

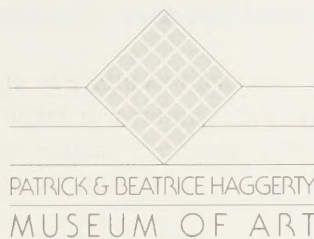
Alfred Bader Fonds

Correspondence

Marquette Univ.

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MARQUETTE UNIVERSITY



November 17, 2000

Dr. and Mrs. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211

Dear Dr. and Mrs. Bader,

I would like to take this opportunity to wish you Happy Holidays from Marquette University and the Patrick and Beatrice Haggerty Museum of Art.

As you may know, the Museum works closely with Father Robert Wild's office in the selection of images to be featured on the President's Christmas cards. This year we have selected the image of the *Oil Sketch of Putti* by Alexandre-Evariste Fragonard, a painting you so generously gifted to the Museum in 1987. It is a wonderful image that captures the spirit of the holidays in a unique and interesting way. I look forward to sharing with you the final product once the cards are complete.

It is with your generous support of the Fine Arts at Marquette University that projects like this are possible and our outstanding collection is shared with a wider audience. Thank you.

Best wishes for a prosperous New Year.

Cordially,

A handwritten signature in blue ink that reads 'Curtis L. Carter'.

Curtis L. Carter
Director

Marquette University
P.O. Box 1881
Milwaukee, Wisconsin 53201-1881
414-288-7290
FAX: 414-288-5415
E-Mail: Haggertym@vms.csd.mu.edu.





MARQUETTE UNIVERSITY

JESUIT RESIDENCE

1404 W. WISCONSIN AVENUE / MILWAUKEE, WISCONSIN 53233 / (414) 344-7900

Feb. 12, 1989

Dr. Alfred Bader,
Milwaukee, WI
Dear Dr. Bader,

I am most grateful for your kind presentation copy of the exhibition catalogue, The Detective's Eye. This is a truly fascinating book - I have read it through once without interruption, and am now going over the individual entries more slowly, the better to comprehend the wealth of information they provide. I found the introductory essay very interesting, since it reveals something of your own attitudes and procedures as a collector. Your remarks on the gross inflation of prices for works of art, and on the mania for acquisition that has fueled this unfortunate development, are especially instructive, as are the strategies you describe whereby a private collector such as yourself can pursue his avocation despite the shrinking supply of reputable paintings available at reasonable cost.

From the perspective of my own reading, the best feature of the individual catalogue entries is that they are instructions in the best sense without being pedantic. The technique of a disarmingly simple introductory question involves the reader at once in the investigation you are pursuing, and you then supply him with the clues necessary to the resolution of the problem. And the

exposition of the material, although it obviously rests on your own wide knowledge and scholarship is refreshingly devoid of the technical jargon that makes so many exhibition catalogues too formidable a challenge for a reader who is not himself an art historian. My own experience suggests that one who works his way carefully through the various entries will acquire not only considerable knowledge about art and artists of the period covered by the exhibition, but will have begun that process of learning to "explore the object" and of "training his eye" which, as you say in the introductory essay, are necessary conditions to the appreciation of a work of art. I sincerely congratulate you and Mrs. Baber on so excellent a piece of work, one that breathes your own love for these paintings and the enthusiasm that has inspired you as a collector.

I fear that I shall not be able to visit the exhibit itself, since I have not made a good recovery from the stroke and walk only with great difficulty. But my loss of actual viewing is compensated by the catalogue, which gives me permanent access to the gallery you have assembled. My thanks for it and for your generous response to my very limited contribution to the Theophania painting. I share your hope that the restoration will unveil (reveal) the mystery of subject and artist. With sincere regards and esteem,

F. W. William F. Doherty, Jr.

Dr. Alfred Bader
Chairman

May 19, 1988



Rev. Richard A. McGarrity, S.J.
Associate Vice President for
Academic Affairs
Marquette University
615 North 11th Street
Milwaukee, Wisconsin 53233

Dear Father McGarrity:

I appreciate your thoughtful letter of May 11th, regarding the Haggerty Museum, more than I can tell you.

There may be people in the community who envy your position. I am not among them. Clearly, you approach this problem as an experienced business administrator would, with a blessing lacking in many top business people: you have great loyalty to Dr. Carter and surely to others.

Of course, I realize how much Dr. Carter has done to build the museum, and yet I fear that you will find in time that he cannot work with competent people to run the museum. Would he not in time be happier and Marquette better if he became professor of esthetics?

Dr. Hannegan has many good qualities, but diplomacy is not among them. His bluntness must have been hurtful to Dr. Carter who may fear that Dr. Hannegan wants his job. This is certainly not the case, but how is Dr. Carter to know?

What is so sad is that Dr. Hannegan has the ability to bring to Marquette millions of dollars' worth of artworks. Much of that will be lost when he leaves. Clearly, in time, Marquette will have two choices: either to build the museum in conjunction with an art history department or to use the museum purely for entertainment and to consider the collection as valuable assets. Both choices have merit, and each will be deprived greatly by Dr. Hannegan's leaving.

Of course, you must think that I judge Dr. Hannegan on a purely personal level. However, this is not so. I am on the Board of Trustees of the Institute of Fine Arts in New York, America's best teaching institution in the fine arts, and its acting director, Professor Donald Posner, under whom Dr. Hannegan studied, thinks most highly of him. Recently, the director of

SIGMA-ALDRICH

Rev. Richard A. McGarrity, S.J.
Marquette University
May 19, 1988
Page Two

the Oberlin Museum, Dr. Chiego, spent a day with us, and I asked him whether he knew Dr. Hannegan. They had worked together, and Dr. Chiego spoke highly of Dr. Hannegan's "encyclopedic knowledge" and personal warmth. A few weeks ago, two able collectors in Pewaukee, Sharon and Bill Treul, told me that they were taking one of their finest works, A Deposition by Pellegrini, from the Milwaukee Art Museum, where it had been on long time loan, and were thinking of giving it to Marquette because they are so impressed by Dr. Hannegan.

All this is very sad, and you may now understand better why I do not envy you.

What will happen? If Amos could say that he was not a prophet nor a prophet's son, how much truer is this of me. But I fear that Dr. Hannegan will leave, and that in time you and Dr. Carter will realize that the Museum is in a difficult position. We will all be worse for this.

I really respect Dr. Carter for what he has done; by all means share this letter with him if you wish.

Best personal regards,

Alfred Bader
AB:mmh

MU Marquette University

615 North Eleventh Street
Milwaukee, WI 53233
414-224-7033

May 11, 1988

Dr. Alfred Bader
Chairman
Sigma-Aldrich
Post Office Box 355
Milwaukee, Wisconsin 53201

Dear Dr. Bader:

Your recent letter to Father Raynor concerning Dr. Barry Hannegan has been forwarded to our office for attention and a response.

I want to say, first of all, that we do sincerely appreciate your ongoing interest in and concern for the welfare of Marquette University and of the Haggerty Museum of Art. Before specifically addressing your concern for Dr. Barry Hannegan, it might be helpful to provide some general comments on Dr. Carter and the operation of the Museum.

Dr. Carter, as Director of the Haggerty Museum of Art, has reported to me since the opening of the Museum and before that as Chairman of the Fine Arts Committee. We worked very closely in assembling a working budget for the Museum and staffing it with properly qualified people. From the beginning Dr. Carter has had to seek most of his programming funds from outside sources and, I think you will agree, the Museum has mounted some very fine programs in the few years it has been in operation.

