

stop.look.listen

an exhibition of video works

October 23, 2008 - March 22, 2009

In the short history of video art, there have been two primary modes of expression, "feedback" and "immersion." Early closed-circuit video feeds were used as an electronic mirror, instantaneously reflecting whatever came into the camera's gaze. More recently, there has been a shift as many contemporary artists use a more cinematic, "immersion"-style approach in installations with one or more projected images. This exhibition considers the connections between these two prevalent expressions in video from the last fifteen years, focusing on works that have a significant relationship between sound and image and those that are purposefully silent. Using examples of work by thirteen artists from around the world, the exhibition will show that a response to the moving image can occur on many sensory levels within both "feedback" and "immersion" practices; many of the works try to break down the traditional opposition between viewer and viewed by emphasizing a more inclusive interaction. Artists represented in the exhibition include Janet Biggs, Burt Barr, Johanna Billing, Slater Bradley, Mircea Cantor, Patty Chang, Amy Globus, Jesper Just, Mads Lynnerup, Christian Marclay, Rodney McMillian, Anri Sala and Salla Tykkä.

The exhibition was organized by Andrea Inselmann, curator of Modern and Contemporary Art at the Herbert F. Johnson Museum of Art at Cornell University, Ithaca, NY.

The opening reception and lecture by Andrea Inselmann will take place on October 30 at 6 p.m.



MIRCEA CANTOR (Romania, b. 1977)
Deeparture, 2005
Single-channel video installation
2 min. 3 sec.
Courtesy of the artist and Team Gallery

Turn the Pages Slowly

Rare Books and Manuscripts
from the Haggerty Collection

August 22 - December 7, 2008

This exhibition, drawn primarily from the Haggerty's permanent collection, features rare books and manuscripts from the 14th through 20th centuries. Focusing on devotional texts, the exhibition includes a 19th-century Koran, medieval Books of Hours and antiphonals (choral books). Individual leaves from French, English and Italian breviaries, Bibles and Books of Hours are highlighted, as well. The exhibition also includes facsimiles of medieval Haggadot.

The elaborate illustrations, illuminations and calligraphy found in these early texts remind the contemporary reader of the laborious processes involved in ancient bookmaking. In addition to the preparation of parchment, the formulation of pigments and the binding of pages, there was also the grueling work of the scribe.

Donors of the manuscripts from the Haggerty collection are Dr. and Mrs. John Pick, Mr. and Mrs. Richard C. Flagg, Mr. Eliot Fitch, Mrs. Richard F.C. Kegel and Miss Eva K. Ford. Books from Marquette University Special Collections and Archives, UWM's Division of Archives and Special Collections, and Nashotah House have also been loaned to the Museum for this exhibition.

LUNCHTIME LEARNING

a series of seven gallery talks
in conjunction with the exhibition

Turn the Pages Slowly:

Rare Books and Manuscripts
from the Haggerty Collection

Noon to 1 p.m., Haggerty Museum of Art
Beginning Wednesday, September 3
see calendar, page 4 for details



Book of Hours (detail)
French, 1460-80
Ink, gold leaf, tempera on parchment, modern binding
4 3/4 x 3 1/2 x 1 1/2"

85.19
Gift of Mr. Eliot Fitch

FROM THE DIRECTOR.....



We are extremely fortunate to host the final leg of an international tour of Stephen Shore's work: *Biographical Landscape: The Photography of Stephen Shore, 1969-1979* through September 28. Stephen Shore is one of, if not the most, important figures in the establishment and acceptance of color as central to the medium of photography. Even though Kodacolor film had been developed in 1942, it was mostly associated with commercial or even snapshot photography. While color might have been central to the snapshot, in the '70s the snapshot also became central to art. And Stephen Shore was crucial in effecting this shift.

My first opportunity to experience Shore's nuanced point of view was in 1981 during a solo exhibition at the Ringling Museum of Art. After viewing this show, the "eureka" moment was slow in arriving for me, simmering with questions more than pulsing with resolved proclamations. I, like many had not considered the idea that a color photograph could be considered anything but a commercial message or a snapshot. Stephen Shore changed that for me once and for all. There was something about the photographs that made me think and feel. The rub was that I was just flummoxed to figure out why I couldn't stop thinking and feeling. The magic is at once describable and at the same time illusive. For me, this is the spell cast by truly engaging works of art.

