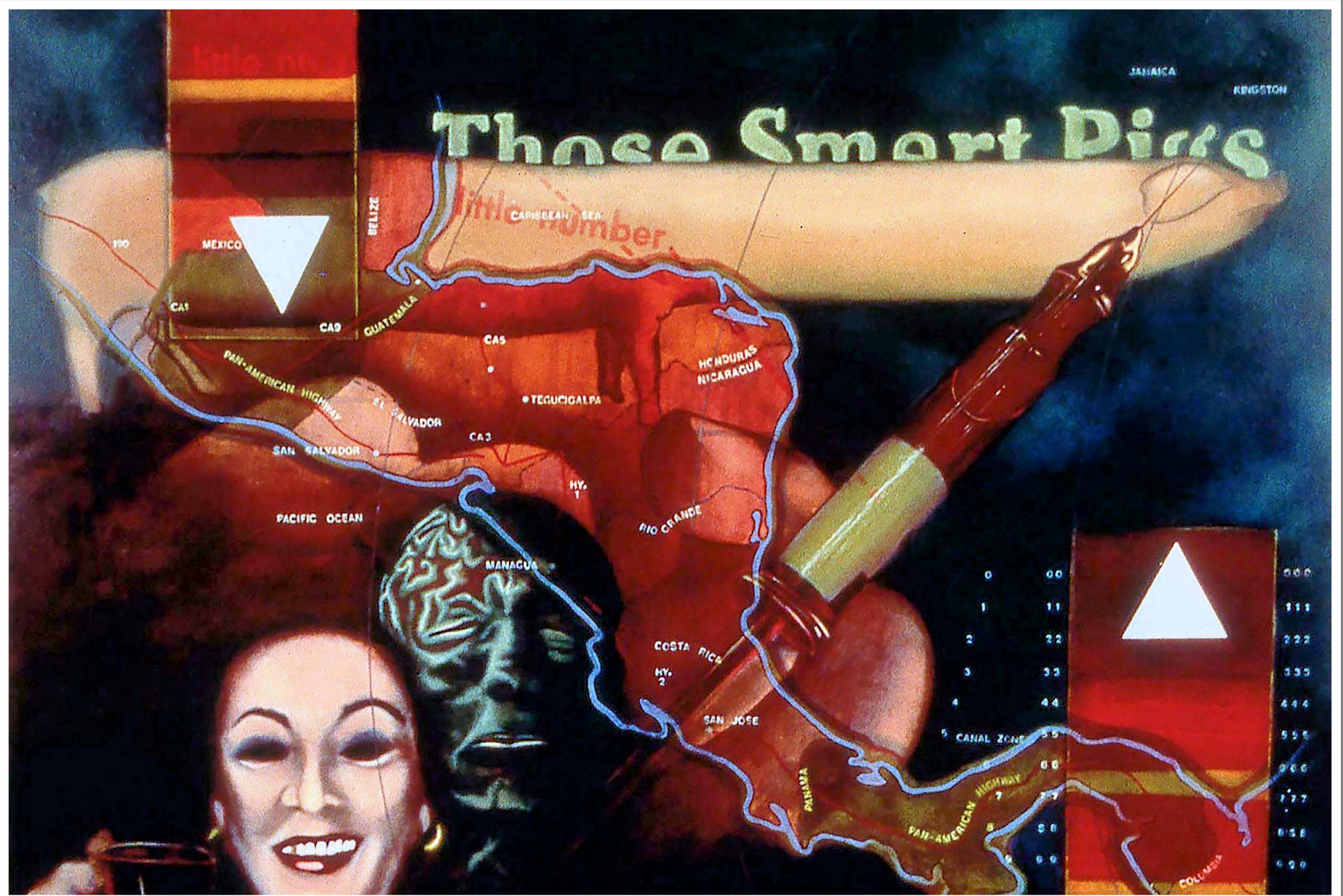


PAINTINGS, STAGE DESIGN, PUBLIC ART

1983-2008



CLAYTON CAMPBELL

PAINTINGS, STAGE DESIGN, PUBLIC ART 1983-2008



CLAYTON CAMPBELL

INTRODUCTION

Paintings, Stage Design, Public Art- 1983-2008

This book focuses on several aspects of my work; paintings, drawings, and monoprints; stage sets for dance, music, and theatre; and public art commissions.

I produced several series of paintings including the *Map Paintings*, made between 1983 and 1999; *Kabuki* from 1986-88; and *At the Edge of Time*, between 1996-2001. I also made an assortment of singular paintings that didn't evolve into series but were important to me. Most of my stage designs incorporate large painted back drops or have paintings in the sets. The public art commissions are school buildings in Los Angeles that I repainted with some fanciful and unique results.

These 25 years were a period when I worked with different mediums on series or projects each with their own style and use of materials. The *Map Paintings* are oil paintings on both wood and canvas. They began as individual paintings and evolved into large multi-paneled productions. The *Kabuki* series includes both paintings and mixed media prints. *At the Edge of Time* paintings have installations and mixed media in the series that reflect my interest in stage design and digital photography. My stage sets and public art commissions are forays into three dimensional architectural and sculptural projects. In these collaborations I enjoyed working with other artists whose disciplines were different than mine. It opened up my thinking and my practice.

By 1983 I had made a strong commitment to work as an artist, even though my idea of what that would fully mean was altruistic and perhaps naive. James Ballinger's essay on page 6 should have given me an indication. But I have nothing if not persistent.

Between 1983 and 2008 my work matured as I did. What contemporary art meant to me was more often about ideas and social concerns and less about the marketability of what I was making. The arts in these decades were happening during a wonderful time of experimentation and innovation. I felt free to make my way, do what I needed to do, to say what I felt. I grew up as an artist during an exceptional time in a privileged nation when artists experienced tremendous creative freedoms.

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STUDIO, CAHUENGA BOULEVARD, HOLLYWOOD, CALIFORNIA 1991



IN STUDIO, 18TH STREET ARTS CENTER, SANTA MONICA, CA 1998

THE MAP PAINTINGS

Growing up I learned social histories that I came to feel had been filtered and distorted by media, government, dominant cultures, and one sided public-school curriculum. I spent 16 years on this series of 40 paintings.

The *Map Paintings* central visual device is the motif of a map whose diagrammatic information keys the rest of the picture. In this series I was thinking about the genre of European history painting. A history painting is defined as “one which has a serious narrative, or includes exemplars of actions which are intended to have didactic overtones. In this sense the word history relates to the Italian ‘istoria,’ meaning narrative or story (and not the accurate or documentary description of actual events).”

I wanted to make history paintings whose narrative was in real time and as honest and factual as possible. Many of the paintings involve looking at the effect the United States was having on people throughout the world. My understanding of non-violent philosophy is an undercurrent throughout. The style of the work is intentionally illustrative and representational. I wanted the messaging to be clear and unambiguous. I chose subjects like the military industrial complex, degradation of the environment, slavery, human rights abuses, social justice, nuclear proliferation, and religious intolerance. All of these issues are still unresolved, even more intense since I made these paintings.

When working, I would have two or three *Map Paintings* going at the same time because the slow drying of the paint was a factor. I paint with the mixed technique I learned with Ernst Fuchs in Vienna. By alternating layers of impasto white oil paint with thin glazes of color I could build up an optical transparency. It is like seeing images through filters. In this method I was able to achieve a luminosity of the painted surface, created by the optical phenomena of light reflecting off the white highlights below the layers of oil color.

The *Map Paintings* were influenced by my interest in heraldry and antique cartography. I love the borders of illuminated manuscripts and maps, filled with details relating to the central image on the page. It relates to the compositional constructions and combinations of images and text in contemporary art and computer graphics, which also contributed to the layouts of the *Map Paintings*.

I am always looking for new strategies to tell a story in a single frame. My evolving notion of what a story can be is also part of the investigation. I learned from the narrative frescoes of 700 years ago. I visited Giotto's wonderful frescoes in the Basilica at Assisi, Italy. They were completed at a time when most people could not read. Artists understood how to create a pictorial narrative that told a full story. Knowledge and history was transmitted through visual language. The structure and placement of fresco cycles in European churches reveal epic stories that unfold on the walls and ceilings conveying complex yet coherent

narratives.

These too I learned from.

One of my favorite and last paintings in the *Map Paintings* is *Almost Utopia*. The title expresses my belief that while perfection is illusion, positive change is desirable and necessary. The painting depicts myself reflected in a map from 1800s Britain. Drawn by a city planner of the time, his map posits a new urban utopia, free from the social blights of London. The solution of the map maker was to abandon London, and build a new city in a nearby location. Looking at the how the map segregates the population by class, background, or physical limitation is unsurprising. The same social problems he seeks to redress are merely re-institutionalized. Yet the attempt to find a path to a better social compact was there. The *Map Paintings* seek to do undertake a similar social compact, to look at our received histories with new eyes.

I have always loved this piece from Jorge Luis Borges, it expresses how I feel about The *Map Paintings*

Jorge Luis Borges: On Rigor in Science

. . . In that Empire, the Art of Cartography reached such perfection that the map of one Province alone took up the whole of a City, and the map of the empire, the whole of a Province. In time, those Unconscionable Maps did not satisfy and the Colleges of Cartographers set up a Map of the Empire which had the size of the Empire itself and coincided with it point by point. Less addicted to the study of cartography, succeeding generations understood that this Widespread Map was useless and not without impiety they abandoned it to the inclemencies of the sun and of the winters. In the deserts of the West some mangled ruins of the Map lasted on, inhabited by animals and beggars; in the whole Country there are no other relics of the Disciplines of Geography.

Suarez Miranda: *Viajes de Varones Prudentes*, Book Four, Chapter XLV, Lérida, 1658.

Essay by James Ballinger

It is a signature of Clayton Campbell's career that he is not an artist to shy away from dealing with difficult, controversial social and political issues in his art. Most Americans watch the evening television news and gain a rather glossy understanding of current events in the Middle East, South Africa, or South America. Campbell's recent work, especially his series of *Map Paintings*, is an artistic attempt to fuse the history, the culture and politics of troubled spots on the globe into a unified cry for humanness. The previous is a statement easily written, but for a painter to dedicate years of his life to such an effort represents a major sacrifice. Yes, the long hours in the studio are a type of sacrifice; but more importantly the contract between the painter and his canvas is entered knowing that difficult political images will be acquired by a select group of adventurous collectors. A lesser artist might accept compromise, but not Campbell.

During the past fifteen years, Campbell has turned his attention from finely crafted, precise drawings and lithographs to imaginative uses of color xerography to the oils represented in this exhibition. Early in his career, influenced by his training with Ernst Fuchs, in Vienna, Campbell approached his paper with a metal smiths precision. Yet, the subjects of his early work, often taken from the writings of such individuals as Jorge Luis Borges, appear surreal or even supernatural. These mysterious images often brought the viewer to feel an emptiness toward society and certainly a feeling of pessimism toward the future.

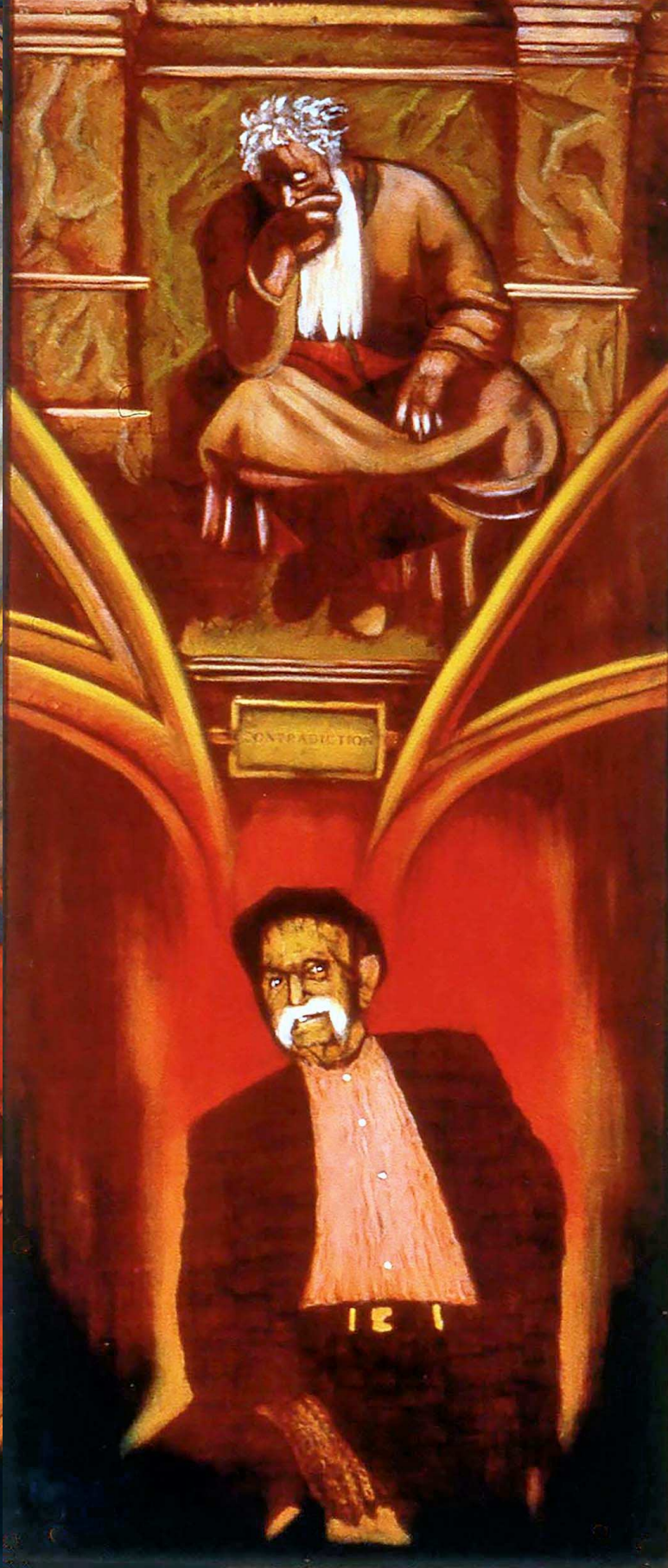
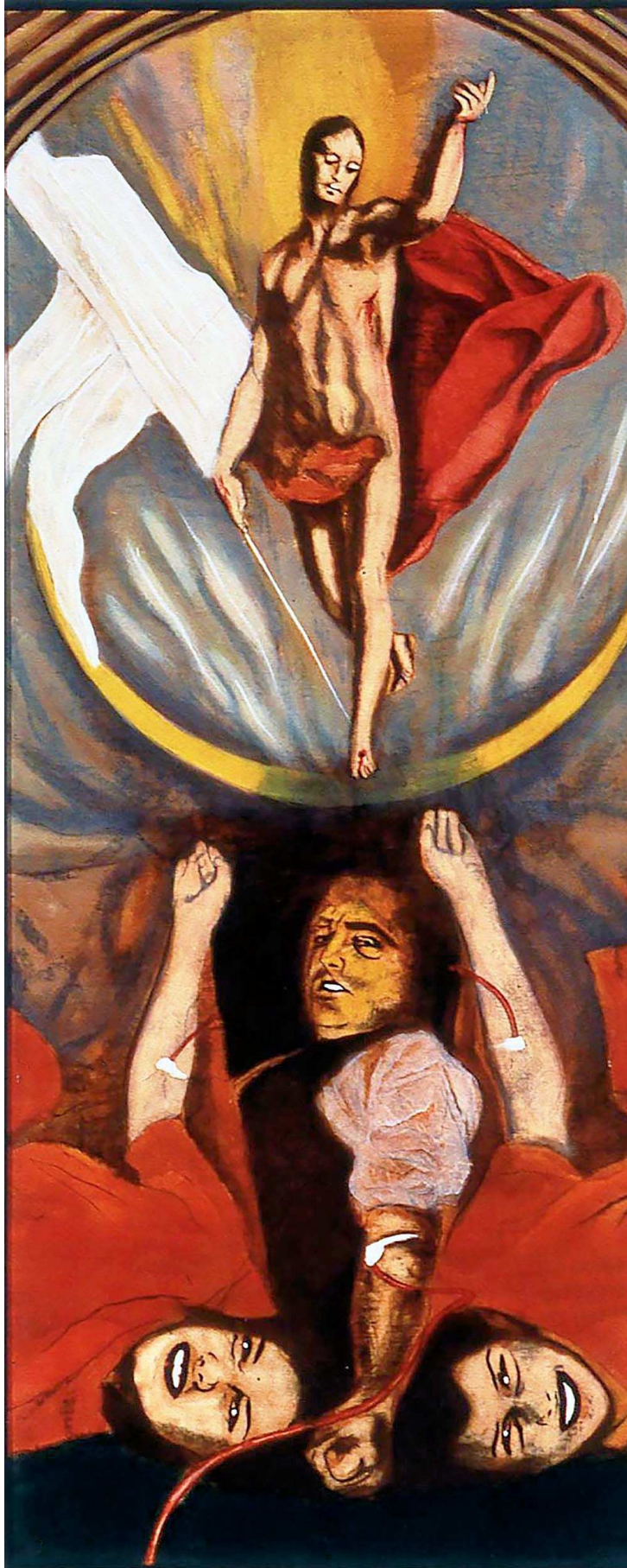
Through the artist's involvement with theatre and a developed interest in Japan, his subjects shifted away from emptiness toward a view of humanity balanced by a sense of hope. His series of mono prints made during the mid-1980s depicting the devastation of Hiroshima created by the atomic bomb leave no doubt as to the evils of nuclear weaponry. But, the works at the same time represented the remarkable resiliency of the Japanese people and their cultural contributions.

Campbell brings to his *Map Paintings* an accumulation of technical talents and his intellectual expressions. The drug wars, apartheid, the dislocation of the Jews and the slaughter of innocent people in Cambodia are all riveted in the viewer's mind. The actual map is the first signal of the painting's content and is as familiar as the nightly news. But your probe into the map and your observation of individuals responsible for the cultural atrocity wrought on the people of each area takes you far beyond any reading of the current events themselves. This "punch" to the gut is only achieved through the artist's ingenuity. And, though, the subjects depicted are shocking in themselves, the artist has not cheapened the efforts by dwelling overtly violent imagery which would be easy in the case of South Africa, Colombia, or the Middle East.

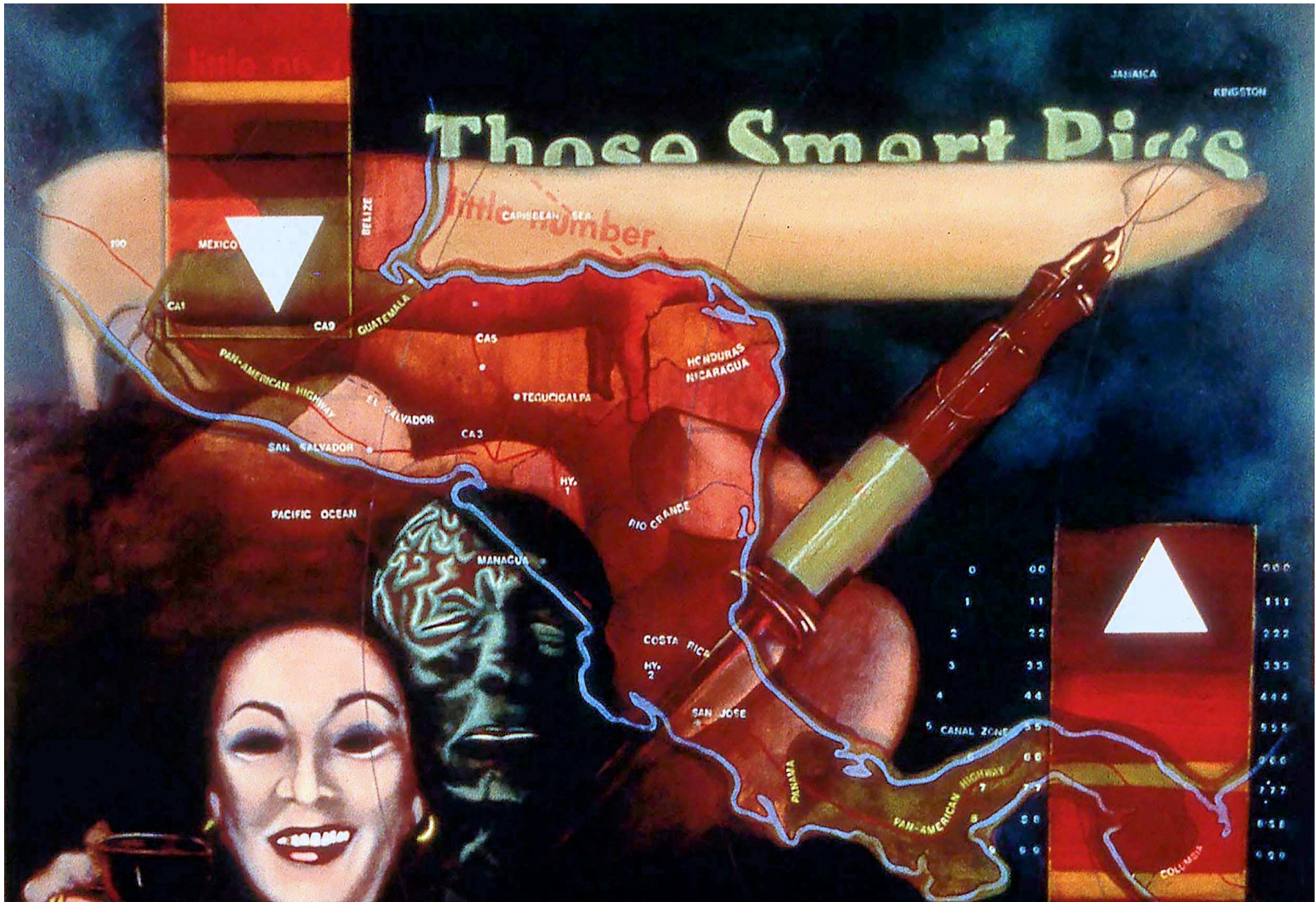
Few artists challenge the viewer with the tremendous challenges of the world's socio-political problems as does Clayton Campbell. One must remember that not all art is meant to be only beautiful and contemplative. The role of an artist often is to push our thinking beyond the bounds of our own existence, or figuratively speaking, to ask us to look at areas just off the map. This approach has always been true of Campbell and his work.

James K. Ballinger
Director, Phoenix Art Museum
1995

RIGHT- THE PRESENCE OF CONTRADICTION, OIL, GOLD LEAF ON WOOD, 72" X 108"

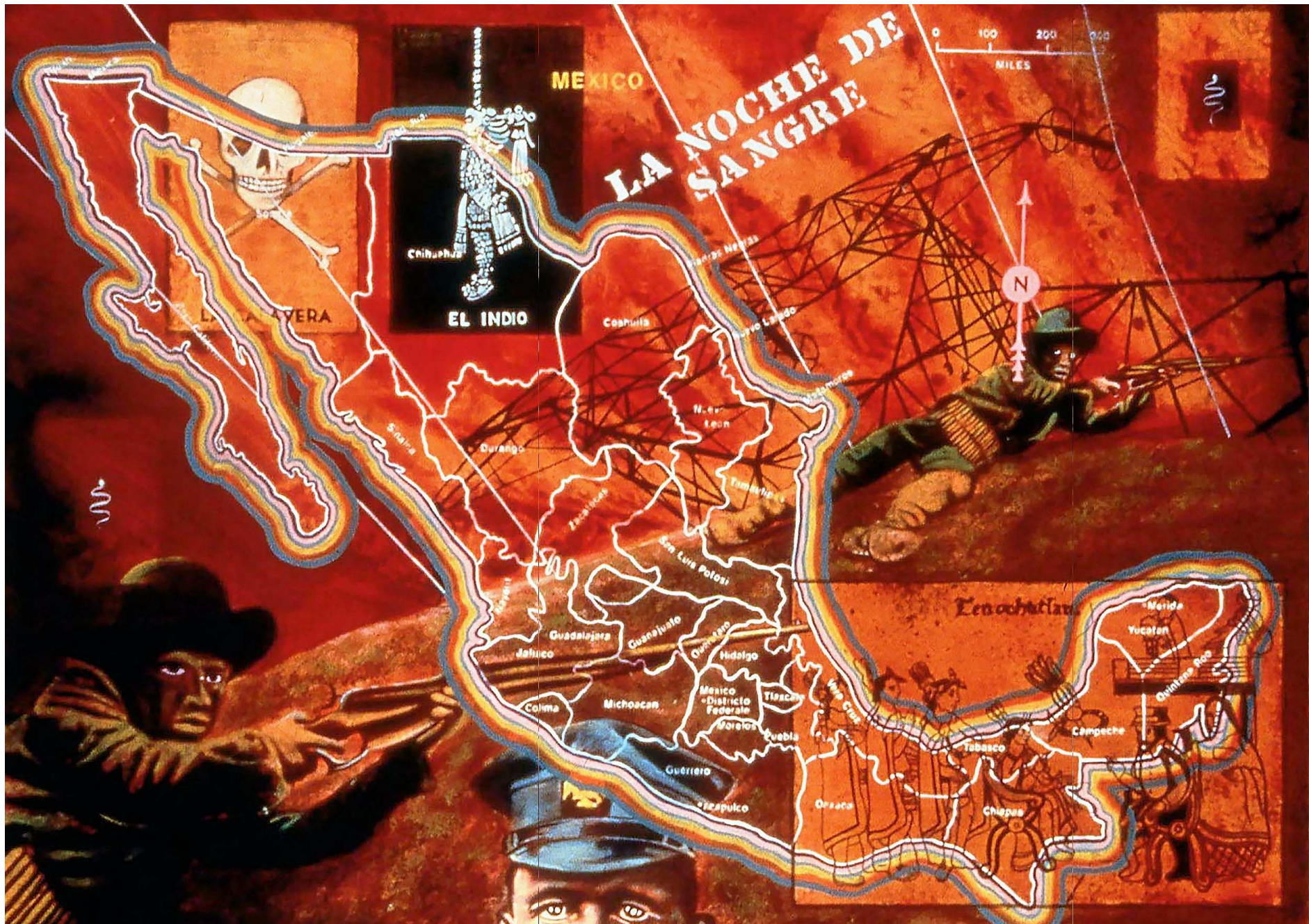




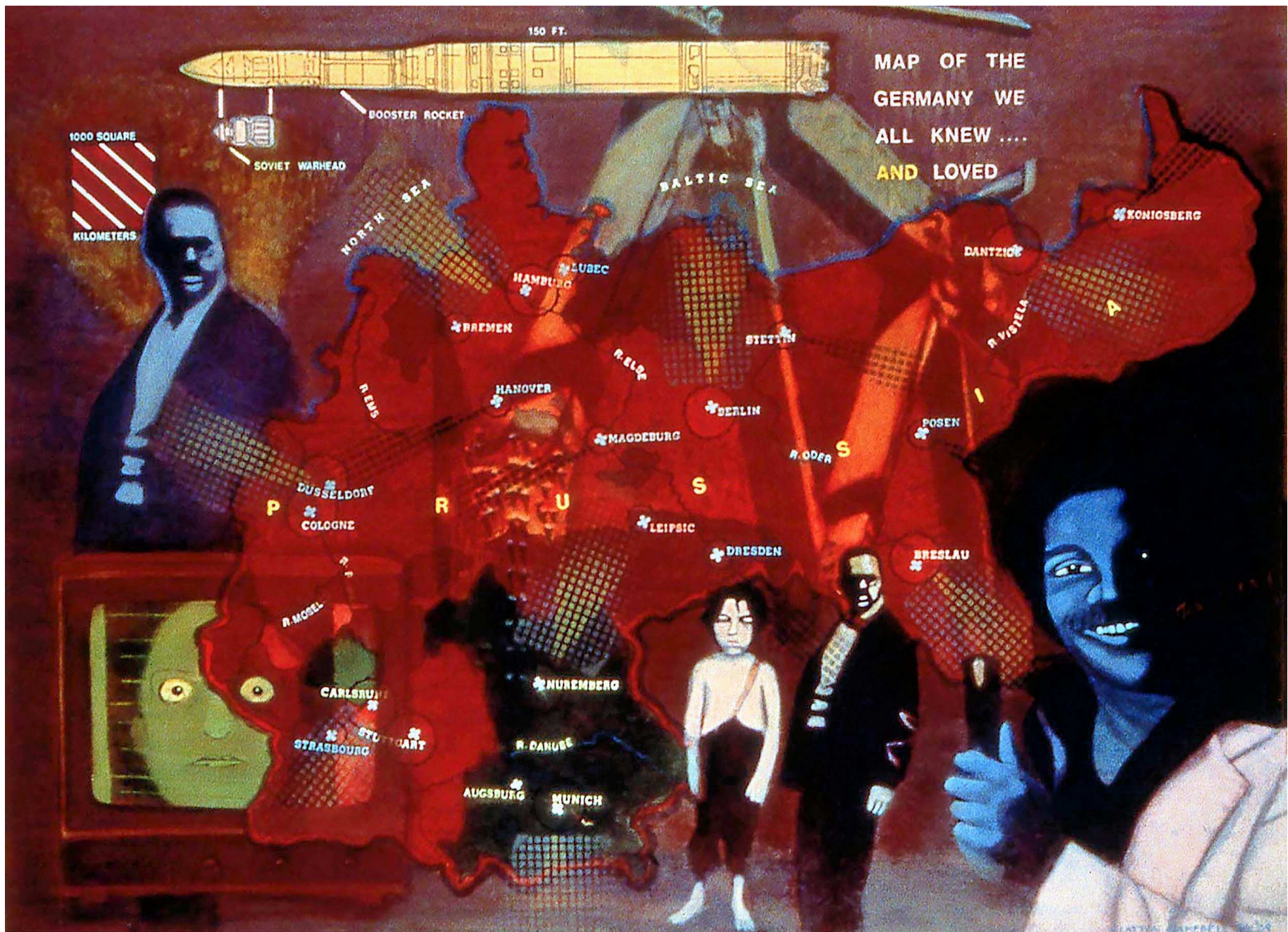


LEFT- ALMOST UTOPIA, OIL ON CANVAS, 68" X 48"

