



Selections from the
Mary and Michael J. Tatalovich
Collection

June 6 – August 5, 2012

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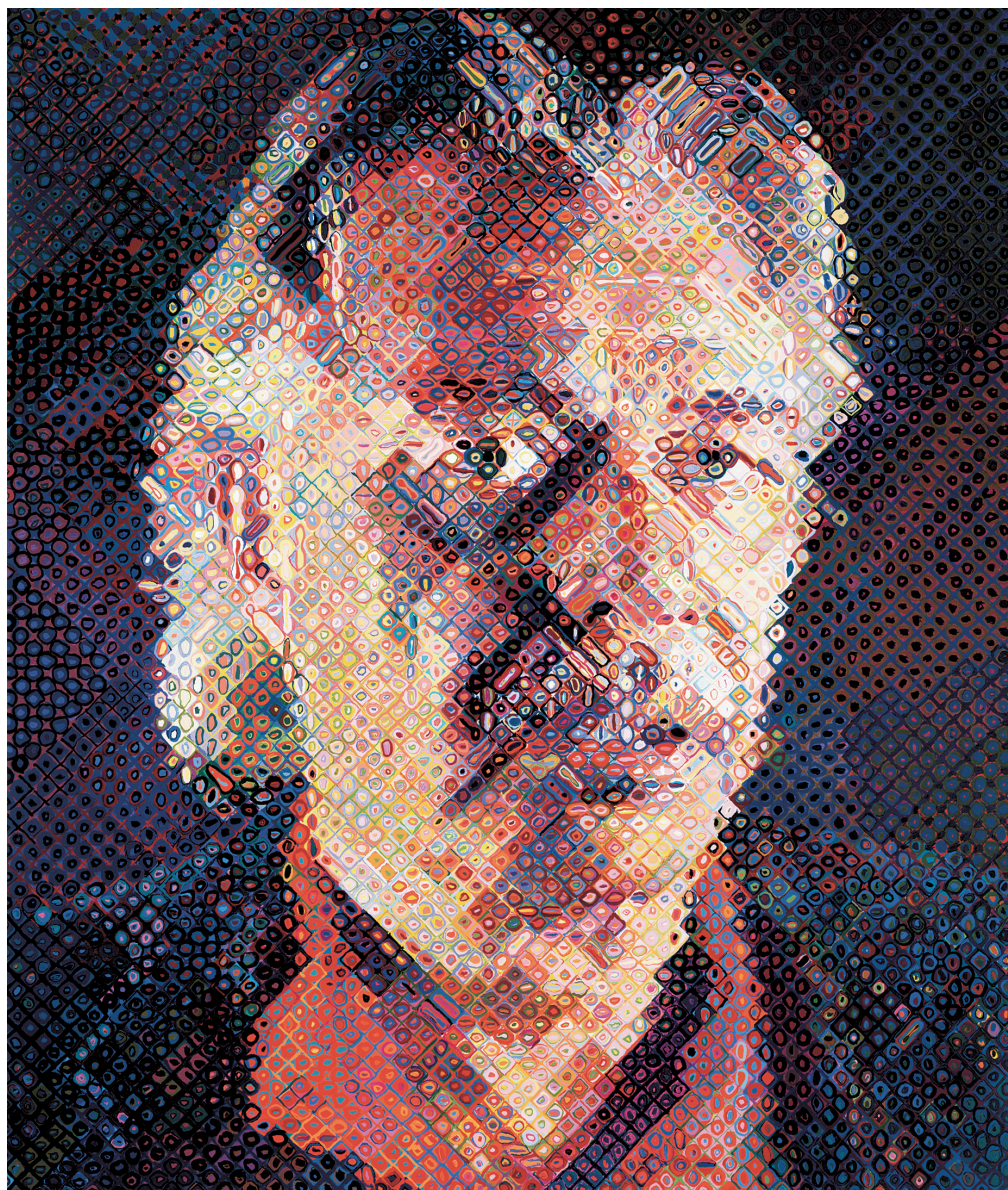
Selections from the
Mary and Michael J. Tatalovich
Collection

Richard Serra
American, b. 1939
Bo Diddley, 1999
Etching
48 x 47 1/2"
2012.5.10
Museum purchase, partial gift of
Mary and Michael J. Tatalovich
Collection of the Haggerty Museum of Art



