

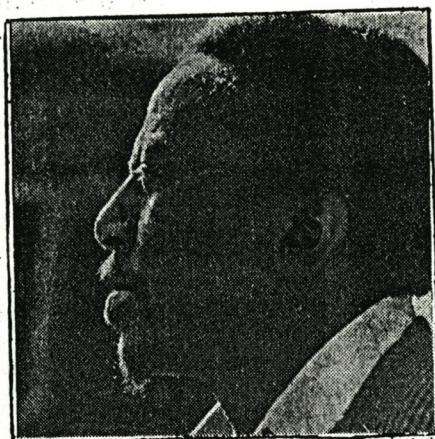
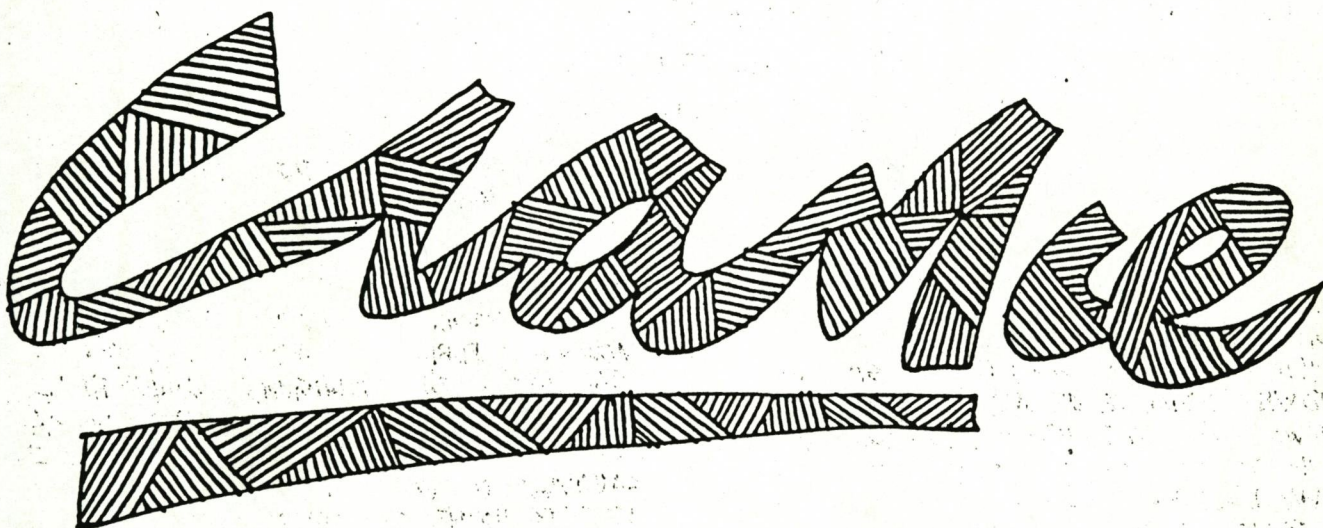


photo by George Hallett

PETER CLARKE: SOUTH AFRICAN ARTIST.

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PETER CLARKE: SOUTH AFRICAN ARTIST.

BORN SIMON'S TOWN, SOUTH AFRICA 1929.
DROPPED OUT OF HIGH SCHOOL IN 1944.
UNTIL 1956 DOCK WORKER AT SIMON'S
TOWN. / MEMBER OF ART GROUPS, CAPE
TOWN, SA. 1947-1952 / MICHAELIS SCHOOL
OF ART, UCT, SA 1961 / RIJKS ACADEMIE,
AMSTERDAM, HOLLAND 1962-1963 /
ATELIER NORD (ETCHING STUDIO), OSLO,
NORWAY 1978-1979

PAINTING & WRITING PROFESSIONALLY
SINCE 1956. HAVE ILLUSTRATED BOOKS
PUBLISHED IN SOUTH AFRICA, SWEDEN,
GERMANY, SWITZERLAND, NIGERIA, ENG-
LAND / ONE PRIZE WINNER CHILDREN'S
BOOK "SNOET ALLEEN" BY FREJA LINDE
(C.P. HOOGENHOUT AWARD) 1965.

