



WHO WERE THEY THEN

OAKLAND
UNIVERSITY
ART
GALLERY

MORGAN BARRIE | CAROLE HARRIS | MEL ROSAS | CLINTON SNIDER | BRYANT TILLMAN

ON COVER

MORGAN BARRIE

Captivity 1, 2017

digital archive print

40 x 50 inches

WHO WERE THEY THEN

OAKLAND UNIVERSITY ART GALLERY

OCTOBER 20 – NOVEMBER 18

MORGAN BARRIE

CAROLE HARRIS

MEL ROSAS

CLINTON SNIDER

BRYANT TILLMAN

Curated by Dick Goody

OAKLAND UNIVERSITY ART GALLERY
OCTOBER 20 – NOVEMBER 18

WHO
WERE
THEY
THEN

When we think about the past, we see it as a resource to whom we become. Along with our individuality, we inherit a prescribed set of attributes from our parents and those before. Whether cultural, economic, or sociopolitical, our heritage and locality loom large in our personal identities. As we grow and develop, these traits begin to meld with our own experiences and these outcomes result in the choices that we make. With artists, the evidence of these decisions and subsequent maturity can often be seen in their oeuvre.

This exhibition asks both who are they now and who were they then?

Much like the physical traces left by time and change on a city, materiality and texture characterize the artists' work in this exhibition. Each artist has connections to Detroit, whether they have been educated here, lived, or exhibited in the city. The worlds they share in their artwork represent a momentary escape into their inner realm and all the unrevealed traces of their early influences, hopes, experiences, and most current fascinations. Landscapes and tapestries become memory collages and paintings become pictorial communication devices to our legacies: the ones we are a part of and those that we create.

MORGAN BARRIE
CAROLE HARRIS
MEL ROSAS
CLINTON SNIDER
BRYANT TILLMAN

Curated by Dick Goody



MORGAN BARRIE

Ornament 1, 2018

digital archive print

40 x 50 inches

MORGAN BARRIE

B
1988

MFA, Eastern Michigan University.

RECENT PROJECTS

Encuentro Fotográfico
México 2017,
Puebla, México

Women's Work: Artists
Impacting Social Change,
Sarah Silberman Gallery,
Montgomery College,
Rockville, MD

Myth/Document, Detroit
Center of Contemporary
Photography,
Detroit, MI.

“All my work is a way to have a dialogue with my fear and confusion as I try to understand the way we as humans relate to the rest of the natural world, or rather don’t relate to it.”

“...Seeing “The Lady and the Unicorn” tapestries in Paris when I was a teenager is what made me become an artist... I am turning to the tapestry as a form now. I was 14 and looked at them for about an hour. What I remember appreciating was that the spaces were totally illogical but made sense in their own context.”



MORGAN BARRIE

Harvest, 2013
digital archive print
24 x 24 inches



MORGAN BARRIE

Pest 1, 2018

digital archive print

40 x 50 inches



MORGAN BARRIE
Pest 2, 2018
digital archive print
40 x 50 inches



MORGAN BARRIE

Captivity 1, 2017

digital archive print

40 x 50 inches



MORGAN BARRIE
Pest 2, 2018
digital archive print
40 x 50 inches



CAROLE HARRIS

(top)

Traces, 2016
cotton, silk, linen
60 x 39 inches

Collection Walter Pookrum
Photo: Eric Law

(bottom)

View From the Kitchen on Preston Street, 1999
cotton, silk, linen
63.5 x 36 inches

CAROLE HARRIS

B
1943

BFA, Wayne State University. Kresge Foundation Detroit Artist Fellow, 2015.

RECENT PROJECTS

*Rhythm, Repetition,
and Vocab,*
Detroit Institute of Arts
Detroit, MI

*McArthur Binion Curates
in Detroit,* Hill Gallery,
Birmingham, MI

*The Sum of Many Parts:
25 Quiltmakers from
21st-Century America,*
Beijing Museum of Women
and Children,
Beijing, China

“As an art student in college, I remember seeing the work of Romare Bearden as one of the first artists I can remember who depicted African American imagery, which made an impact even though, and probably because, it was abstract.”

