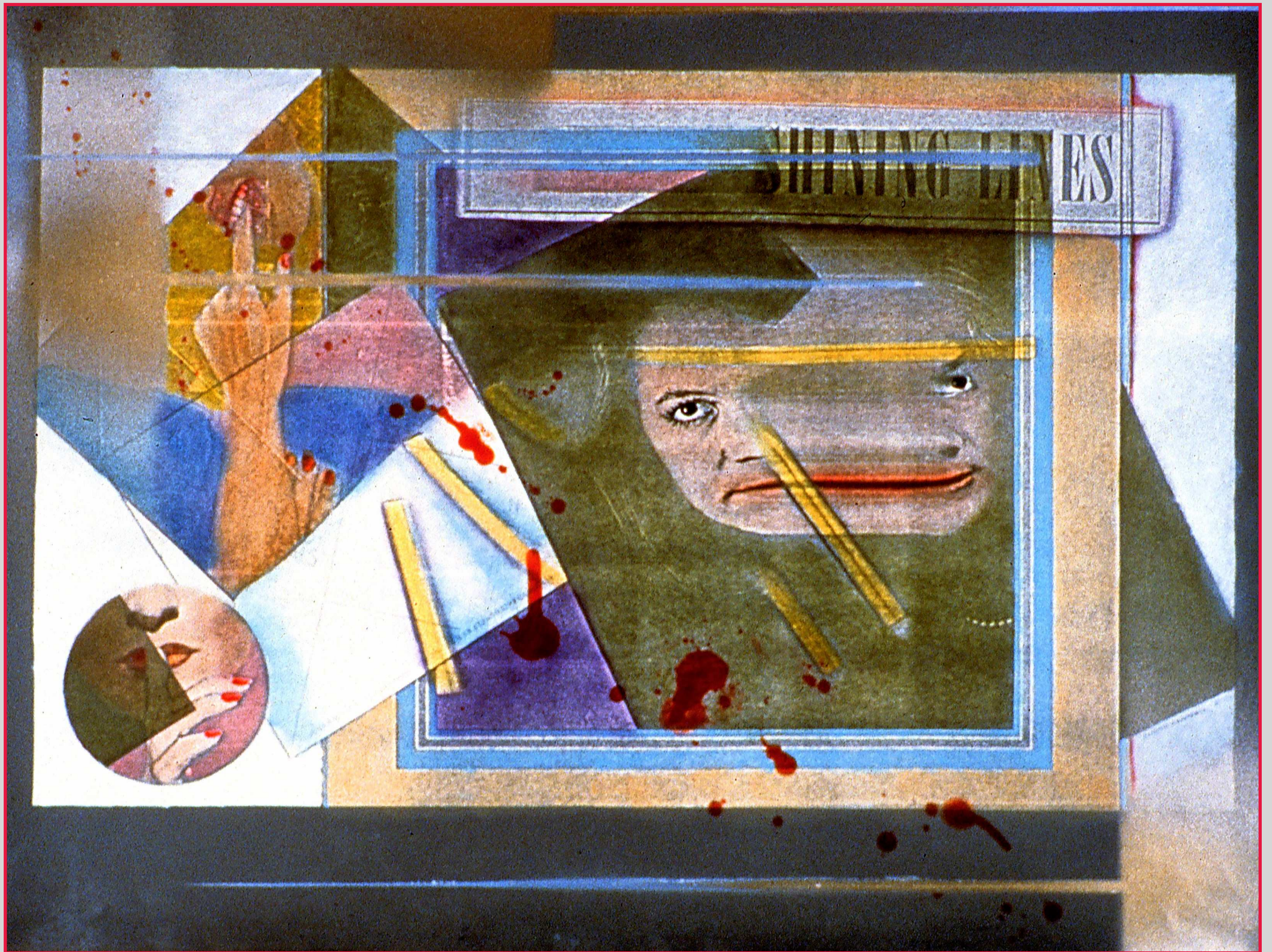


DRAWINGS, MIXED MEDIA, AND PRINTS 1968- 2004



CLAYTON CAMPBELL



Drawings, Mixed Media, and Prints

1968 -2004

VOLUME 1

CLAYTON CAMPBELL

CAMPBELL, CLAYTON

Drawings and Print

June 30, 1984

1. Circular architectural structure, bag of ambiguous contents *hanging*
from center of ceiling, hovering high above sea and rocky shore
Pencil
30 x 19 1/2 sight
Center of triptych with #6 and 7 *ds*
2. Elaborately detailed abstract design below which is kneeling knight
and other figure whose line of sight pierces knight's heart
Silverpoint and gold paint *ds*
27 x 22 1/2
3. Boy standing on sunburst, man in small architectural structure, bird
on top, etc.
Charcoal and pencil, gold paint
24 1/2 x 18 3/4
4. "THE Bourgeoise Ecstasy Fantasy Hunter", captioned lower center
Inscriptions lower right and left, and signed and Warren, Mass.,
1974
21 x 18 1/2
Pencil
5. Magic Music and the Igdrasil Tree, being the axle of the World!"
Captioned bottom center, verso
Inscriptions verso, and signed and dated 1972-1973
Pencil
26 3/4 x 21 *ds*
6. Woman seated in ecclesiastical-like structure
One wing of triptych with #1 and 7
Inscription at bottom, and signed and dated 1971
28 x 17 1/2 sight
Pencil and charcoal
7. "Called or not called - *Adonai* is present"
Captioned in drawing
Charcoal and pencil
Inscriptions at bottom, and signed and dated 1971
One wing of triptych with #1 and 6
25 x 18
8. "The Blatant Cross. Ascent - Descent - The State of the Cross"
Captioned verso
Verso, signed and dated 1971
24 x 15
Charcoal and pencil
9. "Ghost of a Deer Slain for Sport"
Captioned bottom, and signed and dated 1973, Warren, Mass.
Charcoal, pencil, gouache and whiting
20 x 17 1/2
10. Two helmets in foreground, male head topping building in middle
distance
Pencil
22 1/2 x 29 1/2 *ds*
11. "My Spirit, My Seed"
Captioned below drawing, and signed and dated 1971 of lake
Circular medallion-like design floating high above volcano in middle/
~~XXXXXXXXXXXXXXXXXXXX~~
Pencil and gold paint
39 3/4 x 32

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JOHN MERRIAM, COLLECTOR, BOSTON

JOURNAL PAGES RECORDING PURCHASES OF CLAYTON CAMPBELL'S FIRST GRAPHIC
WORKS, NOW IN THE WIGGINS COLLECTION OF PRINTS AND DRAWINGS, BOSTON

PUBLIC LIBRARY

CAMPBELL, CLAYTON SIMPSON (Continued)

26. Lettering at top:
"Windows into which
One may see/
This, then, the first
Resulting mystery/
Lettering also at bottom
Pencil MS below picture: "Warren, Mass. Dec. '73 Clayton Campbell"
50 x 40 sheet, not matted ✓
27. Lettering at bottom: "Return to the soft studio
Otto in his living room"
Pencil MS below drawing, "Clayton Campbell Sugarloaf Mountain
March 1973"
50 x 40 sheet, not matted ✓
28. "Celtic Archetype Origin Myth"
Titled in pencil MS below drawing, and signed "Clayton Campbell 1973 Colorado and Massachusetts".
50 x 40 sheet, not matted ✓
29. Lettering at top:
Everything is floating
Everything is free/
There's nothing I can
Call mine/
For everyone is me/
Lettering also lower portion
50 x 40 sheet, not matted ✓
30. Lettering at top:
This mystery, the second/
In which all is fecund/
Dance and sing and put
to flight
That Lordly Bird
Master of light/
Lettering also in lower portion
50 x 40 sheet, not matted ✓
31. ~~XXXXXXXXXXXXXXXXXX~~
"I had a very strange and powerful vision"
~~XXXXXXXX~~ Title in lettering in lower portion of picture
Below drawing, "Clayton Campbell Warren 1973 December"
50 x 40 sheet, not matted ✓
(The following not matted)
32. Inscription in top margin, "O son of the wondrous vision! I have
breathed within thee a breath of my own spirit, that thou
mayest be my lover. Clayton Campbell July 1972"
Pencil
9 7/8 x 8 1/4
33. Inscription bottom margin, "The sack of gestation, though it may
be artificial, imitates the natural place, for it is in its
suspension closed and warm." Signed "Clayton Campbell"
Charcoal, gouache and gold paint
12 x 11
34. Inscription below picture, "I feel something stirring within me,
and it's taking me back country way. The impregnation of
Psyche and Eros, the conception of pleasure"
Lower right, "Clayton Campbell winter 1974, Warren, Mass.,
and on the move".
Pencil
Circular, dia. 2 1/4

CAMPBELL, CLAYTON (Continued)

35. Heavily draped monk bearing cross, from rear.
Signed lower right, "Clayton Simpson Campbell"
Pencil
12 1/2 x 12 sheet
36. "Deus Aderit"
Signed lower right
Verso, signed, and Dec. 28, 1969, on the eve of my departure
10 x 12
37. Old man and middle aged man
Signed verso lower right
Pencil
13 3/4 x 11
38. "Small Boy Scratching"
Titled lower center
Signed lower right
Lithograph 2/5
17 x 11 sheet
39. "Study for the alchemical bird, which appears at the beginning
and end of time"
Captioned and signed upper left
Watercolor
20 x 11 1/2 sheet
40. Study of statuette of standing praying figure, from back
Pencil
19 x 11 sheet
Signed lower right
41. Study of same from front
Signed lower right
Pencil
19 x 14 1/2 sheet
42. Photo of "Mandragora"
Inscribed at bottom, "For my friend John Merriam on Christmas
1970, and signed
43. "Soror Mystica", titled lower center
Signed lower right
Charcoal and gouache
19 1/4 x 19 1/4
44. "Viennese Muse", titled lower center
Signed lower right
Charcoal, 24 1/2 x 17 3/4
45. Inscribed lower center, "O force constrains me naked woman that
I am/ for unblest was my body when I first began. And never
did I become a mother/ until the time when I was born another"
Signed lower right, lower left "For John March 1971 Sketched
out while in Vienna, Winter 1971"
Pencil, 18 x 15 sheet
46. Crucifixion
Inscription below picture, and signed lower right
Pencil, 17 1/2 x 11
47. Inscription below, "Ascent to the state of the cross...."
Signed lower right, charcoal and pencil, 22 x 14
48. Male head, column on rocky shore, etc. Pencil. Signed lower right.
19 x 24 1/2 sheet

We live in a time of intense social, environmental and spiritual change. I try to find alignment with the meanings behind these transformations, by making art exploring the behavior of ordinary people who unexpectedly find themselves in extraordinary circumstances.

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INTRODUCTION

Volume One contains a selection of graphics works made between 1968 to 2004. This 30-year span begins with the earliest drawings made after my studies at the Art Students League with Robert Beverly Hale in 1965-7, the Boston Museum School of Fine Arts in 1968 with John Burns, and then with Professor Ernst Fuchs in Vienna, Austria, 1969-1971.

My first 8-10 years were mainly spent drawing, learning the craft of this medium, while trying to find my voice as a creative person during a turbulent time in the U.S. Over time my work explored styles and methods of appropriation, photography, collage, Xerox art, image and text, and social commentary. I had a strong affinity with fantasy art, symbolism, surrealism, and spirituality in art. I gravitated towards figurative, narrative, and representation in painting and drawing. These interests were cultivated by exposure to the art of the Vienna Fantastic Realists, the San Francisco Bay area psychedelic painters, and an older generation of surrealists and symbolist painters like Rene Magritte, E.C. Escher, and George Tooker.

In Vienna, my time studying with Ernst Fuchs and observing his practice was truly formative. Ernst Fuchs was the first fully committed artist I had known and he was my mentor. Fuchs' studio was set up as an apprenticeship. I would work on still life drawing during the morning, and in the afternoon assist him with his work. In the evening I was expected to do my personal work. I spent many hours visiting the Vienna Kunsthistorisches Museum to study the paintings, drawings, and prints of Brueghal, Bosch, Durer, Cranach, and 19th century Jugendstil (art nouveau) objects and design.

I also learned from studying the graphic work of Samuel Palmer, William Blake, and Piranesi. Each had a unique pictorial approach and quality of line. During visits to the British Museum, I had the opportunity to view the celestial cartography and engravings of Robert Fludd and illuminated alchemical manuscripts by Solomon Trismosin. They still are a source of fascination. The Hudson River Valley and Luminist painters, in particular Martin Johnson Heade, Frederick Church, and Thomas Cole, made a significant impression on me because of their immersion in nature, allegory, and notions of an aspirational Arcadia. I love many forms of cartography and medieval manuscript painting. On trips to Italy, I looked at as much Caravaggio painting and Bernini sculpture I could find.

The contemporary graphic artist Peter Milton's work made me think about how to design a picture with layers of meaning in one picture frame. Of great importance was the friendship and support of two artist colleagues, Mark W. Spencer and Stephen W. Curtis.

Volume One begins with my early pencil and charcoal drawings, then leads to my mixed media work, in which I combine photographs with drawing. After this I become absorbed with Xerox machines and create a series of one-of-a-kind photo-static mixed media works on photo paper. Being in New York surrounded by media of all kinds inspired this direction. Throughout my career I have looked at and admired many artists, including Pop artists Marisol, Warhol, and George Segal. James Rosenquist's monumental *F-111* painting has always been one of my favorite large-scale paintings and compositions because of the non-linear way he put images together to make social commentary. Leon Golub's paintings on un-stretched canvas of oppressors and victims moved me for their brutal honesty. Francis Bacon's singular art is unforgettable and inspirational. The freedom of Pollock's approach to art making and the grand vision of the Mexican Muralists took my breath away. I admire Judy Chicago's Dinner Party, the pastel flower paintings by Odilon Redon, and ethereal watercolors by J.M.W. Turner. Many contemporary artists are making incredible work, especially other photographers. Miwa Yanagi from Japan, and Thomas Struth from Germany are terrific artists I have learned from. Numerous movies with innovative special effects have impressed me. My colleague and friend Michael Fink's Computer-Generated Imagery movies *Blade Runner* and *Constantine*, for which he over saw the special effects, are examples.

My process has been to absorb these different influences and let them consolidate into an ever-evolving approach to picture making. Emotionally, I have needed to tell stories about who I was becoming and what my identity might be. Often, I would do this through an autobiographical approach using and making images of myself, family, friends, familiar landscapes, and objects that meant something to me. On another level, I wanted to investigate and understand what our political, religious, and social orders were becoming. These questions and concerns with identity were very much in the air around me throughout my career.

Drawing was a means of learning how to see more clearly the world I am a part of. It also helped to develop hand to eye coordination as a maker of objects. Ernst Fuchs



PROFESSOR ERNST FUCHS, VIENNA, AUSTRIA, 1930-2015

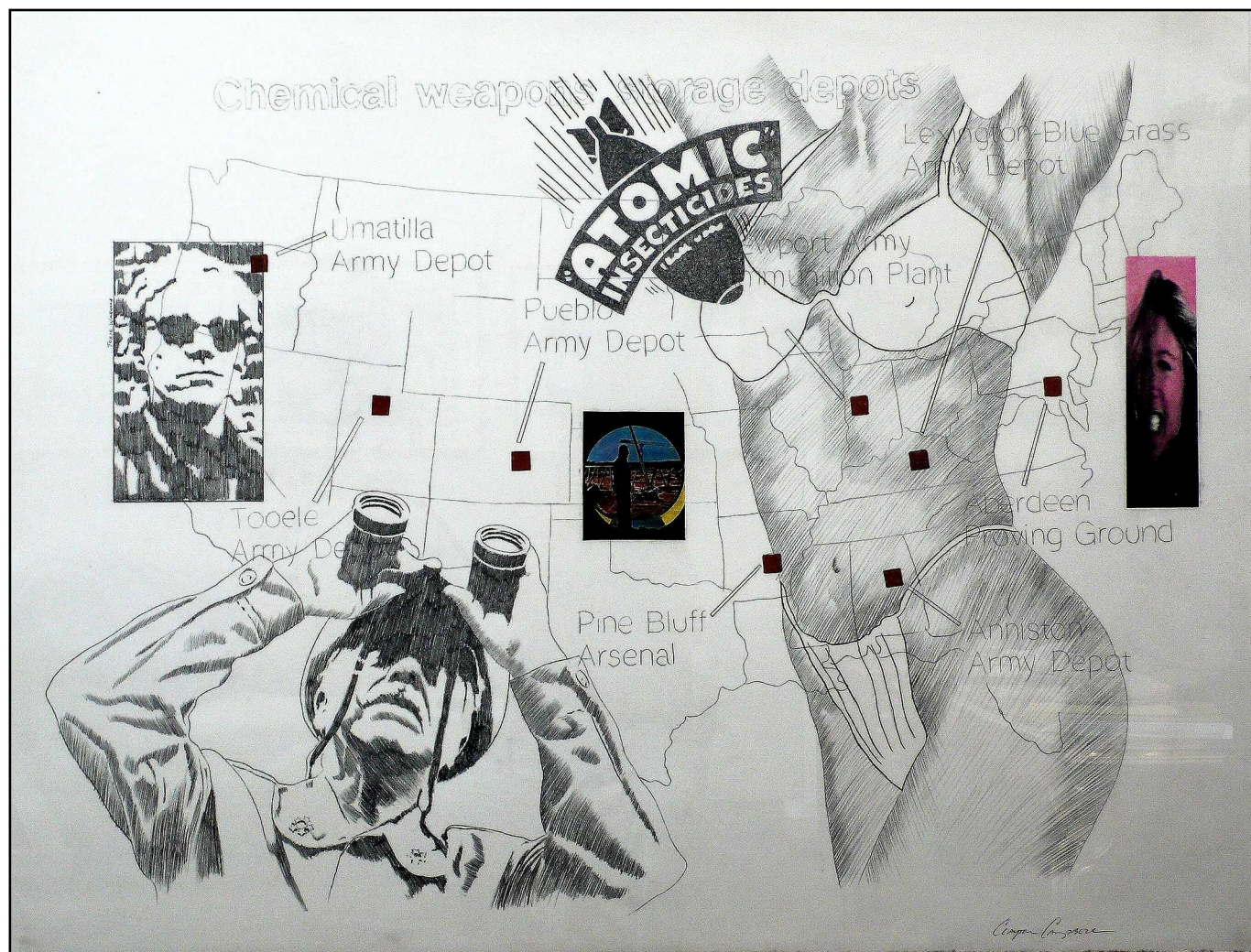
described the phenomena of seeing as a precision of vision that opened a perception to the life and energy in everything, even what I assumed were inanimate objects. He advised me to just draw until I could understand what he meant. I think of the 18th century French artist Jean Auguste Dominique Ingres who stated that "drawing is the basis of all art." After years of drawing, I believe I understood in my own way what these teachers and influences had meant. For me, drawing became a discipline that helped me to see the world from a unique personal perspective, and a medium for telling stories about my observations. I had to slow down in the fast-paced art scene of the 1960's-70's and learn a craft. The meditative time I spent drawing allowed me to appreciate that drawing could take almost any form or style imaginable. Learning to draw freed me up to move into photography, mixed media, painting, printmaking, performance and stage design. My real love in drawing are fully realized styles that involve craft and precision.

My interest in photography and mixed media came about in the 1970's and 80's when I worked extensively with Xerox art, collage, photography, appropriation of photographs, and Photostatic prints. The Photostatic prints are somewhat unique, and I have not encountered other artists who have developed this one-of-a-kind print to the same degree. It is a combination of photography, xerography, printing, spray painting, stenciling, masking, color dyes, and other materials resulting in a mixed media work on industrial Photostat paper. Photostats were typically used for layout and design and generally went out of use when digital technology replaced this photo-based reproduction system. *Volume One* also contains a section of Xerox portraits. Between 1993 and 1998 I produced several dozen commissioned mixed media portraits. I photographed the portrait subjects in a formal sitting. Next, I manipulated and distorted the photographs on a Xerox machine. Those xerox prints were glued to canvas, and painted over with pastel and spray paint. This style prefigures the Glitch software applications now so common to Smart Phones.

The book concludes in the years from 1987-2006, when I produced two new of drawings. The first is entitled *Hi Fumi*, and are based on my experiences in Japan with Master Calligrapher Kampo Harada. The other series of drawings is entitled *The Last of the Rearguard Actions*, a play on words about deconstructive theory and how dominant it was at the time. The series have a social commentary quality.

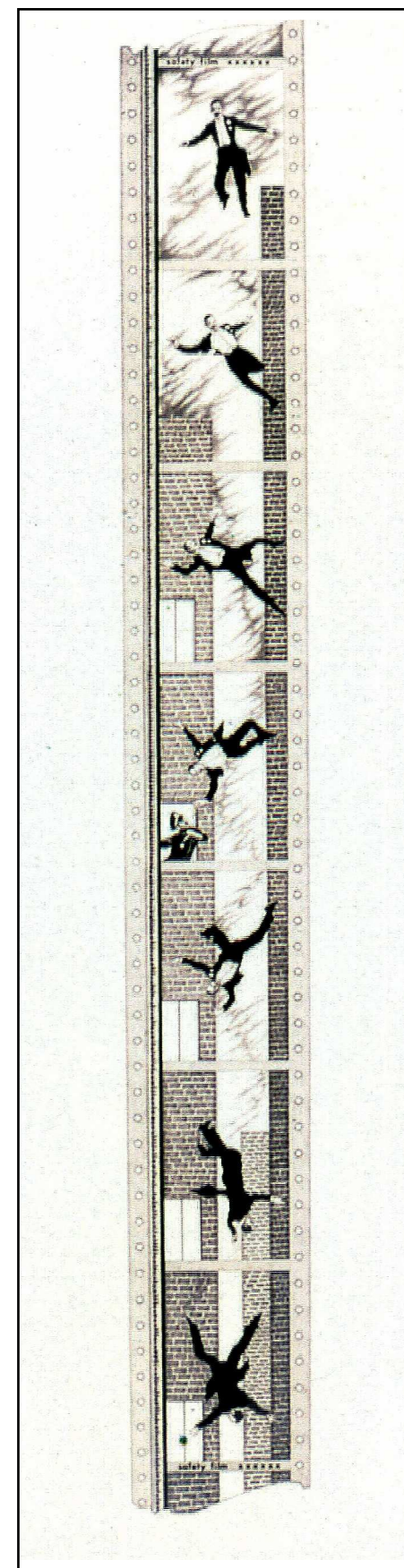
They are more aligned with a reconstructive approach whose intention is to create thoughtful conversations with the viewer. The series reveals my desire to develop content to voice real social concerns. Most of this work has never been exhibited.

There are other pieces represented in Volume One that have rarely been seen such as *The Santa Fe Prison Riot* collages, and *The Long Walk of Poet Oh Xerox* scroll. Both are in collections. It has been fascinating for me to go back through my oldest work, some of which is well over 50 years old, and feel what my relationship to it is now. I do not always remember who I was then, who the person was that made this work. But many memories have come back of what I was doing with my art and life. One thing that I did recognize though is how these pictures demonstrate a clear through line in my work that begins in this volume and continues through everything I have done.



LEFT, *ATOMIC MAP*, PENCIL, XEROX, 32" X 48", 2004

RIGHT, *SAFETY FILM*, PENCIL, RUB ON LETTERING, 20" X 6", 1990



CHARCOAL DRAWINGS

I was in Boston to see an exhibition at the Copley Society of Art. Works from the collection of John D. Merriam were being presented and a few of mine were in the show. John Merriam was my first collector, and in the beginning of my career would ultimately purchase 49 art works on paper from me. They are now part of the Wiggins Collection of Prints and Drawings in the Boston Public Library. This is the oldest collection of its kind in the United States. Merriam, before his passing, donated his collection to the Library and many of my earliest works are there. He was an avid collector of 18th and 19th century prints, drawings, illustrated books, and illustrations ranging from old masters to contemporary Boston artists whose work focused on fantasy and surrealism. His collection ultimately consisted of more than 10,000 pieces by over 500 artists. As a young man I did not realize how lucky I was to have a collector/patron like Merriam. For about five years he supported me through purchases. After that, when my work changed, and the sales to his collection diminished, like many artists I supported myself with numerous odd jobs and the occasional sale of work.

On this day in Boston, though time had passed, I was looking forward to seeing John. Some of my colleagues would be at the exhibit, like Mark Spencer and Stephen Curtis, whose work Merriam had also collected. The Copley Society of Art is the oldest non-profit in the United States, a membership gallery that dates back to 1879. They are on Newbury Street in a storefront with a large bay window facing the street that artwork is displayed in. It's a great spot to have work showing to the public. As I strolled up Newbury Street towards the gallery door, I could see a large drawing in the window and it caught my eye. It was familiar; an intriguing image of a landscape, containing a rondelle shape in the moody sky with images inside it. Gold leaf flames rippled off the upper half of the rondelle, while a deep black semi-circle reinforced the bottom. This dramatic design could be seen from a distance in the street. It was a good choice to draw the viewer to the exhibition inside the gallery.

It took me a minute to realize I was looking in the window at my own picture. During the intervening years, I had become distanced enough from it that I could objectively appreciate it. It was curious to feel this so strongly for the first time. Perhaps it was a way to acknowledge my beginnings and move on creatively. It seemed healthy to feel unattached to my work and be able to see it as I had been learning with Ernst Fuchs years before; how to see clearly, objectively, without the fog of my ego in the way. When I make art, I try to find that objectivity in the midst of making very personal work, to find an emotional and intellectual balance.

The artwork in the window was *Mandraganora*, perhaps the first fully realized work of art I had made. It had hit all the beats for me as to what a work of art should be. Well crafted, thought through, with a whimsy and mystery that gave the viewer a vantage point from which to enter the narrative I was presenting. By narrative, I meant a non-linear expression of images that could create a combustible reaction in the viewers unconscious, bringing forth their own responses to the experience of looking at my art.

During these years I was studying Jungian psychology. I read many of his collected works, including *Symbols of Transformation*, *Archetypes and the Collective Unconscious*, *Aion: Researches into the Phenomenology of the Self*, and *Psychology and Religion, East and West*. Four other of his volumes had a special resonance; *Psychology of the Transference*, *Psychology and Alchemy*, *Alchemical Studies*, and *Mysterium Coniunctionis*. In these books I immersed myself in the psychology of the transference, and discovered the graphic work of alchemist Robert Fludd. His engravings, with cartographic references and efforts to distill the universe into something coherent, still look modern and fresh to me. Jung's work opened up *Splendor Solis* to me, a glorious illustrated manuscript by alchemist Solomon Trismosin. It is kept in the library of the British Museum, where I spent several days and was able to request the actual copy and study it page by page. Written in Latin, I was able to decipher a recipe for egg tempera paint, but was unable to discover how to turn lead into gold, alas! Mainly though, it was the illustrations and how the story is visually constructed that fascinated me.

Jung's interest in alchemy was about coming to consciousness, self-discovery, transference and projection. His theory of archetypes that represent universal patterns and images that are part of the collective unconscious was informing my own artwork. Jung viewed his human condition as a conflict between "the spirit of the time" and "the spirit of the depths." This mediation, an act of balance, represented to me how I was trying to find my creative path. Jung acknowledged a debt in his work to Buddhism and the I-Ching, which I have used throughout my life. My interest in Buddhism grew. I heard Alan Watts, the well-known British Zen philosopher lecture, speak in Boulder, Colorado, and read his important book, *The Way of Zen*. I met Chogyam Trungpa Rinpoche in the mountains near Allenspark, Colorado before he would go to Boulder and found Karma Dzong, later to become Naropa Institute. This was a time of change and possibility, and all of these various influences would have an impact on my first years of art making. Some of it has settled in me and remains, solid and foundational.

At the same time I was discovering the work of Ernst Fuchs, the leading artist of the Viennese Fantastic Realists. I first saw his work in *Avant Garde* magazine. His graphic work and ability to draw grabbed my attention. After studying life drawing at the Art Students League, this was the leap I was trying to make; to create images that were fully realized in a powerful narrative style. I was surrounded by music album covers and posters that were representational and decorative, influenced by art nouveau, surrealism, and a new pop psychedelic sensibility. This aesthetic is what appealed to me, and when I became aware of Ernst Fuchs's fantastic realism I decided to seek him out. I went to study with Fuchs in Vienna over the course of two years. Working as his apprentice, my day was spent studying drawing technique, and then assisting minimally, often just observing, in his studio helping with his works in progress. This was in keeping with an old studio internship. I learned a great deal, as well as the lessons about seeing which I have mentioned already.

To me, Fuchs and Jung represented in a romantic way a kind of gateway to the secrets of the old masters. For Jung it was about self-discovery through universal images and archetypes. With Fuchs it was through reviving a disappearing painting craft, the mixed technique of tempera and oil. It was the same technique used, for example, by Vermeer. Both Jung and Fuchs were turning lead into gold, base matter into something purer. The techniques of layering and the lessons of how to see that I learned from Fuchs did take years of practice to develop, and evolved into using photoshop. The teachings imparted by Jung are part of a lifetimes journey of self-discovery and examination that is unending.

Mandraganora is exemplary then from this period of work. Made between 1969-70, it measures 36 ½" x 31". It is made with charcoal, pencil and gold leaf paint on large sheets of Strathmore charcoal paper cut from a 36 ½" inch by 10 yard roll. Much of my early work in the Merriam collection came off this one roll of paper. I used a photograph of my sister Cindy as a reference of the baby in the lower right hand corner of the picture. The use of charcoal creates an atmospheric effect in the landscape and sky, and on this larger scale I always found working with charcoal a wonderful medium. I would apply it by hand, and brush it out with a variety of stiff stencil brushes normally used for silk screening. It was a method that is close to painting. The more detailed figures, such as the baby, the dragon and walking figure, and the mandrake plant in the rondelle, are done with a soft 3B lead pencil. The gold flames are painted with



ABOVE, PAGE FROM CARL JUNG, *THE RED BOOK-LIBER NOVUS*, 1915-30

OPPOSITE PAGE, TOP, ERNST FUCHS, *EKKOLALIA, THE UNKNOWN FRIEND*, PENCIL ON PAPER, 1965

BOTTOM, ROBERT FLUDD, *CREATION OF THE UNIVERSE*, ENGRAVING, 1617

AVANT GARDE MAGAZINE, COVER, ERNST FUCHS, 1968-71

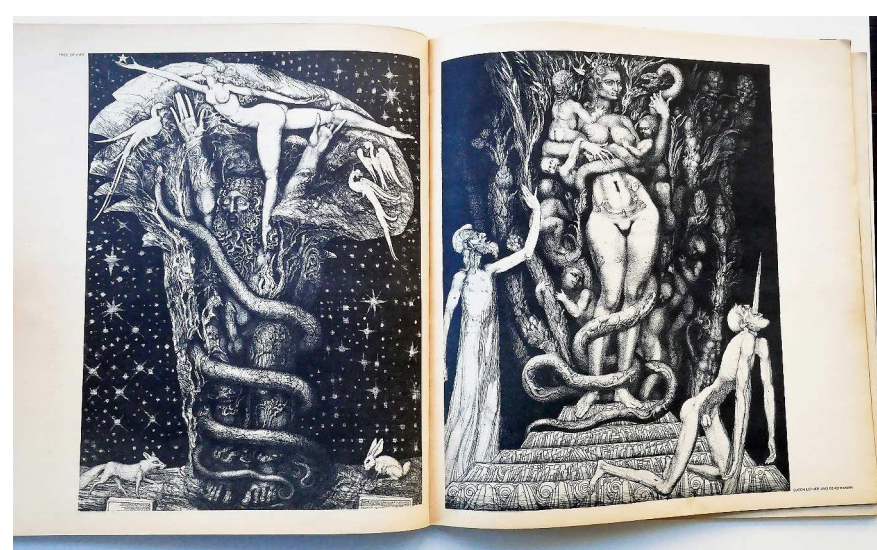
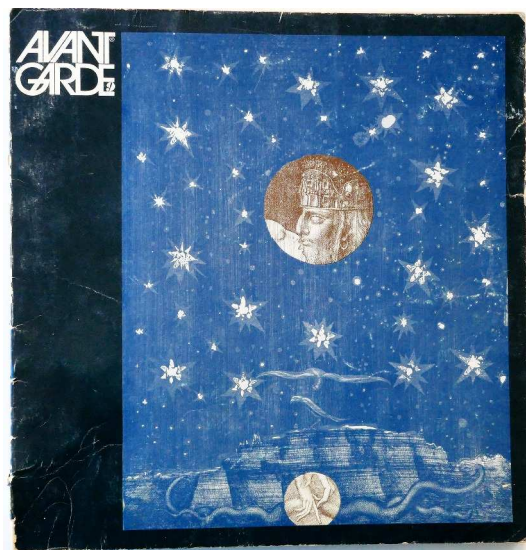
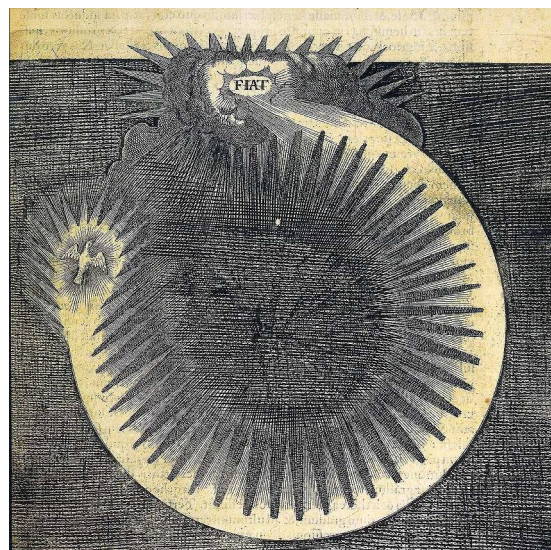
INSIDE PAGES, AVANT GARDE MAGAZINE, ERNST FUCHS REPRODUCTIONS



gold leaf that came in small sea shells with drops of real gold in them mixed with glue. It was my one real extravagance and biggest material expense.

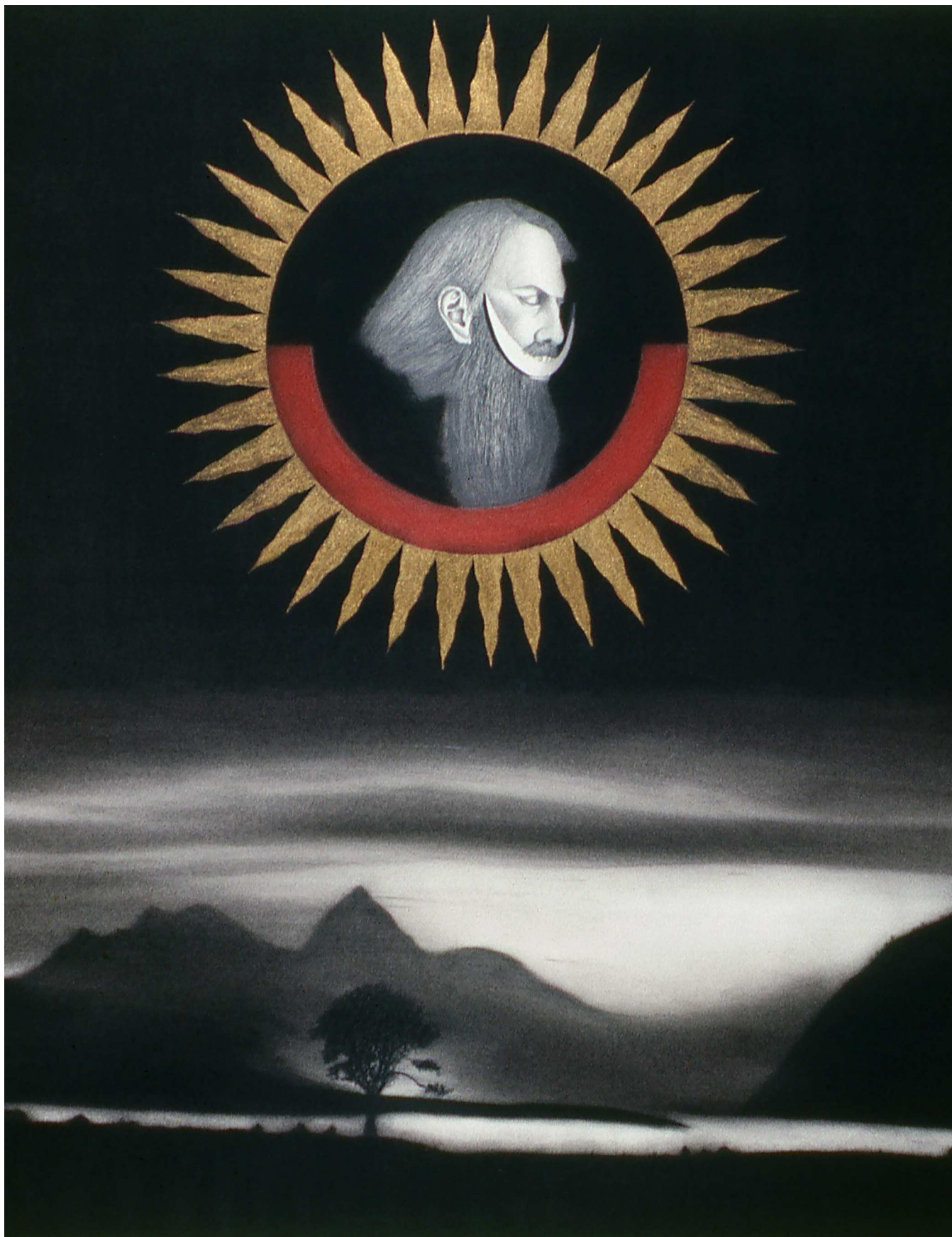
Mandraganora, with its allusions to alchemy and Jungian psychology, reflects the interests and influences I have described above. Years after I made this picture I saw Carl Jung's famous *Red Book*, and was not surprised to see one of his own pictures that was similar in design to *Mandraganora*. It confirmed for me his theory of archetypes, and how access to the unconscious mind is so essential to my art making process.

Artists work through periods of creative, emotional, and spiritual growth and transition. This section represents some of my very first graphic artworks. Looking back, I can see elements that begin a through line in terms of content and design that continues through what I am making even today. My artworks have always tended to be somewhat figurative and narrative in a quirky, non-linear manner. Landscape and representations of nature play a big part. I often break up the picture surface with windows or shapes containing off beat details of the larger narrative, much like medieval manuscripts, or like computer generated imagery and television graphics. Themes of socio/political realities, my mortality, romantic sentimentality, love and physical connection have always been there. There is humor, some of it pretty dark, and the occasional transgressive image reflecting the world at large, or my needs and desires. One of the truisms I grew up with was that good contemporary art made a first impression that often was uncomfortable for the viewer. As an artist who worked with autobiography and social commentary, I feel it is important to be honest, show who you are, to be truthful, even if it caused me, as well as the viewer, discomfort. Yet like the dualities of life, as Jung and Buddhism speak so much about, there is also beauty, honesty, calm, and joy.





