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"ILLUMINATION The Sculpture of James O. Clark" catalogue

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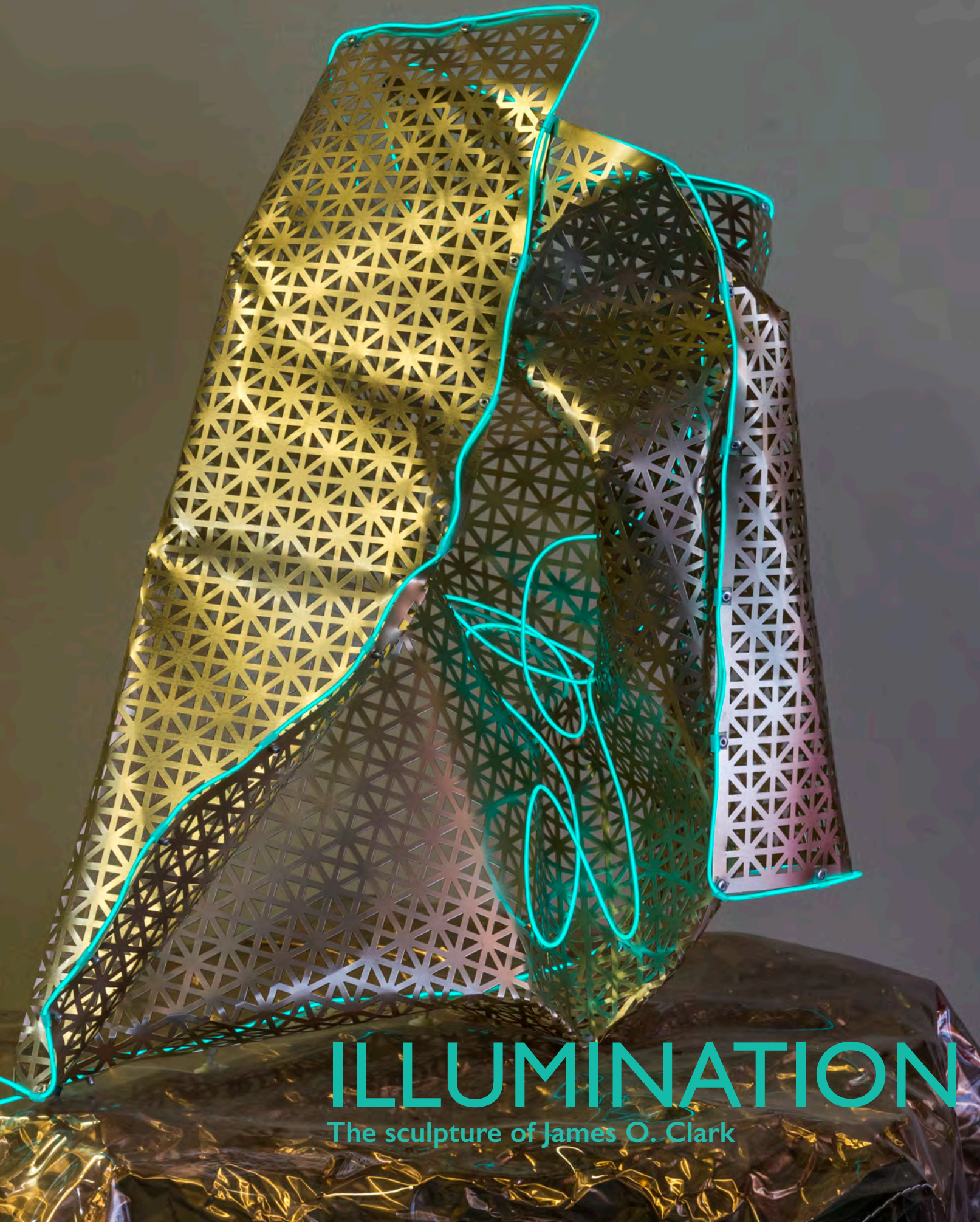
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ILLUMINATION

The sculpture of James O. Clark

ILLUMINATION

The Sculpture of James O. Clark

Eagle Upper Gallery
Murray State University
Murray, KY
August 17 - September 16, 2021

UT Downtown Gallery
University of Tennessee
Knoxville, TN
October 1 - 30, 2021

Robert B. Berkshire, Eleanor Prest Reese,
and Dorit and Gerald Paul Galleries
Herron School of Art + Design, IUPUI
Indianapolis, IN
June 15 - September 11, 2022

The Clara M. Eagle Gallery, Murray State University
T. Michael Martin, Director and Curator

Illumination: The Sculpture of James O. Clark

Catalogue published on the occasion of the 2021 exhibition *Illumination: the Sculpture of James O. Clark*, organized by the Clara M. Eagle Gallery, Murray State University, Murray, KY. This exhibition project and catalogue was supported by a grant from the Creative Motif Fund.

Exhibition Concept: Creighton Michael
Exhibition Curator: T. Michael Martin
Catalogue Design: Sarah McFalls
Catalogue Essay: Jonathan D. Lippincott
Catalogue Editors: Sarah McFalls and Sam Yates
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Cover image

Untitled Green Piece with Barrel as Pedestal and Crate, 2013
vinyl over Two-Tone Tooling foil, aluminum, and electroluminescent wire
36 x 24 x 24 inches

FOREWORD

by T. Michael Martin

Director, Curator

Clara M. Eagle Gallery, Murray State University

It has been a challenging journey to mine and sift through the body of work of James O. Clark to select a representation of his studio practice and 50-year career. While curating *Illumination: the Sculpture of James O. Clark*, I encountered more than the common curatorial concerns such as artwork availability, scale, aesthetic and conceptual themes, transportation and presentation issues. During my conversations with Clark, we found ourselves in an unprecedented pandemic – impacting travel, shipping, and studio visits. Throughout this process, Clark and I remained flexible to ensure a representation of his career could be exhibited without compromise.

Selections for *Illumination* are representative of his studio explorations with light and fascination with optical relationships, space, darkness, reflection, and sculptural manipulations of a range of materials throughout the years. *Illumination* is a survey of work created from 1993 - 2020. Clark draws inspiration from the properties of light and natural phenomena and uses electricity, a variety of light sources, and repurposed materials to create his work. Clark states, "Light has a language of its own, it speaks in many tones and volumes with endless musical notes...Light has secrets to share for us to discover with so many endless moments; like the Northern Lights (Aurora Borealis), or Moonbows (Kentucky or Zimbabwe) are just a few of nature's many environmental lightshows creating a visual wonderment."

Illumination challenges the viewer's typical experiences of and interactions with light. Most people utilize light for a practical function, rather than in aesthetic or conceptual ways. The viewer brings their familiarity with light to the exhibition where Clark's keen efforts transform their experiences. Clark pushes them to move past their preconceived notions of color and light and encourages them to engage with light in a different way – informed by this encounter with his work. Each sculpture holds individual relevance and demands attention within the exhibition, but also relates to and communicates with the whole. Clark's sculptural manipulation of material and light to create new

experiences is masterful to witness.

I would like to extend appreciation to my friend and colleague Creighton Michael for introducing me to James O. Clark. That introduction was the true catalyst that led me to curating this solo exhibition. I am grateful for Clark's unwavering enthusiasm while we were building this exhibition and for his patience throughout the curatorial process and pandemic delays. I recognize Jonathan D. Lippincott for his insightful and informative exhibition catalogue essay. I am grateful to Sam Yates, Director of The Ewing Gallery of Art + Architecture at The University of Tennessee, Knoxville and Joseph Mella, Director of Herron Art Galleries at IUPUI for embracing this exhibition for display at their institutions to augment the educational mission and programming of their respective galleries. I would also like to acknowledge the continued support of the Art & Design faculty and staff at Murray State University, the gallery student worker team and the Art & Design Studio Tech, Woody Leslie, for their assistance with this exhibition. Finally, I would like to recognize University of Tennessee gallery staff members Mike Berry, for his installation of the exhibition at the UT Downtown Gallery, Eric Cagley for transporting the exhibit, and Sarah McFalls for her thoughtful design of this catalogue, which is generously supported by a grant from the Creative Motif Fund. This exhibition unquestionably produces a greater impact because of their collective and stellar efforts.

T. Michael Martin is Associate Professor of art and design and director of the University Galleries at Murray State University, where he has been since 2015. He received his BFA in painting from the University of Tennessee in 2002 and his MFA from Virginia Commonwealth University in 2005. In 2006, he founded Basement Gallery in Knoxville and later became a partner in Three Flights Up Gallery, also in Knoxville. He spent several years at the Ewing Gallery of Art + Architecture before coming to Murray State. His research and curatorial interests include Contemporary Art, Painting, Drawing, Installation Art, Performance Art, Collaborative, Interactive, Experimental, Interdisciplinary, and New Media Art.

ILLUMINATION

The Sculpture of James O. Clark

by Jonathan D. Lippincott

James O. Clark arrived in New York City in 1977, in the midst of a particularly lively time in the art world. The decade before had seen the flourishing of earth works, conceptual art, minimalism, installation, performance art, large-scale sculpture, and much more, and these various hybrids continued to intermingle and generate new ideas and new possibilities. A host of galleries had opened to embrace this vast outpouring of creativity. Among the most important venues of the era were the self-named galleries of Leo Castelli, Paula Cooper, and Ileana Sonnabend, as well as Richard Bellamy's Oil and Steel, Ivan Karp's OK Harris, and Max Hutchinson's Sculpture Now. In addition, the city's robust public art program offered a variety of opportunities and venues to show contemporary work.

Clark had grown up in Coatesville, PA, the home of Lukens Steel, one of the oldest mills in the United States. He had seen the paintings of Adolph Gottlieb in the textbook of an eighth-grade art history class, and this early encounter with abstract art inspired him to ever greater experiments in his own work. After high school he spent two years in the army. He then pursued an art major at Kutztown State College, where he took classes in drawing, painting, and sculpture, and graduated in 1974. James Carroll, a long-time teacher at Kutztown, ran a vigorous visiting artist program, and over the years had a remarkably diverse group of people come to the campus and speak to the students. Among the artists during Clark's time there, he met the sculptor Richard Serra. Clark was struggling at that time with an outdoor installation, and Serra told him about Robert Smithson's work on *Spiral Jetty* (1970) and encouraged Clark in his projects.

Over the years, Clark has deployed the practical skills that he developed in his various jobs with great imagination in creating his artworks. During college he had worked as a brakeman on the railroad, and made sculptures from the scraps of metal he found along the tracks. As he recalled, "the job was physical, but it gave me the opportunity to familiarize myself with materials and helped to generate ideas for sculptures that I would later create." After leaving the railroad job, he worked

for a company that installed fluorescent and neon lights, and soon began to incorporate elements of light in his artworks as well.

