



Glen Clarke

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May 9th - November 22nd 2015



la Biennale di Venezia

56. Esposizione
Internazionale
d'Arte

Eventi Collaterali

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Glen Clarke

Longer Essay

A History of Violence

There is an impressive complexity of paper and pattern that constitute the work of Australian artist Glen Clarke. As a heady cocktail of politics, economics and aesthetics are neatly folded into each of the origami styled cannon of his works; in order to create these symmetrical configurations of banknotes and thread. That when pinned together, layer upon layer, note upon note; become the intricate detail for a much larger mosaic styled image. Which from a measured distance prove utterly compelling. And when given to examining Clarke's works with a forensic eye, they read like the DNA for a coded reality of a greater set of truths. That are as destabilising as they might well appear decorative.

For Clarke detail is as much about the universe, as it is the anatomical elements holding all things together. Which he explains as a calculated appraisal of the "spaces once occupied" by material form. "I was trying to determine and promote an awareness of our own physical relationship to other objects in space. I need to know how one relates to other objects physically." As he positively attempts "to understand the relationship between objects. It soon became evident that in a three-dimensional world, the positive form of an object was no longer important but of greater significance was our relationship to other objects, or more importantly, the space between objects." And of how such architectonic details can be unsettled entirely by the intervention of the actions of wars. Permitting the devastation and damage of landscapes under occupation. Where we might all concentrate entirely on the actions of the populous, as they seek to defend themselves from the bombardment of battle; Clarke as ethnographer draws attention to how such devastation can transform the solemnity and silence of a landscape beyond repair.

Interested in a lunar landscape of man-made 'voids', 'craters' and 'explosions', that have been fashioned by internal and external wars historically; Clarke is absorbed by how such critical conditions come to alter space entirely. Domestic, social, political; space is the favoured currency of conflict. In which countries create their own refugees, and a growing state of unease allows for a temporary infrastructure that serves to promote one set of ideas over another. Thus such a history of violence, regional and international, constitutes an archive of misshapen memories that alters the lives of the living. And for Clarke one of the major fallouts of regional wars are the discarded shells that settle uneasily into the earth, and can overtime disappear into the landscape like a mechanised disease set to eradicate larger numbers of humanity. As these UXO's or 'unexploded ordnance' mark a historical period for Clarke in the Indochina region; where Cambodia, Laos and Vietnam are stitched together as countries riddled by unrest and ravaged by war.

Unearthing the minutest of details, that act as the catalyst for Clarke's work; he sees such mechanised devices, unexploded and in a state of rest; as the trigger for a series of life changing 'big bangs' that go onto affect thousands upon thousands of individual atoms and atmospheres thereafter. And for Clarke damage is as enduring as love. "Within an Australian context these simple elements, act as metaphors for human entities, personal lives and the greater cosmos. This research investigates the molecular structure of things; this DNA building block methodology of constructing artwork unashamedly exploits repetition and *reductio-ad-absurdum* as an acceptable, comfortable and familiar aesthetic."

Seminal works include *American Crater in Hanoi #4 – Cluster* 2006, made up of hundreds of carefully folded US and Vietnamese bank notes that in their origamied state appear as short sleeved shirts, one above the other. Robustly held together by an impossibly complex pattern of horizontal and vertical coloured thread, that reads like the blood lines that bind these two countries together. The shirt, the most basic of metaphors for man appears here to represent the lives lost, during the protracted war in Vietnam.

And tellingly there are no victors, no prevailing power; as the balance of the work appears to lie in each needing the other. Another work in the series is *American Crater in Hanoi #6* 2006, in which folded US, Laos, Cambodian and Vietnamese banknotes have all been meticulously folded to create a dense landscape of uniform shirts, that evenly hang around the outer edges of what must be a cratered styled space. The simplicity with which Clarke represents humanity, in these logo sized shirts, against this cross hatched black

hole filled background, where some of the shirts have been removed entirely, suggests as much about what is there, as what has been removed entirely.

For Clarke “the first crater works *American Crater Near Hanoi #1* and *American Crater Near Hanoi #2* resulted from many years of documenting ‘negative space’ throughout Vietnam and the border region with Laos PDR also known as The Ho Chi Minh Trail. Photographing bomb craters, filming-videoing bomb craters, sound recording bomb craters, grid and bathymetry measurement and mapping of bomb craters and casting the negative spaces of bomb craters all led to the construction of bomb craters with origami folded shirts. The shirts were figurative and possessed a soul like single entity status.” Another work from the series *American Crater in Hanoi #8 129 2006*; of American, Laos, Cambodian and Vietnamese banknotes, suggests a bomb has recently imploded within the work itself; as shirts lay strewn over the threaded landscape, with coffee cup sized craters punctuating the disarray.

As gratifying are Clarke’s artworks from 2008, in which he patterns his folded banknotes into a two-dimensional image that requires of his audience a wit and wisdom to appreciate the minute elements detail for detail. Works in the visual motifs of common currency are entirely superseded by the weapons of war. In *Nothing-ing Shadow 9MM 2008* and *The Nothing-ing Shadow Blackhawk 2008*, Clarke has again cleverly drawn together all of the green coloured American banknotes into the distinctive symbols of war; a ‘revolver’, a ‘blackhawk helicopter’, ‘a battle tank’. All of which are intentionally set against the more neutral Vietnamese and Cambodian banknotes.

“Often people think I am anti-American through my continued use of US \$1.00 notes. This is not at all true, I use the greenback because it is the world measure. All currencies are weighted against the Greenback. It is not the use of US \$ spent on war, it is how much money globally spent on war. The point is where do we prioritise?” The politics of which suggests a great deal, whilst visually propositioning a new way of looking. “Speaking of *The Nothing-ing* works, I have a deep fascination for Metaphysics and Martin Heidegger’ concept of The Nothing-ing. Is this a type of anatomical or cerebral imaginary space perhaps like that of the soul? The Nothing-ing works are more concerned with emptiness or the incomplete, things that are missing

something. Such things as flags with the emblem removed. Sovereign states in transition or sovereign states without sovereignty.”

Another work that is equally troubling as much as it is an aesthetic triumph, is *Boy Bomb* 2008, in which Clarke concentrates entirely on US dollars, to create a free flowing bomb that sits between his signature skin of a layer of taut thread that horizontally and vertically penetrates the work entirely. Clarke explains he “always wanted ‘Boy Bomb’ to be erect, stoic, defiant, a little bit arrogant, maybe Napoleonic or Churchillesque, but behind the façade, it’s all a bit immature really. I agree that it could be considered iconic in its pose heavily laden with symbolism. I have also constructed a partner work *Fatman*, both works at this stage will be at Palazzo Mora in Venice.” As each folded note makes up for the blades and bulk of this explosive vessel.

Possibly the most ambitious of Clarke’s works from recent years is *A Trembling Quiet*, 2006, predating the majority of the works mentioned, is a technically impressive landscape of origamied banknote shirts and thread, that appears as a vast puppeteered work of an amassed assemblage of shirts, that for an audience read like a tidal wave of coloured elements suspended in space. And for the artist is representative of a specific region in North-Eastern Laos, (*Thuong Na Di*); where the landscape has been cultivated by a history of violence. In situ the work is remarkable for its complex fragility; as in reality it refers to a more barbaric, much less systematic culling of one people by another.

Composed of four thousand five hundred US dollars, and over twenty one thousand Vietnamese Dong, Cambodian Riels and Laos Kip shirts all pinned into place by a choreographed cradle of supporting thread; Clarke virtuoso work plays politics with the identity of one note over another. As visually the aggressor overshadows entirely those resisting an incursion of any kind. “Their social and political weight is what it is, the currencies of which were chosen for many reasons. The most apparent question being ‘what price war? what value a life?’ This is not a series of attacks upon imperialistic aggressors or the might of one Nation over another. It is simply a Formalist Sculpture of positive and negative space with many possible layers of interpretation.”

