

Published for the exhibition
'The Hand is the Tool of the Soul',
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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CURATOR

Patricia Hardy

SELECTION & DISPLAY

Kim Siebert

POSTER DESIGN

Kim Siebert

CATALOGUE

EDITOR

Patricia Hardy

LAYOUT & DESIGN

Nicolaas Vergunst

TYPING & PROOF READING

Vanecia Erusmus

PHOTOGRAPHY

Kathy Grundlingh

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 Soul* is 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.

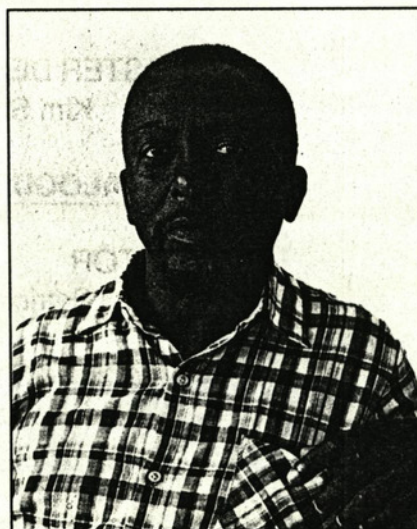
I have lived with a work by Peter Clarke since 1967, a black and white ink and wash drawing in which he captures the plight of an isolated individual. Characteristically he does so without a trace of sentimentality and succeeds in creating an extraordinary monumentality on a small scale.

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

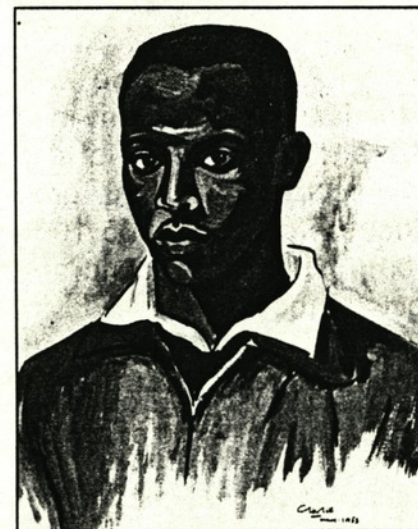


Peter Clarke, photographed by Kathy Grundlingh, (1992).

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).

'n swart en wit inken 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, houers 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 ook sy kennis en ervaring met die publiek deur middel van drukmaaktwerk-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 hê.

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.¹ 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,² 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'³ - 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 objects randomly compiled. In 1954 he exhibited painted headscarves (cat. nos. 120,121) along with a painting of the 'Native Location' in Simon's Town, at the 5th Annual 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.'⁴

During the second half of the 1950s his book covers and illustrations were being published.⁵ James Matthews actually wrote *Penny for the Guy* ⁶ 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.⁷ 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.⁸ 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 mountains, 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).



The woman Waits (1968)
silkscreen, (cat. no. 14).

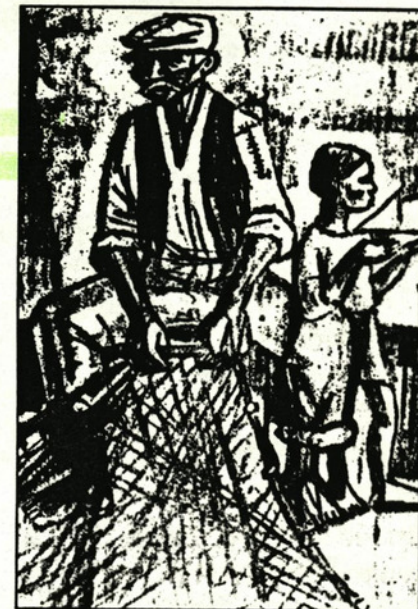
In the 1950s Peter Clarke was given a great deal of encouragement and constructive criticism by the critics, both visual and literary, who he said influenced his work considerably because they were 'scholars and specialists' in those days, their interest was professional and sincere and their advice helpful.⁹ F.L. Alexander wrote Hy beeld die lewe van die Kleurlinge uit in 'n monumentale styl wat invloed van Diego Rivera toon. Kan Suid-Afrika bekostig om die ontwikkeling van sy talent te