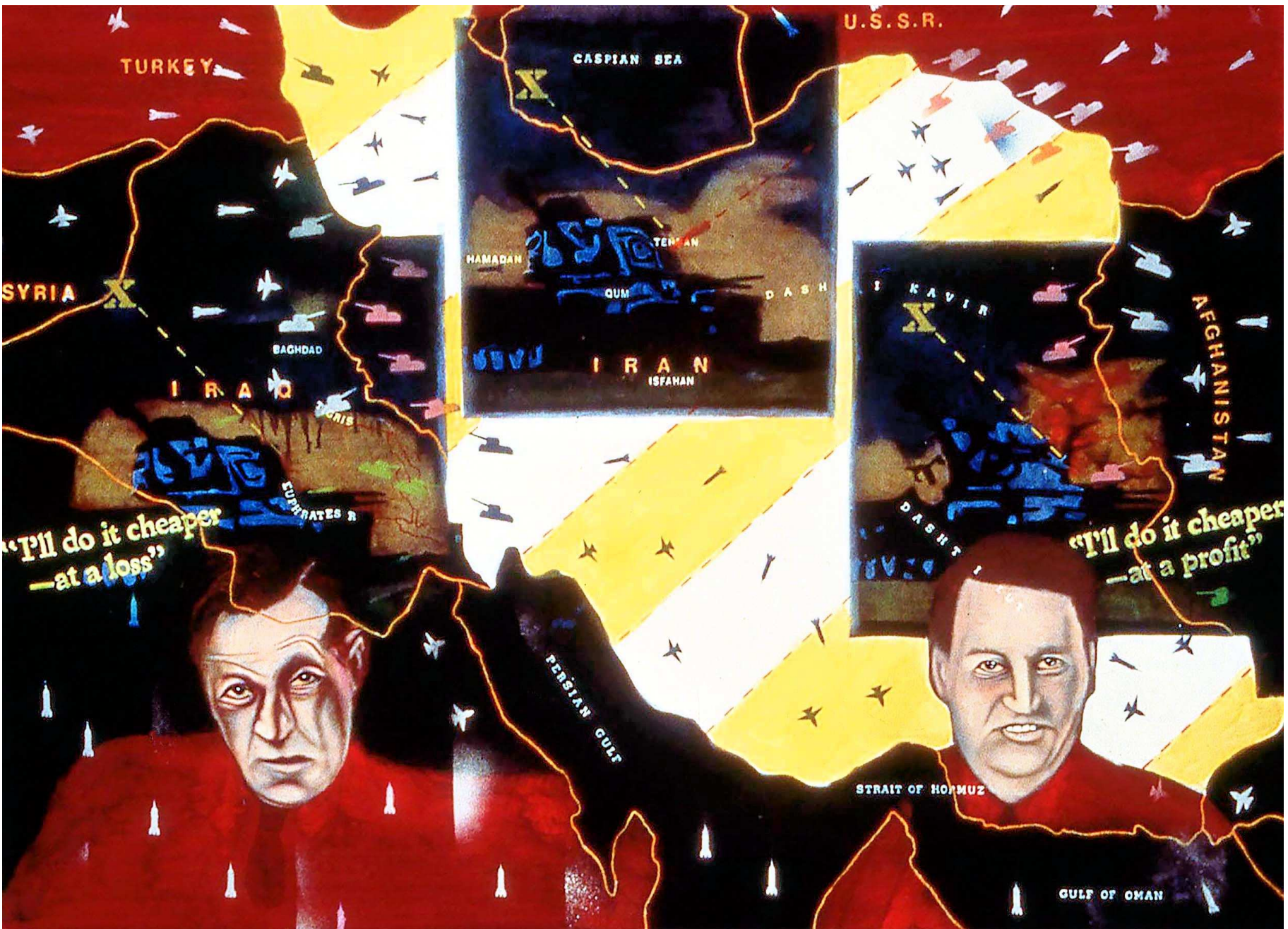
ABOVE- THOSE SMART PIGS, OIL ON WOOD, 36" X 48"



THE NIGHT OF BLOOD, OIL ON WOOD, 36" X 48"

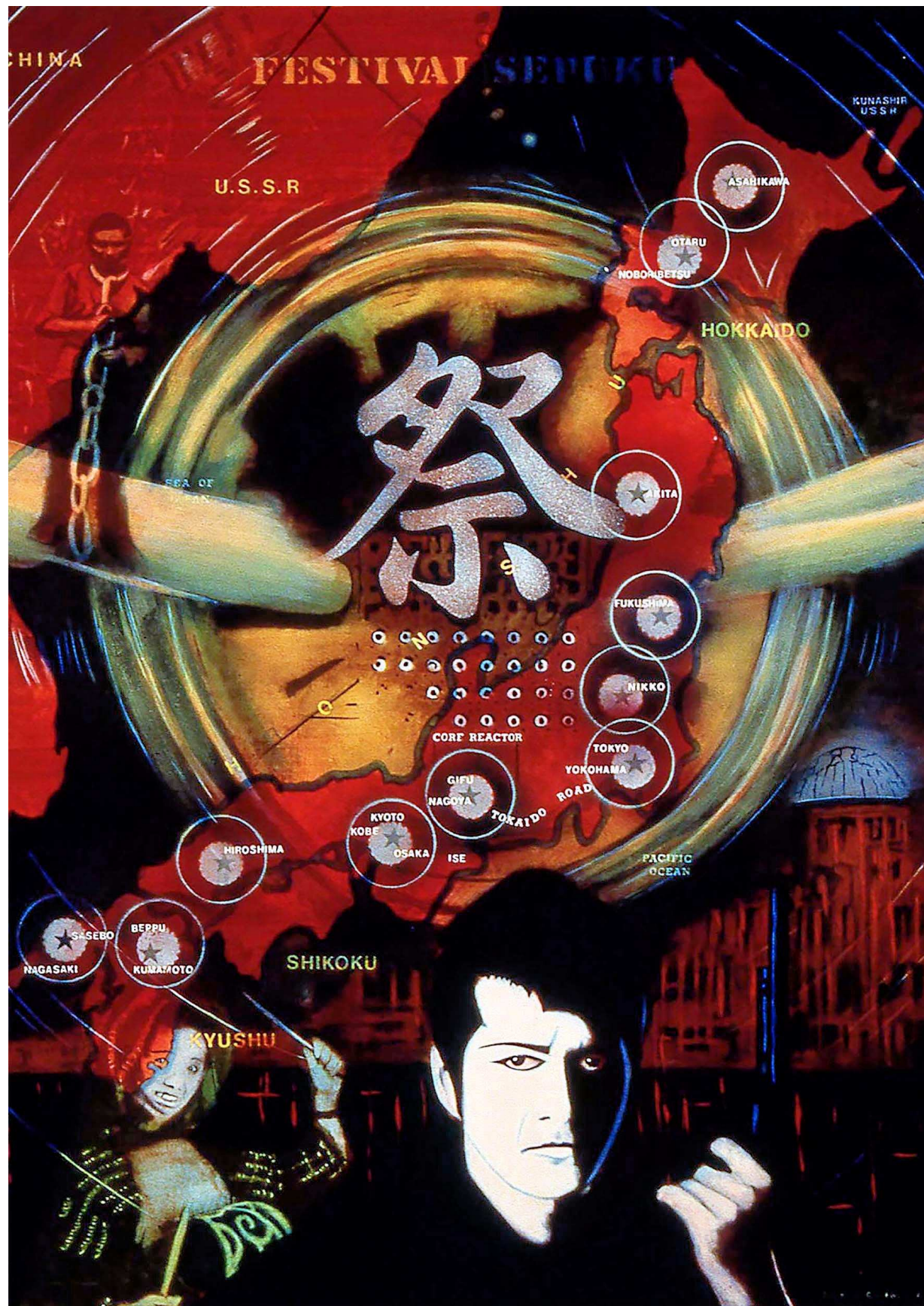


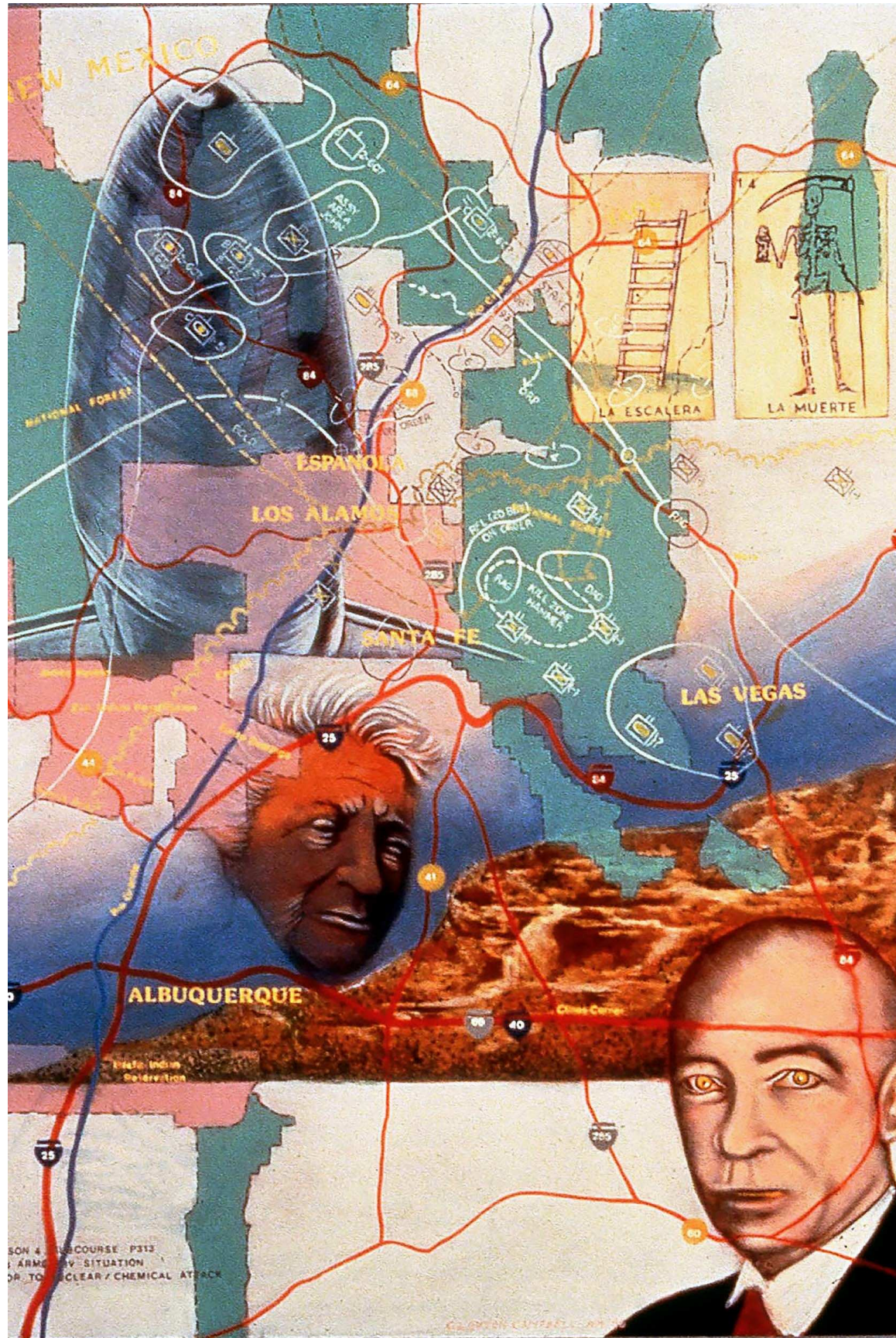
THE GERMANY WE ALL KNEW AND LOVED, OIL ON WOOD, 36" X 48"



ABOVE- *ILL DO IT CHEAPER*, OIL ON WOOD, 36" X 48"

RIGHT- *FESTIVAL. SEPUKU*, OIL ON WOOD, 48" X 36"





ABOVE- ROBERT OPPENHEIMER'S STRANGE DREAM, OIL ON WOOD, 48" X 36"

RIGHT- CCCP, OIL ON WOOD, 68" X 48"







LEFT- ECOLOGY, OIL ON WOOD, 68" X 48"

ABOVE- COLORFUL SOUTH AFRICA, OIL ON WOOD, 36" X 48"



VISIT CUBA!, OIL ON WOOD, 36" X 48"



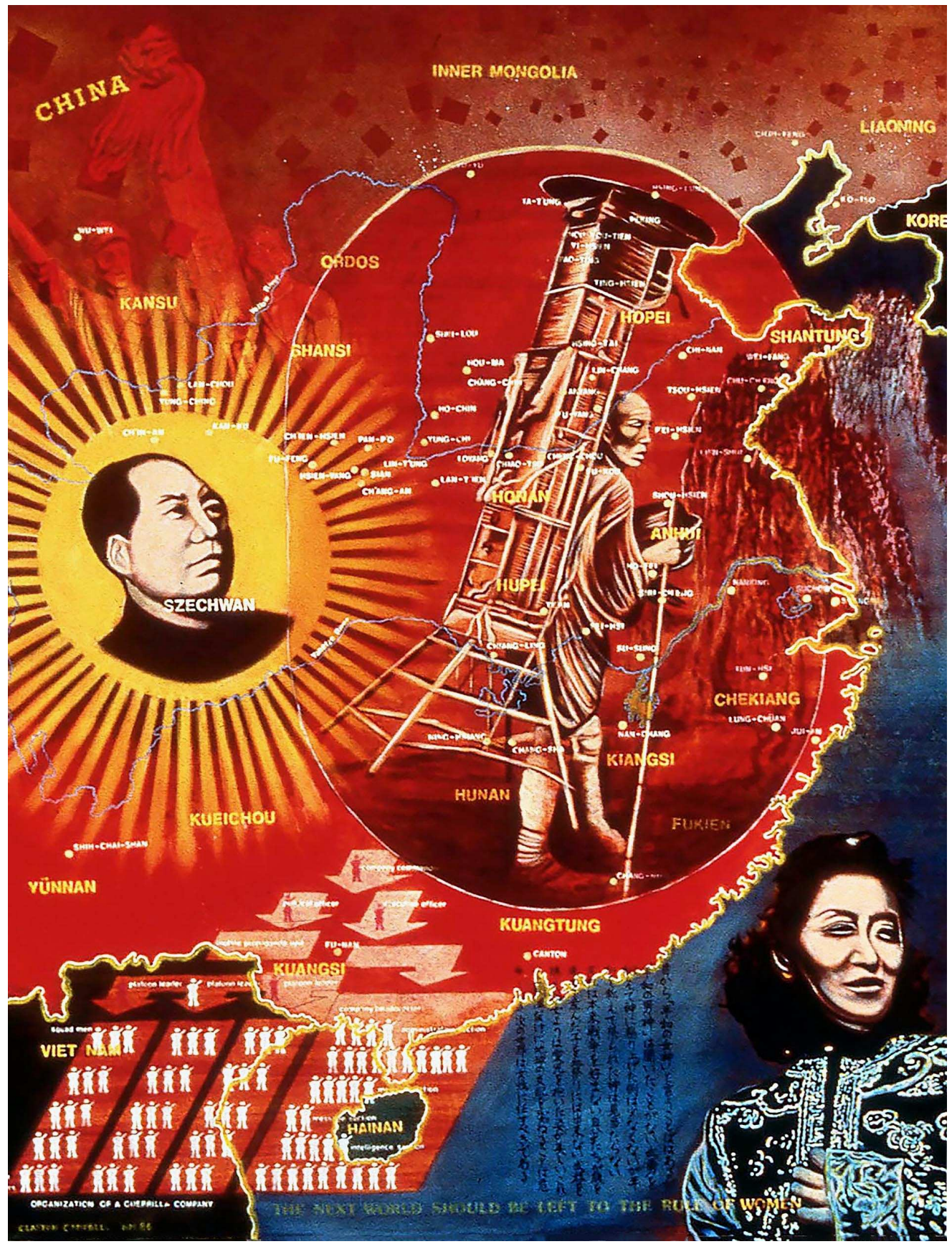
INFANTICIDE, OIL ON CANVAS, 60" X 48"



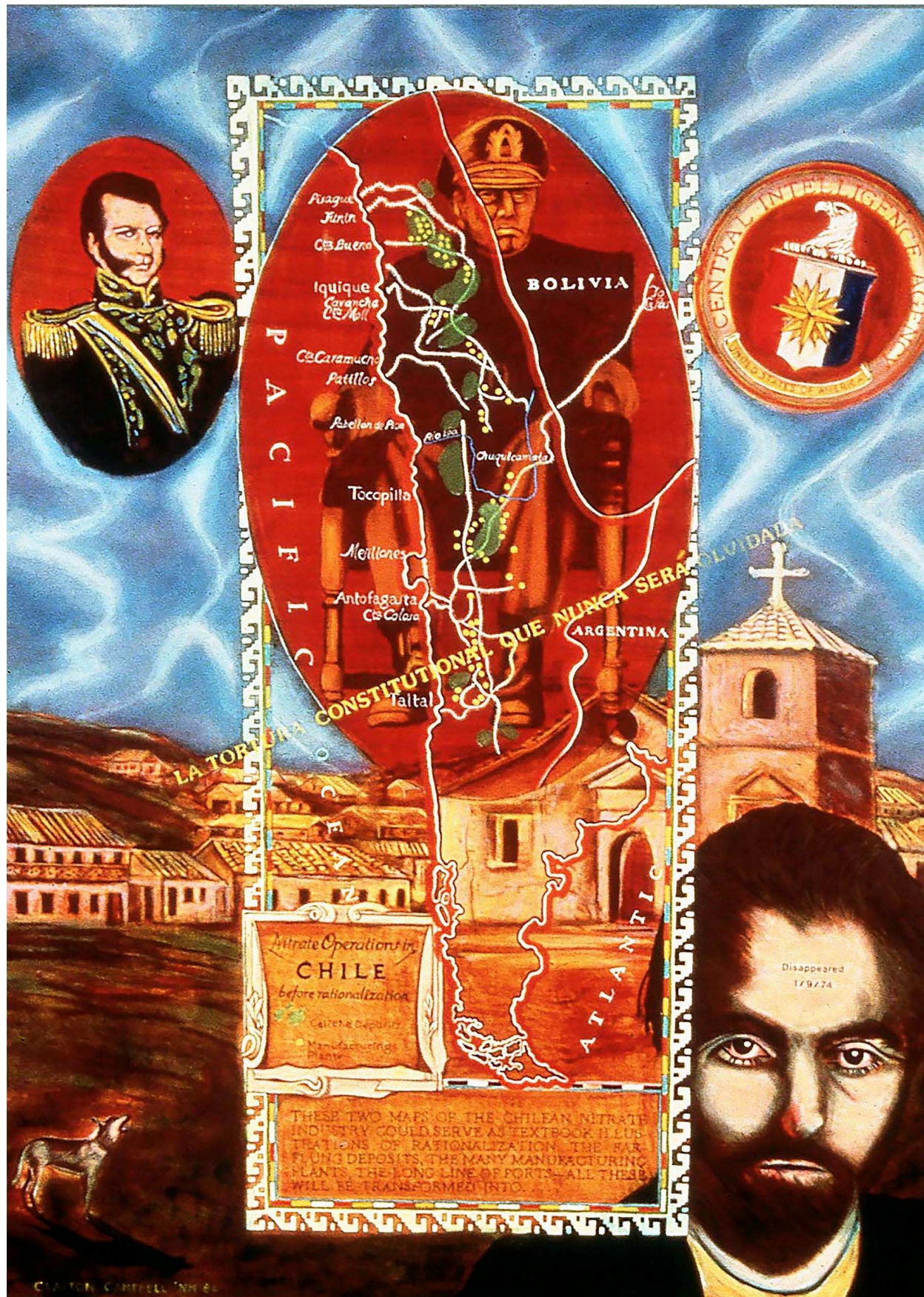
STARRY NIGHT, OIL ON CANVAS, 60" X 48"



THE WORLD AS SEEN BY THE ANCIENTS, OIL ON CANVAS, 60" X 48"



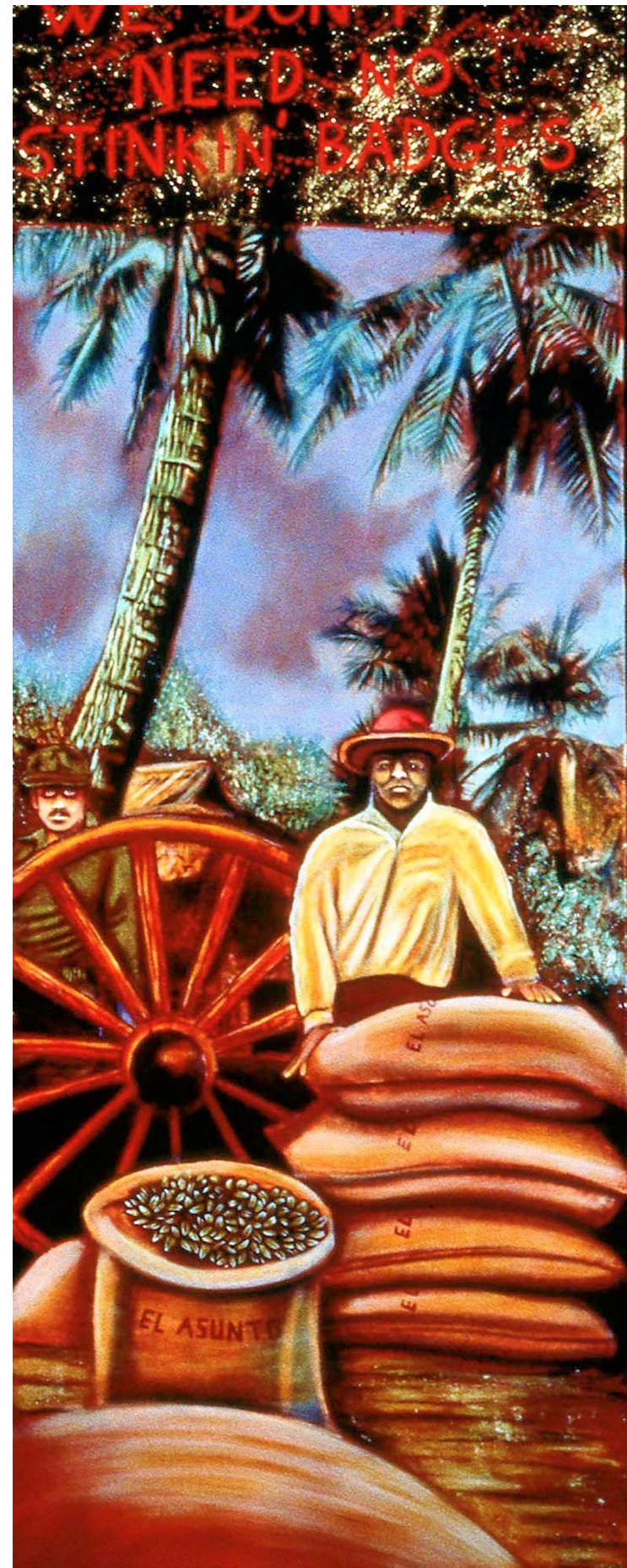
THE NEXT WORLD SHOULD BE LEFT TO THE RULE OF WOMEN, OIL ON CANVAS, 60" X 48"

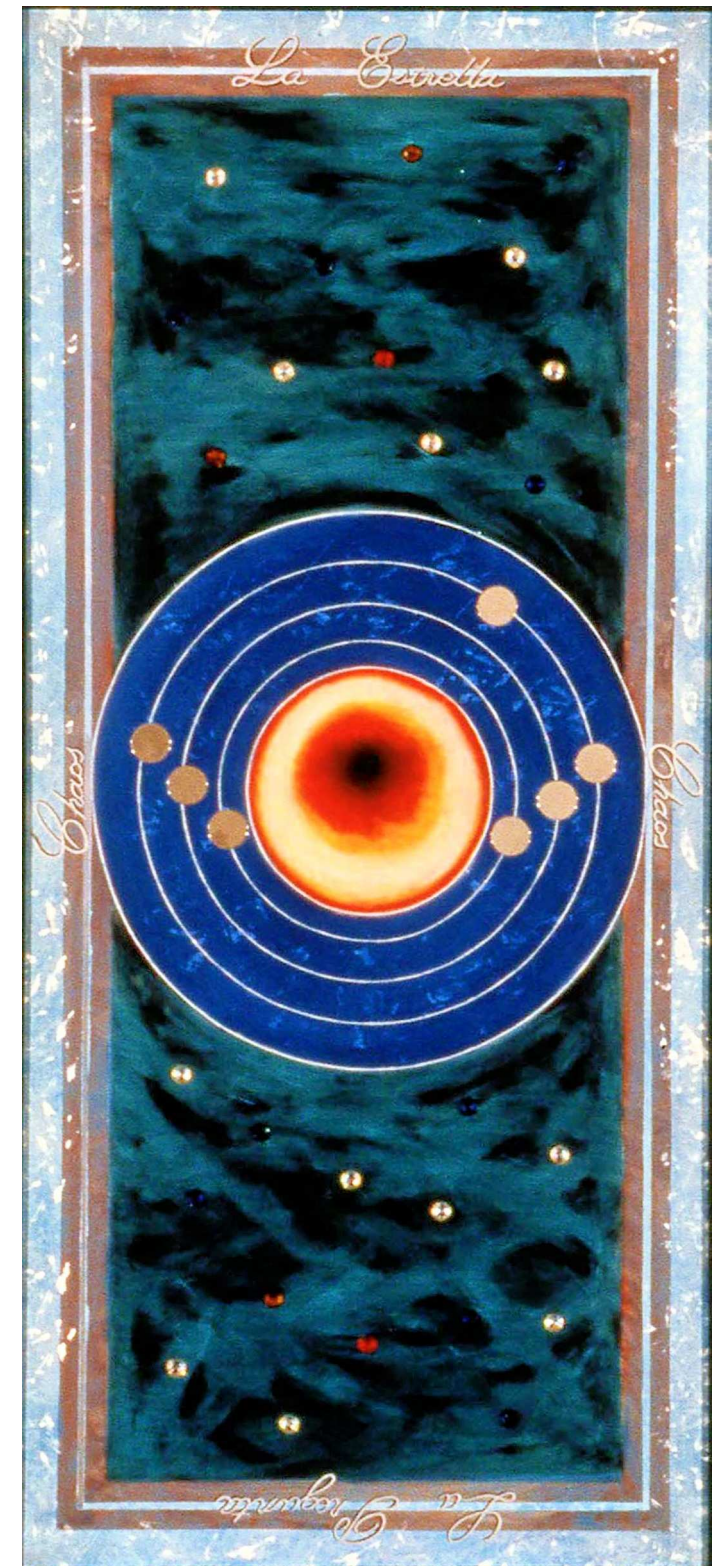


A CONSTITUTION OF TORTURE, NEVER FORGOTTEN, OIL ON WOOD, 48" X 36"



