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Introduction [to *Perspectives on Art at the Haggerty Museum*]

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Perspectives on Art at the Haggerty Museum



To heighten awareness of the educational resources available through Marquette's Haggerty Museum of Art for students, faculty and staff, this past summer the Museum invited Marquette faculty and staff members to select and write about their favorite works in the museum's permanent collection. The essays have been compiled into a catalogue to celebrate Marquette University's 125th anniversary as a joint project of the Anniversary Committee chaired by Professor Carla Hay and the Haggerty Museum. The writers engage with a wide range of works including Old Masters and modern paintings, prints, sculpture and studio art glass, photography and video art. The catalogue essays provide remarkably insightful, often personal statements illustrating how the university art collection might be used in teaching and as a means of personal growth and enrichment.

From its first acquisition in 1889, *Père Marquette and the Indians* by the German artist Wilhelm Lamprecht (1838-1906), Marquette University has continued to acquire substantial works of art to form its permanent collection. The Marc and Lillian Rojzman collection of some 20 Old Masters given to the University between 1958 and 1961 served as Marquette's first major gift of art works, and was followed by the gift of Salvador Dalí's *Madonna of Port Lligat*, in 1959 and two works by Jacques Villon, *Maternité*, c. 1948 and *Prometheus Liberated from his Chains*, 1956 by Mr. and Mrs. Ira Haupt creating a small nucleus of important Old Master and modern works. By the mid-1970s the idea surfaced that the collection warranted a home that would provide climate control and greater display and care than was afforded by space in Memorial Library.

The establishment of the Haggerty Museum of Art on the Marquette campus in 1984, with the support of the Marquette University Women's Council led by Patricia Apple, sparked the interest of a number of collectors and donors whose gifts over the past twenty-two years make up a collection of over 8,000 works in various media. The Mary B. Finnigan Art Acquisition Endowment established in 1999, followed by the David C. Scott Art Acquisition Fund, the Heller Art Acquisition Fund, and other gifts made possible art purchases to enrich and give more direction to the collection. Among the many donors, Marvin and Janet Fishman, the Martha W. Smith Estate, Dr. Milton and the late Paula Gutglass, the Richard D. Riebel Family, Catherine and David A. Straz, Jr., Allen and Vicki Samson, Bill and Sharon Treul, Bob and Sharon Yoerg, and Peter and Eileen Norton have contributed from their personal collections to give increasing strength to the art holdings of Marquette University.

The Haggerty Museum staff welcomes the opportunity to work with faculty and staff in all academic disciplines to develop ways to integrate the museum's permanent collection, as well as the temporary exhibitions, into the coursework and programs. We hope this collection of brief essays sparks your interest in collaborating with the Haggerty to engage students in an ongoing exploration of the visual arts. Special thanks are due the Committee for the Celebration of Marquette University's 125th Anniversary, Professor Carla Hay and the faculty members who wrote for the catalogue.

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Director