

HOW DO YOU LOOK AT THE COLLECTION?

MARC CHAGALL

Belorussian, 1887 - 1985

The Bible Series, 1957

Hand-colored etchings

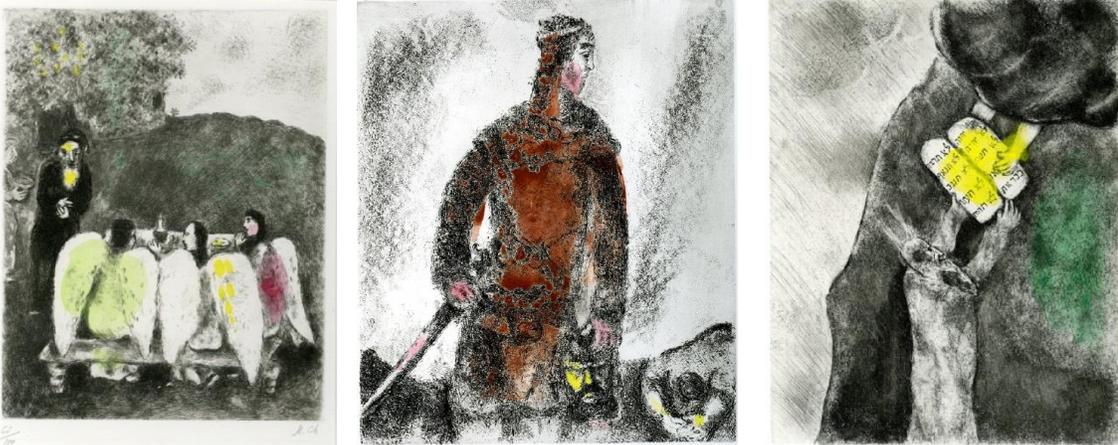
24 x 18 in

61 x 45.7 cm

80.7.1 - 80.7.105

Gift of Mr. and Mrs. Patrick Haggerty

Collection of the Haggerty Museum of Art, Marquette University



The Bible Series, a set of 105 prints in which Marc Chagall translates Old Testament stories into compelling images, was given to the museum in 1980 by Patrick and Beatrice Haggerty. This particular set is number 65 of 100 original sets made, and is one of the rare few that was hand-colored by Chagall in 1957.¹ One of the most successful artists of the 20th century, Chagall came from a large, devout Jewish family. He was a painter, printmaker, and designer who also created theater sets and costumes, murals, stained-glass windows, and tapestries. He was born in the small Russian town of Vitebsk and studied art in St. Petersburg and Paris. After the Russian Revolution of 1917, he became commissar for the arts in Vitebsk.² In 1923, Chagall fled the Soviet Union and settled in France where he began working with the Parisian art dealer and publisher Ambroise Vollard. After commissioning Chagall to illustrate Nicolai Gogol's *Les Ames Mortes* (Dead Souls) and Jean de La Fontaine's *Fables*, Vollard asked the artist to begin a series of prints based on the *Bible*. Chagall worked on *The Bible Series* etchings over a 25-year period. He completed 66 of the etching plates before Vollard's death in 1939. After a brief period of imprisonment under the Vichy government, Chagall made his way to New York, where he lived until the end of World War II. He settled permanently in France in 1948 and returned to *The Bible Series* four years later, finishing the black and white portfolio in 1956. The scenes come from 12 books of the *Old Testament* including: *Genesis, Exodus, Numbers, Deuteronomy, Joshua, Judges, Samuel, Kings, Isaiah, Jeremiah, Lamentations, and Ezekiel*. Combining his curiosity for the *Bible* with his Jewish heritage, many of the plates illustrate the tribulations of the Jewish people. From their escape from Egyptian slavery to the struggles of Joshua, David, and Solomon to establish a homeland for the Israelites, Chagall deliberately emphasized these episodes of hardship to reflect the dismal situation Jews faced in Europe during the first half of the 20th century.

Related subject matter/topics of discussion

The Bible/Old Testament

Specific people, Prophets, and stories from the Bible

Other ancient texts (e.g. *Qur'an, Book of Hours*)

Comparative religions

¹ Haggerty Museum of Art. "Chagall Etchings." Haggerty Museum of Art press release, June 26, 1980.

