

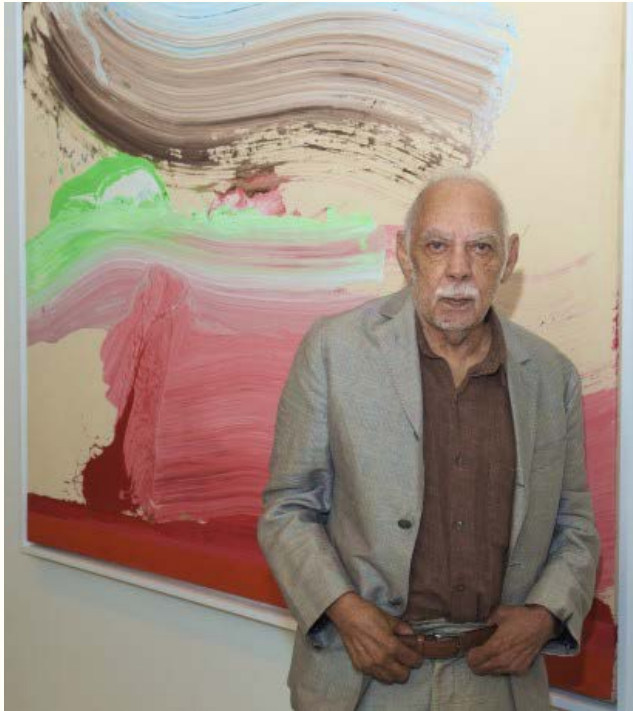
Ed Clark (American, b. 1926-2019) – Artist Resources

Clark's passing in October 2019 was marked by obituaries from major new outlets, including [The New York Times](#) and [The Guardian](#).

Ed Clark Papers at the [Smithsonian Archives of American Art](#).

In 2019, [Hauser & Wirth](#) celebrated Clark's post-2000 paintings in a solo exhibition commemorating the [gallery's representation](#) of the artist's estate.

[ArtPulse Magazine](#) interviewed Clark in 2013 about his influences, racism, and his education in Chicago and Paris as Clark prepared for a retrospective at the [N'Namdi Contemporary in Miami](#). Clark explains about the influence of travel in his work: "When I knew I was that sensitive without thinking about it, I started going to different places to paint. I decided to go to Nigeria, then, I went to Martinique. Later on I did series in Bahia, Morocco and Paris...and Mexico. When I go someplace, unconsciously it gets different."



Clark, 2015

Photograph: worldredeye.com

Watch Clark's [gallery talk](#) at N'Namdi. "Movement is the energy of the work, and letting accident happen...I learn from it, it gets ahead of yourself. I can't do that again, it's spontaneous and stamped forever...You have to know when to stop and it's all unconscious."

Clark's daughter, Melanka, joins the director, chief curator, and gallerist of the [Pérez Art Museum Miami](#) for a discussion on her father's life, career, and impact in 2017. "There's nothing precious about [the work]," Melaka explains, "it's so material, and real, and part of the everyday experience." The artist joins in for Q&A from the audience at the end.



Clark, ca. 2013

Photograph: ArtPulse/N'Namdi



Ed Clark (American, b. 1926-2019)

Untitled, 2000

Acrylic on canvas

Private Collector; L2019:114.1

African American abstract artist Ed Clark began his career at The Art Institute of Chicago after serving in the Air Force in Guam during World War II. After the Art Institute, he continued training and working in Paris—a more open environment for black painters than the United States after the war—and moved to New York in the 1950s. Clark, who passed away this October, is remembered as a central member of the second generation of Abstract Expressionism, alongside contemporaries such as Helen Frankenthaler. Ardent individuality and an endless spirit of experimentation define his oeuvre, which includes shaped canvases and chromatic compositions inspired by travels throughout Europe, South and Central America, Africa, and China. **Untitled** demonstrates Clark's sensitive consideration of color, brushwork, and the dynamic interplay between action and tranquility. He began using a push broom to apply and manipulate paint (the first American artist to do so) in New York in 1956. Often able to show his work only at the whim of white gallery owners, and staunchly opposed to being labeled a "Black artist," Clark has only recently started to receive the attention fitting his prolific, influential, and innovative seventy-year career.

On view January 29 – May 3, 2020