

"Marriages of Convenience"

Than Hussein Clark

Mathew / LISTE 2014

- Proposal -

Drawing on themes of disclosure, secrecy, and neurosis, Mathew Gallery proposes to present two new suites of works by **Than Hussein Clark** at Liste 2014. Both groupings extend the artist's interest in the trajectories of fiction and taste, as well as, the artist's continued exploration of the queer emotional and economic registers in the history of design.

In **Java Nocturne (1-4)**, a suite of four black on black carpets, hand knotted using silk, rubber, pvc, and black welsch mountain wool taken from the herd of Elizabeth Chanler, the widow of Bruce Chatwin, Clark mines further the death fantasies of the English travel writer, whose mythologizing of his HIV status is legend. The carpets, displayed on stands constructed in ebonized wood and cast bronze, move through various shades of matte and gloss black, featuring swarms of massed bat motifs illuminated through disintegrating signs of sensory communication (nose, telephone, ear). The designs draw on the artist's research into the graphic and decorative effects of post impressionist artists like Redon and Bonnard, as well as Chatwin's psychosomatic blindness experienced while an expert for impressionist painting at Christies' London Branch. It was at this time Chatwin surprised his colleagues by marrying Elizabeth Chanler, a descendent of the American millionaire John Jacob Astor.

In **Letters (A-L, M-T, U-Z)**, the second suite of works that will be displayed, this possible Jamesian shading is pushed further. At Liste, Clark will reveal three embossed silk mounted previously unexhibited early 20th century photographs of the American Novelist Henry James with Danish Sculptor Hendrik Anderson taken in the sculptor's Rome studio, evoking the scandal that occurred when James's erotic correspondence with the artist was revealed to the public in 1955. The asymmetric visual contrast between the two men (the author/the artist) draws out the contractual and transactional implications of any relationship that centers on or exists between cultural spheres; James's letters begin with him in the role of smitten daddy and end with the writer aghast at the megalomania displayed by Anderson's architectural designs for what the artist referred to as the 'world city.'

The presentation of both **Java Nocturne (1-4)** and **Letters (A-L, M-T, U-Z)** display the artist's commitment to a radical reappraisal of the materiality of cultural artifacts via ornamental, sculptural, and graphic terms. By repurposing existing cultural materials via the language of design, Clark articulates new emotional possibilities for the contemporary queer subject caught within the networked exchange of capital- a pathology which marries the production of subjectivities to the productivity of objects, conveniently or otherwise.

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Hours: Thu - Sat / 13 - 18 & by Appointment