I am well aware that along with many successful programs the Museum has experienced considerable staff turnover and I have discussed this in detail with Dr. Carter. Each case has had its own particular circumstances, however, and in reviewing them individually I have not been able to fault Dr. Carter in any major way. He does have his own style of supervising others and I know that his skills in human relations, especially in terms of delegation of responsibility, raises some questions. We have discussed this on a number of occasions and Dr. Carter has been rather open, I must say, in accepting criticism from me and attempting to work more effectively with his staff.

I have continued confidence in Dr. Carter as Director of the Art Museum and, in fact, have grown in my admiration of his dedication to the Museum, his hard work, his fund raising ability and collection of art works, and of his ability to effectively execute creative ideas. I know also that he tends to be somewhat of a perfectionist, is extremely demanding of others and, for various reasons, can be quite antagonistic at times. His successful work has not simply been his own, but has involved the full collaboration of his staff working together in a

Dr. Alfred Bader

May 11, 1988

Page 2

joint effort. It seems to me that he has given much public credit to his staff both in the staging of programs and formally in Museum publications, but I know that some staff members have felt that they were not given sufficient recognition.

Turning now to the situation of Dr. Hannegan. When Dr. Carter recommended that he be offered a contract as Curator of the Art Museum last Summer, it was with some degree of apprehension. Given the fact that the Curator is expected to take on many routine duties due to a very limited staff, that our salary, while perhaps adequate, tends to be somewhat low because of budget constraints, and especially because of some unusual patterns in Dr. Hannegan's background, we were somewhat reluctant to accept Dr. Carter's recommendation. But despite the apprehension, Dr. Carter thought we should take a chance because of Dr. Hannegan's knowledge of art, his intelligence, and his other professional qualifications. We agreed and have certainly benefited in many ways from Dr. Hannegan's talents in serving the Museum.

Your own assessment of the qualities of Dr. Hannegan is a testimonial to his influence with many of our friends.

It turned out early on, however, by last November according to my knowledge, that the situation was not working out well. Dr. Hannegan, after having been here for only three months or so, expressed to me and apparently to a number of others in private meetings that he had no confidence in the abilities of Dr. Carter to direct an Art Museum and that he thought Dr. Carter ought to be removed as Director. I thanked Dr. Hannegan for his opinion and his candor and asked him if I might use this information in discussing the matter with Dr. Carter. It was my hope that perhaps I could help resolve some of the problems that existed. He told me I was certainly free to do so. Subsequently, to the best of my knowledge, Dr. Hannegan has expressed this same assessment directly to Dr. Carter himself.

With this as the situation, it is my judgment that there is no possibility of any kind of reconciliation. Dr. Hannegan's opinion is a firm one which he feels strongly about, as you probably know, and he certainly could not creditably change it at this stage.

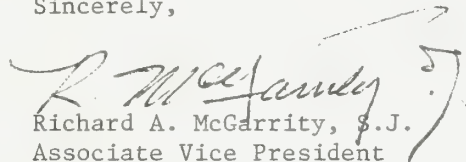
It is unfortunate that we will be losing the services and talents of Dr. Hannegan. At the same time, we have confidence in the ability of Dr. Carter to continue to direct the Art Museum. He has his shortcomings in some public relations and general management skills and I intend to continue to work with him on this. Nevertheless, it is our judgment that, on balance, the Art Museum has done extremely well under his direction. We look for even greater things in the future which will be greatly assisted if we are able to attract sufficient endowment dollars.

I know that you have been a good friend of the Art Museum and a friend to Dr. Carter as well. It must be difficult for you to see this problem between Dr. Hannegan, whom you properly admire, and Dr. Carter. It has also been difficult for us, I can assure you.

Dr. Alfred Bader
May 11, 1988
Page 3

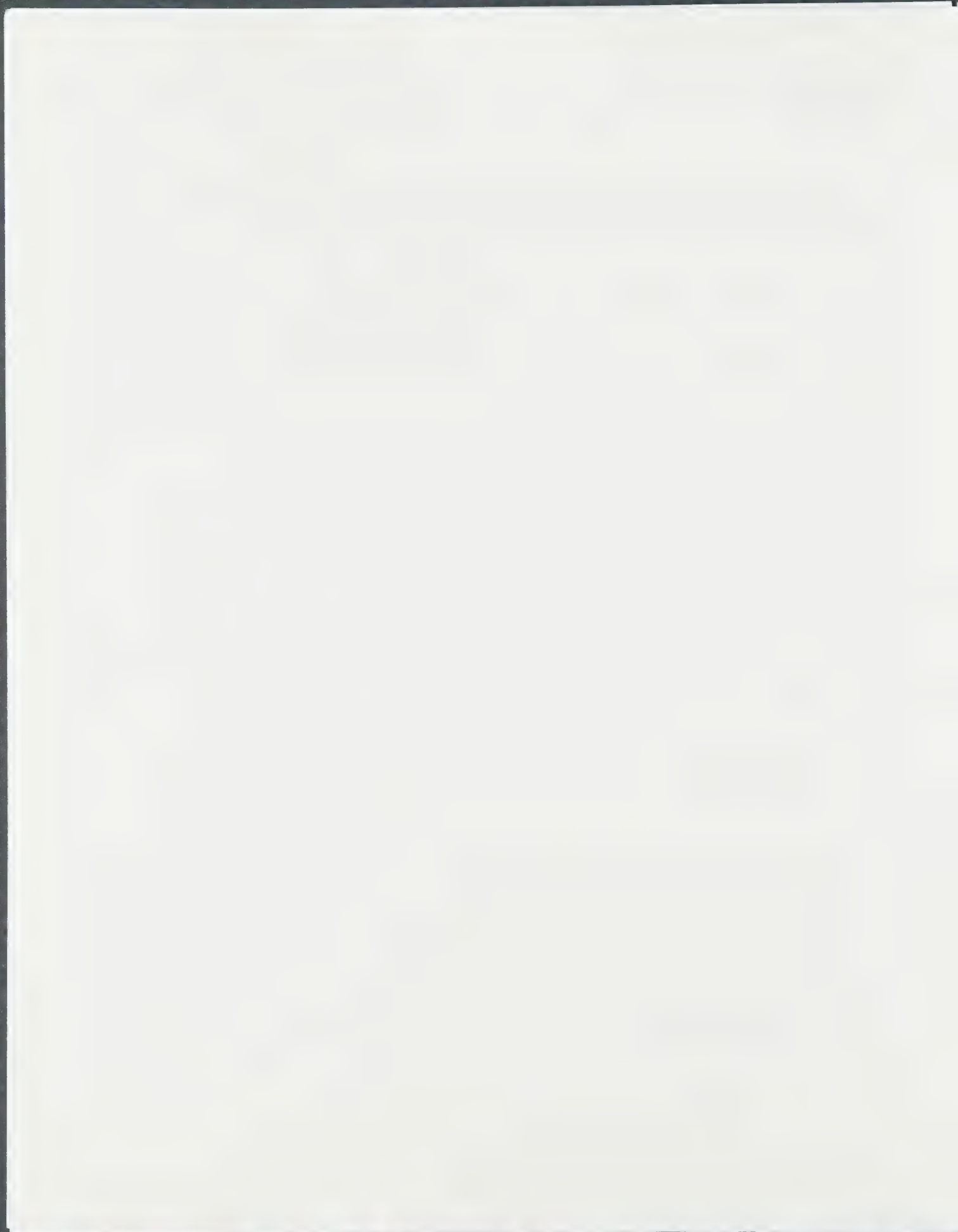
I hope you can understand the course of action we have decided to take, even though you may not altogether agree with it, and that you will continue your friendship with Marquette University and our Haggerty Museum of Art.

