



HOMESTEAD IN
MEAD (1970)
HAROLD BALAZS

Whitworth University
Hawthorne House

ART GUIDE

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HAROLD BALAZS

1928 - 2017

In the Northwest, Harold Balazs is a household name. And for those who have explored the region in the past six decades, chances are great they've been touched by his large-scale public art pieces that populate plazas, schools, parks, libraries, government offices, and college campuses. Metal sculptures, concrete reliefs, enamel murals, walls of carved wood and brick reflect the breadth of the artist's creativity and decorate cities throughout Washington from Seattle to Spokane. Others dot the landscape in Oregon, Alaska, Montana, and Idaho.

Perhaps his most famous pieces are found in Spokane in Riverfront Park, former site of Expo '74. Chosen as the primary artist for the world's fair in 1974, Balazs created a 32-foot sculpture derived of twenty concrete panels and patterned after a Japanese lantern that dazzles visitors and illuminates at night. Centennial Sculpture, a curious and playful tangle of stainless steel completed in 1982, floats in the Spokane River. Balazs' also co-created the giant Rotary Fountain, a series of sprinklers and spouts supported by five 24 foot steel columns in 2006.

Also famed as a leading liturgical artist, Balazs created art - including carved doors and altars, enamels, and stained glass - for more than two hundred churches and

synagogues in the region from the 1950's onwards including Spokane's St. Charles Borromeo Catholic Church and Unitarian Universalist Church.

Balazs can take responsibility for public art in Washington in more ways than one. Shortly after earning his bachelor degree of arts from Washington State University in 1951, where he was viewed as one of the top students of his program, Balazs served three terms on the Washington State Arts Commission and helped establish the Art in Public Places Program (AIPP) that facilitates the acquisition, placement, and stewardship of artwork in state-funded building projects throughout Washington. To date, more than 4,500 artworks are sited throughout the state for public enjoyment thanks to AIPP.

Over his extensive and productive career as an artist, Balazs received notoriety throughout the country and was honored with a plethora of prestigious awards, including the American Institute of Architects Gold Medal for Architectural Craft, the Creative Achievement Award from the Enamellist Society, the Seattle Metal Guild Lifetime Achievement Award and an honorary doctorate from the Gonzaga University School of Law.

“ His work was always approachable and accessible because it was suffused with joy, with discovery, with invention and without any whiff of artifice, the ‘market’ or posturing. ”

— BEN MITCHELL

SENIOR CURATOR OF ART,
NORTHWEST MUSEUM OF ARTS AND CULTURE

Balazs' work is displayed in the Smithsonian American Art Museum, and in 2001, Lloyd Herman, founding director of the Smithsonian's Renwick Gallery, hand selected Balazs for Northwest Designer Craftsmen's *Living Treasures* video series. Also, Balazs' contributions to the field were celebrated in a major retrospective exhibition in 2010 organized by the Northwest Museum of Arts and Culture and documented in a 160 page book published by the University of Washington Press.

Born in Westlake, Ohio, a short distance from Cleveland, Balazs learned the art of metal working from his father, a sheet-metal worker and air-conditioning repairman. His mother, a woman who valued the arts, enrolled the budding artist in art classes at the Cleveland Museum of Art. Here Balazs became enamored with enamel panels and vowed to practice the same art form one day. And that he did.

Balazs created a print in conjunction with the installation of his nine-foot steel public sculpture in Whitworth's Harriet Cheney Cowles Memorial Library courtyard; the courtyard was designed by Northwest Architects to feature just such an artwork. The sculpture was dedicated in the library courtyard as part of Whitworth's Homecoming Weekend

festivities. Balazs' print *A Thing Examined* is a screen print made from a transparency the artist created while sitting in front of the installed sculpture.

Pictured: *Homestead in Mead* (1970), Harold Balazs, Loop Press Collection

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The Art Spirit Gallery, <info@theartspiritgallery.ccsend.com>

https://www.theartspiritgallery.com/artist/Harold_Balazs/biography/

<https://www.seattletimes.com/seattle-news/obituaries/artist-harold-balazs-a-giant-a-titan-dies-at-89/>



HENRY CORNELIUS BALINK

1882 - 1963

Born Hendrikus Cornelius Balink on June 10, 1882 in Amsterdam, Holland, Henry learned early on that he wouldn't have support from his parents to enter the art world. At the age of eleven, he financed his art training at the Royal Academy of Art, Amsterdam by working as a bicycle racer, ice skater, and stuntman for an American film company. He attended the school as a pupil of C.L. Drake, van der Waay, and Derkinderen from 1909 to 1914.

With the onset of World War I in 1914, Balink and his new bride, Maria Wessing, immigrated to New York City and he took on the name Henry Balink. On assignment from the Archeological Museum in Berlin and the Louvre in Paris, he began copying works at the Metropolitan Museum of Art and soon became employed by them.

