

Exhibition Checklist

Leslie Bellavance

Ten photographs from the **Threshold** series, digital ink jet prints (Iris) from digitally constructed photographs (montage), 30 x 20 in.

3 a.m.

C-print
27 x 40 in.
2000

Saturday, After Michael Left

C-print
27 x 40 in.
1999

Swept

C-print
28 3/4 x 43 1/4 in.
2000

Christopher Frederick

Luke

C-print
27 x 40 in.
1999

Silver Shower

C-print
28 3/4 x 43 1/4 in.
2000

Sunday

C-print
27 x 40 in.
1999

This Little Piggy

C-print
27 x 40 in.
1999

Ode to my Cousin, David

C-print
27 x 40 in.
1999

John Ruebartsch

Ten photographs from the book **No Bad News**
20 x 16 in. or 16 x 20 in.

Fred Stein

My Man

Oil on silver print
19 x 14 7/8 in.
1996

You took a mystery and made me one

Oil on silver print
18 7/8 x 15 in.
1996

Dream City

Oil on silver print
19 3/8 x 15 1/4 in.
1999

Other Worldly

Oil on silver print
19 1/4 x 15 in.
1997

Better love, strong as it ever was

Oil on silver print
10 1/8 x 12 3/4 in.
2000

This moment in time

Manipulated Ektacolor photo
10 1/4 x 13 1/4 in.
1994

Disco Inferno

Oil on silver print
10 1/4 x 13 in.
2000

L. A. Cassonova

Oil on silver print
13 1/4 x 10 1/4 in.
1999

The light at the end of the tunnel

Oil on silver print
10 x 12 1/2 in.
1999

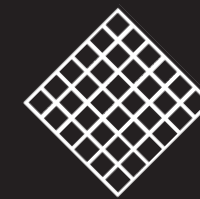
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Haggerty Museum of Art
Marquette University

LESLIE BELLAVANCE

Artist's Statement

For the past decade my work has engaged questions of emotional content in picture forms best described as out of fashion or fashionable only in the past tense. An interest in how photographs work on us in subtle ways based on personal histories and associations continues to drive my current work.

The picture genres that inform my recent work are the formal portrait picture and a kind of landscape that, more often than not, exists as a backdrop for something else. Pictorial concepts of portraits and landscapes have always held an important position in my work. The landscapes or imaginative constructions that most interest me involve aspects of decay and loss. They also address the concept of the picturesque.

The initial inspiration and source material for each of the landscape spaces produced in the *Threshold* series exhibited here are found portrait photographs from which the person or group of people have been digitally removed. The remaining space is then further articulated and embellished with imagery from photographs that I have taken as well as digital scans of objects and drawings. The result is an amalgam, not only of combined pictures, but also of unresolvable spaces that call to question easy figure/ground relationships. Although there are things in the picture, there are no clear boundaries and it is, finally, a picture of nothing. For me the pictures are as closely aligned to a discourse of abstract color fields as they are to the conventions of the garden picturesque.

I want my landscapes to be seductive in a traditional sense, but also to incorporate subtle seams and interruptions so that the work is perceived as a text, a picture and a thought process all at once. The notion of quotation is particularly important here and functions as the epitome of a digital photography which expresses the intellectual underpinning of historic and contemporary garden structure.

In this work I would like to more thoroughly engage the complexities and contradictions of the western garden landscape as representative of a thought process that can reflect both ancient narrative forms and contemporary engagement in pastiche and displacement.



Leslie Bellavance, from the *Threshold* Series, Iris print, 28 x 18 1/2 in.

FOUR MILWAUKEE PHOTOGRAPHERS

January 12 - March 11, 2001

Director's Statement

Like every living art form, photography has evolved through a continuous stream of inventive processes since it came to prominence in the mid-nineteenth century. Its successes have again and again refuted Umberto Boccioni's 1910 declaration that photography was outside the boundaries of art. Indeed, photography has become a central focus of artistic practice encroaching upon all aspects of the visual arts. At times photography has reintroduced realism into art gone in search of other means. The photographs in this exhibition embody realistic images that reinterpret events and objects found in the external world. Realism in such instances is used for aesthetic purposes and at times veers to the didactic. Other photographs shown here explore the boundaries of abstraction and manipulation. Surfaces are altered through painting, and found images are transformed by digital technology.

Curtis L. Carter, Director

CHRISTOPHER FREDERICK

Artist's Statement

My current body of photographs reflects my fascination with the mundane details of contemporary life. Each image begs the viewer to fill in the missing information suggested by the traces of narrative throughout the work. Some of my titles provoke further questioning; others understate the images' complexity.

By photographing these objects, these moments in time, I confront my own questioning of their significance. A photograph cannot lie. It captures what is presented before the medium according to strict principles of light and perception, yet every framing is a cropping, an exclusion of so much more than the cropped image. Our eyes do not see the way lenses see, but we look at a photograph as an accurate representation of our memory. With every photograph I make, I tell a lie. I am perplexed by my delight when I understand that my sincere effort to communicate the details of my life, the significance of my "I am here," deceives the viewer because of photography's veracious grip.

Through the disclosure of a limited visual biography, I want people to find beauty in the quirks that make the banal personal. Communication is a leap of faith and while we may never know the inner workings of another's consciousness, we can appreciate the differences while learning more about ourselves in comparison.



Christopher Frederick, *3 a.m.*, C-print, 27 x 40 in.

FRED STEIN

Artist's Statement

The art of my photography is that my photographic images do not look like photographs but rather paintings, that my work is more painterly than representational. Using either a black and white negative or a color negative I print the picture onto black and white fiber based image paper and then enhance the image by painting over it or coloring in the often superimposed images with oil paints, oil pencils and watercolors. The result are images that come from my imagination and my heart that attempt to illustrate a reality that is not apparent in the outside world but which lies instead in our collective unconscious. Having been described as an "Escher style illusionist" my artwork has a fool the eye quality where the viewer is not sure whether they are looking at a painting or a photograph. The titles of my works give the viewer a clue to what it is that I am seeing in the image - be it either a world of peace, a reality of justice for all, or the culmination of a personal fulfillment. Often times the images that come from my imagination are inspired by popular music and phrases that I hear in the songs.



You took a mystery and made me one, oil on silver print, 18 7/8 x 25 in.



John Ruebartsch, from *No Bad News*, photograph, 16 x 20 in.

JOHN RUEBARTSCH

Artist's Statement

I became interested in photography in my mid-twenties through my step-brothers who had a little home darkroom. I learned how to develop film and make black and white prints from them. It wasn't until almost fifteen years later, with the help and encouragement of a number of artist friends, that photography became a consuming passion and took on the semblance of a career. I am largely self-taught. I studied other photographers' work through books and exhibits. The photographer whose work and style I admire most is Sebastiao Selgado. I attempt to model his straight-forward approach. I liked the simplicity of it: a 35mm Leica

rangefinder camera, one film type (black and white). Yet to me, he achieves the most magnificent results. I also admire his focus on social issues. Like other photographers, I am attracted to the quality of light; although it is not always possible to photograph under ideal lighting conditions, which is to say that content is only one part of the equation. It is an emotional response to what I both see and feel that signals a possible good connection and outcome for photographing my subject matter. A narrative quality develops as I explore the topic through the taking of the photographs and also how the photographs relate to one another in an exhibit, magazine or book, such as *No Bad News* (to be published spring 2001). Much of my work exists as part of a series.