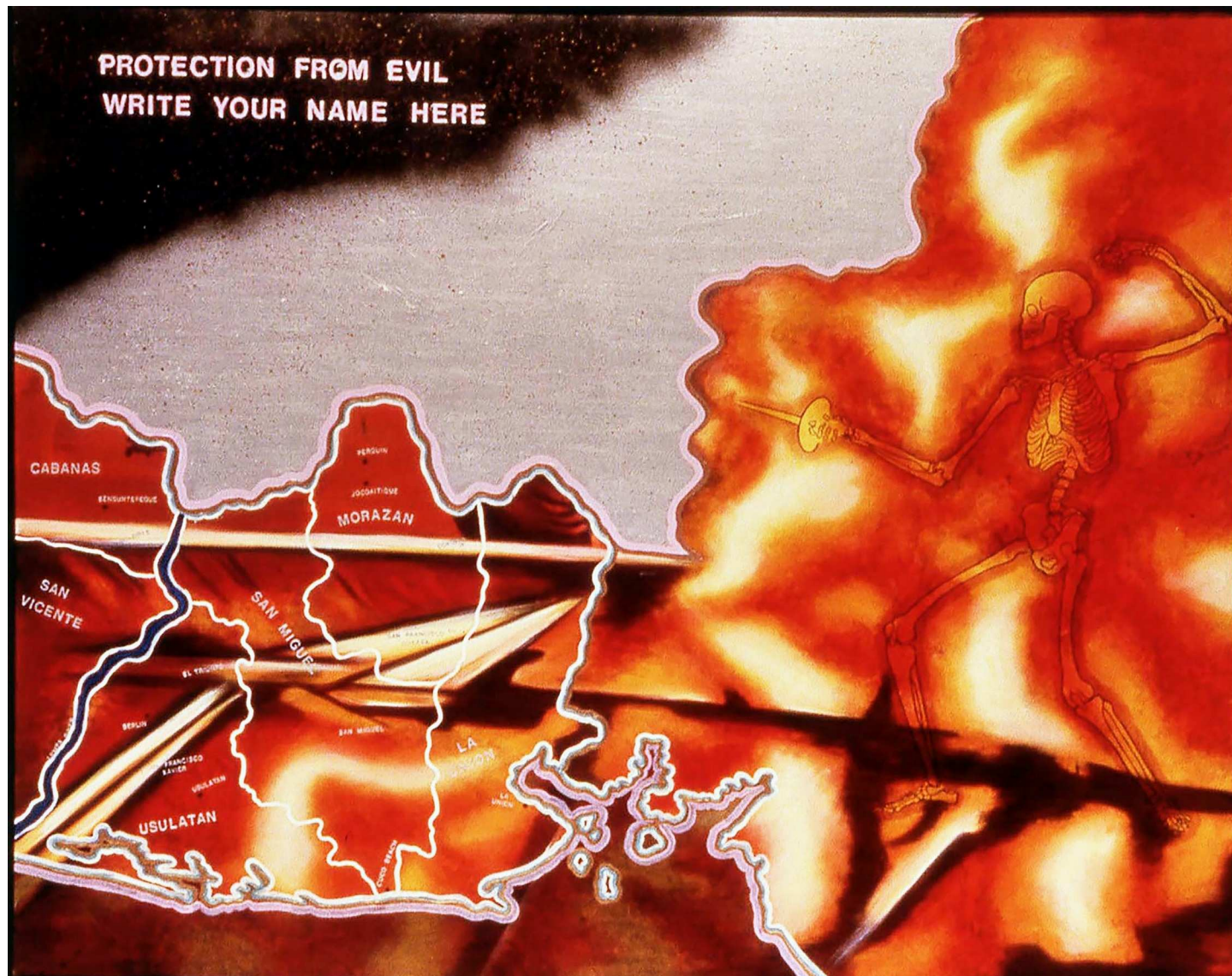
EIRE, OIL ON CANVAS, 48" X 48"





ABOVE AND PAGES 28 AND 29, 5 PANELS,
LITTLE BOY, OIL ON CANVAS, 60" X 220"

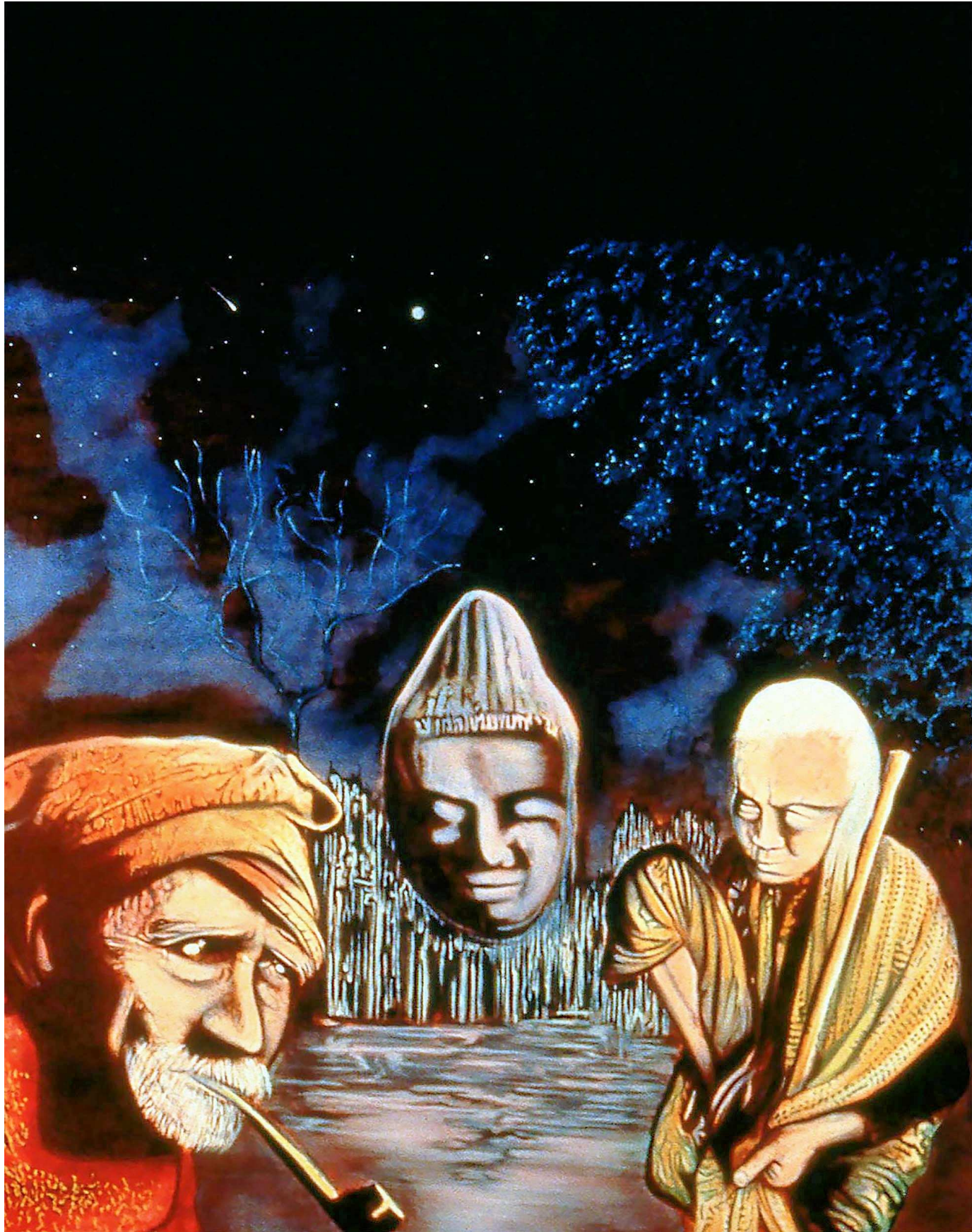




I AM A SMALL BOY LIVING ALONE IN THE JUNGLE OF EL SALVADOR. MY HOME IS A SECRET SPACE I HAD FASHIONED BY SCAVENGING LUMBER AND SCRAP METAL FROM A NEARBY MILITARY BASE. MY TINY HOME HAS WALLS OF LEAVES AND THERE IS AN OLD DOOR I'VE PUT UP. TO DISGUISE THE ENTRANCE I HAVE COVERED IT WITH GREEN LIGHT. I HAVE MEMORIES OF HAVING BEEN WOUNDED AND LEFT FOR DEAD AMIDST PILES OF BODIES. THE CAMPESINOS HAD BEEN MASSACRED BY THE SOLDIERS IN AN INEXPLICABLE DAY OF HORROR. VERY FEW SURVIVED. ONE SOLDIER WITH A BIG MOUSTACHE STABBED ME WITH HIS SWORD. MY HOME WAS NEAR THIS PLACE OF DEATH. AS TIME PASSED I WAS BEFRIENDED BY THE SOLDIERS WHO SAW ME NEAR THEIR BASE. THE MAN WITH THE MOUSTACHE DID NOT RECOGNIZE ME AND WAS VERY FRIENDLY. HE CALLED ME "POBRE NIÑO." ON ANOTHER DAY AFTER THE KILLING BEGAN AGAIN. I DID NOT UNDERSTAND. I TRIED TO HIDE IN MY SECRET ROOM BUT THE SOLDIERS WERE COMING CLOSER. THE MUZZLE OF A RIFLE POKED AT MY DOOR. A SOLDIER BURST IN AND I COVERED MY FACE AND CRIED "NO SEÑOR, ME LLAMO, ME LLAMO..." BUT I HAD FORGOTTEN MY NAME. I LOOKED UP AND SAW THE MAN WITH THE MOUSTACHE. HE WAS STARING AT ME. SLOWLY HE PUT DOWN HIS GUN AND BEGAN TO CRY. HE TOOK ME IN HIS ARMS AND SAID TO ME "MY SON."



ABOVE, PAGES 31 AND 32- THE KINGDOM OF CAMBODIA, , THREE PANELS, OIL ON CANVAS, 68" X 144"





CLAYTON CAMPBELL SF '89

SONGS OF HATE

"IT MUST BE RECOGNIZED THAT JEWISH BLOOD
AND THE BLOOD OF THE NON-JEW ARE NOT
THE SAME" RABBI YITZHAK GINSBURG, COMMENTING
ON THE MURDER OF A TEENAGE PALESTINIAN GIRL
BY FOUR YESHIVA STUDENTS IN NABLUS

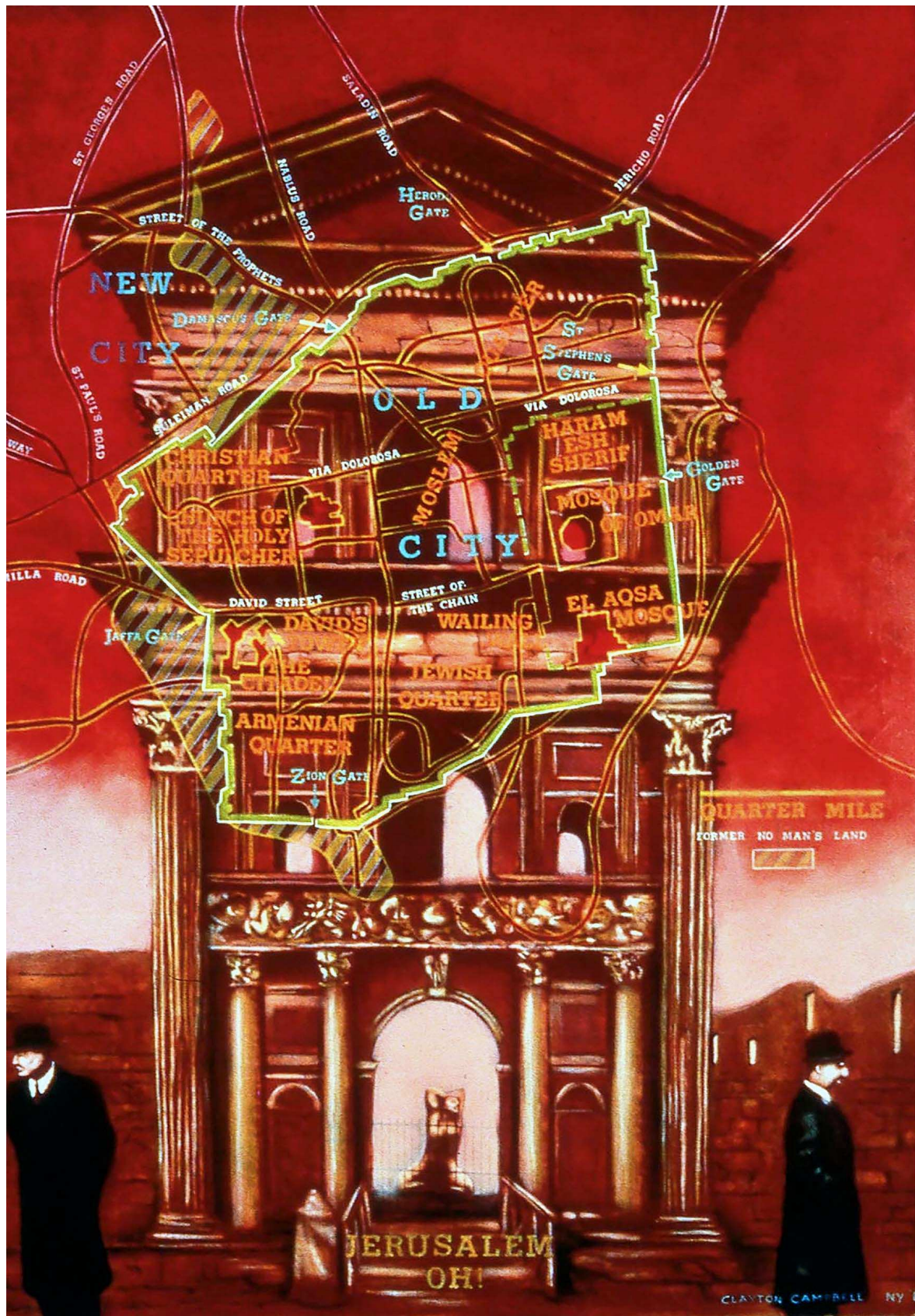
"DEEPENING THE HATRED OF ZIONISM IN THE SOULS
OF THE STUDENTS HAS BECOME A COMPULSORY
COMMAND FOR EVERY TEACHER."

FROM A JORDANIAN TEACHERS MANUAL FOR FIRST GRADE
ISLAMIC STUDIES

"WE NEVER IMAGINED THAT WE WOULD COME ACROSS
THIS KIND OF THING - PREJUDICE OF THE MOST
BIGOTED KIND, LACK OF TOLERANCE OF DISSENT,
THE LUMPING TOGETHER OF DISSENT WITH TREASON."
A JEWISH IMMIGRANT TO ISRAEL REACTING TO
ATTITUDES AT HER SON'S SCHOOL



ONE MAN'S TERRORIST, ANOTHER MAN'S FREEDOM FIGHTER, OIL ON WOOD, 48" X 36"



GATES OF JERUSALEM, OIL ON WOOD, 48" X 36"



NEGAVISION, OIL ON WOOD, 48" X 36"



IN MEMORY OF MILLIONS MURDERED, OIL ON WOOD, 48" X 48"



THE DREAM, OIL, COPPER LEAF ON WOOD, 48" X 48"



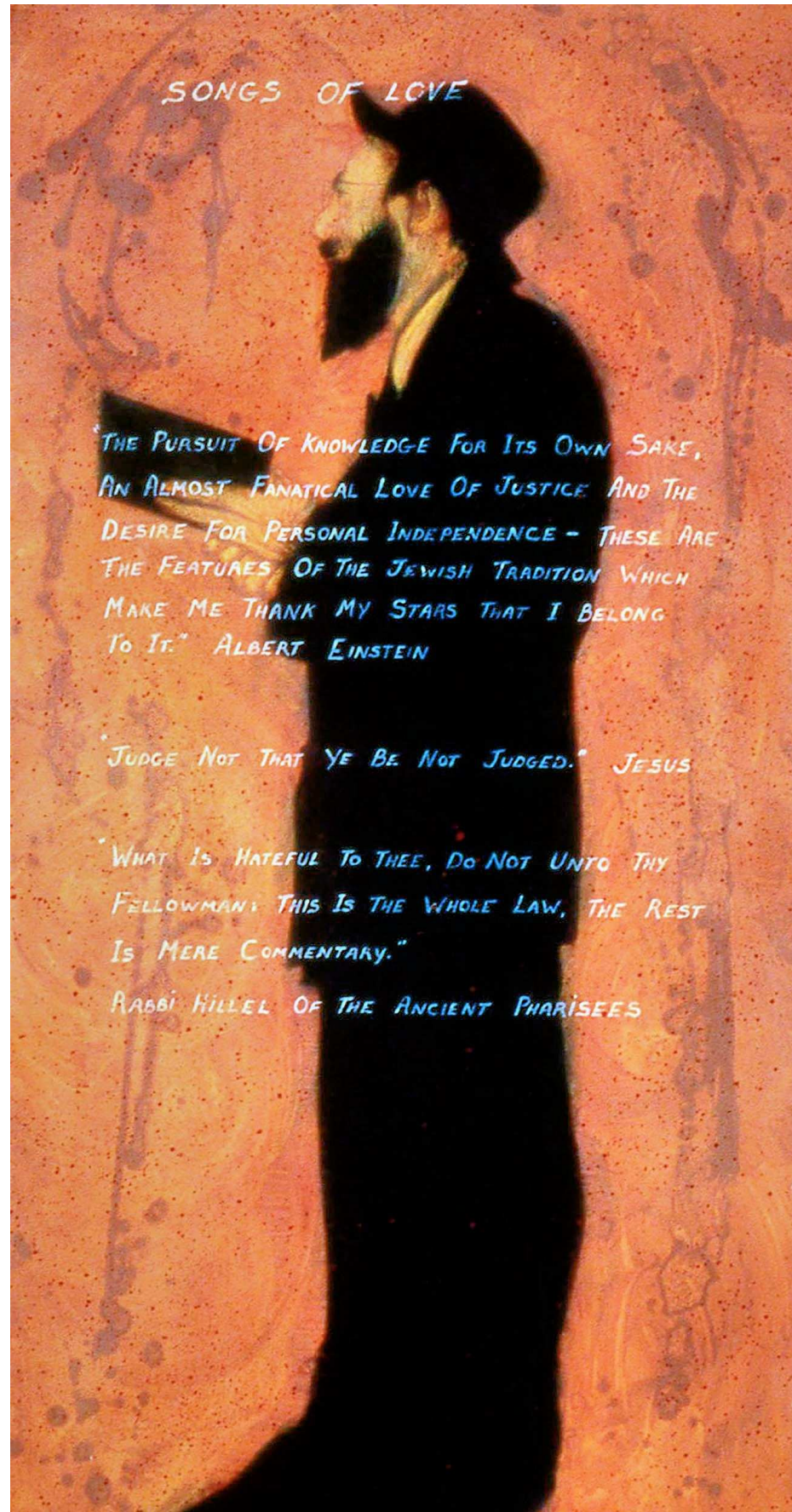
EXODUS, OIL, METAL LEAF ON WOOD, 48" X 48"



WALKING PRAYER, OIL ON WOOD, 48" X48"



SIX DAY WAR, OIL ON WOOD, 48" X 36"



SONGS OF LOVE

"THE PURSUIT OF KNOWLEDGE FOR ITS OWN SAKE,
AN ALMOST FANATICAL LOVE OF JUSTICE AND THE
DESIRE FOR PERSONAL INDEPENDENCE - THESE ARE
THE FEATURES OF THE JEWISH TRADITION WHICH
MAKE ME THANK MY STARS THAT I BELONG
TO IT." ALBERT EINSTEIN

"JUDGE NOT THAT YE BE NOT JUDGED." JESUS

"WHAT IS HATEFUL TO THEE, DO NOT UNTO THY
FELLOWMAN; THIS IS THE WHOLE LAW, THE REST
IS MERE COMMENTARY."

RABBI HILLEL OF THE ANCIENT PHARISEES

SONGS OF LOVE, OIL ON WOOD, 36" X 24"

THE HIROSHIMA SUITE



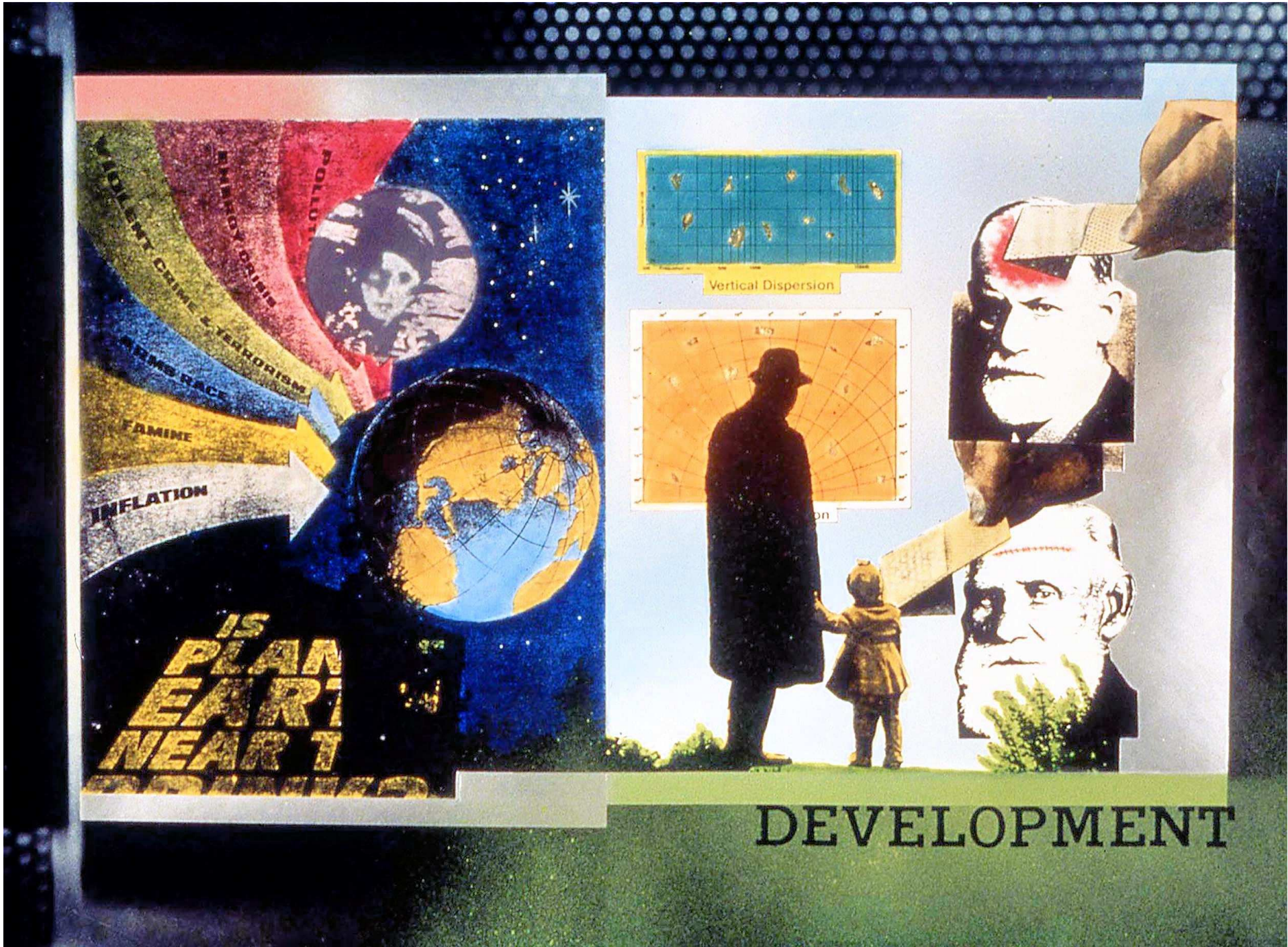
Hiroshima Peace Memorial Park

I believe that nuclear technology, because of its toxic waste and lethal weaponry, is one of the great dangers we collectively face. The scope and magnitude of what could go wrong is almost beyond imaging. This terrible potential is a legacy the Western scientific/military community..

My experience working with the *Kampo Japanese Cultural Center* in New York afforded me the opportunity to visit Japan a number of times. On one of those visits I traveled to Hiroshima. During three days there I listened to speakers, saw shadows of irradiated bodies burned onto the bridges crossing the river, met survivors who still had burn marks from the heat of the explosion, and viewed hundreds of drawings of the nuclear aftermath by survivors. I spent a long time at the Hiroshima Peace Memorial Park. It was a sobering experience, making the nuclear war very real and human.

I wanted to respond by evoking in my art what I had felt in Hiroshima. The result is *The Hiroshima Suite*, eight photostatic mono-prints which designed to be in 4 sections. Images 1 and 2 are about the Western scientific mind and the bloodless calculations leading to the bombings of Hiroshima and Nagasaki. Prints 3 and 4 attempt to evoke what it may have felt like to be in the nuclear attack; disincorporate, burned, vanishing, dying. Five and six take place on August 6, 1945 in the morning and afternoon, as the attack on Hiroshima takes place and a nuclear winter descends on the city. The final two prints are children of Hiroshima, the next generations of witnesses to the proliferation of nuclear weapons and waste. The faces in these last images are Eiko and Koma, two Japanese Butoh inspired dancers with whom I collaborated on different projects. Their practice often refers directly to the legacy of nuclear destruction their generation carries and tries to understand. All of the mono prints in this series are 18" x 24", made with photo oil, photo dye, spray paint, and oil paint.

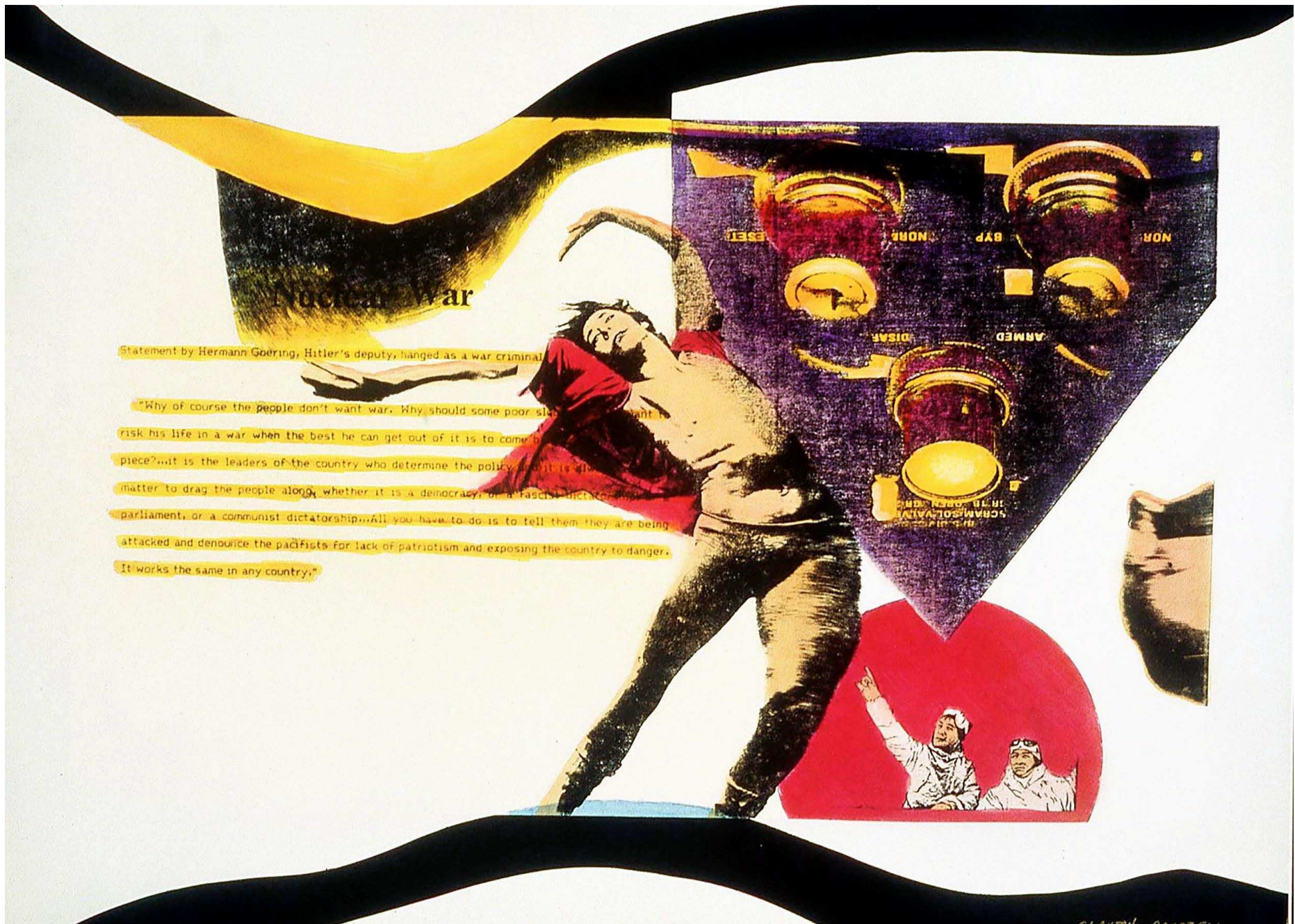
The Hiroshima Suite was donated to the Kampo Kaikan Museum in Kyoto, Japan. Another version was exhibited and collected by the Phoenix Fine Art Museum on August 6, 1995, the 50th anniversary of the bombings in Japan. It was sponsored in part by the organization of Concerned Scientists for Nuclear Disarmament.



