
THE VIEWER'S VOICE

The exhibition Re-Seeing the Permanent Collection: The Viewer's Voice engages individuals from the museum's audience in an experiment of interpretation. A work of art can elicit countless reactions and readings, depending on the perspective of the viewer. This exhibition seeks to provide a platform for Marquette University students, faculty, and staff from across the academic disciplines to share their personal observations about objects from the museum's permanent collection.

Participants were invited to write a brief reflection on the artwork of their choosing. The selected works include a range of historical and contemporary artistic styles and media, which represents the depth and breadth of the Haggerty's holdings and reflects the diverse intellectual and creative interests of the Marquette community. Some participants describe the qualities that draw them to a particular work of art, others explain how the work is relevant to their teaching practices, and still others consider the myriad ways that thinking about their areas of specialization through the lenses of the visual arts stimulates new insight and understanding. All participants provide fresh interpretations that fall outside the scope of standard museum wall labels.

This exercise demonstrates the collaborative spirit that is unique to a teaching museum like the Haggerty. By making its permanent collection available to the community, the museum enriches the educational experience at Marquette. It is the museum's hope that Re-Seeing the Permanent Collection: The Viewer's Voice will inspire visitors of all kinds to embrace the value of visual analysis and creative thinking and explore their own potential to derive personal meaning from the visual arts.

Robert Rauschenberg
American, 1925 - 2008
, 1969
Color lithograph
40 x 33 in
101.6 x 83.8 cm
2008.17.7
Museum purchase with funds from Mr. Joseph P. Antonow,
Dr. Kenneth Maier, and Mr. and Mrs. Charles Zadok by exchange

John L. Doyle
American, 1939 - 2010
[illegible], 1983
Color lithograph
26 x 18 in
66.04 x 45.72 cm
2010.20.9
Gift of Roseann and David Tolan

SHEENA M. CAREY, M.A.

Internship Director/Lecturer
Diederich College of Communication

Many look to mirrors for reflections of self. I'm just a bit different because I look to art for my reflection. Visual art, poetics and literature, as well as music, serve as reflectors of who I am, from whence I come, and where I might go in this life. Mirrors reflect what is, art reflects what is within.

Jason Florio's print of Moudon Bah, a Gambian village chief, is not just a reflection of a proud man preserving his place in history and time through a photographic image. On its surface, viewed through my naked eye, I see a carefully composed portrait exemplifying the photographic technique of thirds, focal point, light and shadows. I see a man peering around the photographer's backdrop and the silhouette of a woman, and a hanging cluster of what appears to be ears of corn. These are the visuals that are captured by my naked eye.

My mind's eye, however, sees other things that go beyond this visual representation of a powerful man in his element. In the depth of his eyes, I see the strength and instinct for survival of the men in my family—grandfather, uncles, cousins. In the tilt of his head I see the pride of a people with whom I share a bloodline. In the light of his smile I see the resilience and hope of a people who have much to contribute to the future of the world.

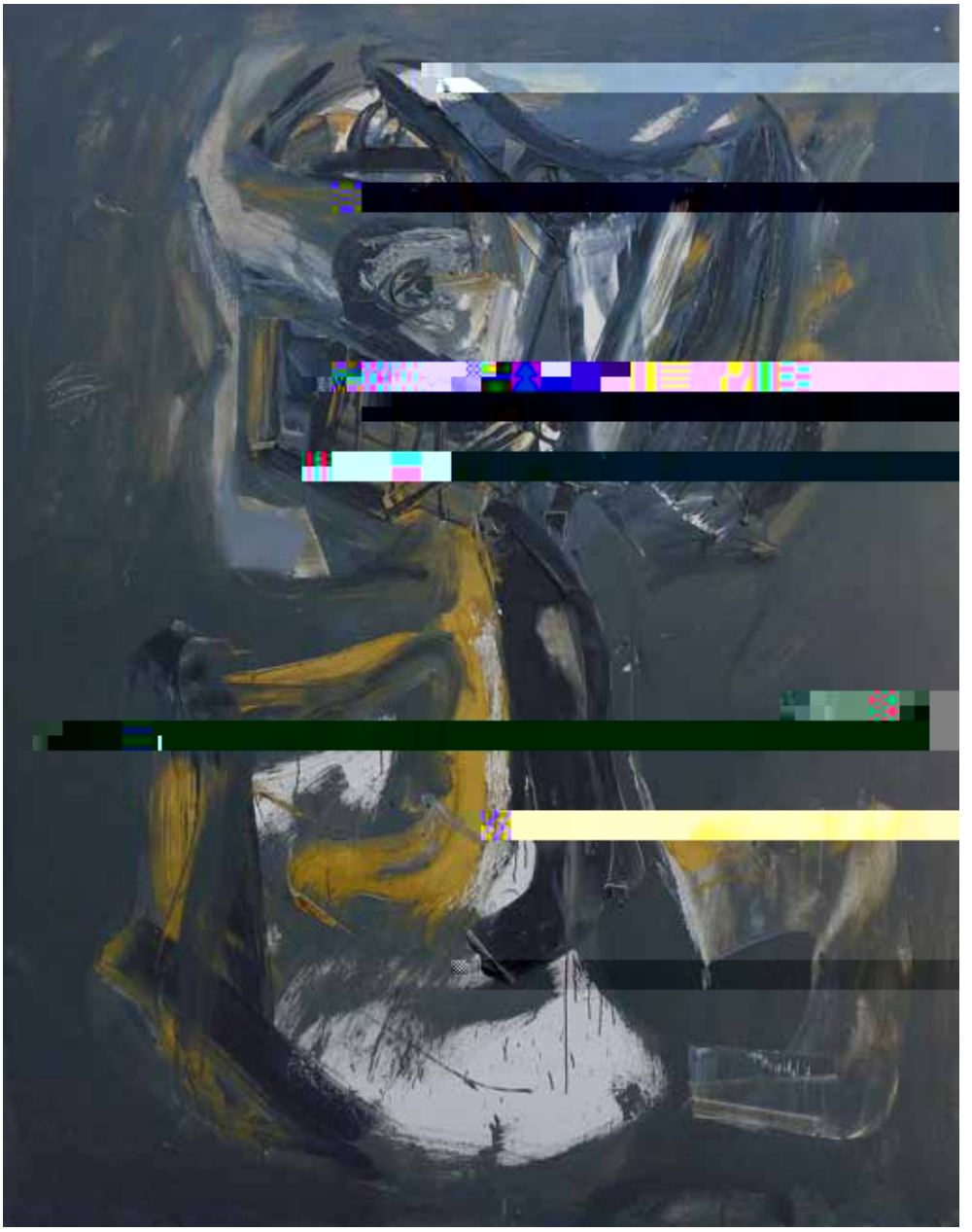
Family research reveals that I am a descendant of the Mandinka people from what was the Senegambia region of West Africa. Moudon Bah could be my distant relative, but that is not what draws me to his portrait. What draws me is what I see in me when I view his image.

