

HAGGERTY ♦ MUSEUM OF ART
at Marquette University

WINTER 2012

News



The Europeans Photographs by Tina Barney

January 18-May 20, 2012

The Europeans provides an intimate look at wealthy Europeans at home through the eyes of American photographer Tina Barney (b. 1945). Known for her large, lush and colorful photographs, Barney began capturing images of friends and family in 1975 and quickly gained art-world attention for her often candid, tableau-like images. To produce the works in the exhibition, Barney embarked on her own modern version of the Grand Tour of Europe between 1996 and 2004. She traveled to Austria, Italy, England, Spain, France, and Germany, photographing people of means who earlier would have commissioned painted portraits of themselves. The exhibition presents 20 works from that series including a 2010 Haggerty acquisition, *The Daughters*. The Haggerty exhibition of **The Europeans** is the first time a large selection from the series has been seen in an American museum.

cover image:

Tina Barney
American, b. 1945
The Tapestry (detail), 1996
from *The Europeans*
Chromogenic color print
40 x 30"
Courtesy of Janet Borden, Inc.

Upon viewing **The Europeans**, one is drawn to the background of the images as much to the subjects. This is one of Barney's hallmarks, distinguishing her photographs from standard professional portraits with statically posed subjects in unremarkable settings. She redefines the photographic portrait through her use of selective focus to ensure that specific elements of the image are clear and pristine, directing our attention in subtle and not-so-subtle ways to the sumptuous surroundings. In the end, it is the patterns, texture, color, and composition surrounding the subjects that make her images distinctive.

top:

Tina Barney
American, b. 1945
The Orange Room, 1996
from *The Europeans*
Chromogenic color print
48 x 60"
Courtesy of Janet Borden, Inc.

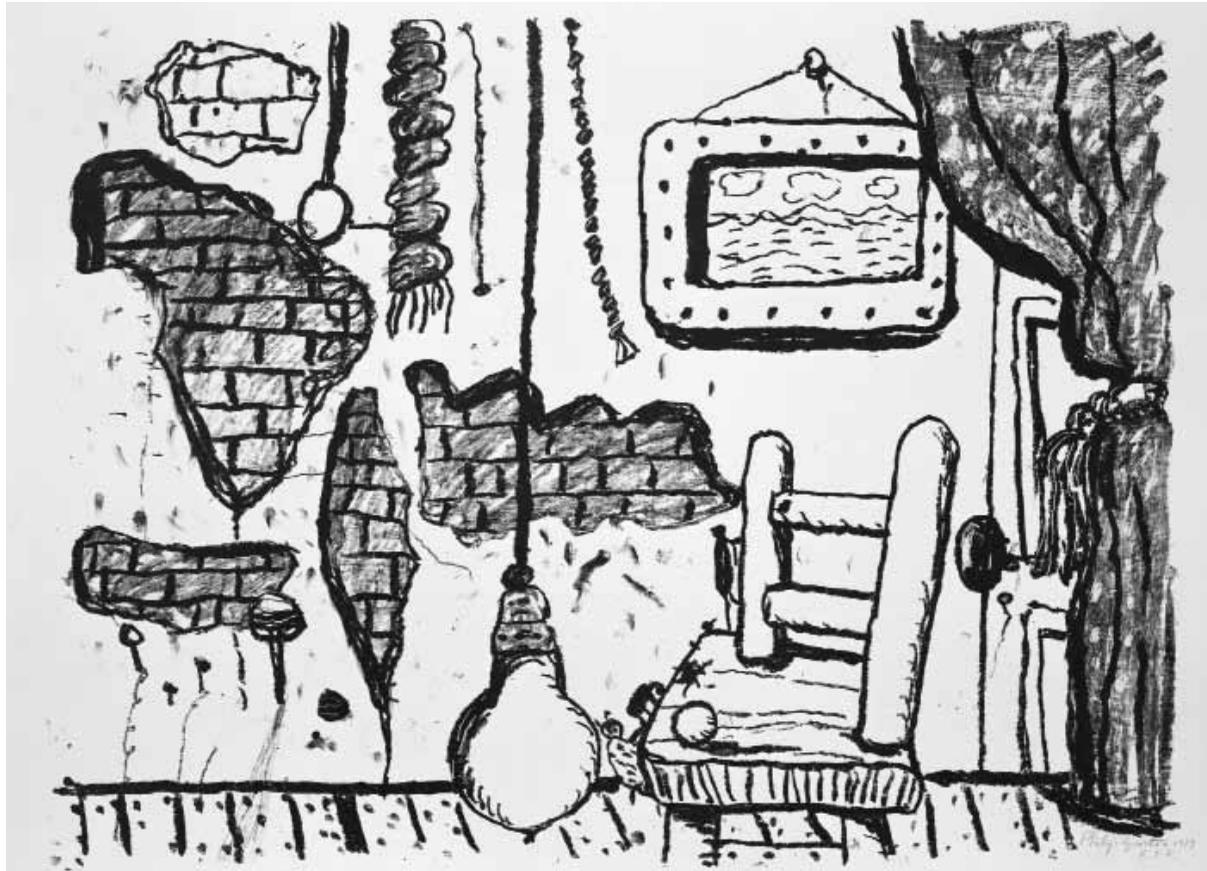
Beyond the tableaux, Barney's portraits are not only about the setting of the photograph; they also mimic decisive moments of honesty. These images can be less-than-ideal takes on her subjects, often hinting at distanced social interactions and awkward dynamics among families and peers. The viewer may often be unsure about the authenticity, or spontaneity, of Barney's perfectly orchestrated moments of "real life." By creating a sense of both formality and intimacy in her photographs, she retains the spontaneity of snapshots while suggesting a more cinematic narrative, rich in its nuances. The *mise-en-scène* and scale of the photographs can distract the viewer from the relationships between the subjects and the narrative of the work. This clever blurring of the true subject of each photograph, encouraging active involvement from the viewer in finding it, is the remarkable signature of this series.

