

CLEAR PICTURE

Looking at Communities from an Art Museum



**Haggerty Museum of Art
Marquette University
Fall 2014**

Spanish Students

Cynthia Anaya	Emanuel Hernández	Karen Medina	Giovanni Román
Diana Arreguin	Manuel Hurtado	José Navarro	Abel Sánchez Mercado
Roy Avila	Grauben Lara	Esme Nungaray	Karina Sánchez
Brenda Brambila	Roselee Ledesma	Elienid Ortiz	Stacy Vargas
Stephanie Contreras	Eliza Luvianos	Alejandra Pérez Luévano	Kevin Whatts
Alexa Díaz	Marisol Madrigal	Lupe Quintana	Alexa Zepeda
Ariel González	Victor Magaña	Luis Robles	

Journalism Students

Paulo Acuña	Catherine Gabel	Ethan Niquet	Daniel Reiner
Rachel Berkowitz	Martina Ibanez-Baldor	Nicolette Perry	Spencer Rose
Sophia Boyd	Kyle Kossack	Madeline Pieschel	Eva Sotomayor
Alexander Coddington	Michael Lench	Adam Pulte	Natalie Wickman
Kaitlyn Farmer			

Introduction

Welcome to the “Clear Picture” exhibit!

Two classes of Marquette University students, the Spanish students in the Spanish for Heritage Speakers course and the Journalism students in the Covering the Arts advanced writing course, have prepared this exhibit guide for you.

It contains:

- I. Personal statements from each student about their experience with curating “Clear Picture”
- II. Group statements, in Spanish and English, from students from both courses working together
- III. Critical reviews of the original exhibit from Journalism students
- IV. Comments on selected pieces from the exhibit, in Spanish and English, by Spanish students
- V. Exercises, questions, and activities in Spanish and English for visitors of all ages

In the original version of the exhibit, Dr. Eugenia Afinoguenova and Dr. Pamela Hill Nettleton did not seek coherence or an easily defined theme, but selected eclectic works from the Haggerty permanent collection designed to produce strong feelings and reactions from visitors. Read the reactions of students to see if this plan was a success!

Over weeks of analysis and planning, students from both courses worked together to remove some art works from the exhibit and to add others from the Haggerty’s permanent collection. Read the reactions of students to that experience, below—and read about the new exhibit.

I. The People of “Clear Picture”



Eugenia Afinoguénova



Pamela Hill Nettleton

EF



Lynne Shumow

The Haggerty is delighted to host “Clear Picture”. The project fits perfectly with our mission to integrate the museum's exhibitions, collection, and programs into Marquette University class curriculum. Seeing the high level of expertise and enthusiasm the students demonstrate when leading tours of the “Clear Picture” exhibition for other classes undoubtedly proves the value of visual learning and interdisciplinary collaboration. The project has been great in every way; it has truly exceeded all expectations.



Ellen Faletti

With a Bachelor of Arts in History and an Interdisciplinary minor in Public History, I recognized my aspirations of working in cultural institutions and promoting education and arts to the public. I am grateful for the opportunity to assist Drs. Afinoguenova and Nettleton utilize art and the Haggerty as a source for classroom learning and discussion, and am excited by the successes of the “Clear Picture” exhibition.

Personal Statements from Students about Their Experiences

Alexa Diaz

I am a junior studying Psychology and being a part of this project allowed me to be a part of something that I would probably not have gotten the chance to do. If it wasn't for this project, I would've never been able to study art and artists in such depth and because of this I now have a greater appreciation for art exhibitions. I have been able to study various artists and works of art from different ethnic backgrounds and able to get an understanding of art terminology and also to learn how to critique art effectively. The process of creating this exhibition was more than I thought it would be and it involved the work of various people. It was not easy to decide which works of art we wanted to be a part of this exhibition because there were a variety of unique works of art that could have been included. We had to keep in mind what the main purpose of the exhibition is and to not stray from our purpose. But in the end, it is great to step back and admire how the exhibition all came into place due to the hard work of all the people involved.

Estoy en mi tercer año en Marquette University estudiando Psicología y ser parte de este proyecto me permitió ser parte de algo que yo probablemente no habría tenido la oportunidad de hacer. Si no fuera por este proyecto, tal vez nunca podría estudiar el arte y diferentes artistas en tal profundidad; y debido a esto ahora tengo una mayor apreciación de las exhibiciones de arte. He podido estudiar varios artistas y obras de arte de diferentes orígenes étnicos y poder obtener una comprensión de términos de arte y también de cómo estudiar el arte. El proceso de la creación de esta exhibición era más de lo que había pensado que sería y fue necesario tener la ayuda de varias personas. No era fácil decidir qué obras de arte queríamos que fueran parte de esta exhibición porque había una gran variedad de obras de arte únicas que podrían haber sido incluidas. Tuvimos que tener en cuenta el propósito principal de la exhibición. Pero al final, nosotros pudimos terminar este proyecto y admirar cómo la exhibición se ve ahora por el trabajo de todas las personas involucradas.

Eva Sotomayor

My experience with "Clear Picture" has definitely been an interesting one. I've gone to a lot of museums and I love art, but had no clue how exhibitions were curated and all of the thought that went into planning an exhibition. It's been a learning process to see how pieces have fluctuated since the original "Clear Picture" and the current exhibit that's in the Haggerty museum right now. Keeping the guidelines of the class and the definition of "community" in mind has helped us as a group decide what goes and what stays and I'm excited to see the final product of all of our hard work.



Left to right: Cynthia Anaya, Kevin Whatts, Stacy Vargas

Stacy Vargas

My name is Stacy Vargas, I am currently a sophomore at Marquette University. I am double majoring in Elementary Education and Sociology and pursuing a Bilingual Bicultural minor. My experience working for the exhibition "Clear Picture" has been challenging yet exciting. It has taught me a lot about the art world and what it takes to create an exhibition. It takes time and effort to bring everyone's ideas together to create a sense of unity in an exhibition. Being a part of this experience has given me insight on the importance of contemplating artworks and knowing about the many misrepresented groups in the art world.

Mi nombre es Stacy Vargas, actualmente estoy en mi segundo año en la Universidad de Marquette. Mis especialidades son Educación Primaria y Sociología con estudios Biculturales/ Bilingües como carrera secundaria. Mi experiencia a la hora de trabajar para la exposición "Imagen Clara" ha sido un reto difícil y emocionante. Me ha enseñado mucho sobre el mundo del arte y lo que se necesita para crear una exposición. Se necesita tiempo y esfuerzo para producir una exposición que muestra todas las ideas de cada compañero. Ser parte de esta experiencia me ha dado una nueva percepción sobre la importancia de contemplar obras y saber acerca de los grupos no representados, o mal representados, en el mundo del arte.



Left to Right: Paulo Acuña, Eva Sotomayor, Ethan Niquet, Kaitlyn Farmer, Nicolette Perry, Giovanni Román, Luis Robles, José Navarro

Paulo A. Acuña

As a journalism student, I was excited to be a part of a project that was off-the-beaten-path and learn some lessons outside a classroom. The project, consisting of combining together students from journalism and Spanish classes, was a curation of an exhibition that is being shown at the Haggerty Museum at Marquette University. Through some discussion and a lot of teamwork, both classes were able to come up with diverse ideas that translated into one cohesive thought of what a clear picture really was. At first, some of the works of art were not

really representative of what the sense of community is, even if the exhibition as a whole was very diverse. Still, the exhibit has come together nicely. To me, a clear picture is one that makes its viewer feel something, one that conveys emotion and transmits feeling. I was glad to be able to be a part of this convergence of cultures and different opinions and view points. I had never been a part of anything like this, and I have learned that everyone has different opinions and contrasting ways of thinking; still, two diverse groups of students from varying ways of life were able to come together and cooperate into making this a rewarding experience.

Michael Lench

The “Clear Picture” art exhibit has taught me that the scope of art is far greater than I could have ever foreseen. Conversing with my classmates has taught me that nearly everything can in some way be art to someone and anyone can find meaning in it—though I may consider some art banal, or not art at all.

A. Martina Ibáñez-Baldor

Much time, thinking and debate went into what art pieces should or should not be included in “Clear Picture: Looking at Communities from an Art Museum.” The class participation between the journalism and Spanish classes is really what evokes the sense of community that this exhibit tries to display. Each student comes from different backgrounds and life experiences which came through during this decision making process. This exhibit is a result of 30 or so different communities to create one depiction of what community means.



Daniel Reiner



The first time I observed the “Clear Picture” exhibit, there was nothing clear to me about it. I think the irony in that fact is why I enjoyed it so much. Not only has Clear Picture given me perspective on artwork from around the world, historic and modern, but it has also allowed me to analyze the work for more than just paint on canvas. This project has taught me to look at art with an open-mindedness that lets me see what the artists envisioned. Cultural diversity is present throughout the exhibit, and it is important to recognize the significance of the adversity that exists in almost all of the works. For me, “Clear Picture” is a collection that brings all aspects of the world together, through happiness and heartbreak.

Nicolette Perry

This project was heavily experimental and forced us to step outside our comfort zones in a couple of different ways. For starters, very few of us knew anything about curating an exhibit. That alone was intimidating enough. On top of that, we had to step beyond our own respective classes to work with people we never even met. The hardest part was communicating outside the classroom mostly because we didn't know each other. We were timid to reach out and discuss the exhibit. However, when we did meet and talk about the project, it was apparent how diverse everyone's background in art was and how that benefited the exhibit overall. We managed to put our hesitations aside to work together and build the narrative behind "Clear Picture".



Sophia Boyd



For me, curating the Haggerty reminded me that art is subjective. When we went through our selection of pieces, I had to defend a piece of art that I particularly admired and convinced others to let it stay. Although I was not completely successful, I realized that my ability to voice my interpretation did help others to see the same painting in a different way. The discussions that I have had with the Journalism and Spanish students have been enlightening and have guided me through my own understanding of the exhibit. I hope that all the visitors use the exhibit as a stimulus for discussion to help them understand the meaning and portrayal of community and its relationship to art.

Madeline Pieschel

Although there is not a specific style, medium or time period present in the "Clear Picture: Looking at Communities from an Art Museum" exhibition, all of the pieces included are unified through community. The students involved contributed their personal life experiences to help evolve the idea of what constitutes a "Clear Picture". The exhibition aims to question art's role in communities in what it represents about society and how it progresses the human condition.



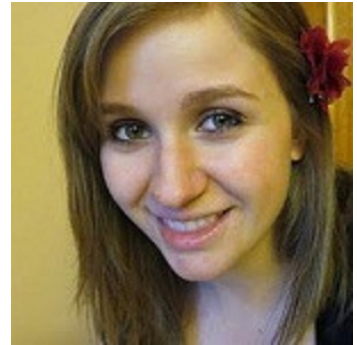
Rachel Berkowitz



I hope “Clear Picture” inspires visitors to ponder the meaning of community, as well as to introduce them to artists and mediums that they may not be familiar with. Although the exhibit may not appear explicitly “clear,” each selected piece truly belongs in this eclectic collection.

Natalie Wickman

The most surprising thing I experienced while curating this exhibit was when many themes expressed in “Clear Picture” played themselves out in our group dynamic. For example, there was some tension from curating, a new experience for all of us, with students in a class structured around a different discipline than the one I'm in. However, that tension was integral to understanding the community dynamic as a whole. Communities are often large groups of people who will rarely ever all think the same way or have all of the same opinions. But that doesn't mean they can't, as a group, make something thought-provoking and important.



Ariel González



In a project like this, you will never have unanimous agreement of what should and should not be included because art is subjective and each person has his own interpretation. This connects to the concept of compromise and respect in a community because everyone has a right to his own opinion.

En un proyecto como éste, nunca se tiene un acuerdo unánime de lo que debe y no debe ser incluido porque el arte es subjetiva y cada persona tiene su propia interpretación. Esto conecta con el concepto de compromiso y respeto en una comunidad porque todo el mundo tiene derecho a su propia opinión.

EF

Alex Coddington

Art is a universal language through which people of all walks of life communicate truths to a larger audience. Through writing about the arts, I believe that we develop a deeper understanding of life and the human experience both in our cultures and those abroad.

Kaitlyn Farmer

When I was working with the "Clear Picture" exhibit. I learned a lot about how to determine how art curators think about art in a sense that I normally don't visualize. For me personally, I was ecstatic that two of the pieces I wanted to add to the collection were chosen to be an addition to the new and revised version of the exhibit. One photograph was taken by Doug Hall and it's called "Palace of Fine Arts in San Francisco." The architecture makes the building look and feel as if it was dropped there from a different time and culture. It was home to one of the World's Fairs. The World's Fair brought together many different communities and it represents unity throughout the world. Therefore, I thought the piece would be an excellent addition. I was thrilled when other classmates and the staff of the Haggerty agreed with me on my choice.



Kaitlyn Farmer and Ethan Niquet

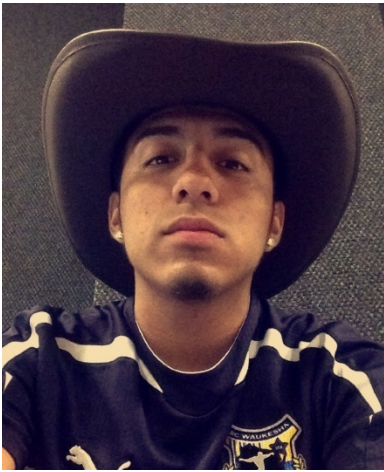
Grauben Lara

This project has taught me that while creating an exhibit that focuses on community, the curators need to form their own community to discuss, debate, and attempt to agree on what to include in the exhibit. The curators' diverse backgrounds, in languages and fields of knowledge, greatly contribute to the diversity in "Clear Picture."

Este proyecto me ha enseñado que mientras crean una exhibición que se centra en la comunidad, los comisarios necesitan formar su propia comunidad para discutir, debatir y tratar de acordar qué incluir en la exposición. Los diversos antecedentes de los comisarios, en sus idiomas y áreas de conocimiento, contribuyen enormemente a la diversidad dentro de "Clear Picture".

EF

Giovanni Roman y José Navarro



Somos estudiantes de la Universidad de Marquette y estamos en la clase de español 3005 con la Dr. Eugenia Afinoguenova. Al principio, la exposición "Clear Picture / Imagen" clara no era clara y era muy difícil de entender y nos dejó con muchas preguntas. Después de que nos enteramos de las pinturas fue más fácil entender el tema y la idea de "Clear Picture/ Imagen Clara". El tema es la comunidad.

Abel Sánchez Mercado

Appreciating art adequately is not an easy task. An ample knowledge of artistic technique, as well as historical context is imperative. Before taking this course I was never exposed to any of these concepts relating to art; thus my interest grew, and continues growing, through "Clear Picture." The opportunity to interact actively with the "Clear Picture" exhibition has given me a chance to explore the implicit world that lies inside of every person. To observe artist's perspectives with a critical eye. To observe a painting with such detail, that the blueprint transforms into a fable that becomes more and more complex with every second. Those same narratives I have learned to dissect and objectively analyze in order to create a perspective, which then I personalize to create my own interpretation. "Clear Picture" has helped my critical thinking skills towards any work of art, and towards anything abstract or towards anything tangible. Observing and determining the cultural value of a painting has never held more importance to me than it has now. I have learned to observe the blueprints of painting and its cultural representation that transfers with every brush stroke.

