



OF OTHER PATHS
(HETEROTOPIA)
(2015)
LESLIE BARLOW

Whitworth University
Lied Center for the Visual Arts

ART GUIDE

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Lied Center of the Visual Arts Art Guide
Whitworth University, Fall 2018

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***Not all photographs included in this Art Guide were taken by Toshi Shimizu**

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LESLIE BARLOW

b. 1989

Leslie Barlow is an artist living and working in Minneapolis, MN. Primarily an oil painter, Barlow's current work employs the figure and narrative elements to explore complex social issues like race, multiculturalism, "otherness," representation, and identity. She investigates these through the use of the personal; often creating works depicting family, friends, people in her community, and personal experiences to reflect the subtle and not-so-subtle integrations of these ideas into individual lives and identities. Barlow received her BFA in 2011 from the University of Wisconsin- Stout and her MFA in 2016 from the Minneapolis College of Art and Design.

Barlow has received great recognition from her home state of Minnesota. She appeared in season 7 of TPT's *Minnesota Original* television series, was published in the "Best New Art 2016" list in *Minnesota Monthly Magazine*, and was published in the City Pages as "Artist of the Year" for 2016. In 2018 and 2016, she received the Minnesota State Arts Board Artist Initiative Grant and a Foundation Award in 2017 in the Minnesota State Fair Juried Exhibition for a large oil painting from her *Loving* series.

Barlow actively exhibits her work throughout the United States and many of her pieces can be found in private and public collections. Her work can be seen at

the new US Bank Stadium in downtown Minneapolis, where in 2016 she was commissioned by the Vikings team to create 6 portrait paintings of iconic Vikings players. Barlow has also recently participated in artist residencies including the 3 x 5 Emerging Artist Residency at The Soap Factory (Minneapolis, MN) and she was an Artist-in-Residence at Whitworth University in October of 2016. From February to May 2018, Barlow was the Artist-in-Residence at Marcy Open School, facilitated through the Marcy Arts Partnership. Her studio is located in the Northeast Minneapolis Arts District.

In addition to her studio practice, Barlow teaches at the University of Minnesota and Juxtaposition Arts, participates on the Arts Advisory Panel for Made Here, and is a board member of the Northeast Minneapolis Artist Association. She also occasionally teaches community classes/workshops and holds public lectures. In 2017 she joined a team of organizers and artists to plan the first-ever MidWest Mixed Conference (now known as Midwest Mixed).

Pictured: *Of Other Paths (Heterotopia)* (2015)
Leslie Barlow. University Purchase.

From: <https://www.lesliebarlowartist.com/about-leslie-barlow/>



BOJIDAR BONTCHEV

Artist-in-Residence (1996 - 1998)

b. 1956

Every time Bojidar Bontchev (a ceramic artist from Bulgaria) touches clay, he visits another world. It's his way of coping with his country's shaky present state and unknown future. "I don't believe in the [seriousness of art]. Some artists look at the black side of life. They take the ugly things and the things that provoke your mind to think about the serious things. There is a lot of things like this in Bulgaria."

Since the collapse of the Soviet Union in 1989 and the dawning of capitalism, many of the country's artists have traded in their paints, pencils or clay for business suits. Because most people are far too poor to afford art, there's virtually no market for it. Further, the government no longer has the funds it once had under communism to support the arts.

Still, for Bontchev, pursuing his love - ceramics - is a rewarding struggle. He visited the United States on a residency grant he received from ArtsLink, a public/private partnership of numerous arts organizations nationwide. He lived and worked at Whitworth College in March of 1996. While there, he sculpted a couple of pieces in the belly of the fine arts building. As he worked, he let students peer over his shoulder. He also assisted them in their work, showed slides of his art and related his experiences of being a professional artist abroad.

"We exchange ideas and we exchange experiences," he says. "Exchange" is the whole idea of this program. Bontchev is one of 51 artists and arts managers from Eastern and Central Europe who received ArtsLink grants so they could come and work for a brief period in this country.