MANDRAGONORA, PENCIL, CHARCOAL, GOLD LEAF, 36 12/" X 31", 1972



LUNACY, PENCIL, CHARCOAL, GOLD LEAF, 36512/" X 31", 1972



OUROBOROS, PENCIL, CHARCOAL, GOLD LEAF, 36 12/" X 31", 1972



MASCULINE MYSTERIES, PENCIL, CHARCOAL, GOLD LEAF, 36 12/" X 31", 1973

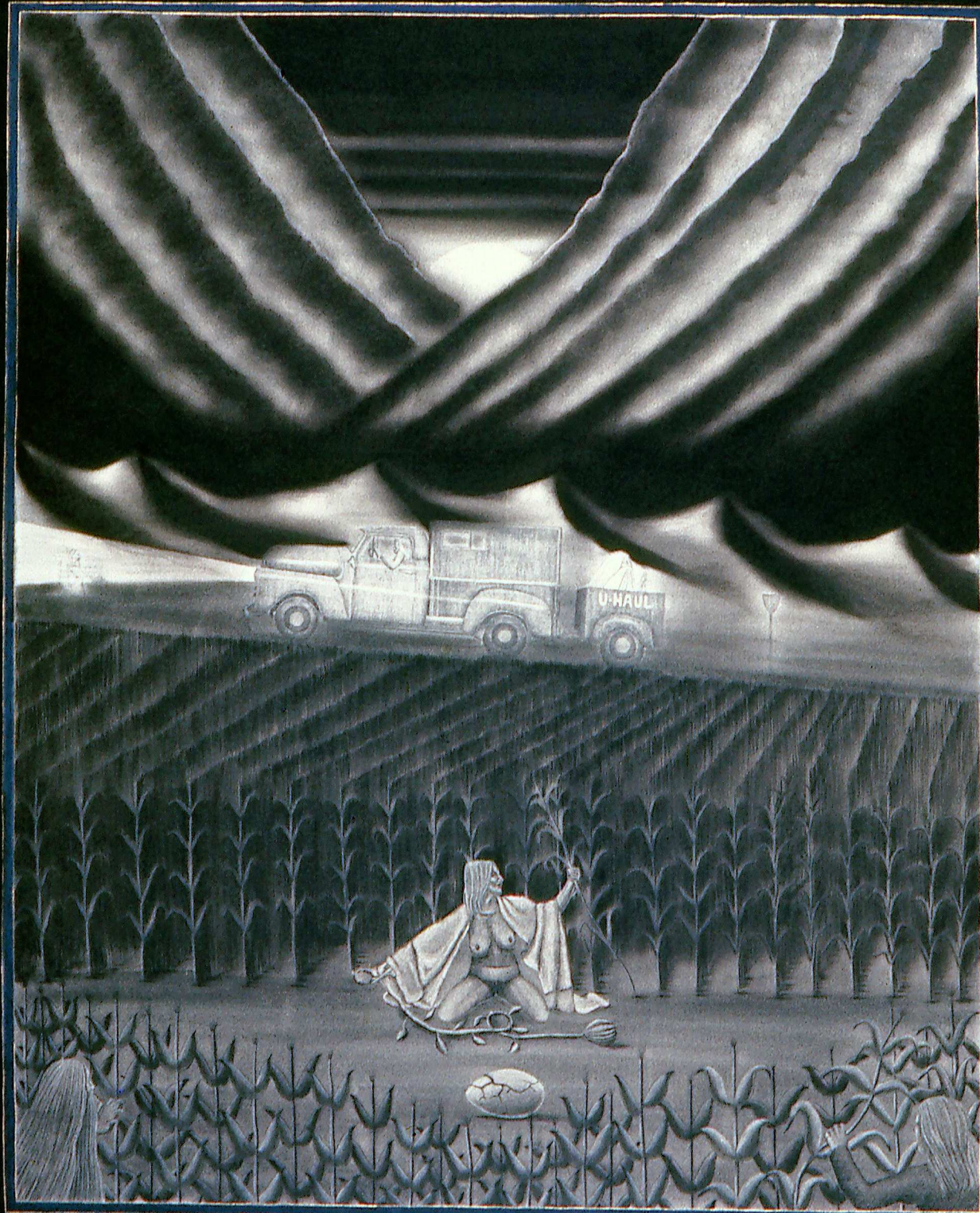


EVERYTHING IS FLOATING AND FREE, PENCIL, CHARCOAL, GOLD LEAF, 50" X 40", 1973



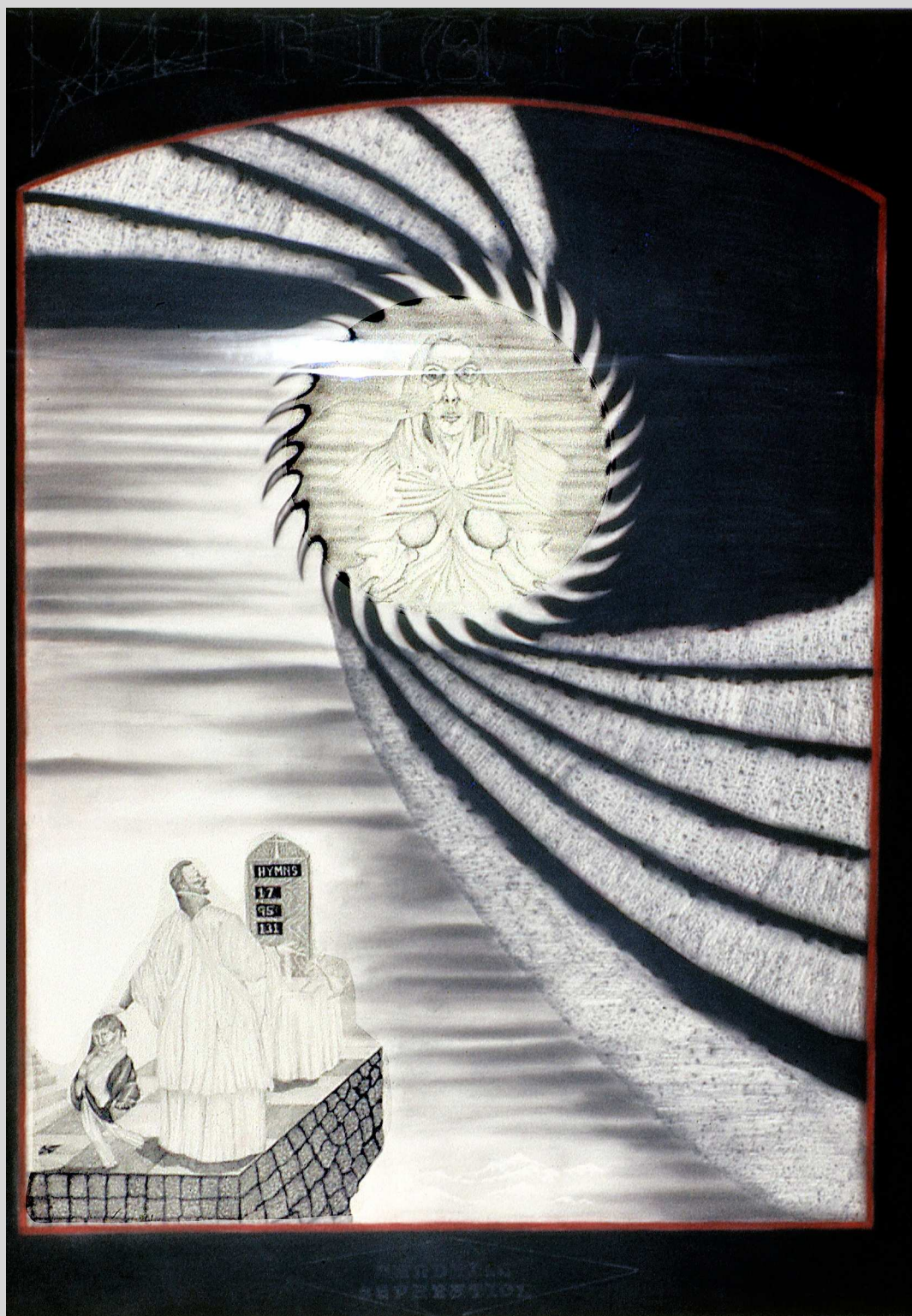
SECOND MYSTERY, PENCIL, CHARCOAL, GOLD LEAF, 50" X 40", 1973

DRIVING PAST NORTH PLATTE NEBRASKA ONE NIGHT



I HAD A VERY STRANGE AND POWERFUL VISION

STRANGE VISION, PENCIL, CHARCOAL, GOLD LEAF, 50" X 40", 1972



MANDALIC SEPARATION, PENCIL, CHARCOAL, GOLD LEAF,
48 1/2" X 37". 1972



CONTINUING CATHARSIS, PENCIL, CHARCOAL, GOLD LEAF,
43" X 37", 1972



THE SOFT STUDIO, PENCIL , CHARCOAL, GOLD LEAF, PASTEL
47" X 37", 1972



MASSA CONFUSA, PRIMA MATERIA, CHARCOAL, PENCIL, PASTEL
47 1/2" X 37 1/2", 1972



UNTITLED, PASTEL, CHARCOAL, 46" X 35", 1974



DOUBLE PORTRAIT (VAMPIRES), CHARCOAL, 3
22" X 30", 1973



ALL STARS, CHARCOAL, 18" X 14", 1974



THE STORM, PASTEL, 15" X 12", 1974



HORN AND UMBILICA, PASTEL, 15" X 12", 1974

PENCIL DRAWINGS

The pencil drawing *The Bag* marks a beginning of the next phase in my work. Moving away from charcoal, I began to work almost exclusively with pencil and tried my first oil paintings and lithographs. After studying with Ernst Fuchs, who taught me how to paint with a mixed egg tempera/oil glazing technique, and seeing his jewel-like engravings and etchings, I was eager to try my hand with these mediums. I wanted to work with more precision in my drawing than I could achieve with charcoal, which tended to be more atmospheric. *The Bag* is drawn on 24" x 18" Strathmore paper. I followed this with two other drawings that became part of a triptych accompanying *The Bag*. I launched into my first oil painting, measuring 72" x 48", based on *The Bag*. I was following an established, conventional practice learned in Vienna, of making a complete rendering for a painting before undertaking it. I felt my efforts with *The Bag* were successful and I was improving technically. The content and themes of my pictures were still influenced by my exposure to Fantastic Realism in Vienna. After my next pencil drawings, *Magic Music and the Yggdrasil Tree*, *Coyote Daydream*, and *Jumping Star Ranch*, I made one of my final charcoal pieces, *Chaco Canyon Harpy*. This was done after a night spent in Chaco Canyon, New Mexico. It had been a powerful, unexpected mystical experience in the ancient ruins of the Anasazi. It was filled with dreams, visions of ancestors, and things I simply could not explain. The Southwestern United States has always had a profound effect upon me. Also during this time, I was working without live models, struggling a bit with rendering figures, and the results dissatisfied me. As a result, I began to use photographs as a reference for figures or objects. I was immersed in technique; the use of multiple pencils with different degrees of hardness or softness, how to glaze with one over the other, using rubbing sticks to transition between glazes. It helped me achieve the detail and precision I was seeking in my drawings. This need for precision was linked to my growing understanding that I was also trying find a clear direction with the content in my work, not too mediated by outside influences.

My pencil work made a leap forward with *The Fox* and *Totem*. The figures in these works were rendered using photographs I had taken of myself as the model. I was setting up some areas of the picture plane as flat or patterned, juxtaposed with modeled, three-dimensional imagery. Highly symbolic, yet also

autobiographical, both drawings were an evolution in how I saw myself in relation to the arts post-Vienna.

The circular drawing, *Life Force*, is a detailed, small drawing that would evolve into my second painting, *Hermaphrodite*. It no longer exists, having been destroyed in a fire. My next pencil drawings begin to have elements of social commentary for the first time. *Hungry Ghosts, Or My Life As A Cook*, and *The Temptation of Little Anthony* are about relationships, personal observations, and social histories. In each drawing I made use of considerable negative white space in the picture frame instead of obsessively filling it all in. To research drawings I might make, I began to cut out images I liked from the local newspaper, The New Mexican, building up a reservoir of potential sources for future artworks. This archives also included photographs I was taking and having printed at a camera store. My process of making a preliminary rendering for a painting now evolved into making a collage from my personal archives of photos before I began a drawing. With the final collage, which changed many times before I committed to it, I would cover it with tracing paper and make a transfer sheet. Then I would transfer the outlines of the images in the collage to a clean sheet of Strathmore drawing paper. At that point I would begin the actual pencil drawing, referring to the collage as a source for the images in the drawing. At some point the collage would be put away and I would finish the drawing without its use. The drawings were labor intensive. The detail was often tiny, necessitating the use of a magnifying glass while I worked. It was not uncommon to work eight hours and complete perhaps one square inch. I rested my right arm and drawing hand on an old barrel stave that spanned the paper, keeping me from smudging the pencil. Sometimes it would take months to complete one drawing. *Hungry Ghosts, Or My Life As A Cook* was the also first time I used text in an artwork. I would do this again in *RSVP*, and then again in *The Book of Sand*, part of the *Borges Suite*. Also in this volume are the only two drawings I have made with color pencil. The first is a landscape seen from a rooftop in San Miguel de Allende, Mexico. The second is a photo realist portrait of an acquaintance in Santa Fe.

As my work progressed, I was reaching a point where I was no longer thinking

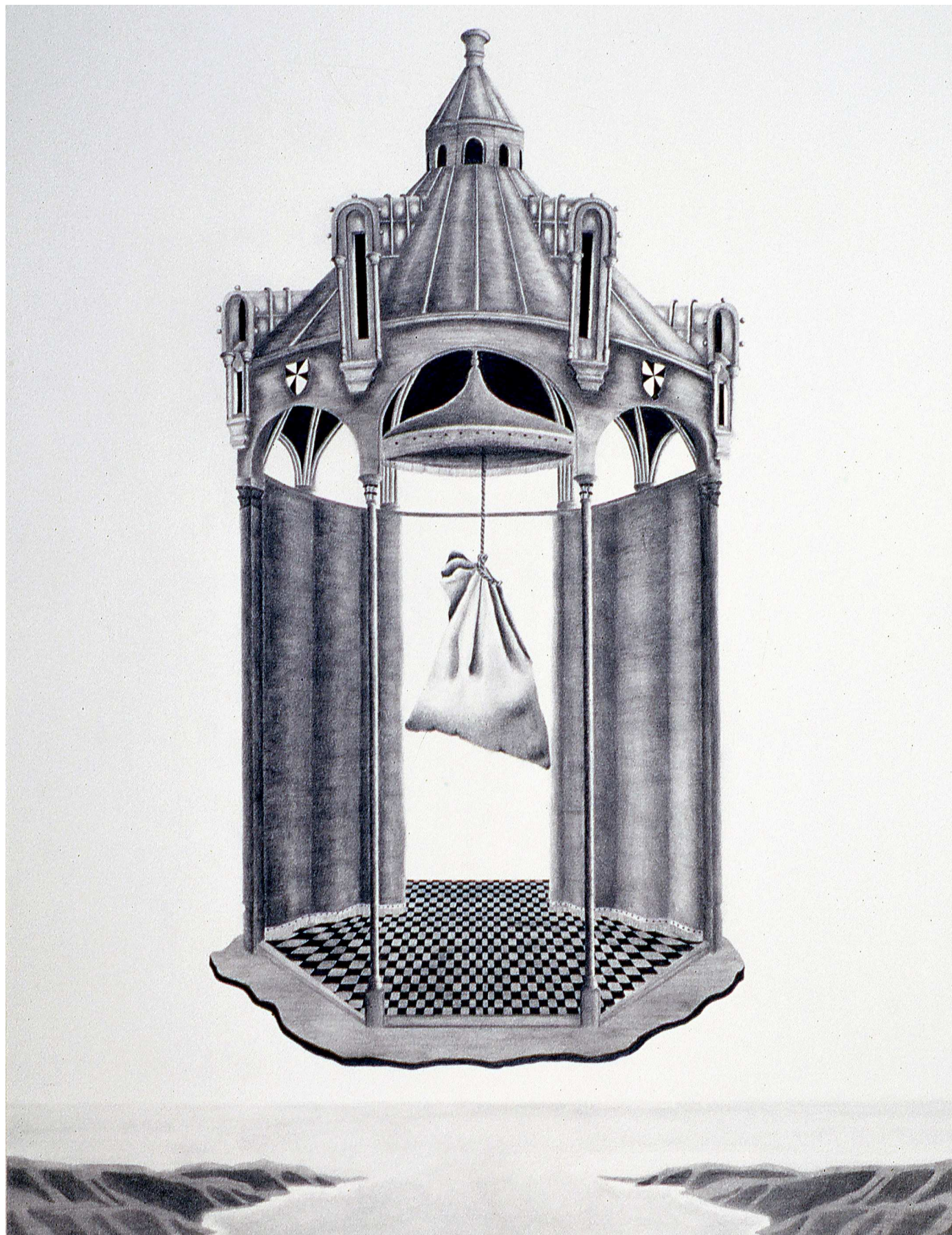
so much about technique and simply how to draw something convincing. My thoughts were shifting more towards the content, the purpose of the work. The drawings from this time, such as *Living the Vicarious Life* and *Salome's Before Herod's* each took two to three months to complete. I was pleased with them as visual metaphors for the United States disengagement from chronic societal problems, or the misogyny I had begun to see and understand in our culture, and hence myself. We all grow up learning attitudes that exist around us. Often, we then need to unlearn the negative ones that treat other people and things unfairly and inequitably. I felt I was beginning to be successful in creating works of art that spoke to our moment. The lithograph, *Greenwich Hotel* (printed at Tamarind Institute and in the collection of the University of New Mexico Museum, as an example of a fine, hand drawn lithograph drawn on stone) is a commentary on inter-racial relationships and racism in the US. It remains a favorite of mine and was one of my most popular works in terms of it selling. *RSVP* from 1979 is a large drawing. The lithograph of the same title, also printed at Tamarind Institute of Lithography, is about the distance in relationships and questions what is to come in the future. *The Borges Suite* is comprised of five small lithographs printed on Japanese gampi paper, and then applied by chine colle technique onto a backing sheet of arches paper. Jorge Luis Borges is one of my favorite writers, with a blend of early magic realism and social observation. The stories of his I refer to in the suite are *Street Corner Man*, *Funes the Memorious*, *The Book of Sand*, *Ulrike*, and *The Circular Ruins*.

The time it took working with such a precise technique, and the output of perhaps only 5-6 drawings per year had become dissatisfying. I wanted to be more prolific, find a different way to work more quickly, and keep up with the ideas that were churning in me. My final large drawing is emblematic of this part of my career. I view it as the culmination of this early phase of my artwork. All of my interests, studies, struggles, and successes during this phase are in *The Bourgeoisie Ecstasy Hunter*, measuring 28 inches by 22 inches. It is the largest pencil drawing I completed, featuring an elaborate architectural structure, appearing to be an altar or a monument. Perched upon it are figures in a variety of frozen poses. Through the pencil work I had arrived at a tableaux style format that I would return to time and again. Each person in this

last drawing represented to me a symbol of the culture I was part of. Their juxtaposition created a tentative and fragile balancing act, symptomatic about the way I was feeling about many things at the time. I also began using in my drawings another design device I've repeatedly returned to. There is often a figure in the foreground of the picture frame looking out directly at the viewer. It is my invitation to the viewer to enter and experience the picture. On a personal level, *The Bourgeoisie Ecstasy Hunter* was a declaration of rejection of values that privileged money, acquisition, and inequality. Perhaps I tried to put everything I knew into this picture so I could leave it behind and move on. This final pencil drawing has had a curious history. Sold three times, each time it somehow found its way back to me. On the last occasion it came back to me, I decided it must be something I should keep close by, so I gave it to my son. It currently hangs in his home. I still enjoy seeing it when I visit.



CLAYTON CAMPBELL IN COLORADO, 1970



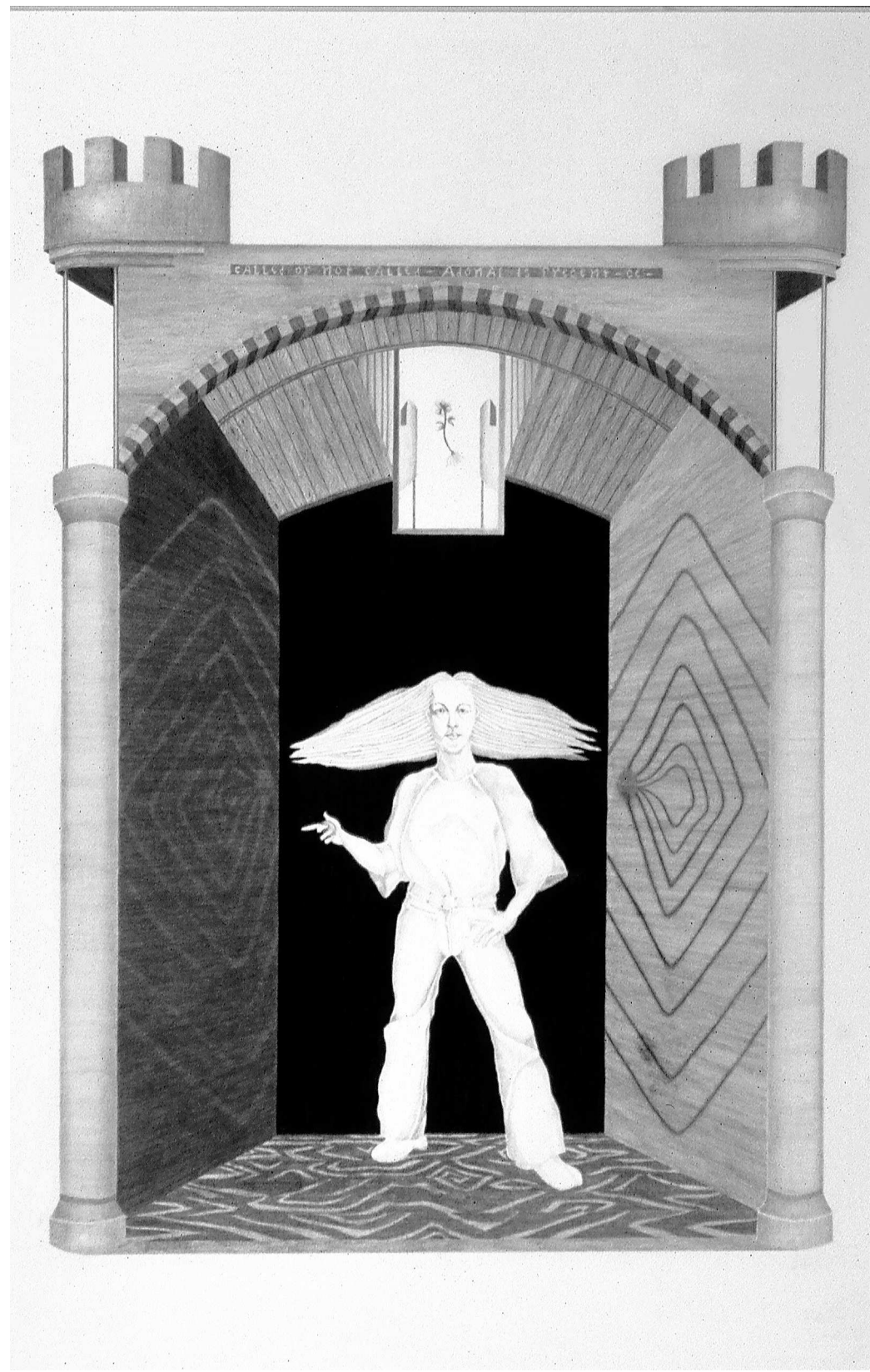
THE BAG, PENCIL, 30" X 19 1/2", 1974



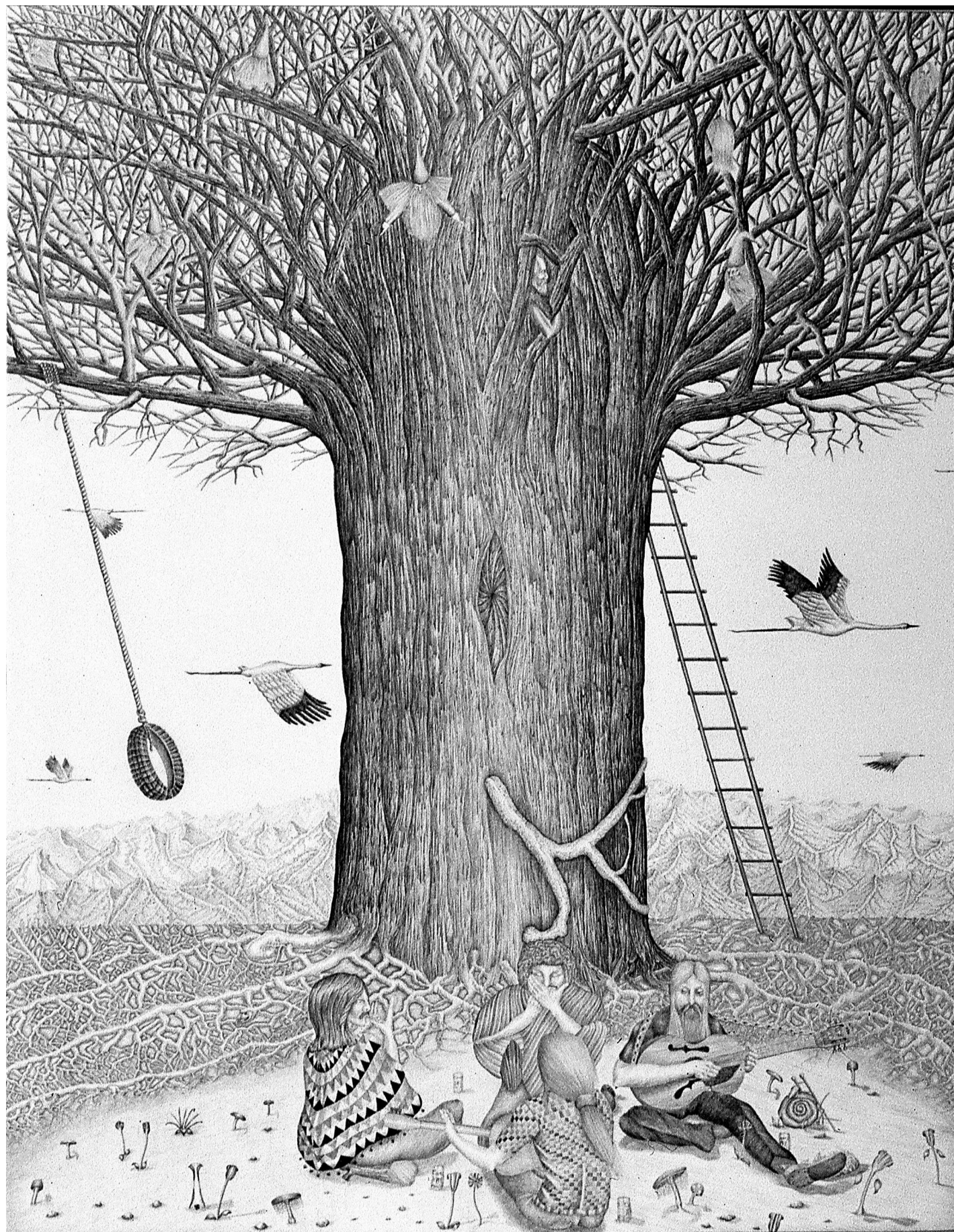
THE BAG, OIL AND TEMPERA ON CANVAS, 60" X 48", 1975



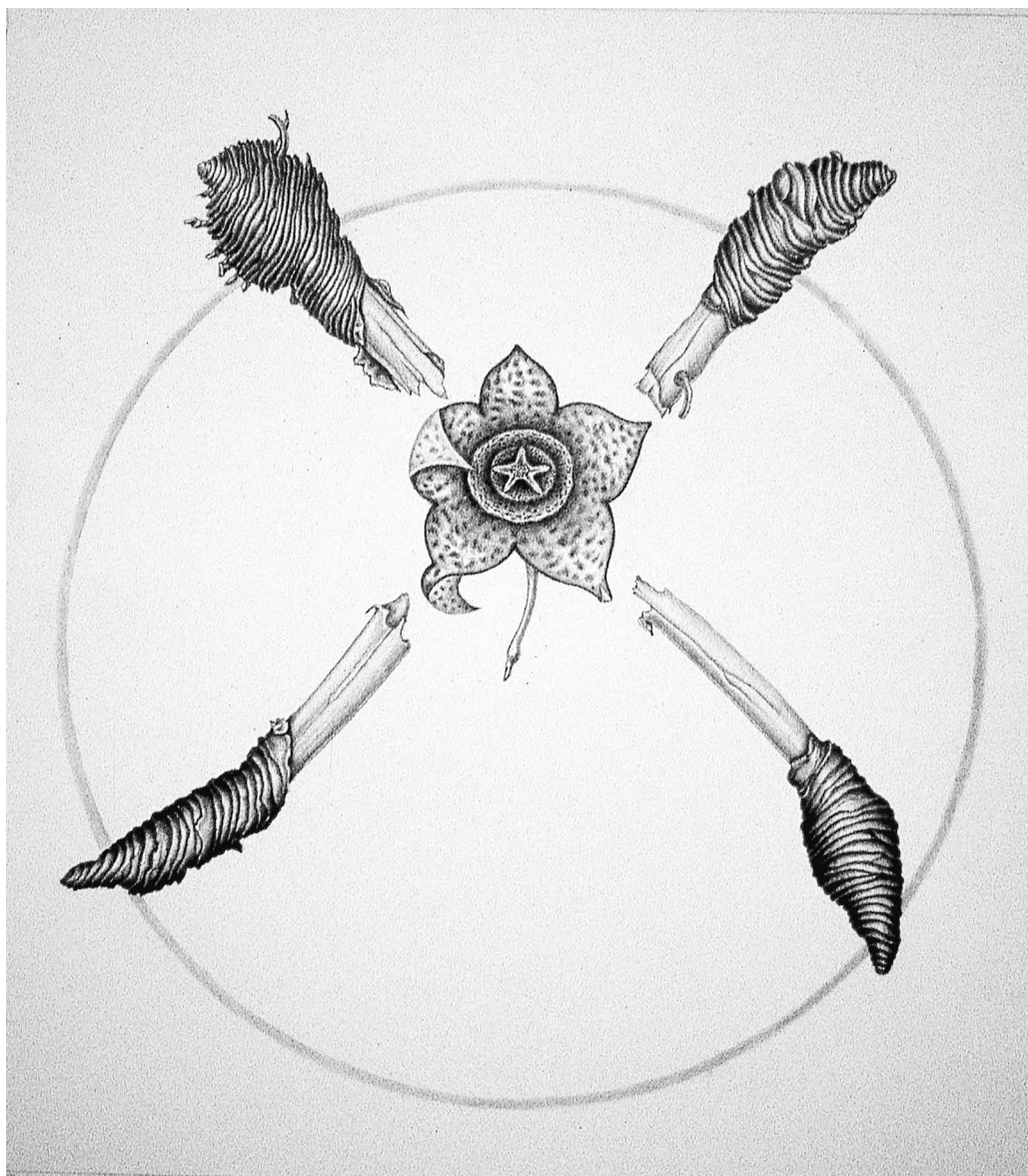
THE BAG 2, PENCIL, 30" X 19 1/2", 1974



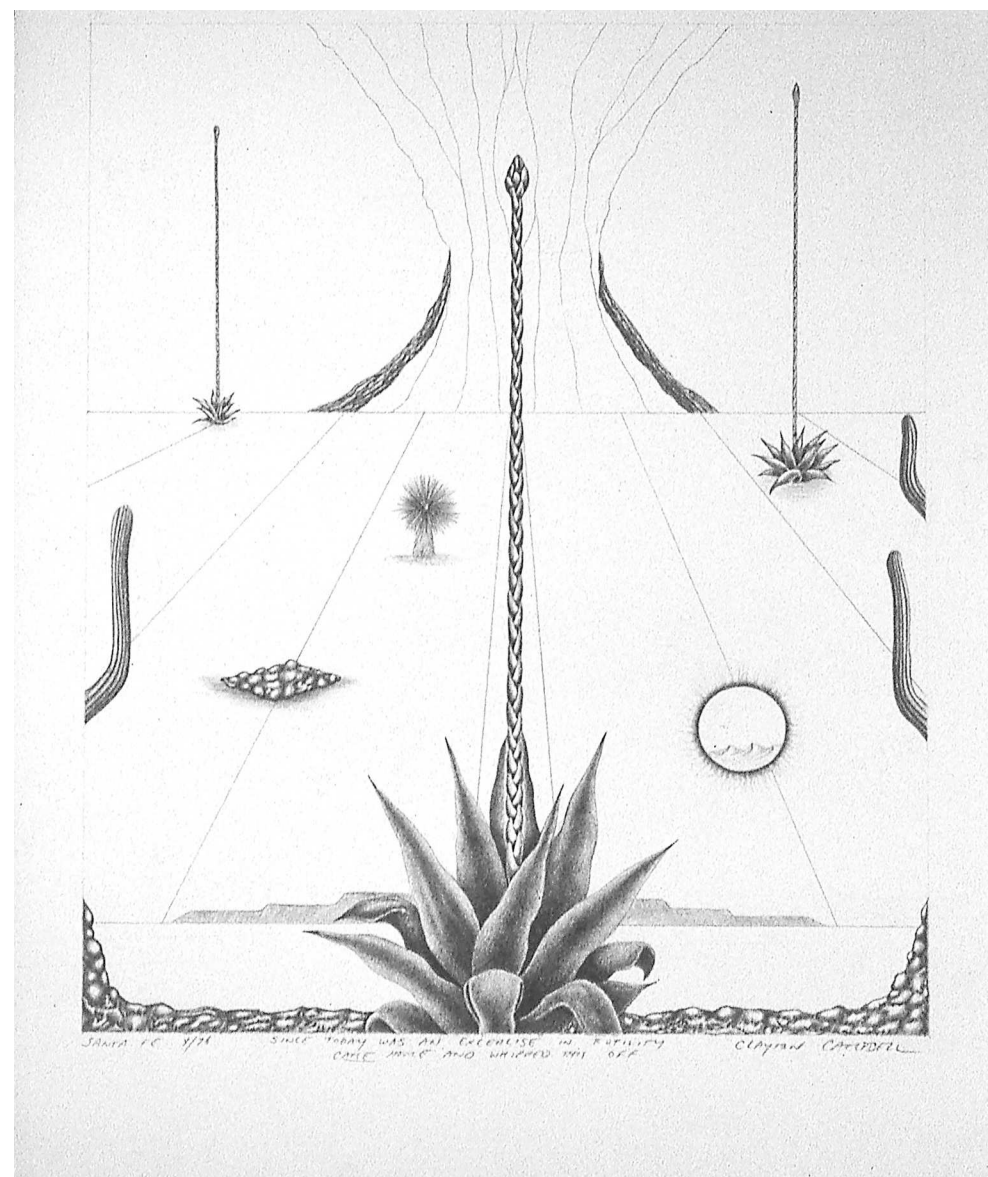
THE BAG 3, PENCIL, 30" X 19 1/2", 1974



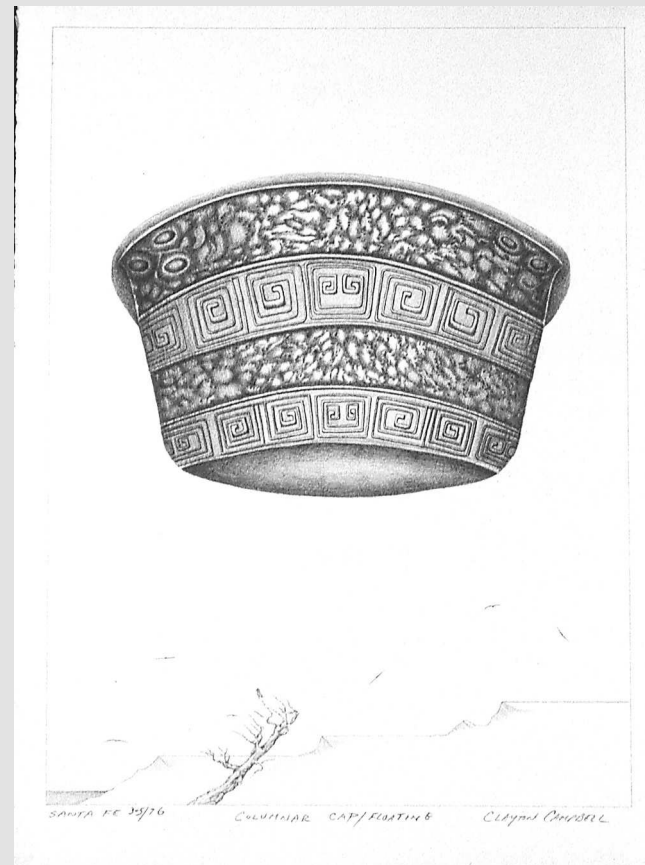
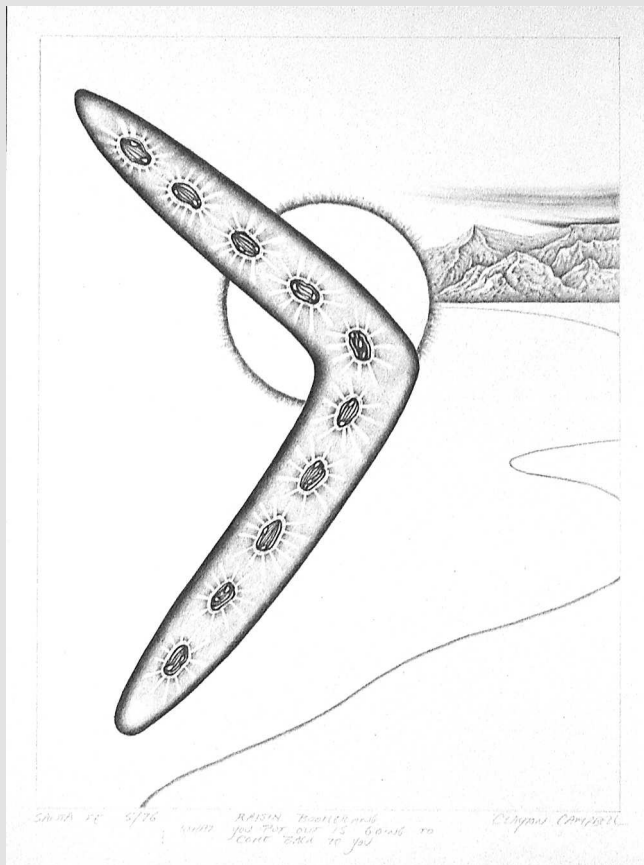
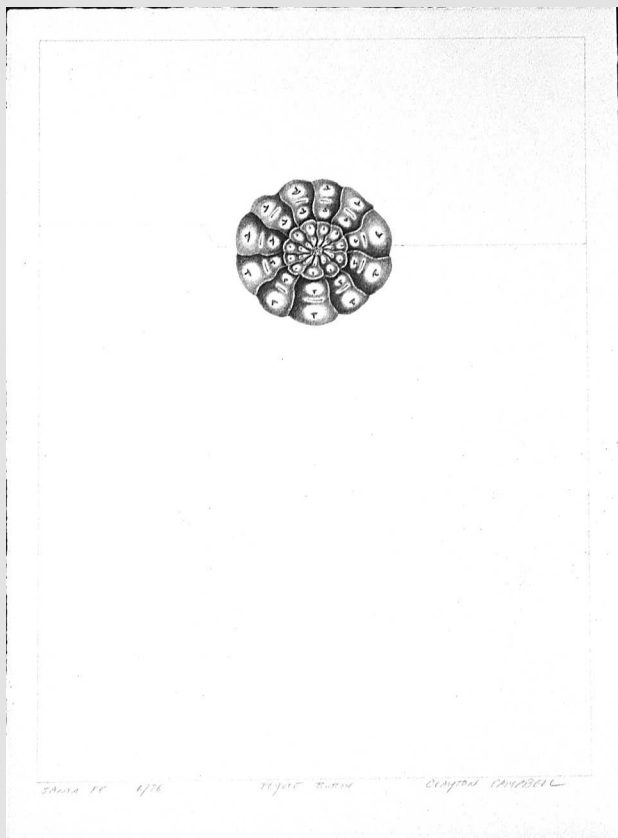
MAGIC MUSIC AND THE YGGDRASIL TREE, PENCIL, 26 3/4" X 21", 1972-73



JUMPING STAR RANCH BRAND, PENCIL, 14" X 12", 1970



EXERCISE IN FUTILITY, PENCIL 16" X 14", 1978



PEYOTE BUTTON (TOP), KARMA (BOTTOM PENCIL, 12" X 10", 1976

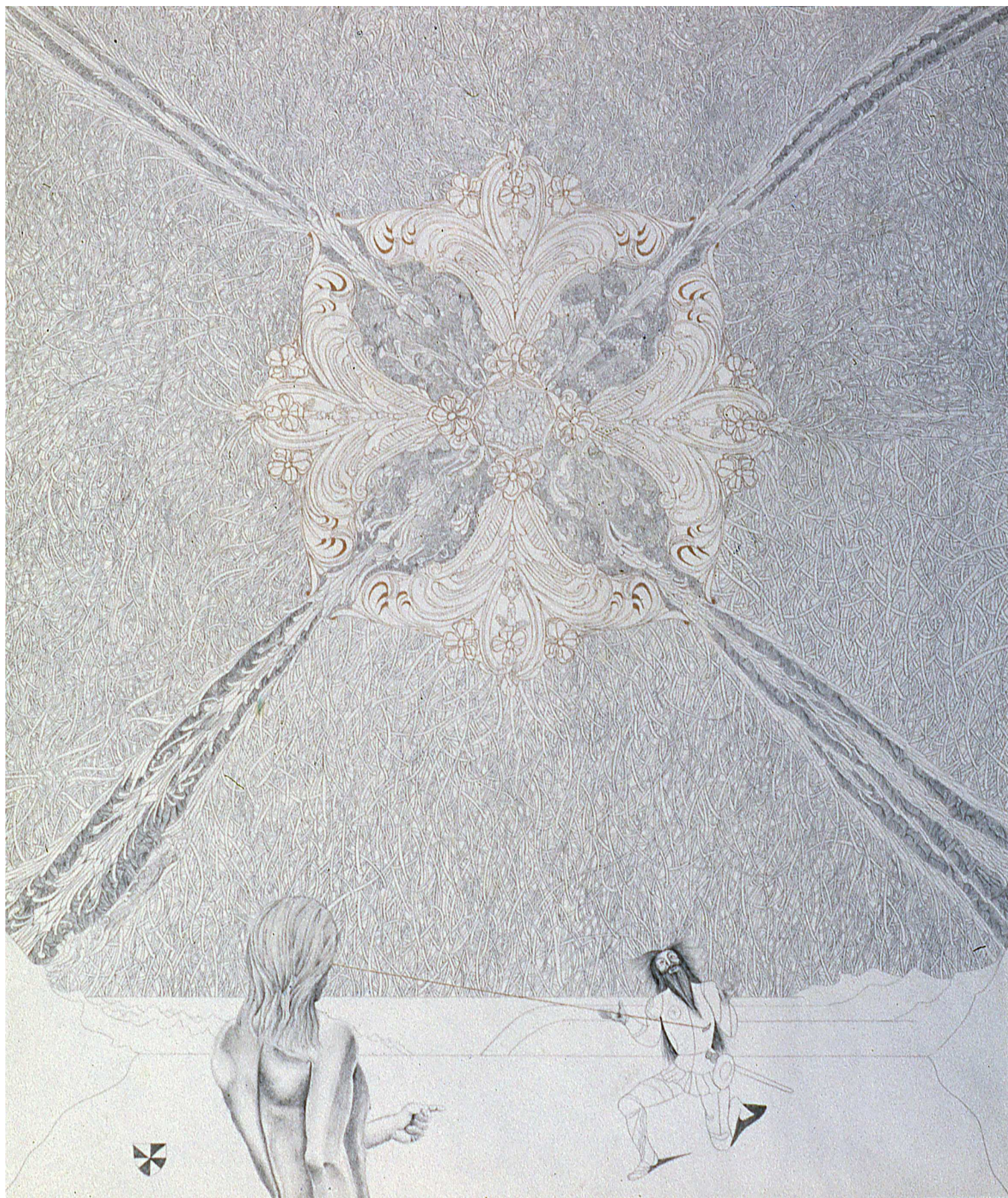
MIRED (TOP), COLUMNAR CAP (BOTTOM), PENCIL, 12" X 10", 1976



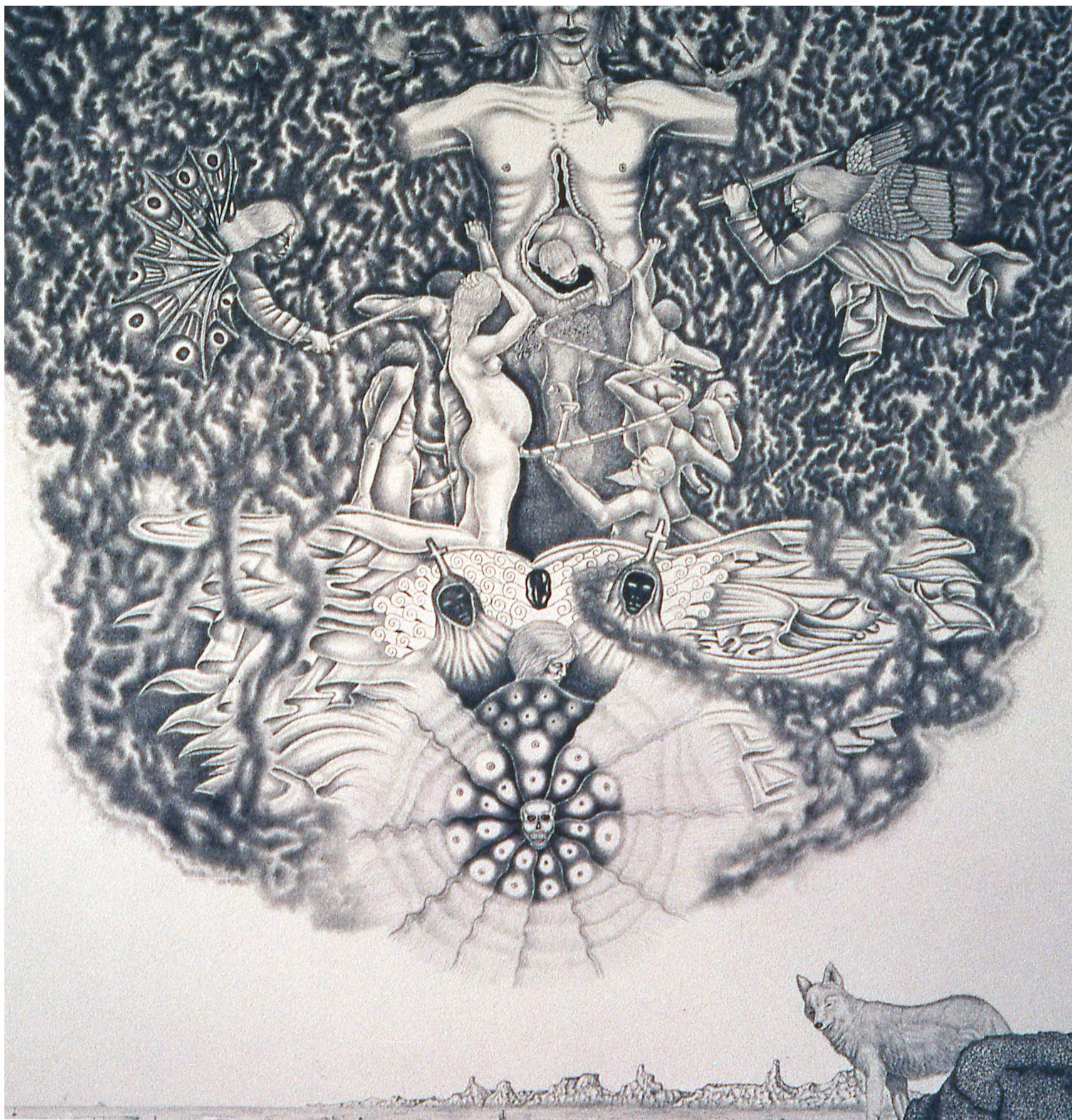
CHACO CANYON HARPY, CHARCOAL, 36" X 24", 1977



