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Published for the exhibition  
â\200\230The Hand is the Tool of the Soulâ\200\231,  
an exhibition of work by Peter E. Clarke  
(11 March - 17 May 1992)  
at the Natale Labia Museum.

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Front cover: Peter Clarke, The Saxophonist (1962) woodcut,  
(cat. no. 26).

Frontispiece: Peter Clarke, Girl with flowers (undated) linocut,  
(cat. no. 58).

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## FOREWORD

It is the first time that an artist has been honoured in this manner at the South African national Gallery. The Hand is the Tool of the Soulis more than a retrospective exhibition; it is an exploration and a celebration of an artistic persona, of the nature and depth of creativity and of the man himself - a dignified, impeccable, fascinating and somewhat enigmatic man.

I have lived with a work by Peter Clarke since 1967, a black and white ink and wash drawing in which he captures the plight of an isolated individual. Characteristically he does so without a trace of sentimentality and succeeds in creating an extraordinary monumentality on a small scale.

Peter Clarke has worked closely with Patty Hardy, Curator of the Natale Labia Museum, in putting together this collection of paintings, prints, examples of book binding, leather-worked containers and belts, decorated glass bottles, printed fabric, painted plates, as well as excerpts from his

working records of poetry and polished copy. The artist is also sharing his knowledge and experience with the public through printmaking workshops and reading extracts of his own prose and poetry during the course of the exhibition.

We are proud to have Peter Clarke as our guest.

Marilyn Martin  
Director  
SA National Gallery

Peter Clarke, *Hand is the Tool*, 1992.  
by Kathy Grundlingh, (1992).

## VOORWOORD

Dit is die eerste keer dat 'n kunstenaar op hierdie wyse by die Suid-Afrikaanse Nasionale Kunsmuseum gehuldig word. The Hand is the Tool of the Soul is meer as 'n retrospektiewe tentoonstelling; dit is 'n verkenning en 'n verheerliking van 'n artistieke persona, van die aard en die diepte van kreatiwiteit en van die man self - 'n waardige, onberispelike, fassinerende en ietwat enigmatiese man.

Ek leef sedert 1967 saam met 'n werk deur Peter Clarke,

Self Portrait (1953) gouache, (cat. no. 13).

'nswartenwitink en waterverf tekening waarin hy die verknorsing van 'n afgesonderde individu vaslê. Kenmerkend word dit gedoen sonder 'n sweempie sentimentaliteit en slaag hy daarin om 'n besondere monumentaliteit op 'n klein skaal te skep.

Peter Clarke het nou saamgewerk met Patty Hardy, Kurator van die Natale Labia Museum, in die saamstel van hierdie versameling van skilderye, drukke, voorbeelde van boekbindery, houters en seinture met leer bewerk, versierde glasbottels, bedrukte materiaal, geskilderde borde, asook uittreksels uit sy werk-dokumente van gedigte en persklaar kopie. Die kunstenaar deel ooksy kennis en ervaring met die publiek deur middel van drukmaakwerk-winkels en die lees van uittreksels uit sy eie prosa en gedigte gedurende die loop

van die tentoonstelling.

Ons is trots om Peter  
Clarke as ons gas te hÃ©.

Marilyn Martin  
Direkteur  
SA Nasionale Kunsmuseum

## A BRIEF HISTORY

\_ At the age of 27, in October 1956, Peter Clarke gave up his job as a dock worker at Simon's Town where he was born, and went to spend a few idyllic months in Teslaarsdal, (a small farming village near Caledon in the South Eastern Cape), before seeking new employment. He went equipped with sketch books (cat. nos. 98,99,100), brushes and paints, and spent the next three months exploring the themes that largely define and identify his work to this day. He never did quite get around to that next interview however, and apart from periodically serving as an artist's: model during the next two years; his life as a professional artist had begun.

Peter Clarke's formal education took place in the evening when he attended classes taught by John Coplans at St, Philip's School in Woodstock? in 1947. Thereafter he taught himself by working with other art students, by visiting exhibitions and reading books. He was particularly struck by the work of the: Mexican artists

José Clemente Orozco (1883-1949) and David Alfaro Siqueiros (1896-1974), feeling that it reflected his own concerns - 'the history behind those pictures was almost familiar' - as well as his interest in contemporary art.

His work was accepted for exhibition and well received by the art critics of Cape Town as early as 1950, when he participated in an exhibition of Christmas cards at the Association of Arts Gallery. His Self Portrait (cat. no. 13) of 1953 is one of three he executed, and reflects a self-conscious but firmly committed vision of himself as an artist. At this stage he was experimenting with many media, and carved three of the five sculptures he has produced, (cat. nos. 105,106, 109), mostly from found ob-

jects randomly compiled. In  
1954 he exhibited painted  
headscarves (cat. nos.  
120,121) along with a paint-  
ing of the "Native Location" in  
Simon's Town, at the 5th An-  
nual Exhibition of the Art and  
Photographic Society, held at  
the Pinner Naval Dockyard in  
England. When he was 18

Playing Kerrem (1973) acrylic, (cat. no. 2).

years old he acquired a camera, started taking photographs of people and objects around him, and has never lost his interest in this medium: 'I would like to have explored all these things much more' he said 'and wish I had a twin or another self to do so. The day is just not long enough. I have never lost touch with these interests.'