Back home, he teaches full-time at the Academy of Fine Arts in Sofia. The rest of his free time is consumed by creating new pieces. Bontchev constructs magnificent, ornately painted and decorated ceramic towers, which sometimes reach heights in excess of five feet, maintaining a high degree of architecture. "Before, when I was a child, I used to think about this idea to be architect," he recalls. "Sometimes I feel like an architect. I build houses ... skyscrapers." His work is playful and imaginative. It's also interactive. Several of his pieces have interchangeable parts. Some even have drawers that can be pulled out. Every piece is extremely fragile, and they usually require two or three weeks to complete.

Pictured: *Beautiful Tower* (1997), Bojidar Bontchev. University Purchase.

From: <http://www.spokesman.com/stories/1996/apr/04/art-exchange-bulgarian-sculptor-shares/>



DOGON PEOPLE

TYPES OF ART

The Dogon are best known for their extensive carving of masks and wooden figurative art. The primary colors used by the Dogon are usually red, black, and white, and popular patterns include spirals and checkerboard motifs, both of which can be traced to their origin stories. There are many motifs in their artwork depicting , including animals found where the Dogon live and hunt such as antelopes, hares, lions, hyenas, cows, birds and monkeys.

HISTORY

Early history is informed by oral traditions, which claim that the Dogon originated from the west bank of the Niger River (10th to 13th centuries). They emigrated west to northern Burkina Faso, where local histories describe them as kiksi. Around 1490, they fled a region now known as the northern Mossi kingdom of Yatenga when it was invaded by Mossi cavalry. They ended up in the Bandiagara cliffs region, safe from the approaching horsemen. Carbon-14 dating techniques used on excavated remains found in the cliffs suggest that there were inhabitants in the region before the arrival of the Dogon, dating back to the 10th century. Those Dogon who did not flee were incorporated into Mossi society and were known as the nyonyose, or descendants of the first inhabitants.

ECONOMY

The Dogon people grow onions which are exported throughout the Sudan region. They also grow

millet and sorghum, which is consumed locally. Like so many agricultural people of Africa, the land and its bounty plays an important part in the religious views of the Dogon. The most important agricultural rite is the bulu, which immediately precedes the first rains and planting.

RELIGION

Dogon religion is defined primarily through the worshiping of the ancestors and the spirits whom they encountered as they moved across the Western Sudan. The Awa society is responsible for carrying out the rituals, which allow the deceased to leave the world of the living and enter the world of the dead. Public rites include bago bundo (funerary rites) and the dama ceremony, which marks the end of the mourning period. All of these rites involve masking traditions and are carried out only by initiated males who have learned the techniques needed to impersonate the supernaturals. The society is divided in accordance with age-grades, ignoring traditional lineage and hierarchical ordering within the village.

Pictured: *Granary Door* (undated), Dogon People, Matters Collection.

From <https://africa.uiowa.edu/peoples/show/Dogon>



BRUCE HERMAN

b. 1953

Bruce Herman is a painter living and working in Gloucester, Massachusetts. Herman was born in Montclair, New Jersey, on January 13, 1953. He is married to Meg Matthews and has two children, Benjamin and Sarah. He completed both undergraduate and graduate fine arts degrees at Boston University School for the Arts. He studied under Philip Guston, James Weeks, David Aronson and Reed Kay.

He is currently professor of art at Gordon College in Wenham, Massachusetts, where he serves as chairman of the Art Department and is director of The Gallery at Barrington Center for the Arts. Herman lectures widely and has had work published in many books, journals, and popular magazines.

His artwork has been exhibited in over 50 exhibitions in 11 major cities including Boston, New York, Chicago, Washington, D.C., Los Angeles, St. Paul and Phoenix. His work has been shown in five different countries, including England, Italy, Russia, Canada and Israel. His work has been shown internationally, including in England, Italy, Canada, and Israel. His art is featured in many public and private collections including the Vatican Museum of Modern Religious Art in Rome; The Cincinnati Museum of Fine Arts; DeCordova Museum in Lincoln, Massachusetts; and the Hammer Museum, Grunwald Print Collection, Los Angeles.