He then began doing murals and taking on private portrait commissions in Chicago until he was fascinated by the travel poster he saw about Taos, New Mexico. He briefly stayed there in 1917 until, after returning home from a visit to Holland and Germany in 1922, he and his wife moved to Ol Pecos Road in Santa Fe permanently in 1924.

Balink's artistic training was in the classical Barbizon

school of tight brushwork and a gray-brown palette. The intense colors of the Southwest landscape inspired him to brighten his palette. In 1927 Balink was commissioned by the Marland Museum in Ponca City to paint portraits of Oklahoma's Indian chiefs. Balink's vibrant portraits of the Indians were highly successful, so much so that the jealous members of the Taos Society of Artists tried to have Balink deported, accusing him of espionage.

In the 1930s Balink taught art and sculpture at the Santa Fe Indian School. During World War II, he trained George Phippen, and advised Dwight D. Eisenhower on his painting efforts. Balink invented a new type of crayon and worked on perfecting a duo tone etching technique that he had begun learning while he was at the Royal Academy of Art. Many of these works hang in the Gilcrease Museum in Tulsa, Oklahoma and the Museum of Fine Art in Santa Fe, New Mexico. Henry Balink died in Santa Fe in 1963.

Pictured: *Chief Yellow Bird* (1935), Harry Balink, Ruby Collection

From Taos and Santa Fe Painters; Henry Balink,
<http://www.henrybalink.com>



KENNETH CALLAHAN

1905 - 1986

The Spokane-born painter Kenneth Callahan was one of the leading artists of the Pacific Northwest school. Callahan was only 27 when his work was included in the First Biennial Exhibition of Contemporary Art at the Whitney Museum in New York. In 1953, *Life* magazine dubbed him one of the four leading Pacific Northwest painters. At a time when other artists of his generation suffered through economic and relationship traumas, he enjoyed a stable and supportive home life and a job as curator at the Seattle Art Museum (SAM) that gave him a measure of community prestige in addition to income. During the 1950s, he wrote art criticism for *The Seattle Times*. His honors included a Guggenheim Fellowship and a major retrospective at the Henry Art Gallery.

Kenneth Callahan was born in Spokane on October 30, 1905, and spent his growing years in the small town of Glasgow, Montana. His propensity for art surfaced early. The young Callahan focused, naturally enough, on the people and scenes around him. His earliest pictures were scenes of working loggers done predominantly in shades of brown, in the style of social realism, which made heroic figures of working men.

In the 1920s, Callahan worked for a children's magazine. Almost every day, the publisher recalled, a different girl came across the bay from the University of California to pose for him. He worked quickly, painting a complete portrait each day. Then each night he scraped off the paint, put a fresh coat of white on his canvas, and was ready for the next day's portrait.

Callahan's taste was for the elongated figures of El Greco and the work of turn-of-the-century Missouri artist Thomas Hart Benton, who painted preachers, racketeers, and striptease artists in rhythmic serpentine lines and contorted complexes of bulging muscles. Callahan's own work reflected many of those same qualities, but without Benton's overheated colors. Instead, he adopted the palette of the Ash Can School, a group that began as newspaper artists in Philadelphia and New York and that painted urban America as they found it, in dingy colors, replete with drunks and garbage.

In 1926, he had his first one-man show at the Schwabacher-Frey Gallery in San Francisco. He left San Francisco to go to sea as a ship steward in 1927, the manner in which many young men with wanderlust and no money see the world. His first ocean voyage took him to Europe, where he visited

“Callahan never sold a painting.

*He survived by doing occasional illustrations for
the children’s magazine and other commercial
artwork that came his way.”*

museums in London, Paris, and Florence. There he discovered the art of Michelangelo, El Greco, Joseph Mallord Turner, and William Blake. He slept on the beach and sold drawings to tourists until he was able to find working passage back to the United States and return to Seattle.

In 1930 he married Margaret Bundy, a compassionate intellectual and voracious reader who was editor of the *Town Crier*, a literary magazine published in Seattle between 1912 and 1937. The next year, the Callahans received a visit from Dr. Richard Fuller and his mother, Mrs. Eugene Fuller, enthusiastic Seattle art collectors who were in the early stages of building the Seattle Art Museum in Volunteer Park. In 1933, when Dr. Richard Fuller launched the Seattle Art Museum, Callahan was hired as a half-time employee, on a schedule that allowed him time to paint.

Callahan was 27 in 1933 - the year his paintings were included in the First Biennial Exhibition of Contemporary Art at the Whitney Museum, in New York. Then as now, an invitation to be shown in the Whitney Biennial was the mark of being recognized as one of the nation’s most promising up-and-coming artists. It was the first of four times his art was selected for inclusion in the exhibition. He also was represented in nine of the Whitney’s annual exhibitions of American sculpture, watercolors, and drawings over the years.

