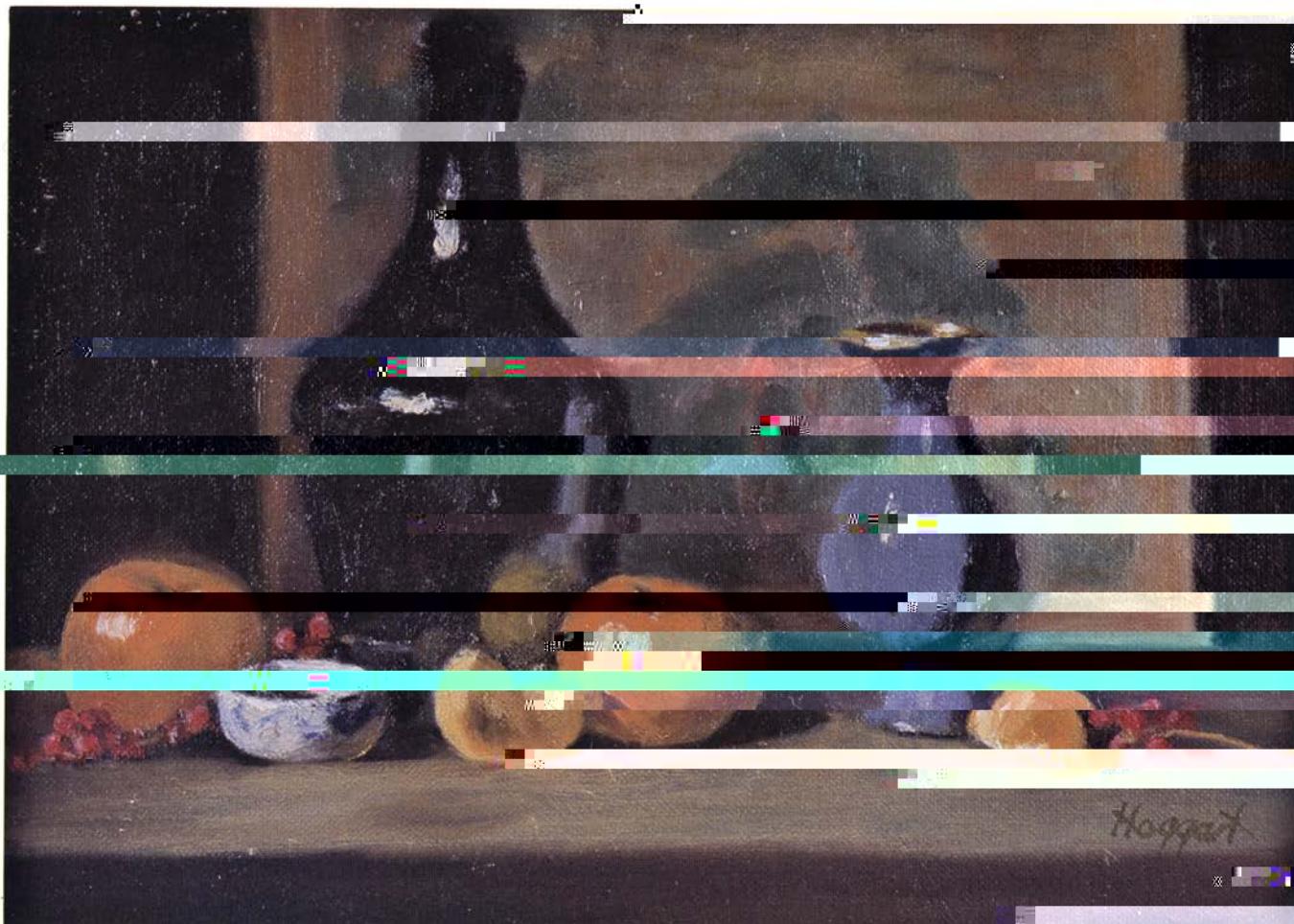


BOB HAGGARD PAINTINGS



Sordoni Art Gallery, VAGG, VCC

Bob Haag

Sale of Paintings

Sorrell Fine Art Galleries

Wilkes-Barre, Pennsylvania

March 11 through April 11, 1987

Front Cover

Douglas S. Sorrell, President

Sorrell Fine Art Galleries
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Acknowledgments

To the artist, Bob Hoggart, and to his wife, Windy, we extend our gratitude and thanks for their enthusiastic help in organizing this exhibition.