Sincerely,


Richard A. McGarrity, S.J.
Associate Vice President
for Academic Affairs

RAM:hh

cc: Reverend John P. Raynor, S.J.





615 North Eleventh Street
Milwaukee, WI 53233
414-224-7033

May 11, 1988

Dr. Alfred Bader
Chairman
Sigma-Aldrich
Post Office Box 355
Milwaukee, Wisconsin 53201

Dear Dr. Bader:

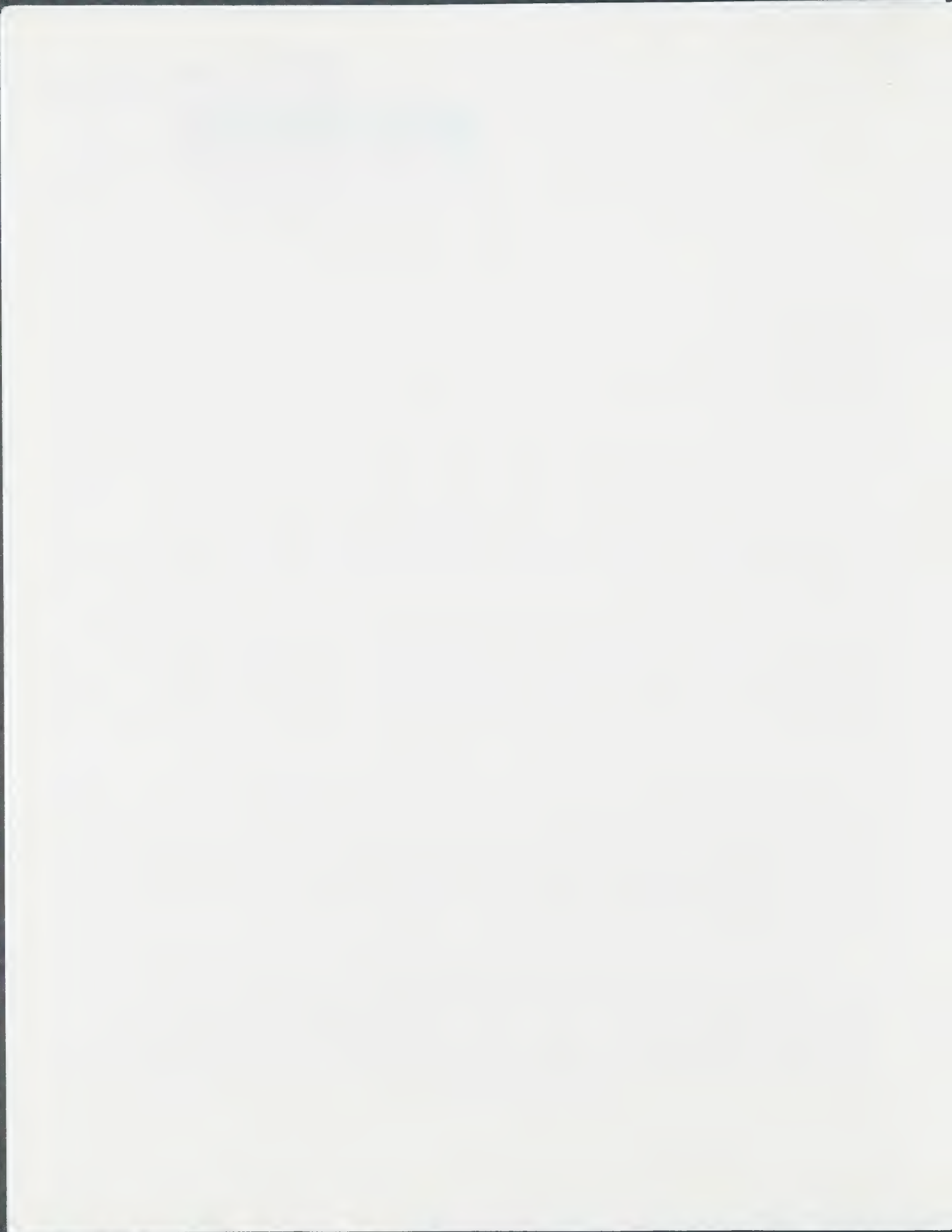
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Dr. Alfred Bader
May 11, 1988
Page 2

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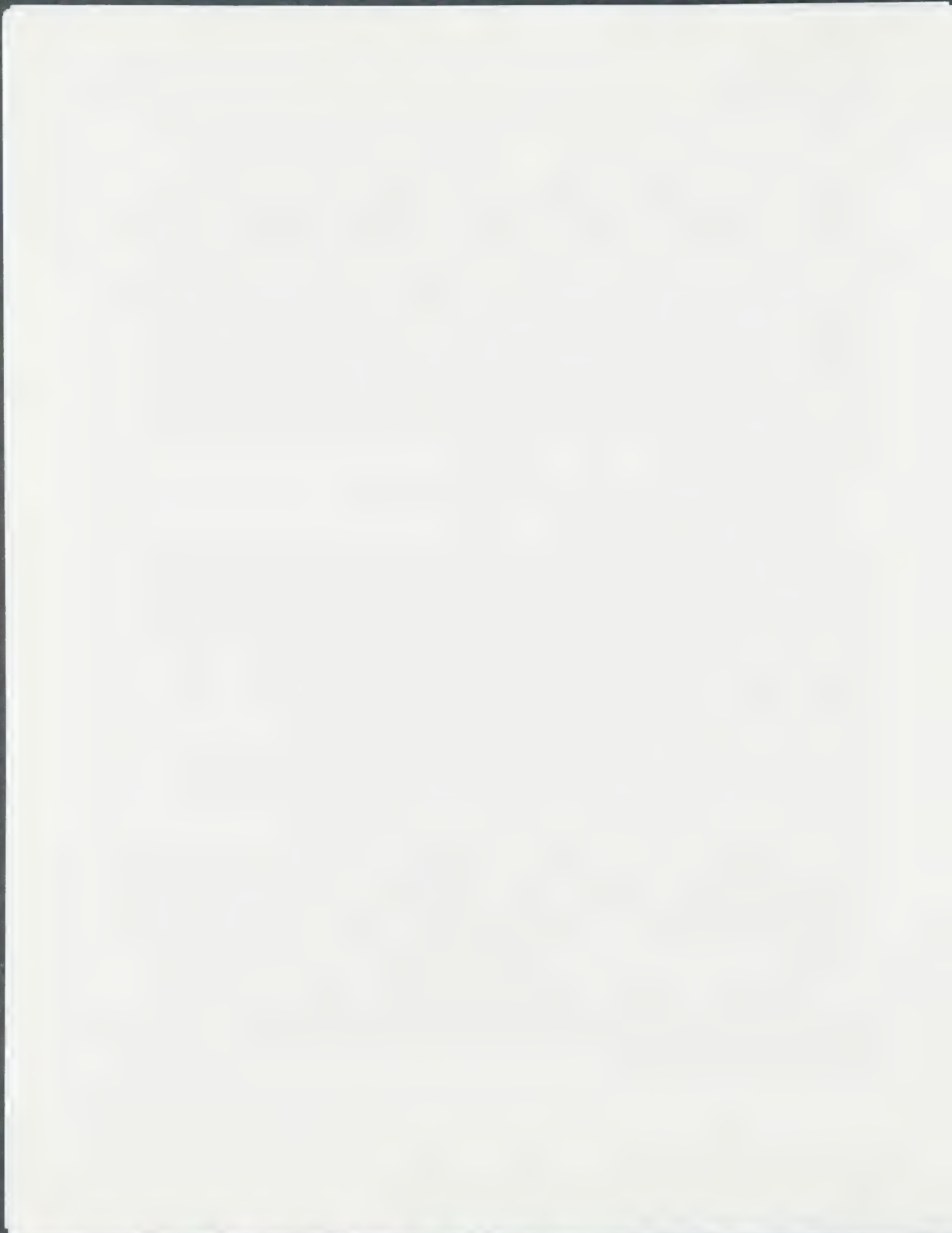
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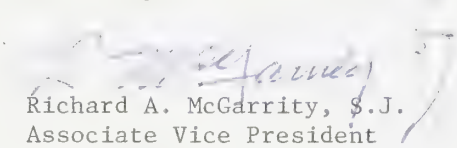
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Dr. Alfred Bader
May 11, 1988
Page 3

