

**SONYA
CLARK:
MATERIAL
REFLEX**



SONYA CLARK: MATERIAL REFLEX

February 4–March 8, 2013

Rutledge Gallery

Winthrop University Galleries

Rock Hill, SC

May 26–September 8, 2013

Craft & Folk Art Museum

Los Angeles, CA

Front cover image: **3/5 (Three–Fifths)**, 2010

Page 3 image: **Nap** (detail), 2012

Page 4 image: **Interaction of Color** (detail), 2011

Page 37 image: **Flat Twist on a Remnant of Idyllic Days**, 2010

Printed in 2013

ISBN 978-0-9859875-2-7



Catalog produced by the

Craft & Folk Art Museum

5814 Wilshire Blvd.

Los Angeles, CA 90036

www.cafam.org

WINTHROP
UNIVERSITY
GALLERIES

College of Visual and Performing Arts

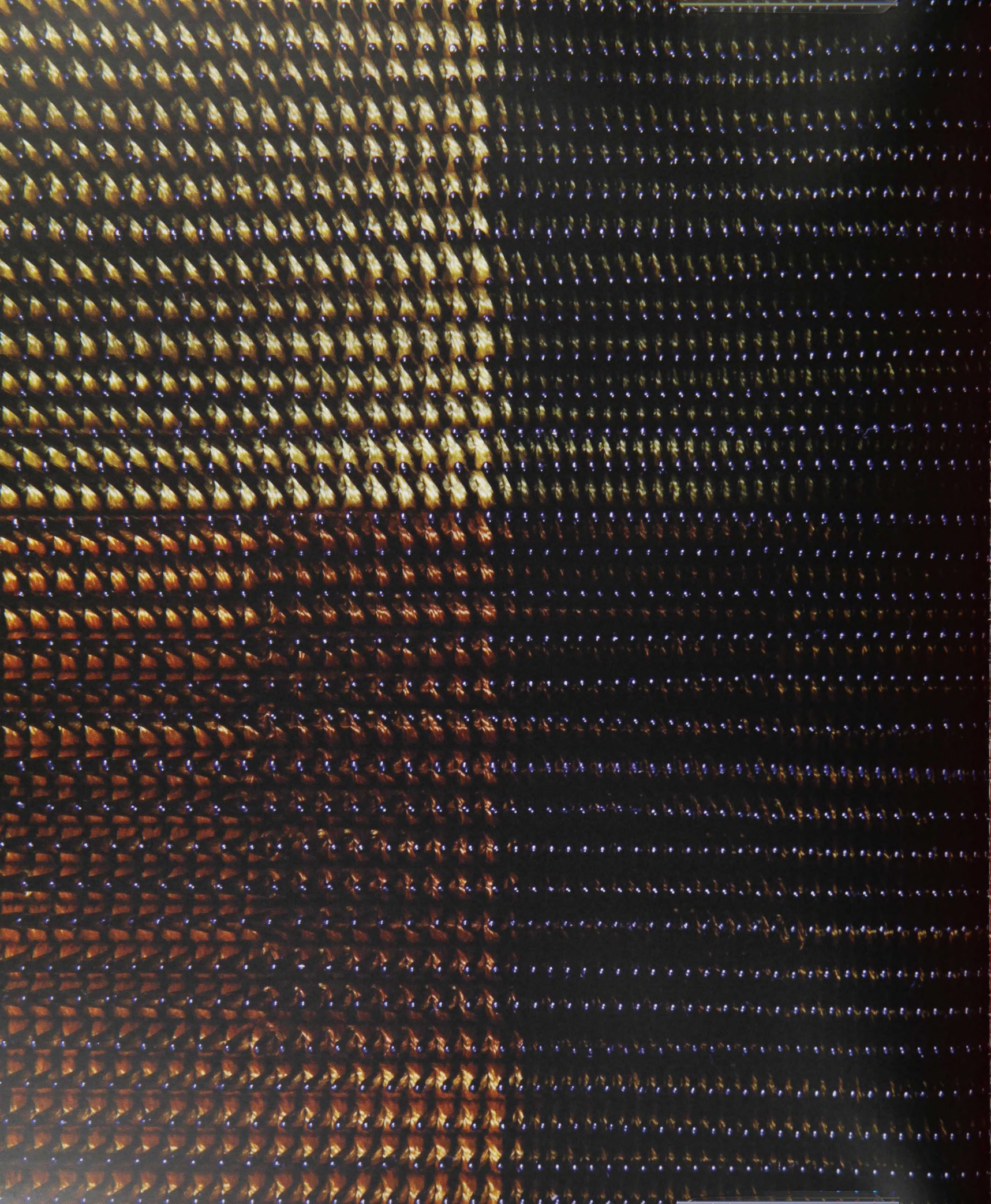
126 McLaurin Hall

Rock Hill, South Carolina 29733

www.winthrop.edu/vpa/galleries

© 2013 Craft & Folk Art Museum





SONYA CLARK: MATERIAL REFLEX

foreword



Winthrop University Galleries is honored to present the exhibition entitled *Sonya Clark: Material Reflex*. Clark's exhibition is part of a series throughout the 2012–2013 season at Winthrop University Galleries exploring the impact of fiber and the textile industry on society, culture, and economics. Inspiration for this series arose from the industry's ongoing global impact, its historic significance in the Southeastern region of the United States, and Winthrop's 2012–2013 Common Book, "Where Am I Wearing?" by Kelsey Timmerman.

Material Reflex explores Clark's symbolic and innovative interpretation of materials and weaving processes as a reflection of personal and cultural identity. Focusing on Clark's enduring themes of head and hair, *Material Reflex* draws attention to the artist's material choices as philosophical and functional responses to her individual narrative and social community. The strength of Clark's artwork to investigate historic biases of race and gender by employing familiar objects such as a comb, a piece of cloth or a stand of human hair, challenges audiences to comprehend the work's cultural implications. We are excited to partner with the Craft and Folk Art Museum in Los Angeles to bring Sonya Clark's powerful message to a larger audience.

Heartfelt thanks are extended to Sonya Clark for sharing her tremendous talent and artwork. We are especially grateful to Suzanne Isken, the team at the Craft and Folk Art Museum, Noel Art Liaison, Inc. in New York and essayist Lowery Stokes Sims at the Museum of Arts and Design in New York for their collaboration on the project. A special thanks to Caroline and Roger Ford for their enthusiastic support and willingness to share work from their collection. The exhibition has been made possible with the generous support of the patrons of Winthrop University Galleries, the Elizabeth Dunlap Patrick Endowment, the Edmund D. Lewandowski Endowment, and a grant from Winthrop's Global Learning Initiative.