Special thanks are given to the following individuals:

two people for all manner of assistance.

Mr. and Mrs. Arthur L. Sasse, Directors of the Royal Ontario Museum, for their support, music and painting, and commitment and support for this exhibition, for which we are also

Directors.

Introduction

The Dorothy Diskin Performing Arts Center at Wilkes College

Music and Art combine to result in two happy circumstances. First, the artist is a world-class musician and an accomplished painter; and, second,

College is dear to the heart of the artist. The College is dear to the heart of the artist because

the community at the Dorothy Diskin Performing Arts Center

for the Performing Arts and at the School of Art.

In one major artist, the artist at one location in

Wilkes-Barre, Bob Dylan, has joined forces with

Wilkes College through both its Department of Music

Jerome Campbell, Chairman; and the Faculty of the Art

Gallery, Judith O'Toole, Director, could not be more

in a balanced program of music and art from his own

comments, students and community alike will be

sensitive to the needs of the artist and the

and provide opportunities for the

and the artist to work together.

We are pleased to have the artist at Wilkes

College and the community at the Dorothy Diskin

Performing Arts Center and the School of Art.

Andrew J. Sormoni III

President
Wilkes College

Pennsylvania

February 1981

Some Reflections on Painting and Music

To me, there is a definite parallel between composing a piece of music and painting a still life. The play of light in narrative art is very similar to the play of counterpoint in music.

As one attempts to create the effects of light and shade, must

In forming a still life, or in orchestrating a beautiful piece of music, there is an identical search for good balance, color, form, and space.

The end result seems to have a similarity as well. The finished painting will acquire a life of its own, living on hopefully, to give pleasure to the viewer. The written arrangement of the words and the arrangement of the colors confirm until it is performed by the artist. Only in performance can it be truly brought to life, bringing excitement and joy to the listener.

Whether putting notes on a sheet of score paper, or dabbing a loaded brush on a canvas, it's still same trip.

of my early paintings. When I saw the painting, I got
the same kick that I get when I hear one of my early
engagements.

to show things along musical lines. I have many small still life pictures which do suggest music to me. My initial thought was to show this relationship by using song titles to describe the paintings. This idea seemed to be provocative and often amusing and added another dimension to the still-life subjects which often have a

The Music and Paintings of Bob Haggart

At the turn of the twentieth century there was a great discussion among creative people about the interrelationship of all the arts. Struggling to break free from the constraints of the object, sculptors looked with envy at their counterparts in music. Here was a medium totally free from the concrete world of the object. The inherent, expressive quality of a musical composition created a parallel to the world of beauty rather than a dependency on that world, as in the visual arts, for images with which to convey their meaning.

The Russian modernist, Wassily Kandinsky, wrote about the link between music, literature, and the visual arts in his book, *Concerning the Spiritual in Art*. As a child, Kandinsky had been equally fascinated by painting and by music. He used musical terms such as melodic and symphonic to describe his own paintings, which he hoped would, like music, speak to the soul of a subject rather than simply describe the outer image.

Similarly, Bob Haggart followed his two great loves, painting and music, when he had to choose a career. A student under Kandinsky at the Art Student's League since his high school days, Haggart nevertheless chose jazz. After his first gainful employment as a bass player for a band touring the Bahamas,¹ Haggart never abandoned his painting, however, and throughout his long and prominent career in music he has still devoted many hours to his oil paintings.