Ellsworth Kelly
American, b. 1923
Purple, 2001
Color lithograph
46 7/8 x 36"
T2010.2.24
Promised gift of
Mary and Michael J. Tatalovich
Collection of the
Haggerty Museum of Art

Chuck Close
 American, b. 1940
John, 1998
 Color screenprint
 64 ½ x 54"
 T2010.2.6
 Promised gift of
 Mary and Michael J. Tatalovich
 Collection of the
 Haggerty Museum of Art



An Insatiable Thirst

Mary ('64) and Michael ('63) Tatalovich have devoted a large portion of their lives together engaged in the viewing and collecting of art. The inquiry inherent in their career paths as teachers has served them well. Choosing to focus on collecting prints required learning not only about the selected artist, but about the process and history of the medium as well. Their highly considered approach to collecting works to live with and study is often outside the confines of easy visual consumption. The collection reflects the sensibilities of two people who thrive on asking questions and are energized when the answers end up being more questions.

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 90 large-scale American prints to the Haggerty significantly enriched the museum's focus of works on paper, and greatly strengthened the holdings of postwar images by important American artists who took advantage of the print renaissance of the 1970s and '80s. The couple's first gift in 1997 of the print *Leg* by Jasper Johns marked the beginning of a fruitful partnership. Since that time, work from their collection has been included in the Haggerty exhibition *From Warhol to Bartlett* (in 1998), and subsequent gifts and loans have been used to augment other Haggerty projects. This postwar collection includes many exemplary works by seminal Pop and Minimal artists, alongside exciting works by newer artists. Because the collection has grown by 50 percent since the 1998 exhibition, this exhibition marks the first time many works will be seen publicly.

Within the diversity of the collection there are certain proclivities for large-scale and brightly colored works and, most often, for artists that are less than shy about hue. Additionally, a commanding confidence in their own eye is evident in the simple fact that they acquire works as they are released by print publishers, or soon after, rather than waiting for critical consensus. The collection overall is a testament to the vagaries of maturing tastes and an insatiable thirst to challenge the eye and mind through works that demand reflection on every inquiry.

Robert Rauschenberg
 American, 1925 - 2008
Intermission, 1996
 from *Ground Rules*
 Color intaglio
 63 x 51 3/4"
 2012.5.3
 Museum purchase, partial gift of
 Mary and Michael J. Tatalovich
 Collection of the
 Haggerty Museum of Art



Parallel Lines

Artists and collectors share passion
 for discovery and expression

by Tyler Curtis

Sometimes life imitates art. In the case of Michael and Mary Tatalovich, their penchant for print collecting began as they were starting their life together as husband and wife. Married in 1965, the Tataloviches purchased their first print while still on their honeymoon.