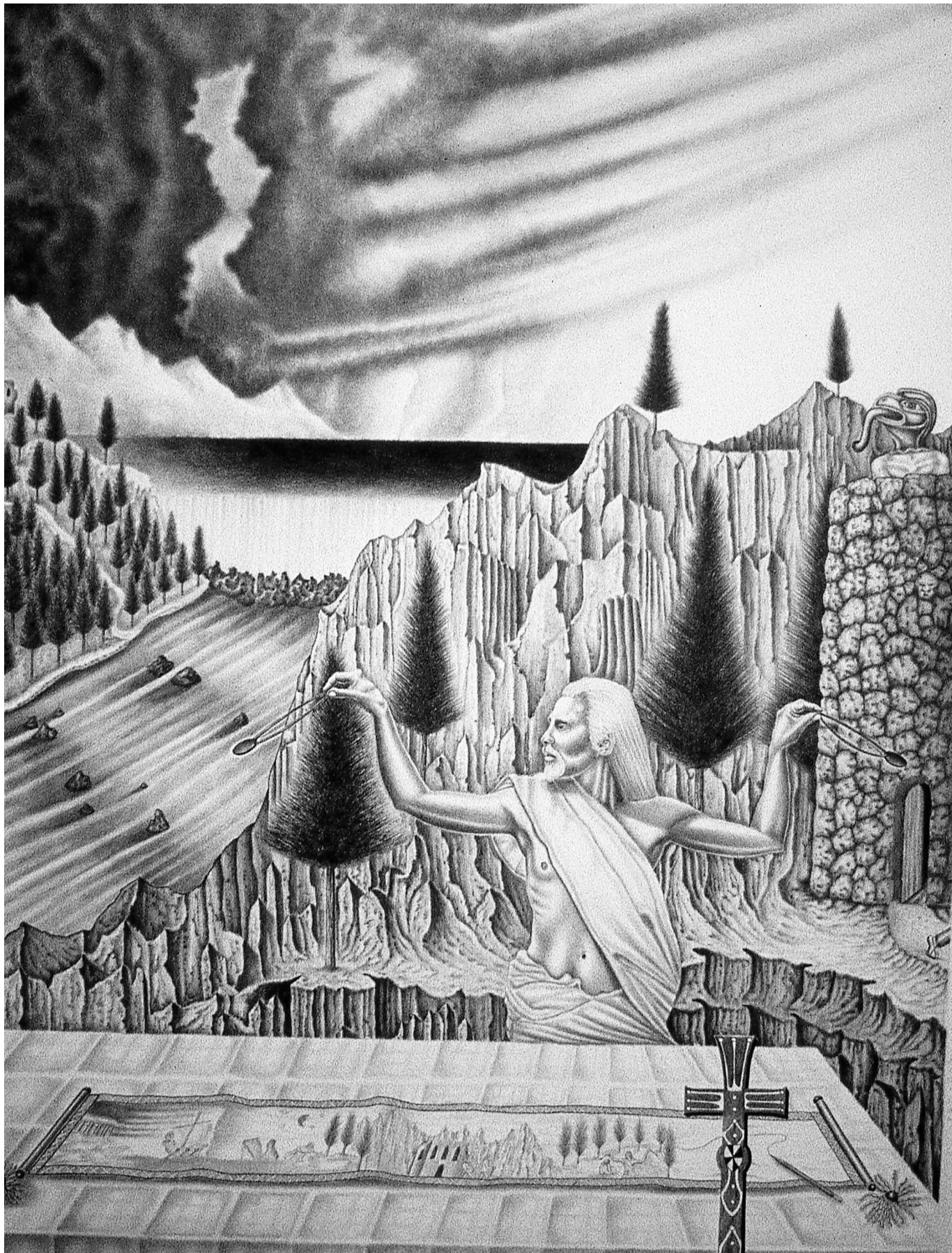
CELTIC COIL, PENCIL, 20" X 13", 1978



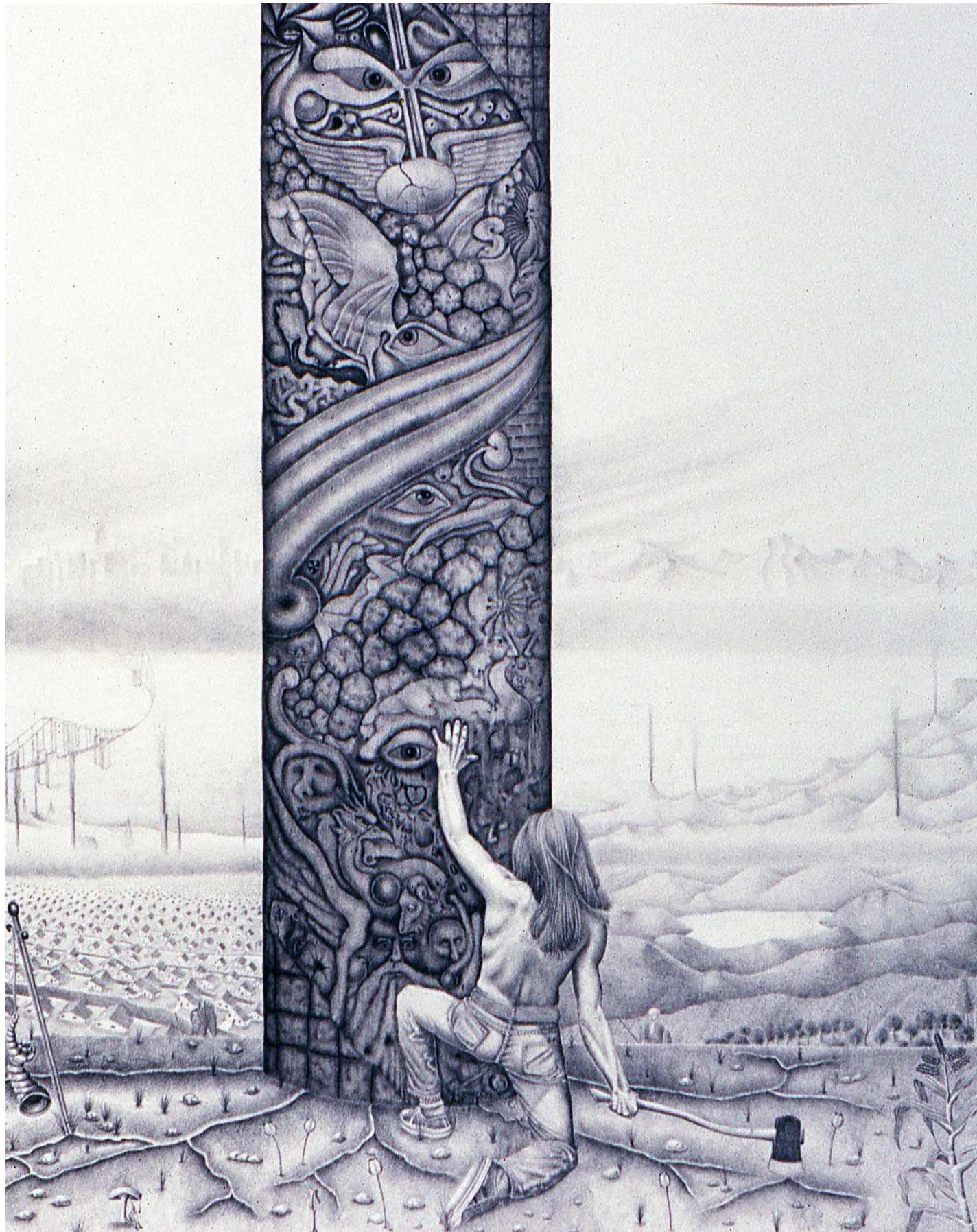
CELESTIAL OFFERING, SILVERPOINT ON PARCHMENT, GOLD LEAF, 27" X 22 1/2", 1973



COYOTE DAYDREAM, PENCIL, 16" X 14", 1979



THE FOX, PENCIL, 17" X 12 1/2", 1975



TOTEMIC SACRIFICE, PENCIL, 17" X 12", 1975



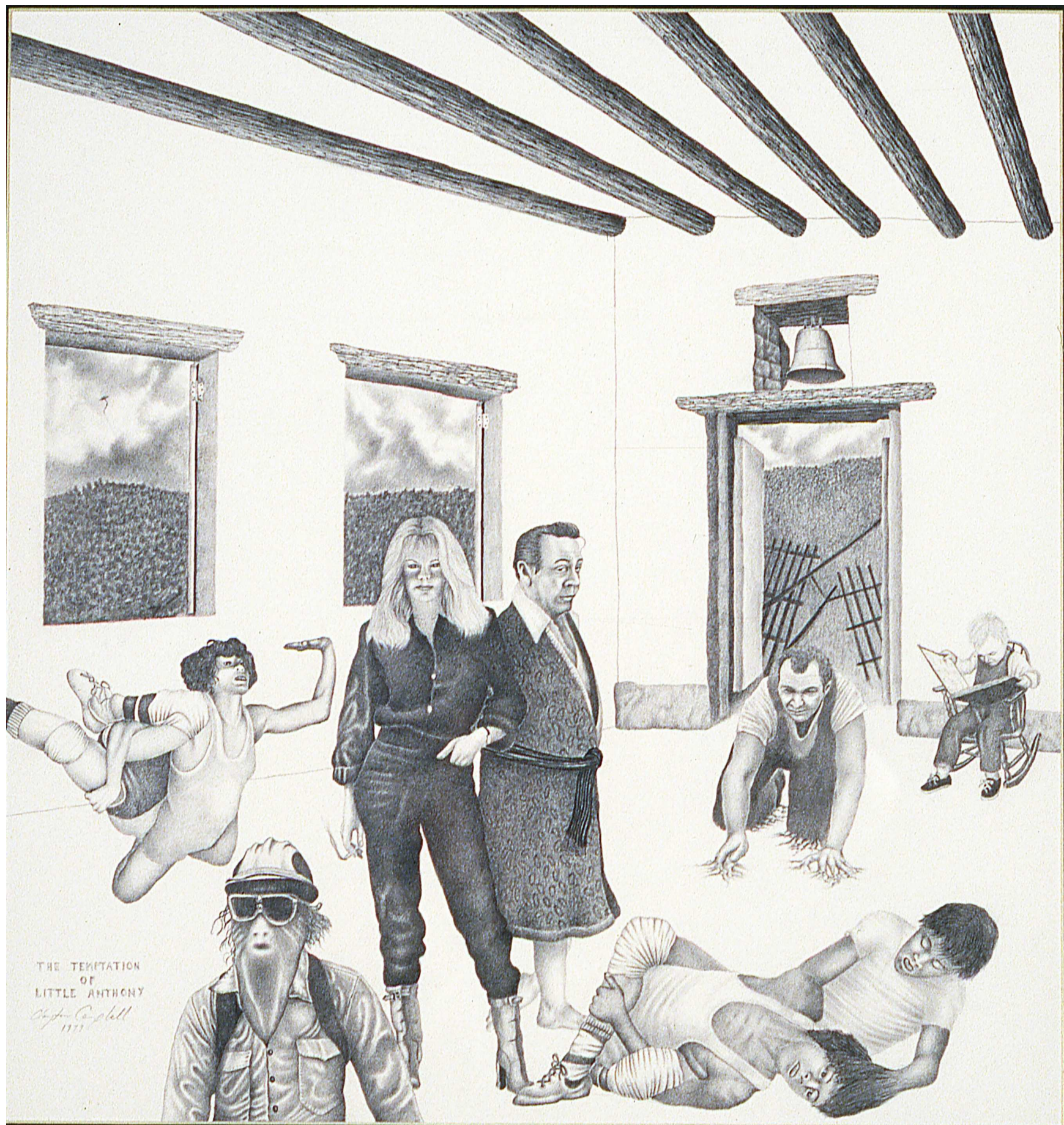
UMBILICUS, PENCIL, 16" DIAMETER, 1975



UMBILICUS, OIL TEMPERA ON WOOD, 34" DIAMETER, 1976



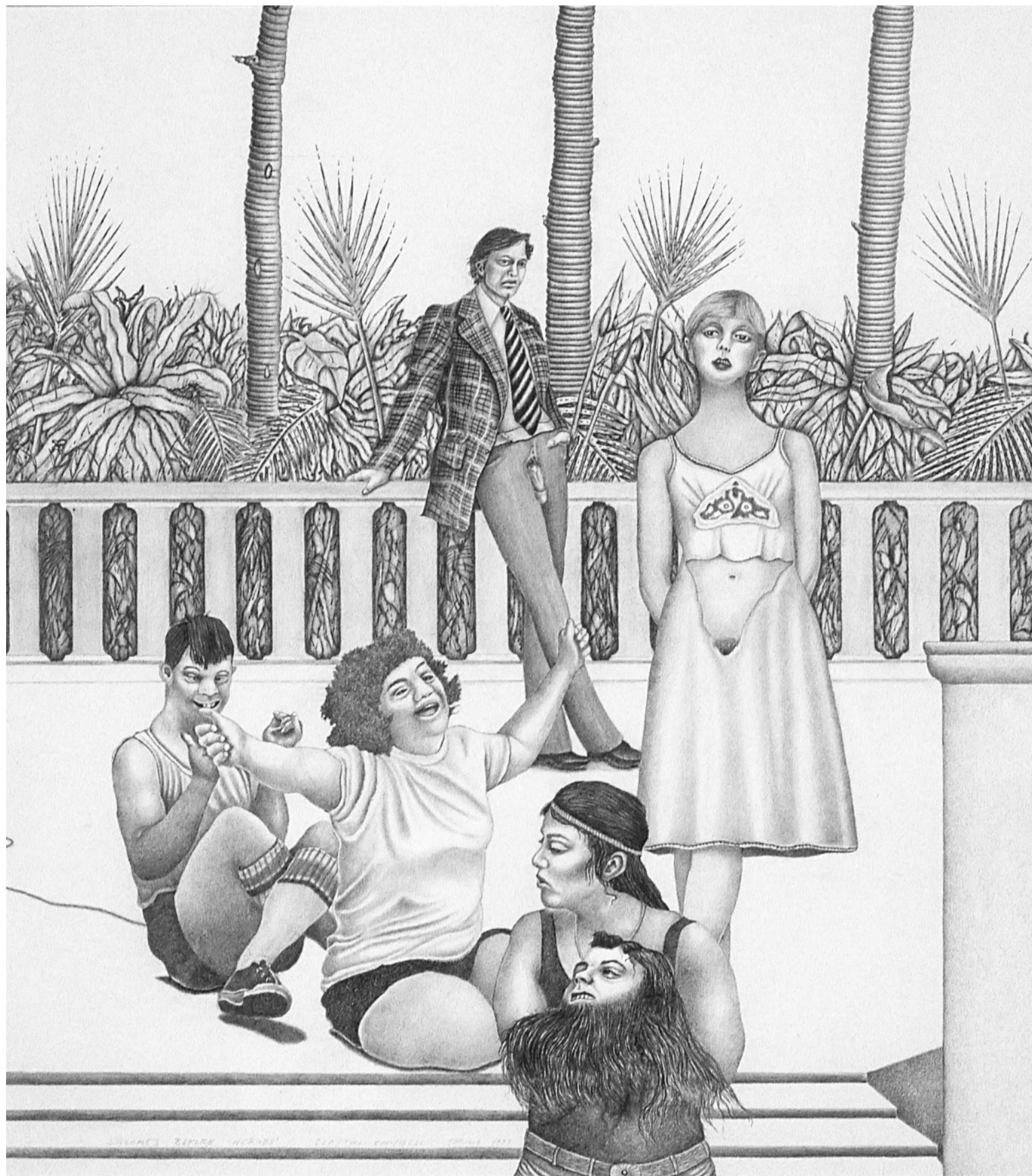
HUNGRY GHOSTS, OR MY LIFE AS A COOK, PENCIL, 18" X 18", 1977



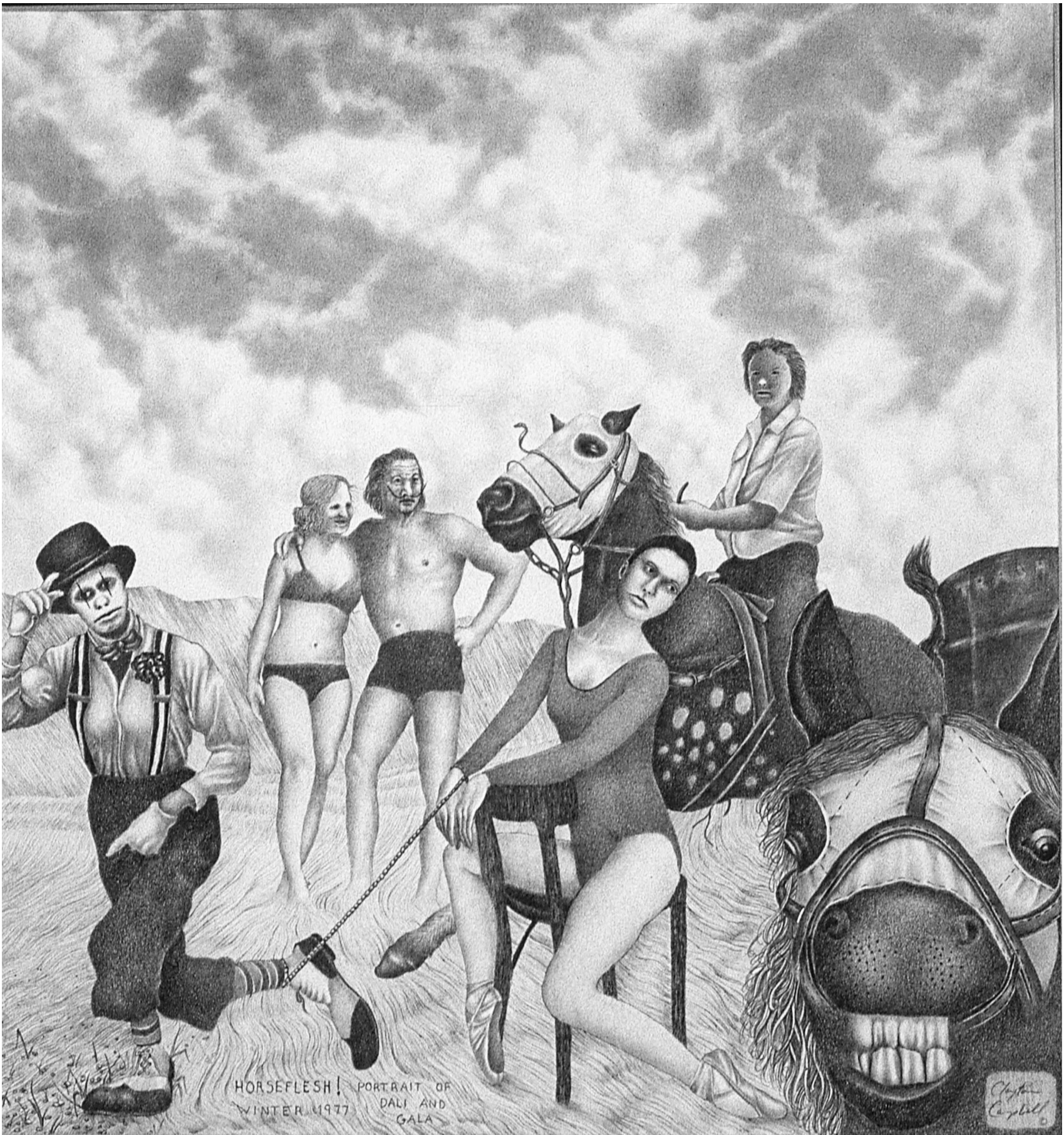
THE TEMPTATION OF LITTLE ANTHONY, PENCIL, 18" X 18". 1977



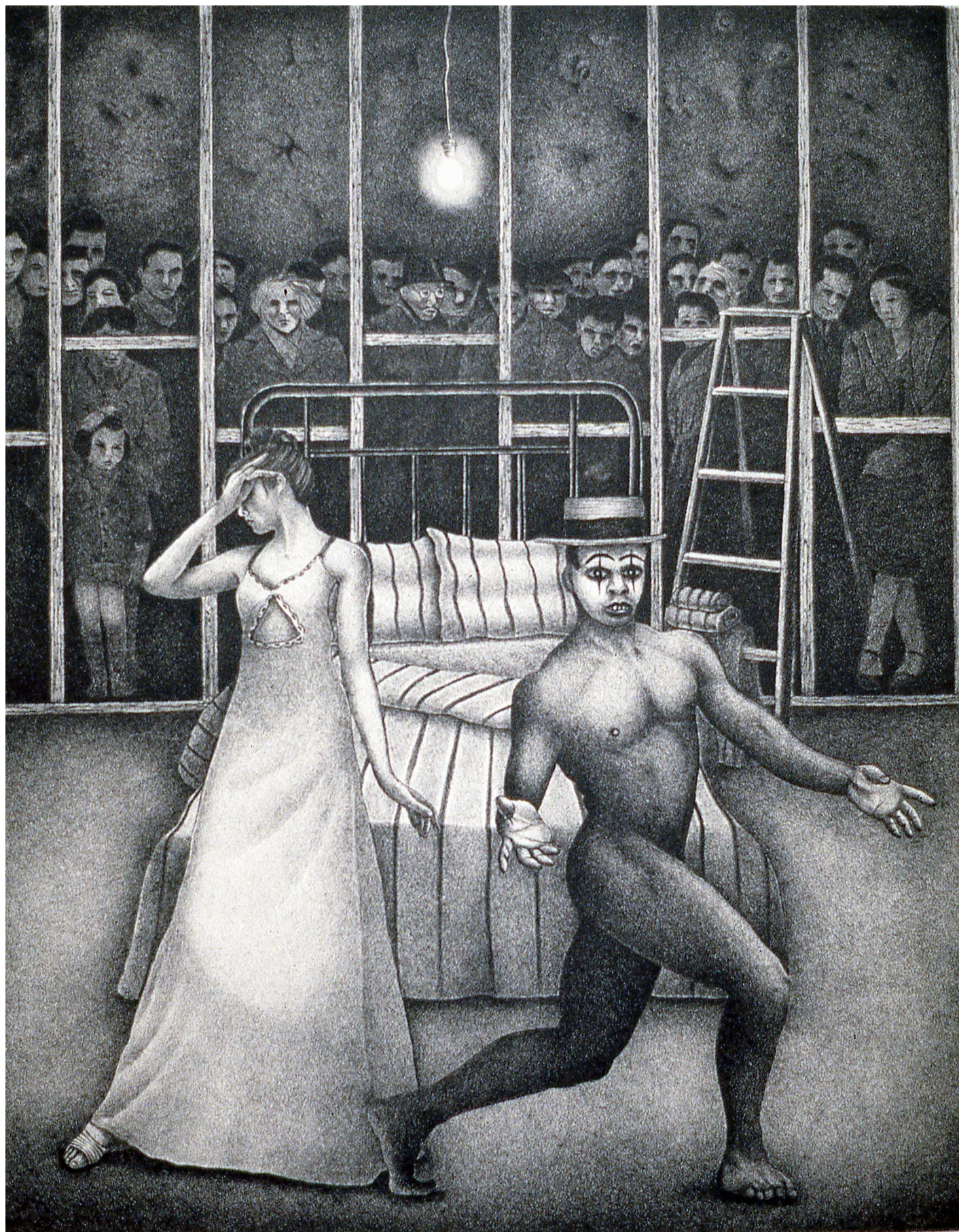
LIVING THE VICARIOUS LIFE, PENCIL, 15" X 15", 1977



SALOMES BEFORE HERODS. PENCIL, 14" X 12", 1977



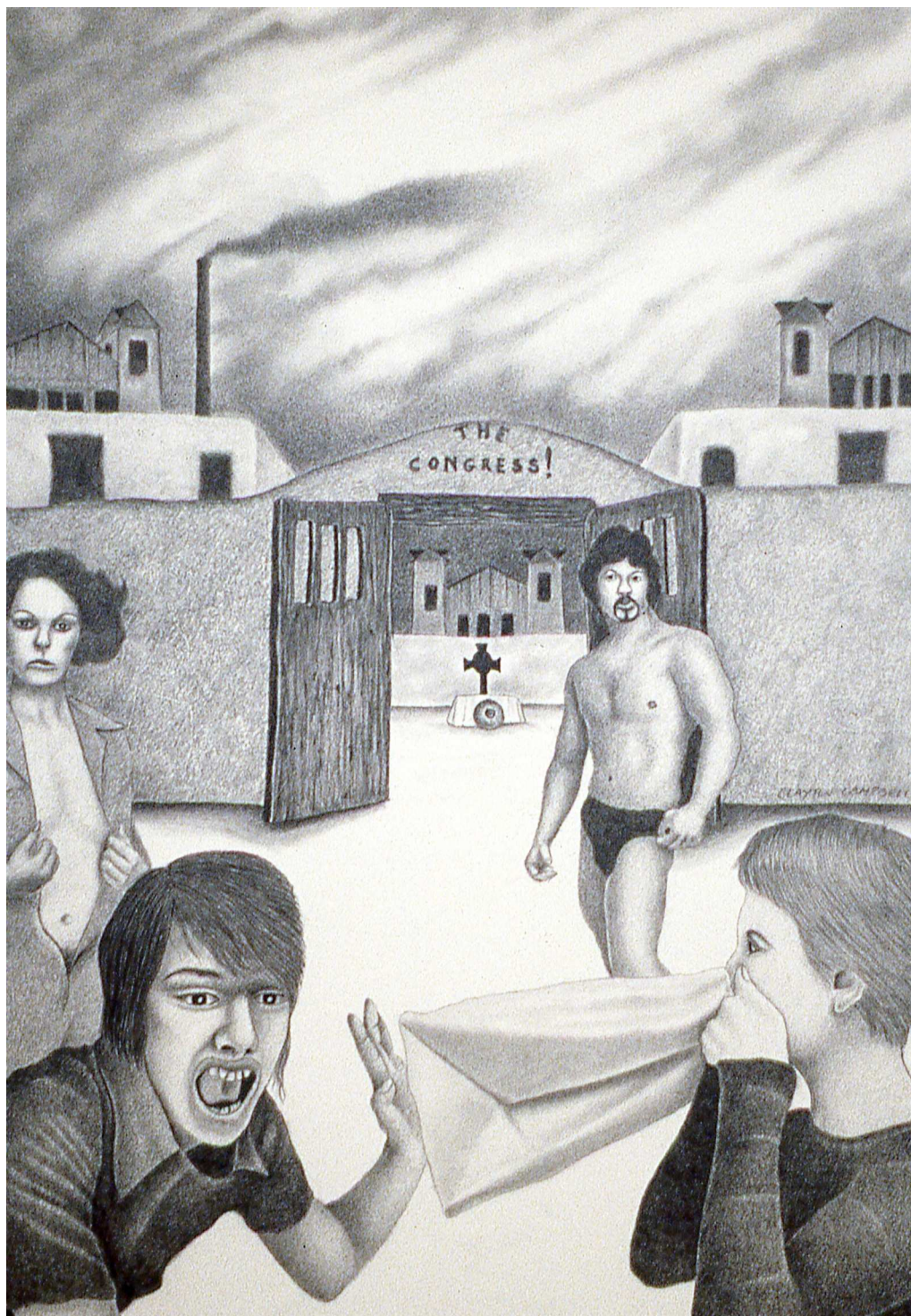
HORSEFLESH (PORTRAIT OF DALI AND GALA), PENCIL 14" X 13 1/2", 1977



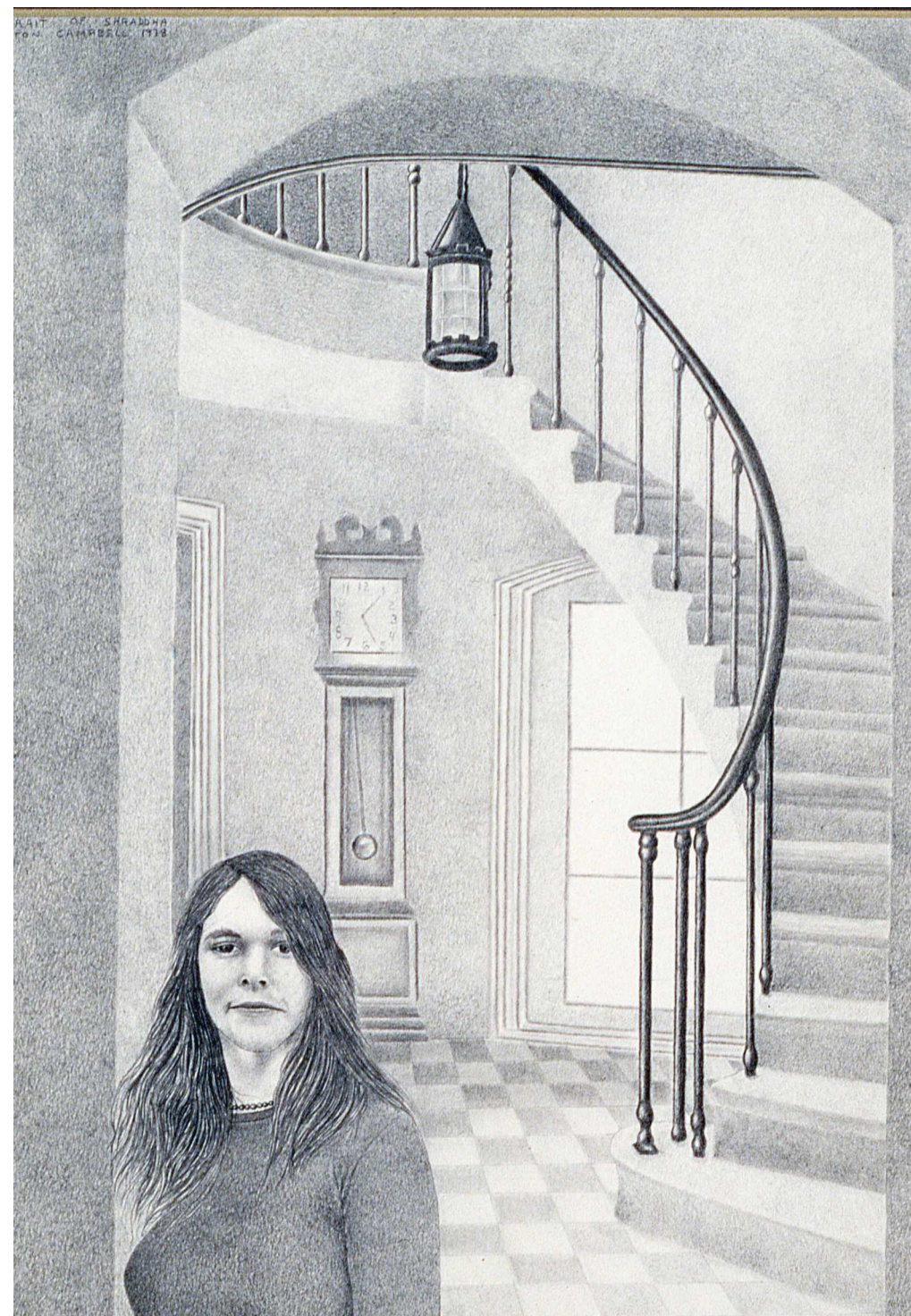
GREENWICH HOTEL, LITHOGRAPH, 16" X 12", 1978



R.S.V.P., LITHOGRAPH, 24" X 18", 1979



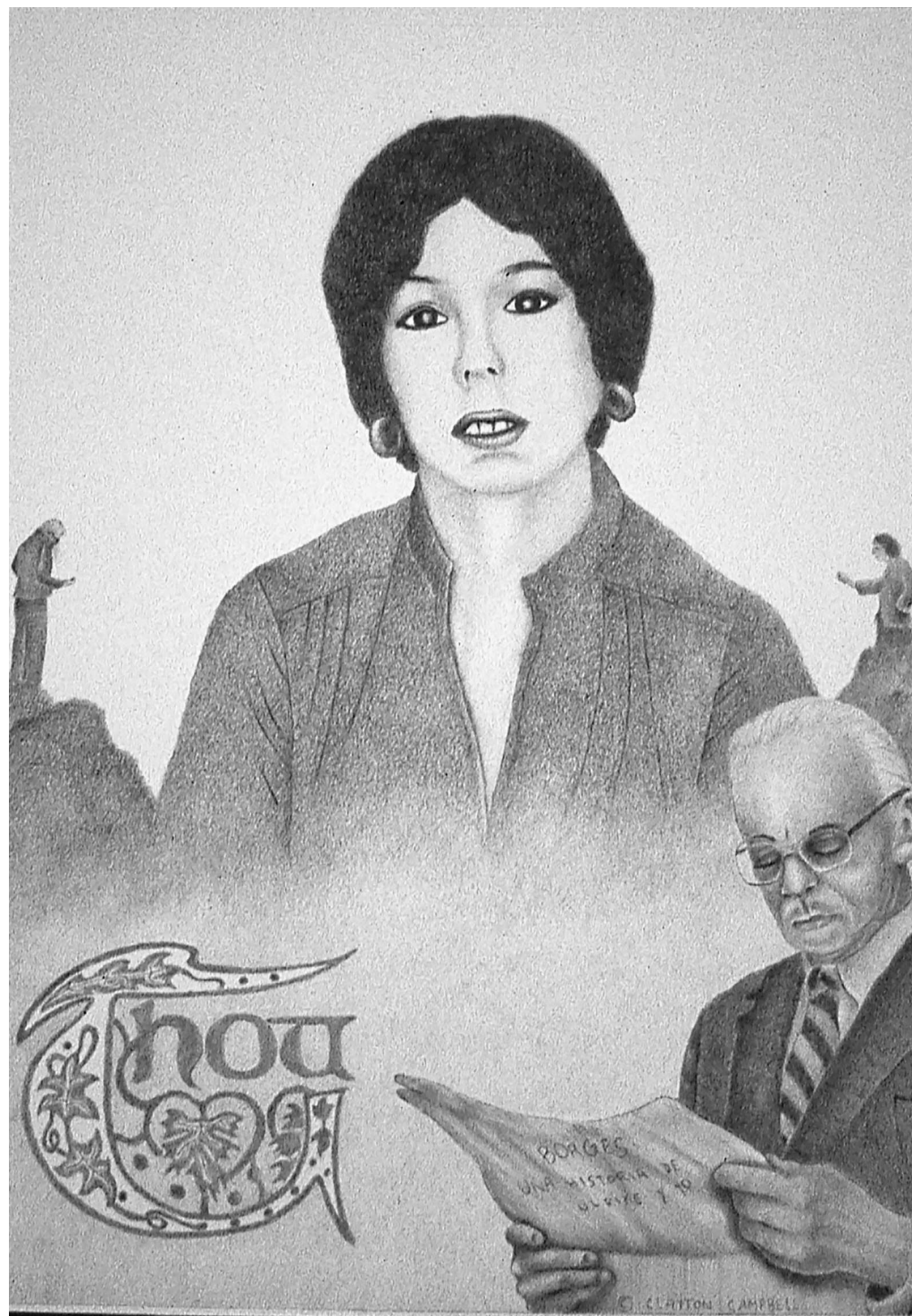
THE CONGRESS!, PENCIL, 12" X 9", 1979



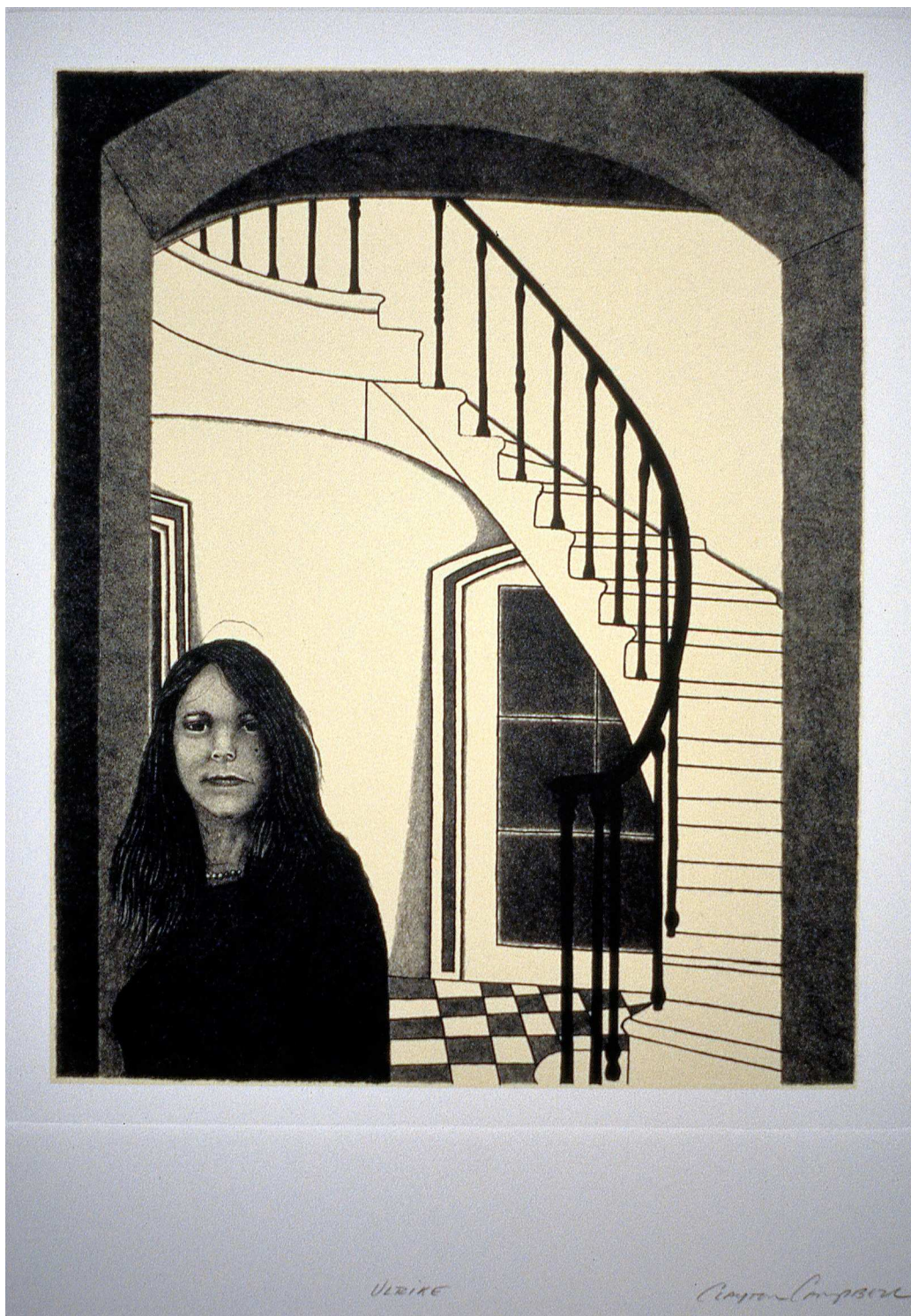
ULRIKE, PENCIL, 12" X 9". 1979



THE CIRCULAR RUINS, PENCIL, 12" X 9", 1979



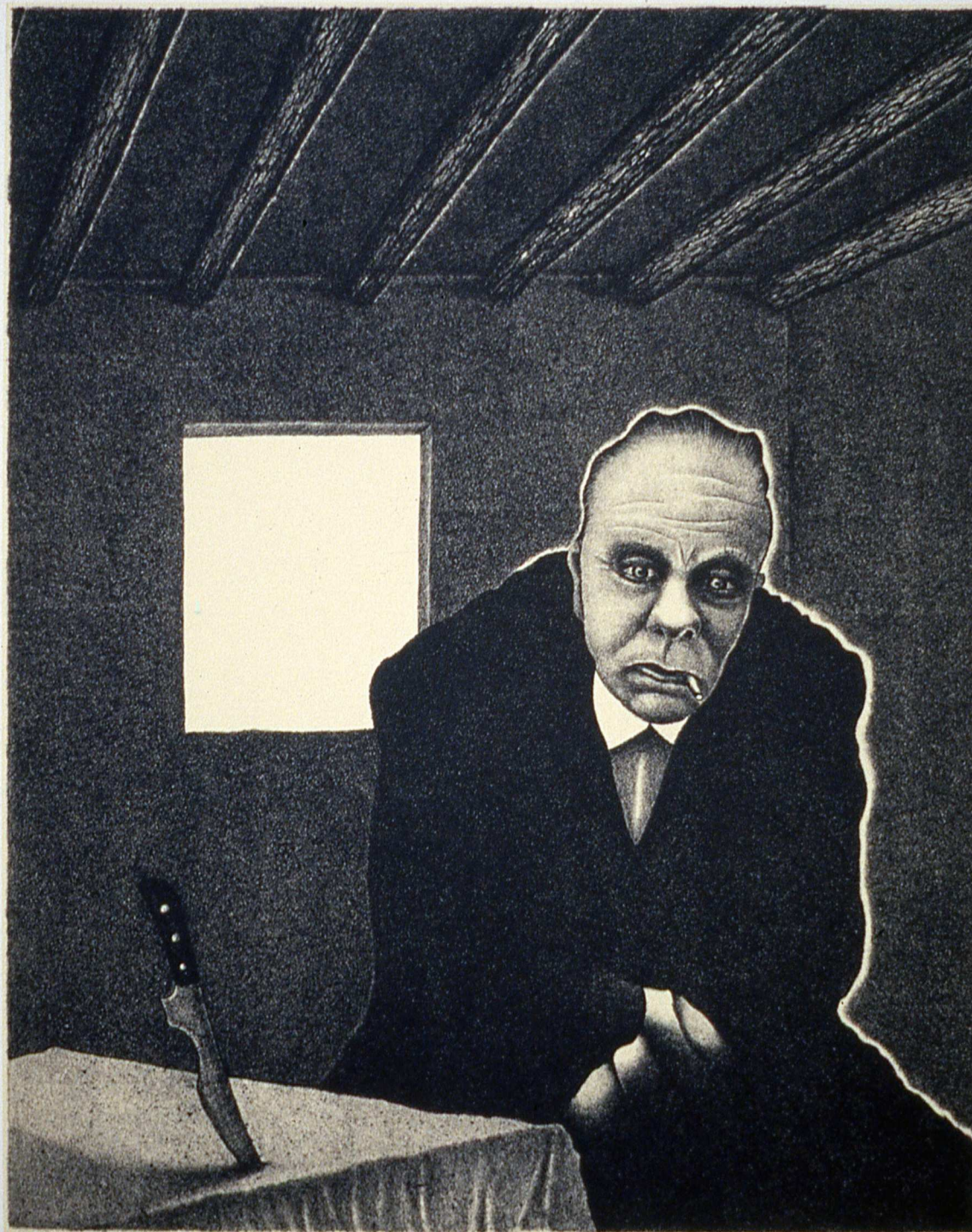
ULRIKE II, PENCIL, 12" X 9", 1979



ULRIKE, LITHOGRAPH, 10" X 8", 1980



THE CIRCULAR RUINS, LITHOGRAPH, 10" X 8", 1980



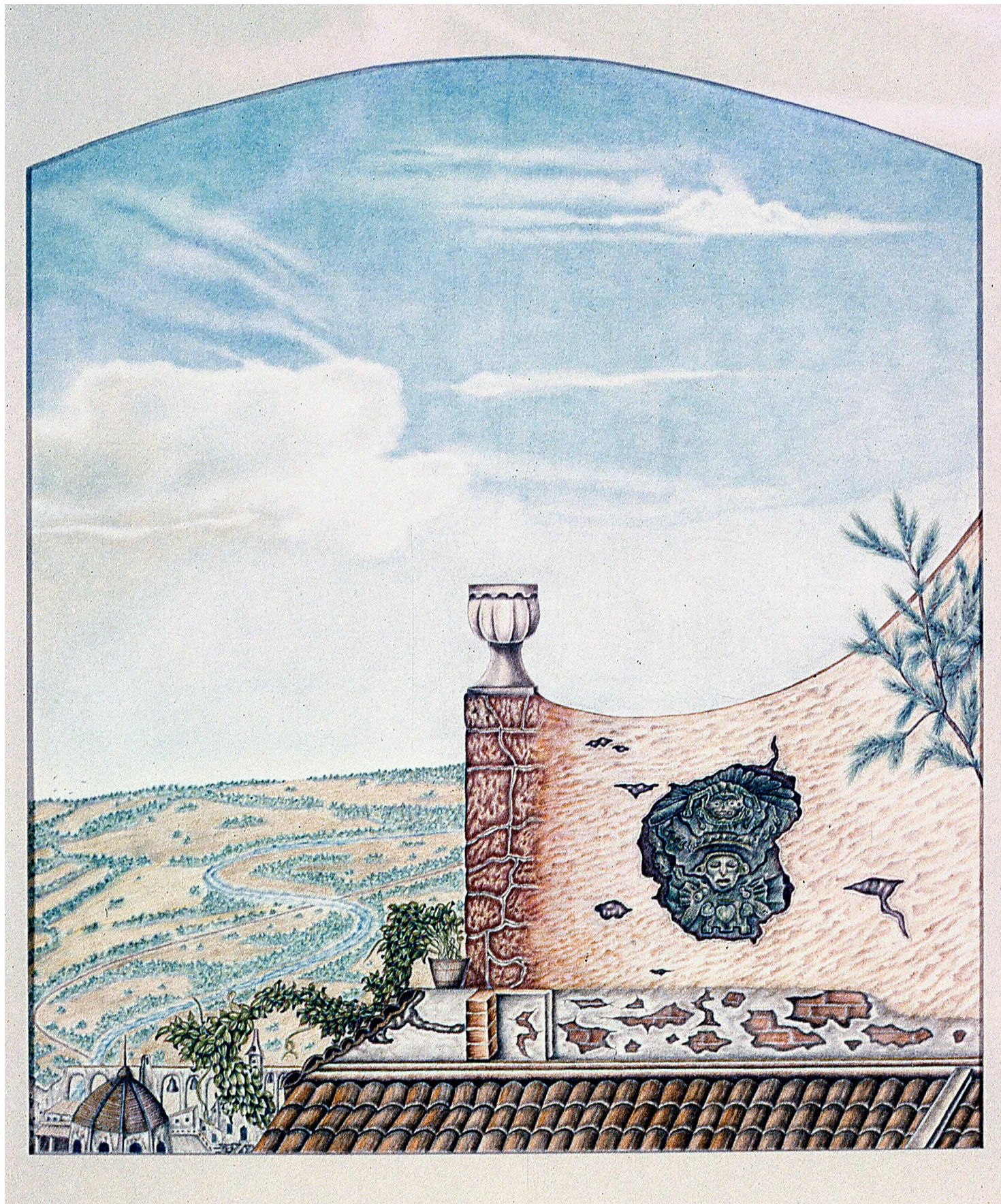
Funes the Memorious

Clayton Koppert

FUNES THE MEMORIOUS, LITHOGRAPH, 10" X 8", 1980



ANONYMOUS PORTRAIT, COLORED PENCIL, 24" X 16", 1980



SAN MIGUEL, COLORED PENCIL, 16" X 14", 1975



THE BOURGEOISIE ECSTASY HUNTERS, PENCIL, 24" X 16", 1979

MIXED MEDIA

I've worked with cameras, Xerox reproductions, and various mixed media most of my career. *The Santa Fe Prison Riot Series* collages were made in New York, which I returned to in 1980 from Santa Fe. I'd been affected by a terrible riot at the Penitentiary on the outskirts of Santa Fe. Many prisoners and some guards were killed by other prisoners in gruesome ways during a four-day riot. Ultimately police entered the buildings and violently ended the uprising. The conditions at the prison were almost medieval. I had visited it with friends who were working there teaching theater to some of the inmates. At the time in the U.S. there was a far-reaching public employment program, called the Comprehensive Employment Act, or CETA. Artists were hired to offer different arts activities, including theater class, to prison inmates. Some of the male inmates I had met were killed in the riot. The best way I found to my approach this subject was to try and simulate the horror of the riot using myself, in a series of collages, as one of the main images. I became more aware of the national penal system through this experience; its racism, brutality, and false premise that incarceration rehabilitates those who are imprisoned. The series was purchased from an exhibition in 1981 at the Greene Street Gallery in New York by a young lawyer from California who specialized in prison reform.