Haggart is particularly well known for his brother act with Bing Crosby, in 1935 and was a member of the small ensemble circle called the Bobcats. It was during this period that Haggart began to compose on the piano. His first composition was later recorded by Bing Crosby under the title of "What's

Now?"² Since it became a hit song, Ronstadt, Haggart is perhaps best known for his "Big Noise from Winnetka" in which he sings and plays the bass. Dressed as a drummer, he plays on the strings. Another of Haggart's songs originally known as "South'n Rain," part Street Parade."

Haggart has written many songs,

including Perry Como and Frank Sinatra,

Haggart and trumper Frank Lawson organized the world's greatest jazz band which featured some of the legendairy players in jazz.

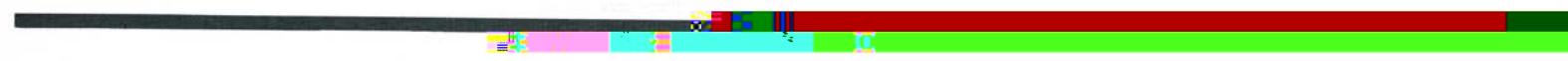
Even as Haggart's reputation as a musician brought him public notice and fame, he continued to paint. Not only during his more quiet winters in San Miguel, Mexico, but also during his summers in New York City. Haggart has always worked on a few paintings simultaneously, often combining several of techniques, such as the pointillism of color in *Proun* and the Cézanne-inspired *Takie Five*.

Haggart has achieved success through his strong, well-structured compositions and a brilliant use of color.

The Paintings

Haggart's pictures reflect his musical interests after each musical composition. More easily adapted to still-life than to landscape, some titles include: *Takie Five*, *Stealing Apples*, *Apple Orange*, *Flamingo*, *Tan Blues*, and *Motion Time in Dixie Land*. Not restricting himself to jazz tunes,

he has painted scenes from other classical music — "Turkish Three Drangos," *Prokofiev*, and *Pop Dago*; "Wine and Roses" (by Henry Manicini); and "Haggart's paintings have long been exhibited in various galleries throughout the United States, Canada, Mexico, and Japan. His paintings have won numerous awards and his career have roll-around him in the time to come.



organize and exhibit his paintings. This exhibition is the first significant opportunity to view over 20 works in one gallery.

Although Maggert's images are more abstract in nature than those of Kandinsky, they are similarly interpretations of the visual world. Neighboring colors, unusual perspective and refined shapes draw the images away from a specific time and place and make them open to interpretation like a piece of music.

Rather than music being a way to better understand his paintings, perhaps for Haywood, it is the other way around.