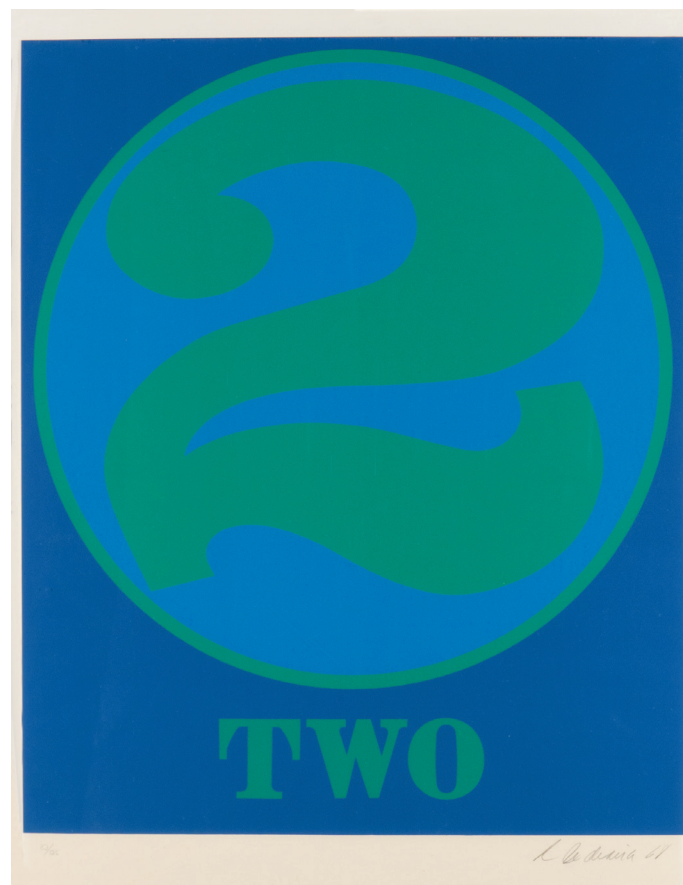
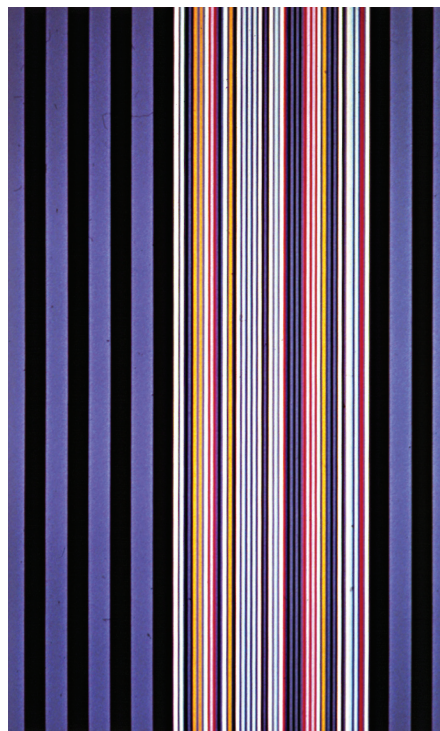
The path of a true artist rarely follows a straight line. Always seeing the world through a unique lens, the artist is at once an explorer and a keen observer searching for ways to depict the juxtaposition of the ordinary and the sublime. And so it goes for these print collectors. In marriage, Michael and Mary unwittingly joined hands in a partnership of profound impact. These Marquette University alumni have been print collectors for nearly a half century and built a 90-piece, large-print collection of significance along the way.

Michael and Mary met as students in the early 1960s. While they were studying at Marquette, artists in several corners of the country were honing their craft as painters and sculptors. Though their worlds of influence were far apart, the roads of discovery would one day intersect. Settling into their first apartment in Milwaukee, it was Michael who suggested purchasing prints to adorn the walls. "We couldn't afford original artwork, but we could afford prints," he said. The first print was a black-and-white etching by

Leonard Baskin, *Edvard Munch* (1964). A unique piece, it caught Mary's eye and she was sold.

While Mary taught at Custer High School, they chaperoned annual class trips to Washington, D.C. and New York City. It was throughout the late '60s and '70s that they became masters in the art of print collecting. "I can recall pieces that we bought and some that we passed on. This went on for a number of years," said Michael.

With each year, the Tataloviches grew more savvy and skilled in their procurement of new prints. Over time, acquisitions by Andy Warhol, Jasper Johns, Robert Rauschenberg, Roy Lichtenstein and Alexander Calder came into the fold. Michael and Mary became familiar with these and many others on the burgeoning contemporary art scene. The trend among these artists was investigating the potential of objects as something visually interesting. "Many of the works are very much rooted in imagery, divesting objects of their meaning and often taken out of context," explained Michael.



On each trip to New York City, gallery and museum visits were always on the itinerary. Eventually Michael and Mary began working only through dealers, often buying prints sight unseen such as Jennifer Bartlett's *East, West* (2009). Purchase decisions were based mostly on price point and largeness of scale. A walk through an art gallery, though, could prove to be an exhilarating experience, when *the* one emerges in Michael or Mary's line of sight. "When it catches my eye, that is a fantastic moment," said Mary.

What they've developed over the last several decades is a diverse collection that is both visually captivating and culturally important. Quiet collectors, Michael and Mary are methodical in their thought processes. In so doing, the Tatalovich Collection is meaningful to anyone interested in studying post-World War II era prints and their place in defining the culture of late twentieth-century America.

"We started buying prints in what is often called the renaissance of printmaking," said Mary, "when the print technology and the presses were evolving." The initial prints they purchased were small in scale, but they eventually added larger prints to the collection.

