Current Tendencies II features 10 Milwaukee artists working in a variety of media including: photography, painting, drawing, printmaking, video and sculpture. The exhibition presents many all-new, never-before-seen works, created specifically for the Haggerty Museum. Each artist was paired with a Marquette professor who wrote a reflection of the artist’s work based on the professor’s area of expertise, creating dialogue between artist and scholar and connecting philosophy, theology, political science, communications, etc., to the works in the exhibition.

Artists featured in Current Tendencies II include:

Reginald Baylor
Mark Brautigam
Julian Correa
Lisa Hecht
Sharon Kerry-Harlan
Luc Leplae
Will Perg
Nathaniel Stern and
Jessica Meuninck-Ganger
Jordan Waraksa

Marquette professors participating in the Current Tendencies II writing project include:

Dr. Bonnie Brennen (Journalism)
Dr. Roberta Coles (Social and Cultural Sciences)
Dr. Ryan Hanley (Political Science)
Dr. Thomas Jablonsky (History/Institute for Urban Life)
Dr. Jason Ladd (Music)
Dr. Richard Lewis (Educational Opportunity Program)
Dr. Danielle Nussberger (Theology)
Dr. Melissa Shew (Philosophy)
Dr. Larry Watson (English)

ACKNOWLEDGMENTS

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Haggerty Museum of Art
Marquette University
Milwaukee, WI
Mark Brautigan
American, b. 1972
Eau Claire River, Wausau, 2008
From the On Wisconsin series
Archival pigment print
20 x 25”
Courtesy of the Tory Folliard Gallery and the artist
Gazing at a Reginald Baylor painting or drawing is akin to playing the picture puzzle games I grew up with, the ones where you tried to find the hidden objects embedded in an illustration. In many of his works, one can find a Frank Lloyd Wright house, Dr. Seuss’s Things 1 & 2, an Apple Jacks cereal icon, and an Andy Warhol pig. In addition, Baylor embeds objects that have personal meaning for him—a square watermelon (representing what is possible), a square basketball (representing the impossible, the useless), trucks and road signs (from the years he spent as an over-the-road truck driver). This dense, symbol-ridden style is found throughout Baylor’s prolific pop culture collection, which in many ways chronicles post-WWII American culture.

Baylor grew up in Mequon, Wisconsin, the middle son of a mother with a doctorate in social work and a father who was a truck driver. As an African American, Baylor says people often expect that his artwork should have social justice themes, but influenced by pop artist Andy Warhol and abstract expressionist Cy Twombly, Baylor seems most fascinated by the infinite playful possibilities discovered in the lines, colors and shapes of life’s most ordinary scenes and objects: a porch, a chair, popcorn, nasturtiums, paper dolls, a cereal box, a Hollywood icon, a Google image. Nonetheless, his works lend themselves to multiple interpretations, intended or not, and Baylor likes it that way.

Baylor sees himself foremost as an architect, as his early works were largely land and cityscapes built mostly with geometric straight lines and angles, resulting in Lego-like florals. Now his signature style uses flowing lines and shapes to construct landscapes, still lifes, and portraits with a stained-glass or paint-by-numbers mosaic quality. A passionate pragmatist, yet risk taker, Baylor makes his work more accessible to the public by transforming his older works into new works through the use of digital technology and continuous experimentation with new media, such as chalk, cloth, and wood. Let Baylor’s works stimulate your own imaginations of what is possible.

Reginald Baylor focuses much of his time working within his community preserving the importance of art for all generations. Baylor works in a variety of media including: acrylic on canvas paintings, woodcuts, digital media, prints on paper and mixed media on fabric. His prints and paintings have been exhibited nationally and featured in publications throughout the Midwest. Baylor has been the recipient of numerous awards, fellowships, commissions, and residencies. In 2007 he was selected for a monthlong residency at Ragdale in Lake Forest, Illinois. As a direct result of the residency he decided to end his truck-driving day job and pursue a full-time career in fine art. In 2009 Baylor was chosen as the inaugural artist-in-residence at the Pfister Hotel in Milwaukee, Wisconsin. In 2010 he received a Wisconsin Arts Board Artist Fellowship Award. Baylor has a bachelor of arts degree from the University of Wisconsin-Oshkosh.