Influenced by a rich tradition of Australian landscape art, originally undertaken by the naturalists WC Piguenit, Buvelot, Eugene von Guérard, John Glover, and developed more recently in the tempestuous works of Fred

Williams, Peter Booth and Phillip Wolfhagen. Clarke's landscapes differ entirely from his precursors; who for the majority rendered an idyllic scene in ink and watercolour from a distance. In and of the landscape, his is an ethnographic investigation of the earth itself. In an attempt to understand the anatomical makeup of the environment, in places less picturesque and more politically unstable. Tellingly painter or protagonist, Clarke still processes to belonging to Australia's tradition of landscape painting. "I have been a landscape artist for as long as I can remember", "I believe (my work) is 'landscape' but on another dimension". And confirms "my *approach to nature as a subject* is that I need to know where I fit in the overall scheme of things. Where is my place-position within the landscape or within the cosmos? One needs to know his or her place."

For the *Fictional Cosmologies and Molecular Landscapes* series 2014, Clarke creates another well versed cosmological body of works that are as much about human relationships, as they are determined by our ecological and environmental responsibilities. Eloquently citing how "the correct distance between objects is critical, whether that distance is physical, cultural or emotional.

Two objects too close to each other become one; two objects too far apart no longer relate to each other".

For Clarke clearly has a deep intuition for the balance of things; as the details of each of his works are cradled by a vast phantasmagoria of coloured objects and ideas. For his recent solo show at Despard Gallery, Australia, Clarke produced a whole series of elegantly constructed paper collages that, for the sum of their individual parts, make for a compelling collage of the machine objects of war. For Clarke the "*Fictional Cosmologies and Molecular Landscape*" series, is about relationships. Physical distance, is as you say anatomical material distance, time and space. Cultural is a distance or difference in thinking and approach, style, flavour, significance and methodology."

Specifically *The Sufi's say each of us is a planet spinning in ecstasy* 2014, is a work that is as picturesque as it proves problematic. For each of the minute motifs of colour composed into this larger kaleidoscopic pattern of objectified space, is in fact made up of a vast repetition of mechanised killing machines that enable the repeated history of modern conflicts between countries. And such amassed detail intentionally subverts our attention from the overall picture, for an uneasy understanding of the cost of conflict. *Are you insane man, this is suicide to go in there* 2014, is another work of the series that has hundreds of minutely colours ground vehicles and distinctive aircraft turning sharply towards the nucleolus of the piece. A turquoise antitank

aircraft hangs over a yellow warship that points directly into the field of vision of a military helicopter. As the devil lies in the detail, this vast cylindrical swarm of minute warcraft appears impressive; yet the reality of such circumstances might prove much more explosive.

Europe 2014 has the outline of modern warcraft all heading from the left to the centre and into the right hand side of the collage. Into a layered bed of floral patterned banknotes or possibly regimented stamps. That are representative of the currencies of the countries directly involved in the conflicts Clarke wished to draw our attention to. A work that proves incredibly poignant for the manner in which a country's symbolic posterity is here eclipsed by the invasive armoury of modern war.

Significantly for Venice, Clarke envisages introducing a work born of *Project Renew* that he has been actively involved with since 2000. Based in Vietnam, Project Renew is dedicated entirely to educating the populous of 'mine risk awareness', and of the consequences of the ignorance of living with such explosives for many years thereafter. As new generations seek to cultivate and culture the unsettled landscape for their own purposes, Project Renew alerts them of the danger of coming into direct contact with wreckage from historical conflicts. And for Clarke the collateral creativity of his new works for Venice are an emotional reflection of his "distain for cluster bombs", and the media's "lack of interest in a conflict not determined by an interest in oil".

Artist as humanitarian, Clarke intends to draw attention to the impossible politics of conflict and its repercussions upon the lives of the individual. "Between 2000 and 2008 in Quang Bing District, Central Vietnam, it was not uncommon to get two or three friends together and go out diffusing unexploded ordinances, or UXO's. Scrap metal in those days was worth \$0.16 per kilogram, a lot of money in that part of the world." And "Quite often these friends or opportunists would not come home. Similarly in Laos PDR, working with MAG, (Mines Advisory Group), I discovered children in remote regions along the Ho Chi Minh Trail could acquire, very cheaply, a rudimentary metal detector, designed with a shortened arm/handle for use by children around 8, 10, or 12 years old. Farming is difficult in these remote areas, the land is saturated with unexploded ordinances and anything could be just below the surface." And the circumstances of such collateral damage has led to Clarke's critical involvement with the non-for-profit organisation that has harnessed an incredible turn-around of the numbers of new casualties from historical hostilities.

“Last year alone Project Renew disposed of more than 7,000 items of ordnance, safely removed from people’s gardens, rice fields, plantations and road sides”. Furnished by a swell of positive statistics, Clarke confirms his dogged determination for much more.

“I will continue to work with Project Renew and MAG in assisting and encouraging awareness throughout these remote regions in an attempt to improve or save the lives of children, and just as importantly, bringing about exposure in venues in the West such as this forum in Venice at Palazzo Mora.”

For Venice Clarke talks entirely of the space, negotiating everything in terms of his forensic interest in the situation and circumstances that have allowed him to transpose a critical and well researched work onto the biennale stage. “The work I have planned for Venice will be non-confrontational.” And “on this occasion I do not want to be a ‘downer’ with ‘in your face’ overtly political hegemony and polemics and have therefore decided on a more convention look of three or four framed works on a wall. These framed works are whimsical but heavily loaded.” Works that are likely to be as detailed in their constitutional parts, as the groundswell of casualties his works attempt to represent.

Glen Clarke

Much of my work is part of ongoing investigations into the changing nature of space. Previous works have focused upon "spaces once occupied", voids, bomb craters, locations of historical events and situations. Now in this new work the gaze has shifted to a more specific frozen moment, such as the erasing of space via a scrutiny of matter itself. Many of these events and moments are simple representations of the demolition of UXO's in the Indochina region' For many years I have studied particles, atoms and molecules by recording the demolition of unexploded ordinances (UXO's) along the Vietnam- Laos border 'The Ho Chi Minh Trail'. Within an Australian context these simple elements, act as metaphors for human entities, personal lives and the greater cosmos. This research investigates the molecular structure of things; this DNA building block methodology of constructing artwork unashamedly exploits repetition and *reductio-ad-absurdum* as an acceptable, comfortable and familiar aesthetic.

Temporarily based in Kununurra, East Kimberley's WA since September 2011, my research has demanded that I work and learn from the First Australian Landscape Artists. I have been a landscape artist for as long as I can remember. My time in the East Kimberley's has facilitated a dialogue with Indigenous Artists and their relationship with Country. Whilst my approach is rich with the influences of Post-Colonial Landscape traditions from W C Piguenit, Von Guérard, Glover, etc through to Williams, Booth, Wolfhagen and so on I have no right nor claim to be a dot dot painter, although it is said my molecules have some reference, I believe is only as 'landscape' on another dimension. I will be returning to live in South East Asia in 2014 after my research with the Indigenous Aboriginal Artists of remote far north Western Australia is complete.

From the series "Fictional Cosmologies & Molecular Landscapes" the work celebrates our planet and our humanity. With water as our most treasured resource, this work examines our Planet, our home, our future, and more importantly, our Environmental Responsibility, theories of Climate Change, Carbon Footprints and Sustainability. This work takes its motivation from recent global climatic events and thereby addresses concepts of vulnerability, uncertainty and personal holocausts

i.e. cyclone, flood, earthquake, tsunami and bushfire. For many years my work has focused on the following premise:

"The correct distance between objects is critical, whether that distance is physical, cultural or emotional. Two objects too close to each other become one, two objects too far apart no longer relate to each other"

'On the surface, Glen Clarke fabricates large objects out of small multiples. As Dr David Hansen put it so well, though a device which he calls 'serial accumulation', Glen Clarke has for well over a decade 'applied this device to a variety of forms...: 14,000 clothes pegs to make a stack of plumbing pipes from the back of a builders truck, questioning gender associations of particular utilitarian objects; 5,500 wooden school rulers to make a dingy for convicts and refugees school rulers symbolizing 'The Tyranny of Distance': 5,000 pairs of chopsticks to make three tyres.