“My current work is probably the result of the observation and reflection on the impact of ‘time’ on places, people and things: embracing the marks made by time, erosion, fading, nicks, scars and scratches.”



CAROLE HARRIS

In A Silent Way, 2017

cotton, silk, linen

42 x 49 inches

Photo: Eric Law



CAROLE HARRIS
Time and Again, 2018
cotton, silk, linen
43.5 x 37 inches
Photo: Eric Law



CAROLE HARRIS

Transcendence, 2014

cotton, silk, linen

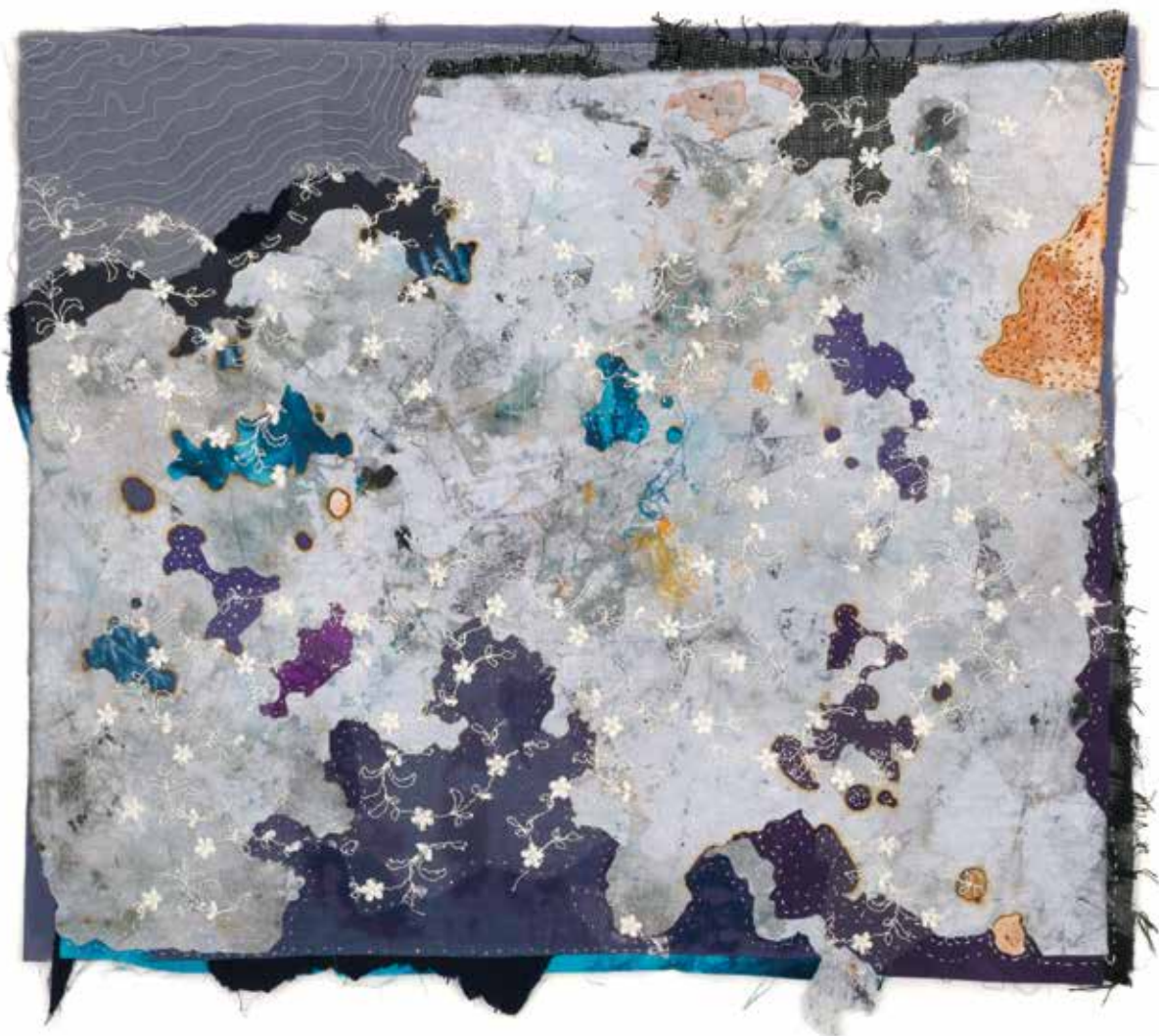
36 x 52.5 inches

Collection of Reggie Carter

Photo: Eric Law



CAROLE HARRIS
Autumn Etude, 2015
cotton, silk, linen
28 x 24 inches
Photo: Eric Law