WON "DRUM" INTERNATIONAL SHORT STORY
AWARD IN 1955. / ELECTED ACCADEMICO
ONORARIO OF THE ACCADEMIA FLORENTINA
DELLE ARTI DEL DISEGNO (FLORENCE,
ITALY) 1965. / HONORARY FELLOW IN WRIT-
ING OF UNIVERSITY OF IOWA (IOWA CITY,
USA) 1975 / DIPLOMA OF MERIT (LITERAT-
URE) UNIVERSITA DELLE ARTI (SALSO-
MAGGIORE TERME PR. ITALY) 1982 / DIPLO-
MA OF MERIT (ART) ACCADEMIA ITALIA
(SALSO-MAGGIORE TERME PR. ITALY) 1983 /
HONORARY DOCTOR OF LITERATURE, WORLD
ACADEMY OF ARTS & CULTURE (TAIPEI, TAI-
WAN) 1984. / HONORARY MEMBERSHIP (LIFE),
THE MUSEUM OF AFRICAN AMERICAN ART
(LOS ANGELES, CALIFORNIA, USA) 1984.

WRITINGS HAVE APPEARED INTERNATION-
ALLY IN VARIOUS PUBLICATIONS & ANTHOLO-
GIES. WORKS BROADCAST BBC, LONDON;
VOICE OF AMERICA; NBC-TELEVISION,
USA & SABC, SOUTH AFRICA. HAVE
DONE READINGS OF MY POETRY IN SOUTH
AFRICA & SEVERAL IN THE USA.

MAJOR ONE-MAN EXHIBITIONS

GOLDEN CITY POST, CAPE TOWN, SA 1951 /
MBARI CULTURAL CENTER, IBADAN, NIGER-
IA 1965 / CHEM-CHEMI CULTURAL CEN-
TRE, NAIROBI, KENYA 1965 / EDRICH
GALLERY, STELLENBOSCH, SA 1970 /

SHELL HARBOUR ART CENTRE, SHELL HARBOUR,
NSW, AUSTRALIA 1973 / FISK UNIVERSITY,
NASHVILLE, TENN, USA 1973-1974 / KUUMBA
WORKSHOP, SOUTH SIDE, CHICAGO, USA 1976 /
"OUR WORLD IS A GHETTO" SA. ASSN. OF
ARTS, CAPE TOWN; COMMUNITY ARTS PROJECT,
MOWBRAY; PUBLIC LIBRARY, GRASSY PARK;
SA. 1977-78 / "ILLUSIONS & OTHER REAL-
ITIES", ATLANTIC ART GALLERY, CAPE TOWN, SA
AUG-SEPT. 1981 / SANDVIKA KINO VESTIBYLE,
SANDVIKA, NORWAY 1978-1979 / JERUSALEM
ARTISTS HOUSE, JERUSALEM, ISRAEL 1984.

MAJOR INTERNATIONAL GROUP EXHIBITIONS

SOUTH AFRICAN GRAPHIC ART, YUGOSLAVIA 1960 /
DITTO GALERIE SCHONINGER, MUNICH, GERMANY 1961 /
DITTO SAO PAULO 1961/5 & 6th INTERNAT. GRAPHIC
ART BIENNALES, LJUBLJANA, YUGOSLAVIA 1963 &
1965 / INTERNAT. GRAPHIC ART, ALBERTINE MUSE-
UM, VIENNA, AUSTRIA 1963 / XXXII BIENNALE,
VENICE, ITALY 1964 / 1st & 2nd EXHIBIT. OF
INTERNAT. GRAPHICS, PALAZZO STROZZO, FLO-
RENCE, ITALY 1968 & 1969 / SA. GRAPHICS
TOURING WEST EUROPE 1971 / BENEFIT EX-
HIBITION OF GRAPHICS, PRATT GRAPHICS CEN-
TRE, NY. USA 1973 / TERCERA BIENNIAL IN-
TERNACIONAL DEL GRABADO DE BUENAS AIR-
ES 1972 / ATELIER NORD, OSLO, NORWAY SER-
IES OF GRAPHIC ART EXHIBITS. 1979-1982 /
BOTSWANA FESTIVAL EXHIBITION, GABORONE
BOTSWANA 1982 / INTERNAT. EXHIBITION OF
PRINTS, KANAGAWA, JAPAN 1983 & 1984 /
NORWEGIAN INTERNATIONAL PRINT BIENNALE,
FREDERIKSTAD, NORWAY 1984 / 10 INTERNAT-
IONALE TRIENNALE FÜR ORIGINALE GRAFIK,
GRENCHEN, SCHWEIZ 1985 / "BOTSCHAFTEN
ANS SÜDAFRIKA, MUSEUM FÜR VÖLKERKUNDE,
FRANKFURT AM MAIN, WEST GERMANY.