Just as the printmaking process demands precision and an absolute alliance with the artist's original vision, the collector must exercise patience. The printmaking process is

painstaking and can take up to two or three years to complete, depending on the complexity and registration of the print. Despite what Michael and Mary might perceive as limitations in their buying power, building this collection on a modest household income disciplined them to make smart choices rooted in instinct and emotion.

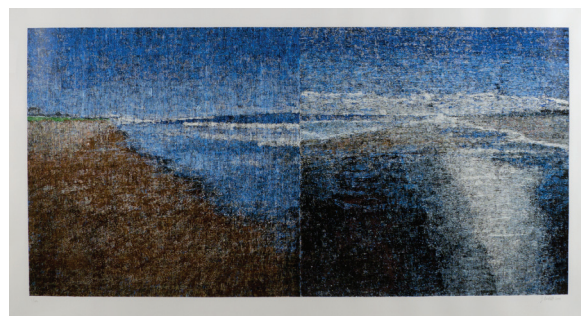
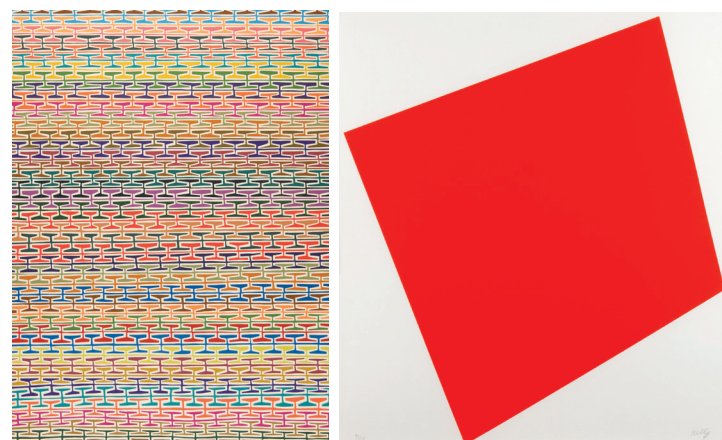
While the artist experiments in medium and technique, the collector conducts research and becomes acquainted with the artists of the day. It is often through an artist's eye that one sees things in a new and different way. For the Tataloviches, they soon learned which artists spoke to them and which prints struck a chord. No doubt that each print comes with a background story of where, when, and how it was acquired. When asked about favorites in the collection, they mentioned Richard Tuttle's *Step by Step (12 Pinwheel with Vertical Brown)*, (2002), and Rauschenberg's *Intermission* (1996). In the end, it's all about buying what they like. Michael and Mary built a unique collection that is very personal to them both as a couple and as individuals. The result is a collection representative of contemporary artists whose images are equally poignant and eclectic in mood.

"In most cases, we tend to buy pieces that are large, oversized and colorful, with a tendency to be very dramatic, very geometric," said

Joan Mitchell
American, 1925 - 1992
Sunflowers II (diptych), 1992
Color lithograph
57 ½ x 82"
2011.16.6
Museum purchase, partial gift of
Mary and Michael J. Tatalovich
Collection of the
Haggerty Museum of Art

Gene Davis
American, 1920 - 1985
Black Watch I, 1974
Color screenprint
75 x 45"
T2010.2.7
Promised gift of
Mary and Michael J. Tatalovich
Collection of the
Haggerty Museum of Art

Robert Indiana
American, b. 1928
Two, 1968
Color screenprint
25 ½ x 19 ⅞"
T2010.2.15
Promised gift of
Mary and Michael J. Tatalovich
Collection of the
Haggerty Museum of Art



Michael. "They have to be very well-printed and executed. When you look closely, they're done very meticulously."

According to Michael, there are two types of collectors. There's the person who orders one of everything. This is someone with deep pockets without any regard for selectivity. Then, there is the person with limited resources—someone who makes more informed choices. For the Tatalovichs, they pursued their passion for prints and never looked back.

"Each print must have that 'wow' factor from a distance," said Mary, adding that they do like art that has a little bit of an edge to it. Prints are often purchased right off the press and never on the secondary market. Once that happens, the cost increases and they are often out of reach. True to a promise made early in their marriage, Michael and Mary only buy a print if both agree on the acquisition. It's all or nothing. This is the same philosophy that guided the decision in 2010 to entrust their print collection to the Haggerty Museum.

"The Haggerty will utilize the collection because their primary focus is works on paper, such as prints and photography," said Michael. "In donating our collection, we hope this will inspire others to support the Haggerty with gifts of art or funds to enhance the current holdings at the museum."