bottom:

Tina Barney
American, b. 1945
The Daughters, 2002
from *The Europeans*
Chromogenic color print
48 x 60"
2010.17
Museum purchase with funds
from George L. N. Meyer, Sr.,
Mrs. John C. Pritzlaff,
Mr. Philip Fina and
Mr. Ray H. Wolf (by exchange)
Collection of the
Haggerty Museum of Art

Tina Barney will present the lecture *Survey* about her photography on Wednesday, January 25, at 6 p.m. in Eckstein Hall followed by a reception at 7 p.m. in the museum.

The Barney exhibition is funded with support from the Richard P. Herzfeld Endowment Fund, the Martha and Ray Smith, Jr. Endowment Fund, the Marquette University Women's Council Endowment Fund, the Friends of the Haggerty Museum of Art and the Wisconsin Arts Board.



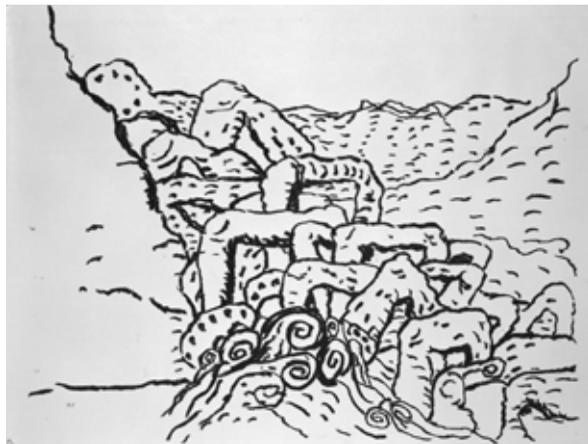
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Philip Guston Inevitable Finality, The Gemini G.E.L. Prints

January 18-May 20, 2012

The Haggerty exhibition **Philip Guston *Inevitable Finality, The Gemini G.E.L. Prints*** presents for the first time, in one place, all 25 lithographs created in the last two months of the artist's life. As a collection, the works reveal Guston's lifelong passion for drawing, his return to the figurative, and his deep appreciation of the immediacy and liveliness inherent in drawings.