REPRESENTED IN NUMEROUS PRIVATE & PUBLIC
COLLECTIONS IN SOUTH AFRICA & OVERSEAS IN-
CLUDING THE FOLLOWING —

Hymie & Jean Bernadt, Kenilworth, SA.
National Gallery, Cape Town, S.A.
Library of Congress, Washington D.C. USA
Pat & Steve Teltz, Arlington, Virg. USA
Fisk University, Nashville, Tenn. USA
David C. Driskell, Hyattsville, MD. USA
Johnson Publishing Co, Chicago, Ill. USA
Mus. of Contemporary Art, Skopje, Yugoslavia
Kunst-halle der Stadt Bielefeld, W. Germany
Dennis W. Koks, Kiama, NSW. Australia
BAERUM Kommune Sandvika, Norway
Stichting Afriqas Museum, Bag & Del, Holland
National Art Gallery, Gaborone, Botswana

ROTE & HANDBOUND UNIQUE BOOKS "MISCELLANEA" (A collection of stuff & nonsense : 1978) & "KIMONO" (An erotic poem : 1983)

CO-DESIGNER OF THE CALENDARS "AFRIKA" (poetry, photography, drawings, graphic art, sculpture) PUBLISHED BY YAKALISA ART ASSOCIATES, CAPE TOWN, SOUTH AFRICA, 1983 & 1984.

IN 1984 HE COMPILED "WE SHALL APPEAR LIKE STROLLING PLAYERS" A COLLECTION OF PEN DRAWINGS WITH PROSE.

5 PAINTINGS & GRAPHICS HAVE APPEARED IN THE PUBLICATIONS CAPE TIMES, SUNDAY TIMES, THE ARGUS, DIE BURGER, IOWA CITY SPECTATOR, TOPIC MAGAZINE, FIS CONTACT ETC.

HE IS A MEMBER OF THE INFORMAL LITERARY GROUP, THE OCEAN VIEW PEN CIRCLE.



BELOW) "GRAVE IN THE KAROO" & (ABOVE) "WOMAN WEARING A DOEK"



... A sensitive man
who feels & forges
the time
like the smith
before the anvil...

... HIS QUIET PRESENCE MAKES ONE ASK THE QUESTION, "ARE YOU THE ARTIST WHO DOES SO MANY DIFFERENT THINGS?.... BUT ONE SHOULD NOT BE GREATLY SURPRISED TO FIND AN ARTIST OF AFRICAN ANCESTRY IN ANY PART OF THE WORLD KEEPING HIMSELF BUSY WITH A MULTI MEDIA APPROACH TO ART...

THERE IS AN HISTORICAL PRECEDENCE FOR THE AFRICAN ARTIST TO BE MASTER OF MANY MEDIA. IT IS PART OF HIS TRADITIONAL CULTURE...

THE URGE TO CREATE THE IMAGE WITH WORDS & LINE GO HAND IN HAND WITH HIM & HE IS EQUALLY AT HOME WITH THE PEN IN HAND OR WITH THE BRUSH...

PETER CLARKE'S ART IS ABOUT LIFE THE SAME WAY A SONG IS ABOUT MUSIC...

PETER CLARKE USES SYMBOLS IN HIS WORK THAT ARE EQUATED WITH BLACK LIFE & THE MEANING OF BLACK SURVIVAL IN A HOSTILE SETTING BUT THESE SYMBOLS BELONG TO ALL MEN REGARDLESS OF THEIR COLOUR. THIS UNIVERSAL LANGUAGE OF FORM EXPANDS HIS ARTISTIC VOCABULARY BEYOND THE JARGON OF VOICELESS IMAGES THAT SCREAM THE ANGER & EMOTION OF HELPLESS PEOPLE... HIS SENSITIVE PERCEPTION OF FORM WILL NOT ALLOW HIM TO STOOP TO CONQUER THROUGH THE SOCIALIZATION OF FORM ALONE. HE WANTS TO BE A PART OF THE LIVING WORLD & HIS ART ECHOES THIS DESIRE. HE IS AWARE OF HIS CASTE IN AN IMPERFECT SOCIETY BUT HIS ART IS GREATER THAN THE CAST ARTIFICIALLY MADE FOR HIM...