More than 50 years have passed since they arrived on campus as freshman. Their story has come full circle. Whether in their careers as teachers or on their journey as lifelong art collectors, they continue to carry on the Jesuit tradition in their pursuit of knowledge, truth and excellence.

"We have enjoyed these prints so much. It's gratifying to know they will be seen and appreciated by Marquette students and members of the community for generations to come," said Mary.

The Tatalovich Collection dovetails nicely into a permanent collection of more than 4,500 pieces that range from European and American contemporary art, and Old Master paintings, as well as works on paper, photography, and small collections of African and Asian art.

"Michael and Mary created this critical mass. This collaboration comes at a time when we want to grow our print collection," said Wally Mason, museum director, whose affinity with some of the artists they collected will help in augmenting the overall museum collection.

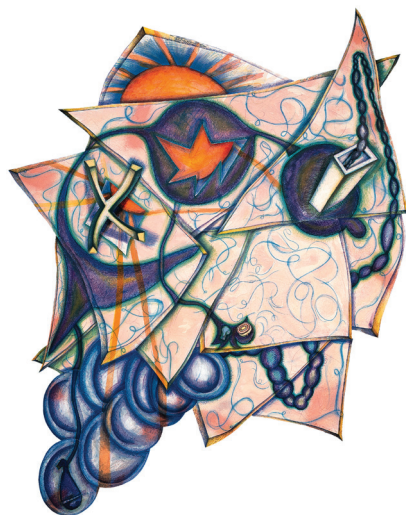
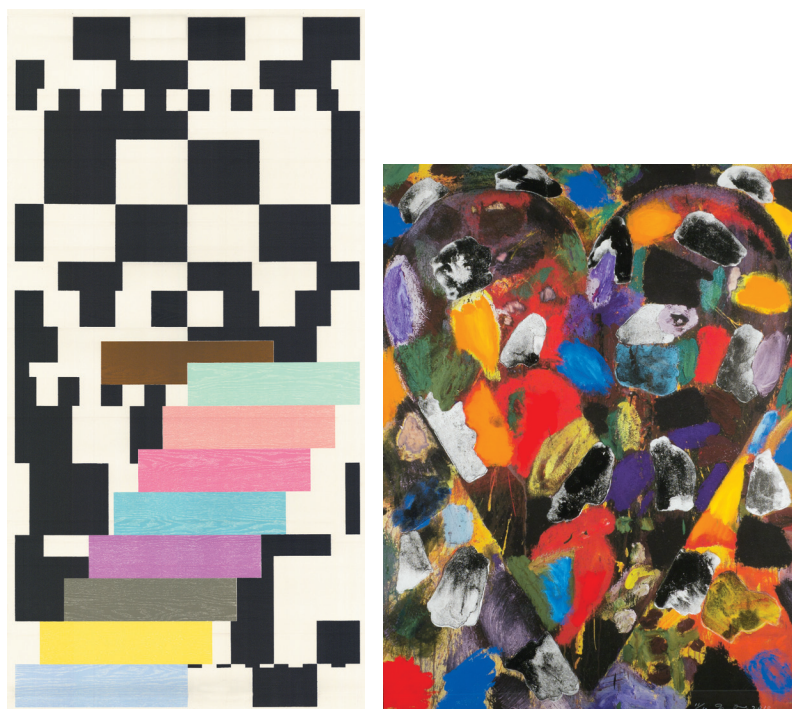
"Since we decided to donate the collection to the Haggerty two years ago, Wally uses this as a basis for further acquisitions and displays works in groupings from a similar time period," said Michael. "Besides the increased utilization of our pieces, it's the focus of the

James Siena
American, b. 1957
Forty-Six Combs, 2008
Color screenprint
62 x 48 1/4"
T2010.2.40
Promised gift of
Mary and Michael J. Tatalovich
Collection of the
Haggerty Museum of Art

Ellsworth Kelly
American, b. 1923
Untitled (Red), 2005
Color lithograph
33 x 30"
T2010.2.26
Promised gift of
Mary and Michael J. Tatalovich
Collection of the
Haggerty Museum of Art

Leonard Baskin
American, 1922 - 2000
Edvard Munch, 1964
Etching
11 3/4 x 17 1/2"
99.31
Gift of Mary and
Michael J. Tatalovich
Collection of the
Haggerty Museum of Art

Jennifer Bartlett
American, b. 1941
East, West, 2009
Color screenprint
43 1/2 x 80"
T2010.2.3
Promised gift of
Mary and Michael J. Tatalovich
Collection of the
Haggerty Museum of Art



museum that matters most. There is a strong educational component at the Haggerty and that's important to us."