Music and Art

Music and Painting

Music and Sculpture

Music and Poetry

Music and Dance

Music and Architecture

Music and Film

Music and Theater

Music and Literature

Music and Visual Arts

Music and Design

Music and Technology

Music and Sports

Music and Cuisine

Music and Fashion

Music and Environment

Music and Society

Music and Psychology

Music and Neuroscience

Music and Philosophy

Music and Religion

Music and Politics

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Music and Environment

Music and Society

Music and Psychology

Music and Neuroscience

Music and Philosophy

Music and Religion

Music and Politics

Music and Economics

1. This and other images used in this presentation were created by Mary Lee Hester for the exhibition.

Checklist of the ~~Exhibition~~

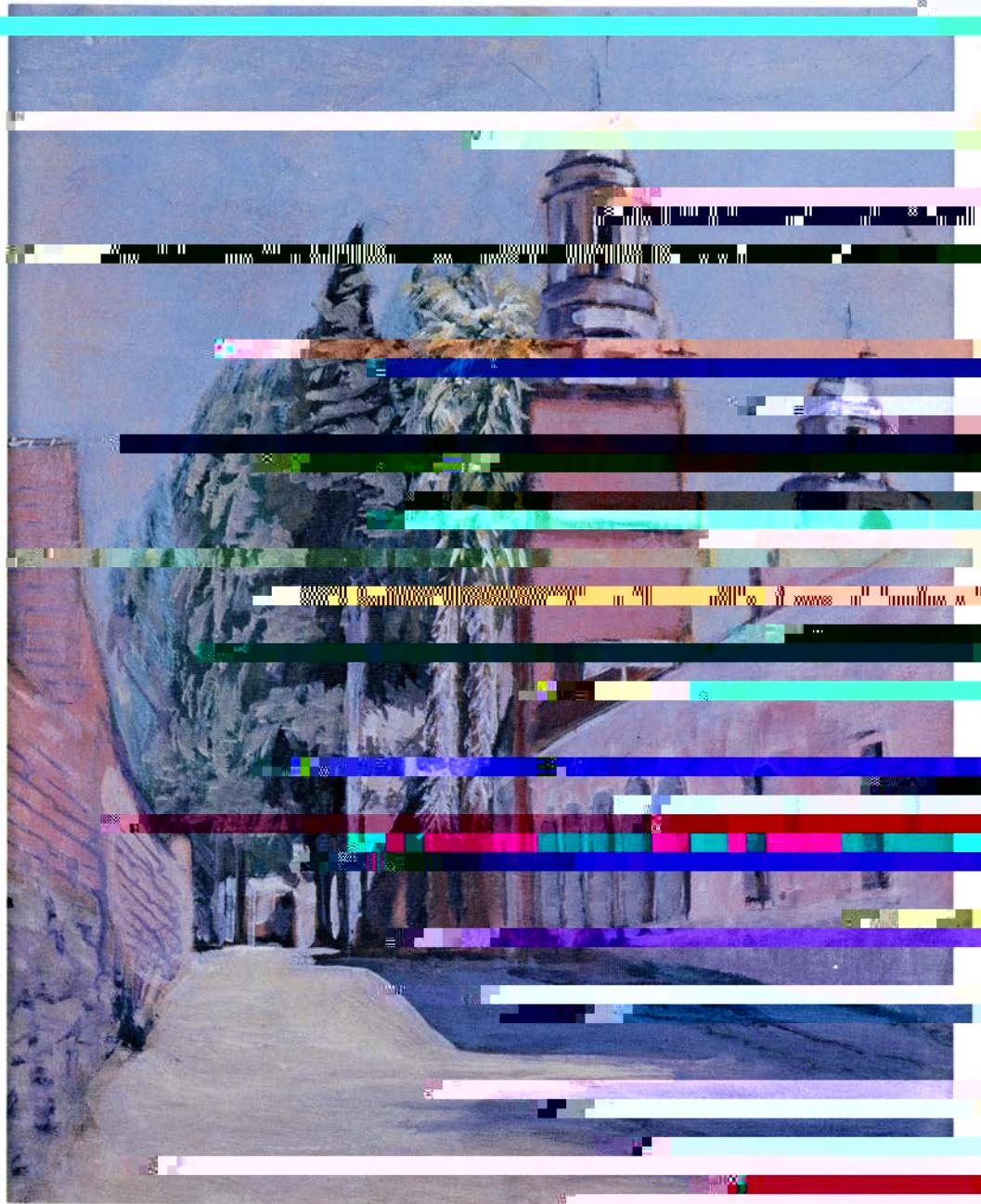
All dimensions in inches; height precedes width. All works for sale unless otherwise indicated.