During the second half of the 1950s his book covers and illustrations were being published. James Matthews actually wrote Penny for the Guy in response to seeing Peter Clarke's sketches of people wearing masks. Catalogue numbers 19 and 30 reflect his continuing interest in the theme of masks, which in retrospect identifies a key feature of his artistic expression. Looking at both his visual and literary production over the past forty-five years, it becomes clear that although the images have a powerful impact, there exists a certain emotional distance between the artwork and the viewer, whereas in his writing there is a riveting immediacy in the encounter. This underlines the importance of seeing

the artist as both a poet and a painter, with one form continually balancing, drawing from and sustaining the other. His literary output has always occurred in tandem with his fine

art work.

In June 1956 his work was included in a selection of prose and poetry broadcast by the BBC in Aspects of Africa, a series of talks designed to give university listeners' information about the problems in Africa. In 1957, in a short story competition judged by, among others, Stephen Spender, he won an award for Eleven O'Clock: the Wagons, the Shore, which was read by Leonard Sachs and broadcast by the BBC on the 16th of July that year. In this the poet writes with a paint brush: 'When the days were wintry

and eleven o'clock dry, we leant  
on the weathered timbers of  
the wagons and watched the  
mists of distant rains flushing  
the faces of the coastal moun-  
tains, hugging the outline of  
the bay, washing out the colour  
of the mountain, sea and sky  
the way water washes out the  
tints of a delicate water-colour  
painting."

Cutting the early morning air (1985) acrylic, (cat. no. 11).

er waarloos?â\200\235â\200\235 In May 1958  
-rofessor Matthys Bokhorst  
compared his ik ath that

JosÃ© Orozco, saying his work

â\200\230shows his â\200\230emancipation from  
self-taught draughtsman to  
full-fledged painterâ\200\231.' In re-  
sponse to the same exhibition  
at the SA ae of Arts

gallery/S (Magda Sauer) con-  
ceded that 'Die tekeninge in  
wit en swarttoon'naansienlike  
verbetering op die vorige  
tentoonstelling' but added 'Sy  
kleursin is nie goed ontwikkel  
nie, en hy moet nog baie leer  
in verband met die gebruik  
van vertâ\200\231? At the same time  
Inthe 1950s Peter Clarke he was receiving encourage-  
was given a great deal of en- ment from 'Sam Sly's Cornerâ\200\231  
couragementandconstructive in Contact,â\200\231 in which it was  
criticism by the critics, both vi- said: 'He does sell pictures  
sual and literary, who he said â\200\224 but! wishhewouldsell enough  
influenced his work consider- to let him stop painting and  
ae) pecause ney Were Rt get on with writing. | wonder if  
in those â\200\234heisn'tthe brightestandfresh-

f est of the young group with

The woman Waits (i 968)  
silkscreen, (cat. no. 14).

a Â°F; orcenen James Matthews, Richard  
wrote Hy bÃ©aid die lewe vanâ\200\231 Rive, Howard Lawrence and  
die Kleurlinge uit in 'n others of the Bailey

monumentele styl wat invioed Newshound Stud.'

van Diego Rivera toon. The encouragement con-  
\_ Suid-Afrika bekostig om dieâ\204¢ tinued throughout the 1960s,  
ganivaldsoling: van sy talent te when he was well and truly

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launched as an artist. Profes-  
sor Bokhorst suggested he  
Study etching techniques  
under I

atrine Harries at the Michaelis School of Fine Art, and this he did as an occasional student from September

the same year his work was included in exhibitions of South African graphic art held in Munich and New York.

Although the critic's comments about his use of colour were not as encouraging, Peter Clarke continued to experiment and search for the most expressive and Eocene combinations. This a

relationship between his paintings and his graphic work. His

subtle use of colour on early prints became bolder and at times as assertive as the values he used in his acrylic paintings, as can be seen in Something, all Silence, Swiftly Moving (cat. no. 51). However his use of strong outlines in painting has made his work quite graphic, and this in addition to the small scale dictated by cramped living conditions, is also characteristic of graphic work. Like those of the Mexican painters he admired, Peter

Fisherfolk (1968) Siccreon

ter Clarke's stylized forms, though contextually specific, are universal and timeless. His gossiping women (cat. no. 43) could be from any rural community in the world, the eloquent gestures of his figures or the simple presence of wild flowers on a windowsill (Cat. no. 67) have meaning in any context, they are authentic, they are what they are.

The 1960s heralded the first of many trips he has made

abroad to study and partici-  
pate in visual ot and tere

he left on a bursary to study at the Rijks Academy in Amsterdam. Here he focused

on wood and linocut techniques for nine months, under the tuition of Prof. Kuno Brink. A number of works on this exhibition were produced during this period (cat. nos. 17-19, 25, the cover illustration 26, and 27-31).

evidence of a more refined in- . and

i

no. 29), and with equal

acility.

His etching techniques were refined during the period spent at the etching studio of

the Atelier Nord in Oslo, Norway, from October 1978 to the

end of January 1979, after which he spent the Spring discovering the South of France

work there in the company of fellow artist . photographer; George

sign of mood and technique. This enables him to

evoke the drama of an attack by birds (cat. no. 25) as effectively as the idyll of a wintry sun

Thistle (undated) linocut, excursion into collage exhibited a more

(cat. no. 58).