CAROLE HARRIS

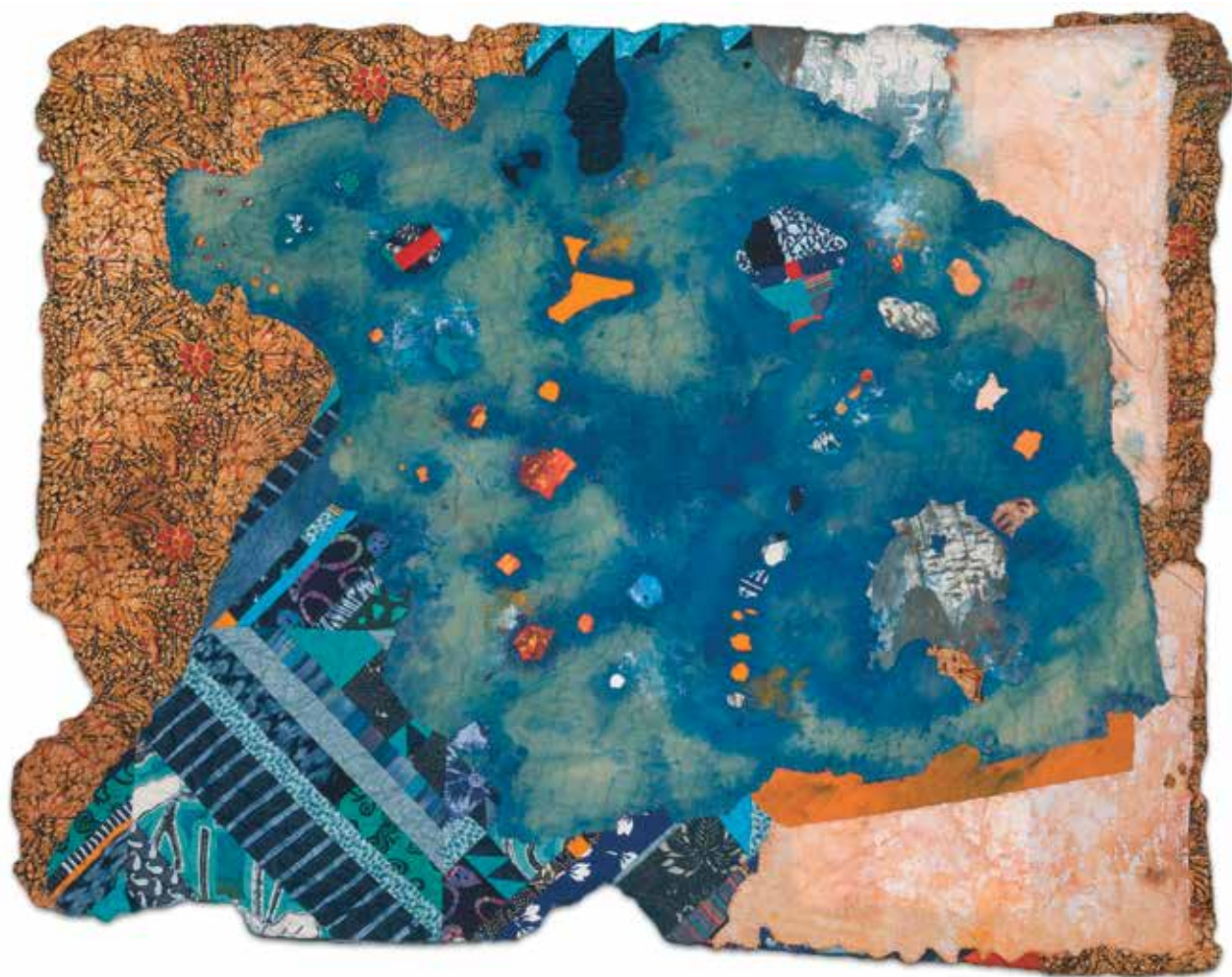
Winter Etude, 2015

cotton, silk, linen

28 x 24 inches

Collection Marcia McDonald

Photo: Eric Law

**CAROLE HARRIS**

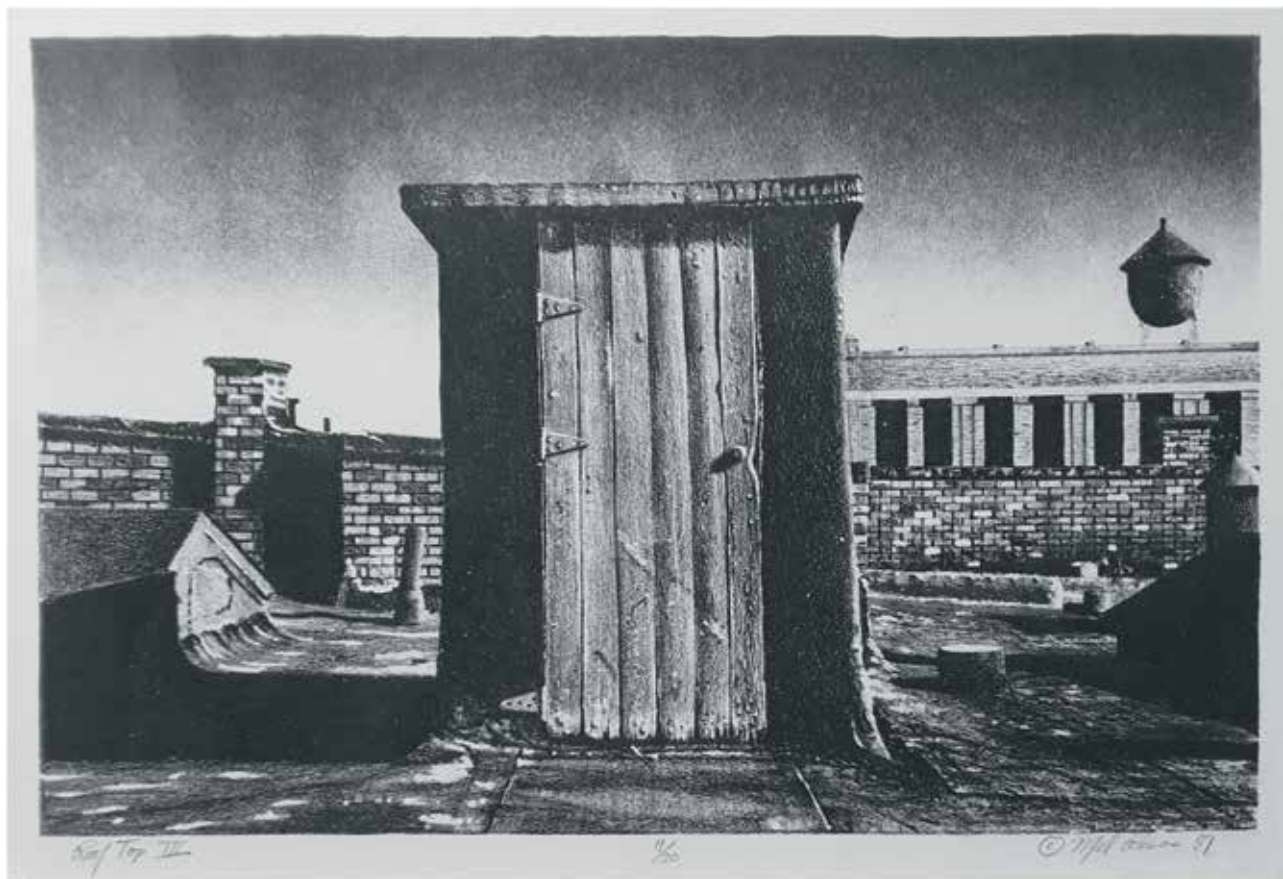
Wall Series: Athens, 2013

cotton, silk, linen

43 x 33 inches

Collection of Ms. Ingrid LaFleur

Photo: Eric Law



MEL ROSAS
Rooftop III, 1981
lithograph
6.5 x 9.75 inches

MEL ROSAS

B
1950

MFA, Tyler School of Art, Temple University. Pollock-Krasner Foundation Grant, New York, NY, 2009.

RECENT PROJECTS

Mel Rosas,
Donaldson Contemporary,
New York.

Currently Professor of
Painting and Drawing and
the Elaine L. Jacob Chair,
Wayne State University.

“I am the product of my early midwestern environment while being simultaneously affected by my father’s culture: his music, language and magically realistic stories from his childhood. In 1981, at the age of 31, I had the first opportunity to visit my father’s homeland [Panama] and paternal relatives. I was struck by the sensory overload of his homeland and the tropical images I held in my mind as a child came to life.”