Apreciar el arte adecuadamente no es una tarea sencilla. Se requiere amplio conocimiento tanto de la técnica artística, como del contexto histórico en el cual la técnica es empleada. Previamente a esta clase nunca fui expuesto a ninguno de estos conceptos, lo cual aumentó el interés y curiosidad por el arte que desarrollé, y sigo desarrollando, a través de "Clear Picture". La oportunidad de interactuar de una forma activa en la exhibición me ha dado la oportunidad de explorar aquel mundo implícito que existe dentro de cada persona. Observar críticamente la perspectiva de los artistas. Observar un cuadro con tanto detenimiento, que el negativo se convierte en una fábula que se hace más compleja con cada segundo que pasa. Esas mismas crónicas he aprendido a diseccionar y objetivamente analizar para crear una perspectiva, luego personalizar esa perspectiva y así crear mi propia interpretación. "Clear Picture" ha mejorado mi habilidad de pensar críticamente hacia cualquier obra que se considere arte, y en general hacia lo abstracto y lo tangible. Observar y determinar el valor cultural de un cuadro nunca tuvo tanto valor para mí. He aprendido a ver lo escondido en los cuadros y la representación cultural que se transfiere con cada brochazo y cada pincelada.



Abel Sánchez Mercado (left), Lynne Shumow (right)



Stephanie Contreras and Brenda Brambila

Brenda Brambila

I have always loved the power of art because whether we like it or not it makes us react and feel a certain way. Art has the power to make us feel in a way that cannot be described because it is visual. It's like a silent protest that leaves the spectator with comments, but there is no one there to hear them. When I would go to museums, I appreciated each work of art individually without thinking about its contribution to the whole exhibition. Now that I have taken this Spanish class, I understand the importance of maintaining a common theme, so that people understand the overall message. I have learned how to critique a work of art's surface and the message that the artist wanted to convey. Each work of art is like a brick that creates a wall that describes one message. In this exhibition project, it has helped me understand the hard work that is put in an art exhibition to make it a reality. It is hard to obtain all works of art that can contribute to the common theme of community. Besides that, it is incredible how two classes are able to collaborate together to create this exhibition.

Siempre me ha encantado el poder del arte porque aunque uno quiera o no hace que la gente reaccione. El arte tiene el poder de hacernos sentir de una manera que no se puede describir porque es visual. Es como una protesta muda que se presenta con poder y deja al espectador con un millón de comentarios pero no hay nadie que pueda oírlos. Antes, cuando iba a museos, yo apreciaba cada obra individualmente sin pensar en su contribución a la exhibición. Ahora que tomé esta clase de español entiendo la importancia de mantener el mismo tema para que la gente entienda su propósito. Yo he aprendido mucho sobre cómo criticar la superficie de una obra de arte y el mensaje que el artista quería transmitir. Cada obra en esta exhibición es como un ladrillo que crea un muro que describe el mensaje principal. El proyecto de esta exhibición me ha ayudado a entender el trabajo que muchos comisarios tienen que llevar a cabo para hacerlo una realidad. Es muy difícil obtener todas las obras para que transmitan el mismo mensaje de comunidad. Aparte de la dificultad de crear esto es increíble cómo dos clases colaboraron para crear esta exhibición.

Karen Medina

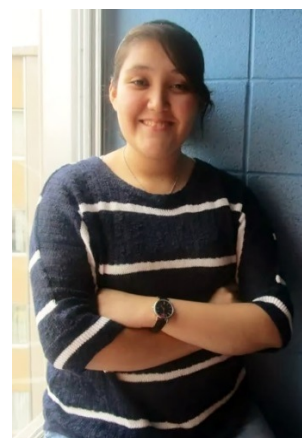
My experience with the "Clear Picture: Looking at Communities from an Art Museum" exhibit has helped me see art differently. Previously I did not see the importance of analyzing and thinking about the message behind a piece of artwork. Now I appreciate the message behind every work of art and I can relate them to other issues and concepts of everyday life- in this case communities. This project involved working with other groups and classes to reach the final product. It is important to have the ability to work in teams because in the professional world companies and organizations are made up of several groups of people. We learned to reach an agreement and accept every person's point of view. It is not only about working in groups but being able to reach an agreement. As a student in the communications field and a public relations major I truly took advantage of this opportunity and I am happy and grateful to be a part of this project.

Mi experiencia con la exhibición "Clear Picture: Looking at Communities from an Art Museum" me ha ayudado a apreciar al arte de otra manera. Anteriormente no daba la importancia al analizar y pensar sobre el mensaje detrás de las obras. Ahora aprecio cada mensaje detrás de una obra de arte y lo puedo relacionar con otros temas y conceptos de la vida ordinaria- como en este caso las comunidades. Este proyecto involucró el trabajar en grupos y con otras clases para llegar al producto final. Es importante tener la habilidad de trabajar en equipos porque en el mundo profesional las compañías y organizaciones son compuestas de varios grupos de gente. Aprendimos a llegar a un acuerdo y aceptar el punto de vista de cada persona. No solo se trata de tener la habilidad de trabajar en grupos, sino de llegar a un acuerdo. Como una estudiante especializando en comunicaciones y relaciones públicas verdaderamente aproveché esta oportunidad y estoy feliz y agradecida por ser parte de este proyecto.

Eliza Luvianos

This project has guided me through a class filled with new intellectual ideas and approaches. I have learned to appreciate what art has to offer, even when I might dislike an exhibit or a work. Through the process of critiquing art, I have also learned how to analytically extract various details in order to arrive at a greater theme. I have grown as a student through "Clear Picture" because I'm getting to see small things. Overall, this has been a learning experience.

Este proyecto me ha dirigido a través de una clase llena de nuevas ideas intelectuales y enfoques. He aprendido a apreciar lo que el arte tiene que ofrecer, aun cuando me podrían disgustar un objeto expuesto o un trabajo. A través del proceso de criticar el arte, también he aprendido cómo extraer analíticamente varios detalles a fin de llegar a comprender un tema mayor. He crecido como estudiante a través del "Clear Picture" porque me he visto capaz de ver cosas pequeñas. En total, esto ha sido una experiencia de aprendizaje.



Diana Arreguin



Before the "Clear Picture" exhibit, I knew almost nothing when it came to analyzing art, or even art in general; I didn't quite understand it. But as the weeks went by and we started working on the exhibition more and more, I can gladly say that I now have a better understanding when it comes to art. My experience with "Clear Picture" has opened up my mind to more outlooks on art and has helped me look at an art piece with more depth, unlike before, and come up with a conclusion on what the artist was trying to convey with his or her piece.

Antes de la exposición "Clear Picture", yo no sabía casi nada cuando se trataba de analizar el arte, o incluso sobre el arte en general; No lo entendía. Pero como han pasado las semanas y empezamos a trabajar en la exposición cada vez más y más, con mucho gusto puedo decir que ahora tengo una mejor comprensión cuando se trata de arte. Mi experiencia con "Clear Picture" me ha abierto la mente a más perspectivas sobre el arte y me ha ayudado a mirar una obra de arte con más profundidad y llegar a una conclusión sobre lo que el artista estaba tratando de comunicar con su obra.

Emanuel Hernández y Roy Ávila

Although there is not a specific style, medium or time period present in the "Clear Picture: Looking at Communities from an Art Museum" exhibition, all of the pieces included are unified through community. The students involved contributed their personal life experiences to help evolve the idea of what constitutes a "Clear Picture." The exhibition aims to question art's role in communities in what it represents about society and how it advances the human condition.

A pesar de que no hay un estilo específico, un medio específico o una era específica presente en la exposición "Clear Picture: Looking at Communities from an Art Museum", todas las obras incluidas se unifican a través de la comunidad. Los estudiantes involucrados contribuyeron con sus experiencias de vida personales para ayudar a que la idea de lo que constituye una imagen clara evolucione. La exposición tiene como objetivo cuestionar la función del arte en las comunidades, en lo que representa sobre la sociedad y la forma en que facilita la condición humana.



Clockwise from the center: Luis Robles, Victor Magaña, Roselee Ldesma, Lupe Quintana, Eugenia Afinoguénova, Elienid Ortiz (hidden), Alexandra Pérez, Emanuel Hernández, Roy Ávila, Grauben Lara, Eliza Luvianos, Diana Arreguin.



Facing, left to right: Luis Robles, Victor Magaña, Roselee Ledesma, Lupe Quintana

Roselee Ledesma, Victor Magaña y Lupe Quintana

Our experience with “Clear Picture” has been demanding. Before taking this class we had never analyzed art in depth, so it was difficult to learn terminology that we had never been exposed to. It is more natural to analyze art in English, a language that has been the basis of our education, but to do so in Spanish has been a challenge. Despite the difficulties, this experience has been enlightening in terms of our appreciation for art. Now we understand how to analyze various elements of art pieces,

such as technique, composition, and expression. We hope that “Clear Picture” exemplifies our new perspective.

El trabajo sobre “Clear Picture” ha supuesto mucho esfuerzo. Antes de tomar esta clase nunca habíamos analizado arte en profundidad y por esto fue difícil aprender los términos que no habíamos escuchado antes. Es más natural analizar arte en inglés, el idioma que ha sido la fundación de nuestra educación, pero tener que hacer esto en español ha sido un reto. A pesar de las dificultades, esta experiencia ha sido útil en términos de nuestro aprecio hacia el arte. Ahora sabemos cómo analizar varios elementos de obras de arte, por ejemplo la técnica, la composición y expresión. Esperamos que “Clear Picture” muestre nuestra nueva perspectiva.

Luis Robles

Hello, my name is Luis Abel Robles and my experience with “Clear Picture” has been wonderful. I have discovered the beauty of art; the different techniques and characteristics that an artwork can employ or have. I learned that artists through their work try to tell us a story. Another thing that I learned is how completely describing an artwork is more difficult than it seems. A major lesson that “Clear Picture” has taught me is that finding a painting, photograph, sculpture etc. that everyone finds aesthetically compelling is incredibly difficult. Not everyone has the same taste in art, so being able to create an exhibit that every visitor would like is a difficult task.

Hola, mi nombre es Luis Abel Robles y mi experiencia con “Clear Picture” ha sido maravillosa. He descubierto la belleza del arte; las diferentes técnicas y características que una obra puede emplear o tener. A través de este trabajo, me enteré de que los artistas tratan de contar una historia. Otra cosa que he aprendido es lo difícil que es describir una obra en profundidad. Una lección importante que “Clear Picture” me ha enseñado es que es muy difícil encontrar una pintura, fotografía, escultura etc., que todo el mundo encuentre estéticamente perfecta. No todo el mundo tiene el mismo gusto por el arte, ser capaz de crear una exposición que a cada visitante le gustaría es una tarea difícil.

Karina Sánchez

"Clear Picture" has been an interesting experience. Being able to choose the pieces that belong in the exhibit, as a community (in conjunction with the Journalism class), has really helped the class understand the meaning of this collection. Each piece represents a different race, culture, and concept or idea; this is symbolic of people's value in a community. There must be a variety in order to display a sense of acceptance. I believe that the new additions to the exhibit do just this. The changes made to the exhibit reveal diverse representations of culture, religion, politics, and society as a whole.

"Clear Picture" ha sido una experiencia interesante. Ser capaz de elegir las piezas que pertenecen a la exhibición, como una comunidad (en conjunto con la clase de Periodismo), realmente ha ayudado a la clase a comprender el significado de esta colección. Cada pieza representa una raza, cultura, o concepto o idea diferente; esto simboliza el valor de las personas en una comunidad. Debe haber una variedad con el fin de mostrar un sentido de aceptación. Creo que las nuevas incorporaciones a la exposición hacen precisamente esto. Los cambios realizados en la exhibición revelan diversas representaciones de la cultura, la religión, la política y la sociedad en su conjunto.

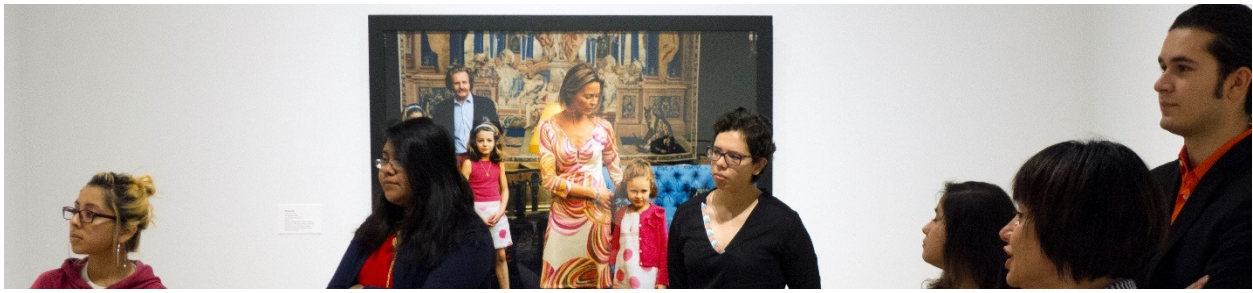
Manuel Hurtado

The start of the "Clear Picture" exhibition project was overwhelming. As it was barely my first day into the Fall semester of my freshman year, I could not help but feel as if it would be too much to handle. I found the exact opposite to be true as the semester progressed. I felt that everything was spaced out evenly which allowed us to mentally prepare for "Clear Picture". So far I have learned how to analyze art by looking at various components that are in a piece of art. Also, by looking at many other exhibition press-releases it became much easier to know what ours should include. The "Clear Picture" exhibition project has given me a different insight and perspective when looking at art, deciding what art is, and has pushed my skills in speaking and writing in both Spanish and English.

El inicio del proyecto de la exhibición "Clear Picture" fue abrumador. Como era apenas mi primer día del semestre de otoño de mi primer año, no pude evitar sentir que iba a ser muy difícil. Mientras el semestre progresó, encontré que la verdad ha sido exactamente lo contrario. Sentí que tuvimos suficiente tiempo para prepararnos mentalmente para "Clear Picture". Ahora he aprendido a analizar el arte examinando diversos componentes que se encuentran en una pieza de arte. También, al ver muchas otras exposiciones y notas de prensa se hizo mucho más fácil saber lo que la nuestra debería incluir. El proyecto de exhibición "Clear Picture" me ha dado una perspicacia y perspectiva diferente cuando miro el arte, he aprendido decidir qué es arte, y ha mejorado mis habilidades de conversar y escribir en español y en inglés.



Left to right: Marisol Madrigal, Abel Sánchez, Eugenia Afinoguénova, Alexa Díaz, (back) Cynthia Anaya, (seated) Manuel Hurado, Karen Medina, Stephanie Contreras.



Left to Right: Cynthia Anaya, Marisol Madrigal, Brenda Brambila, Abel Sánchez Mercado

Marisol Madrigal

To have worked on the exhibition "Clear Picture" not only improved my knowledge in art, but it also changed my perception of what art really is. In the beginning of the year for me art symbolized an object with beauty, but as time progressed I came to value art. I came to realization that an exhibition is not just formed by the contents in each painting; rather the eye of the viewer forms the exhibition. The eye of the viewer forms an idea and this idea works in mysterious ways to find a meaning. As I continued to work alongside other members of Spanish and Journalism teams, the central theme of "Clear Picture" became clearer. Now I am able to trace connections between each artwork displayed in the exhibition "Clear Picture." Each individual art piece represents a community in itself, but "Clear Picture" as a whole also represents a community; a community that represents diversity and beauty.

Trabajar en la exposición "Clear Picture" (Imágenes Claras), no sólo mejoró mi conocimiento del arte, sino también cambió mi percepción de lo que es el arte. Cuando empecé el año escolar para mí el arte simbolizaba un objeto con belleza, pero con el tiempo yo empecé a valorar el arte. Yo me di cuenta de que la exhibición no es solo formada por la imagen en cada obra de arte sino se crea en el ojo del espectador. El ojo del espectador forma un concepto y el concepto formado trabaja en una manera misteriosa para encontrar un significado. Mientras continuábamos trabajando en la exhibición junto con los miembros de la clase de Español y Periodismo el tema de "Clear Picture" se me hizo más claro. Ahora puedo formar una correlación entre cada obra que está expuesta en la exhibición. Cada obra individualmente representa una comunidad en sí misma, pero también representa una comunidad en conjunto con el resto de las obras; una comunidad diversa y bella.