ver waarloos?'¹⁰ In May 1958 Professor Matthys Bokhorst compared his work with that of his mentors Ben Shahn and José Orozco, saying his work shows his 'emancipation from self-taught draughtsman to full-fledged painter'.¹¹ In response to the same exhibition at the SA Association of Arts gallery, S (Magda Sauer) conceded that 'Die tekening in witswarttoon 'n aansienlike 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 verf'.¹² At the same time he was receiving encouragement from 'Sam Sly's Corner' in *Contact*,¹³ in which it was said: 'He does sell pictures but I wish he would sell enough to let him stop painting and get on with writing. I wonder if he isn't the brightest and freshest of the young group with which one associates him - James Matthews, Richard Rive, Howard Lawrence and others of the Bailey Newshound Stud.'

The encouragement continued throughout the 1960s, when he was well and truly

launched as an artist. Professor Bokhorst suggested he study etching techniques under Katrine Harries at the Michaelis School of Fine Art, and this he did as an occasional student from September to December in 1961. In 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 personal combinations. There is a curious 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, Pe-



Fisherfolk (1968) silkscreen.

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 participate in visual art and literary events. In mid-August 1962

he left on a bursary to study at the Rijks Academy in Amsterdam. Here he focused on woodcut 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). In these works there is evidence of a more refined integration 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



Thistledown (undated) linocut, (cat. no. 58).

(cat. no. 29), and with equal facility.

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 in the company of fellow artist and photographer, George Hallett.

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*.¹⁴

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 excursion into collage exhibited a more strident political

protest, 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.¹⁵

There are numerous recurring images in Peter Clarke's work, some of which, like the *dismembered bicycle frame*, are simply 'objects for filling in space',¹⁶ and others, like the *wagon*, which have greater autobiographical resonance. 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 Group 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. Numerous baskets of his pigeons were placed around the grave, and at the end of the ceremony

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'.¹⁷

Peter Clarke has been consistently involved in the Cape Town art community, both as an initiator and as a contributor. He has organised numerous exhibitions and cultural events at his own local



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



The Fire (1962) coloured linocut,
(cat. no. 27).

library,¹⁸ 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.¹⁹ 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

also likes to dance.

Since he started practising as an artist in 1956 he has held 'about 65' one-person exhibitions, and has participated in 'countless' group shows, 'some of which I don't even know about because they just include your work without necessarily letting you know, you know?'²⁰ 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.
2. This was to become the Community Arts Project (CAP).
3. Conversation with the artist, February 1992.
4. Conversation with the artist, February 1992.
5. Examples of these appear in this exhibition.
6. *Drum Magazine*, November 1956.
7. 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.

13. *Contact*, a 'progressive' and short lived newspaper, 2 May 1959.
14. This was a spontaneous activity arising among these members of the International Writers Programme 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



A place on the hilltop (undated) coloured linocut, detail,
(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.

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
'Some day I'm going to try and
fly high' (1981).

pub. Museum für Völkerkunde,
Frankfurt am Main, 1991.

LIST OF WORKS

55 X 70 each panel

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

PAINTINGS

1. MENDING NETS, SIMON'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

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. STILL LIFE WITH EARTH-
ENWARE JAR (1985)

acrylic

50 x 60

13. SELF-PORTRAIT (May 1953)
gouache
31 x 25

PRINTS

Silkscreen prints

14. THE WOMAN WAITS (February 1968)
22/26
24 x 18

Perspex engravings

15. THORNS & MOONLIGHT (December 1961)
artist's proof
9 x 10

16. COCKERELL (January 1962)
artist's proof
6 x 9

17. TRAMP (30.10.1962)
artist's proof
14 x 11

18. THORNHEAD (11.12.1962)
18/18
24 x 17

19. GIRL WITH MASKS (March 1963)
8/10
15 x 10

Etchings

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

21. COMING & GOING (October 1961)
10/24
etching
20 x 12

22. THORN LANDSCAPE (November 1961)
6/10
engraving & drypoint
10 x 10

Linocuts and Woodcuts

23. MAN WITH WHITE COCK (30.5.1959)
46/54
linocut
15 x 10



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

24. ACROBATS (11.7.1961) (23.10.1962)
16/16 17/19
linocut woodcut
14 x 11 40 x 25

25. GIRL BEING ATTACKED BY BIRDS (15.10.1962) 27. THE FIRE (5.11.1962)
7/18 15/28
handcoloured handcoloured linocut
25 x 15 19 x 25

