Q: What sparked your interest in inviting artist Keith Haring to paint the construction fence. Did you have a sense of what a significant step that would be for the museum? What was the response on campus and in town to his participation?

Response
Re Keith Haring, I had seen Haring’s works in the subway walls of New York and thought it would be interesting to see a work of Haring on the construction fence of the Museum under construction. I telephoned him in New York to invite him to do a work on the construction wall of the museum while the work on the construction was taking place. He found the idea of interest and agreed to participate. He came to Milwaukee and began the process which took the better part of 4 days. Meanwhile hundreds of students and people from the community stopped by after it was featured in the media. I told him we did not have much money to pay. He asked only the cost of his travel from NY days of his visit. The only condition that he set was that the piece remain in the Museum Collection and that it never be sold. Student from the Student Fine Art Group primed the fence and they and others from the community and university were present during Haring’s work on the piece.

Q. How was the opening of the Museum Celebrated?

Response:
The opening events for the museum included a series of lectures by leading scholars including Rudolf Arnheim (psychology of art), Arthur Danto (philosophy of art), Selma Jeanne Cohen, (dance), and other noteworthy scholars. These events helped to bring national attention to the opening.

Q. What other activities were underway during this time in terms of gathering and managing the collection, preparing to administer a museum, plan for exhibitions and programs? Who did you consult with regarding these things?

Response
- Acquisitions were received before, during and following the opening and were reviewed with the advice of outside auction or museum professionals in New York and elsewhere.
• Research and publication of a Haggerty Museum Catalog of the entire collection produced information to help document the existing collection in 1984 and provide information for users.

• A network of contacts with museum professionals and art galleries mainly in New York, London, and Paris gave valuable clues to establish the aims with respect to collection building. Among these contacts were the Morgan Library and the Museum of Modern Art in New York, , Musee d’ Art Paris. Consultation with New York Galleries and others in Paris and London made accessible works of art for exhibitions.

Q. What was it like to run a new museum during the first couple of years after opening? What surprises and challenges did you encounter and what successes come to mind?

Response
The first two years were exciting. Gathering and managing a qualified staff to carry out the mission after the art was transferred to the museum was a major task.

• Establishing the Friends of the Haggerty Museum launched with a concert with musician Peter Buffett, supported by the Marquette Woman’s Council.

• Establishing good working relations with Milwaukee and other Media.

• Deciding what art works to place in which areas of the gallery spaces. The aim was to devote space to the Permanent Collection and create exhibitions reflecting both contemporary and traditional art. At the time the museum did as many as eight special exhibitions each year.

Q. How did you learn to run a museum? Did your experience at the Getty Museum directors training program impact your work in terms of planning and moving ahead in the areas of collection management, exhibitions, educational programs, development, etc.? Was there any particular area that was most challenging?

Response
My participation in the Museum Management Program of the Getty Foundation in Los Angeles provided training in museum management focused on problems that arise in such a
practice. It offered in depth training by a staff of nationally prominent museum professionals and established a network for follow up contacts.

Q. The Friends of the Haggerty support group was established within a year of the museum’s opening. How important was that group to success of the Haggerty during your time as director?

Response
The Friends of The Haggerty Museum was and remains essential for the success of the museum. It offers a vital source of financial support to the Museum’s educational and exhibition programs. The Friends offer an essential link to the community beyond the University.

Q. What were some of the most important and/or your most favorite of the exhibitions organized during your tenure at the museum? What impact did they have? What specific kinds of art or themes that were explored in the exhibitions?

Response
“Romanticism and Cynicism in Contemporary Art,” 1986
This exhibition was seen at the time as a concluding commentary on the New York East Village Art Movement of the Mid 1980s. It was researched on site in the East Village with the aid of artists and Art Galleries that had participated in the art of this period.

“Watts: Art and Social Change in Los Angeles 1965-2002.” An exhibition of Los Angeles African American artists of the post Los Angeles riots era. This exhibition provided an examination of the arts in Los Angeles following the Watts Riots. The exhibition was developed with the participation of African artists and cultural leaders who were actively engaged in the follow-up of the Los Angeles riots. The exhibition explores for the first time some aspects of the state of African American artists following the Watts riots.

Wifredo Lam, Cuba’s most important contribution to Modern art, brings to attention both the Latino Culture but also important connections to European Modernism. Lam’s paintings at the time of the Haggerty Exhibition had never had a solo exhibition in the USA. Since the Haggerty exhibition Lam has had exhibitions in Paris and Madrid. Traveled to the Latin American Museum in Long Beach, the Miami Art Museum, and the Dali Museum in Florida.

Jean Fautrier
Jean Fautrier is an important French Twentieth Century artist. This exhibition was organized in conjunction
With the museums at Harvard University and Columbia University.

**How did you understand the educational mission of the museum, and did that understanding change during your time there?**

**Response:**
The educational mission of the Museum from the beginning was to make the museum and its' resources available to faculty and students at Marquette, MIAD, public and private school classes in the area. A faculty committee was formed with regular meetings to gather information and to implement campus-based museum participation.

**What do you think the impact of the museum has been on the campus?**

**Response**
The Museum’s presence, alongside the Marquette Theatre has establishes a focus for the arts and a gathering place for arts events and gatherings for students, faculty and staff. Before the establishment of the Museum there did not exist a face for the arts on the campus. Faculty see the Museum as a resource for extending classroom teaching resources as well as a place to enjoy and learn about art.

**From the time of planning for the creation of the museum, the aim was that the museum be a resource for the city and region, as well as for the campus. What kinds of outreach did you initiate to make that happen?**

**Response**
The Haggerty Museum offers free access to all visitors from the Milwaukee Community and beyond. Early on other schools in the Milwaukee area became a part of the Museum’s audiences, Free admission was an on-going invitation to the community. Projects: education collaboration with Milwaukee Public and Private Schools.

Exhibitions featuring African American and Latino Artists were promoted to address various cultural audiences. One of the exhibitions was focused on Jewish artists with Wisconsin connections. Others featured exhibitions of Black artists from the community. A steady flow of media outreach was another link to the community.

**The Haggerty Museum has a reputation locally, regionally, nationally and internationally. How did you and specific exhibitions and programs help generate that awareness?**

**Response**
My work included regular visits to make contact with the art world in New York, London, Paris, Chicago, China and elsewhere to meet and establish relations that would make art and information and art loans accessible for use at the Haggerty Museum. The art world in New York and elsewhere was aware of and respected the exhibition program of the Museum. This was established in part thru consulting museum and gallery professionals in planning exhibition and securing loans of art. Similarly, participation in the Conferences and meetings of the Museum Professional was a useful resource for establishing the identity and programs of the Haggerty Museum. Contacts with art donors was part of the project for creating the image of the Haggerty Museum as one of the leading University Museums.

Q. While serving as Director of the Haggerty Museum you actively were involved in several national and international organizations related to dance and aesthetics. How did you manage these involvements while running a museum with a full exhibition and educational programming schedule?

Response
How did I manage the multiple involvements? These were opportunities that needed implementation, and things that I enjoyed being a part of. Participation in the various projects helped to create awareness and opportunities for furthering the activities of the museum and Maquette University. It never occurred to me that doing these things might be too much. Energy and effort are always there.