In the late 1940s, the panoramic landscapes he had been painting evolved into chaotic terrains of steep

precipices and crystalline rocks that imprisoned tormented figures. Drawn in a filigree of ghostly white outlines, the figures appeared as disembodied spirits in a cataclysmic environment. Humanity seemed to be simultaneously melding into and evolving out of nature.

With Dr. Fuller’s permission, Callahan had a painting studio adjacent to the museum auditorium - an area that later became the workshop of museum photographer Paul Macapia. Although Callahan carried the title of curator, much of his job still involved the physical act of crating and uncrating art and taking down and installing paintings and sculpture. In an era when traveling exhibitions were few and far between, those duties were relatively light, leaving Callahan ample time to paint.

It was his practice to put up the summer show in May, then take three summer months off to paint in his studio cabin on the south fork of the Stillaguamish River, near Granite Falls. That schedule worked for as long as Sherman Lee (1918-2008) was the museum’s associate director. When Lee left in 1952, Dr. Fuller hired Millard Rogers (d. 1987) to replace him. Appalled at the sight of a museum staffer using the facilities as a private studio, Rogers prevailed upon Dr. Fuller to fire Callahan. Callahan received the letter terminating his job while he was at his Granite Falls studio.

Ironically, his loss of the museum job coincided with his recognition in Life magazine (in an article titled “Mystic Painters of the Pacific Northwest” published

in 1953) as one of four notable Northwest mystic painters, complete with a color picture. Callahan liked the article very much, and liked being included in the company of Mark Tobey and Morris Graves. Privately, however, he thought Guy Anderson should not have been included (*Ament* Interview with Neil Meitzler).

In 1954, Callahan applied for and was granted a Guggenheim Fellowship, which he used for travel to Europe, to visit great museums.

Callahan worked as art critic for *The Seattle Times* from 1954 to 1959. He was made an associate member of the International Association of Art Critics -- the only Seattle arts writer ever to achieve that distinction. But all of that was secondary, in Callahan's mind, to painting. His line could be as broad as a furrow or as delicate as a cobweb. In the 1960s, a series of India ink drawings on water-splattered paper included some remarkable renderings of insects, which stand among his most memorable works.

Callahan's life changed tempo when Margaret died of cancer in 1961. Two years later, fire destroyed his Granite Falls studio, taking with it many of his paintings. The Callahans had built the cabin together on a 145-acre parcel of land they had bought in 1946. They had split the cabin's cedar shakes from trees on the land. Callahan was visiting a village near Mainz, in Germany, when he got the news of the cabin's fiery destruction, which carried with it many of his paintings. These events signaled the end of a phase of his life. It was time for a fresh beginning.

In 1964, he married Beth Inge Gottfriedsen, the Danish-born practical nurse who had cared for Margaret, and for Callahan's father-in-law in his last illness. Kenneth and Beth moved to a house on the ocean at Long Beach. Rolling grassy dunes led from the house to the beach.

His new canvases echoed the seaweed and random flotsam washed onto the beach, rendered with a loose dark sweep of the brush blotted with a crumpled rag to pick up random fragments of wet paint, a trick learned years earlier from Neil Meitzler. Callahan overpainted the resulting voids to suggest the presence of fleeting, ghostly forms that emerge and change, dissolving into the shadows of other shapes. In the background, vivid orange whorls might swoop across the sky. Flecked explosions of color imply the penetration of another dimension.

In 1973, the Henry Art Gallery mounted a major retrospective exhibition of his work. In January 1976, the Foster/White Gallery mounted an exhibition publicized as "Callahan's first major one-man show in a Seattle gallery in over 20 years" -- 15 oil on paper drawings and 20 tempera paintings. That same year, he accepted an invitation from an art patron who admired the way he painted horses: Morrie Alhadeff (1914-1994), who headed Longacres race track, invited him to watch the horses' morning workouts on the back stretch. Callahan was thrilled with the experience and he went to Longacres every morning for weeks. One series focused on horses in the backstretch, and the other on the color and excitement of races in progress. Alhadeff was so delighted with the results that he dedicated a private dining room of the Turf Club to showcasing Callahan's work.

When Callahan died on May 8, 1986, the Seattle Art Museum exhibited a dozen of his paintings from the museum's permanent collection in the Activities Room, which is not usually devoted to the display of art. It was a minimal gesture to a man whose life had been bound up with the museum for so many of its formative years, and whose art had been so long and so consistently recognized in New York's major museums.

Pictured: *Untitled* (1976), Kenneth Callahan, Carlson Collection

From Deloris Tarzan Ament's *Iridescent Light: The Emergence of Northwest Art* (Seattle: University of Washington Press, 2002).