Glen Clarke has brilliantly fused together the manufactured feel of Deconstruction with the emotions of Asia and holds it all together with what I call an 'Australian Boundary Rider' aesthetic. He has recently become fascinated- in a very human rather than military way- with explosions, particularly those caused by cluster bombs and landmines in Vietnam, Laos, Iraq and Africa.'

Exert from essay by Dr Peter Hill, August 2008

Glen Clarke was the winner of the last National Australian Sculpture Prize in 2005, since then he has exhibited widely throughout Australia and South East Asia.



Boy Bomb

2008

H150xW100xD30cm

USD currencies (origami shirts), cotton



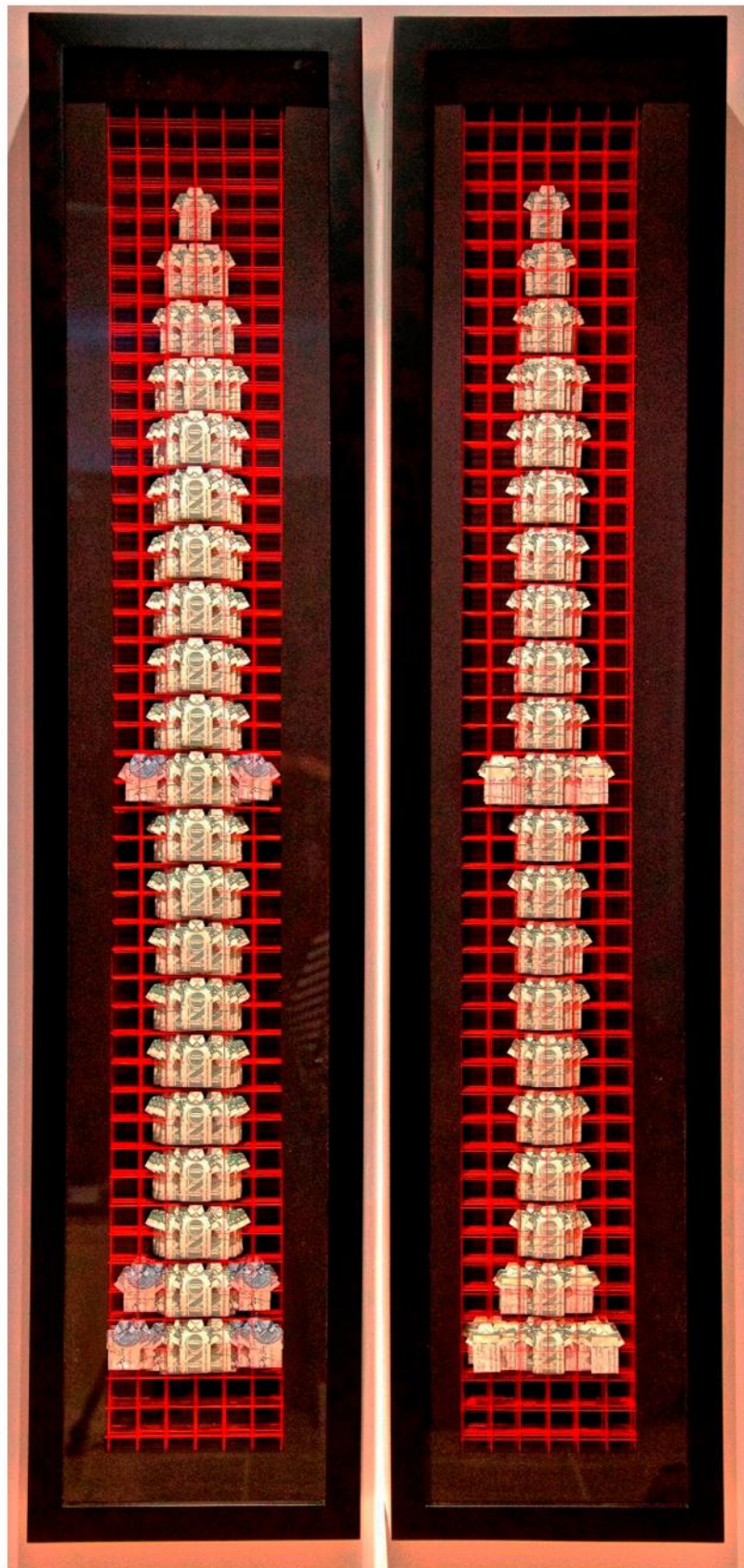
Boy Bomb detail



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Time Space Dialectic #5

2015

Fold Bank Notes, Cotton Thread

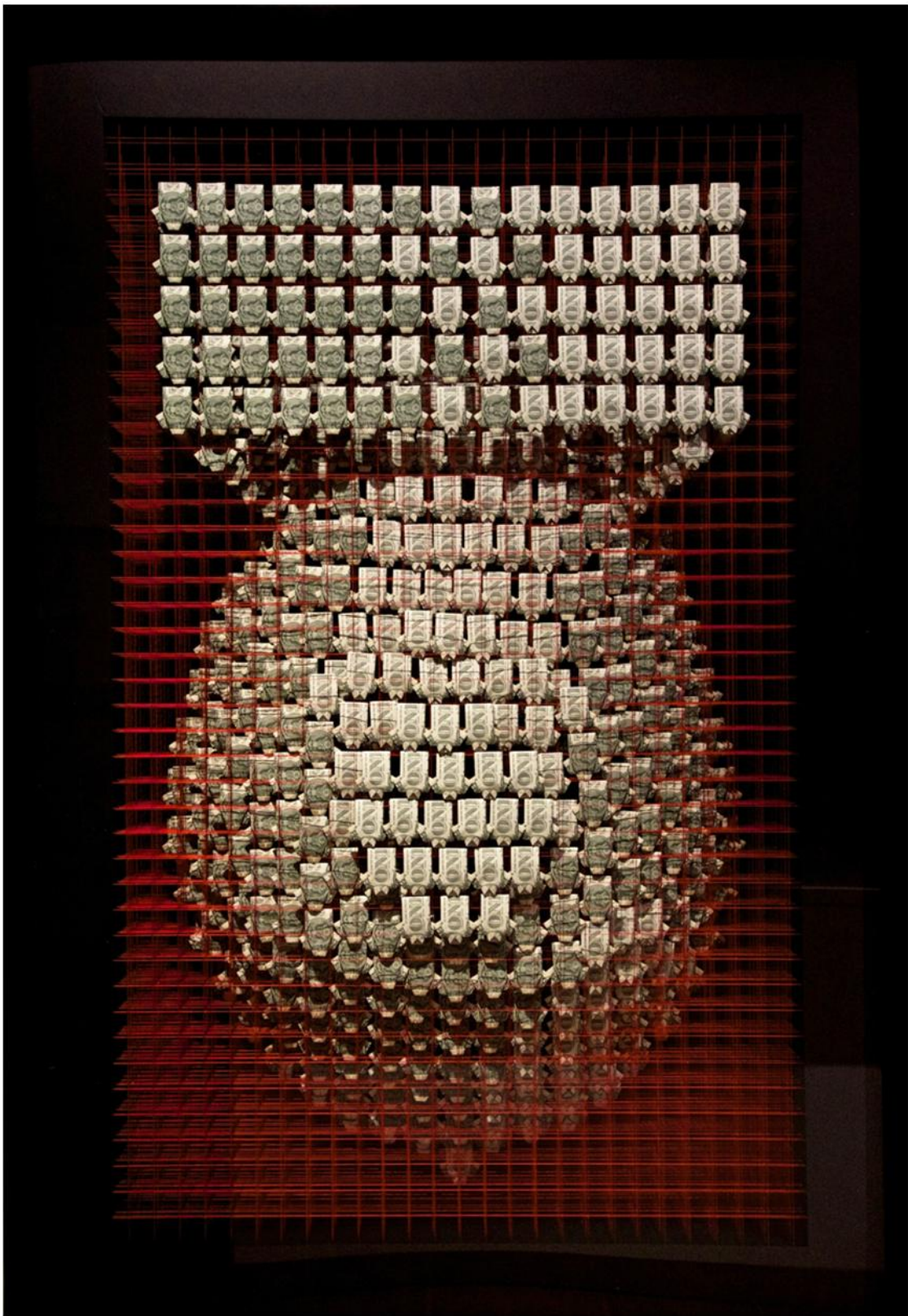
H152xW35xD37cm each



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Enigma and Melancholy MK IV

2015

Folded Bank Notes, Cotton Thread, Foam Board

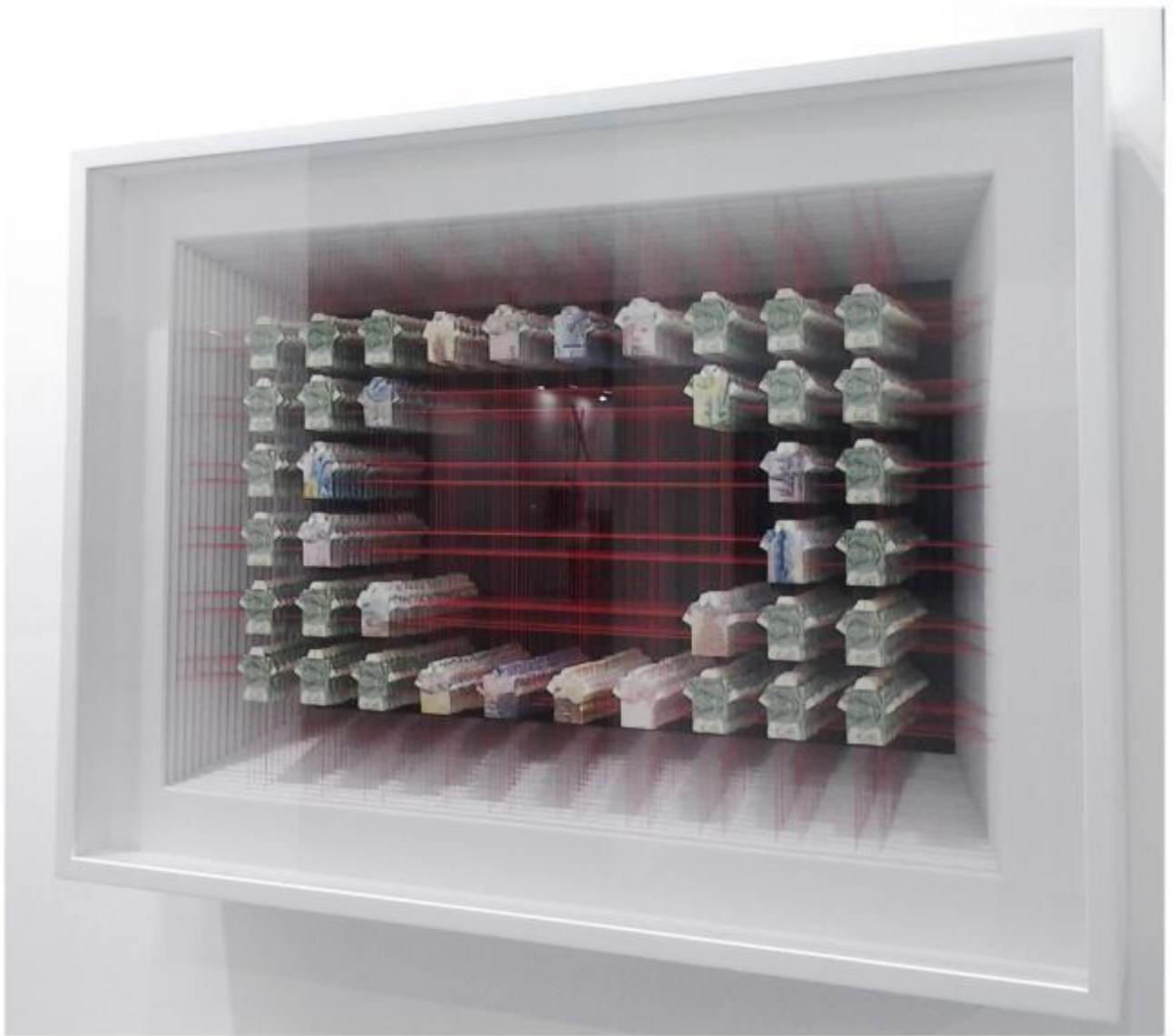
H152xW102xD30cm



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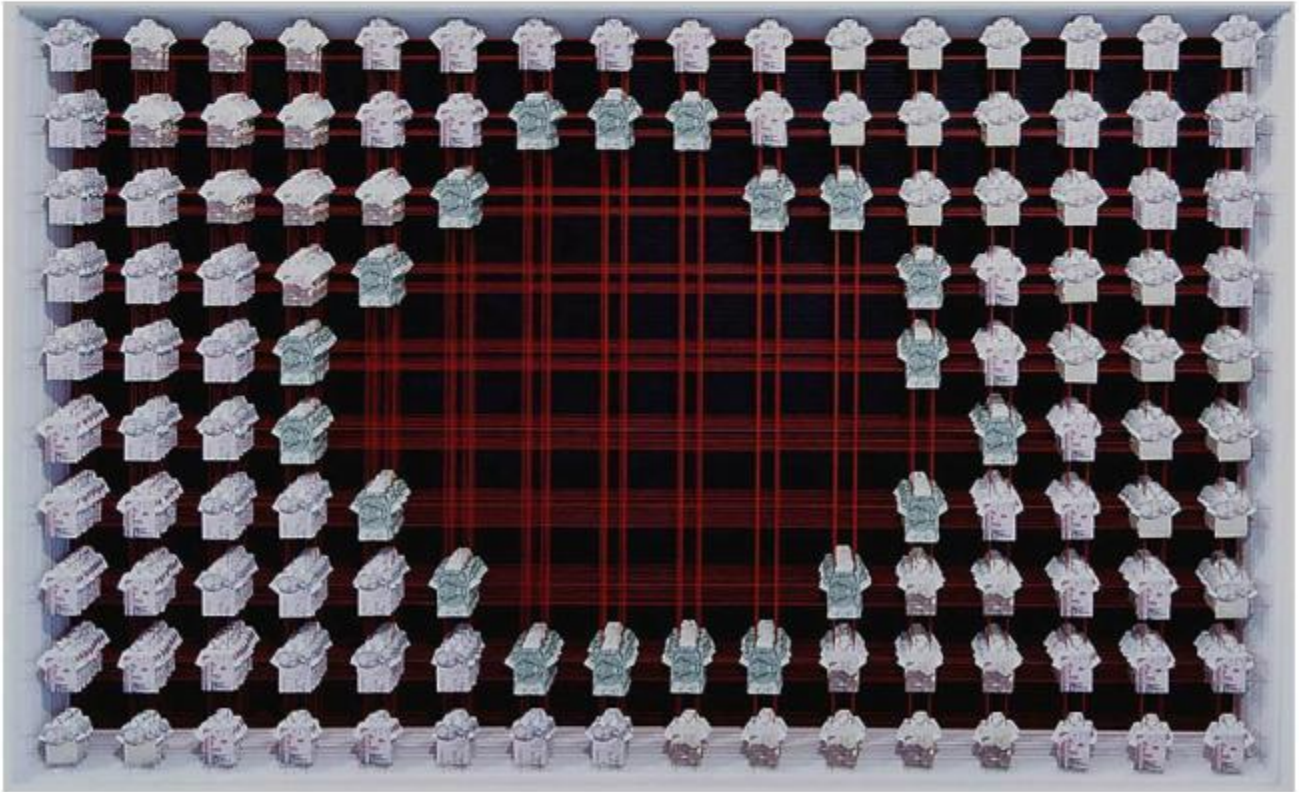