People turn to art for many reasons . . .
. . . evidence of beauty in the world
. . . proximity to artistic genius
. . . sense of wonder and awe
. . . search for escape from banality

I turn to art for those things as well, but not as they are manifest out there, but as they are manifest in the inner self of the spirit. Where we turn to mirrors to reflect our physical being, we must turn to art to reflect the spiritual being. Viewing art, for this aficionada, is a search for deeper insight into that spiritual self.

Jason Florio
British, b. 1965

2007/2010
Archival pigment print
24 x 30 in
60.96 x 76.2 cm
2011.1.3
Gift of the artist
Collection of the
Haggerty Museum of Art



Antonio Saura
Spanish, 1930 - 1988
, 1969
Oil on canvas
63 5/8 x 50 1/4 in
161.6 x 127.6 cm
86.4
Gift of Mrs. Charles Zadok
Collection of the Haggerty Museum of Art

“Los dolores de Dolores”

Ghosts are real. I know this because I have seen one. Many times. In fact, I still feel a few butterflies whenever I walk my students of Spanish literature over to the Haggerty Museum of Art. I feel this way because I know I am about to visit an old friend and I am reminded yet again of who has been secretly residing in the museum’s haunting vault since 1986: the ghostly Dolores, or as contemporary art catalogues prefer, Antonio Saura’s evocative and emotional oil on canvas titled,

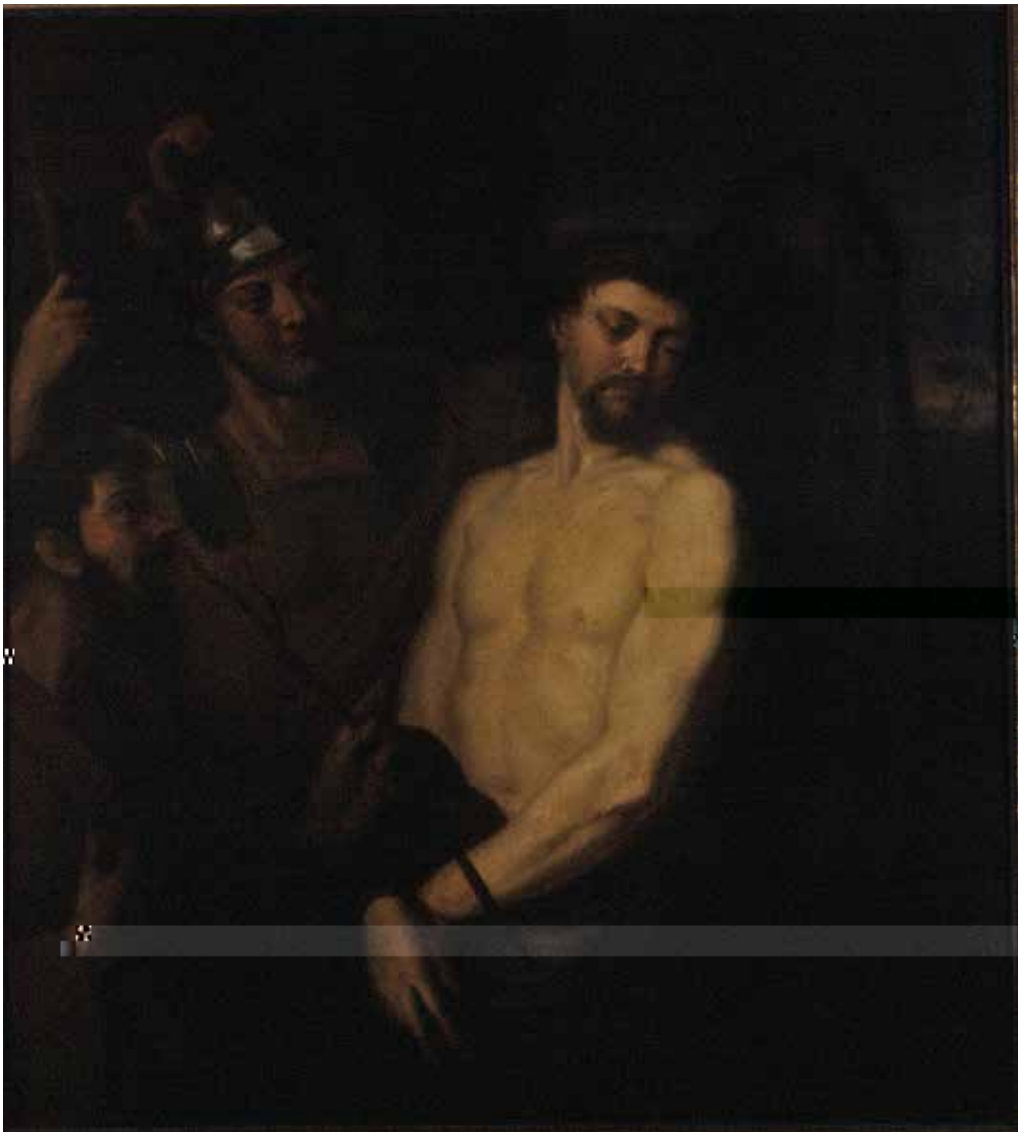
The inspiration for [illegible] is rooted in the Gospels of Matthew, Mark, Luke, and John. In the New King James Version of the Bible, the following passages of scripture from the book of Matthew powerfully speak to the many ways that Jesus was mocked before and during the time He was nailed to the cross:

Then the soldiers of the governor took Jesus into the Praetorium and gathered the whole garrison around Him. And they stripped Him and put a scarlet robe on Him. When they had twisted a crown of thorns, they put it on His head, and a reed in His right hand. And they bowed the knee before Him and mocked Him, saying, "Hail, King of the Jews!" Then they spat on Him, and took the reed and struck Him on the head. And when they had mocked Him, they took the robe off Him, put His own clothes on Him, and led Him away to be crucified. Matt. 27:27–31

Then they crucified Him, and divided His garments, casting lots, that it might be fulfilled which was spoken by the prophet, [illegible]. Matt. 27:35

And they put up over His head the accusation written against Him: THIS IS JESUS THE KING OF THE JEWS. Matt. 27:37