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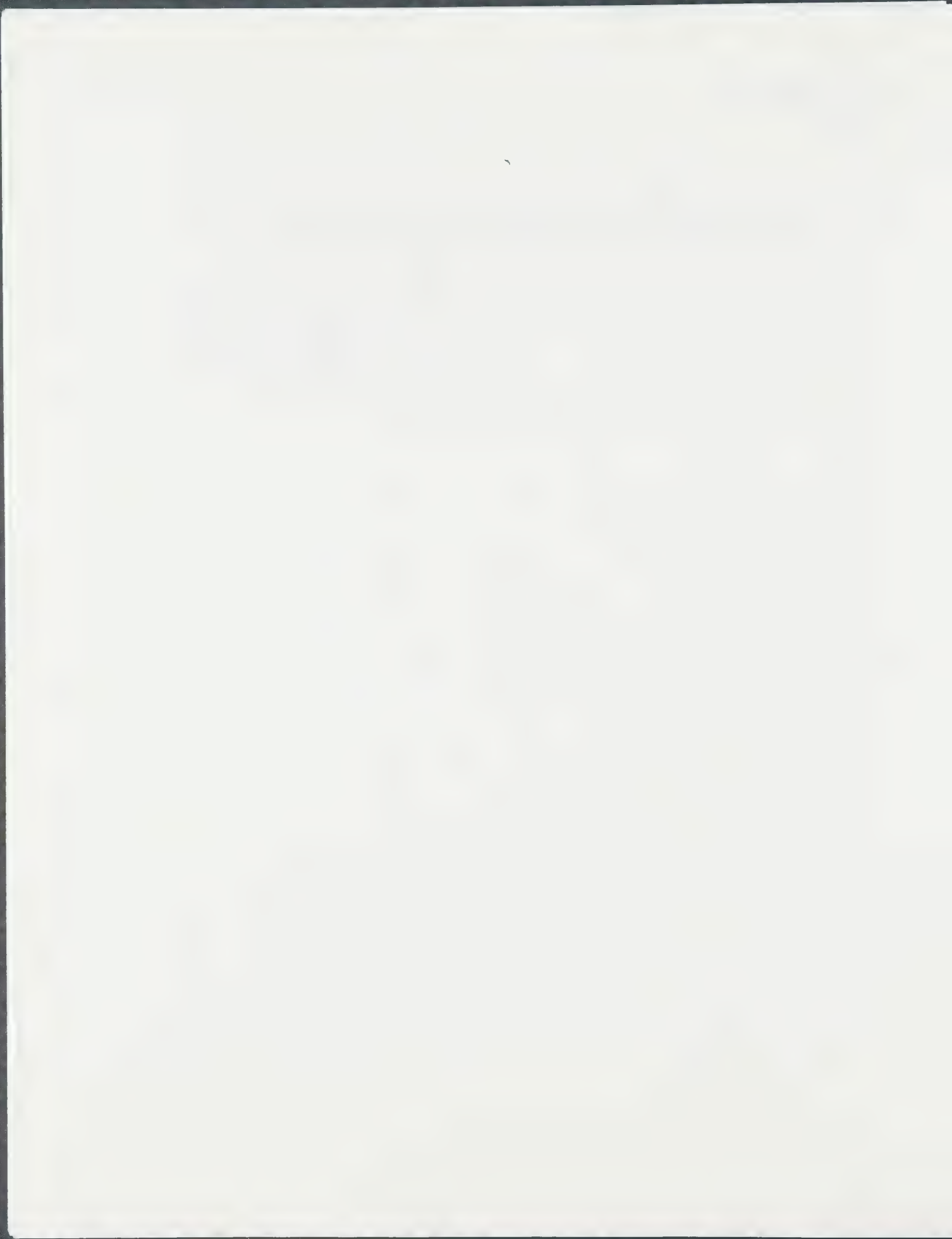
Sincerely,



Richard A. McGarrity, S.J.
Associate Vice President
for Academic Affairs

RAM:hh

cc: Reverend John P. Raynor, S.J.



Dr. Alfred Bader
Chairman



May 5, 1988

Rev. John P. Raynor, S.J.
President
Marquette University
O'Hara Hall, Room 101
Milwaukee, Wisconsin 53233

Dear Father Raynor:

Please allow me to share a problem with you that concerns me greatly.

Last year, the Haggerty Museum hired a fine curator, Dr. Barry Hannegan. He is an excellent art historian, with real knowledge in art from the 16th century through the 20th century. He is sensitive and kindly, and he has really endeared himself to collectors in the city. Just look at the gifts of art that have come to your museum this year and that are pending, and you will see that these have really increased in quality.

Now, however, I have been told that Dr. Hannegan has been fired, and I am greatly perturbed.

When I read last year's negative article about our museum (copy enclosed), I shrugged it off, discounting the importance of humidity control over the short term, and telling myself that Professor Carter had done so much to build the museum that a little eccentricity could be forgiven. But there does seem to be a problem in human relations, and I would like to urge you to consider this carefully and, if at all possible, to keep Dr. Hannegan. Our museum, Marquette University and Milwaukee will be better for it.

