

HAGGERTY ♦ MUSEUM OF ART
at Marquette University

FALL 2012

News



Have a nice day!

MICHAEL
R. A.

CHARLES 97

Thenceforward, and Forever Free

August 22-December 22, 2012

President Abraham Lincoln issued the Emancipation Proclamation on January 1, 1863, as the nation approached its third year of bloody civil war. The proclamation declared “all persons held as slaves” within the rebellious states “are, and henceforward shall be free.”¹

Michael Ray Charles

American, b. 1967

(*Forever Free*) *Have A Nice Day!*, 1997

Acrylic latex, stain and copper penny on paper
60 x 35 ¾"

Collection of George Horner, Brooklyn, New York

cover

Adam Bartos

American, b. 1953

Trusteeship Council, 1989 - 1993/2002

Dry transfer

24 x 20"

2010.30.3

Gift of anonymous donor

Collection of the Haggerty Museum of Art

In commemoration of the 150th anniversary of the signing of the Emancipation Proclamation, the Haggerty Museum of Art at Marquette University presents the exhibition *Thenceforward, and Forever Free* from August 22-December 22, 2012. The exhibition features seven contemporary artists whose work deals with issues of race, gender, privilege, and identity, and more broadly conveys interpretations of the notion of freedom. Artists in *Thenceforward* are: Laylah Ali, Willie Birch, Michael Ray Charles, Gary Simmons, Elisabeth Subrin, Mark Wagner, and Kara Walker. The exhibition includes works in diverse media, from Wagner's 17-foot-tall collage made from 1,121 dollar bills to Simmons's site-specific chalk drawing installation to Subrin's two-channel, HD video. Paintings by Charles and Birch, drawings by Ali, and prints by Walker are also featured. Essayists for the exhibition catalogue are Dr. A. Kristen Foster, associate professor, Department of History, Marquette University, and Ms. Kali Murray, assistant professor, Marquette University Law School.

Thenceforward, and Forever Free takes place as part of the Freedom Project, a yearlong exploration of the many meanings of freedom in the United States and in the world. The Project is Marquette University's commemoration of the Sesquicentennial of the American Civil War. Two lectures sponsored by the history department will frame the commemoration. In September 2012, Steven Hahn of the University of Pennsylvania, winner of the 2004 Pulitzer Prize in History for *A Nation Under our Feet: Black Political Struggles in the Rural South from Slavery to the Great Migration*, will deliver the Klement Lecture on the meanings of emancipation. In April 2013, Rebecca J. Scott, Charles Gibson Distinguished University Professor of History at the University of Michigan and an expert on emancipation in the Caribbean, will deliver the Casper Lecture. A number of other units on campus—including the Raynor Memorial Libraries and the Department of Performing Arts—have also planned events to coincide with the commemoration.

This exhibition and accompanying programs are sponsored in part by the Friends of the Haggerty, the Joan Pick Endowment Fund, the Marquette University Andrew W. Mellon Fund, a Marquette University Excellence in Diversity Grant, the Martha and Ray Smith, Jr. Endowment Fund, the Nelson Goodman Endowment Fund, and the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

1. From the National Archives

History—the study of past human events, words, and creations—is an imprecise science. The authoritative words we read in history books often do not fully correspond with reality. This inconsistency applies not only to the interpretive words written by historians, but also to the original quotes uttered by figures from the past. In this gallery, you encounter a small gathering of objects that are in one way or another linked to the laudable concept of human freedom. Yet their stories are complex and, at times, conflicted. They suggest that understanding the past begins when we consider multiple perspectives and voices—when we replace the idea of “reading history” with the broader concept of “exposing histories.”



John Hemings

American, 1776 -1830

Campeachy Chair, 1819 -1820

Oak

43 x 28 ⁷/₈ x 20 ³/₁₆"

2012.7

Collection of the Chipstone Foundation

Freedom Of/For/To Photography from the Permanent Collection

In 1948 the United Nations adopted the Universal Declaration of Human Rights to guarantee respect for, and observance of, certain fundamental freedoms for all. Since then, freedom of speech and expression, freedom of religion, the right to education, the right to vote, the right to citizenship, the right to own property, and the right to work, among others, have been codified and, theoretically, protected internationally.

The word “freedom” has been essential to how Americans understand themselves and their country since its founding, but in the post 9/11 era, the term has become particularly ubiquitous. Idealized, politicized, or played for applause, “freedom” resonates with the public, despite the fact that the abstract concept has no fixed meaning.