Herman's paintings, prints and drawings explore the perennial human dilemma—the longing for transcendence and the paradoxical reality of human mortality with all its melancholy, hope and tragicomic truth. Herman also frequently draws on the Bible for images and inspiration, finding in it an inexhaustible reservoir of beauty and meaning.

Pictured:

Mother and Daughter (2009), Bruce Herman.
University Purchase.

From: http://www.gordon.edu/page.cfm?iPageID=563&iCategoryID=76&CCS&Bruce_Herman



MELVIN D. McCUDDIN

b. 1933

Mel McCuddin has found that if he waits - for minutes or even hours - something will eventually show itself. And so he does. He sits. He stares.

After haphazardly covering canvases the size of his wingspan with glops of oil paint - red, blue, black, yellow - McCuddin smears them with brushes and tattered rags until the surface resembles a smoky fog or a gorgeous sunset in a polluted city. When he's got a room full of those kinds of canvasses, only then can his creative process begin.

"I just put a bunch of paint on a blank canvas. I sit back and look at these things. Eventually something appears in the paint - kind of just looking at the clouds and something just appears," McCuddin says. "That's the way they start. That the way ideas come. I never know what the painting is going to be about when I start."

Sometimes what he'd see was almost hilarious: three grown men - one who looks an awful lot like Tom Selleck - sitting in a barrel-like Jacuzzi in bathing caps. Or a giant Lennie Small-like character chasing after an irritated chicken. Sometimes he'd stare at the paint and see these strange and flawed humans: tall ones with linebacker shoulders and shrunken heads, or squat ones with heads the size of suburban tract homes. No person, under McCuddin's eye, looks quite

right. And those dark shadowy clouds, or the strange yellow skies always loom behind them. "It all just kind of happens," he says. "Life isn't all happiness."

McCuddin, much like a political cartoonist, exaggerates the features of the people who poke their heads out from the din. McCuddin says that most of the people in his paintings - the guys in the funny swim hats or the fellow chasing the chickens - aren't usually anyone in particular. Instead, they're maybe a sliver of a memory he has of one time or another. And maybe that's why everything around them - the hazy background, the detached faces, the pursed lips - is so out of reach. McCuddin stares until he pulls out some distant memory from the color.

Pictured: *A Delicate Balance* (2009), Melvin D. McCuddin. Anonymous gift.

From *The Pacific Northwest Inlander A Beautiful Mind*, 10 July 2012. <https://www.inlander.com/spokane/a-beautiful-mind/Content?oid=2138693>



JOSÉ PARLÁ

b. 1973

José Parlá is an artist who assumes several roles in order to create his work; he acts as a historical transcriber, and a visual raconteur. As a transcriber, he records his experiences in calligraphic and palimpsestic code. Serving as a collection of textually chronicled memories, the markings appear on backdrops resembling the distressed surfaces he encounters – the cosmetic results of passed time – city walls marred from layers of paint, old posters, and years of neglect. As a storyteller, Parlá presents a leitmotif of an enigmatic narrative, translating moments that only a visual dialogue can convey.

Parlá was born to Cuban parents in exile in Miami, Florida. He started painting in 1983, and in 1988 received a scholarship to the Savannah College of Art & Design. He began painting on city walls using the name “Ease,” following the tradition of New York subway art. He was involved in the early development of hip-hop and street imagery and combines those influences with an interest in traditional painting. In 1989, Parlá was awarded the Francis McCommon Scholarship to Georgia’s Savannah College of Art & Design. He exhibited his work in group and solo shows in Miami, Atlanta, New York, Los Angeles, Paris and Tokyo. His work is featured in collections of Agnes B., Tom Ford and Katy Barker, and has been published in newspapers and magazines including *The Miami Herald*, *The*

Atlanta Journal-Constitution, and *Rolling Stone*.

