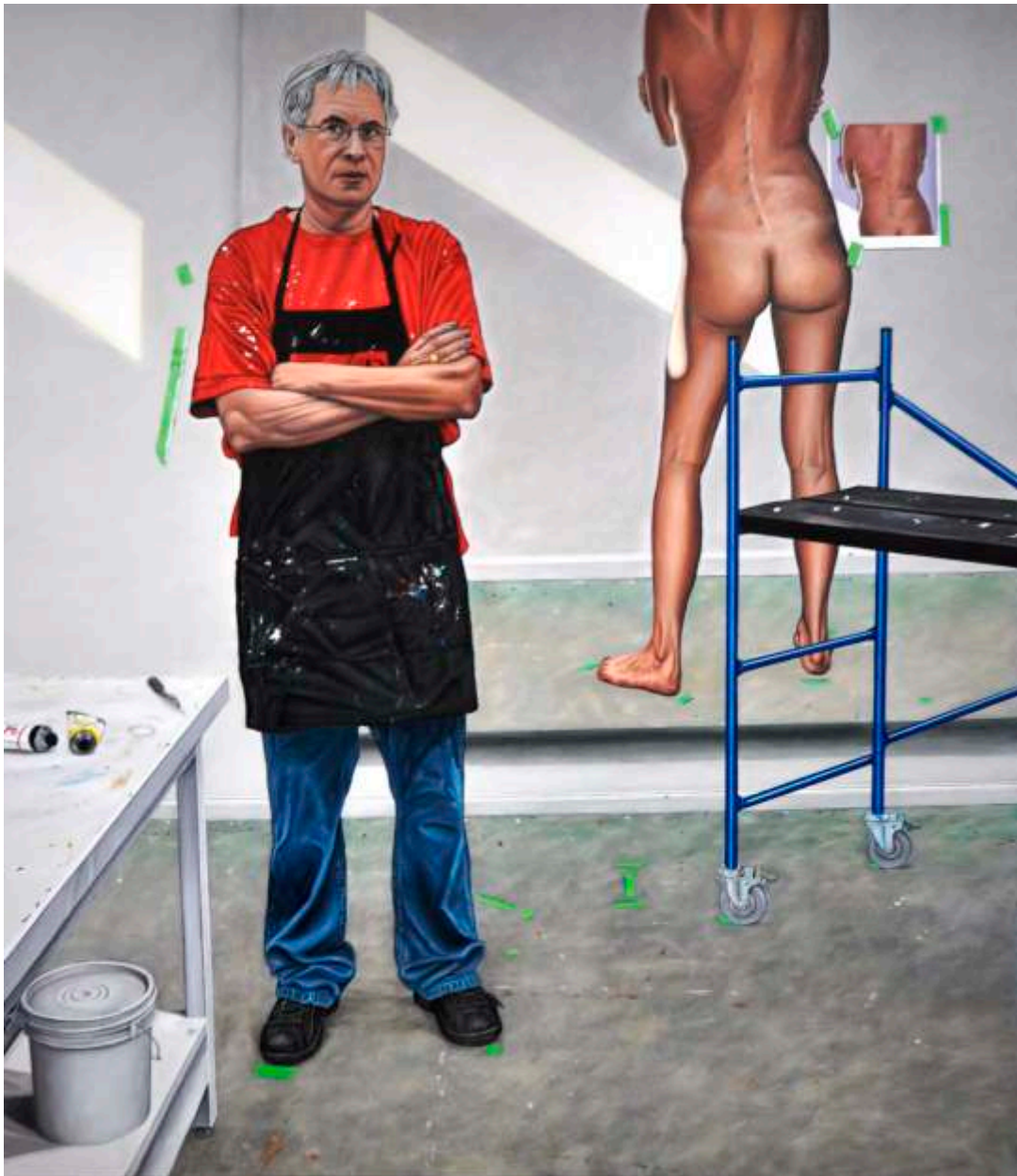
Born 1959, Kelowna, British Columbia

EDUCATION

- | | |
|-----------|---|
| 1988-1991 | University of Calgary, Calgary, Alberta, Canada |
| | * Fine Arts Program |
| | * Major in Painting |
| | * BFA |
| 1986-1988 | Okanagan College, Kelowna, BC, Canada |
| | * Fine Arts Diploma Program |
| | * Received Diploma with Distinctions |
| 1978-1979 | Kootenay School of Art, Nelson, B C |
| | * Certificate of Graphic Design |