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Further exposure to contemporary international art had occurred in the mid-1970s, when he spent from September 1975 to May 1976 in the United States of America, participating in the International Writer's Programme in Iowa, and engaging in a joint painting project with two other poets, Dilip Chitre from Bombay, and Ahmed Muhamed Imavovic from Yugoslavia, which they called The Triple Triptych.

Yet despite all this experience of other approaches to art making, Peter Clarke's work shows no attempt to imitate anyone else's style or subject, except in the 1980s, when his

ident political

FE

test, and less of its usual

pictorial and illustrative character.

(See cat. nos. 87-90). When asked about this he said he preferred to integrate his experiences naturally, allowing the form of the images to emerge as a result of an internal process rather than as a

conscious attempt to explore

a particular style. ®

these were opened, releasing a flurry of feathered movement into the sky. When they got back to uncle's house for the funeral tea, there all the birds were, liberated but home to roost. 'I thought about it a lot as an adult' he said, 'and about the bondage of indoctrination.'

Peter Clarke has been

There are numerous re- consistently involved in the

curing images in Clarke's work, some of which,

like the dismembered bicycle \_ frame, are sim

ply 'objects for filling in space', '\* and others, like the wagon, which have

greater autobiographical reso-

nance. The derelict and abandoned pram which frequently

recurs in his work, reflects his

distress about the effect on children of the displacement: of families as a result of the

â\200\234Group Areas Act. Birds have

always fascinated the artist.  
He believes this fascination  
began when he was very  
young; about 7 years old, at  
the funeral of an uncle who  
was a pigeon trainer, always  
surrounded by birds. Numer-  
ous baskets of his pigeons  
were placed around the grave,  
and at the end of the ceremony

Peter

Cape Town art community,  
both as an initiator and as a

\_ contributor. He has organised

numerous exhibitions and cul-  
tural events at his own local

PORE Ge antes ere 2

Baa

sags tegt CaN tates,

Girl with flowers (undated)  
linocut, (cat. no. 58).

a

The Fire (1962

) coloured linocut,

(cat. no. 27).

libraryâ\200\231Â® among others, in order to expose his displaced and disadvantaged community to the wealth of fine art and literature. He taught art classes to the local children for many years, acted as mentor to aspiring artists, and joined committees involved in promoting the arts at community level, as well as in raising public consciousness about human rights

issues.â\200\231 On a more personal

level, Peter Clarke is known for his mild manner and wry sense of humour, but it may not be as well known that he

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also likes to dance.

Since he started practising as an artist in 1956 he has held â\200\230about 65' one-person exhibitions, and has participated in â\200\230countlessâ\200\231 group shows, â\200\230some of which | don't even know about because they just include your work without necessarily letting you know, you

know?'~ In this exhibition at the Natale Labia Museum we are able to show for the first time the full range and variety of his artistic expression.

#### Endnotes and references

1. A full curriculum vitae of the artist follows hereafter.

pa This was to become the Community Arts Project (CAP).

3. Conversation with the artist, February 1992.

4. Conversation with the artist, February 1992.

a Examples of these appear in this exhibition.

6. Drum Magazine, November 1956.

oi BBC programme guide for Aspects of Africa, 1956.

8. Also published in Encounter, 1956.

9. Conversation with the artist, February 1992.

10. Die Burger, Julie 1958.

11. The Cape Times, 4 May 1959.

12. Die Burger, 5 Mei 1959.

12

13. Contact, a â\200\230progressiveâ\200\231 and short lived newspaper, 2 May 1959.

14. | This was a spontaneous activity arising among these members of the International Writers Programmeâ\200\231 who were also painters.

15. Conversation with the artist February 1992.

16. Conversation with the artist February 1992.

17. Conversation with the artist February 1992.

18. Ocean View, Cape Town.

19. Such as the cultural event held in response to the Crossroads situation, in the Baxter Theatre Foyer from 22 to 27 January in 1978.

20. Conversation with the artist February 1992.

Patricia Hardy  
Curator  
Natale Labia Museum

(cat. no. 60).

19. CONTRAST 66 Vol. 17,  
no.2.

cover & illustrations.

pub. SA Literary Journal, Cape  
Town, 1988.

20. KARIBUNI AFRIKA  
(brochure-programme of the 4  
Afrika Festival in Frankfurt).  
cover & space-filler.

pub. Die Initiative Karibuni, Dritte  
Welt Haus, Frankfurt, Ger-  
many, 1989.

21. PLAIN FURNITURE by  
Peter Clarke.  
cover & prose, poems, drawings.

21

pub. Snail Press, Plumstead,  
SA, 1991.

22. TEN POEMS by Esther  
Gravett.

title page drawing.

pub. Snail Press, Plumstead,  
SA, 1991.

23. SIGNS OF THE TIME :  
New Art from Africa brochure  
by Johanne Agthe & Christina  
Mundt.  
colour reproduction of linocut  
â\200\230Some day I'm going to try and  
fly highâ\200\231 (1981).

pub. Museum fir VÃ\lkekunde,  
Frankfurt am Main, 1991.

#### LIST OF WORKS

NB: sizes given in millimetres  
height x width (x depth),  
ie 45x60 (x 20 where relevant).