“I developed an interest in Latin American literature, both realism (Bolaño) and magic realism (Borges, Márquez). I am fortunate to have traveled through several Latin American countries; my research is an ongoing investigation addressing questions of place, culture and ethnic identity.”

**MEL ROSAS**

The Abyss, 2013

oil on panel

36 x 48 inches



MEL ROSAS

The Sacred, the Popular, and the Innocent, 2006
oil on canvas
48 x 72 inches


MEL ROSAS

Qué lindo cha-cha-cha, 2008

oil on panel

8.5 x 11 inches



MEL ROSAS

Que es mas macho, Lightbulb or School Bus? 2008

oil on panel

8.5 x 11 inches

**MEL ROSAS**

Gentrification, 2016

oil on panel

36 x 36 inches



MEL ROSAS

El macho se fue, 2004

oil on canvas

48 x 72 inches

**CLINTON SNIDER**

Tree of Heaven, 2002
oil and latex on wood
94 x 61 inches

CLINTON SNIDER



1969

BFA, College for Creative Studies.

RECENT PROJECTS

Susanne Hilberry Gallery,
Ferndale, MI

Other Works,
Windsor, Ontario

Public Pool,
Hamtramck, MI

Gallery Project,
Ann Arbor, MI

Saginaw Art Museum,
Saginaw, MI

“At some point, I must have made the decision (unconsciously) to work in a more-or-less realistic style. I believe at the heart of this notion was to be able to communicate on some level with my family, who do not generally enjoy conceptual, or abstract art.”

“I think that simply growing up in and around a city with a post-industrial status like Detroit has had the greatest effect on my work over the years; it feels like walking through the texture and material substance of history. Still, within this crumbling of infrastructure and architecture, a spirit remained intact that manifests itself in creativity, innovation and tenacity of the people, that changes one’s perspective on how society functions.”