Baylor’s current technique grew out of a philosophy class discussion that later sparked the artist’s infatuation with “the line” and its associated theories and functions. The pivotal point in this path came from talking to Serge Armando, a straight-edge California Minimalist artist, who suggested that Baylor use masking tape as a tool for decisively executing the linear quality of his work.
Mark Brautigam began to make photographs in Wisconsin, his home state. Initially he never set out with a specific theme or destination. Guided both by the act of looking deeply into a familiar place and the allure of the unexpected, he sought to make photographs that are personal, yet open-ended enough to absorb the viewer. As he made these photographs over the years, early memories of a simpler existence and an acute need to escape our over-connected and increasingly alienating society began to meld with the muted landscapes, subtle narratives, and everyday characters for which he actively searched. Each image a paragraph unto itself, the resulting photographs inhabit both fiction and memory. From summer’s exuberance to wintry isolation, the seasonal patterns on which they flow reflect the natural hunger and boredom of everyday life, revealing a sense of wonder in the ordinary.

The human eye is a narrative-making organ, though that function is not always turned on and is unpredictably activated. Of all the images we take in during the course of a day, only a few truly stop us. I don’t mean the freakish or contrived sights—the man with the pet tarantula on his shoulder or the woman in the dress made of Post-It notes—but those everyday images that suddenly arrest our attention, that we look at and that somehow look back at us and make us feel, there’s a story here.

This is what occurs repeatedly when we look at Mark Brautigam’s photographs. We see something, and no matter how ordinary the sight might be—a group of sunbathers somehow isolated even in their own company, an old woman raking her garden, a horse turned toward us with an almost-human gaze—our own imaginations have been unexpectedly set into motion. The stories behind these pictures probably can’t be known, but that doesn’t matter. Confronted with these photographs we feel a significance that accompanies the best narratives, even if that significance can’t be fully articulated.

Just as stories have both character and setting, Mark Brautigam’s photographs direct us to people and places. Is it possible to look at that man standing outside a Superior, Wisconsin, bar and not wonder about his life—and the building’s? Has there ever been a storyteller who has conjured a setting as beautiful and mysterious—yet as commonplace—as that simple white house, lit with butter-yellow light and surrounded by the deep dark blues of snow and night sky? What must it be like to live in one of those monochrome, buff-colored buildings that huddle under the water-tower word “Luck”? These are quiet, subtle images, but they have remarkable expressive power.

This ability, to make us question and to feel, to lodge visions in our minds that stick, is Mark Brautigam’s great talent. Of course craft is involved, the camera and its settings, the photographer’s patience with light and shadow, but first is the artist’s sensibility. This is Mark Brautigam’s gift, and it travels from his eye to ours.
Cities are considered to be the most dramatic expression of the human footprint on this planet. Hundreds of years from now when the remains of our civilization are dug up and interpreted, remnants of our cities are likely to be the central focus for these investigators by virtue of its sheer volume of material. Over the past century and a half in America, cities have awed and intimidated millions of newcomers, whether from the countryside or foreign lands, through the size of their structures, the accumulation of human beings banging about within limited spaces, and the cacophony of sounds and sights assaulting each lone individual.

A significant part of a city’s power to impress—and overwhelm—derives from its visualness, from the height and volume of the buildings or the density of its structures, roadways, and crowds. Among the contributors to these landscapes are urban artists who share their talents through expressions such as murals, billboards, and, yes, graffiti. Markings by storeowners, churches, homeowners, and even gangs extend invitations or signify territoriality amid the ruckus of cities.

Julian Correa comes by his artistic talents genetically, it seems, for some of his earliest memories are of his sign-painter grandfather leaving his graphically creative messages on the fronts of grocery stores, hailing passersby to the values contained behind glass storefronts. Julian also warms to memories of beautifully scrolled messages on birthday cards from his grandfather where the design of the presentation meant as much as the words themselves.

Capturing the dynamism of human behavior in our cities stirs this Milwaukee-based artist. He creates one-, two-, and three-dimensional surfaces using a myriad of materials. His creations can be found on commercial signs, on the interior walls of businesses, on custom-worked motorcycles, and on public murals. He has traveled to New York City, Philadelphia, and Puerto Rico to observe, to learn, and ultimately to participate in “visual conversations.” He has worked alone and in groups as large as forty.