AWARDS AND HONORS

- | | |
|------|---|
| 2015 | Central Okanagan Artist of the Year |
| 2014 | South Okanagan Artist of the year |
| 2014 | Purchase Award, Gallery 2, Grand Forks |
| 2012 | British Columbia Arts Council Category II Artist Project Grant |
| 2011 | Art in the Park, selected artist, Revelstoke Art Centre/Parks Canada |
| 2004 | Guest Artist, Hockey Night in Canada, Vancouver, BC |
| 1993 | Peoples Choice Award, Regional Juried Exhibition, Images & Objects XI |
| 1988 | Kadac Scholarship |
| 1988 | British Columbia Post Secondary Scholarship |
| 1987 | Vancouver Foundation Bursary |
| 1988 | Permanent Collection, Okanagan College |
| 1988 | Helen Pitt Scholarship |
| 1988 | President Award, Okanagan College |



STUDIO - Oil on canvas, 90x78 inches - 2011

SELECTED EXHIBITIONS

- 2018 GIDDIEYUP, Headbones Gallery, Vernon, BC
- 2018 SIGN OF THE TIMES, Lake Country Art Gallery, Lake Country, BC group exhibition
- 2018 WACKEM SACKEM, Gallery Two, Grand Forks, BC, solo exhibition
- 2017 WACKEM SACKEM, Two Rivers Gallery, Prince George, BC solo exhibition
- 2016 WACKEM SACKEM, Chazou Contemporary Art, Kamloops, BC solo exhibition
- 2016 UBCO ALUMNI, Lake Country Art Gallery, Lake Country, BC group exhibition
- 2015 Okanagan BE ST, Headbones Gallery, Vernon, BC group exhibition
- 2015 WACKEM SACKEM, Headbones Gallery, Vernon BC, solo exhibition
- 2014 ABANDONING PARADISE, Campbell River Art Gallery, 2 person exhibition
- 2014 ABANDONING PARADISE, gallery2, Grand Forks, BC, 2 person exhibition
- 2014 COYOTE'S ~ FACING NORTH, Crowsnest Pass Public Gallery, Crowsnest Pass, group exhibition
- 2013 BEST OF SEVEN, Kelowna Art Gallery, Airport Gallery, solo exhibition
- 2013 OK THAUMATURGY, Headbones Gallery, Vernon BC, group exhibition
- 2013 COYOTE'S ~ FACING NORTH, Visual Arts Association Alberta, Edmonton, group exhibition
- 2013 ABANDONING PARADISE, Touchstones Gallery, Nelson, BC, 2 person exhibition
- 2013 ABANDONING PARADISE, Station House Gallery, Williams Lake, BC, 2 person exhibition
- 2012 OKANICON ICONAGAN, Headbones Gallery, Vernon BC, group exhibition
- 2012 COYOTE'S ~ FACING NORTH, Prince of Wales Museum, Yellowknife, group exhibition
- 2012 2 PRO:GRESS, Island Mountian Arts, Wells, BC, group exhibition
- 2012 FIRST PERSON NARRATIVE, Penticton Art Gallery, retrospective exhibition
- 2011 GEORGE & FRIENDS, Leir House Cultural Centre, Penticton, group exhibition
- 2011 ART IN THE PARK, Revelstoke Art Centre, group exhibition
- 2011 OKANAGAN EYES, OKANAGAN WISE, OKANAGAN-ISE, Headbones Gallery, Vernon, group exhibition
- 2011 PENTICTON EN PLEIN AIR, Penticton Art Gallery, group exhibition
- 2011 SNAPSHOT, Lake Country Art Gallery, Winfield BC. Solo exhibition
- 2010 EN PLEIN AIR, Group Exhibition, Leir House Cultural Centre, Penticton, BC, group exhibition
- 2010 IN SEARCH OF THE PICTUESQUE, Vernon Art Gallery, solo exhibition
- 2010 PLEIN AIR, Leir House Cultural Centre, Penticton, BC, group exhibition
- 2010 PENTICTON EN PLEIN AIR, Penticton Art Gallery, group exhibition
- 2010 LEGACY'S NOW, Penticton Art Gallery, group exhibition
- 2010 PAINTING THE CARIBOO Island Mountain Arts Gallery, Wells BC, solo exhibition
- 2009 PENTICTON EN PLEIN AIR, Penticton Art Gallery, group exhibition
- 2007 IN THE FOOTSTEPS OF E.J. HUGHES, Lloyd Gallery, Penticton, solo exhibition
- 2006 ANNIVERSARY EXHIBITION, U of C students, Nickel Arts Museum, group exhibition
- 2006 SEE, U of C Realist Painters, Schurfield Hall, University of Calgary, group exhibition
- 2005 THE PENTICTON V'S WORLD CUP VICTORY, Art Gallery of the South Okanagan, solo exhibition
- 2004 THE GOLDEN YEARS, The Art Ark Gallery, Kelowna, BC, solo exhibition
- 2004 GO VEES GO, The Kelowna Art Gallery, solo exhibition
- 2003 ARTROPOLIS, Vancouver, BC, group exhibition
- 2001 PASSION, Summerland Art Gallery, group exhibition,