I had begun to work with Xerox machines and produce hundreds of Xerox art experiments. Copiers were still relatively new and artists were jumping in to use them. I was a member of ISCA, the international society of copier artists. This was a group of 100 plus international artists. Every 3 months we would produce an original Xerox work, copy it 200 times, and send it to ISCA in New York. They would put these into folders or binders and then mail them out to the members. On at least one occasion I volunteered to put them together and help mail the folders out. This art exchange was a form of bookmaking and mail art that I found to my liking as a do-it-yourself, democratic, populist project. The intention was for the members (\$25 a year) to simply experiment with the copier medium, and then share them with like minded artists. The membership fee paid for all the costs. ISCA was founded by New York artist Louise Neaderland. She did an amazing job getting the folios out every quarter while ISCA existed.

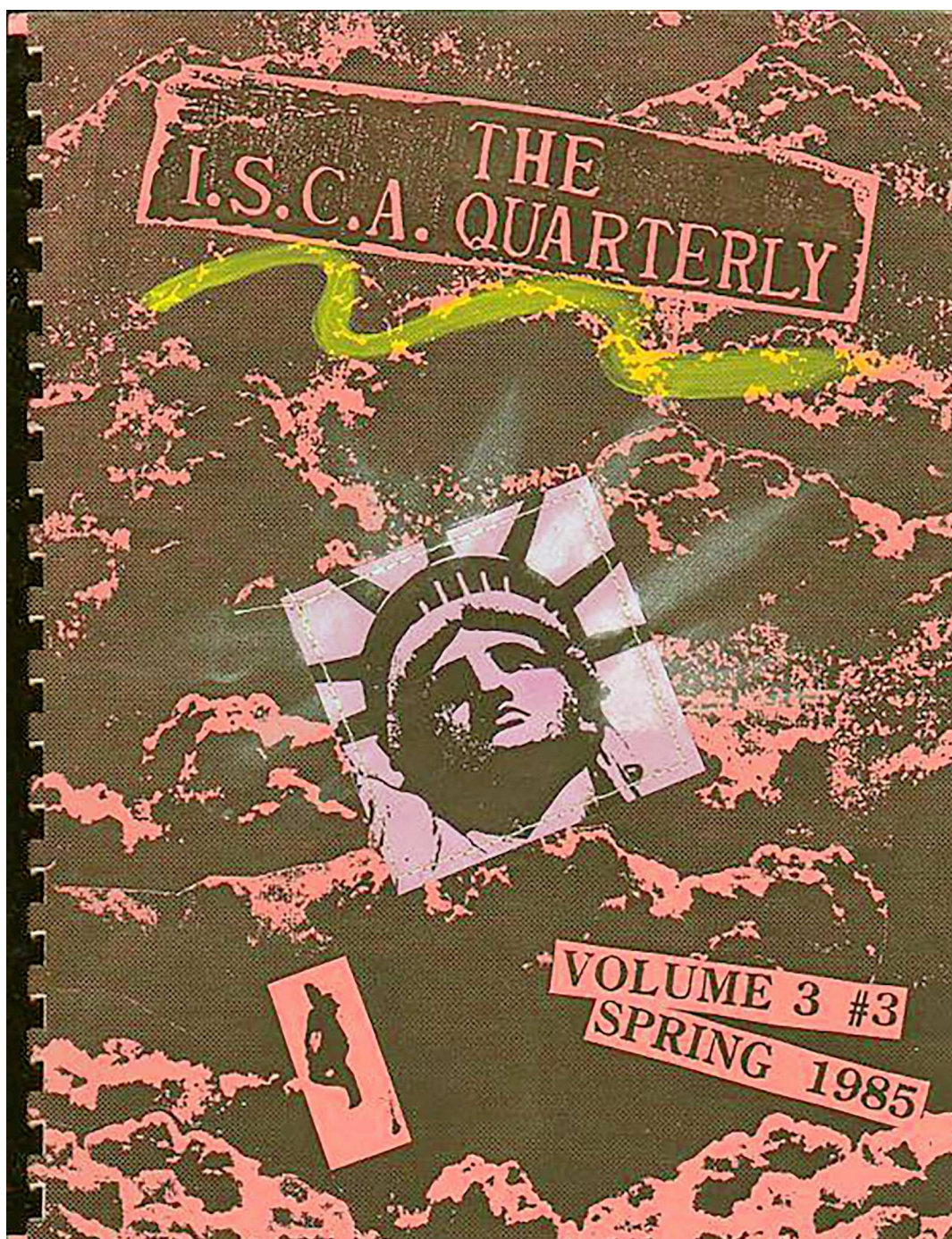
I made the cover of the ISCA Quarterly, Volume 2, 1982, seen in this chapter. Number 98 of 200 is reproduced. On the cover there is a xerox of a film strip, cut out and glued to paper. It came from a bin of pornography films I found in the basement of Playwright's Horizons on 42nd Street, when I worked there as a stage painter and designer. The title *1984* is spray painted on through a stencil I made, and the other text is applied with rubber stamps. It is an original collage.

A very different collage and Xerox art production made during this time is *The Long Walk of Poet Oh!* Poet Oh was homeless, and I would find him wandering in Central Park, New York City. He would offer to recite one of his original poems for a donation. I photographed Poet Oh looking at me after reciting one of his poems for \$1, and then photographed a sequence of images of him walking away. I was able to take the film positive and have it printed on a roll of paper on a special Xerox machine at a commercial printing press in mid-town Manhattan, which was the only place that had this industrial xerox machine.

During the early 1980s I was working on Bond Street in lower Manhattan at the Kampo Cultural Center, a Japanese owned venue for calligraphy, theater, and audio recording. I was the production manager for their programs, and it afforded me the opportunity to go to Japan. The founder of Kampo Cultural Center was a famous calligrapher, Kampo Harada. His mastery of this traditional Japanese art form of handwriting had made him an official National Treasure and acknowledged master. On one of my visits, I went to the scroll makers who made the calligraphy scrolls for Kampo. Their result was a beautiful long scroll, the Xerox roll mounted on Japanese paper and bordered by silk. I donated the scroll of *Poet Oh!* to the calligraphy museum, Kampo Kai-Kan in Kyoto, that Kampo Harada had founded. It is still there.

I have included a work that is special to me, a collage commemorating John Lennon's assassination in New York City on December 8, 1980. I was living not far from where it happened on Central Park West. The collective sadness that gripped a generation who had grown up with the Beatles and John Lennon was palpable. I felt it most a few days after the killing at a memorial in Central Park, across from the Dakota Apartments where Lennon lived with artist Yoko Ono. The night of the memorial I made this memorial collage. It includes the figure Hope from the Symbolist painting of 1886 by George Frederick Watts, showing a lone blindfolded figure sitting on a globe, playing a lyre that has only a single string remaining. Below the figure are hearts on a string, outlined with blood.

In Union Square, New York City, where Andy Warhol's Factory was located, there was also a photo reproduction service named Big Giant. The sign of this company was on top of a building on the north side of the square, large enough to see from 10th Street. Up a number of floors on a freight elevator, it was patronized mainly by graphic designers who were having their commercial magazine layouts reproduced on cheap, inexpensive photostat paper as high contrast black and white images. Their process was to cut up the photostats and paste them with glue stick into copy designs. This was



Historically, ISCA issues were produced in limited editions of 200 copies, with an average of 45 pages of original copier art supplied by I.S.C.A. members.

before computers existed, which would eventually take over the commercial design business, putting place like Big Giant out of business.

I invented a way to make one of a kind, photostatic art prints. I would have my xerox collages reproduced on 18-inch by 24-inch single sheets of photostatic paper. This was the largest size Big Giant could make. It was always a scene there, incredibly hectic, and the main printer came to find me a difficult customer, always asking that the prints be made without being crooked on the paper. Normally, this is an informal process with the paper to be cut up. He never really got that I was making art work on these photographic reproductions. The photostatic prints became one of a kind mixed media art works made with a combination of photography, xerography, printing, spray painting, stenciling, masking, color dyes, and other materials.

To obtain my images for the xerox work I was a regular at the Pictures Collection, at the New York Public Library on 5th Avenue and 40th Street. Again, before computers or Getty Images, everything was more or less done by hand. The Pictures Collection was an unusual resource of a hundred thousand archived photographs cut from magazines and sorted into file folders by theme. They were in bins in a large room that people would be poring through. Graphic designers and a few artists could check out 50 pictures at a time for a week. I did a lot of research here and found some amazing images to use. Making my selection, I would take them back to my studio on Houston and Thompson Streets in the West Village bordering SoHo. The area is now called NoHo. After copying them on my Xerox machine that I had purchased, I would go back to the Pictures Collection and then get another batch. I began to build an archive of images, and was also taking my own photos, but the cost of printing photos was expensive for my budget. I relied on many appropriated photos, a few my own, and clippings cut from sources of endless fascination like the New York Post. I was using both text and images in these prints, and was pretty loose and not too attached to the outcome. I trusted the process I was developing and following, letting things happen. It was totally the opposite of the drawing I had been doing, although many of the layouts and themes were part of a growing style in my work. This was a time in art that has been coined the Pictures Generation. Text from the on-line resource, *The Art Story*, summarizes what this movement was. Some of my work fit in with this group of New York artists, although we were not always aware of each other, and the term Pictures Generation was coined later on.

“The Pictures Generation was a loose affiliation of artists, influenced by



Conceptual and Pop art, who utilized appropriation and montage to reveal the constructed nature of images. Experimenting with a variety of media, including photography and film, their works exposed cultural tropes and stereotypes in popular imagery. By reworking well-known images, their art challenged notions of individuality and authorship, making the movement an important part of postmodernism. The artists created a more savvy and critical viewing culture, while also expanding notions of art to include social criticism for a new generation of viewers saturated by mass media.

Influenced by the ubiquity of advertising and the highly saturated image culture of the United States, Pictures Generation artists produced work that itself often resembles advertising. In thus challenging traditional art forms that appear handcrafted, these artists situated themselves at the center of postmodern debates about authenticity and authorship while in the process creating art that is slick and has the appearance of mass production. Their works blur the lines between high art and popular imagery.

Though many artists in the group were trained formally in traditional disciplines such as painting and sculpture, they elected to utilize their skills in unorthodox ways - re-examining composition, particularly within popular image production. The ready availability of cameras allowed artists to reconsider photography's stance as an artistic medium, composing images with conceptual frameworks." Some of the better-known artists associated early on with this loose confederation of artists who relied on appropriation in their work were Robert Longo, Cindy Sherman, Louise Lawler, and David Salle.

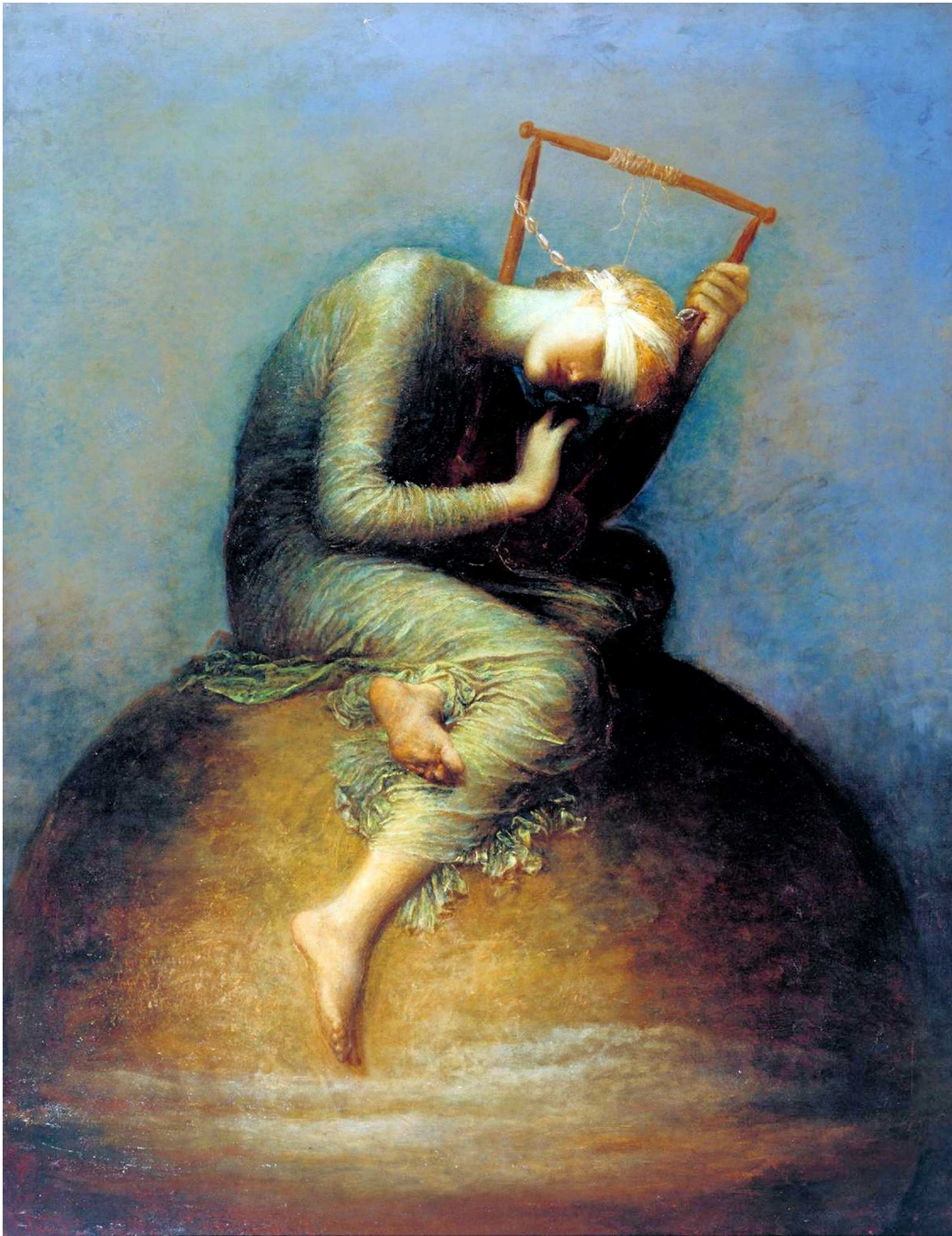
The process described an arc in the work of the Pictures Generation also describes what I was involved with. Eventually I felt I didn't need to work as much with appropriated imagery. It became more interesting and I felt, more proactive and authentic if I generated them myself. The advent of digital technology made this possible. What I took away with from the Pictures Generation was working in the area of social criticism and commentary. Sampling or appropriation has been a hallmark of collage and montage, its

lineage going back to Constructivists, Dadaists, and Surrealists. But the democratization of social image making with digital cameras and computers coupled with the ease and low cost of it, was jumped on by many artists and photographers in the next decade.

The photostatic prints begins with *Need Money?* It was one of the more popular pictures of mine. I sold numerous prints, each with slight differences because they were unique prints. I also was commissioned three times to make large acrylic or pastel paintings of the same image. It is very much like a Pictures Generation art work; a 1950's advertising image is juxtaposed with simple text that asks a cryptic or ironic question. Because so much of the artwork in the 1980's was public, out on the street on walls, in clubs, or alternative magazines, artists were learning from each other in a truly wonderful way.

Many of my photostatic prints have oblique social critiques, which is intentional. *Blood Addiction* refers to AIDS while *All Together Now* refers to body image issues. *The Early History of Modern Birth Control* is about womens right to make their own decisions about their bodies, while *Shining Lines* refers to drug abuse. *End of the Santa Fe Trail* and *Nuclear War Head Liftoff* refer to the intense debates over nuclear power we were having. I attended and protested at an empowering political event in Central Park, New York City, a protest for the end to proliferation of nuclear waste and weaponry. I have maintained a life-long belief that nuclear weapons and environmental degradation are our two most important issues, either of which could destroy our planet. I felt they must be solved in my life time. I also realized how connected art, political, and social realities are from being at this event. From the Arms Control on-line magazine:

"On the morning of June 12, 1982, as the sun shined down on the green grass in Central Park, people began to gather carrying signs for nuclear disarmament. Throughout the morning, buses arrived from around the country. By the

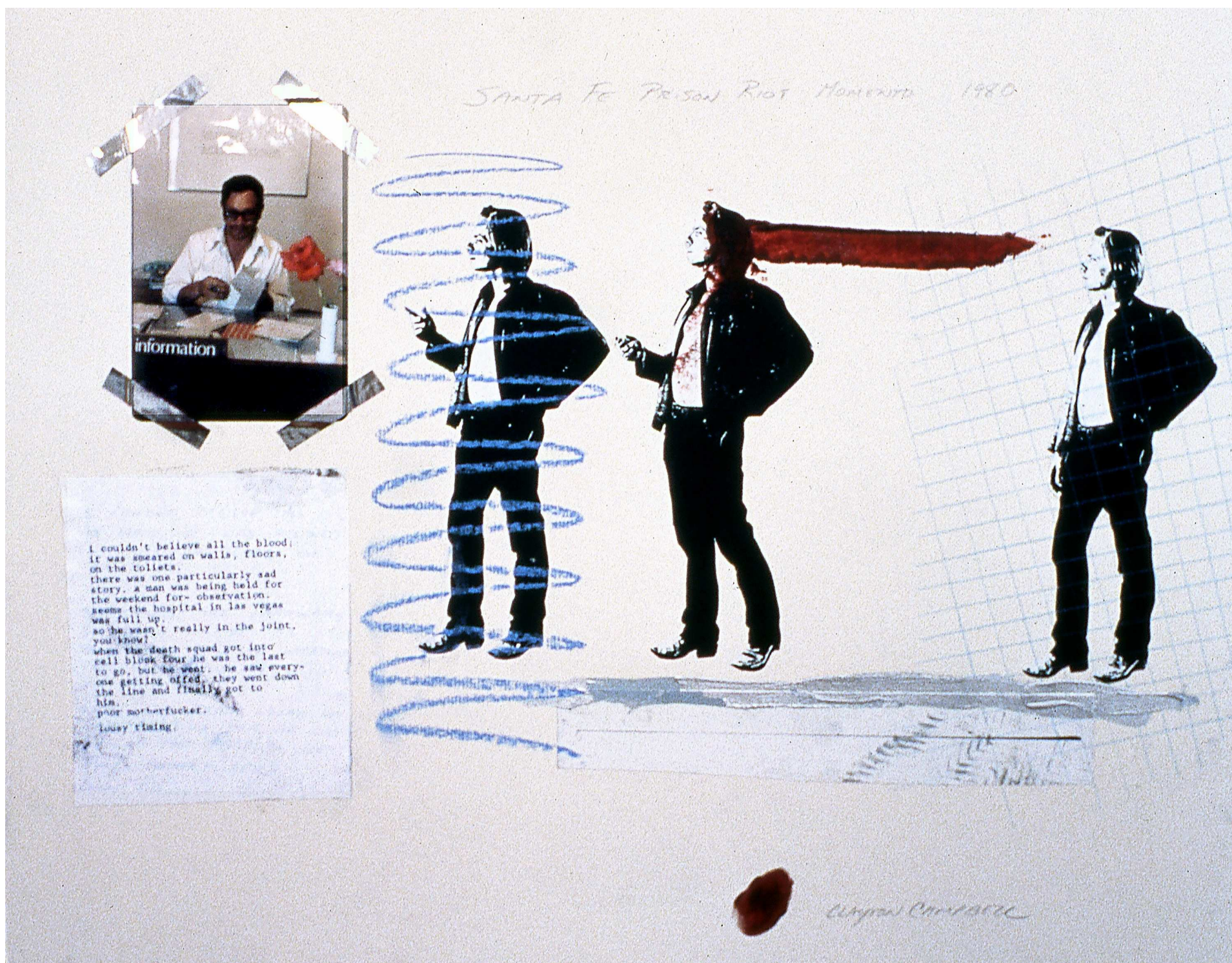


GEORGE FREDRIC WATTS, 1817-1904, *HOPE*, OIL ON CANVAS, 1885

afternoon, nearly every blade of grass was covered. Citizens filled second, third, fifth, sixth, seventh, and Madison avenues. By mid-afternoon, the police estimated that over 750,000 people were in Central Park demanding an end to nuclear weapons. By the end of the day, that number had swelled to 1 million. The rally and subsequent march were organized around the United Nations Second Special Session on Disarmament. While nuclear disarmament was the main focus of the rally, many in attendance expressed the belief that nuclear weapons were indeed linked to other social justice issues. For many black participants, there was a direct link between the money President Reagan was spending on nuclear weapons and poverty in their communities. From the larger issue of militarism to Reagan's support for death squads in El Salvador, the rally was intersectional." My prints *F-111 Revisited 1, 2 and 3* were made shortly after this protest.

Shooting Gallery 1 and 2 refer to the targeting of persons of color by the police. My art was part of an exhibition at the Harlem Abyssinia Church with the organization Artists Against Apartheid in South Africa. My consciousness about racism grew at this point, how much I had to learn about it, the biases I had already absorbed, and myself in relation to them.

The other prints are mostly autobiographical, looking at my relationships, dreams, and memories. *Domestic Resurrection Circus 1, 2 and 3* refers to the pressure on men to conform, brought to them through the medium of television advertising. Similarly, *Marriage Dream 1, 2 and 3* refers to the pull towards domesticity, and the illusory safety of middle-class values. One thing I was enjoying with making this work was the use of color, mixed media, and seeing where the pieces would end up. Because they began as black and white images, I found a similarity in the way I had been trained as a painter. The basic image was established on a monochromatic ground, and then color was laid on after this in glazes. Without knowing it yet, working with xerox, photostatic prints, and collage and making pictures consisting of layers prefigured my transition into digital art and photoshop. It all began with the mixed technique of painting, layer upon layer over a background, that I had learned with Ernst Fuchs.



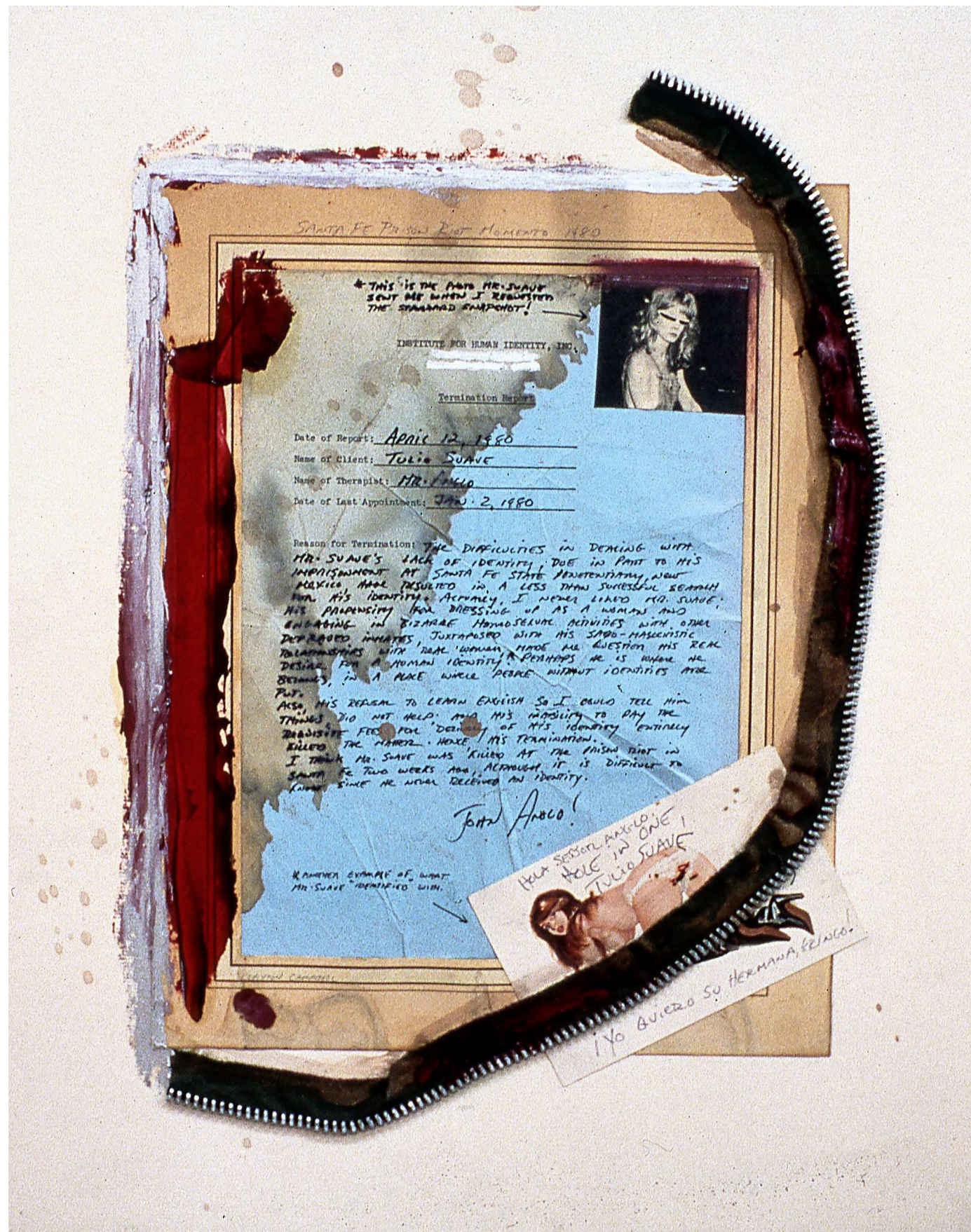
SANTA FE PRISON RIOT #1, COLLAGE, 18" X 24", 1980



SANTA FE PRISON RIOT #2, COLLAGE, 18" X 24", 1980



SANTA FE PRISON RIOT #3, COLLAGE, 18" X 24", 1980



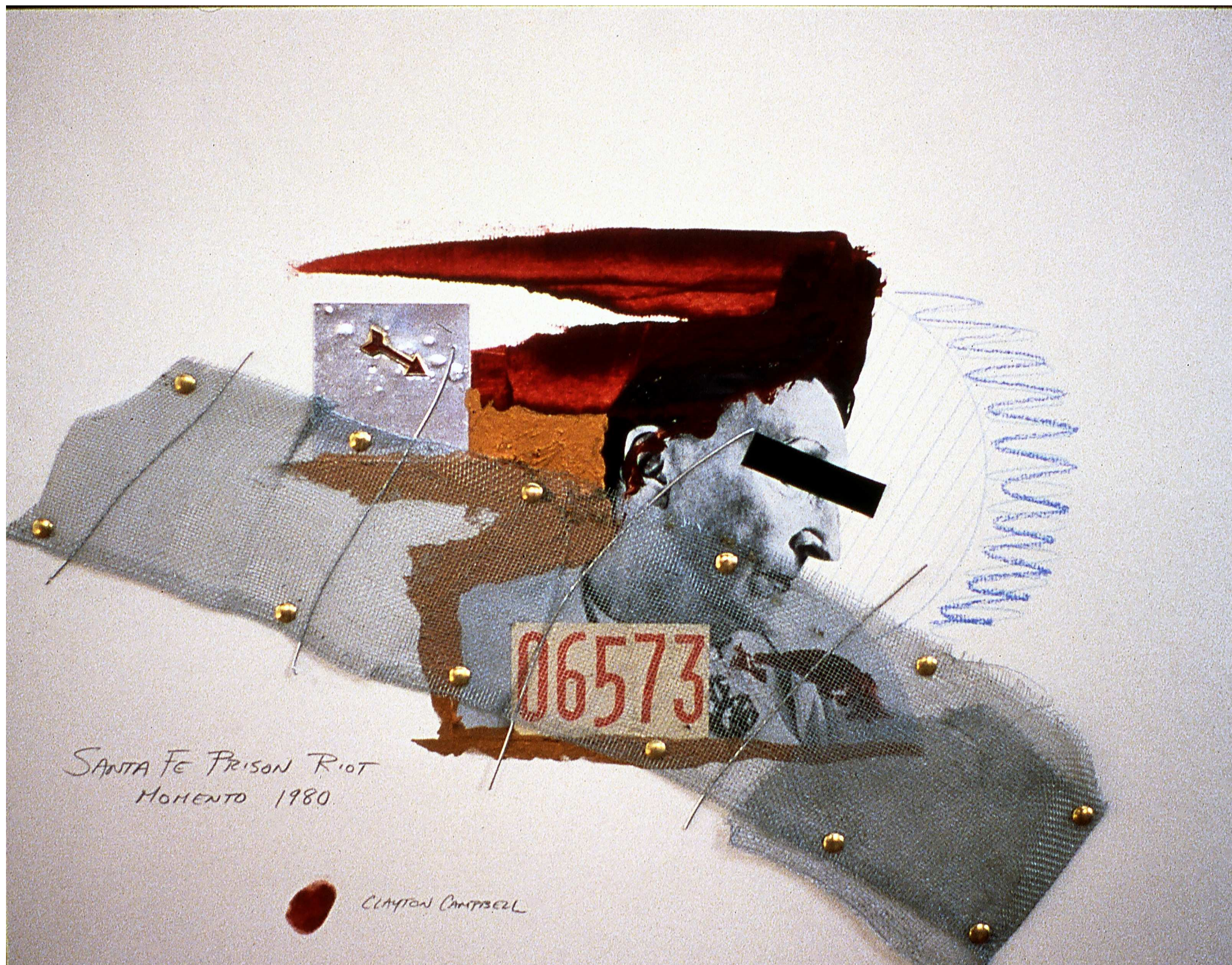
SANTA FE PRISON RIOT #4, COLLAGE, 18" X 24", 1980



SANTA FE PRISON RIOT #5, COLLAGE, 18" X 24", 1980



SANTA FE PRISON RIOT #6, COLLAGE, 18" X 24", 1980



SANTA FE PRISON RIOT #7, COLLAGE, 18" X 24", 1980

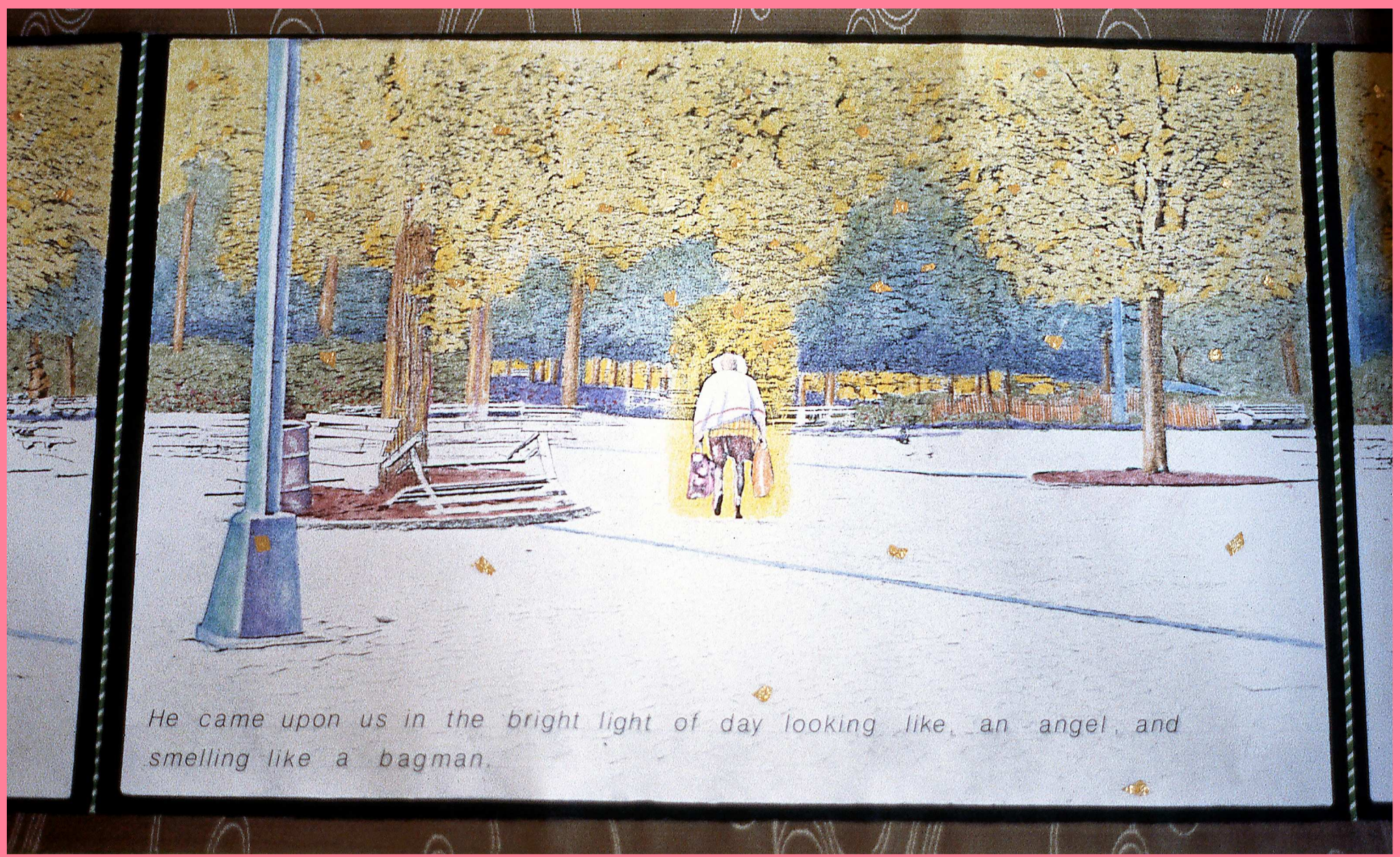


THE LONG WALK OF POET OH!, HAND COLORED XEROX ON SCROLL, 5 PANELS, 1982



THE LONG WALK OF POET OH!

CLAYTON CAMPBELL



He came upon us in the bright light of day looking like an angel and smelling like a bagman.



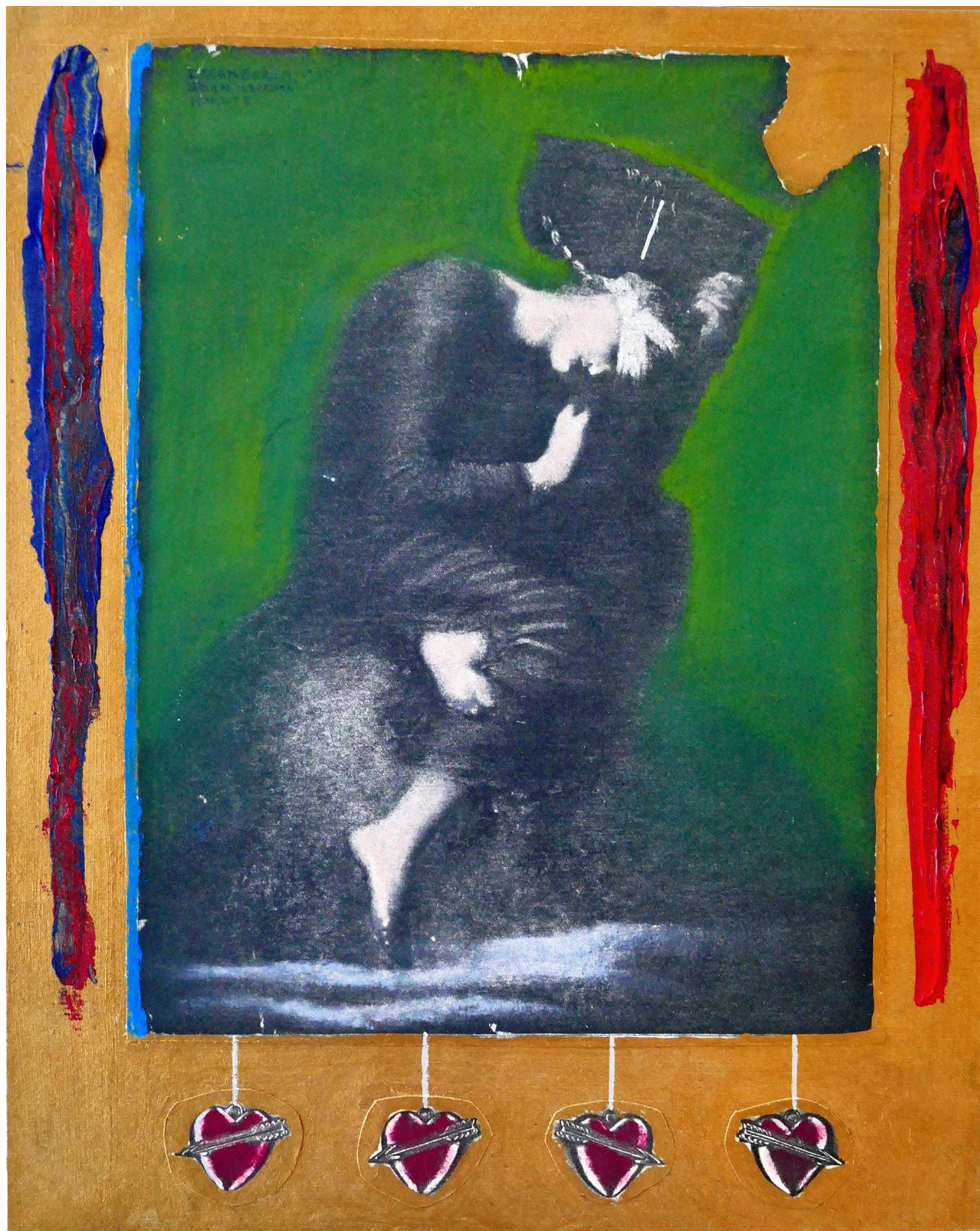
Poet OH, Poet OH! How great was the damage to the vessel done?



OH had a fondness for theater - crazy wisdom always finds its' level,
you know?