EF

Esmeralda Nungaray



Being part of Project Clear Picture was an interesting experience. Learning Spanish through art is not common, but can be recognized as an effective method for students. It also helps improve the critical analysis that learning this way involves. It was a nice experience, and I 'm glad I took this course. Like any work of art, the works in the Clear Picture can be interpreted in various ways. Although the art pieces have been exchanged or replaced, you can recognize the above issues in the previous version .The issue of religion

continue in works like Entry of Christ into Jerusalem and Scenes of the Passion. You can also see the theme of community in pieces like The Daughters, which shows unity of people or objects can be seen.

Ser parte del proyecto Clear Picture fue una experiencia interesante. Aprender el español a través del arte no es común, pero se puede reconocer como un método efectivo para los alumnos. También ayuda mejorar el análisis crítico que se ocupa para aprender así. Fue una bonita experiencia, y me alegra haber tomado este curso. Como cualquier obra de arte, las obras en la exhibición “Clear Picture” pueden ser interpretadas de diversas maneras. Aunque las obras han sido intercambiadas o reemplazadas, se puede reconocer los temas anteriores de la versión previa. El tema de religión continúa en muchas de las obras vistas en la exhibición como en Entry of Christ into Jerusalem and Scenes of the Passion. También se puede ver el tema de comunidad en obras como The Daughters se aprecia la unidad de personas u objetos.

Stephanie Contreras

Before I started working with art museums I thought art was for a certain kind of people. Now I understand that art is for everyone and it could be anything. My senior year of high school I was in an AP art portfolio class where my perspective of art changed. By creating art I was able to learn things about myself that I never knew or understood. I learned how to pay attention to what I pay attention to. I didn't understand why I had the perspectives that I had. Art was a way I was able to explore my thinking. For example, in my second semester of AP art I figured out didn't care about the topic of my portfolio. Rather I cared more about my identity as a person, and changed my topic based on that. It became about who I was and how my identity affected me in daily life. Essentially my own community became part of my artwork because the community is a big part of a person's identity. I took events, experiences, and emotions from people in my community and used them in my portfolio.

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My experience with "Clear Picture" is nothing fundamentally new. From the start I found an interest in the exhibit, particularly because of the topic of the exhibit- community. However, I was troubled at the beginning of the project where the Spanish language became a barrier regardless of it being my second tongue. It was difficult to comprehend some of the vocabulary that was used to describe the art. Sometimes I was confused in directions or the purpose of assignments. Which placed me in a place of confusion in this class causing me to start from square one with my experience with art, thus giving me a new sense of experiencing art as the audience. Spanish has given me the understanding that there are different ways to understand art. The understanding of art doesn't have to be from the artist but also from the audience.

Antes de trabajar con los museos de arte pensé que el arte era para ciertas personas. Ahora entiendo que el arte es para todos y puede ser lo que sea. Mi último año del instituto estaba en una clase de portafolio de arte AP, era donde mis perspectivas cambiaron. Al crear el arte pude aprender cosas que nunca había sabido de mí misma ni tampoco entendía. Aprendí a ver las cosas a las cuales les presto atención. No entendía por qué tenía las perspectivas que tenía. Arte es lo que podía explorar mi pensamiento. Por ejemplo en mi segundo semestre de arte me di cuenta que no me interesaba el tema de mi portafolio. Como me importaba mi identidad y personalidad, cambié el tema basado en este concepto. El tema después se basó en quién soy y cómo mi identidad me afectaba todos los días. Esencialmente mi comunidad fue parte de mi trabajo de arte porque la comunidad es una gran parte de la identidad de las personas. Por eso usé eventos, experiencias, y emociones de la gente de mi comunidad para mi portafolio.

Mi experiencia con "Clear Picture" no es nada fundamentalmente nuevo. Desde el principio tuve un interés por la exhibición, particularmente por el tema de la exhibición- la comunidad. Sin embargo, me sentí descolocada al principio de proyecto, ya que el lenguaje de español se me hizo un barril aunque es mi segunda lengua. Era difícil entender el vocabulario que fue usado para describir el arte. Algunas veces también estaba confundida con las direcciones o los propósitos de los trabajos. Lo que ayudó a solucionar las confusiones en esta clase fue empezar desde el principio con mi experiencia de arte. Desde entonces, he tenido una nueva sensación en poder experimentar el arte como parte del público. El español me dio un nuevo entendimiento en el arte. El entendimiento del arte no tiene que ser de un artista sino también de su audiencia.

II. What We Think

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For this section, individual students and groups of students have chosen topics from a list of options and answered them together.

Alexandra Perez, Alexa Zepeda, Elienid Ortiz, Ethan Niquet, Eva Sotomayor

What is community?

Some may see a community as a group of people living in the same neighborhood. But a true community does not have to be geographically close. More importantly, a community shares similar values about family, religion, and life that have been passed down by generations before them. Community is a tradition, an idea, and a feeling. "Clear Picture" embodies this sense of community. While the pieces are all from a variety of different time periods and places, they exist together in fellowship because of shared ideas. The diverse collection as a whole represents a global community; a sharing of ideas from all over the world.

In the exhibit of "Clear Picture" we tried to include the idea of a more modern and diverse community. We also tried to avoid putting paintings and abstract pieces in the exhibit that would distract the viewer towards the new modern message. With ideas from both the Journalism and Spanish students, we accomplished the new theme in "Clear Picture" that demonstrates a more realistic view as modern diversity. The exhibit now portrays the new message through photographs including individuals in different settings that can also represent a community as a whole.

Inclusion and exclusion

As a group, we tried to include as much of the "human experience" as possible. We tried to exclude the abstract in order to create a "Clear Picture" of community and what we wanted to portray. There are some things that remain excluded, because it's impossible to include everyone and everything in one exhibit, but we hope that it's complete enough for visitors to understand what we're conveying.

Community

Community is more than just a group of people; community is a set shared of experiences and a shared set of cultures. Members of a community have their lives tied together, whether it be by a common goal, area or background and interact on a day-to-day basis.

¿Qué es la comunidad?

Algunos pueden ver una comunidad como un grupo de personas que viven en el mismo barrio. Pero una verdadera comunidad no tiene que estar geográficamente cerca. Lo más importante es que una comunidad comparte valores similares sobre la familia, la religión y la vida que se han transmitido por generaciones antes que ellos. Comunidad es una tradición, una idea y un sentimiento. "Imagen clara" encarna este sentido de la comunidad. Mientras que las piezas de arte son de una variedad de diferentes épocas y lugares, existen juntos en comunión debido a ideas compartidas. La colección diversa representa una comunidad global; un intercambio de ideas de todo el mundo.

En la exposición de “Clear Picture” intentamos incluir la idea de una comunidad más moderna y diversa. También intentamos evitar poner pinturas y obras abstractas en la exposición que distraería al espectador hacia el nuevo mensaje moderno. Con las ideas de los estudiantes tanto del periodismo como en español, logramos el nuevo tema en “Clear Picture” que muestra una visión más realista sobre la diversidad moderna. La exposición representa ahora el nuevo mensaje a través de fotografías, incluyendo a las personas en diferentes contextos que también pueden representar una comunidad.

Alexa Díaz, Stacy Vargas, Kevin Whatts

What is “Community”?

In our exhibition “Clear Picture,” we wanted to promote the idea of community. We understand the many different elements of diversity in every community and we wanted to be inclusive of all those elements, especially groups that are often misrepresented in the art world. For example, groups of lower social classes, Latinos, women and infra or super human bodies. We wanted to also include artists of different ethnic backgrounds or art pieces that represented diversity.

We did not choose artists from the same ethnic backgrounds because that would defeat the purpose of our exhibition. For us, community does not consist of people from the same backgrounds who all have the same beliefs and ideas. But even though everyone has different beliefs about different aspects of their lives, all humans deal with similar issues that allow people in communities to relate to each other. Artists from Russia, Germany, Spain, and many more whose artwork is displayed in this exhibition, all come from different cultures and in this sense, this exhibition creates a community of diverse artists that are able to represent issues that all people deal with throughout their lives. We were able to combine an assortment of diverse works of art that create a representation of issues such as the complexity of human emotions, social status in human societies, religion, and much more.

We do notice that in this exhibition we have included women artists but failed to include even a single representation of or by a Hispanic woman. This is something that we would have liked to do, but to our surprise, the Haggerty museum does not have any works by Hispanic women. In other circumstances, if they were to have some art work, our sense of community in this exhibition would be complete with all different roles: gender, age, ethnicity, and type of artwork.

¿Qué es ‘comunidad’?

En nuestra exposición "Imagen Clara", queríamos promover el tema de la comunidad. Entendemos que hay muchos elementos diferentes de la diversidad en todas las comunidades y por eso queríamos ser inclusivos en cuanto a todos esos elementos. Especialmente queríamos incluir grupos que a menudo son mal representados en el mundo del arte. Por ejemplo, los grupos de las clases sociales de bajos recursos, los latinos, las mujeres y los entes infra o supra humanos. Queríamos también incluir artistas de diferentes orígenes étnicos u obras de arte que representaban diversidad. No elegimos artistas de los mismos orígenes étnicos porque eso sería contrario al propósito de nuestra exhibición.

Para nosotros, la comunidad no consiste en las personas de los mismos orígenes y que todos tengan las mismas creencias e ideas. Pero a pesar de que las personas tienen diferentes creencias acerca de diferentes aspectos de su vida, todos los seres humanos tienen problemas similares que permiten a las personas en las comunidades que se relacionen entre sí. Artistas de Rusia, Alemania, España, y muchos países más están representados en esta exhibición, y todos vienen de diferentes culturas y en este sentido, esta exhibición crea una comunidad de diversos artistas que pueden representar los problemas que las personas enfrentan en sus vidas. Nosotros pudimos alcanzar una variedad de diversas obras de arte que crean una representación de temas como la complejidad de las emociones humanas, la religión, la condición social en las sociedades humanas, la religión, y mucho más.

Nos damos cuenta de que en esta exposición, incluimos mujeres artistas, pero no hay representación de las mujeres hispanas en absoluto. Esto es algo que nos hubiera gustado, pero para nuestra sorpresa, el museo Haggerty no tiene ninguna obra de mujeres hispanas. En otras circunstancias, si ellos tuvieran algunas obras de arte, nuestro sentido de comunidad en esta exposición sería completo con todos los elementos incluidos: el género, la edad, el origen étnico, y el tipo de obra de arte.

Paulo A. Acuña

How dealing with museums and art changes one's perceptions and prejudices

For some, there are many works featured in museums that one may not necessarily consider art or visually pleasing. Still, if a certain work of art is being displayed in an art museum, it is there because, at least for the artist, it does convey a certain feeling or emotion. A work of art, whether it be a painting, a sculpture or a photograph, has a particular sentiment for the artist. Museums and art are important in displaying emotions and making a viewer keep in touch with his or her own personal emotions. It is important to go to a museum with no expectations, so that what is being shown is better appreciated. Museums make someone more open minded and are a clear and vivid example of freedom of expression. Going to a museum may seem like a boring activity, especially because it involves little from most senses, especially the touch sense.

Once inside, it is interesting how many of the pieces are most likely grouped together with other pieces from the same time frame. Walking into a room in some of the most well-known and world-renowned museums is like a history lesson, like going back in time to catch a glimpse of what it was like to live in other centuries. Artwork has often been a reflection of daily life in past years. In being open-minded, museum goers could be able to experience an enriching experience that not many others could be able to obtain. Also, through the admiration of the artwork from around the world or even from within the local community, some stereotypical and preconceived notions about people, places, and events could be trumped out and replaced by realistic imagery. A form of expression and a way to strike up debate and conversation between fellow admirers, fanatics, or casual onlookers, art is a way for people to connect, and therefore, change and compare different viewpoints. A museum is a place for sharing beliefs in a respectful manner and unite people of different walks of life who would not have met otherwise.

Giovanni Román, José Navarro

¿Qué es la comunidad?

La comunidad significa personas que trabajan juntos por el bien común y el bienestar de todos. Las obras de arte en "Imagen Clara" muestran los diferentes aspectos en diferentes comunidades de todo el mundo. Uno ve diferentes culturas, como en la fotografía de una mujer americana en Italia en el llamado "viejo mundo." En el cuadro de Andy Warhol, la cultura se muestra de una manera diferente a comparación de hoy.

Nicolette Perry, Sophia Boyd, Natalie Wickman, Ariel Gonzalez, Grauben Lara

What is "Community"?

A community can be simply defined as a group of people living in the same space. However, we learned from curating this exhibit that a community is not as black and white as the definition implies. It is much more complex than that. Communities have natives and outsiders, negative and positive connotations. They bring people together and tear others apart. They have authority complexes and they have harmony. Regardless of the definition, each one can be tied back to a single, unifying word: "community."

The "Clear Picture" exhibit is meant to be a journey through the messy process in building a community. Sometimes, a community starts with one person, like Joan of Arc or Jackie O. These people were leaders for their communities. Another step in building a community is hardship. The painter Albert Berkle captures a street scene in Germany that portrays the distress and failure of people who suffered through World War I. However, none of the people in the scene are consoling each other. These types of art works broadened our interpretation of how a community works together.

In addition, the exhibit explains what it means to be an outsider to a community. "American Girl in Italy, Florence" by Ruth Orkin is a black-and-white photograph that features a young woman on the streets of Italy among a herd of native Italian men. The woman looks uncomfortable as she rushes by all the men, who are all gazing at her with their eyes glued. The tension between the woman and the group of men radiates more emotion and cultural differences. Even though this picture was from 1951, it is a modern scene. Women are constantly objectified and have experienced catcalling. In the media, they are portrayed as sex objects which further establishes males as the more powerful sex. This piece exemplifies a negative connotation of community.

The mix of languages, religions, social classes, experiences and more are what makes a group of people a community. The differences among each individual creates a society. It is important to celebrate these differences, not use them as a foundation for prejudice and discrimination.

La mezcla de idiomas, religiones, clases sociales, experiencias y más es lo que hace que un grupo de personas se convierta en una comunidad. Las diferencias entre cada individuo forman una sociedad. Es importante celebrar estas diferencias, no utilizarlas como base para el prejuicio y la discriminación.

Manuel Hurtado, Esme Nungaray, Marisol Madrigal, Stephanie Contreras

How can exposure to museums and art change people?

Exposure to museums and art changes a person in how they view not only art but the world as well. Art and museums add to a person's ability to not be so narrow-minded and to be open to add to the meaning of everything, including art. Art does this through the myriad of components that make up any piece of art; in how the meaning of a piece of art might just look appealing to the eye but might actually tell a narrative. Museums add to this in how they house large amounts of art. Art and museums however is only for those that are, in fact, open to having their personal view improved upon.

Art is unique to the beholder because it is undefined, which means that there is an infinite ways of interpreting that piece of art. This allows the viewer to gain a new perspective about a topic or lesson or even discover an unknown truth. An example of this would be the iconic photograph of "Napalm Girl." Prior to this photograph, many were unaware of the dangers and extremities of the Vietnam War. This photograph represents art, but also brought attention to the reality going on in Vietnam. Although this photograph was not showcased in any museum, it changed the perception of the war in Vietnam. This is an example of how a photo can lead to a difference in perspective of anyone.



