

JULIO FINE ARTS GALLERY

Loyola University Maryland
4501 North Charles Street
Baltimore, Maryland 21210

Gallery Phone 410 617 2799

Propagation of Uncertainty: **Sue Wrbcian**

September 13 – October 14, 2010

Artists Talk / Reception:

Thursday, September 16, 5pm – 7pm

Gallery Hours

Monday through Friday, 11am – 5pm

Sunday, 1pm – 4pm

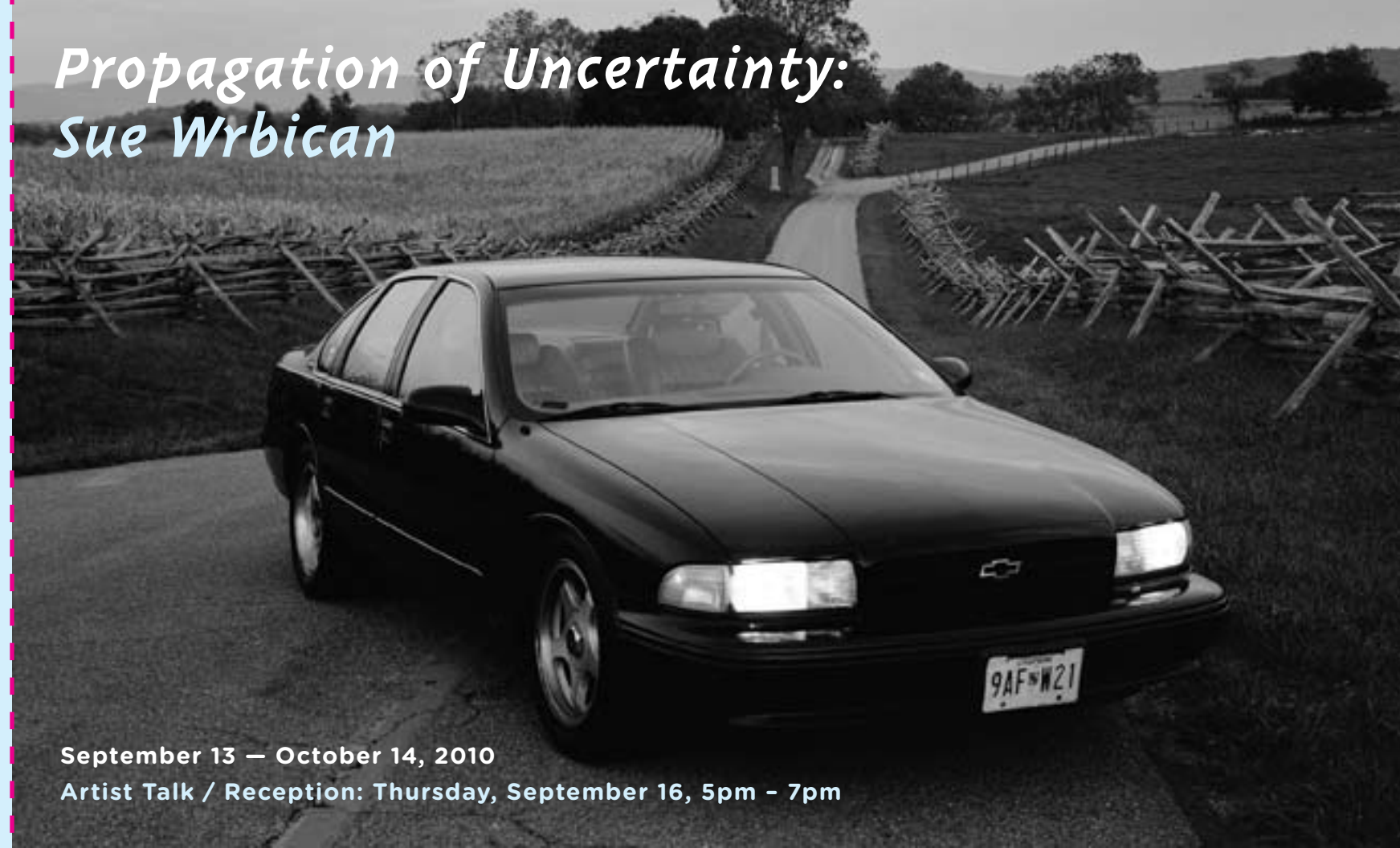
Gallery will be closed during all University holidays.

Location and Parking

The Julio Fine Arts Gallery is in the College Center directly north of Jenkins lot and Francis X. Knott Humanities Center.

Paid parking is available in Jenkins lot on Bunn Drive; free parking is available on Cold Spring Lane after 6pm.

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Propagation of Uncertainty

When it was time to sell my Impala, the sleeping beast that weekly delivered me from Baltimore to Brooklyn in 3 hours undetected, I felt it necessary to create a *memento mori*. An image that would be impossible to stash into a wallet, difficult to manage, store, transport and, finally, admit to having. I stopped my Impala on the Antietam Battlefield then photographed it without a driver. In leaving the vehicle, the traveler discovers the presence of the lost, and joins the millions who visit the multi-destinations of the Civil War's battlefields. As a war between two halves of a divided union, this war-amongst-ourselves is like an argument I carry on with myself, trying to reconcile a system that I simultaneously abhor, depend on – even forget its facts on a trip made possible by its very essence and then trying not-to-abuse the opportunity in its remembrance.

When in between locations, I often consider different scenarios of staying put, to stop commuting, or not show up at my intended destination, maybe never return to anything at all and forget about home.

Commuting had created a confusion and disorientation in my sense of belonging. While in Florida contemplating images of hurricanes and shelter, I was offered a sail too worn out by the weather to depend on. A generous dock master in New Smyrna Beach intended to give it to his sister to use as a pool cover. When he arrived with the sail she informed him she had just sold the house and so it sat in his garage for a year. He suggested I was doing him a favor by clearing it out. My plan was to fashion this relic of transportation into a tent, for a temporary act of belonging. But what held my attention were the stains. Having seeped into the Dacron polyester, they seemed to have a defiant persistence in damaging the oil-based fabric, having tainted this distilled by-product of a fossil removed from its ancient bed.

In the gap between movement and stability, I wonder how it all came to be, each decision and its contribution to the history behind this accumulation of error, this propagation of uncertainty.

Sue Wrbican

Baltimore, MD, July 2010



Left. **From Within The Biography of Catastrophe #4.** 2010. Medium. 12 x 15 inches.

Right. **The Fuel.** 2010. Medium. 12 x 15 inches.

Cover. **Impala Diary, Maryland, 1862-2007.** 2010. Medium. 12 x 15 inches.