26. THE SAXOPHONIST (cat. cover illustration) 28. THORN & SUN (3.12.1962)
22/23

- | | | | |
|--------------------------------------------------------------------------------|--------------------------------------------------------------------------|----------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|
| linocut
42 x 27 | 35. GAIETY (April 1969)
66/100
coloured woodcut
32 x 38 | 42. UNLOADING, CAPE
TOWN DOCKS (1972)
18/32
coloured linocut
27 x 23 | 19/22
coloured woodcut
18 x 14 |
| 29. WINTER SUN,
AMSTERDAM (6.12.1962)
16/19
linocut
41 x 27 | 36. THE WAKE (1970)
16/32
linocut
22 x 17 | 43. MAN... AND THEN I TOLD
HIM (1972)
8/40
coloured linocut
31 x 29 | 49. BABY, IT'S HOT (Febru-
ary 1977)
2/31
coloured woodcut
25 x 20 |
| 30. BOY WEARING MASK
(14.3.1963)
28/35
handcoloured linocut
27 x 9 | 37. FATHER IS COMING
HOME SOON (1971)
7/24
linocut
38 x 31 | 44. THE BOAT (1972)
19/37
coloured linocut
31 x 38 | 50. FREE FLIGHT (April 1978)
14/29
coloured woodcut
22 x 20 |
| 31. SEA WALL (15.3.1963)
19/20
coloured linocut
21 x 27 | 38. BEMUSED LOVERS,
DEATH HOVERS (1971)
1/34
linocut
43 x 30 | 45. LAND OF THORNS (1973)
1/30
coloured linocut
21 x 27 | 51. SOMETHING, ALL SI-
LENCE, SWIFTLY MOVING
(1982)
28/30
linocut
35 x 28 |
| 32. EVENING FLIGHT
(11.7.1963)
7/11
coloured linocut
34 x 33 | 39. MARINESCAPE (1971)
27/31
linocut
43 x 31 | 46. MORNING PASTORALE
(1973)
25/33
coloured linocut
31 x 29 | 52. WE SHALL APPEAR,
LIKE STROLLING PLAYERS
artist's proof
linocut
22 x 31 |
| 33. CHAMPION (29.9.1965)
1/11
linocut
37 X 30 | 40. FABLE (1971)
12/33
linocut
34 x 25 | 47. LEAFSCAPE (1976)
4/9
mixed media
18 x 15 | 53. WITHOUT WATER LIFE
WILL CEASE
13/19
coloured linocut
36 x 42 |
| 34. THE BRIDGE (13.11.1965)
3/13
linocut
31 x 40 | 41. LOVERS (1972)
8/30
coloured woodcut
29 x 27 | 48. MASKED GIRL (February
1977) | |

54. THE SOUND OF RAIN

16/16

linocut

14 x 16

55. MINE IS THE SILENT
FACE

16/16

coloured linocut

14 x 17

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

25 x 31

58. GIRL WITH FLOWERS

30/60

linocut

6 x 4

59. A GLASS OF SPRING
WATER (30 June 1988)

artist's proof

linocut

8 x 7

60. A PLACE ON THE HILL-
TOP

handcoloured linocut

9 x 11

61. IN THE LATE AFTER-
NOON

25/30

handcoloured linocut

10 x 13

62. AFTER THEY WENT
AWAY

26/30

handcoloured linocut

15 x 12

63. OVER DARK GRASSES
& PAST GREEN HILLS

9/30

handcoloured linocut

15 x 18

64. SUNFLOWER

26/30

linocut

13 x 10

65. THISTLEDOWN

29/34

linocut

9 x 7

66. INSECT (29.6.1988)

artist's proof



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

handcoloured linocut

6 x 7

67. PYPIES

28/30

handcoloured linocut

6 x 6

68. HOME-MADE GINGER
BEER

27/30

handcoloured linocut

7 x 9

69. THE BOUQUET

14/30

handcoloured linocut

9 x 7

70. THEY'VE ALWAYS GOT
SOMETHING TO TALK
ABOUT

artist's proof

(July 1988)