When he arrived in New York, Clark stayed with a friend while looking for a place to live. After three or four months and a few false starts, he found a loft on South Street by the East River. Here, he was joined by his wife, Linda, who worked as a substitute teacher in the city elementary schools, and as an artist's assistant. The building, where they occupied the fifth (and top) floor, was near ruin, with holes in the roof and floors, no working plumbing or electricity, and many broken windows. Other artists soon moved into the building, including the sculptor Kiki Smith, and the painters Bill Jensen and Margit Lewczuk, who lived on the floor below the Clarks. Jensen and Clark worked together on the plumbing, while building out their own spaces.

Jensen had a studio in Williamsburg, in Brooklyn, with the sculptor Robert Grosvenor, and they encouraged Clark to rent space for a studio in the same building. After a few years on South Street, the Clarks were evicted from their space—landlords often kicked out artists after they had done restoration work, in pursuit of higher rents—and moved into his Williamsburg studio. In 1983, they purchased an old schoolhouse in Williamsburg and began the long process of restoring it as their home and his studio. These various renovation and restoration projects were also a part of Clark's creative process, a chance to build new environments and to think about the ways that space can be structured and experienced.

Through Jensen, Clark met the sculptor Ronald Bladen, who became a close friend as well as a staunch supporter. (Clark is now one of the managers of the Ronald Bladen estate.) Another important sculptor in Clark's New York circle is Mark di Suvero. They met in the early 1980s, and di Suvero started coming to Clark's exhibitions. Over the years, he has been very generous and supportive of Clark's work. Having these examples, these role-models, of working artists offered guidance and inspiration to Clark in his artistic journey, and it's an experience he tries to create and share with his students as well.

Clark has taught at many institutions, including Bard College, Princeton University, and Brandeis University, as well as Skowhegan School of Painting and Sculpture, with a long and ongoing stint at the School of Visual Arts in Manhattan. He brings his expansive notion of art making to his work with young artists and views teaching as an opportunity for mutual learning, asking

questions together. In the classroom, during critiques in students' workspaces, and on visits to galleries and artists' studios around the city, he encourages the students to learn and discover on their own, to find and create the community that will sustain them in their artistic journeys.

Over the course of his career, Clark has worked with a remarkable range of materials—metals and plastics of all kinds, as well as balloons, bubble and fog machines, chickens, glow-in-the-dark paint and tape, and a vast array of found objects and urban ephemera. His most consistent material is light, and here too he has explored a wide variety of solutions, including neon, fluorescent, incandescent, argon and black lights, and electroluminescent wire. With these, he has created a body of work like no other in contemporary art.

Artists observe and reimagine what they find in their environments, and artists as various as Mark di Suvero, Louise Nevelson, and Gordon Matta-Clark all found their raw materials and inspiration in New York City itself. Like these artists, Clark's work draws ideas and substance from the urban landscape—sourcing materials throughout the city, and in the remarkable mix of objects that can be found on the street. Always on the lookout for new materials, Clark saw the polyethylene sleeves that are used to bring fresh air into a building during asbestos removal, and realized that the inflated quality could be used in sculpture (*Skin Ego*, 1998)¹. He also relates that "sometimes, when disassembling non-art objects, I find elements that need new homes in the sculptural world," such as the truck door in *Ranger-Optic* (2004–05)². Clark brings his own fascination and delight to these materials, revealing their possibilities and investing them with new purpose and new meaning in his artwork.

In thinking about and in building his work, Clark talks about his process as one of collaboration with his materials, experimenting and allowing opportunities for chance and discovery. He doesn't see his role as maestro, solely directing the process of creation. In this way his practice can relate to that of John Cage and Merce Cunningham, who both independently and in their work together incorporated randomness and happenstance into their work. They were each very open to the questions of what kinds of sound could be elements of music, and what sorts of movement could be considered dance.

Clark names Dan Flavin as an artistic inspiration, and it would be hard to talk about artworks incorporating lighting elements without considering Flavin's sculptures and installation. Using simple, mass-produced fixtures, his work drew viewers into the experience of light and color. Where some works follow minimalist tropes of series and progressions, others, in their use of different color combinations, create almost watercolor-like washes on all sides of the galleries and lofts where they were installed. While Flavin embraced the sleek sameness of manufactured bulbs and fixtures, Clark's work has a very clearly hand-made feel to it. Found objects keep their rough finishes, wiring is often left exposed, and methods of manufacture are often evident.

In many ways Clark's work relates to the sculptures of the Swiss artist Jean Tinguely, which, with their rough edges, irregular parts, and unclear function, evince a remarkable range of personality. Both artists have explored kinetic sculpture, and have created artworks that themselves can create artworks and in the process become a kind of performance as well. Tinguely built a series of what he called "metamatics," which held either sheets or rolls of paper, and could produce abstract art with pencils, crayons, or paintbrushes. Sometimes the paper moved, sometimes the pencil, and sometimes both. In *Chicken Etching*, (2012–15)³, Clark created a copper printing plate by placing the plate at the bottom of a small tub, scattering corn over the plate, and then putting a chicken in the tub to eat the corn. The pecking and scratching of this avian collaborator marked the plate, which Clark then used to create an edition of prints. (Each print is sold with a video of the chicken at work.) Another art-making machine is *Wunnerful Wunnerful* (2012–2019)⁴, a large construction with bubble machines mounted on three posts, fronted with ultraviolet fluorescent lights. The bubbles are infused with paint and float down onto sheets of paper which move on a rotating drum. In a 2019 exhibition at the American Academy of Arts and Letters in Manhattan, Clark hung paintings generated by *Wunnerful Wunnerful* on the walls of the room where the sculpture was installed. Like the drawings generated by Tinguely's metamatics, the work by Clark's chickens and sculptures is a wry commentary on abstract art, and particularly abstract expressionism. While each of these artists is deeply dedicated to the work they make, they are skeptical of a sometimes over-serious art world, poking a bit of fun with their thought-provoking work.

The works in this exhibition were created from 1993 to 2020 and present a broad range of Clark's investigations of light, color, and form. The different materials that Clark uses as a companion to the light source of each work create a range of experiences of transparency and opacity, and reveal the ways that color changes as it reflects off of or passes through these materials. Wall pieces such as *Yellow Vinyl* (2010)⁵, and a series of larger works including *Untitled Green Piece with Barrel as Pedestal and Crate* (2013)⁶, present layered experiences, with the plastics and metals overlapping and separating, and the electroluminescent wire and the ambient light of the gallery creating reflections on these surfaces. Here the light element can both highlight the edges of the form and separate to move out and around the work, a complementary sculptural form as well as an independent drawing.

In the vinyl and tube-light sculptures, Clark uses the softness and flexibility of the vinyl to create fluid abstract forms. The vinyl can be a long sinuous wall, such as *Orange Rune* (2012)⁷, or a twisting enfolding form, like *Mint* (2017–18)⁸. The straight rods of light piercing these different structures emphasize the sensuous curves. With *Coruscate*⁹ and *Reflective Moments* (both 2018)¹⁰ the structural materials and the lighting sources are all twisting, curving and enfolding, and the mirrored plastic creates further visual distortions.

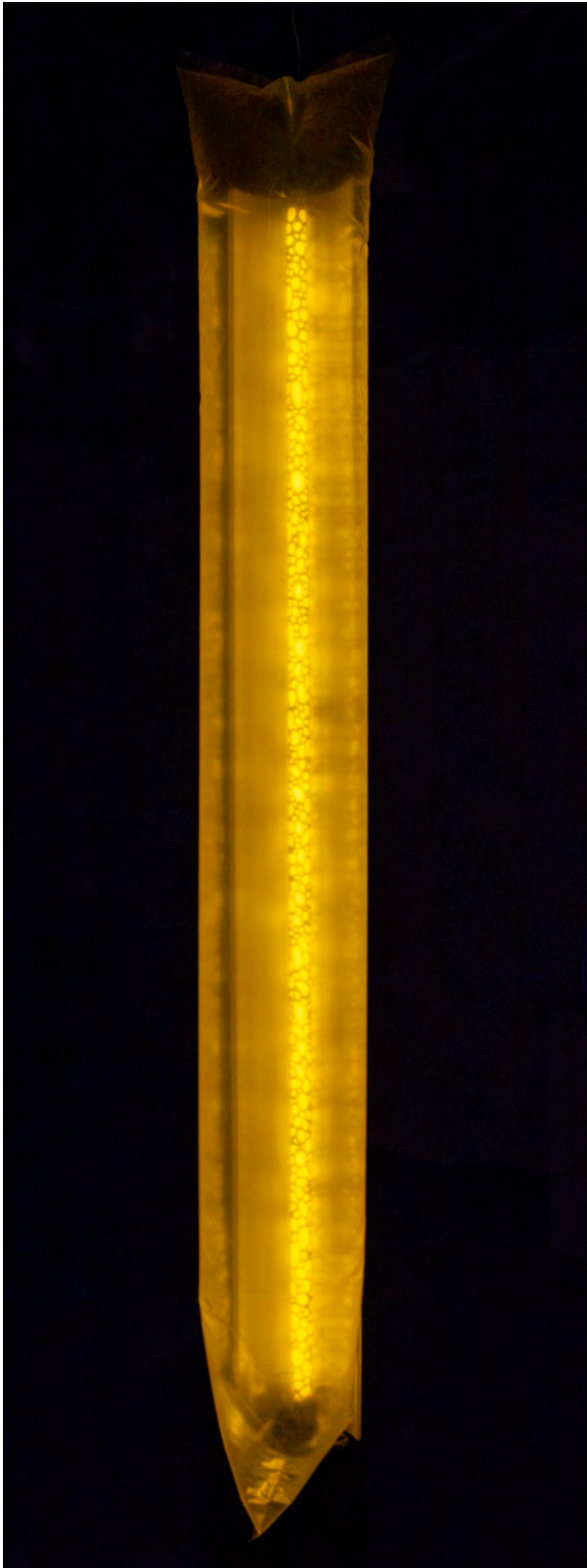
The *Luminiferous Aether* (1995–2011)¹¹ offers a different take on these ideas. Here, the vertical tube of light provides the infrastructure of the work, and the balloons cluster at the top like leaves or petals. The transparent, reflective surface of the balloons is activated by light from within and without. *Tibia Plateau* (1993–2011)¹², *Skin Ego* (1998), and *Tralfamadorian #2* (2020)¹³ are more architectural in scale, fully occupying the space with the viewer, and these give a sense of Clark's installation work.

Clark's works are illuminating in every sense of the word. His sculptures create environments; the light of each work interacts with the whole space, the other sculptures, and with you, the viewer. As you're looking, you can become more attuned to your own experience of seeing. Observe the colors that appear when, for instance, green light meets a white wall, or a red shirt, or a blue knapsack; the colors that reflect off a nearby work, shining on metal or plastic or balloons. This act of discovery can only happen with time, and it's a physical as well as mental experience. As you move around the work, looking at it from different angles, the light is in constant interaction with every object and every surface around it. The sculptures await your participation.