CLINTON SNIDER

The Last Winter, 2013

oil on panel

42 x 84 inches





CLINTON SNIDER

After the Flood, 2018

oil on panel

18 x 25.5 inches



CLINTON SNIDER
The Back Forty, 2016
oil on panel
19 x 45 inches

**CLINTON SNIDER**

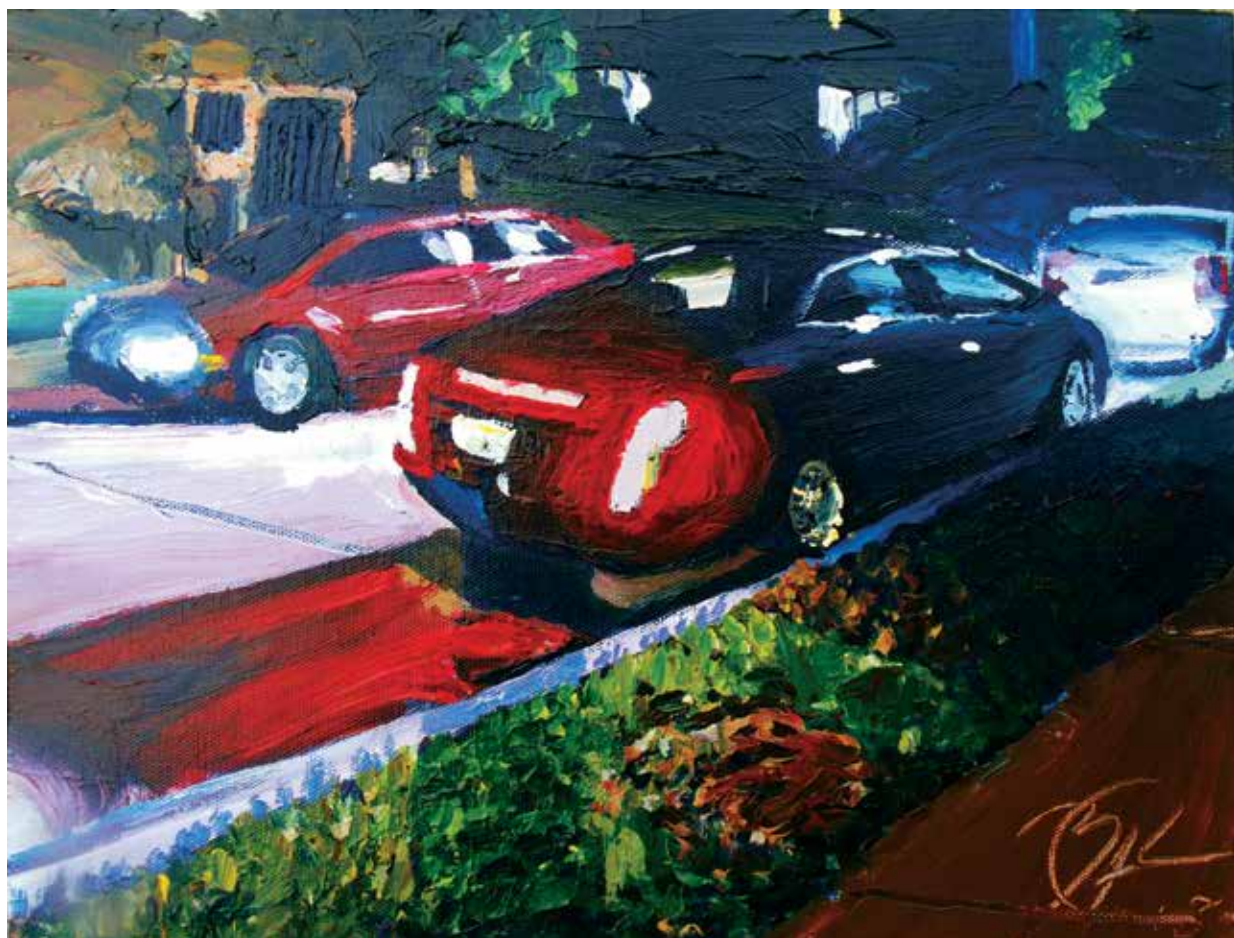
Big Foot and the Thunder Gods, 2018

oil on panel

10 x 10 inches



CLINTON SNIDER
Deliverance, 2017
oil on canvas
23 x 29 inches

**BRYANT TILLMAN**

Cadillac CTS, 2018

acrylic on canvas

16 x 20 inches

BRYANT TILLMAN

B
1959

Kresge Foundation Detroit Artist Fellow, 2013. Pollock-Krasner Foundation Grant, New York, NY, 2017.

RECENT PROJECTS

4731 Gallery,
Detroit, MI
Detroit Artists Market
Museum of
Contemporary Art Detroit,
Detroit, MI

“Painting like a dead Frenchman, you tend to often think like one when selecting subject matter, locale or method. Natural scenes and surroundings, like freshly manicured lawns and gardens or wildly verdant wooded areas, are not alien to Detroit. Also, the Impressionists often included subjects that are considered contemporary to that time... steamships and steam locomotives, for example. So I felt it only natural to include in my work an occasional late model car in my urban scenes.”