In hindsight, I consider myself fortunate in some ways to have been cognizant of the world that Stephen Shore mined as he traveled relentlessly across the United States to make a series of photographs that collectively are known as *Uncommon*

Places. Being part of that moment was to be witness more than to be enchanted. I doubt that Stephen Shore was interested in romanticizing the era either. His mandate seems more devoted to the task of recording fragments of the constructed landscape that mere mortals walk right by without recognition let alone acknowledgement or wonder. By the time these photographs were made, diminutive 35mm cameras were the rage. Shore chose to enlist the services of a large format camera for these images, initially a 4 x 5" with most being accomplished with an 8 x 10" view camera. The challenges and vagaries of recording the moving landscape with such a beast ensure that he was disposed to thinking of a picture as something that was made, not discovered. A view camera allows the photographer the luxury of seeing the entire image that will end up on the negative. The resulting images offer every minute detail for endless scrutiny, far more than anyone would see just by looking at a scene. Many of the painters known as Photorealists working in the late 60s and into the 70s wished to convey this same attention to detail in their paintings of the period, often at the expense of complex compositions and juxtapositions that are the hallmark of a Stephen Shore photograph.

There was then, and remains to this day, an urgency to drink in the everyday moment in a way that has influenced subsequent generations of photographers and writers. But being part of that time period is really only one way of experiencing the work and is certainly far from a prerequisite. When I look longingly at the images and Stephen Shore's accomplishment I understand a little more what Baudelaire meant when he wrote that the age he lived in had "a department, a glance, a smile of its own."

See you in the museum.

Wally Mason, Director



Spring Event guests gather on the back veranda of the Manor House.

Haggerty Museum Friends Spring Event

Over 150 Friends of the Haggerty Museum spent a magical evening at the Manor House at Brittany Farms in Brookfield when Kate and Don Wilson hosted the annual Spring Event and welcomed guests with tours of their home and gardens on Thursday, June 19.

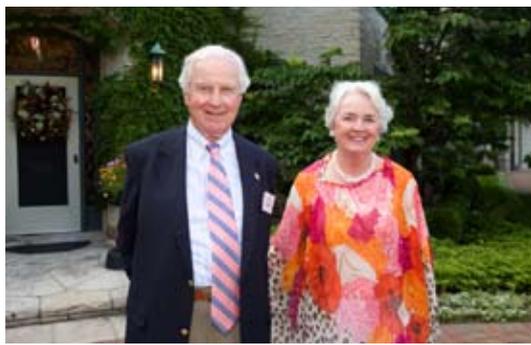
Guests were charmed by the architectural beauty of the French Provincial home as they enjoyed a cocktail supper buffet on the grounds after touring the manor house and learning its history. The house was built in the early 1930s inspired by the Brittany area of France.

Proceeds from the event will be used for the Haggerty Museum Exhibition and Program Fund. The event was chaired by Anna Clair Gaspar, Doris Kuhn, Kate Wilson and Lydia Mladenovic.

The Haggerty thanks Saz's Catering for their exceptional gourmet buffet and for their underwriting of a portion of the costs.



Wally Mason, director, with co-chairpersons Anna Clair Gaspar and Doris Kuhn



Phil and Kiki Jennings



?, Kathleen Brady and Mary Callan (ask Lee to identify)



Thomas Monahan and Lydia Mladenovic with host Don Wilson



Margie and Gerry Schlosser



Terry Woloshek and Kitty Griffin



Cathy and Joe Becker with hostess Kate Wilson



Bill and Joan Hargarten

Save The Date

On the Road Again

Haggerty Museum of Art

2008 Fall Gala

Saturday, September 27, 2008

The twenty-fourth annual Gala at the Haggerty Museum of Art, begins with cocktails and hors d'oeuvres in the Museum followed by Shully's Gourmet Dinner under the tent. The silent auction features exceptional art works from museum benefactors and local artists and special event opportunities. The recipients of the 2008 Marquette University Kairos Award for Service to the Arts will be Rosemary and John Monroe. Proceeds benefit the Haggerty Exhibitions and Educational Programs Fund.

Gala Chairpersons: Deb Gannon, Tricia Ognar and Sarah Rock

Haggerty Happenings

Library Dedicated to Avis Heller Members of the Haggerty Friends Board, Travel Committee, and family will gather at the Museum on Wednesday, August 6 to pay tribute to Avis Heller by dedicating the Haggerty Museum Library to her memory. Avis, who died on September 26, 2007, was a devoted supporter of the Museum, founder of the docent program, a dedicated member of the travel committee and the donor of a notable collection of art books to the Raynor Library.

