

HAGGERTY ♦ MUSEUM OF ART
at Marquette University

AIR FORCE

SPRING/SUMMER 2012

News



Selections from the Mary and Michael Tatalovich Collection

June 6-August 5, 2012

Significant gifts by dedicated patrons have often been the building blocks of museum collections. The decision by Michael and Mary Tatalovich in 2010 to gift the entirety of their growing collection of 88 large-scale American prints to the Haggerty affirmed the museum's focus on works on paper as well as strengthened the holdings of postwar works by significant American artists who took advantage of the print renaissance of the 1970s and '80s. The gift of the Tatalovich collection will be celebrated by the museum with the exhibition **Selections from the Mary and Michael Tatalovich Collection**, June 6-August 5, 2012.

Elizabeth Murray

American, 1940 - 2007

Shack, 1994

Lithograph

65 x 51 x 3"

T001.0031

Promised gift of Mary and Michael J. Tatalovich

Collection of the Haggerty Museum of Art

Their first Tatalovich print gift to the Haggerty in 1997 of *Leg* by Jasper Johns marked the beginning of a partnership that has included an exhibition, *From Warhol to Bartlett* in 1998, and subsequent gifts and loans to augment other projects undertaken by the museum. This postwar collection includes many exemplary works by seminal Pop and Minimal artists, alongside exciting works by newer artists. Given the number of pieces in the collection, this exhibition will focus heavily on works that were acquired after 1998 during which time the collection has grown by 50 percent, and on earlier acquisitions that were not included in the 1998 presentation.

Common to the collecting habits of the Tataloviches' is the tendency to acquire multiple works by an artist. The couple has long been attracted to the pop sensibilities of James Rosenquist, acquiring their first work *Strawberry Sunglasses* in 1974; their most recent acquisition is *The Xenophobic Movie Director or Our Foreign Policy* from 2011 which the artist recently completed at the print workshop, Gemini G.E.L. The number of works by that artist now totals eight. Ellsworth Kelly is another artist well represented in the collection, with eight works from 1972 through 2005, presenting the artist's signature primary forms in a host of iterations. It is interesting to note that Kelly focuses on simple flat forms emphasizing the subtleties of shape, while Rosenquist is engaged in the manifestation of multiple popular images intertwined together in often eye-popping configurations. The Tatalovich Collection overall is a testament to an insatiable thirst and ongoing desire to challenge the eye and the mind through works that pose questions on every inquiry.

cover

James Rosenquist

American, b. 1933

F-111 (South, West, North, East) (detail), 1974

Lithograph and screenprint

36 x 290"

2011.21

Museum purchase, the Mary B. Finnigan Art

Endowment Fund

Collection of the Haggerty Museum of Art

The exhibition will open with a talk by print specialist Richard H. Axsom. The author of several publications, including catalogue raisonnés on Ellsworth Kelly, Frank Stella, and Claes Oldenburg, Axsom is currently Curator of Collections at the Madison Museum of Contemporary Art. He will speak at the Haggerty Museum on Wednesday, June 6, at 6 p.m., reception to follow. This exhibition and accompanying programs are sponsored in part by the Joan Pick Endowment Fund and the Friends of the Haggerty.

Mark Ruwedel Dusk

June 6-August 5, 2012



Mark Ruwedel's *Dusk* presents eight black-and-white images that capture the degraded, fringe spaces of the high desert in Southern California. The photographs describe a landscape of simultaneous development and decay. Ruwedel chooses to photograph those houses that seem to be either once inhabited or incomplete constructions. Yet most of these houses occupy a middle zone, where the viewer is perplexed and left wondering if the homes and their possible inhabitants are coming or going, generative or degenerative. Photographed at dusk, the images record an atmosphere that is melancholic and sublime.

