**TRENTON AND REGINALD**

CLC: As you look ahead, where would you like to go?

RB: I see myself doing furniture from now on. This does not mean that I won't do some traditional sculpture or less functional forms. There is a certain amount of pleasure in creating a form that someone can set a cup of coffee on or a magazine on, or put in the corner of the room with a vase on top of it. I think people appreciate sculpture more if it has a function. So often we talk about sculpture as something that sits in the middle of the room and doesn't do much other than take up space. So I am turning those around. Sculpture can be more about the context in which you put the sculpture, the actual sculpture? Making sculpture more common appeals to me. Samu Toof's table, for example, represents a great infusion of sculpture into everyday life.

CLC: What are you trying to accomplish with the Haggerty Museum of Art exhibition?

RB: This is the largest body of my work shown in any one place. I want to keep it vast enough to be stimulating and to convey my artistic truth. I have a purpose in why I paint the way that I do. I want to be consistent—the consistency serves as an affirmation of my artistic convictions.

CLC: Will you go back to sculpture?

RB: I always get to the point where I ask, is that fine art? The colors I use are almost cartoonish. Andy Warhol and Keith Haring seem to dance on that line—I, too, like being on that edge. James Rosenquist was a billboard painter doing commercial work but he was able to become accepted as a fine artist. In actuality, however, his work it is still commercial. I like painter doing commercial work but he was able to become accepted as a fine artist. So often we talk about sculpture as something that sits in the middle of coffee or a magazine on…or put in the corner of the room with a vase.

CLC: Will we see any changes in your work following the Haggerty exhibition?

RB: This will be a wonderful experience to have the show at the Haggerty Museum. I think I am taking a big enough risk showing all furniture. After this show I will start experimenting, perhaps with more figurative work. In that sense, the Haggerty has helped me close a chapter of what I have been doing. It will lead to changes in my future work.

**WORKS IN THE EXHIBITION**

**Reginald Baylor**

**American (b. 1966)**

THAT BOUGIE OR 12, 2001

Acrylic on canvas

68 x 72

Collection of Educational Opportunity Program, Marquette University

Display Case, 2004

Wood and aluminum

56 x 14 x 15

Collection of the artist

BUFFET, 2003

Wood and aluminum

42 x 52 x 22

Courtesy of Pat and Judy Seibennr

6 Houses Down or 9 Up, 2004

Bronze and wood

36 x 35 x 30

Collection of the artist

Buffet, 2003

Wood and aluminum

42 x 52 x 22

Collection of the artist

Key Holder, 2003

Cast iron and wood

18 x 18 x 15

Collection of the artist

BEDROOMS 2BATHS, 2002

Bronze and wood

36 x 35 x 30

Collection of the artist

Display Case, 2004

Steel and glass

76 x 36 x 36

Collection of the artist

**Trenton Baylor**

**American (b.1971)**

MUSEUM OF ART

56 x 14 x 15

Collection of the artist

53208, 2004

Acrylic on canvas

48 x 72

Collection of the artist

When a Rectangle Became King, 2004

Acrylic on canvas

66 x 26

Collection of the artist

**Paintings and Sculpture**

Reginald and Trenton Baylor

September 9 - October 7, 2004

Haggerty Museum of Art, Marquette University

Reginald and Trenton Baylor Interview

August 12, 2004

Curtis L. Carter: How does art fit into the life of a truck driver?

Reginald Baylor: I just call it my day job. I can meditate constantly and not be distracted by office personnel or politics. The task is fairly simple and that allows me to imagine and see things, like landscape—the American landscape and different neighborhoods along with freeways. It infuses everything into shapes and colors. A square, a rectangle, or a triangle infused with color to the point that it becomes a dream or dreamlike.

CLC: How did your process evolve?

RB: I have been working this way for about twenty years. Prior to that, my work was more expressionistic. The colors were not as bright and my style was looser. I was fascinated with Jean-Michel Basquiat. I like anything that has a Lume and as I experimented with my painting style, I sketched toward using straight edges, lines and basic colors. The more I painted the more my style evolves.

CLC: Would you consider your work to be representational?

RB: Yes, because it is refers to things in the world that I have seen.

CLC: Do you paint as a child and what were some of your first experiences making art?

RB: As a child you paint, color and draw. The pieces that I kept from my childhood were to have consistent elements of perspective, line and shape. During the summers, I went to the Milwaukee Art Museum for classes. One of my most vivid memories comes from hiding the sun and seeing famous lots, building and gas stations, and then loving to reproduce a picture from memory. I attended the University of Wisconsin-Green Bay, where my emphasis was on sculpture. After I left Oshkosh and got married, I moved to California and had a family, so sculpture was not an option. I did not have the materials or space and my family became the priority. That is when...
The Rectangle Became King, I started with a pristine landscape and allowed it to be dissolved into triangular forms to show how a landscape might be make either one appear just as appealing—it is a transformation. In When make everything artificial.

How would you describe your process?

The battle between the process and outcome is a struggle, but it is also fun... it depends on subject—subjects that might be seen as some certain roses or landscapes, for example—could appear as places people may not want to visit. After I add color, however, I can give the subject a completely different perspective. By adding color there is more going on... I try to try to make everything artificial.

What do you mean by artificial?

Take for instance the flowers in my paintings... they are purely geomet... I like the inner parts of things. I try to incorporate all of that into my artwork. I try to try to make everything artificial.

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