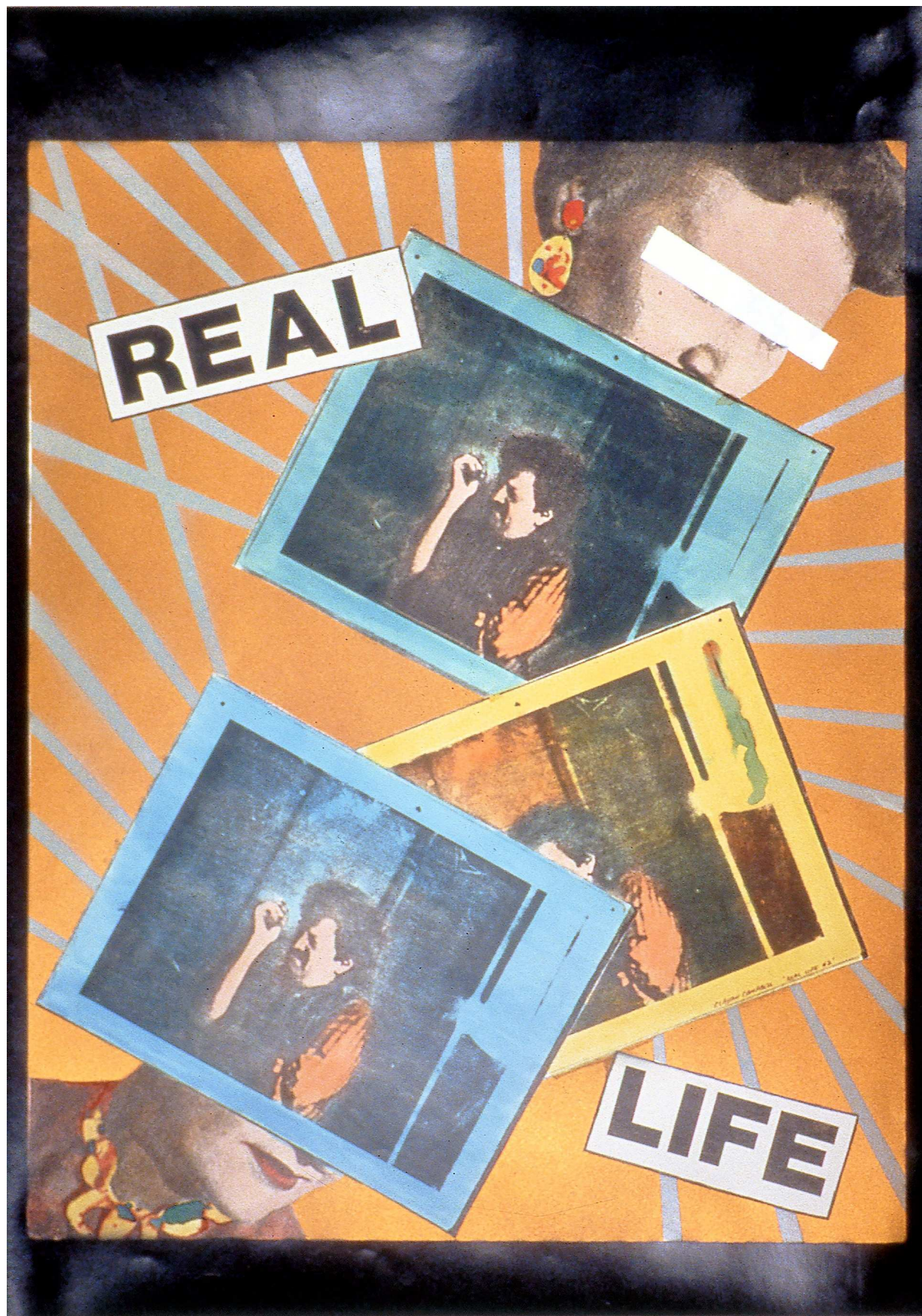
1984, HAND COLORED XEROX, SPRAY PAINT, 12" X 8", 1984

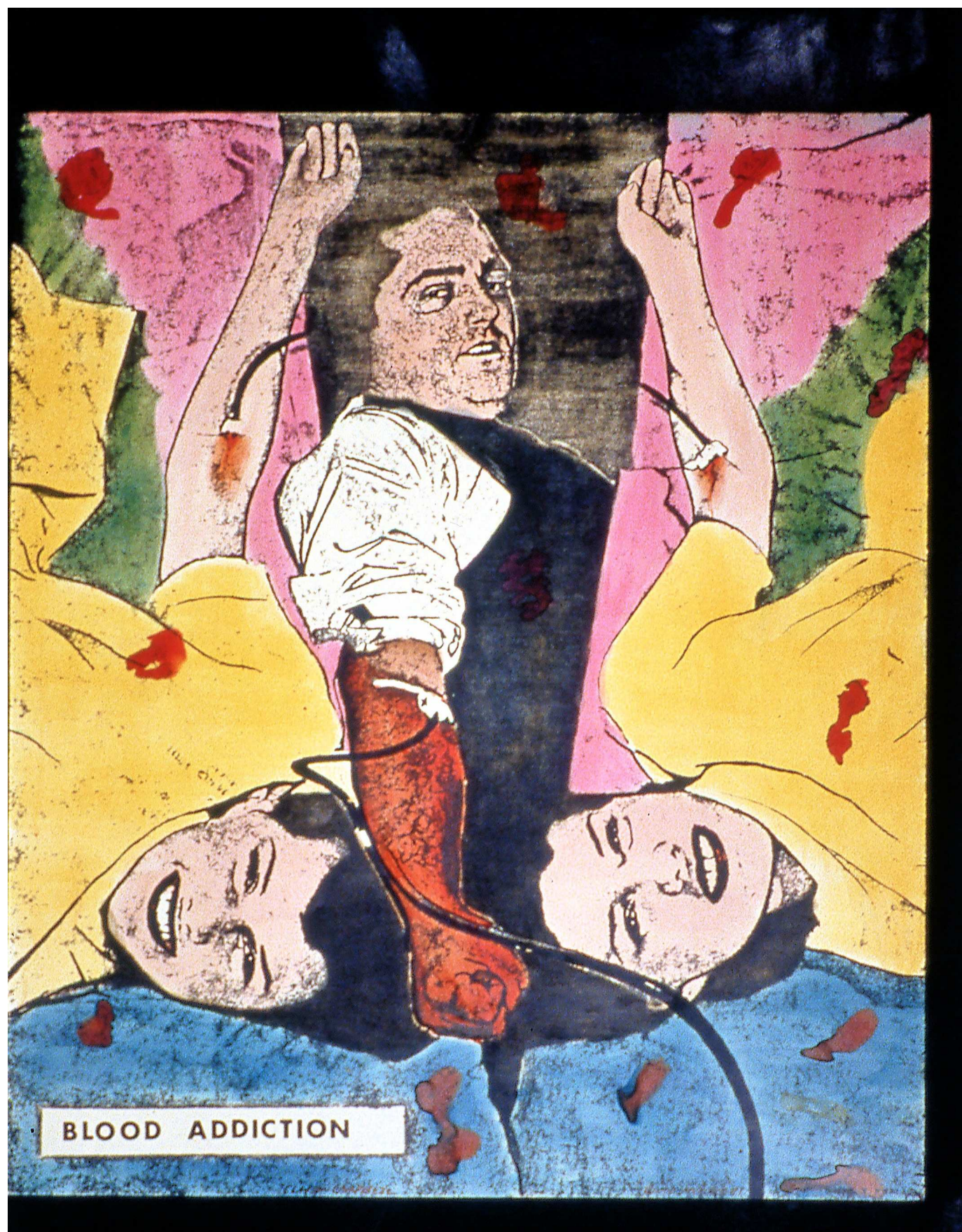


IN MEMORY - JOHN LENNON, COLLAGE, PASTEL, GOLD, 10" X 8", 1980



NEED MONEY?





BLOOD ADDICTION

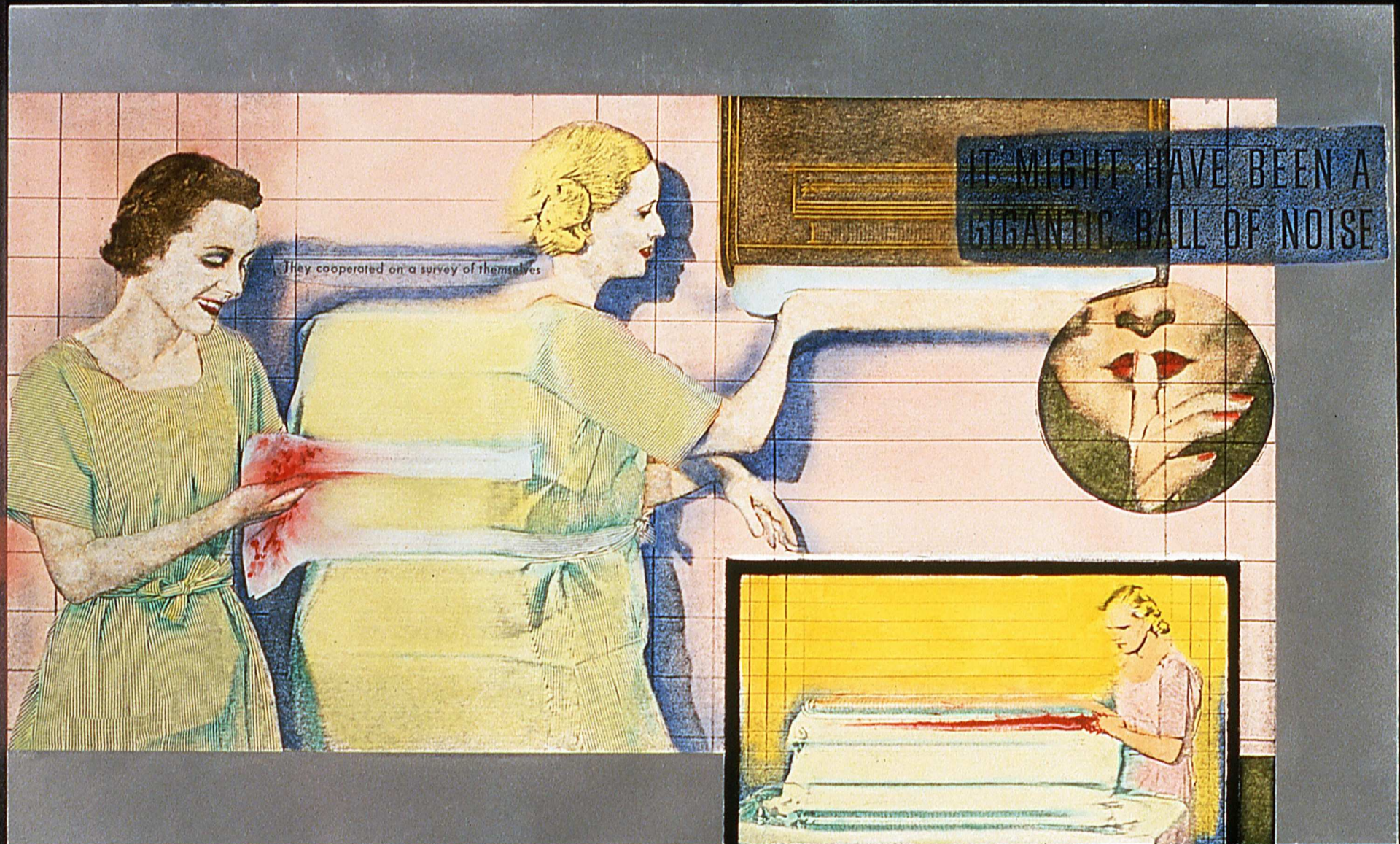
He came from a distant planet with a message of importance.

"All together, now!"



Unfortunately, he just didn't have the looks and it sort of put people off altogether.

"All together, now!" by L. K. Campbell



They cooperated on a survey of themselves

IT MIGHT HAVE BEEN A
GIGANTIC BALL OF NOISE

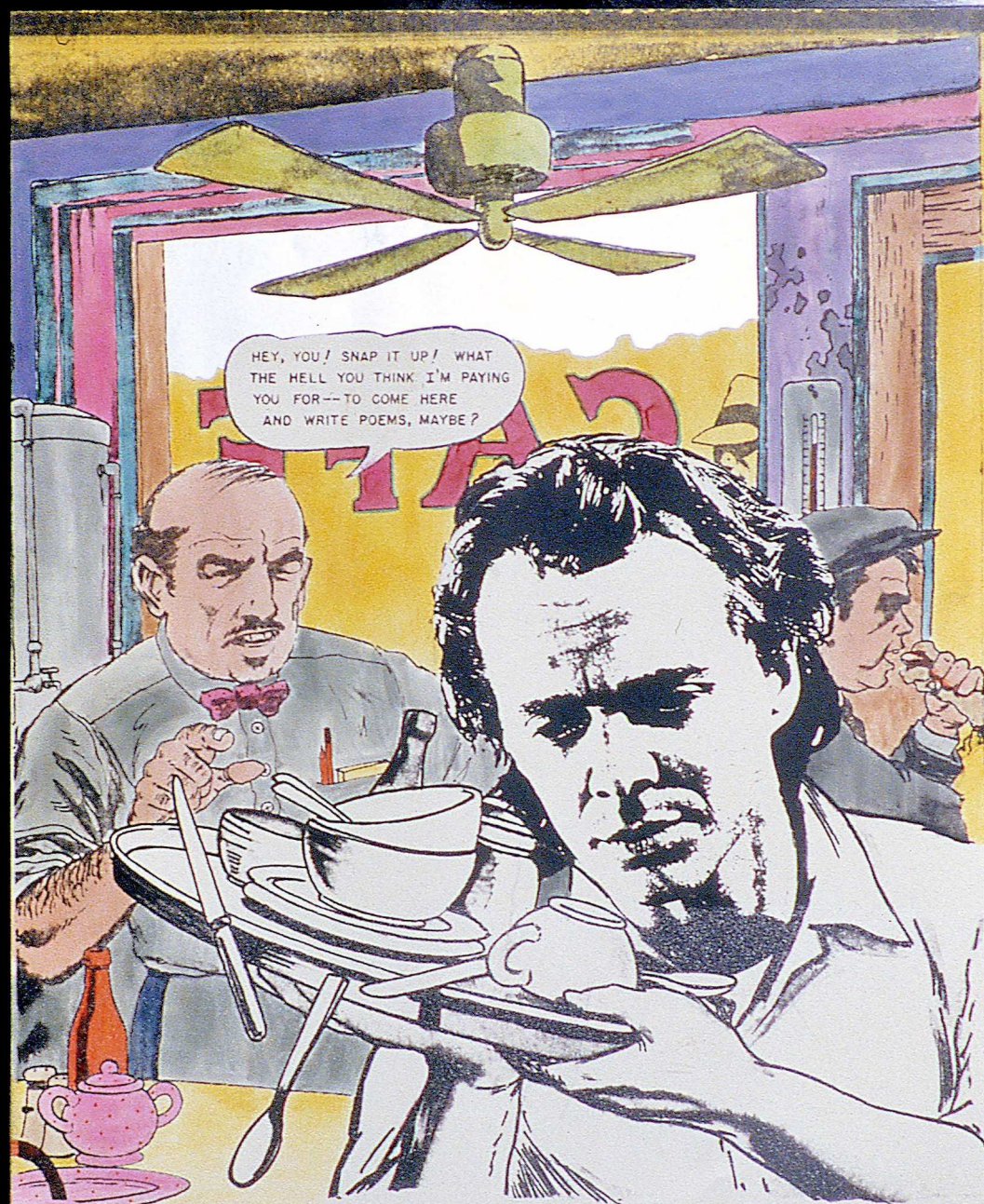




END OF THE SANTA FE TRAIL



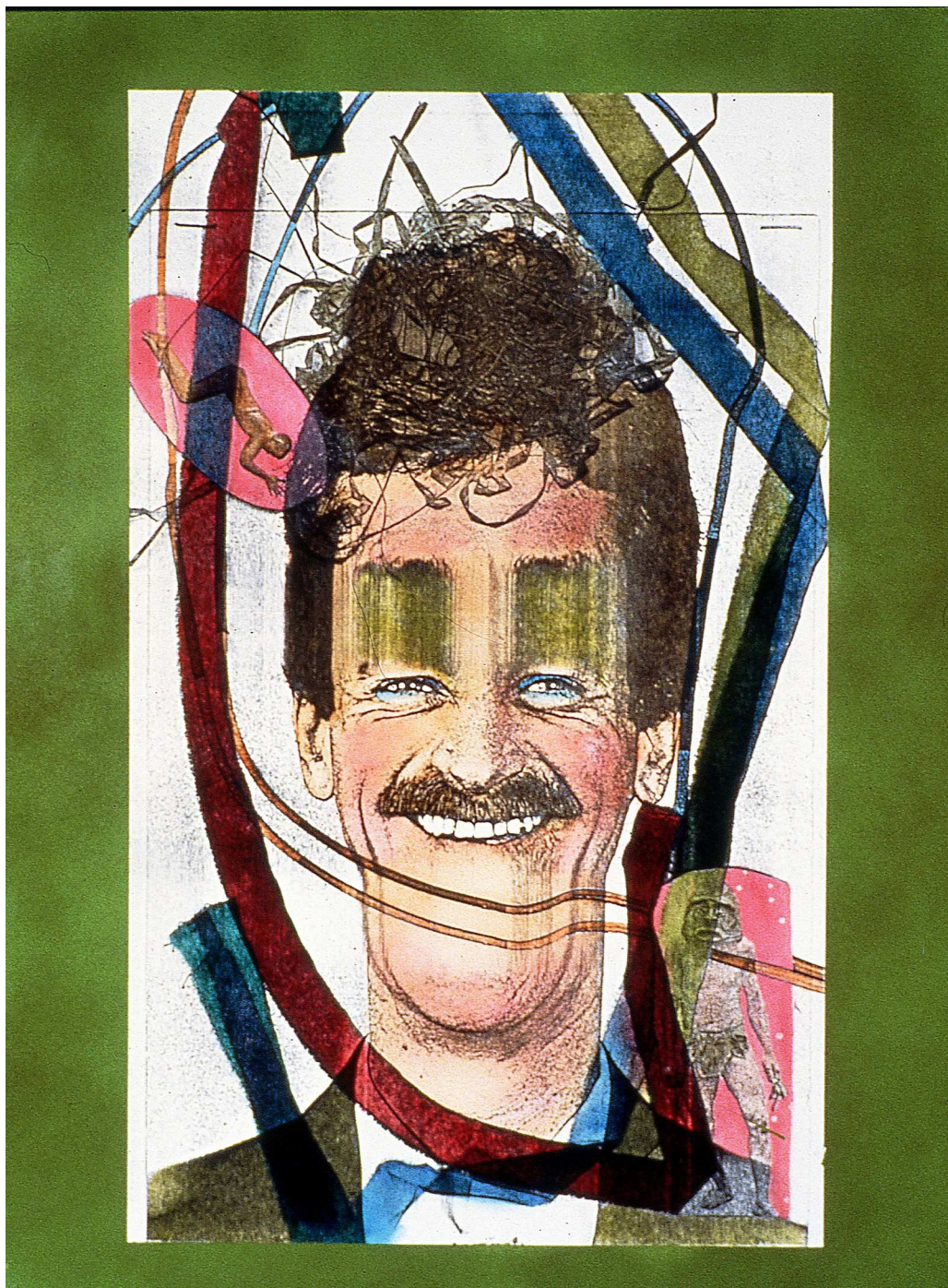
WHAT CHANCE HAS A YOUNG MAN?



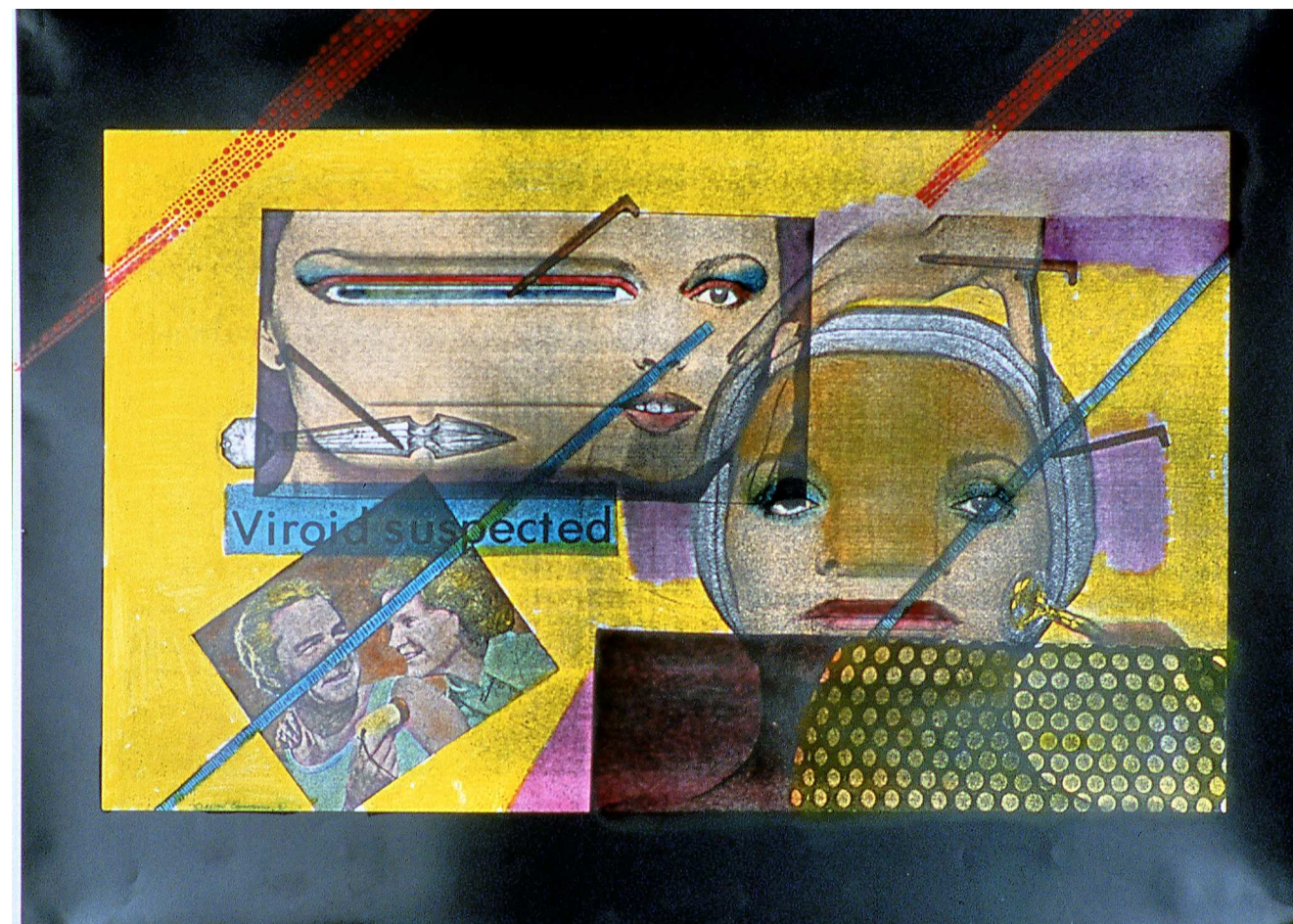
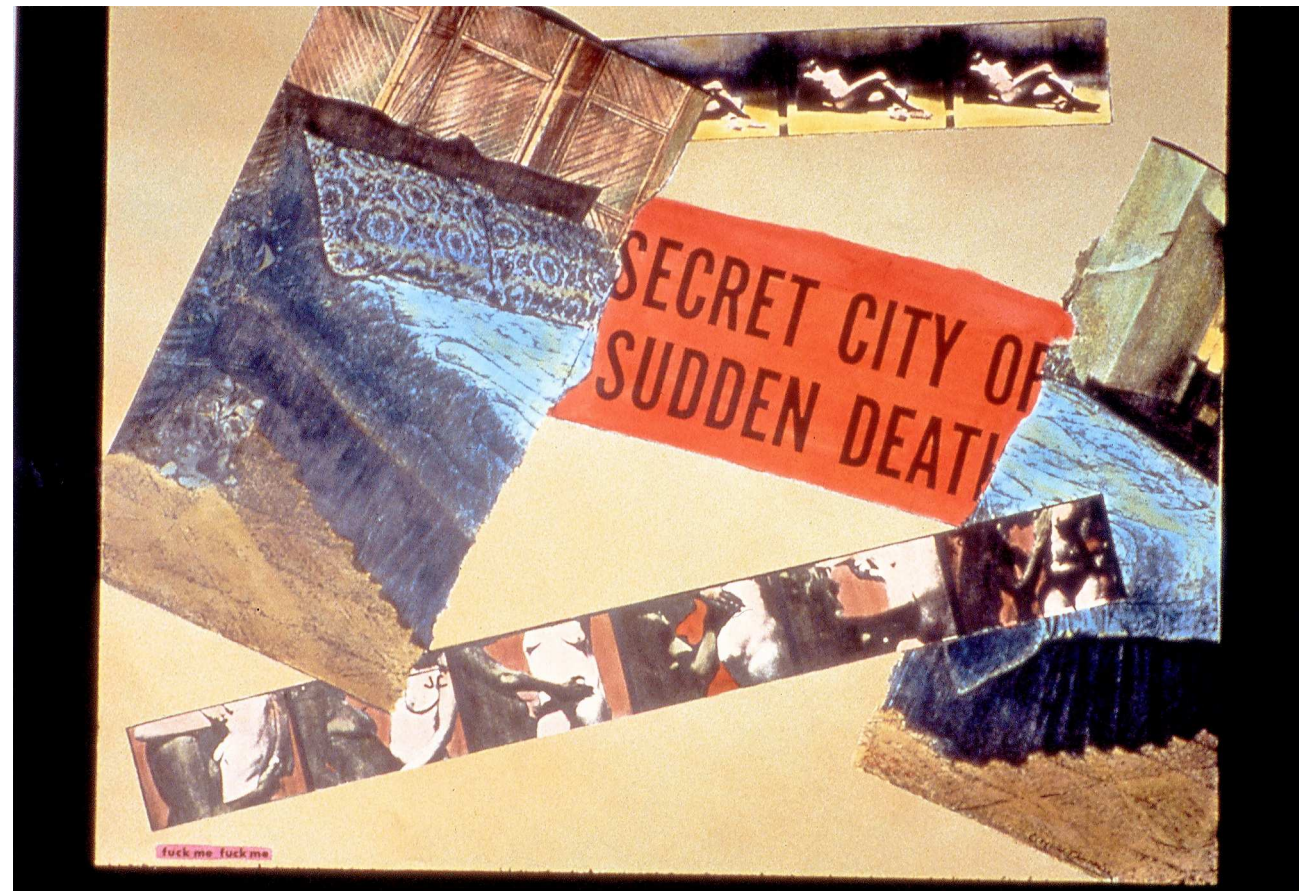
Serving as a pie-target wasn't getting him anywhere. He made his way to New York, determined to be a real artist, maybe. To keep body and soul together he got a job as busboy in a cheap cafeteria. The hours were long, the work dreary. At night he was so tired he could hardly drag one foot after another. The days

