

HAGGERTY ♦ MUSEUM OF ART
at Marquette University

News

Spring Benefit Save the Date!

The historic lakefront mansion of Friends board member Jenifer Tate and her husband Joe Tate is the site of the 2011 Spring Benefit on the evening of Thursday, June 23. Built in 1916 for Mary Ilsley 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.

HAGGERTY ♦ MUSEUM OF ART
at Marquette University

Post Office Box 1881
Milwaukee, WI 53201

Address Service Requested

Non-Profit Org.

U.S. Postage
PAID
Milwaukee, WI

Permit No. 628



Winter Newsletter Calendar

January

26 / Wednesday
Opens – THE TRUTH IS NOT IN THE MIRROR Photography and a Constructed Identity and Hollywood Icons, LOCAL DEMONS Ghanaian Popular Paintings by Mark Anthony

Members Preview, 5 p.m.

The Paralyzed Cyclops, opening lecture by Alex Soth, photographer, 6 p.m., reception to follow in the museum

February

02 / Wednesday
Cultural identity panel discussion, SNAPmilwaukee writers/artists Kate Brandt, Amelinda Burich, John Riepenhoff, Sarah Bucchieri and Lisa Danker, 6 p.m.

05 / Saturday
Strike A Pose – Haggerty Art Associates Cocktail Party, 6 to 8 p.m.

16 / Wednesday
The Dialectics of Mass Media in African Peoples' Quest for Liberation, lecture by Dr. Ahmed F. Mbali, senior lecturer, Department of Africology, University of Wisconsin-Milwaukee, 6 p.m.

March

02 / Wednesday
Lunchtime Learning - Gallery talk with Dr. Chima Korih, 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 1p.m.

09 / Wednesday
Lecture by photographers Kelli Connell and Will Steacy, 6 pm, reception to follow

30 / Wednesday
Lecture by photographers LaToya Ruby Frazier and Jesse Burke, 6 p.m., reception to follow

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 in the museum

13 / Wednesday
American Photography, lecture by Jasmine Alinder, associate professor, Department of History, University of Wisconsin-Milwaukee

News

The Truth is Not in the Mirror

Photography and a Constructed Identity

January 19 - May 22, 2011

THE TRUTH IS NOT IN THE MIRROR Photography and a Constructed Identity exhibition explores the nature of portraits and portraiture in contemporary photography. The photographic portrait of today is often a highly constructed artifice whose intent and purpose is to comment on the status of the individual and community in contemporary society (rather than to catch a glimpse of who the subject really is) and to challenge or trick the viewer into looking deeper into issues of identity, with those portrayed serving as ciphers for the photographer's point of view.

Although the portraits in the show do not provide easy access to a truth or viewpoint, they engage the viewer in an active dialogue, provoking inquiry that places any assumptions of what is viewed in flux. 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 merging the foreground and the background in the images by Lee Friedlander; to works that seem like paragraphs of a longer story in Graham Miller's photographs; to fictions staged with participants unaware of their participation as in the work of Philip Lorca diCorcia; to images that

attempt to reveal nothing and everything in Thomas Ruff's work; and images interested less in developing a logical story than in exploring states of feeling and breakdowns in human connection by LaToya Ruby Frazier. The collective diversity of visual language of these photographers 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.

Kelli Connell
American, b. 1974
Reverie (detail), 2006
Lambda print
30 x 40"
Courtesy of
Catherine Edelman Gallery,
Chicago and the artist



HAGGERTY MUSEUM OF ART
Marquette University
13th and Clybourn Streets
Milwaukee, WI 53233

FOR MORE INFORMATION
www.marquette.edu/haggerty
414.288.1669

FREE ADMISSION
Open daily
Monday-Saturday – 10 a.m. to 4:30 p.m.
Thursday – 10 a.m. to 8 p.m.
Sunday – noon to 5 p.m.

Hollywood Icons, Local Demons Ghanaian Popular Paintings by Mark Anthony

January 19 - May 22, 2011

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 Rivals 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*.