Photo Credit: AP, Nick Ut

Estar expuesto a los museos y el arte cambia a una persona en la forma en cómo ellos ven no sólo el arte, sino el mundo también. Arte y museos agregan a la capacidad de una persona a no ser tan terco y de estar abierto a agregar al significado de todo de la vida, incluyendo el arte. Arte lo hace a través de la gran cantidad de componentes que constituyen cualquier obra de arte; en la forma en que el significado de una obra de arte sólo es posible que parezca atractivo a la vista, pero en realidad podría contar una historia. Museos ayudan en la forma en que albergan una gran cantidad de obras de arte. Arte y museos sin embargo son solamente para los que están abiertos a mejorar su punto de vista personal.

El arte es única para el espectador, ya que no está definido, lo que significa es que hay una infinidad de maneras de interpretar esa obra de arte. Esto permite al espectador tener una nueva perspectiva sobre un tema o lección o incluso descubrir una verdad desconocida. Un ejemplo de esto sería la fotografía icónica de "Napalm Girl." Antes de esta fotografía, muchos desconocían de los peligros y las extremidades de la guerra de Vietnam. Esta fotografía no solamente representa el arte, sino que también llamó la atención sobre la realidad que pasa en Vietnam. A pesar de que esta fotografía no fue exhibida en un museo, cambió la percepción de las personas y les permitió ver la realidad a través de esta foto. Este ejemplo arroja luz sobre cómo el arte cambia la perspectiva de uno.

Alex Coddington

“Clear Picture”

“Clear Picture” also features several pieces by women. These four prints by American photographers Tina Barney, Jocelyn Lee, and Ruth Orkin as well as Russian photographer Irina Rozovsky depict the cultural isolation of their subjects in specific communities from around the world.

Emanuel Hernández, Roy V. Ávila

How dealing with art changes one’s perceptions and prejudices

The artwork that is displayed in an exhibition is just as important as what is not displayed. The artists and pieces that do not make the cut force us to make considerations about the exhibition’s variety and diversity, and how this relates to current societal statuses. The artwork in this exhibition has taught us how to give meaning to works we might not understand initially, such as abstract works. When we discover who made the work and the time period it was created in, we are able to understand the meaning and parallels of the piece. It enables us to think through other lenses. Through this we have gained a wider understanding of what can be art and who produces it.

Cómo el trabajar con el arte cambia las percepciones y los prejuicios de uno

Las obras de arte que se muestran en una exposición son tan importantes como lo que no se muestra. Los artistas y obras que no se exhibieron nos obligan a hacer consideraciones acerca de la variedad y la diversidad de la exposición, y cómo esto se relaciona con los estados actuales de la sociedad. Las obras de arte en esta exposición nos han enseñado cómo dar sentido a las obras que podríamos no entender inicialmente, como las obras abstractas. Cuando descubrimos quién hizo la obra y el período histórico en que se creó, somos capaces de entender el significado y los paralelos de la obra. Nos permite pensar en otros objetivos. A través de esto, hemos adquirido un conocimiento más profundo de lo que puede ser el arte y quién lo produce.

Kaitlyn Farmer

What “Community” means and how it is represented in “Clear Picture”

Community means a group of people functioning together for either the creative good or physical good of the group. Often the people in a community are there for a sole purpose or are a community based on their physical proximity to each other. The different pieces in the “Clear Picture” exhibit shows different aspects of community around the world. An individual is exposed to different cultures and norms such as in the photograph, “An American Girl in Italy,” to the wondrous splendor of an art museum in California. The Andy Warhol painting of Jacqueline Kennedy is a prime example of the American community during that time.

Madeline Pieschel, Michael Lenocho, A. Martina Ibáñez-Baldor

How dealing with art changes one's perceptions and prejudices

Although there is not a specific style, medium or time period present in the “Clear Picture: Looking at Communities from an Art Museum” exhibition, all of the pieces included are unified through community. The students involved contributed their personal life experiences to help evolve the idea of what constitutes a clear picture. The exhibition aims to question art's role in communities in what it represents about society and how it progresses the human condition.

The artwork that is displayed in an exhibition is just as important as what is not displayed. The artists and pieces that do not make the cut force us to make considerations about the exhibition's variety and diversity, and how this relates to current societal statuses. The artwork in this exhibition has taught us how to give meaning to works we might not understand initially, such as abstract works. When we discover who made the work and the time period it was created in, we are able to understand the meaning and parallels of the piece. It enables us to think through other lenses. Through this we have gained a wider understanding of what can be art and who produces it.

Brenda Brambila, Karen Medina, Abel Sánchez Mercado

Arts works and exhibitions change.

There have been many changes in the collection of art pieces introduced by the Spanish and Journalism courses to the “Clear Picture” exhibition. The previous exhibition didn't have much diversity when it came to underrepresented groups. We decided to focus on such misrepresentations. The new additions now represent artists from a nationalities. Many of the included are artists from the United States, Italy, Germany, Russia, France, and Mexico. The added works are “Jacqueline Kennedy” by Andy Warhol, “Palace of Fine Arts” by Doug Hall, “Ghost of Liberty” by Chagoya, “Toros” by Picasso, “American Club” by Beatrix Reinhardt, “L'imagination” by Jules-Claude Ziegler, “Home on Range” by Kwong, and “Dublin” by Rob Von Sternberg. These additions to the exhibition helped maintain the central theme of community and human experience. Each ethnic group lives different social problems and each has different interpretation of the world. Each work of art has a different perspective about a problem that is thus transformed and given to the observer to observe.

Unfortunately, the collaboration between both courses has created many arguments when it came to deciding which artworks would be included and which would be excluded. Because of their poor representative value towards the narration wanted, “Three Onions” by Alexander Calder, “Untitled (S. 263)” by Donald Judd, “5:29 Bay Shore” by Robert Rauschenberg, “Autumn” by Jennifer Bartlett, “Girl in Italy, Florence” by Ruth Orkin and “Port of Chicago” by Kurt R. H. Sonderborg where the artworks that were decided on to be removed. The low popularity of these artworks was due to the interruption of the narration that wanted to be created. Abstract works like the ones by Calder and Judd were amply criticized and removed. Because the central theme is to represent the community and the human experience, Judd and Calder didn't meet these requirements. The works by Orkin and Sonderborg where the only removed works that had to do with the central theme.

Las obras de arte y las exposiciones cambian.

En la exhibición "Imagen Clara" hubo muchos cambios de obras de arte para reflejar la contribución de todas las clases de español y la de periodismo. En la exhibición previa, no había mucha diversidad de grupos representados. Nos enfocamos en cambiar eso. Ahora muchos de los cambios que hicimos introducen obras de arte que son hechos por diversos grupos étnicos. Muchos de los incluidos son artistas de Estados Unidos, Italia, Alemania, Rusia, Francia, y México. Las obras que fueron añadidas fueron "Jacqueline Kennedy" por Andy Warhol, "Palace of Fine Arts" por Doug Hall, "Ghost Liberty" por Chagoya, "Toros" por Picasso, "American Club" por Beatrix Reinhardt, "L'imagination" por Jules-Claude Ziegler, "Home on Range" por Kwong, and "Dublin" por Rob Von Sternberg. Esta adición a la exhibición ayudó mucho a mantener el tema central de comunidad y la experiencia humana. Cada grupo étnico vive diferentes problemas sociales y cada obra demuestra su interpretación del mundo. Cada obra es una perspectiva diferente sobre un problema que se transforma en un mensaje para los espectadores.

Desafortunadamente, la colaboración de ambas clases causó muchos argumentos de qué obras deberían ser excluidas y cuáles serían incluidas. Por su poco valor representativo hacia la narración deseada, y por voto popular, "Three Onions" por Alexander Calder, "Untitled (S.263)" por Donald Judd, "5:29 Bay Shore" por Robert Rauschenberg, "Autumn" por Jennifer Bartlett, "Girl in Italy, Florence" por Ruth Orkin, and "Port of Chicago" por Kurt R. H. Sonderborg fueron los cuadros que se decidió remover. La falta de popularidad hacia estos cuadros fue a causa de la interrupción de la narración deseada que se creaba. La totalidad abstracta como valor representativo en el cuadro de Calder y de Judd fueron ampliamente criticadas y tal fue la causa de su abandono. Como el tema central que se quiere representar es el de la comunidad y la experiencia humana, cuadros como el de Judd y el de Calder no subrayan ese requerimiento. Es decir, salvo los cuadros de Orkin y de Sonderborg los demás cuadros no estaban relacionados con el tema principal.

Rachel, Adam, Spencer, Kyle, Victor, Roselee, Luis, Lupe, Karina

What community means and how it is represented in "Clear Picture"

How dealing with museums and art changes one's perceptions and prejudices

Some works by less represented social groups

At its most basic form, community is a group of people. These people gather and interact, and in doing so, culture is created. We see this represented in "Clear Picture" through the students coming together to curate a variety of artwork-- mediums and artists alike-- to bring about a sense of inclusion.

When it comes to museums and art, one's perceptions and prejudices can be altered. This can come through viewing representation in the pieces, as well as being exposed to new types of artwork. This interaction with the art may bring about a shifting in perception, rather than "dealing" with it. That has a negative connotation. Since the students all had to agree on the portraits being displayed, the two classes had to come together to effectively complete and curate; this brought about a sense of ownership for the exhibit, resulting in pride amongst the newly founded class-community.

“Clear Picture” also features work by Enrique Chagoya. His colored lithographs are a commentary on modern culture and its effects on society as a whole.

Besides Chagoya, the variety of artwork and artists enhance the exhibit. Although it may not be explicitly “clear,” they all belong in the eclectic “Clear Picture” exhibit.

Una comunidad es un grupo de personas que se reúnen e interactúan. Al hacerlo, una cultura es creada. Esto es representado en “Clear Picture” a través de la unión de los estudiantes y el hecho de que se reunieron para comisar una variedad de obras de arte con tal de crear una sensación de inclusión.

Cuando se trata de los museos y el arte, las percepciones y prejuicios pueden ser alteradas. Esto puede ser realizado al ver una representación en las obras de arte. Esta interacción tiene el poder de cambiar la perspectiva del individuo. Los estudiantes de las dos clases tuvieron que llegar a un acuerdo sobre cuáles cuadros serían exhibidos. Esto produjo la sensación de orgullo y unidad entre esta nueva comunidad compuesta de las dos clases.

“Clear Picture” también ofrece una obra de Enrique Chagoya. Sus litografías son un comentario de la cultura moderna y sus efectos sobre la sociedad.

Además de Chagoya la variedad de obras e ilustraciones aumentan el objeto expuesto. Aunque no sea necesariamente claro, todas las obras contribuyen al tema de la exhibición de “Clear Picture”.

EF



III. How it evolved:

*Critical reviews of the original exhibit of “Clear Picture”
(Phase I) from Journalism students*

EF



Why smile? Students posing next to the works that they want to eliminate from the exhibit.

LEFT: Dan Reiner, Martina Ibanez-Baldor, Madeline Pieschel

RIGHT: Eliza Luvianos, Natalie Wickman, Michael Lench

The Many Ways of Art

“Clear Picture” exhibition is a new outlook on art's different forms

If there could be a sole theme used to describe the “Clear Picture” exhibition at Marquette University’s Haggerty Museum of Art, it would be diversity. Each work of art is able to mesh productively with the others in this student-curated exhibit. Faculty members Dr. Pamela Hill Nettleton and Dr. Eugenia Afinoguenova teamed up to create an exhibit in which students could understand and reflect upon art in a new and refurbished light. The varied pieces, displayed together offer a well-rounded view on different interpretations of art and its various forms. There are paintings and works of art from around the world, all of them achieved using diverse materials and techniques. Some paintings are large in size, colorful and vivacious, while others are smaller, less grand and more demure. Each one is meticulously displayed and when observing any of them, it is enticing to draw conclusions. Any visit to the exhibit with a friend or a significant other is sure to spark dialogue.

“Clear Picture” is a global exhibition of art with works from the United States, Germany, Italy. Oil on canvas, tempera, charcoal, and even photography are present. A sculpture by Nicholas Herrera from 1997 is crafted out of carved and painted wood, combined with a wooden doorknob, metal and wire. This piece is unconventional and naïve, contrasting sharply with representational oil paintings and polished drawings, and is one of the centerpieces for the exhibition which focuses on looking at art through a new and more eccentric perspective. The sculpture, named “Walking the Line,” is placed right in the center of the exhibit, and you cannot help but notice its comical yet detailed design. One of the museum's less vibrant pieces that still captures feelings and emotions is “Streetszene, Berlin” in which Albert Birkle depicts a chaotic scene in a Berlin street using nothing but charcoal and paper. Through his heavy strokes, sincere emotions are conveyed without the use of color, but still with dramatic precision.

Throughout art history, photography has become known as a medium of art—of lively and energetic art. In “Clear Picture,” one of the most memorable pieces is a photograph. “The Daughters,” shot in 2002 by Tina Barney, is displayed in a large frame—different from other photos displayed—in the exhibit's posterior room. Its subjects resemble a royal family, all dressed to perfection, as if for a fashionable photo shoot for a trendy, haute-couture magazine. This chromogenic color print differs greatly from the smaller, less luxurious background of Jocelyn Lee's “Untitled (Jocelyn with the moth)” 2002 picture, which shows a young, dark-skinned girl laying in green pastures with a moth on her hand. This shows the significant range of pieces which comprise the exhibition. From photographs to paintings that present religious icons and symbolism, the exhibit's wide array of art would please anyone who may have a contrasting definition from his or her friend on what art is, and isn't that what art is all about?

They say beauty is in the eye of the beholder, and “Clear Picture” shows that art is not defined by a particular medium or technique, but by the exposition of an emotion, a character, or of a situation that can be modified and brought to life in a creative way. Art could be serious, comical, crazy, weird, or whatever you want it to be. What is special about it is that everyone has its own interpretation of it. A fine piece of artwork is characterized by its raw sentiment and the ability of the artist to make the viewer feel the thought behind the artist’s purpose. The “Clear Picture” exhibition is a lineup of unique pieces of art, which are brought together to make students analyze and come up with innovative ideas about what is art and why is it still so influential, even in the modern age. With this tool, students could continue to build an exhibit that shows that art, while constantly changing itself, can always be useful, entertaining and pleasing.

Madeline Pieschel

“Clear Picture” is an Experimental Exhibition Curated by Students

Marquette University students curate exhibition at Haggerty Museum of Art

“Clear Picture: Looking at Communities from an Art Museum” is a current exhibition that features various artworks from the museum’s permanent collection. The pieces range from Renaissance to Modernism movements, and include some well-known artists such as Warhol and Picasso, along with some less familiar ones, as well. What makes this exhibition truly worth seeing is that upper level Journalism and Spanish students at Marquette University, guided by faculty, will be curating the show. The works in the exhibition will be revised and rotated throughout the year, with selected works being added and subtracted according to the critiques and reviews of the students.

The exhibition label of “Clear Picture” thoroughly explains the project itself in how and why students will be curating the exhibition, but it lacks any explanation on why the present artworks were selected. After viewing “Clear Picture,” it was really unclear on how the works relate to one another. I had the burning desire to know more about why these particular pieces were selected, instead of why this exhibition was assembled. While trying to clue together and connect any recurring themes in an exhibition can be beneficial, it can also be frustrating. In this case it was both frustrated and intriguing. It felt as though vital information was being withheld from viewers, and the only way to find out this information was to look deeper into the pieces.