PETER CLARKE'S ART HAS BEEN ABLE TO TRANSCEND THIS EARTHLY CASTE OF NAMES & FORMS & HIS WORK RIGHTLY REFLECTS THE SPIRITUAL MEANING THAT ART ALONE CAN GIVE

DAVID C. DRISKELL
Professor & Chairman
Dept. of Art, Fisk University
Nashville, Tenn. USA

(in the publication "SOUL MOTION III / PETER CLARKE SOUTH AFRICAN ARTIST/POET."
Published by the Division of Cultural Research, The Dept. of Art, Fisk University,
Nashville on the occasion of Peter Clarke's exhibition of drawings, paintings
& prints in the Carl van Vechten Gallery, Fisk University December 9 1973
January 13 1974).

REFLECTIONS ON HUNGER (notes to be used for decorating a post to be auctioned in aid of OPERATION HUNGER 1 Aug. 1987)

- ① No doubt, many people are under the impression that those who are poverty-stricken hunger only for food. But the truth is if you are underprivileged that is no condition in which you would wish to remain. Every living person who is of sound mind is aware of the fact that there are better things in life. Therefore there is bound to be a pursuit of happiness which, if it must not be gained at the expense of others, must involve consideration for all.

② Bread & Cake

The same old problem through the ages
Different people earning different wages.
Marie-Antoinette comes to mind.
Would she be surprised to find
Bread's still so expensive
The poor can't even think
Of eating cake?

③ Hard Times

The butter's expensive
And so is the bread.
When I am dead
Put a sandwich on my grave
Instead of flowers.

④



They had wandered
about, lost,
starving, in the
desert.
One member of
the tribe was
found alive. He
was naked. He
had survived only
because he had
eaten his leather
loincloth.

⑤ ABOUT HANSEL & GRETEL

WHEN AS A CHILD I
READ THAT STORY ABOUT
HANSEL & GRETEL &
THE WICKED OLD WITCH
WITH HER HOUSE MADE
OF CANDY, MY MOUTH
WOULD WATER, THINKING
ABOUT THE VARIETY
OF FLAVOURS THAT
MUST HAVE GONE INTO
THE STRUCTURE OF
THE HOUSE

P.S. IT WAS ONLY YEARS
LATER WHEN IT OC-
CURRED TO ME THAT
EATING UP THAT KIND
OF HOUSE WAS BAD
FOR THE TEETH.

⑥

IN OSLO: ONE WINTER NIGHT

In 1979 I arrived in Oslo, Norway, my mind full of questions regarding the country, knowing too that in the process of getting to know one another people would ask me questions about the country that I had come from. There was one question that I knew was inevitable.

Months went by. It became colder & the days shorter & the Festive Season closer. Slogging home through the Arctic snow one night with a lady-friend, she suddenly said, "By the way, Peter, what do people in South Africa eat at Christmas time?" Having waited so patiently for months for that particular question to be asked, I smiled — & then I said, "We eat missionaries. But we first remove their pith helmets."

⑦



"He eats like a pig & guzzles his wine, never again at my table."

So the dinner-guest makes it difficult for himself.

They will never invite him again but will be content for him to remain at home in what is probably a pigsty.

⑧

VISTING DAY AT THE ORPHANAGE

After years & years,
The wood grain stands in high relief
On the spotless dining room table.
Do the minds, one wonders, require the orphans
to be able

To become as brainwashed
As its well scrubbed surface?
Forget all about relatives
And family?

But why do

Quiet children with longing eyes
Look so imploringly at you
When you prepare to go
And the child you've come to see, all tears,
Cries beseechingly,

"Please — please take me away from here?"

⑨

CORNER SHOP, EIN KEREM (ISRAEL)

Here in this village,
Shutters taken off,
Owner's name revealed,
This little shop is at the corner
of the world.

