

**Turn the Pages Slowly:
Rare Books and Manuscripts
from the Haggerty Collection
August 22 - December 7, 2008**

The exacting skills required in the creation of ancient manuscripts and texts with elaborate illustrations, illuminations and calligraphy are highlighted in this exhibition of rare books and manuscripts from the Haggerty collection.

Featured in the exhibition are a 13th century Koran, medieval Books of Hours, antiphonals (choral books) and facsimiles of medieval Haggadoth, the text read during Passover Seder recounting the story of Exodus. Individual leaves from French, English and Italian breviaries are also included.

Dr. Wanda Zemler-Cizewski, associate professor of theology, Marquette University, curated the exhibition assisted by Lynne Shumow, curator of education and John Loscuito, registrar, Haggerty Museum. In Dr. Zemler-Cizewski's research, she identified parchment leaves used to bind a 16th century printed edition of Thomas Aquinas' lectures on the letters of St. Paul as pages from a 13th century Parisian textbook from the Raynor Library's rare books collection. This is included in the exhibition.

Donors of the manuscripts which are in the Haggerty collection are Dr. and Mrs. John Pick, Mr. and Mrs. Richard C. Flagg, Mr. Eliot Fitch, Mrs. Richard F.C. Kegel, Miss Eva K. Ford and Colonel Howard Greene, donor of antiphonals jointly owned by the Haggerty Museum and the Raynor Library. Books from 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

**stop.look.listen:
an exhibition of video works
October 23, 2008 - March 22, 2009**

Over the past 15 years, the genre of immersion-style video works has blossomed into a movement populated by video artists who have succeeded in breaking down the barrier between closed circuit video feeds reflecting whatever comes into the camera's gaze and inclusive interaction by the viewer through single and multi-channel installations. This exhibition focuses on the works of 16 artists from around the world who pay close attention to the relationship of sounds, images and music with the viewer. In many instances, the video makes the viewer become aware of their own bodies and become unknowing participants in the video production.

These video artists have created a mix of real life experiences and fiction built around a particular event, idea or location. Viewers get psychologically involved, invigorated and immersed in the video production.

The video works will be installed in all of the galleries on the lower level of the Museum as well as the Ross Gallery on the entrance level. National and international artists represented in the exhibition include Burt Barr, Janet Biggs, Slater Bradley, Patty Chang, Amy Globus, Amy Jenkins, Christian Marclay and Rodney McMillen, all from the United States; Johanna Billing, Sweden; Salla Tykka, Finland; Jesper Just and Mad Lynnerup, Denmark. Andrea Inselmann, curator of contemporary art at the Herbert F. Johnson Art Museum, Cornell University, is the Curator of *stop.look.listen*.



Book of Hours
French, 1460-80
Ink, gold leaf, tempera on parchment, modern binding
4 5/8 x 3 1/8 x 1 1/2 in.
85.19
Gift of Mr. Eliot Fitch



Salla Tykka, Lasso



FROM THE DIRECTOR.....

Rather than writing about the museum and its programs during this quarter, I have chosen to focus on Stephen Shore. We are extremely fortunate to host the final leg of an international tour of his work: *Biographical Landscape: The Photography of Stephen Shore, 1969-1979* through September 28. As a photographer and educator, Shore's reputation is significant in the canon of contemporary photography. His

influence in the 1970s profoundly changed our attitudes about a color photograph, and his approach to the medium continues to reverberate with a new generation of image-makers throughout the world. I have always revered his work and couldn't be more delighted to be part of sharing his images with our audience.

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 4x5" with most being accomplished with an 8x10" 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, ... that the age he lived in had a deportment, 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 Waukesha 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 of _____ 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.



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)



??



- ?? With host Don Wilson



Margie and Gerry Schlosser



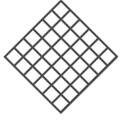
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Cathy and Joe Becker with hostess Kate Wilson



Bill and Joan Hargarten



Address Service Requested

Free admission daily

Hours: Monday - Saturday 10:00 a.m. to 4:30 p.m., Thursday 10:00 a.m. to 8:00 p.m., Sunday noon to 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. Prior to May 1, free parking is available in the Haggerty Museum Parking Lot adjacent to Lot J which is located on the west side of 11th Street south of Wisconsin Avenue. Additional parking is available in the Wells Street Parking Structure on Wells between 12th and 13th Streets. Meter parking is available on Clybourn St. between 13th and 16th Streets. Visit the Haggerty website at www.mu.edu/haggerty for additional parking information after May 1. For more information call 414.288.1669
Newsletter Editor: Rosemary H. Cavaluzzi



STEPHEN SHORE, American, b. 1947
West Fifteenth Street and Vine Street, Cincinnati, Ohio, May 15, 1974
Chromogenic color print
20 x 24"
©Stephen Shore, Courtesy of the artist

Calendar of Events

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 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 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
- 18/Thurs **Panel Discussion** - "The Emergence of the Color Photograph," 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 Steven Shore, 1969-1979**

October

- 1/Wed **Lunchtime Learning** - Gallery Talk, "Medieval Women and Manuscript Production," by Dr. Leslie Knox, assistant professor theology, 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 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 Opening - **stop. Look. Listen: an exhibition of video works**. Opening Lecture - 6 p.m., followed by a Reception, 7-8 p.m. in the Museum
- 27/Mon **Presentation** - "The Jew and the Palette," JCC campus, Whitefish Bay, 1-3:30 p.m.

November

- 10/Mon **Artist in Residence**
- 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)