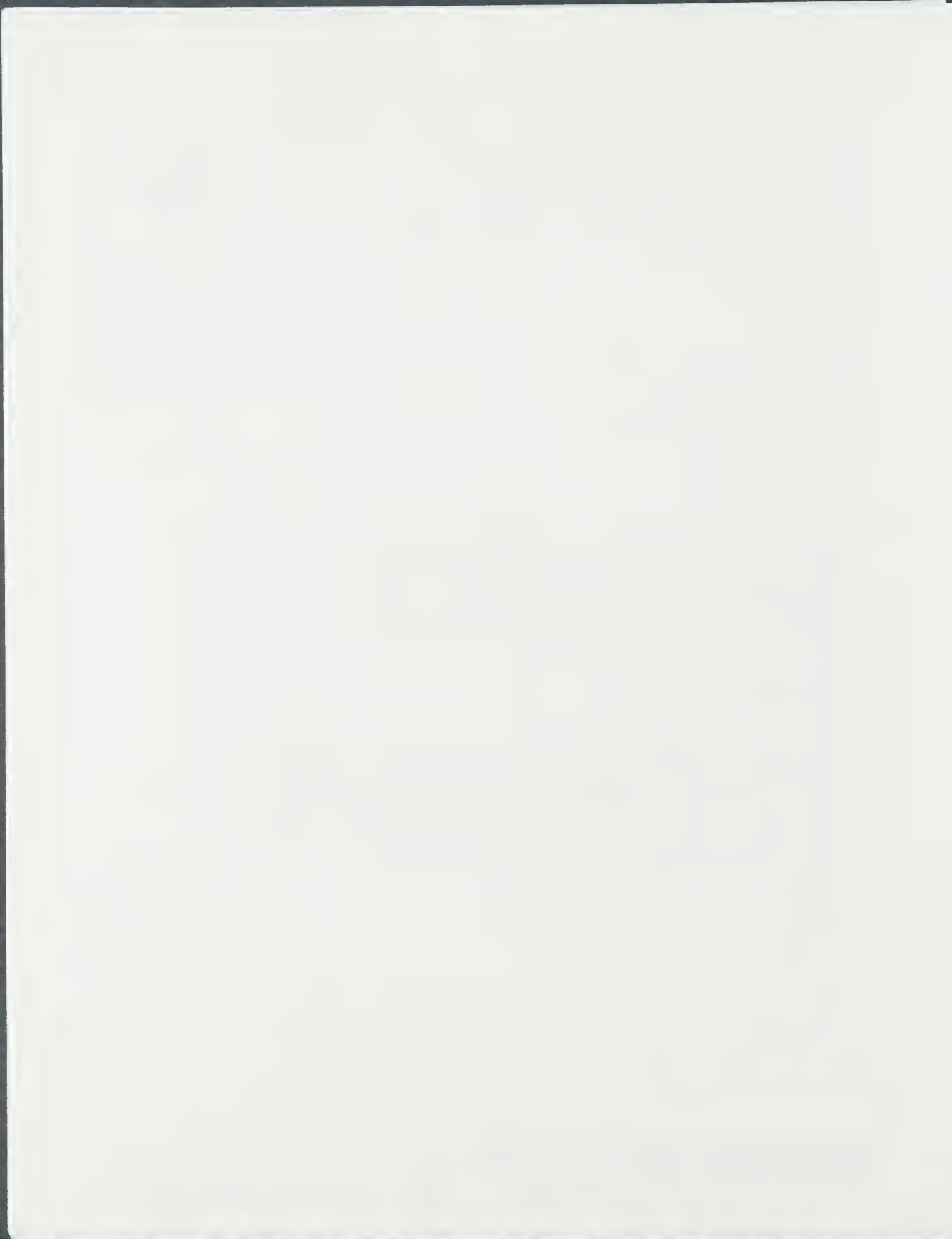
Many thanks for your kind consideration.

Sincerely,

Alfred Bader

AB:mmh

SIGMA-ALDRICH



Museum Blues

Of temperature and temperament: Carter stirs up controversy at the Haggerty



Heading up the Haggerty: the controversial Curtis Carter.

For a little museum, the Haggerty has begun to generate a lot of controversy.

At the heart of the controversy is Curtis Carter, the unorthodox director of Marquette University's still-new art museum. An article in *MILWAUKEE MAGAZINE* last August described Carter as the wild card of Milwaukee's visual arts scene. If anything, that has turned out to be an understatement.

In the past eight months, Carter has lost several key staff members who have complained about both his unusual managerial style and his undisciplined acquisition of art works. He has exhibited a show, "Romanticism and Cynicism in Contemporary Art," that has left local arts professionals muttering about the depth of his expertise. And rumors have spread about a climate-control problem at the museum, which could endanger invaluable paintings loaned to the Haggerty, not to mention the museum's reputation.

These allegations are serious enough to call into question not only Carter's leadership, but also Marquette's long-term commitment to the museum. In fact, some problems might never have occurred if the university had been more closely involved with the museum.

The Haggerty has always been a low priority. Marquette, after all, has no art department, and its art collection is of recent vintage, having been built up haphazardly through donations to the university. The museum never would have been created were it not for the philanthropy of Marquette's Women's Council and the persistence of Carter and his former assistant, Mary Ladish (now the executive director of the Milwaukee Ballet). As another former Haggerty staff member put it, "MU has never really wanted a museum, and they don't know what to do with it."

As a result, MU's administration has tried to keep the Haggerty's costs down to preserve university funding for more traditional priorities. A prime casualty was the museum's climate-control system. According to one knowledgeable observer, both Carter and the local architect for the Haggerty Museum, David Kahler, recommended that a separate dehumidification unit be installed. It is almost unheard of for a modern museum to be without its own system. But, in order to save money, Marquette's administration decided to rely on the university's central heating and chilling plant.

It was a grave mistake. It soon became clear that the museum was having difficulty controlling humidity. The problem was



most acute in the summer months, such as last August, when the museum exhibited a \$3 million collection of Dutch masters — paintings dating from the 17th century that require the utmost care.

"The humidity controls were going crazy," a former staff member reveals. "I felt the paintings were in danger, as did other staff members. And the university could be liable because you sign a paper saying you have climate control when the collection is accepted."

As of this writing, Marquette maintenance people are meeting with Carter and Kahler to try to solve the problem. While a number of options apparently are being considered, it seems unlikely that a separate dehumidification system will be the university's first choice, since it reportedly could cost as much as \$200,000.

The problem of staff turnover at the Haggerty has not been helped by the university's fiscal constraints. Father Richard McGarrity, who oversees the museum as associate vice president of academic affairs, concedes that the museum is understaffed and employees underpaid.

Given this situation, the museum director would be well advised to pay particular attention to staff morale. Former staff members, charging that Carter has been anything but sensitive, paint a picture of a demanding egotist who overworks his staff

and then claims all the credit.

One former staff member says, "I would do all his research for a show and help him write his exhibition catalogs, and then I wouldn't even be credited in the catalog."

"He treats everyone on the staff like stu-

"The humidity controls were going crazy. I felt the paintings were in danger, as did other staff members."

dent assistants," complains former curator Ross Fox. "I was literally functioning as a clerk. I knew three days after I got there that I wanted to leave."

Carter denies these accusations. And McGarrity points out that Carter's demanding leadership has resulted in an impressive quantity and variety of shows for a small museum. "The university has been very pleased with the programming," he says.

By the same token, the museum's high staff turnover is likely to hurt the program-

ing in the long run. In particular, the Haggerty appears to be having trouble replacing Fox, who left last September; Carter says he hopes to have a new curator by June. Former staff members suggest that given Carter's modus operandi, he will be hard pressed to retain a first-class curator.

Carter also may have difficulty defining the Haggerty's image, given his slapdash manner of accumulating art works. It is customary for a museum to have an acquisitions committee, which chooses only high-quality art that closely relates to its permanent collection.

"That process doesn't exist at the Haggerty," Fox explains. "We accepted almost everything that was brought in. Normally, 50 percent of a curator's role is to look at donations and authenticate them. Here I was brought in as the art expert and I was not allowed to give my opinion on the art."

In a sense, Carter is continuing in the tradition of the university, which long has accepted all donated art. And though he doesn't say so, his indiscriminate approach is probably his solution to a budget that leaves little money for acquisitions. In the future, Carter can always "de-accession" works, a process by which an art object is sold and the donor's name is attached to any new work purchased with the money.