1

Philip Guston
American, 1913-1980
East Side, 1980
Lithograph
32 3/4 x 42 1/2"
Courtesy of Gemini G.E.L. LLC

2

Philip Guston
American, 1913-1980
Summer, 1980
Lithograph
20 x 30"
Courtesy of Gemini G.E.L. LLC

3

Philip Guston
American, 1913-1980
Shoes, 1981
Lithograph
20 x 30"
Courtesy of Gemini G.E.L. LLC

4

Philip Guston
American, 1913-1980
Sea Group, 1983
Lithograph
32 x 42 1/2"
Courtesy of Gemini G.E.L. LLC

5

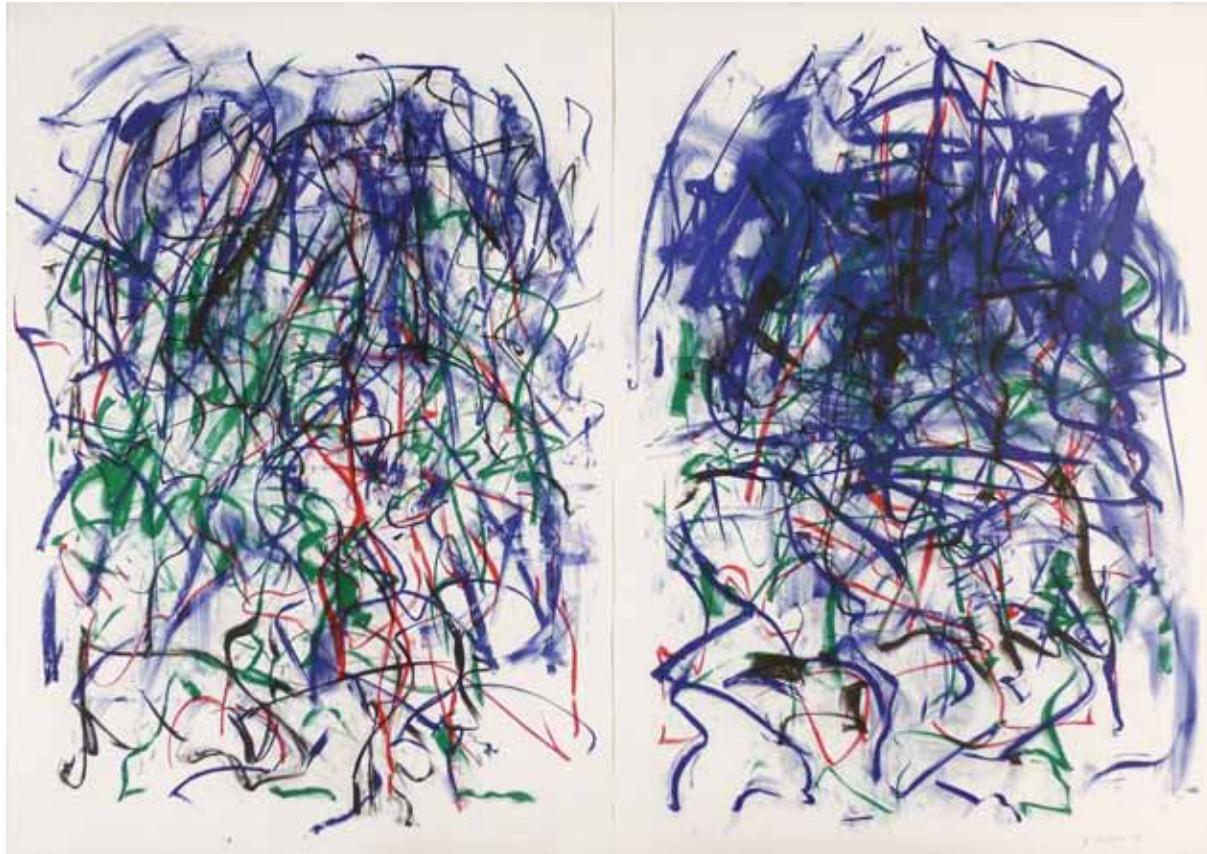
Philip Guston
American, 1913-1980
View, 1983
Lithograph
30 x 42 1/2"
Courtesy of Gemini G.E.L. LLC

