

David Ivan Clark

Education

1995 Apprenticeship, studio of Jonathan Barbieri, Oaxaca, Mexico
 1989-87 Oregon School of Design, Portland, OR
 1983 B.A. in Literature, Princeton University, Princeton, NJ

Selected Exhibitions

2012 San Francisco Fine Art Fair, San Francisco CA
Almost Not There, Gallery IMA, Seattle WA
 Dairy Center for the Arts, Boulder, CO

2011 Triton Museum, Santa Clara, CA

2010 Paia Contemporary Gallery, Paia, HI
 Paia Contemporary Gallery, Paia, HI
 Aaron Gallery, Washington, DC
 Susan Calloway Fine Art, Washington, DC
 Dreams for Kids Benefit Auction, Washington, DC
 San Jose Institute of Contemporary Art Benefit Auction, San Jose, CA

2009 Triton Museum Satellite Gallery, Santa Clara, CA
 San Francisco Museum of Modern Art, Artist's Gallery, San Francisco, CA
 Berkeley Art Center, Berkeley, CA
 Benefit Auction, San Jose Institute of Contemporary Art, San Jose, CA
 Paia Contemporary Gallery, Paia, HI

2008 *The Sky is Falling*, Spur Projects, Portola Valley, CA
Then and Now, Hang Gallery, San Francisco, CA
 Benefit Auction, San Jose Institute of Contemporary Art, San Jose, CA

2007 *Nowhere Remains*, Lobby Gallery, San Francisco, CA
Gathering Void, Hang Gallery, San Francisco, CA
 Benefit Auction, San Jose Institute of Contemporary Art, San Jose, CA
Solitaire, Hang Art, San Francisco, CA

2006 *High and Outside*, Spur Projects, Portola Valley, CA
Virus, Lobot Gallery, Oakland, CA
Horizon, Hang Art, San Francisco, CA

2005 *Other Skies*, Hang Gallery, San Francisco, CA
 Modern 1 Gallery, Los Angeles, CA

2004 *No Place*, Hang Gallery, San Francisco, CA
Ink and Clay 30, Kellogg University Art Gallery, California State Polytechnic University, Pomona, CA

2003 Hang Gallery, San Francisco, CA

2002 *Oakland Sesquicentennial Celebration*, Oakland Art Gallery, Oakland, CA

2001 *Absence and Otherness*, Crucible Steel Gallery, San Francisco, CA
Matrix International Exhibit, Matrix Arts, Sacramento, CA

2000 Pro Arts Juried Annual, Whitney Museum of American Art, New York, NY
What is Drawing Now? A National Exhibition, Weber State University, Ogden, UT
California Small Works, Sonoma Museum of Visual Art, Santa Rosa, CA
Spanning the Bay, Center for Visual Arts, Oakland, CA

Awards

Pro Arts Juried Annual, Whitney Museum of American Art, New York, NY, Juror's Recommendation

Publications

2003 *River City Literary Journal*, University of Memphis, TN

Selected Private and Public Collections

The City of Richmond, Richmond, CA
 Resources for Community Development, The Arbors, Richmond, CA
 Actos Capital, LLC, New York, NY
 Risk Management Solutions Corporation, Newark, CA
 Schell, Mitchell and Cooley, Dallas, TX
 Peggy Galeb, New York, NY
 Doug Chadwick & Randy Westphal, Laguna Beach, CA
 Patricia McHugh, Long Grove, IL
 James Horne, Brooklyn, NY
 Dr. Steven Ball, Cleveland, OH
 Allison Thacker, Woodside, CA
 Charles and Janet Birenbaum, San Francisco, CA
 Thomas Power III, Green Oaks, IL
 Joseph Grant, Ojai, CA
 Paul Gamble, Bethesda, MD
 Marc & Judy Chamlin, Scarsdale, NY
 Joseph and Kirsten Rojas, Las Vegas, NV
 Jess Gardner, Lawrenceville, GA
 Mary Sprague, Los Altos, CA
 Joe Hoefflerle & Sabrina Witherby, Essex Junction, VT
 Karen Greiner, Austin, TX
 Shana McBurney, San Francisco, CA
 William and Melissa Woodard, Charleston, SC
 Geoff Chase, San Diego, CA
 Rex Blake, Marine on St Croix, MN
 Christopher Ciano, Sherman Oaks, CA
 Ron Sturzenegger, Hillsborough, CA
 Marilyn E. Konnerth, New York, NY
 Richard Sigal, New York, NY
 Artis Ann Montague, Woodside, CA
 Anne Carr, Darien, CT
 Piero Spadaro, San Francisco, CA
 Catherine Lee, Condon, OR
 Michael Barkin, Denver, CO
 Jesse Lafortune, Bodden Town, Grand Caymen Island
 Roxanne Hicklin, Cary, NC
 Renee Balsley, Naples, FL
 Daniel Moyer, Denver, CO
 Karen Braun, Bloomfield, MI

Artist Statement

Hovering in the space between romantic landscape and weathered industrial artifact, my paintings dwell in limbo. Each marks the spot where nostalgia collides with fact, where celebration and elegy converge. I work in fine layers of oil on stainless steel or wood. From a distance each panel presents land, sky and nothing more. Held up to the turbulent flux of the man-made world, each offers refuge.

As one draws near, this bucolic illusion becomes fugitive; deep space and distant horizon revert to paint, pitted and scoured as if the terrain depicted has issued from dire industrial processes... one may seem to glimpse a long vanished haven as if captured on old film, grainy and scratched... the steel upon which the image develops may be screwed to wood backing, an effect more evocative of rusted aircraft fuselage or derelict tanker hull than the landscape for which I yearn.

I was born and raised on the plains of western Canada. They served as introduction to the natural world and I return to them for the source of my work. My painting is based in the landscape tradition but it blurs the boundary between representation and abstraction; I am not concerned with re-creating the specifics of place. Rather, my aim is to commemorate and convey the profound experience of immersion in vast, unbounded and silent space.