And those who passed by blasphemed Him, wagging



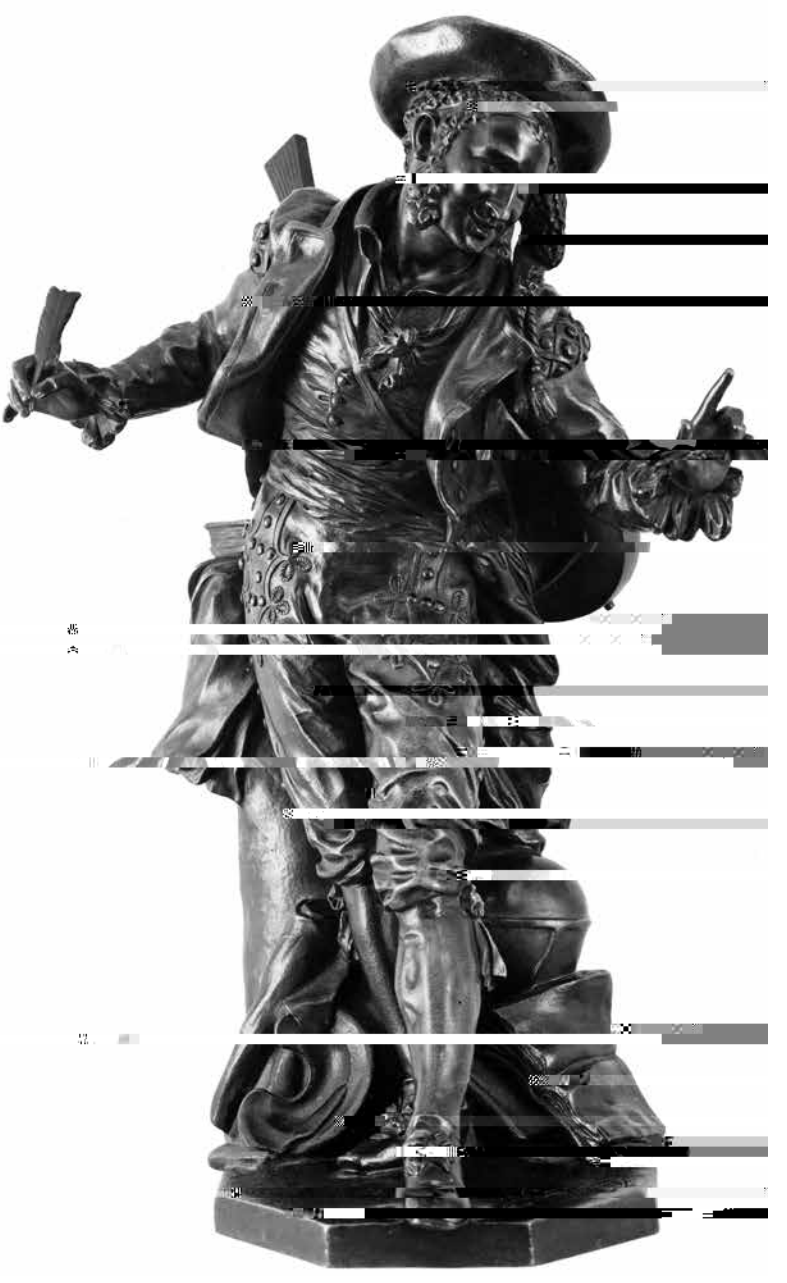
After Anthony van Dyck
Flemish, 1599 - 1641
[illegible], 1600s
Oil on canvas
42 ¾ x 38 ¾ in
108.58 x 98.42 cm
58.8
Gift of Mr. and Mrs. Marc B. Rojtman
Collection of the
Haggerty Museum of Art

great is your reward in heaven, for so they persecuted the prophets who were before you." Matt. 5:11-12

[illegible] invites us to consider these words attributed to Mahatma Gandhi:

[illegible]

Living a Christian life will always have its share of challenges. However, like Jesus, we also know that each of us is called to "Let your light so shine before men, that they may see your good works and glorify your Father in heaven." Matt. 5:16.



Jean-Baptiste Carpeaux
French, 1827 - 1875
, ca. 1873
Bronze
22 in
55.9 cm
96.3
Gift of Catherine and David A. Straz, Jr. in
Honor of Dr. Curtis L. Carter
Collection of the Haggerty Museum of Art

MARILYN FRENN, Ph.D.,
RN, CNE, ANEF, FTOS

Professor
College of Nursing

. Mark 10:14-16 (New International Version)

Though Diane Arbus did most of her work in New York City, this early print in what appears to be a more rural part of Massachusetts, is compelling for me because the focus is on the child. Hair asunder, this child looks forthrightly ahead. The background is almost indiscernible, just as the words of Christ compel us to leave behind our worldly clutter, coming to God with the simplicity and trust of a child.

In art and the words of scripture we may find reminders of the simple truths that can set us free. They are reminders I need when the many things I find mysfelf compelled to keep in the foreground drown out this wisdom. May peace be with you!

Diane Arbus
American, b. 1923 - 1971
[illegible], 1957
Vintage gelatin silver print
9 x 5 7/8 in
22.86 x 14.94 cm
2010.29.1
Museum purchase with funds from Mr. and Mrs. Omar Bittman by exchange and gift of Michael Parish
Collection of the Haggerty Museum of Art

Joachim Brohm
German, b. 1955
, 1983 - 1984/2008
Chromogenic color print
20 x 24 in
50.8 x 60.96 cm
2011.12.3
Museum purchase from the Heller Art Acquistion Fund
Collection of the Haggerty Museum of Art

The first thing that jumps out at me when viewing Joachim Brohm's , is the stark contrast between the deteriorating condition of the inner city set against the prominent backdrop of the downtown skyline. The broken parking sign, the shattered glass on the sidewalk, and the graffiti inscribed on the wall of the dark building signal a neighborhood beset by crime and vandalism. Observing the man with the plaid shirt, armed with a trash container, looking down at the object possibly

JAKE JUMBECK

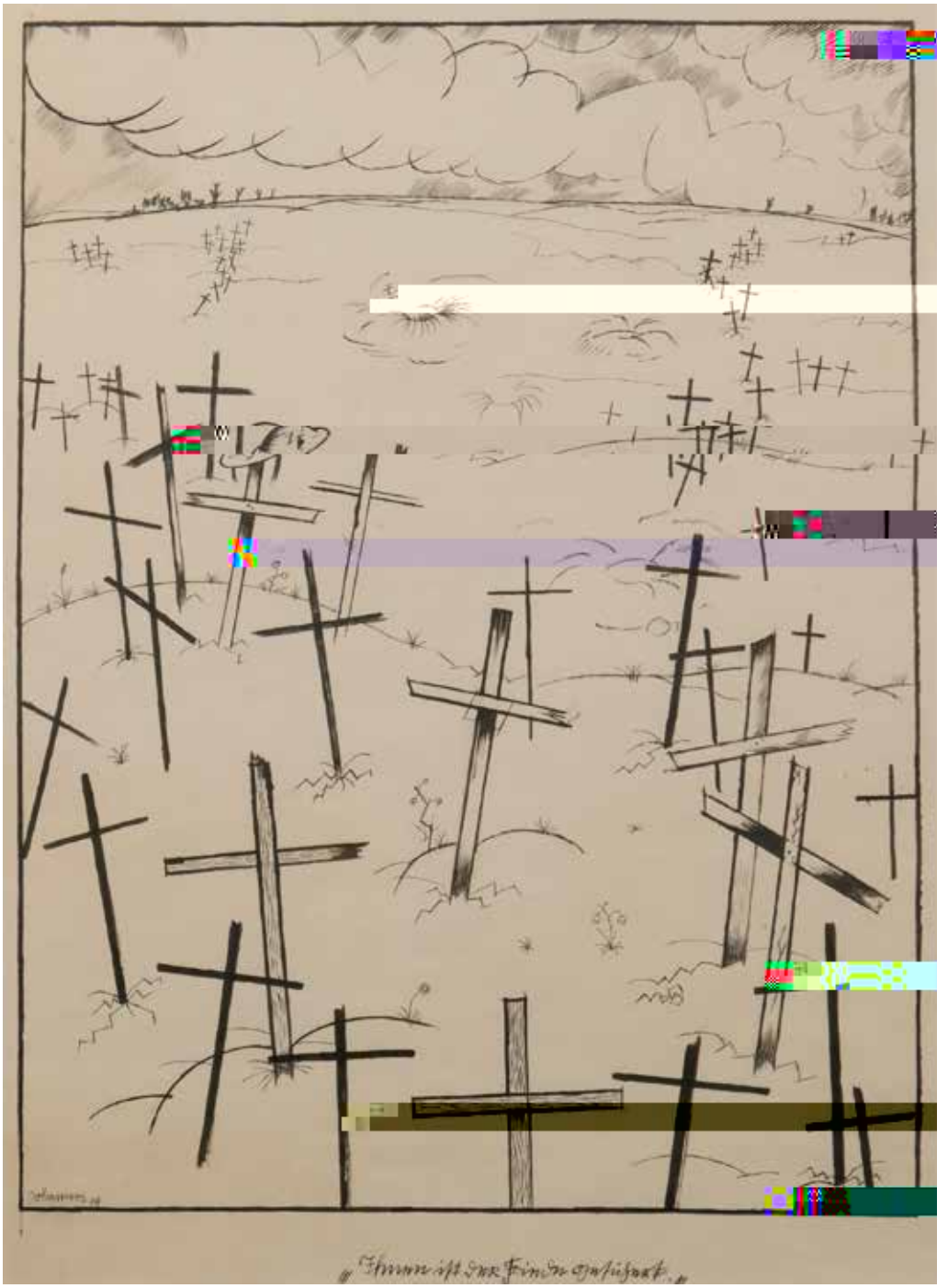
Student, Klingler College of Arts and Sciences
History ‘14