#### PAINTINGS

1. MENDINGNETS, SIMONâ\200\231'S  
TOWN (1972)

acrylic

45 x 60

2. PLAYING KERREM  
(3.8.1973)

acrylic

60 x 47

3. THE MODEL (30.10.1974)  
acrylic watercolour, bamboo  
pen & ink, wax

40 x 32

4. FISH HAWKERS  
(19.12.1974)  
craypas

46 x 64

5. DINGE KANNIE SO  
AANGAAN NIE (25.8.1976)  
gouache  
50 x 70

6. HAUNTED LANDSCAPE  
(triptych) (US, 1976)  
acrylic

22

55 X 70 each panel

7. AFRIKA, WHICH WAY?  
(Oslo, 17.10.1978)

gouache (plus collage  
elements)

76 x 105

8. HOMAGE TO DUMILE  
(France, 29.4.1979)  
gouache (plus collage ele-  
ments)

50 x 65

9. REACHING OUTWARDS  
(1982)  
gouache (plus collage ele-  
ments)  
58 x 73

10. LAMENT IN THE KAROO  
(November 1983)

gouache

48 x 64

11. CUTTING THE EARLY  
MORNING AIR (1985)  
acrylic

76 x 60

12. STILLLIFE WITH EARTH-  
ENWARE JAR (1985)  
acrylic

50 x 60

13. SELF-PORTRAIT (May  
1953)

gouache

31x 25

â\200\230PRINTS  
Silkscreen prints

14. THE WOMAN WAITS  
(February 1968)

22/26

24x 18

Perspex engravings

15. THORNS & MOONLIGHT  
(December 1961)

artistâ\200\231s proof

9x10

16. COCKERELL (January  
1962)

artist's proof

6x9

17. TRAMP (30.10.1962)  
artist's proof  
14x11

18. THORNHEAD .  
(11.12.1962)

18/18

24x17

19. GIRL WITH MASKS  
(March 1963)

8/10

15Â°x.40

Etchings

20. MOTHER & CHILD AT A  
WINDOW (October 1961)  
7/10  
etching & drypoint

10x 10

21. COMING & GOING (Octo-  
ber 1961)

10/24

etching

20x 12

22. THORN LANDSCAPE  
(November 1961)

6/10

engraving & drypoint

10x 10

Linocuts and Woodcuts

23. MAN WITH WHITE COCK  
(30.5.1959)

46/54

linocut

15x10

23

24. ACROBATS (11.7.1961)  
16/16

linocut

14x11

25. GIRL BEING ATTACKED  
BY BIRDS (15.10.1962)

7/18

handcoloured

25x15

26. THE SAXOPHONIST  
(cat. cover illustration )

24

Mine is the Silent face (undated) coloured linocut, (cat. no. 55).

(23.10.1962)  
17/19  
woodcut

40 x 25

27. THE FIRE (5.11.1962)  
15/28

handcoloured linocut

19x 25

28. THORN & SUN  
(3.12.1962)  
22/23



linocut  
42 x 27

29. WINTER SUN,  
AMSTERDAM (6.12.1962)  
16/19

linocut

41x 27

30. BOY WEARING MASK  
(14.3.1963)

28/35

handcoloured linocut

27x9

31. SEA WALL (15.3.1963)  
19/20

coloured linocut

21x27

32. EVENING FLIGHT  
(11.7.1963)

7/11

coloured linocut

34 x 33

33. CHAMPION (29.9.1965)  
1/11

linocut

37 X 30

34. THE BRIDGE (13.11.1965)  
ais

linocut

31 x 40

25

35. GAIETY (April 1969)  
66/100

coloured woodcut

32 x 38

36. THE WAKE (1970)  
16/32

linocut

22x17

37. FATHER IS COMING

HOME SOON (1971)