HIROSHIMA I, PHOTOSTATIC MONOPRINT, 18" X 24"



HIROSHIMA 2, PHOTOSTATIC MONOPRINT, 18" X 24"



HIROSHIMA 3, PHOTOSTATIC MONOPRINT, 18" X 24"



HIROSHIMA 4, PHOTOSTATIC MONOPRINT, 18" X 24"



HIROSHIMA 5, PHOTOSTATIC MONOPRINT, 18" X 24"



HIROSHIMA 6, PHOTOSTATIC MONOPRINT, 18" X 24"



HIROSHIMA 7, PHOTOSTATIC MONOPRINT, 18" X 24"



HIROSHIMA 8, PHOTOSTATIC MONOPRINT, 18" X 24"

THE KABUKI SERIES

Between 1986-88, when I lived in Santa Fe, New Mexico, I made five paintings and eighteen photostatic mono prints based partly on the Kabuki figure from Japanese traditional theatre.

My interest in making this series came from a number of experiences, including attending performances of the Kabuki Theatre in Tokyo and working with movement artists in New York. The source imagery for the Kabuki Series are photographs of dancers in motion I took in a studio. I had them wear yukatas, a casual version of the Japanese Kimono.

At the time I was working with photography and xerox machines to distort photo based imagery. By distorting the photographs of the dancers I was able to give them an animated quality. The movement of shape and color on a flattened, abstracted surface reminded me of the stage sets and highly formal gestures of the Kabuki actors.

The five paintings measure 48" x 60." They are painted with oil paint and metallic pigments on canvas. The 18 photostatic mono prints, a mixed media technique, measure 18" x 24", and are painted with photo oil, photo dye, and spray paint.



KABUKI (SHADOW DANCERS) 5 COLOR LITHOGRAPH WITH METALLIC PIGMENT, 18" X 24", EDITION 25,
TAMARIND INSTITUTE OF LITHOGRAPHY, PUBLISHER



KABUKI I, OIL ON CANVAS, METALLIC PIGMENT, 48' X 60'



KABUKI 2, OIL ON CANVAS, METALLIC PIGMENT, 48' X 60'



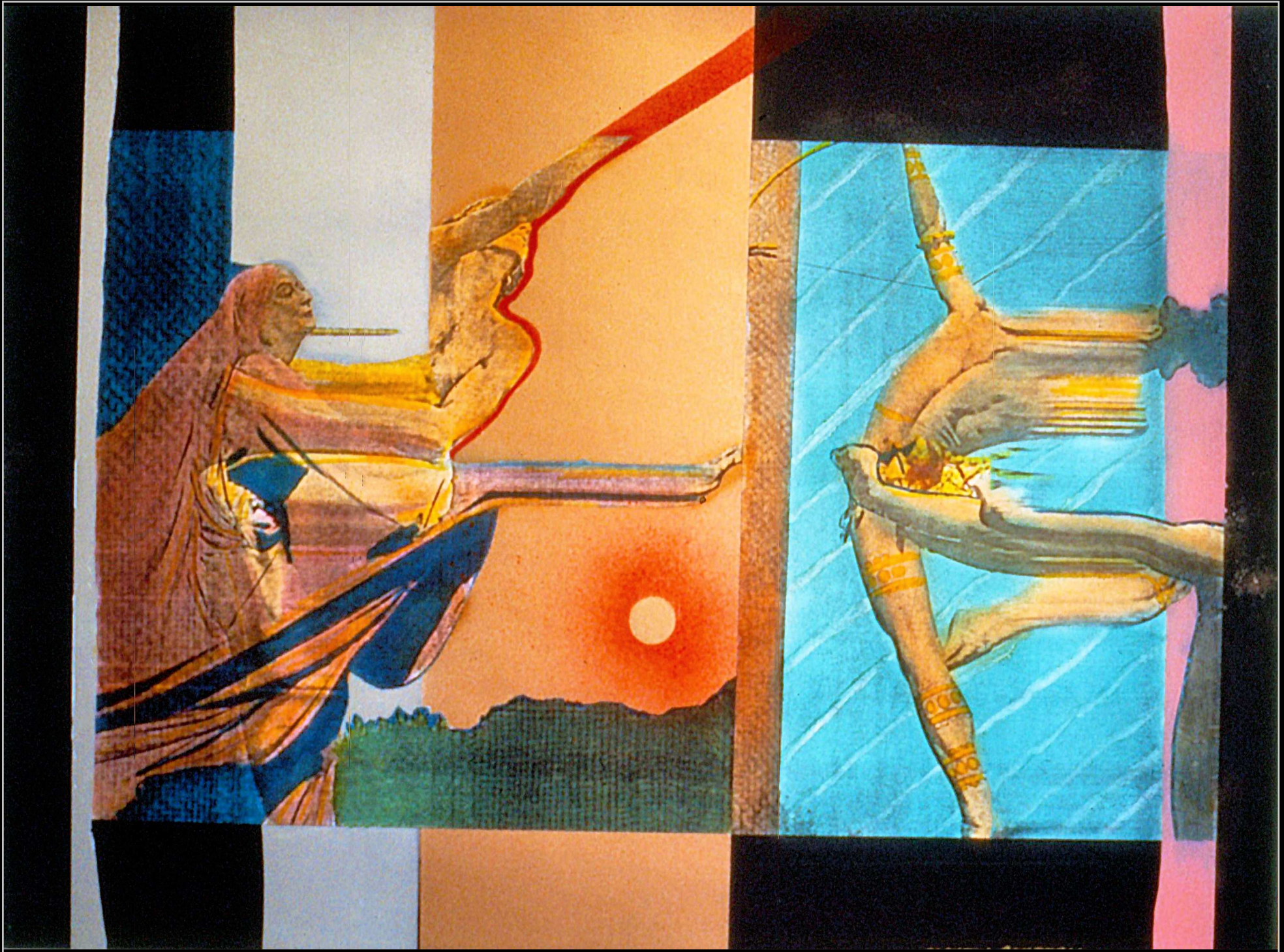
KABUKI 3, OIL ON CANVAS, METALLIC PIGMENT, 48' X 60'



KABUKI 4, OIL ON CANVAS, METALLIC PIGMENT, 48' X 60'

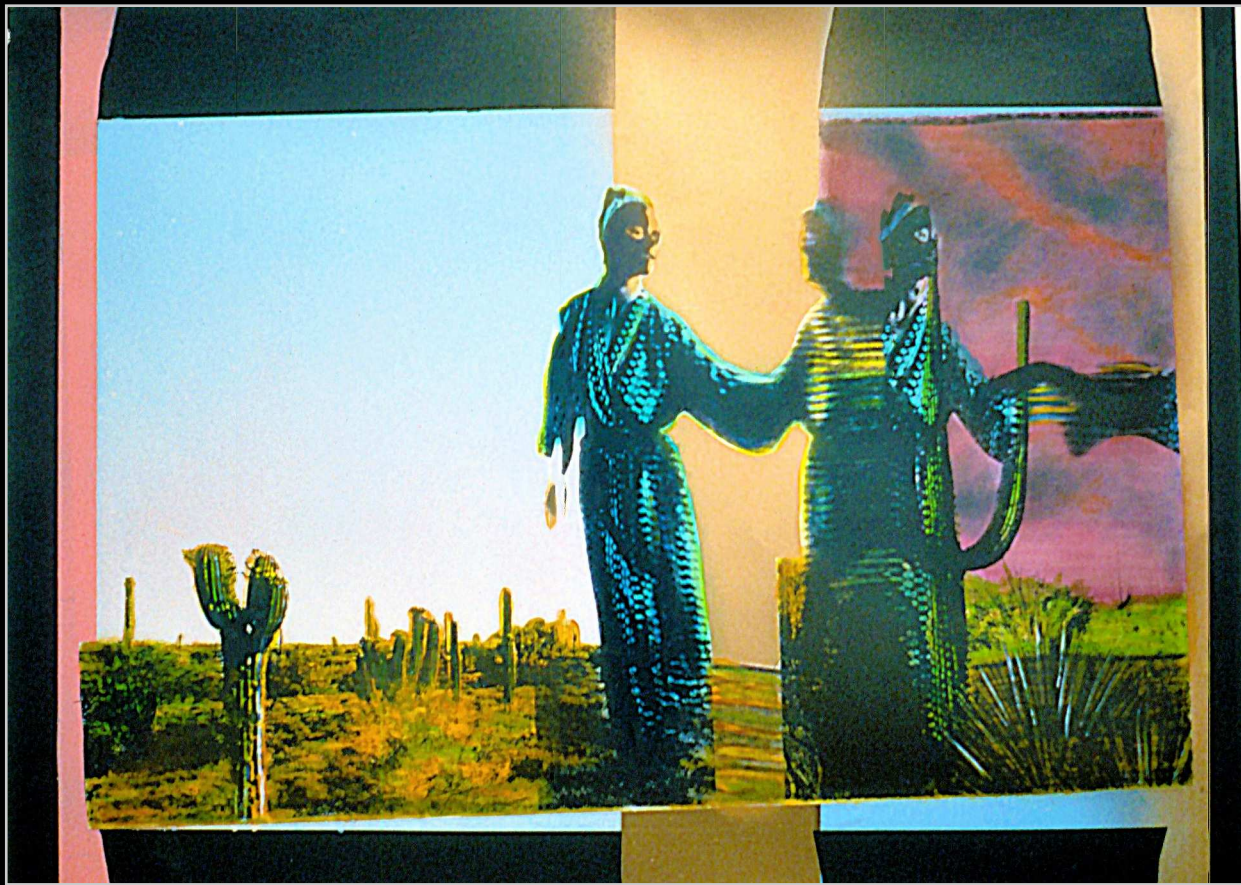


KABUKI 5, OIL ON CANVAS, METALLIC PIGMENT, 48' X 60'



KABUKI 1, MIXED MEDIA PHOTOSTATIC PRINT, 18" X 24"

RIGHT- *KABUKI 2 & 3*, MIXED MEDIA PHOTOSTATIC PRINT, 18" X 24"

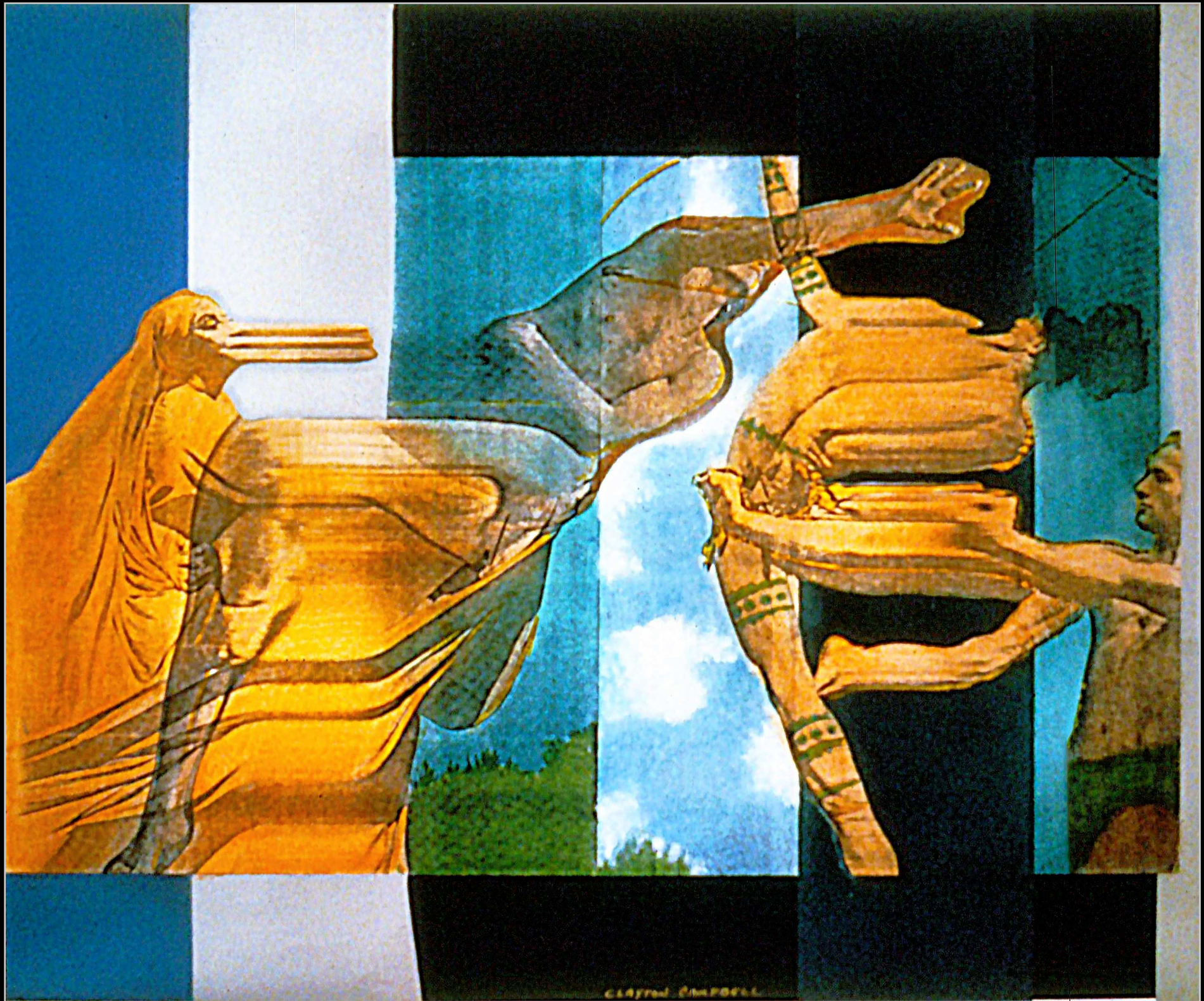




KABUKI 4, MIXED MEDIA PHOTOSTATIC PRINT, 18" X 24"

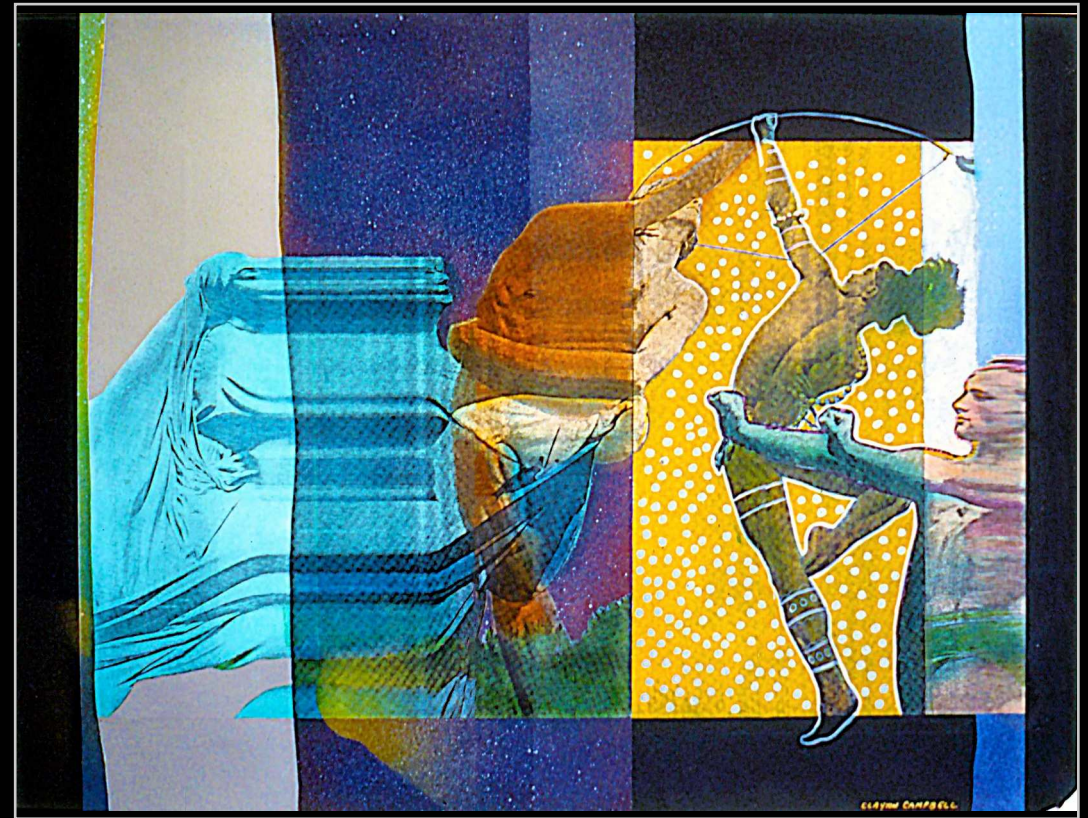
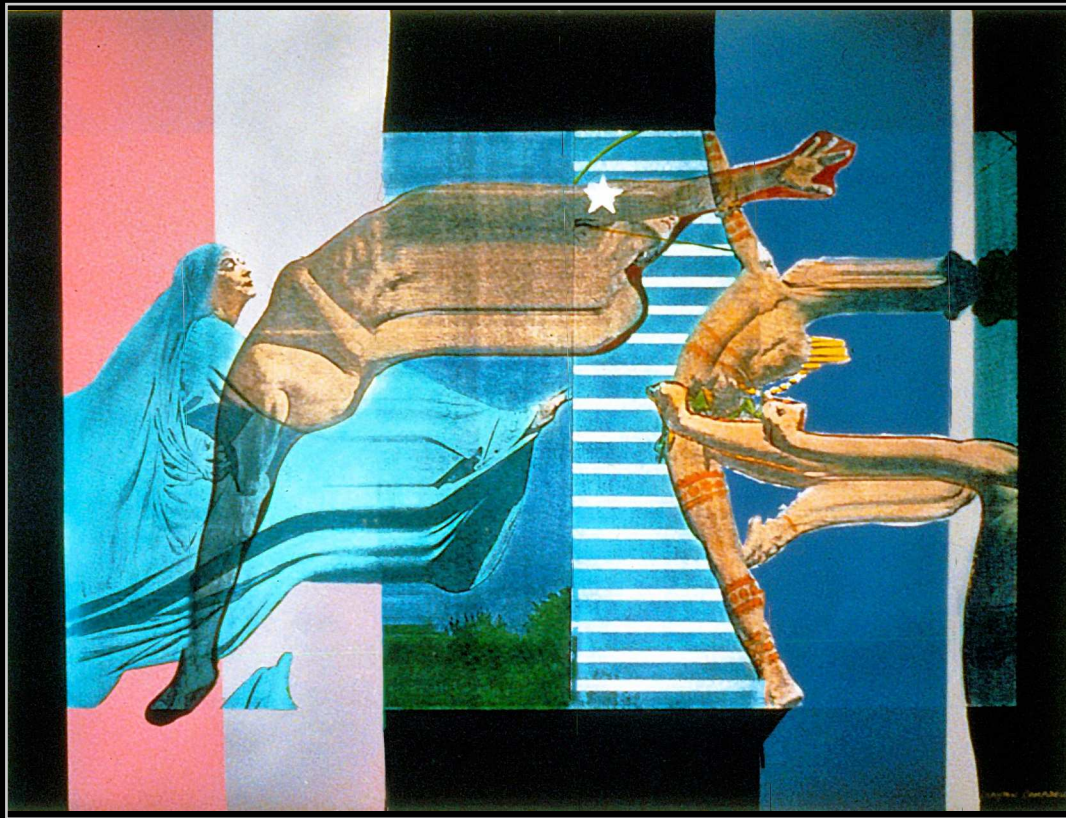


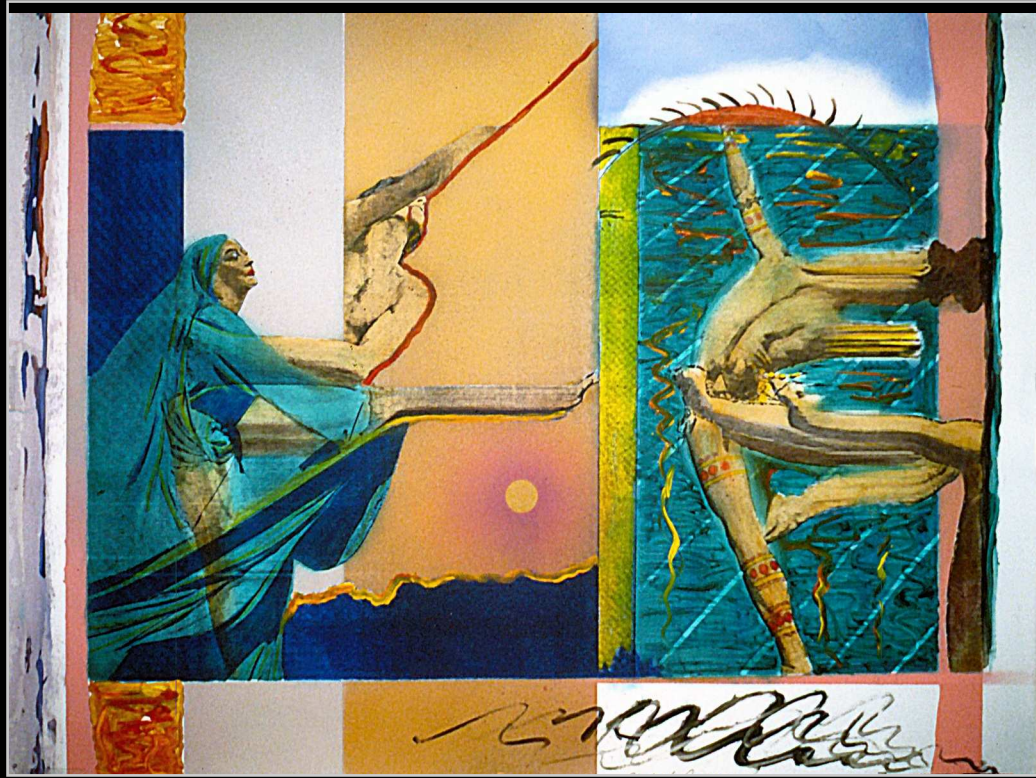
KABUKI 5, MIXED MEDIA PHOTOSTATIC PRINT, 18" X 24"



KABUKI 6, MIXED MEDIA PHOTOSTATIC PRINT, 18" X 24"

KABUKI 7,8,9,&10, MIXED MEDIA PHOTOSTATIC PRINTS, 18" X 24"





KABUKI 11,12,13,&14, MIXED MEDIA PHOTOSTATIC PRINT, 18" X 24"

RIGHT-KABUKI 15 & 16, MIXED MEDIA PHOTOSTATIC PRINT, 18" X 24"





KABUKI 17, MIXED MEDIA PHOTOSTATIC PRINT, 18" X 24



KABUKI 18, MIXED MEDIA PHOTOSTATIC PRINT, 18" X 24"

AT THE EDGE OF TIME

At the Edge of Time

Clayton Campbell

Paintings, Installations, Drawings

Marjorie Barrick Museum, University Nevada, Las Vegas

July 24-October 31, 1998

It was during the formative years of the late '60s and early '70s that Clayton Campbell began to generate a series of "collections", as the artist likes to refer to them in casual conversation, where strong references to the past and present are combined into a hybrid of philosophical constructs and visual style. It is from one of these "collections" that Clayton Campbell's *At the Edge of Time* exhibition is constructed.

"I am most interested in creative efforts which are a hybrid of past and present and succeed in creating an alternate universe." Museum visitors to the Campbell exhibition at UNLV's Marjorie Barrick Museum will come to realize that the "alternate universe" the artist is referring to is not really a "place" in the traditional sense but rather a unique "time" in the cyclical nature of history. As Campbell begins to cross over the bridge linking the demise of the second millennial epoch with the third millennial era, the artist recognizes how contemporary street culture is redefining post-modernism by appropriating the debris of the old and spontaneously creating new forms from the detritus.

Campbell's iconography and visual language in *At the Edge of Time* collection offers the museum visitor a private view of the artist's fascination with somnambulism. In our popular culture this metaphor is usually defined as sleep walking. But Campbell likens somnambulism to "daydreaming, an incredibly active psychic state. I am a famous daydreamer, often accused of doing nothing but really residing in the most energized place possible for an artist. I feel privileged to be alive during the symbolic intensity of the Millennium. Everything is rich with possibility and fantastic, unknown opportunity. I view culture as being in a state of spiritual gestation. The personages, deities, guides, and mentors in my paintings are all famous yet anonymous daydreamers. Giving name to them would break the reverie necessary for a successful daydream."

Campbell's *At the Edge of Time* will consist of three integrated elements. The first element will be a series of large oil paintings showcasing the artist's research into faces which spans three decades. For Campbell, these faces refer to "animism, the belief that natural phenomena and inanimate objects possess spirits; it refers to the fanciful

'pantheon' assemblages of great thinkers and artists common to the European Enlightenment (the Great Hall of Trinity College Library in Dublin especially comes to mind). I am juxtaposing classical ideals of Beauty with contemporary objects and images that have great Beauty for me; I wish to provide a quietly animated environment, and to give generously to the viewer some room in which to open a space of Memory."

The second element accompanying these large oil paintings will be four site specific installation pieces which will carry the aesthetic theme off the Barrick Museum wall, thereby allowing them to resonate into the spatial volume of the gallery environment and more directly into the viewer's space. For the installation, Mr. Campbell will juxtapose contemporary objects and materials (i.e., a young boy's leather jacket, a photograph of his son's torso, a gilded brush, a pile of tree branches and sneakers, fragments of cement balustrades, and lines of salt) with the portrait face in an effort to pull beyond a linear narrative structure in favor of an all-encompassing sensorial arena.

In addition to the large oil paintings and site-specific installation, there will be a third element constituting the Campbell exhibition. A number of drawings will be included in the *At the Edge of Time* exhibition which will function as designed entry point for museum visitors to engage themselves with the larger works. These drawings are a crucial component of Campbell's *At the Edge of Time* exhibition for they are the "hinge" which connects the two site-specific installation pieces to the large oil paintings. And as the "hinge", these drawings cast a double shadow authority over the artist's mighty somnambulist dream.

I am pleased to point out that this showing of Clayton Campbell *At the Edge of Time* collection at UNLV's Marjorie Barrick Museum will be their inaugural viewing.

