



Clark Richert

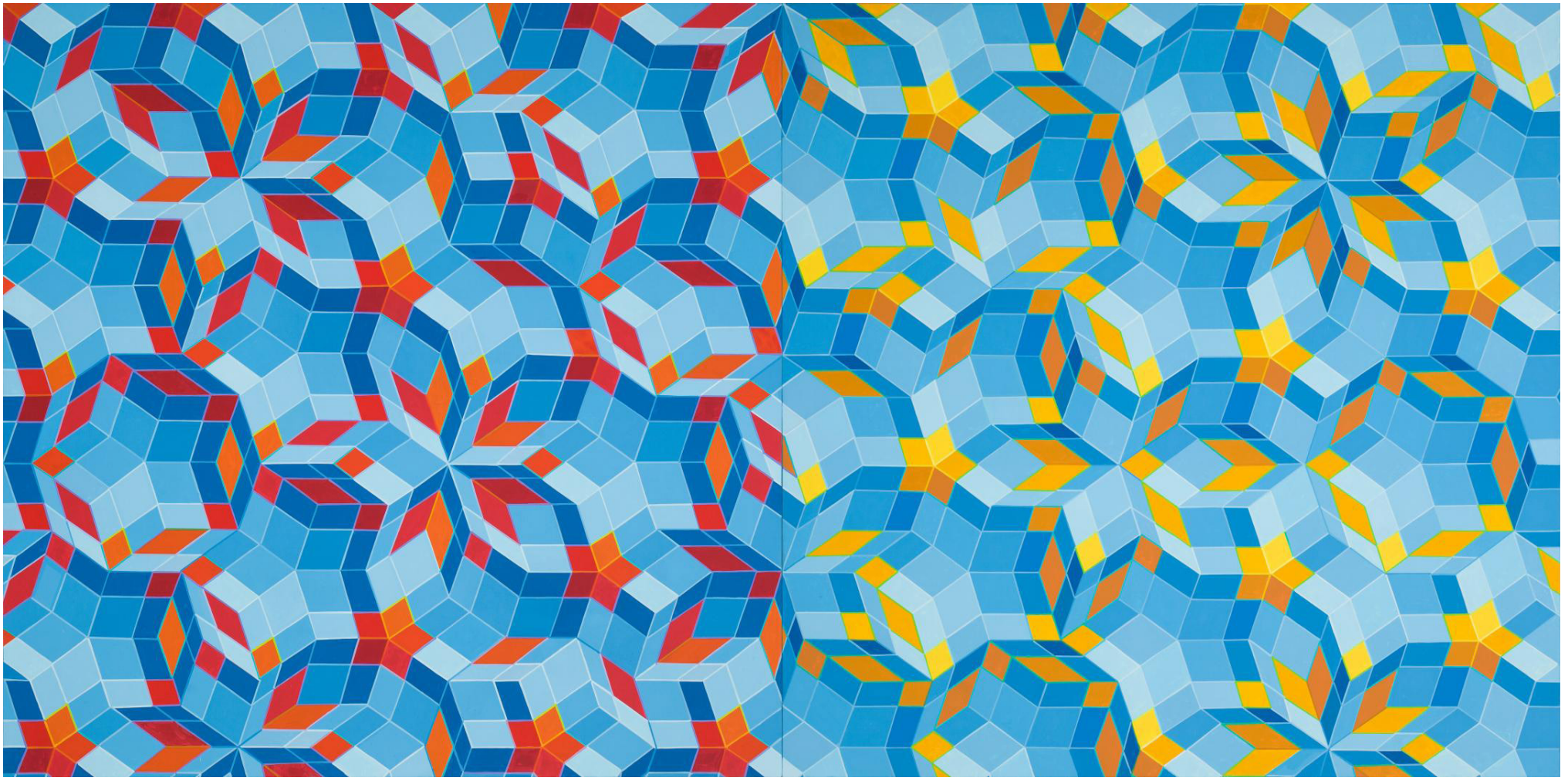
Clark Richert (1941-2021) was an American artist known for his brilliant, geometric paintings, and for his role as co-founder of the 1960s artist's community, Drop City. Over a career that spanned 50-plus years, Richert grappled with “big ideas,” such as the structure of space, the meaning of time, the geometry of viewing, quasi-patterns, and the hidden unity of likenesses. His work anticipated such mathematical and scientific breakthroughs as non-periodic tiling and quasi-crystals. He completed commissions for private and public institutions, such as Hermes-Paris, Museum of Contemporary Art Denver, and U.S. West; and his work is represented in such collections as the Smithsonian American Art Museum, Nelson-Atkins Museum and Denver Art Museum; as well as in many prominent, private collections.