Whether in—or outdoors, a piece of art offers different messages at different distances. In the initial encounter, the viewer is usually some “safe” distance, constructing a “first impression.” In time, the visitor is lured to consider the art piece up close, perhaps scrambling his/her impressions, delivering altered emphases. In this particular creation by Julian Correa, see the excitement, the pressure of life explode from various distances and angles. And see if you can find your own chip in the human mosaic known as Milwaukee, Wisconsin.

Julian Correa is a Milwaukee painter who uses diverse processes to create work on one-, two-, and three-dimensional surfaces of myriad materials. His commercial work includes sign painting, interior design and custom motorcycle design, while his fine art work includes public murals and paintings on board and canvas. Correa is best known for the graffiti work that he produces both individually and collaboratively. He has performed “live painting” and exhibited his work in cities in the United States, Germany, and Puerto Rico. Recent awards include an invitation to paint in the Graffiti Hall of Fame in New York City and representing the United States at the Write 4 Gold competition in Germany, where he worked with a team of artists from New York, Milwaukee, and Puerto Rico. Correa attended UW-Parkside and the Milwaukee Institute of Art and Design.

In this installation, the spray can is the epicenter of an explosion that projects letters, designs, and images across the room. The sprayed contents propel outward marking the walls and morphing into painted murals. Like the essence of the spray can—“contents under pressure”—the installation serves as a metaphor for the life of the artist and the execution of the art where myriad forces inside and out affect the magnitude and outcome of the explosion.
Lisa Hecht
Canadian, b. 1972
lisa Hecht

Lisa Hecht is a visual artist whose multidisciplinary practice includes printmaking, photography, and site-specific installation. She has participated in group exhibitions in the United States, Canada, and Europe, including Walls are Talking: Wallpaper, Art and Culture at the Whitworth Art Gallery, Manchester, U.K., Circulation, a public arts event organized by the New York-based artist cooperative REPOhistory, and Paper Politics organized by Just Seeds. She has attended multiple artist residencies including the Women’s Studio Workshop, the Cité Internationale des Arts in Paris and the Internationale Austausch Ateliers Region Basel (IAAB) in Switzerland. She has received several grants from the Canada Council for the Arts and the Conseil des arts et des lettres du Québec. Hecht received her M.F.A. from The School of the Art Institute of Chicago and her B.F.A. from Concordia University in Montréal. She currently teaches at the University of Wisconsin-Milwaukee and at The School of the Art Institute of Chicago.

Lisa Hecht’s work examines the breakdown between public and private space through the infiltration of media-based images into the domestic realm. Her recent work juxtaposes newspaper clippings and decorative repeat patterns to create socio/political narratives that investigate our understanding of an image through collective memory, cultural symbols, and our subjective interpretation of current events. More importantly, Hecht is interested in how a repeated pattern can become political. Within a domestic space a decorative pattern deals with the expected; the repeated pattern is mathematical and calculated with specific results in mind that deal with space, comfort, beauty, and desire. When the pattern is politicized it deals with the unexpected, discomfort, threat, and uncertainty.

The separation of communities within the human family is brought close together within the space of the domestic. The political is made personal. The wallpaper’s repeated pattern of the Seal of Solomon—a symbol that carries profound meaning for both Judaism and Islam—surrounds the observers and they begin to question themselves: “Are we distant from these religious and communal identities, such that we embrace them in their difference? Or, are we safeguarding a ‘negative distance’ that fosters alienation, confusion, and resentment?”

When the viewers approach the tidily made bed with its crisp white sheets, they gravitate toward the stones that bespeak the tending of the graves of the dead. They find their own sorrow in another’s mourning for a deceased beloved. They witness the world’s cruelty that eradicates individuals and communities, annihilating the ‘positive distance’ of difference and otherness. Again, they query: “Are we implicated in such violence? Do we recognize our own suffering, but ignore the cataclysmic loss that paralyzes the oppressed populations of this world?” They turn away from the shrouded bed and confront their disoriented forms in the mirror. The mirror exposes their aloneness, as well as their unity with the others who are participating in this artistic space along with them: “Are we willing to truly see others, to see what they see and to share our vision with them?” The mirror provides the opportunity to see this space and all others with a vigorous imagination—envisioning a new world that upholds ‘positive distance’ and that does not perpetuate its negative counterpart.