Robert Tracy, Associate Dean, College of Fine Arts
Curator, At the Edge of Time

Essay for the show of paintings, "Pantheon"

Patricia Correia Gallery

Santa Monica, CA

"We are a culture that seeks to elevate, exalt and celebrate personalities and figures whose achievements we admire, whose talents we value, or whose attributes we hold dear. Awards are given, titles conferred, honors bestowed on military and political figures, intellectual and cultural luminaries, or increasingly upon those whose sole accomplishment is celebrity itself. The creation of such a group, a pantheon, is both culturally and temporally specific. We create and amend these pantheons to suit shifting criteria based on impermanent collective needs, desires, and tastes that change over time and vary between cultures and socio-economic classes. To look at the individuals who are granted inclusion in such a group, therefore, provides as much information about those doing the selecting as it does about those selected.

Throughout his career as an artist, Clayton Campbell has embraced his role as mediator. He facilitates the visual, conceptual and psychic interaction between his work and the viewer that is bound within his creative process. For over two decades, he has documented photographs and sketches an array of people and objects to which he felt a common psychic and spiritual resonance. More recently he has reinterpreted these initial notes as painted panels and installations. Through this process he has created a pantheon unconstrained by cultural, temporal, or political boundaries. Clayton's selection recognizes as its sole organizing principal his personal understanding of and unique sensitivity to the animistic presence of his subjects.

Clayton's Pantheon is monolithic only in so far as the scale and monochromatic appearance of each image references commemorative architectural and art historical elements. Their formality is purposefully and expressively subverted by the aggressive underpainting that dominates the finished works and personalized through his use of a spontaneous calligraphic ground within which the effigies maintain a precarious balance. His subjects are further democratized by their common tonality. In the collective, they are part hagiography, part Rorschach test, and part family album. Singularly they recall personal moments of recognition, animistic connection, and psychic celebration.

STUDIO PORTRAIT, BY LOREN PHILIP

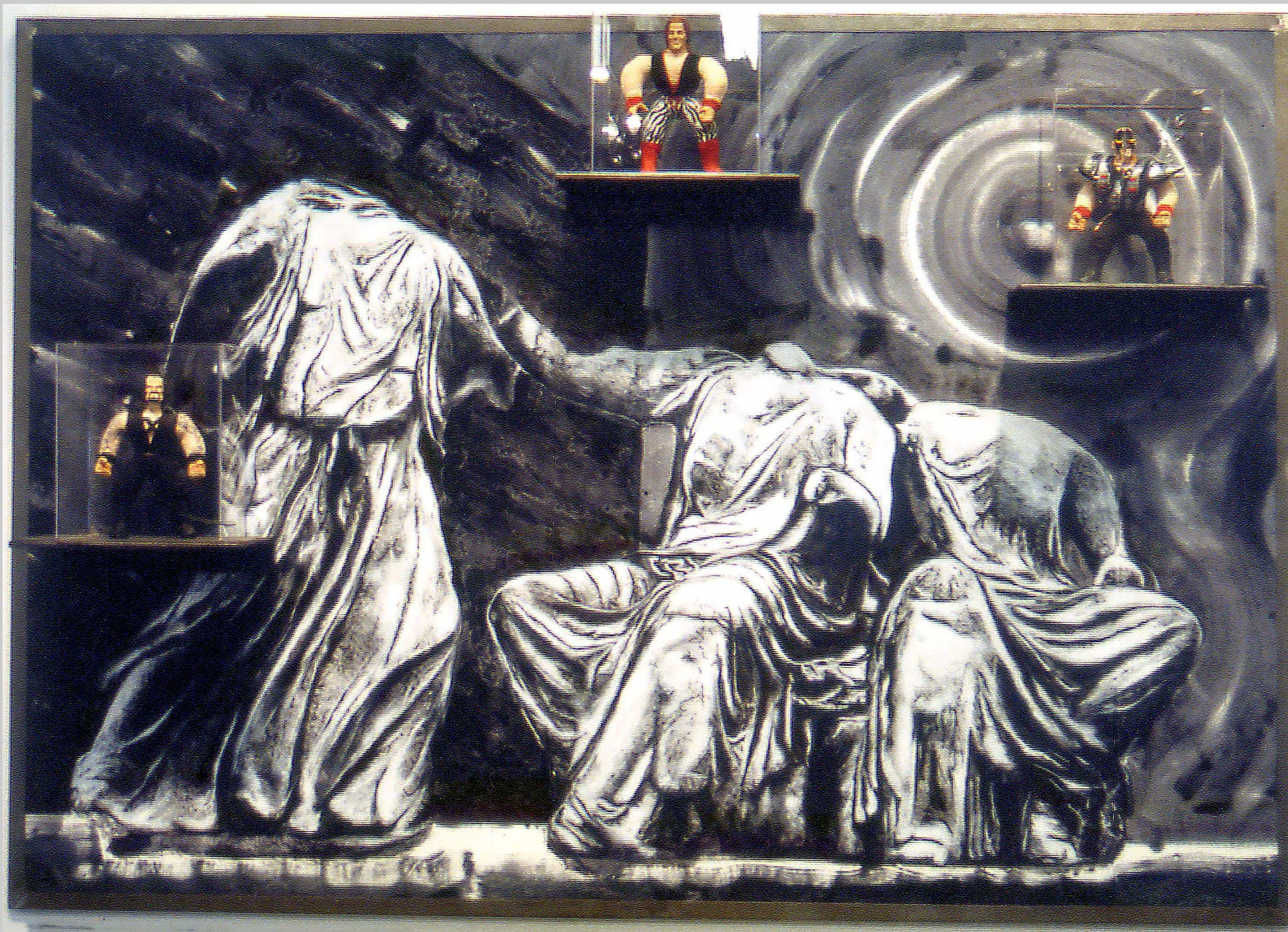
Clayton's spiritual connection to the fragmented studies in his Pantheon engenders a subsequent meditation and re-connection on the part of the viewer, our part. He does not want us merely to observe his process and perhaps tap into his psycho-spiritual journey. Rather, he provides the space wherein we can tap into our own. The grid format of the installation demands our attention. The anxious interstices between images crackle with an energy that invites comparison, fosters reflection, and forges connections. The synaptic space between the effigies and us is bridged with a tactile energy that bristles with visual tension and conceptual possibilities. Emotional and psychological connections congeal around the historical, cultural, visual layers we project onto the effigies. The environment is energized by the interaction. And in an unguarded moment—an apocryphal instant—the visual, psychological and spiritual ethic from which Clayton's work was born becomes encompassing and we, too, become part of the pantheon.

Tim Wride

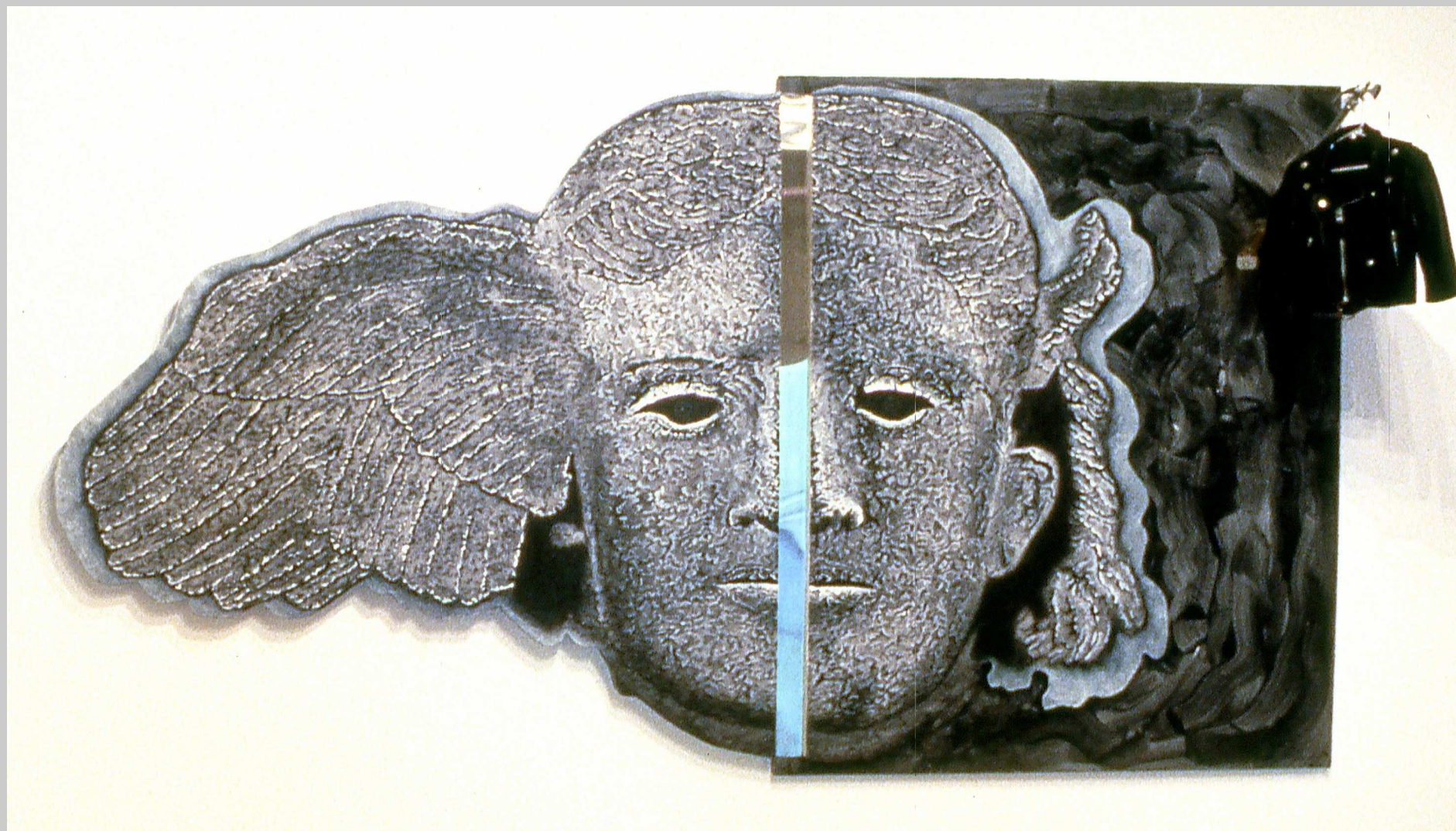
Associate Curator of Photography

Los Angeles County Museum of Art





3 GRACES, OIL AND CANVAS ON WOOD, DOLLS, PLEXIGLASS BOXES, 72" x 120" x 18"



HYPNOS, OIL AND CANVAS ON SHAPED WOOD, STAINLESS STEEL, FLAG POLE,
LEATHER JACKET, 72" X 144" X 24"



PERGAMON (LITTLE PEANUT), OIL ON CANVAS, PHOTOGRAPH, 96" X 96"



FIRST ANGELS, OIL ON CANVAS, PHOTOGRAPH, VELVET BORDER, 96" X 78"



KHMER BUDDHA, OIL ON CANVAS, GOLD LEAF, VELVET BORDER, WOOD, 84" X 84"



GRAN BWA, OIL ON CANVAS, COPPER LEAF, VELVET BORDER, WOOD 120" X 84"



WHAT CHANCE HAS A YOUNG MAN?, OIL ON CANVAS, PHOTOGRAPHS, 36" X 96"

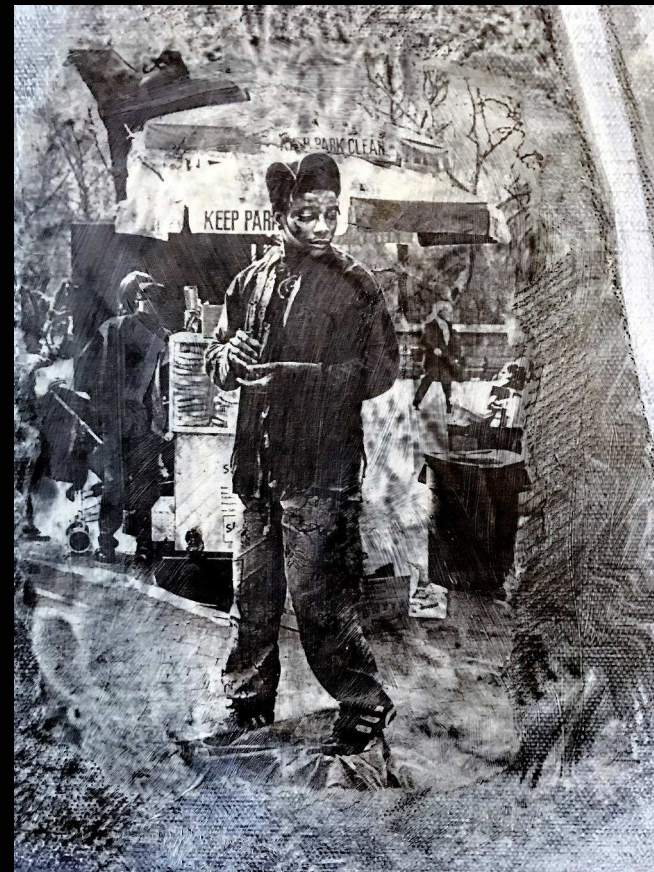
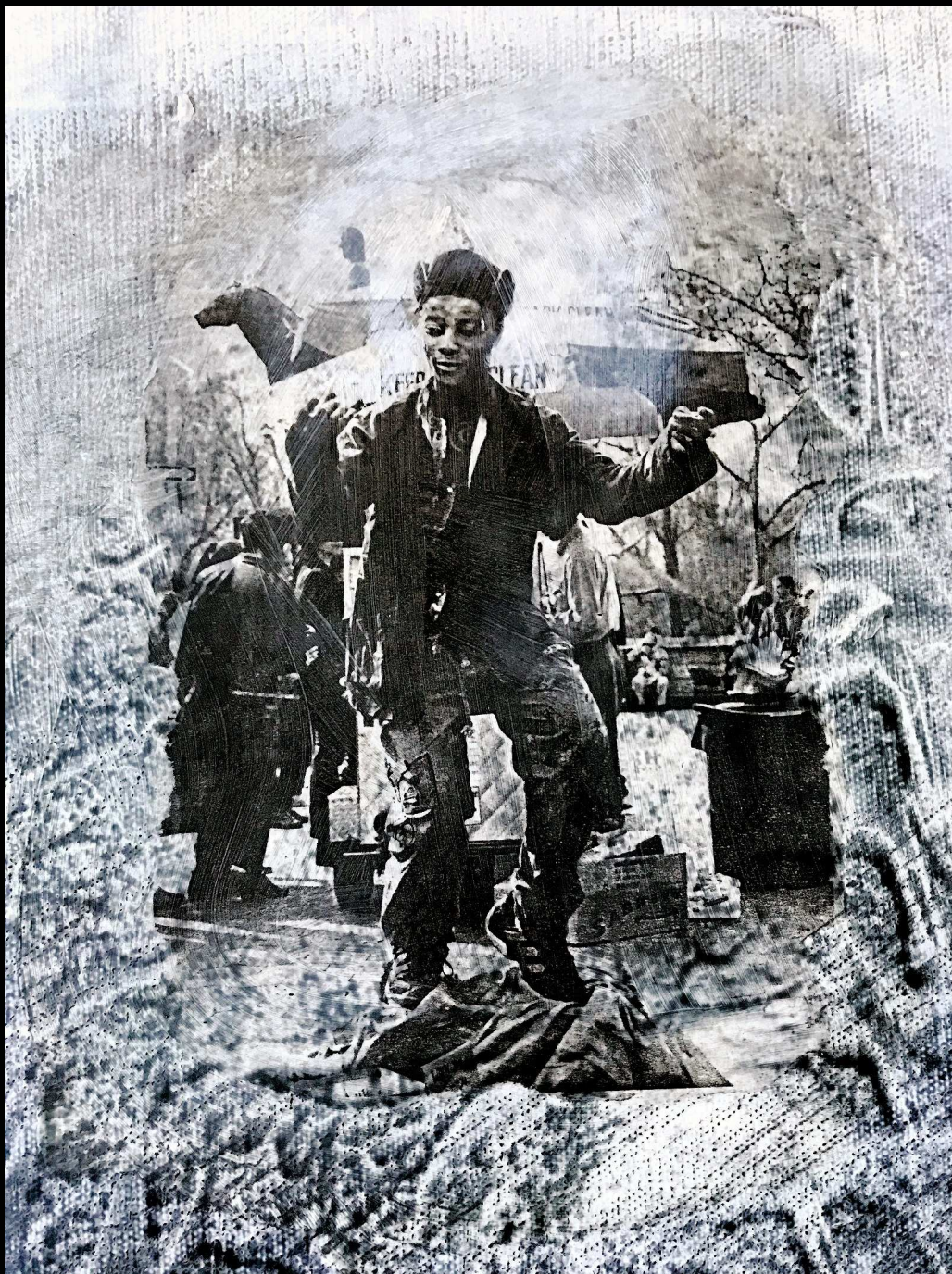
RIGHT- DETAIL





LEFT AND RIGHT- *WHAT CHANCE HAS A YOUNG MAN?*, DETAIL





I often use photographs in my work. For the triptych, *What Chance Has A Young Man?* I used these images. I collaged them onto the surface of the paintings.

I made these photographs on a very cold winter morning in New York City near the Plaza Hotel. A young man was performing for tips. He was the very first "living sculpture" I had seen, holding his pose for many minutes before moving slightly. I was entranced, and captured the gracious tableau he created.



INSTALLATIONS- TOP, UNLV BARRICK MUSEUM; BOTTOM- PATRICIA CORREIA GALLERY, SANTA MONICA



PANTHEON 1
ALL PANTHEON PAINTINGS, OIL ON CANVAS, 60" X 48"



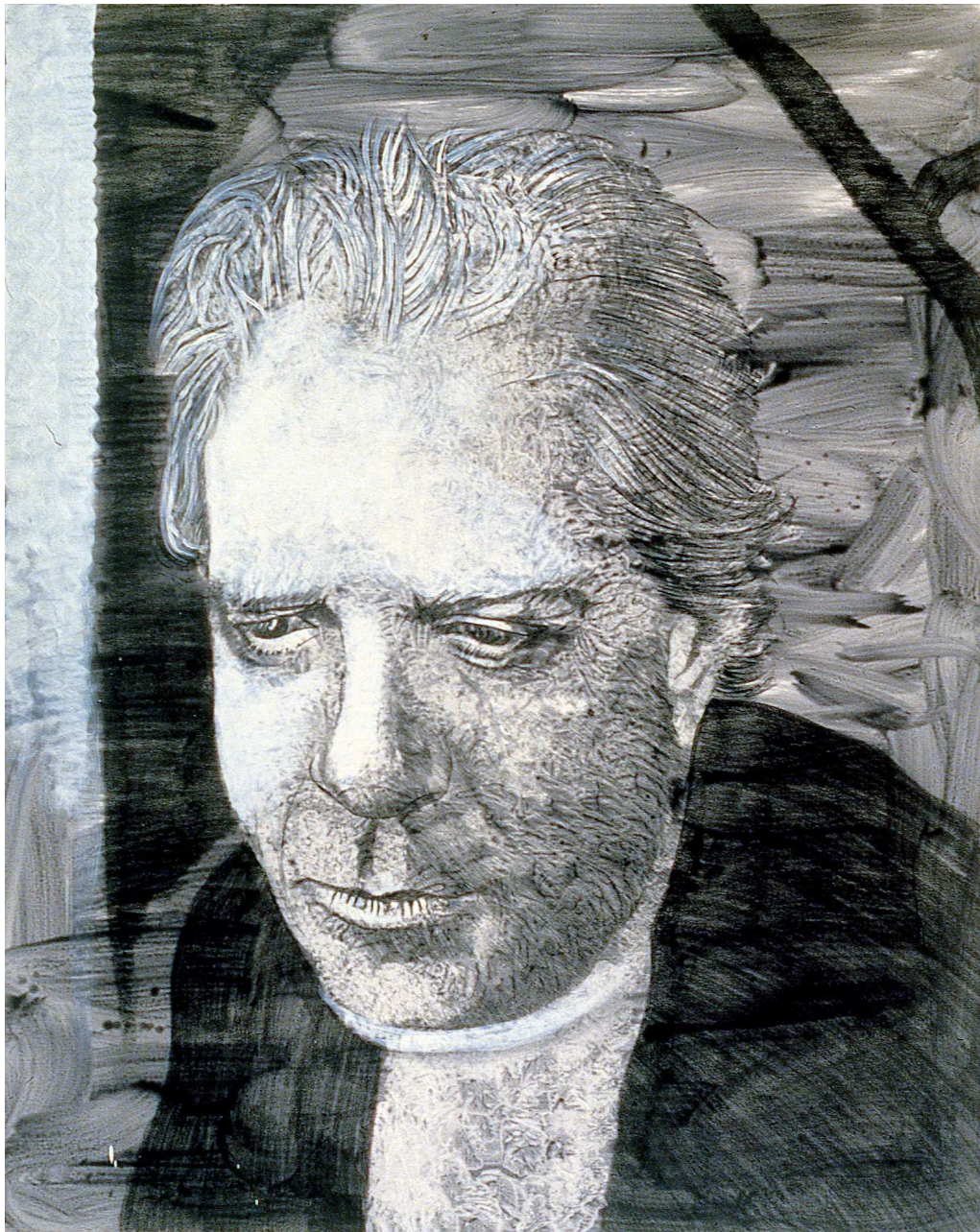
PANTHEON 2



PANTHEON 3



PANTHEON 4



PANTHEON 5



PANTHEON 6



PANTHEON 7



PANTHEON 8



PANTHEON 9



PANTHEON 10



PANTHEON 11



PANTHEON 12



PANTHEON 13



PANTHEON 14



PANTHEON 15



PANTHEON 16



PANTHEON 17



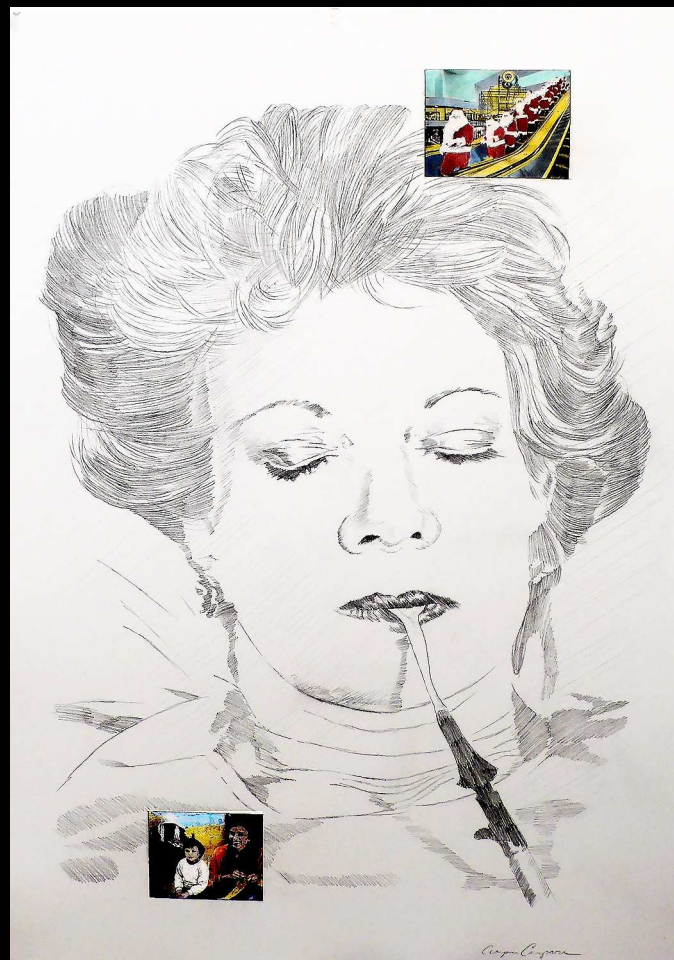
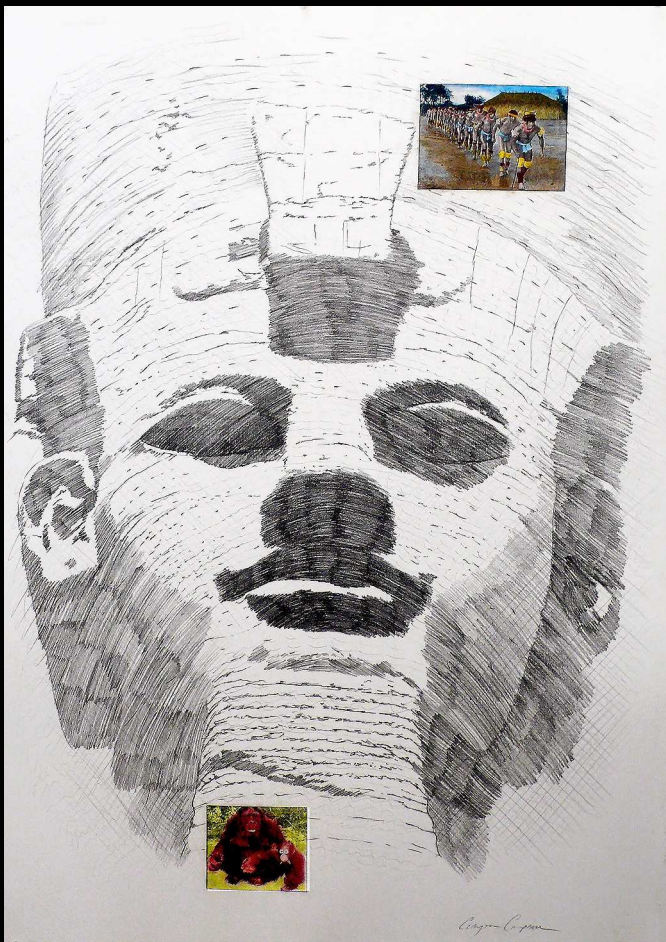
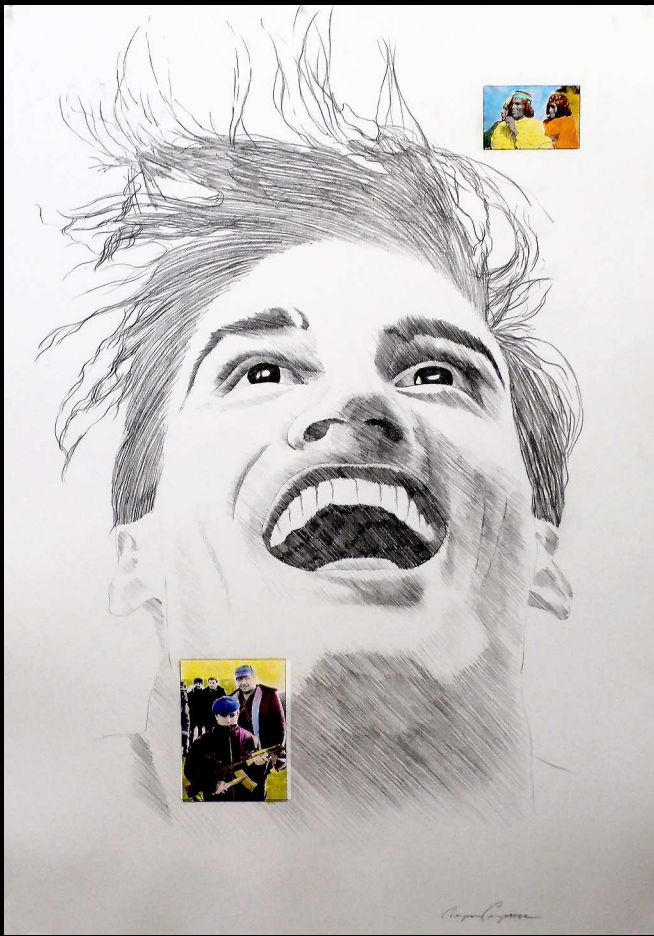
PANTHEON 18