Born in Wichita, Kansas, Richert earned his BFA at University of Kansas (1963). He gained early recognition when he won a purchase award from the Nelson-Atkins Museum and earned a commission for the “Great Ideas of Western Man” series, sponsored by the Container Corporation of America, Chicago. While pursuing his MFA at University of Colorado, Clark attended a lecture by visionary architect Buckminster Fuller. Intrigued by Fuller's ideas of synergy, collaboration, and geodesic domes, he and three fellow art students took a hiatus from academic studies in 1965 to establish the experimental art community, Drop City, near Trinidad, Colorado.

There the group pursued their aesthetics and artistic paths along with building dome houses (“live-in art”), for which they were awarded Buckminster Fuller's Dymaxion Award for “poetically economic, structural design.” In addition to making domes, the “droppers” engaged in creative activities that ranged from art “droppings,” traveling light shows, counterculture comics, and “The Ultimate Painting,” a stroboscopic spin painting exhibited in 1968 at the Brooklyn Museum in the E.A.T. (Experiments in Art and Technology) show.

After leaving Drop City, Richert moved to New York City; but he eventually returned to Boulder to complete his graduate studies. He co-founded with other former Drop City residents, the Criss-Cross Artist's Cooperative. The group published the nationally-distributed art journal, *Criss-Cross Art Communications*, an artist-generated publication that focused on issues surrounding pattern and structure; and continued the concepts of peer-to-peer collaboration the founders had developed at Drop City. During the 1970s and 1980s, their work was shown throughout the American West, Mexico City, and in New York City at both galleries and in “guerilla exhibits.”

In the early eighties, Richert moved to Denver, where he continued artistic pursuits and began a teaching career that spanned three decades, earning him a reputation as a valued mentor and advocate among hundreds of students as well as peers. An early proponent of the use of technology in art, Clark continued to evolve in style and content as well as in media—from complex pattern paintings to pictorial landscapes and figural work; and from droppings, happenings, and works on cardboard and canvas to wall and pavement murals, kinetic works, computer animations, and the animated sculpture, “Quadrivium,” which was completed in 2019.



Selected Museum Collections

Smithsonian American Art Museum
Nelson-Atkins Museum
Denver Art Museum
University of Colorado Art Museum
Container Corporation of America

Selected Large Commissions and Public Collections

Broadway Art District (Denver) "Four Color Intertwine" (2021)
Hermes of Paris, "Equine Meander" (2020)
MCA Denver, "R/P Tessellation" (2006)
U.S. West (Phoenix, AZ) "Horizon Event" (1986)

Selected Solo Exhibitions

Z-Space, RULE Gallery, Marfa TX (2021) and Denver CO (2022)
A Dual Retrospective comprised of Clark Richert in Hyperspace, MCA Denver CO (2019)
and Pattern and Dimensions, BMoCA, Boulder CO (2019)
Turbulence Machine, Linda Fairchild Galley, San Francisco CA
Wo-Wa-Wo and Virtual Drop City, Studio 31 (Chelsea), NYC (2001)
World Game, Denver Art Museum and Payton-Rule Galley, Denver CO (1990)
Atomic Symmetries, Boulder Center for the Visual Arts, Boulder CO (1982)
Five-fold Symmetries, Hopper Gallery, Taos NM (1973)
Installation, Composing Room Gallery, NYC (1969)
Five Paintings, Container Corporation of America, Chicago IL (1963)

Selected Awards and Honors

Great Ideas of Western Man series, Container Corporation of America (1963)
Buckminster Fuller's Dymaxion Award (1966)
Art in Public Spaces, State of Colorado (1979, 1984, 1987)
National Endowment for the Arts Fellowship (1981)

Selected Group Exhibitions

Systemic Pattern Painting, David Richard Gallery, NYC (2018)
Hippie Modernism: The Struggle for Utopia, Walker Art Center, Minneapolis MN;
Cranbrooke Art Museum, Bloomfield Hills, MI; University of California,
Berkeley Art Museum and Pacific Film Archive, CA (2015-2017)
West of Center, Museum of Contemporary Art, Denver CO;
Scottsdale Museum of Contemporary Art, AZ; and others (2011-2012)
Nature of Things, Biennial of Americas, Denver, CO (2010)
Denmi, Miami Basel Exposition, Miami FL (2009)
RxArt Ball, RxART, NYC, NY (2006)
View from Denver, Museum of Modern Art, Vienna, Austria (1998)
Criss Cross, Galleria Pecanines, Mexico City, Mexico (1983)
New Directions, traveling exhibition sponsored by Sidney Janis Gallery (1982)
Criss-Cross Pattern Show, Hansen Gallery, NYC (1980)
Experiments in Art and Technology (EAT) Exhibition, Brooklyn Museum, NYC (1969)