Guston began his experimentation as an artist while a high school student in California. In his 20s and 30s he often painted works with political themes influenced by a range of works from Renaissance painters to Frida Kahlo and Diego Rivera. In the 1950s, Guston joined his high school classmate Jackson Pollock as members of the first generation of American Abstract Expressionists. He enjoyed success as an abstract painter but abandoned pure abstraction in the late 1960s, in favor of a return to figurative painting stating, "I got sick and tired of all that Purity! I wanted to tell stories." In response, he created a vocabulary of cartoonish dystopian protagonists that he called "Hoods," featuring heads with cyclopean eyes and disembodied limbs. Drawn in heavy black outlines, these disturbing yet humorous figures evoke the comic-strip characters of the 1920s and '30s he so admired.

In the late 1970s, a decade after Guston returned to figuration, having refined his new lexicon, Sidney Felsen, cofounder of Gemini G.E.L., a printmaking workshop in Los Angeles, approached Guston about creating a new series of prints. Since Guston was in poor health at the time, Gemini transported aluminum lithographic plates and transfer paper to the artist's studio in Woodstock, New York, to allow Guston to work on the prints as he continued with other projects. Simple and crudely drawn, the imagery of these prints often came to the artist in the middle of the night. Spontaneous and quite personal, Guston's prints feature images of objects found in his studio—a chair, an easel, a set of paintbrushes—along with fantastic forms that defy easy interpretation.

In addition to the Gemini prints, this exhibition includes a series of photographs of Guston in his studio by Felsen, also a photographer and author of *The Artist Observed: Photographs by Sidney B. Felsen*. Gemini master printer James Reid will speak about his collaborations with Philip Guston and fellow modern American artists Ellsworth Kelly and Richard Serra at the Haggerty on Wednesday, February 15, at 6 p.m., followed by a reception at 7 p.m.

The Guston exhibition is funded with support from the Stackner Family Endowment Fund, the Emmett J. Doerr Endowment Fund, the John P. Raynor, S.J. Endowment Fund, the Haggerty Art Associates and the Wisconsin Arts Board.



Joan Mitchell
 American, 1925-1992
Sunflowers II (diptych), 1992
 4-color lithograph on white Rives BFK paper
 57 1/2 x 82"
 2011.16.6
 Museum purchase, partial gift of Mary and Michael J. Tatalovich
 Collection of the Haggerty Museum of Art

Recent Acquisition

The Haggerty recently received a gift from Mary and Michael J. Tatalovich of the print *Sunflowers II* by American painter Joan Mitchell. A self-described Abstract Expressionist, a devoted printmaker, and an expatriate since 1959, Mitchell began her unique approach to sunflowers in 1969 after moving from Paris to Vétheuil, near Giverny, where Monet lived and painted until his death. While often compared to Monet, Mitchell was more inspired by the French Post-Impressionist Paul Cézanne. She also clearly shared Vincent van Gogh's fascination with sunflowers and the French countryside. Mitchell considered sunflowers to be "like people"—deserving of empathy because their lives, while colorful and exuberant, are short. "If I see a sunflower drooping, I can droop with it," she explained, "and I draw it, and feel it until its death."