Ruwedel's primary interest has been to capture the American West as a palimpsest of cultural and natural histories. While his series *Westward the Course of Empire* reveals abandoned railway paths through the West, his series *Ice Age* depicts sites that merge indigenous inhabitation with a geological sense of time. With the photographs found in *Dusk*, that sense of historical time seems to have collapsed. No longer do we find in Ruwedel's images the traces of a distant past, but the imminence of ad hoc construction and the detritus left in its wake.

The eight works in this exhibition were acquired by the museum in 2011/12.

This exhibition is sponsored in part by the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

Mark Ruwedel

American, b. 1954

Dusk #22 (Antelope Valley #247), 2009

from *Desert Houses*

Gold-toned gelatin silver print

8 x 10"

2011.13.2

Museum purchase, Heller Art Acquisition Fund

Collection of the Haggerty Museum of Art

June 6-August 5, 2012



Fourth of July, Chinatown, Little Italy

New York City 1981

Thomas Frederick Arndt

On the night of July 4, 1981, photographer Tom Arndt came upon what he referred to as a “wall of sound” as he entered New York City’s Little Italy and Chinatown. He saw garbage cans doused in gasoline, set aflame and exploding with fireworks as people ran through the rain-soaked streets. The series of photographs Arndt took that evening capture the intensity of the night’s celebration of Independence Day, while simultaneously emitting a strange disconnect from the specifics of time and place. The photographs have an uneasy resemblance to contemporary images of urban warfare and ask the viewer to reconcile the duality of celebrating freedom versus fighting for freedom.

Tom Arndt

American, b. 1944

July 4th, Little Italy, NY 05, 1981

Gelatin silver print

16 x 20"

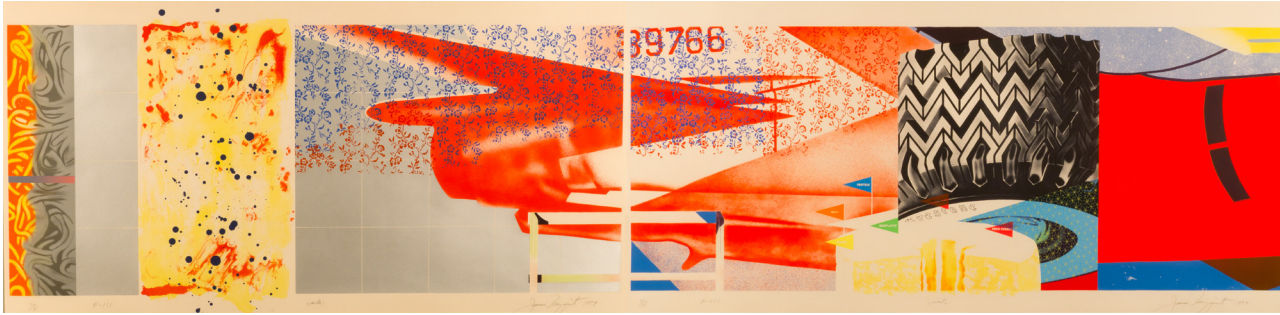
Courtesy of the artist

This exhibition is sponsored in part by funds from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

Dinner and a Show

The Friends of the Haggerty and the Haggerty Art Associates are joining with the Friends of Theatre to host a buffet dinner in the Haggerty prior to the performance of *The Comedy of Errors* in the Helfaer Theatre on Friday, April 20. Guest Director Maureen Kilmurry will talk with dinner guests about the production. Dinner is at 6 p.m. and the performance is at 7:30 p.m. \$45 per person for dinner and show, \$30 per person for dinner only. Space is limited. For information, call 414-288-7290.

Recent Acquisition



Acquired by the Haggerty at the end of 2011 with funds from the Mary B. Finnigan Art Endowment Fund, *F-111 (South, West, North, East)* is one of James Rosenquist's seminal works on paper. Created nearly a decade after the artist's painting of the same name, the print consists of four sections, but it always reads as one. The unifying feature is the image of an F-111, the U.S. Air Force fighter-bomber designed by General Dynamics in the early '60s. The artist described this plane, known also as the Aardvark and dogged with problems, as both "brand new" and "obsolete" at the time of its release.