A 7-foot-long Rauschenberg piece, titled Bay Shore (1981), is positioned next to the exhibition label and is the first piece to jump out at the viewer. Like many of his collages, he uses color lithograph and chine colle to create abstractions that seem like they shouldn’t work together or make sense, but they do. The overlapping of textures, bold and mismatched colors, and subtle repetitions of patterns and themes (this one being a railroad) makes this piece one of the most appealing. Rauschenberg has a way of getting viewers to rethink everyday subjects in unconventional ways by reshaping the subject’s traditional metaphors. For example, when I see a train track I think of a train. In Bay Shore, I see Rauschenberg’s piece I see a train track and I think of it as a beautiful path with character and history that leads to somewhere unknown.

Another stand out piece titled *Walking the Line* (1997) by Nicholas Herrera is a politically charged wooden sculpture that is done in a simplistic and folksy naïve style. An average looking male Mexican citizen is facing a police officer on a highway in the desert. The man's car is ablaze in flames while the officer makes him walk the line. This is a testament to police brutality that highlights the misuse of political authority, a topic that is still very relevant today.

A renaissance styled painting by Gillis Mostaert titled *Entry of Christ into Jerusalem and Scenes of the Passion* (1570) is a piece that contains endless content with every glance. The four by three foot oil painting illustrates the battle of good versus evil through several representational depictions from *The Passion*. It's an aerial look into the bustling kingdom of Jerusalem while Jesus was being crucified. The colors have a dark tone to them, specifically the stormy grey skies. But the saturation is balanced through the use of beautiful shades of greens in the rolling hills.

A dark and heavy abstract painting by Kurt R.H. Sonderborg titled *Port of Chicago* (1967) surprisingly fits nicely alongside Mostaert's piece. This abstract expressionist painting is the only one in the exhibition. The minimal two-colored scheme, black and red, places an emphasis on movement and texture. In between the violent strokes of black and red is the white canvas peeking out, creating dramatic and useful negative space.

The exhibition moves from a spacious entry to a smaller, more enclosed room. The first painting one see's in the second room is an oil painting by Pier Francesco Fiorentino titled *The Nativity of Christ* (1400s). It feels misplaced and alone, and doesn't connect with the other works in the room. Mary and Joseph are the spotlight with baby Jesus in the forefront. An ambient night blue sky sits in the backdrop. Although it is aesthetically beautiful, it doesn't seem to carry the same weight of emotion that many of the other works in the room hold.

A work that does evoke emotion and interest is Jacob Lawrence's *Birth* (1948). Its sharp geometric angles paired with its great use of depth of field draws the viewer's eye into a fascinating scene. Created in a raw folk style with muted colors and misshaped proportions, a newborn African-American baby lays on a bed in the back of the scene, while a hunched-over pink-skinned woman is at the forefront. It's hard to tell what exactly is happening. Perhaps the woman had a baby with an African-American man and had to give it up due to the racial segregation of that time period. Her distressed and bitter look leaves an eerie and mysterious feeling.

Tiny Barney's life-size AP photo titled *The Daughters* (2002) gets its entire own wall, and rightly deserves so. It's full of ideas and interpretations. A wealthy looking family of three daughters and their father and mother are standing in an elegantly decorated room. They are dressed with class and sophistication. The mother is gently touching the youngest daughters hair, as the middle daughter looks on. The oldest daughter and the father are in the back of the scene, a bit isolated. This photograph seems to be a portrayal of white privilege while also questioning the social relationships of children with their parents - the types of relationships being closely linked with age.

"Clear Picture: Looking at Communities from an Art Museum" exhibition is a collection of diverse images that contains versatility of meanings and themes. It includes several strong pieces but lacks unity as a collection. This exhibition has great potential to become more cohesive and powerful with clearer and more plentiful written labels and analysis. The rotating exhibition is starting out with a sound first step.

A. Martina Ibáñez-Baldor

The “Clear Picture” exhibit

Charcoal on paper, hand-colored etching, tempera on board, oil on canvas, lithograph, pigment print, chromogenic color print, metal and wire, color woodcut, gelatin silver print, color screen print, egg tempera on canvas. These are some of the mediums of the pieces in a new exhibit at the Haggerty Museum of Art at Marquette University.

“Clear Picture: Looking at Communities from an Art Museum” is located in the two small rooms of the Haggerty’s second floor. The space is tight, but the featured 27 pieces in the exhibit maximizes the space available. There are larger pieces, like Robert Rauschenberg’s “5:29 Bayshore” that take up an entire wall, and there are smaller pieces, including Joseph Hirsch’s “Lunch Hour,” where eight fit to a wall.

Justinne Certeza, a senior in the College of Health Sciences, has worked as a student guard at the Haggerty for three years. During her time at the museum, she has learned a lot about what goes into curating an exhibit. Certeza explained to me that Dan Herro, the Haggerty’s preparator determines where to place pieces together according to their size, frame color and space. “He’s been doing this for a long time so he’s really good at it,” Certeza said.

All pieces are from the Haggerty’s permanent collection that has over 5,000 works. “Clear Picture” showcases the diversity of the collection that includes pieces from religious scenes to contemporary works. “Sometimes when you pick a narrow theme like classic works, or only contemporary, or only paintings, you don’t get to see the variety of the permanent collection at the same time,” said Certeza.

The diversity of the exhibit is a deliberate decision in the development of the theme, “Looking at Communities From an Art Museum.” Each piece was chosen to represent a different community and together they represent a larger, whole community. But, the theme can be interpreted in many different ways. Community is a broad theme, and that lets the audience come up with their own meaning.

Lynne Shumow, the Haggerty’s Curator of Education worked with Marquette professors Dr. Eugenia Afinoguenova, associate Professor of Spanish, Department of Foreign Languages and Literatures and Dr. Pamela Hill Nettleton, Assistant Professor, Journalism and Media Studies, Diederich College of Communication to organize this exhibit.

The exhibit description calls “Clear Picture” an “experimental, student-curated project lead by Marquette faculty members. The exhibition will serve as a multi-disciplinary textbook and laboratory for four undergraduate Journalism and Spanish courses. Works will be added to the walls thought the year as students explore ways of constructing narratives through the selection and display of art.”

One of the Haggerty Museum’s goals is to be educational. According to Certeza, in recent years there has been a push to have the museum and it’s exhibits more available for classes. This experimental exhibit is part of that push. Many of the pieces where chosen because they are conversation starters, open to interpretation, and can relate to a lot of different classes at Marquette like theology, philosophy and Spanish classes.

The exhibit is also part of a push to get new students in the museum and work directly with classes and students. Certeza said that only a dozen or so students come into the museum just for fun. The museum's biggest audiences are parents visiting the campus and students from other art schools in Milwaukee. Grade schools, boy scouts, and other community groups also utilize the museum.

Michael Lenocho

Sonderborg

Port of Chicago alludes to Japanese flavors

Danish artist Kurt Sonderborg's Port of Chicago in the "Clear Picture" exhibit caught my eye for its brash style, something I rarely see from western painters.

Beginning with my first visit in the morning, the Port of Chicago gave me vibes of Japanese paintings. The brushstrokes' violence lend to the piece's distinct personality of discordance. Some of the strokes resemble Samurai slashes and appear carelessly executed, as if Sonderborg's weapon was his paintbrush and his enemy was his canvas. The brush strokes have a spiritual, repetitive air about them. In some cases, the piece looks as if paint was splattered.

Later that day during lunchtime, I looked deeper into "Port of Chicago." The same brushstrokes that I had imagined lathered on by Sonderborg's paintbrush now appeared to be slashed on using a katana, or samurai sword. This was due to the slashes' curvature and hectic appearance—I saw movement in the strokes, as if the katana were being swung by well-trained Japanese soldiers. I pondered the name, "Port of Chicago." Initially I could not see how the piece represented Chicago or Chicago's industrial port, but could see how it might represent feudal Japan. I felt as though the blank space to the top left of the canvas did depict the Chicago sky, and the large black object to the right was a crane at Chicago's port, while the hectic, violent, discordant, flowing brushstrokes were meant to allude to the city's bustling commerce. At first glance I had looked at the stylistic approach, whereas at the end of the visit, I contemplated the meaning of the strokes and Sonderborg's intentions. The harsh impression Sonderborg's gives me may be his way of relating the mayhem of Chicago's bustling port to the battles of Japanese mythology.

My final visit cemented and reinforced my previous theories about the Port of Chicago's Japanese-ness, rather than brought about any new ideas. This time, the strokes reminded me of the scale-like armor of a samurai and the sheath to a katana. I saw even more aggression, emotion and refinement in the sword-like strokes the longer I stared at them. The notion of a Samurai or Japanese mythology appeared clearer the longer I spent in front of Port of Chicago, despite my constant changing of perspectives (in an attempt to gain something new from the piece) and seeing the piece with different moods at different times of the day, my initial impression of the Port of Chicago remained over the course of the day and all three of my visits.

Ethan Niquet

“Finding “Community” at “Clear Picture””

The “Clear Picture” Exhibit at that Haggerty museum captures a sense of community in each of its works. As wide-reaching as the term “community” itself, “Clear Picture” attempts to represent communities through a number of different artists’ perspectives. For example, Nicholas Herrera’s “Walking the Line,” the iconic sculpture serves as a focal point for the exhibit as it draws the viewer’s eyes to the center of the room. The sculpture, which depicts an arrest-in-progress of a Mexican outlaw, is a powerful representation of the struggles of the criminal justice system in the Mexican community. The multidimensionality of the sculpture brings a charming element to the exhibit. Every angle reveals a new aspect of the sculpture and brings new ideas about community to the table.

Some of the pieces are more abstract and need to be examined for awhile to find a message. Others are more blatant and have a much more feasible presentation of their idea of community. Gillis Mostaert’s “Entry of Christ into Jerusalem and Scenes of the Passion” is a layered piece meant to relay the community of Jesus. Somehow, Mostaert manages to cram Jesus’ life-- from the time he arrives in Jerusalem up to his crucifixion, onto a canvas. It’s slightly cluttered, but a little bit of clutter is acceptable in this case because the audience knows exactly what is going on when they look at Mostaert’s piece. The painting is chillingly moving for both Christians and non-Christians alike.

Nicolette Perry

One exhibit says very little

New exhibit unsuccessfully connects art from all over

Art has the ability to speak volumes across a larger demographic of people, driving them to think abstractly about its meaning. Similar to art, there is no right or wrong interpretation of the word “community”. That’s because there are so many variations of what makes a community its own. A local art museum at Marquette University attempted to capture the essence of communities coming together in their new innovative exhibit, but ended up coming a bit short.

“Clear Picture: Looking at Communities from an Art Museum” is a new exhibit in the Haggerty Museum of Art. It is part of an experimental project between two courses that gives Marquette students in both Spanish and Journalism classes the chance to act as curators. They will choose the overall theme of the exhibition as they learn to construct a narrative through art selections. Over the course of the fall 2014 semester, works will be chosen from the Haggerty’s permanent collection and rotated into the existing exhibit. Right now, the exhibit includes a varied collection of art including photographs, paintings, and a sculpture.

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The “Clear Picture” exhibit has no clear theme. It is apparent the overall theme revolves around community, but the exhibit doesn’t come together to explicitly portray that. There are a few individual pieces of art, such as *Trois Oignons (Three Onions)* by Alexander Calder or *5:29 Bay Shore, 1981* by Robert Rauschenberg that disrupt the cohesiveness of the exhibit. This is because their relation to community is weak compared to other artworks among “Clear Picture.” Onions and colored rectangles can only say so much about a community, if anything at all. Right now, there is a disconnect among the different artworks that hinders the chance to best understand the “Clear Picture” exhibit.

With artworks such as those two, it seems the curators of the Haggerty took what art they had in storage and deliberately placed it randomly on the walls. However, that was probably a smart move on their part. This allows the Marquette students, who presumably know much less about art compared to the Haggerty curators, to have more room for improvement when presented with the opportunity to reorganize the exhibit.

There were other art pieces that stood out for perfectly exemplifying an aspect of community, both positive and negative. My favorite piece is *American Girl in Italy, Florence* by Ruth Orkin. It is a black and white photograph that features one woman on the streets of Italy among a herd of native Italian men. The woman looks uncomfortable as she rushes by all the men, each with their gaze glued to her. This picture presents a negative interpretation of community. It displays the distress associated with being an outsider in a community. Even though this picture was from 1951, its overarching theme still resonates in today’s society. Women are constantly objectified in every sense of the word. In the media, they are portrayed as sex objects which just further establishes males as the more powerful sex. This artwork specifically speaks volumes about what makes a community, the exact goal of the exhibit.

Walking the Line, a sculpture by Nicholas Herrera, is another artwork that contributes a new insight to the meaning of community. The sculpture illustrates a cop conducting a sobriety test on someone who appears to be of Mexican heritage. It brings to light an authority complex among a community. The police almost always have the upper-hand in disputes over authority because they are the ones who enforce the law. However, that is being challenged today with the issue of illegal immigration. Those who are illegally living in the United States are cheating the exact system the police force works for, hindering their authority. This artwork exemplifies disruptions within a community and what happens when the authority figure loses some of its power.

The exhibition as a whole needs some work. Improvements can be made by switching out current pieces of art in the exhibit with some from the permanent collection that better add to the theme of “Clear Picture”. The general theme of the exhibit focuses on community, but that theme does not resonate throughout the whole exhibit. While most artworks accurately exemplify some form of community, a few disrupt its overall structure. It’ll be interesting to see how the Spanish and Journalism students, each with varying backgrounds in the arts, can work together in order to distinguish a set theme for this cluster of artwork.

EF

“Clear Picture” Is Anything But That Haggerty Exhibit Shows Diverse Images of Society

“Clear Picture: Looking at Communities from an Art Museum” at the Haggerty Museum of Art is anything but clear to the eye upon first glance as you walk around the gallery. None of the artwork seems to clearly harmonize together; it might be the way the pieces are strung together, or maybe they’re spaced too far apart.

Some of the pieces look out of place. Some pieces tell a story, such as “Entry of Christ Into Jerusalem and Scenes of the Passion,” a 16th century piece by Mostaert featuring examples of biblical narratives. The piece hanging directly left of that is Sonderborg’s “Port of Chicago,” an abstract painting of red-and-black paint slashed across the canvas.

At the back of the first room sits the sculpture in the exhibit – “Walking the Line” by Nicholas Herrera – a bulky, colorful scene of a man pulled over by a police officer for drunk driving. The three-dimensional painting is odd, for the crudely painted structure is filled with religious symbols that seemingly have no business being in the sculpture. Upon further inspection, however, it becomes clear that the sculpture is a commentary on Hispanic culture.

Moving to the second room, the messages in the images become more representational and less abstract. The images feel more human and distinct to the mind. The mood is more relaxed as the paintings better coexist on the walls.

Here’s a path to be followed as you walk through the exhibit: begin at the very first image along the front wall, Bartlett’s “Autumn,” then keep moving to the right side toward Sonderborg’s “Port of Chicago,” back past Orkin’s “American in Florence” and along the wall all the way around the back room. The path represents the blending of cultures. The “American in Florence” shows an attractive, distraught woman walking down a street full of men who are cat-calling to her. The woman is being called upon by almost every man on the street because she is different from Italian girls. “Taoist Immortals at Home” by Tom Wudl, contains a bird, a snake and an insect each coexisting in one environment. “Streetszene” by Birkle presents the worn faces of citizens in Berlin after World War II. “Streetszene” was drawn in 1922, just after World War I, and the faces on the citizens reveal the desperation and despair of Berlin in those post-war years. The path concludes with the Flight Into Egypt and the Nativity, both by Durer.