The New York Paintings

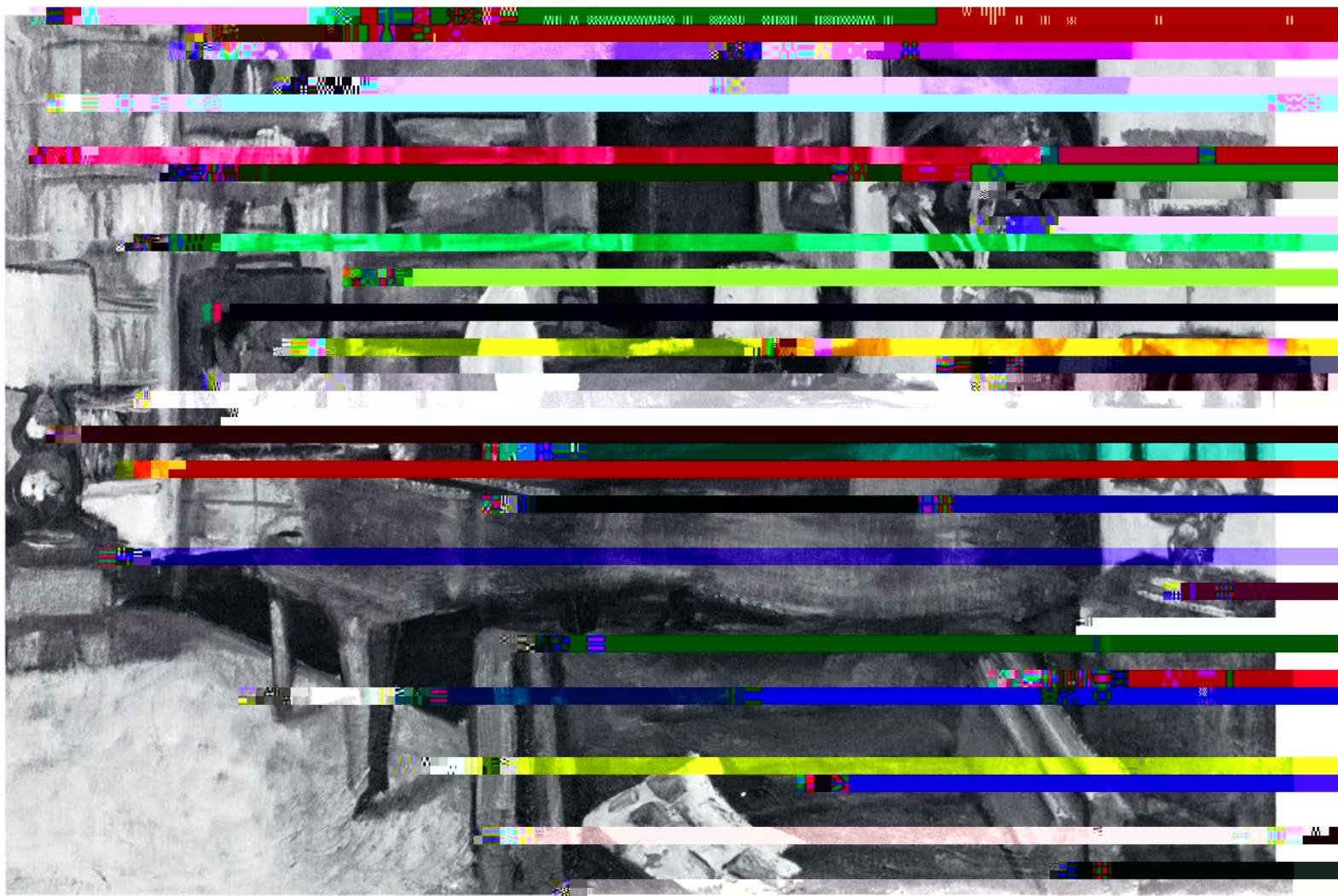
- | | | |
|--|---|---|
| 1. <i>Variations on a VW Theme</i> ,
1976
Oil on canvas, 30 x 40 | 10. <i>Prospekt</i> ,
1976
Oil on canvas, 24 x 36 | Oil on canvas, 16 x 20 |
| 2. <i>Roosevelt Island, East River</i> ,
1968
Oil on canvas, 24 x 36 | 11. <i>View of Montmartre, Rue des
Bac</i> , 1967
Oil on canvas, 16 x 14 | 19. <i>Capilla Vieja, Old Chapel</i> , 1983
Oil on canvas, 20 x 16 |
| 3. <i>New York Interior</i> , 1970
Oil on canvas, 24 x 36
Collection Mrs. Robert Haggart | 12. <i>Calle de Miguel</i> , 1967
Oil on canvas, 16 x 20 | 20. <i>Vista de la Aldea (View from
our house)</i> , 1981
Oil on canvas, 20 x 24 |
| 4. <i>New York Interior, No. II</i> , 1970
Oil on canvas, 24 x 30 | 13. <i>Clock Tower in Waiblingen</i> ,
1982
Oil on canvas board, 10 x 8 | 22. <i>Teplo de San Francisco</i> , 1977
Acrylic on canvas, 18 x 14 |
| 5. <i>East River, Queensboro Bridge</i> ,
1972
Oil on canvas, 28 x 24 | 14. <i>Clock Tower in Waiblingen</i> ,
1982
Oil on canvas board, 10 x 8 | 23. <i>Las Niñas Tristes</i> , 1982
Oil on canvas, 30 x 24 |
| 6. <i>East River Lookout</i> ,
1972
Oil on canvas, 28 x 24 | 15. <i>Clock Tower in Waiblingen</i> ,
1982
Oil on canvas board, 10 x 8 | 24. <i>Calle de San Miguel</i> , 1981
Oil on canvas, 16 x 20 |
| 7. <i>Roosevelt Island</i> , 1969
Oil on canvas, 16 x 24 | 16. <i>Iales (Atotonilco)</i> , 1983
Acrylic on canvas, 22 x 18 | 25. <i>La Poerta de la Hacienda</i> , 1983
Oil on canvas, 16 x 20 |
| 8. <i>Charter Street</i> , 1983
Oil on canvas, 16 x 20 | 17. <i>Duspues la Lluvia (After the
Rain)</i> , 1983
Oil on canvas, 20 x 24 | 26. <i>La Samaneraiana</i> , 1982
Oil on canvas, 24 x 16 |
| 9. <i>Sunlight Walking on 15th Street</i> ,
1983
Oil on canvas, 16 x 12 | 27. <i>La Puerta Roja (Red Gate, Park)</i> ,
1978-79
Acrylic on canvas, 18 x 24
Collection Mr. and Mrs. John Haegg | |