Images of everyday products cover large areas of the plane, which acts like a skewer collecting objects of consumerism along its fuselage. Inspired by what he called the "world of supermarket junk and plenty," Rosenquist often collages parts of glossy magazine advertisements to create his compositions, which he then scales up into monumental works, like the billboards he painted as a young man. For *F-111*, the canned spaghetti came from a magazine layout, and the hair dryer appeared in a 1965 Coca-Cola ad featuring two women at a salon. These consumer pictures are also formal devices. They serve as "counterpoints to the unremitting horizontal of the plane."

Another Look



Unknown Artist

Dutch, 17th century

St. Jerome

Oil on panel

9 1/4 x 8 1/2"

64.33

Gift of Mrs. William P. Hayes

Collection of the Haggerty Museum of Art

This intimate portrait of the fourth-century monk Jerome shows him as both a penitent and scholar. According to tradition, after a vision in which he was chastised for his pagan studies, Jerome retreated to the Syrian Desert where he lived the life of a hermit devoted to scripture. He translated the Old Testament from Hebrew and the New Testament from Greek into Latin while also writing numerous commentaries and letters. Since Jerome is best known for his Latin translation of the entire Bible (the Vulgate), he is often shown at a makeshift table or desk. Here, he is composing text, which reads "*Semper videtur vox illa resonare in auribus meis. [Surgi] te mortui*" and translates to "That cry always seems to resound in my ears. [Arise], you dead!"

It was common for seventeenth-century artists, known as Caravaggisti, or followers of Caravaggio, to create dramatic representations of individual saints and Biblical scenes. Here, with a look of alarm, Jerome has turned away from his work, having been interrupted by the sound of an angel trumpeting. This musical call to judgment is said to have first occurred in a dream. It inspired Jerome to give up his pursuit of classical literature to devote himself to Christian texts and asceticism.



Though Rosenquist's powerful, yet disjunctive arrangement of images is partly inscrutable, and he claimed no explicit narrative, the placement of specific elements links the military-industrial complex (represented by the *F-111*) with household products and consumer goods. A mushroom cloud and beach umbrella, for example, appear above the word FORCE on the nose of the plane. The Firestone company, which manufactured widely available automobile tires while also specializing in landing gear for the military, also makes an appearance. The young girl appears to be the pilot of the craft. Under a warhead-shaped helmet, she sits where one would expect the cockpit of the plane to be. With her blond hair and congenial smile, the child would epitomize wholesomeness if not for what look like burns to her face. This disturbing feature, not apparent in the original painting, together with the star on the fuselage that evokes the North Korean flag, are details mentioned by the artist when talking about this print, which is a complex reflection of American society in the 1960s and early '70s.

James Rosenquist
American, b. 1933
F-111 (South, West, North, East), 1974
Lithograph and screenprint
36 x 290"
2011.21
Museum purchase,
the Mary B. Finnigan Art
Endowment Fund
Collection of the Haggerty
Museum of Art

James Reid in Residence



James Reid leads a workshop for Marquette students at RedLine Milwaukee

In conjunction with the exhibition *Philip Guston Inevitable Finality, The Gemini G.E.L. Prints*, the Haggerty Museum and RedLine Milwaukee recently hosted a weeklong residency for James Reid. Reid is the manager and master printer at Gemini G.E.L. in Los Angeles, an artists' workshop and publisher of limited edition prints and sculptures. During his thirty years at Gemini, Reid has printed or fabricated over 650 print and sculpture editions. Among his collaborators are John Baldessari, David Hockney, Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Elizabeth Murray, Bruce Nauman, Robert Rauschenberg, Ed Ruscha and Richard Serra. While in Milwaukee, Reid led printing workshops for the RedLine teens and resident artists, and Marquette, Alverno and MIAD students. He also presented a lecture at the Haggerty (*Ink on Paper-How it Gets There*) and printing demos at RedLine. All of the James Reid events were sponsored by the Haggerty Art Associates.