"CHEAP BUSBOY" #1

CLAYTON CAMPBELL

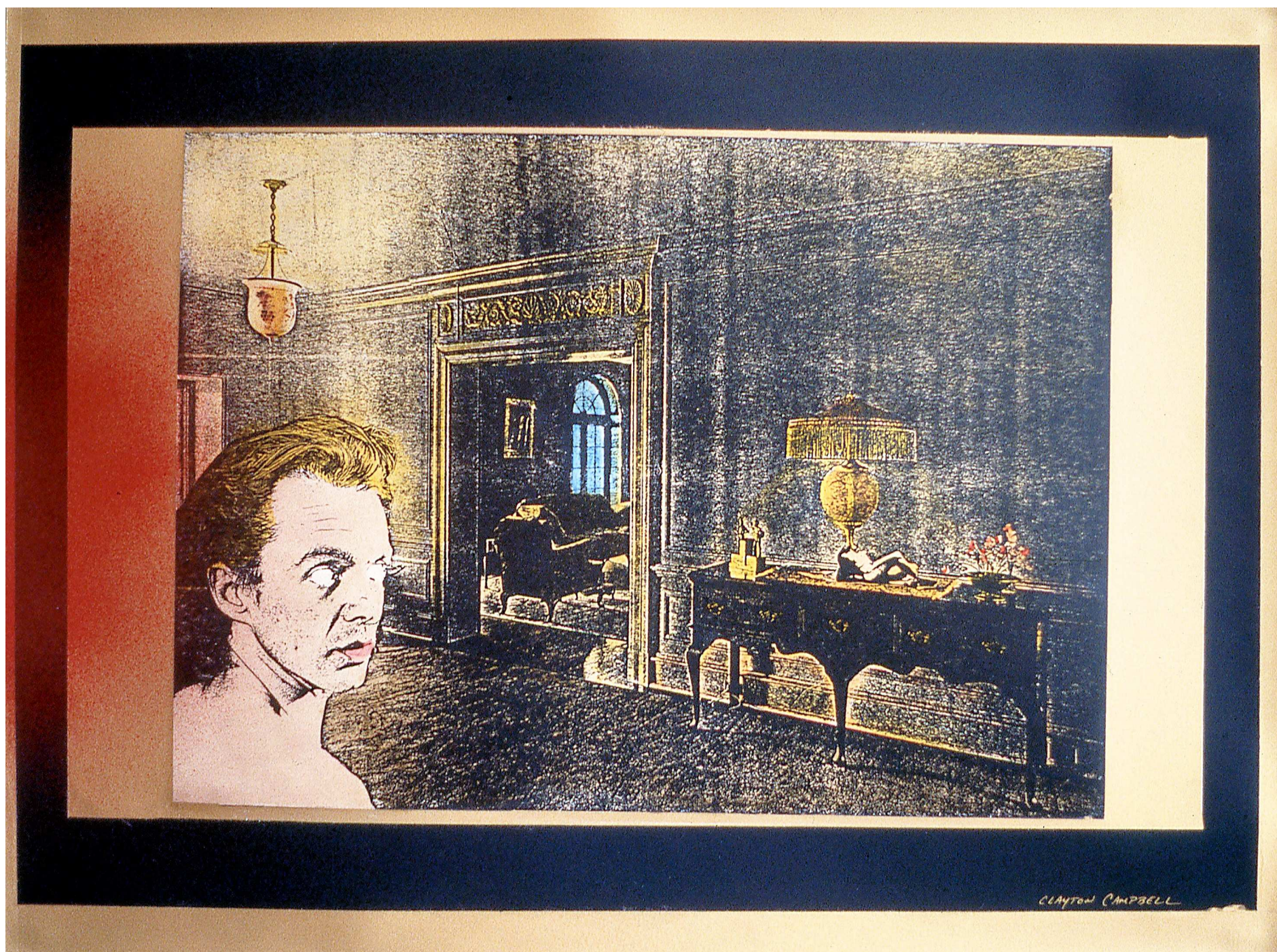


HANGING ON FOR DEAR LIFE 1 & 2

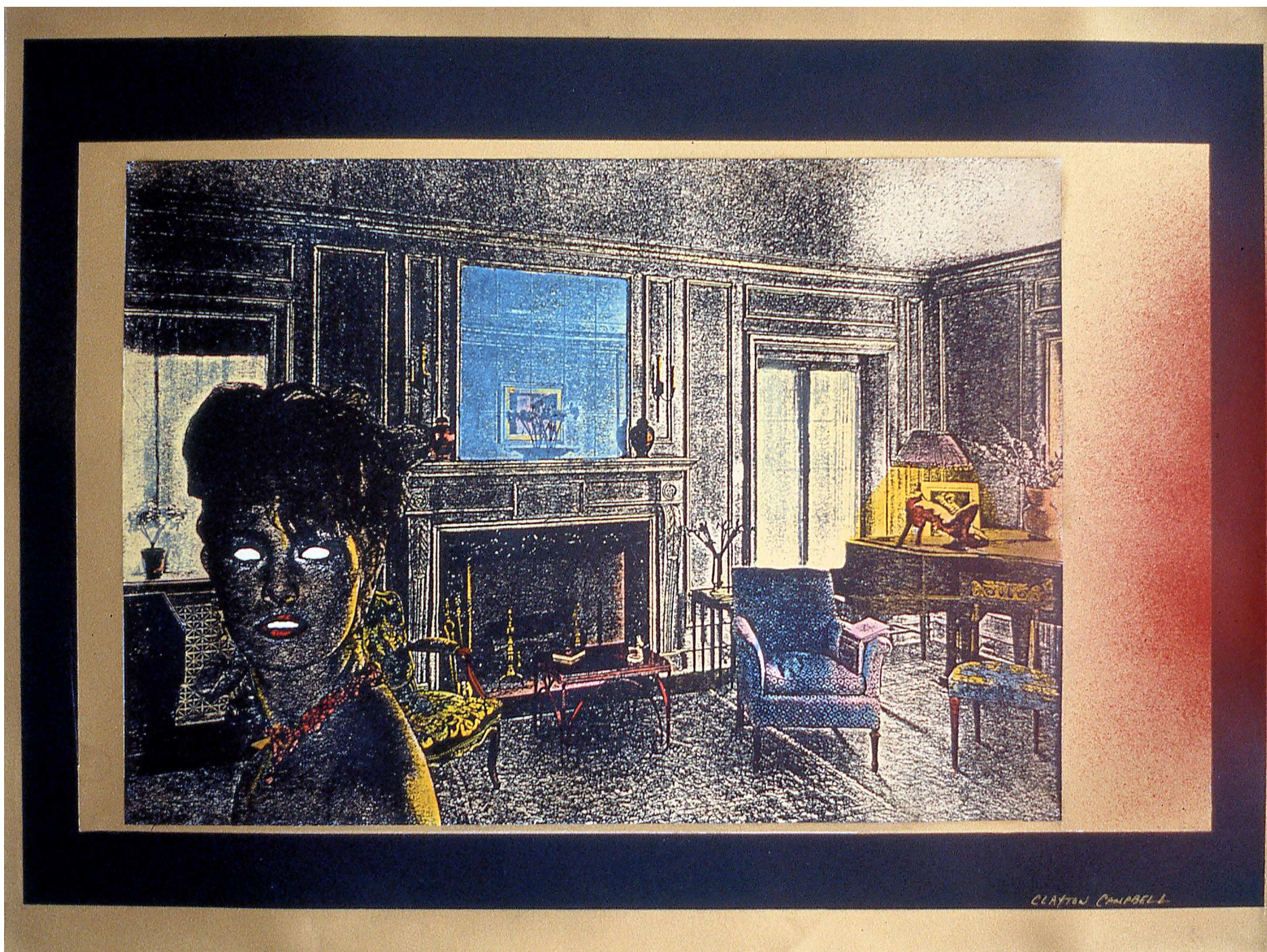


SUDDEN DEATH

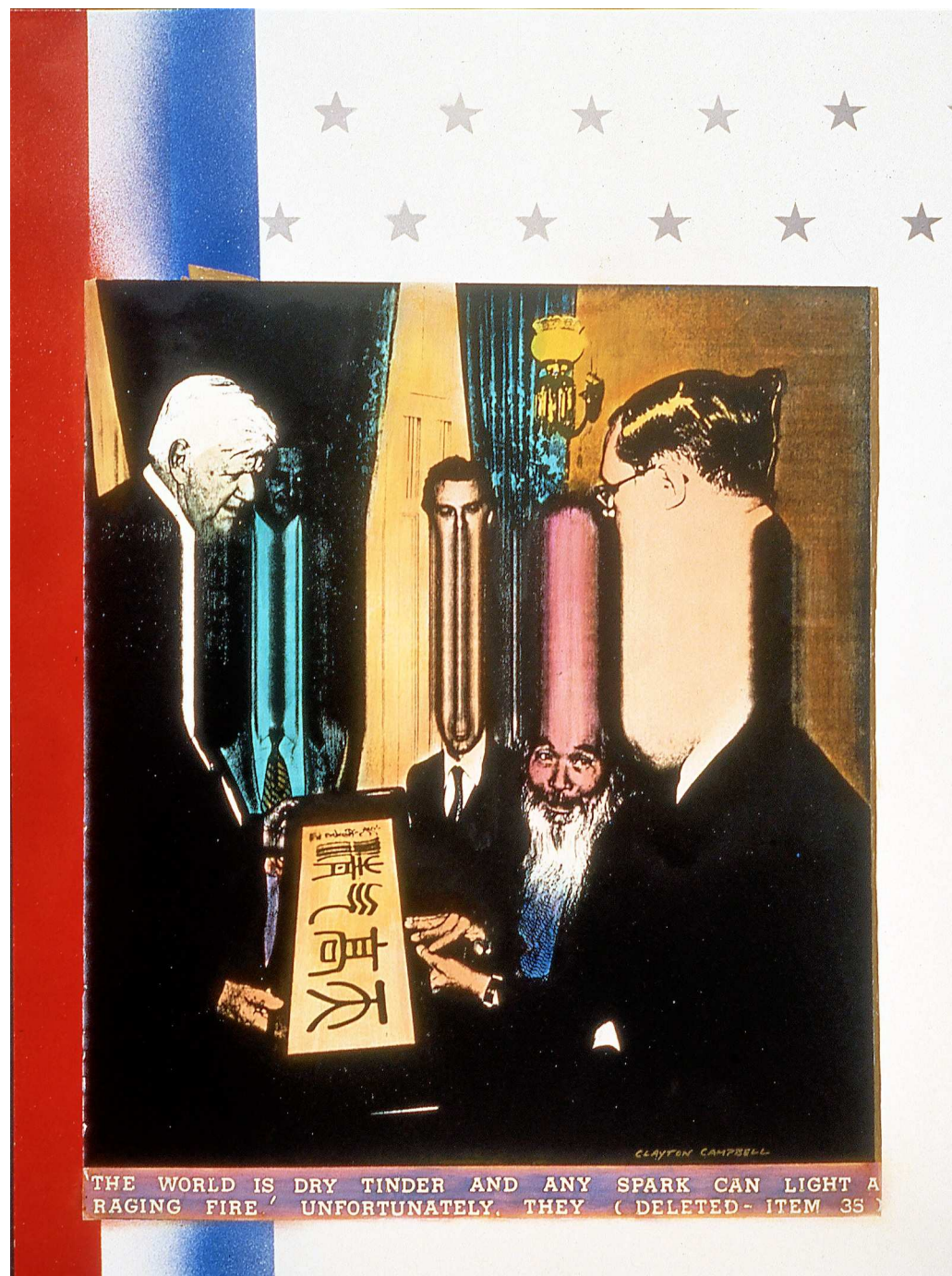
VIROID SUSPECTED



STILL LIFE 1



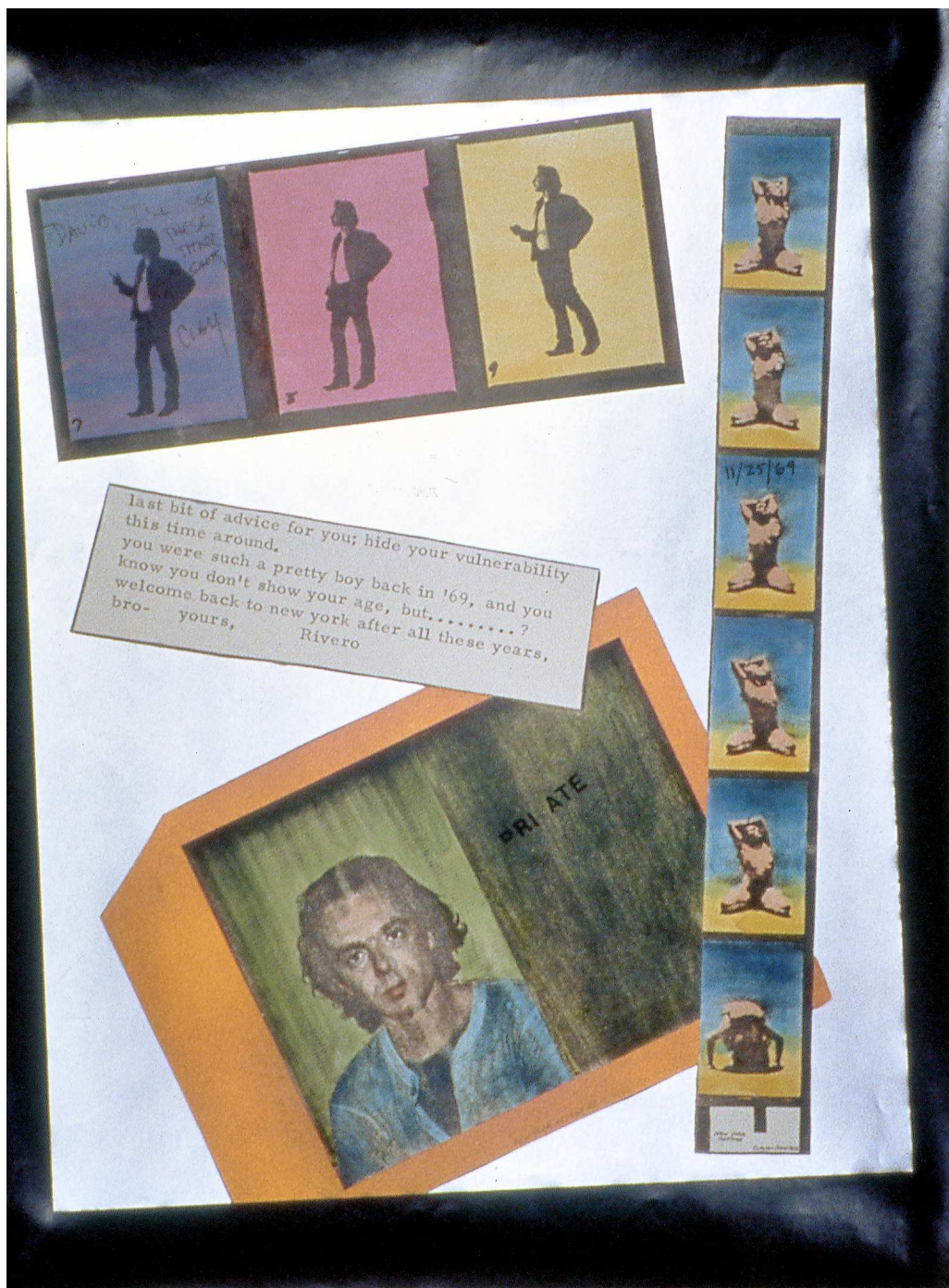
STILL LIFE 2



THE WORLD IS DRY TINDER



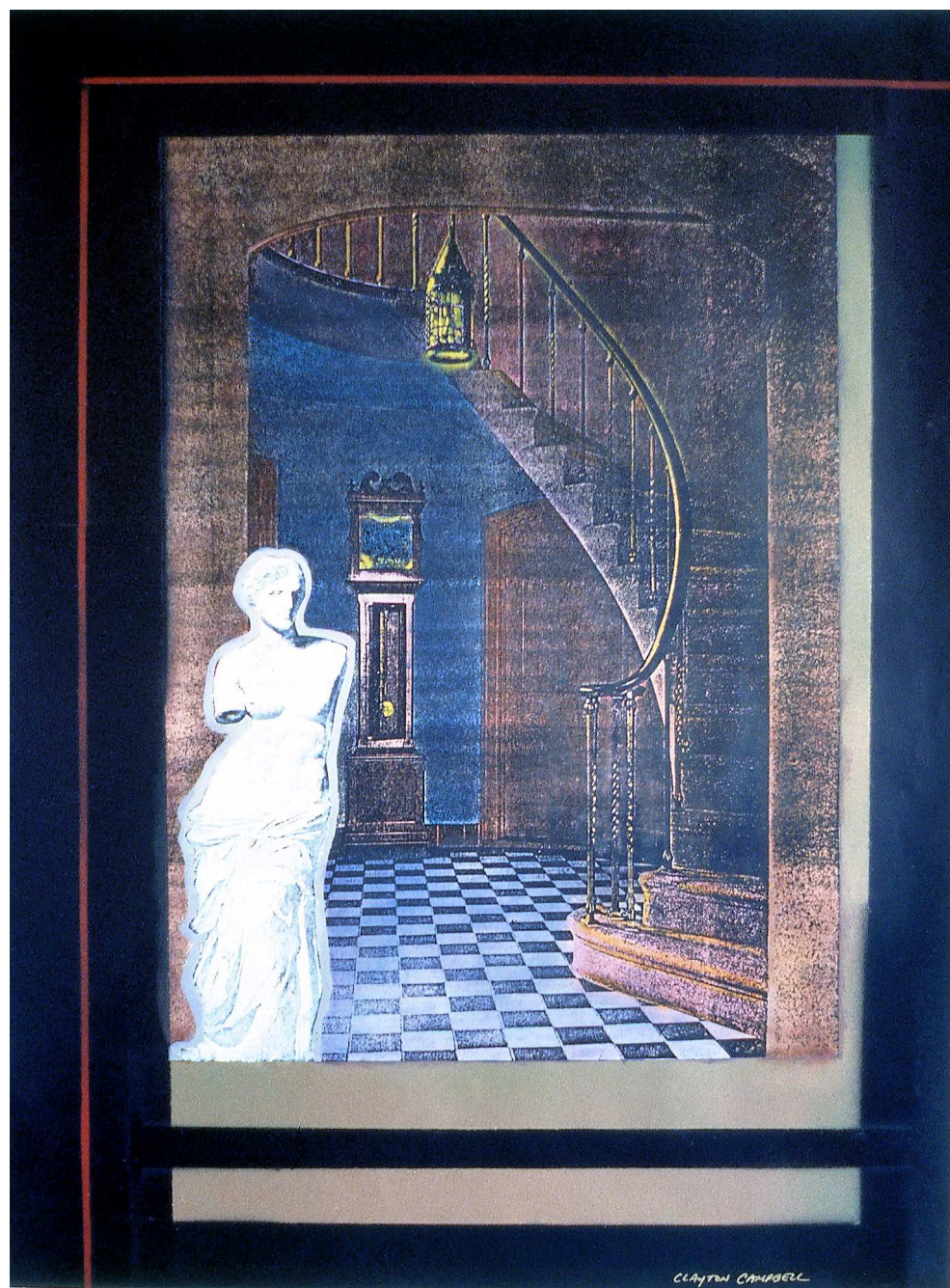
WAITING FOR A LETTER



BIT OF ADVICE



INERT MATERIAL



STILL LIFE 3



TABLEAU



LATE NIGHT CLUBBING



CLAP CLAP 1



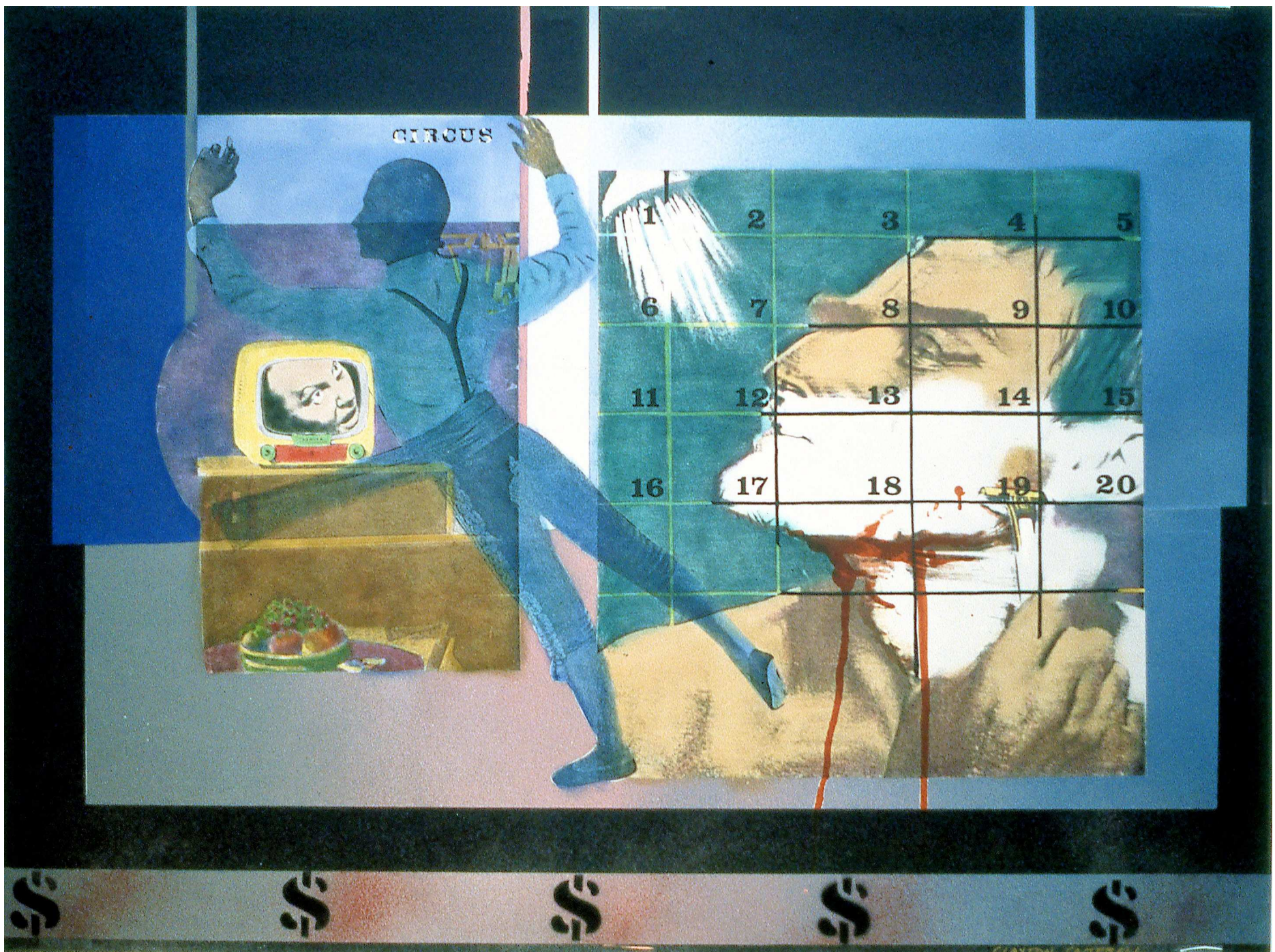
CLAP CLAP 2



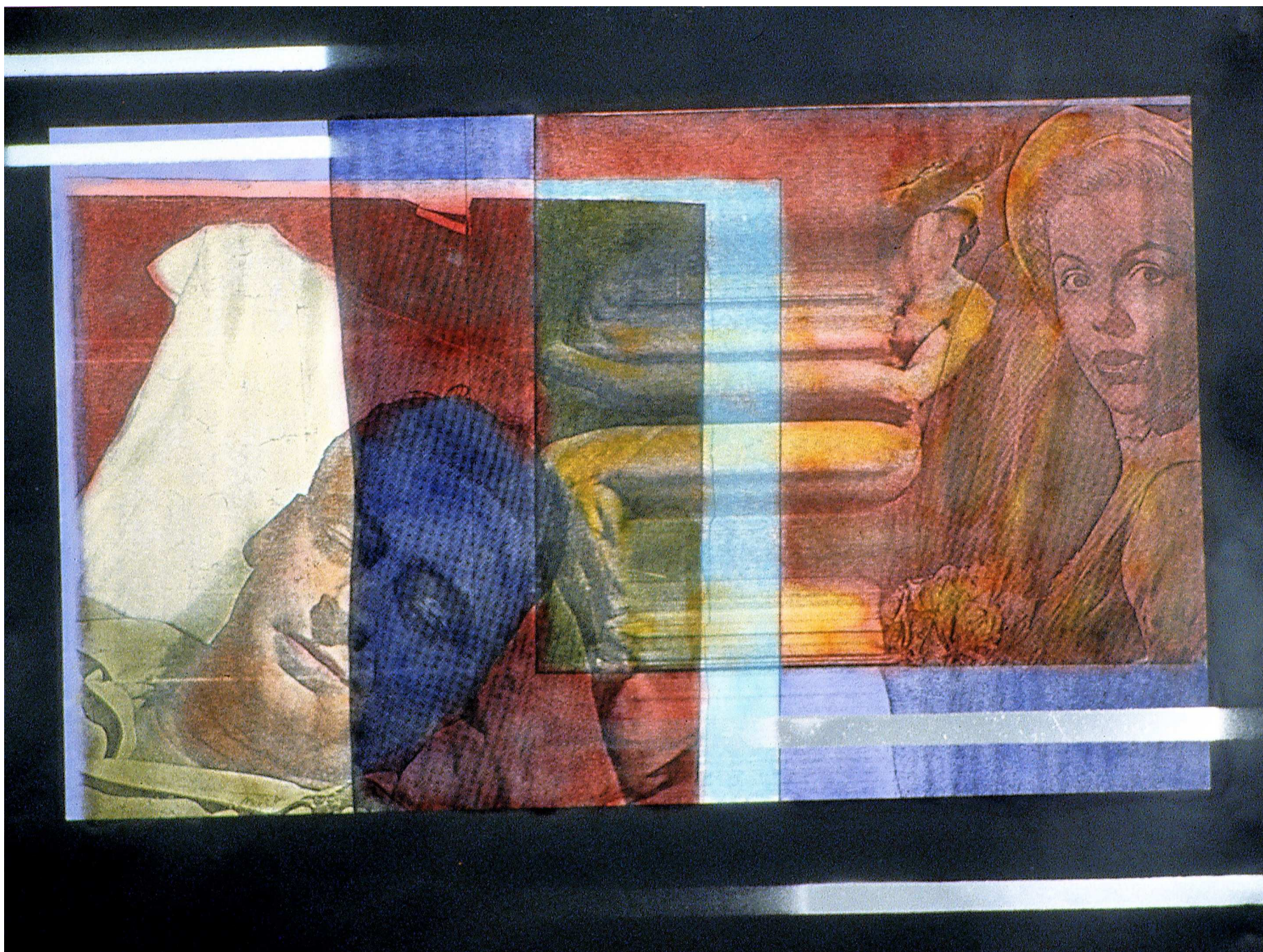
DOMESTIC



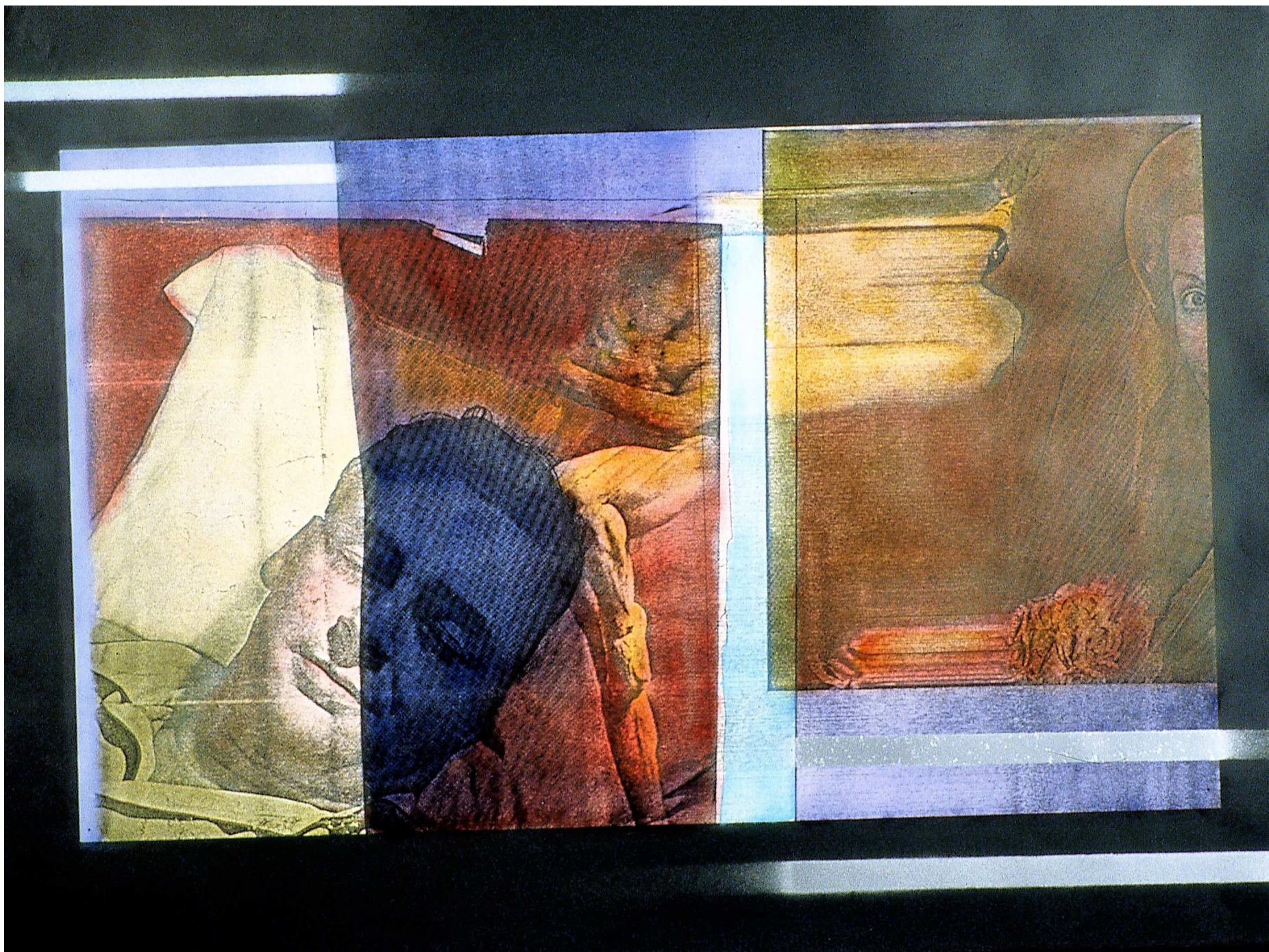
RESURRECTION



CIRCUS



MARRIAGE DREAM 1



MARRIAGE DREAM 2



MARRIAGE DREAM 3



PILE DRIVER 1



PILE DRIVER 2



FRANKLIN FURNACE

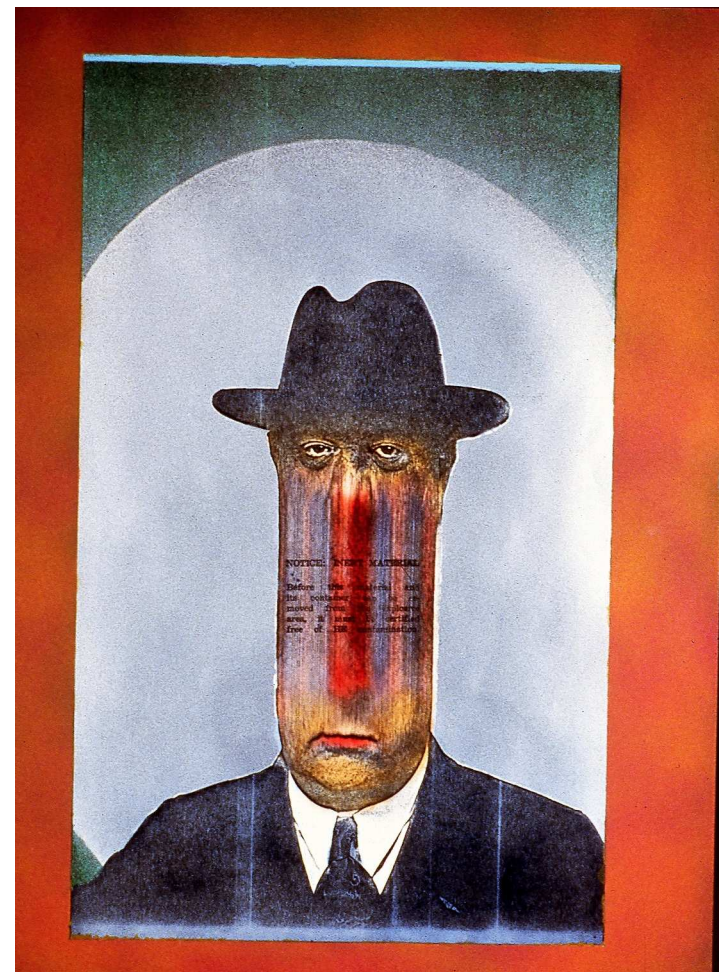
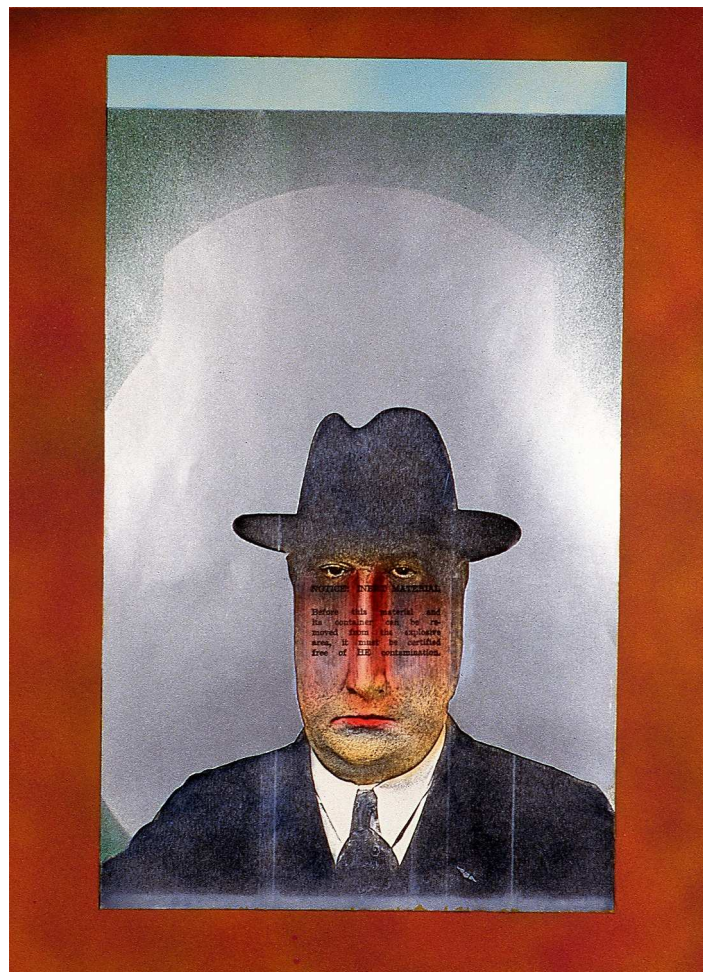
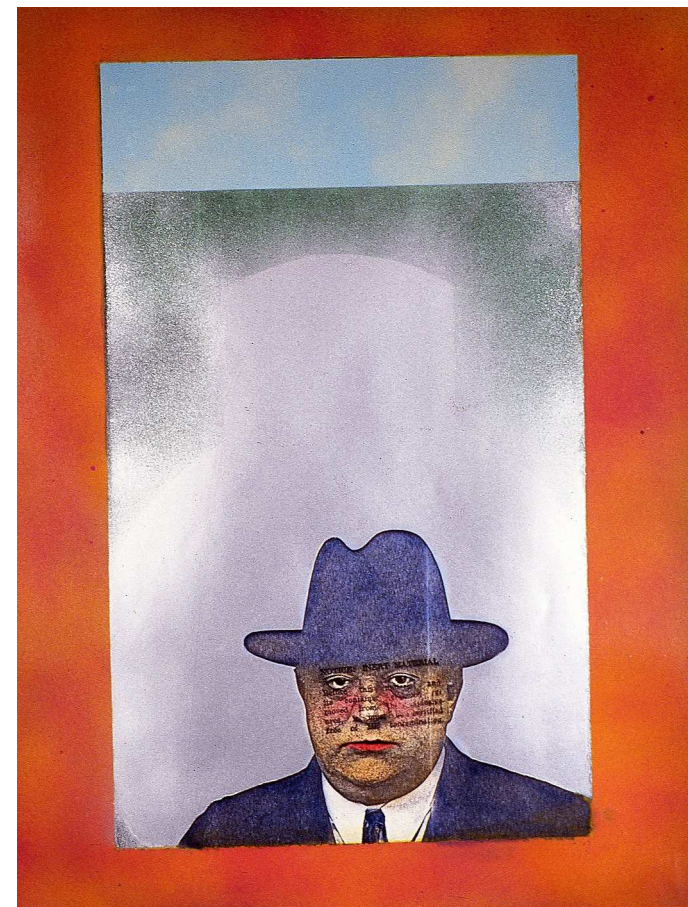
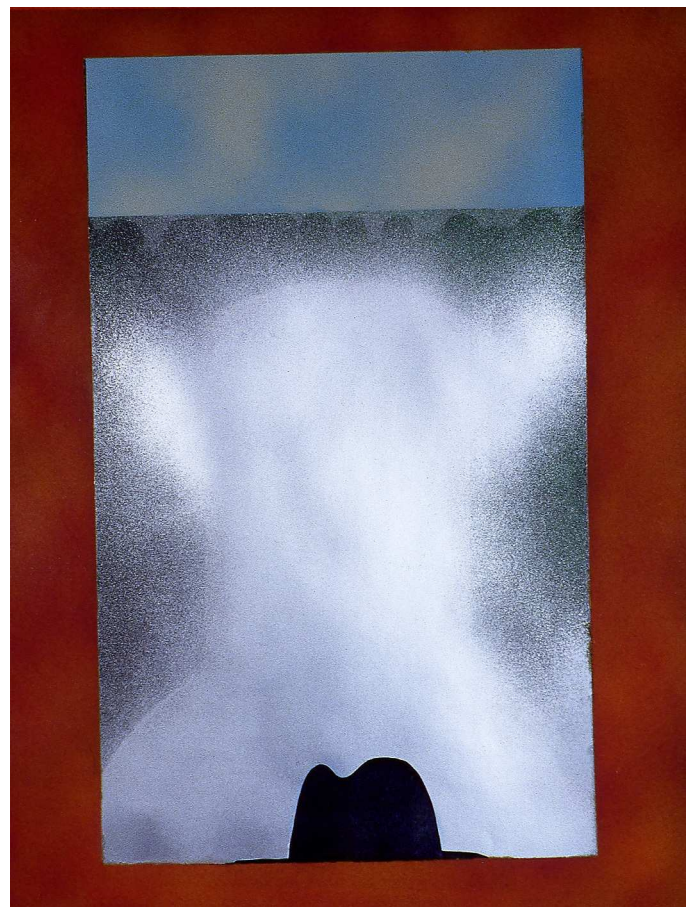


CLAYTON CAMPBELL ©

SPRING 1982

VOLUME 2

NUMBER 2



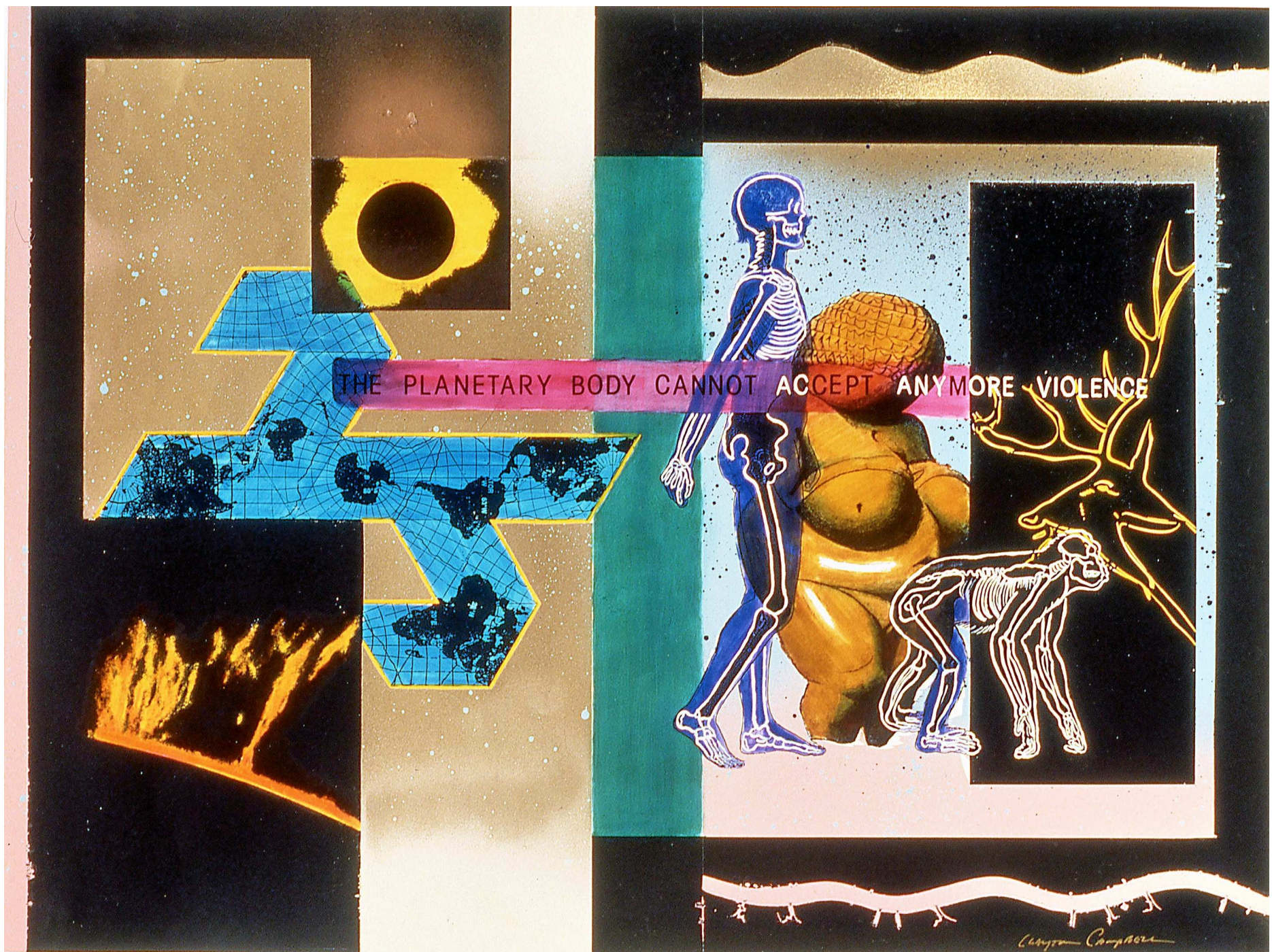
NUCLEAR WAR HEAD LIFT OFF



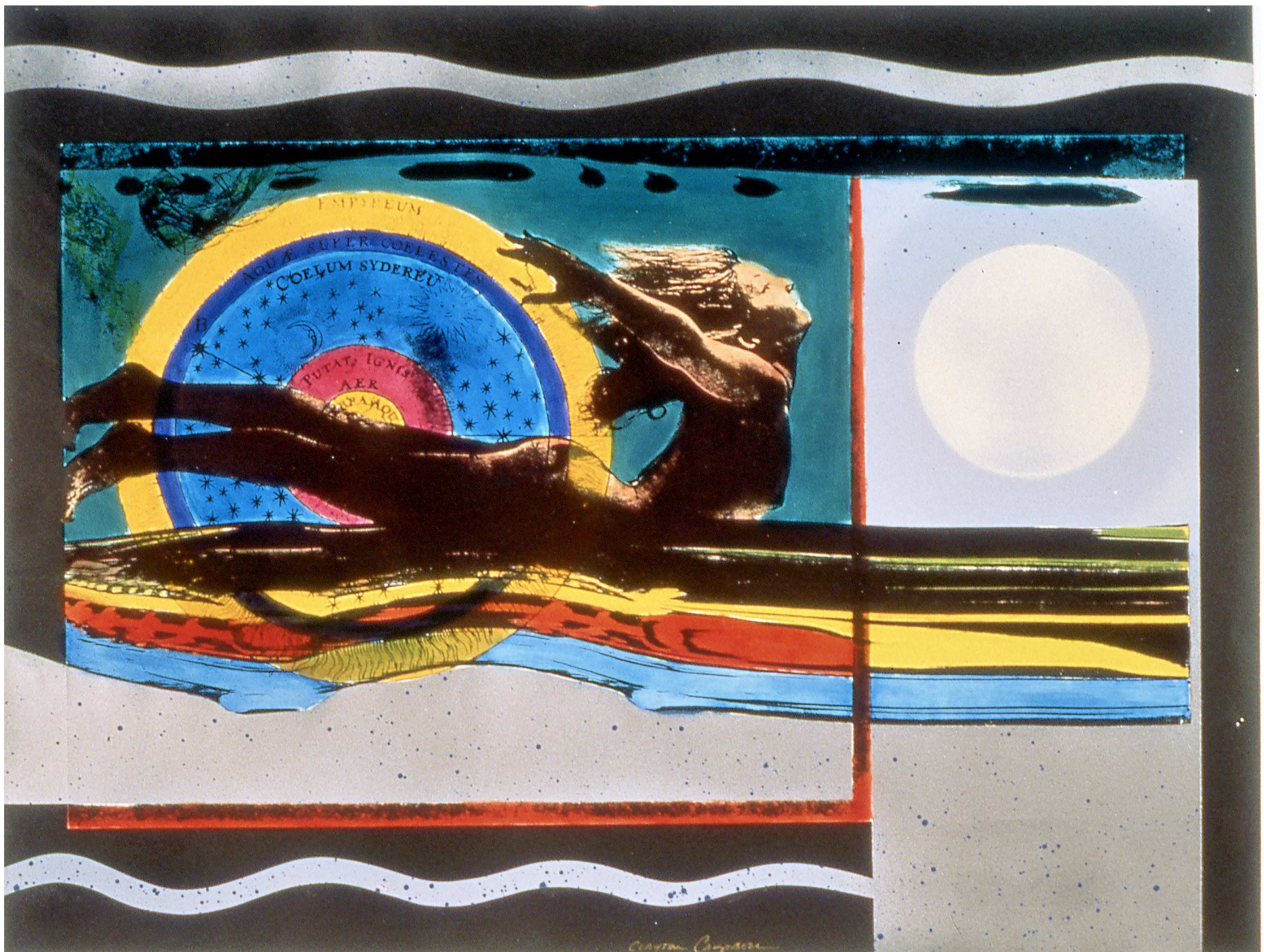
SHOOTING GALLERY 1

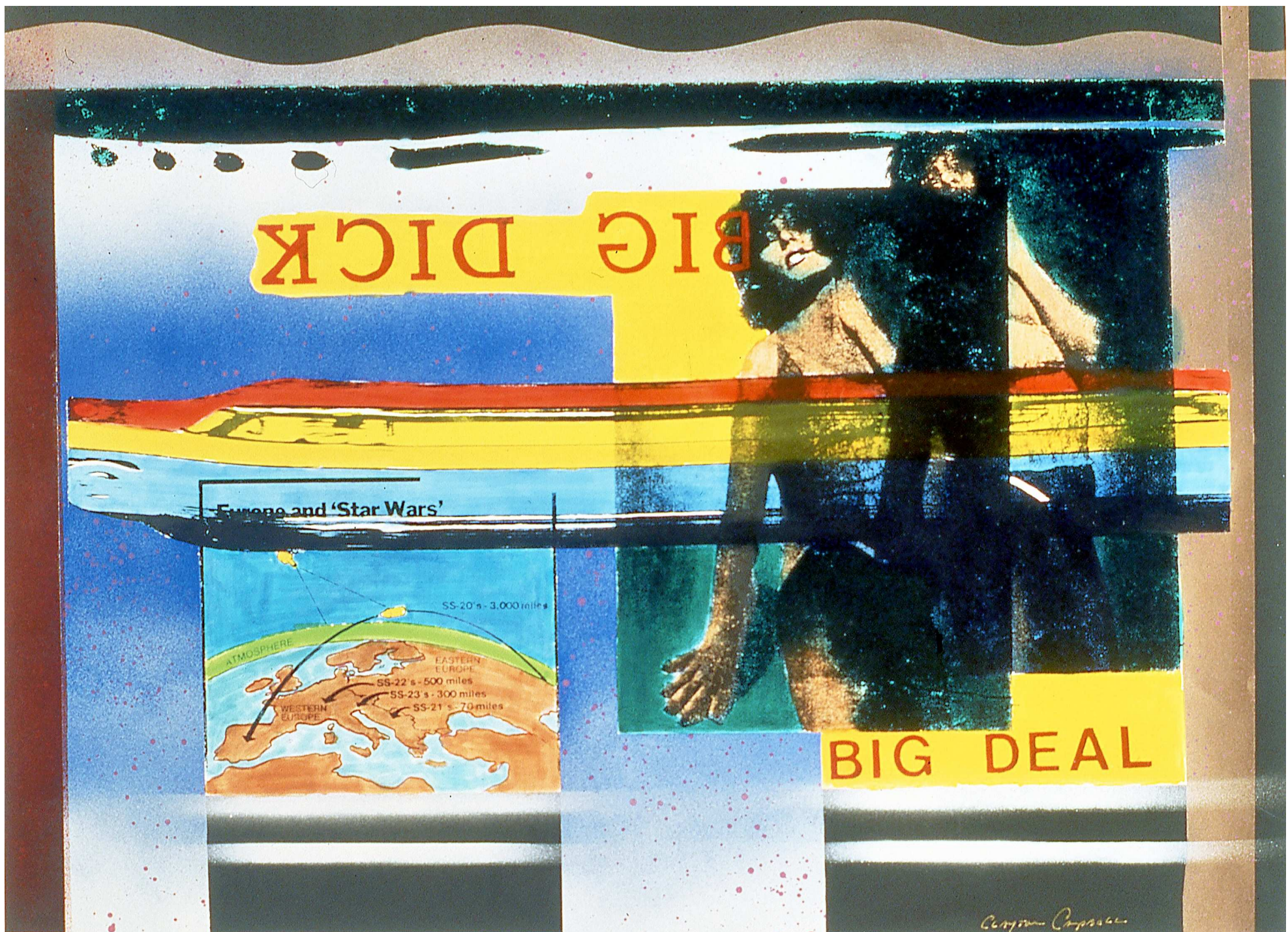


SHOOTING GALLERY 2



F-111 REVISITED 1





MIXED MEDIA PORTRAITS

Between 1998 and 2003 I produced about two dozen portrait commissions. Those reproduced here are some of those commissions, as well as experiments that I made for myself. They were fairly popular, and all were made in Los Angeles. It was something that gave me an income, and in the long tradition of portraiture, had a different look. I wanted to recreate an experience for the sitter that would be a bit like looking into a ‘fun house’ mirror, where your features are distorted in often humorous ways. I did not intend to make them look odd or strange.

They are made by having a formal photography session with the sitter, in some cases an entire family. From black and white prints, I would make xeroxes. At the time, I had a xerox machine with a movable bed. I was able to distort the sitters image by manually moving the photo against the moving bed as it scanned the photo. By pausing, moving,or jiggling the photo I could get a variety of effects. Today this can be done with photo software applications like Glitch on an iPhone or iPad. These productions can be exported to photoshop and turned into large scale prints. But my portraits were before this kind of software application was available or had been thought of. I first worked with this method of distortion when I was making the photostatic prints, and images like *Marriage Dream 1,2 & 3*, or *Nuclear War Head Lift Off* demonstrate the same use of xerox machines to distort an image.

After I made the xerox distortions, I would spray the back of the xerox print with photo glue and affix them to either canvas or large sheets of Rives print paper. I would then color them with pastels, affixing the pastel with spray fixative so the pastel was stable and would not rub off. I often added colored spray paint, using stencils to create patterns, or spritz the surface of the portrait to add a layer of small dots and splatters that acted like an overlay, helping tie the portrait together. Some of the techniques using spray paint owed a debt to graffiti painting I was seeing all over New York in the 1980s. And the portraits themselves had a pop art feel that I equate with Warhol’s portraits, which I found compelling.

I entered the portraits *This Is What It Feels Like 1 & 2*, into a contest held by the National Headache Foundation called *Migraine Masterpieces*. To my surprise, one Sunday I bought the New York Times, and on the cover of the Sunday Times Health Section was my portrait, reproduced in color. I had made these portraits to represent what it felt like to have a migraine, a disease I have had to cope with since I was young.

ANNOUNCEMENT IN TIME OUT NEW YORK, 110 GREENE STREET GALLERY EXHIBITION, 1980

eries	
y open Tues.-Sat. from to between 5 and 6.	
LOS	
Street	
Recent bloated beings, thru W. 57th (541-4900).	
ACE—Paintings from 1910, 42 E. 57th (753-0546).	
IS OPPENHEIM—Realist rest/"The Children's Suite." 40 W. 57th (757-6712).	
nt landscapes, thru 12/4. de 8780).	
arred and densely built-up Rosenberg, 20 W. 57th	
D—Insects, animals, foliage in drawings and prints, thru 7th (541-8334).	
Pastoral Maine and New 9. Kornblee, 20 W. 57th awings for paintings of the u 11/22. Tatistcheff, 38 E.	
nt richly patterned, garishly 11/26. Pace, 32 E. 57th	
—Eight-foot marble portals, 0 W. 57th (765-5915).	
ndscapes and still lifes in 13. Fischbach, 29 W. 57th	
Recent paintings, drawings, Dintenfass, 50 W. 57th	
HARD MEIER—Ellipses/u 11/29. Protetch, 37 W.	
—Oils from the past four Dintenfass, 50 W. 57th	
bstractions, 11/22-12/10. 52-0124).	
c and fiberglass on canvas, 11/29. Pearl, 29 W. 57th	
inting, thru 11/26. Touch- 111).	
-1918)/EGON SCHIELE ist works from 26 American llections, thru 12/27. Gal- 7th (245-6734).	
ratory drawings, a 16-foot Frumkin, 50 W. 57th	
installation of stained can- 1/29. Haber Theodore, 29	
at sculpture and graphics, 50 W. 57th (586-3808).	
88)—Mosaic paintings from an, 29 W. 57th (421-9490).	
WEISBORD—Drawings lation etchings/A gouache Gettler/Pall, 50 W. 57th	
w paintings, thru 11/26. 8686).	
High-color steel sculpture, s, 110 W. 57th (586-0110).	
Large-scale abstractions, 57th (750-8640).	
e and Vicinity	
DER (1856-1915)/ALICE de siècle ladies/Brutal rails. Thru 12/13. Graham, 7).	
HORST ANTES—Paintings and sculpture dedicated to the Hopi, thru 11/29. Lefebvre, 47 E. 77th (744-3384).	
DINA GUSTIN BAKER—Colorfield oils, thru 11/26. Ingber, 3 E. 78th (744-3158).	
FRANCOIS BOUCHER (1703-1770)—A chronologi- cal survey with loans from major museums, thru 12/ 19. Wildenstein, 19 E. 64th (879-0500).	
SCOTT BURTON/JANE KAUFMAN—A dining ta- ble of pink onyx and fluorescent lights/A window hanging of rose-colored rhinestones. 11/22-12/24. Kolbert, 724 Fifth (541-6006).	
ANTHONY CARO—Cast and welded bronzes, 11/ 20-12/30. Acquavella, 18 E. 79th (734-6300). Mon.- Sat. 10-5.	
JO DAVIDSON—Portrait busts of Joyce, Stein, Whit- ney, thru 11/22. ACA, 21 E. 67th (628-2440).	
RICHARD DIEBENKORN—Recent paintings and works on paper, thru 12/2. Knoedler, 19 E. 70th (794-0550).	
ROBERT DONLEY—Surreal narrative patterns, thru 12/6. Knowlton, 19 E. 71st (794-9700).	
GERTRUDE FISKE—Paintings, 1910-1928, thru 11/ 26. Schoelkopf, 825 Madison (879-4638).	
GEORGE GROSZ (1893-1959)—Pen-and ink-draw- ings, thru 11/30. Soufer, 1015 Madison (628-3225).	
LAWRENCE HALPRIN—Landscape sketches by this architect, thru 12/13. Spaced, 165 W. 72nd (787-6350).	
DEAN HOWELL/MASANOBU NIHEI—Sculpture/ Recent paintings. Thru 11/29. Stone, 48 E. 86th (988-6870).	
JOHN KOCH—Realist interiors with figures, thru 11/ 29. Kraushaar, 1055 Madison (535-9888).	
LOIS LANE—Imagistic craypas and collage on paper, thru 11/29. Willard, 29 E. 72nd (744-2925).	
WILLIAM C. MAXWELL—Polymer emulsion glazes, drawings, thru 11/22. Weiner, 21 E. 73rd (794-2664).	
RODRIGO MOYNIHAN—The muted, distilled shapes of objects in the studio, thru 11/22. Miller, 724 Fifth (246-1625).	
ROBERT NATKIN—Abstract expressionism from 1959 to 1980, thru 12/6. Gimpel, 1040 Madison (628-1897).	
JULES PASCIN (1885-1930)—Twelve oils, including a mural, watercolors, and drawings, thru 12/20. Perls, 1016 Madison (472-3200).	
ROBERT QUIJADA—Collage constructions using wood and painted canvas, 11/18-12/23. Ericson, 23 E. 74th (737-6155).	
GEORGE RICKEY—Twenty-one pieces from 1956 to the present, thru 12/13. Davidson, 43 E. 78th (734-6702).	
AUGUST SANDER—Portraits of artists, thru 11/22. Miller, 724 Fifth (246-1625).	
ANN SPERRY—Sculpture of "wall flowers," thru 11/ 26. Lerner-Heller, 956 Madison (861-9010).	
ABRAHAM WALKOWITZ—Oils and works on pa- per, thru 12/6. Deutsch, 43 E. 80th (861-4429).	
N.C. WYETH—Western paintings, drawings, and photos from 1904 to 1921, thru 11/28. Coe Kerr, 49 E. 82nd (628-1340).	
HIROSHI YOSHIDA (1876-1950)—Impressionistic landscapes of Japan, thru 12/6. Ronin, 605 Madison (688-0188).	
SoHo	
JOELLEN BARD—Color Xerox collages, 11/18-12/ 7. Pleiades, 152 Wooster (475-9658).	
LINDA BASTIAN—Lush flowers on silk and paper, thru 11/26. Soho 20, 99 Spring (226-4167).	
ROSS BLECKNER—Black encaustic canvases, thru 12/4. Boone, 420 W. Broadway (966-2114).	
CLAYTON CAMPBELL—Paintings, thru 11/30. Greene Street, 101 Greene (925-2415).	
PATRICK CAULEY/KIMON GEORGPOULOS —Two painters, thru 11/29. Soho Center, 114 Prince (226-1995).	
CORA COHEN—Bursts of oil and brush; charcoal and pencil drawings; 11/18-12/13. Hutchinson, 138 Greene (966-3066).	
AGNES DENES—The ArtPark project of the rice seed, thru 12/20. Meyer, 410 W. Broadway (925-3527).	
WILLIAM EGGLESTON/RONNIE LA —Photos/Paintings. Thru 11/29. Cowl Broadway (925-3500).	
TINA FEINGOLD—Large still lifes, s thru 12/3. Bowery, 121 Wooster (226-9	
RICHARD FRIEDBERG—Sculpture, thr liken, 98 Prince (966-7800).	
ALAN KIKUCHI-KYGOJO/FRANK Meta-photo works of anatomical signs torso "hostage" wall pieces, paintings, Bromm, 90 W. Broadway (732-6196).	
MIMI KORACH LESSER—"The summ the upper middle class," thru 11/30. Greene (533-4881).	
CAROL LEVIN—Watercolor landscapes, Atlantic, 458 W. Broadway (228-0944).	
SOL LEWITT—A 5-foot complex cube st 11/22. Weber, 420 W. Broadway (966-	
MOLLY—A photo environment of a casin 27. Enc, 101 Wooster (226-5342).	
THOMAS NOZKOWSKI—Abstract oil thru 11/29. 55 Mercer (226-8513).	
RAY PARKER—Paintings, 11/20-12/24 383 W. Broadway (966-6500).	
JOSEPH RAFFAEL—Lilies, fish and a fr colors and paint, thru 12/11. Hoffma Broadway (966-6676).	
MARCY ROSENBLAT—Figure compo traits, thru 12/3. Prince Street, 12 (226-9402).	
PAUL SARKISIAN—New large trompe vases, thru 12/6. Hoffman, 429 W. (966-6676).	
MIRA SCHOR—Works on paper, thru 11 419 W. Broadway (431-6880).	
EDITH SELTZER—Poured paint, linea thru 11/23. Pleiades, 152 Wooster (475	
JOEL SHAPIRO—Works, 11/20-12/13. C Wooster (677-4390).	
PAOLO SOLERI—Sketches, sculpture, assemblies by the architect, thru 11/29 Broome (226-4347).	
SHAW STUART—Wall sculpture and "contained spaces," 11/19-12/7. 14 S Thompson (966-5790).	
JOHN WALKER—Large heavily applie oils, thru 12/20. Cunningham, 94 Prince	
LYNTON WELLS—Photos behind thi paint, thru 11/26. Solomon, 392 W. (925-1900).	
Other	
SONIA DELAUNAY—A retrospective o works by member of the school of Paris, Grey, NYU, 33 Washington Pl. (598-76	
ROSEMARY MAYER—Sculpture, 1 Women's Interart, 549 W. 52nd (246-1 Fri. 12-6.	
PATRICIA NIX—Box assemblages, ce thru 12/9. NYU, Contemporary Arts, 566 Pl. (598-2027). Mon.-Fri. 9-6.	
JOAN WATTS—Tondos of layered chee 11/23. Noho, 542 LaGuardia Pl. (473-9	
GROUP SHOWS	
57th Street	
BERMAN—50 W. 57th (757-7630). Sev Angeles, thru 12/30.	
DE NAGY—29 W. 57th (421-3780). The A in Hungary, 1919-1939, thru 11/30.	
KAHAN—48 E. 57th (355-5110). Art from an-Cameroon border, 11/20-12/31.	
KENNEDY—40 W. 57th (541-9600). Am ing from 1750 to 1980, thru 1/9.	
Madison Avenue and Vicinit	
ASIA HOUSE—112 E. 64th (751-3210 10-5, Sun. 1-5, Thurs. til 8:30. Chinese ja 2nd century B.C. to the 19th century, U	
CARUS—872 Madison (879-4660). Avar 1910-1930, including Hoch, Lissitzky Schwitters, thru 12/15.	
CASTELLI—4 E. 77th (288-3202). Dr photos by Artschwager, Johns, Kelly, 1	
NOVEMBER 24, 1980/NEW	