Karen Derksen

Director/Curator

Winthrop University Galleries

The Craft and Folk Art Museum (CAFAM) is pleased to be presenting *Sonya Clark: Material Reflex* in partnership with the Winthrop University Galleries. Clark is a gifted artist whose primary medium is human hair. For CAFAM, Clark's work is both a perfect platform for exploring the shifting boundaries between the traditionally established categories of craft, art and design, and a potent expression of personal and cultural identity.

Sonya Clark was born in Washington, D.C. and has an MFA from the Cranbrook Academy of Art where she received the first ever Distinguished Mid-Career Alumni Award in 2011. A professor at the Virginia Commonwealth University of Richmond, Virginia, she is chair of the Department of Craft/Material Studies. She currently serves on the Board of the American Craft Council and the Advisory Board of the Textile Museum in Washington, D.C. Her most recent award from the United States Artists Fellows program follows a prestigious list of honors from the Rockefeller Foundation, the Smithsonian and the Pollock-Krasner Foundation, among others. Her extensive exhibition schedule reveals a widespread recognition of Clark's work on the East Coast and internationally, but little exposure in Los Angeles. We are thrilled to introduce Clark to a new audience.

I would like to thank Sonya Clark; Karen Derksen, Director/Curator of the Winthrop University Galleries; essayist Lowery Stokes Sims, Museum of Art and Design; and catalog designer John Maeda.

Additional thanks are owed to the CAFAM Board of Trustees; Holly Jerger, Director of Public Programs; Sasha Ali, Exhibitions Manager; Rebecca Beltran, Development Manager; Marisela Norte, Visitors Services Assistant; and Yuko Makuuchi.

Suzanne Isken

Executive Director

Craft and Folk Art Museum



White Canvas 2

2012

Thread and canvas

27" x 51" x 1"

/

3/5 (Three-Fifths)

2010

Found men's dress shirt,
hanger and embroidered thread
30" x 21" x 3"

/



Afro Abe II

2008-2012

\$5 bill and thread

9" x 12"

/



artist's statement



I investigate simple objects as cultural interfaces. Through them I navigate accord and discord. I could start from any “thing” and follow its ontological meandering or direct route toward consonance. But, I am instinctively drawn to specific things that connect to my personal narrative as a point of a departure: a comb, a piece of cloth, a strand of hair, or an amulet. I wonder at how each item comes to have meaning collectively. What is the history of a name? How does the object function? Why is it made of a certain material? These types of questions and their answers direct the form, scale, and material choices in my work.

Charged with agency, otherwise passive objects have the mysterious ability to reflect or absorb us. I find my image, my personal story, in an object. But it is also the object’s ability to act as a rhizome, the multiple ways in which it can be discovered or read, that draws me in. To sustain my practice, I milk the object and question the viewer about these collective meanings. My stories, your stories, our stories are held in the object. I present the object (often in multiples) as a mediated compilation of our stories. In this way, the everyday object becomes a lens through which we may better see one another.

sonya clark: hirsute rhapsodies



Sonya Clark participates in an artistic enterprise that reflects currents that can be ascribed both to a specific cultural context and a worldwide phenomenon. On the one hand, she continues the recycling, repurposing and transforming of everyday objects that came out of assemblage tendencies among black artists in California during the 1960s and '70s.¹ And on the other hand, her work is symptomatic of a global fascination with the "second lives" of objects created to serve the desires of more affluent societies that are exported to poorer ones that is a trend in the art world as well as a subsistence strategy by creators in beleaguered economies.²

Clark has written that her creative process "starts with a question about the function of use of an object of material culture."³ She continues to be engaged by the "[m]eaning, materiality, and function of familiar material culture."⁴

Objects...have the potential, like synecdoche...to re-frame and re-present the whole. They mirror us. They communicate something of our collective and cultural identity. Just as through our genes we are connected to our ancestry and our potential progeny so it is with a piece of cloth, a comb, a bead, an amulet, or a word. These things are connected in meaning and function both to their progenitors and those objects yet to be created.⁵

Through her persistent commitment to exploring and creating images and objects with strong cultural references, Clark has also been an important force in helping us understand the permeability between the genres of art and craft that have long been estranged from one another particularly in the art world. As she manipulates materials and objects in her work, she often reveals exciting new potentials and extensions of their utilitarian origins, where presentation trumps function. Her creative acts also critique and interface with design as she takes advantage of the shape, color and make-up of her materials to determine the actual character of her individual works.

Themes of hair and the head are persistent in Clark's oeuvre and are explored through the lens of historical and cultural continuities among African, African-American and Afro-Caribbean peoples. It is interesting that Clark has avoided the modality of African masks to explore these themes, observes curator Jodie Clowes. The reason may be, Clowes suggests, that "...masks are central to European and white American perceptions of African art, yet their original meanings are so overlaid with Picasso's and Modigliani's baggage..."⁶ Clark's focus on hair and headaddresses, on the other hand, affords her a territory that "may have been left out of art history until recently, but... have also been less tainted by Western concerns."⁷

Abacus 1863

2010

Wood, human hair and metal
5" x 5" x 0.05"