7/24

linocut

38 x 31

38. BEMUSED LOVERS,  
DEATH HOVERS (1971)  
1/34

linocut

43 x 30

39. MARINESCAPE (1971)  
27/31

linocut

43 x 31

40. FABLE (1971)  
12/33

linocut

34 x 25

41. LOVERS (1972)  
8/30

coloured woodcut  
29 x 27

42. UNLOADING, CAPE  
TOWN DOCKS (1972)

18/32

coloured linocut

27 x 23

43. MAN...AND THEN | TOLD  
HIM (1972)

8/40

coloured linocut

31 x 29

44. THE BOAT (1972)  
19/37

coloured linocut

31x 38

45. LAND OF THORNS (1973)  
1/30

coloured linocut

21 x 27

46. MORNING PASTORALE  
(1973)

25/33

coloured linocut

31 x 29

47. LEAFSCAPE (1976)  
4/9

mixed media

18x15

48. MASKED GIRL (February  
1977)

26

19/22  
coloured woodcut  
18x 14

49. BABY, IT'S HOT (February  
1977)

2/31

coloured woodcut

25 x 20

50. FREE FLIGHT (April 1978)  
14/29

coloured woodcut

22 x 20

51. SOMETHING, ALL SI-  
LENCE, SWIFTLY MOVING  
(1982)

28/30

linocut

35 x 28

52. WE SHALL APPEAR,  
LIKE STROLLING PLAYERS  
artist's proof

linocut

22 x 31

53. WITHOUT WATER LIFE  
WILL CEASE

13/19

coloured linocut

36 x 42

54. THE SOUND OF RAIN  
16/16

linocut

. 14x 16

55. MINE IS THE SILENT  
FACE

16/16

coloured linocut

14x17

56. DOING WHAT WE HAVE  
TO DO, WE GET ON WITH  
OUR LIVES

14/29

linocut

26 x 32

57. BLUE MONDAY  
2/36

linocut

25X31

58. GIRL WITH FLOWERS  
30/60

linocut

6x4

59. A GLASS OF SPRING  
WATER (30 June 1988)  
~artistâ\200\231s proof

linocut

8x7

ail

60. A PLACE ON THE HILL-  
TOP

handcoloured linocut

9x11

61. IN THE LATE AFTER-  
NOON

25/30

handcoloured linocut  
10x13

62. AFTER THEY WENT  
AWAY

26/30

handcoloured linocut  
15x12

63. OVER DARK GRASSES  
& PAST GREEN HILLS  
9/30

handcoloured linocut

15x 18

64. SUNFLOWER  
26/30

linocut

13x 10

65. THISTLEDOWN  
29/34

linocut

9x7

66. INSECT (29.6.1988)  
artist's proof

Thorns & Moonlight (1961) perspex engraving, (cat. no. 15).

handcoloured linocut  
6x7

67. PYPIES

28/30

handcoloured linocut  
6x6

68. HOME-MADE GINGER  
BEER

27/30:

handcoloured linocut

7x9

28

69. THE BOUQUET  
14/30

handcoloured linocut  
9x7

70. THEY'VE ALWAYS GOT

SOMETHING TO TALK  
ABOUT

artist's proof

(July 1988)

handcoloured linocut

9x9

â\200\230 71. WALKING QUICKLY

THROUGH THE EVENING

â\200\230WOODS

28/30

handcoloured linocut

9x9

72. A PLAY OF LIGHT

20/28

linocut

14x 18

73. HOW. EASILY. THEY

PANIC .

31/40

linocut

18x15

74. GREEN BOTTLES

21/30

handcoloured linocut

8x7

75. RED APPLES

38/50

handcoloured linocut

8x7

76. FISH & WINE

28/50

handcoloured linocut

Sx:7

77. PLAIN FURNITURE

19/30

handcoloured linocut

8x7

78. THE CHAMPION (29.9.65)

coloured linocut

37,2 X30

coll. SA National Gallery

79. THORNS AND SUN

(3.12.62)

coloured linocut

42 x 27,7

coll. SA National Gallery

80. NIGHT BIRD (11.7.63)  
coloured linocut and  
woodblock

34 x 33

coll. SA National Gallery

81. CONSTRUCTION SITE  
FENCE (1.4.63)

coloured woodcut

24,6 x 43,1

coll. SA National Gallery

82. THE MATING (26.11.65)  
coloured linocut

34,5 x 31,9

coll. SA National Gallery

83. JOYOUS DANCE (1971)  
linocut

29 x 33

coll. SA National gallery

84. FIGURES ON ROAD  
(12.12.62)

woodcut

24,8 x 32,5

coll. SA National Gallery

DRAWINGS

85. THE BEND IN THE ROAD,  
MISRYDRIFT, TESLAARS-  
DAL (1958)

gouache on paper

41,5 x 34,8

coll. SA National Gallery

86. SHEPHERD (1964)  
cont'g on paper

28 x 19

coll. SA National Gallery

COLLAGE

87. VERY FUNNY, MR  
SEDUMEDI (2.6.1981)  
paper

50 x 67

88. LUCKY STRIKE (21 December 1985)

paper, pencil, gouache

50 x 67

89. THOSE WHO KNOW...  
(7 January 1988)

30

paper, pen, pencil, gouache  
50 x 67

90. TRANSITION (triptych)  
(27 January 1992)

paper, cloth, pencil, pen,  
acrylic

64 x 49

#### BOUND BOOKS

91. MISCELLANIA (a collection of stuff and nonsense by Peter Clarke, Oslo, Norway, October 1978)

handbound & handwritten  
book composed of collage,  
drawings and short prose  
pieces

19x14x4

92. PHOTO ALBUM (cloth bound with odd strips and pieces of leftover leather and an ancient belt applied to the surface made in 1978)

20x 17x3

93. PHOTO ALBUM  
(clothbound in navy blue linen with black leather collage on covers made in November 1987)

13x 20x3

94. SCRAPBOOK (newspaper  
Clippings etc. dating from 1947  
to 1962/bound in linen and  
then covered with wallpaper -  
from a book of wallpaper  
samples, 27 January 1982)  
29x 39x 4

95. WRITING IN HOLLAND  
AND FLANDERS (bulletins  
1964 to 1969 of the Founda-  
tion for the Promotion of the  
Translation of Dutch Literary  
Works, Amsterdam, Holland)  
bound and with cut potato-  
stamped cover, 1966)

27 x 20x 2

96. SKETCHES OF A SMALL  
TOWN CHILDHOOD (poems  
and notes 1990-1991 manu-  
script/with paper collage cover  
and leatherthong bound, 1991)  
30 x 22x 2

97 . PHOTO ALBUM (denim  
bound with black leather patch-  
work covers/bound October  
1987)