World War I, according to many historians, is the seminal conflict of the twentieth century. Had the Great War not have happened, many of the conflicts that plagued the twentieth century could have likely been avoided, e.g., the rise of Adolf Hitler, the Communist Revolution in Russia, World War II, the Holocaust, and the Cold War. All of these events have origins that stem from the First World War and its aftermath. An entire generation of men was wiped out due to the brutal nature of the fighting, as the world was introduced to the horrors of modern warfare.

In George Grosz’s drawing [illegible], all that can be seen is a makeshift graveyard marking the final resting place of scores of fallen soldiers. Thoughts of brutality and unending suffering are the images immediately called to mind. The landscape is barren and inhospitable, able only to sustain weeds and scattered patches of grass. These random pieces of foliage are the meager signs of what was once possibly a lush and verdant field, reduced now to a virtual wasteland. One simply needs to look at these elements to see the horrors that World War I unleashed upon the world.

The title of this work, [illegible], is what truly attracted me to it. While these fallen soldiers no longer have to face the unending suffering that is modern warfare, what was the price they paid for this “peace”? Have they truly found peace? They never again have to pick up a rifle, or go “over the top,” or serve long, seemingly unending tours at the front, but the only peace they are definitely assured is that of eternal rest. Many people will never know these soldiers’ names or understand the sacrifices they made for their country. The soldiers fought for what they believed in, but their reward seemingly does not meet the price they had to pay. They are forever guaranteed peace, but it is a dubious peace, an undeserved peace that no man should ever have to be assured.

When I look at this drawing, I am reminded of the price that many men have had to pay throughout the centuries. Because of their sacrifice, many other men would be assured the same peace that these fallen soldiers were assured. Certainly they have been granted peace, but at what cost?



George Grosz
German, 1893 - 1959
[illegible], 1919
Ink on paper
18 ¼ x 12 ¼ in
46.35 x 31.11 cm
2002.23.3
Gift of Marvin and Janet Fishman
Collection of the Haggerty Museum of Art

Sam Fentress
American, b. 1955

, 1997
Chromogenic dye coupler print
16 x 20 in
40.64 x 50.8 cm
2010.30.12
Gift of anonymous donor
Collection of the Haggerty Museum of Art

C. SHAUN LONGSTREET, Ph.D.

Director, Center for Teaching and Learning
Visiting Assistant Professor
Department of Theology

This piece is from of a run of photographs taken by the artist over a period of more than two decades from across the United States in which he captured expressions of religious sentiment embedded in the American landscape. They are a photographic collection of what he designates a unique American phenomenon: the construction of religious signs made by ordinary people from, and on, common things.

More than the other Fentress photos that I have seen, , causes the viewer to react to a stark contrast between what one might expect from mundane and sacred spaces. The clashing combination of claims to holiness (In the Name of Jesus) within an everyday context (maintenance and used tire sales) presents the viewer an opportunity to observe the fluid boundary between what one can, and could, designate as sacred from what might be considered just ordinary.

What appeals to me most in , is the communication of a personal realization within the photograph. Whereas one might legitimately point to an American tradition of weaving capitalism with spirituality, a common theme within Fentress's collection, I lean in another direction. Even if joining commerce and religion is the intent, the person using the vehicle/sign is still laying claim to holiness. There is something very powerful about invoking the divine in a public space, and the painter of the sign is making the everyday less so. Thus, objects like the van and the person who painted it are neither common nor ordinary. Selling tires, working on brakes, and fixing flats in Jesus's name can be a powerful observance of God for those participating in these activities. Invoking God in all things, the painter of the van ignores class and bourgeois expectations about religiosity. In this sign, the sign painter is expressing citizenship within the kingdom of heaven here on earth.

When students and I work together on reading any expression of religion, we always try to recognize potential issues that arise between those who observe religious expressions and those who are practitioners. There are always consequences when nonparticipants frame the religious practices of others because hermeneutics are acts of power. , as an art piece, is not dissimilar from a textbook about Buddhism, or a video about charismatic snake handlers, in that it frames someone's religion in a particular, and static, manner. What is included or excluded, and how it is left for the viewer to read, will have an effect on the relationship between practitioner and outsider. As such, to respect and appreciate the value of peoples' faiths, we need to remain cognizant of the limitations and implications of our readings.

I am confident that past classes, upon seeing , would have asked what it might mean to read the van as an artifact separate from the person who created it. They would likely have raised questions about the tensions created out of a situation wherein a well-educated white man is photographing artifacts of other peoples' faith, people who appear to be working class, possibly illiterate, and/or nonnative English speakers. They would have hopefully asked, too, what it might imply about us if we read , as art. That is, what does it say about both the artist and ourselves when our participation in art is mediated through consuming caricatures of other peoples' expressions of faith? As a starting point, however, , reflects an attempt to communicate a connection between one's everyday existence and the transcendent, and makes a powerful statement about hope, faith, and humanity.