/



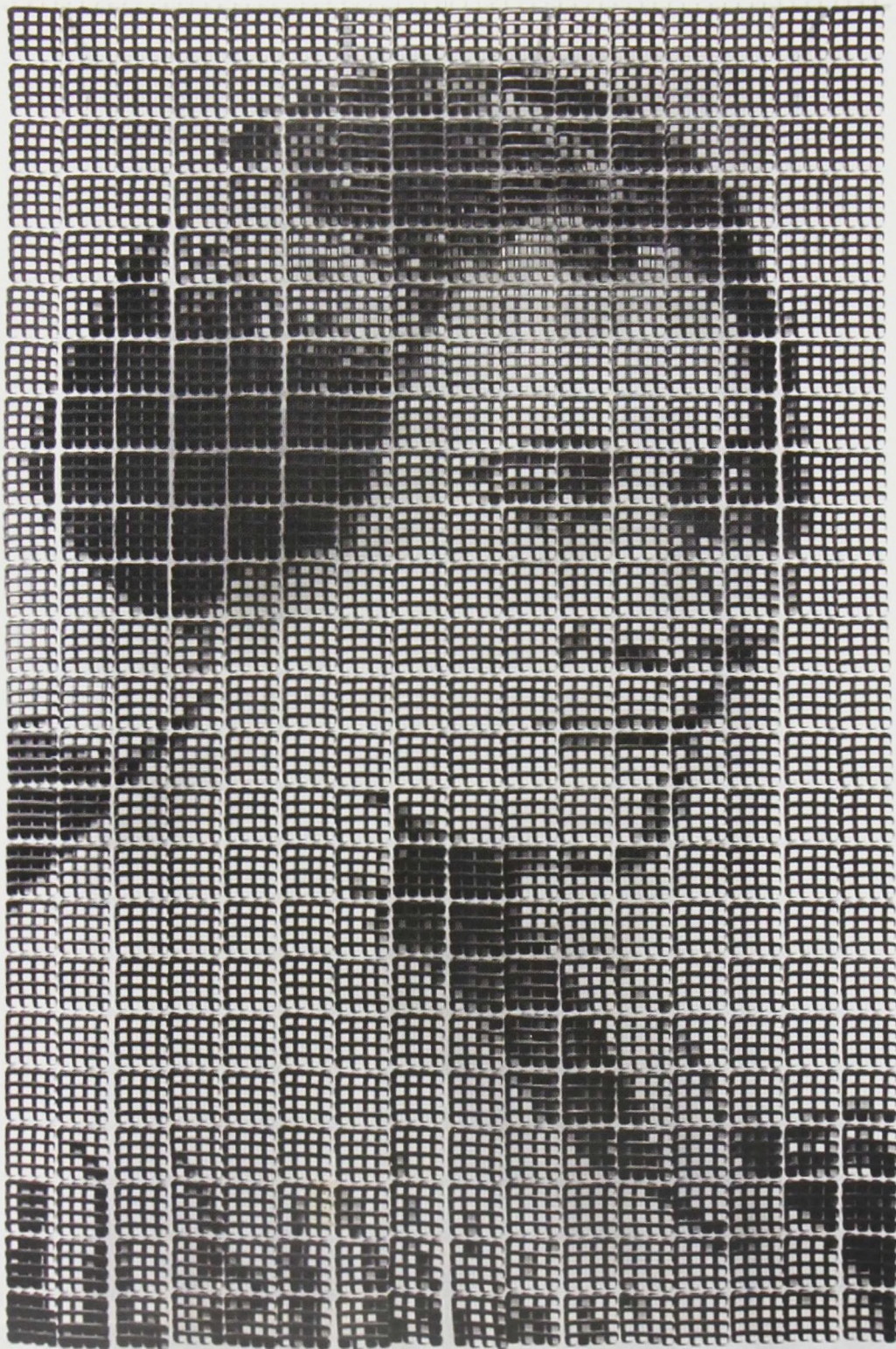
Madame CJ Walker

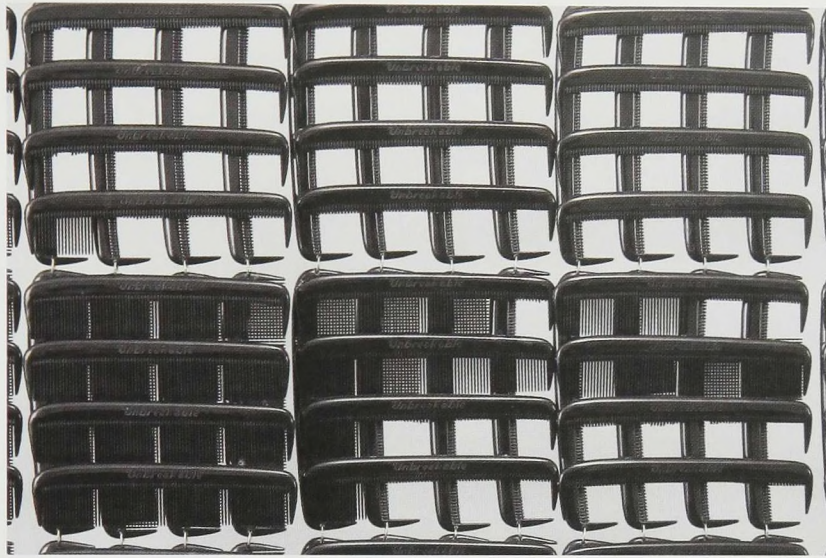
2006

Combs

132" x 96" x 12"

/





Clark's portrait of Madame C. J. Walker can be seen as central to this particular investigation. After all, Walker was the first black millionaire who made her fortune from developing hair products that allowed black women to straighten their hair. Clark used ordinary black combs to create a "pixelated" version of an oft-reproduced photograph of Walker. But this is just not a historical reference; this subject reaches into the depths of Clark's own experiences and perceptions and, as curator and art historian Tosha Grantham suggests, the combs allude to the "psychological implications of Black American hair culture as a site of struggle."⁸ Clark notes further that she was compelled....by the functionality of combs as tools to order our appearance; my visceral and sensual memories of having my own thick hair, tugged, pulled and parted into various hairstyles...Fine toothed combs, in particular, speak of a legacy of hair culture, hair and race politics in the USA, a notions of good hair and bad hair. The word "comb" has roots connecting it to the word "teeth." This work, in that sense, attempts to bite back. Or, perhaps like the saying, "To comb through," suggests a thorough investigation, I examine the comb by reconfiguring it in the work.⁹

Clark effectively pixelates the photograph of Walker by skillfully removing or retaining the teeth of each comb in order to approximate light and dark tonalities. But in

addition to achieving this retinal tour de force, Clark's choice of material enhances the contextual meaning of Walker's portrait by featuring a basic implement of Walker's trade.

In other works in this selection, the humble comb demonstrates the connection that Clark sees between combs, looms and textiles.¹⁰ It is certainly not difficult to see striations of the loom heddle in the comb teeth, as well as the nails of the carding tools that untangle wool before it is spun into manageable strands.¹¹ (The original combs would impose the same manageability on tangled hair.) In *Comb Carpet* the comb becomes the actual textile. It performs in segments of waves where the teeth and the effect of light hitting the surfaces of the plastic combs suggest the texture or shag of a carpet. Clark also wraps color thread in and around the teeth and the shaft of the combs in *Kente Comb Cloth* where the sequence of the colors suggests the individually woven segments of kente cloth of Ghana (where it is usually woven by men). In *Interaction of Color* the tightly stacked combs are again wrapped in between the teeth and over the shaft to create a Minimalist type composition that evokes Josef Albers's celebration of the square as an abstract element in painting.