Every image in the exhibit represents cohesion in some way, and also demonstrates a sense of suffering. The red-and-black paint in the “Port of Chicago” is dark and chaotic. The “American in Florence” shows a girl having difficulty walking down the street without being harassed. “Lunch Hour” by Hirsch depicts a black man sleeping at a desk, representing the hardships he faces throughout the workday. It is grouped with “Untitled” by Lee, a photograph of a young black girl laying down in the open wilderness, looking somberly at a moth near her limp arm. Both images embody a feeling of exhaustion or depression in African-Americans, perhaps during a time of suffering or discrimination. “The Daughters” by Barney may seem harmless at first, but the third daughter, presented as somewhat aloof from the rest of the family, hints at division and strife in the household.

“Clear Picture” Exhibit Review

The Ambiguous Interpretation of Community

When the Haggerty Museum of Art opened its doors on November 11, 1984, the innovators behind the museum, the Marquette University Fine Arts Committee and Women’s Council, wanted the University’s growing art collection to have a home and be used to teach students. Today, the museum’s content continues its tradition and engages with the curriculum of various courses. A current exhibit, “Clear Picture: Looking at Communities from an Art Museum”, is the product of collaboration between Dr. Pamela Hill Nettleton, Journalism and Media Studies professor, and Dr. Eugenia Afinoguénova, a Spanish professor. Students enrolled in either professor’s courses are encouraged to change and rearrange pieces in the exhibit to learn the storytelling process behind art exhibits. Through the 2014-2015 school year, art in the exhibit will be added and subtracted based on the students’ deliberation and review.

The “Clear Picture” exhibit builds on the value of hardship and self-reflection in order to build a community. In addition, “Clear Picture” portrays communities that have suffered and despaired. American Girl in Italy, Florence by Ruth Orkin is a busy and active black-and-white photograph focused on a young, distressed girl who is the center of unwanted attention from a crowd of men of all ages. This is one example of an outsider who fears and must suffer through this community. A melancholy piece by Albert Birkle captures a street scene in Berlin full of troubled members of society which emphasizes the failure and distress of this specific community. In the street scene of Berlin, each person portrayed appears to be enduring their own pain without any support or consolation from the people surrounding them. Such messages can be depressing. However, most of the exhibit is not overwhelmed with grief.

Instead of relating to its audience, the “Clear Picture” exhibit isolates viewers from the communities in the art pieces that tell stories with obscure endings and meanings. I struggled to find comfort in another artists’ view of community. In La Machine de Marly by Gustave Caillebotte, there is a man who walks along a wall. His back is turned, but he is far away from the rest of the population in the city or town where he is. Solitary members like the man in Caillebotte’s painting appear to be relying on themselves. The presence of this work is a reminder that one can find a strong community within one’s self.

The exhibit includes compelling and hopeful religious art pieces about the power of faith. In the painting, Entry of Christ into Jerusalem and Scenes of Passion by Gillis Mostaert, various communities are woven throughout the detailed landscape of the painting. Among these scenes is the Passion of Christ which is a reminder of self-sacrifice and love within a community. Other religious stories are featured such as a collection of drawings about the adventures of the Biblical King David.

Some pieces provoked wonder at what the correlation was between the artist’s message and the idea of community. Most of these miscellaneous pieces are colorful and attractive, but also collages of random and meaningless images or shapes. This is the case in Robert Rauschenberg’s collage called 5:20 Bay Shore and Port of Chicago by Kurt H. Sonderborg.

The exhibit is interesting and thought-provoking. The arrangement of the art needs organization to help the viewer connect the pieces together. It is unclear how the title of the exhibit and message of the art correlates sometimes. However, the different phases in communities present are intriguing and underrepresented. After viewing the “Clear Picture” exhibit, a viewer can walk away with a new perspective on the necessary journey to find a community of their own.

Natalie Wickman

Community complexity makes “Clear Picture” anything but simple

The Haggerty’s newest exhibit includes pieces from around the world

“Clear Picture”: Looking at Communities from an Art Museum, opened August 20 at Milwaukee’s Haggerty Museum of Art at Marquette University. It will run until May 17, 2015. The exhibit includes American, Italian, German and Netherlandish pieces, among others. Featured are different art mediums ranging from lithographs and pigment prints to woodcuts, charcoal drawings and carved wood.

When it comes to portraying or studying communities, one may think of work done by historians or sociologists throughout past centuries. Approaching community-viewing via art pieces is an interesting and welcome strategy that benefits the exhibit and its viewers.

Tension is meticulously demonstrated in “The Daughters,” 2002 and “Streetszene, (Street Scene) Berlin,” 1922-1923, which makes New York City streets look like a pleasant river walk.

In “The Daughters”, a chromogenic color print done by American Tina Barney, the tension is subtle. It’s a picture of a well-dressed white family, father, mother and three daughters, standing in an ornately decorated living room. Tension comes from the daughter in the back left corner, who is dressed differently from two girls who seem to be her sisters. Wearing a simple white frock, the excluded sister stands like an awkward duckling among confident swans. Her eyes are closed and her head is down. The other girls wear cute pink and white numbers no, too casual with flowers and polka dots, matching their mother, who holds the hand of the girl in the front and doesn’t acknowledge the secluded sister.

However, tension becomes full-blown chaos in German Albert Birkle’s “Streetszene” charcoal drawing of post WWI-Berlin. A group of people and horses are jumbled together messily in an urban street scene and their legs are a dark blur. It’s hard to tell where one person ends and another begins, as the lines knot together at the bottom.

In addition, this exhibit has pieces that reflect loneliness and solidarity. The black-and-white lithograph “Lunch Hour,” by American Joseph Hirsch, depicts a sitting young adult with his face down on a table, presumably sleeping. The hands, which appear to be aged more than the rest of the body, are incredibly bony and veiny. It’s interestingly hung near the pigment print “Untitled (Jocelyn with the moth),” 2002, by Italian Jocelyn Lee, which shows Jocelyn lying in grass with a dazed look on her face while a moth rests on her hand. It has a golden tint that provides an enchanting, fairytale-esque environment fit for a child’s world of pretend.

Uncomfortable tension is again evident in American Ruth Orkin's "American Girl in Italy," Florence, 1951/1980. The gelatin silver print shows a single young woman hurrying down a sidewalk while looking anxious due to the men surrounding her. The men are whistling and laughing in their business suits and sleek, shiny shoes that aptly represent their money and/or power. Sexism and inequality are shown in a striking manner, as the men close in around the woman like hungry sharks.

Adam Pulte

"Clear Picture" in Clear Disarray

Why defining the exhibit is the first step

Understanding artwork is not a special power reserved only for brilliant art historians or the artists themselves. Projecting a personal feeling, such as happiness, or sadness, helps any viewer understand artwork and the power it can have on the individual.

Over the course of the following academic year, Marquette University's Haggerty Museum of Art will present "Clear Picture: Looking at Communities from an Art Museum." The exhibit features works from the museum's permanent collection crafted into an exhibit featuring diverse representations of community.

The current state of "Clear Picture" is disarray. There are portraits of people, abstract modern works and even a sculpture. Although having diverse media is undoubtedly important when aiming to depict community, the disjointed layout, bizarre selection of specific pieces and the lack of a clear depiction of the whole exhibit drives the disarrayed state of the exhibit.

The existing state of the collection does not accomplish the ultimate goal of community. What is most important to realize is that this collection will be a work in progress throughout the upcoming year.

The collection will experience many changes, and these may ultimately alter the story that the exhibit tells. So then the question becomes, "What is 'Clear Picture' and what is the story this exhibit tells?"

If the ultimate exhibit goal is to show the chaos and disarray that is present in every day life, then this exhibit fits that mold. However, with the exhibit name "Clear Picture," one would think chaos and disarray would not be the penultimate goal.

With the ability to recreate the exhibit in any way, the student curators will have the challenge of defining what exactly constitutes a "Clear Picture."

Does a "Clear Picture" tell a clear story? Does it involve people, objects, both? Is a "Clear Picture" clear? These questions will all have to be addressed by the curators themselves, but what is clear is that the current state of the exhibit does not tell a story.

The first room of the collection features primarily modern works, including Donald Judd's untitled pictures. Judd's four individual untitled pictures combine to embody the square shape found in elementary geometry.

Where the “Clear Picture” exhibit excels is in its use of people. Using people in artwork creates a personal connection to the piece. Take Joseph Hirsch’s “Lunch Hour,” Leonard Baskin’s “Edvard Munch,” and Jocelyn Lee’s “Untitled (Jocelyn with the Moth),” for example.

The individual pieces each portray people, which tell their own distinct story. When placed in proximity of each other the three tell story about the struggle between life and death. Jocelyn with the Moth speaks of life, while Lunch Hour and Edvard Munch speak of death.

Together, their story speaks of the course of life, where ups and downs are present, where light is in dark, where death is in life. This collection of pieces tells the clearest story told within the entire exhibit.

Another reason why artworks with people in them excel in the “Clear Picture” exhibit is that they tend to work together to tell a larger story. Keeping, adding, and rearranging the pieces with people in them is the first step towards creating a cohesive exhibit.

A previous exhibition featured at the Haggerty, “Perimeter: A Contemporary Portrait of Lake Michigan,” by Kevin J. Miyazaki, defines what a cohesive exhibit should contain. The exhibit is filled with individual photographs of people, places and things surrounding Lake Michigan. Together, the exhibit tells the story about how one lake can be as diverse as the people who use it.

As the students curate the collection, their largest challenge will be to define what constitutes a “Clear Picture.” Through accomplishing this initial challenge, the exhibit will then be able to tell a larger story about how single pieces of art can be placed together to create a beautifully cohesive exhibit.



Spencer Rose, Rachel Berkowitz, Sophia Boyd, and Dr. Nettleton

IV. What We See Now

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**“Clear Picture,” PHASE II, the exhibit inaugurated November 12, 2014
Comments on selected pieces from the exhibit, in Spanish and English, by
Spanish students.**

**For this assignment, Spanish students were asked to reflect on the relation
between the message and the technique in the pieces of their choice.**

Entry of Christ into Jerusalem and Scenes of the Passion, Gillis Mostaert



Gillis Mostaert, Netherlandish, 1528 or 1529 - 1598
Entry of Christ into Jerusalem and Scenes of the Passion,
ca. 1570

Oil on canvas
43 1/2 x 50 1/2 in
110.5 x 128.3 cm
58.9

EF

Brenda Brambila

La obra *Entry of Christ into Jerusalem* por Gillis Mostaert fue pintada en óleo sobre lienzo a finales del siglo XVI. En detalle se puede ver las pinceladas lisas y cortas. Las líneas tienen mínima intensidad que le da una imagen de fragilidad. Algo que caracteriza esta obra es el modo en que Mostaert utiliza la luz. En el siglo XVI se utilizaba el estilo de arte que se llamaba luminismo. En cada parte que la luz toca se nota la importancia de esa instancia. Se ve que al principio del pasaje en Jerusalén, cuando Jesús llega, la luz es clara e intensa; hay en un momento, como la crucifixión, en que los colores son oscuros y luego la luz de nuevo regresa cuando Jesús resucita y baja del cielo. A primera vista parece que la luz viene de oeste pero también en el horizonte se ven dos luces que vienen del cielo. Los colores de esta obra son oscuros para enfatizar partes específicas del viaje a Jerusalén. Los colores que tienen la mayor prominencia en la oscuridad son verdes oscuros, amarillos, azules y rojos. Los colores están matizados para darle una imagen realista. Esta obra se enfoca en la realidad de lo que pasó en aquellos tiempos de Jesús. El color rojo, curiosamente, está incorporado en muchas de las escenas del pasaje. Muchas de las túnicas de los hombres son de un rojo fuerte. Esto simboliza la sangre que será derramada. Esto nos trae hacia la perspectiva que cada lado del cuadro demuestra. Si ponemos una línea imaginaria horizontalmente y una vertical en el cuadro, se puede ver diferentes perspectivas. Cada perspectiva es un evangelio diferente de la pasión de Jesús encontrado en la Biblia. Cada cuadro puede ser un cuadro individual pero Mostaert tuvo la audacia de poner todas esas historias en un solo cuadro. Esto ayuda a enfatizar las consecuencias que Jesús tuvo que vivir cuando decidió entrar a Jerusalén.

Abel Sánchez Mercado

El mensaje de una obra es ampliamente interpretativo. Creado de una perspectiva, muchas veces ambigua, el mensaje es producto de lo que se observa literalmente y de lo que compone el cuadro en sí. Desde esa perspectiva se crea una interpretación provisional que llega a madurar a través del análisis crítico necesario para efectivamente apreciar un cuadro. Aspectos como la composición, dimensión temporal y dimensión narrativa de una obra son claves para entenderla. En *Entry of Christ into Jerusalem* por Gillis Mostaert, la composición es compleja y el eje de simetría demuestra eso. Si el cuadro se divide en dos horizontalmente, la parte de arriba se enfoca en lo más oscuro y la muerte de Cristo mientras la parte de abajo se enfoca más en la vida y tiene más luz lo que enfoca la vida en sí. Cuando se determina la dimensión temporal, es importante apreciar la técnica que emplea Mostaert en el cuadro. Cada estación es continua y entre más avanza la historia se desarrolla más. Observando el cuadro desde abajo para arriba se puede ver esta transformación del tiempo. Esta representación del tiempo es clave para determinar el propósito del cuadro. Al interpretar todas las estaciones se puede llegar a la conclusión de que uno de los propósitos es representar la pasión de Cristo en una forma explícita, breve y concisa, sin omitir eventos importantes. El tiempo es interpretado de una forma completa usando la línea y los diferentes contrastes de colores para así crear el contraste de las diferentes etapas y hacerlas más aparentes. La narración tiene un papel activo con el tiempo. Sin las varias transiciones del tiempo, hubiera sido imposible efectivamente narrar tantos eventos.

Diana Arreguin

Entry of Christ into Jerusalem and Scenes of Passion por Gillis Mostaert es una de mis obras favoritas. Retrata a Jesucristo desde su llegada a Jerusalén, llegando en un burro, hasta su muerte, cuando lo crucificaron. Mostaert usó óleo para pintar esta obra; como fue hecha en el año 1570 ya se puede ver cómo la pintura se está desgastando. El tema central del cuadro se puede ver por los cambios de luz. En algunos lugares la luz es demasiado oscura, especialmente en el lugar donde Jesús está siendo crucificado. Pero también se puede ver cómo y cuando la gente se va al cielo o los ángeles están bajando, las nubes se abren dejando entrar la luz.

La obra es parte de la exhibición porque transmite un sentido de la comunidad. Esta obra muestra la parte religiosa de la comunidad. Mientras muchas personas no son religiosas, los que sí son religiosas se pueden identificar con este cuadro. Esto es sólo otro ejemplo en cómo cada persona tiene una voz en la comunidad.

EF

L'imagination, Jules-Claude Ziegler

EF



Jules-Claude Ziegler, French, 1804 - 1856

L'imagination, 1800s

Oil on canvas

24 3/4 x 19 in

62.86 x 48.26 cm

99.10

Museum purchase

Roselee Ledesma

El cuadro *L'imagination* de Jules-Claude Ziegler representa a una mujer guerrera lista para defender a su país con honor. Aunque la mujer está pintada en lienzo que sólo tiene dos dimensiones, el cuadro tiene profundidad y se ve como si tuviera tres dimensiones. Los colores de la obra son oscuros, pero la luz natural del cuadro crea sombras alrededor del rostro de la mujer. La sombra que la rodea es como un aura que llama la atención a su cara y expresión. Cuando se pinta a una mujer, se espera que se usen colores suaves y tonos claros. Pero esta obra hace lo opuesto y se aprovecha para usar colores oscuros que recuerdan el ambiente de guerra. Esta mujer no está tomando el lugar tradicional de la mujer sino va a guerra a proteger su país—una acción que es relacionada con los hombres. Durante estos tiempos no se acostumbraba que las mujeres fueran a la guerra entonces la mujer de este cuadro hace alarde de su valentía. La mujer está desafiando la norma cultural de su tiempo y su mirada nos dice que le da igual— ella quiere seguir sus acciones aunque no se parezcan las de otras personas. Este cuadro es uno de los más oscuros refiriéndose al color y no se parece a los otros cuadros de la exhibición. La mujer del cuadro es pintada con colores oscuros que no siguen la norma de las obras que pintan a las mujeres en formas más tradicionales. Esta mujer tiene profundidad y dimensión, no solo en sus tonos sino también en su carácter por su valentía.