Lynne Shumow, curator of education, informs faculty about the upcoming shows. She helps them build lessons and they invite students from across the spectrum to study art. Students from programs as diverse as liberal arts, business administration, engineering, and nursing visit the museum. Many Marquette students and younger people are being exposed to art and utilizing the art as an educational tool.

The most active period during which the Tataloviches collected prints was from 1985 to 1995. The works procured during this decade were by some of the most popular "blue-chip" artists of the era. The value their collection brings to the campus is twofold: it enriches the opportunity for students to study and learn from an array of works integrated throughout the museum, and it makes the arts offering stronger for the greater community.

"I encourage support for the Haggerty. A gift to the Haggerty will have a bigger impact because it's a smaller institution," said Michael, who believes this is a unique and valuable resource in our city.

Since retiring in 1997 after 30 years in the Milwaukee Public Schools, Michael and Mary enjoy the pace of their life now. While Michael still does his research and diligently stays connected to the art world, thanks to the Internet, they are content in their contemporary condo with the art gallery atmosphere. High ceilings and expansive wall space showcase select pieces from their collection, which are rotated throughout the home on a regular basis. Based on an agreement with the museum, a select number of prints are moved to the Haggerty each year.

In many of these works, the artist says something with the minimum amount of effort, yet its meaning is still profound. Michael and Mary sit back and revel in the joy of discovery as, many years later, they see some of these prints through a different lens. For these collectors, who have been touched by the artists' messages, it doesn't get any better than this.

"Art, like education, helps all of us see things in a different way," said Mary. "For those viewing the collection, I hope it instills a sense of wonder." As for Michael, he hopes that visitors of the exhibit come back for a second viewing. "That would be the ultimate compliment," he said.

Richard Tuttle
American, b. 1941
Step by Step (12 Pinwheel with Vertical Brown), 2002
Color woodcut
80 x 40 3/4"
2012.5.12
Museum purchase, partial gift of Mary and Michael J. Tatalovich
Collection of the Haggerty Museum of Art

Jim Dine
American, b. 1935
Ball-Grained Heart, 2010
Digital printing and lithography
50 x 37 1/2"
T2011.2
Promised gift of Mary and Michael J. Tatalovich
Collection of the Haggerty Museum of Art