Necessity guides feet so easily
Along roads that lead
To bottled, canned & cartoned
merchandise,

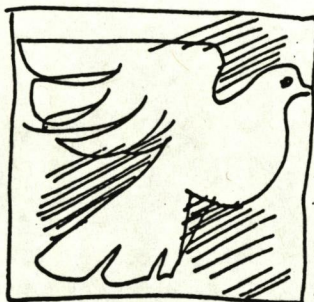
To taste & family concerns
And almost intimate conversation.
Hands enclose the homely warmth
Of braided bread &
the roundness of bagels.

The pungency of pickles,
The odours of meat & cheese
Pervade the atmosphere.

With the blessings of God,
Each year a sufficiency
Of the fruits of the earth
is contained here in.

- ⑩ Interesting the way some people eat soup — like people drowning whose only hope of survival lies in slurping up the ocean so it will become shallow enough for them to walk to shore & to safety.

⑪



Doves don't always mean peace symbols & freedom.

To some people they suggest pigeon pie & pot roast & stew & the thought of it, looking at that symbol, makes one's mouth water & one's stomach rumble.

⑫

When you live a fairly normal life & find that you are reasonably comfortable in comparison to certain other people then you realize poverty is a terrible thing.

I remember an article THE FRAIL & DISABLED AGED on the woman's Argus Page of the Argus, Wed 13 May 1981 about unsatisfactory living conditions in Vanga, Nyanga & Guguletu. A social worker, Christine George, had done field work for a survey of the aged & found that many old people were living under the most unsatisfactory conditions. One of the people interviewed was an old woman of 101.

This old lady said that the pension she received was so little that she was never able to buy herself a set of dentures in order to enjoy eating her food.

The report mentioned that nutritional problems existed among 277 of the 395 persons interviewed & that they existed on meals consisting mainly of rice, samp & soup bones.

On the same page of the newspaper as the article dealing with the survey of the frail & aged a Cape Town butchery was advertising various types of old meat delicacies that it had in stock at various branches in the city.

POEM FOR DON B: SMALL TOWN
PIANIST

Don Baard was a self-taught pianist
who was employed as a waiter — of
all things — at the Lord Nelson Hotel,
Simon's Town. He eventually died of TB.
& no doubt, frustration

WE KIND OF LIKED THE
CASUAL WAY YOU PLAYED.
ONE HEARD YOU DOWN BUDGES LANE
AND KNEW YOUR FINGERS WERE
SPRAYED

ACROSS
AND HOPPING BACKWARDS & FOR-
WARDS OVER

AND CHOPPING
AND LIGHTLY TOUCHING
EACH BLACK & WHITE PIANO KEY,
EASILY, LEISURELY,

YOU WITH YOUR BLOODSHOT EYES,
CAUGHT UP IN YOUR MELODIES,
YOUR PLAYING NOT STOPPING
TILL IT WAS FINALLY DONE.

SMACK! — INTO YOUR WHITE
JACKET

AND TO QUARTER TO FOUR DUTY
AT THE LORD NELSON HOTEL
WHERE,

IN TWO TICKS,
WOULD BE SAYING,

"YES, SIR",

"YES, MADAM",

"YES. VERY WELL..."

AND NO BUTS

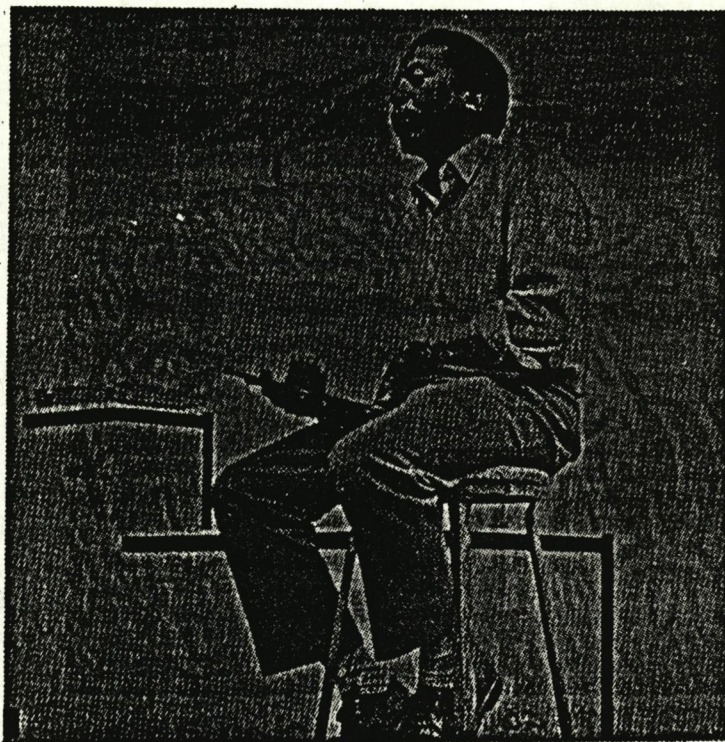
EXCEPT LATER, OH, HELL! —
SOAKING YOUR TROUBLES & GUTS
IN BOOZE.