His paintings incorporate calligraphy into pictures that resemble distressed city walls. Art historian Michael Betancourt divided his paintings into three categories: walls, diaries, and pictures. Walls are mural sized, diaries are smaller than walls, heavily filled with writing, and resemble a palimpsest. Pictures are the size of traditional paintings, but their visual contents resembles the walls but without the scale.

Parlá created one exclusive Loop Press edition picture while he was in residence at Whitworth University, featuring his “Pirate Alphabet” lettering style for the school, reminiscent of abstract expressionist action painting and calligraphy. He also created an exclusive Loop Press print edition that was printed on rag paper using a serigraphy process. In addition, Parlá created a large number of collographs that were combined with his “Pirate Alphabet” to make unique impressions in addition to a second version printed on grey paper featuring a different creative version of the alphabet.

As Greg Tate said, “Like Gerhard Richter, Parlá sees our art-historical notions of abstraction and abstract expressionism as having inextricably and poetically woven themselves in our contemporary understanding of the real, the authentic, the dramatic, the historic, the classic, the modern, the global, the African, the human.”

“Caught very much in the moment, Parlá’s time is always transitory, a measure of echoes rather than certainties, a resonance of history where absence constitutes a more formidable presence than anything so shiny and new as the present.”

— **CARLO MCCORMICK**

AMERICAN CULTURE CRITIC AND CURATOR

“What Parlá’s work provides to its viewers is a way to re-see the city and re-engage the value of urban life.”

— **MICHAEL BETANCOURT**

ART AND FILM HISTORIAN

Pictured: *The Passing* (2006), José Parlá. University Purchase.

Whitworth University Art Department Loop Press, more information on page 26

<http://m.joseparla.com/parlaweb/node/133>

<http://en.wikipedia.org/wiki/Jos%C3%A9Parl%C3%A1>

https://www.nolongerempty.org/team_members/jose-parla/



STEPHEN RUE

b. 1975

Stephen Rue earned a Bachelor of Fine Arts degree from Pacific Lutheran University and a Master of Fine Arts from Minneapolis College of Art and Design. Rue has worked at Whitworth University as lecturer and gallery director for the Brian Oliver Gallery and currently lives and works in Spokane.

“I’ve always been fascinated by religion. In my paintings friends, family and fellow artists play characters in religious scenes, drawn from my background in Christianity,” Rue says. “These myths (just few among thousands around the world) express our collective experience as humans. Basic human truths can be found in these stories and images, and they are tangible ways we can speak of those ideas that are intangible.” Apart from what they depict, Rue’s lush painting surfaces and expressive brushwork take on lives of their own.

In 2007, Stephen Rue (Spokane) received a GAP to support the addition of paintings to the series “*Saints and Sinners*”, which focuses on contemporary and personal interpretations of saints and biblical stories. The series of oil paintings combines “my interest in the stylistic techniques of the Renaissance with my fascination and background in religion as the son and grandson of Lutheran ministers. By

presenting traditional subjects in a contemporary setting, I draw the viewer into a psychological game of associations between the image and his or her own religious experience. It is in this realm of religious retrospection and unconscious expectations that I like to let my paintings live.”

Pictured: *Evening Rituals* (2002), Stephan Rue. Gift of Sue Bradley.

From Stephen Rue and https://artisttrust.org/index.php/award-winners/artist-profile/stephen_rue



RUBEN TREJO

(1937-2009)

Ruben Trejo was born and raised in a CB&Q boxcar in the Burlington railroad yards of St Paul, Minnesota. His parents were Tarascan Indians from Michoaca'n, Mexico who had traveled north in search of employment. Trejo's earliest memories are of interpreting the dual cultures of the Mexican and the English worlds. One of eleven siblings he recalls that "We never spoke English to my father or mother. We always spoke Spanish at home and English in school." He likes to joke, "In essence, I was educated with a split mind."