26 x 38x 6

#### SKETCHBOOKS

98. SKETCHBOOK (1952)  
13x20

99. SKETCHBOOK (1957)  
13x 23

100. SKETCHBOOK (1958)  
(Teslaarsdal, Caledon)  
18 x 28

#### DECORATIVE VESSELS

101. JAR WITH LID

(olive green and pale green  
glazes over design created by  
prodding edge of piece of plank  
into clay, August 1974)

11

102. BOTTLE

(wine bottle covered with ep-  
oxy putty, ceramic paint,  
enamel paint, 12.12.1973)  
24

103. BOTTLE

(medicine bottle covered with  
epoxy putty, textured with wire

brush, sand, semi-precious  
stones, glazes with gold paint  
and ceramic paint, 1974)

19

They've always got something to talk about (1988) coloured  
linocut, (cat. no. 70).

#### 104. BOTTLE

(wine bottle covered with ep-  
oxy putty pressed with vaseline  
cap, rubber washer, ballpoint  
cap etc. glazed with ceramic  
paint, 4.3.1974)

31

#### MINIATURE SCULPTURES

##### 105. WAITING (1954)

jarrah  
31

106. WOMAN (1954)  
teak  
25

##### 107. KING (1984)

bone, wood, child's block,  
perspex

25

##### 108. WINGED AMAZON (1984)

wood, metal, wire, chain

23

32

109. MADONNA & CHILD  
(1948)

â\200\230carved from stone found on  
the beach

>

CROCKERY

110.2. DINNER: : PEATE  
(12.1.1975)

decorated with motifs repeated  
4times in burnt orange, purple,  
red and brown

26  
111. DINNER. PLATE  
(15.1.1975)

decorated with motif repeated  
4 times in red, burnt orange,

brown, blue and green

23

142: SOUP PLATE  
(16.1.1975)

decorated with a cork in centre  
and surrounding border in red  
and black

22

113. SOUP PLATE  
decorated with surrounding  
border in blue, dark red, yellow  
and purple

22

114. SOUP PLATE  
(16.1.1975)

decorated with surrounding  
border in blue and purple

Ps

1:15, SOUP  
(16.1.1975)  
decorated with surrounding  
border in green, blue, purple  
22

115: SOUP  
(16.1.1975)  
decorated with surrounding  
border in blue, yellow, green,  
purple

22

PLATE

## GLASS

117. SHERRY BOTTLE (February 1974)

all-over decoration in ceramic, gold and enamel paints, an amethyst on cap

30

118. MEDICINE BOTTLE (February 1974)

decoration in burnt orange, green, blue and purple ceramic paints

19

33

## PLATE

119. FRUIT JUICE BOTTLE (1974)

decorated with figures in relief of a Queen and a Prince in Epoxy putty painted with ceramic paints and stuck with semi-precious stones, glass and chain links

21

## FABRIC

120. WILD FLOWERS, OF SOUTH AFRICA (1953)  
painted with fabric colours on ahead scarf on crepe de chine  
87 x 87

121. SIMON'S TOWN , SOUTH AFRICA (1953)  
(landscapes in the Malay Quarter) painted with fabric colours on head scarf on crepe de chine

87 x 87

122. Design on fabric printed in black and brown, using linoblock and corrugated cardboard

(printed in the 1970s)

117 x 45

123. SCARF (printed in the 1970s)

34

(white) printed with linoblock  
design in red and chocolate  
brown

69 x 69

124. SCARF (printed in the  
1970s)

(red) printed with linoblock de-  
sign in chocolate brown

69 x 69

125. SCARF (printed in the  
1970s)

(pale pink) printed with  
woodblock design in red

69 x 69

126. PRINTING BLOCK with  
design cut out

linoleum (made in the 1970s)  
28 x 22

127. PRINTING BLOCK for  
Design on Fabric (cat. no.  
122) printed in black and  
brown

linoleum

30 x7

128. PRINTING BLOCK for  
Design on Fabric (113) printed  
in black and brown corrugated  
cardboard

30x7

-

JEWELRY

129. CROSS (1977)  
aluminium with green semi-  
precious stones, perlemoen  
and lines incised in the metal  
artist's collection

8x6

130. BRACELET (1978)

wire and aluminium strips on  
which oblongs of perlemoen  
are mounted

diam. 10

131. PENDANT (1987)

two blocks of perlemoen,  
mounted one above the other  
in aluminium

4x3

132. PENDANT (1987)

two blocks of perlemoen,  
mounted one above the other  
in aluminium

4x3

133. PENDANT (1987)

two blocks of perlemoen,  
mounted one above the other  
in aluminium

4x3

134. PENDANT (1987)

4 blocks of perlemoen,

mounted one above the other  
in aluminium

5x2

135 . EARRINGS (1987)

oblong perlemoen mounted  
in aluminium attached to a  
ring dangling from sea green  
glass bead and hook