“Questions like, ‘What am I giving to this painting?’ ‘Am I giving enough energy and heart to do it justice?’ ‘If I am forced to contrive an artificial light source instead of using direct references, would there be a necessary loss of detail?’ ‘Inconsistent direction of lighting?’ ‘Is there enough definition and depth...or is there too much?’ I want the work to snap, crackle and pop in the eyes of the viewer. I want people to love my work, but for that to happen, I have to love them, too.”



BRYANT TILLMAN

Sunflower, 2018
acrylic on canvas
16 x 20 inches

Collection of Jaime Hansen



BRYANT TILLMAN
Selfie, 2014
acrylic on canvas
16 x 20 inches
Collection of James Dozier



BRYANT TILLMAN

Fisher Building, 2018

acrylic on canvas

16 x 20 inches

Collection of Jaime Hansen



BRYANT TILLMAN

Slush on Alexandrine, 1988
acrylic on canvas
10 x 14 inches

Oakland University Art Collection



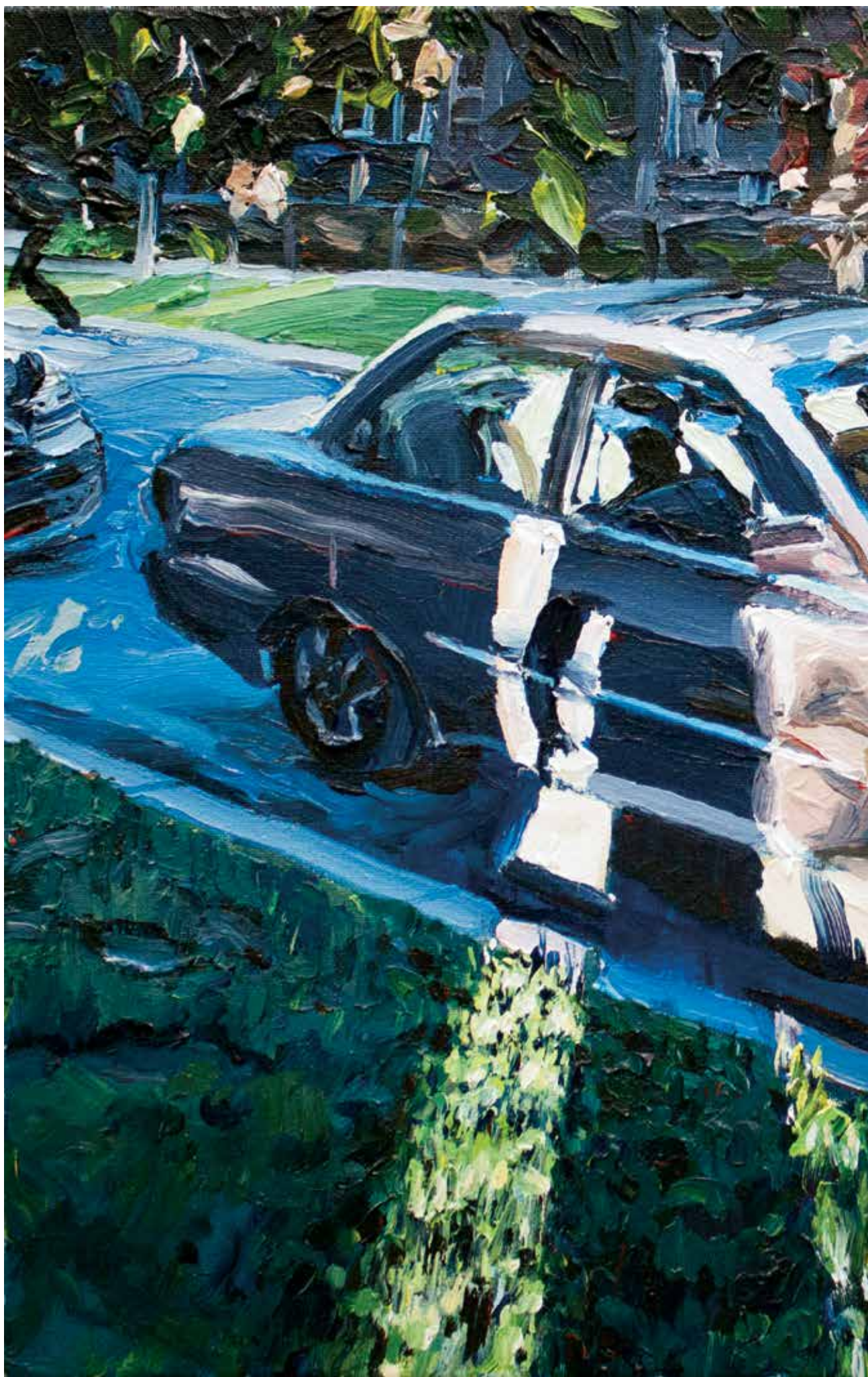
BRYANT TILLMAN

Fountain I, II and III, 2018

acrylic on canvas

16 x 20 inches





BRYANT TILLMAN

Honda Accord, 2014, acrylic on canvas, 16 x 20 inches | Collection of Robert and Constance Bruner



OAKLAND UNIVERSITY ART GALLERY

OCTOBER 20 – NOVEMBER 18

WHO WERE THEY THEN

MORGAN BARRIE
CAROLE HARRIS
MEL ROSAS
CLINTON SNIDER
BRYANT TILLMAN

Curated by Dick Goody



Oakland University Art Gallery
College of Arts and Sciences
Department of Art and Art History
Wilson Hall, Room 208
371 Wilson Boulevard
Rochester, Michigan 48309-4486
(248) 370-3006 | ouartgallery.org

Director, Dick Goody

Produced by Oakland University
Communications and Marketing
Design, Debra Lashbrook
Project Management, Kelli Titus
Printed by Colortech Graphics, Inc.
ISBN:978-0-925859-75-4
mbg-18764_10.18

Special thanks to the lenders of this exhibition.

Copyright 2018 Oakland University Art Gallery. All rights reserved. No part of this publication may be reproduced in any form without the written permission of the Oakland University Art Gallery.

Oakland University Art Gallery exhibitions are supported through the generous contributions of individuals, companies and foundations.

Exhibitions are made possible, in part, by the Michigan Council for Arts and Cultural Affairs, National Endowment for the Arts and the College of Arts and Sciences at Oakland University.