He and his family lived in the railroad boxcar until he was nineteen, traveling around the country performing temporary farm work. While he has some early memories of making art, music was his first passion. It was while studying literature and music theory at the University of Minnesota that Trejo belatedly acquired an interest in the visual arts.

Trejo earned his M.F.A. from the University of Minnesota in 1969. He taught briefly at St Theresa's College and ultimately settled in the Pacific Northwest. In 1973, he began his long association with Eastern Washington University teaching art and sculpture. Having overcome obstacles in his

early life, Trejo, as a professor and artist, felt that he could be an instrument for change, helping to pave the way for young Chicano artists.

In response to students who asked what brought him to art, he teasingly replied, "It beats picking grapes." But such humor belies the seriousness of Trejo's explorations. Since 1966 his work has been shown in solo exhibitions including the Jundt Museum in Spokane, Isis Gallery in Seattle, Thompson University Center in British Columbia, the Intar Gallery in New York and in important group exhibitions throughout the Americas.

A selected list includes: St Norbert Cultural Art Center in Manitoba, the National Hispanic Cultural Center in Albuquerque, Galeria de La Raza in San Francisco, Museo de Arte Contemporaneo in Santiago, Chile, the Mexican Fine Arts Center Museum in Chicago, Museo Regional de Oaxaca, Museo del Barrio in New York, San Francisco Museum of Modern Art, and the Northwest Museum of Arts and Culture (formerly known as Cheney Cowles Museum) in Spokane, Washington. Ruben Trejo's work has been included in over a dozen books and numerous reviews including

“ In retrospect I came to the conclusion that I’m struggling with a third-world inheritance caught fornicating with the American Dream. Sometime in the late 1960s and early ‘70s, the idea of being a Chicano finally hit me like a Red River Valley potato. ”

- RUBEN TREJO

the *Third Text* published in London, *Recuentros* published in Chile.

He was renowned across the country, and his work is part of the permanent collections of the Smithsonian American Art Museum, the National Hispanic Cultural Center in Albuquerque, N.M., and the National Museum of Mexican Art in Chicago. He worked in a number of mediums, including sculpture, mixed-media installations, painting and drawing.

His work often dealt with the social issues surrounding his heritage, and the pieces were frequently done in a series. His style blended European modernism, American art and Trejo’s Mexican heritage, Ybarra-Frausto said. “He was an original artist who followed his own path.”

Pictured: (Left) *Codex for the 21st Century #4* (2000), Ruben Trejo. University purchase. (Right) *Codex for the 21st Century #5* (2000), Ruben Trejo. University purchase.

From <http://www.rubentrejo.com/Bio.html> and <http://www.spokesman.com/stories/2009/jul/22/nationally-admired-artist-dies/>

WHITWORTH ALUMNI ARTISTS

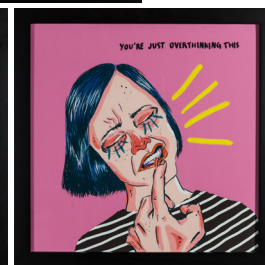


**NATHAN ARCHER
ELLEFSON '10**

b. 1988

Art major

Pictured: *Feather* (2010), Nathan Archer Ellefson. Student Purchase Award.



HANNAH PALMER '18

b. 1996

Art--Graphic Design track and Marketing majors

Pictured (top to bottom, left to right): *Physical Touch* (2018), *Drink Your Tears* (2018), *Habits We Would Like to Stop but Can't* (2018) Hannah Palmer. Ben Frank and Jean Moss Student Purchase Award.



ELIZABETH JOHNSON '09

b. 1986

Art major

Pictured: *Robert, Campin'* (2008), Elizabeth Johnson. Student Purchase Award.



CARLENE J. SCHNEIDER '13

b. 1990

Art major

Pictured: *Pearl Necklace* (2023), Carlene J. Schneider. Student Purchase Award.