ERA

136. BLANKET PIN (1992)

wire pin, black plastic, alumi-  
nium, horseshoe nail,  
perlemoen, glassbead

8x5

137. BRACELET

wire, white beads, plastic  
artist's collection

diam. 7

#### 138. BRACELET

wire, white bead, black bead,  
aluminium, plastic

artist's collection

diam. 7

#### 139. NECKLACE

wire, aluminium, plastic  
artist's collection

47

#### 140. NECKLACE

wire, plastic

55

#### 141. BROOCH (1992)

mother-of-pearl, wristwatch

strap, aluminium and  
perlemoen

2x3

#### 142. BROOCH (1992)

mother-of-pearl, wristwatch  
strap, aluminium and verdite

3x3

#### METAL WORK

#### 143. SHOE HORN (1975)

engraved copper

artist's collection

#### LEATHER WORK

Belts

144. Black leather, carved re-  
peat design (1975)

102

145. Brown leather, carved re-  
peat design with red and black  
lines (1974)

Hz

Bookmarks

#### 146. BOOKMARK (1980)

black leather, carved lines

18

36

Pendants

147. PENDANT (1990)  
carved leather with stained  
bands of colour

6x4 ;

148. PENDANT (1990)  
carved leather with stained  
bands of colour

6x5

BOXES

149. BRUSH BOX CYLINDRI-  
CAL (August 1989)

mosaic with incised lines,  
some emphasised with black,  
interior lined with green tinted  
paper

23 x6

150. SMALL CYLINDRICAL  
BOX (October 1989)

mosaic with incised lines, in-  
terior pale pinks, acrylic  
thinned and applied with  
broad brush strokes

10x 6

151. CYLINDRICAL BOX  
(May 1990)

decorated with incised lines  
and bands of colour, red and  
blue stain and including one

small inlay-strip of perlemoen  
on the top, interior pale pinks  
(acrylic, thinned ) applied with  
broad brush sweeps

7x8

152. SQUARE BOX (July 1990)  
dark brown leather with incised  
lines and patterns with black-  
ish bands and triangle, interior  
colour sponged and dripped  
onto paper yellow, orange,  
brown

6x9x9

153. SQUARE BOX (August  
1990)  
patchwork of different coloured  
leather with incised lines in  
black and portions of designs  
bearing red enamel paint, inte-  
rior orange dye and thinned  
red printing ink dripped onto  
wet paper

9x8x8

154. SQUARE BOX (January  
1991)  
patchwork of different coloured  
leather with incised lines in  
black and portions of designs  
bearing red enamel paint, inte-  
rior orange dye was lightly  
sponged onto damp paper and  
purple smeared on with a  
sponge

9x8x10

155. OBLONG BOX (January  
1991)

different textured leather in  
black, dark brown etc. with  
portions of designs stained  
with red; interior orange dye  
was lightly sponged onto damp  
paper and purple smeared on  
with a sponge

9x 11x20

156. SQUARE BOX (Febru-  
ary 1991)

smooth and textured black  
leather with a few inlays of  
brown and light brown and one  
tiny piece of perlemoen, de-  
signs composed of lines going  
this way and that way, interior  
green drawing ink splotches  
dropped onto wet paper  
9x9x9

157. SQUARE BOX (March  
1991)

several light coloured leather  
areas plus brown, designs of  
lines and some in -combina-  
tions of red and black, interior  
orange dye lightly sponged  
onto paper and purple  
smeared on with sponge and  
dabbings of red

9x17x17

158. CIGAR TINBOX (1978)  
zinc panel on the lid engraved  
with flowerscape and butter-  
flies, in the left hand corner the  
monogram PC, lined with felt  
leather.

2x5x15

#### PRINTING BLOCKS

159. MAN UNDER HANGING  
BLOSSOMS  
linoblock

160. AFTER. THEY WENT  
AWAY  
linoblock

161. FISH AND WINE  
linoblock

162. PYPIES  
linoblock

163. GIRL WITH FLOWERS  
linoblock

164. THEYâ\200\231 VEALWAYS GOT  
SOMETHING TO TALK  
ABOUT

linoblock

165. WINTER GRAZING (re-  
verse side THORN  
COUNTRY)

engraved perspex block

Masked Girl (1977) coloured

woodcut,

(cat. no. 48).

## CURRICULUM VITAE

### Biography ;

Born Simon's Town, South Africa, 1929. Dropped out of High School in 1944. 1944 to 1956 dockworker at Simon's Town Naval Docks. As artist, mainly self-taught. Attended evening art classes at St. Philip's School, District Six, Cape Town 1947. Michaelis School of Art, UCT, Cape Town briefly in 1961.

Rijks Academie van Beeldende Kunsten, Amsterdam, Holland 1962-1963. Atelier Nord (graphic workshop) Oslo, Norway, 1978-79. Painting and writing professionally since 1956. Illustrated books published in South Africa, Sweden, Germany, Switzerland, England and Nigeria. One prize-winner children's book "Snoet Alleen" by Freda Linde (C.P. Hoogenhout Award) 1965. Won Drum International short story award 1955. Elected Accademico Onorario of the Accademia Fiorentina delle Arti del Disegno (Florence, Italy) 1965. Honorary Fellow in Writing of University of Iowa (Iowa City, USA) 1975. Diploma of

13

A glass of spring water (1988)  
linocut, (cat. no. 59).

Merit (Literature), Università delle Arti (Salso-Maggiore Terme Pr. Italy) 1982. Honorary Doctor of Literature, World Academy of Arts & Culture (Taipei, Taiwan) 1984. Honorary Membership The Museum of African American Art (Los Angeles, California, USA) 1984. Writings have appeared internationally in various publications and anthologies. Works broadcast BBC, London; Voice of America; NBC Television; SABC, South Africa. He has

done readings of his poetry in -

South Africa and several in USA.