MAKOTO FUJIMURA

b. 1960

Makoto Fujimura was born in 1960 in Boston, Mass. Educated in the U.S. and Japan, Fujimura graduated from Bucknell University in 1983; in 1989 he received an M.F.A. from Tokyo National University of Fine Arts and Music. While studying in Japan, Fujimura began assimilating the traditional Japanese art of Nihonga – rock-pigment painting on handmade paper – into the abstract expressionism explored in the U.S. Upon his return to the U.S., he began to exhibit his paintings in New York City while continuing to show his work in Tokyo; he was honored in 1992 as the youngest artist ever to have a piece acquired by Museum of Contemporary Art in Tokyo.

An authoritative voice on the nature and cultural assessment of beauty, Fujimura uses Nihonga to create abstract images. His paintings address the creative process and what it means to see; they move the observer from cognitive categorization to visceral experience. Fujimura has exhibited his work nationally and internationally; his work has been reviewed in *Art in America* and *Art News*. Fujimura's visit was made possible through a \$15,000 National Endowment for the Arts grant that Whitworth received in 2004 to launch its Visiting Artists in Printmaking

Program. This program, also known as the Loop Press, allowed Whitworth to bring noted artists to campus to exhibit their works and to conduct printing workshops with Whitworth students and art faculty.

Note: For more information about Fujimura's artwork, please visit www.makotofujimura.com.

Pictured: *Flame Vision* (2005), Makoto Fujimura, Loop Press Collection

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Quote from http://www.makotofujimura.com/essays/images_of_grace.html

“Every stroke pushes the painting to sacrifice itself: every creative act destroys something previously built. Imagination reveals not new vistas but revelations of reality behind reality. All art points to a transaction between reality of the seen and reality of the unseen. Art reaches out to the extra-dimensionality of God and God’s Kingdom Reality. Art uses frail, earthly materials, its limited dimensionality to open ourselves to the experience of the Heavenly realm.”

— MAKOTO FUJIMURA



PAULINE HAAS

Professor Emeritus of Art (1964-1986) (1922-2015)

If Pauline Haas was asked to describe her life, she would use just three words: Mystery, Miracles, and Mission. Her birth gave no hint of those directions, but the miracles began right away. Pauline's mother gave birth to twins, Pauline and Donald Anderson. The twins were fine, but their mother died in childbirth, leaving the babies with their dad, Harry Anderson. A loving father, he felt that the children needed a mother and father, so he put a notice in the newspaper looking for a family who would take the babies.

A Mr. and Mrs. Dill took them and raised them. Mrs. Dill was a devoted Christian whose home reflected her faith and love for the children. Every weekend, Harry would come to see them and every year he took them to visit their extended family. Pauline remembers the visits and the love of her father. Mrs. Dill nurtured Pauline's faith with love and dedication and enabled her to find her own deep faith at an early age. Her father chose for Pauline to go to Arsenal Technical High School in Indianapolis where Pauline found her life's passion for art.

After graduating from high school, Pauline studied at Indiana University. While there she met a young man who recently mustered out of the Navy. They began to see each other on campus, talking over coffee and soon became sweethearts. Gus Haas was studying Political Science and stayed to finish a Masters Degree. They married in 1944 with two advanced degrees and a wonderful life to come.

They were blessed with two children, Judy born in 1947 and Joseph Allen in 1950. They came to Spokane for a job at Eastern Washington University for Gus, where he taught Political Science. Later on they ended up in Seattle, where Gus studied for his Doctorate. While there, they attended Laurelhurst Presbyterian church. They heard the stories of many missionaries that touched their hearts. Both of them were drawn to missions, and began to discuss the possibilities. The opportunity that came was in Rawalpindi, Pakistan for a Political Science professor. The Mystery, Miracles and Mission began! They spent four years there, Gus worked with a Leper colony and managed the Boys High School

“ Nature is still, for me, the most inspiring and yet incomprehensible subject matter. It continually attracts and compels me to investigate its beauty and meaning. ”

- PAULINE HAAS

while Pauline worked with Muslim and Christian women and was blessed by them. All of these areas added to the understanding of the country and its culture.

When they returned to the United States, Gus taught Political Science at Whitworth. Pauline hung out at the Art Department until they gave her a job. She stayed and eventually became Department Head. Her artwork is well known and her passion for art never wavered. From the beginning of Pauline’s life, there has certainly been a clear presence of God ... showing Himself in the Mystery, Miracles and Mission of this extraordinary life. Her time at Whitworth has not been forgotten. She taught from 1961 to 1985.

Pauline often remarked that she could not imagine her life without art. She inspired students with her enthusiasm and often found herself working in her studio far into the night after lively interaction with her students. She never stopped making art and experiencing the art of others. Her home was filled with art—her own and the art of others. There were always sketches, paintings and drawings at various stages of completion. She was always most excited about her current painting, pastel or mixed media

work. Pauline was always inventive and developed methods to suit her vision. The mixed-media works that she began around 2000 involved wax, pigments and her toaster oven.