American Crater in Hanoi #4 - Cluster

2006

Vietnam & US\$ folded notes (origami shirts), cotton thread

H78xW103xD17cm



America Crater Near Hanoi #6

2006

Laos, Cambodian, Vietnam & US folded Shirts on cotton

H100xL150xD10cm

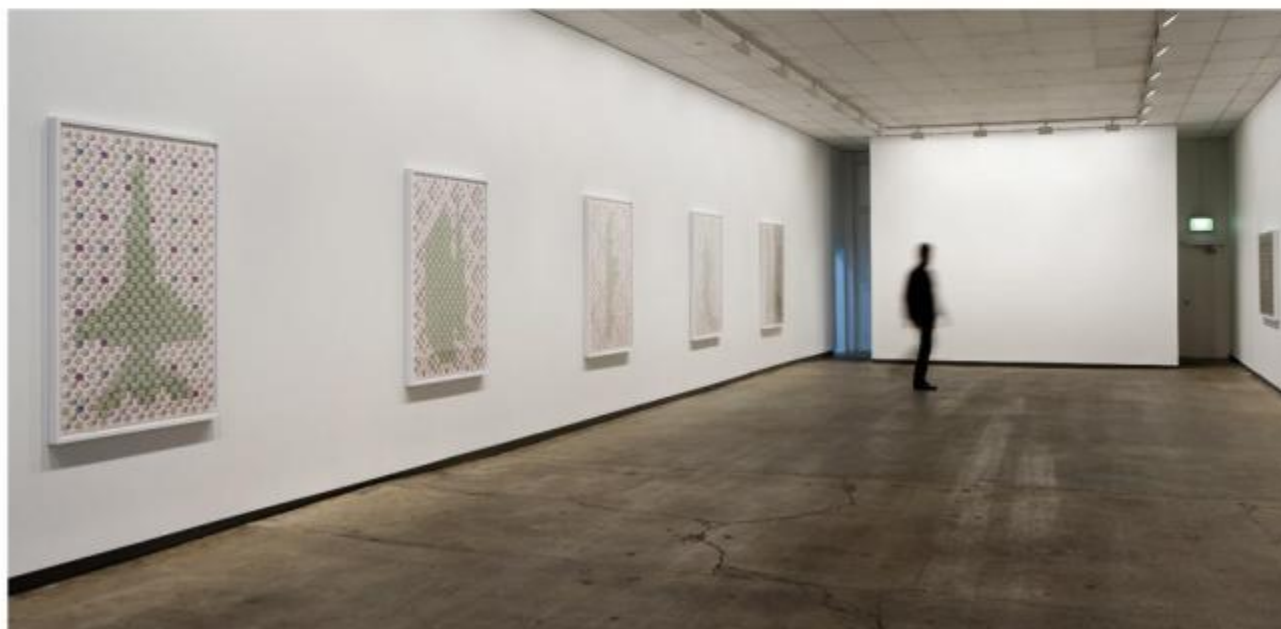


America Crater Near Hanoi #8 129

2006

USD, Vietnam, Cambodian folded notes, cotton

H79xW103.3xD15cm



Nothing-ing Shadow series

2008

H160xW110cm

USD, Vietnamese, Cambodian, Laos, Indonesian, Iraqi & Afghanistan currencies (origami shirts),
collage on cotton on rag paper