THIS IS WHAT IT FEELS LIKE 1 # 2, XEROX, PAINT, PASTEL, ON PAPER, 24" X 24", 2001



UNTITLED, XEROX, PAINT, PASTEL ON PAPER, 30" X 44", 1998



UNTITLED, XEROX, PAINT, PASTEL ON PAPER, 30" X 44", 1998



UNTITLED, XEROX, PAINT, PASTEL ON CANVAS, 36" X 48", 1998



MIYAKO, XEROX, PAINT, PASTEL ON CANVAS, 36" X 48", 1999



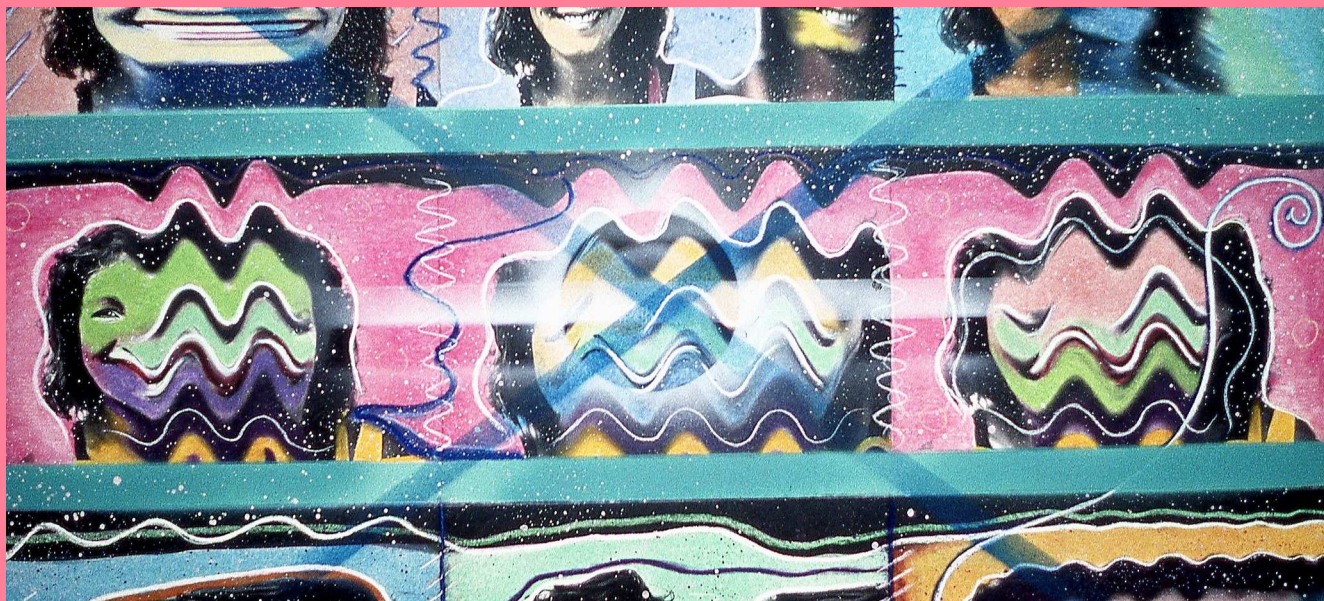
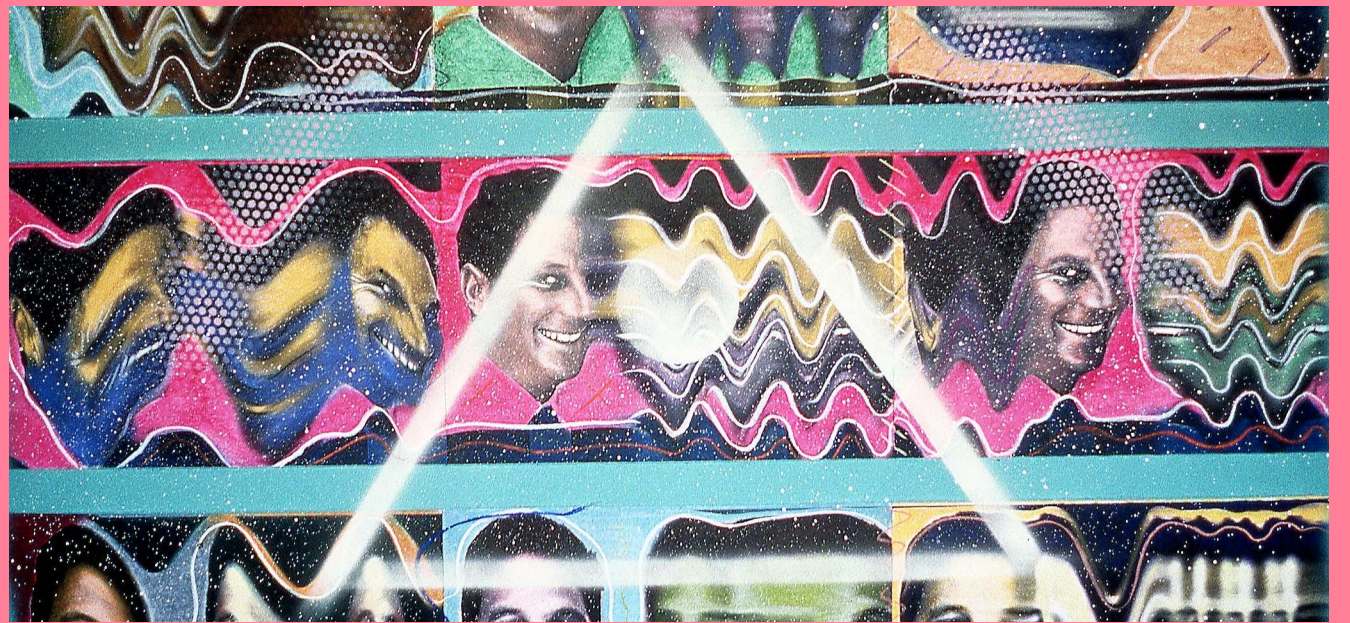
UNTITLED, XEROX, PAINT, PASTEL ON CANVAS, 36" X 48", 1999



UNTITLED, XEROX, PAINT, PASTEL ON CANVAS, 48" X 36", 1999



FAMILY 1, 2 & 3, XEROX, PAINT, PASTEL ON CANVAS, 36" X 48", 2000



FAMILY 1, 2 & 3, XEROX, PAINT, PASTEL ON CANVAS, 36" X 48", 2000



DAVID #1, XEROX, PAINT, PASTEL ON CANVAS, 36" X 48", 2001



DAVID #2, XEROX, PAINT, PASTEL ON PAPER 46" X 28", 2001



MOTHER, XEROX, PAINT, PASTEL ON CANVAS, 36" X 48", 2001



DAUGHTER, XEROX, PAINT ON PAPER, 26" X 40", 2001



FAMILY, XEROX, PAINT ON PAPER, 26" X 40", 2002



DERRICK & DONNA, XEROX, PAINT ON CANVAS, 36" X 48", 2002



LENNY, XEROX, PAINT ON PAPER, 26" X 40", 2002



SID, XEROX, PAINT ON PAPER, 26" X 40", 2002



MICHAEL, XEROX, PAINT, PASTEL ON CANVAS, 36" X 48", 2002



TIM, XEROX, PAINT, PASTEL ON CANVAS, 36" X 48", 2002



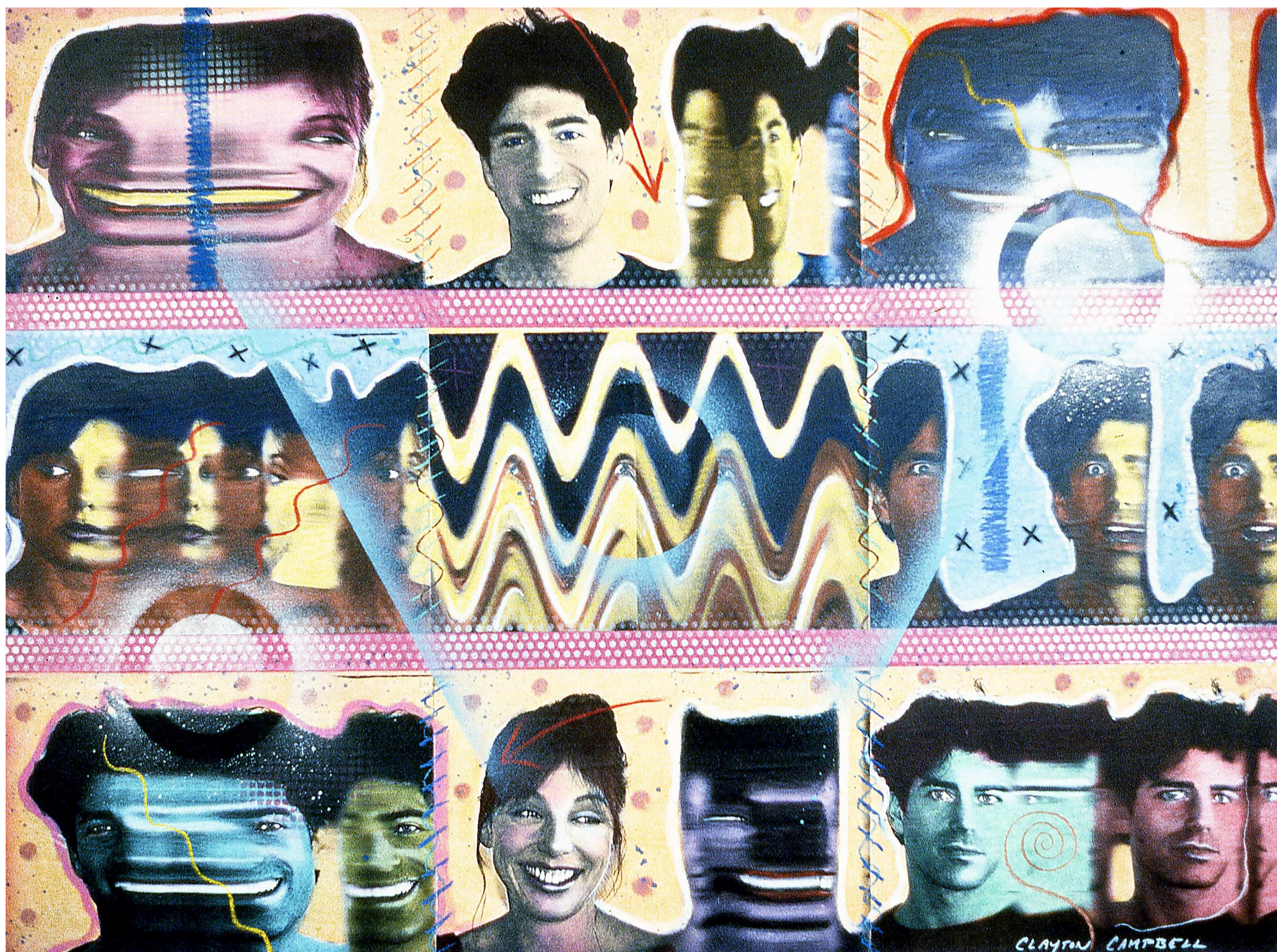
FAMILY, XEROX, PAINT, PASTEL ON CANVAS, 36" X 48", 2002



TRIO, XEROX, PAINT, PASTEL ON CANVAS, 36" X 48", 2002



LOUISE AND SONS,, XEROX, PAINT, PASTEL ON CANVAS, 36" X 48", 2002



JOHN AND EVA, XEROX, PAINT, PASTEL ON CANVAS, 36" X 48", 2002



SELF PORTRAIT, XEROX, PAINT ON PAPER, 26" X 40", 2003



SELF PORTRAIT, XEROX, PAINT, PASTEL ON CANVAS, 36" X 48", 2003

PENCIL DRAWINGS WITH COLLAGE

I made two later series of drawings and mixed media on paper between 1987 and 2004. The first was entitled the *Hi Fumi* Series. They were inspired by my trips in the 1980's to Kyoto, Japan and through meeting and observing Japanese master calligrapher Kampo Harada Soshi at work. His commitment to his practice demonstrated a deep spiritual connection to the work he was making, much of which advocated world peace, equity between men and women, and respect for all living things. This made a deep impression on me. He wrote a long book of poems, *Words of the Primordial God (Hi-Fumi)*, that revealed positive and prescriptive ways to conduct oneself in the world. *Hi Fumi* was created by what Master Harada said was automatic writing, in which he received 'words from the primordial God during meditation and wrote down what was communicated to him in his inimitable calligraphic style. Yet there was a distinct apocryphal tone to it that was a foretelling of what was to come for humankind.

Whether *Hi Fumi* was truly automatic writing or not didn't concern me. There was some wisdom in it. *Hi Fumi* seemed like a conglomeration of Buddhist, Shinto, and homegrown philosophy. I decided to make a series of larger and more loosely constructed drawings with some hand colored xerox prints collaged to the surface of the paper. Each drawing had a piece of calligraphy replicated on it from the *Hi-Fumi* poems, and the titles of the drawings are the translations of them.

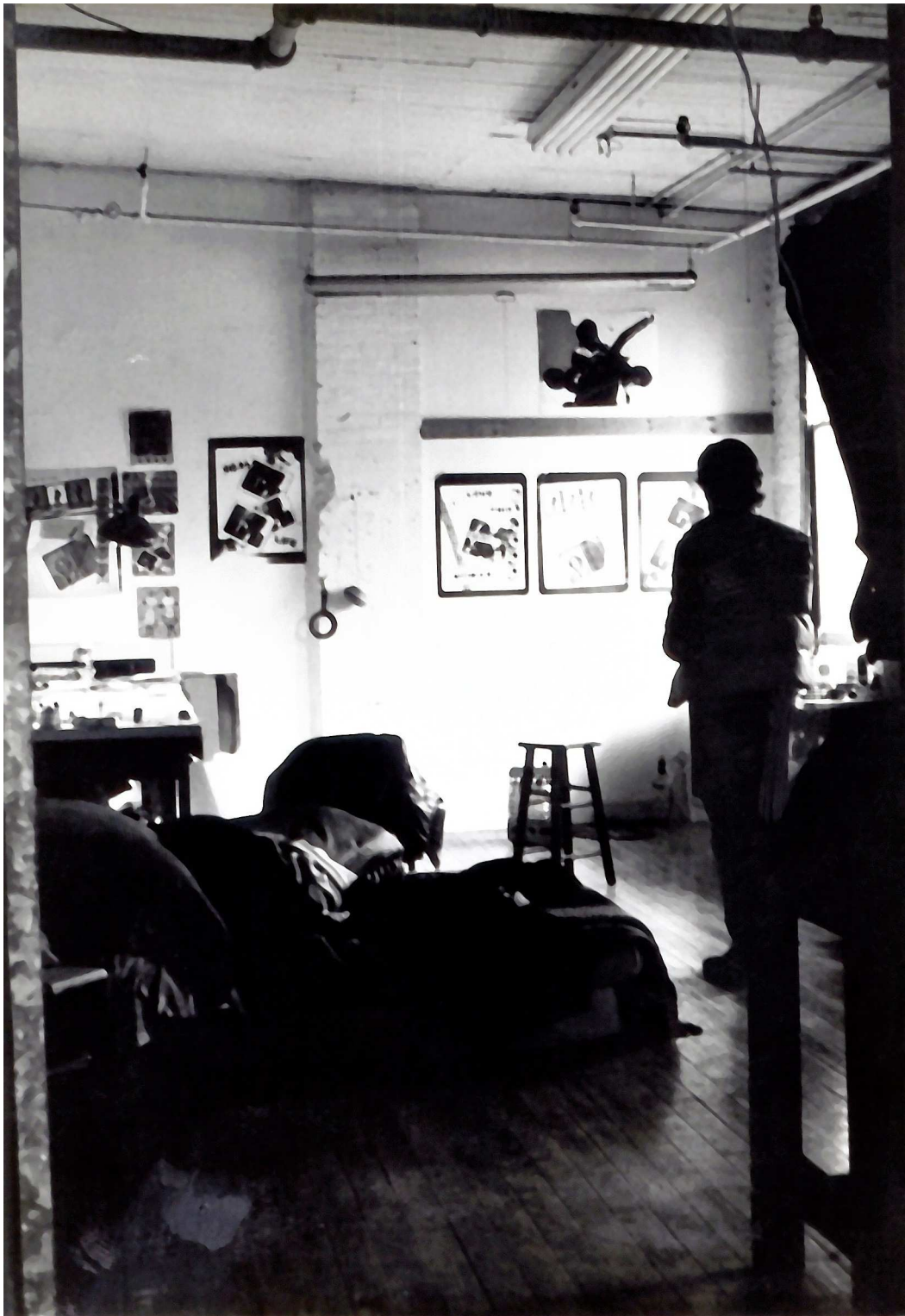
As an example, the first drawing is entitled *The Next World Should Be Left to the Rule of Women*. I copied the entire poem in this case into the drawing. It reads; "For centuries people have talked of the Goddess of Peace, but no one ever hears of a God of Peace. There are no few examples of men being praised for their valor at arms and being raised to the ranks of Gods, but where can we find an example of a man revered as a God for his valor at Peace? By nature, women seem to dislike war and cannot send off the children they have borne to be sacrifices of war. It is dangerous any longer to entrust the rule of this world to men alone. The next world should be left to the rule of women."

At this time in my life, being in Kyoto, Japan, experiencing another culture while living and working in a traditional Japanese household with a master Japanese artist was as eye opening as being in Vienna with Ernst Fuchs. Kampo Harada was a bit like the Bertrand Russell of Japan; a humanist scholar, artist, and cultural producer. In some ways I have modeled my own practice more after him

than anyone else.

In terms of my practice then, the *Hi-Fumi* Series freed up my hand and loosened my approach to graphic work. They were much different in methodology from my earliest pencil work. Larger in scale on big sheets of Strathmore paper, I used a mix of self-generated and found imagery to construct the visual narrative, along with the *Hi-Fumi* text. My beginning drawings were made sitting down, pouring over each square inch of the surface with a circular stroke, working with precision like an engraver. Now I was standing up, the drawings on an easel, using broad strokes and cross hatching with lines to create form. The design and layouts were not as literal as before, and were an extension of the design style I was employing in the photostatic prints. I liberally used an opaque projector to scale up onto the drawing surface a small collage study that was the initial step in the process of making each piece in the series. I would outline the main elements of each image, and then when the entire work was set, turn off the projector and complete the drawing from there, adding in all of the shading, volume, darks, mid-tones and highlights. Finally, I added selected xerox prints that had been colorized with pastel and conte pencils. I'd glue these to the surface, and thought about them in two ways. They reinforced the larger narrative with details of the story being told, much like inserts in medieval manuscript painting. Secondly, they functioned like windows in digital design or media, where numerous split screens help to convey the metanarrative. Growing up studying medieval manuscripts, fascinated by the design of 12th and 13th century frescoes that used a similar visual approach of sectioning a story into understandable but non-linear moments, and absorbing the presentation of news and digital information, all of these influences affected the making of these drawings.

Later, from 1995-2004, and after *Hi-Fumi*, I returned to drawing using the same methodology which was similar to what I learned from Ernst Fuchs about painting; start with a small study, scale it up on paper, canvas, or wood in monochromatic outlines, and then work it up in increasing detail applying shadows, high lights and color in layers. I always find it kind of remarkable that these early lessons in traditional mixed technique painting have stuck with me as I continually explore and update my techniques and approaches to picture making.



NEW YORK STUDIO, HOUSTON STREET, 1982

The newer drawings are a series I named *The Last of the Rearguard Actions*. There is a context for this title that has to do with a fundamental personal transition I was making in my art and career. Beginning in the 1980s there was a great deal of thinking and writing about issues of originality, representation, and its efficacy (or lack of it). Deconstructive and postmodern philosophies as expressed especially by Jacques Derrida, Jean Baudrillard, and Jean-Francois Lyotard were central to this conversation. Derrida describes deconstruction as when “uncertainty and self-awareness are now the issue at hand rather than taste and beauty and this redefines our notion of aesthetic judgment.”

Artist Peter Halley, who was a successful New York artist exploring these ideas wrote the following in Arts Magazine in 1987: “The time has come to stop making sense, to replace History with myriad exaggerated theories of post-, para-, quasi-, and super-. History has been defeated by the determinisms of market and numbers, by the processes of reification and abstraction. These form the great juggernaut of modernity that has destroyed History by absorbing it, by turning each of History's independent concepts to serve its own purpose. Another kind of response is then called for. Ideas that themselves change or dissipate as they are absorbed, that are formed with the presupposition that they will be subject to reification. Only a rear-guard action is possible, of guerilla ideas that can disappear back into the jungle of thought and re-emerge in other disguises, of fantastic, eccentric ideas that seem innocuous and are so admitted, unnoticed by the media-mechanism, of doubtful ideas that are not invested in their own truth and are thus not damaged when they are manipulated, or of nihilistic ideas that are dismissed for being too depressing.” I have always found the stealthy collection and dissemination of re-contextualized ideas and images to be highly appealing.

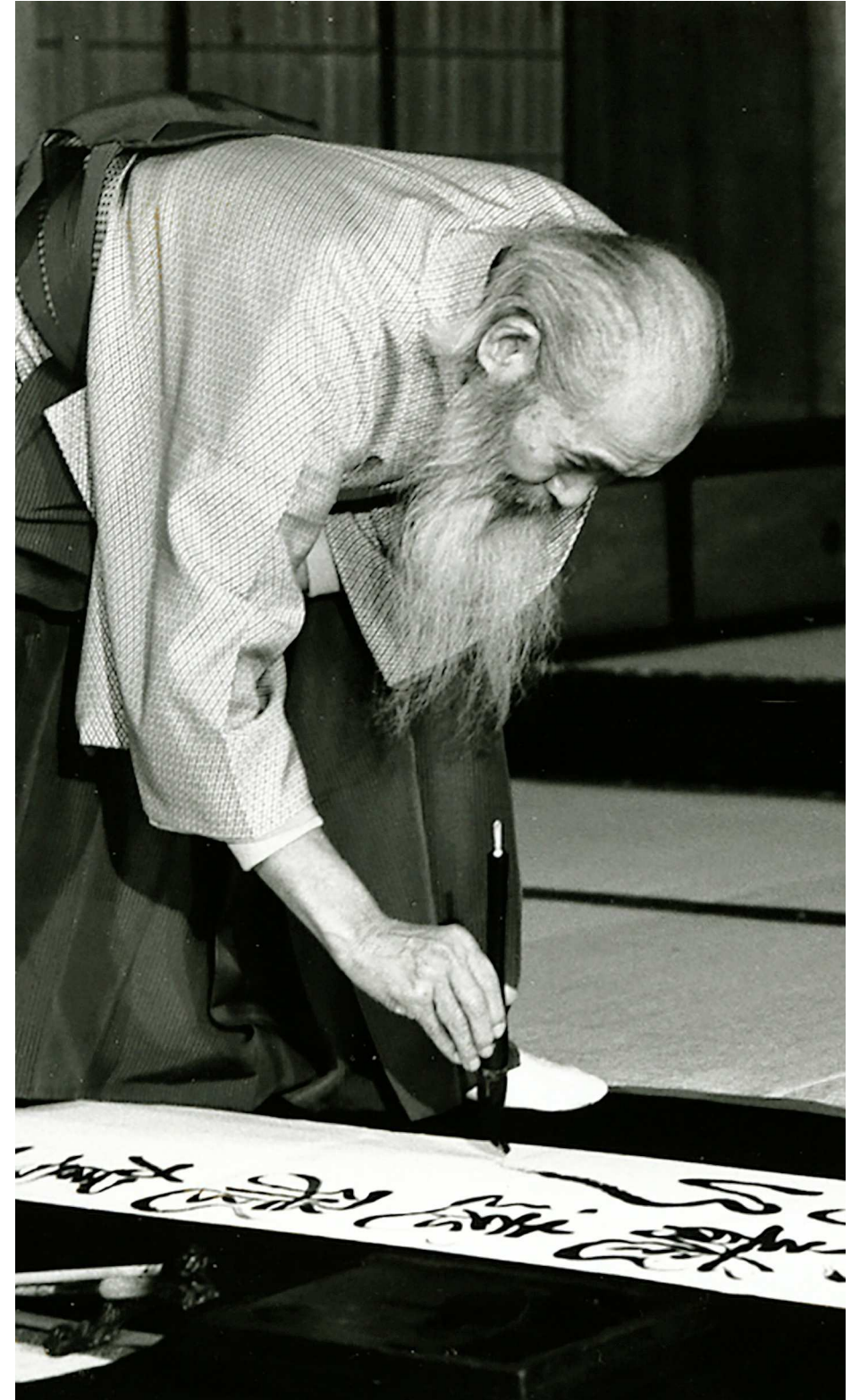
Living in New York City, where the juggernaut of Post Modernism was dominating the arts, I was susceptible to this movement. The Pictures Generation is part of this large and diverse period of postmodernist activity. I felt that deconstructive art was privileging theory over craft, irony over sentimentality. Part of me responded to this. Yet at the same time I was being drawn to re-constructivist thought, through the writing of theorist and art critic Suzy Gablik. In her book, *The Re-enchantment of Art*, she describes how through Modernism, and a patriarchal, market dominated value system, “the core truths

of secularism, individualism, bureaucracy and pluralism—all of which in our society have reduced the mythic and the sacred to rags.” For her, art succumbed to the values of the society at large which pursued “manic production and consumption, and the maximizing of profits.” She felt that sadly, these become the “ultimate goals for the artist, too” wherein a “certain moral lapse occurs.”

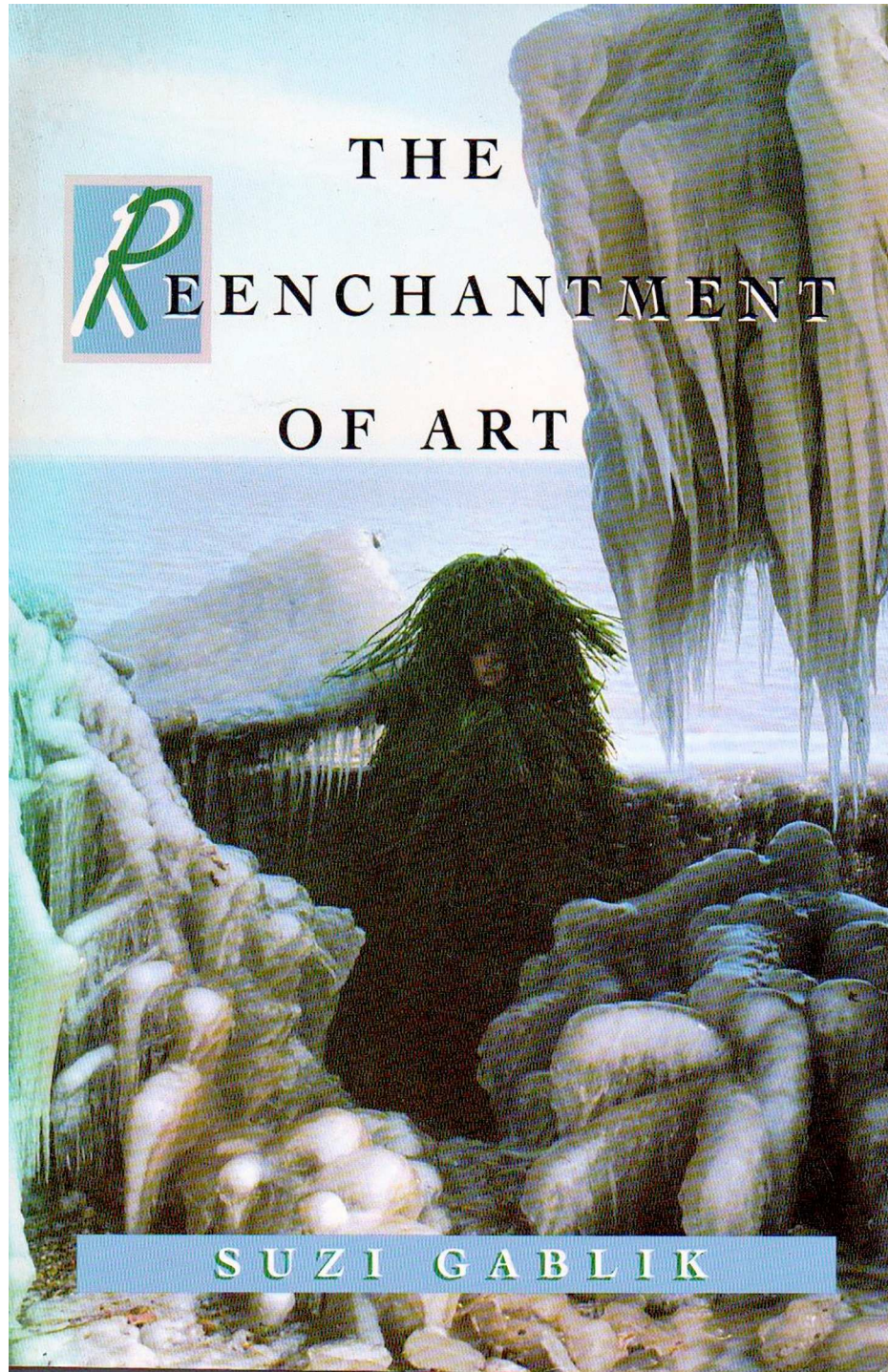
Gablik walked back from the status quo of contemporary arts and abandoned this materialistic philosophy in favor of other values—a “sense of community, an ecological perspective, and a deeper understanding of the mystical and archetypal underpinnings of spiritual life.” Art can actually be, she discovered, a “creative work in service to the whole, a philosophical framework for artists who see themselves as agents of social change.” In *The Re-Enchantment of Art*, she declares that “the great collective project has, in fact presented itself. It is that of saving the Earth.” It was “time to make art as if the world mattered,” she wrote. Interconnectedness became an underlying new value. All this she recognized as a more “feminine” way of working along with developing groups for “deep listening.” Art can be service-oriented instead of self-oriented was a primary message in her thinking.

Suzy Gablik was an outlier in the art world and it took a little while for the arts to catch up with her thinking. I began a correspondence with her, and visited her in her home in Virginia to discuss ideas. All of what she was saying made sense to me, corresponding to my experiences with Kampo Harada and Ernst Fuchs. *The Last of the Rearguard Actions* references Halley’s use of the term rearguard action that ultimately represented a creative dead end for me. My art, including the series *The Map Paintings* along with the drawings, were seeking to balance the best of Derrida and Gablik, and find my way forward. In the 1990s though, I would increasingly lean towards Gablik, and embrace an ethos of sharing, community building, family, and social activism. My model of being a singular New York artist seeking gallery representation in a competitive social milieu dissipated. I would move to Los Angeles to begin working as an arts administrator and organizer with artist communities and socially engaged artists.

The tension between social engagement and aesthetic disengagement, or ‘hovering’ as it was known in a conceptual driven New York art world, is seen in *All Together, Now!* At the bottom of the drawing is written “he came from a



MASTER CALLIGRAPHER, KAMPO HARADA



SUZI GABLIK'S *THE REENCHANTMENT OF ART*

distant planet with a message of great importance. Unfortunately, he didn't have the looks and it sort of put people off altogether." Included in this narrative picture are the clashing of wealth and homelessness, high tech versus primal human behavior, and constructed appearances being a cultural influence more important than authentic content. Rather than irony, I wanted to have a generous humor in my pictures that might make them more accessible to the viewer. I felt that irony as I was seeing it by artists like Richard Prince was coming to be used as a form of judgment, mockery, and critique of persons outside the narrow orbit of the art world. It felt disconnected and too elitist from what interested me and the more populist approach I wanted to achieve. I was influenced mostly by social and political activism by way of the Vietnam War, an endangered ecology, new feminist thinking, and the civil rights struggle of communities of color and different genders or sexual orientations.

Juxtapositions of cultural tensions and social inequities are found through *The Last of the Rearguard Actions*. One of the first I made was *Snapshot History*. In it, the collision of the legacy of colonialism, militarized corporate state power, along with the rise of political and religious fundamentalism comments on power and the consequences of its misuse. I wanted to investigate and understand revisionist histories by first finding the gaps in our understanding of history. For me, it was becoming more important that personal stories and cultural histories that had been suppressed needed to be heard. I was understanding my interest in the experiences of ordinary people, and how they responded to extraordinary circumstances and events. This series of drawings and what I was working with them through helped set a course in my work that lasted for the next 30 years.



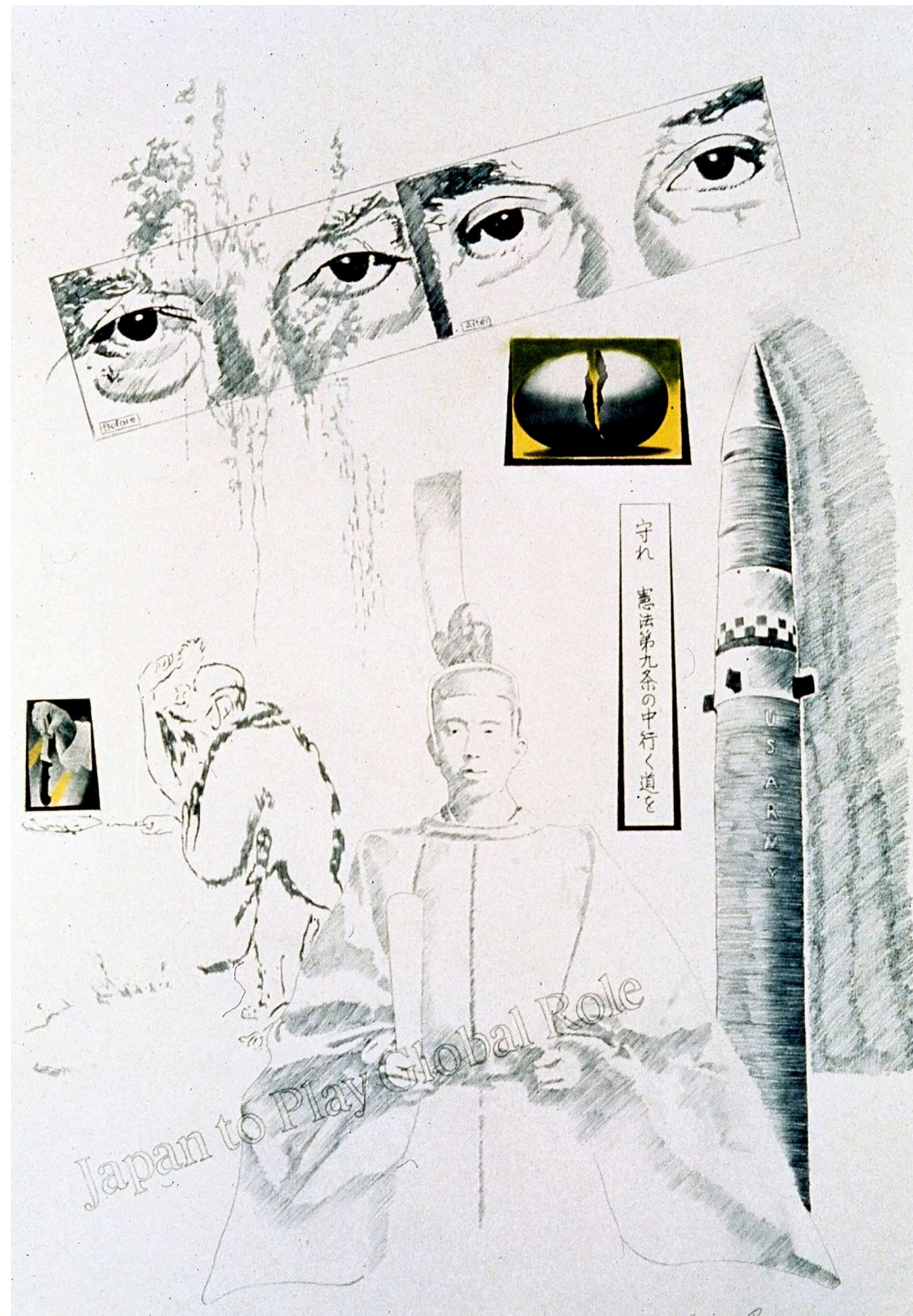
AND NOW, BEFORE US LIES THE AGE OF REBUILDING AND RENOVATION
PENCIL ON ARCHES PAPER, 44" X 30", 1987-91



PRAY FOR THE ARRIVAL OF WORLD PEACE
44" X 30", PENCIL ON ARCHES PAPER, 1987-91



REJOICE IN A LIFE OF MUTUAL REVERENCE BETWEEN GOD AND MAN
44" X 30", PENCIL ON ARCHES PAPER, 1987-91



OBSERVE THE 9TH ARTICLE WHICH AVOWED THE MIDDLE WAY OF PEACE IN OUR
CONSTITUTION, 44" X 3", PENCIL ON ARCHES PAPER, 1987-91



GIVE TO THE POOR MASSES OF THE DEVELOPING WORLD
44" X 30", PENCIL ON ARCHES PAPER, 1987-91



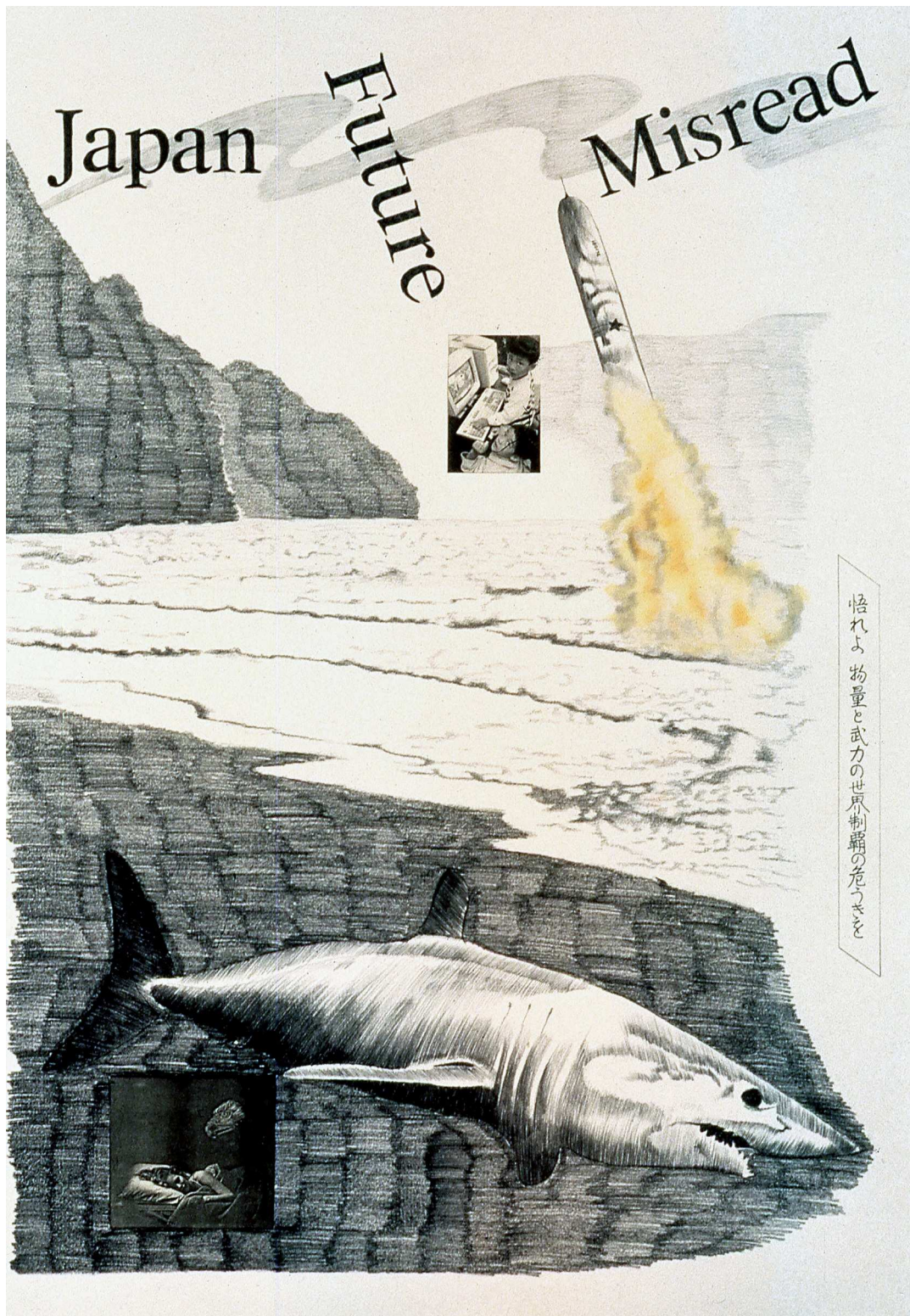
DISPLAY TO ALL A MODEL OF LOVE, AND PEACE FOR THE PEOPLE OF THE LAND OF GOD,
44" X 30" PENCIL ON ARCHES PAPER, 1987-91