Pauline was a mentor to students, faculty and community members who joined her for regular group critiques after her retirement - she never really retired. Her students became teachers, professional artists and lifetime friends. Pauline contributed her financial support to the Whitworth Art Department and Political Science Department through the Garland “Gus” and Pauline Haas Scholarship Fund. This fund supports visiting artists to the art department and a student scholarship in political science and international studies.

Pictured: *Lake Cloudscape 3* (undated), Pauline Haas

From *Pastoral Ministries*, Volume 7 Issue 2, “Pauline Haas”

<https://www.whitworth.edu/cms/administration/university-communications/whitworth-today/previous-issues/whitworth-today-fall-2015/pauline-anderson-haas-tribute/>



ALEXANDRE LOUIS JACOB

1876-1972

Parisian born, Alexandre Jacob was a painter of landscapes, waterscapes and still lifes. His fascination seemed to be with water. Some of his paintings were fairly impressionistic and others were relatively realistic water scenes with haze and mist - atmospheric. Of this type of work by him, it was written: "He gained his rare understanding and love for nature through observation. He then magically expressed these observations on canvas. . . . His buttery strokes of color caressed the golden aurora of autumn, the soft creamy snow of winter and spring's crisp morning light (*Cantor*)."

Alexandre Jacob was much recognized in France at the beginning of the 20th Century, receiving the Gold Medal of the Paris Salon in 1914, and in 1937, a Gold Medal of the Paris International Exhibition. His first entry in the Salon was 1899.

Jacob took his formal art training at the Beaux-Arts Academie, where his teacher was Eugene Claude. He became a close friend of city-street scene painter Edouard Cortes, and they were members of The Fine Arts Union of Lagny, organized in 1926. (At the

family estate sale of Cortes, paintings were found that had one side signed by Cortes and the other by Jacob).

His work is in the museum collections of the French towns of Troyes, St. Etienne, Paris, St. Nazaire, St. Quentin, and Fougere and in the Town Halls of Paris, Bois de Colombes, Lavallois and Asnieres.

Pictured: *Woodcutters at the Edge of the Marshes* (undated), Alexandre Louis Jacob. Gift of Marvin ('54) and Martha Heaps, and Robert and Claire McDonald.

http://www.askart.com/askart/j/alexandre_jacob/alexandre_jacob.aspx



BEN FRANK MOSS

Whitworth University Alumni 1959

b. 1936

Whitworth's most prominent alumni artist, Ben Frank Moss, '59, is a nationally renowned landscape painter and the former George Fredrick Jewett Professor of Studio Art at Dartmouth College, in New Hampshire. Moss has exhibited extensively throughout the U.S. for more than 30 years. As a landscape painter, he seeks to establish a sense of "place" by observing light and space as they are shaped by time and season. He brings these observations into his paintings using color, form and gesture to evoke memories.

Moss has received numerous honors and awards, including memberships in the National Academy of Design and Christians in the Visual Arts; a Ford Foundation Research and Travel Grant; the Distinguished Alumni Award at Boston University, where he earned an MFA in 1963; and the Distinguished Alumnus Award from Whitworth in 2009. In 2007 he was awarded The Charles Loring Elliot Award & Medal for Drawing at the 182nd Annual Exhibition of Contemporary American Art at the National Academy of Design Museum in New York.

Moss began his teaching career as the director of the MFA and Visiting Critics program at Fort Wright College, in Spokane. He also founded and was acting dean of the Spokane Studio School. He left the Northwest to teach in the MFA program at the University of Iowa, in Iowa City, where he remained for 13 years before beginning his career at Dartmouth in 1988.

He has studios in New Hampshire and Washington, and his work has been shown in 57 solo exhibitions and 359 group exhibitions throughout the United States. In 2009, 2012 and 2018, Whitworth showcased collections of his work in the Bryan Oliver Gallery.

Pictured: *Sparks Pastures* (1983-1984), Ben Moss. Gift of the artist.

<http://whitworth125.com/2015/04/15/ben-frank-moss>



FRED ISAO OCHI

1894 - 1978

Best known for his paintings of Idaho's red barns, Ochi could be seen with his easel and canvases sitting on the roadside capturing the rustic scenery. Within 30 minutes, Ochi could transform reality into a symbolic canvas with flowing brush strokes and powerful colors. His ability to use perspective in a way to capture one's eye was a trademark.

Born September 7, 1913, in Watsonville, California, Ochi grew up at the Webb Ranch in Palo Alto. His father, Tomoji Ochi, was a share cropper, raising strawberries. Fred's mother, Rome, died when he was 8 years old. Fred and his older brother, Tom were sent back to Japan for three years to be raised by his grandparents. It was in Iwakuni, Japan, that Fred learned calligraphy and Japanese brush painting. In 1924, Fred and Tom returned to California. Fred studied art at Oakland's California College of Arts and Crafts. He worked three years without pay as an apprentice for Fox West Coast Theatres, eventually earning his way onto their full-time payroll and managing 17 theatres in the San Francisco Bay area, including the Palo Alto Theatre. Ochi was known for his graphic arts and large portraits of the movie stars. The artwork adorned the movie theatre marquees.