WHAT WAS THE USE...

PLAY "CAROLINA MOON"

AND "LONG AGO & FAR AWAY"
I HAD A DREAM ONE DAY...

ONLY, THE DREAM WAS NEVER TO BE
ANYTHING ELSE BUT AGONY.



AT FISK UNIVERSITY, NASHVILLE, TENN. USA. 1976

Peter Clarke, South African
artist and poet, visited with the
Department of Art on February
12. On that evening Clarke pre-
sented in Van Vechten Gallery,
a reading of his poems. They
focused on personal experiences
in and out of South Africa. In-
cluded were "Gossips," Distant
Thunder, "Cinema" and "Rail-
road Man."

In addition to being a poet,
he is internationally known for
his paintings, graphics and book
illustrations. He has exhibited
in museums and galleries in
Australia, Kenya, Germany and
Yugoslavia. Also, an exhibition
of his woodcuts was presented
at the Van Vechten Gallery in
December, 1973.

YOUR UNTUTORED FINGERS
SPREAD & PLAY.

THE KIDS ARE LISTENING
WITH POVERTY-PATCHED CLOTHES,
HUNGER,
A FEW NOSES GLISTENING,
HARD TIMES TEMPORARILY
FORGOTTEN.

IT'S ROTTEN HEARING YOU
COUGH

YOUR TATTERED LUNGS OUT
BUT PLAY, PLAY.

THE MUSIC REMAINS,

MUTE MUSIC,

AFTER YOU'VE GONE AWAY.

(18 June 1977)



THE GOATHERD (linocut)

WHEN ONE IS
POSSESSED BY
BOTH
DEDICATION
&
DETERMINATION
WHAT IS THE
POINT OF
GIVING UP?

— PETER CLARKE



Clarke



TWO PEN & INK DRAWINGS FROM THE BOOK
"WE SHALL APPEAR LIKE STROLLING PLAY-
ERS" (drawings & prose).



WALKING AGAINST THE WIND (linocut)

Below is a list of selected reference books, anthologies & art catalogues in which there is mention made of Peter Clarke as writer or artist;

SOUTH AFRICA by Tom Hopkinson (co editor of LIFE PUBLISHERS; in the LIFE WORLD LIBRARY series 1960's).

CONTEMPORARY ARTISTS OF AFRICA by Forester B. Washington (Pub. Division of Social Research & Experimentation, Harmon Foundat. Inc. New York. 1960).

JUBILAUMS-LESERUNG-ILLUSTRIERTE pub. Bertelsmann, West Germany 1960.

(Page 17: Alan Paton's "Aber das Wort sagte ich nicht": the novel was published under the title "Too Late the Phalarope" originally). Information about the novel plus notes on Peter Clarke, "Einleger-kunstler aus Sid Afrika" plus 3 of his illustrations for the Paton book & photo of the illustrator.

ART IN SOUTH AFRICA SINCE 1900: painting, sculpture & graphic art: by F.L. Alexander. pub. A.A. Balkema. 1962

POEMS FROM BLACK AFRICA edited by Langston Hughes. (Unesco Collection of Contemporary Works) pub. Indiana University Press, Bloomington, Indiana, USA. 1963.

EXPOSITION INTERNATIONALE DE GRAVURE (MEDNARODNA GRAFICNA RAZSTAVA) pub. moderna Galerija Ljubljana, Yugoslavia 1963 & 1965.

AFRICA'S CONTEMPORARY ART & ARTISTS by Evelyn S. Brown (pub. Harmon Foundation Inc. NY. USA) 1966.

