

# Dad, daughter share exhibit

## "Double Take" this Friday at Iron Horse

By GREG MARSHALL  
Of the Record staff

"It was a surprise she followed in my footsteps," artist Philip Barlow said of his daughter, Elizabeth. The surprise came not because Elizabeth lacked talent, but because of her timing. Elizabeth didn't begin seriously painting until her mid-40s, after she had enjoyed careers as an actor and writer. She studied theater at the University of Utah, earned a masters degree in history from the University of Virginia and only years later began her formal education at in Berkeley, Calif., and New York.

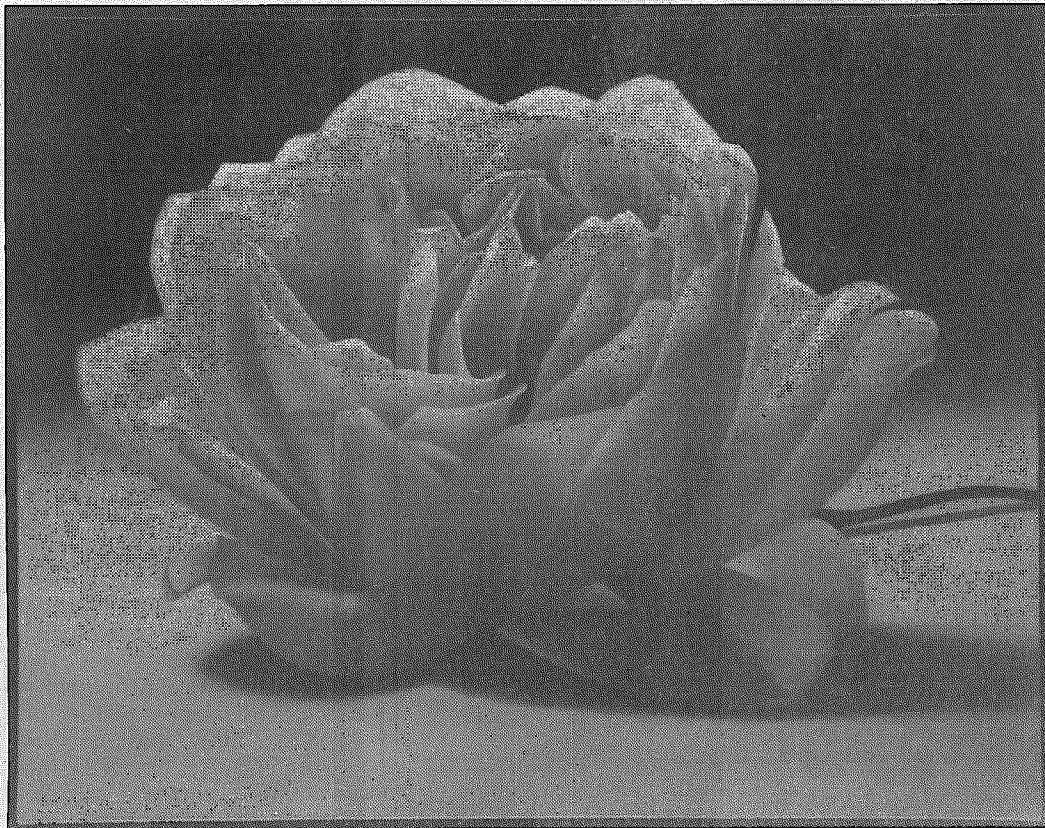
Is talent for art genetic?

Patrons will be able to answer that question for themselves at Iron Horse Gallery Friday with "Double Take," an exhibit that features Philip and Elizabeth's still-life paintings side-by-side.

Joyce Plowman, the owner of Iron Horse, said she sees common attributes in both artists as well as some noteworthy differences. Philip's work is whimsical with all the rich saturation and shadow of tradition. "Exchange Students" pictures two egg cartons, each with a mix of brown- and white-shelled eggs. A perfect red cherry sits atop an empty glass Coca Cola bottle in "Cherry Coke" and two lemons touch tips in "Not So Sweet Kisses."

Elizabeth's object art, on the other hand, is typically described as feminine and sensual. She finds erotic forms in the way brooding pears lean against each other on a countertop ("Bliss"), the way a woman's shirt reveals her skin ("Summertime") or how the frosting swirls atop a cupcake ("Invitation").

"[Elizabeth] pictures subject matter that is different from her father," Plowman



ART COURTESY OF IRON HORSE GALLERY

Elizabeth Barlow's "Offering," pictured above, will show alongside Philip Barlow's "Predator."

said, "but they have similar styles. They are both delightful people and delightful artists." The still-life paintings from each are subtly nontraditional, Plowman said, and offer a modern twist on a classical genre.

Philip, now 75, earned a degree in commercial art from the University of Utah in the early 1950s and started a graphic design firm shortly after graduating. He specialized in billboard art and logo design by day and moonlighted as a fine artist. In the world of advertising, Philip used his pith and wit to pitch Utah mainstays such as the symphony.

Now much of the craftsmanship is left to computers, Philip said, but for much of his 32 years as a business owner in Salt Lake City, logos, and even large billboards, were painted by hand.

Elizabeth grew up traveling to her dad's exhibitions in Wyoming and New Mexico, but she didn't take it seriously. Acting was her primary passion or, as she says now, her first "artistic detour." When she decided

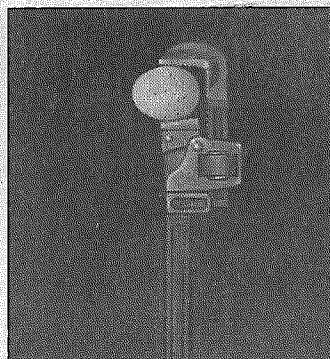
to take up the brush with multilayered oil paintings, she said it felt natural. "It was like 'Oh my gosh, this is what I'm supposed to be doing.'"

Besides working with her dad, Elizabeth finds inspiration in Georgia O'Keefe. She sometimes finds herself scouring the produce aisle for the perfect models and uses other natural forms, like pearls, to find beauty, both inside and out.

Elizabeth and Philip speak admiringly of each other's work. Philip praised his daughter's dedication and delicacy. Elizabeth said her dad's natural talent impressed her from an early age.

She didn't think much about how their work was similar until she saw her paintings alongside his. "There was a connection I didn't expect to see," she said.

Meet Elizabeth and Philip Barlow Friday, March 20, at Iron Horse Gallery for a reception introducing their exhibit, "Double Take: A father and daughter explore the still life."



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