handcoloured linocut

9 x 9

71. WALKING QUICKLY THROUGH THE EVENING WOODS
28/30
handcoloured linocut
9 x 9
72. A PLAY OF LIGHT
20/28
linocut
14 x 18
73. HOW EASILY THEY PANIC
31/40
linocut
18 x 15
74. GREEN BOTTLES
21/30
handcoloured linocut
8 x 7
75. RED APPLES
38/50
handcoloured linocut
8 x 7
76. FISH & WINE
28/50
handcoloured linocut
8 x 7
77. PLAIN FURNITURE
19/30
78. THE CHAMPION (29.9.65)
coloured linocut
37,2 x 30
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
90. TRANSITION (triptych) (27 January 1992)
paper, cloth, pencil, pen, acrylic
64 x 49

DRAWINGS

85. THE BEND IN THE ROAD, MISRYDRIFT, TESLAARSDAL (1958)
gouache on paper
41,5 x 34,8
coll. SA National Gallery
86. SHEPHERD (1964)
conté 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)

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
19 x 14 x 4
92. PHOTO ALBUM (cloth bound with odd strips and pieces of leftover leather and an ancient belt applied to the surface made in 1978)
20 x 17 x 3
93. PHOTO ALBUM (clothbound in navy blue linen with black leather collage on covers made in November 1987)
13 x 20 x 3

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) 29 x 39 x 4

95. WRITING IN HOLLAND AND FLANDERS (bulletins 1964 to 1969 of the Foundation for the Promotion of the Translation of Dutch Literary Works, Amsterdam, Holland) bound and with cut potato-stamped cover, 1966) 27 x 20 x 2

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

97. PHOTO ALBUM (denim bound with black leather patchwork covers/bound October 1987) 26 x 38 x 6

SKETCHBOOKS

98. SKETCHBOOK (1952) 13 x 23

99. SKETCHBOOK (1957) 13 x 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 epoxy 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 epoxy 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

109. MADONNA & CHILD
(1948)
carved from stone found on
the beach
5

CROCKERY

110. DINNER PLATE
(12.1.1975)
decorated with motifs repeated
4 times 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

112. 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
22

115. SOUP PLATE
(16.1.1975)
decorated with surrounding
border in green, blue, purple
22

116. SOUP PLATE
(16.1.1975)
decorated with surrounding
border in blue, yellow, green,
purple
22

GLASS

117. SHERRY BOTTLE (Feb-
ruary 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

119. FRUIT JUICE BOTTLE
(1974)
decorated with figures in relief
of a "Queen" and a "Prince" in
Epoxy putty painted with ce-
ramic 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
a head scarf on crepe de chine
87 x 87

121. SIMON'S TOWN ,
SOUTH AFRICA (1953)
(landscapes in the Malay Quar-
ter) 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 card-
board
(printed in the 1970s)
117 x 45

123. SCARF (printed in the
1970s)

(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 x 7

128. PRINTING BLOCK for
Design on Fabric (113) printed
in black and brown corrugated
cardboard
30 x 7

JEWELRY

129. CROSS (1977)

aluminium with green semi-precious stones, perlemoen and lines incised in the metal artist's collection
8 x 6

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
4 x 3

132. PENDANT (1987)

two blocks of perlemoen, mounted one above the other in aluminium
4 x 3

133. PENDANT (1987)

two blocks of perlemoen, mounted one above the other in aluminium
4 x 3

134. PENDANT (1987)

4 blocks of perlemoen,

mounted one above the other in aluminium
5 x 2

135. EARRINGS (1987)

oblong perlemoen mounted in aluminium attached to a ring dangling from sea green glass bead and hook
7 x 1