But he has gone to absurd lengths with that policy. One staff member charges that

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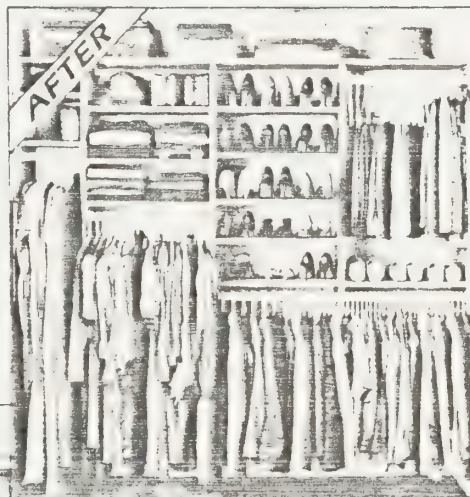
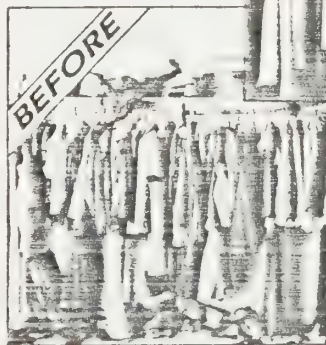
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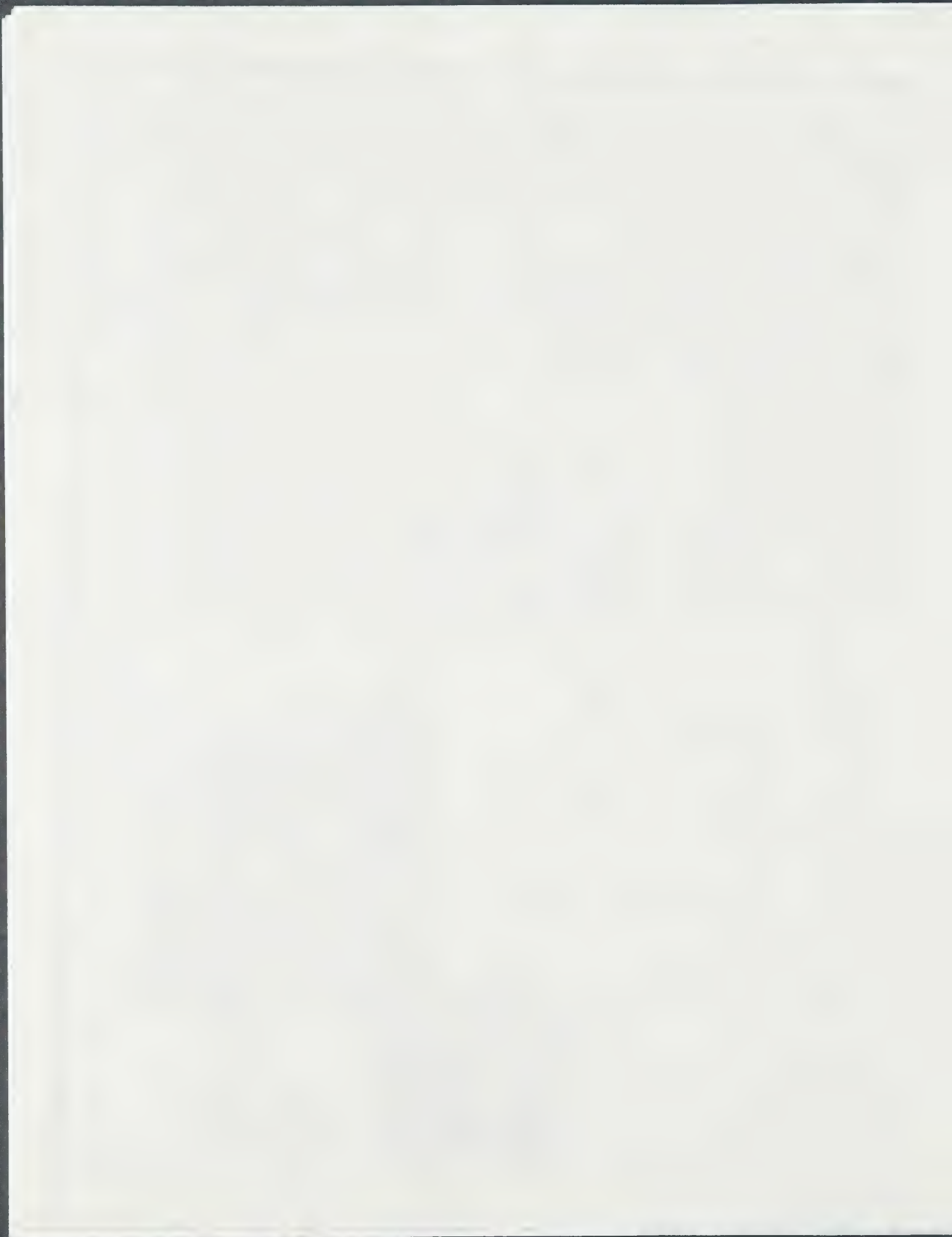
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Carter considered accepting a 19th-century reproduction of an 18th-century painting and has brought in "absolute junk" in ceramics. Others complain that Carter accepted a tin fountain with a whale spouting water — "The sort of thing you'd find at Seven Mile Fair" — and a wooden figure of Christ on the cross, "not of high quality, that seemed to be infested with insects."

In the process, Carter has added more busy-work for an already-overburdened staff which must register, photograph and care for these works. He also is rapidly filling up the storage space of the two-and-a-half year old museum and blurring its artistic profile.

The Haggerty's uncertain image has been complicated by the credentials of Carter himself. Whereas most museum directors are art historians, Carter's background is in aesthetics — philosophy of the arts. That makes him an easy target for the charge that he lacks the requisite knowledge of the field. In particular, local art professionals have taken him to task for his "Romanticism and Cynicism" show, complaining that the works chosen were poor examples of the featured artists and that Carter's presentation of the show left something to be desired.

That criticism gets to the heart of Carter's strengths and weaknesses. It seems clear that Carter is sometimes weak on the nuts and bolts of his profession and that his style is quite offbeat. And his programming never will be solidified until he gives his curator more artistic authority.

But there is no shortage of examples of orthodox professionals who know the rules of the game but can't see the forest for the trees. Because he is not bound by the accepted wisdom of the field, Carter has dared to take chances and has presented some adventurous exhibits, such as John Heartfield's photomontages and the Rudie Berkhout holography show. He sometimes has been ahead of the pack, presenting cutting-edge visual and performing artists like Keith Haring, Ping Chong, Rachel Rosenthal and Pooh Kaye. In the process, he has drawn quite an audience — some 25,000 annually — for a small, not very accessible museum.

As for Marquette's *laissez faire* method of overseeing the museum, it has given Carter the freedom to present provocative shows without fear of censorship — something you wouldn't necessarily expect at a conservative Catholic university.