The Still-Lifes

28. Still Life Composition, 1968
Oil on canvas, 20 x 20
29. Tangerines, 1968
Oil on canvas, 12 x 16
30. Take Five, 1975
Oil on canvas, 14 x 18
31. The Old Master, 1978
Oil on canvas, 12 x 16
32. Stealing Apples, 1981
Oil on board, 8 x 10
33. Still Life with Orange Peel, 1982
Oil on canvas, 14 x 18
34. Baby Face, 1982
Oil on board, 14 x 18
35. Double Apple, Red Apples, 1982
Oil on board, 14 x 18
36. Prokofiev, 1982
Oil on board, 14 x 18
37. Meadow Oranges, 1982
Oil on board, 14 x 18
38. Two for Two, 1982
Oil on board, 14 x 18
39. Apple Honey, 1982
Oil on board, 12 x 16
40. Days of Wine and Roses, 1983
Oil on board, 14 x 18
41. Yellow Lemon Skewer, 1983
Oil on board, 14 x 18
42. Melon Times, 1983
Oil on board, 16 x 20
43. Red Grapes, 1983
Oil on hardboard, 14 x 18
44. Cherry in my Lemon and Lime, 1983
Oil on board, 14 x 18
45. Horse's Hair Blues, 1983
Oil on board, 14 x 18