² The Guggenheim Museum, "Marc Chagall." Accessed April 10, 2014. <http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/1172>.

Artistic interpretation
European history
Russian history/the Russian Revolution
Jewish history
20th century art
Comparative cultures
Surrealism
Symbolism
Expressionism

Printmaking

A print is a work of art that exists in a series of multiples. Etching is one printmaking technique, others include: engraving, screen-printing, woodblock, lithograph, and photographic negative. To create an etching, a metal plate is covered in some sort of acid resistant coating—wax is often used—and a design is then scratched through the coating to reveal the metal below. The plate is then submerged in acid and all areas that are exposed to the acid will be incised into the metal plate. The depth of the lines is determined by the length of time the plate is exposed to the acid. The process can be repeated for emphasis in one area of the composition.³

How do you look?

Do you recognize the story? What is it?

How is God represented?

How does Chagall's representation of the story differ from the Biblical story?

Do you see repeated imagery?

What do the symbols (e.g. rooster, candelabra, etc.) stand for?

Does Chagall's use of color mean anything?

Does the use of color enhance/distract from the overall composition? Would it be more or less effective if it were black and white? Why or why not?

How does Chagall's Russian background influence the work?

How is your knowledge of the Biblical version helpful in interpreting Chagall's representation of the story?

Why do you think the artist chose printmaking over other available mediums?

Look at the lines of the print. Are they thick or thin?

How is line used to create shapes?

Do the lines create a 2D or 3D image?

How do lines/shapes combine to create patterns in the image? What patterns are created?

Printmaking as an artistic technique allows for many copies of the same image to be made. If there are multiple editions of the same prints in existence, are these prints still considered original works of art? Why or why not?

Additional Information

For more information on the entire series please visit *Marc Chagall The Bible Series* (Jan. 22 - March 21, 2004) exhibition guide http://www.marquette.edu/haggerty/documents/Chagall_guide.pdf.

³ See "etching," *The Thames & Hudson Dictionary of Art Terms*, (New York City: Thames & Hudson Inc., 2003), 86.

JOHN DIVOLA

American, b. 1949

Zuma #8, 1977/2006

Pigment print

20 5/8 x 25 5/8 in

52.39 x 65.09 cm

2012.14.1

Museum purchase

Collection of the Haggerty Museum of Art, Marquette University

AND

Zuma #72, 1977/2006

Pigment print

20 5/8 x 25 5/8 in

52.39 x 65.09 cm

2012.14.2

Museum purchase

Collection of the Haggerty Museum of Art, Marquette University



Zuma #8 and *Zuma #72* are part of the larger *Zuma* Series, an extensive group of photographs that document a single location—an abandoned beachfront property used for occasional fire-fighting practice—as it changes over time. Described as “representations of a string of incidents connected by the places in which they occur and separated by unknown intervals of time,” the series “can be read as frames in a film, which one expects to unfold to reveal a narrative.”⁴ John Divola credits his upbringing in California’s San Fernando Valley as having a great impact on the artistic path he has taken. He was inspired by Earthworks, Minimalism, and Conceptualism while in school, but found that these styles of art production were often inaccessible, unless you were looking at them through a photograph.⁵ Divola went on to on to develop his own unique style of work—a combination of performance art, sculpture, and installation—with photography at its core.⁶ For this body of work, Divola has stated that his process was to move through the house searching for an area or situation that interested him. If he couldn’t find one, he would create one by spray-painting a design on the wall or moving objects around. Over the two-year period he worked on the *Zuma* series, he would return to the house from time to time and notice the changes, both big and small. Regarding *Zuma*, he said, “I am most satisfied when the line between evidence of my actions and what is already there is not distinct. These photographs are the product of my involvement with an evolving situation. The house evolving in a primarily linear way toward its ultimate disintegration, the ocean and light evolving and changing in a cyclical and regenerative manner. My acts, my

⁴ *As Far As I Could Get*, (The Santa Barbara Museum of Art and Del Monico Books, 2013), 70.

⁵ The Getty Museum. “John Divola” <https://www.getty.edu/art/gettyguide/artMakerDetails?maker=3995>.