In the fall of 1992, after a hiatus of many years, the artist returned to the subject of sunflowers with renewed energy and focus despite being terminally ill. Mitchell made a series of pastels and then, after seeing the Matisse exhibition at The Museum of Modern Art, she spent over a week working with the master printmaker and publisher Ken Tyler at Tyler Graphics, Ltd. in Mount Kisco, New York. It was during this time that she produced *Sunflowers II*, a diptych formed of two highly calligraphic images of long curvilinear strokes and areas of color that are raw and messy. While her palette is limited—she used only blue, green, red, and black—the diversity of marks within the composition is not, and though her images from the series rarely resemble sunflowers, they capture the energy and movement of the natural world. Described as "fraught and beautiful works," Mitchell's sunflowers are among her most experimental and expressive works.



Lovis Corinth
 German, 1858-1925
Damenporträt (Portrait of the artist's mother-in-law), 1911
 Oil on canvas
 24 x 19 1/2"
 2000.41
 Museum purchase, The Mary B. Finnigan Art Endowment Fund
 Collection of the Haggerty Museum of Art

Another Look

In 2000, the Haggerty Museum of Art acquired an important painting by the German artist Lovis Corinth through the Mary B. Finnigan Art Endowment Fund. *Damenporträt* is an intimate portrait of the artist's mother-in-law, Hedwig Berend (1853-1930), painted on the occasion of her 58th birthday. Corinth was very fond of his mother-in-law, perhaps, in part, because she was only five years his senior. Whether it was because of their similarity in age or not, Corinth's attachment to her comes through in this painting. Of their relationship, the artist's wife, Charlotte, wrote; "Corinth and my mother used to sit in the evenings and chatter for hours about Bismarck and Lucca, about great actors of the past, and about the Imperial household and its traditions." Not only did they regularly discuss politics and world events, on several occasions Corinth asked his mother-in-law to be a model, and she readily obliged. The resulting portraits reveal Corinth's ever-present respect for, and appreciation of her.

This particular portrait of Hedwig Berend, produced in Berlin and dated April 26, 1911, is inscribed: "Lovis Corinth pinxit 26 April 1911 s/l Petermännchen zum Geburtstag," or "Lovis Corinth painted [this] April 26, 1911 [for] Petermannchen on [her] birthday." The name Petermannchen is fictitious; it combines the surname Petermann with the German word *mädchen*, meaning girl, or young woman. The artist first used this nickname to describe his wife, Charlotte, after she told him a tale about belonging to the highly regarded Petermann family. The intimacy between family members is expressed in Corinth's handling of paint. He carefully renders his mother-in-law's face, while allowing other passages, such as her dress and the background, to be more loosely painted. By the end of his career, Lovis Corinth, who painted portraits of his wife, son, and daughter as well, left over a hundred works featuring individual family members.

Works from the Finnigan Collection on View

January 18-May 20, 2012



Jean Fautrier
 French, 1898-1964
Vase of Flowers, 1927
 Oil on canvas
 24 x 19 3/4"
 92.19
 Museum purchase,
 The Mary B. Finnigan Art
 Endowment Fund
 Collection of the
 Haggerty Museum of Art

In January, the Haggerty will present select works from the permanent collection purchased with funds provided by the Mary B. Finnigan Art Endowment Fund. The exhibition will include paintings by Lovis Corinth, Jean Fautrier, Wifredo Lam, and Jacob Lawrence, among others. A longtime supporter and Friend of the Haggerty Museum of Art board member, in 1991 Mary Finnigan gave a major gift to the museum to establish the art endowment fund, enabling the museum to collect significant 20th-Century American and European artworks. Over the past twenty years, the Finnigan fund has brought 13 art gifts to the Haggerty collection.



