

HAGGERTY ♦ MUSEUM OF ART
at Marquette University



WINTER 2013

News

Images of the Virgin Mary

January 16 – May 19, 2013

Images of the Virgin Mary is an exhibition of international works of art from the late fourteenth century to the mid-twentieth century. Based on the life of the Virgin Mary, the exhibition includes paintings, prints, and sculpture that illustrate the five major events of The Annunciation, The Nativity, The Flight into Egypt, The Pietà, and The Assumption and Coronation. Organized by theme, the exhibition creates a lively dialogue between artistic periods, medieval through Modern, and juxtaposes diverse styles and media. Spanning several centuries, this broad survey of Marian art allows viewers to consider the history and evolution of religious artmaking practices and to reflect on recurring iconography, or symbolic visual representations. The exhibition also highlights the myriad ways that artists have adapted and infused Marian imagery with their own historical perspectives, stylistic traditions, and cultural values.

Albrecht Dürer

German, 1471 - 1528

Assumption and Coronation of the Virgin

Plate 19 (of 20)

from *Life of the Virgin*

Woodcut

11 ½ x 8 ½"

56.10

Gift of Mrs. Otto H. Falk

Collection of the Haggerty Museum of Art

This exhibition and accompanying programs are sponsored in part by the Edward D. Simmons Religious Commitment Fund, the Frederick A. and Mary Ellen Muth Program Endowment Fund, the Friends of the Haggerty, the John P. Raynor, S.J. Endowment Fund, the Marc and Lillian Rojzman Old Masters Lecture Series Endowment Fund, the Marquette University Women's Council Endowment Fund, and the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

A public lecture, "The Virgin Mary in the Visual Arts," by scholar Melissa R. Katz is scheduled for Wednesday, March 20, 2013, at 6 p.m. in Eckstein Hall, with a reception to follow in the museum.



January 16 – May 19, 2013



Read Between the Lines: Enrique Chagoya's Codex Prints is comprised of editioned, accordion-folded artist books and the preparatory drawings and trial proofs created during their fabrication. The exhibition seeks to reveal how and why the codex format, made of *amate*, or bark, paper and read from right to left based on ancient Aztec, Mayan and Mixtec precedents, is a particularly successful artistic device for Enrique Chagoya.



The complexity of the codex printing process echoes the difficulty of the subject matter depicted therein: Each multipaneled print requires numerous plates, with a different strike for each color, and the artist often employs a variety of techniques, including lithography, woodcut, letterpress, and collage within a single work. Content varies and can simultaneously include satirical, multilingual visual references to contemporary and historical political discourse, ancient Mixtec iconography, American pop culture, and international art historical paradigms.

While ancient codices were designed as narrative documents, Chagoya eschews the strict linearity of the form, instead conflating diverse images to create intricate, richly layered objects that defy conclusive interpretation. The codex serves as the most effective medium for the artist's practice of "reverse anthropology," which questions the power structures that create dominant, normative cultures and seeks to address the complexity of cross-cultural identity.

This exhibition and accompanying programs are sponsored in part by the Friends of the Haggerty and the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts. Special thanks to exhibition lenders Jordan D. Schnitzer, the Jordan Schnitzer Family Foundation and Shark's Ink.

A public program featuring artist Enrique Chagoya in conversation with Dr. Jason Meyler, assistant professor in Marquette University's Department of Foreign Languages and Literatures, is scheduled for Wednesday, January 30, 2013, at 6 p.m. in Eckstein Hall, with a reception to follow in the museum.

Enrique Chagoya

American, b. Mexico, 1953

Escape From Fantasylandia: An Illegal Alien's Survival Guide (detail), 2011

Color lithograph with gold metallic powder

9½ x 80"

©Enrique Chagoya 2011. Photo: Bud Shark

Courtesy Shark's Ink., Lyons, CO

Enrique Chagoya

American, b. Mexico, 1953

El Regreso del Canibal Macrobiótico

(*The Return of the Macrobiotic Cannibal*), 1998

Accordion-folded artist's book, sixteen-color lithograph

and woodcut on amate paper and chine collé

7½ x 92"

©Enrique Chagoya, 1998. Photo: Bud Shark,

Courtesy Shark's Ink., Lyons, CO

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Perimeter is a photography-based project aimed at capturing a contemporary portrait of Lake Michigan by photographing everyday people whose lives are closest to it. Miyazaki photographed a diverse group of individuals who all have connections to the lake: residents, beachgoers, scientists, dock workers, environmentalists, artists, community leaders, commercial fishermen, ferry captains, boat builders, and surfers.