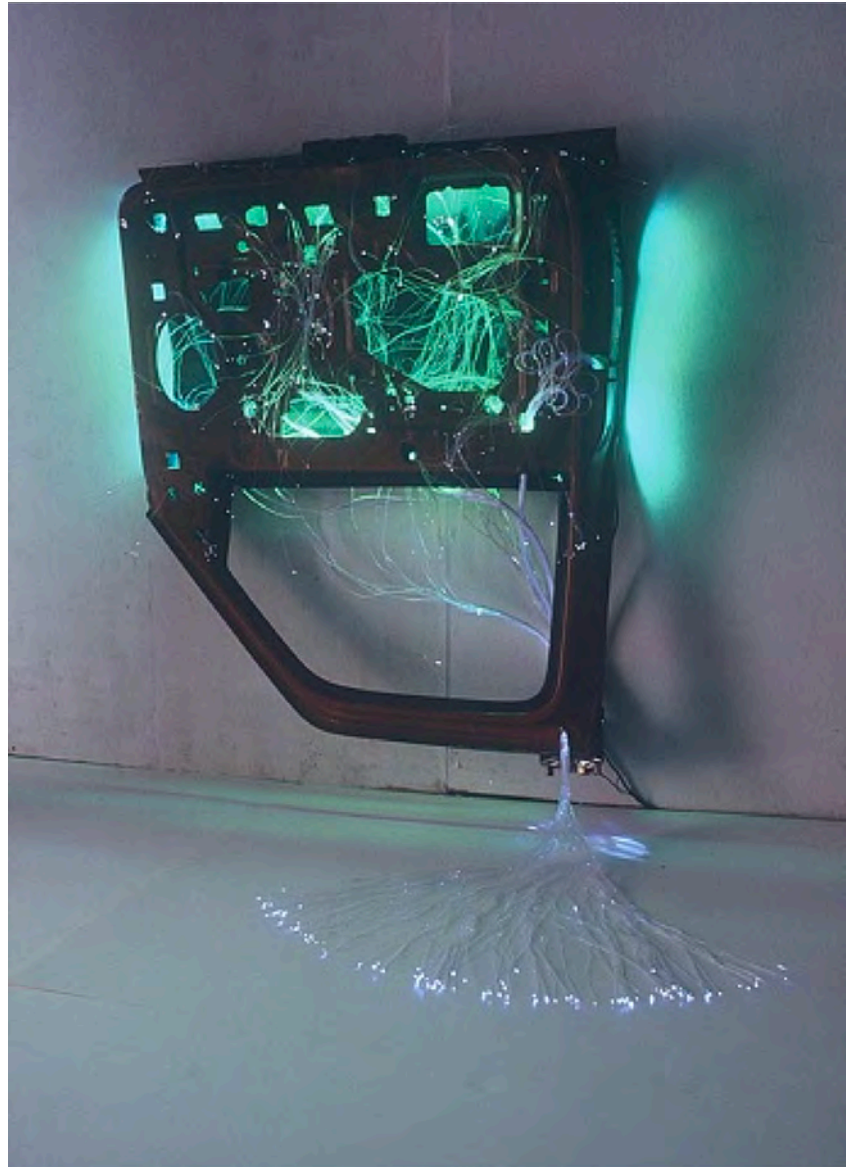
Jonathan D. Lippincott is the author of two books, the monograph Robert Murray: Sculpture, and Large Scale: Fabricating Sculpture in the 1960s and 1970s. He has written about art for The Paris Review Daily, On-Verge, and Tether: A Journal of Art, Literature, and Culture. He has curated shows including Chromatic Space, the eightieth-anniversary exhibition for American Abstract Artists, at the Shirley Fiterman Art Center in New York City, and Celestial and Terrestrial, at the New Arts Program in Kutztown, PA. Lippincott is associate director of the non-profit publisher Library of American Landscape History, the leading publisher of books that advance the study and practice of American landscape architecture. He also works independently as art director and designer on illustrated books about architecture, landscape, and fine art.

Image List

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Skin Ego, 1998
fluorescent light with painted
polycarbonate sleeve, polyethylene bag, fan,
motion sensor
108 x 14 x 16 inches



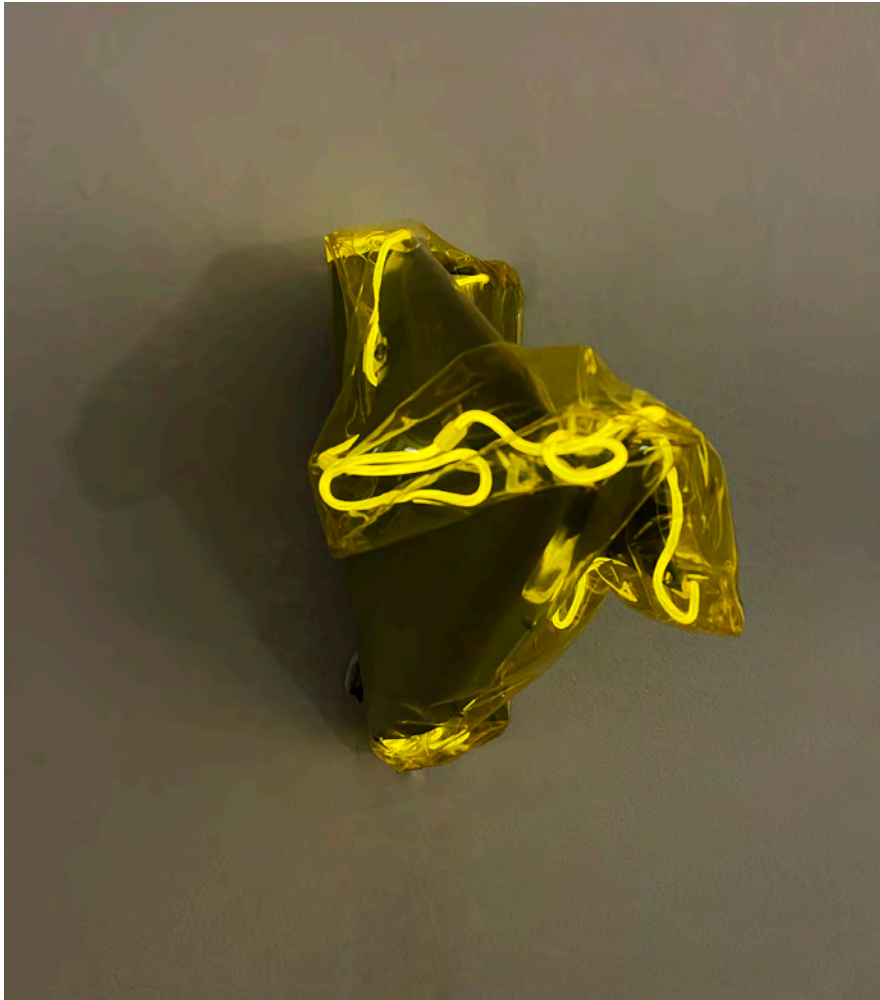
Ranger-Optic, 2004 - 2005
enamel metal, motion sensor, fiber optic
cable shifting colors, argon light
54 x 54 x 24 inches



Chicken Etching (with avian collaborator; Azalea), 2012 - 15
etching
16 x 12 inches



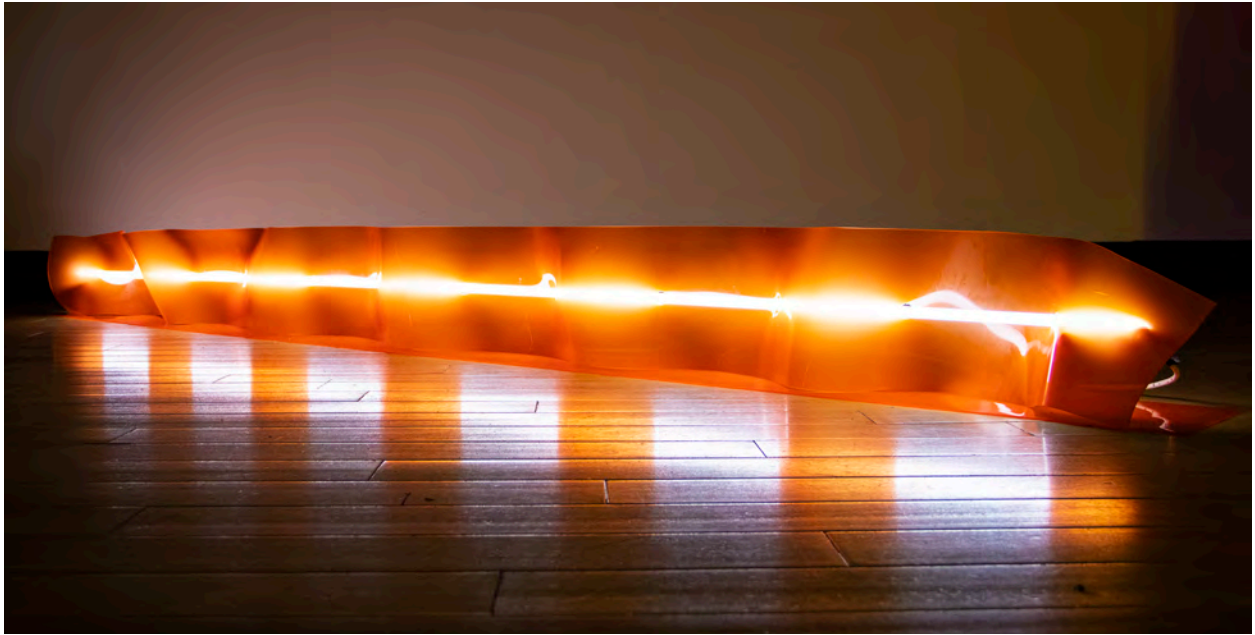
Wunnerful Wunnerful 2012 - 19
metal, phosphorescent bubbles, ink, motion
sensors, ultraviolet fluorescent lights, bubble
machines, pumps, foot switches, aluminum,
arches paper, revolving motor
114 x 91 x 86 inches



Yellow Vinyl, 2011
anodized aluminum and vinyl sleeve over
electroluminescent wire
9 x 8 x 10 inches



Untitled Green Piece with Barrel as Pedestal and Crate, 2013
vinyl over Two-Tone Tooling foil, aluminum, and
electroluminescent wire
36 x 24 x 24 inches