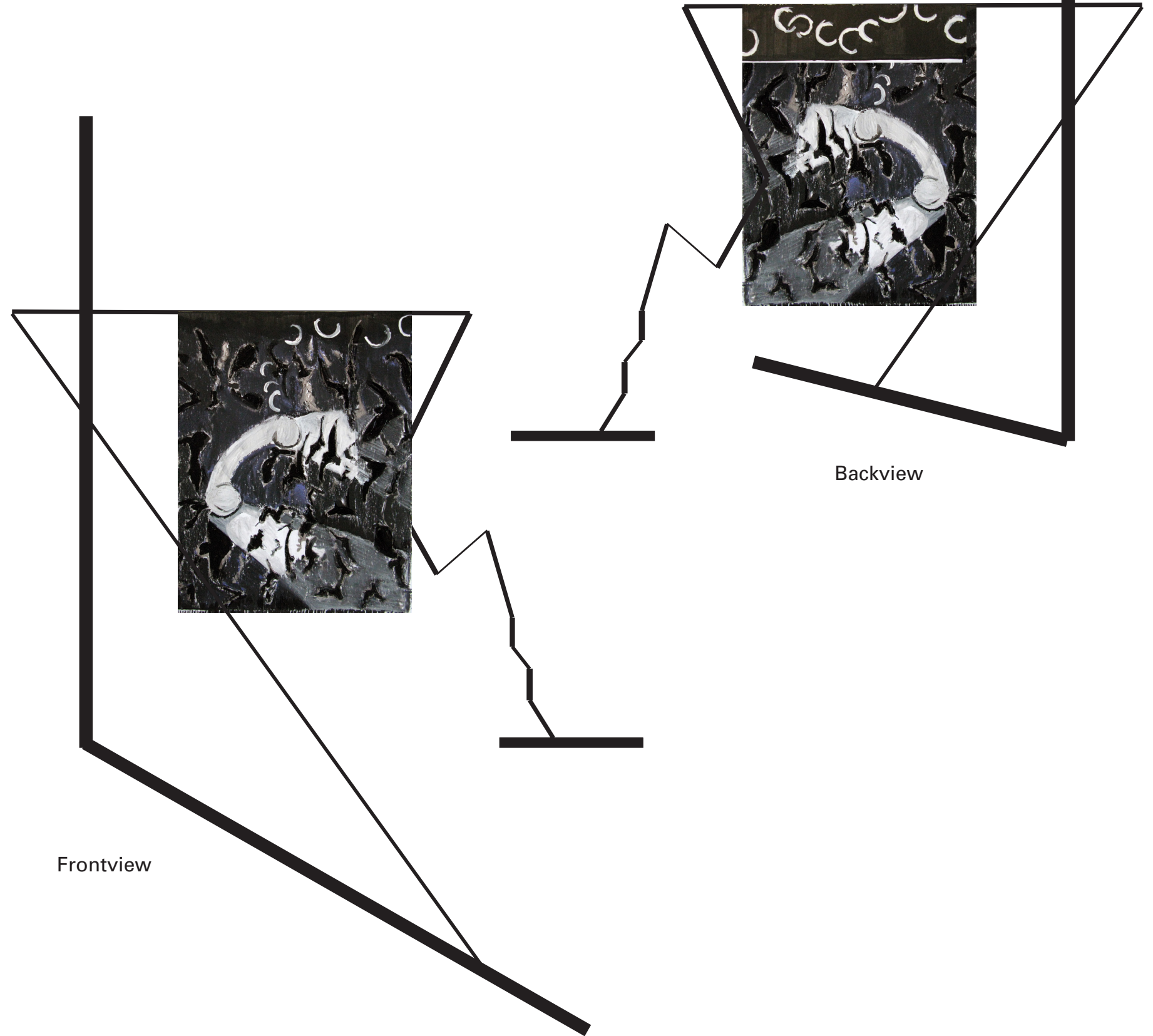


Frontview

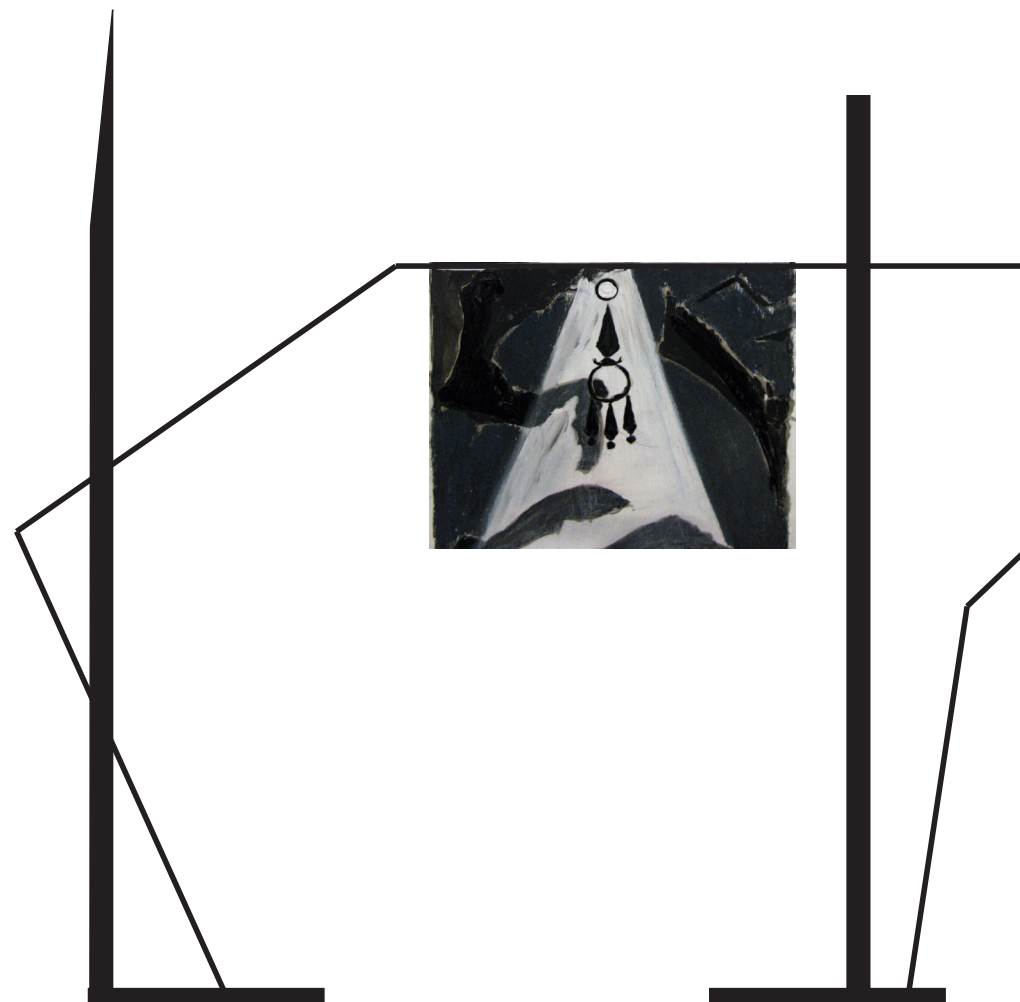


Backview

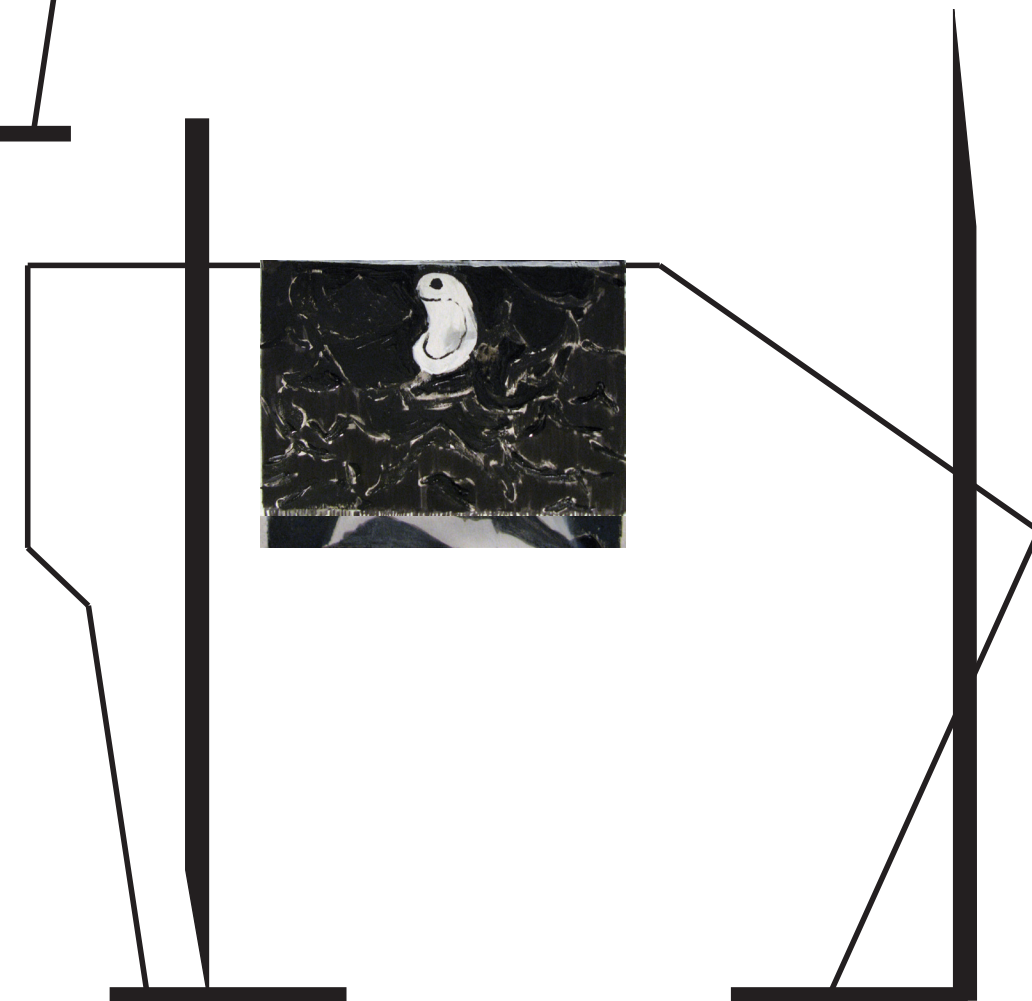
Than Hussein Clark
Java Nocturn (I-IV) #1
2013
Woven Carpet on Stand
Wool, Silk, Pvc, Jest, Rubber, Ebonized Wood, Patinated Bronze