Teology engages with art and meditates upon its penetrating representation of the human condition in order to dialog with it. Lisa Hecht has masterfully created a space for such conversation, fostering the fruitfulness of human questioning, so that the observers face the distance between persons like themselves and persons who are different from them, between the communities to which they belong and those that they rarely or never interact with, and between the living and the dead. This is a space to reflect upon our lived existence within the distances that hold us and within the distances that tragically rip us apart from one another due to misunderstanding, anger, and violence.

When theology contemplates the mystery of God, it simultaneously probes the nature of human personhood, both in its dependence upon God as Other and in its genesis within a community of other persons. Theology posits that ‘positive distance’ between persons is indispensable, insofar as honoring difference preserves each individual’s unique identity so that authentic intimacy in community can thrive. This ‘positive distance’ between individuals can become warped into a ‘negative distance,’ however, when a person or group alienates, persecutes, or destroys the other in her difference. In the human quest to overcome such destructive separation, we are faced with the ultimate ‘negative distance’ that is the dissolution of the other in death.

Lisa Hecht’s installation provides an artistic space for an intense interaction with the multifaceted reality of distance. This is a space to reflect upon our lived existence within the distances that hold us and within the distances that tragically rip us apart from one another due to misunderstanding, anger, and violence.

This is a space to reflect upon our lived existence within the distances that hold us and within the distances that tragically rip us apart from one another due to misunderstanding, anger, and violence.
Kerry-Harlan’s current body of work, About Face, uses the human figure to make statements about the quick turnarounds that confront us both in life’s mundane and unexpected circumstances. The artist is particularly intrigued by the human face—what it reveals to the world and what it disguises from the world.

If Sharon Kerry-Harlan had not already titled her body of work, About Face, someone might have embroidered “I Heard That!” into a fabric “corner” the way Whitman tags his “handkerchief” in “Song of Myself.” Viewers cannot forget Kerry-Harlan’s close-up portraits from her collaged crowds, groupings that regale us with one message: “We know stunning truths you need to hear!” These works usher viewers into the complex conversations these figures have started among themselves.

But what might viewers learn? The answer has been prepared by Fred Neil’s familiar lyrics that interpret Kerry-Harlan’s one-sided conversations: “Everybody’s talkin’ at me. I don’t hear a word they’re saying!” (“Everybody’s Talkin’,” 1966). Some figures refuse to shut their agitated yapping; while others struggle to puff out barely audible whispers, and a few terrified witnesses clamp their lips together refusing to speak. Still, in the weighty silence of their muted voices, we hear the incessant testimonies of their experiences. A literary way to gain that listening insight is prescribed in Leif Enger’s novel, Peace Like A River, which admonishes us that it is the duty of each person “to be a witness” (Enger 4), to tell what he/she has seen, heard, and known.

As spectators pause to listen, to scan the faces, unsuspecting viewers quickstep, in a military manner, through 180° turns that spin each spectator abruptly into “About Face” confrontations with themselves: Behold, “We the People!” Surprisingly, those who see, find themselves seen. What has been said, what has not been said, and what will be said and what will not be said is being said now in these works. Wait, among these dissonant fragments, we feel the same cadences of incredulity as in Maya Angelou’s “Phenomenal Woman”: “But when I start to tell them, / They think I’m telling lies” (And Still I Rise, 1978). That plaintive cry for truth rumbles in our throats as our eyes dart right to left, corner to corner, and trace the parameter back into the center, trying to register those cloth-figured conversations “talkin’ at” us.

In Kerry-Harlan’s works, a style directly from the African Diaspora pervades, but her black-on-copper color scheme establishes a consistently earthy tone that draws all the pieces toward the center away from ethnicity itself. Expecting spiritual revelation, I tried to mute the urgent cacophony of competing resolutions; yet, with stunning clarity, I heard what they are saying—all those messages encoded orally in this visual medium. Sharon Kerry-Harlan’s work relishes these eye-to-ear transfers that leap from mind to heart.
Luc Leplae was born in Belgium in 1930 and spent his youth there under German occupation. Both of his parents were artists but he chose to study physics and was awarded a Fulbright Scholarship to study in the United States, where he received his Ph.D. Leplae eventually moved to Milwaukee with his family to join the Department of Physics at the University of Wisconsin-Milwaukee. He taught there until 1993 when he received a liver transplant and was forced to retire. During his convalescence, Leplae decided to write his autobiography as a series of comics and spent the next seven years until his death creating them. With a spare, colorful style and dry sense of humor, his work recounts childhood wartime experiences, family memories, and his struggles with madness following the transplant. Some of his comics have been published posthumously as two books, Wartime & Playtime and A Period of Madness.