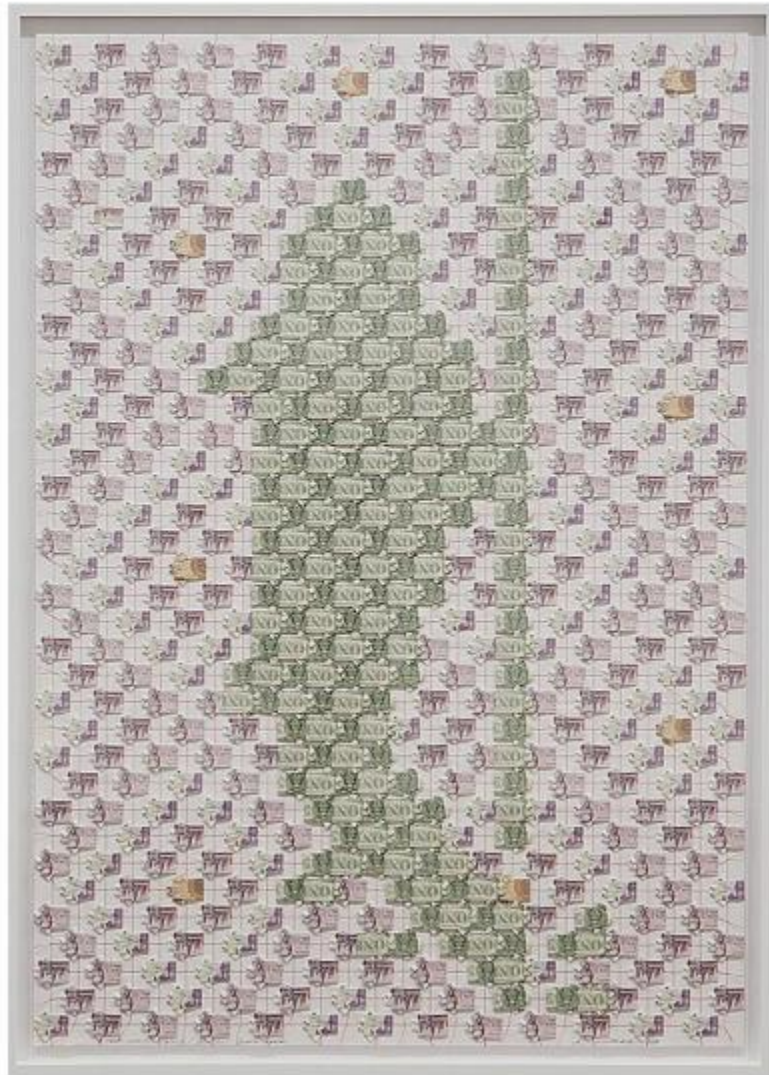


Nothing-ing Shadow 9MM

2008

H160xW110cm

Vietnam, Cambodian, Laos & US currencies on cotton



The Nothing-ing Shadow Blackhawk

2008

H160xW110cm

Vietnam, Cambodian, Indonesian, Iraqi & US currencies on cotton

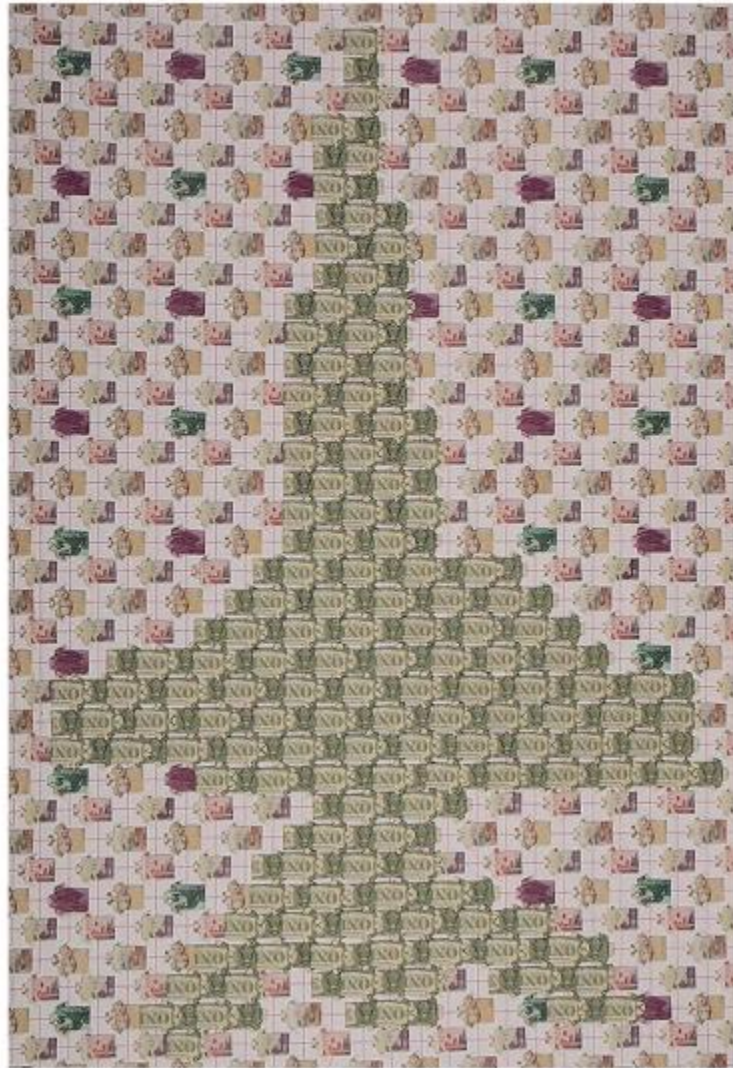


Nothing-ing Shadow Kinimbla

2008

H160xW110cm

Vietnam, Cambodian, Iraqi & US currencies on cotton



The Nothing-ing Shadow HORNET

2008

H160xW110cm

Vietnam, Cambodian, Indonesian, Iraqi & US currencies on cotton

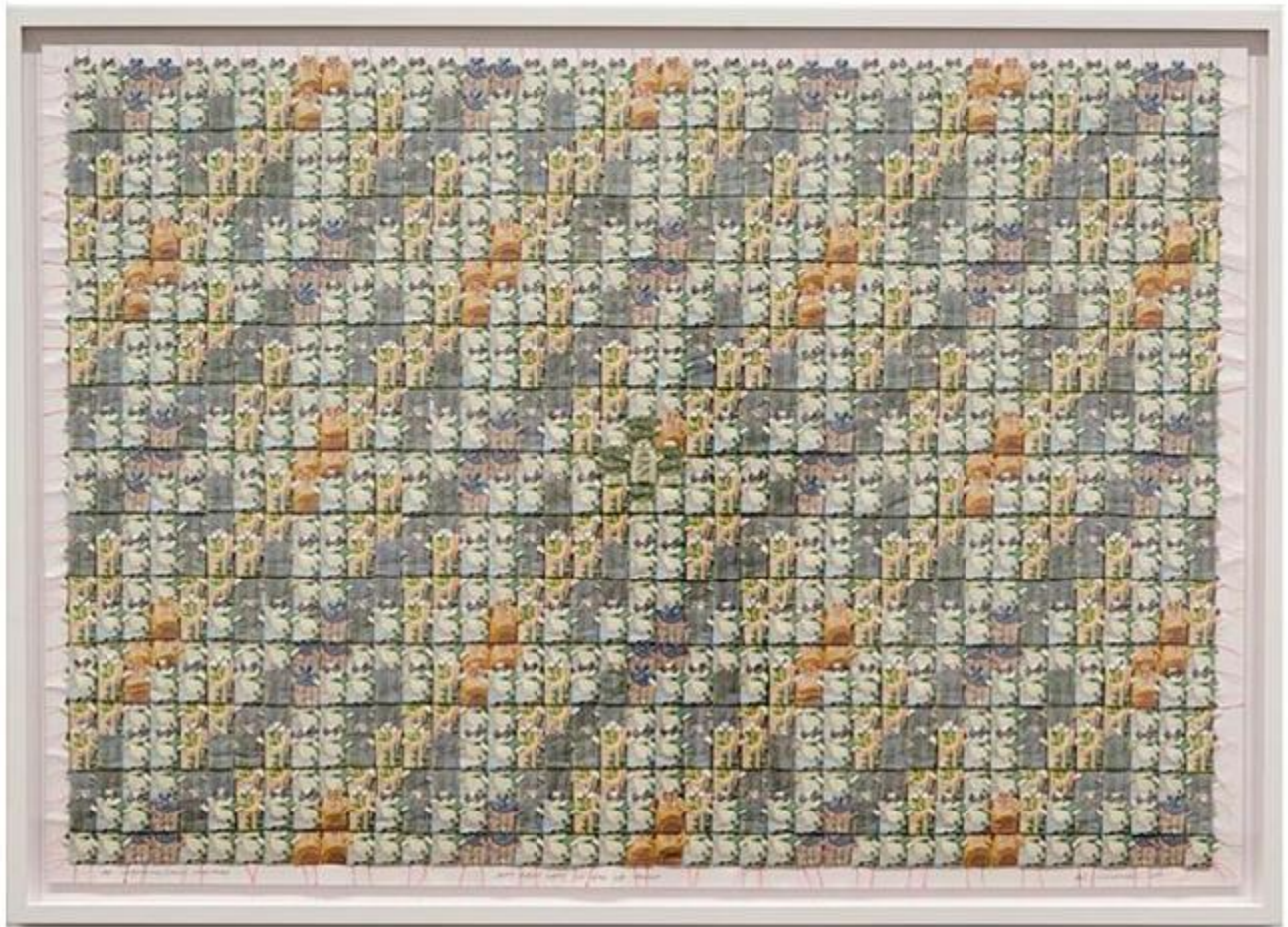


Nothing-ing Shadow Leopard

2008

H160xW110cm

Vietnam, Cambodian, Indonesian, Iraqi, USD folded flat notes on cotton

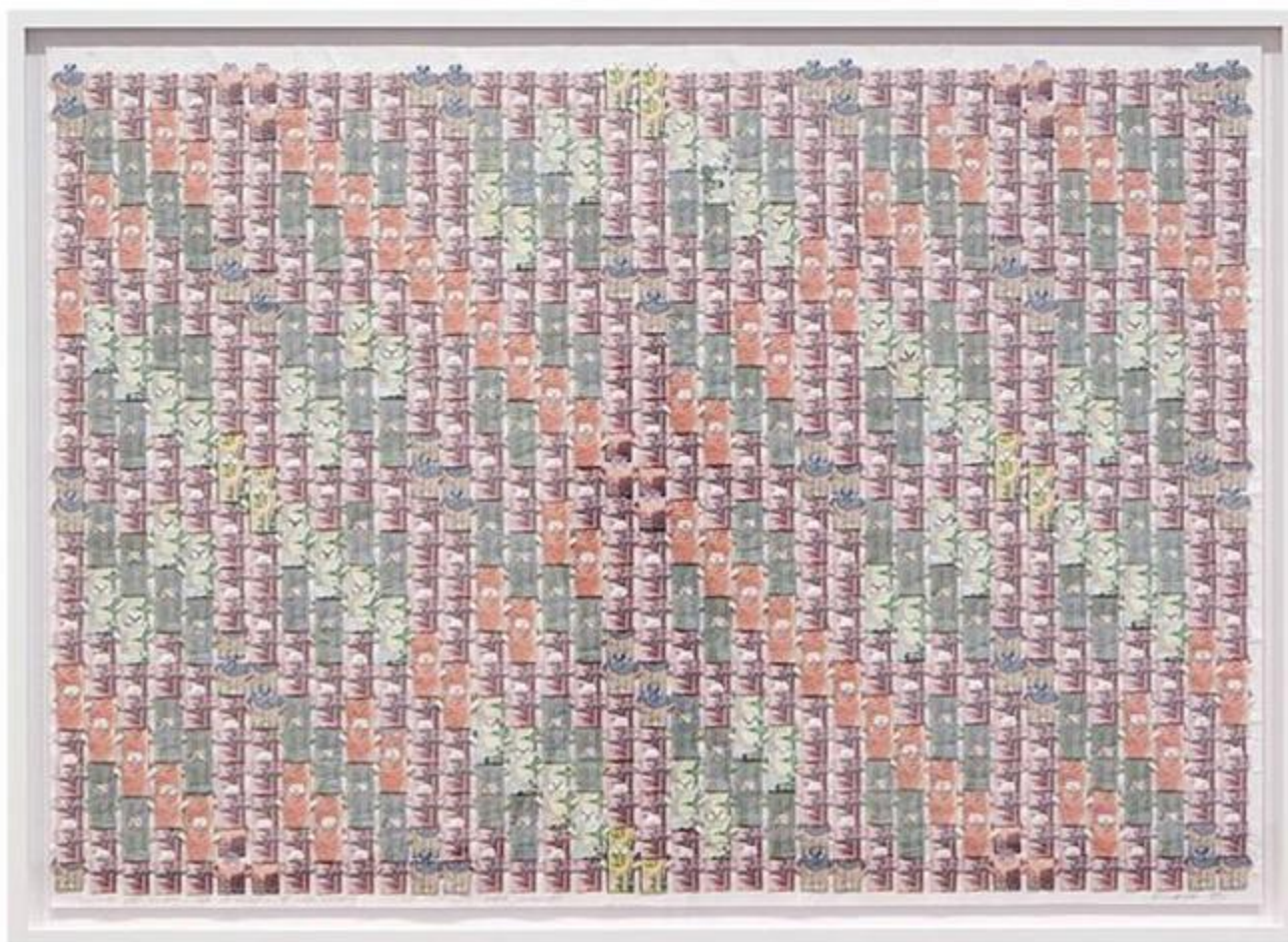


The Nothing-ing Space Dimensions

2008

H160xW110cm

Laos, Indonesian, Iraqi & Us currencies on cotton

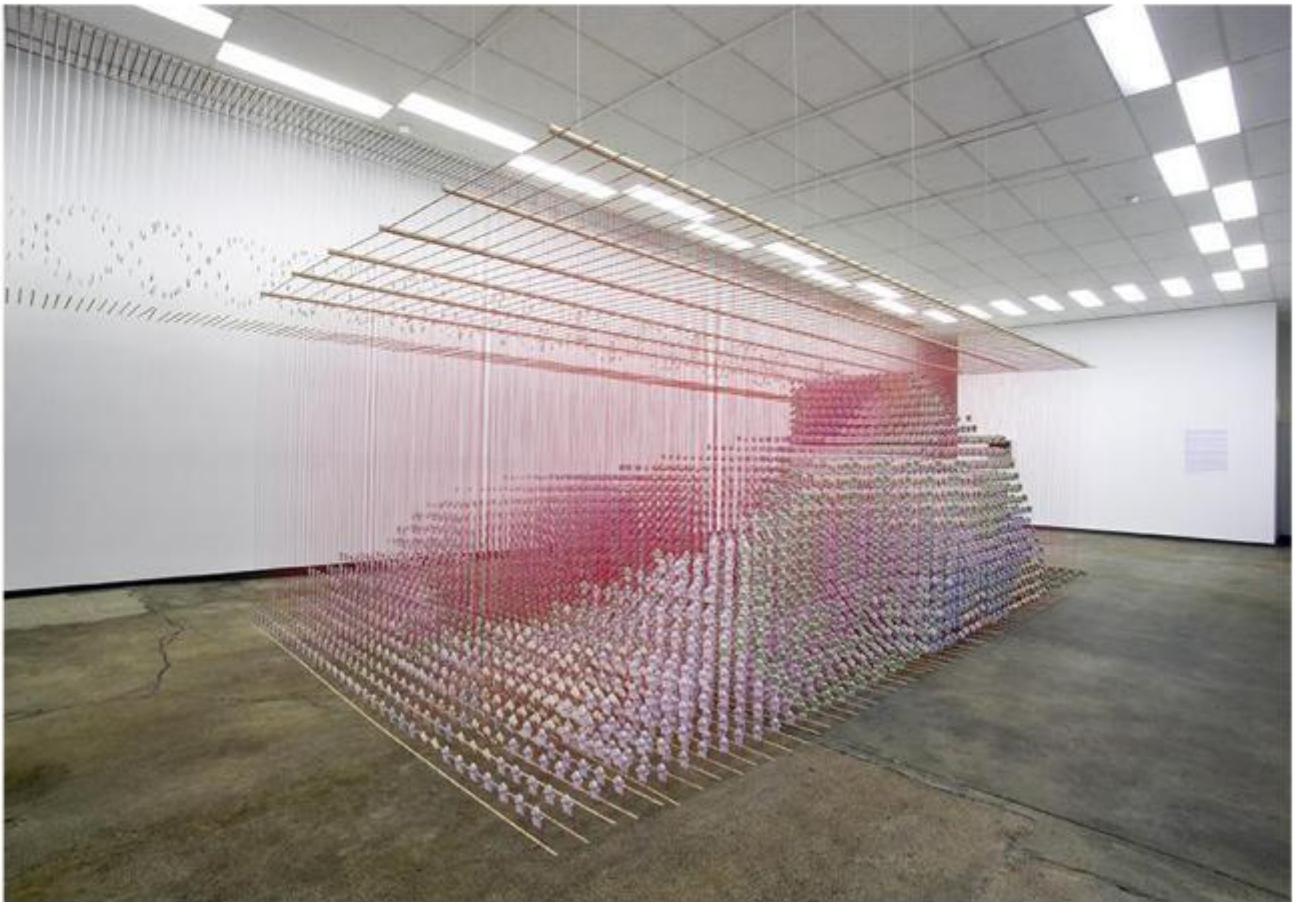


The Nothing-ing space Compressed

2008

H110xL160cm

Vietnam, Laos, Indonesian, Iraqi & US on cotton

