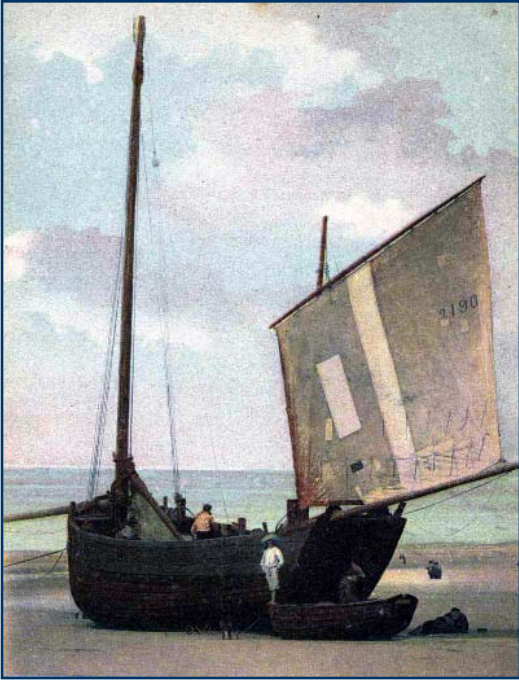




HAGGERTY NEWS

Newsletter of the Patrick and Beatrice Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin
Spring 2007, vol. 21, no. 1

LANDSCAPES AND TOURIST POSTCARDS INSPIRE GERMAN PHOTOGRAPHER



Elger Esser, *52_Berck*, 2004
C-print on DiaSec Face

Elger Esser: Landscapes and Postcards, the first solo exhibition of German photographer Elger Esser's works in the United States, will open at the Haggerty Museum on Thursday, May 4th. Esser will give the opening lecture at 6 p.m. followed by a reception at the Museum from 7 to 8 p.m.

The ten photographs, created between 1997 and 2005, are a combination of landscapes and photographs of historical postcards presented in large scale. Esser's most recent works evoke the tranquility and romance of the 19th century. The pale, soft-hued colors he employs by using camera filters pull the viewer back into the remote past. Recently, he has been experimenting by photographing landscapes through scratched and spotted glass producing images that look aged. He traveled widely to France, Italy, Spain, Holland and Scotland, taking color photographs of old towns and scenes along rivers and the seashore.

Born in Stuttgart in 1967, Esser was raised by his parents in Rome where he lived until 1986 when he moved to Düsseldorf to attend the Düsseldorf Academy of Fine Art. There he studied under Bernd and Hilla Becher. The Bechers were noted for their black and white photographs of ordinary elements such as grain elevators, water towers and blast furnaces. Their influence encouraged him to explore ordinary landscapes and city scenes.

Esser's solo exhibitions include the Galleria d'Arte Moderna, Bologna and Foundation Herzog, Basel. His most recent group exhibitions include *Affinities... Now and Then* at the Kansas City Art Institute and the Sonnabend Gallery in New York. The exhibition closes on July 9th.

GUTGLASS COLLECTION FEATURES POSTERS OF THREE ART NOUVEAU ARTISTS

The importance of posters in the Art Nouveau Movement during the 1880s and 90s will be established by the Haggerty Museum exhibition *French Posters of Berthon, Grasset and Mucha from the Milton and Paula Gutglass Collection* which opens on Thursday, June 8th. A gallery talk will be given by Milwaukee artist and collector Dr. Milton Gutglass at 6 p.m. A reception will follow in the Museum from 7 to 8 p.m.

Nineteen color lithographs created by artists Eugène Grasset, Alphonse Mucha and Paul Berthon between 1894 and 1901 will be featured in the exhibition. Art Nouveau was an international art movement that emphasized decoration and craftsmanship and was a reaction to the Industrial Revolution and historical-based art of the 19th century. Even though lithographic posters were prized as fashionable art objects, many were destroyed during the economic depression following World War II or used for wrapping paper and wallpaper. Few of the lithographic posters survived.



Eugène Grasset, *Salon des Cent-Exposition Grasset*, 1894
Color lithograph, 24 x 16 1/8 in.
Collection of Milton and Paula Gutglass

Of the three artists in the exhibition Alphonse Mucha is the best known and most celebrated for his Art Nouveau posters. Born in Moravia, now the Czech Republic, in 1860, he studied in Prague and Munich. He became the favorite of the French actress Sarah Bernhardt for whom he made the lithograph *Gismonda* (1894) which is featured in this exhibition. He then produced all of her important posters.