⁶ The Getty Museum, “John Divola.”

painting, my photographing, my considering, are part of, not separate from, this process of evolution and change.”⁷ For Divola, the remnants of the process—the after effects of fire, vandalism, and his own graffiti—are more important than the process itself.⁸ The resulting photographs cause us to move into the scene and become a participant in the narrative being depicted.

Related subject matter/topics of discussion

Time
Fiction
Reality
The sublime (as a concept in philosophy and literature)
Conceptualism
Earthworks
Minimalism
Nature/nature’s effects on the material world over time
Photojournalism
Media studies
Manipulation of images
Digital media

Photography

Photography is a term used to describe the technique of producing an image by the action of light on a chemically prepared material. Although used privately as early as 1833, it was not until the public discussion of the first processes in 1839 that the term popularly attributed to Sir John Herschel came to be used in its present general sense.”⁹

Photography was once considered a documentary process, one that captures and depicts images of things just as they are. But is this still true? Today most photographs are created digitally and can be easily manipulated. While it is a technologically-driven process, photography is an art form, as well.

How do you look?

What is the subject of these photographs? Do they capture an event?

What do you think the intent was behind making these photographs?

Do any of the objects seen in these photographs (windows, water, etc.) hold special significance? What is that significance?

These photographs are part of a series. Does this affect the way you interpret them? If you were to look at these images individually, how would your interpretation change?

Where do your eyes settle when first looking at each photograph?

How do light and dark interact in these compositions?

Were the photographs created digitally or manually? Is there evidence that they were manipulated in any way? Is this significant? Why or why not?

Additional Information

For more information on the *Zuma* Series or any of John Divola’s other work, please visit <http://www.divola.com/>.

For a more in-depth look at the history of photography, please visit

<http://www.pbs.org/wgbh/amex/eastman/timeline/>.

⁷ See artists’ statement on the *Zuma* Series, <http://www.divola.com/>.

⁸ See artists’ statement on the *Zuma* Series, <http://www.divola.com/>.

⁹ Oxford Art Online, "Photography." Accessed July 18, 2014,

<http://www.oxfordartonline.com/subscriber/article/grove/art/T067117?q=photography&search=quick&pos=1&start=1#firsthit>

KEITH HARING

American, 1958 – 1990

Construction Fence, 1983

Oil on plywood

94 1/2 x 1153 1/2 x 3/4 in

240.03 x 2929.89 x 1.9 cm

82.12.3

Gift of the artist

Collection of the Haggerty Museum of Art, Marquette University



In 1983 Dr. Curtis L. Carter invited Keith Haring to Marquette University to create a mural on the fence that enclosed the construction site of the soon-to-open Haggerty Museum of Art. The finished painting, *Construction Fence*, is now an iconic piece in the museum's collection, as well as a significant early work in Haring's career. Keith Haring grew up in Pennsylvania before moving to New York in his early twenties. It was there he found his footing with the alternative art community and his unique artistic style began to take shape. His interest in the study of semiotics—the theory of signs—combined with his admiration for graffiti art, helped Haring develop his own pictographic style in which he used art as symbols for communication.¹⁰ He gained notoriety for his subway drawings—quick chalk drawings on the black paper that covered old ads—and went on to mount exhibitions in traditional and non-traditional gallery spaces throughout New York City during the early 1980s.

After accepting Dr. Carter's invitation, Haring arrived in Milwaukee and almost immediately captured the attention of the Marquette community, as well as the wider Milwaukee community. Throughout the three days Haring spent creating *Construction Fence*, he clearly expressed his approach to art and to life. He simply wanted to communicate through art with the widest audience possible and create images that would "provide enjoyment, provoke discussion, and energize people."¹¹ The lively figures that grace the front panels of the fence—dancing and twisting with an obvious sense of joy—are a clear representation of that desire, while the rows of babies and dogs that make up the back of the fence, bring to mind the most beloved and pure images of human existence.¹² *Construction Fence* serves as a celebration of life that leaves room for many different interpretations and points of entry, just as Haring intended.

Related subject matter/topics of discussion

American history

Pop culture

Media studies

LGBT studies

AIDS epidemic

Politics of the 1980s

Advertising

Consumer culture

Pop art

Graffiti

Children and art

Social activism

Public art

¹⁰ On The Fence: Keith Haring's Mural for the Haggerty, 1983. Exhibition Catalogue, 6.
http://www.marquette.edu/haggerty/documents/Haring_catalogue.pdf.