Left to right

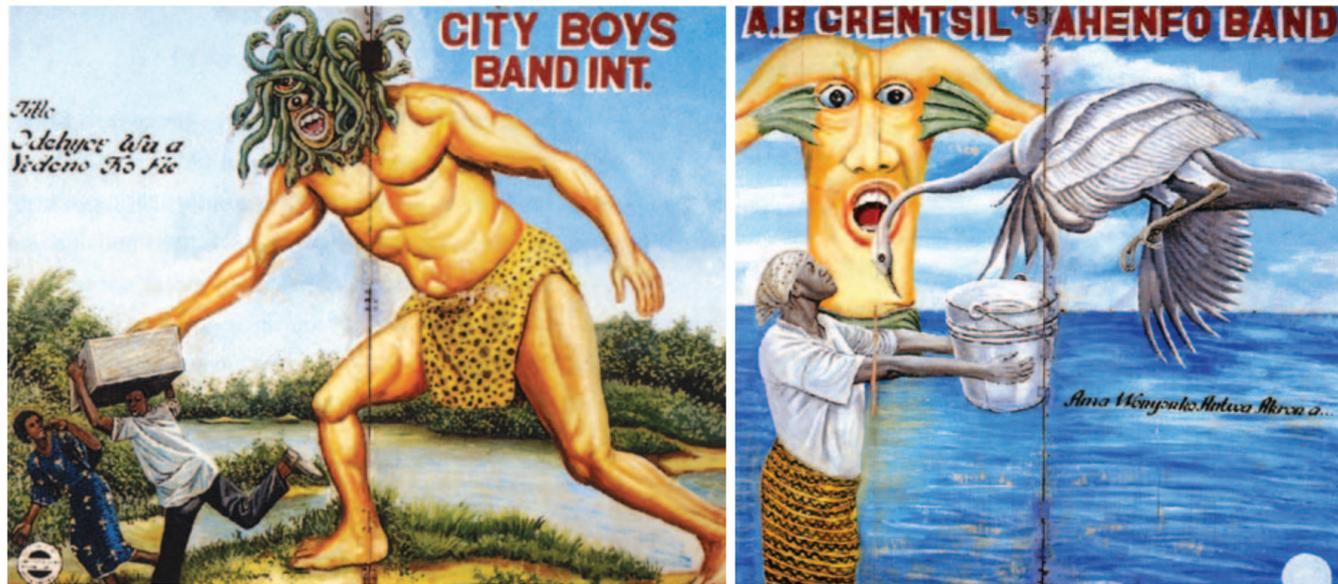
Mark Anthony
Ghanaian, born ca. 1943
When A Royal Dies, We Take Him Home
Painted boards hinged
Approx. 7 x 8’
Courtesy of Michelle Gilbert

Mark Anthony
Ghanaian, born ca. 1943
In This World, If You Do Not Allow Your Brother to Climb You Will Not Climb
Painted boards hinged
Approx. 8 x 7’
Courtesy of Michelle Gilbert

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 Doerr Endowment Fund, Joan Pick 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

“I 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 sits 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—such 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 America,” 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 top hat and the figure with a reed 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 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 Columbia University in New York.

Kara Walker
American, b. 1969
no world, 2010
Etching with aquatint, sugar-lift, spit-bite and dry-point on Hahnemuhle Copperplate Bright White paper
27 x 39”
2010.13
Collection of the Haggerty Museum of Art
Museum purchase with funds from Mrs. Martha W. Smith by exchange



A Taste of Spain Fall Gala

On Friday, September 24, the Friends of the Haggerty gathered together at the Wisconsin Club for a *Taste of Spain*. The evening featured Spanish wines, tapas and meal, a performance of flamenco guitar and dance and a welcome by Ambassador Javier Ruperez, Consul General of Spain in Chicago. Prior to dinner, Marquette University President Robert A. Wild, S.J., presented the Kairos Award to Pat and John Dowd for their outstanding service to the arts in Milwaukee. Betty Arndt and Jodi Eastberg co-chaired the record-breaking attendance event.



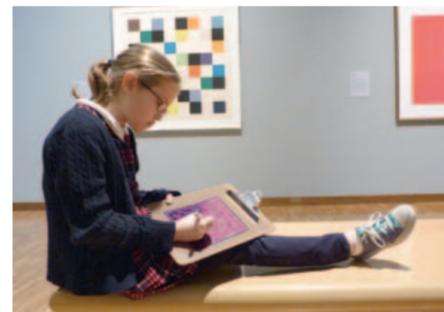
1. Tom and Anne Zak with Tricia and Tom Ognar
2. Chris and Rory Foley with Jane and Tom Lacy
3. Steve and Sarah Zimmerman with Friends Board Member Kyle Cherek
4. William Welburn and Janice Simmons Welburn
5. Kairos Award recipients John and Pat Dowd with Marquette University President Robert A. Wild, S.J.
6. Gala Co-chairs Jodi Eastberg and Betty Arndt with John Eastberg and Tom Arndt

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 on Saturday, February 5, 6-8 pm at the museum. The event features cocktails, hors d’oeuvres, tours of THE TRUTH IS 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 30 at 414-288-7290 or mary.dornfeld@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 Mardi Gras theme as does the light breakfast buffet. Tickets are \$20 per family and \$10 per individual.

In conjunction with the exhibition THE TRUTH IS NOT IN THE MIRROR, the Associates annual arts education program this year features Jasmine Alinder who will speak on the history of American photography on Wednesday, April 13, 7 pm in the museum. Dr. Alinder’s research interests include the history of photography and race and representation. She is the author of *Moving Images: Photography and the Japanese American Incarceration*, published by the University of Illinois Press, 2009. Alinder is associate professor of history at the University of Wisconsin-Milwaukee.



St. Monica school tour and workshop participant



Marquette French conversation students working on an assignment



Marquette Theology students tour the LET THERE BE LIGHT exhibition

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 Woman’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 (Janet Toser, Rosemary Cavaluzzi, Mary Ellen Muth, Roxy Heyse, Rosemary Monroe, Mary Ellen Kuesel and Peggy Haggerty), Loie Ladish, Sandy Pavlic, Ann Druml 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.