The majority of these portraits were made during a two-week, 1,800-mile drive around the lake's perimeter. Miyazaki traveled with a portable studio, constructed with PVC pipe and black velvet, which he set up on beaches and in parks, on boat docks and in backyards. Sometimes he photographed groups of individuals in the same location, and other times he set up to photograph just one person. There were some specific, compelling subjects he identified in advance, but most in the project are people he simply met while traveling, and always within eyeshot of the lake.

This exhibition and accompanying programs are sponsored in part by the Friends of the Haggerty and the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts. A public gallery talk by Kevin J. Miyazaki in conjunction with Slow Art Day is scheduled for Saturday, April 27, 2013 at noon, in the museum.

Kevin J. Miyazaki
American, b. 1966
From *Perimeter*, 2012
Digital C-prints
Dimensions variable
Courtesy of the artist

Director's Circle Opportunities

In addition to the annual Director's Circle Dinner hosted by Director Wally Mason and scheduled for June 4, 2013, the Friends of the Haggerty recently expanded special benefits for members who give at the Director's Circle and above. This past October, Director's Circle members participated in a behind-the-scenes tour of the Chipstone Foundation. Additional 2013 Director's Circle programs include the talk, "Collecting Demystified: Everything You Ever Wanted to Know About the Art Market," by Leslie Hindman, Leslie Hindman Auctioneers, on January 15, at 6 p.m., followed by an optional dinner at a local restaurant, and a tour of the Ellsworth Kelly exhibition at the Madison Museum of Contemporary Art on Saturday, April 20, at 5 p.m., led by Richard Axsom, MMoCA curator, followed by dinner at Fresco. For more information call 414-288-7290.



Chipstone Foundation Executive Director Jon Prown hosts a private tour for Friends of the Haggerty Director's Circle members

EDUCATION Marquette, UWM, and MIAD Classes at the Haggerty

The Haggerty's freedom-related exhibitions provided valuable, thought-provoking lessons for numerous Marquette classes, from Health Sciences, to English, to Communications. Thirty-six Marquette classes, comprised of 876 students, took place in the museum.

MIAD students also benefited from the museum's exhibitions. The entire sophomore class, of nearly 200 students, visited the Haggerty on November 7 to see all of the exhibitions and hear presentations by Lynne Shumow (curator of education), Emilia Layden (interim associate curator), and Jon Prown and Claudia Mooney of the Chipstone Foundation.

The Haggerty also collaborated with UWM, presenting an outreach lecture for 250 Art Survey students by *Thenceforward, and Forever Free* artist Elisabeth Subrin.



Marquette communication students work on a content analysis assignment



Student in Picasso Across Curriculum program

During the 2012-13 school year, the Haggerty's *Picasso Across Curriculum* program will provide over 70 workshops, serving approximately 2,000 students. This outreach program for 1st through 8th grade students uses the Haggerty portfolio *Picasso-Guernica* as a point of departure to explore Picasso's life and works. An online, in-depth curriculum guide provides teachers with a variety of ways in which the Picasso portfolio can be integrated into a variety of classes. The *Picasso* project has the dual focus of training Marquette education students to integrate the visual arts into classroom curriculum while teaching elementary school students about Pablo Picasso and associated subject matter. This project is funded by the Mary L. Nohl Fund of the Greater Milwaukee Foundation.



Image from Water Across Curriculum program

By popular demand, the Haggerty will add *Water Across Curriculum* as a new workshop offered to area schools beginning in 2013. A variety of paintings, prints and photographs from the Haggerty's permanent collection, featuring images of water, serve as the focal point for the workshops. Portraits of people living in Milwaukee and around Lake Michigan by local photographer Kevin J. Miyazaki have also been incorporated into the project. Like *Picasso Across Curriculum*, *Water Across Curriculum* is accompanied by an in-depth curriculum, available online via the Haggerty's website. This project is also funded by the Mary L. Nohl Fund of the Greater Milwaukee Foundation.



Daniel M. Soref Learning Commons in the Golda Meir Library at UWM

During the 2012 fall semester, artworks created by students from the Bruce-Guadalupe Community School at Haggerty workshops were on display in the Daniel M. Soref Learning Commons in the Golda Meir Library at UWM. The works were created during the summer of 2008, when Milwaukee artist and UWM lecturer Raoul Deal conducted workshops for children from Bruce-Guadalupe School (grades 4-8) at the Haggerty Museum. The workshops were inspired by the exhibition *Caras Vemos, Corazones No Sabemos (Faces Seen, Hearts Unknown: The Human Landscape of Mexican Migration)*. Workshop participants, most from families of recent Latino immigrants, told of their own family's immigration experiences and made mixed media depictions of the events they investigated.