John Stezaker
 English, b. 1949
Muse (Film Portrait Collage) VII, 2011
 Collage
 10 1/4 x 8 1/4"
 Courtesy of Friedrich Petzel Gallery,
 New York
 Photo: Alex Delfanne

John Stezaker Marriage

January 18-May 20, 2012

Marriage is an exhibition of nine "Film Portraits" made between 2009 and 2011 by the British conceptual artist John Stezaker (b. 1949). The artist mined boxes of old photographs, specifically vintage film stills and publicity shots of classic movie stars from Hollywood's Golden Age to create a new series of collages that are simultaneously whimsical, ironic and uncanny.

Like the Cubist artists before him, Stezaker is explicit about both his use of appropriated material and his method of construction. By carefully splicing an actor's face from a bygone era and then placing it over the portrait of another, he creates a caricature of the original personalities. In some cases, the artist combined a photograph of a man and a woman to create a "marriage"; in others, he uses two men, or two women. The latter collages describe his *He* and *She* series, which were a direct outgrowth of the original *Marriage* series.

Since the scale of each of the united portraits is similar, we read each collage as a unique face. Rather than an ordinary flat photographic representation, Stezaker's faces are dynamic. Amusing and clever, each image both complements and contradicts the historic portraits on which they are based. By playing with the scale, pose and character, not to mention the gender of the individuals represented, Stezaker gives his modern icons a truly surreal yet human quality.

The Stezaker exhibition is funded with support from the Wisconsin Arts Board.

On Friday, October 14, the Friends of the Haggerty gathered together at the Pilot House, Pier Wisconsin, for *An Evening in Paris*. The event featured French wines, hors d'oeuvres and coq au vin, silent and voice auctions, and a performance of French popular song by Carolyn Wehner. Prior to dinner, Marquette University President Scott R. Pilarz, S.J., presented the Kairos Award to Rosemary and Michael Cavaluzzi and Mary Ellen and Fred Muth for their outstanding service to the arts at Marquette and in Milwaukee. Betty Arndt and Ann Keiper served as Gala chairs.



Tom and Betty Arndt



Jamie and Ann Keiper



Jasmeet and Vinita Paul with Dave Ribbens



Chuck and Jean Holmburg



Michael and Rosemary Cavaluzzi,
 Rev. Scott R. Pilarz, S.J., Mary Ellen and
 Frederick Muth



Laura Martinez, Rory and Chris Foley



William and Janice Welburn,
 Anna Clair Gaspar, Gary Geisler,
 Mary Henke and George Gaspar



Wenzel and Amy Dvornik with
 Diep and Jason Graham



Jude and Nora Werra

Rojtman Grant Awarded to Support Annual Lecture

The Haggerty is the recipient of a \$150,000 grant from the Rojzman Foundation to fund the annual Marc and Lillian Rojzman Old Masters Lecture Series. The Rojzmans laid the foundation for the Haggerty's Old Masters collection with their gift of twenty Old Masters paintings given to Marquette University in the late 1950s. Highlights from the gift include Francesco Trevisani's *Saint Francis in Penitence*, and *Saint Julian of Toledo* attributed to Pere Girard. The annual public lecture, to be inaugurated in 2012, will feature nationally recognized art historians, art critics and collectors who specialize in Old Masters works, with the intention of expanding the visual arts conversation among Marquette students, faculty and staff, and members of the Milwaukee Community.

The Rojzmans moved to Milwaukee from New York in the late 1950s, when Marc Rojzman became President of J.I. Case Company, and they made their first gift of Old Masters paintings to Marquette while living here. After they returned to New York, in 1964, the Rojzmans donated to Marquette the fifteenth-century St. Joan of Arc Chapel, which had survived a fire on their Long Island estate after having been transported there from France in 1926. Mr. Rojzman died in 1967 and Lillian Rojzman Berkman continued to support the mission of the Haggerty with additional gifts. In the late 1990s, she provided a gift of modern American prints to the museum and, following her death in 2001, the Haggerty received an estate gift to establish an endowment fund in her name to support the museum's exhibitions and programs.