The texture/shag/nap of a carpet or textile meet notions of the texture/nap of black hair in *Nap*, where the word itself is set in glass beads on a board. Clark's introduction

Kente Comb Cloth

2011

Combs and thread

3" x 72" x 22"

/

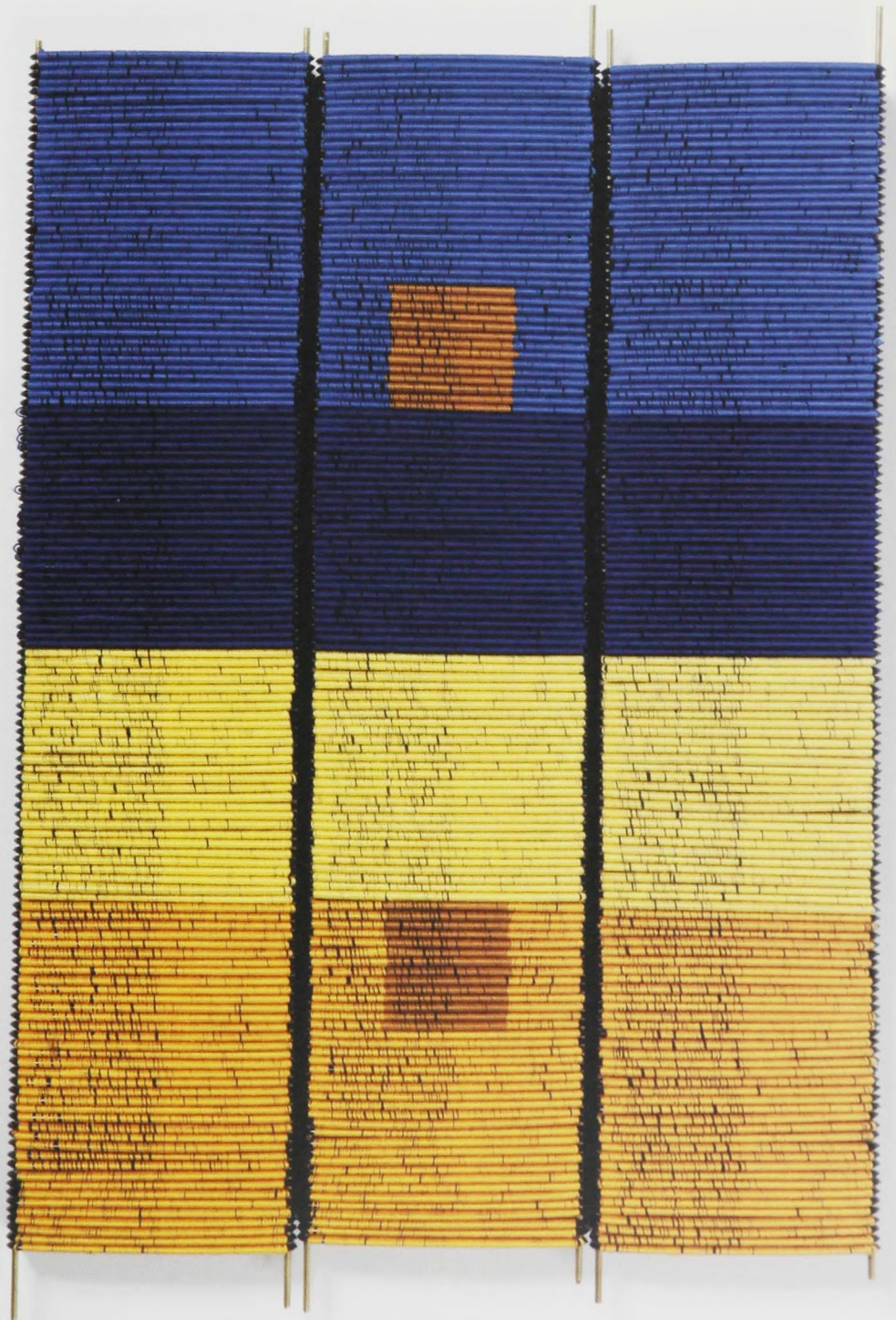


Interaction of Color

2011

Combs and thread
20" x 15" x 4"

/



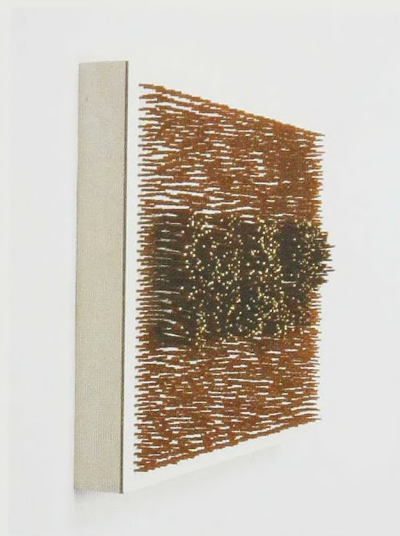
Nap

2012

Glass beads and board
16" x 20" x 5"

/





of beads brings additional associations: the beads that adorned the hair of Venus and Serena Williams when they first entered the tennis world that were the vogue in black hair styling a decade or so ago. There are also the landscapes of Kori Newkirk, featured in the 2001 Freestyle exhibition at The Studio Museum in Harlem¹² where scenes of Los Angeles were pixilated in beads on strands of fake black hair.

This now brings us to Clark's work that incorporates real human hair, which has proven to be a potent medium for her for over a decade. This indicates Clark's persistent preoccupation with notions of the head as both a site of display and power. These concepts exist in a number of world cultures: among the Yoruba of Nigeria it is *ashé*; for Buddhists world-wide it is the knot of enlightenment. Clark has also explored this idea in elaborate head coverings that evoke everything from the wrapped *gelé* to the proverbial black "church lady hat." As she has noted these "headdresses" are "metaphorical funnels for the fluidity of cultural heritage."¹³ They often feature extensions in an upward and outward direction—devices to capture all that can be funneled from heritage and memory.

The hair necklaces here show a range of styles that mimic the formal and material attitudes of avant-garde jewelry. The fractal exuberance of *Hair Necklace 5* evokes tree branches and other botanical sources. This contrasts with

the more demure *Hair Necklace 2*, where the hair frames glass beads or *Hair Necklace 1*, in which the hair has been manipulated into the form of flat beads; whereas the hair becomes a chain necklace interspersed with metal links in *Hair Necklace 4*. All these materializations shows the incredible malleability of frizzy black hair that has been molded and shaped like felt into abstract forms and dreaded into fantastical abstract locks and shapes.