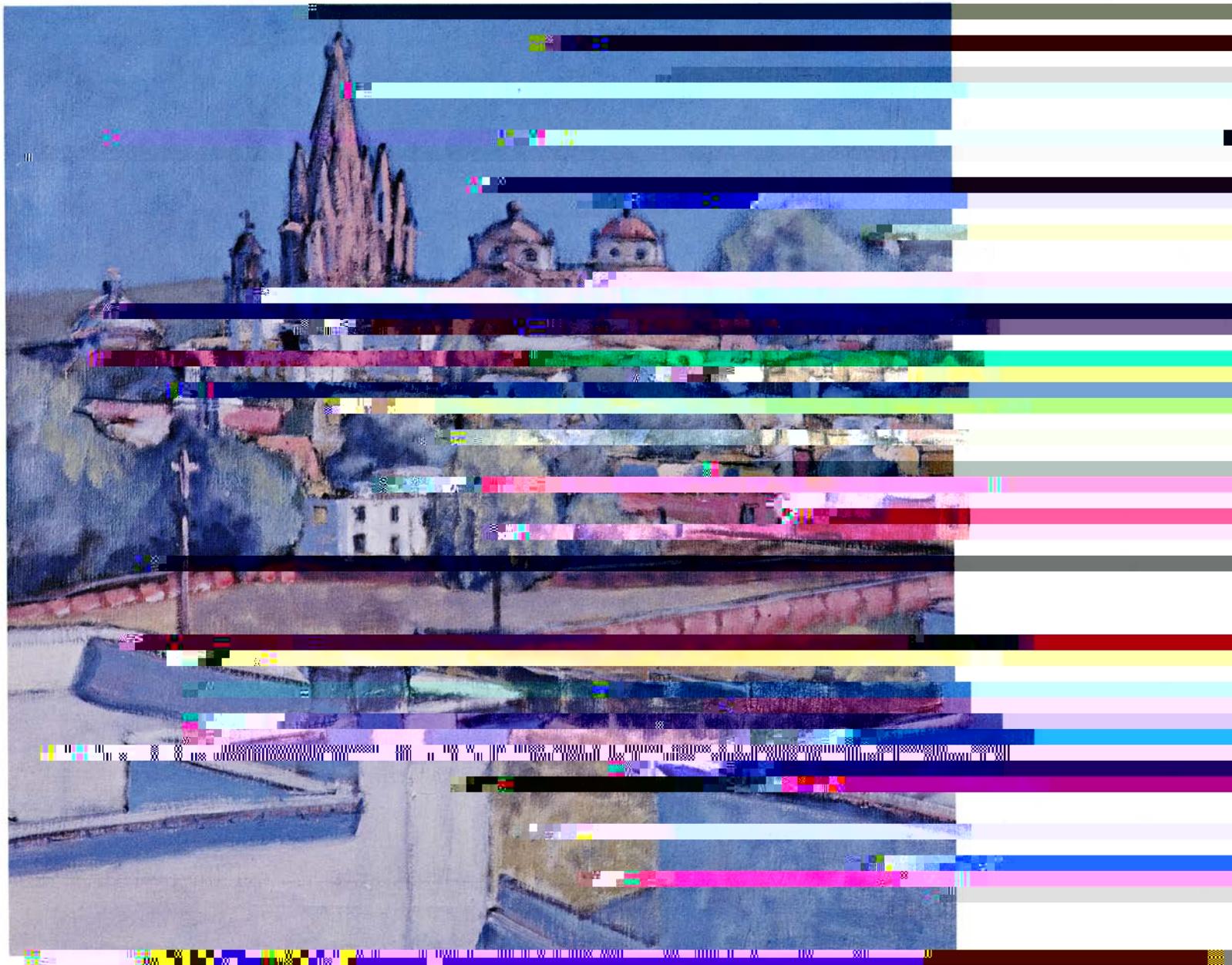
İçmeler, 1983
..Ağrı'da, 1983, 22. Yıllık



3. *New York Interior*, 1970
Oil on canvas 24 x 34
Collection Mrs. Robert Haggart