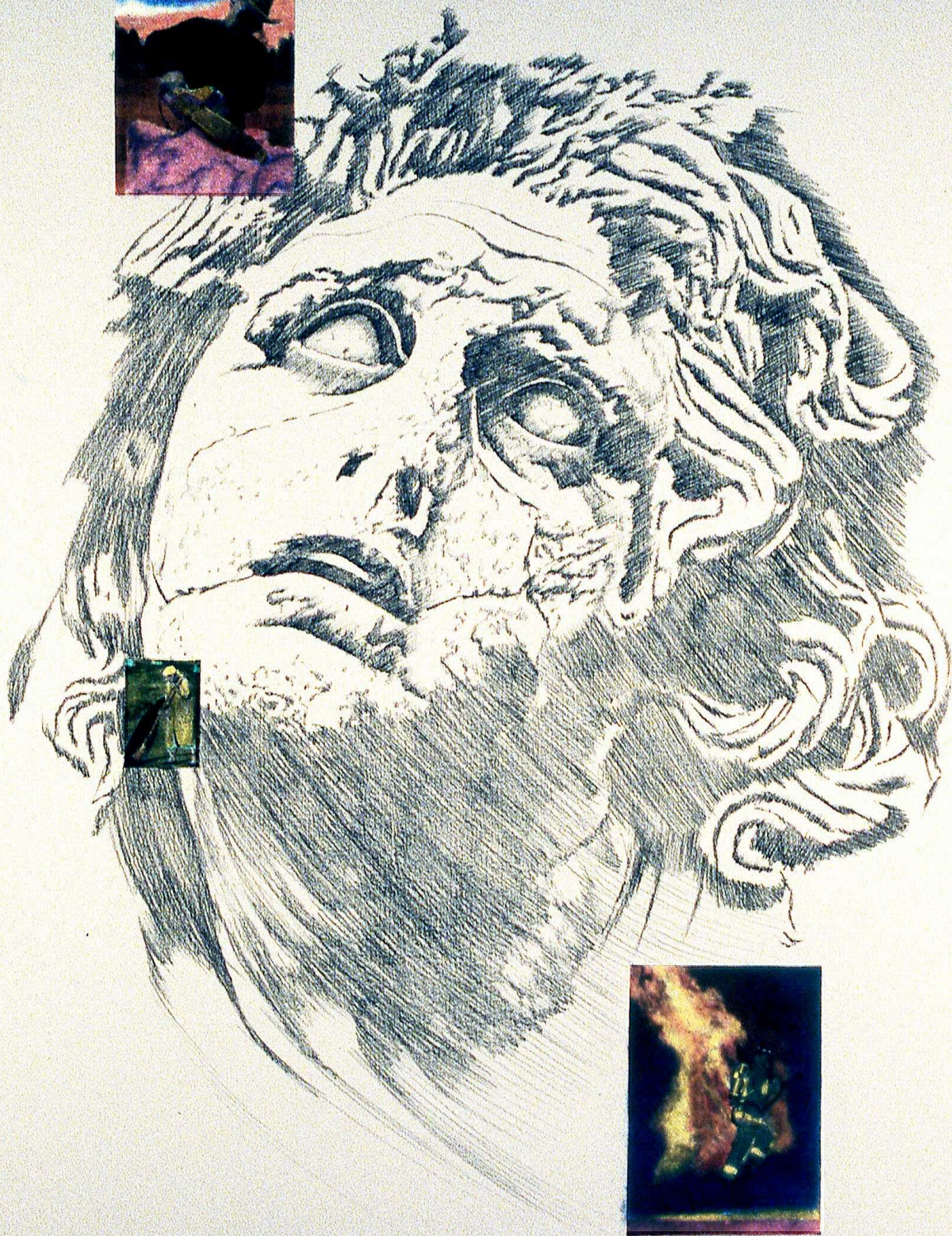




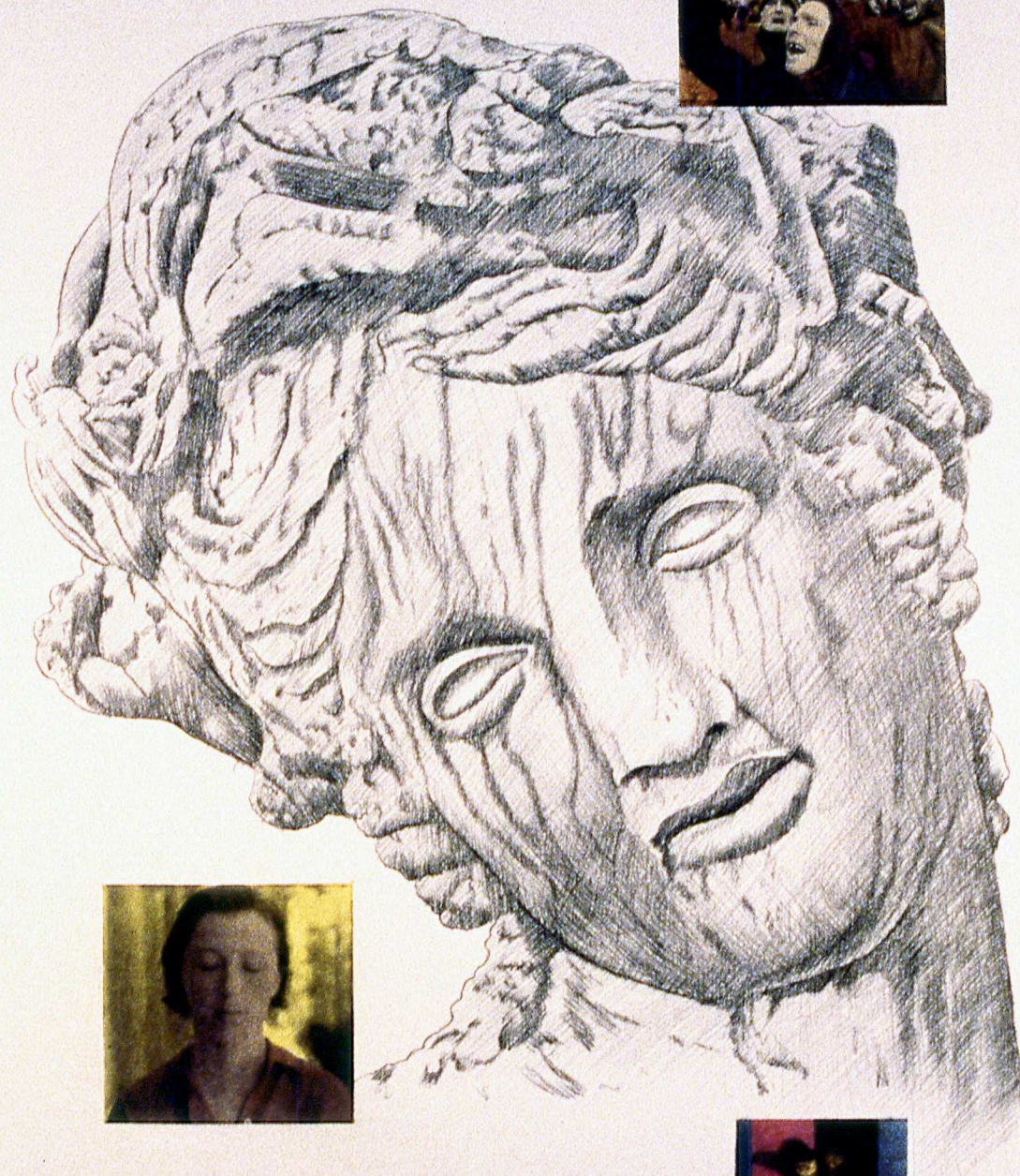
INSTALLATION, UNLV BARRICK MUSEUM

RIGHT - HEADS, 1-4
ALL DRAWINGS PENCIL ON PAPER, HAND COLORED XEROX, 44" X 30"

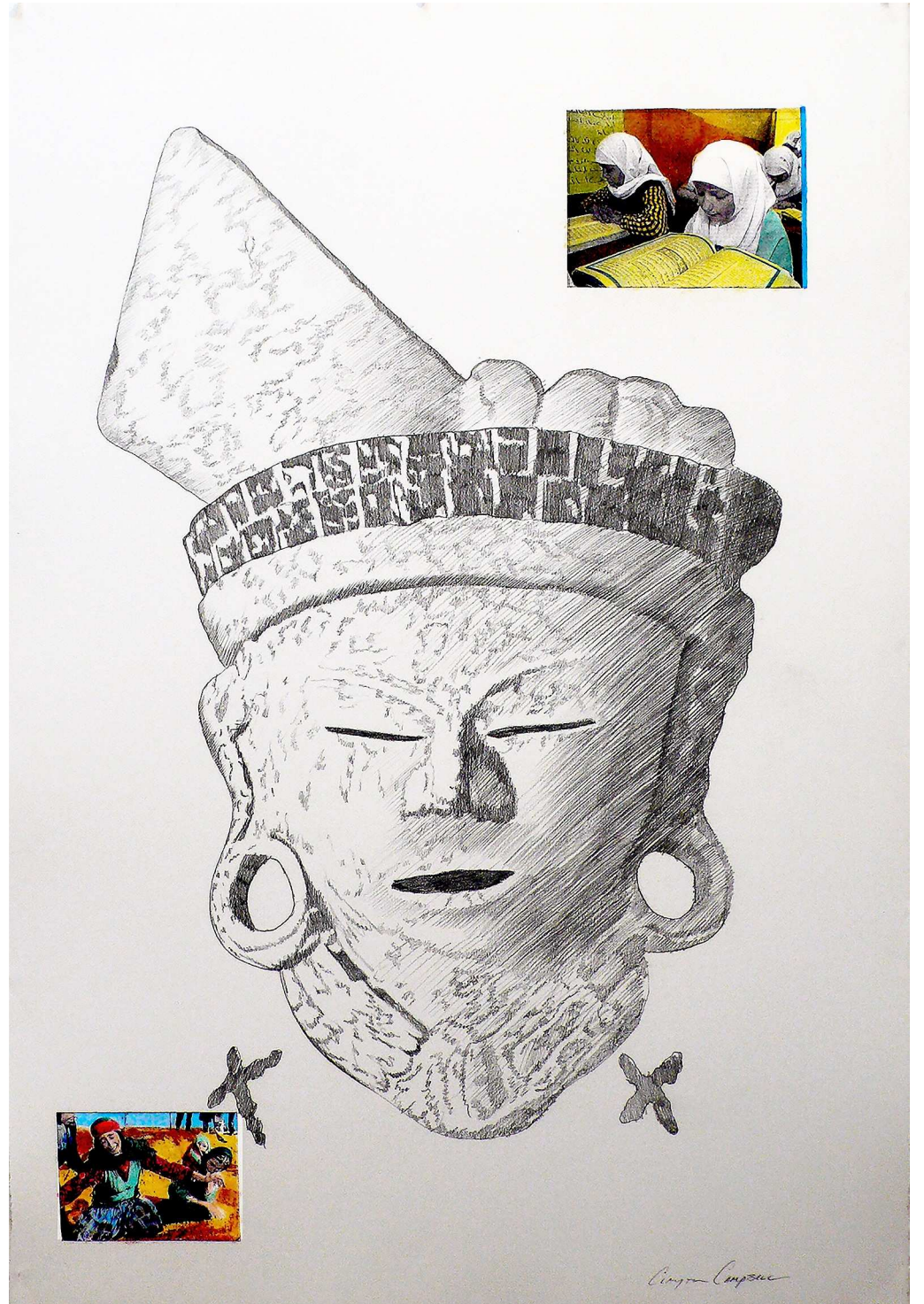
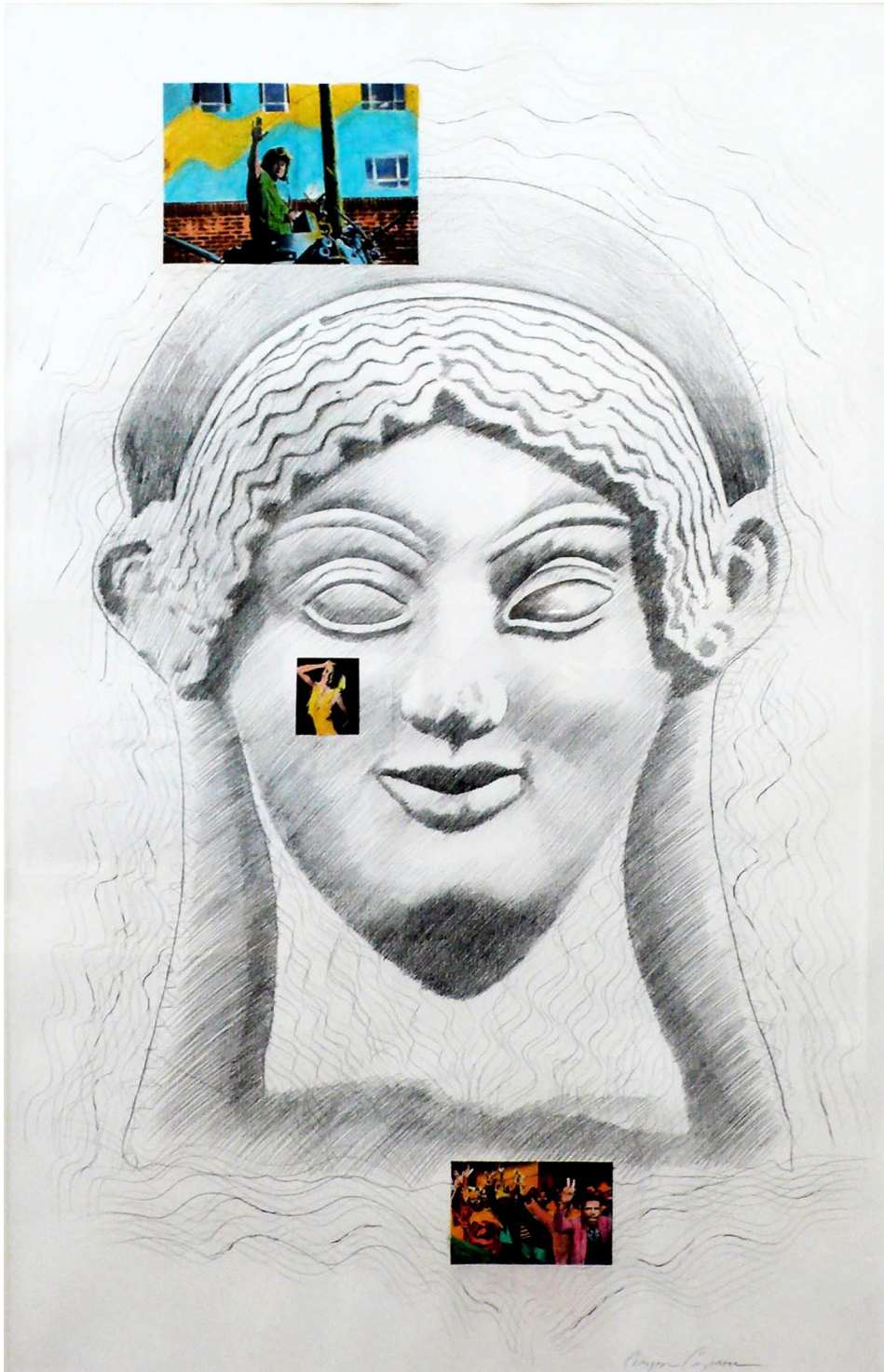




Angel Gama

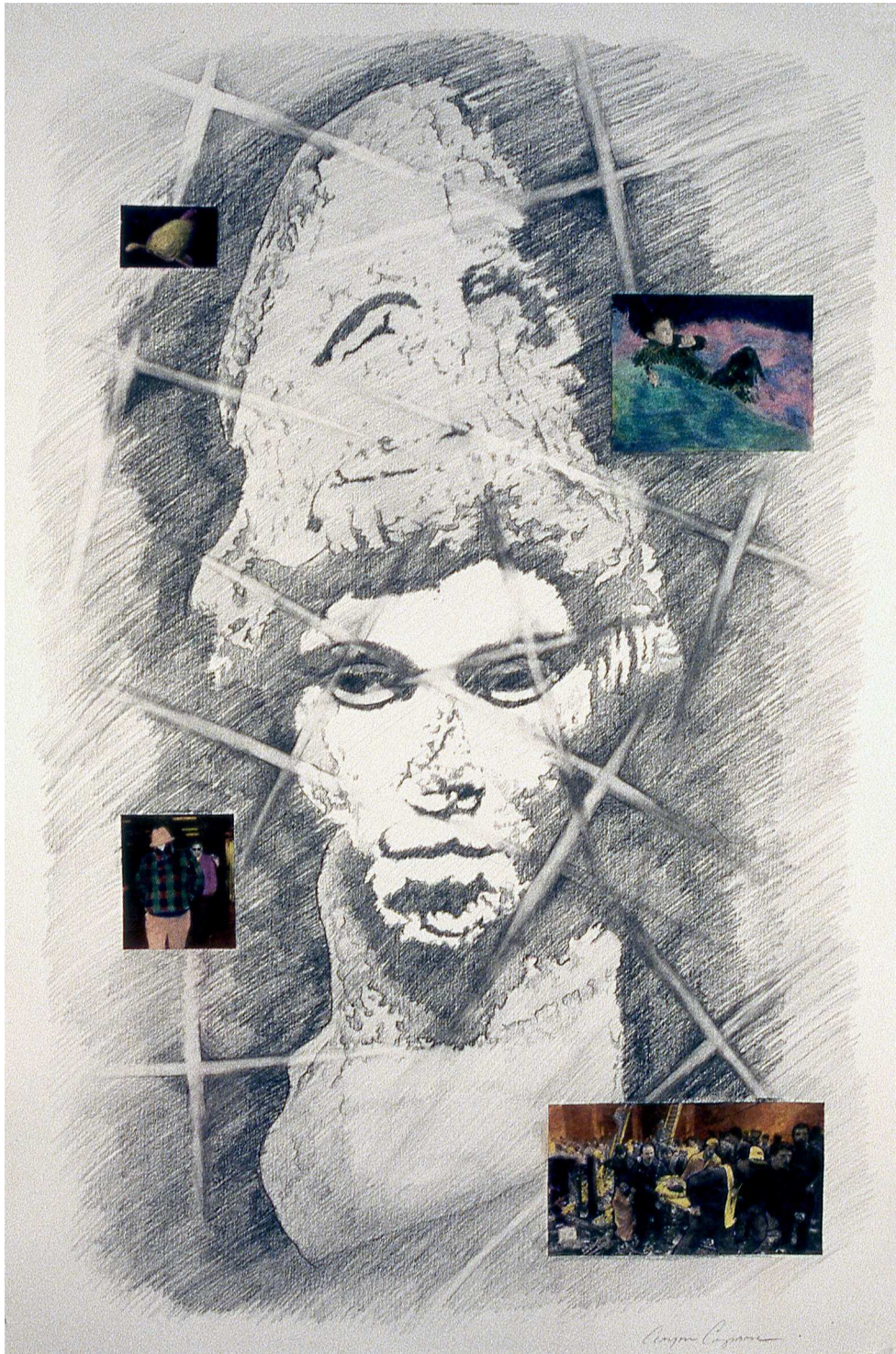


Angela Casper

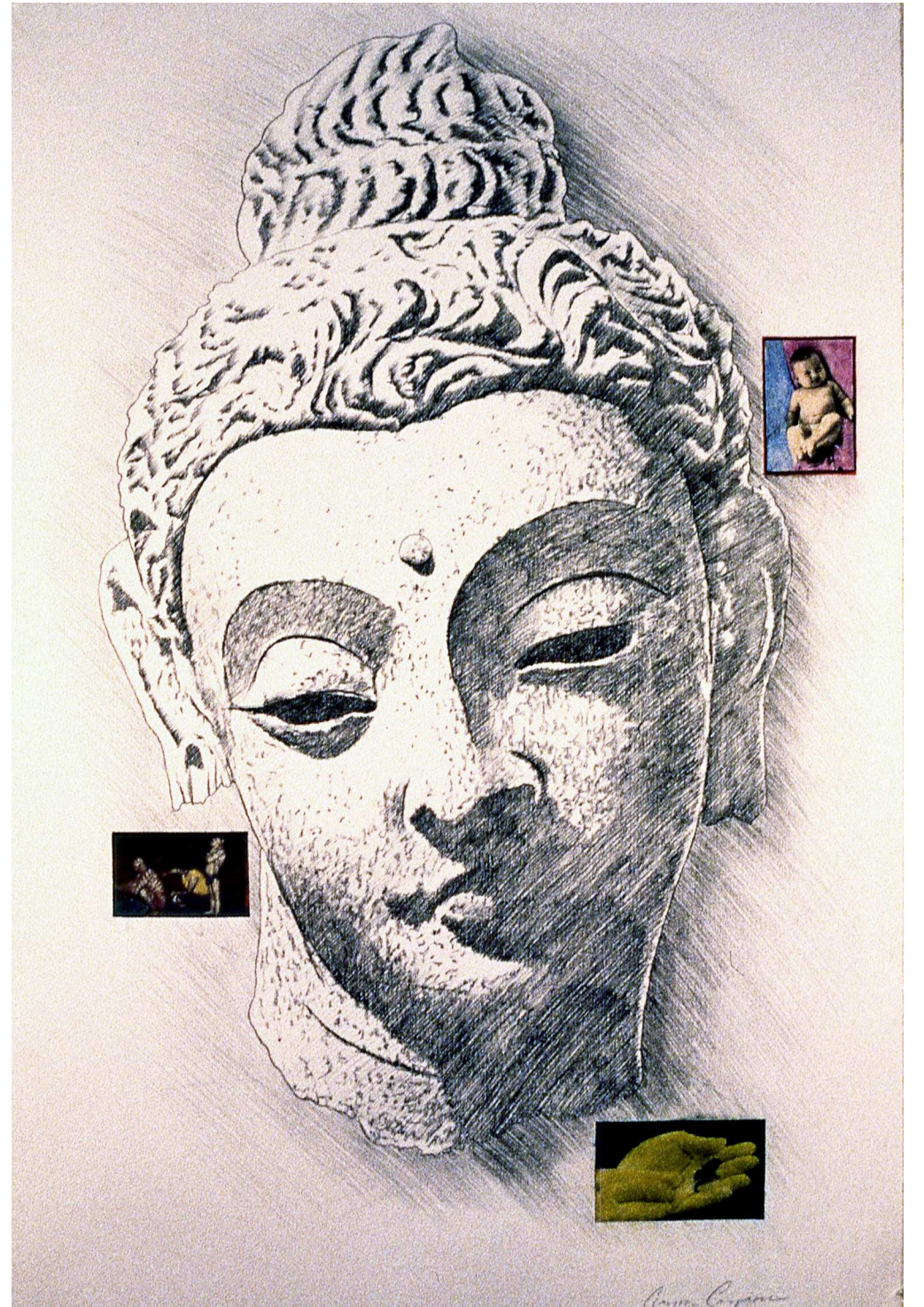


HEAD 7

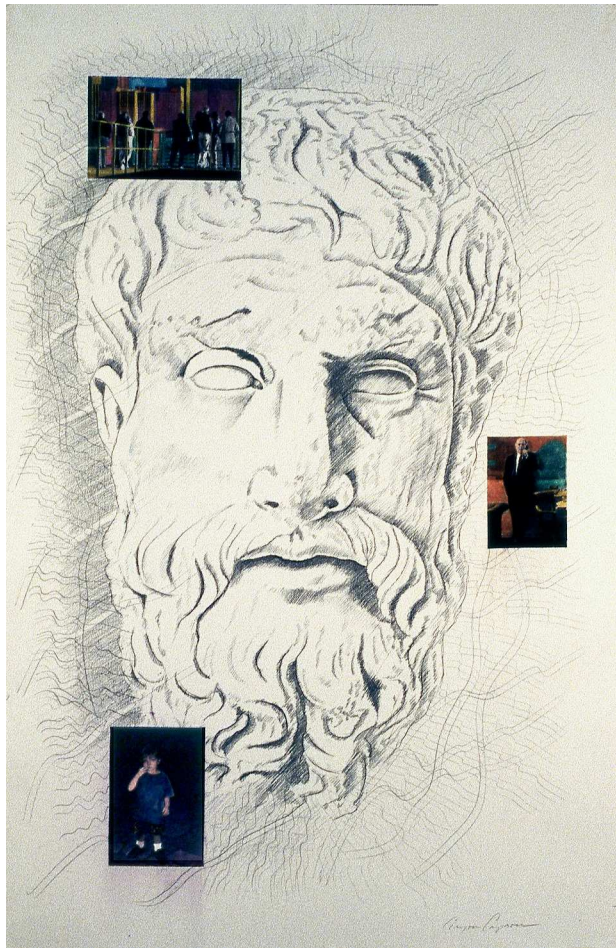
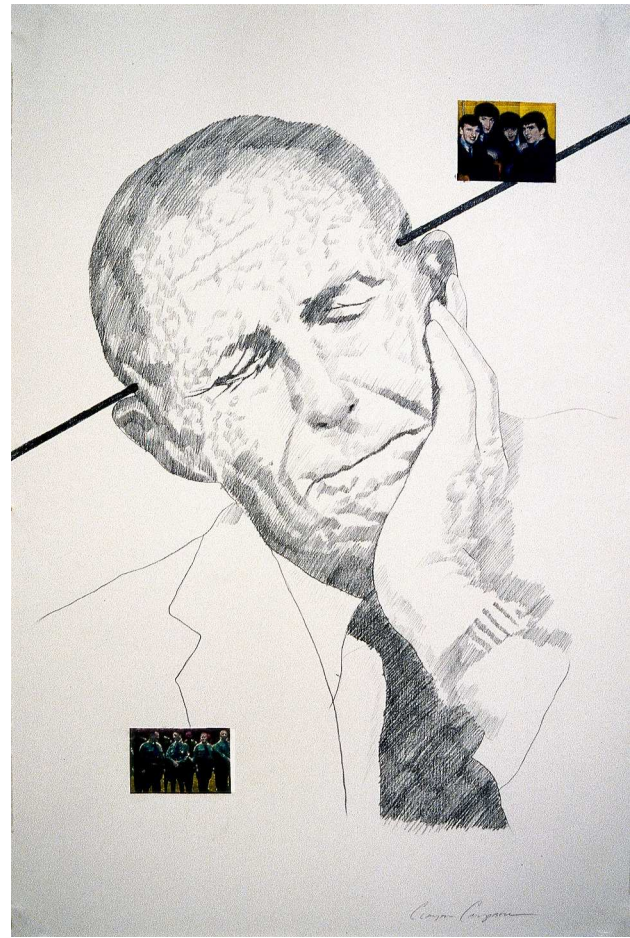
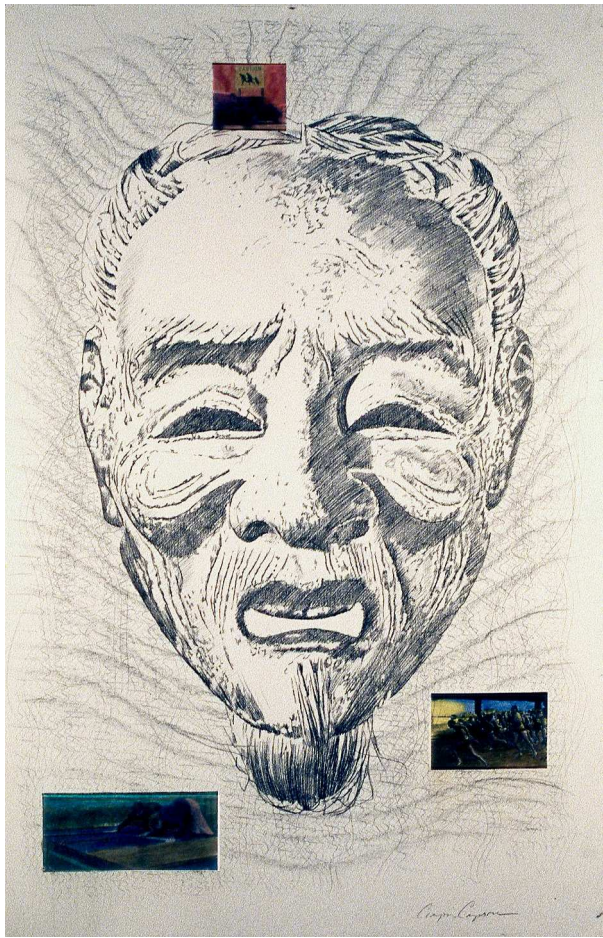
HEAD 8



HEAD 9



HEAD 10





LEFT- HEADS 11, 12, 13, & 14

HEAD 15



ARCH ANGEL, OIL ON CANVAS, METAL STRETCHER, SILK PRAYER RUG, 5' X 30'



INSTALLATION, BARRICK MUSEUM, UNIVERISTY OF NEVADA LAS VEGAS

STAGE DESIGNS

My work with stage design began in Santa Fe in 1977 when I co-founded the non-profit Performing Space on Montezuma Avenue, above the now defunct Jean Cocteau Movie theatre. My first project was the stage set for Ann Scofield's *Women's Performance Piece*. I had no training in stage design or lighting, so I just jumped in. I'm a visual artist collaborating with various performance artists. In a way I had no rules or conventions to follow. I was aware of the collaborations between artists at the Hudson Church, like Robert Rauschenberg, John Cage, and Merce Cunningham. What they were doing had intrigued me, and led to a number of set and stage design projects with dancers, theatre groups, and musicians. Collaborating with artists has always opened my mind and expanded my practice.