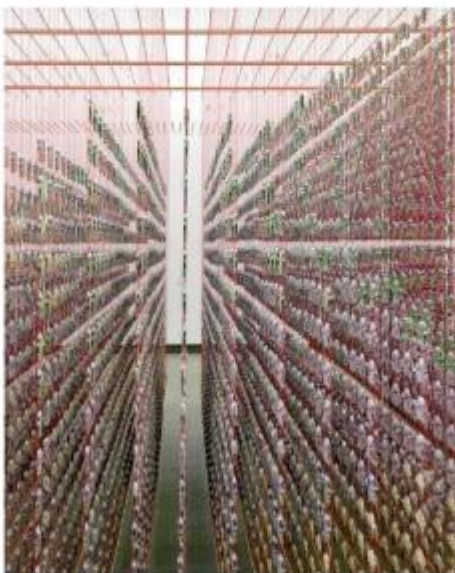


#042 - #045.

A Trembling Quiet, 2006,

300 x 600 x 200cm

Laos, Cambodian, Vietnamese and US currencies folded shirts, cotton and wood.



*Taken from a hill in North-Eastern Laos, Thung Na Di, is a slice of landscape with so many bomb craters that it is reminiscent of Swiss cheese. The earth is constructed with shirts folded from local currencies whilst the bomb craters/negative spaces are lined with US \$1.00 shirts. This work was the follow up piece after American Crater Near Hanoi #2. American Crater Near Hanoi #2 won the 2005 Australian National Sculpture Prize and consisted of 9,800 folded money shirts, this work, A Trembling Quiet, consists of approximately 25,000 folded shirts."

Glen Clarke

EDUCATION

- 1990** **Master of Fine Art**
Tasmanian School of Art, University of Tasmania (Hobart)
- 1976** **Diploma of Art & Design**
School of Visual Arts, Gippsland Institute of Advanced Education,
Monash/Gippsland Campus.