The eldest of the three artists, Eugène Grasset, was born in Lausanne, Switzerland in 1841. He began his artistic career by designing fabric and wallpaper in Paris. During the 1880s he produced commercial posters for companies, two of which are shown in this exhibition. He also designed textiles, furniture and dinner services and taught decorative arts. Until his death in 1917 he was involved in many notable organizations and was awarded the prestigious Legion d'Honneur.

Paul Berthon, a Frenchman born in 1872, was a student of Grasset's and his career was based on the Art Nouveau Movement. His work differs dramatically from his teacher's chiefly in its depiction of women. Grasset tended to produce images of docile women embodying femininity while Berthon, interested in the sensual, created the "femme fatal." Examples of both these contrasting styles are also in the exhibition which closes on Sunday, September 10th.



Paul Berthon, *Les Chrysanthèmes*, 1899
Color lithograph, 22 1/2 x 15 1/2 in.
Collection of Milton and Paula Gutglass

NOVEL PRESENTATION OF ABSTRACTION EXPLORED IN RAY PARKER PAINTINGS

A new approach to abstraction will be in the spotlight when *Ray Parker Paintings 1959-1973: Color into Drawing* opens at the Haggerty Museum on Thursday, July 20.

Caroline Parker, the artist's daughter, will give the opening lecture at 6 p.m. followed by a reception from 7 to 8 p.m. in the Museum.

Parker substitutes a feeling of relaxed airiness and tranquility for the aggressions and violence typical of Abstract Expressionist painting. The 31 paintings in the exhibition will captivate the viewer by their unique flowing shapes and sensual, intense Matisse-like colors.

A renowned second generation Abstract Expressionist, Parker (1922-1990) was influenced by Cubism in his early career. His work as a jazz trumpeter also influenced his work.

The improvisational aspect of jazz music led him to his style of painting. He began with "simple paintings," compositions of loosely defined shapes of color on neutral backgrounds. This evolved into backgrounds of vivid color and more defined organic shapes.

Parker received his BA and MFA degrees from the University of Iowa. He taught at the University of Minnesota, the University of Southern California and Hunter College in New York.

Parker's works have been exhibited at the Metropolitan Museum of Art, the Whitney Museum of Art, the Guggenheim Museum in New York and the Walker Art Center in Minneapolis. He received two Guggenheim fellowships in 1967 and 1981.

The exhibition closes on Sunday, October 8.



Ray Parker, *Untitled*, 1968
Oil on canvas, 90 x 110 in.



Ray Parker, *Untitled*, 1972
Oil on canvas, 24 x 30 in.



Ray Parker, *Untitled*, 1964
Oil on canvas, 65 x 68 in.

FROM THE DIRECTOR...

External Review Opportunities

In the coming months, the Haggerty Museum staff will undertake preparations for its first External Review which will take place on April 25 and 26. External Review is a collaborative process by the staff to examine current operations of the Museum and areas to target for enhancement and improvement.

Two external reviewers have been selected to conduct the review: Suzannah Fabing, retired director of the Smith College Art Museum's Summer Institute, and Grant Holcomb, Mary W. and Donald R. Clark, director of the Memorial Art Gallery of the University of Rochester.

Preparations for the Museum's external review will incorporate the Haggerty Friends' strategic plan prepared during the last year with the aid of the Haggerty Friends officers and board members and the Museum's strategic plan

prepared for the University's Office of the Provost as part of the University strategic planning process.

The main focus of the review will consider such questions as: How well does the Museum achieve its stated mission and goals? How well does the Museum's performance meet standards and best practices as generally understood in the museum field, as appropriate to circumstances? And how well does the Museum serve the mission of Marquette University and perform its role and responsibilities as a university art museum?

As a part of the review process, we invite comments on their experiences with the Haggerty Museum from the Museum users and the friends whose contributions support the Museum. Please address any comments to Dr. Curtis Carter, director of the Haggerty Museum, PO Box 1881. E-mail: curtis.carter@marquette.edu.

JAMES KIESELBURG, MUSEUM REGISTRAR, IS DETAIL ORIENTED



James Kieselburg, Museum Registrar

When a work of art enters the Haggerty Museum of Art collection it sets in motion an elaborate series of activities for the Museum registrar. It's desirable to have as much information on the piece from the start, making it possible to assign temporary collection status to the work and bind preliminary insurance coverage.