The exhibition *Freedom Of/For/To* is comprised of contemporary photographs from the museum’s permanent collection that explore the fluid definition of the word and elicit questions about our collective (mis) understanding of freedom at home and abroad. The photographers represented in the exhibition, including Adam Bartos, Edward Burtynsky, William Clift, Stella Johnson, Miguel Rio Branco, Irina Rozovsky, and Joel Sternfeld, offer a variety of viewpoints that encourage us to consider how we define and protect freedom in a global context.

This exhibition is sponsored in part by the Richard P. Herzfeld Endowment Fund and the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

Focus on the Permanent Collection

Mount Rushmore National Monument, Black Hills National Forest, South Dakota, August 1994, acquired by the Haggerty in 2010 with funds from Mrs. Fred Miller by exchange, is an excellent example of the provocative, site-specific photography for which Joel Sternfeld is known. Sternfeld is considered a pioneer in the use of color photography as a fine art medium, but his unique ability to “make photographs, individual and in sequence, that could speak not words or even phrases, but sentences, paragraphs, stories,” distinguishes his artistic practice.¹

Sternfeld’s extremely literal title—which simply documents the place the photograph was taken—and neat composition—the stately effigies of Washington, Jefferson, Roosevelt, and Lincoln, framed by the vertical trees and the horizontal rows of lights—belie a complex underlying narrative. As the text accompanying the photograph in Sternfeld’s 1996 publication *On this Site: Landscape in Memoriam* suggests, this work forces the viewer to confront the darker side of our national history, specifically the controversial land seizures that occurred as part of Manifest Destiny:

“In 1868 the Federal government deeded millions of acres in the Black Hills of South Dakota to the Great Sioux Nation. Nine years later, when gold was discovered in the area, Congress broke the treaty and took the land back.

In the 1920s the state of South Dakota, eager to attract tourists, commissioned a sculptor to carve a colossal monument into Mount Rushmore. The Sioux still considered the Black Hills their own sacred land.

In 1980, the Supreme Court awarded the Sioux \$17 million plus interest accrued since 1877 as compensation. The award is now valued at nearly \$300 million, but the Sioux continue to refuse the money and to seek title to their land.”²

By exposing the conflicted history of this particular site, Sternfeld challenges the idealized narratives embedded in our culture and our perceptions of the monument itself. The camera angle situates the viewer in the Black Hills so that we literally, and figuratively, see Mount Rushmore from the point of view of the Sioux. If this monument was created to symbolically commemorate and celebrate America’s mythologized history of progress, Sternfeld’s photographic depiction, which invokes the plight of the invisible subjects of that narrative, effectively serves as the anti-monument. *Mount Rushmore National Monument, Black Hills National Forest, South Dakota, August 1994* is, therefore, as much about what is absent from the picture frame as what is present in it.

The photograph *Mount Rushmore National Monument, Black Hills National Forest, South Dakota, August 1994* is included in the current exhibition *Freedom Of/For/To: Photography from the Permanent Collection*.

1 Jessica May, “Joel Sternfeld’s Early Pictures,” in *Joel Sternfeld: First Pictures* (Gottingen: Steidl Publishers, 2012), 319.

2 Joel Sternfeld, *On This Site: Landscape in Memoriam* (San Francisco: Chronicle Books, 1996), 1.



Joel Sternfeld

American, b. 1944

Mount Rushmore National Monument, Black Hills National Forest, South Dakota, August 1994, 1994/1995

Chromogenic color print

18 3/4 x 23 5/8"

2010.23.6

Museum purchase with funds from Mrs. Fred Miller by exchange
Collection of the Haggerty Museum of Art

Spring Benefit

Sue and Russ Darrow and Gary LaCourt welcomed the Friends of the Haggerty to their historic Third Ward condos for the 2012 Spring Benefit on Tuesday, June 19. Event cochairs Jodi Eastberg, Wendy Slocum and Fred Zagone, S.J., greeted guests who enjoyed drinks and hors d'oeuvres from Charles Catering.



Lee Kordus, Jean Holmburg, Peg Schaaf and Kay Austermann



Jodi Eastberg, Wendy Slocum, Russ Darrow and Fred Zagone, S.J.