KNIGHTS - Oil and acrylic on canvas, 52x66 inches - 2011

SELECTED EXHIBITIONS continued

- 2000 HOME OF THE PENTICTON VEES, Solo Exhibition, Penticton Museum, Penticton, BC
- 1999 ICONS FOR A CANADIAN, Solo Exhibition, The Okanagan College Gallery, Kelowna, BC
- 1998 PENTICTON ARTISTS STUDIOS, Group Exhibition, Art Gallery of the South Okanagan, Penticton, BC
- 1998 HOCKEY NIGHT IN CANADA, Group Exhibition, Vernon Art Gallery, Vernon, BC
- 1997 FIGURATIVELY SPEAKING, Group Exhibition, Penticton, BC
- 1997 GRADUATE EXHIBITION, Okanagan University College, Kelowna, BC
- 1997 300 AND TWENTY-EIGHT, OUC Fine Art Department, The Kelowna Art Gallery, group exhibition
- 1996 LAND BIOGRAPHY, PA(Y)SSAGES OF THE OKANAGAN, Juried Exhibition, The Kelowna Art Gallery
- 1996 INTERIOR LANDSCAPE, Group Exhibition in Conjunction with BC Festival of the Arts
- 1995 LANDSCAPES OF THE KEREMEOS VALLEY, The Grist Mill, Keremeos, BC, solo exhibition
- 1995 GUILTY PLEASURES, group Exhibition, Summerland Art Gallery, group exhibition
- 1994 FAMILY TIES, The Okanagan College Gallery, invitational exhibition, Kelowna.
- 1994 AIRING DIRTY LAUNDRY, The Summerland Art Gallery, group exhibition.
- 1994 THE I.D., THE EGO, AND THE OAA, The Alternator, Kelowna., group exhibition
- 1993 CLARK AND CLARKE, The Summerland Art Gallery, two person Exhibition, Summerland.
- 1993 IMAGES & OBJECTS XI, Juried Preliminary Exhibition for Penticton.
- 1992 SHOW TIME, The Okanagan College Gallery Kelowna, Solo Exhibition.
- 1992 ON YOUR MARK, Vernon Art Gallery, Vernon, Juried Exhibition.
- 1991 OKANAGAN OPEN, Kelowna Art Gallery, Juried Exhibition, Kelowna.
- 1991 DRAWERS OF WATER, Okanagan Artist Alternative Gallery, Kelowna, Juried Exhibition,
- 1991 BOARD OF DIRECTORS ROOM, Fine Arts Department, Dean Roberts, University of Calgary.
- 1991 SELECTED PAINTINGS, Little Gallery, Fine Arts Department, University of Calgary.
- 1990 GULF CANADA, Juried Exhibition, Gulf Canada Building, Calgary.
- 1990 SELECTED WORKS, Schurfield Hall, University of Calgary.
- 1990 BFA GRAD SHOW, Nickel Arts Museum, University of Calgary.
- 1989 JURIED EXHIBITION, Alberta College of Art, Calgary.
- 1989 PAINTING EXHIBITION, Little Gallery, Fine Arts Department, University of Calgary.
- 1988 SELECTED WORKS for Okanagan College of Fine Arts Travelling Drawing Exhibition, UBC
- 1988 SELECTED WORKS, Okanagan College of Fine Arts Travelling Exhibition, Penticton, Vernon Galleries.
- 1988 OKANAGAN COLLEGE FINE ARTS GRADUATES EXHIBITION, Okanagan College, Kelowna.
- 1984 SOLO DRAWING EXHIBITION, Community Skills Gallery, Kelowna.



Glenn Clark - Penticton, BC - 2017

BIBLIOGRAPHY / CATALOGUES

- Oakes, Julie. *Art Up & Down the OK Valley*. HeadBones Gallery, Vernon, BC., July – Sep., 2016.
- Belton, Susan and Robert. *Alumni Then and Now, UBCO Public Art Collection*, Lake Country Art Gallery, Lake Country, BC, April – May, 2016.
- Oakes, Julie. *OK BE ST*. Head Bones Gallery, Vernon BC, July – Aug., 2015.
- Oakes Julie. *Glenn Clark: Wackem Sackem*. HeadBones Gallery, Vernon BC, Dec. – Feb., 2015.
- Oakes, Julie. *Okanicon Iconagan*. HeadBones Gallery, Vernon, BC, Dec – Jan., 2013.
- Oakes, Julie. *Okanagan Eyes, Okanagan Wise, Okanagan-Ise*. HeadBones Gallery, Vernon BC, June – Aug., 2011.
- Kalnin, Jim. *Glenn Clark: Snap Shot*. Lake Country Art Gallery, Lake Country, BC, July – Sept. 2011.
- Culen, Lubos. *In Search of the Picturesque: Glenn Clark*. Vernon Art Gallery, Vernon, BC, May – July, 2010.
- Wittelman, Alphons. *Glenn Clark: In the Footsteps of E.J. Hughes*. Lloyd Gallery, Penticton BC, Nov. – Dec., 2007.

