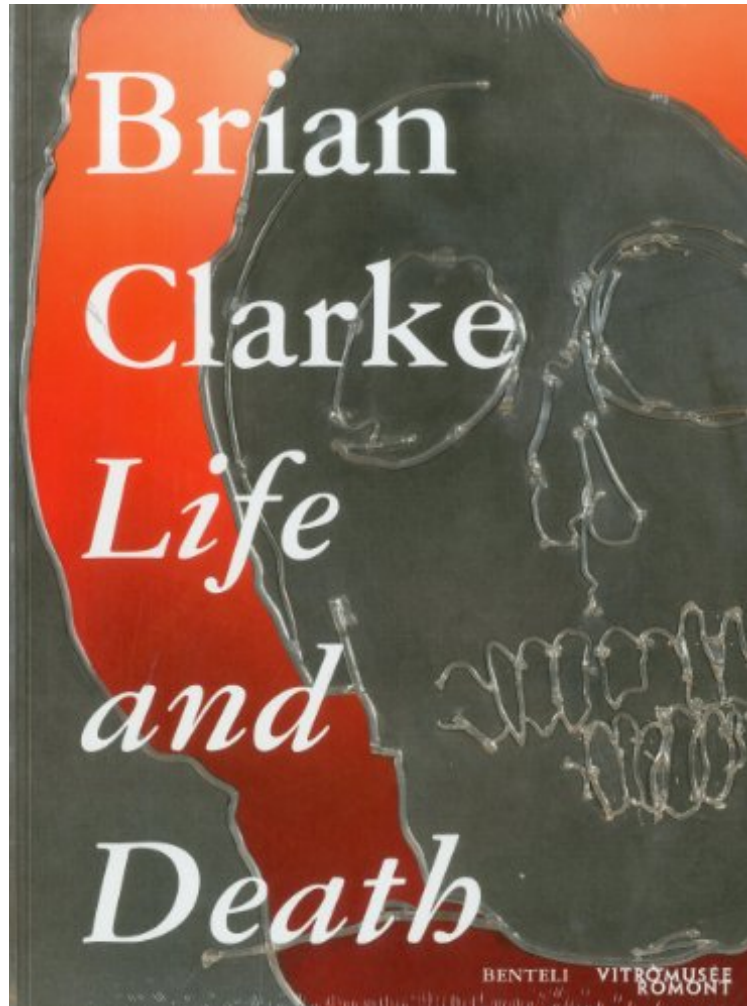


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## Brian Clarke: Life and Death

*Brian Clarke, Stefan Trumpler*  
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**Brian Clarke, Stefan Trumpler : Brian Clarke: Life and Death** before purchasing it in order to gage whether or not it would be worth my time, and all praised Brian Clarke: Life and Death:

Brian Clarke is one of today's best-known artists internationally in the field of glass work. The exhibition of the newest series of work, 'Don't Forget the Lamb' and important testimonies of Brian Clarke's work from the past ten years.

About the Author Brian Clarke is one of today's best-known artists internationally in the field of glass work. The windows of the abbatial church of La Fille-Dieu in Romont were followed by large projects in co-operation with contemporary architects (including Pfizer Headquarters, New York) and recently paintings in glass for the Gothic

cathedral of Linköping in Sweden. In addition to designs for buildings, the English artist creates work focusing on specific themes. The exhibition of the newest series of work, *Don't Forget the Lamb*, and important testimonies of Brian Clarke's work from the past ten years relate to life and mortality. Taking the perspective of death, the artist reverses the importance of materials: lead, as material of traditional stained glass, is used as the primary medium of composition. The *memento mori* are juxtaposed with colourful signs of life, first of all the lilies of the great Glass Wall. The motif of the lily from an ornament in the windows of the Sainte Chapelle in Paris becomes a symbol for the vibrant presence of the past. The catalogue also includes numerous preliminary graphics for the glass paintings.

Brian Clarke, born in 1953 in Oldham, Lancashire, England, attended various art colleges and completed his studies with honours. His glass windows can be seen all over the world, e.g. in Germany, Great Britain, Japan, France and the US. He lives and works in London, New York and Munich and is the trustee of the estate of Francis Bacon.

Stefan Trampler, Dr. phil., born in 1955 in Schaffhausen, Switzerland, studied archaeology and the history of art in Berne, and trained further in the technology and preservation of glass painting. Since 1987 he is head of the Vitrocentre Romont, the Swiss research centre for glass painting and stained glass, and since 1991 also curator of the Vitromuse Romont.