Jerry Kostner to Serve as Friends Board President Jerry Kostner will assume the role of president of the Haggerty Museum Friends Board beginning in September. He replaces Anna Clair Gaspar who served an additional year to guide the Friends during the transition period in choosing the new director Wally Mason following the departure of Dr. Curtis L. Carter.

Kudos to Art Associates Tricia Ognar, president of the Haggerty Art Associates, reported that the group's annual party in January, "A Night in Old Havana" was attended by 100 people and earned a profit of \$1363 for the Museum's Exhibition Fund. The "Spring into Art" family event on April 15 was attended by 80 people including 50 children. The Haggerty Art Associates is a group of young professionals who support the Museum's programs and exhibitions.

Dr. Milton Gutglass Remembered Dr. Milton Gutglass, Milwaukee artist/collector and member of the Haggerty Friends Board, died on Tuesday, June 17 at the age of 82. Dr. Gutglass is remembered for lending his posters for the exhibition *French Posters of Berthon, Grasset and Mucha from the Milton and Paula Gutglass Collection* at the Haggerty Museum in June, 2006 and for his generous support of the Museum. A noted obstetrician/gynecologist, he was a graduate of the Marquette University Medical School.

The Friends Remember Bud Heyse Warren "Bud" Heyse, husband of former Friends of the Haggerty President Roxy Heyse died on June 4, 2008. Bud traveled with Roxy on many of the Haggerty national and international art tours and provided generous support and counsel to the museum since its inception.

Friends Donor Recognition The following Friends donors were incorrectly acknowledged for their 2007 contributions in the Spring Haggerty Newsletter and should have been recognized as follows:

Director's Circle

Toni and Bob Gorske

Barb and Bob Whealon

New Parking Arrangements Due to the construction of the new Marquette University Law Building, visitors to the Haggerty Museum may use any of the following parking venues: Wells Street Parking Structure, enter on 13th Street between Wells and Kilbourn, 16th Street Parking Structure, between Wisconsin and Wells, Metered street parking on Clybourn between 13th and 16th Streets, Metered street parking on 14th Street between Wisconsin and Kilbourn Avenues.



Stephen Shore is Guest at Director's Circle Dinner

Photographer Stephen Shore whose exhibition *Biographical Landscapes: The Photography of Stephen Shore, 1969-1979* opened at the Museum on July 24 was the special guest at the annual Director's Circle Dinner on Wednesday, July 23.

Members of the Director's Circle, a group of Haggerty Museum supporters attended a cocktail reception and preview of the exhibition with the artist followed by a dinner at The University Club.



Stephen Shore

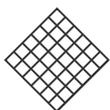
Recent Acquisition



JAMES JACQUES JOSEPH TISSOT (French, 1836-1902)
Le dimanche matin (Sunday Morning), 1883
Etching with dry point on pale cream medium weight laid Hollande paper
22 1/8 x 12 1/2"
Gift of Jack Conway, MU Business Administration '49, in loving memory of Patricia O'Connell Conway, MU Business Administration '48

Le dimanche matin (Sunday Morning), 1883 is based on a pastel exhibited at the Palais de l'Industrie the year it was created. The print was produced shortly after Tissot returned to Paris from London following the death of Kathleen Newton, his principal model and companion for close to a decade. Newton, who died of tuberculosis at the age of 28, features prominently in many of his paintings and prints including *Promenade dans la Neige (A Winter's Walk)*, the companion print to this one. The model, who sat for *Le dimanche matin*, a woman known simply as Berthe, resembles the artist's former muse closely. This signed and dated print is one of only a select number from the Delâtre edition to be stamped with the artist's monogram.

With parents – Marie Durand and Marcel-Théodore Tissot – in the fashion industry, the portrait painter and printmaker James Tissot was well aware of the nuances of high society. After attending school in Nantes, he studied under Ingres at the Ecole des Beaux-Arts in Paris. Starting in 1857, Tissot's paintings were accepted annually into the coveted Paris Salon. This exhibition helped solidify the artist's reputation, and by the late 1860s, he was well established. In 1871, Tissot moved to London, where he was influenced by James McNeill Whistler and Alphonse Legros.