As noted earlier in this essay cotton thread in various thicknesses and textures have served a substitute for hair. This has resulted in newer and more provocative approaches to this motif, which indicates how Clark continues to surprise and challenge both her and us. In *Flat Twist on a Remnant of Idyllic Days*, Clark applies the braiding technique of *cornrowing* (named for its resemblance to furrows dug to plant crops such as corn) to a section of fabric that has a decidedly European subject in the *toile* tradition of fabric and wall coverings. A similar *appliqué* technique is seen on *3/5 (Three-Fifths)*, where the three rows of stitched cotton on a t-shirt refer to the 1787 constitutional compromise that allowed southern states to count their slaves as three-fifths of a person to equalize their representation with the more densely populated areas of the country in the newly-formed House of Representatives.



Long Hair Stage 6

2007

Digital print

84" x 28" x 4"

/

Hair Necklace 1

2012

Human hair and wire
16" x 6"

/





In *Rooted and Uprooted* and *Twisted Diaspora*, thick lengths of cotton have been twisted, intertwined and attached to canvas supports. They engage us more in their abstract compositions than in their cultural references. To be sure *Rooted and Uprooted* assumes a plant-like aspect with its root-like system of attachment, but in *Twisted Diaspora*, the isolated locks or braids hang off their support as in an art work featuring serial imagery. One is struck by the parallels with the work of sculptor Eva Hesse from the 1960s and '70s that be found in Clark's work. The liminal space that Hesse's work occupied between the handmade and the fabricated, and with its use of what were then atypical art materials, is also occupied by Clark's *White Canvas #2*, where a single column of braided or suspended thread extends the length of the canvas. That the thread is the same color as the canvas has this work participating in the sparse vocabulary of Minimalism (think Robert Ryman), as well as that precise moment when women artists introduced "womanist" content into that dominant vocabulary in the early 1970s, predicting the return to content and figuration in mainstream art. We can settle into the unexpected *Cornrow Chair* and take it all in while we take account on *Abacus 1863*.

Lowery Stokes Sims

Curator, Museum of Arts and Design, New York
October, 2012

Footnotes

/

1. This was recently commemorated in the exhibition *Now Dig This!*, curated by Kellie Jones at the Hammer Museum in Los Angeles as part of the Pacific Standard Time arts initiative in 2011. It then traveled to MoMA PS1 in New York, where it opened in October 2012.
2. See *Second Lives: Remixing the Ordinary*, exh.cat. (New York: Museum of Arts and Design, 2008).
3. Sonya Clark, email to Elizabeth Edwards [Kirrane], Museum of Arts and Design, New York, February 25, 2008.
4. Ibid.
5. Ibid.
6. Clowes, Jodie, "Sonya Clark: Crowning the Spirit," *Surface Design Journal* (Winter, 2000), p. 37.
7. Ibid.
8. Tosha Grantham, *Sonya Clark: Tangles, Teeth and Touch*, exh. cat. Raleigh: North Carolina State University Gallery of Art & Design, 2006, unpaginated.
9. Sonya Clark, email to Elizabeth Edwards [Kirrane], Museum of Arts and Design, February 22, 2008.
10. Clark, email to Elizabeth Edwards [Kirrane], February 22, 2008.
11. Sims, Lowery, "The Currency of Craft," *Fiber Arts* (October 2009), p. 42.
12. This exhibition was organized by then Deputy Director for Exhibitions and Programs, Thelma Golden, and Associate Curator Christine Kim at the Studio Museum in Harlem.
13. Clark, Sonya Y.S., "Research," *Visual Culture*, University of Wisconsin-Madison. [http://www.visualculture.wisc.edu/ClarkS/sclarkresearch page.htm](http://www.visualculture.wisc.edu/ClarkS/sclarkresearch/page.htm). Accessed 11/3/2007.

*Flat Twist on a Remnant
of Idyllic Days*

2010

Idyllic Days cloth with thread
stitched as flat twist hairstyle
42" x 54"

/





Rooted and Uprooted

2011

Canvas and thread
30" x 12" x 12"

/



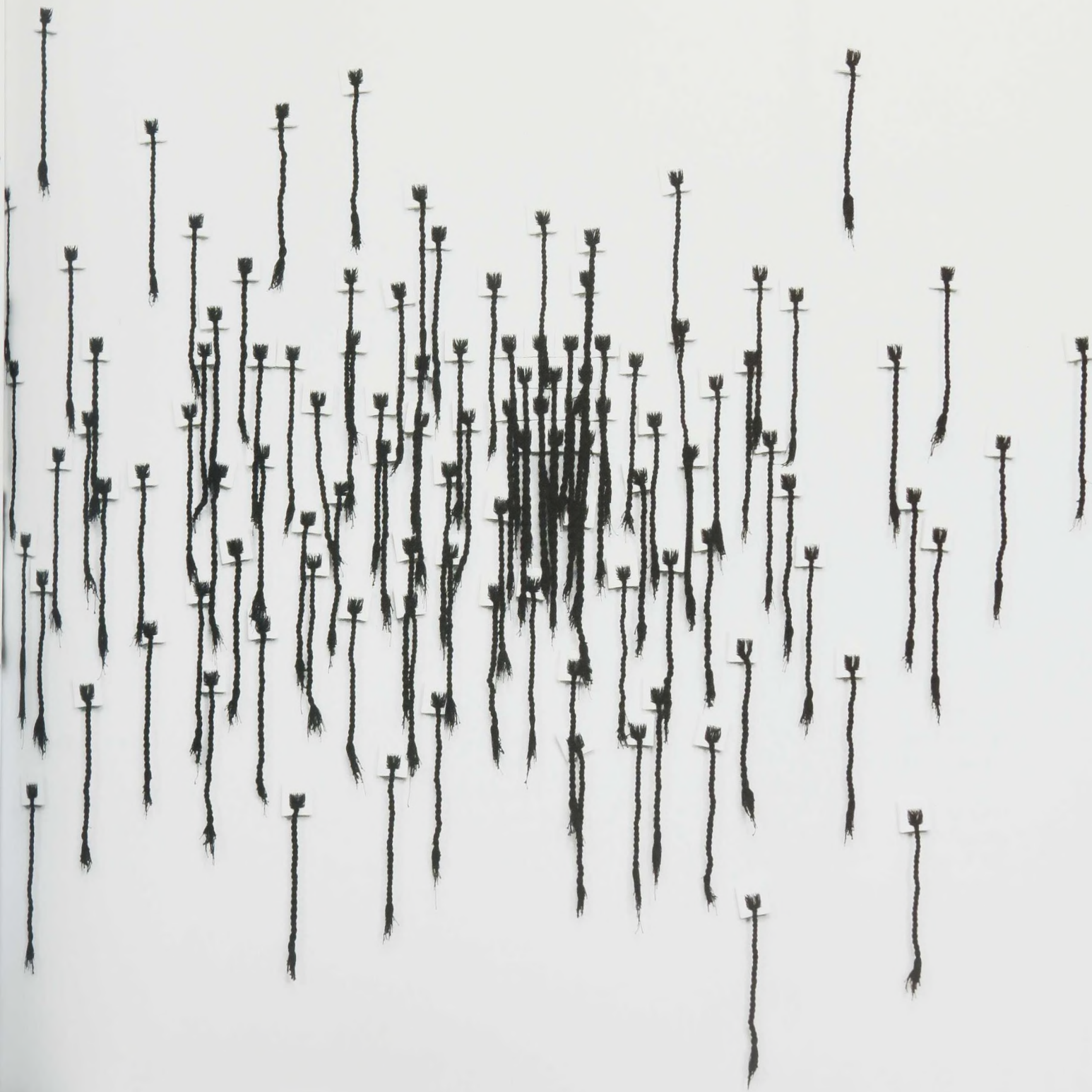
Twisted Diaspora

2011

Primed canvases and cotton thread
60" x 84"

