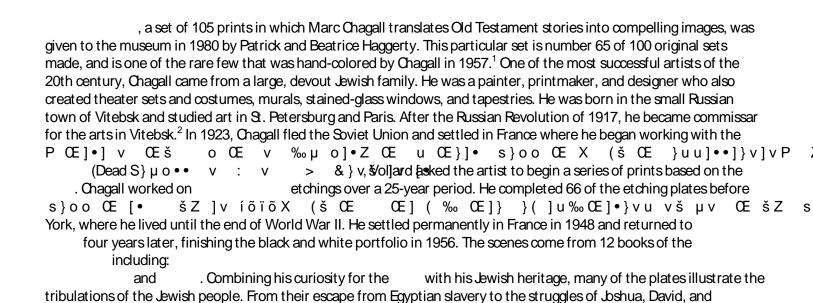
Belorussian, 1887 - 1985
The Bible Series, 1957
Hand-colored etchings
24 x 18 in
61 x 45.7 cm
80.7.1 - 80.7.105
Gift of Mr. and Mrs. Patrick Haggerty
Collection of the Haggerty Museum of Art, Marquette University



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 2quk3(th)c9(er3(h)32o)7(ea.]TJETBT1 0 0 1 406.3ET91 40.38

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

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 twax is often used tand 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

Do you recognize the story? What is it? How is God represented? , } \hat{A} • Z P o o [• OE % OE • v š š]} v } (š Z • š } OE Ç] ((OE (OE } u š Z] o] o • š } Do you see repeated imagery? What do the symbols (e.g. rooster, candelabra, etc.) stand for? } • Z P o o [• μ • } (} o } OE u v v Ç š Z] v P M 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? , } \hat{A} • Z P o o [• Z μ ound influence the five repeated imagery?

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

and are part of the larger Series, an extensive group of photographs that document a single location van abandoned beachfront property used for occasional fire-fighting practice vas it

w] v š] v P U u Ç % Z } š } P Œ % Z] v P U u Ç } v •] Œ] v P U Œ % Œ š } (U v } ⁷šFo₱ % Œ Divola, the remnants of the process the after effects of fire, vandalism, and his own graffiti tare more important than the process itself. The resulting photographs cause us to move into the scene and become a participant in the narrative being depicted.

Time

Fiction

Reality

The sublime (as a concept in philosophy and literature)

Conceptualism

Earthworks

Minimalism

Nature/ v š µ OEffects on the material world over time

Photojournalism

Media studies

Manipulation of images

Digital media

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 Sr John Herschel came to be used in its present general sense.

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.

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?

For more information on the ^ OE] • } OE v Ç } (: } Z v] À } o [• <u>}hšt@://@EwvÁdji@Bal.bbm</u>% o • À]

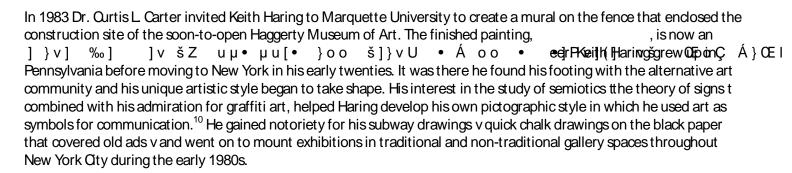
For a more in-depth look at the history of photography, please visit http://www.pbs.org/wgbh/amex/eastman/timeline/.

⁷ Zuma Series, http://www.divola.com/.

⁸ Zuma Series, http://www.divola.com/.

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

American, 1958 t 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



(š Œ ‰ š] v P Œ X Œ š Œ [•] v À] š š]} v U , Œ] v P Œ Œ] À] v D] o Á μ I v the Marquette community, as well as the wider Milwaukee community. Throughout the three days Haring spent creating , he clearly expressed his approach to art and to life. He simply wanted to communicate



Look at the figures in this piece. What are they $\]\ VPM$, $\]\ A$ \CE \SE \S

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?

For more information on Keith Haring or his projects please visit http://www.haring.com/. Link to exhibition guide for , 1983 (Jan. 27 - March 27, 2005) http://www.marquette.edu/haggerty/documents/Haring-catalogue.pdf.

Ouban, 1902 t 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 U ÁZ] Z ^š μ CE v] v Á CE š} CE •• š Z } v CE v • } (š Z] •• μ Wifredo > u [• • š Ç influeĥced by his personal history and interpretations of European modern art. 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,] š] • > u [•] o] š Ç š } (μ • o o } (š Z] ((CE v š him into one cohesive idea that makes his work unique.

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

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).

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What is Lam depicting in this painting? What recognizable forms can you identify? What do you think these forms symbolize?  
t Z š o u vš• } ( > u [• \mu o š \mu CE v Z CE] š P } Ç } \mu • ] v š Z]• ‰] M What other artistic styles are evident? Do you recognize anything that could have influenced the artist?  
t Z š Á • Z ‰ ‰ v] v P ] v \mu CE} ‰ ] v í õ ñ õ š Z š u Ç Z À ] v (o \mu v > u [• Z}] , } Á } • š Z]• ‰] v > u [• } Ç } (Á) Senterie? Á Z} o CE o š š} What style of painting is it? (Is it historical? Religious? A portrait? Abstract?)
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American, 1917 t 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

Africana studies/ African Diaspora
American history
Harlem Renaissance
Works Progress Administration
The New Deal
The Great Migration
Oritical Race Theory
Comparative cultures
Oultural anthropology
African American artists
Perspective

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).

What (or who) is depicted in this painting?

Who is the figure in the foreground, and what is š Z š (] Pela@Ensthip to the other figures in the scene?

What does the title, , 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 have on the piece?

Is there a clear focal point in the composition? If so, what is it and other ray 999 Tm[w)8(as)]TJETBT1 0 0 1 264.[Hy9(o)()]TRn)4(d) Listhere a clear focal point in the composition? If so, what is it and other ray 999 Tm[w)8(as)]TJETBT1 0 0 1 264.[Hy9(o)()]TRn)4(d) Listhere a clear focal point in the composition? If so, what is it and other ray 999 Tm[w)8(as)]TJETBT1 0 0 1 264.[Hy9(o)()]TRn)4(d) Listhere a clear focal point in the composition?

German, 1896 t 1945
Stzende mit Blumen (Seated Woman with Flowers), ca. 1920 t 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

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.