Orange Rune, 2012
vinyl, argon light
8.5 x 96 x 8 inches



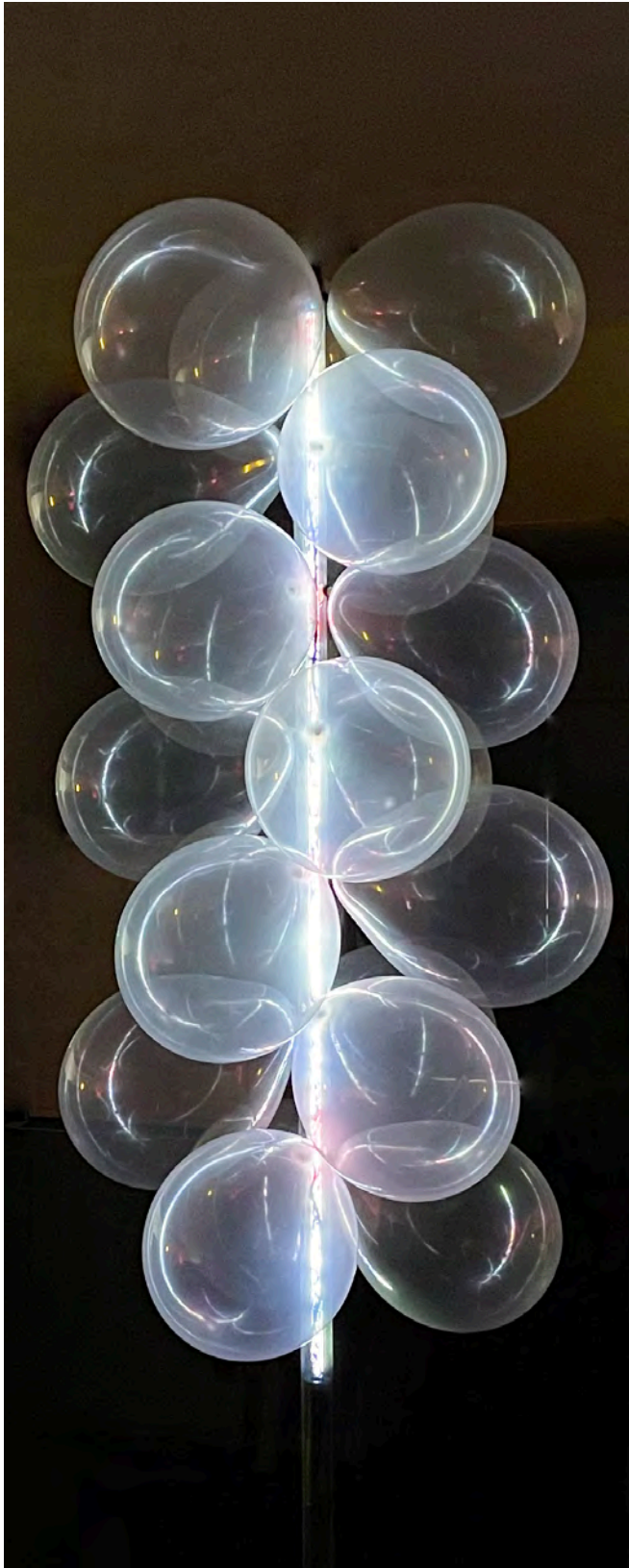
Mint, 2017-2018
argon lights, vinyl
7 x 30 x 11 inches



Coruscate, 2018
mirror mylar, and LED lights in silicone tube
13.75 x 14 x 12.5 inches



Reflective Moments, 2018
mirror mylar, plexiglass, and argon light tube
18 x 12 x 14 inches



The Luminiferous Aether, 1995-2011
Argon gas-filled tube, plastic, balloons, light,
translucent pigment, and air
dimensions variable: 87 inches high



Tibia Plateau, 1993-2011
plastic, enameled metal, fluorescent bulbs
45 x 60 x 18 inches



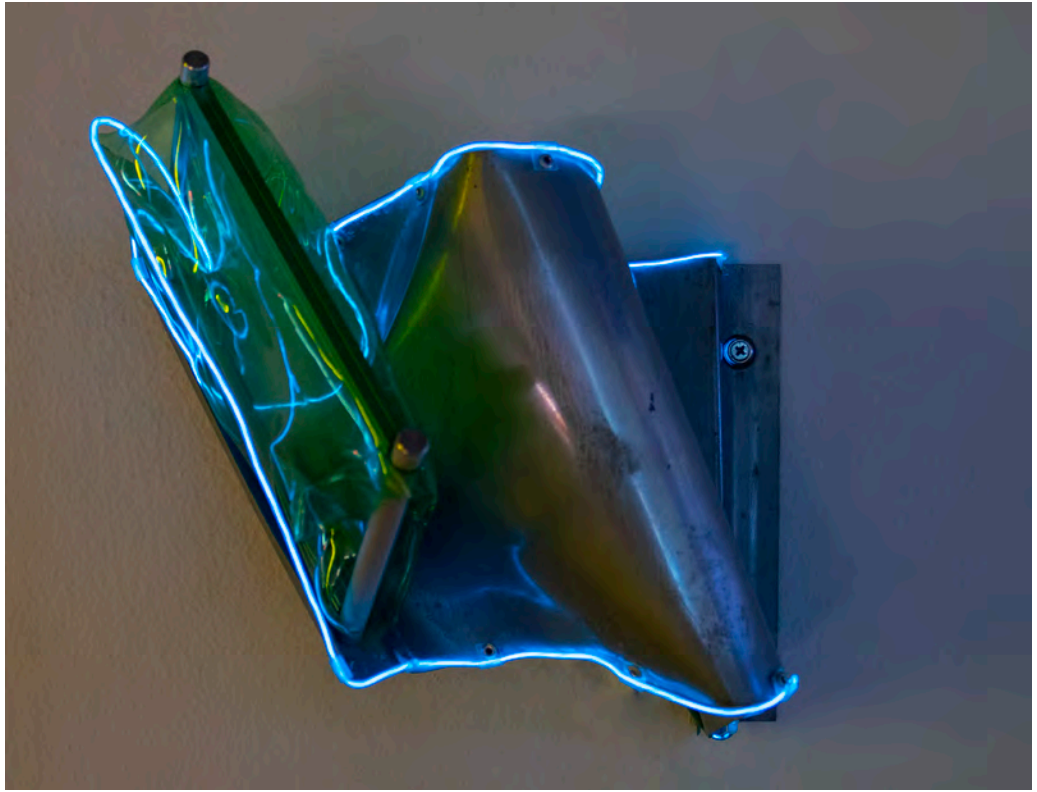
Trafamadorian #2, 2020
magnets, metal base and
electroluminescent wire
147 x 11 x 11 inches



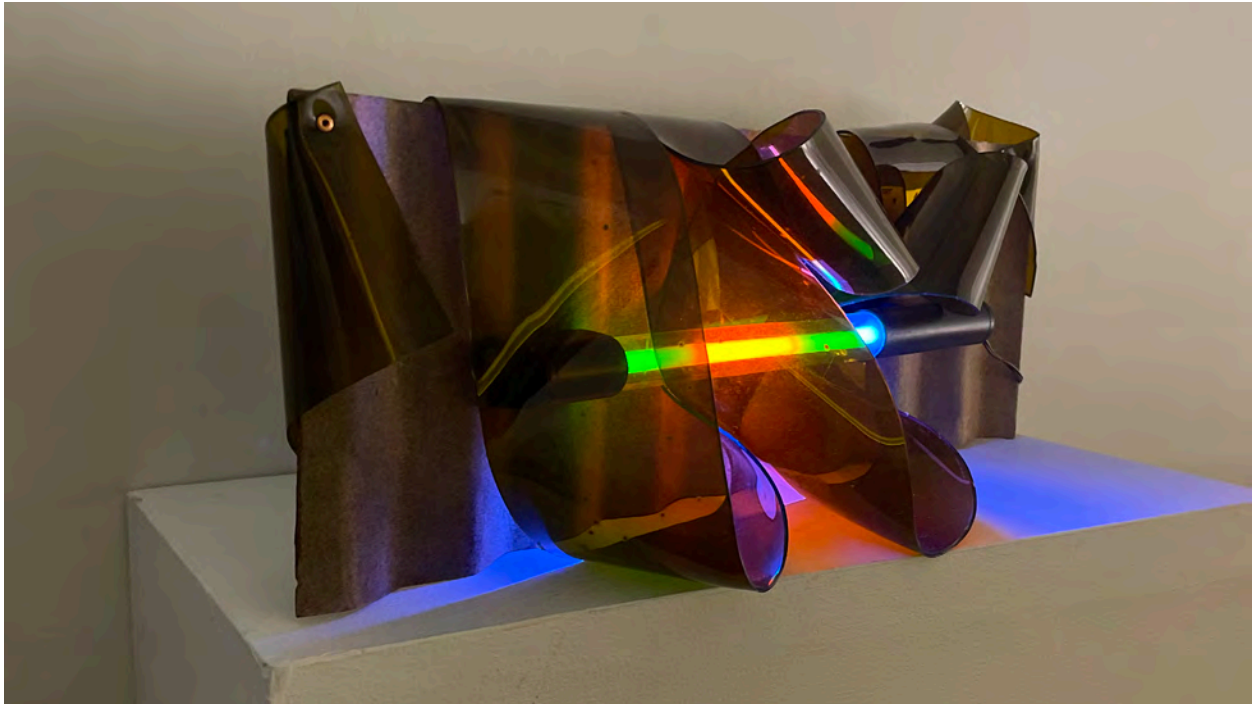
Labyrinth, 2017
vinyl, mirror mylar,
cold-cathode fluorescent tube
11 x 11 x 14 inches



Bundle, 2017
vinyl, cold-cathode fluorescent tube
5 x 9.5 x 8 inches



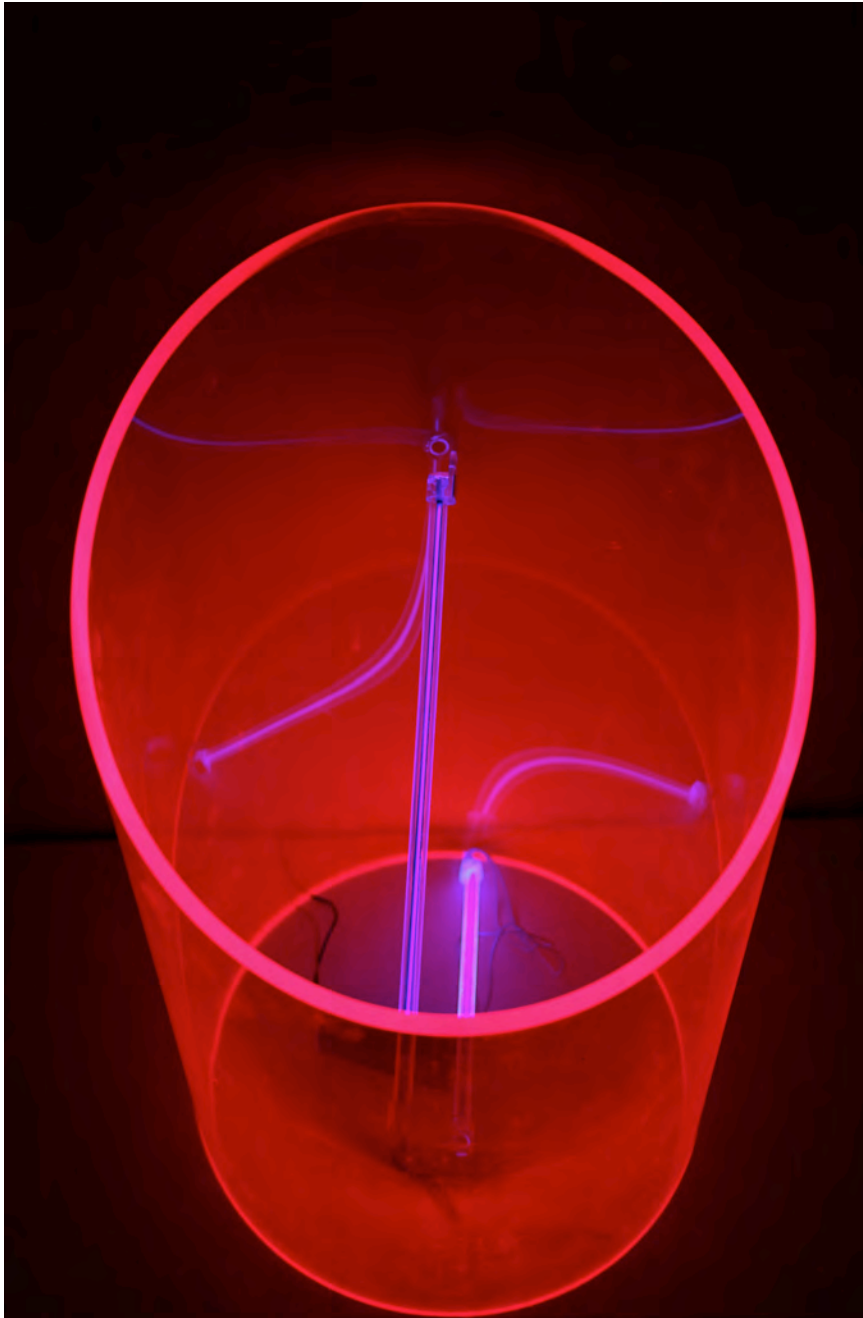
Framed, 2010
glass, plastic anodized aluminum and
electroluminescent wire
10 x 11 x 8 inches