¹¹ On The Fence: Keith Haring's Mural for the Haggerty, 10.

¹² On The Fence: Keith Haring's Mural for the Haggerty, 10-11.

Dance
Music
Semiotics

Public Art

Public art is art that is created specifically for public spaces. Murals, sculptures, and other work fall under this title when they are created with the public in mind. Public art has moved beyond the commemorative statue and instead is now “a part of our public history, part of our evolving culture, and our collective memory. It reflects and reveals our society and adds meaning to our cities. As artists respond to our times, they reflect their inner vision to the outside world, and they create a chronicle of our public experience.”¹³

How do you look?

Look at the figures in this piece. What are they doing? How are the figure’s actions significant?

What was happening culturally at the time this piece was made (1983) that may have influenced Haring’s choices?

What do the babies and dogs on the back of this piece represent?

The color palette in this piece is limited to white, black, and orange-why do you think this is?

From looking at the style Haring used to create his figures, what other media (artistic and otherwise) do you think may have influenced him?

Look at the materials of this piece. What are they? Why do you think they were chosen?

Who do you think the intended audience for this piece was when it was created? Does the audience looking at it today approach it in the same way?

Is this work visually specific to Marquette University and/or the Haggerty Museum? How?

Additional Information

For more information on Keith Haring or his projects please visit <http://www.haring.com/>.

Link to exhibition guide for *On the Fence Keith Haring's Mural for the Haggerty*, 1983

(Jan. 27 - March 27, 2005) http://www.marquette.edu/haggerty/documents/Haring_catalogue.pdf.

¹³ Association for Public Art, <http://associationforpublicart.org/public-art-gateway/what-is-public-art/>

WIFREDO LAM

Cuban, 1902 – 1982

Untitled, 1959

Oil on canvas

17 3/4 x 23 5/8 in

45.1 x 60 cm

2007.6

Museum purchase, the Mary B. Finnigan Art Endowment Fund
Collection of the Haggerty Museum of Art, Marquette University



Wifredo Lam is an important figure in the development of painting in the twentieth-century. In contrast to much modern abstract art of the period, which “turned inward to address the concerns of the art world and focused on formal issues,” Wifredo Lam’s style was influenced by his personal history and interpretations of European modern art.¹⁴ His cultural heritage (his father was Chinese and his mother was Cuban, with African and Spanish ancestry) combined with his personal adaptation of Cubism and Surrealism and his concern with the role of art as a means to effect social change, resulted in a uniquely modern style that was all his own. While the influences of Picasso and Braque (who he met in the late 1930s while working in Europe) are present, it is Lam’s ability to fuse all of the different elements that surrounded him into one cohesive idea that makes his work unique. In this piece we see what appears to be a bull (with a bird on its head) standing next to another bird; the imagery is simultaneously abstract and recognizable and the narrative is open-ended. Elements of Cubism, Surrealism, Abstraction, Expressionism, Primitivism, and African art are all evident. Here, as seen in much of Lam’s work from the 40s and on, the infusion of Orishas (divinities of nature from the Yoruba religion) evoke a sense of exoticism and spiritual mystery.

Related subject matter/topics of discussion

Comparative cultures

Comparative religions (Santeria/Voodoo)

Afro-Cubism

Surrealism

Abstraction

Picasso

Cubism

Primitivism

Symbolism

European history

¹⁴ *Wifredo Lam in North America*, 11-12.

Spanish history
Cuban history
World War II
Post-World War II art

Painting

A painting is an artwork created by applying some form of paint (acrylic, oil, etc.) onto a usually flat surface, typically canvas or board. Styles for applying the paint to the surface vary from artist to artist, with some favoring smooth refined strokes, others choosing to use small dots of paint to create larger fields of color, and still others applying paint in thick, heavy strokes, leaving visible texture on the surface of the canvas or board (called impasto).

How do you look?

What is Lam depicting in this painting?

What recognizable forms can you identify? What do you think these forms symbolize?

What elements of Lam's culture and heritage do you see in this piece?