AWARDS, GRANTS & COMMISSIONS

- 2012** **AGNSW Residency, The Denise Hickey Memorial Studio Cité International des Arts**, Paris, France
- 2010** **Artist In Residence, Bundaberg Regional Art Gallery**. 4 month, Bundaberg Qld.
- 2009** **Artist In Residence Laughing Waters River Bend** 3 month, Eltham, Nillumbik, Victoria.
- 2008-09** **Public Art Commission 'The Village Balgowlah'**, Sydney
- 2006** **Artist In Residence Asialink Residency**,
Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
- 2005** **National Sculpture Prize**, NGA Canberra.
- 2003** **Artist in Residence** United Nations International School Hanoi, Viet Nam. The British International School, Ho Chi Minh City, Viet Nam.
- 2003** **Development Grant Australia Council VACF**
- 2002** **NAVA** exhibition assistance
- 2001** **Pat Corrigan Artists' Grant**
- 1999** **The 1999 Hutchins Art Prize**
- 1997** **Development Grant Australia Council VACF**
- 1997** **Hobart Remand Center**
- 1996** **Lansdown Primary School**
- 1993** **City of Hobart Prize for Sculpture**
- 1978** **Mildura Sculpture Triennial**
- 1975** **Mildura Sculpture Triennial, Latrobe Valley Purchase Awards**

COLLECTIONS

- National Gallery Australia, Canberra**
National Gallery of Victoria
Tasmanian Museum & Art Gallery
Latrobe Valley Arts Centre, Victoria
Mildura Art Centre

University of Tasmania

Australian Embassy, Hanoi, Vietnam

Hue International Sculpture Park, Thua Thien Province, Vietnam

The Hutchins Foundation Ltd, Sandy Bay, Tasmania

The Renwick Foundation, New York, USA

The British International School, Ho Chi Minh City

SOLO EXHIBITIONS

Private Collections – USA, Hong Kong, Singapore, Australia,
Vietnam

- 2014** **Cloak** – Despard Gallery, Australia
- 2014** **Glen Clarke** – Gaffer Ltd. Hong Kong
- 2010** **“Bunker” Bundaberg Regional Art Gallery.** Bundaberg Qld.
- 2009** **“Your Own Personal Holocaust and related stories”** Despard Gallery Hobart.
- 2008** **“BLOW”** Boutwell Draper Gallery Redfern
- 2007** **“Tinnie”** Latrobe Regional Gallery Victoria.
- 2006** **“\$0.16 per Kg”** Boutwell Draper Gallery Redfern.
“Sortie” Despard Gallery Hobart.
“American Crater Near Ha Noi and related works”
or **“Mahathir’s Arms Race”**
Valentine Willie Fine Art Kuala Lumpur, Malaysia
- 2004** **“Anh Yeu Em, Dep Qua” Viet Nam works.** Despard gallery Hobart.
“American Crater Near Hanoi” Sherman Galleries, Paddington.
- 1998** **“Into The Piguenit”** CAST Gallery Hobart, Tasmania
- 1992** **“Still Life (Jono, Robbo, Smitty and me)”** Microscope Gallery,
Melbourne
- 1991** **“Your Place or Mine, The Supermarket, and Syntactical Sanguinity”**
Terra Australis Gallery, Melbourne.
- 1990** **“House”** Microscope Gallery, Melbourne
- 1987** **“Socrates Thorn”** Latrobe Valley Art Centre
- 1984** **“Italian Works”** Switchback Galleries, Churchill, Victoria
- 1982** **“Plumage”** Tolarno Galleries, Melbourne
- 1977** **“Works on Paper”** Tony Coleing Gallery, Paddington, Sydney

SELECTED GROUP EXHIBITIONS

- 2015** **“56th Venice Biennale”** Palazzo Mora,
Personal Structures May 9th – November 22th 2015
- 2014** **Gaffer Ltd. Hong Kong**
- 2012** **“ABSTRACTION”** Despard Gallery Hobart
- 2008** **“Multiplex”** Boutwell Draper Gallery Redfern.

- 2007** “**The Far Side of the Moon**” McClelland Gallery Langwarren,
Victoria
- 2006** “**PROCESSION**” Mai’s Gallery, Ho Chi Minh City, Viet Nam.
“**Who Cares**” Boutwell Draper Gallery Redfern.
- “**The Helen Lempriere National Sculpture Award**” Werribee Park
Victoria.
- “**Moist**” Aust. Watercolours from the National Collection, NGA
Canberra
- 2005** “**National Sculpture Prize and Exhibition**” **Winner** National Gallery of
Australia, Canberra
- 2004** “**Difference In Repetition**” (with Gail Joy Kenning) Mai’s Gallery,
Ho Chi Minh City, VN.
“**Woollahra Prize for Small Sculpture**” Rose Bay, Sydney
“**Out of Sight**” Tactile Sculpture at Object Gallery, Surry Hills.
- 2003** “**National Sculpture Prize and Exhibition**” Finalist NGA, Canberra
“**Mai’s Gallery, Ho Chi Minh City, Viet Nam**” New York Art Fair.
“**Reverb**” 4 Aust. Artists return to Vietnam Mai’s Gallery, HCMC,
Vietnam.
- 2002** “**Hue**” 4 artists respond to the experience of working in Viet Nam.
Asian Australian Artists Association, Gallery 4A, Sydney.
“**The 32nd Alice prize**” Araluen Art Gallery, Alice Springs
- 2001** “**Blake Prize for Religious Art**” S H Ervin Gallery
“**Working Conditions**” Carnegie Gallery, Hobart City Gallery,
Tasmania
- 1999** “**SOFA**” **Sculptural Objects and Functional Art** Chicago, USA
“**Wish you were here**” Smith & Stoneley Gallery, Brisbane,
Satellite APT.
- 1998** “**Impressions of Hue**” The 2nd International Sculpture Symposium,
Hue VN
- 1997** “**Apples from Oz – Marketing to the Empire and Beyond**”
Tasmanian
Museum & Art Gallery, Hobart.
- 1996** “**Perimeter: Home of the Nothinging**” Contemporary Arts Services
Tasmania
- 1995** “**The Christmas Tree**” Tasmanian Museum & Art Gallery, Hobart
- 1994** “**The Hobart City Art Award**”
- 1994** “**Familiarity?**” Re-examining Australian Suburbia, Plimsol Gallery,
Centre For The Arts, Hobart
- 1993** “**The Underpass Show II**” (Aust. Sculpture Triennial Annex) Melbourne
- 1992** “**ARX 3**” Artists Regional Exchange, Perth, Western Australia.
- 1990-92** “**Contemporary Gippsland Artists**” Touring Exhibition of 12 Regional
Galleries in 6 Australian States

1990	"The Underpass Show I" (Sculpture Triennial Annex) Degraeves St, Melbourne.
1991	"Flat" Sculptors works on paper ACCA, Melbourne & The Fine Arts Centre, Hobart
1981	1st Australian Sculpture Triennial Melbourne
1978	"Mildura Sculpture Triennial" .
1979	"Contemporary Sculpture & Performance" Latrobe University, Melbourne
1975	"Mildura Sculpture Triennial"

PUBLICATION

"Suppression = Alienation = Oppression" Glen Clarke published by Champion, 1979

SELECTED READINGS

"The Bandaged Image" A Study of Australian Artist's Books by Gary Catalano Hale and Iremonger

"Contemporary Gippsland Artist" (Touring Exhibition 1990 – 1992) Catalogue Essay by David Hansen

"Sculpture at Mildura" The story of the Mildura Sculpture Triennial, 1961 – 1992, by Graeme Sturgeon, Published by Mildura City Council

"How the Old Canons were Destabilized in Mildura in 1975" Noel Sheridan, Artlink Vol.13, No 2, Aug 93

"Power and Oppression" Dorothy Erickson, The Bulletin, May 5, 1992

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