

Doug McGlumphy

The College of Wooster Art Museum
January 22-March 7, 2019

While renovating his family farm in Tuscarawas County, OH, Doug McGlumphy traveled rural roads for over two decades to teach and work at The College of Wooster, Kenyon College, and Washington & Jefferson College. On the farm and through these trips, he engaged with the authentic material culture of rural America, which he transforms into witty and compelling critiques of modern American values, beliefs, and social structures.

Real materials convey truths, which in McGlumphy's hands, transcend appearances with humor and double meanings. The side of a barn with weatherworn and fragmentary chewing tobacco advertisements and packing boxes with patriotic imagery echo familiar slogans and facile political catchphrases. Old windows and wood boxes rise as monuments, highlighting entrenched social, political, and economic hierarchies. The artist crowds the gallery with these materials in much the same way the national discourse now invades daily life.

Because the CWAM staff works so closely with students, we believe that it is important they experience the scholarship and art produced by CWAM staff in much the same way that adjunct faculty and faculty artists exhibit their work in the CWAM. Both John Lambertson and I have had the pleasure of working with Doug for many years, and I thank John for contributing the introductory text above. Most of all, however, I thank Doug not only for his dedication to teaching and his many years supporting other artists by making their work look amazing in the CWAM galleries but also for the incisive and timely commentary he shares in *monumental*.

–Kitty McManus Zurko, Director/Curator
The College of Wooster Art Museum

Doug McGlumphy received a BA in Art Education from Washington & Jefferson College, and an MFA in Painting and Ceramics from Indiana University of Pennsylvania. In addition to running the Hisrich Hills House B&B and ArtFarm with his wife Jennifer Greer, he has been the Director of the Olin Art Gallery at Washington & Jefferson College—where he is also an Instructor of Art—since 2007. McGlumphy has been the Preparator/Collections Manager at the CWAM since, 1999, and has also worked at the Olin Gallery at Kenyon College. Selected solo exhibitions include those at the Kipp Gallery, Indiana, PA (2018), the Weston Art Gallery, Cincinnati, OH (2018), and the Pomerene Center for the Arts, Coshocton, OH (2006).

2018

Wood, paint, tobacco, deer antlers
Courtesy of the artist

The degree of political fervor the artist saw while traveling rural back roads during the 2016 presidential election inform both *Broad (side)* and *Migrant*.

Never one to shy away from puns and well-worn sayings, McGlumphy's *Broad (side)* is a double entendre tour de force. Definitions of broadside include a warship's cannon fire, a political proclamation, and the long side of a barn—the latter giving rise to the saying "You can't hit the broad side of a barn!" Here, the long side bears multiple iterations of chewing tobacco advertisements intended for travelers on Highway 21, one of the first paved roads in Tuscarawas County. The remnant of a mounted deer head metaphorically aims at the viewer through the opening in the barn siding.

Behind the siding, tobacco leaves hang drying on racks. McGlumphy commented that when he purchased the tobacco in southern Ohio, the farmers' migrant workers were taking a break. As he knows from his community, such workers often occupy a parallel social environment that does not necessarily intersect with mainstream communities.

Cumulatively, *Broad (side)* becomes a gigantic "proclamation" targeting conformity and hypocrisy by highlighting the contradiction of relying on inexpensive labor while at the same time decrying illegal immigration.

—KMZ

, 2016

Wood
Courtesy of the artist

One's "inner beauty" is usually ascribed to positive qualities not immediately apparent upon first glance. McGlumphy reverses this concept by embedding the ostensible beauty of an always public-facing "fancy" Victorian-era front porch post

Ceiling stems from this specific “monumental” moment in American history when the first woman might have become president.

Evocative of defunct factories with their broken and dirty windows as well as front yard decorations made from old window sashes, *Glass Ceiling's* extreme verticality implies ascendancy. However, there is no floor to stand on or stairs to climb, making the ceiling always out of reach. One can see what is on the other side of the glass ceiling, but it is not possible to move past the barrier.

Although McGlu

, 2019

Wood, cloth, paint

Courtesy of the artist

Two wood wagon tongues with their original paint—one red, one blue—stand atop patriotic bunting and American eagles. The title of this work says it all.

—KMZ

, 2019