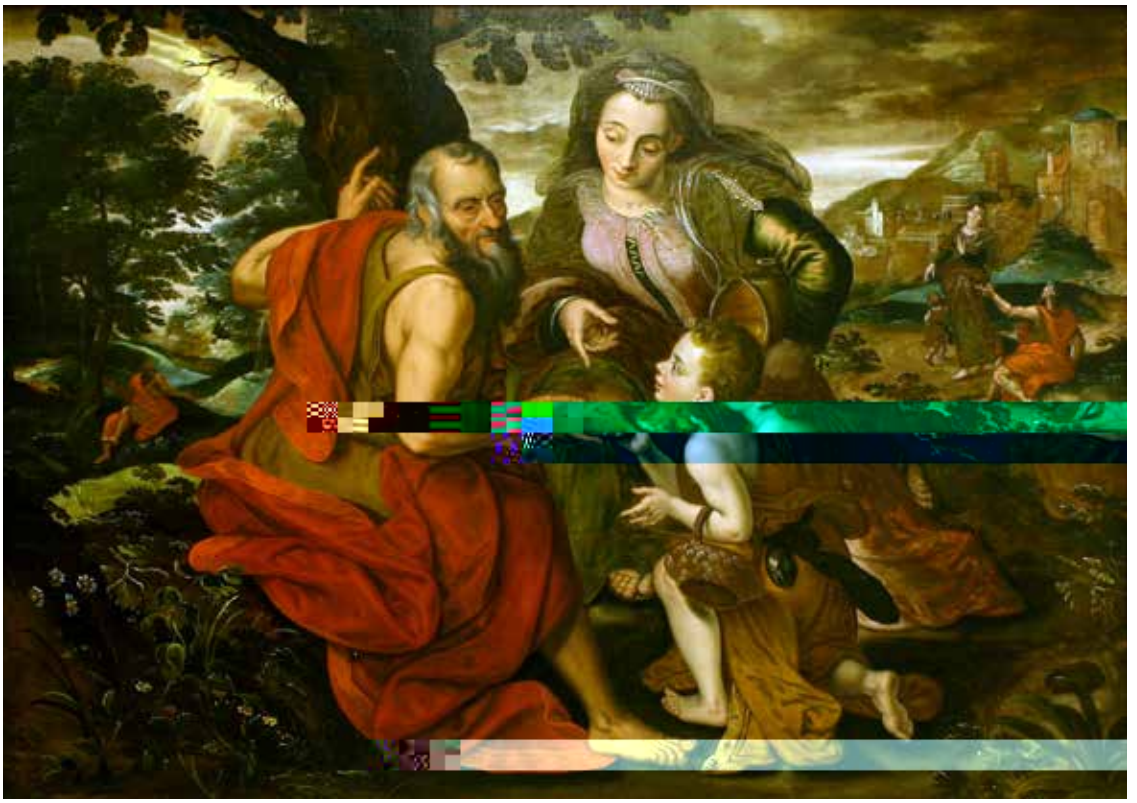
L. CHRISTOPHER MILLER, Ph.D.

Vice President for Student Affairs

I take this painting to be an interpretation of 1 Kings 17:8-16, in which Elijah asks the Widow of Zarephath for a morsel of bread. There's some hesitancy on the widow's part because she has but a little meal and oil with which to make bread for herself and her son, and it is a time of drought. Elijah instructs her, "Do not be afraid; go and do as you have said; but first make me a little cake of it and bring it to me, and afterwards make something for yourself and your son. For thus says the Lord the God of Israel: The jar of meal will not be emptied and the jug of oil will not fail until the day that the Lord sends rain on the earth." (New Revised Standard Version) In many ways this passage embodies ideals I hold sacred—care for others, faith, and sharing—and indeed these ideals are part and parcel of our mission at Marquette.

Care for others is demonstrated through the widow sharing the little she has with Elijah. Both her generosity and faith are rewarded as "The jar of meal was not emptied, neither did the jug of oil fail, according to the word of the Lord that he spoke by Elijah." (NRSV) Through this act, the Lord's care for his people is shown as well. Claeissins's painting enriches what the Bible passage communicates. It depicts the child's role in this story—the child sharing bread with Elijah—and in this we can see the story of communion, people coming together to share in the bread of life. The widow must trust in the word of the Lord and in Elijah as the Lord's prophet and, more importantly, she must entrust her own child's well-being to Elijah's prophesy as well.

When I think about Marquette's role in the lives of our students, this painting resonates with me. Parents entrust their children's well-being to us, put their faith in us and our mission to provide for their children's growth on many levels (spiritual, intellectual, physical, and emotional), just as the widow trusts that she and her son will be provided for. In the same way that the widow and her son provide sustenance for Elijah, our students contribute to our own ongoing development of faith in the world as well. It is through our coming together in mission that we contribute to each other's being in the world. The things we are called to do through mission and faith are not always easy, just as it could not have been easy for the widow to give Elijah her last bit of food, but it is through our connectedness to each other that we find true sustenance.



Attributed to Anthuenis Claeissins
Flemish, ca. 1536 - 1613
Oil on panel
26 ½ x 45 in
67.3 x 114.3 cm
60.3
Gift of Mr. and Mrs. Marc B. Rojtman
Collection of the Haggerty Museum of Art

Georges Rouault
French, 1871 - 1958
[illegible], 1948
Aquatint, etching and engraving
25 11/16 x 19 7/8 in
65.2 x 50.5 cm
58.142.1
Gift of Mr. Leonard J. Scheller
Collection of the Haggerty Museum of Art

SUSAN M. MOUNTIN, Ph.D.

Director, Manresa for Faculty
Center for Teaching and Learning

Perhaps it is the title that draws me to this starkly portrayed image, [illegible]. Or perhaps it is the Madonna-like characterization of this woman with a toddler perched on her lap in such a protective way that captures my attention. Is she imagining the time when this young lad will be forced to go to a war not of his making, perhaps knowing it is inevitable? We see a building in the background, still intact, but perhaps not for long. Little in this work suggests anything about war, but perhaps it is in the dynamic interplay of black and white as well as the protective embrace of the mother that one reads into, imagines, and reflects on the title paired with the image. The artist is painfully aware of the ravages of war. In the [illegible] series (of which this work is a part), artist Georges Rouault, an ardent Roman Catholic, focused on human suffering. But [illegible] means [illegible] and it is out of that call for mercy that the viewer responds, heart in hand.

The style is reminiscent of two other favorite artists of mine. Käthe Kollwitz (1867-1945) was a German artist who also used simple materials and techniques available in war-torn Germany to chronicle the lives marred by the atrocities she witnessed. Vivid charcoals and manila-like paper (actually anything she could find in midst of the war) were the mediums she used. For her, too, the pairing of mother protecting child was a common theme. War has a deleterious effect on women and children who are often not "at the table" when the decision for conflict is made. Elizabeth Stone once said that having a child "is to decide forever to have your heart go walking around outside your body." No wonder many mothers find their hearts break at the thought of the ravages of war.

Another favorite is Ade Bethune (1914-2002), the most well-known artist of the [illegible] newspaper. This liturgical artist of renown also used the simple black on white to create woodcut-like portrayals of moments in the life of Christ, the Works of Mercy, and the lives of the saints. Her creativity brought visual images and broke up the columns filled with gray print in the newspaper. Again, her images of mothers sheltering children with their bodies are common.

