

2008–2009 Exhibitions

September 1, 2008 – October 10, 2008

Doug Calisch: *Lost and Found*

“By working with found materials, complete with their associations and histories, I attempt to create an opportunity for each of us to reflect on our own.” – Doug Calisch

The work of Doug Calisch explores the concept of an object possessing a dual identity and function. Common among these painters, carvers and potters was a playful but willful inventiveness and I most strongly responded to their resourcefulness. As artists who often salvaged and reused materials, they seemed to create “something out of nothing,” infusing the found objects with new meaning. Materials that had outlasted their original usefulness were finding new life in the hands of these artists. Similarly, my creative process involves collecting, modifying, and assembling found materials. While preserving their identity, I create new ways of looking at and thinking about these common objects. In a different context, the history and identity of these objects are transformed, creating new layers of meaning and metaphor. While the sculptural issues of space, mass, and volume remain as important as in my previous work, these current works include a stronger appreciation for surface and color. These pieces draw on a variety of visual sources including architecture, tools, games, scientific observation, the human figure, and our natural environment. By reclaiming old materials “The Wee Ones” and the Appalachian folk artists brought new meaning to their lives.

October 27, 2008 – December 12, 2008

Kristen Wilkins: *Time is Eternity*

“Through my work, I strive to tell stories that inspire viewers to reflect on their own daily routines and surroundings.” -Kristen Wilkins

The photography of Kristen Wilkins investigates the relationships between family, culture, objects and memory. Wilkins directly asks the viewer to consider, "If an object (from our daily lives) were to disappear undocumented, could the memory still be recalled? Would another person's possessions serve as surrogates for retrieving lost memories?" Wilkins uses traditional photographic processes and digital imaging to explore the concepts of nostalgia and absence associated with our unrecorded possessions. Objects, light, shadow, and empty space act as references to absence of people and past memories. The presence of recognizable objects carry personal or cultural significance and stimulates memories in each viewer. The objects within Wilkin's work exist as a legacy of our families and a reminder of our pasts.

January 19, 2009 – February 20, 2009

Brad Bernard: *Blues Routes*

The musical performance of Mississippi blues and the ritual worship of gospel culture exist as a source of inspiration for the work of Brad Bernard. The paintings of Bernard span across religious and secular contexts. Bernard distinguishes between the specific perspectives of his paintings through the type of medium that he uses to create a work. In his religious imagery, Bernard depicts scenes from the ritual practice of a Pentecostal or Missionary Baptist Service. Bernard employs a mixed-media approach by combining drawings and collages to create a three-dimensional quality to the work for his works with a religious context. With his secular paintings, Bernard creates images with digitally altered photographs, maps and or wallpaper. The collage effect of the secular paintings implies the "quilt-work of location and identity." Bernard states that the collage effect creates a visual documentary, which blends the subject and their topographical place of birth with images, events and symbols relevant to their community.

March 2, 2009 – April 10, 2009

Samuel Bak: *The Art of the Question*

The work of Samuel Bak takes on an autobiographical tone. Born in the midst of World War II, Bak and his family were sent to a ghetto in Bak's hometown of Vilna, Poland after the German occupation. Eventually, the ghetto was transformed into a labor camp. Only Bak and his mother survived to see the end of the war. The painting of Samuel Bak expresses his experience of destruction and dehumanization during the Second World War. His paintings serve as a constant visual reminder to the horrors of our past. The Pucker Gallery in Boston, MA brings the collection of Bak's paintings to Wabash College.

April 20, 2009 – May 17, 2009

2009 Senior Art Majors Exhibition

The Senior Art Majors Exhibition will include painting by Jacob Huston, Steven Mosier, Joel Patterson and Mark Turpin; ceramics by Nick Roudebush; and photography by Dan Sutton.

April 21, 2009-May 19, 2009

The Wanamaker Collection: *Images of Native Americans*

Images of Native Americans is a traveling exhibition of the Wanamaker Collection of Native American Photographs from the Mathers Museum of World Cultures at Indiana University. The Wanamaker Collection consists of over 8,000 photographs taken between 1908 and 1921. In 1908, Rodman Wanamaker, who was the son of a wealthy storeowner, supported a series of photographic expeditions to record the Native American population. Joseph K. Dixon led the journey and photographed Native American Indians with the intent of recording the "vanishing race" of Native Americans before they completely disappeared. The photographs by Dixon range from portraits of tribal leaders to images of everyday life. Through his experience, Dixon realized that the Native American population was not vanishing. Instead,

Dixon found Native Americans to be evolving alongside their changing circumstances. After witnessing the treatment of Native Americans and the poor condition of the reservations, Dixon became an advocate for the rights of Native Americans. The photographs of the Wanamaker Collection serve as documents recording the experience and understanding of Dixon.