Address Service Requested

Haggerty Museum of Art
Marquette University
13th & Clybourn Streets
www.mu.edu/haggerty
414.288.1669

Free admission

Monday – Saturday – 10 to 4:30
Thursday – 10 to 8.
Sunday – noon to 5



SALLA TYKKÄ (Finland, b. 1973)
Lasso, 2000
Single-channel video installation
Courtesy of the artist and Ivon Lambert Gallery, New York/Paris

August

7/Thurs **Lunchtime Learning** - Gallery Talk by Dan Johnson, chief photographer, Marquette University, noon - 1 p.m. at the Museum.

14/Thurs **Lunchtime Learning** - Gallery Talk by James Brozek, photographer MU School of Dentistry, noon - 1 p.m. at the Museum

17/Sun Closing - **Roy Lichtenstein Prints: Re-seeing the Collection**

21/Thurs **Lunchtime Learning** - Gallery Talk/Walk-Through, **Stephen Shore** exhibition by Wally Mason, director, noon - 1 p.m.

September

3/Wed **Lunchtime Learning** - Gallery Talk, "The Book in Scholastic Education: Peter Lombard, Peter Riga and Thomas Aquinas" by Dr. Wanda Zemler-Cizewski, associate professor of theology, noon - 1 p.m. at the Museum

4/Thurs Friends Trip to South of France - return September 14

11/Thurs **Lunchtime Learning** - Gallery Talk, "Fifteenth-Century French Authors, Alain Chartier and Martin le Franc, and Their Relationship with Brevaries and Manuscripts," by Dr. Steven Millen Taylor, professor of French, foreign languages and literatures, noon - 1 p.m. at the Museum

17/Wed **Lunchtime Learning** - Gallery Talk, "Passover Haggadot: Reflections on the Redemption from Egypt," by Dr. Deidre Dempsey and Dr. Sharon Pace, associate professors theology, noon - 1 p.m. at the Museum

Friends of the Haggerty Annual meeting and Dinner, 6 p.m. meeting, 7 p.m. cocktails and buffet dinner, location to be announced

18/Thurs **Panel Discussion** - "The Color Photograph," with Lisa Hostetler, Brian Ulrich, Kate Bussard, Tom Bamberger and Wally Mason, moderator, 7 p.m. in the Museum

22/Mon **Presentation** - "The Jew and The Palette," JCC campus, Whitefish Bay, 1-3:30 p.m.

25/Thurs **Lunchtime Learning** - Gallery Talk, "A Demonstration of Medieval Manuscript Techniques from the Gottingen Model Book," by Melissa Vigil, laboratory supervisor physics, noon - 1 p.m. at the Museum

27/Sat **Fall Gala** - "On the Road Again," 6:30 p.m. at the Museum

28/Sun Closing - **Biographical Landscape: The Photographs of Stephen Shore, 1969-1979**

October

1/Wed **Lunchtime Learning** - Gallery Talk, "Medieval Women and Manuscript Production," by Dr. Lezlie Knox, assistant professor of History, noon - 1 p.m. at the Museum

6/Mon **Gallery Tour - Turn the Pages Slowly**, Lynne Shumow, curator of education, 1:30 - 3 p.m.

9/Thurs **Lunchtime Learning** - "Integral Value of Aesthetics in the Use of the Qur'an" by Dr. Irfan Oman, assistant professor of theology, noon - 1 p.m. at the Museum

13/Mon **Board Meeting**, Friends of the Haggerty Museum, 12 noon

15/Wed **Lunchtime Learning** - Gallery Talk - "Introduction to the Colonel Howard Greene Antiphonal Collection," Matt Blessing, university archivist, Raynor Library, department of Special Collections and University Archives. Marquette University Liturgical Choir- performance of Gregorian Chants from the Colonel Howard Greene Antiphonal Collection, noon - 1 p.m.

23/Thurs Opens - **stop.look.listen: an exhibition of video works**. Opening lecture and reception take place on Thursday, October 30

27/Mon **Presentation** - "The Jew and the Palette," JCC campus, Whitefish Bay, 1-3:30 p.m.

30/Thurs Opening Lecture in conjunction with **stop.look.listen: an exhibition of video works** by Andre Inselmann, curator of modern and contemporary art at the Herbert F. Johnson Museum of Art at Cornell University at 6 p.m. followed by a Reception, 7-8 p.m. in the Museum

November

24/Mon **Presentation** - "The Jew and the Palette," JCC campus, Whitefish Bay, 1-3:30 p.m. (See article on page 4 with details about presentations at the JCC campus)