Bold black lines, areas of white, stark contrast: these catch one's eye, make one pause, and consider relationships, love, and care even amidst war.

PAMELA HILL NETTLETON, Ph.D.

Assistant Professor, Journalism and Media Studies
Diederich College of Communication

I like pink.

Helen Frankenthaler's work has been criticized for using colors that are too sweet. For being too poetic. For being too soft. For being, in other words, too female.

Yet "right out of the gate, Frankenthaler was making history," writes Ted Loos in his Sotheby's blog. Frankenthaler, who refined a technique of Jackson Pollock's, launched the Color Field method of painting in washes of thinned pigment poured directly onto untreated canvas, and influenced Washington Color School founders Morris Louis and Kenneth Noland, was simultaneously guilty of being a woman in an aggressively macho art world.

Frankenthaler wanted no quarter for her gender. "For me," she said, "being a 'lady painter' was never an issue. I don't resent being a female painter. I don't exploit it. I paint."

And viewers look, from their individual perspectives of lives lived either in the privileged center of cultural identity or out on the margins. Those in the center are often ignorant of those who are not, and can find it easy to overlook, dismiss, or minimize the relevance and accuracy of marginalized viewpoints and wisdoms. Those dwelling in the margins, however, tend to see the center clearly. Uncomfortably so. What feels unfamiliar to the center is sometimes then classified as being too much of something—too closely identified with some other race, gender, sexuality, or class. The center might benefit from the occasional application of rose-colored glasses.

It is easy to be blind to the power in pink. To miss the courage present in sweetness. To overlook what is tough and tenacious about beauty. To ignore the fierce, death-defying nature of things that are lyrical.

Unmasking what is hidden and daring to question common assumptions are the tenets of critical thinking, an essential skill for an examined and conscious life and a learning objective for Marquette students. Art teaches this, over and over again, if we look from perspectives not our own and if we remember the world is larger than our own experience. And when we are taught with joy and color and beauty, it is no less profound than angrier, darker lessons.

It's pink.
Deal with it.

Ted Loos, "Making Their Mark: Frankenthaler and Basquiat at Gagosian Gallery," (blog), April 1, 2013, http://www.sothebys.com/en/inside/BlogHome/Access/on-the-loos/2013/04/making_their_markf.html).

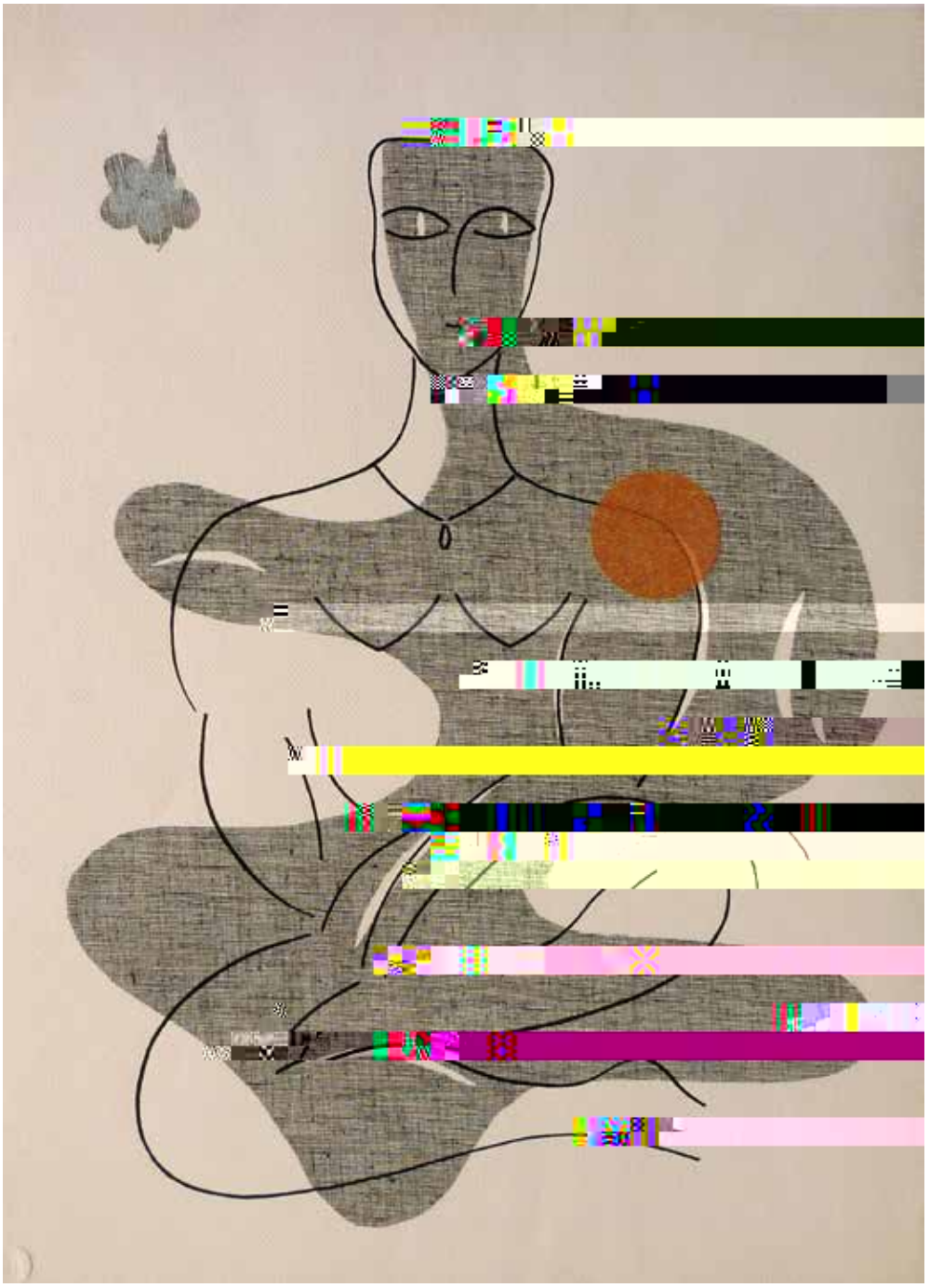
Grace Glueck, "Helen Frankenthaler, Abstract Painter Who Shaped a Movement, Dies at 83," , December 28, 2011, New York edition.