What other artistic styles are evident? Do you recognize anything that could have influenced the artist?

What was happening in Europe in 1959 that may have influenced Lam's choices?

How does this piece and Lam's body of work as a whole relate to Santeria?

What style of painting is it? (Is it historical? Religious? A portrait? Abstract?)

What do you think the intent behind this piece was? (Historical documentation? Illustrating religious scenes? Depicting a scene from everyday life?)

How is the paint applied to the surface? How does the paint application relate to the subject matter and intent of the piece?

Is there a clear focal point in the composition? If so, what is it and why do you think the artist chose this spot?

Additional Information

For additional information about Cubism, Surrealism or other artistic movements please visit

<http://www.metmuseum.org/toah/>.

Wifredo Lam in North America Exhibition Guide (Oct. 11, 2007 - Jan. 21, 2008)

http://www.marquette.edu/haggerty/documents/Carter_Lam_guide.pdf.

JACOB LAWRENCE

American, 1917 – 2000

Birth, 1948

Tempera on board

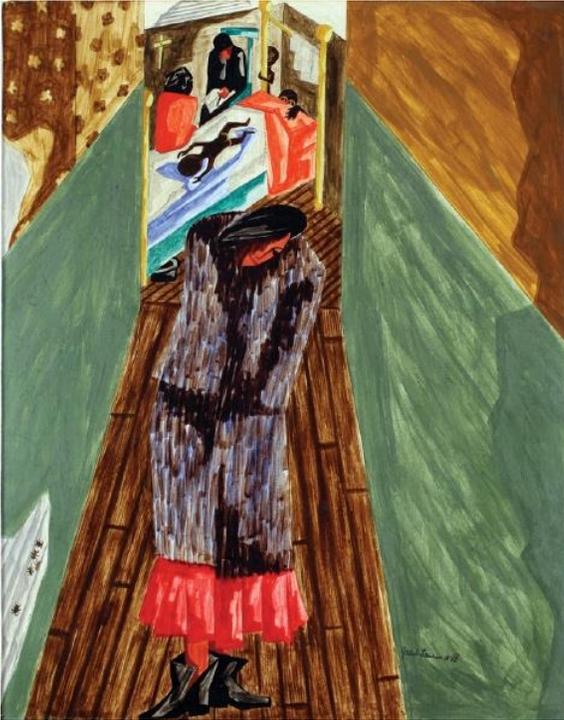
20 x 16 in

50.8 x 40.6 cm

94.18

Museum purchase, the Mary B. Finnigan Art Endowment Fund

Collection of the Haggerty Museum of Art, Marquette University



Jacob Lawrence grew up in New York during the Harlem Renaissance, a time in the 1930s and '40s when great artistic and intellectual activity was taking place in his native Harlem. Because of this, Lawrence was exposed to many of the most well-known intellectuals of the time—Langston Hughes, Richard Wright, Ralph Ellison, Romare Bearden, and Alain Locke. After participating in several community art programs and then attending the American Artists School, Lawrence secured work through the Works Progress Administration.¹⁵ In a style that has been described as “universally accessible” and “visual storytelling that is part cubism, part social realism,”¹⁶ Lawrence creates scenes of humanity and tragedy. *Birth* is one example from a body of work that together deals with the hardships of everyday life and depicts the poor and downtrodden of New York. In *Birth*, Lawrence seems to be illustrating the emotional aftermath of birth. In the background, five figures are present—two adults, two children, and an infant lying on the bed. In the foreground is a woman in a fur coat, hunched over with her hands in her pockets. The figures are all identifiable, yet there is still something ambiguous about the piece. The title suggests a happy occurrence, but the tone of the work is decidedly somber and we are left with more questions than answers. Is this a scene of a birth or a death? What is the setting for the scene? Who are the figures; are they family members? Friends? Why is the woman in the foreground leaving, or is she coming? Lawrence does not provide answers to any of these questions, but rather allows for our own interpretation of a scene rich with content.¹⁷

¹⁵ PBS, "The Legacy: Jacob Lawrence." <http://www.pbs.org/wnet/aaworld/arts/lawrence.html>.

¹⁶ Robin Updike. "Modern Master." *Pacific Northwest: The Seattle Times Magazine*, June 28, 1998, 14.