Prior to America entering World War II, Ochi served as

the first President of the San Mateo Japanese American Citizens League (JACL). Once the war started, Ochi was evacuated off the West Coast in 1942, along with the other Japanese Americans living there. He settled in Southeastern Idaho and continued his work for Fox West Coast Theatres, handling the marquees for theatres throughout Southern Idaho. Ochi had to be escorted with the protection of the Idaho National Guard from Nampa, Idaho, when local citizens posted placards around the city claiming "Fox West Coast Theatres Import Jap Painters." Fortunately, Fred found a more accepting community in Idaho Falls, where he opened his own commercial art and sign shop business in 1943.

Ochi was a founding member of the Idaho Falls Art Guild, along with other long time artists such as Ina Oyler, Suzanne Fonnesbeck and Helen Aupperle. He later served as President of the Idaho Art Association and earned the 1998 State of Idaho Governors Award for Excellence in Art from then Governor Phil Batt. Ochi shared his gifts with others by teaching art classes at local schools, universities and summer workshops throughout Idaho and western Wyoming.

During Ochi's business career, he operated his commercial art and sign shop until 1979, when his son

“ Ochi claimed to have painted more than 10,000 watercolors during his life and remained active until days before he passed away. Painting was his passion, and people were his inspiration. ”

Jon bought the business. Over the years, he served as a “Gold Coater” for the Idaho Falls Chamber of Commerce and maintained a 44-year perfect meeting attendance record as a member of the Idaho Falls Kiwanis Club. During Idaho State’s Centennial, Ochi was recognized as one of the “100 Citizens Who Made a Difference for the State.”

Ochi always had a smile for a friend or stranger. His business cards referred to himself as the “Smiling Irishman, Fred O’Shay.” He made everyone into the “mayor” or “governor,” befriending everyone he met. Often proclaiming himself to be a “starving-artist,” and saying that “my paintings will become more valuable once I die,” he claimed to have painted more than 10,000 watercolors and remained active until days before he passed away. Painting was his passion, and people were his inspiration.

Fred’s spirit lives through his five sons, Denis of Sun Valley, Idaho, Jon of Idaho Falls, Idaho, Gene of Palos Verdes Estates, California, Rex of Seattle, Washington, and Kenneth of Palos Verdes Estates, California; four daughters-in-law; 11 grandchildren; and two great-grandchildren. Yoshiko, his wife of 53 years, passed away nine years earlier.

Pictured:

(Left) *Petticoat Junction* (undated), Fred Isao Ochi, Ruby Collection

(Right) *Red Barn* (undated), Fred Isao Ochi, Ruby Collection

From Memorial Networks, http://www.woodfuneralhome.com/memsol.cgi?user_id=219250

http://www.askart.com/artist/Fred_Isao_Ochi/11214811/Fred_Isao_Ochi.aspx



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 that resemble 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, reaching to translate 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 has exhibited his work in group and solo shows in Miami, Atlanta, New York, Los Angeles, Paris and

Tokyo. His work is featured in the 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 while in residence at Whitworth, featuring his “Pirate Alphabet” lettering style, which is reminiscent of abstract expressionist action painting and calligraphy. The exclusive edition 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; he also created a second serigraph printed on grey paper featuring another creative version of the alphabet.

As Greg Tate said, “Like Gerhard Richter, Parlá sees

*“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

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 magical, 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)

Pictured: *Pirate Alphabet* (2006), José Parlá, Loop Press Collection

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

http://en.wikipedia.org/wiki/Jos%C3%A9_Parl%C3%A1

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



NORMAN ROCKWELL

1894 - 1978

Born in New York City in 1894, Norman Rockwell always wanted to be an artist. At age 14, Rockwell enrolled in art classes at The New York School of Art (formerly The Chase School of Art). Two years later, in 1910, he left high school to study art at The National Academy of Design. He soon transferred to The Art Students League, where he studied with Thomas Fogarty and George Bridgeman. Fogarty's instruction in illustration prepared Rockwell for his first commercial commissions. From Bridgeman, Rockwell learned the technical skill on which he relied throughout his long career.

Rockwell found success early. He painted his first commission of four Christmas cards before his sixteenth birthday. While still in his teens, he was hired as art director of *Boys' Life*, the official publication of the Boy Scouts of America, and began a successful freelance career illustrating a variety of young people's publications.