Than Hussein Clark
Java Nocturn (I-IV) # II
2013
Woven Carpet on Stand
Wool, Silk, Pvc, Jest, Rubber, Ebonized Wood, Patinated Bronze

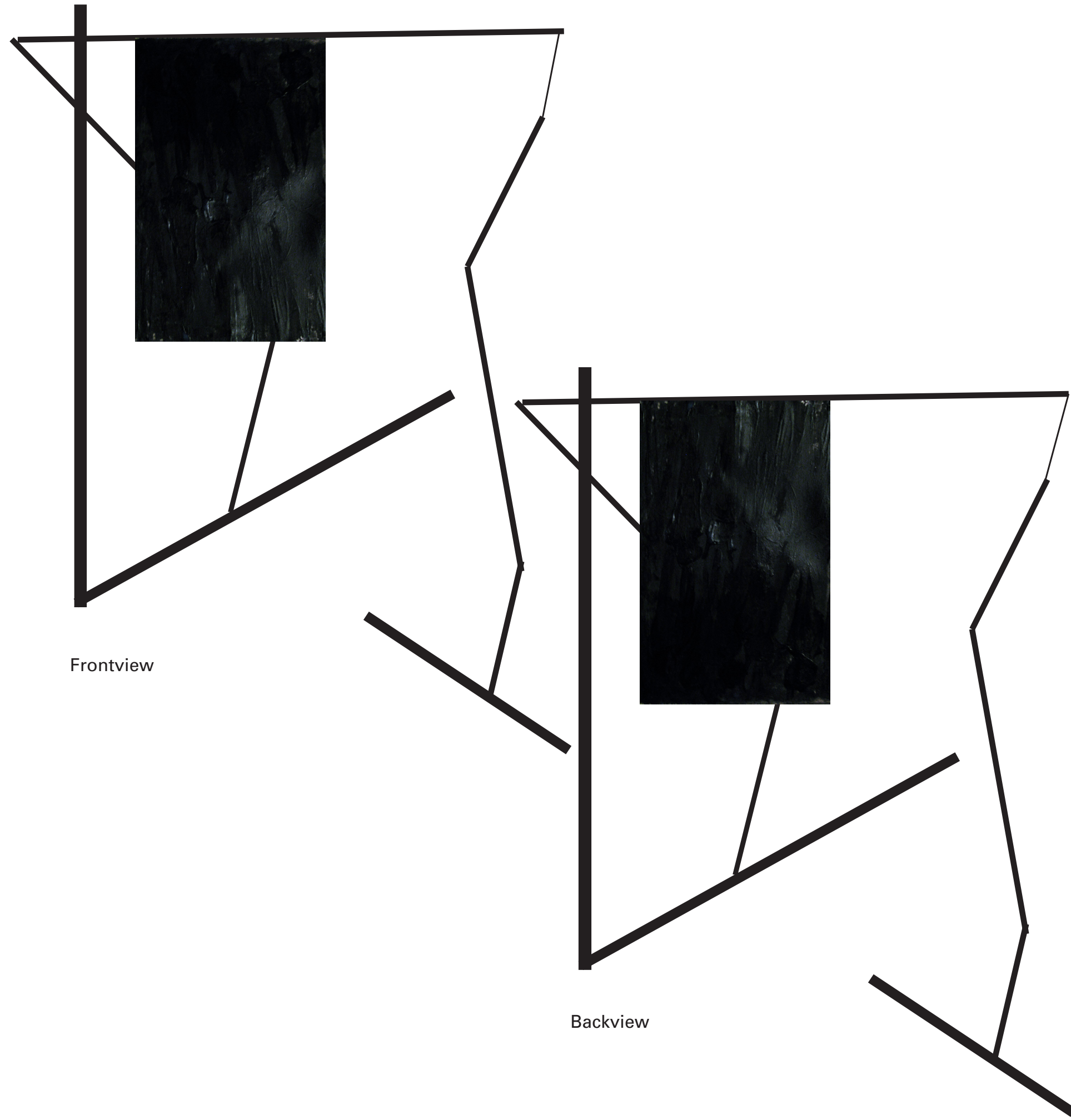


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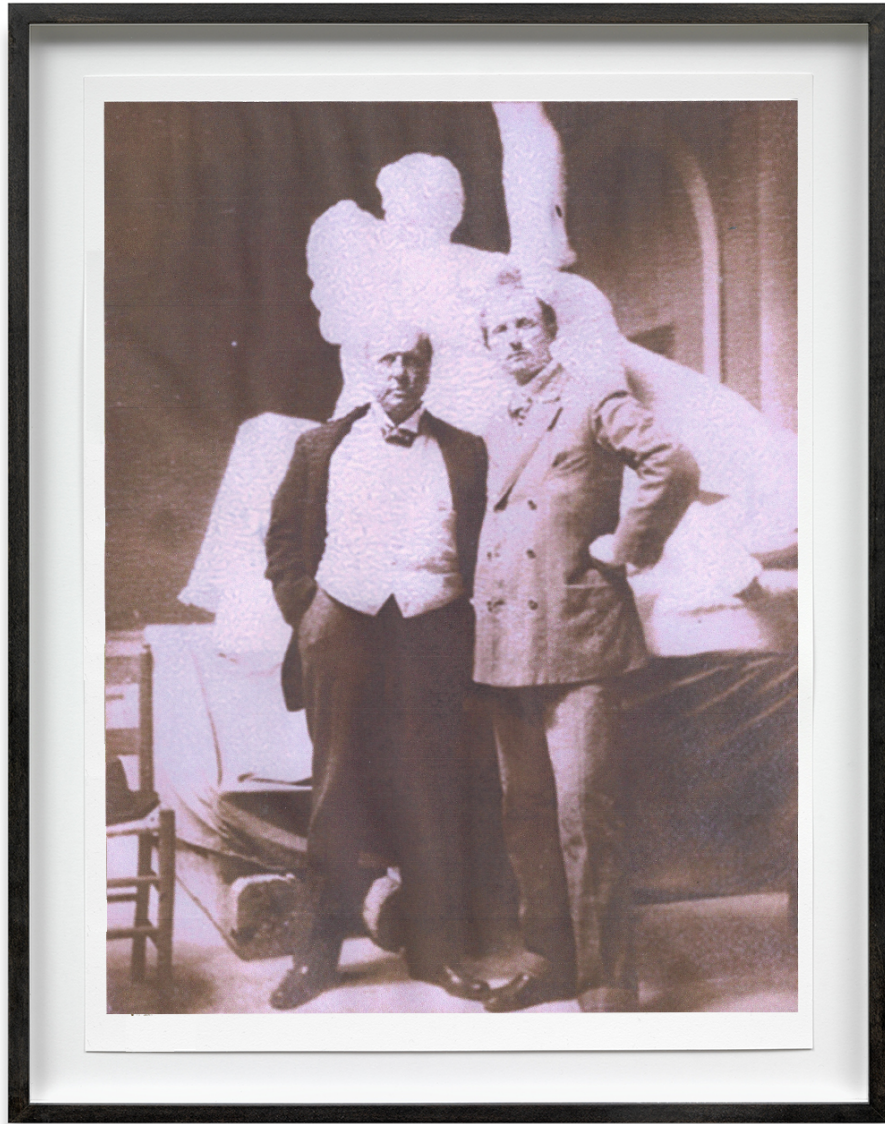