Flockation, 2017-2018
argon lights, spray flocking, vinyl
8.5 x 23 x 11 inches

Moonbow, 2017-2018
cold-cathode fluorescent light, vinyl over
two-time tooling foil, PVC, paint, metal, and
motion sensor
62.5 x 16 x 8.5 inches





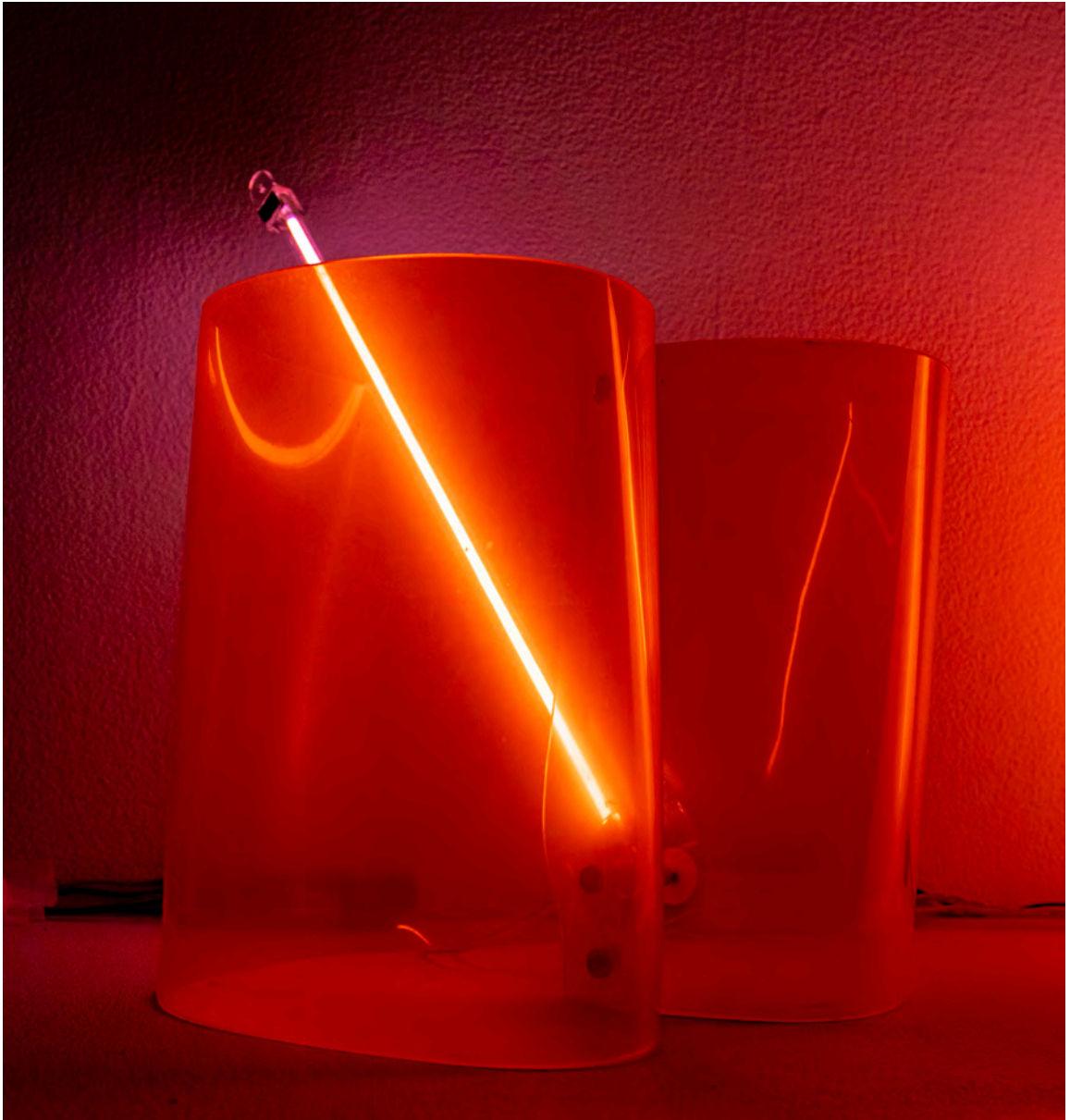
Sexy, 2017
cold-cathode fluorescent light, plexiglass
18.75 x 12.125 x 12.125 inches



Green Vinyl, 2011
Yellow Vinyl, 2011
Blue Vinyl, 2011
anodized aluminum and vinyl sleeve over
electroluminescent wire
9 x 8 x 10 inches



Cloak, 2012
vinyl over two-tone tooling foil, anodized
aluminum and electroluminescent wire
13 x 20 x 12.5 inches



Tastee, 2017
vinyl, cold-cathode fluorescent light
12 x 10 x 10 inches



Cherry, 2017
vinyl, cold-cathode fluorescent light
12 x 9 x 8 inches



Kiss, 2017
vinyl, cold-cathode fluorescent light
14 x 10 x 10 inches

CURRICULUM VITAE

EDUCATION

1974 BS, Kutztown State College, Kutztown, PA

SOLO EXHIBITIONS

- 2015 ltd los angeles, Los Angeles, CA
2011 James Clark, RHV Fine Art, Brooklyn, NY
2010 James Clark: Existential Search, Mariboe Gallery, Hightstown, NJ
2009 Installation by James O. Clark: Poultry in Motion, Lesley Heller Gallery, New York, NY
2006 James O. Clark: there is nothing blue under the sun, Elizabeth Harris Gallery, New York, NY
1998-9 Tulips, Hysteria, Coordinating, Nicholas Davies, New York, NY
1997 James O. Clark, Ohio University Art Gallery, Athens, OH
1994 James O. Clark Sculpture, The College of Saint Rose Art Gallery, Albany, NY
1991 James O. Clark, Max Protetch Gallery, New York, NY
1990 James O. Clark, Seibu Gallery of Contemporary Art, Tokyo, Japan
1989 James O. Clark Sculpture, Max Protetch Gallery, New York, NY

TWO-PERSON EXHIBITIONS

- 2012 Luminous Flux, Forrest Myers + James O. Clark, Regina Rex Gallery, Queens/Brooklyn, NY
2006 Some Kind of Wonderful, Tara Donovan + James O. Clark, Maier Museum of Art, Lynchburg, VA
2002 This isn't Kansas anymore Todo!, James O. Clark + Joan Waltemath, Sideshow Gallery, Brooklyn, NY
1995 Synchrony, James O. Clark and Connie Beckley, Nicholas Davies & Co., New York, NY

GROUP EXHIBITIONS

- 2020 Uncharted: American Abstraction in the Information Age, Hofstra University Museum of Art, Long Island, NY
2019 Ceremonial Exhibition, American Academy of Arts and Letters, New York, NY
Invitational Exhibition of Arts and Letters, American Academy of Arts and Letters, New York, NY
2018 SCULPTORS RECOLLECTED, Francis Cape, James O. Clark, Judy Pfaff, Esther Massry Gallery, Albany, NY

- 2018 The Nature Lab: homage to the RISD Nature Lab founder, Edna Lawrence, LABspace, Hillsdale, NY
The Greatest Show on Earth, Sideshow Gallery, Brooklyn, NY
2017 Sideshow Nation V, Thru the Rabbit Hole 2, Sideshow Gallery, Brooklyn, NY
2016 To be Void: Sublimity and Contemporaneity, Cultural Center of Krakow, Krakow, Poland
Chromatic Space, Shirley Fiterman Art Center, New York, NY
Electrique, The Hollows, Brooklyn, NY
Visible Histories, Abrons Arts Center and Morris Warren Gallery, New York, NY
Abstract Preferences, NIAD Art Center, Richmond, CA
Sideshow Nation IV, Thru the Rabbit Hole, Sideshow Gallery, Brooklyn, NY
2015 Endless, Entire, FiveMyles Gallery, Brooklyn, NY
Chicago Artexpo, Regina Rex Gallery, Chicago Navy Pier, Chicago, IL
Shifting Paradigms: The New Arts Program and Kutztown University, Marlin and Regina Miller Art Gallery, Kutztown, PA
Metamoderism, Elizabeth Denny Gallery, New York, NY
Group Exhibition, Honey Ramka, Brooklyn, NY
Painting in Trees, The Peoples Garden, Brooklyn, NY
NADA NY, ltd los angeles, New York, NY
American Academy of Arts and Letters Invitational, New York, NY
Hit Pause: "Sometimes you have to pee in the sink.", ltd los angeles, Los Angeles, CA
Sideshow Nation III: Circle the Wagons!!!, Sideshow Gallery, Brooklyn, NY
Paperazzi IV, Janet Kurnatowski Gallery, Brooklyn, NY
2014 Freak Flag, Brian Morris Gallery, New York, NY
Paging Yolanda, Johannes Vogt Gallery, New York, NY
Sensory Impact, Morgan Stanley & Co., Purchase, NY
Sideshow Nation II: At the Alamo, Sideshow Gallery, Brooklyn, NY
Paperazzi 3, Janet Kurnatowski Gallery, Brooklyn, NY
2013 Artpark 40 for 40 Exhibition, Lewiston, NY
Illuminators, OK Harris Gallery, New York, NY
Sideshow Nation, Sideshow Gallery, Brooklyn, NY
Paperazzi 2, Janet Kurnatowski Gallery, Brooklyn, NY
2012 Summer Group Show, Pace Gallery, New York, NY
Group Show, Oil and Steel Gallery, Long Island City, NY
Summer Snacks, Janet Kurnatowski Gallery, Brooklyn, NY
NADA NY, Regina Rex Gallery, New York, NY
Morphed, Janet Kurnatowski Gallery, Brooklyn, NY
MIC:CHECK (the: human mic) (occupy), Sideshow Gallery, Brooklyn, NY
Paperazzi, Janet Kurnatowski Gallery, Brooklyn, NY
2011 Idiot's Delight, Janet Kurnatowski Gallery, Brooklyn, NY
Abstraction (Abstraction to the Power of Infinity),