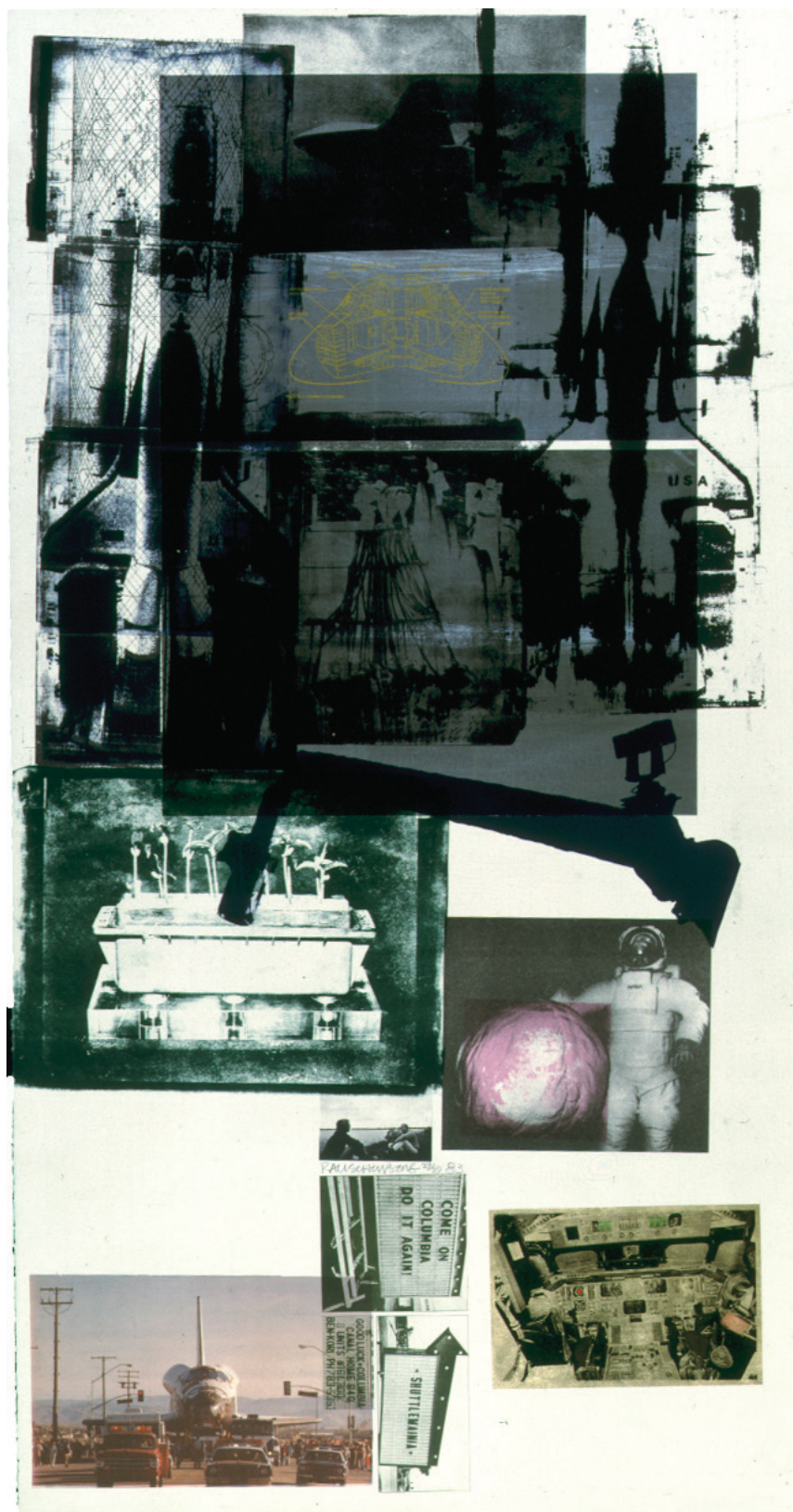
Jim Dine
American, b. 1935
The Sky in Madison, WI, 2004
Etching and lithography
43 x 60 1/2"
2012.5.1
Museum purchase, partial gift of Mary and Michael J. Tatalovich
Collection of the Haggerty Museum of Art

Elizabeth Murray
American, 1940 - 2007
Shack, 1994
Color lithograph
65 x 51 x 3"
2012.5.2
Museum purchase, partial gift of Mary and Michael J. Tatalovich
Collection of the Haggerty Museum of Art



Pat Steir
 American, b. 1938
Blue, 2004
 Color silkscreen
 56 ½ x 43"
 T2010.2.45
 Promised gift of
 Mary and Michael J. Tatalovich
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 Haggerty Museum of Art

James Rosenquist
 American, b. 1933
*The Xenophobic Movie Director
 or Our Foreign Policy*, 2011
 Color lithograph
 25 x 58"
 T2012.1
 Promised gift of
 Mary and Michael J. Tatalovich
 Collection of the
 Haggerty Museum of Art



Acknowledgments

The museum wishes to thank Mary and Michael J. Tatalovich for generously gifting their print collection to the Haggerty Museum of Art at Marquette University, and for their continued support of the museum. We would also like to thank Tyler Curtis for her profile of the Tataloviches and their collection, which appears in this publication.

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Robert Rauschenberg

American, 1925 - 2008

Hot Shot, 1983

Color lithograph, screenprint and stencil with silver and gold leaf collage

81 x 42"

2010.15.3

Museum purchase with the Avis and James K. Heller

Art Acquisition Endowment, partial gift of

Mary and Michael J. Tatalovich

Collection of the Haggerty Museum of Art

HAGGERTY ♦ MUSEUM OF ART
at Marquette University

HAGGERTY MUSEUM OF ART
Marquette University
13th and Clybourn Streets
Milwaukee, WI 53233
marquette.edu/haggerty
414.288.1669