WORTH THE INVESTMENT

At the heart of the business is a commitment to excellence, a dedication to providing the highest quality products and services to our customers. We understand that in a competitive market, it's not just about the product, but about the experience. That's why we invest in every aspect of our business, from the quality of our materials to the expertise of our staff. We believe that this commitment to excellence is what sets us apart from the competition and is the key to our long-term success.

Our investment in our people is another key factor in our success. We believe that our employees are our greatest asset, and we invest in their training and development to ensure they have the skills and knowledge to excel in their roles. We also provide a supportive work environment that encourages innovation and creativity. By investing in our people, we are investing in the future of our business.

Finally, we invest in our community. We believe that a strong, healthy community is essential for the success of any business. That's why we support a variety of local initiatives, from charitable organizations to educational programs. We believe that by investing in our community, we are investing in the future of our business and the future of our region.

At the end of the day, we believe that the most valuable investment is the one that leads to long-term success. And that's why we invest in every aspect of our business, from the quality of our products to the expertise of our staff. We believe that this commitment to excellence is what sets us apart from the competition and is the key to our long-term success.

So, if you're looking for a business that is committed to excellence, that invests in every aspect of its business, and that is dedicated to providing the highest quality products and services to its customers, then you've found the right investment. We're proud to be a part of the business, and we're confident that our commitment to excellence will continue to drive our success for many years to come.

Thank you for your interest in our business. We look forward to the opportunity to serve you and to show you the results of our investment in excellence.