- The Icebox and Grey Area at Crane Arts, Philadelphia, PA
- 2011** *American Abstract Artists 75th Anniversary*, OK Harris Works of Art, New York, NY
American Abstract Artists International/75th Anniversary 1936-2011, Galerie oqbo and Deutscher Kunstlerbund, Berlin, Germany
Splendor of Dynamic Structure: Celebrating 75 Years of the American Abstract Artists, Herbert F. Johnson Museum, Cornell University, Ithaca, NY
Brooklyn Art Now, 111 Front Street, Brooklyn, NY
Drawing Show, Janet Kurnatowski Gallery, Brooklyn, NY
It's All Good!! (Apocalypse Now), Sideshow Gallery, Brooklyn, NY
January White Sale, Loretta Howard Gallery, New York, NY
- 2010** *Pick 6*, MDH Fine Arts, New York, NY
American Abstract Artists International: "L'astrazione vista da un cosmopolita", Aragonese Castle of Otranto, Otranto, Italy
It's a Wonderful 10th, Sideshow Gallery, Brooklyn, NY.
Drawing Show, Janet Kurnatowski Gallery, Brooklyn, NY
- 2009** *Sculptors Draw*, Lesley Heller Gallery, New York, NY
Directors Choice: OBSESSION, College for Creative Studies Center Galleries, Detroit, MI
It's A Wonderful Life, Sideshow Gallery, Brooklyn, NY
- 2008** *COLOR IN 3D: Found, Applied, & Readymade*, Westport Arts Center, Westport, CT
THE 183RD ANNUAL: AN INVITATIONAL EXHIBITION OF CONTEMPORARY AMERICAN ART, National Academy Museum and School of Fine Arts, New York, NY
American Abstract Artists: Tribute to Esphyr Slobodkina, The Painting Center, New York, NY
Peace, Sideshow Gallery, Brooklyn, NY
- 2007** *Material Matter: American Abstract Artists*, Sideshow Gallery, Brooklyn, NY
War is Over "Again", Sideshow Gallery, Brooklyn, NY
Continuum: In Celebration of the 70th Anniversary of the American Abstract Artists, St. Peter's College Art Gallery/O'Toole Library, Jersey City, NJ
- 2006** *Treemendous*, The Carriage House, East Islip, NY
In Material Six Sculptors, Edward Thorpe Gallery, New York, NY
Group 1, Lesley Heller Gallery, New York, NY
- 2005** *Group Show*, Sideshow Gallery, New York, NY
Optical Simulations (American Abstract Artists), Yellow Bird Gallery, Newburgh, NY
- 2004** *Merry/Peace*, Sideshow Gallery, Brooklyn, NY
SYNTHESIS EXPERIMENTS IN COLLABORATION, Axel Raben Gallery, New York, NY
Women: Benefit for Cancer, Sideshow Gallery, Brooklyn, NY
- 2003** *Group Show*, Sideshow Gallery, Brooklyn, NY
- 2003** *Synthesis: experiments in collaboration*, Grossman Gallery, Williams Visual Arts Building, Lafayette College, Easton, PA
3-2-1, 3-D Exquisite Corpse Project, Gallery M, New York, NY
Kingston Sculpture Biennial, Kingston, NY
- 2002** *Soft*, Artspace Gallery, New Haven, CT
Group Show, Sideshow Gallery, Brooklyn, NY
Rite of Passage, Synagogue for the Arts Gallery Space, New York, NY
Lawson-Menzies Flynn, Sydney, Australia,
Mask Exhibition, Neuberger Museum of Art, Purchase, NY
The Brooklyn Rail Presents Selection 1, Brooklyn, NY
Objects of Desire, Studio 18 Gallery, New York, NY
- 2001** *Group Show*, Sideshow Gallery, Brooklyn, NY
The Act of Drawing: Selected Works, Cedar Crest College, Allentown, PA
- 2000** *The Notion of Motion*, Islip Art Museum, Islip, NY
Density, Lightness, Air, Water, The State of Art Gallery, Brooklyn, NY
Site Specifics 2000, The Carriage House, Islip, NY
Alumni Invitational Exhibition, Open Space Gallery, Allentown, PA
The Act of Drawing: Meaning/Method/Meaning, Rush Arts Gallery, New York, NY
- 1999** *Group Show*, Sideshow Gallery, Brooklyn, NY
Morir Sonando, 76 Varick Street Gallery, New York, NY
- 1998** *Sculptors Draw*, Rosenberg & Kaufman Fine Art, New York, NY
American Academy Invitational Exhibition of Painting and Sculpture, The American Academy of Arts and Letters, New York, NY
Regatta 98, Sideshow Gallery, Brooklyn, NY
Drawings, Chi Meat Gallery, Brooklyn, NY
- 1997** *Oil, Wood, Glass, Steel*, 76 Varick Street Gallery, New York, NY
Citywide Arts Biennial 1997, 450 Broadway Gallery, New York, NY
Summer Group Show, Art et Industrie, New York, NY
Summer Group Show, Chi Meat Gallery, Brooklyn, NY
Stairmasters Gallery, New York, NY
Lycoming College Art Gallery, Williamsport, PA
- 1996** *Art et Industrie*, New York, NY
Night at Bard, Proctor Art Center Bard College, Annandale-on-Hudson, NY
Artful Inventions/On the Wall, TIAA CREF, New York, NY
- 1995** *What is the Connection?*, Trans Hudson Gallery, Jersey City, NJ
- 1993** *Outdoor Sculpture Displayed Indoors*, Max Protetch Gallery, New York, NY
Out of Town: the Williamsburg Paradigm, Krannert Art Museum University of Illinois, Champaign, IL
- 1992** *Ideas on Paper – Prints & Drawings by Sculptors*, Champion Gallery, Fairfield, CT

- 1992 *A New American Flag*, Max Protetch Gallery, New York, NY
- 1991 *New Generations: New York, Part 11*, Carnegie-Mellon Art Gallery, Pittsburgh, PA
- 1990 *PULSE 2*, University Art Museum University of California, Santa Barbara, CA
Diverse Representations, The Morris Museum, Morristown, NJ
The Radiant Principle, Penine Hart Gallery, New York, NY
- 1989 *Selected Artists From The First 20 Years*, Max Protetch Gallery, New York, NY
Group Show, Max Protetch Gallery, New York, NY
- 1988 Chicago International Art Exposition, Dolan/Maxwell Gallery, Navy Pier, Chicago, IL
- 1987 *Sculpture*, Proctor Art Center Bard College, Annandale-on-Hudson, NY
Six Individuals, Sorkin Gallery, New York, NY
The Structural Image: Sculpture and Works on Paper by Sculptors, Dolan/Maxwell Gallery, Philadelphia, PA
Appearances 10th Anniversary and Benefit Show, Sorkin Gallery, New York, NY
Stalking the Light, The Noyes Museum, Oceanville, NJ
- 1986 *Sculpture*, Sorkin Gallery, New York, NY
Artpark, (installation), Lewistown, NY
The Inspiration Comes from Nature, Jack Tilton Gallery, New York, NY
- 1985 *Matter and Spirit*, Suzanne Lember-Usdan Gallery, Bennington, VT
Summer Show, Jack Tilton Gallery, New York, NY
- 1984 *On Paper*, Oscarsson Hood Gallery, New York, NY
- 1980 Artists' Space, New York, NY
In and Out of New York, 112 Workshop, New York, NY
- 1979 *Dimensions Variable*, The New Museum, New York, NY
CAPS Sculpture show, Bevier Gallery, Rochester, NY
- 1978 *POOL*, C.W. Post College, Hempstead, NY

BIBLIOGRAPHY

- 2020 Karen T. Albert, *Uncharted: American Abstraction in the information Age* [Exhibition Catalog]. January 28-June 19, 2020.
D. Dominick Lombardi, "Points of Engagement," *Dart International Magazine*, February 6, 2020.
- 2019 Jeanne Flanagan, *Esther Massry Gallery ReCollected: The First Ten Years*, First Edition, Esther Massry Gallery 2019.
- 2018 Eric Wolf, *The Nature Lab* [Exhibition Catalog]. February 17-March 17, 2018.
Jeanne Flanagan, *Sculptors ReCollected* [Exhibition Catalog]. October 5-December 8, 2018.
William Jaeger, "Sculptors ReCollected at College of Saint Rose's Massry Gallery," *Times Union*, October 18, 2018.

- 2015 Karen Stanford, *Shifting Paradigms* [Exhibition Catalog]. Marlin and Regina Miller Art Gallery September 12-October 11, 2015.
Kristi Arnold, "Metamodern," *On Verge*, August 19, 2015.
Thomas Micchelli, "Going Meta: Art after the Death of Art," *Hyperallergic*, August 22, 2015.
Johanna Juni, "Control Panel," *On Verge*, July 22, 2015.
Roberta Smith, "Collecting for Pleasure, Not Status," *New York Times*, May 15, 2015.
Anthony Pinata, "James O. Clark is GLOWING at Itd los angeles," *On Verge*, May 28, 2015.
Ezra Jean Black, "James O. Clark," *Artillery*, May 5, 2015.
Sharon Mizota, "Shedding Some Unexpected Light," *Los Angeles Times*, April 8, 2015. (photograph)
Piri Halasz, "Extravaganza In Williamsburg," *From the Mayor's Doorstep*, February 10, 2015.
- 2014 Dan Greenberg, "Freak Flag," *On Verge*, December 1, 2014.
Eric Sutphin, "Paging Yolanda," *On Verge*, September 5, 2014.
- 2013 Tanis Winslow, *Artpark 40 for 40* [Exhibition Catalog]. Artpark 2013.
- 2012 Yulia Tikhonova, "James O. Clark and Forrest Myers," *Sculpture*, April 2012.
Piri Halasz, "The Latest SuperSpectacular," *From the Mayor's Doorstep*, January 21, 2012.
- 2011 Nancy E. Green, *Splendor of Dynamic Structure Celebrating 75 Years of the American Abstract Artists* [Exhibition Catalog]. January 22-March 20, 2011.
Howard Hurst, "Fiercely Independent Abstraction for Idiots," *Hyperallergic*, December 15, 2011.
Rufus Tureen, "Retinal Non-Retinal: Idiot's Delight at Janet Kurnatowski," *Artcritical*, December 14, 2011.
Sharon Butler, "Last Chance: Idiot's Delight at Janet Kurnatowski," *Two Coats of Paint*, December 13, 2011.
James Horner, "The Curious all-white show," *examiner.com*, January 19, 2011.
Loretta Howard, *January White Sale* [Exhibition Catalog]. Loretta Howard Gallery January 13-February 2011.
Lucio Pozzi, "Lucciole Meccaniche," *IL Giornale Dell'Arte*, September 2011.
Matt Hassel, "The Luminiferous Aether," *NY Arts Magazine*, August 1, 2011.
Craig Olson, "JAMES CLARK The Luminiferous Aether," *The Brooklyn Rail*, May 1, 2011.
Kat Griefen, "James O. Clark at RHV Fine Art," *On Verge*, April 11, 2011.
- 2010 Jonathan Feinberg, *Art Since 1940: Strategies of Being*, Third Edition, Pearson, 2010.
- 2009 David Humphrey, *Blind Handshake Art Writing + Art 1990-2008*, First Edition, Periscope Publisher, 2009.
John Goodrich, "Sculptors Draw," *CityArts*, August 25, 2009.