## Exhibitions

One-person exhibitions since 1957 include the following: Golden City Post, Cape Town, SA, 1957; Mbari Cultural Center, Ibadan, Nigeria 1965; Chem-Chemi Cultural Center, Nairobi, Kenya 1965;

Edrich Gallery, Stellenbosch,

SA 1970; Shell Harbour Art Centre, Shell Harbour, NSW, Australia 1973; Fisk University, Nashville, Tenn., USA 1973-74; Kuumba Workshop, South Side, Chicago 1976; Our World is a Ghetto exhibition, SA Association of Arts, Cape Town; Community Arts Project, Mowbray; Public Library, Grassy Park, Cape, SA 1977-78; Illusions & Other

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Pe

Home-made Ginger Beer  
(undated) coloured linocut,  
(cat. no. 68). .

14

Green Bottles (undated)  
coloured linocut, (cat. no. 74).

Realities, Atlantic Art Gallery,  
Cape Town, South Africa,  
Aug-Sept. 1981; Sandvika  
Kino Vestibyle, Sandvika, Norway 1978-1979; Jerusalem  
Artist's House, Jerusalem, Is-

4 rael 1984.

Major exhibitions in which he has exhibited: SA Graphic Art, Yugoslavia 1960; SA Graphic Art, Galerie Schoninger, Munich, Germany 1961; SA Graphic Art, Sao Paulo 1961; 5th & 6th International Biennales of Graphic Art, Ljubljana, Yugoslavia 1963 and 1965; International Graphic Art, Albertine Museum, Vienna, Austria 1963; XXXII Biennale, Venice,

Italy 1964; 1st and 2nd Exhibitions of International Graphics, Palazzo Strozzi, Florence, Italy 1968 and 1969; SA Graphics touring West Europe 1971; Benefit Exhibition of Graphics, Pratt Graphics Center, New York, USA 1973; Tercera Biennial International del Grabado de Buenos Aires 1972; Atelier Nord, Oslo, Norway Series of Graphic Art Exhibits 1979-1982; Botswana Festival Exhibition, Gaberone, Botswana 1982; International Exhibition of Prints, Kanagawa, Japan 1983 & 1984, Norwegian\_ International Print Biennale, Frederikstad, Norway 1984; 10 Internationale Triennale fur Originale Grafik, Grenchen, Schweiz 1985; Botschaften atis Sud Afrika, Museum fir VÅlkerkunde, Frankfurt am Main, West Germany.

#### Collections

Represented in numerous private and public art collections in South Africa and overseas including the following: SA National Gallery, Cape Town, SA; Library of Congress, Washington DC, Fisk University, Nashville, Tenn., John-

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son Publishing Co., Chicago, USA; Museum of Contemporary Art, Skopje, Yugoslavia; Kunsthalle der Stadt Bielefeldt, West Germany; Baerum Kommune, Sandvika, Norway; Stichting Afrika Museum, Bergen Dal, Holland; National Art Gallery, Gaberone, Botswana.

#### Publications

Wrote and handbound unique books Miscellania (A collection of stuff and nonsense : 1978) and Kimono (an erotic poem : 1983); Co-designer of the calendars Afrika (poetry, photography, drawings, graphic art, sculpture) published by Vakalisa Art Associates, Cape Town, South Africa 1983 and 1984. In 1984 he compiled We shall appear

like strolling players, a collection of pen drawings with prose. His paintings and graphics have appeared in the publications Cape Times, Sunday Times, The Argus, Die Burger, Iowa City Spectator, Topic Magazine, F15 Kontakt etc. He is a member of the informal literary group, The Ocean View Pen Circle.

After they went away (undated) coloured lino

cut,  
(cat. no. 62).

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Plain Furniture (undated)  
coloured linocut, (cat. no. 77).

### Published articles and poems

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#### 2. DES MOINES SUNDAY REGISTER: PICTURE MAGA- ZINE.

cover picture 200\230The Triple Trip-  
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triplicate 200\231, with photo, (pages  
10 & 11), 18 January 1976.

#### 3. TOPIC issue no. 101. photo-article 200\230International Ac-

Claim for South Africa's Clarke'  
by Stephen Telkins, (pages 21-  
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#### 4. VAKALISA POETRY Vol. 2. poetry by Peter Clarke (pages 2-11), as well as Rudien Hollman, James Matthews and Hein Willemse.

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June 1986.

#### 5. NEW OBSERVATIONS ~

(Issue 56) SOUTH AFRICA :  
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guest editor Keith Adams.  
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& 5), April 1988.

#### 6. THE WORLD COMES TO IOWA (The Iowa International Anthology).

200\230A season of changes 200\231, article,  
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#### 7. THE EPISTOLARY FORM & THE LETTER AS ARTIFACT. editors Jim Villani & Naton Leslie.

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(page 55).

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8. ARTIST'S PALATE (A col-  
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Doyle).

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#### Exhibition Catalogues

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Kunstlerische Produktion  
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3. SCHWARZE KUNST : John  
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Red Apples (undated)  
coloured linocut, (cat. no. 75).

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Insect (1988) coloured  
linocut, (cat. no. 66).

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