

Biggs Museum of American Art

For Immediate Release
September 22, 2016
302.674.2111 ext. 105

Media Contact
Stephanie Adams
sadams@biggsmuseum.org

Political Pop Art Exhibition Opens at Biggs October 7th *DC, New York Painter Clark Fox to Exhibit Works at Biggs Museum and DSU*



Dover, DE (September 22, 2016) – Known throughout the contemporary art circles of New York, Washington, DC and Los Angeles, painter Clark V. Fox has been critiquing modern culture using paintings of iconic characters for over 40 years. This fall, the Biggs Museum of American Art is proud to offer the first comprehensive examination of the life and work of the artist Clark V. Fox.

In honor of the voting season, the Biggs Museum is hosting two exhibitions on the often controversial and always entertaining Clark Fox. The artist's earliest paintings, from 1967 through the early 80s, will be on view in an exhibition entitled *Typology* at the Art Center/Gallery of Delaware State University from October 6 – November 16, 2016. Focused mainly on the artist's architectural studies he created until the mid-1980s, *Typology* describes the artist's first major successes within the American art world.



The second and significantly larger exhibition, entitled *Icon Chains*, will be on view at the Biggs Museum from October 7, 2016 – January 22, 2017. This exhibition features works created by Clark Fox since 2000. They document the wide variety of colorful artistic modes and controversial subjects the artist has championed throughout his career, such as race relations and economic disparity. Throughout the exhibition, members of the public are invited to participate in various interactive activities including: voting for their favorite characters from Clark Fox's artwork in the "Biggs Voting Booth" and creating their own pop art.



About the Artist, Clark V. Fox

Clark Fox was born Michael V. Clark in 1946. After finishing an undergraduate degree at the Pratt Institute and the Corcoran School of the Arts, the artist developed life-long relationships, and large permanent collections, with such prestigious institutions as the National Gallery of Art, Katzen Museum, Smithsonian Institution, the Metropolitan Museum of Art, Phillips Collection and more. Known initially as a second-generation member of the Washington Color School, he worked alongside luminaries such as Tom Downing and Sam Gilliam.

After his initial success exhibiting architectural studies, a personal and representational evolution of the abstraction of the Color School artists. Clark spent more time in New York City and was included in the MoMA PS1 inaugural Exhibition "Rooms" in 1976.

After his initial success exhibiting architectural studies, a personal and representational evolution of the abstraction of the Color School artists, Clark spent more time in New York City. His work expanded to incorporate pop-influenced representations of iconic subjects such as George Washington and Mr. Peanut, while expanding his artistic acquaintances to include Andy Warhol and Robert Rauschenberg. Based on Gilbert Stuart's portrait of Washington, which was eventually featured on the dollar bill, Clark's interpretation was at first symbolic of American accomplishment. Conversely, Mr. Peanut was emblematic of American corporate greed and the challenges of capitalism, a nemesis of the idealism inherent in the Washington images.

As Clark's success grew internationally, beyond the art markets of New York and Washington DC, his attitude towards gallery representation and the expectations of the commercial art world soured. He opened a non-profit experimental exhibition gallery in DC called the Museum of Contemporary Art (MOCA DC), where he was dubbed "Godfather of Underground Art". He exhibited works by over 3,000 artists including stars of the emerging "Street Art" movement such as Kaws, Ron English and Shepard Fairy.

Clark's work began to feature an ever-growing corral of characters, such as Abraham Lincoln and Chairman Mao, each with complex layers of positive and negative symbolic meaning.

***Icon Chains* and *Typology* are accompanied by a wide range of public programs at both the Biggs Museum of American Art and Delaware State University (detailed below).**

Exhibition Quick Facts

***Icon Chains* - Biggs Museum of American Art**

October 7, 2016 – January 22, 2017

Artwork from 2000 to present influenced by pop art and social movements

Admission: Admission to the Biggs Museum is \$10. Members, children under 12, students and military (with ID) are free. Seniors (60 and older) are \$8. Additional fees may apply to certain programs and special events.

***Typology* - Art Center/Gallery, Delaware State University**

October 6 – November 16, 2016

Thursday, October 6: Opening Reception at the Arts Center/Gallery

5 p.m. – 6:30 p.m.

The artist's early works of the 1960s and 1970s focusing on architectural studies

Admission: Free

Programming

Friday, October 7 | Opening Reception at the Biggs Museum

5 p.m. - 7 p.m. | Free with Admission

Be the first to see the exhibition and enjoy refreshments, beer and wine.

Saturday, October 22 | Meet the Artist Tour | 2 p.m.

Biggs Museum | Free with Admission

Artist Clark Fox will give a presentation and tour focused on the political influences that shaped his socially charged work.

**Thursday, November 3 | Panel Discussion: Artists & Academics
6 p.m. | Delaware State University* | Free**

Panel discussion with artist Clark Fox and three DSU professors focused on the role of contemporary artists within social protest movements. **Education & Humanities Theatre*

**Saturday, November 19 | Arts & Social Justice | 11 a.m. - 1:30 p.m.
Biggs Museum | \$15/\$10 for members (includes lunch)**

Set of two lectures featuring Colette Gaitor, faculty at the University of Delaware, and Michael Kalmbach, founder of the Creative Vision Factory, discussing recent artistic reactions to topics in the elections, social protest movements and mass media. Registration is required.

**Saturday, January 14, 2017 | Opposites Attract | 2 p.m.
Biggs Museum | Free with Admission**

The Director of the American University Museum will contextualize Clark Fox's artwork within the historical, economic and cultural background of Washington, DC of the 1960s through the 1990s.



###