- 2008 Nancy Malloy, *The 183rd Annual: An Invitational Exhibition of Contemporary Art* [Exhibition Catalog]. May 29-September 7, 2008.
Dan Bischoff, "The Large and Small of it" *The Star-Ledger*, June 6, 2008.
183rd "Annual: An Invitational Exhibition of Contemporary American Art" *Journal of the Print World*, Summer 2008.
Sharon King Hoge, "Color in 3D," *Connecticut Cottages & Gardens*, September 2008.
Jill Conner, "New York James O. Clark," *Sculpture*, May 2008.
- 2007 Edward Leffingwell, "James O. Clark at Elizabeth Harris Gallery," *Art in America*, May 2007.
Craig Olson, "James O. Clark There is Nothing Blue Under the Sun," *The Brooklyn Rail*, February 2007.
- 2006 Kathy Muehleman, *Some Kind of Wonderful* [Exhibition Catalog]. Maier Museum of Art January 28-April 15, 2006.
R. C. Baker, "Voice Choices: Best in Show," *The Village Voice*, December 6-December 12, 2006.
Casey Gillis, "Defining Art," *The News and Advance*, February 5, 2006.
Lucio Pozzi, "AAA: il tizzone si e raffreddato," *IL Giornaledell'Arte*, Summer 2006.
- 2005 Jill Conner, *Optical Simulations* [Exhibition Catalog]. Yellow Bird Gallery September 10-November 12, 2005.
- 2004 James J. Kelly, *The Sculptural Idea*, Fourth Edition, Waveland Press Inc., 2004.
- 2003 Lillian Maurer, *Kingston Sculpture Biennial 2003* [Exhibition Catalog]. Millens Steel July 12-October 30, 2003.
Joe Fyfe, "James Clark and Joan Waltemath at Sideshow," *Art in America*. March 2003.
Hank Hoffman, "Art With a Soft Touch," *Advocate*, January 30- February 5, 2003.
Jonathan Feinberg, *Art Since 1940: Strategies of Being*, Second Edition, Prentice Hall Inc., 2003.
- 2002 Barbara Flynn, *International and contemporary Emerging Art* [Exhibition Catalog]. Sydney, Australia June 26, 2002.
Judy Birke, "Artspace's 'Soft' a lively reminder that art can be fun," *New Haven Register*, December 29, 2002.
- 2001 Cynthia Hawkins, *The Act of Drawing* [Exhibition Catalog]. Cedar Crest College October 29, 2001-January 6, 2002.
Bob Witz, *Appearances* [Catalog]. 2001.
- 2000 *New York Times: Long Island Guide*, December 8, 2000.
Karen Shaw, *The Notion of Motion* [Exhibition Catalog]. Islip Art Museum November 29, 2000-January 28, 2001.
Karen Shaw, *Site Specifics 2000* [Exhibition Catalog]. The Carriage House May 6-July 9, 2000.
Cynthia Hawkins, *The Act of Drawing* [Exhibition Catalog]. Rush Arts Gallery November 2000.
- 1999 Tiffany Bell, "James Clark at Nicholas Davies," *Art in America*, September 1999.
- 1999 Ken Johnson, *New York Times: Weekend Art Guide*, January 22, 1999.
Ken Johnson, *New York Times: Weekend Art Guide*, January 15, 1999.
- 1998 Terryl Sellers, "Artober: Regatta 98," *Waterfront Week*, April 23-May 6, 1998.
- 1997 Frances Chapman, "How Things Get Shaped," *Waterfront Week*, May 8-May 21, 1997.
Matt Freeman, "The Critical State of Visual Art in New York," *Review Magazine*, May 15, 1997.
- 1995 Jonathan Feinberg, *Art Since 1940: Strategies of Being*, First Edition, Prentice Hall Inc., 1995.
- 1994 William Jaeger, "The Lights Are On," *Times Union*, November 13, 1994.
- 1993 Deborah Solomon, "The Artworld Bust," *The New York Times Magazine*, February 28, 1993.
Jonathan Feinberg, *Out of Town: The Williamsburg Paradigm* [Exhibition Catalog]. Krannert Art Museum January 22-February 28, 1993.
- 1992 Dan Rubey, *The South Atlantic Quarterly*, Summer 1992.
Susan Hapgood, "James O. Clark," *Art in America*, February 1992.
John Yau, "James O Clark," *Artforum*, January 1992.
Bob Witz, *Appearances: Salon 90's* [Catalog]. 1992.
- 1991 Peggy Cyphers, "New York in Review," *Arts Magazine*, December 1991.
David Humphrey, "New York Fax: James O. Clark and Nancy Shaver," *Art Issues*, November/December 1991.
Robert Edelman, "James O. Clark," *Art Press*, November 1991.
"Goings on About Town," *The New Yorker*, September 23, 1991.
Roberta Smith, "James O. Clark," *New York Times*, September 20, 1991.
Michael Kimmelman, "Art, Art, Everywhere Art," *New York Times*, September 20, 1991.
Elaine A. King, *New Generations: New York* [Exhibition Catalog]. Carnegie Mellon Art Gallery May 17-June 30, 1991.
James J. Kelly, *The Sculptural Idea*, Third Edition, Waveland Press, Inc., 1991.
Trisha Collins and Richard Milazzo, "Two Hot New Artists: James Clark, Cary Leibowitz," *Bottom Line*, February 15, 1991.
- 1990 Josef Woodward, "Pulse 2 in Citywide Santa Barbara Event," *Artweek*, September 20, 1990.
Phyllis Plous, *Pulse 2* [Exhibition Catalog]. University Art Museum July 7-October 21, 1990.
John Yau, *Diverse Representations* [Exhibition Catalog]. The Morris Museum September 18-November 18, 1990.
- 1989 Lynne C. Palazzi, "City Native Makes Good as Sculptor in New York," *The Record*, December 29, 1989.
"Goings on About Town," *The New Yorker*, October 2, 1989.
Lucio Pozzi, "Il Prezioso Valore delle Idiosincrasie Individuali," *IL Giornale Dell'Arte*, September 1989.

- 1989 Kim Levin, "Voice Choices: Survey of the Week's Events," *The Village Voice*, August 1, 1989.
"Goings on About Town," *The New Yorker*, July 10, 1989.
Roberta Smith, "For the Unheralded, A Chance to Be Noticed," *New York Times*, June 30, 1989.
- 1987 Ann Jarmusch, *Stalking the Light* [Exhibition Catalog]. The Noyes Museum May 31-September 13, 1987.
Eileen Watkins, "Noyes Ideal for Balancing Bold 'Stalking the Light' and 'Landscapes' Exhibits," *The Sunday Star-Ledger*, August 9, 1987.
William Zimmer, "Oceanville: Shedding a Bit of Light on Light Itself," *New York Times*, August 2, 1987.
Victoria Donohoe, "Showing a Sideline of Sculptors: Their Drawings," *The Philadelphia Inquirer*, June 1987.
- 1986 Tiffany Bell, "Artpark Still Exists: Considerations on the 1986 Season," *Arts magazine*, November 1986.
Nancy Tobin, *Artpark Visual Arts Program* [Exhibition Catalog]. Lewiston, NY 1986.
Bob Witz, *Appearances: The Decennial* [Catalog]. 1986/1987.
- 1985 Peter Gallo, "At Bennington College: Moment of Recognition," *Rutland Herald*, November 6, 1985
- 1981 James J. Kelly, *The Sculptural Idea*, Third Edition, Burgess Publishing Company, 1981.
- 1980 James Carroll, *In and Out of New York* [Exhibition Catalog]. I 12 Workshop 1980.
- 1979 William Zimmer, "Ocular Mechanics," *Soho Weekly News*, October 11, 1979.
Kay Larson, *The Village Voice*, October 22, 1979.
Susan Logan, Allan Schwartzman, and Kathleen Thomas, *Dimensions Variable* [Exhibition Catalog]. The New Museum September 1979-November 1979.
Russell Maltz, *Pool* [Exhibition Catalog]. C.W. Post Center September 1976-December 1979.