Following receipt of the shipment is the inspection of the crating/packaging for any obvious damage which, if discovered, is immediately documented and photographed. The work is then secured in

the Haggerty vault for at least 24 hours to acclimate it to the Museum's environment.

Following this period, it's carefully unpacked with attention to the details of the package, including whether multiple pieces were packed together or any loose elements are apparent. Once unpacked, a photo is taken to document the state in which it arrived. At this time, a detailed condition report is drafted on each piece noting any condition concerns or conservation needs.

The next step is completion of a standard cataloguing worksheet which notes such information as: artist, title, date, medium, dimension, edition number, frame type, support type, materials used in construction, a detailed written description, provenance, donor credits, conservation requirements, previous numbers and proposed storage/display location. The work is then assigned an acquisition number in the permanent collection ledger.

Once a number is assigned, the work is labeled, tagged and mounted/boxed (if necessary) for movement to its

'permanent' location. Research is also conducted on the artist, the artwork and also any current market trends in the value of the piece. This, along with any formal appraisal of the work, is used to assign an insurance value which is reported to the Marquette University Department of Risk Management as a Museum/University asset.

A file is then assembled to include all information and paperwork pertaining to the object. This information, along with photography and current location is also added to an Art System database which catalogues the acquisition and tracks any future activity surrounding the work. A letter of acknowledgement and deed of gift are then drafted and forwarded to the donor who returns the deed for filing in both the Museum's donor file and the object file. This paperwork is also copied to the University Advancement for donor acknowledgement. At this point, donors are also assisted in completing tax paperwork documenting the gift as a charitable contribution to the Haggerty Museum.

CALENDAR OF EVENTS

APRIL

- 3/Mon. Friends of the Haggerty Museum Board Meeting, 12 noon at the Museum.
 12/Wed. Docent Meeting, 1:30 p.m. at the Museum.
 17/Mon. Closing – *Bob Thompson: Meteor in a Black Hat*.
 19/Wed. Student Fine Arts Night, 5-8 p.m. at the Museum.

MAY

- 2/Tues. Friends of the Haggerty New Member Reception, 5-7 p.m. at the Museum.
 3/Wed. Docent Meeting, 1:30 p.m. at the Museum
 4/Thurs. Opening – *Elger Esser: Landscapes and Postcards*. Opening Lecture, 6 p.m. in the Museum.
 Reception, 7-8 p.m.
 10/Wed. Docent Meeting, 1:30 p.m. at the Museum.
 Pius High School Art Exhibition in the Haggerty galleries, 7-9 p.m.
 11/Thurs Collecting Art 101, Haggerty Art Associates, 7- 8:30 p.m. at the Museum
 24/Wed. Docent Meeting 1:30 p.m. at the Museum
 29/Mon. Closing – *Railroads and the American Industrial Landscape*.

JUNE

- 7/Wed. Docent Meeting, 1:30 p.m. at the Museum.
 8/Thurs. Opening – *French Posters of Berthon, Grasset and Mucha, Milton and Paula Gutglass Collection*.
 Gallery Talk by Dr. Milton Gutglass, 6 p.m. Reception, 7-8 p.m. in the Museum.
 21/Wed. Docent Meeting, 1:30 p.m. at the Museum.
 22/Thurs. Friends Spring Benefit Box Lunch, Tour and Lecture at the home of Linda and Barry Allen, noon - 2 p.m.
 Friends Spring Benefit at the home of Linda and Barry Allen, 6 p.m.

JULY

- 10/Mon. Friends of the Haggerty Museum Board Meeting, 12 noon at the Museum.
 19/Wed. Director's Circle Annual Dinner, 6 p.m. cocktails at the Haggerty, 7:15 p.m. dinner at the Milwaukee Club
 20/Thurs. Opening – *Ray Parker Paintings 1959-1973: Color into Drawing*
 Opening Lecture by Caroline Parker, 6 p.m. in the Museum. Reception, 7-8 p.m.

Family Spring Event Featured Train and Railroad Crafts

Crafts for children relating to trains and railroads were featured at the annual *Spring Into Art* family event sponsored by the Haggerty Museum Art Associates on Sunday, March 26. The event highlighted the exhibition *Railroads and the Industrial Landscape: Ted Rose Paintings and Photographs* which opened on March 9 and will continue until May 29.

In addition to the crafts session, the event included a light brunch and songs and stories for children by Kristen Pawlowski, Art Associates committee member.