/





exhibition check-list



All works listed in the checklist are by Sonya Clark.
Dimensions are height x width x depth.

Abacus 1863, 2010
Wood, human hair and metal
5" x 5" x .05"

Adrienne's Tale, 2008
Human hair and wire
60" x 6" x 4"

Afro Abe II, 2008–2012
\$5 bill and thread
9" x 12"

Comb Carpet, 2008
Combs
1" x 72" x 72"
(Not on display at the Craft & Folk Art Museum)

Flat Twist on a Remnant of Idyllic Days, 2010
Idyllic Days cloth with thread stitched as flat
twist hairstyle
42" x 54"

Hair Necklace 1, 2012
Human hair and wire
16" x 6"

Hair Necklace 2, 2012
Human hair and glass beads
16" x 6"

Hair Necklace 3, 2012
Human hair
28" x 4"

Hair Necklace 4, 2012
Human hair and metal
16" x 6"

Hair Necklace 5, 2006
Human hair and wire
16" x 13"

Interaction of Color, 2011
Combs and thread
20" x 15" x 4"
Collection of Caroline and Roger Ford

Kente Comb Cloth, 2011
Combs and thread
3" x 72" x 22"

Long Hair Stage 6, 2007
Digital print
84" x 28" x 4"

Madame CJ Walker, 2006
Combs
132" x 96" x 12"

Nap, 2012
Glass beads and board
16" x 20" x 5"

Rooted and Uprooted, 2011
Canvas and thread
30" x 12" x 12"

3/5 (Three-fifths), 2010
Found men's dress shirt, hanger and embroidered thread
30" x 21" x 3"

Twisted Diaspora, 2011
Primed canvas and cotton thread
60" x 84"

Untitled (Cornrow Chair), 2011
Found chair and thread
36" x 20" x 20"

White Canvas 2, 2012
Thread and canvas
27" x 51" x 1"

Adrienne's Tale

2008

Human hair and wire
60" x 6" x 4"

/



sonya clark selected artist biography



education

- 1995 M. F. A., Cranbrook Academy of Art,
Bloomfield Hills, Michigan
- 1993 B. F. A., School of the Art Institute of Chicago,
Chicago, Illinois
- 1989 B. A., Amherst College, Amherst, Massachusetts

selected honors

- Civitella Ranieri Foundation Fellowship, Umbertide, Italy, 2012
- United States Artists Glasgow Fellow, 2011
- Culture Works Grant, Richmond, VA, 2011-12
- Art Matters Grant, New York, NY, 2011-12
- McColl Center Artist in Residence, Charlotte,
North Carolina, 2011
- Virginia Museum of Fine Arts Professional Fellowship, 2011-12
- Cranbrook Academy of Art Distinguished Mid-Career
Alumni Award, 2011
- Smithsonian Artist Research Fellowship, 2010 -11
- Virginia Commission for the Arts (VCA) Fellowship, 2009
- Outstanding Woman in the Arts for the State of Virginia
(VCA), 2009
- Terry Family Foundation Edensfred Residency, Madison,
Wisconsin, 2009
- Rockefeller Foundation, Bellagio Residency, Bellagio,
Italy, 2006
- Pollock Krasner Grant, 2006
- Ruth Chenven Foundation Award, 2005
- Red Gate Artist in Residence, Beijing, China, 2005
- Romnes Award, University of Wisconsin-Madison, 2004
- Emily Mead Baldwin-Bascom Professorship in Creative
Arts, 2004

selected one and two person exhibits

- 2013 Sonya Clark
Contemporary Wing, Washington, DC
- 2013 Material Reflex (catalog)
Winthrop University, Rock Hill, South Carolina
Craft & Folk Art Museum, Los Angeles, California
- 2012 Converge: Sonya Clark and Quisqueya
Henriquez (catalog)
McColl Art Center, Charlotte, North Carolina
- 2012 Sonya Clark
Russell Hill Rogers Gallery, Southwest School
of Art, San Antonio, Texas
- 2011 Sonya Clark
Snyderman Works Gallery, Philadelphia,
Pennsylvania
- 2009 Combs: Pieces and Parts
List Gallery, Swarthmore College, Pennsylvania
- 2008 Loose Strands, Tight Knots
Walters Museum of Art, Baltimore, Maryland
- 2008 Groom Room
Delaware Contemporary Art Center, Wilmington,
Delaware
- 2008 Transformers (Sonya Clark and David Ellis)
Corridor Gallery, Brooklyn, New York
- 2006 Sonya Clark: Tangles, Teeth, and Touch (catalog)
Cannon Gallery. North Carolina State University,
Raleigh, North Carolina
- 2006 Tangles and Teeth
Kohler Arts Center, Sheboygan, Wisconsin

