**HAGGERTY MUSEUM OF ART**

at Marquette University

Post Office Box 1881
Milwaukee, WI 53201

Address Service Requested

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**Winter Newsletter Calendar**

**January**

- **28 / Wednesday**
  - Members Preview, 5 p.m.
  - The Paralyzed Cyclops, opening lecture by Alix Roth, photographer, 6 p.m., reception to follow in the museum.

- **February**
  - **02 / Wednesday**
    - Cultural identity panel discussion, SNAPmilwaukee writers/artists Kate Brandt, Amanda Forney, and John Reigerhoff, Sarah Buschien and Lisa Danker, 6 p.m.
  - **05 / Saturday**
    - Styles A Pipe: Haggerty Art Associates Cocktail Party, 6 to 8 p.m.

- **March**
  - **02 / Wednesday**
    - Lecture/Gallery talk with Dr. Chema Keach, assistant professor, Department of History, Marquette University, Through a Glass Darkly: African Popular-Arts as History, noon
  - **06 / Sunday**
    - Spring into Art Family Event – arts and crafts and light breakfast buffet, 11 a.m. to 1 p.m.
  - **09 / Tuesday**
    - Lecture by photographers Kelli Connell and Will Steacy, 6 p.m., reception to follow
  - **13 / Wednesday**
    - American Photography, lecture by Jasmine Allender, associate professor, Department of History, University of Wisconsin-Milwaukee, noon
  - **16 / Wednesday**
    - The Director of Maxxi Manila in African People’s Quest for Liberation, lecture by Dr. Ahmed F. Issa, senior lecturer, Department of Afrology, University of Wisconsin-Milwaukee, 6 p.m.

- **April**
  - **06 / Wednesday**
    - Lunchtime Learning: Gallery walk-through THE TRUTH IS NOT IN THE MIRROR: Photography and a Constructed Identity with Wally Mason, director of the Haggerty Museum, noon
  - **11 / Monday**
    - Friends of the Haggerty Board Meeting, noon
  - **13 / Wednesday**
    - Lecture by photographers LaToya Ruby Frazier and Jesse Burke, 6 p.m., reception to follow

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**THE TRUTH IS NOT IN THE MIRROR: Photography and a Constructed Identity**

**January 19 - May 22, 2011**

Although the portraits in the show do not provide easy access to a truth or viewpoint, they engage the viewer in an active dialogue, pride-joking initially that places any assumptions of what is viewed as fixed, identity, truth, and process linger for the viewer to imagine and reconstruct. Are these images simple documentation of someone’s existence at a place and time? Is this a photograph of a real person? Is the subject a vessel for a self-portrait of the artist? The selection of images for the exhibition with a broad spectrum of image-making strategies is intentional and ranges from cubist-infused fracturing of space as seen with David Hockney; to flattening the picture plane through ranges from cubist-infused fracturing of space as seen with David Hockney; to flattening the picture plane through Thomas Ruff’s work; and images interested less in developing a logical story than in exploring states of feeling and breakdowns in human communication by LaToya Ruby Frazier. The collective diversity of visual language of these photographs offers a persuasive claim on contemporary storytelling.

**THE TRUTH IS NOT IN THE MIRROR exhibition and related programs are made possible through funding from the John P. Raynor, S.J. Endowment Fund, Marquette University Women’s Council Endowment Fund, Joan Pick Endowment Fund and the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.**

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**Winter 2011**

**Spring Benefit: Save the Date!**

The historic lakefront mansion of Friends board member, Jennifer Talle and her husband, Jeff Talle is the site of the 2011 Spring Benefit on the evening of Thursday, June 23. Built in 1916 for Mary Ilyse Uihlein and Robert A. Uihlein, the Georgian Revival home is beautifully decorated and filled with remarkable architectural detail. Tours of the home will be offered during the event, alongside a cocktail buffet and live jazz.
Ghanaian master artist Mark Anthony (born c.1943) is acclaimed for his signage-inspired paintings which attract audiences to itinerant theatrical performances or “concert parties” by local musicians and actors. This exhibition of Anthony’s work consists of sets of paintings for three different plays: 1) Some Reels Are Dangerous, 2) In This World, If You Do Not Allow Your Brother to Climb, You Will Not Climb, and 3) When a Royal Dies, We Take Him Home. During the twentieth century this type of painting became integrated into the arts of Ghanaian communities with playwrights often basing their work on well-known stories that explore current issues. Of particular interest are tales that reflect the social pressures brought about by rapid change and globalization. Each set portrays key scenes from the plays, designed to attract attention and promote discussion as people walk or ride by. The size and combination of image and writing make the works feel like an exhibition of bizarre roadside billboards. To make these oversize paintings transportable, the artist constructs them in two sections connected with hinges. They can then be folded and tossed on and off trucks—and they show the wear from this use and abuse.