Michael Goforth, Young Milwaukee Collector, Adds to Haggerty Museum Collection

ATTENTION HAGGERTY FRIENDS!

You are never too young to begin collecting art and sharing it through the Museum as your collection grows. A major source of the Haggerty Museum Collection derives from gifts of individual donors. Among the recent donors is Milwaukee collector Michael Goforth. Michael, age 33, who began collecting at age 17, is the youngest Haggerty art donor, and at 6'9", he also stands the tallest. (His height places him above average NBA player's height at 6'8".)

Michael first began making gifts to museums and other charitable organi-



Michael Goforth

Max Lieberman
 German (1847-1935)
Scheveningen
 (Beach in Holland)
 Ca. 1914-18
 Pastel on paper
 Gift of Michael Goforth



zations in 1997. The Haggerty Museum was among the first recipients of his art contributions. Since his first art gift in 1999, he has donated 22 works on paper by major artists including German artists Max Lieberman (1847-1935) and Lovis Corinth (1858-1925). His latest, a 1933 drawing *Figure Carrying a Bundle*, ca. 1940 by Mexican artist Diego Rivera, was exhibited in the 2005-2006 display of recent gifts at the Museum. Other artists included among his gifts are works by Max Slevogt and Carl Holty.

Michael's philosophy of giving is to offer art that complements other works

Haggerty Art Associates Stage Cuban Celebration

The exhibition *Bob Thompson: Meteor in a Black Hat* was the setting for the Haggerty Art Associates celebration "Meteors and Mojitos" in the Museum galleries on Saturday, February 25.

already in the collection of the receiving institution. For example, the Museum also owns other works by Lieberman, Corinth, and Rivera.

As a collector-art consultant, Michael Goforth is in contact with art ranging from the Rembrandt School of the 17th century to modern artists such as Picasso and Matisse. He has recently become an associate of Delind Gallery where he has been active since 1997.

(Note: This is the first in a series of articles featuring Haggerty Museum art donors that will appear in the Haggerty Museum newsletter from time to time).



MEQUON HOME AND GARDENS SITE OF SPRING BENEFIT

The Mequon home and gardens of Barry and Linda Allen will be the site of the annual Spring Benefit sponsored by the Friends of the Haggerty Museum on Thursday, June 22. Their eclectic, charming home is an architectural jewel situated on a 22-acre lake and nature preserve.

A highlight of this year's event is a midday tour and box lunch, noon to 2 p.m., featuring a talk by Brian Zimmerman, senior landscape architect at Lied's Nursery, on the special attractions of

the Allen's gardens and landscaping. Cost is \$50.

Reservations for the cocktail buffet which begins at 6 p.m. are \$125 per person. Pat Dowd, past president of the Friends of the Haggerty Museum Board, is chairperson of the event.

The Allens are longtime supporters of Marquette University with a particular focus on the School of Education where Linda taught and was instrumental in the founding of The Hartman Literacy and Learning Center.

COMMUNITY LEADERS GATHER FOR PUBLIC FORUM LUNCHEON

Community leaders in government, business, the media and the arts gathered at the Haggerty Museum for the fourth annual Arts and Social Change Public Forum luncheon on Tuesday, March 14. They were welcomed by Dr. Curtis Carter, Haggerty Museum director.

"Building a New Image for Milwaukee" was the theme of the panel discussion which was moderated by James Hall, attorney with Hall Legal and member of the Haggerty Museum Friends Board.

Panel members were Chris Abele, president and CEO of the Argosy Foundation; Whitney Gould, architecture critic

for the *Milwaukee Journal Sentinel*; Robert Rindler, president of Milwaukee Institute of Art and Design; and Rocky Marcoux, commissioner of the City of Milwaukee Department of City Development.

The panelists defined their visions for the role of arts and architecture in advancing a new image for Milwaukee and focused on what collaborative steps could be taken to foster a lasting partnership of business, government, the media and the arts in creating this new image for our city.

Approximately 50 people attended. Committee members were Dr. Curtis Carter, Charles Mulcahy, Robert Rindler and James Hall.



A free performance of *Jazz* was presented to students from Metropolitan High School and Community High School on February 16. A talk-back with the director and performers followed the presentation.