All of which is not to gloss over the problems afflicting the Haggerty. At this point, the future of this little jewel of a museum will remain clouded until Marquette solves the climate-control problem. And Carter's artistic direction will remain suspect until he improves his management of both the permanent collection and his staff. A little controversy may help draw audiences to a museum, but there's such a thing as too much notoriety. ■

F · R · E · S · H CROISSANTS



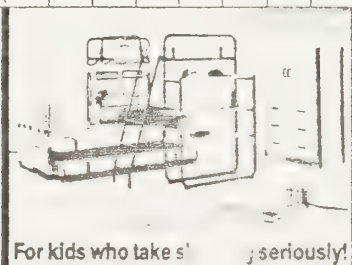
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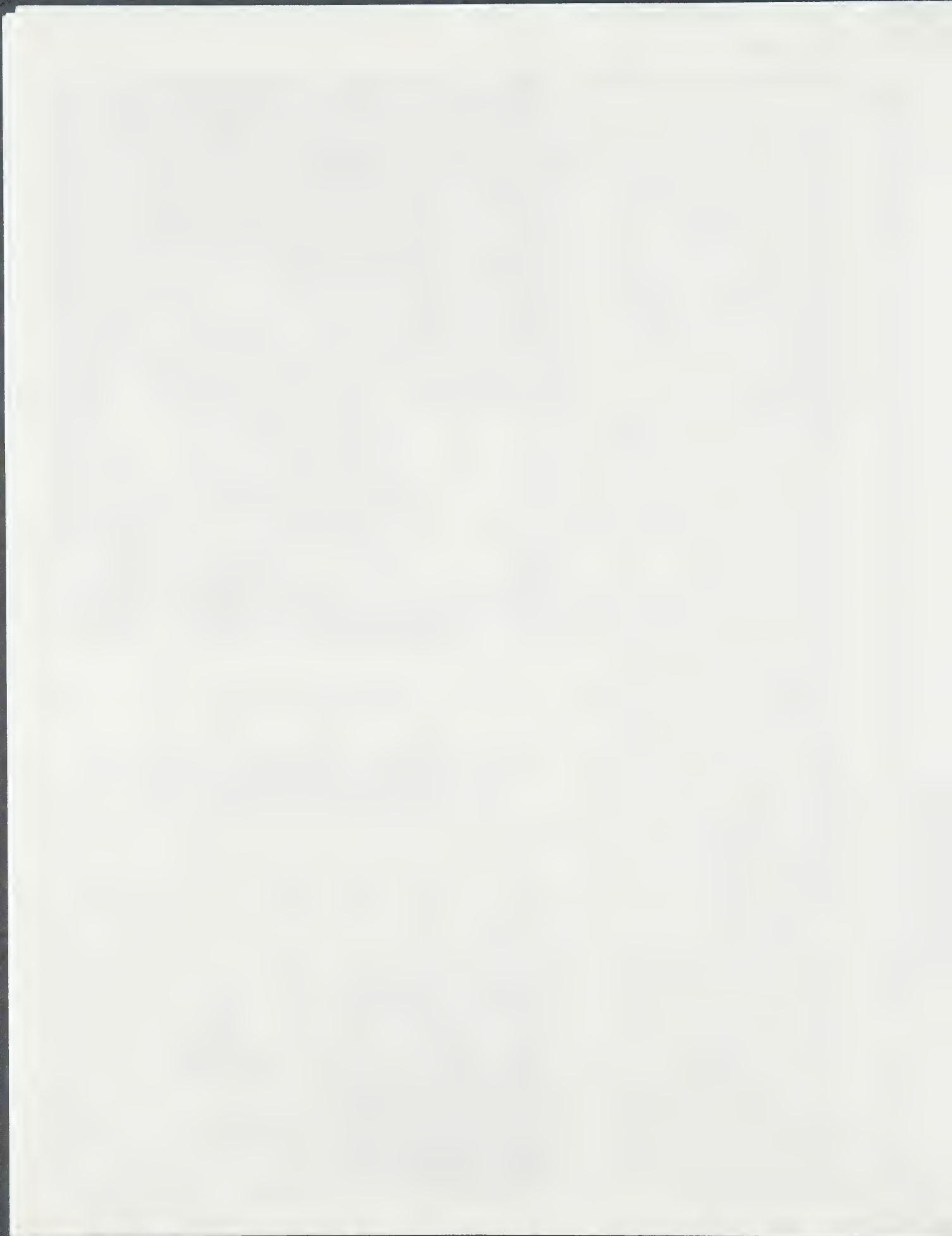
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MARQUETTE UNIVERSITY
MILWAUKEE, WISCONSIN 53233

OFFICE OF
THE PRESIDENT

November 17, 1987

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, Wisconsin 53211

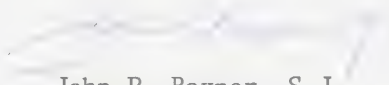
Dear Alfred:

Just a note to thank you for the message delivered to me by Dottie Biber following your recent telephone conversation.

I have long been grateful to you for the interest you have taken in our Patrick and Beatrice Haggerty Museum of Art, and the generosity with which you have loaned and given paintings. By encouraging our study of the Old Masters, you have assisted us in educating our students so that they depart from Marquette more appreciative and more aware of their beauty and importance. No doubt Barry Hannegan will experience that encouragement now and the result, I am sure, will be one of great enrichment for the two of you, both personally and professionally. Marquette becomes the beneficiary of that synergy. Thanks for that.

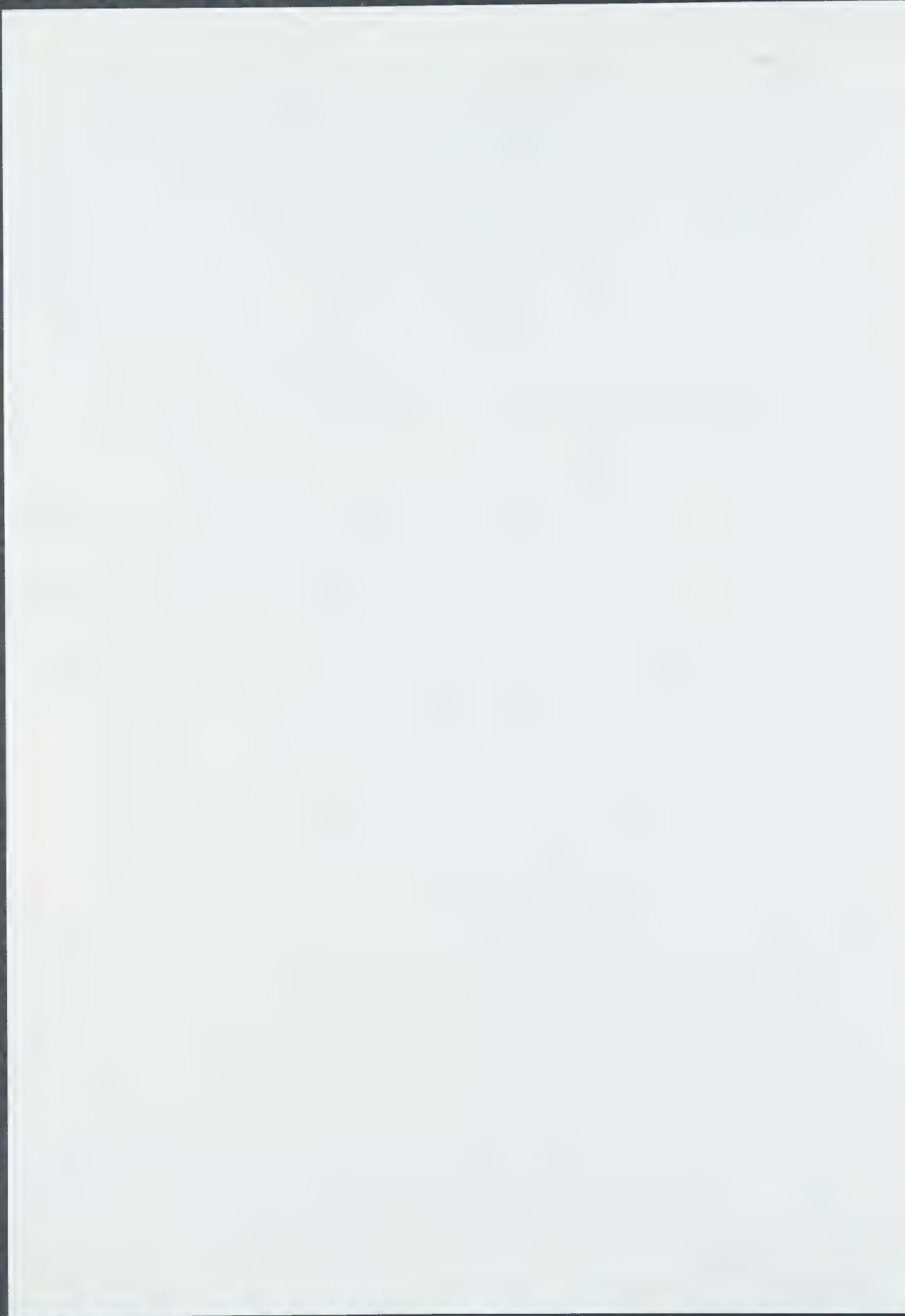
May the approaching holidays be joyous for you and Mrs. Bader, and may God's blessings of good health and good friendships be yours always.

