



Jane
Terry



Shimmering Patty
2000
silver gelatin print
16" x 14.5"

Veneration, the title of this exhibition, evokes the subject of prayer, worship and inspired meditation. Linda Connor, Jane Terry, and Susan Harbage Page have all chosen photography as the medium to explore the subtle and various structures and appearances of reverence. The work of these photographers delves into sacred, awe-inspiring and mystic imagery to illustrate both communal and personal paths of veneration.

Connor brings together photographs of seemingly ethereal religious sites and images from century-old glass plates of the heavens. The representations of the heavens, as a cracked photograph of the stars and as a painted ceiling of a church, reveal the human desire to know the unknowable and to make tactile what is immaterial and divine. Connor allows the present to resonate with the past and layers the contemporary activity of photography over her worn and marked subjects. The combined effect of the photographs portrays time as porous, although the camera captures a single moment.

Terry's work similarly contrasts the viewer's present gaze upon the photographs (and reverence for the images) and the subject's past performance before the camera. Taken shortly before her mother Patty Marie's death, Terry's work profoundly emphasizes the power of photography to provide a means of communication between the beholder and the beheld and to continue the exchange of gazes with someone lost. Patty Marie represents both a deeply personal subject and embodies the maternal archetype with a strangely familiar and spiritual aura.

Shrines in Jerusalem, votive candles, and reliquaries illuminate the communion with the divine in Page's work. These religious artifacts, the material traces of veneration, emerge from the smoky edges of the picture as markers of devotion and loss, remnants of sacrifice and time past. The photographs themselves become objects imbued with a similar haunting, hallowed, and celestial presence that diminishes the distance between her viewer's meditations on the photographs and the worshipper's prayers upon the relics.

All three artists address the immeasurably emotional experience of veneration as expressed through tangible art and artifacts. These remnants and tactile tokens of faith and spiritual union represent more than means for prayer; rather, every photograph reveals a successful attempt to find representations for the deepest human feelings of awe, faith, fear, loss and love.

- Shannon Egan

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| Linda Connor | M.S. Institute of Design, Illinois Institute of Technology, 1969
Currently Professor of Photography, San Francisco Art Institute |
| Susan Harbage Page | Master of Music, Michigan State University, East Lansing, Michigan, 1983
Currently Visiting Associate Professor of Photography, UNC-Greensboro |
| Jane Terry | M.F.A., Tyler School of Art, Philadelphia, 1991
Currently Associate Professor of Art, Meredith College, Raleigh, N.C. |

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