At age 21, Rockwell's family moved to New Rochelle, New York, a community whose residents included such famous illustrators as J.C. and Frank Leyendecker and Howard Chandler Christy. There, Rockwell set

up a studio with the cartoonist Clyde Forsythe and produced work for such magazines as *Life*, *Literary Digest*, and *Country Gentleman*. In 1916, the 22-year-old Rockwell painted his first cover for *The Saturday Evening Post*, the magazine considered by Rockwell to be the "greatest show window in America." Over the next 47 years, another 321 Rockwell covers would appear on the cover of the *Post*. Also in 1916, Rockwell married Irene O'Connor; they divorced in 1930.

The 1930s and 1940s are generally considered to be the most fruitful decades of Rockwell's career. In 1930 he married Mary Barstow, a schoolteacher, and the couple had three sons, Jarvis, Thomas, and Peter. The family moved to Arlington, Vermont, in 1939, and Rockwell's work began to reflect small-town American life.

In 1943, inspired by President Franklin Roosevelt's address to Congress, Rockwell painted the *Four Freedoms* paintings. They were reproduced in four consecutive issues of *The Saturday Evening Post* with essays by contemporary writers. Rockwell's interpretations of *Freedom of Speech*, *Freedom to*

“ Without thinking too much about it in specific terms, I was showing the America I knew and observed to others who might not have noticed. ”

- NORMAN ROCKWELL

Worship, Freedom from Want, and Freedom from Fear proved to be enormously popular. The works toured the United States in an exhibition that was jointly sponsored by the Post and the U.S. Secretary Department and, through the sale of war bonds, raised more than \$130 million for the war effort.

Although *The Four Freedoms* series was a great success, 1943 also brought Rockwell an enormous loss. A fire destroyed his Arlington studio as well as numerous paintings and his collection of historical costumes and props. In 1953, the Rockwell family moved from Arlington, Vermont to Stockbridge, Massachusetts. Six years later, Mary Barstow Rockwell died unexpectedly. In collaboration with son Thomas, Rockwell published his autobiography, *My Adventures as an Illustrator*, in 1960. The *Saturday Evening Post* carried excerpts from the best-selling book in eight consecutive issues, with Rockwell's *Triple Self-Portrait* on the cover of the first.

In 1961, Rockwell married Molly Punderson, a retired teacher. Two years later, he ended his 47-year association with *The Saturday Evening Post* and began to work for *Look* magazine. During his 10-year

association with *Look*, Rockwell painted pictures illustrating some of his deepest concerns and interests, including civil rights, America's war on poverty, and the exploration of space.

In 1973, Rockwell established a trust to preserve his artistic legacy by placing his works in the custodianship of the Old Corner House Stockbridge Historical Society, later to become Norman Rockwell Museum at Stockbridge. The trust now forms the core of the Museum's permanent collections. In 1976, in failing health, Rockwell became concerned about the future of his studio. He arranged to have his studio and its contents added to the trust. In 1977, Rockwell received the nation's high civilian honor, the Presidential Medal.

Pictured: *The Three Farmers* (1973), Norman Rockwell, Ruby Collection

From Norman Rockwell museum,
<http://www.nrm.org>.



JOHN SINGER SARGENT

1856 - 1925

John Singer Sargent was an American Painter by birth-right. He loved his country yet he spent most of his life in Europe. He was the most celebrated portraitist of his time but left at the very height of his fame to devote full time to landscape painting, water colors, and public art.

He was born in Florence to American parents and traveled extensively throughout Europe. His parents never settled back in America, not stepping foot in the United States himself until right before his 21st birthday to retain his citizenship.

He was schooled as a French artist, heavily influenced by the Impressionist movement, the Spanish Master Velazquez, the Dutch Master Frans Hals, and his teacher Carolus-Duran. He was the darling of Paris until the scandal of his *Madam X* painting at the 1884 Salon.

Discouraged at the rejection, even considered leaving art at the age of 28, he left Paris and settled (if that word could ever be used for him) in England where he reached the height of his fame. To be painted by Sargent was to be painted by the best. Although England would be his home, he never stopped traveling and he never stopped painting. To describe Sargent is to say that he painted. It was his life and yet he had a deep appreciation for music and all art forms and went out of his way to

promote other artists – for this selflessness he was greatly loved.

Extremely bright, extremely gifted, an intense hard worker, he was the last great generalist. It is hard to put a label on him for he could master so many different painting styles. He was an Impressionist, a Classical Portraitist, a Landscape Artist, a Water Colorist, a Muralist of public art, and even started sculpting at the end of his life. He was all of these things and yet he was none of them in total.

He once said that the knowledge of a technique for an artist, such as Impressionism, “does not make a man an Artist any more than the knowledge of perspective does – it is merely a refining of one’s means towards representing things and one step further away from the hieroglyph.”

He is often passed by, not studied, or dismissed because he was never a radical artist or trend-setter. He always worked within the wide, rich textured pallet of known and established styles. Yet his brilliance was in fusing these elements together and for this he has never fully received credit.