Sincerely yours,



John P. Raynor, S.J.
President

JPR:jaf



November 16, 1987

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, Wisconsin 53211

Dear Dr. Bader:

What a fine gesture it was for you to take the time to telephone today. It is a pleasure for us to know of your appreciation of our new Curator, Barry Hannegan, at the Patrick and Beatrice Haggerty Museum of Art. We are, indeed, fortunate to have his talents at work developing the Marquette University collection.

Barry has mentioned that he has enjoyed his conversations with you on the various old paintings in which you share a common interest. It is good to know the sense of "kindred spirits" is shared.

We hope this new friendship will encourage you to visit the campus and the Haggerty often. Your generous concern for the fine arts here is gratefully acknowledged.

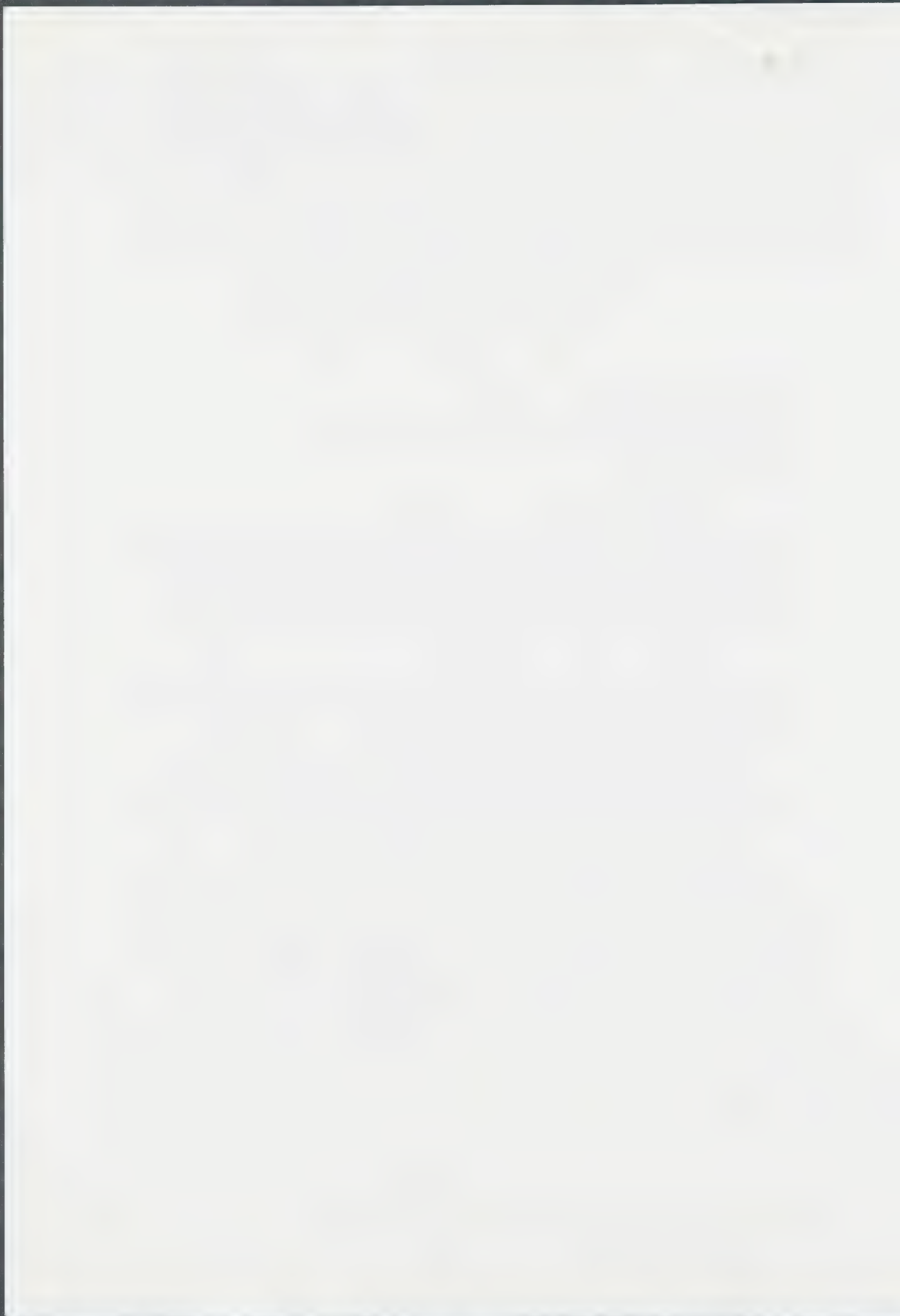
May you and Mrs. Bader enjoy a blessed and happy holiday season.

Sincerely,



Dorothy H. Biwer
Director
Development Programs

DHB: jm





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Dr. Alfred Bader
Chairman

August 18, 1986

Prof. Curtis L. Carter
Director, Art Museum
Marquette University
402 Varsity Building
Milwaukee, WI 53233

Dear Prof. Carter:

I spent an enjoyable hour looking at your Dutch paintings. Perhaps not surprisingly in a collection brought together rather hurriedly, the paintings by lesser known artists are better than those by the great names.

I was surprised to note that Marquette would allow a painting with an erroneous Biblical title. The so-called Fabritius does not depict Alicia with the Shunamite Woman and her Son (II Kings 4) but rather Elijah with the Widow of Zarephath and her Son, as told us in I Kings 17.

The painting is certainly not by Barent Fabritius, which is sort of a catch-all name when dealers don't know the real author. The painting is certainly by Abraham van Dyck; just compare the handling of paint with that in the painting which was on the cover of "The Bible through Dutch Eyes" as well as the paint handling in the Benjamin leaving Jacob in the Chicago Art Institute. That painting had previously been given to all sorts of artists also, but is by van Dyck. The painting which was on the cover of "The Bible through Dutch Eyes" is signed. Van Dyck must have loved the subject, because, besides the painting here, there is another version in Copenhagen, there also wrongly attributed to Barent Fabritius.

You might bring this to the attention of the trustees of the foundation. I know their painting well, because I was the underbidder when it was sold at Christie's in London some 13 years ago. Then it was called Victors and brought about L 6000.





Prof. Curtis L. Carter
Marquette University
August 18, 1986
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You might like to correct the label, at least as to subject. I presume that a good many knowledgeable people on the Marquette faculty have already pointed this out to you.

Best regards.

Sincerely,

Alfred Bader

