

The background of the cover is a photograph. On the left, the top of the Statue of Liberty is visible against a cloudy sky. On the right, the dark, geometric steel framework of a skyscraper is shown. The title 'the city magazine' is overlaid in the center. 'the' is in a light blue color, 'city' is in a yellow-green color, and 'magazine' is in a white color. The font is a classic serif typeface.

the city  
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Sky H

## ArtScene

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# PETER CLARK



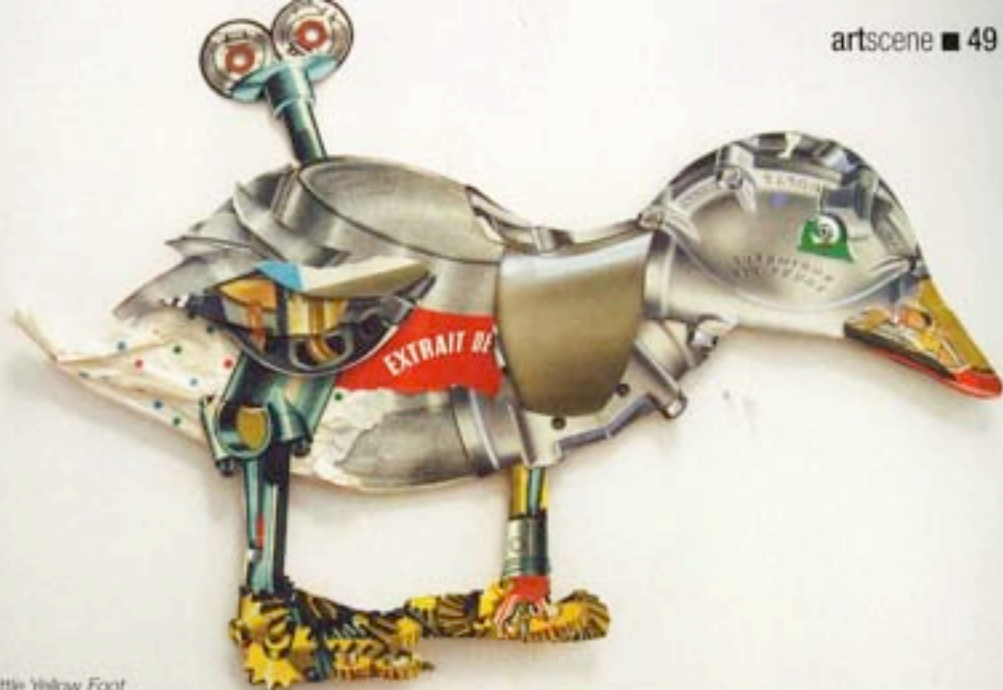
The festive season is upon us and homes and offices will soon be awash with bits of wrapping paper, cards, labels, stamps, ribbon and all the packaging left over from exchanging gifts. Conscious of our carbon footprints, most of us will be diligently depositing it in recycling bins. Peter Clark will be making it into an art form. Recycling materials may be a new way of life for the majority of the population, but for the past fifteen years, this artist has been transforming the discarded into the most distinctive collages: shoes, clothing, animals, fish, motorbikes,

boats... just about any subject that inspires him develops into a collage constructed from items he sources from his own everyday life, rummaging around car boot sales, book fairs and flea markets. His favourite materials include dressmaking patterns which he deftly moulds into flesh-like folds, maps (because their towns and cities provide useful associations), bottle tops (because they simulate buttons) and leather book bindings that metamorphose into bikers' jackets.

Peter originally worked in illustration and animation and found that the moment he introduced dogs into his repertoire,



Homage to Peter from Peter



Little Yellow Foot



Spot the Dog



Too 2 Step

the public responded with surprising enthusiasm. Devoted dog owners commissioned him to create pictures of their pets, but instead of exact, naturalistic portraits, Peter produced recognisable silhouettes then drew attention to the characteristics of the various breeds and the personalities of the dogs and their owners using an extraordinary and often amusing array of materials. They were an immediate success. Since then, Peter's brilliant imagination and great sense of wit have combined to create a vast range of subjects, examples of which will be in his latest exhibition at London's Rebecca Hossack Gallery. Dogs remain a favourite with his fans around the globe so a Dalmatian features in this show, appropriately called *Spot the Dog*. Its black and white spotted coat is interpreted with carefully selected papers, such as target bulls-eyes, a map showing the division of land

defines the dog's anatomy, whilst darker paper - along his inside leg, for example - creates light and shade and a 3D effect. Also in monochrome is *Black Magic*, depicting a camera, the machine which in the 19<sup>th</sup> century changed the nature of visual representation, seemingly by magic. Its historic impact is suggested by black and white images of classical sculpture and 19<sup>th</sup> century portraits and the number 30, a reference to the 1830s when the Frenchman, Daguerre, and Britain's Henry Fox Talbot pioneered the development of photography. Peter enjoys fashion *per se* but also finds it an inspiration for his own interpretations of clothing. In complete contrast to the traditional grey suits we associate with London, he gives us vibrant *Sunny Side*, a man's suit that reflects colourful American culture. Cleverly, both the

York maps used in this piece make a direct connection with the title and appearance of that famous American way of serving eggs 'sunny-side-up'.

Women will adore a number of pieces in this exhibition, amongst them *Sly Hi*. What better way to poke fun at women's love of vertiginous footwear than to construct a shoe from papers depicting the solar system, aircraft and mountain ranges? And the map of the River Thames provides a subtle but unmistakable nod to British fashion.

In *Too 2 Step* dance music constructs the frills of this pretty dress and striped materials are used for the overskirt and for outlining the bodice. But when our eye catches the title, the pun performs a jeté in our minds and the image becomes a ballerina's tutu, and shows Peter Clark at his absolute best! *Homage to Peter from Peter* has evolved from the artist's huge respect for

Sir Peter Blake, famous for his key role in the development of Pop Art. Blake celebrated popular culture through his work by including ephemera from everyday life, such as comic and magazine cuttings. Clark works in a similar way and this piece is based on Blake's *Self Portrait with Badges* which became an icon of 1960s British Pop Art. Denim was synonymous with teenage rebellion and rock-and-roll so Elvis Monthly is a fitting reminder of all that, especially as Elvis wore denim in *Jailhouse Rock*. Peter Clark's work is unique, clever and great fun to live with and it makes the perfect gift at any time of the year. It also makes us realise just how much pleasure can come out of recycling! ■

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