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Director's Tea and Tour

The Friends of the Haggerty Museum of Art and the Marquette University Women's Council enjoyed a *Tea and Tour* lead by museum Director Wally Mason on Wednesday, January 18, 2012, the opening day of the Spring 2012 exhibitions **The Europeans** Photographs by Tina Barney; **Philip Guston** Inevitable Finality, The Gemini G.E.L. Prints; and **Selections from the Mary B. Finnigan Collection**.



Strategic Plan Underway

The Haggerty Museum of Art is engaged in a strategic planning process during the first few months of 2012. The purpose of the strategic plan is to identify key areas for growth over the next five years and to develop an implementation plan. The first step in the process took place on Tuesday, February 28, during a World Café session. Stakeholders representing a mix of Marquette students, faculty and administrators, Friends of the Haggerty board members, Marquette University Women's Council members, and Milwaukee artists, curators, arts educators, arts writers and collectors met to discuss the Haggerty's past efforts and future opportunities. The Strategic Planning Committee will review the results of that event and begin work on the draft of a Strategic Plan with the expectation of completing that document by June.

Join the Friends of the Haggerty or Renew Your Membership

A Friends of the Haggerty Museum Membership allows you to 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. You can also call 414-288-7290 to join by phone.

Spring Benefit in the Third Ward, June 19

The Friends of the Haggerty Spring Benefit will be held in the distinctive Third Ward condos of Sue and Russ Darrow and Gary LaCourt on Tuesday, June 19, 6 p.m. Guests will be treated to heavy hors d'oeuvres by Charles Catering, Inc. and a specialty bar featuring Bloody Marys and Vodka tonics, beer and wine. The 2012 Spring Benefit chairs are Jodi Eastberg, Wendy Slocum, and Rev. Fred Zagone. Join the Friends for a late spring/early summer party in Milwaukee's premier downtown neighborhood. \$100 per person, \$50 for Art Associates. For more information, call 414-288-7290.

University Classes at the Haggerty

The Haggerty serves as an academic partner across the Marquette campus supplementing a wide range of curriculum. In 2011, 83 Marquette classes (serving 2,116 students) were conducted in the museum. The Haggerty also works closely with UWM and MIAD and regularly conducts classes for Ripon College, Wisconsin Lutheran College and Cardinal Stritch University. Classes can be tailored to the needs of professors from any discipline and can focus on current exhibitions or works from the museum's permanent collection. To arrange a class at the Haggerty, contact Lynne Shumow at Lynne.shumow@mu.edu.



Mark Anderson's MIAD class visits the Haggerty

Spring / Summer Newsletter Calendar

APRIL

02 / Monday

Friends of the Haggerty Board Meeting, noon in the museum

18 / Wednesday

Gallery Walk-Through with Wally Mason, **The Europeans** Photographs by Tina Barney and **Philip Guston** Inevitable Finality, The Gemini G.E.L. Prints, noon

20 / Friday

Dinner and a Show, buffet dinner, Haggerty, 6 p.m., *The Comedy of Errors*, Helfaer Theatre, 7:30 p.m.

Gallery Night – museum open until 9 p.m.

MAY

21 / Monday - 31 / Thursday

Museum closed for exhibition installation

JUNE

01 / Friday - 05 / Tuesday

Museum closed for exhibition installation

05 / Tuesday

Director's Circle Dinner, 6 p.m. cocktails, 7 p.m. Dinner

06 / Wednesday

Opens – **Selections from the Mary and Michael Tatalovich Collection; NYC July 4, 1981** Photographs by Tom Arndt; and **Mark Ruwedel** Dusk Members Preview, 2 p.m.

Talk by Richard H. Axsom, 6 p.m., in the museum, reception to follow

19 / Tuesday

Friends of the Haggerty Spring Benefit in the Third Ward, 6 p.m.

JULY

09 / Monday

Friends of the Haggerty Board Meeting, noon in the museum

27 / Friday

Gallery Night – museum open until 9 p.m.

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