Helen Frankenthaler

American, 1928 - 2011

, 2003

Color screenprint68.-ia, 19.9(3493 cm0(03) Tf-0.005]TJ[T8 - 20)7 20(.2.an, 13aler)]TJ05 Tw 0 -1.167[Pen F)omised gifn, 1t of Mar)-40(y and)5 Tdler



Lucia Stern
American, 1895 - 1987
[illegible], ca. 1945
Mixed media
29½ x 21½ in
74.9 x 54.6 cm
90.10.2
Gift of Mrs. Grace Vogel Aldworth
Collection of the Haggerty Museum of Art

Wisconsin artist Lucia Stern was a keen observer of the art of her time. She was strongly influenced by progenitors of twentieth-century modern art including Picasso, Brancusi, Man Ray, Moholy-Nagy, and Gabo. While *Untitled* may not look particularly innovative by today's standards, the work clearly reflects Stern's interest in minimalism and abstraction and her penchant for experimenting with materials. *Untitled*, like much of Stern's work, is comprised of simply rendered biomorphic and geometric shapes. Here Stern presents two comingled shapes—one, a drawn outline, the other a solid form. The black outline (drawn directly on the paper), clearly represents a human figure, while the gray form, cut from a mesh-like material and overlaid on the drawn line, is more abstract. The composition seems to suggest a narrative concerning the relationship between mind, body, and soul. The ambiguity of the gender of Stern's abstract figure allows for multiple interpretations of duality and for multiple narratives to play out behind its neutral visage. The fluid gray form might symbolize the mind. The red circle, placed within the gray form, could be seen as a heart revealing the soul. The soul appears to be moving in sync with the mind, suggesting a harmonious interaction between the mind and the soul.

Lucia Stern is an artist that I had little knowledge of prior to my exploration of the Haggerty's online archives. Although the Haggerty houses many of her creations, it is *Untitled* that immediately captivated and held my attention. Personal preference, especially when it comes to art, can be difficult to explain and although I'm not usually attracted to abstract art, there is something about the simple presentation of the lone figure that makes me linger. The space Stern creates is tranquil and meditative and it is in that space that I step to ponder the dualities of my own existence. Conflict is an inevitable aspect of life and as I place myself in the mind of the lone figure, I allow myself to contemplate whatever dissonance I'm experiencing within my

Marc Chagall
Belorussian, 1887 - 1985
[illegible], 1957
Hand-colored etching
24 x 18 in
61 x 45.7 cm
80.7.21
Gift of Mr. and Mrs. Patrick Haggerty
Collection of the
Haggerty Museum of Art

Juan Correa de Vivar
Spanish, 1510 - 1566

, 1539 - 1562

Oil on panel
56½ x 47 in
143.5 x 119.4 cm
58.5
Gift of Mr. and Mrs. Marc B. Rojtman
Collection of the Haggerty Museum of Art

REV. SCOTT R. PILARZ, S.J.

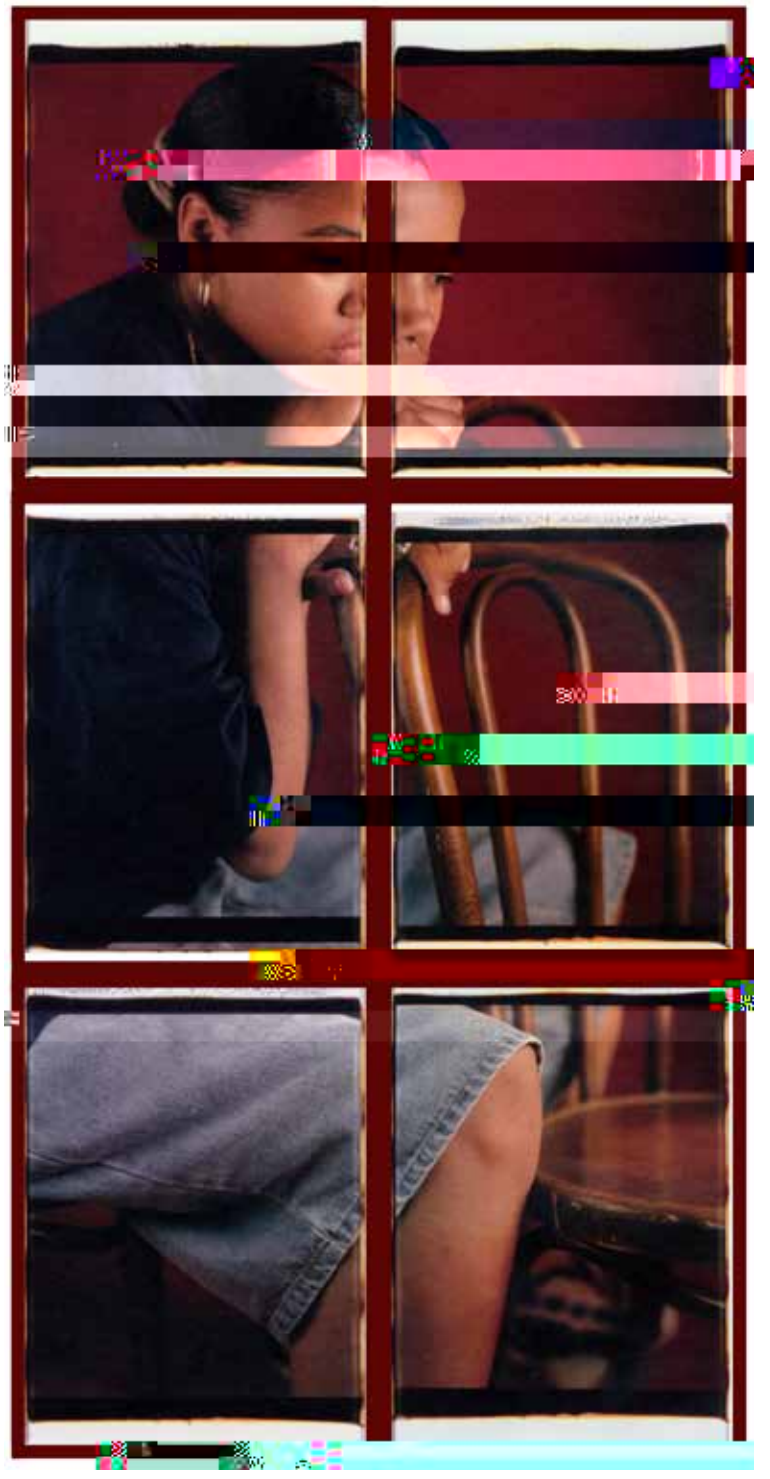
Marquette University President
Associate Professor
Department of English

Scenes of Mary grieving over the body of Christ have a prominent and cherished place in Catholic art from the Middle Ages onward. Whereas predecessors were likely to approach the scene more as chroniclers—depicting Jesus, Mary, and those at her side with the deference shown historical figures—Renaissance artists such as Juan Correa de Vivar began to show heightened interest in Jesus, Mary, and her companions as human beings. Grief, despondence, resignation, faith, grace—the great emotions wrapped up in the Passion of Christ—became the subject of these Lamentations, just as spiritual states and emotions became the subjects of Renaissance poetry and drama more broadly.

This work by Correa is all the more noteworthy as a product of a particular place and time within the Renaissance: mid-sixteenth-century Spain. Given Correa's base in Toledo, south of Madrid—a couple decades after Ignatius of Loyola experienced his religious conversion in his Basque homeland—this work shares something of a lineage, or at least a neighborliness, with the Society of Jesus itself. It doesn't take too much imagination to observe in Correa's an intensity of spirituality and a vivid, dreamlike quality encountered also in the Autobiography of Ignatius, particularly the sections on the spiritually charged months he spent in Manresa from 1522-23. There, exhausting bouts of fasting and prayer ultimately resolved themselves in his formulation of the Spiritual Exercises, his guide for his fellow human souls to use in building a relationship with a God ready to love them as individuals.