Mark Anthony, rather than going to a European-run academic art school, apprenticed with his father and holds that his talent is a gift from God. HOLLYWOOD ICONS, LOCAL DEMONS was curated by Michelle Gilbert, Visiting Associate Professor of Fine Arts at Trinity College in Hartford, Connecticut.

HOLLYWOOD ICONS, LOCAL DEMONS and related programs are made possible through funding from the Patricia and Robert Apple Endowment Fund, Mary Martha Dean Endowment Fund, Joan Plick Endowment Fund and the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Humanities.

Recent Acquisition Kara Walker’s no world

“\nI don’t know how much I believe in redemptive stories, even though people want them and strive for them. They’re satisfied with stories of triumph over evil, but then triumph is a dead end. Triumph never fits still. Life goes on. People forget and make mistakes. Heroes are not completely pure, and villains aren’t purely evil. I’m interested in the continuity of conflict, the creation of racist narratives, or nationalist narratives, or whatever narratives people use to construct a group identity and to keep themselves whole—much activity has a darker side to it, since it allows people to lash out at whoever’s not in the group. That’s a contact thread that flummoxes me.”

no world: the first print in the series An Unpeopled Land in Uncharted Waters, continues Kara Walker’s exploration of racially charged themes. Like a novelist or illustrator of children’s books, Walker employs characters, setting and action to convey the story. Using black silhouettes and nuances of gray against a bright white background, she creates rich tableaux set in an earlier age. In no world, a variety of elements suggest a historical fiction about colonization or a slave narrative, two themes which are constant in Walker’s work. While Walker consciously deals with “African Americas,” her visual narratives are not always linear. In the artist’s words, “There is always a beginning and there’s never a conclusion.”

In this particular print, the relationship between the tall ship, the island scene and the black woman, who has drowned after escaping from the “slave” ship, is left ambiguous. The man in a hat and the figure with a red skirt might, equally, be protecting “their” island or fighting over its future. With Walker’s complex work, there are, by design, multiple interpretations and possible readings of an image.

Kara Walker African, b. 1969 4 works, 2010 Etching with aquatint, drypoint, gray, black and white; a paper 27” x 29” 2010.13

Kara Walker was born in Stockton, California in 1969. She received a BFA from the Atlanta College of Art in 1991 and an MFA from the Rhode Island School of Design in 1994. A MacArthur Foundation Achievement Award winner, Walker is best known for exploring race, gender and sexuality using silhouettes in prints, videos and installations. Walker is currently teaching at Columbus University in New York.

Haggerty Art Associates Winter and Spring Programs

The Haggerty Art Associates, the museum’s young professional group, kicks off 2011 with the Strike a Pose cocktail party series on Saturday, February 5, 6-8 pm at the museum. The event features cocktails, hors d’oeuvres, tours of THE EXHIBITION NOT IN THE MIRROR exhibition and the opportunity for guests to have their portraits taken by a photographer. Tickets are $25 per person in advance and $30 at the door. RSVP by January 31 at 414-288-7290 or mary.domfield@marquette.edu.

The Associates annual family event Spring into Art will be held on Sunday, March 6, 11 am-1 pm in the museum. This year’s arts and crafts activities have a Marius Graiss theme as does the light breakfast buffet. Tickets are $20 per family and $10 per individual.

In conjunction with the exhibition THE EXHIBITION NOT IN THE MIRROR, the Associates annual art’s education program this year features Jamaica Aldiner who will speak on the history of American photography on Wednesday, April 7, 2 pm in the museum. Dr. Aldiner’s research interests include the history of photography and race and representation. She is the author of Moving Images: Photography and the Japanese American Incorporation, published by the University of Illinois Press, 2009. Aldiner is associate professor of history at the University of Wisconsin-Milwaukee.

The Friends to Present Apple Award to Fr. Wild

The Friends of the Haggerty will present the Patricia B. Apple Award to Marquette University President Robert A. Wild, S.J., at the Apple Award Luncheon on Wednesday, May 11, 2011, 11:30 a.m., at the Women’s Club of Wisconsin. Fr. Wild will receive the award in acknowledgment of his outstanding support for the Friends projects on behalf of the Haggerty Museum during his tenure as President of Marquette.

The Apple Award was first presented in 2001 to Patricia B. Apple for her leadership as chair of the campaign to build the Haggerty and her continued generous support for the museum and the Friends group after the opening of the museum. The award is presented on a bi-annual basis to honor individuals who have provided leadership and service on behalf of the Friends of the Haggerty. Past recipients include the early Friends of the Haggerty board presidents (Lanet Toser, Rosemary Cavalluzi, Mary Ellen Moth, Rory Heyva, Rosemary Monroe, Mary Ellen Kuehn and Peggy Haggerty), Lori Ladih, Sandy Pavlic, Ann Dumit and Mary Joan Stuessi. Luncheon event co-chairs are Tricia Ognar, Sandy Pavlic, Sarah Rock and Mary Joan Stuessi. For more information call 414-288-7290.