- | | | | |
|--------------------------------|---|------|--|
| 2005 | Genes and Gestures (catalog)
Art at Marygrove, Detroit, Michigan | 2011 | Material Girls
Reginald Lewis Museum, Baltimore, Maryland |
| 2004 | Plexus
Birke Art Gallery, Charleston, West Virginia | 2010 | Global Africa (travels through 2013)
Museum of Arts and Design, New York, New York
High Museum, Atlanta, Georgia |
| 2003 | Reach
Maxwell Gallery, Canberra, Australia | 2010 | New Material World: Rethreading Technology
Sheldon Art Museum, Lincoln, Nebraska |
| 2003 | Sonya Clark
Sherry Leedy Contemporary Arts, Kansas City, Missouri | 2010 | True Self
Madison Museum of Contemporary Art, Madison, Wisconsin |
| 2003 | Growth
Morlan Gallery, Transylvania University, Lexington, Kentucky | 2010 | SOFA NY (Snyderman-Works Gallery)
Armory, New York, New York |
| selected group exhibits | | 2010 | Hand+Mind
Contemporary Art Museum of Houston, Houston, Texas |
| 2013 | 0 to 60
North Carolina Museum of Art, Raleigh, North Carolina | 2010 | The New Materiality: Digital Dialogues at The Boundaries of Contemporary Craft
Fuller Museum of Craft, Brockton, Massachusetts
Milwaukee Art Museum, Milwaukee, Wisconsin
Asheville Art Museum, Asheville, North Carolina
Arkansas Art Center, Little Rock, Arkansas |
| 2013 | Gone Viral
Marion Art Gallery, Fredonia, New York | 2010 | Social Skin
Anderson Gallery, Richmond, Virginia |
| 2012 | Soul of a City
Brooks Museum, Memphis, Tennessee | 2010 | Repurpose, Reuse, Recycle
City of Brea Art Gallery, Brea, California |
| 2012 | NEXT: Artists selected from 30 Americans
Contemporary Wing, Washington, DC | 2010 | Reflecting and Recollecting
1708 Satellite exhibit at Linden Row, Richmond, Virginia |
| 2012 | Art of Seduction
Rouse Gallery Howard County Community College, Columbia, Maryland | 2010 | Wearable Art/Unwearable Fashion
Vis Arts Center, Rockville, Maryland |
| 2012 | In Material
Arthur Ross Gallery, University of Pennsylvania, Philadelphia, Pennsylvania | 2010 | 7th International Fiber Biennial
Snyderman – Works Gallery, Philadelphia, Pennsylvania |
| 2012 | 8th Fiber Biennial
Snyderman Works Gallery, Philadelphia, Pennsylvania | 2010 | Wearing Spirit
Caribbean Cultural Center African Diaspora Institute, New York, New York |
| 2012 | Magical Visions
University of Delaware, Newark, Delaware | 2010 | The Medium is the Message
Peninsula School of Art, Fish Creek, Wisconsin |
| 2011 | DUBH: dialogues in black (travels through 2012)
American Irish Historical Society, New York, New York
Oliver Sears Gallery, Dublin, Ireland | 2010 | Fiber Clay Glass Stone
NCA Gallery, Detroit, Michigan |
| 2011 | SOFA Chicago
Navy Pier, Chicago, Illinois (Snyderman Gallery) | | |
| 2011 | Identify Yourself
Craft Alliance, St. Louis, Missouri | | |

- | | | | |
|------|---|------|--|
| 2009 | Generously Odd: Craft Now
Lexington Art League, Lexington, Kentucky | 2009 | Upcycling
Architecture and Design Museum, Los Angeles, California |
| 2009 | Black
DCAC, Washington, DC | 2009 | Hair on Fire
Halsey Institute of Contemporary Art, College of Charleston, South Carolina |
| 2009 | Rockstone and Bootheel: Contemporary West Indian Art
Real Art Ways, Hartford, Connecticut | 2009 | Tasting Memory
Avery Research Center, College of Charleston, South Carolina |
| 2009 | Dress Codes: Clothing as Metaphor in Contemporary Art
Katonah Museum of Art, Katonah, New York | 2008 | Political Circus
Ritter Gallery, Florida Atlantic University Boca Raton, Florida |
| 2009 | Complex Weave (travels through 2013)
Stedman Gallery, Rutgers University, Camden, New Jersey
Center for the Arts Gallery, Towson University, Towson, Maryland
Lore Degenstein Gallery, Susquehanna University, Selinsgrove, Pennsylvania
Robeson Gallery, Penn State University, University Park, Pennsylvania
Fisher Gallery, University of Southern California, Los Angeles, California
Carleton College, Northfield, Minnesota | 2008 | Go Green
Dow Studios, Deer Isle, Maine |
| 2009 | Decadence and Decay: The Mansion Project
Krueger-Scott Mansion, Newark, New Jersey | 2008 | SOFA Chicago (Snyderman-Works Gallery)
Navy Pier, Chicago, Illinois |
| 2009 | Illinois
McLean County Arts Center, Bloomington, Illinois | 2008 | Manufactured
Museum of Contemporary Craft, Portland, Oregon |
| 2009 | Cheongju International Craft Biennale
Cheongju Arts Center, Cheongju, Korea | 2008 | Second Lives
Museum of Art and Design, New York, New York |
| 2009 | Taking Time (traveled through 2011)
Birmingham Museum of Art, England
Dovecot Studios, Edinburgh, Scotland
Harley Gallery, Worksop, England
Millennium Court Arts Centre, Portadown, Ireland
University of Hertfordshire Galleries, Hatfield, England
Plymouth City Museum and Art Gallery, Plymouth, England
Platform Gallery, Clitheroe, England | 2008 | Duets
Dow Studio, Deer Isle, Maine |
| 2009 | Uber Portrait
Bellevue Arts Museum, Bellevue, Washington | 2008 | Embrace: Atlanta
Mason Muer Gallery, Atlanta, Georgia |
| | | 2008 | Political Craft
Society for American Craft, Boston, Massachusetts |
| | | 2008 | Altered Geometry: Contemporary Sculpture from the Collection
Madison Museum of Contemporary Art, Madison, Wisconsin |
| | | 2008 | Conceptual Edge
NCA Gallery, Detroit, Michigan |
| | | 2008 | Mami Wata: Arts for Water Spirits (Traveled through 2011)
UCLA Fowler Museum, Los Angeles, California
Chazen Museum, Madison, Wisconsin
National Museum of African Art, Washington, DC
Cantor Center for Visual Arts, Stanford University, Palo Alto, California |
| | | 2008 | 6th International Fiber Biennial
Snyderman-Works Gallery, Philadelphia, Pennsylvania |