La Machine de Marly, Gustave Caillebotte



EF

Gustave Caillebotte
French, 1848 - 1894
La Machine de Marly, ca. 1875
Oil on panel
10 x 13 1/2 in
25.4 x 34.29 cm
2003.9

Lupe Quintana

A pesar de que el cuadro *La Machine de Marly*, por Gustave Caillebotte, fue remplazado por *The Stoning of St. Stephen*, en mi opinión el cuadro sí contribuye al mensaje de “Clear Picture”. El cuadro muestra un paisaje que captura la tranquilidad y la belleza de un río con botes de remos ensamblados a la orilla de la costa mientras a la vez reconoce la fuerza de la Machine de Marly que en esos tiempos era una de las más impresionantes maravillas. Aunque casi no muestra personas, se puede insinuar que todos se encuentran adentro de sus hogares conviviendo e interactuando debido al clima. La obra pictórica es un óleo sobre tabla. Los materiales de esta obra, especialmente los colores, contribuyen al mensaje del cuadro. Los colores usados son por la mayor parte tonos azules y verdes que se clasifican como colores fríos. Caillebotte logra una serie de contrastes interesantes a través de la pincelada. Las sutiles reflexiones de los edificios en el río, el fondo, y la figura en el cuadro fueron hechas con toques cortos mientras el árbol y sus ramas están detalladas con líneas finas y delicadez. A causa de esto, uno puede inferir que el cuadro muestra una tarde fría posiblemente en el otoño.

Dublin, Ireland, 1968, Robert von Sternberg

EF



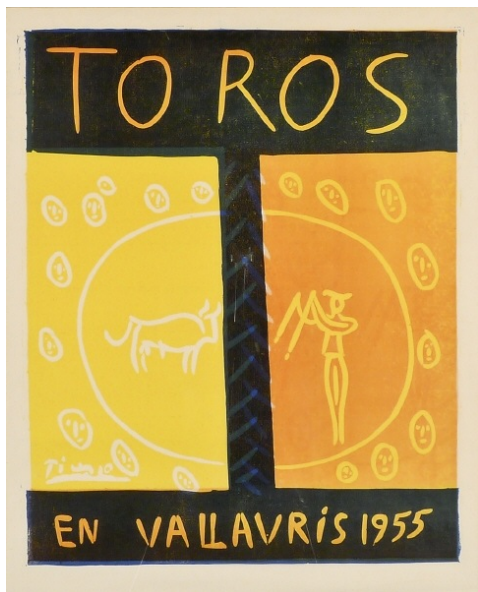
Robert von Sternberg, American, b. 1939
Dublin, Ireland, 1968
K3 pigment print on Canson Baryta Photographique paper
12 x 12 in
30.48 x 30.48 cm
2013.13.7
Gift of the artist

Karen Medina

El mensaje de la fotografía de Robert Von Sternberg tomada en Dublin, Irlanda tiene una relación con sus aspectos formales. La fotografía presenta a niños y lo que parece ser una señora mayor. Los niños parecen ser de clase baja por su vestimenta y parecen tener lodo en la cara y en las piernas. La foto es en blanco y negro, lo cual nos sugiere el estado de ánimo triste, pero es irónico porque los niños están sonriendo.

La secular opresión de Irlanda por la Gran Bretaña afectó negativamente la economía del país y causó el sufrimiento de los ciudadanos. A través de esta fotografía de Von Sternberg podemos ver la división de las clases sociales y además la inocencia de los niños. El blanco y negro demuestra este gran contraste. Esta es una representación excelente de las comunidades de los pueblos de Irlanda.

Toros en Vallauris, Pablo Picasso



EF

Pablo Picasso, Spanish, 1881 - 1973

Toros en Vallauris, 1955

Color linoleum-block print

25 1/2 x 20 1/4 in

64.77 x 51.43 cm

86.38

Gift of Mr. George P. and Martha J. Kersten

Grauben Lara

As an advertisement, *Toros en Vallauris* by Pablo Picasso pictures a scene with the bull and the matador surrounded by people that attracts those to see the spectacle in person. The painting has been selected for the exhibit "Clear Picture" as a piece showcasing a different artwork by a renowned painter. Picasso uses his famous styles of simplicity and cubism, which consists of depicting nature in a more abstract manner, to convey the artistic sense of tauromachy. The colors yellow and orange that are used on a black background illuminate the feeling of excitement and anticipation a person receives when witnessing a battle of majestic art over brute strength. Significantly, a complementary color, red, is missing, for French bullfighting traditionally consisted of taking a lace off a horn, not killing a bull like its Spanish counterpart. Removal of the color creates a more relaxed scene and goes away from intense violence. Combining all of these factors, Picasso is masterfully able to create what is now *Toros en Vallauris*.

Como un anuncio, *Toros en Vallauris* de Pablo Picasso demuestra un escenario del toro y el matador rodeados por la gente que atrae a los demás a ir a ver el espectáculo. La obra fue seleccionada para la exposición "Clear Picture" como un cuadro diferente de un artista renombrado. Picasso usa las referencias a su famosa simplicidad y al cubismo, que busca reducir objetos a sus facetas más abstractas, para representar el escenario artístico de tauromaquia. Los colores amarillo y anaranjado que están usados encima de un fondo negro ilumina la sensación de excitación y anticipación que uno tiene cuando ve una batalla de arte majestuoso contra la fuerza bruta. Significativamente, un color complementario, rojo, está ausente porque el toreo francés consiste tradicionalmente en quitar un cordón de un cuerno, no de matar al toro. Combinando todos estos factores, Picasso magistralmente cree la obra que es ahora *Toros en Vallauris*.

Untitled, Irina Rozovsky



EF

Irina Rozovsky
Russian, b. 1981
Untitled, 2009
Archival inkjet print
24 x 24 in
60.96 x 60.96 cm
2011.10.2
Gift of the artist

Alexa Zepeda

Esta obra ha sido recientemente puesta en “Clear Picture”. Como estamos representando “Clear Picture” en una manera más moderna, pensamos que esta obra podía dar un tratamiento innovador y fácilmente identificable al tema de la diversidad. En su forma de construir el espacio, el uso de las líneas de simetría y los colores, la obra tiene los elementos formales que son esenciales para “Clear Picture”. Esta fotografía es simple, pero tiene muchos elementos como las líneas y los colores que hacen que sea interesante mirarla. La fotografía ha dejado mucho espacio atrás pero el enfoque está en las dos personas que están abrazadas. La manera en que esta obra demuestra compasión y amor da buena representación de la idea central de “Clear Picture”. Irina Rozovsky se enfocó en una comunidad y la gente para demostrar lo que une y lo que divide a los seres humanos.

Elieid Ortiz

La idea de una comunidad se puede expresar a través de los elementos formales usados por los artistas. La obra de Irina Rozovsky, no sólo representa una comunidad a través del vecindario representado en la fotografía, sino en la relación entre el hombre y la mujer que nos muestra a través de un abrazo.

La iluminación usada por Rozovsky puede ser interpretada como referencia a algo positivo en una comunidad. Si nos fijamos con mucha atención, cada objeto es parte de un conjunto simétrico. Por ejemplo: la pareja, los dos carros, la entrada que contiene dos puertas, y las dos estrellas de David. Para representar una comunidad, es necesario tener el conjunto de una población con ideas y normas comunes. Una comunidad puede contener animales u objetos que sean similares. Rozovsky usa colores neutrales que forman la idea de la naturaleza en una comunidad, por ejemplo un vecindario en el aire libre.

Streetszene, Berlin (Streetscene, Berlin), Albert Birkle



Albert Birkle, German, 1900 - 1986
Streetszene, Berlin (Street Scene, Berlin),
ca. 1922 - 1923
Charcoal on paper
27 x 38 1/8 in
68.58 x 96.84 cm
2000.38.2
Gift of Marvin and Janet Fishman

EF

Ariel González

Streetszene, Berlin, a piece by Albert Birkle, is a drawing using charcoal on paper. The materials are especially important to this work of art because charcoal creates shadows and lighting that highlights important features of the drawing. The shading and shadows highlight the grotesque facial features of the people. It also contributes to the chaos in the scene. The spacing between each person is minimal, emphasizing the busyness of the urban environment. The light is concentrated in the center of the background, but the figures are blurry and undefined. The foreground presents men and women who are old and young. Anger, tiredness, depression, and frustration are expressed on the faces. There are no figures that convey any type of happiness or positive emotions. The man carrying a sack on his shoulders is a figure that represents the rest of the scene; the way he carries a burden on his shoulder connects to the unhappiness that the rest of the figures carry on their hunched shoulders. The young boy standing straight demonstrates that this transition is gradual as a person ages. The diversity within the pictures shows that the chaos affects people of all ages and social classes.

Streetszene, Berlin, una obra de arte de Albert Birkle, es un dibujo de carbón sobre papel. Los materiales son especialmente importantes para esta obra de arte porque el carbón crea sombras y la luz que dan realce a las características importantes del dibujo. El sombreado y sombras resaltan las características faciales grotescas de las personas. También contribuyen a la sensación del caos en la escena. La separación entre cada persona es mínima y hace hincapié en el movimiento del medio ambiente urbano. La luz se concentra en el centro del fondo, pero las figuras son borrosas e indefinidas. El primer plano presenta hombres y mujeres que son viejos y jóvenes. La ira, el cansancio, la depresión y la frustración se expresan en las caras. No hay gente que transmita ningún tipo de felicidad o emociones positivas. El hombre que lleva una bolsa sobre los hombros es una figura que representa el resto de la escena; la forma en que lleva una carga en su hombro se conecta a la infelicidad que el resto de las figuras llevan sobre sus hombros encorvados. El muchacho joven de pie mirando al espectador demuestra que esta transición es gradual, mientras que una persona envejece. La diversidad de las imágenes muestra que el caos afecta a personas de todas las edades y clases sociales.

Walking the Line, Nicholas Herrera



Nicholas Herrera
American, b. 1964
Walking the Line, 1997
Carved and painted wood,
wooden doorknob, metal and
wire
18 x 61 1/2 x 21 1/2 in
45.72 x 156.21 x 54.61 cm

EF

Cynthia Anaya, Alexa Díaz, Stacy Vargas

Walking the Line is a wooden sculpture done by the Hispanic artist Nicholas Herrera. As we contemplate this artwork, we can note the differences among the two contradicting figures: the officer and the civilian. We can become aware of these differences based on the clear distinctions the artist instills in the sculpture. One of the distinct features is the black car of the officer versus the white car of the civilian. These are two contrasting colors which are used to effectively express the societal differences in respect to the civilian's community and that of law enforcers. The artist created symmetry by aligning the two cars which draws attention to the center of the picture where the civilian and the police officer appear to be having a conversation. The title, *Walking the Line*, informs the observer that the civilian was pulled over because he may have been drunk and people are usually asked to walk in a straight line to show their sobriety. Nicholas Herrera is a Mexican American and a very religious man and as we can see, he portrays this in *Walking the Line* by adding Catholic figures on the car and on the background.

Caminando la Línea o *Walking the Line* es una escultura de madera realizada por el artista hispano Nicolás Herrera. Al contemplar esta obra de arte podemos observar las diferencias entre las dos figuras contradictorias: el oficial y el civil. Podemos notar estas diferencias prestando atención a las distinciones claras que el artista infunde en la escultura. Uno de los elementos distintivos, es el coche negro del oficial en contra del coche blanco del civil. Dos colores muy contrastantes que se utilizan para expresar eficazmente las diferencias sociales con respecto a la comunidad de la población civil y los agentes de la ley. El título, *Walking the Line*, informa al observador que el civil fue detenido porque tal vez estaba borracho y la policía normalmente les pide a las personas que caminen en una línea recta para demostrar su sobriedad. El mensaje de esta obra de arte transmite puntos de vista sociales y políticos de lo que uno piensa que es el significado de una relación entre un policía y un civil detenido. Nicolás Herrera es un artista mexicano-americano al que le gusta retratar los valores y creencias tradicionales en la obra de arte que crea. Herrera es un hombre muy religioso y, como podemos ver, en *Walking the Line* reproduce los iconos católicos en el coche y en el fondo de la obra.

Alexandra Pérez

The initial reaction of the viewer seeing this artwork and relating it to a community would typically be: two communities clashing. A viewer would come to this conclusion because whenever a police officer, usually there is always conflict involved. However, in this particular artwork, this is not the case. This artwork depicts a community in unity.

The artwork has two cars facing the same way, further emphasizing a community in unity. Also, the man that has been stopped is receiving an alcohol test but his bottle of alcohol is in the police officer's vehicle rather than his. This creates a less problematic environment. In the background of the main focus of the art work is a sun with an image of Sacred Heart inside. The Sacred Heart is a popular symbol of divine love in the Hispanic culture. The use of this image serves to create a message of peace, love, and hope. Furthermore, the title of this artwork is, "Walking the Line," which ties in all aspects of this artwork with the ultimate portrayal of the theme of unity in this particular community.

La reacción inicial del espectador viendo la obra de arte y relacionándola con una comunidad típicamente sería: dos comunidades en conflicto. Un espectador llegaría a esta conclusión porque cada vez que hay un oficial de policía, generalmente hay un conflicto involucrado. Sin embargo, en esta obra de arte particular, esto no es el caso. La obra de arte representa a una comunidad unida.

La obra tiene dos coches volteados al mismo lugar, aún más, creando un énfasis en una comunidad sin conflicto. También, el hombre que ha sido detenido está recibiendo una prueba de alcoholemia pero su botella de alcohol está en el vehículo de la policía en lugar de su carro. Esto crea un ambiente menos problemático. En el fondo del foco principal de la obra de arte es un sol con una imagen del Sagrado Corazón en su interior. El Sagrado Corazón es un símbolo popular del amor divino en la cultura hispana. El uso de esta imagen sirve para crear un mensaje de paz, amor y esperanza. Además, es el título de la obra de arte, *Caminando por la línea*, que representa el tema de la unidad en esta comunidad en particular.

Eliza Luvianos

Walking the Line, made by Nicholas Herrera in 1997 is made of carved and painted wood with metal and wire. It has all the elements that are needed to convey a message. There is a contrast between nature and man. This relationship also shows the forced concepts. Nature is a little more relaxed, but the man likes to be in control; thus men are disrupting the peace of nature. The light has two sources and provides a balance between the darkness and artificial light which creates an illusion that there is vivid sunshine. The other source is artificial; it is the light that the museum has to offer. This light is directed to highlight the two men because they are the focal point of the sculpture. At the very basic level, the colors are used to add color to a sculpture that could be colorless and retain their message. The current color simplifies reality since it tries not to accentuate details but to contribute to the overall message.

The story is told through the importance of the location of the figures. Men who are present show different parts of society. The police is supposed to maintain control and stop those who are disturbing or demonstrate a threat to peace. The bandit is someone who has disturbed the peace in some kind of criminal action. It is not the action that is displayed, the bandit has an elevation of the feet and hands in the air. He is walking toward the police as someone who has surrendered. The police has the raised hand pointing directly to the face. There is a shadow behind the white car that tells us that there is the time of day it is, either when the sun is setting or getting out. The message you are trying to convey is that the control of the government and the structure will always be present no matter where you go. The man in purple is, of course, a bandit or some kind of criminal who was trying to escape and the law has found him.