In conjunction with the *Thenceforward* exhibition and as part of the Curtis L. Carter Art and Social Change Lecture Series, critically acclaimed filmmaker and artist Elisabeth Subrin presented the lecture *Recreating Missing Histories* on October 24, 2012. Her work has been presented widely in solo and group exhibitions and screenings in the United States and internationally.



Elisabeth Subrin

The Haggerty also presented a conversation with *Thenceforward* artist Michael Ray Charles and Dr. Travis L. Dixon on November 8, 2012. Charles's provocative paintings shed light on the creation and perpetuation of African American stereotypes created by advertising and popular culture. Dr. Dixon, of UCLA's Department of Communication Studies, is a media effects scholar dedicated to investigating the prevalence of stereotypes in the mass media and the impact of stereotypical imagery on audience members.



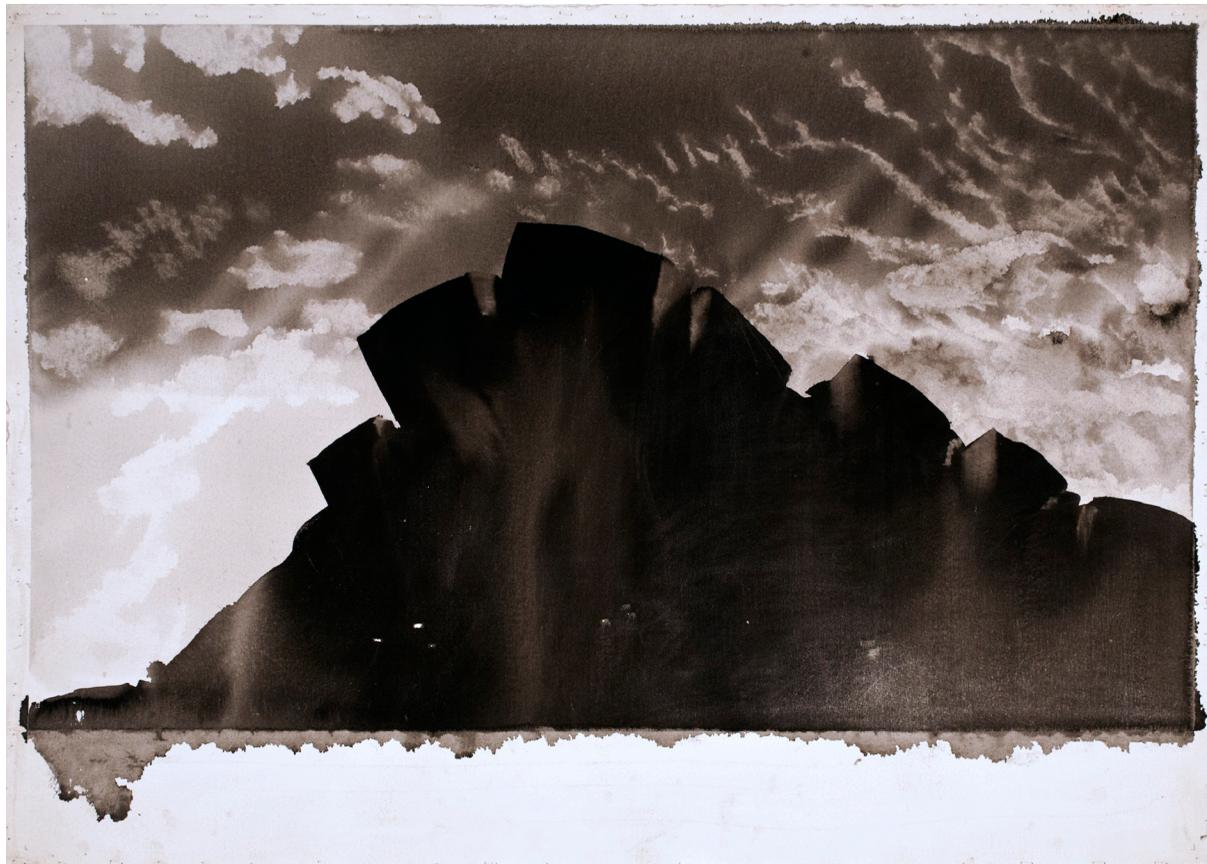
Michael Ray Charles and Travis L. Dixon

During fall 2012, The Haggerty offered a series of 10 tours and hands-on workshops for 1st through 8th grade students from MPS and private schools including: CrossTrainers Academy, Prince of Peace School, MacDowell Montessori School, Lloyd Barbee Montessori School, and Urban Day School. The free workshops were made possible with support from the Kathleen and Frank Thometz Charitable Foundation.