Current Tendencies II Workshops



Education intern Galia Basail-Mulcahy works with students from Central City Cyberschool of Milwaukee

In conjunction with the exhibition **Current Tendencies II Artists from Milwaukee**, the Haggerty offered a series of tours and hands-on workshops for 4th through 8th grade students from MPS and private schools during the fall 2011 semester. The workshops were based on the art of **Current Tendencies II** artist Luc Leplae, who spent seven years creating his autobiography in the form of comics. The museum offered ten workshops and served over 200 students. Participating schools included: The Alliance School, Central City Cyberschool, CrossTrainers Academy, Golda Meir School, MacDowell Montessori School and Shorewood Intermediate School. The workshops were funded by a grant from the Kathleen and Frank Thometz Charitable Foundation.

Haggerty Receives \$10,000 Grant from the Greater Milwaukee Foundation



Sylvia Peine instructs children during their Picasso Across Curriculum workshop in the museum

The Haggerty recently received a \$10,000 grant from the Greater Milwaukee Foundation for support of the 2011-2012 Picasso Across Curriculum (PAC) program. PAC is an outreach program for 1st through 8th grade students developed by the Haggerty in 2009. The point of departure for the project is the Haggerty's portfolio *Picasso-Guernica*, featuring 42 lithographs of the preliminary drawings for Picasso's masterwork. An accompanying in-depth curriculum guide provides teachers with a variety of ways in which the Picasso portfolio can be integrated into classroom curriculum. Students from Marquette's College of Education Art 2330 class (*Art Across Curriculum*) assist art educator Sylvia Peine with the presentations and workshops. The Picasso project, consequently, has the dual focus of training education students to integrate the visual arts into classroom curriculum while teaching elementary school students about the life and works of Pablo Picasso and associated subject matter.

Art Associates Welcome James Reid and Party at RedLine

In conjunction with the exhibition **Philip Guston Inevitable Finality, The Gemini G.E.L. Prints**, the Art Associates kick off 2012 with their sponsorship of the talk by James Reid, master printer for Gemini G.E.L., on Wednesday, February 15, at 6 p.m. at the Haggerty. Two days later, on Friday, February 17, at 6:30 p.m., the Associates will host their annual winter party, *Rolling Out @ RedLine* at RedLine Milwaukee, featuring a signature cocktail, appetizers and a print demonstration by James Reid. Tickets are \$25 in advance or \$30 at the door.

Time to Join the Friends of the Haggerty or Renew Your Membership

A Friends of the Haggerty Museum Membership allows you to support and engage with one of the Midwest's most innovative university museums. Support the integral teaching and learning role the Haggerty Museum of Art plays on the Marquette campus, in the Milwaukee community and beyond.

Join today. It's easy. Go to www.marquette.edu and click on Give Marquette, then click on Donate to Support Students. Designate: Haggerty Museum of Art. Or call 414 -288-7290.

Winter Newsletter Calendar

DECEMBER

23 / Fri - 25 / Sun

Christmas Weekend - MUSEUM CLOSED

JANUARY

01 / Sun

New Year's Day - MUSEUM CLOSED

09 / Mon

Friends of the Haggerty Board Meeting, Haggerty, noon

18 / Wed

Opens – **The Europeans Photographs by Tina Barney, Philip Guston Inevitable Finality, The Gemini G.E.L. Prints, John Stezaker Marriage, and Selections from the Mary B. Finnigan Collection**

25 / Wed

Gallery Talk, Tina Barney, Eckstein Hall, 6 p.m., reception to follow in the museum

FEBRUARY

15 / Wed

Conversation with James Reid, master printmaker, Gemini G.E.L., Los Angeles, Haggerty, 6 p.m., reception to follow

17 / Fri

Rolling Out @ RedLine - Haggerty Art Associates Party, 6:30-8:30 p.m., 1422 North 4th St.

MARCH

15 / Thurs

Early Music Now Performance and Conversation, Haggerty, 6 p.m.

APRIL

02 / Mon

Friends of the Haggerty Board Meeting, Haggerty, noon

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