AWARDS

- 2019 Gwendolyn Knight Lawrence Award in Art, American Academy of Arts and Letters, New York, NY
- 2013 Pollock-Krasner Foundation Grant
- 2009 Distinguished Alumni Award, Kutztown University, Kutztown, PA
- 2008 Sidney Simon Sculpture Award, National Academy Museum, 183rd Annual Exhibition, New York, NY
- 2006 Honorarium, Berlind Symposium, Maier Museum of Art, Lynchburg, VA
- 2002 Honorarium, Islip Museum, Selection Committee Carriage House, Islip, NY
- 2001 Honorarium, Selection Committee, Mortimer Hayes Brandeis Traveling Fellowship
- 1998 Award, American Academy of Arts and Letters, New York, NY
- 1997 Honorarium, Ohio University Art Gallery, Athens, OH
- 1995 Pollock-Krasner Foundation Grant

- 1994 Honorarium, The College of Saint Rose, Albany, NY
- 1989 Fellow of the John Simon Guggenheim Memorial Foundation
- 1986 Honorarium, Artpark, Lewiston, NY
- 1983 National Endowment for the Arts, Graphics
- 1982 National Endowment for the Arts, Sculpture
- 1979 Honorarium, New York State Council for the Arts
- 1978 Creative Artists Public Service Program, Sculpture

ORGANIZATIONS

- 2004 Who's Who in America, selected by Lisa Phillips: Director of The New Museum
- 1999 American Abstract Artists

PUBLIC COLLECTIONS

Art in Embassies, Department of State, Washington D.C.
Cleveland Museum of Art, Cleveland, OH
Joel and Lila Harnett Print Study Center, University of Richmond Museum, VA
Maier Museum of Art, Lynchburg, VA
Metropolitan Museum of Art, New York, NY
Missoula Art Museum, Missoula, MT
Muhlenberg College Art Collection, Allentown, PA
Museum of Modern Art Library, New York, NY
New York Public Library, Special Collections, New York, NY
Phillips Collection, Washington D.C.
Seibu Corporation of America, Tokyo, Japan
State University College at Plattsburgh, Plattsburgh, NY
Vanderbilt University, Nashville, TN
Whitney Museum of Art, The Frances Mulhall Achilles Library, Archives and Special Collections, New York, NY
Yale University Art Gallery, New Haven, CT

EXHIBITION CHECKLIST

Tibia Plateau, 1993-2011
plastic, enameled metal, fluorescent bulbs
45 x 60 x 18 inches

The Luminiferous Aether, 1995-2011
Argon gas-filled tube, plastic, balloons, light, translucent pigment, and air
dimensions variable: 87 inches high

Skin Ego, 1998
fluorescent light with painted polycarbonate sleeve, polyethylene bag, fan, motion sensor
108 x 14 x 16 inches

Framed, 2010
glass, plastic anodized aluminum and electroluminescent wire
10 x 11 x 8 inches

Green Vinyl, 2011
anodized aluminum and vinyl sleeve over electroluminescent wire
9 x 8 x 10 inches

Yellow Vinyl, 2011
anodized aluminum and vinyl sleeve over electroluminescent wire
9 x 8 x 10 inches

Blue Vinyl, 2011
anodized aluminum and vinyl sleeve over electroluminescent wire
9 x 8 x 10 inches

Orange Rune, 2012
vinyl, argon light
8.5 x 96 x 8 inches

Cloak, 2012
vinyl over two-tone tooling foil, anodized aluminum and electroluminescent wire
13 x 20 x 12.5 inches

Untitled Green Piece with Barrel as Pedestal and Crate, 2013
vinyl over Two-Tone Tooling foil, aluminum, and electroluminescent wire
36 x 24 x 24 inches

Chicken Etching, 2015
framed etching with video documentation
11 x 11 x 14 inches

Labyrinth, 2017
vinyl, mirror mylar, cold-cathode fluorescent tube
11 x 11 x 14 inches

Bundle, 2017
vinyl, cold-cathode fluorescent tube
5 x 9.5 x 8 inches

Cherry, 2017
vinyl, cold-cathode fluorescent light
12 x 9 x 8 inches

Tastee, 2017
vinyl, cold-cathode fluorescent light
12 x 10 x 10 inches

Kiss, 2017
vinyl, cold-cathode fluorescent light
14 x 10 x 10 inches

Sexy, 2017
cold-cathode fluorescent light, plexiglass
18.75 x 12.125 x 12.125 inches

Flockation, 2017-2018
argon lights, spray flocking, vinyl
8.5 x 23 x 11 inches

Mint, 2017-2018
argon lights, vinyl
7 x 30 x 11 inches

Moonbow, 2017-2018
cold-cathode fluorescent light, vinyl over two-tone tooling foil, PVC, paint, metal, and motion sensor
62.5 x 16 x 8.5 inches

Coruscate, 2018
mirror mylar, and LED lights in silicone tube
13.75 x 14 x 12.5 inches

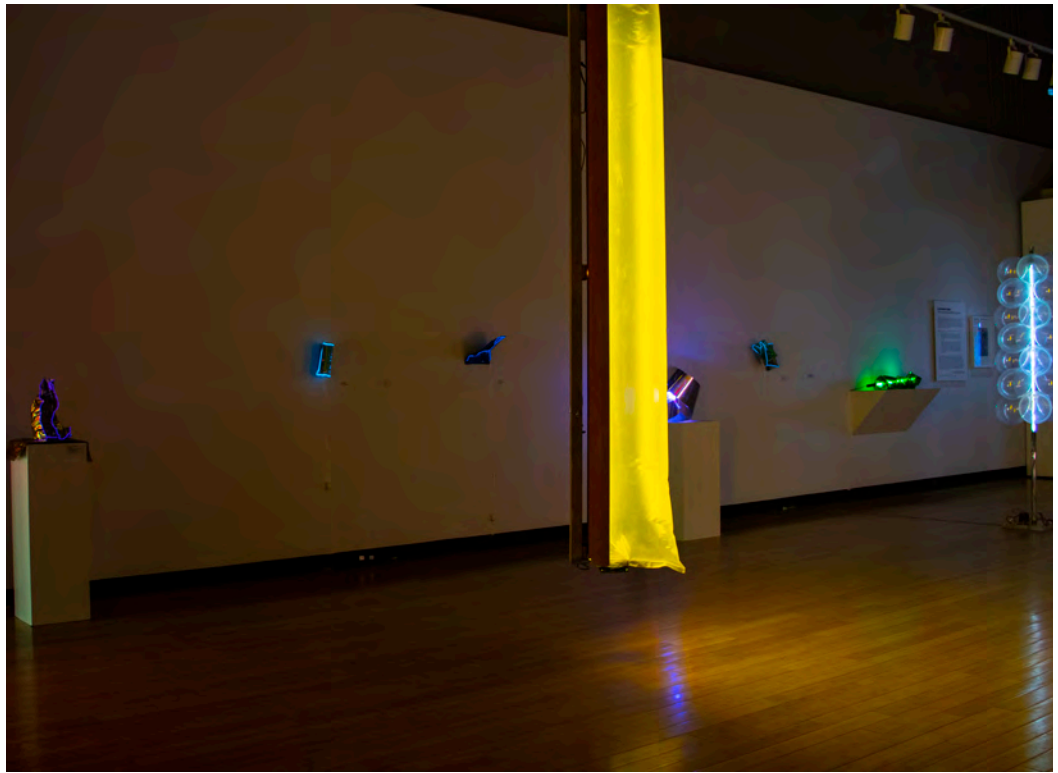
Reflective Moments, 2018
mirror mylar, plexiglass, and argon light tube
18 x 12 x 14 inches

Tralfamadorian #2, 2020
magnets, metal base and electroluminescent wire
147 x 11 x 11 inches

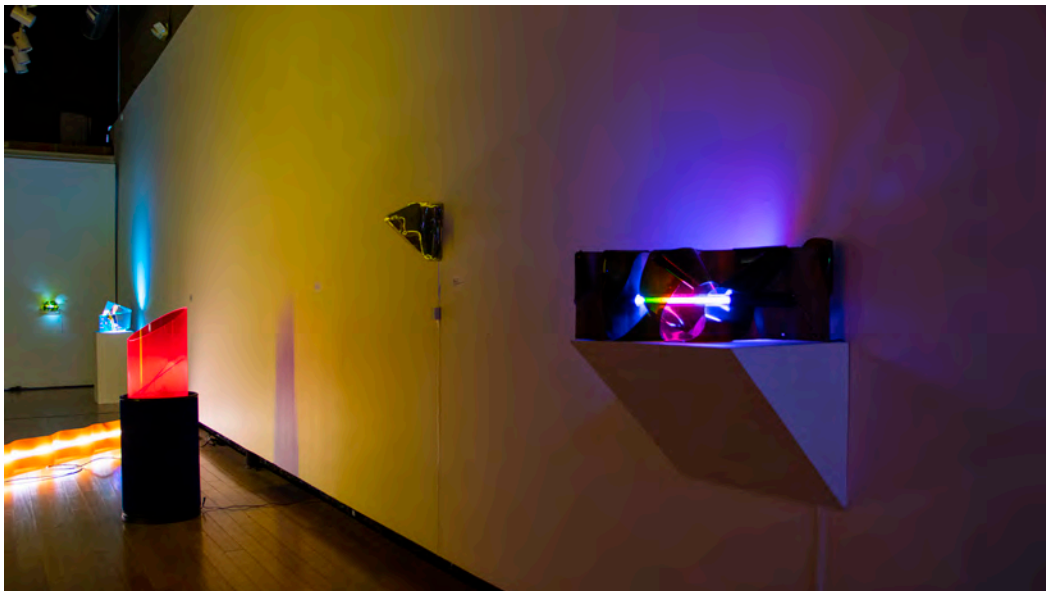
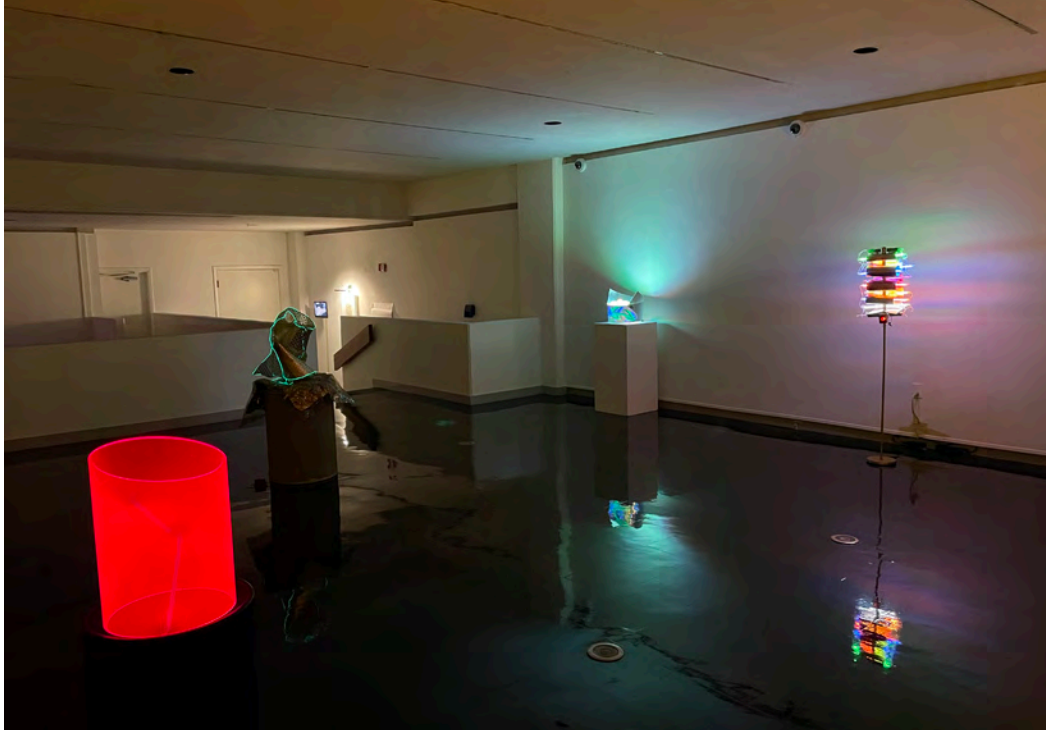
All dimensions are listed H x W x D



Installation, Upper Eagle Gallery
Murray State University



Installation, UT Downtown Gallery
Knoxville, TN



Top image: Upper Eagle Gallery
Murray State University

Bottom image: UT Downtown Gallery
Knoxville, TN