136. BLANKET PIN (1992)

wire pin, black plastic, aluminium, horseshoe nail, perlemoen, glassbead
8 x 5

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
2 x 3

142. BROOCH (1992)

mother-of-pearl, wristwatch strap, aluminium and verdite
3 x 3

METAL WORK

143. SHOE HORN (1975)

engraved copper
artist's collection

LEATHER WORK

Belts

144. Black leather, carved repeat design (1975)
102

145. Brown leather, carved repeat design with red and black lines (1974)
112

Bookmarks

146. BOOKMARK (1980)
black leather, carved lines
18

Pendants

147. PENDANT (1990)

carved leather with stained bands of colour
6 x 4

148. PENDANT (1990)

carved leather with stained bands of colour
6 x 5

BOXES

149. BRUSH BOX CYLINDRICAL (August 1989)

mosaic with incised lines, some emphasised with black, interior lined with green tinted paper
23 x 6

150. SMALL CYLINDRICAL BOX (October 1989)

mosaic with incised lines, interior pale pinks, acrylic thinned and applied with broad brush strokes
10 x 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
7 x 8

152. SQUARE BOX (July 1990)
dark brown leather with incised lines and patterns with blackish bands and triangle, interior colour sponged and dripped onto paper yellow, orange, brown
6 x 9 x 9

153. SQUARE BOX (August 1990)
patchwork of different coloured leather with incised lines in black and portions of designs bearing red enamel paint, interior orange dye and thinned red printing ink dripped onto wet paper
9 x 8 x 8

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

9 x 8 x 10

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
9 x 11 x 20

156. SQUARE BOX (February 1991)
smooth and textured black leather with a few inlays of brown and light brown and one tiny piece of perlemoen, designs composed of lines going this way and that way, interior green drawing ink splotches dropped onto wet paper
9 x 9 x 9

157. SQUARE BOX (March 1991)
several light coloured leather areas plus brown, designs of lines and some in combinations of red and black, interior orange dye lightly sponged onto paper and purple smeared on with sponge and dabbings of red
9 x 17 x 17

158. CIGAR TINBOX (1978)
zinc panel on the lid engraved with flowerscape and butterflies, in the left hand corner the monogram PC, lined with felt leather
2 x 5 x 15

161. FISH AND WINE
linoblock

162. PYPIES
linoblock

163. GIRL WITH FLOWERS
linoblock

PRINTING BLOCKS

159. MAN UNDER HANGING BLOSSOMS
linoblock

160. AFTER THEY WENT AWAY
linoblock

164. THEY'VE ALWAYS GOT SOMETHING TO TALK ABOUT
linoblock

165. WINTER GRAZING (reverse 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



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*



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



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, Israel 1984.

Major exhibitions in which he has exhibited: SA Graphic Art, Yugoslavia 1960; SA Graphic Art, Galerie Schoningher, 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 Internacional del Grabado de Buenos Aires 1972; Atelier Nord, Oslo, Norway Series of Graphic Art Exhibits 1979-1982; Botswana Festival Exhibition, Gaborone, Botswana 1982; International Exhibition of Prints, Kanagawa, Japan 1983 & 1984, Norwegian International Print Biennale, Frederikstad, Norway 1984; 10 Internationale Triennale für Originale Grafik, Grenchen, Schweiz 1985; Botschaften aus Süd Afrika, Museum für Völkerkunde, 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-

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, Gaborone, Botswana.

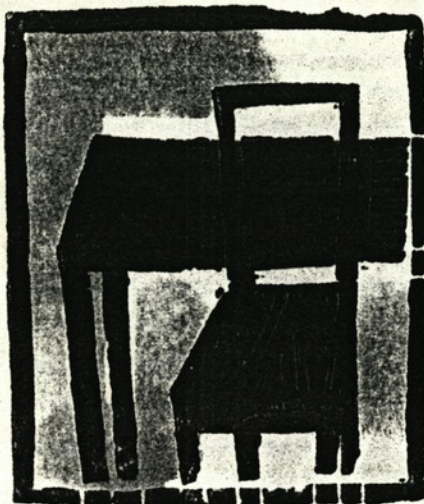
Publications

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 linocut, (cat. no. 62).