C.P. HOOGENHOUT-TOEKENNING (C.P. Hoogenhout Award); Suid Afrikaanse Bibliotek Vereniging 1960-1965. (Pub. Kaapse Stadsbibliotek, Kaapstad) 1967

DIE ILLUSTRASIE VAN SUID AFRIKAANSE KINDERLEKTUUR (The illustrating of South African Literature for Children) by C.A. Lohmann; Pub. Potchefstroom University, South Africa. 1967

LIVING LANGUAGE (Poetry for schools broadcast) pub. BBC. London. England. 1968

CONTEMPORARY POETS OF THE ENGLISH LANGUAGE. Pub. St. James Press, London, England. 1970

SOUTH AFRICAN ART & ARTISTS by Esme Berman pub. A.A. Balkema, Cape Town. 1970
JUNIOR VOICES (an anthology of poetry & pictures. 3rd book) edited by Geoffrey Summerfield Pub. Penguin Books, England 1971
TEACHERS READ-ALoud ANTHOLOGY: Level 10 Compiled by Charlotte S. Huck, William A. Jenkins & Wilma J. Pyle. pub. Scott, Foresman & Co. Glenview, Illinois, USA. 1971

EFFECTIVE ENGLISH: STUDENTS BOOK 1. compiler M.C.P. Montgomery. pub. Evans Brothers Ltd. London, England 1971

SOUL MOTION III: 30 poems & catalogue of the Peter Clarke exhibition of drawings & graphics in the Carl Van Vechten Art Gallery, Fisk University, Nashville, Tenn. USA December 1973 - January 1974. pub. The Dept. of Fine Art, Fisk University 1973

AFRICAN AUTHORS (a companion to Black African Writing 1300-1973) Editor: Donald E. Herdeck pub. Black Orpheus Press, Washington DC USA. 1973

IMAGES OF CREATION (A Professional Art exhibit to celebrate the 50th. Anniversary of the 1st United Methodist Church, Elmhurst, Illinois, USA 1974)

SOUTH AFRICAN GRAPHIC ART & ITS TECHNIQUES by F.L. Alexander pub. Human & Rousseau, Cape Town 1974

DICTIONARY OF INTERNATIONAL BIOGRAPHY

INTERNATIONAL WHO'S WHO IN POETRY (Melrose Publishers, Lon. England) 1975

MUNDUS ARTIUM (Anthology of African Writing issue) pub. University of Texas at Dallas, Texas, USA. 1976

WHO'S WHO IN THE WORLD pub. Marquis Who's Who Inc. Chicago USA 1977

DRIE EEUW KUNS IN SUID AFRIKA (beeldende kuns / boukuns / toegepaste kuns) (3 centuries of art in South Africa: art / architecture / applied art) by Hans Franssen pub. Ameth Uitgewers, Pietermaritzburg, Natal. SA. 1981.

SEVENTH BRITISH INTERNATIONAL PRINT BIENNALE 4 April - 4 July 1982 Cartwright Hall, Lister Park, Bradford, England

THE RETURN OF THE AMASI BIRD (Black South African Poetry 1891-1981) edit. by Tim Couzens & Essop Patel. pub. Ravan Press, Johannesburg, SA. 1982

THE 9th INDEPENDANTS EXHIB. OF PRINTS IN KANAGAWA '83 (Aug 20-28, 1983) pub. Kanagawa Prefectural Gallery, Yokohama-shi, Japan. 1983

A VISION OF ORDER (A study of Black South African Literature in English 1914-1980) by Ursula A. Barnett, pub. Sinclair Browne Ltd. Lon. Eng. 1983

NATIONAL GALLERY OF SOUTH AFRICA, Cape Town (Fine Art collection catalogue) pub. National Gallery, Cape Town, South Africa

NORWEGIAN INTERNAT. PRINT BIENNALE FREDRIKSTAD 1984 (SEVENTH EXHIBITION)

BOTSCHAFTEN AUS SUDAFRIKA (Kunst und Künstlerische Produktion schwarzer Künstler) catalogue (Museum für Völkerkunde, Frankfurt am Main, W. Germany 1987)

Contributor to various magazines including CONTRAST (various issues), SOUTH AFRICAN OUTLOOK, NEW NATION, YEZI, POETRY SOUTH, GAR, WIETIE, CLASSIC, FIRST WORLD, ROMANIA LITERAR, BLACK WORLD, BA SHIRU, DER WEITE RAUM, RESEARCH IN AFRICAN LITERATURES etc.