Though not all documented in this volume, I collaborated with the following:

Women's Performance Piece, The Performing Space, Santa Fe, NM

The Pinter Plays, Armory for the Arts, Santa Fe, NM

Oliver, Armory for the Arts, Santa Fe, NM

The Seagull, Armory for the Arts, Santa Fe, NM

Side By Side With Sondheim, Armory for the Arts, Santa Fe, NM

I Want To Get A Head, music video shoot, Lower East Side, NYC

Eiko and Koma, Grain, Kampo Cultural Center, NYC

Belle du Bois, Theatre of the Open Eye, NYC

The Ditch, Theatre of the Open Eye, NYC

Eiko and Koma, By the River, Asia Society, NYC

Digby, Manhattan Theatre Club at City Center, NYC

Mensch Meier, Manhattan Theatre Club, NYC

The Transfiguration of Benno Blimpie, Playwright's Horizons, NYC

Bonnie Raitt, Touring Sets 2003-2005, National

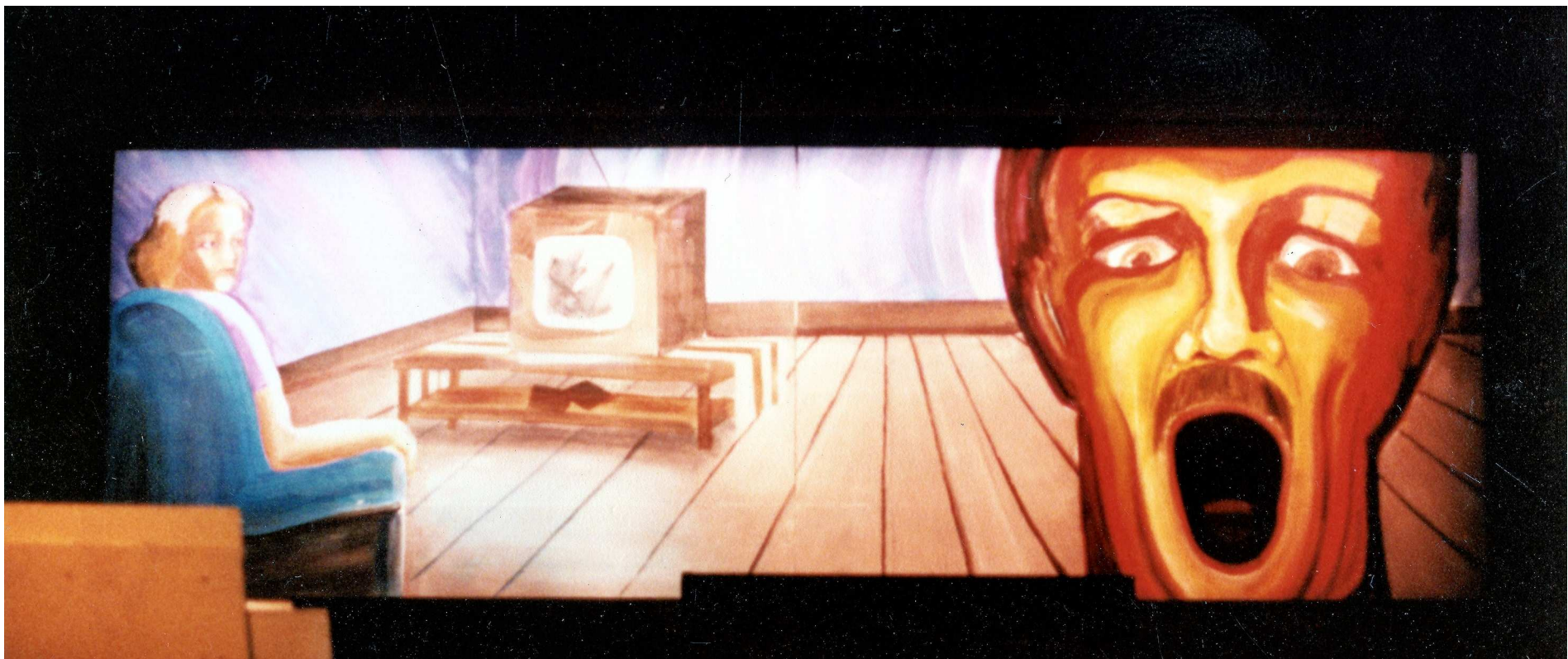
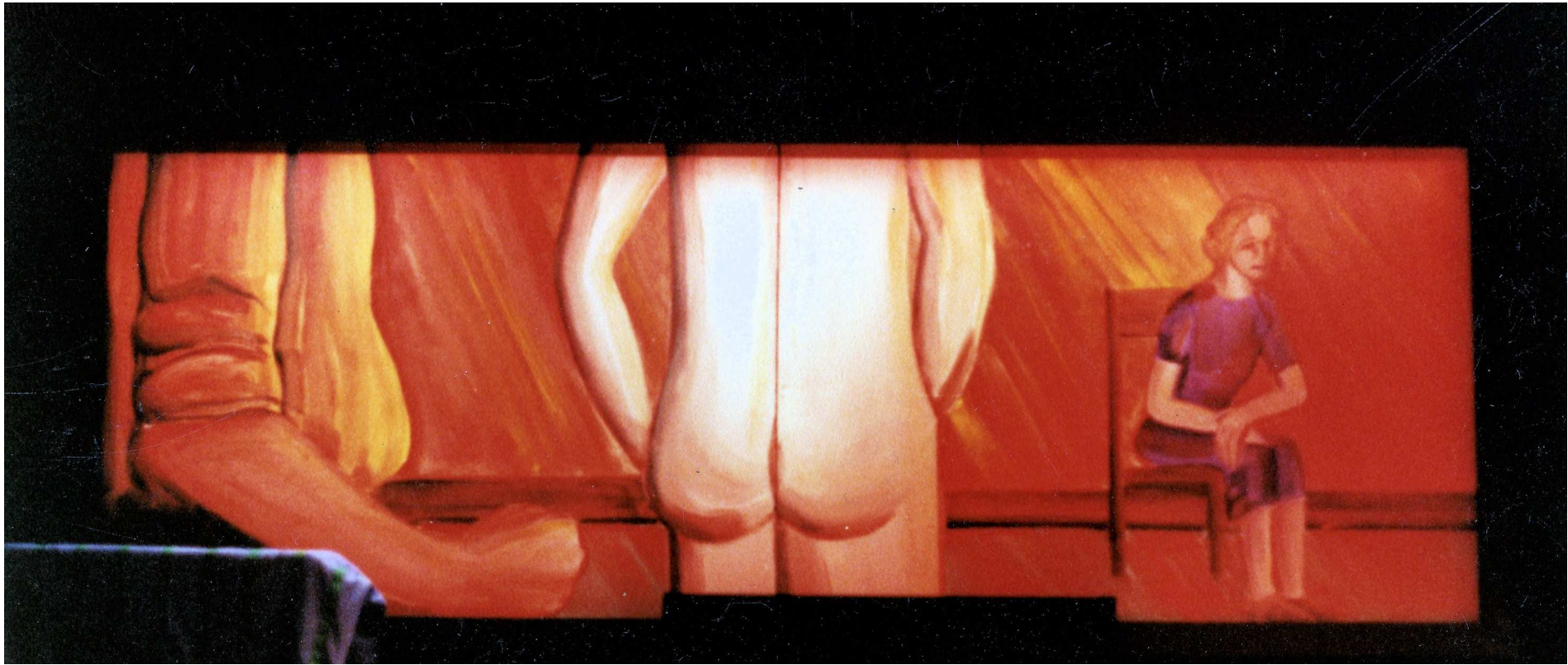


Excerpt from the New York Times review of Mensch Meier, February 29, 1984

“The Manhattan Theatre Club continues its season with a contemporary German domestic drama by Franz Xaver Kroetz. According to a program note, Mr. Kroetz has been associated in theater and films with the late Werner Rainer Fassbinder and has since 1968 written more than 30 dramas, radio scripts, and television plays. The program adds: "By 1974, he was Germany's most produced playwright. 'Mensch Meier'. . . is widely regarded as his finest play.' Ray Recht's abstractly utilitarian set design features a series of changing back-panel paintings by Clayton Campbell which freeze some moments in each scene. The production was costumed by Susan Hilferty and lighted by Robert Jared.”



I WANT TO GET A HEAD, VIDEO MUSIC SET, NEW YORK CITY



MENSCH MEIER, PAINTED BACK DROPS, MANHATTAN THEATRE CLUB PRODUCTION



THE TRANSIGURATION OF BENNO BLIMPIE, SET PAINTINGS, PLAYWRIGHT'S HORIZONS PRODUCTION



THE TRANSIFURATION OF BENNO BLIMPIE,
DETAIL



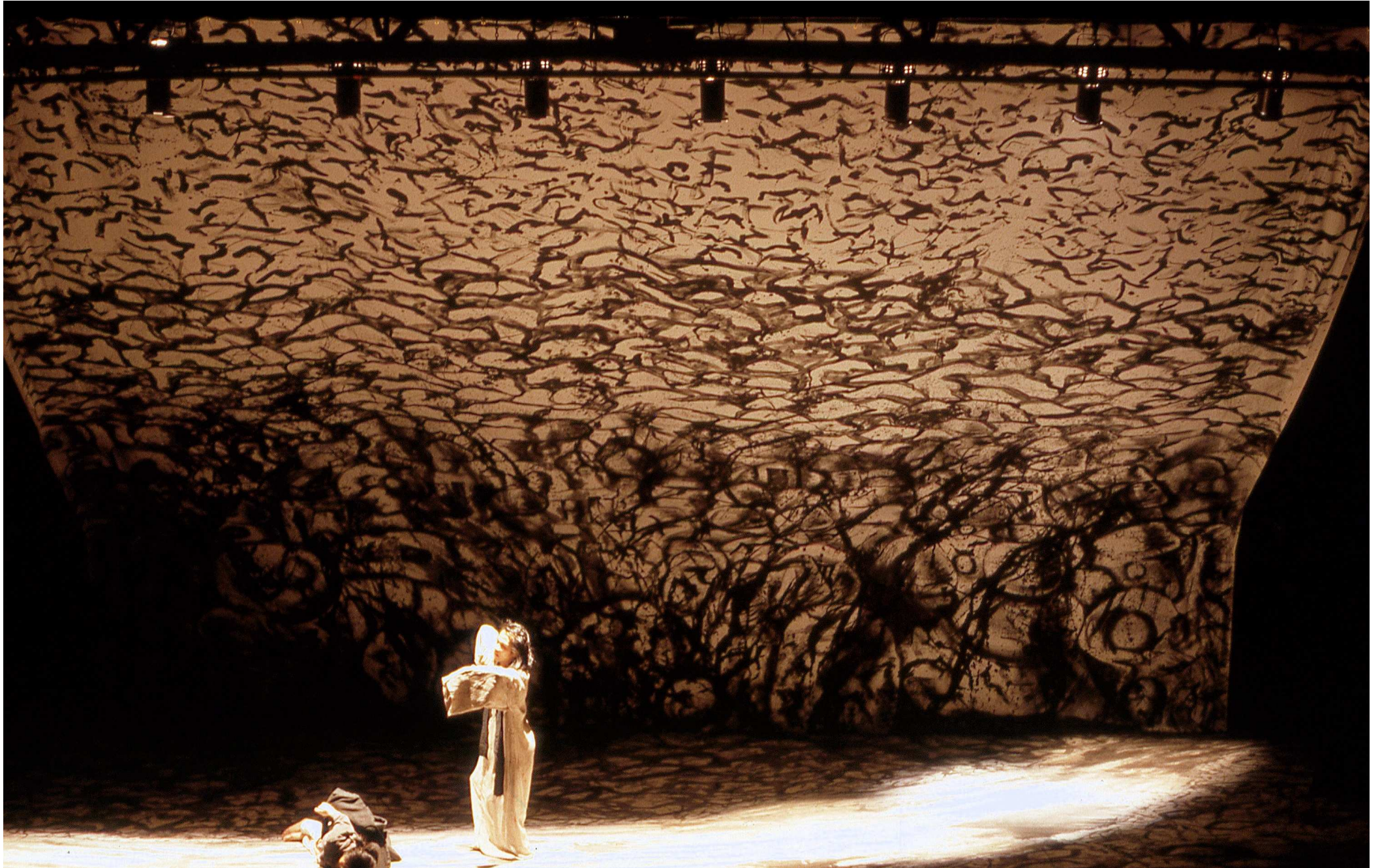
EIKO AND KOMA, *BY THE RIVER*, STAGE DESIGN AND PAINTING, ASIA SOCIETY PRODUCTION



EIKO AND KOMA, *BY THE RIVER*, ASIA SOCIETY PRODUCTION



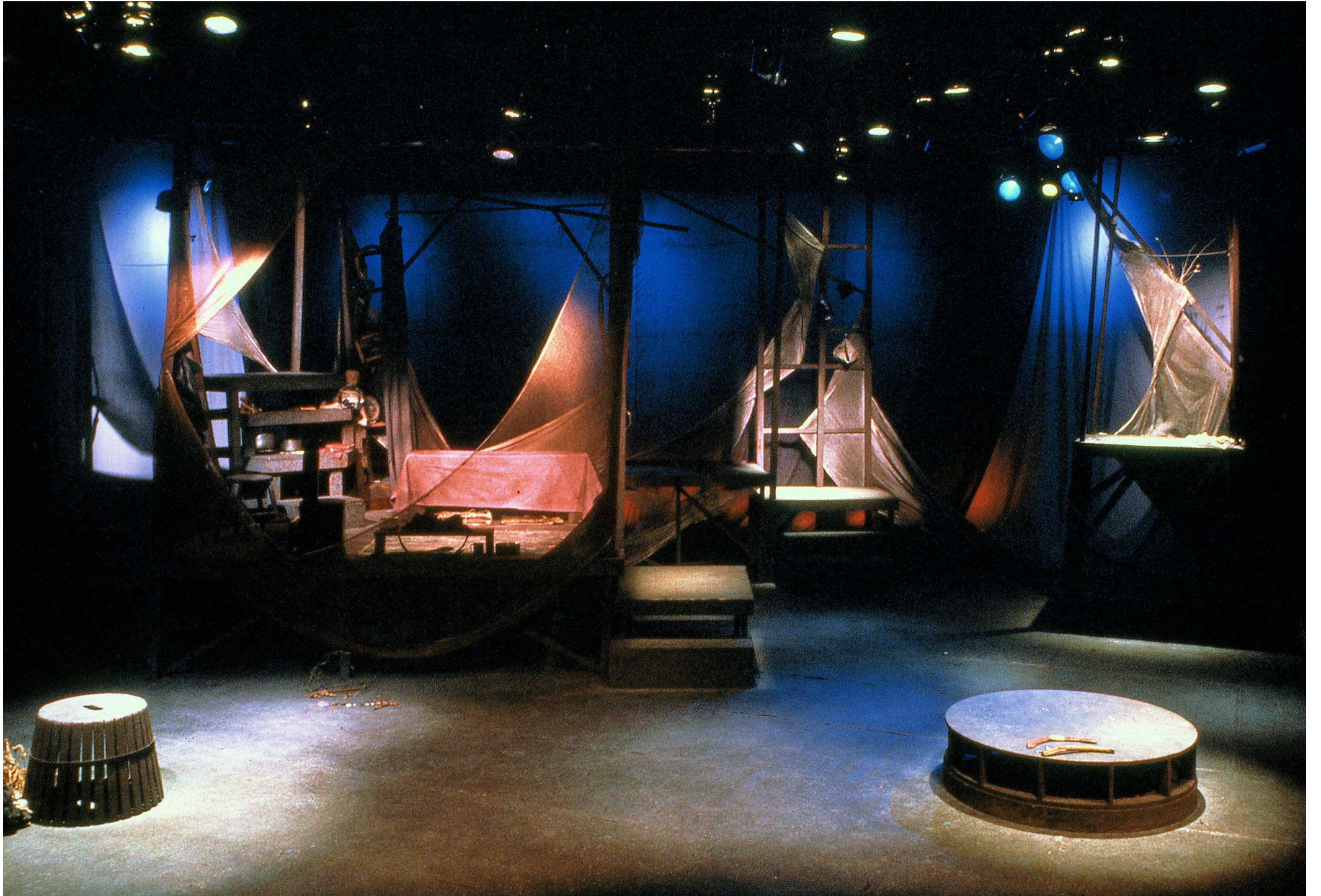
EIKO AND KOMA, *BY THE RIVER*, ASIA SOCIETY PRODUCTION



EIKO AND KOMA, *BY THE RIVER*, ASIA SOCIETY PRODUCTION



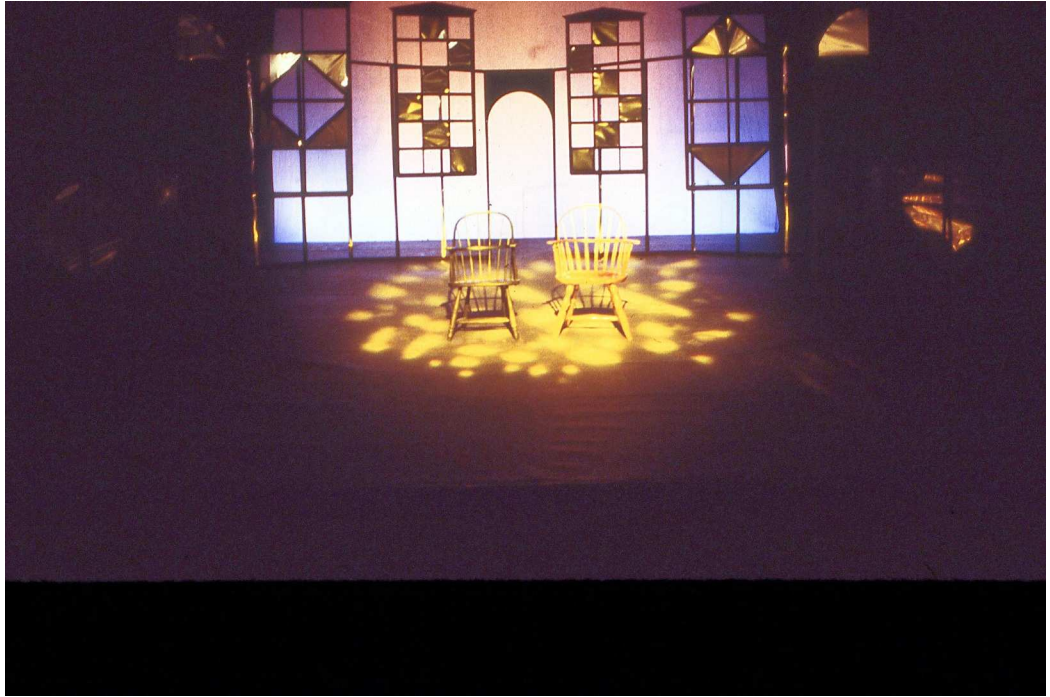
DIGBY, STAGE AINTING, MANHATTAN THEATRE CLUB PRODUCTION



THE DITCH, STAGE DESIGN AND LIGHTING, THEATRE OF THE OPEN EYE PRODUCTION

THE DITCH- DETAIL

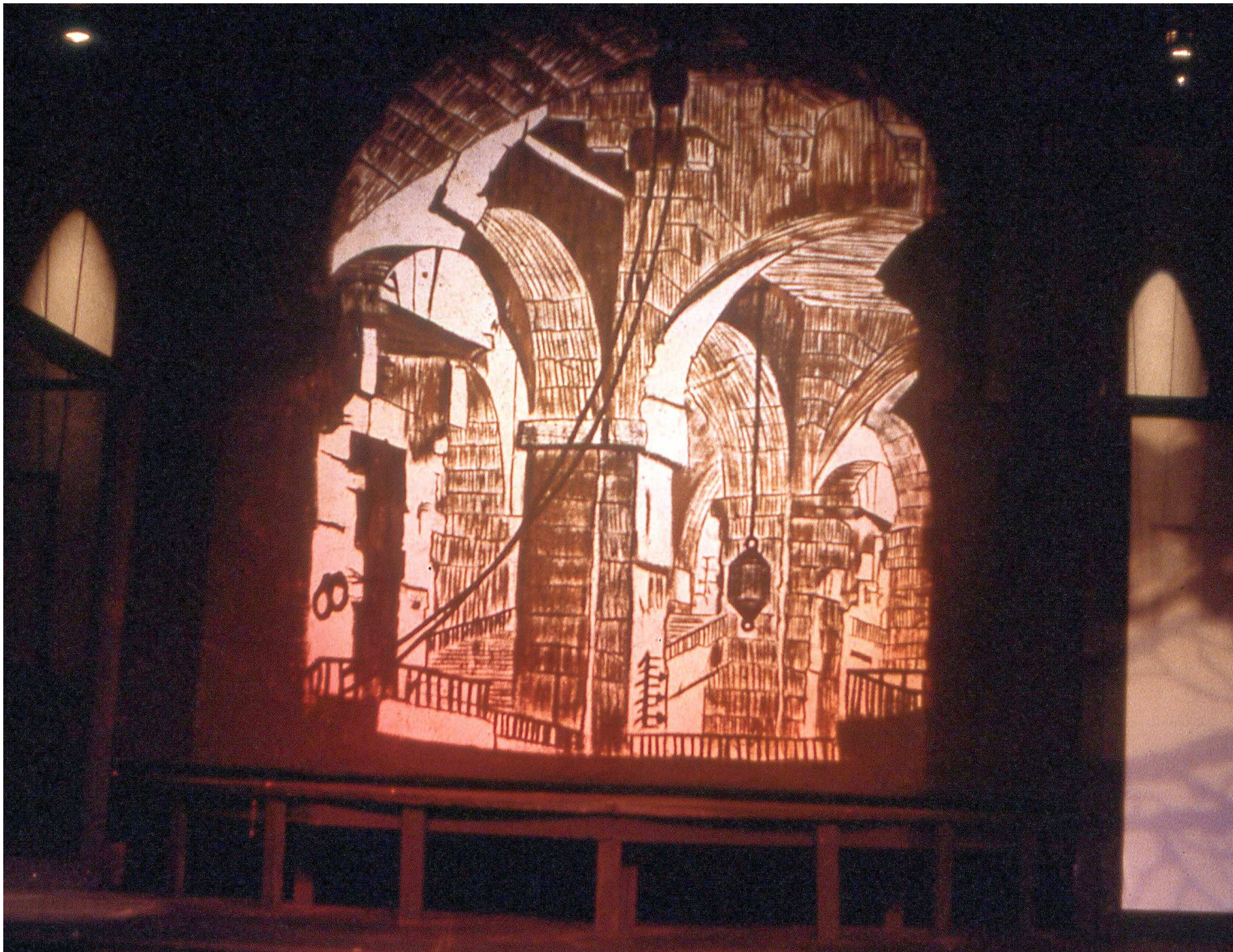






LEFT- THE PINTER PLAYS, SILENCE, NIGHT, AND LANDSCAPE -STAGE AND LIGHTING DESIGN

ABOVE- OLIVER, STAGE AND LGHTING DESIGN



OLIVER, STAGE AND LIGHTING DESIGN, DETAIL



SIDE BY SIDE BY SONDHEIM, STAGE AND LIGHTING DESIGN



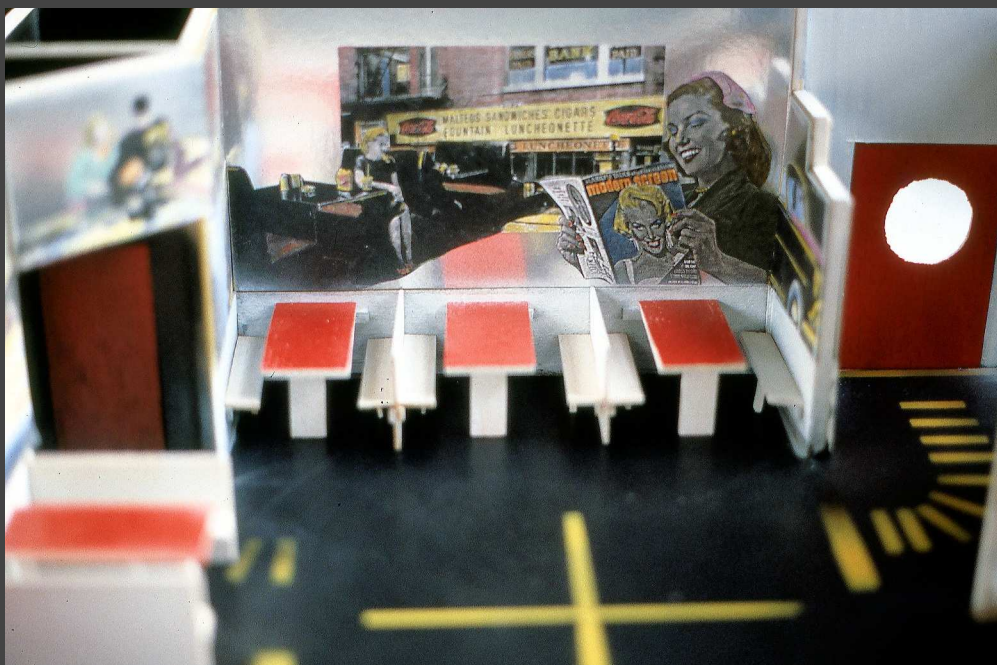
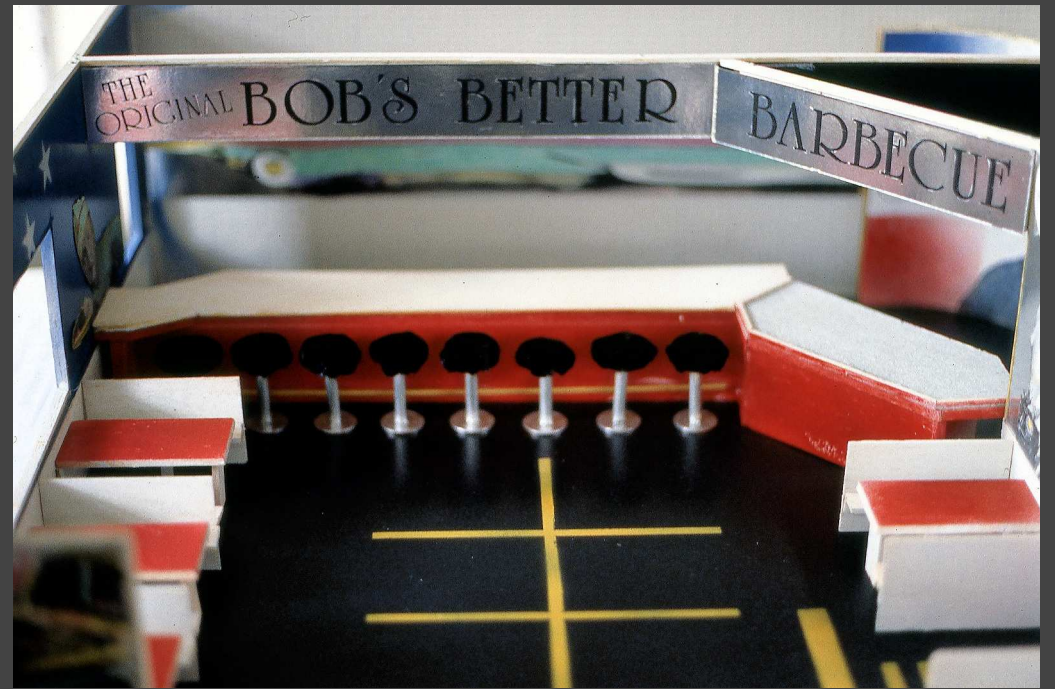


SIDE BY SIDE BY SONDHEIM - DETAIL

ABOVE- *THE SEAGULL*, STAGE AND LIGHTING DESIGN



THE SEAGULL - DETAILS



BOB'S BETTER BARBECUE RESTAURANT- DESIGNER, MAQUETTE



ABOVE- BONNIE RAITT, *LONGING IN THEIR HEARTS* TOUR, 2
RIGHT- BONNIE RAITT, *LONGING IN THEIR HEARTS* TOUR, 3 & 4





BONNIE RAITT, *LONGING IN THEIR HEARTS* TOUR, 5



BONNIE RAITT, *LONGING IN THEIR HEARTS* TOUR, 6

ASSORTED PAINTINGS

I have included twelve assorted paintings and mixed media works made between 1983 -2008. None of these turned into a series. Instead, they were necessary experiments and transitions for me to move forward creatively.