Art club member Julie Wojtowicz, Kristen Beat and Tracy Hrajnaha pose with their posters inspired by the *Bob Thompson: Meteor in a Black Hat* exhibition. Local artists Ras Ammar Nsoroma and Ralph Heineck led painting and music workshops for elementary, middle and high school students. Participating schools included Northwest Opportunities Vocational Academy (NOVA), Urban Waldorf School, Inland Seas School of Expeditionary Learning, MacDowell Montessori School and the Milwaukee Education Center. The students worked with both artists creating paintings that grew out of their physical/emotional responses to Heineck's music.

BRONZEVILLE LIVES AGAIN IN HAGGERTY JAZZ CLUB

The jazz era in Milwaukee was in the spotlight when Haggerty Museum galleries were transformed into a Walnut Street Jazz Club on the weekend of February 16-19. Planned in conjunction with the exhibition *Bob Thompson: Meteor in a Black Hat*, the event featured a special presentation by John Schneider, former artistic director of Milwaukee's Theatre X, and performances by well-known jazz artists.

Jazz: A Milwaukee History was an oral and musical history of Milwaukee's Bronzeville neighborhood in the mid-20th century. This area on Walnut Street was home to bars, music clubs and restaurants patronized by people from all corners of the city before development of the freeway system which brought the community to a halt.

A jazz combo led by veteran jazz performer Berkeley Fudge accompanied the full-scale song and dance numbers featuring nationally-known jazz artists Adekola Adedapo, Robyn Pluer and Azeeza Islam. The audience participated as club patrons.

ART CLUB

Ten students from the Marquette Art Club painted posters that were displayed on the Marquette campus during the months of January and February in conjunction with the exhibition *Bob Thompson: Meteor in a Black Hat*. There are approximately 20 Art Club members. Lynne Shumow, curator of education, serves as the club's advisor.

TEACHERS CONVENTION

Lynne Shumow, curator of education, conducted three informational sessions focusing on educational programs available at the Haggerty Museum, at the annual teachers' convention of the Milwaukee Archdiocese on March 24. The theme of the convention was "Celebrating Spirit Through the Arts."

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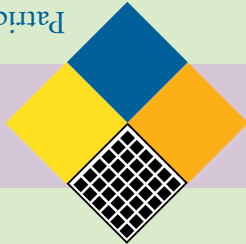
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Free admission daily
Hours: Monday - Saturday 10:00 a.m. - 4:30 p.m., Thursday 10:00 a.m. - 8:00 p.m., Sunday 12:00 - 5:00 p.m.
 The Museum is located on the Marquette University campus at Clybourn and 13th Streets. It is accessible to persons with disabilities.
 Parking is available in the Museum's facilities in Marquette Lot J, entered at 11th St., one block south of Wisconsin Ave., also in parking structure I, located at 16th St., north of Wisconsin Ave. Weekend parking is available in all university lots.
 For more information call (414) 288 - 1669 or visit our website www.marquette.edu/haggerty/
 Newsletter Editor: Rosemary H. Cavaluzzi

Address Service Requested

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HAGGERTY NEWS



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New York City Beckons Haggerty Friends Travelers

The Haggerty Friends invite you to join them in their next trip to New York City where they will enjoy exclusive visits to private collections and artists' studios. The trip is scheduled for Thursday, November 2 to Sunday, November 5.

Organized by Art Horizons International, the itinerary includes stops in Long Island City to view the Isamu Noguchi Garden Museum. A tour of the Fisher Landau Center for Art and the newly expanded Morgan Library designed by renowned architect Renzo Piano are also scheduled — plus a private behind-the-scenes tour of Christies. The exhibition *Picasso and American Art* which opens on September 28 at the Whitney Museum of Art is also a special feature of the trip.

The Friends will stay at the historic Park South Hotel on 28th Street between Park Avenue South and Lexington Avenue.

Cost of the trip which includes round-trip air fare on Midwest Airlines, hotel and private tours is \$1,536 double occupancy and \$463 single supplement.

Deposit deadline is May 1. Call Annemarie Sawkins, 288-5588, at the Haggerty Museum for more information.

STAFF NEWS

Brian Moore, communications assistant, performed in *Jazz – A Milwaukee History* at the Museum on February 16-19.

Annemarie Sawkins, associate curator, received a grant from Étant Donnés, the French-American Endowment for Contemporary Art, to study in Paris, June 9-18. She was also a reviewer for the Midwest Association of Graduate Schools Distinguished Master's Thesis Award.



LOOKING FORWARD TO...

Art and Conflict in Central Asia October 19, 2006 – January 14, 2007

Contemporary artists of Central Asia recreate their struggles to reclaim their cultural identity.

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