In spring 2013, the Haggerty will collaborate with SHARP Literacy, Inc. to present 10 tours and workshops, serving 250 1st graders from MPS, charter, and parochial schools. The tours/workshops will merge SHARP's bee/pollination curriculum with science-based lessons derived from the Haggerty's spring exhibitions about water.



Recent Acquisition



Although best known for his large-scale figurative paintings, Alfred Leslie (American, b. 1927) has worked in a variety of styles, including pictorial realism and abstract expressionism, and employed numerous media, including oil paint, watercolor, photography and film, to realize his projects. To describe Leslie as peripatetic is apt; his career has been punctuated by both physical and psychological stops and starts, leading to an artistic practice informed by movements from and between one place, concept or medium, to another.

On October 17, 1966, Leslie's studio-home burned, destroying almost all of his possessions and artistic output.¹ His devastating personal loss, as well as the death of his close friend and collaborator, poet Frank O'Hara, provided fertile ground for artistic inspiration. While working on *The Killing Cycle*, a series of paintings that reconstructed the beach scene car crash that ended O'Hara's life, Leslie began producing grisaille, or black and white, landscape watercolor studies of the skies he viewed from his East Hampton rental. The use of this limited palette signaled a return to earlier monochromatic work and eventually led to his interest in developing a larger group of landscape paintings.

Leslie decamped to California to pursue this project, with limited success, and was on his return road trip to New York when he was struck by a peculiar landscape visible from his car. Just outside of Laguna, NM, a colossal stone pile, with a few trailers scattered at its base, jolted Leslie, who later described his encounter with these backlit boulders as an epiphany. With funds from the Heller Art Acquisition Fund and James K. Heller Art Acquisition Endowment, the Haggerty Museum of Art acquired three watercolors, two titled *Outside Laguna, NM, 1978/1981*, and one titled *Trailers Outside Laguna, NM, Route 40, 1978/1981* that Leslie created in response to this site, which would become the point of departure for an entire body of work titled *100 Views Along the Road*.

Leslie continuously revisited this favored boulder-trailer composition to determine both the formal methods of production and conceptual underpinnings for the series as a whole. In immediate response to the sublime western scene, Leslie began driving around the boulders and drawing them from different vantage points. He recalled Marcel Duchamp's *Nude Descending a Staircase*, which captured a succession of stop-motion images in one canvas, and intended

to construct an idealized landscape by condensing multiple views of a single scene into one work.

His concept of "landscape as myth" was refined after Leslie returned to his studio and considered the black and white watercolors he had created as preparatory works for *The Killing Cycle*.² By merging his Laguna sketches into a composite of many angles, and then inserting the monochromatic East Hampton skies as backgrounds for the Laguna rocks, Leslie introduced another layer of complexity. Further, Leslie questioned the veracity of pictorial realism by intentionally making visible the bands of white paper, staple marks, and drips left by the act of making his invented-landscape watercolors, even occasionally inserting a fictional moon to rupture the illusion.

Each of these subversive devices causes the viewer to reconcile what they think they see and what is actually there, that is, to comprehend that the painted sky is just paint. Leslie's interest in perception vs. reality informed his decision to use limited materials—the color black, water, a single brush and paper—so as not to distract from the pure information presented in each composition. The watercolors are skillfully executed, with extreme shifts between dark and light, as well as subtle tonal shifts, presented simultaneously within a single work.

Leslie's mastery of the medium necessitates slow, considered looking; the images can sometimes be perceived as prints or photographs, but the detailed nuances of atmosphere and light emerge after close study. Leslie has suggested that light, particularly its ability to allude to the passage of time and movement, interests him most. The three *Outside Laguna, NM, 1978/1981* watercolors now owned by the Haggerty are exceptional illustrations of how "events of light, depicted sequentially, express transience."³ Not only are these important foundational works for the series *100 Views Along the Road*, but they also represent a significant moment in the career of an artist who embraces and celebrates the liminal.

¹The narrative and timeline of events is based on Alfred Leslie's introductory essay for the following publication. Alfred Leslie, "Our Luminous Paradise," in *100 Views Along the Road: Watercolors by Alfred Leslie* (New York: Timken Publishers, Inc., 1988), 5-10.

²Ibid., 6.

³Ibid., 10.