His output was prodigious. Working dawn till dusk in some cases – even on vacations, and sometimes seven days a week. Between 1877 (when his work really started taking off) and 1925, he did over 900

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oils and more than 2,000 watercolors along with countless charcoal sketch-portraits and endless pencil drawings.

He painted two United States presidents, the aristocracy of Europe, the new and emerging tycoons and barons of business – Rockefeller, Sears, Vanderbilt; and he painted gypsies, tramps, and street children with the same gusto and passion. He hiked through the Rocky Mountains with a canvas tent under pouring rain to paint the beauty of waterfalls, and painted near the front lines during World War I to capture the horrors of war. He painted the back alleys of Venice, sleeping gondoliers, fishing boats and the dusty side streets of Spain. He painted opulent interiors and vacant Moorish Ruins. He painted the artists of his time – performers, poets, dancers, musicians, and writers- Robert Louis Stevenson, and Henry James. He painted the great generals of the Great War, and the

Bedouin nomads in their camps. He painted grand allegorical murals, and his friends as they slept. He painted...

Where others kept journals, John Singer Sargent painted his, and his life can easily be chronicled by these records in color and canvas. He loved people, yet was intensely private. And he loved his family deeply and devotedly, though he never had a family himself (was childless and never married). He was simply, a great man and a great Artist.

Pictured: *Frieze of Prophets* (1895), John Sargent

From John Singer Sargent Virtual Gallery,
<http://jssgallery.org>

JUDITH DUNWORTH

1882 - 1963



Pictured:
Suspension #1 (1996), Judith Dunworth.
Gift of Diana Trotter.

JAMES WYETH

1856 - 1925

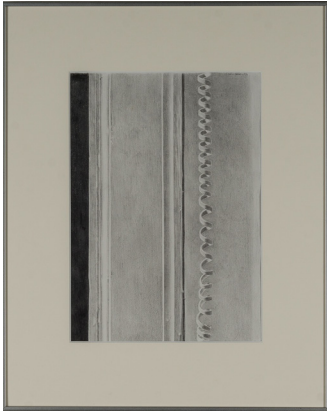


Pictured:
Portraits of Lady (1975), James Wyeth, Ruby
Collection



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Portraits of Lady (1975), James Wyeth, Ruby
Collection

WHITWORTH ALUMNI ARTISTS



KARIN HELMICH '65

b.1943

Art major and student of Pauline Haas
Active painter since the early 1960s and a
founding member of the Pelican Bay Artists'
Cooperative in Seattle, Washington.

From <http://archiveswest.orbiscascade.org/ark:/80444/xv35504/pdf>

Pictured: *Endless Column (Homage to Brancusi)* (1977), Karin Helmich. Gift of the artist in memory of Pauline Haas.



AMANDA LEE '05

b. 1982

Art Major

Pictured: *Living Water* (2007), Amanda Lee.
Student Purchase Award.



DIANA MARIE HUEY '03

b. 1981

Art Major

Pictured: *Interrupted Worship, State 2* (2003),
Diana Marie Huey. Student Purchase Award.



KANA NABESHIMA '93

b. 1968

Arts Administration Major, Art minor

Pictured: *Madonna and Child* (1993), Kana
Nabeshima. Gift of the Artist.



LOOP PRESS

2003 - 2006

The prints displayed in Hawthorne House and in the McEachran hallway are a selection from our Loop Press series. The Loop Press program at Whitworth University was active from 2003-2006. The program was created to bring high-quality artists such as Harold Balazs, José Parlá, Esme Guenther, and Makoto Fujimura to campus to interact with students in a meaningful way that would lead to their better understanding of the art world. It also exposed students and the larger campus community to artists from diverse backgrounds and theoretical points of view, challenging and educating them about race, cultural diversity, gender and other social/political justice issues. Additionally, the program encouraged them to engage with these issues from an integrated faith perspective.

The press was inspired by many other print workshops (often referred to as presses) set up in university settings. Print workshops invite artists to come into the shop and use printmaking techniques to create original fine-art editions in collaboration with a master printer. The dialogue between the artist and the printer often results in innovative and powerful images. These images are generally printed in signed and numbered editions,

thus making them widely available and more economical for people who love art. If you have ever seen a signed and editioned print by a famous artist in a museum (for example, a Jasper Johns lithograph signed and numbered 23/75 in pencil at the bottom of the paper), you have probably seen an image created in a fine-art print workshop - or a press.

"Loop" refers to the cyclical nature of the Whitworth program. A copy of each of the signed and numbered prints made on Whitworth's campus was accessioned into the Permanent Art Collection, but the remaining prints were put up for sale, generating the funds needed to bring the next Loop Press visiting artist to campus.

Pictured:

(Left) *Between Two Waves of the Sea* (2005), Makoto Fujimura, Loop Press Collection

(Right) *Scribble Heads Dilemma* (2005), Ric Gendron, Loop Press Collection