Autobiographies can be many things, but they’re rarely playful. And comic strips too can be many things, but they’re rarely serious. A combination of the two would thus seem to bode ill. All the more remarkable then is the achievement of the self-taught artist Luc Leplae. In deciding to write his life history in the form of comics, Luc chose a medium that proves remarkably successful at allowing us to enter into both the joys of his childhood as well as the challenges of a less innocent world.

Some of Luc’s most striking work has been gathered under the title Wartime & Play Time—a title that nicely captures the juxtapositioning of light and dark that defines both the style and substance of his autobiography as a whole. Wartime, for Luc, refers to the Nazi occupation of his native Belgium. Luc was only 10 years old when the occupation began in 1940 and his chronicle highlights a series of terrifying moments to which the young boy was a witness: a mine detonation that destroys a fishing boat, a parachuting airman falling to his death on the yard beside his school, bombing raids that send friends and family scurrying into self-dug trenches. As we read these accounts it is impossible not to feel the sentiment expressed so often by Luc himself in these stories: quelle horreur. Cartoon bubbles do nothing to mitigate this horror, and indeed only serve to increase it by reminding us of the tremendous psychological costs suffered by a generation that came of age during the war.

But Luc’s comics also remind us that life—even life in wartime—is not without its moments of joy and even absurdity. Hence playtime. Here we’re treated to a series of sketches from Luc’s boyhood that beautifully capture both the mischievousness of youth and the enterprising and projecting spirit of a boy who would later become an esteemed physicist: a combination uniquely on display in his accounts of efforts to make his own homemade recording device and to rig up a still for making homemade cherry brandy. When we later read of his son’s efforts, while a student at the University of Wisconsin-Milwaukee, to fly from the campus to Bradford Beach by balloon, we know where the inspiration came from!

Luc’s work thus chronicles life’s light as well as its dark sides. But for me its most remarkable feature is his ability to see the comic in the tragic itself. Luc’s story of his psychosis following the liver transplant that led him to retire from academic life captures this powerfully. For even amid his many reminders of the costs his family and friends suffered during his “period of madness,” we can’t help but laugh when Luc gives us a glimpse of the inner workings of his mind—a mind which seems to have been particularly exercised by creating elaborate conspiracy theories concerning the cafés and groceries of Shorewood. Yet whether he is chronicling the ostensible dark side of suburban Milwaukee politics in 1993 or the true political darkness which he witnessed firsthand in Brussels in 1940 and Beijing in 1989, Luc Leplae generously displays an acute sensitivity to the darker and the lighter sides of both political life and the human person.

But Luc’s comics also remind us that life—even life in wartime—is not without its moments of joy and even absurdity.
Jessica Meunick-Ganger
American, b. 1972
Nathaniel Stern
American, b. 1977
Production team: Joe Grennier, Angie McFarlance,
Foster Stilp
13 Views of a Journey, (detail), 2011
Screenprint, relief cut, video, animation,
machinima, found footage, custom software
6 x 8’
Courtesy of the artists
You understand that this installation speaks to the multilayered, prismatic dimensioned interplay between space and time.
Will Pergl is a multidisciplinary artist based in Milwaukee. Working with an affinity for minimalism and process, Pergl's studio practice involves the critical use of sculpture, drawing, installation and video. His award-winning work has been shown in more than twenty solo exhibitions and has been included in more than thirty group exhibitions throughout the United States and Europe. Pergl holds a master's degree from Cornell University and a bachelor's degree from Southern Illinois University at Carbondale. He is currently an associate professor in the Fine Art Department at the Milwaukee Institute of Art and Design.

The manner in which we produce and, in turn, are shaped by our products is a source of fascination for Pergl. He is particularly interested in technology’s role in this interchange between our mental architecture and our physical world. According to the artist, “Our daily visual experiences offered by screen media, our interconnections through electronic devices and our time spent conceptually within digital interfaces are all persistent conventions to which we adapt our perceptions and expectations.”

Pergl’s current studio practice combines digital media and physical form to explore gaps in sensation and comprehension in a technologically driven society. This body of work varies in material from a figurative sculpture digitally carved in marble to a handmade wooden transmission tower copied from a digital photocollage. Content ranges from a minimalist video exploring the embodiment of an amputee to work concerning the most boring day in the 20th century. These combined gestures take on a conceptual, rather than emotive, reading as the work seeks to epitomize a kind of traveling through fragmented perspectives.