I have used image and text as a strategy to tell stories, conveying a narrative of some kind. The two *Tattoo Parable* monochromatic paintings have a text over the image. In the first, it is a brief history of the British subjugation of the Irish after a failed uprising in 1641. The second is a fictional parable about a future uprising of “the unwell,” who are representative of the Other in a racist society. A third painting, *Little Cowboy*, tells a story that is rationalizing owning and using guns.

These paintings led to *Killing Queers*, a mixed media work that tells a story about intense homophobia. It combines painting, words, gun range targets, and colored photos of men made to look effeminate. It was reproduced on the back cover of a Californian based magazine named *High Performance*, that was popular nationally in the 1990s through early 2000s, featuring social commentary and performance art.

Earlier work are large mixed media pastel paintings on canvas that includes *Oh Carol*, originally one of my back drops for the *Women's Performance Piece* in Santa Fe for which I was set designer. *What Your Wife Really Thinks of You?* is based on odd photos and random text I cut from the New York Post newspaper.

Mi Novia, Adios and *Nuke 'Em, Boys!* are part of a larger body of work I regret I didn't fully document. Six to eight paintings remain unaccounted for. Later on, I made two pencil drawings of the *Nuke 'Em Boys!* painting. *Mi Novia, Adios* is missing a black velvet handkerchief that is attached through a grommeted hole in the canvas where the Commedia figure's lower hand is positioned. On the inside of the velvet kerchief was a secret message written on white silk that I sewed into the velvet. It disappeared at some point and remains a secret.

I made many of these paintings in between living in Santa Fe and New York. My first studio in New York City was on 87th and Amsterdam Avenue on the Upper West Side. I shared an indoors, former restaurant kitchen with several artists. It had no windows,

the same as my large basement studio in Santa Fe that I also shared with other artists. In both situations we came together to save rent money by sharing work space. I became used to painting with simulated day light bulbs in the absence of natural light.

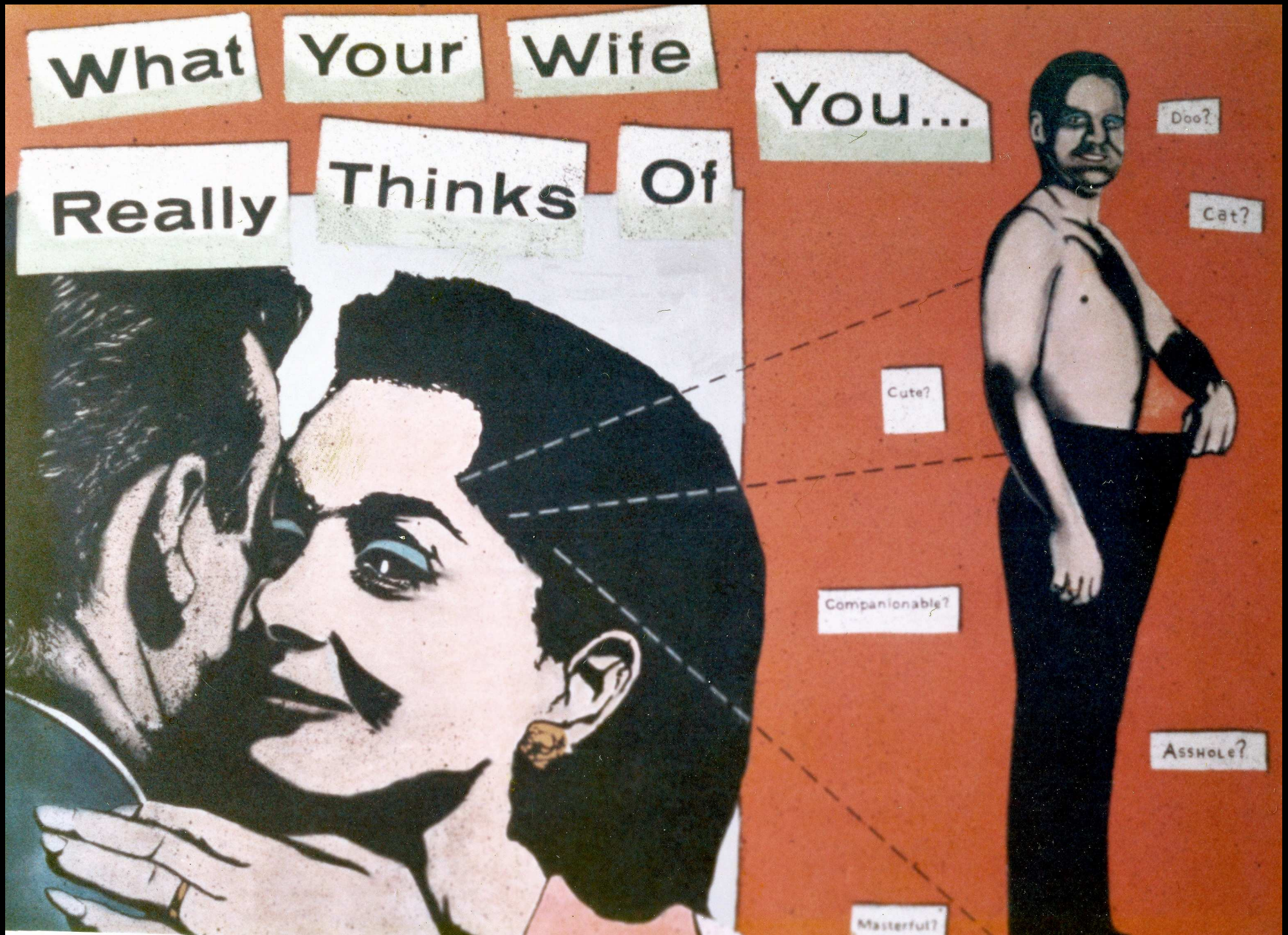
Much of this work was exhibited at the Greene Street Café in 1982, along with the Santa Fe Prison Riot series, and various drawings. It was a large exhibition, a survey of my work from 1968 to 1982. By then my studio was downtown in the top floor of a six story loft building on Houston and Thompson Streets.

Big Face is another pastel painting on canvas that was commissioned by a private collector. It reminds me of the influence James Rosenquist has had on my work. The two *Untitled* works are experiments with pencil, oil, small paintings collaged onto larger paintings, while leaving much of the under painting showing.

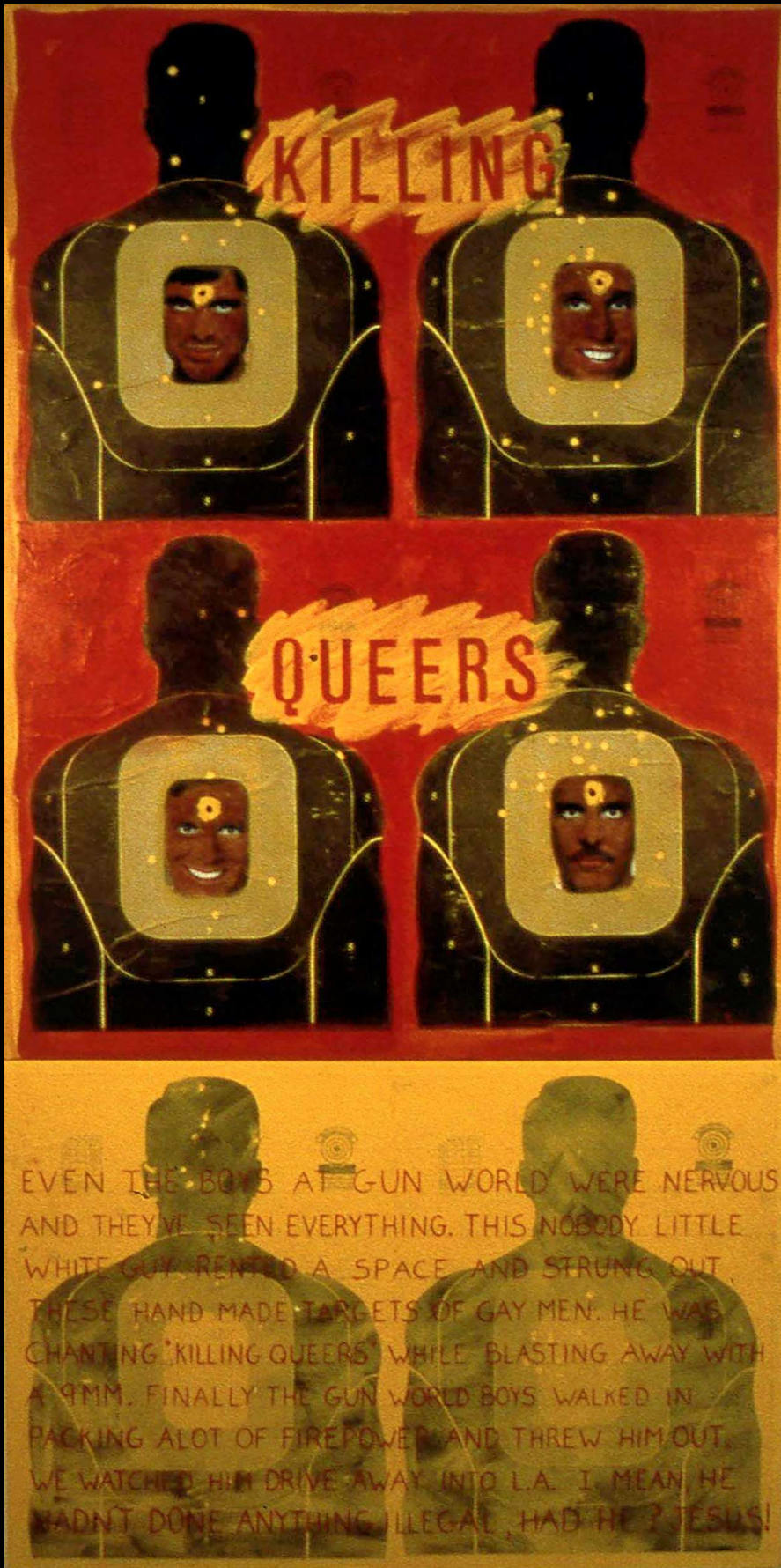
When I started working seriously with computers and digital photography, by experimenting with montage and overlays of images onto a background, I realized these paintings had helped me make the leap from physical to digital painting. Finally, the *Installation at Crazy Space*, a small project room gallery at the 18th Street Arts Center in Santa Monica, CA, was a wall piece that contained a large drawing in charcoal, framed antique prints, Chinese temple prayer paper, found scroll painting, and digital photographs. An ephemeral work, this kind of experiment again helped me to make aesthetic connections that would show up in later art works and evaluate what I was doing overall in my practice.

RIGHT- *MI NOVIA, ADIOS*, PASTEL, SILVER METALLIC PAINT, VELVET ON CANVAS, 60" X 48"





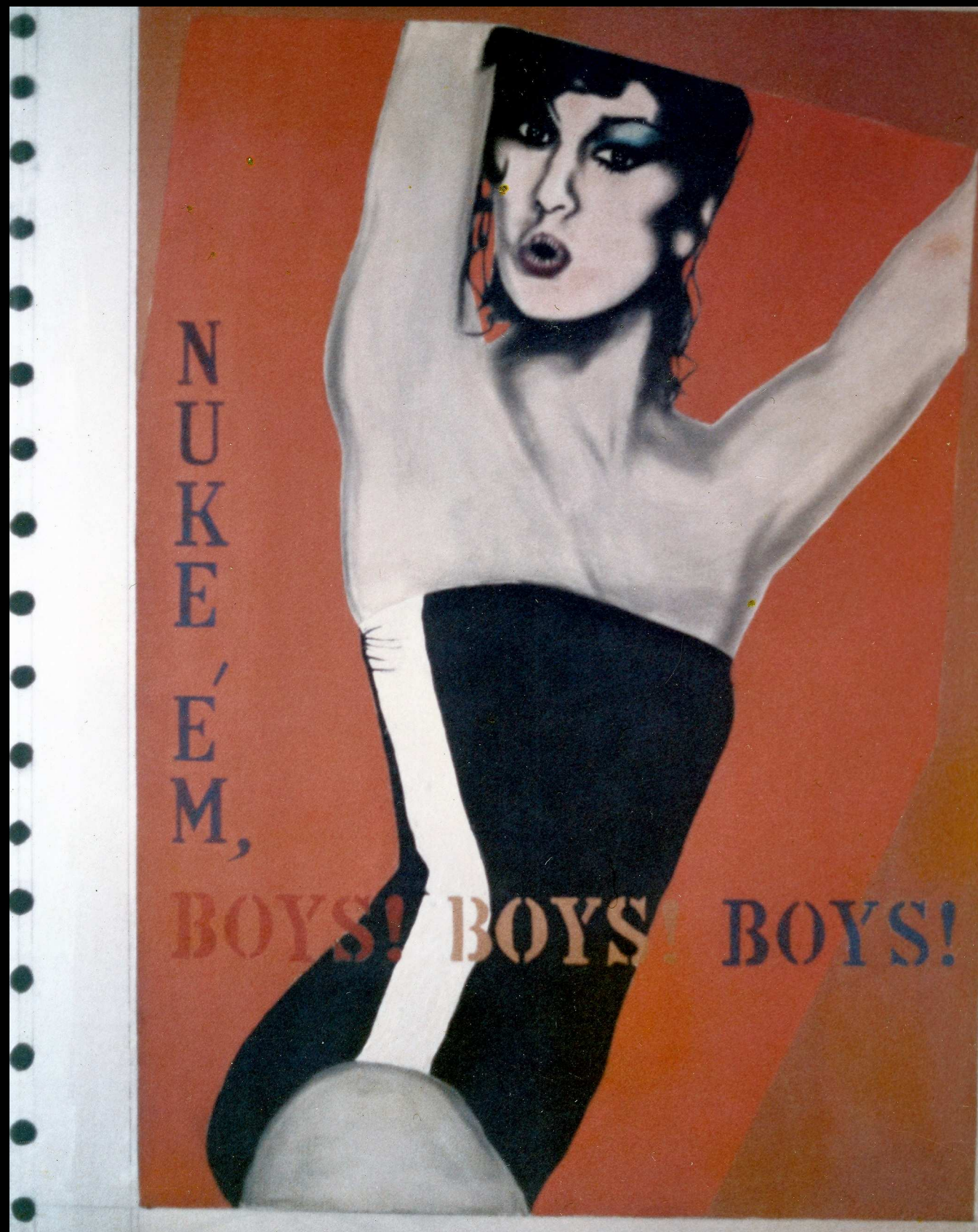
WHAT YOUR WIFE REALLY THINKS OF YOU.....PASTEL, SILVER METALLIC PAINT, COLLAGE, XEROX, 48" X 60"



KILLING QUEERS, ACRYLIC, GUN RANGE TARGETS, PHOTOGRAPHS ON CANVAS, 72" X 36"



OH, CAROL!, PASTEL ON CANVAS, 60" X 48"



NUKE 'EM, BOYS!, PASTEL SILVER METALLIC PAINT ON CANVAS, 60" X 48"



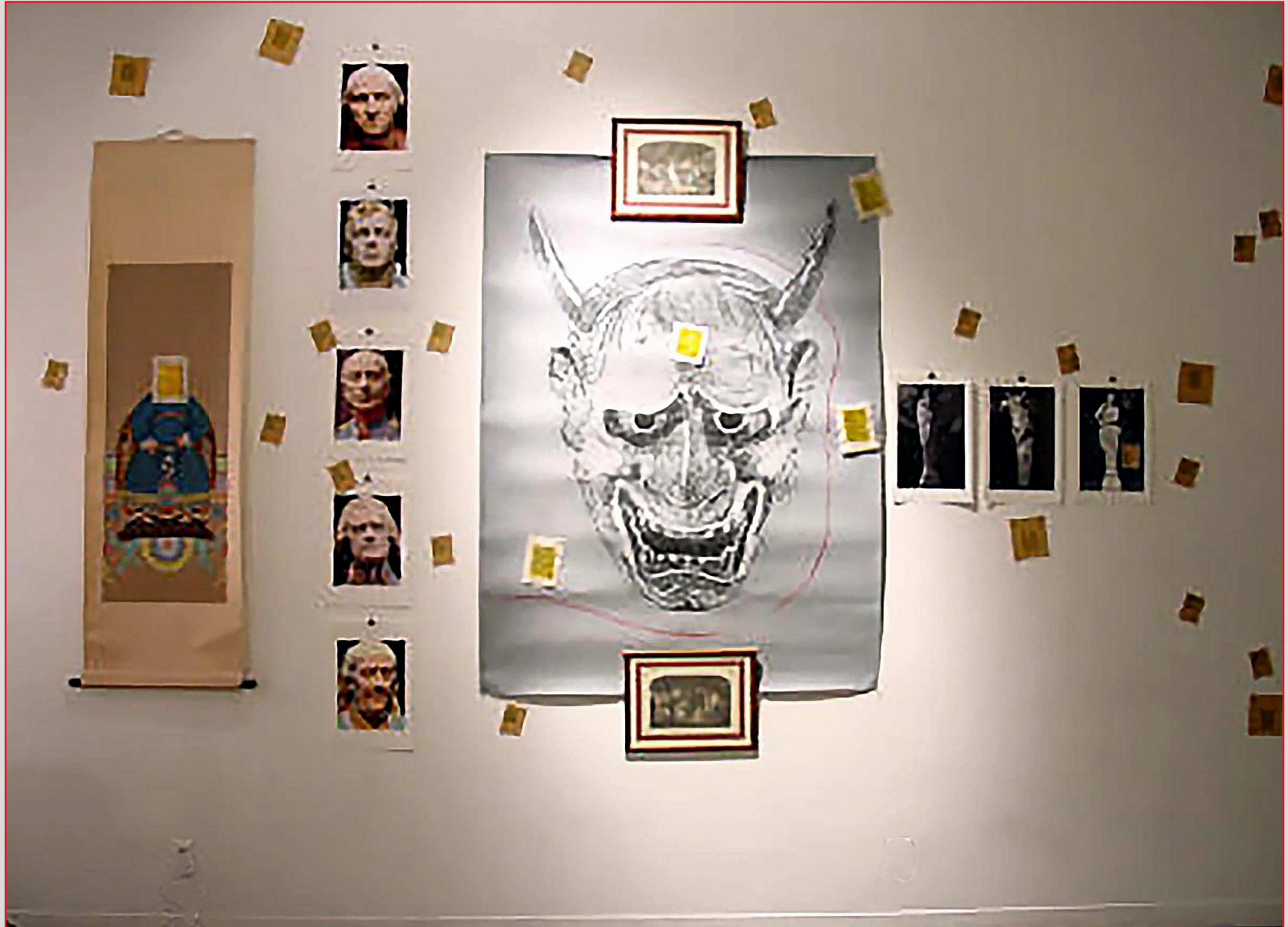
BIG FACE, PASTEL ON CANVAS, 60" X 60"



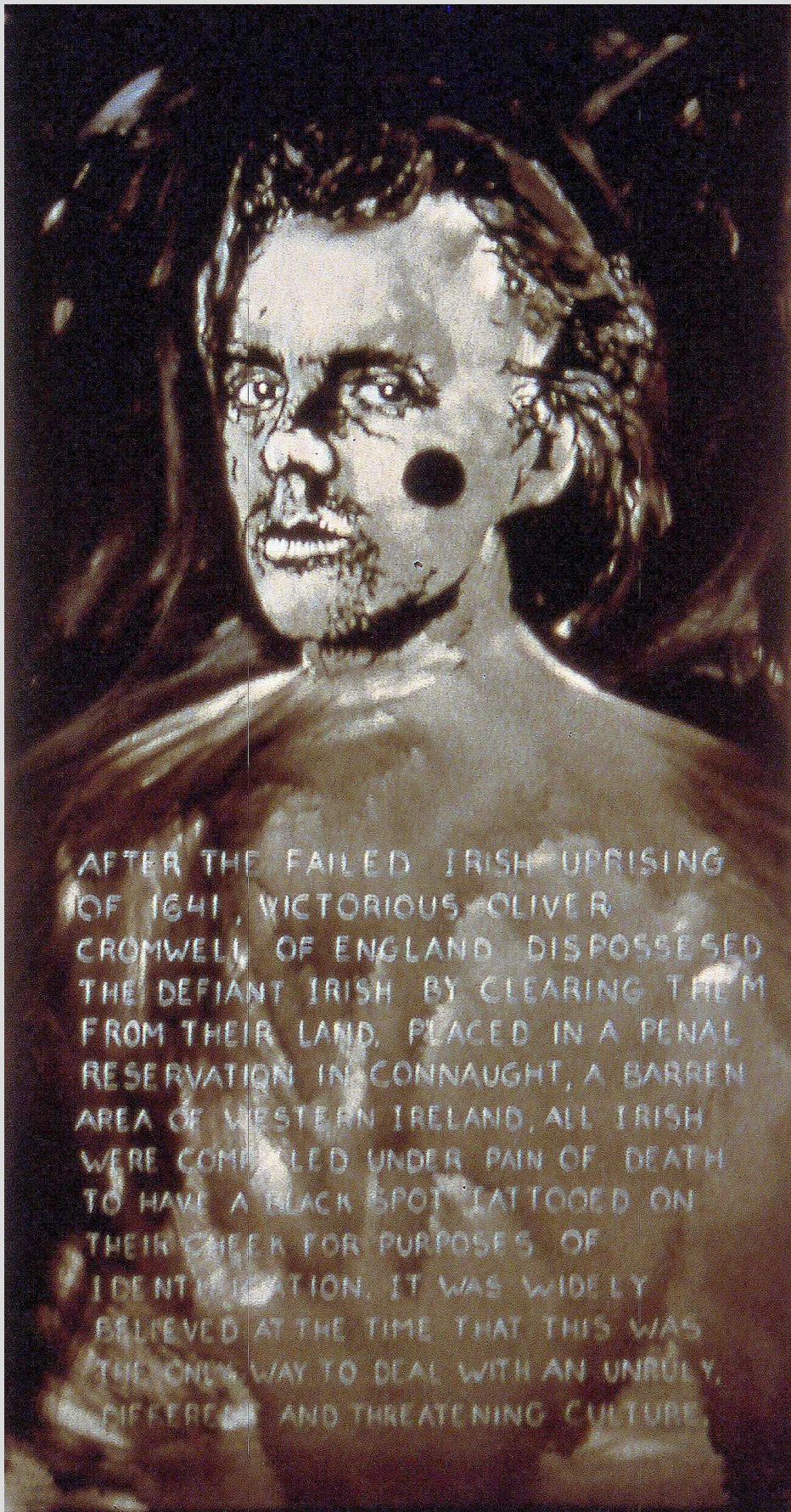
UNTITLED 1, OIL, PENCIL, COLLAGE ON UNSTRETCHED CANVAS, 60" X 96"



UNTITLED 2, OIL, SMALL OIL PAINTINGS AFFIXED TO THE CANVAS SURFACE, 54" X 90"



INSTALLATION, MIXED MEDIA, CRAZY SPACE, LOS ANGELES, 2002



TATTOO PARABLES 1 & 2, OIL ON CANVAS, 36" X 66"



LITTLE COWBOY, OIL ON CANVAS, 60" X 50"

PUBLIC ART COMMISSIONS

Over a five-year period in the early 2000s I completed three public art commissions. At the time, the Los Angeles Community Redevelopment Agency (CRA) was commissioning artists to make various outdoor art works throughout the city. This was part of a local ordinance requiring 1% of the budget for new construction and renovations on city and retail property to be dedicated to public art. I worked with both the CRA and the Pep Boys Corporation, a company that sold automobile parts. They were a co-sponsor for some public art projects and put up half the funding for them. Their flagship store was in the downtown where the neighborhoods were populated with various communities, mainly Latino and South Asia. The average income in the neighborhoods was low. Pep Boys wanted to support public art projects near their flagship store as a way of contributing to the surrounding neighborhoods.

At the time, a lot of the physical plant of the huge Los Angeles Unified Public School (LAUSD) system was deteriorating. Many of the older schools in downtown Los Angeles had been built in the 1930s and 1940s. Obscured underneath the many layers of institutional brown paint they had received over the years was wonderful art nouveau architecture. I received three commissions to repaint public schools of this type. The schools needed to be a source of pride and safety, as they once had been, for the families in those school districts. When I first visited the sites, one of the teachers said to me, “don’t be afraid to use color.” This stuck with me, and my approach to refurbishing the exteriors of the schools was to use bright color in my designs, while revealing the hidden architectural details that had made these buildings special. My designs were executed by the LAUSD painting crews whom I supervised. This was a terrific collaboration. Initially a bit skeptical, the painters warmed up to doing something very different than they were used to. They worked with real enthusiasm and did a great job.

The schools were the 10th Street Elementary School, the Ramona Elementary School, and a pre-kindergarten facility named Los Angelitos Children's Center. Both 10th Street and Ramona were extensively repainted, each site involving at least eight buildings, and more portable classrooms. They were very large physical plants serving thousands of students. At the Los Angelitos Children's Center, which was smaller and more intimate for very young children, I painted a series of wooden panels that were attached to the exterior of the classroom buildings. I also designed a garden in the playground area with drought resistant native plants.

What I accomplished in doing these public art projects was a contribution to a progressive process of urban renewal. It reinforced the communities that were already there, instead of moving them out and gentrifying the neighborhoods. As I had hoped, the repainted schools became a source of pride for their communities. When I attended the unveiling ceremony for the three newly painted schools, hundreds of families and faculty turned out. Their surprise and happiness were contagious. I have rarely felt better about my work and role as an artist than during those moments.



FRONT ENTRANCE, 10TH STREET ELEMENTARY SCHOOL



PAINTED PANEL 1, ACRYLIC ON WOOD, 48" X 48", LOS ANGELITOS CHILDREN'S CENTER



LOS ANGELITOS
CHILDREN'S CENTER



RIGHT- PAINTED PANELS 2-5, ACRYLIC
ON WOOD, 48" X 48"
LOS ANGELITOS CHILDREN'S CENTER





ABOVE- PAINTED PANELS 6 & 7, ACRYLIC ON WOOD, 48" X 48",
LOS ANGELITOS CHILDREN'S CENTER



RIGHT- PAINTED PANELS 7-11, ACRYLIC ON WOOD, 48" X 48",
LOS ANGELITOS CHILDREN'S CENTER





10TH STREET ELEMENTARY SCHOOL- DETAIL



10TH STREET ELEMENTARY SCHOOL- DETAIL



10TH STREET ELEMENTARY
SCHOOL- DETAILS



10TH STREET ELEMENTARY SCHOOL-
DETAILS



10TH STREET ELEMENTARY SCHOOL-
DETAILS



10TH STREET ELEMENTARY
SCHOOL- DETAILS



10TH STREET ELEMENTARY
SCHOOL- DETAILS



10TH STREET
ELEMENTARY SCHOOL-
DETAIL



FRONT ENTRANCE- RAMONA ELEMENTARY SCHOOL, BEFORE RENOVATION



FRONT ENTRANCE- RAMONA ELEMENTARY SCHOOL, AFTER RENOVATION



FRONT ENTRANCE- RAMONA
ELEMENTARY SCHOOL, DETAIL



RAMONA ELEMENTARY SCHOOL,
DETAILS



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