1
Alfred Leslie
American, b. 1927
Trailers Outside Laguna, NM, Route 40, 1978/1981
Watercolor on paper
29¾ x 41 7/8"
2012.10.1
Museum purchase, Heller Art Acquisition Fund and James K. Heller Art Acquisition Endowment
Collection of the Haggerty Museum of Art

2
Alfred Leslie
American, b. 1927
Outside Laguna, NM, 1978/1981
Watercolor on paper
14 x 20"
2012.10.2
Museum purchase, Heller Art Acquisition Fund and James K. Heller Art Acquisition Endowment
Collection of the Haggerty Museum of Art

3
Alfred Leslie
American, b. 1927
Outside Laguna, NM, 1978/1981
Watercolor on paper
14 x 20"
2012.10.3
Museum purchase, Heller Art Acquisition Fund and James K. Heller Art Acquisition Endowment
Collection of the Haggerty Museum of Art

Fall Gala

On Saturday, September 15, over 200 Friends of the Haggerty gathered together at Marquette University Law School's Eckstein Hall for an evening in celebration of the visual arts. The party began with cocktails and hors d'oeuvres alongside a silent auction in the Tory Hill Cafe. Prior to dinner in the atrium, Marquette University Provost John Pauly presented the Kairos Award to Lois Ladish for her outstanding service to the arts at Marquette and in Milwaukee. During dessert, Emcee Jim Peck served as auctioneer for the voice auction and FUNDA, and raised funds for the Haggerty's educational outreach programs. Sue Andrew, Kay Austermann and Peg Schaaf cochaired the event.



Kairos Award Recipient Lois Ladish enjoys the evening with her family



Friends Board Member Sharon Kerry-Harlan and Randall Harlan



Gala Chairpersons Sue Andrew, Kay Austermann, and Peg Schaaf



Tom and Betty Arndt with Jean and Charles Holmburg



Friends Board Member Dave Ribbens with William and Janice Welburn



Mary Ladish Selander, Lois Ladish, Margaret Exner, and Bill Ladish



Mike Gousha, Lynn Sprangers, Julie Tolan, and Mark Wiesman



Bob and Barb Whealon, Wally Mason, and Jerry Kostner



Emilia Layden, LaVerne Casella, Mary Jo Layden, and Chris Layden

Membership Matters

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! Join online at muconnect.marquette.edu/haggertyfriends or download a printable form at marquette.edu/haggerty/documents/Membership_Matters.pdf. You can always call 414-288-7290 and speak with our friendly staff to join over the phone.

Winter 2013 Calendar

DECEMBER

22 / Saturday

Closes - **Thenceforward, and Forever Free; The Freedom Project: Text/Context; and Freedom Of/For/To** Photography from the Permanent Collection

23 / Sunday - 31 / Monday

Museum closed for exhibition installation

JANUARY

01 / Tuesday - 15 / Tuesday

Museum closed for exhibition installation

14 / Monday

Friends of the Haggerty Board Meeting, noon, in the museum

16 / Wednesday

Opens - **Dark Blue** The Water as Protagonist; **Images of the Virgin Mary; Read Between the Lines** Enrique Chagoya's Codex Prints; and **Perimeter** Photographs by Kevin J. Miyazaki

18 / Friday

Gallery Night - museum open until 9 p.m.

30 / Wednesday

Enrique Chagoya conversation with Jason Meyler, 6 p.m., Eckstein Hall, reception to follow in the museum

FEBRUARY

12 / Tuesday

GROW with Marquette tour of **Dark Blue** The Water as Protagonist and **Images of the Virgin Mary**, noon, meet in the museum lobby

14 / Thursday

In a Lonely Place lecture by Gregory Crewdson, 5 p.m., Eckstein Hall, reception to follow in the museum

MARCH

20 / Wednesday

Marc and Lillian Rojzman Old Masters Lecture *The Virgin Mary in the Visual Arts* by Melissa R. Katz, 6 p.m., Eckstein Hall, reception to follow in the museum

23 / Saturday

Print conference gallery talk with Emilia Layden, 1 p.m., in the museum

APRIL

08 / Monday

Friends of the Haggerty Board Meeting, noon, in the museum

27 / Saturday

Slow Art Day gallery talk by Kevin J. Miyazaki, noon, in the museum

MAY

19 / Sunday

Closes - **Dark Blue** The Water as Protagonist; **Images of the Virgin Mary; Read Between the Lines** Enrique Chagoya's Codex Prints; and **Perimeter** Photographs by Kevin J. Miyazaki

20 / Monday - 31 / Friday

Museum closed for exhibition installation

JUNE

01 / Saturday - 04 / Tuesday

Museum closed for exhibition installation

04 / Tuesday

Director's Circle Dinner, 6 p.m., in the museum

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