Betty Arndt and Ann Keiper



Suzanne Haskell and Sue Darrow participate in the "Diamond Toss"



Anna Clair Gaspar, Candace Lesak, George Gaspar and Mary Henke



Sande Robinson and Sharon Kerry-Harlan

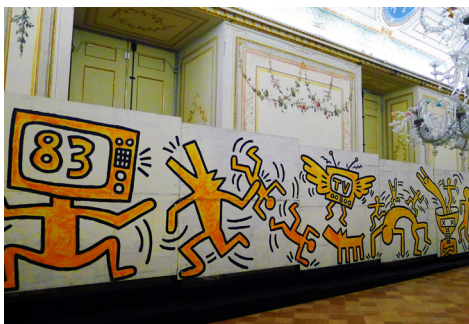
Fall Gala/Kairos Award



Marquette University Provost John Pauly will present the Marquette University Kairos Award to Lois Ladish at the Friends of the Haggerty Fall Gala, Party, Saturday, September 15. The Kairos Award is an annual all-university award that recognizes the recipient for exceptional service to the arts. Lois will be honored for her many years of friendship and loyal service to the Haggerty Museum of Art as a founding member of the "Kitchen Cabinet" and the Marquette University Women's Council.

This year's Gala also features gourmet hors d'oeuvres and dinner prepared by Lee John's Catering, silent and voice auctions, a performance by the Gold 'n Blues student a capella group and an after-hours coffee and cordial bar. For more information, call 414-288-7290.

Haring in Italy



The Haggerty Museum of Art recently loaned its Keith Haring *Construction Fence*, 1983, to the Royal Palace of Caserta in Caserta, Italy. Organized by Alef-cultural project management, this is the third venue in Italy to display the 96-foot-long mural. The Royal Place of Caserta offers a dramatic eighteenth-century baroque setting inspired by the Palace of Versailles. Along with the *Construction Fence*, the Haggerty also loaned a 1983 drawing and video interview. These are on display alongside the Palace of Caserta's own large-scale painting by Keith Haring made in response to Italy's devastating earthquake in 1980. The exhibition is on display until November 4, 2012.

Art and Social Change Lecture

The Haggerty will host the 2012 Curtis L. Carter Art and Social Change Lecture *Recreating Missing Histories* presented by filmmaker Elisabeth Subrin on Wednesday, October 24, at 6 p.m. in Eckstein Hall, followed by a reception in the museum. The event is free and open to the public.

In addition to being a filmmaker, Subrin also works in video, photography, and installation. Her work overall, according to the artist, "explores 'minor histories,' the legacy of feminism, and the impact of recent social and cultural history on the contemporary life and consciousness." Subrin was born in Boston in 1965. She currently lives in New York and teaches in Philadelphia, where she is an assistant professor in the Department of Film and Media Arts at Temple University. Subrin received a B.F.A. from the Massachusetts College of Art in 1990 and a M.F.A. from the School of the Art Institute of Chicago in 1995.

The Carter Art and Social Change Lecture is supported by an endowment fund created by the Friends of the Haggerty in honor of the museum's founding director.



Elisabeth Subrin

American, b. 1965

Flags, 2010

from *Lost Tribes and*

Promised Lands

Digital C-prints

17 x 24"

Edition 1/6 + 2APs

Courtesy of the artist

Fall Newsletter Calendar

AUGUST

22 / Wednesday

Opens - **Thenceforward, and Forever Free; The Freedom Project: Text/Context** and **Freedom Of/For/To** Photography from the Permanent Collection

SEPTEMBER

15 / Saturday

Friends of the Haggerty Fall Gala, Eckstein Hall, Marquette University Law School, 6 p.m.

20 / Thursday

Annual Meeting and Dinner, 6 p.m. in the museum

27 / Thursday

Friends/Women's Council Tea and Tour, 2 to 4 p.m. in the museum

OCTOBER

15 / Monday

Friends of the Haggerty Board Meeting, noon in the museum

19 / Friday

Gallery Night - museum open until 9 p.m.

19 / Friday - 21 / Sunday

Friends of the Haggerty Trip to Chicago

24 / Wednesday

Curtis L. Carter Art and Social Change Lecture, *Recreating Missing Histories* by Elisabeth Subrin, assistant professor in the Department of Film and Media Arts, Temple University, 6 p.m., Eckstein Hall Appellate Courtroom, reception to follow in the museum

DECEMBER

22 / Saturday

Closes - **Thenceforward, and Forever Free; The Freedom Project: Text/Context** and **Freedom Of/For/To** Photography from the Permanent Collection

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at Marquette University

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