Will Pergl’s installation for Current Tendencies II explores the disconnect between the digital realm and the physical realm. From his hand-carved wooden cell phone tower, constructed from digital imagery, to his digitally carved marble sculpture of a reattached finger, Pergl explores the role of technology in the construction of art, juxtaposing the hand-made with the computer-mediated. He explores a variety of cultural products that are transmitted through some form of media, interrogates the role of interpretation in the construction of art, and assesses the digital context for the things that we see and use.

While each piece offers insightful commentary on the role of technology in contemporary society, the collection as a whole provides a nuanced understanding of the conceptual components of a fragmented, mediated environment. For example, following a computer analysis of more than 300 million facts, April 11, 1954, has been heralded as the most boring day of the twentieth century. Pergl’s work, emphasizing a day that was determined by a computer to be devoid of any major news events or the birth or death of anyone famous, illustrates the contradictions inherent in a day that is now notable for being boring.

Pergl’s representation of April 11, 1954, also reminds me of two competing understandings of the concept of communication. In his book, Communication as Culture, James W. Carey suggests that most people consider communication to be the transmission of news and information, over a distance, in order to share ideas and knowledge and to control geographic space and people. The transmission view of communication is the prevailing understanding of communication; it privileges science and embraces new communication technologies uncritically, believing that the additional speed of transmission will improve the communication process.

There is, however, an alternative conceptualization of communication which is known as the ritual view. From this perspective, messages are shared among people to create, shape and maintain a common culture. The ritual view of communication brings people together to construct a belief system that shares ideas, values, perspectives and information and serves to create and reaffirm a specific view of society at a particular time and place. Pergl’s emphasis on the physicality of real materials that have been affected by the digital resonates with the ritual view of communication. His installation not only emphasizes how we journey through fragmented experiences, but it also helps us to question our own perceptions of a socially constructed reality.

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Jordan Waraksa majored in sculpture at the Milwaukee Institute of Art and Design and music at the University of Wisconsin-Milwaukee. This sculpture is a marriage of these educations and invites the audience to use both the sense of sight and hearing to investigate the work. There is no one sense which should be a priority. The viewer/listener might ponder, however, where is the sound coming from and where does the visual end and the aural begin?

As with any musical device, sound starts with vibration. The vibrations from this sculpture fill the room as they resonate through intricately crafted pieces of zebrawood. How would this same music sound if this bell-like shape wasn’t sculpted from wood but molded from another material? Is what you are hearing coming directly out of the sculpture or are you hearing the diffraction of sound from the surrounding walls? The sound pulls the viewer in to more thoroughly investigate the form and vice versa.

Waraksa’s original compositions (emanating from the sculpture) blend folk and classical music with hints of bluegrass, blues, and gypsy tango styling. Most of the music was created for the recently released CD For Highbrow Sideshow and Rowboat Serenades by [Waraksa’s band] The Vitrolum Republic. The CD title, like the music itself, has a nostalgic feel, evoking thoughts of P.T. Barnum-like carnival curiosities or middle European days of yore. The instruments used to perform the music—violin, piano, guitar, mandolin, bass, banjo—are also made of wood, further enhancing a sense of the past. Music is often intertwined with memories, bringing to mind specific episodes in our lives or transporting us to places and times we have not known firsthand. When initially viewing this sculpture I was reminded of the bell for a phonograph, the first widely popular player of recorded music, and thought of how our great-grandparents were entertained during their lifetimes.

Music, in its most basic definition, is a measure of time. Visiting an art museum, on the other hand, is most often a quiet, visual experience where one easily loses track of time. Waraksa’s work bridges the gap between these disparate experiences. The work seamlessly combines old world craftsmanship with modern design. The resulting sound is ambient in nature and should be embraced as if in a comforter of music on a cold Saturday morning.

Music is often intertwined with memories, bringing to mind specific episodes in our lives or transporting us to places and times we have not known firsthand.

JASON S. LADD, Ph.D.
Assistant Director of Instrumental Music
J. William and Mary Diederich College of Communication
Sharon Kerry-Harlan
American, b. 1951
On the Face of It, 2011
From the About Face series
Textile collage
71 ½ x 102 ½"
Courtesy of the artist
Photography: Rob Quinn