Backview

Than Hussein Clark
Java Nocturn (I-IV) # III
2013
Woven Carpet on Stand
Wool, Silk, Pvc, Jest, Rubber, Ebonized Wood, Patinated Bronze



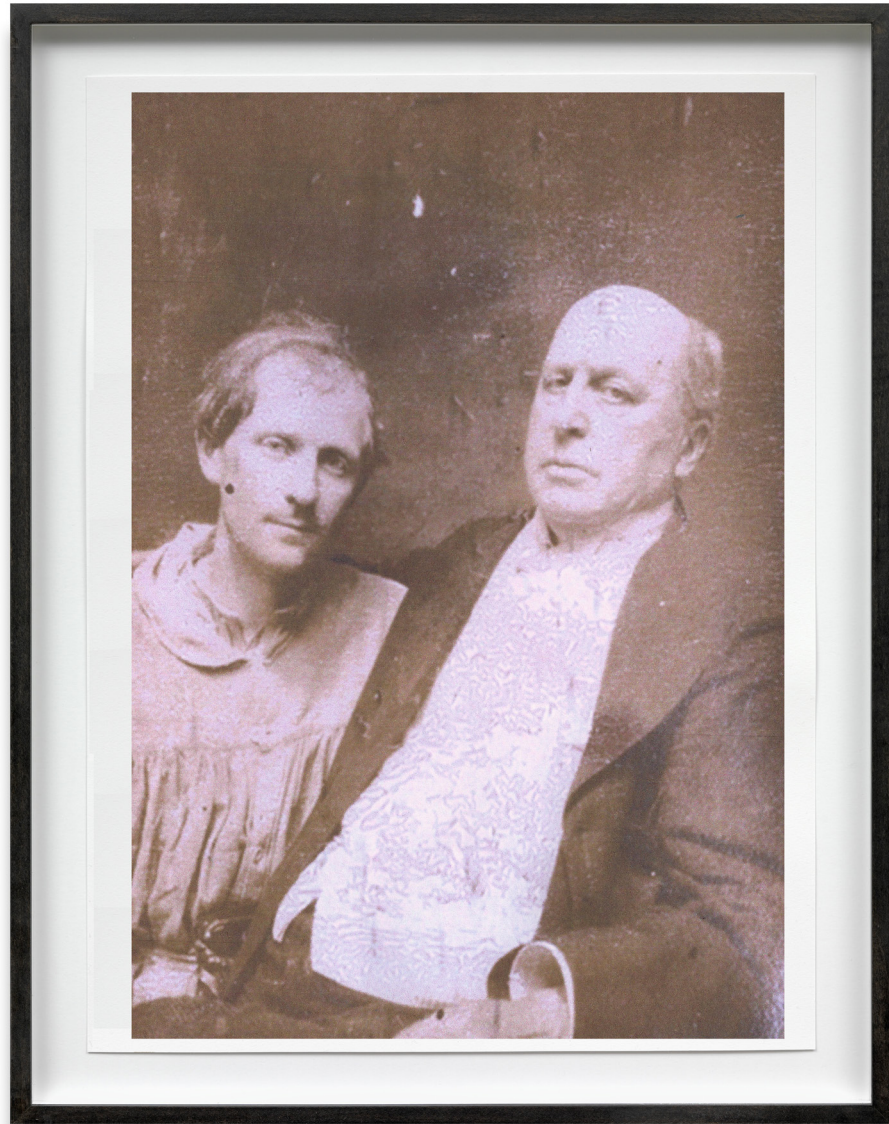
Than Hussein Clark
Java Nocturn (I-IV) # IV
2013
Woven Carpet on Stand
Wool, Silk, Pvc, Jest, Rubber, Ebonized Wood, Patinated Bronze