SELECTED ARTICLES

- Priegert, Portia. “*Art to Collect*”, GalleriesWest Magazine, Spring 2016, p. 16.
- Kidd, Steve. *Artist named artist of the year*. Penticton Western News, Apr. 22, 2015, p.B1.
- Brotherton, Dorothy. *Hockey fun flying high at airport*. eVent, Nov. 19, 2013, p.1
- Wylie, Liz. *Best of Seven*. Kelowna Art Gallery Journal, Issue 42, Sept. – Dec. 2013
- Patton, Kristie. *Artist creates for love of the game*. Penticton Western News, Dec. 6, 2013, p. B1
- Hartline, Sandra. *Abandoning Paradise*. Articulate Magazine, Spring/Summer, 2013, p. 18 – 20.
- Crawford, Paul. *First Person Narrative*. Artsletter, Penticton Art Gallery, Jan. – Feb. 2012.
- Kidd, Steve. *Local artist joins select group*. Penticton Western News, Nov. 9, 2011.
- GalleriesWest Magazine *Glenn Clark, Okanagan.*, Spring 2010, p.32.
- Brett, Mark. *On the Trail of E.J.Hughes*. Penticton Herald, May 7, 2007.
- Renaud, Dawn. “Culture Lounge”, Okanagan Life Magazine, May, 2005, p. 15.
- Thornycroft, Robin. *Hands of Gold*. Penticton Western News, Feb. 3, 2004, p. B1.
- Burgess, Renée. *Go Vees Go*. Kelowna Art Gallery Journal, Issue 12, April – June, 2004, p.4.
- Symons, Gary. *Art...with a capital “Vee”*, Penticton Herald, June 2, 2000, p. B9.
- Crompton, Dave. *Picture this, Vees*. Penticton Herald, Feb. 3, 2000, p. B1.
- Priegert, Portia. *He PAINTS he scores*. The Okanagan Sunday, Sept. 12, 1999, p. C6.
- Maloney, Carol. *Kelowna artist leaves his mark on downtown Golden*. Golden Star, May 23, 1990, p. 4.



ON DECK - Oil on canvas, 40x50 inches - 2013

MURAL PROJECTS

- 2015 ARTS WELLS, Island Mountain Arts, Wells, BC
- 2014 RATTLESNAKE PARK, restoration mural, Oliver BC
- 2013 HORNETS NEST, South Okanagan Secondary Gym Mural, Oliver BC
- 2011 REIMAGINE MURAL FESTIVAL, General Paints, Penticton
- 2010 COMMISSIONED MURAL, Village by the Station, Penticton
- 2009 COMMISSIONED MURAL, Ruby Tuesday Winery
- 2009 CENTENNIAL STUDENT MURAL PROJECT, McNicoll Park Jr. Secondary School
- 2005 COMMISSIONED MURAL, Wine Country Information Centre
- 2005 100 PANELS, children's Mural Project, Naramata Elementary School
- 2004 COMMISSIONED MURAL, Penticton Memorial Arena
- 2004 COMMISSIONED MURAL, La Casa Ouzeria Restaurant, Penticton.
- 2002 COMMISSIONED MURALS, La Casa Ouzeria Restaurant, Penticton.
- 2002 COMMISSIONED MURAL, Big Bend Hotel, Golden.
- 2001 Refurbished Penticton Vees Display, Penticton Memorial Arena
- 2000 THE PENTICTON VEES AT THE BRANDENBURG GATE, 1955 WORLD CHAMPIONS,
Commissioned Mural, Elks Hall, Penticton, BC
- 1997 HISTORICAL FAIRVIEW PROJECT, 12 painted information panels, Oliver Historical Society Kiosk at
Fairview Townsite, B.C.
- 1996 Historic Transportation Mural, R.N. Atkinson Museum, Penticton,
- 1993 DIORAMA/Wild Life Display, R.N. Atkinson Museum, Penticton,
- 1990 COMMISSIONED MURAL, Big Bend Hotel, Golden, BC, Canada.
- 1989 COMMISSIONED MURAL, Big Bend Hotel, Golden.
- 1983 COMMISSIONED MURAL, Temple Hotel, Grayson Saskatchewan, Canada.

HEADBONES GALLERY