- 2008 the matter at hand
Memphis College of Art, Memphis, Tennessee
- 2008 National Black Fine Art Show
NCA Gallery, Puck Building, New York, New York
- 2008 From Taboo to Icon,
Ice Box Project Space, Philadelphia,
Pennsylvania
- 2007 Pricked: Extreme Embroidery
Museum of Arts and Design, New York,
New York
- 2007 Material Culture
Longwood Gallery @ Hostos, Bronx, New York
- 2007 Conceptual Edge
NCA Gallery, Detroit, Michigan
- 2007 and I am blue...
McLean County Arts Center, Bloomington,
Illinois
- 2007 Well Dressed
Nathan Cummings Foundation, New York,
New York
- 2007 Orion's Belt
Sheridan Fine Art Gallery, Reno, Nevada
- 2007 Hot House
Cranbrook Museum of Art, Bloomfield Hills,
Michigan
Reading Museum of Art, Reading, Pennsylvania
- 2007 National Black Fine Art Show
NCA Gallery, Puck Building, New York, New York
- 2006 Twisted Roots (WPA/Corcoran Exchange Project)
DCAC, Washington, DC
- 2006 Hair
Lisa Sette Gallery, Scottsdale, Arizona
- 2006 SOFA NYC (Snyderman-Works Gallery)
Armory, New York, New York
- 2006 Artificial Afrika
Gigantic Art Space, New York, New York
- 2006 5th International Fiber Biennial
Snyderman-Works Gallery, Philadelphia,
Pennsylvania
- 2006 The Conceptual Edge
N. C. A. Gallery, Detroit, Michigan
- 2005 Small Works
N. C. A. Gallery, Detroit, Michigan
- 2005 Material Inquiry
Macalaster College, St. Paul, Minnesota
- 2005 Yoruba Beadwork and African American Art
Bead Museum, Glendale, Arizona
- 2005 Community: Fiber and Clay
Overture Gallery, Madison, Wisconsin
River Arts Center, Sauk City, Wisconsin
Colucci Gallery, Madison, Wisconsin
- 2004 A Decade of Art
Wisconsin Academy Gallery, Madison, Wisconsin
- 2004 Convergence/Divergence
Goldstein Museum of Design, St. Paul, Minnesota
- 2004 Draw Drawing
Gallery 32, London, England
- 2003 Triennial
Chazen Museum of Art, Madison, Wisconsin
- 2003 Destinies: Yoruba Art in America-Sonya Clark,
Michael Harris, Moyo Ogundipe, and
Moyo Okediji
Myhren Gallery, University of Denver, Denver,
Colorado
- 2003 Threading the Eye
Sherry Leedy Contemporary, Kansas City,
Missouri
- 2003 Women on the Edge
R. Duane Reed Gallery, St. Louis, Missouri
- 2003 Contemporary Art of the University of
Wisconsin-Madison
Casa Thomas Jefferson, Brasilia, Brazil
Museu de Arte de Brasilia, Brazil
- 2003 Pins and Needles
Kohler Arts Center, Sheboygan, Wisconsin
- 2003 Charmed Lives
Facere Art Gallery, Seattle, Washington
- 2003 Breaking Ground
Gallery at The Park School, Baltimore, Maryland
- 2003 Hair Stories (catalog)
Scottsdale Museum of Art, Arizona
(traveled through 2005)
Chicago Cultural Center, Illinois

- Clark Atlanta University Art Gallery, Georgia
Museum of the African Diaspora,
San Francisco, California
Contemporary Arts Center,
New Orleans, Louisiana
Forty Acres Art Gallery, Sacramento, California
- 2003 30 Years at Second Street Gallery
Second Street Gallery, Charlottesville, Virginia
- 2002 7th International Mini-Textiles Triennial (catalog)
Jean Lurcat Tapestry Museum, Angers, France
(traveled through 2005)
St. Gall Textile Museum, Switzerland
- 2002 The Relevance of Making
Penland Gallery, Penland, North Carolina

published articles

- "Hand-me-downs: our stories held in objects, materials and processes" Haystack Monograph #17, 2004, pp. 4 – 8
- "In Review: Nick Sargent", Sonya Clark, *Surface Design Journal*, Vol. 28, No. 1, Fall 2003, pp. 54 – 55
- "Beneath Pattern: Investigating Symmetry", Sonya Clark, *Surface Design Journal*, Summer 2000
- "Sonya Clark in Her Own Words", Doran Ross ed., *Wrapped in Pride*, UCLA Fowler Museum, 1998, pp. 184 – 185
- "Portfolio: Sonya Clark", *American Craft*, Vol. 57, No. 5, October/November 1997, p. 100
- "Sculptural Headdresses" Sonya Clark, *Ornament*, Vol. 20, No. 3, Spring 1997, pp. 32 – 37
- ed. Douglas, Diane and Vicki Halper. *Choosing Craft: A History in Artists' Words*, University of North Carolina Press (Chapel Hill), 2009, pp 37-39

selected reviews and cited works

Books

- Sims, Lowery and Leslie King Hammond. *Global Africa Project*, Prestel, 2010, pp. 184-185, 215 and back cover
- Jegade, Dele. *Encyclopedia of African American Artists: Artists of the American Mosaic*, Greenwood Press, Westport, Connecticut: 2009
- Holt Skov, Steven and Mara Holt Skov. *Manufactured: The Conspicuous Transformation of Everyday Objects*, Chronicle Books, 2008 pp. 9 – 19
- Drewal, Henry. *Mami Wata: Arts for Water Spirits in Africa and its Diasporas*, University of California Press, 2008, pp. 191 – 193
- McFadden, David. *Second Lives: Remixing the Ordinary*, Museum of Arts and Design Press, 2008, pp. 76 – 79
- Douglas, Diane and Vicki Halper. *Choosing Craft: A History in Artists' Words*, University of North Carolina Press (Chapel Hill), 2008.
- Wells, Carol Wilcox, *Masters: Beadweaving*, Lark Books, 2008, pp. 104 – 111
- Cannarella, Deborah. *Beading for the Soul*, Interweave Press, 2005, pp. 96 – 99, 146
- Wilcox Wells, Carol. *500 Beaded Objects*, Lark Books, 2004, pp. 17, 34 – 35
- Felix, Marc. *Kongo Kingdom Art from Ritual to Cutting Edge*, 2003, p. 327
- Lewis, Samella *African American Art and Artists*, University of California Press, 2003, pp. 310 – 313

public collections

Arizona State University Museum, Tempe, Arizona
Cranbrook Art Museum, Bloomfield Hills, Michigan
Delaware Art Museum, Wilmington, Delaware
Hampton Museum, Hampton, Virginia
Helen Louise Allen Textile Collection, Madison, Wisconsin
Indianapolis Museum of Art, Indianapolis, Indiana
Madison Museum of Contemporary Art, Madison, Wisconsin
Mead Art Museum, Amherst College, Amherst, Massachusetts
Memphis Brooks Museum, Memphis, Tennessee
Montreal Museum of Decorative Arts, Montreal,
Quebec, Canada
Musees d'Angers, Angers, France
Philadelphia Museum of Art, Philadelphia, Pennsylvania
Sprint Collection, Overland Park, Kansas
University of Iowa Museum of Art, Iowa City, Iowa
Virginia Museum of Fine Art, Richmond, Virginia



Hair Necklace 3

2012

Human hair
28" x 4"

/