Walking the Line de Nicholas Herrera es una escultura hecha en año 1997 tallada y pintada en madera, metal y alambre. La factura tiene todos los elementos que se necesitan para transmitir un mensaje. Las líneas son estrechas e intensas; sirven, sobre todo, el propósito de definir la forma y de agregar o quitar volumen. Además, las líneas de la carretera son de color amarillo que llama la atención y las líneas en las montañas varían en todo el contorno. Existe claramente un contraste entre la naturaleza y el hombre. Esta relación también muestra los conceptos forzados. La naturaleza es un poco más relajada, pero al hombre le gusta tener el control. Los hombres están perturbando la paz de la naturaleza. La luz tiene dos fuentes y ofrece un equilibrio entre la oscuridad, creando así una ilusión de que hay luz. La otra fuente es artificial; es la luz que el museo ofrece. Esta luz es dirigida a resaltar a los dos hombres porque son el punto focal de la escultura. A nivel muy básico, los colores se utilizan para agregar color a una escultura que podría ser poco atractiva y conservan su mensaje. El color actual simplifica la realidad porque los colores que se usan no acentúan los detalles sino el concepto general.

La historia es contada a través de la importancia de la ubicación de la figuras. Los hombres que están presentes muestran diferentes partes de la sociedad. La policía se supone que debe mantener el control y detener a aquellos que son inquietantes o amenazan la paz. El bandido es alguien que ha perturbado la paz en algún tipo de acción penal. No es la acción que se muestra, el bandido tiene una elevación de los pies y las manos en el aire. Él está caminando hacia la policía la forma en que hace alguien que se ha rendido. La policía tiene la mano levantada apuntándole directamente a la cara. Hay una sombra detrás del coche blanco que nos dice que hay la hora del día es, ya sea cuando se pone el sol o al levantarse. El mensaje que se está tratando de transmitir es que el control del gobierno y la estructura siempre va a estar presente sin importar adónde vaya. El hombre púrpura es, evidentemente, un bandido o algún tipo de criminal que estaba tratando de escapar y la ley lo encontró.

EF

The Ghost of Liberty, Enrique Chagoya



Enrique Chagoya, Mexican, b. 1953

The Ghost of Liberty, 2004

Color lithograph with chine colle

11 1/2 x 85 in

29.21 x 215.9 cm

Museum purchase with funds from the Avis and James K. Heller Art Acquisition Endowment

Emanuel Hernández y Roy Ávila

La obra *The Ghost of Liberty* por Enrique Chagoya es un buen ejemplo de la relación directa entre los aspectos formales y el mensaje de la obra. La obra enseña muchas imágenes de un mundo moderno: el presidente George W. Bush, el personaje Lone Ranger y otros iconos del mundo moderno. Esto es parte del mensaje del artista. Él está describiendo los avances y los retrocesos de la sociedad. Pero su mensaje se manifiesta mejor en lo que no se ve.

El artista Enrique Chagoya hizo su obra en un papel artesano, hecho según la técnica antigua usada por las comunidades maya. El artista consiguió el papel de donde los antiguos habitantes de México originalmente conseguían su papel también. Él está exhibiendo la ironía en la diferencia entre las culturas modernas y las antiguas. Aunque no mucho tiempo ha pasado desde el así llamado “encuentro” de las dos culturas, todavía hay un choque cultural muy obvio. Para también exhibir la similitud entre el antiguo colonialismo y el neo-colonialismo de hoy, el artista usó ortografía de países asiáticos para contrastarla con la ortografía maya.

EF

Artworks have many specific elements or characteristics, depending on the artist. In this particular artwork, it moves beyond a traditional work and uses different sized paper and dimensions to tell a story of humanity and religion. The artwork shows heavy symbolism of people under attack. There is bombings and death at the hands of others, but also you can see the use of aircrafts in many parts of the artwork. The work has as a message of freedom, but also you can see the cost of that freedom. For there to be change at any event in history , there was first a lot of sacrifice and a lot of deaths, by which not only highlights the freedom but also the effort, or rather, the process that led people to obtain that freedom.

Esta obra se avanza más allá de una obra tradicional y usa hojas de diferentes tamaños y dimensiones para con una historia de humanidad y religión. En la obra se encuentra el simbolismo de personas bajo ataque. Se ve en diversas formas como de bombas, muerte a manos del prójimo pero también se puede observar el uso de aviones en muchas partes de la obra. La obra según tiene un mensaje de libertad, pero también se puede ver el costo de esa libertad. Para que haya cambios en cualquier evento de la historia, hubo primero mucho sacrificio y muchas muertes, por la cual no solamente resalta la libertad, sino que también el esfuerzo, o más bien, el proceso que llevó a las personas obtener esa libertad.

EF

V. Critical Comments of the New Exhibit by Journalism Students

EF

Michael Lench

Marquette University's Clear Picture exhibit at the Haggerty Art Museum examines the questions "What constitutes art?," "Who can make art?" and "What is the role of art in a community?" Asking these questions can compel viewers to think about art in a profound fashion and contemplate art's significance in society. The Clear Picture exhibit calls for its viewers to approach art with an intellectual, professional mindset and to constantly question the constructs that make up mediated representations of reality. Viewers should then find themselves questioning why a photograph is framed in a certain way, what a painting's target audience is, what sort of person sculpted a given sculpture or who pays for or decides the art an exhibit displays.

Sophia Boyd

The "Clear Picture: Looking at Communities from an Art Museum" exhibit tells stories about different communities' journeys. The first story starts with Doug Hall's photograph in San Francisco where people are dispersed in admiration of the Palace of Fine Arts. This photograph includes the viewer to be a part of the community featured. In addition, the exhibit includes portraits of women whose facial expressions emote their experiences as leaders. In general, the "Clear Picture" exhibit strives to be more inclusive about what a community can be through the stories captured in the artwork.

Paulo A. Acuña

Working with the "Clear Picture" exhibition has been a rewarding and enriching experience. It was the chance to work together with students from other cultures and backgrounds and create a cohesive and diverse art exhibit. It was an off-the-beaten-path way of learning new skills and acquiring knowledge outside of the classroom. It has shown me that through cooperation and willingness to collaborate, different people could come up with different perceptions of what is art and still generate an appealing and vibrant display of art.

Nicolette Perry

“Clear Picture: Looking at Communities from an Art Museum” brings community to life, proving the word is not as black and white as the dictionary definition suggests. This exhibit tells the story of communities brought together and communities torn apart. It demonstrates the tension between natives and foreigners and it presents both positive and negative connotations of the word. Each community featured in the exhibit brings its own interpretation to light, reaching a larger demographic of people. “Clear Picture” goes beyond just one city, one group, and one country. It features the works of artists from all over the world and ties it all together to speak volumes on one uniting word: community.

Adam Pulte

“Clear Picture” is a student-curated project that is a year-long exhibit featured in Marquette’s Haggerty Museum of Art. Students from both journalism and Spanish backgrounds curate the exhibit by bringing their ideas and understandings of the world around them to the work. The innovative project will be a consistent portrayal of progressive community. The exhibit serves as the students’ living textbook. The ultimate goal of “Clear Picture” is to provide a collaborative interpretation of community. What is community? Where is community? These are two of the questions that the students will tackle throughout the semester.

Madeline Pieschel

“Clear Picture: Looking at Communities from an Art Museum” is an exhibition that challenges viewers to seek out new perceptions of community through an open-minded and diverse narrative. A community is made up of several individuals who group together based off of their mutual interests or understandings. Barriers must be broken down between individuals in order for a community to be a unified and cohesive group. This breaking of barriers is what “Clear Picture” seeks to convey through its diversity of artworks, artists, and styles. The artworks were carefully selected to leave viewers to interpret and understand the student curator’s motivations in a way that reflects the students’ personal relation with community and how this can be portrayed through art. Viewers are provoked and invited to note what types of gender, race, age, and socio-economic backgrounds are included in the artists and artworks displayed.

VI. For Visitors of all Ages and the Teachers of Spanish

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EXERCISES AND QUESTIONS DEVELOPED BY SPANISH STUDENTS

For this section, Spanish students were asked to prepare activities for visitors of different ages, based on the exhibit.

Manuel Hurtado

1. Escoja su obra favorita y complete lo siguiente:

Título:

Autor:

Fíjese en la obra y analícela. Ahora cuente brevemente lo que cree que es la historia que cuenta la obra:

¿Qué de la obra le dirige a esa conclusión?:

2. Después de pasar por las obras de la exhibición y de escuchar la guía hablar sobre Imagen Clara, explique brevemente y en pocas palabras la impresión que le dejó la exhibición (por favor sea específico/a y utilice ejemplos para explicar su punto de vista) :

Víctor Magaña

Nivel: Secundaria o Universidad:

Después de mirar *L'imagination* y *Woman in Babushka*, ¿cuáles son las semejanzas y diferencias en su composición física, su colocación y los mensajes que tratan de transmitir?

Nivel: La Escuela Media

Al caminar a través de la exposición, ¿cuáles son los diferentes tipos de obras de arte que se encuentran? ¿Por qué es esto importante?

Nivel: La Primaria

¿Cuál es su obra favorita y por qué?

Roselee Ledesma

Actividad 1:

Cuando los estudiantes llenen al museo, se les dará una introducción de la exhibición de "*Clear Picture*." Los estudiantes van a tener tiempo de ver todos los cuadros y se les va dar una corta explicación sobre cada cuadro.

Actividad 2:

Los estudiantes tendrán la oportunidad de escoger los tres cuadros que les gustaron más en la exhibición. Clasificarían los tres por el primer, segundo y tercer lugar.

Actividad 3:

Los estudiantes explicarán por que le dieron el primer lugar al cuadro que escogieron.

(¿Que les gusto? ¿Se parece a alguien que conocen/te recordó a algo? ¿Qué piensan de los colores, la sombra, la técnica y el mensaje?).

Actividad 4:

Los estudiantes escogerán un cuadro que nunca harían.

(¿Es muy difícil? ¿No te gusta la técnica, el mensaje, los colores?)

¿Si pudieras cambiar algo de este cuadro, que cambiarías?

(¿La luz, los colores, la técnica, la composición?).

Actividad 5:

Vamos a tener papel blanco y lápices para darle uno a cada estudiante. Van a tener la oportunidad de hacer un dibujo que represente a su comunidad.

(El vecindario, las tiendas, la escuela, las calles, los amigos, la familia, mascotas, carros, la iglesia, etc.).

Giovanni Román, José Navarro

1. Para los estudiantes de la secundaria:

Escoger una obra y explicar cómo esa obra se relaciona con sus vidas y experiencias.

2. Para los estudiantes de la primaria:

Dar a cada estudiante crayolas y que se pongan a dibujar y colorear cosas relacionadas a la tema de Imagen Clara.

3. Analicen las obras y cuenten razones por las que les gustan o no les gustan las obras, y si hay cualquier obra que pondrían en la exhibición.

Lupe Quintana

Activities for students:

1. Scavenger hunt

This activity consists of a series of questions about the paintings in the exhibit. Look at the paintings carefully. Information will be given to them during the tour.

- Which painting is the most expensive one in the exhibit?
- Which are some of the paintings that remained in the exhibit?
- In what room can you find the most expensive painting?

2. Compare and contrast activity

Compare and contrast two paintings you found interesting in the exhibit. It can be specific paintings or elements you found in common among all the paintings.

3. Anyone can be a critic

Review the exhibit. If you were an art critic, what would you say about the exhibit?

- What did you and did not like about the exhibit?
- What would you change?
- If you could pick your own theme for an exhibit, what would it be?

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Actividades para los alumnos

1. Un juego de tesoro (scavenger hunt)

Esta actividad consiste de una serie de preguntas sobre los cuadros en la exhibición. Miren los cuadros atentamente. La información se dará durante la visita

- ¿Cuál es el cuadro más caro de la exhibición?
- ¿Cuáles son unos de los cuadros que permanecieron en la segunda versión de la exhibición?
- ¿En qué sala se puede encontrar el cuadro más caro de la exhibición?

2. Comparación y contraste

-Comparen y contrasten dos cuadros que les hayan parecido interesantes. Puede tratarse de ciertos cuadros o elementos comunes que hayan notado en los cuadros.

3. Todos pueden ser críticos

Imaginen que son críticos de arte. ¿Qué dirían de esta exhibición? ¿Qué y qué no les gustó? ¿Qué cambiarían? ¿Si pudieran escoger su propio tema, cuál sería?

Luis Robles

Actividades para el catalogo (reflexión)

1. What does the word “community” mean to you?
¿Qué +significa la palabra "comunidad" para Uds.?
2. Which pieces best described the message of the exhibit?
¿Cuáles obras describen mejor el mensaje de la exposición?
3. The exhibit creates an effect of collaboration among different artists from different backgrounds and cultures. How did these artists portray their cultures in their art?
La exposición crea un efecto de colaboración de artistas de diferentes culturas. ¿Cómo estos artistas retratan su cultura en su arte?
4. What is the relationship between community, art, and culture?
¿Cuál es la relación entre comunidad, arte y cultura?
5. How did the exhibit open your eyes to new perspectives?
¿Les mostró nuevas perspectivas la exposición y, de ser así, cuáles son?

Marisol Madrigal

Actividad 1:

Esta actividad es titulada La Hora de Cuento en el Museo Haggerty. Esta actividad será ofrecida antes de la visita guiada. El corto cuento se centrará que es la importancia de una comunidad diversa. Con esta actividad los ayuda presentar el tema de la exposición “Clear Picture.”

Story time in Haggerty Museum prior to “Clear Picture” Tour. The short story will focus on the importance of a diverse community. It allows us to set the scene and the theme of the exhibition “Clear Picture.”

Actividad 2:

Estudiantes tienen la oportunidad para dibujar lo que una comunidad se significa para ellos. Con esta actividad va permitir a los estudiantes representar lo que es una comunidad.

Give the opportunity for children to draw what a community means to them. With this activity it allows students to expand and use their knowledge to represent what is a community. Color pencils or crayons should be provided.

Actividad 3:

La exhibición “Clear Picture” representa diversidad. En la exposición hay varios artistas con diferentes etnias y para representar la importancia de una comunidad diversa, los estudiantes deben de tener la oportunidad de hacer su propia obra de arte que representa lo que son y de dónde vienen.

The exhibit “Clear Picture” represents diversity. In the exhibition there are multiple artists with different ethnicities. To stress the importance of diversity in a community, students should be given the opportunity to make their own piece of art that represents who they are and where they come from.

Actividad 4:

Muchos artistas exhibidos en la exposición “Clear Picture” utilizan diferentes medios para crear sus obras de arte. Para esta actividad nos enfocaremos en los diferentes materiales y técnicas utilizadas por diferentes artistas. Al final los estudiantes van a crear una pequeña obra de arte usando diferente técnicas.

Many artists exhibited in the exhibition “Clear Picture” used different mediums for their artwork. For this activity we focus on different materials and techniques used by different artists in order to create a small piece of art using one technique. Art supplies should be provided.

Actividad 5:

Esta última actividad está diseñada para estudiantes de secundaria. Vamos a preguntarles: ¿cómo se imaginan la vida después de la secundaria? Y después información sobre diferentes carreras que involucran el arte pueden ser presentadas. También los expertos del museo pueden representar información de lo que hacen en el museo y el trabajo necesario para formar una exposición como “Clear Picture.”

This last activity is designed for high school students. We ask them how they imagine life beyond high school. Information can be presented about different careers that involve art. Secondly, museum experts should provide information of what they do at the museum and the hard work that is required to build an exhibition like “Clear Picture.”



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