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

Published articles and poems

1. SOUTH AFRICAN PANORAMA.

photo-article 'Peter Clarke: Coloured Artist', (pages 6 & 7), November 1961.

2. DES MOINES SUNDAY REGISTER: PICTURE MAGAZINE.

cover picture 'The Triple Triptych' and article 'Iowa art - in triplicate', with photo, (pages 10 & 11), 18 January 1976.

3. TOPIC issue no. 101.

photo-article 'International Ac-

claim for South Africa's Clarke' by Stephen Telkins, (pages 21-23), 1976.

4. VAKALISA POETRY Vol. 2.

poetry by Peter Clarke (pages 2-11), as well as Rudien Hollman, James Matthews and Hein Willemse.

pub. Vakalisa Arts Association, June 1986.

5. NEW OBSERVATIONS (Issue 56) SOUTH AFRICA: ART AT THE CROSSROADS.

guest editor Keith Adams. 'Reflections on Hunger', prose, poetry and drawings, (pages 4 & 5), April 1988.

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

'A season of changes', article, (pages 150-152).

pub. Iowa State University Press, Iowa, USA, March 1988.

7. THE EPISTOLARY FORM & THE LETTER AS ARTIFACT.

editors Jim Villani & Naton Leslie.

'The Letter to Halfon', poem, (page 55).

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8. ARTIST'S PALATE (A collection of artist's recipes compiled by Eduard Ladan & Jean Doyle).

'Missionnaire au vin', recipe, (pages 104-105).
pub. Ladan & Doyle, Wynberg, SA.

Exhibition Catalogues

1. 10th INTERNATIONAL TRIENNIAL OF ORIGINAL GRAPHIC PRINTS.

pub. Kunstgesellschaft Gren-chen, Switzerland.

2. BOTSCHAFTEN AUS SÜD AFRIKA (Kunst und Künstlerische Produktion Schwarzer Künstler) Roter Faden Zur Ausstellung 11.

pub. Museum für Völkerkunde, Frankfurt am Main, Germany, December 1987.

3. SCHWARZE KUNST: John Muafangejo & Peter Clarke.

pub. Das Institut für Auslandsbeziehungen, Bonn, Germany, 1987.

4. CONTEMPORARY FINE ART ON CERAMIC.

pub. The South African Red Cross Society, Cape Town,

August 1988.

5. 16th INTERNATIONAL INDEPENDANTE EXHIBITION OF PRINTS IN KANAGAWA '90.

pub. Committee of International Independante Exhibition of Prints in Kanagawa, Japan, 1990.

6. INTERGRAFIK 90

(9 Internationale Triennale engagierter Grafik in der Deutschen Demokratischen Republik).

pub. Verband Bildender Künstler der Deutschen Demokratischen Republik, April-May 1990.



Red Apples (undated)
coloured linocut, (cat. no. 75).



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

Book illustrations and cover designs

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cover and spacefiller drawings.
pub. Maskew Miller, Cape Town, 1958.

2. KWANE, An African Saga by P.A.W. Cook.
cover and end-designs.
pub. Maskew Miller, Cape Town, 1958.

3. ABER DAS WORT SAGTE ICH NICHT by Alan Paton (original title TOO LATE THE PHALAROPE).
illustrations.
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4. THE LIVING & DEAD & OTHER STORIES by Ezekiel Mphahlele.
cover & illustrations.
pub. Ministry of Education, Ibadan, Western Region, Nigeria, November 1961.

5. A WALK IN THE NIGHT by Alex LaGuma.
cover.
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6. DER WANDERER VON LAND ZU LAND (Issue no. 5. 36 Jahrgang devoted to the prose and poetry of John Mbiti).
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7. AZIKWELWA by James Matthews.
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8. SNOET-ALLEEN by Freda Linde (Hoogenhout Award).
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9. KEN JY DIE KIERANGBOS by Freda Linde.
cover & illustrations.
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Pypies (undated) coloured
linocut, (cat. no. 67).

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