¹⁷ M. Therese Southgate, MD. "The Cover." *The Journal of the American Medical Association*, 1998.

Related subject matter/topics of discussion

Africana studies/African Diaspora

American history

Harlem Renaissance

Works Progress Administration

The New Deal

The Great Migration

Critical Race Theory

Comparative cultures

Cultural anthropology

African American artists

Perspective

Painting

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How do you look?

What (or who) is depicted in this painting?

Who is the figure in the foreground, and what is that figure's relationship to the other figures in the scene?

What does the title, *Birth*, cause you to assume about the scene? Are those assumptions correct?

What is the overall tone of this piece? How does this fit with the title of the piece?

What style of painting is it? (Is it historical? Religious? A portrait? Abstract?)

What do you think the intent behind this piece was? (Historical documentation? Illustrating religious scenes? Depicting a scene from everyday life?)

How is the paint applied to the surface? How does this relate to the subject matter and intent of the piece?

What effect does the dramatic perspective Lawrence chose to use in *Birth* have on the piece?

Is there a clear focal point in the composition? If so, what is it and why do you think the artist chose this spot?

What other artistic styles are evident? Do you recognize anything that could have influenced the artist?

Additional Information

For more information about Jacob Lawrence please visit *Jacob Lawrence: Exploring Stories* from the Whitney Museum of American Art <http://whitney.org/www/jacoblawrence/meet/>.

MARTEL SCHWICHTENBERG

German, 1896 – 1945

Sitzende mit Blumen (Seated Woman with Flowers), ca. 1920 – 1921

Oil on canvas

36 1/2 x 28 3/4 in

92.71 x 73.03 cm

2000.38.4

Gift of Marvin and Janet Fishman

Collection of the Haggerty Museum of Art, Marquette University



Sitzende mit Blumen (Seated Woman with Flowers) is part of a compelling collection of German art from between the World Wars given to the Haggerty Museum by Marvin and Janet Fishman in 2000. The Fishman gift (which in addition to Schwichtenberg includes work by: Albert Birkle, George Grosz, Georg Kinzer, Ludwig Meidner, Josef Scharl, and Georg Tappert), reflects the harsh realities of war, as well as the breadth of German cultural developments and production of the time.

Schwichtenberg's piece serves as an example of the German Expressionist style that reached its climax in Germany in the 1920s. Schwichtenberg grew up in Hanover and studied at the Kunstgewerbeschule, or school of applied arts, in Dusseldorf. She then worked for a number of years as a graphic artist. She later gained popularity for a series of portraits she painted of friends in the 1920s.¹⁸ *Seated Woman with Flowers* shows Schwichtenberg's move away from Realism favoring, instead, clashing colors and disproportionate, exaggerated forms (note the sitter's broad forehead, wide-set eyes, long nose, angular chin, and enlarged hands). The background is comprised of shades of green, red, and white, which provides sharp contrast to the flesh tones of the figure and the bright, blue dress. The color and compositional choices reflect a departure from previous stylistic preferences and serve to produce a painting rich with emotion.

Related subject matter/topics of discussion

Women and gender studies

Women artists

German Expressionism (in architecture, art, film)

European history

World War I

Degenerate art

¹⁸ FemBio, "Martel Schwichtenberg." Last modified 2008. Accessed March 8, 2014.

<http://www.fembio.org/english/biography.php/woman/biography/martel-schwichtenberg/>.

Art between WWI and WWII
Comparative cultures
Graphic art/product design
New Objectivity/Neue Sachlichkeit

Painting

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How do you look?

How would you describe the features of this woman?

Is this a life-like portrait of the sitter? Why do you think Schwichtenberg chose to depict her subject in this way?

What was happening in Germany in 1920-1921 that may have influenced Schwichtenberg's stylistic choices?

What style of painting is it? (Is it historical? Religious? A portrait? Abstract?)

What do you think the intent behind this piece was? (Historical documentation? Illustrating religious scenes? Depicting a scene from everyday life?)

What other artistic styles are evident? Do you recognize anything that could have influenced the artist?

How is the paint applied to the surface? How does this relate to the subject matter and intent of the piece?

Is there a clear focal point in the composition? If so, what is it and why do you think the artist chose this spot?