REFLECT UPON MAN'S EXCESSES, HIS OVER PRODUCTION AND OVER POPULATION
44" X 30", PENCIL ON ARCHES PAPER, 1987-1991



ENDURE UNTIL THE EXCESSES OF PERNICIOUS LIBERTY AND FALSE EQUALITY
ARE QUELLED, 44" X 30", PENCIL ON ARCHES, 1987-91



AWAKEN TO THE DANGERS OF WORLD CONQUEST THROUGH MATERIAL POSSESSIONS OR
FORCE OF ARMS, 44" X 30", PENCIL ON ARCHES PAPER, 1987-91



CHANGE YOUR MISTAKES OF THOUGHT AND DEED
44" X 30", PENCIL ON ARCHES PAPER, 1987-91



ALL TOGETHER NOW!, PENCIL, XEROX, 32" X 48", 2003



FULL CONTROL, PENCIL, XEROX, 32" X 48", 2003



DADDY'S GIRL, PENCIL, XEROX, 48" X 32", 2004



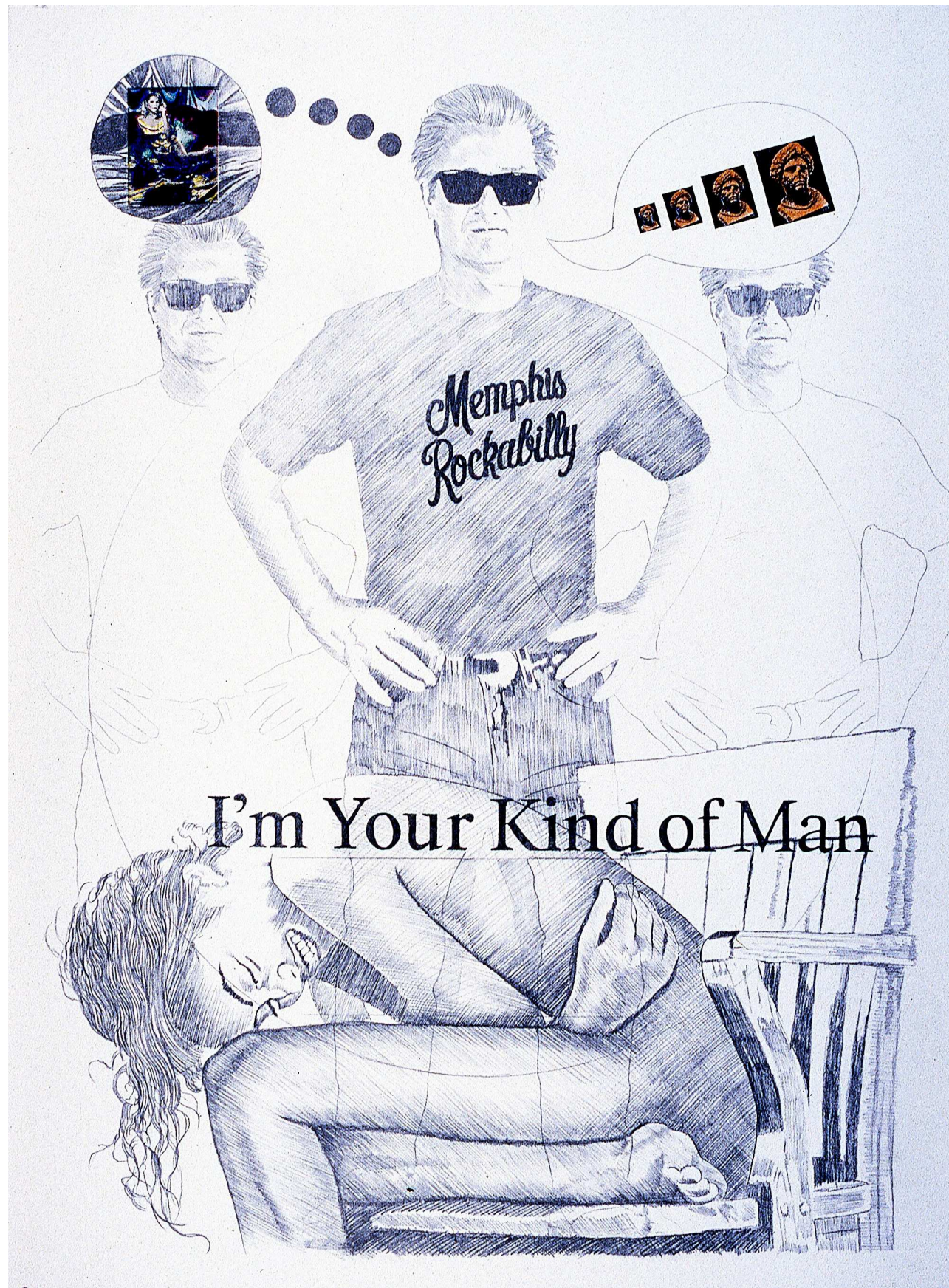
THREE GUYS, PENCIL, XEROX, 48" X 32", 2004



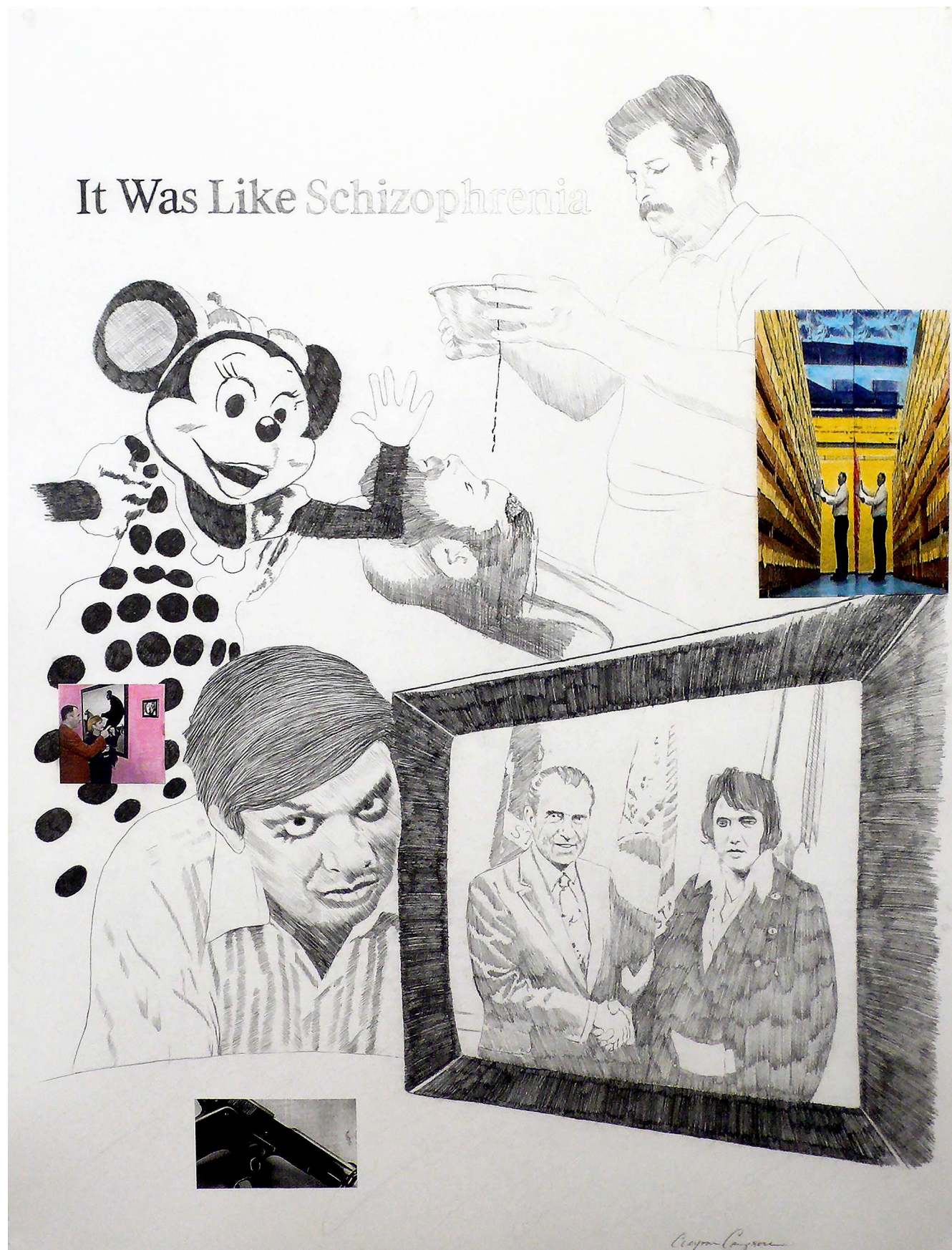
DETAILS ARE NOW REVEALED TO US, PENCIL, XEROX, 32" X 48", 2003



CURSE OF EXTREMISTS, PENCIL, XEROX, 32" X 48", 2003



YOUR KIND OF MAN, PENCIL, XEROX, 48" X 32", 2004



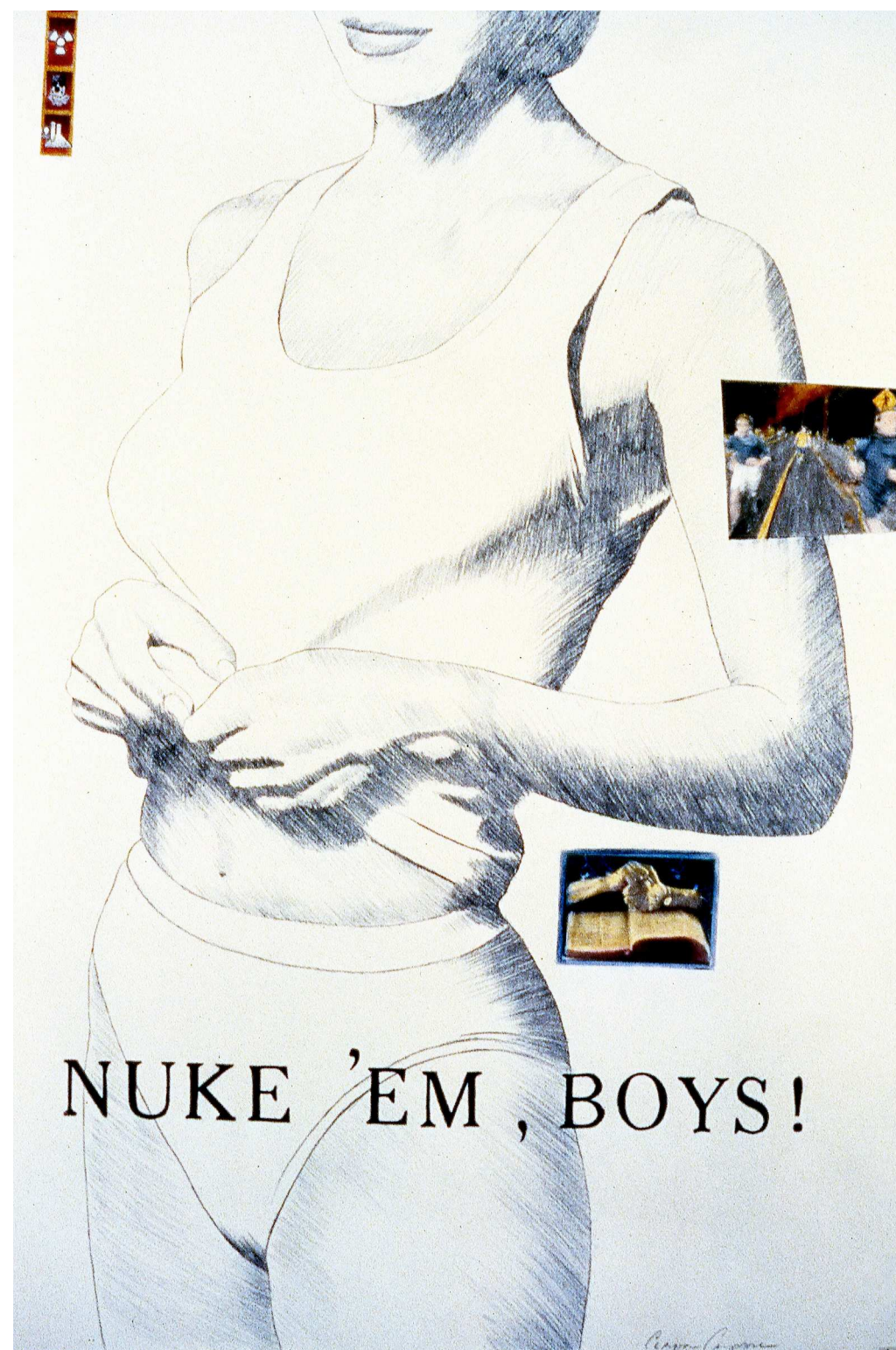
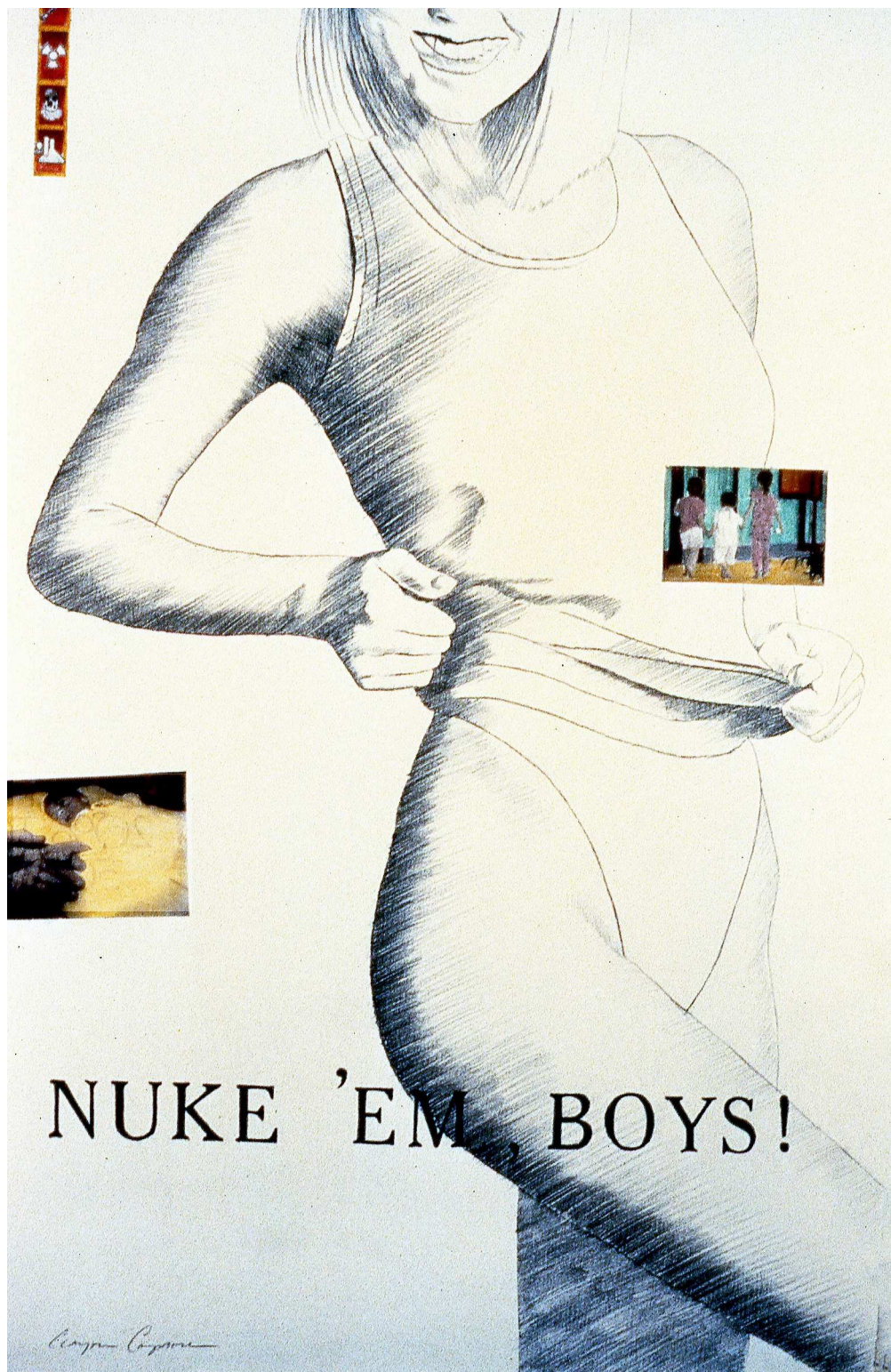
IT WAS LIKE, PENCIL, XEROX, 48" X 32", 2004



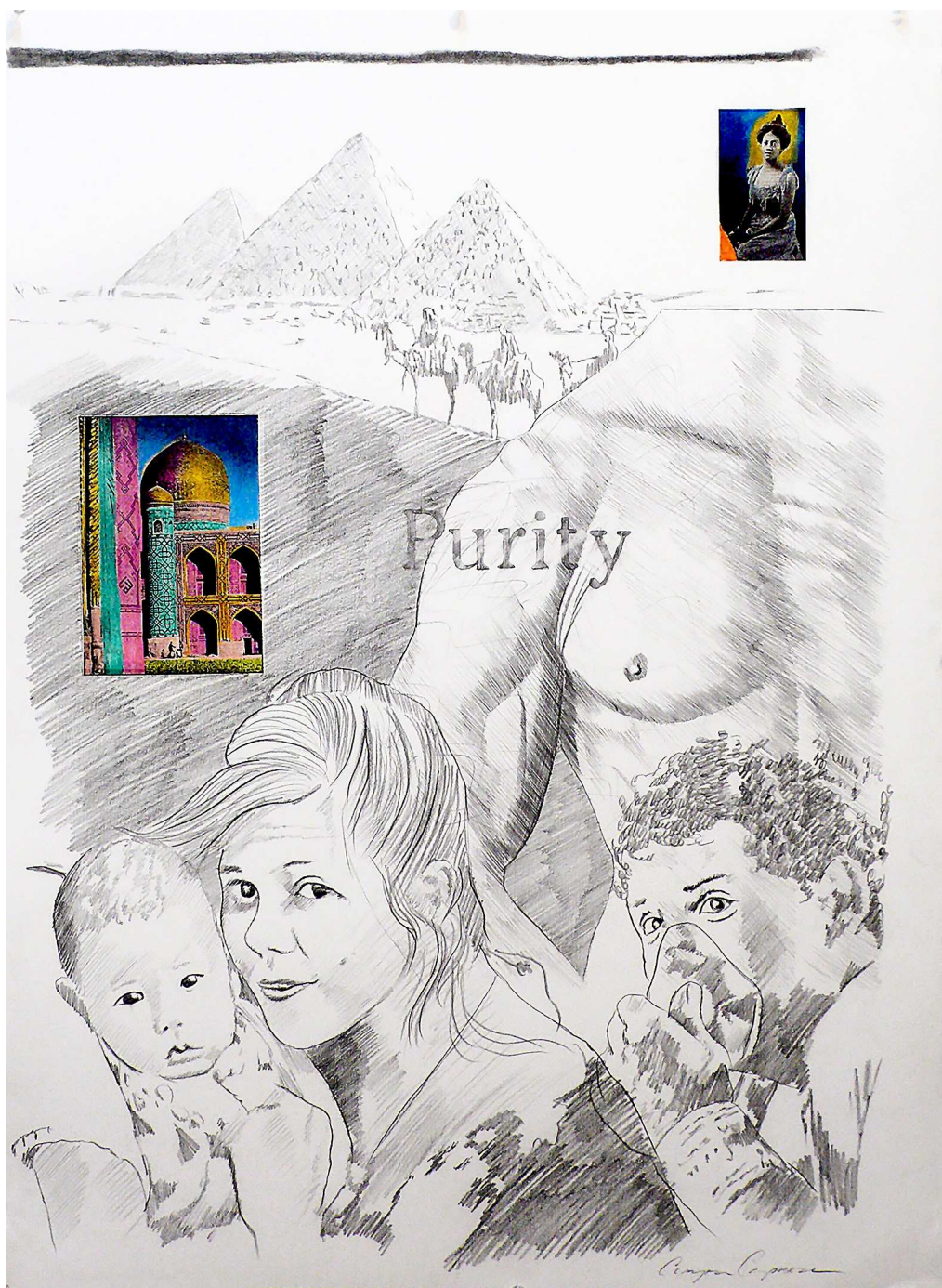
WITNESSES, PENCIL, XEROX, 40" X 26", 2004



AMNESIA PENCIL, XEROX, 40" X 26", 2003



NUKE 'M BOYS! 1 & 2, PENCIL, XEROX, 40" X 26", 2004



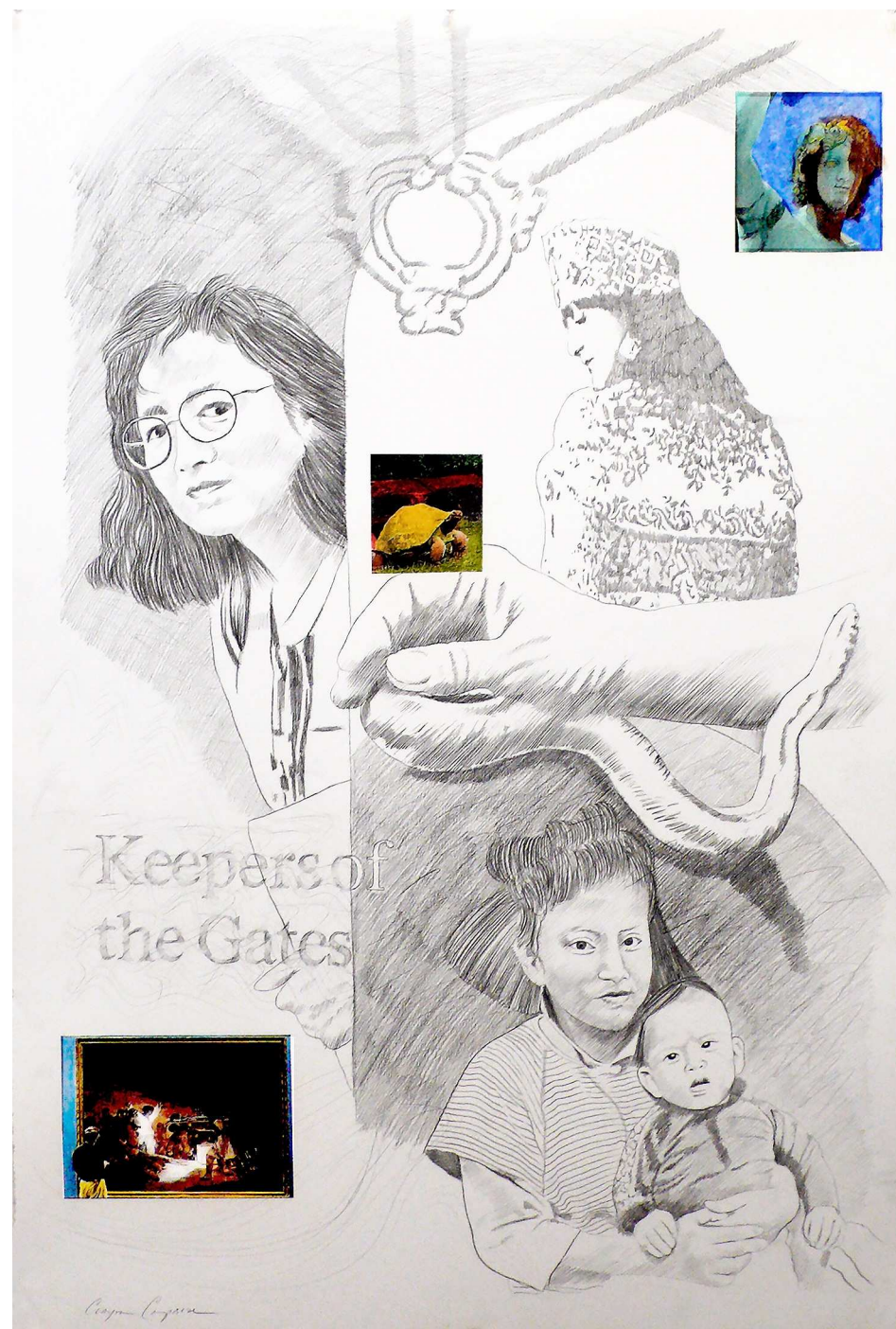
PURITY, PENCIL, XEROX, 30" X 22", 2003



PLAY, PENCIL, XEROX, 30" X 22", 2003



CALM, PENCIL, XEROX, 30" X 22", 2004



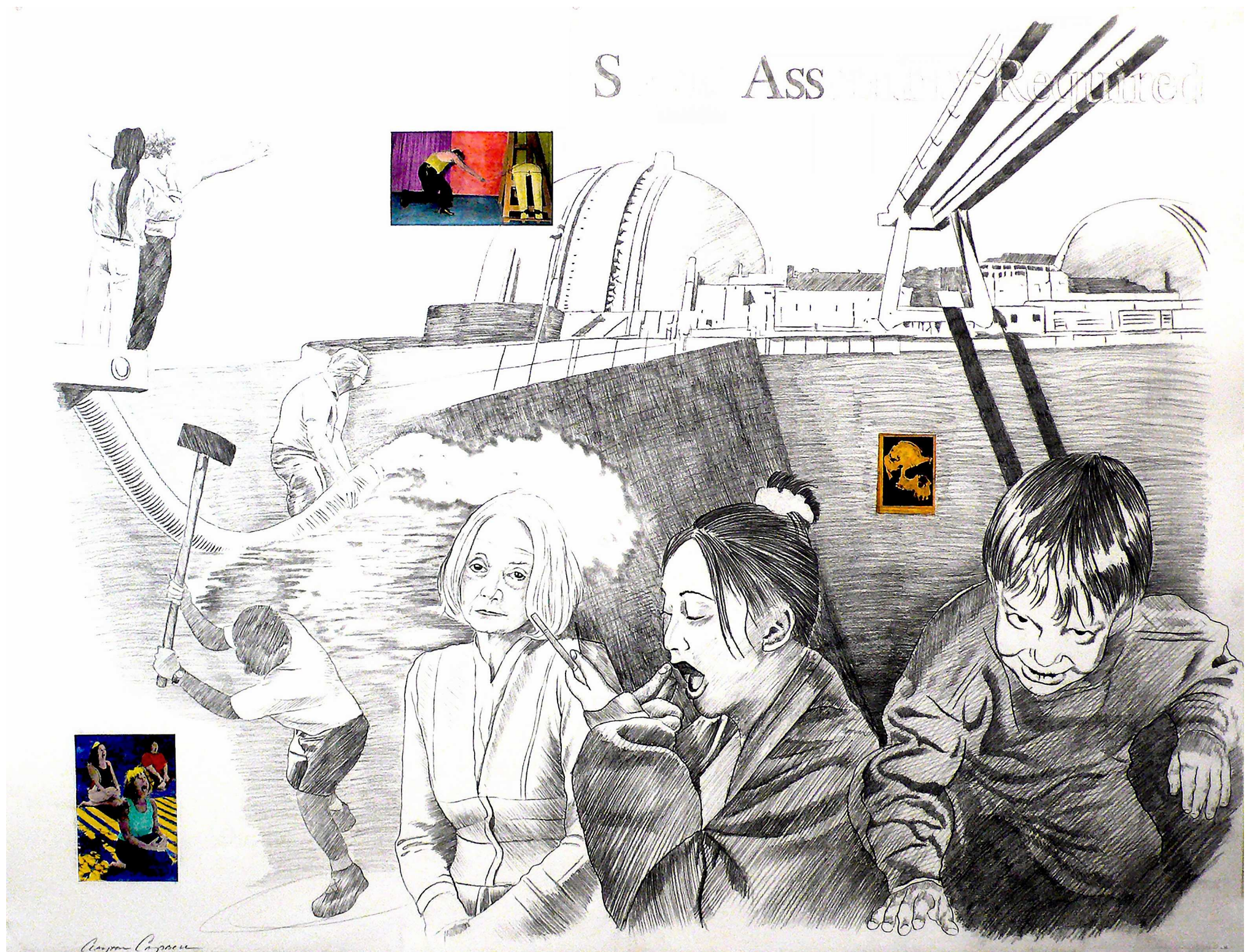
KEEPER AT THE GATES, PENCIL, XEROX, 40" X 22", 2004



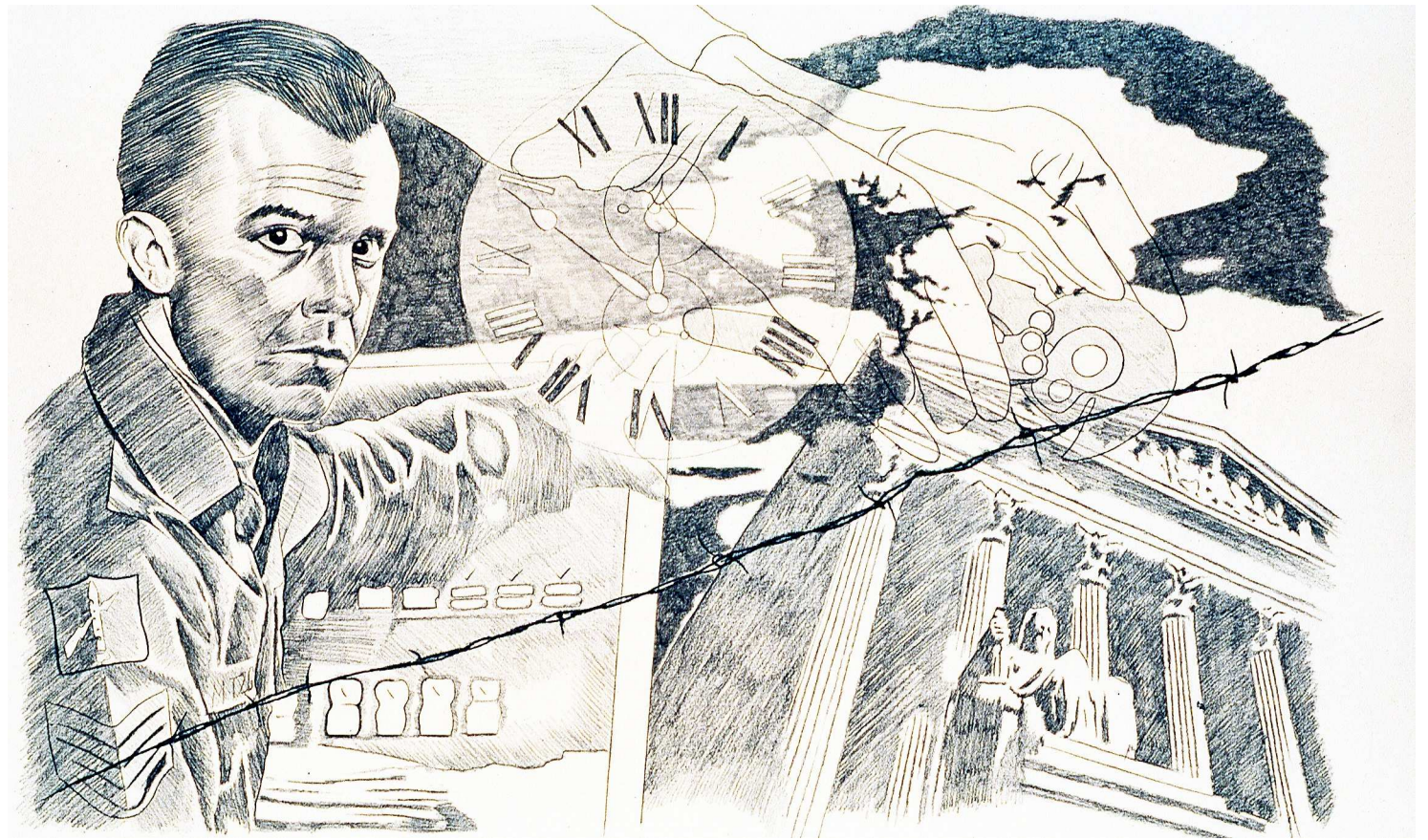
PROGRAM GETS MORE BRUTAL, PENCIL, 40" X 26", 2003



MISSION UNCERTAIN, PENCIL, XEROX, 40" X 26", 2003



SOME ASSEMBLY REQUIRED, PENCIL, XEROX, 32" X 48", 2004



2 MINUTES TO MIDNIGHT, PENCIL, 26" X 40" 2003
TOP

CARIBBEAN VACATION, PENCIL, XEROX, 32" X 48", 2004
BOTTOM



SNAPSHOT HISTORY, PENCIL, XEROX, 32" X 48", 2003



ORACLE, PENCIL, XEROX, 48" X 32", 2002

He Wanted to Be Great

I THOUGHT I'D JUST DROP IN AND CASUALLY INTRODUCE MYSELF TO THE WORLD'S GREATEST LIVING PAINTER, SO I WASN'T REALLY PREPARED WHEN FRANCIS BACON OPENED HIS DOOR. OVER THE SHOULDER OF THIS SMALL MAN I BRIEFLY GLIMPSED A STRANGE TABLEAU OF BARE LIGHT BULBS AND FLAYED BODIES. YET BEFORE I COULD SEE WHETHER IT WAS A NEW CANVAS OR THE REAL THING, HE STEPPED FORWARD TO BLOCK MY VIEW AND SAID "YES, THIS IS WHAT IT TAKES" THEN QUICKLY CLOSED THE DOOR.



HE WANTED TO BE GREAT, PENCIL, XEROX, 40" X 30", 2002

CONTEMPORARY FANTASY DRAWINGS

FROM THE COLLECTION OF JOHN D. MERRIAM

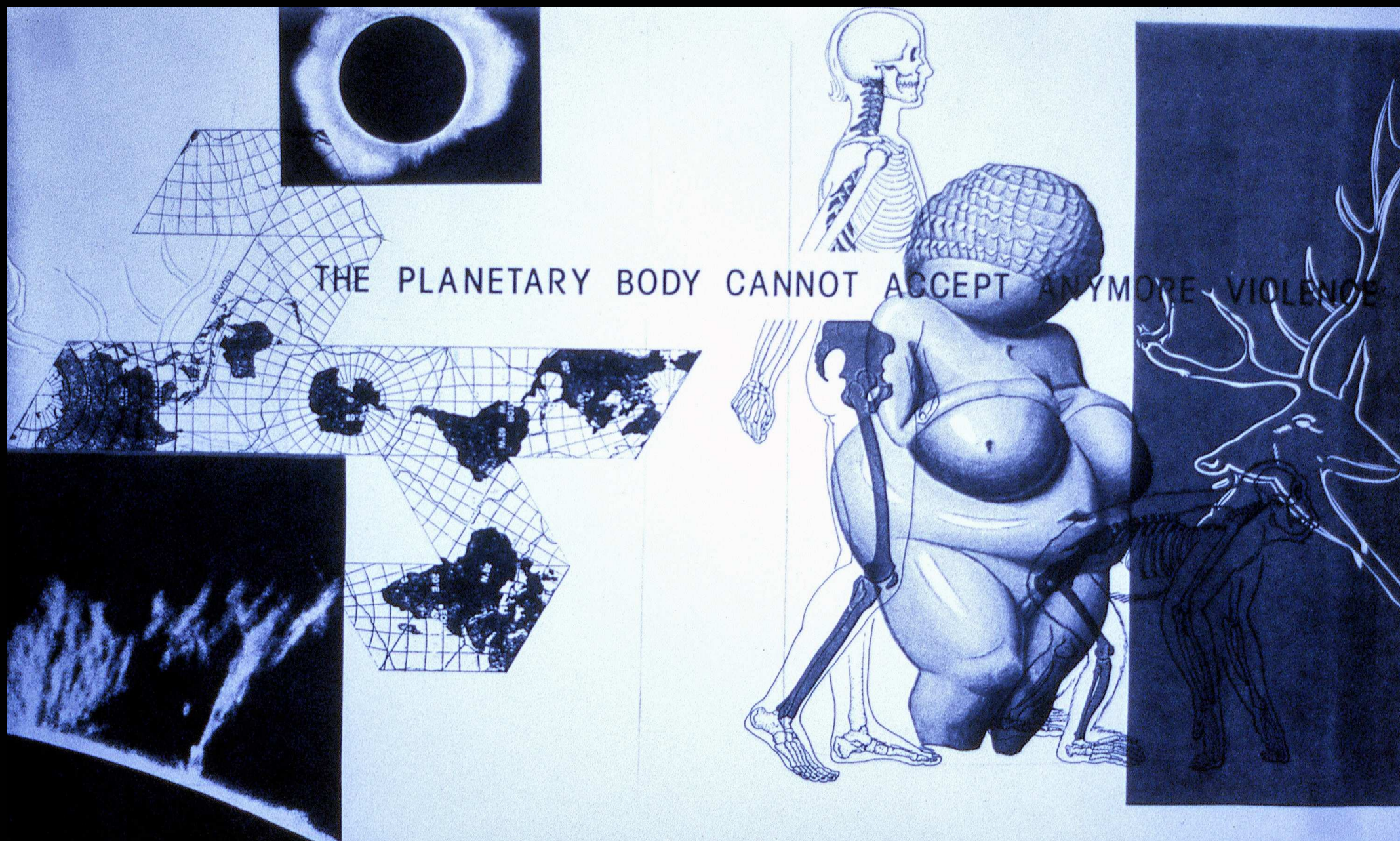
CATALOGUE OF AN EXHIBITION HELD IN THE
WIGGIN GALLERY • BOSTON PUBLIC LIBRARY
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BOSTON • BOSTON PUBLIC LIBRARY • 1985

CATALOG COVER, BOSTON PUBLIC LIBRARY WIGGIN GALLERY, JOHN D.
MERRIAM COLLECTION, 1985

- | | |
|--|---|
| Clayton Campbell
15 <i>The Yggdrasil Tree</i>
graphite
1973
26¼ x 20¾ | Thomas Grabosky
24 <i>Consummation</i>
graphite drawing
1972
14½ x 16½ |
| Martin Carey
16 <i>Old Fisherman</i>
pen and ink
1974
30 x 30 | 25 <i>A Gift of Innocence</i>
graphite drawing
1973
15½ x 20 |
| Stephen Curtis
17 <i>Live and Learn</i>
graphite
mid 1970s
30¼ x 23½ | 26 <i>Self-Portrait: The 21st Man</i>
graphite drawing
1981
29½ x 23½ |
| George Dergalis
18 <i>The Evolution of Eve</i>
pen and ink
1977
24 x 19¾ | Mary Hettrick
27 <i>Untitled</i>
graphite drawing
1979
30 x 22 |
| Walt Disney Studio
19 <i>Jiminy Cricket, for Pinocchio</i>
painting on celluloid
1940
6¾ x 8¾ | Ralph Horne
28 <i>The Dance of Death</i>
tempera and watercolor
1981
31½ x 19½ |
| John Fawcett
20 <i>The Survivor</i>
pen and ink
1960s
20¾ x 27½ | Wolfgang Hutter
29 <i>The Flower Girl</i>
graphite drawing
1955
18½ x 12 |
| George Gabin
21 <i>The Door</i>
Oil
1960
18 x 24 | Carl Jackson
30 <i>Dream K</i>
graphite drawing
1981
18½ x 26½ |
| Dixie Gay
22 <i>Journey</i>
pen and ink
1980
15¼ x 12 | Eric Knight
31 <i>Checkerboard Netherlands</i>
pen and ink
1979
11 x 7¼ |
| Bertram Goodman
23 <i>Research</i>
ink, crayon, and pencil
mid 1960s
27½ x 18 | 32 <i>Glass Attracts</i>
pen and ink
1980
14 x 11½ |

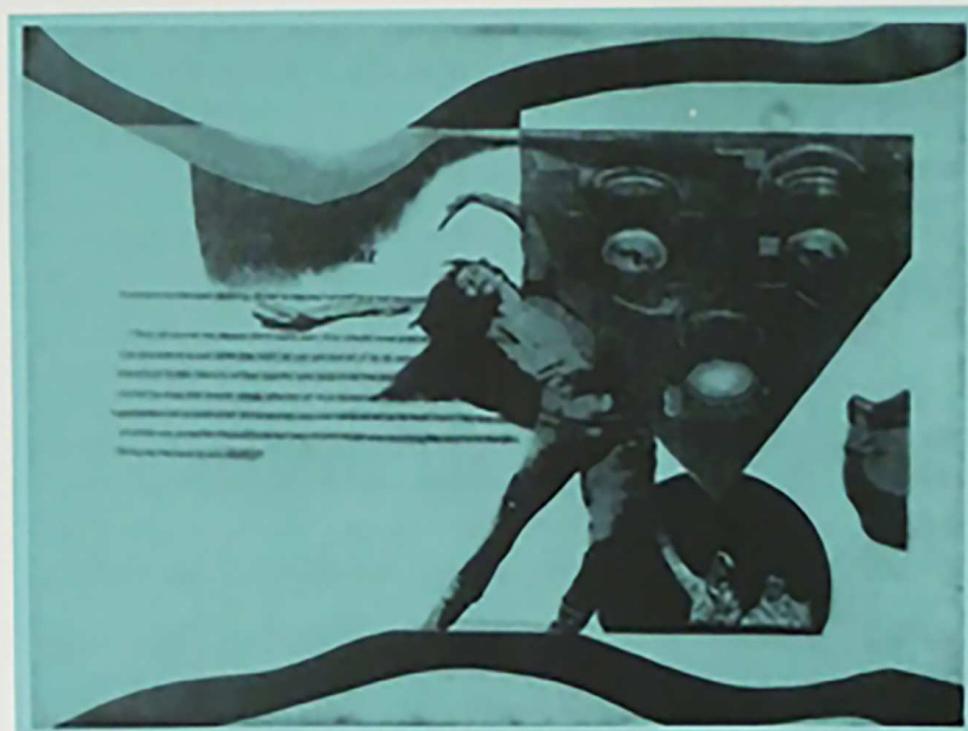
PAGE 8, CLAYTON CAMPBELL, NUMBER 15
EXHIBITION OF EARLY WORK, *THE YGGDRASIL TREE*, FROM THE
MERRIAM COLLECTION



XEROX STUDY FOR *F-111 REVISTED*, 8.5 X 14 INCHES, 1983

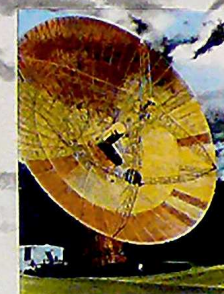
CLAYTON CAMPBELL – MONOPRINTS
NICKI MCHARG – MEZZOTINTS

12TH – 28TH JANUARY



The Glasgow Print Studio Gallery
128 Ingram Street, Glasgow G1 1EJ.

Open Monday – Saturday 10.00am till 5.30pm



HE CAME FROM A DISTANT PLANET WITH A MESSAGE OF GREAT IMPORTANCE -
UNFORTUNATELY HE DIDN'T HAVE THE LOOKS AND IT SORT OF PUT PEOPLE OFF ALTOGETHER