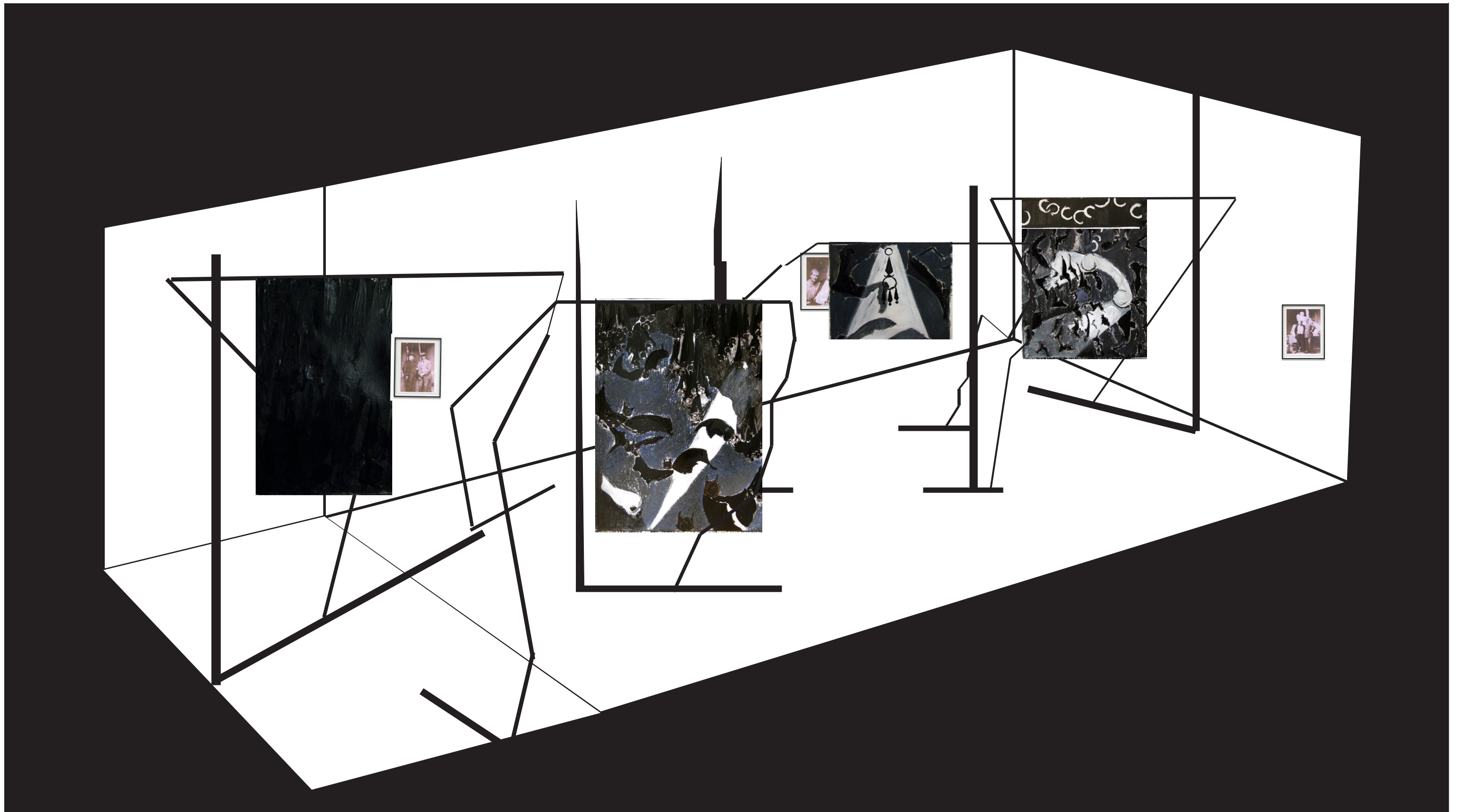
Than Hussein Clark
Letters A-L
2013
Silk Mounted Platinum Print
65,5 x 42 cm



Than Hussein Clark
Letters L-T
2013
Silk Mounted Platinum Print
65,5 x 42 cm



Than Hussein Clark
Letters T-V
2013
Silk Mounted Platinum Print
65,5 x 42 cm



Installation Scetch