Amid the many depictions of Mary lamenting the crucifixion, it is rare to encounter something as vibrant as the heavens bursting with yellow light in this painting. But a similar image encountered in the concluding meditation of the Spiritual Exercises, the Contemplation on the Love of God, in which Ignatius writes, "God's love shines down upon me like the light rays from the sun."

Kara Walker
American, b. 1969
, 2010



Dawoud Bey
American, b. 1953
1996
Dye diffusion transfer prints
94 x 48 in
238.8 x 121.9 cm

Dawoud Bey has written that one of his earliest encounters with the power of photography occurred when at 11 years old he discovered a book of civil rights movement photographs his parents owned called [illegible]. He remembered that the visual images "came at me in a rush," as would later photographs of the victims of the September 15, 1963, bombing of Birmingham, Alabama's 16th Street Baptist Church. A photograph of 12-year-old bombing survivor, Sarah Collins (Rudolph), who lay in a hospital bed blinded by flying glass, left a lasting impression on Bey, which he posted on his blog, [illegible]. "I was eleven years old when I saw that image of the immobilized little black girl laid out, helplessly scarred and traumatized," he recalled, "and that image has stayed with me all of these years."

Bey's photographs depicting race and urban life owe as much to his childhood exposure to [illegible] as they do to the influences of Roy DeCarava, James Van Der Zee, and Henri Cartier-Bresson. Context and the images of youth are what make the work of this celebrated photographer stand out among his peers. While context has been crucial to most of his photographic work, whether in the streets of a city, the pews of a church, or in school classrooms, one project, [illegible], stands out for the exchange of context for uncluttered portraiture of his subjects.

[illegible] is one of the featured portraits in the series. The subject seems unassuming at first. A teenage girl seated, head propped on a dining room chair. Her expression is solemn, perhaps bored. Her image is captured in six separate pictures, framed to suggest that she has been caught in a moment of solitude through a glass window. Yet Syretta's is a more compelling story. These six photographs were taken with a 20 x 24 Polaroid camera, a 235-pound camera available to photographers in only a handful of studios. Known to produce photographs with extraordinary resolution, they are large and unwieldy for a photographer to use even with the help of a team of technical experts. Syretta would have endured a laborious process to capture her image in six separate photographs. The end result pairs high-quality photographs with the nostalgia of a Polaroid image and its distressed borders. Given the time lapse between each picture taken, Bey conveys [illegible] as the subject changes slightly from photograph to photograph. Because of this, [illegible] is not confined to a single moment in time.

When I consider [illegible] I think about Sarah Collins, lying in a Birmingham hospital bed, both eyes patched, the victim of unimaginable horror. Bey and I are of the same generation and we would have been similarly affected by the images from Movement days. Unlike Sarah, Syretta is pensive and Bey gives no context to understand what brought her to that moment before the camera in a portrait studio. As audience, we are left to ponder her without benefit of knowing her situation. The way that Bey and his subjects relate to one another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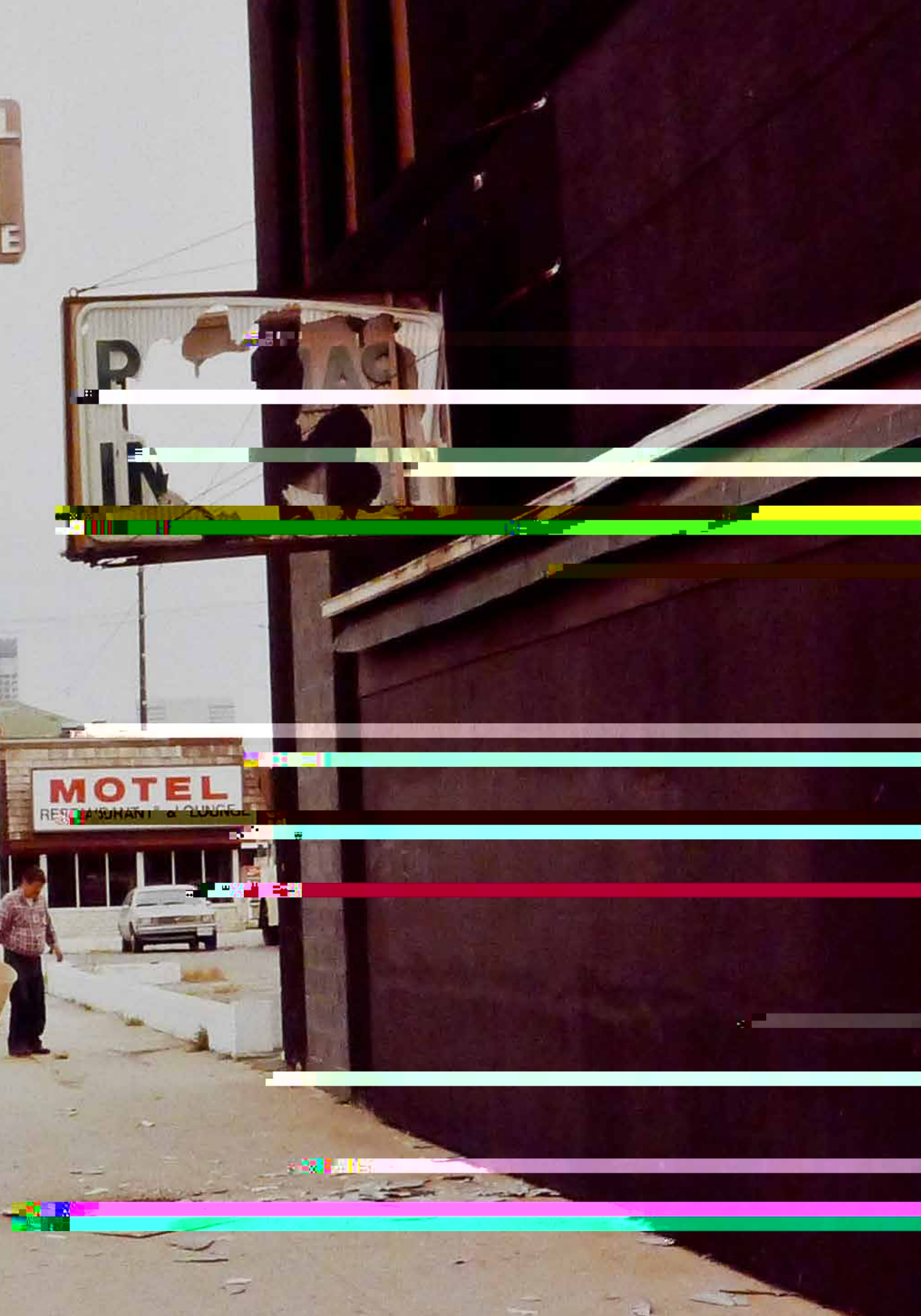
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