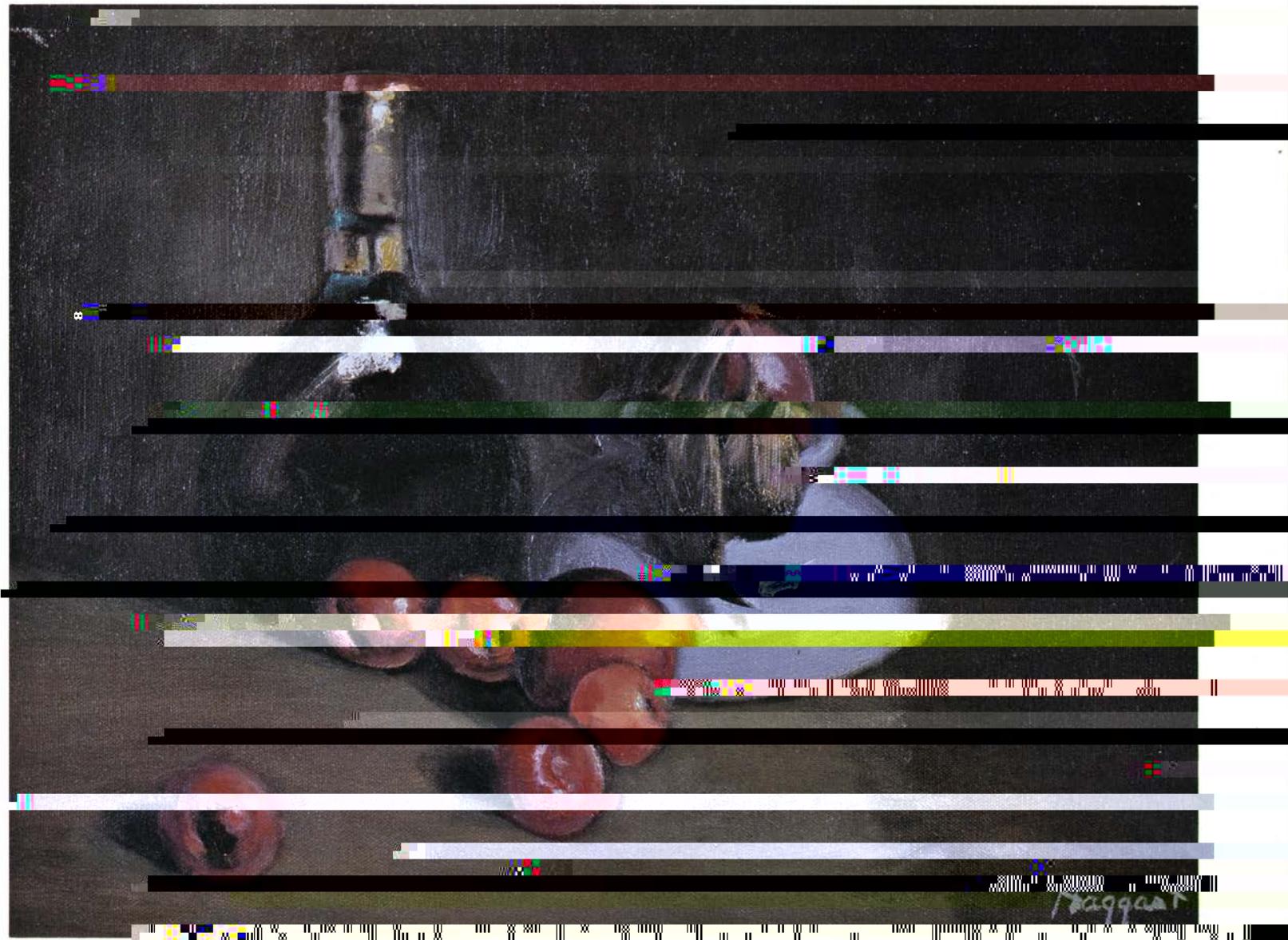


B. HAGGART '72
5. East River, Quay [sic] [?]
Oil on canvas, 23 x 26

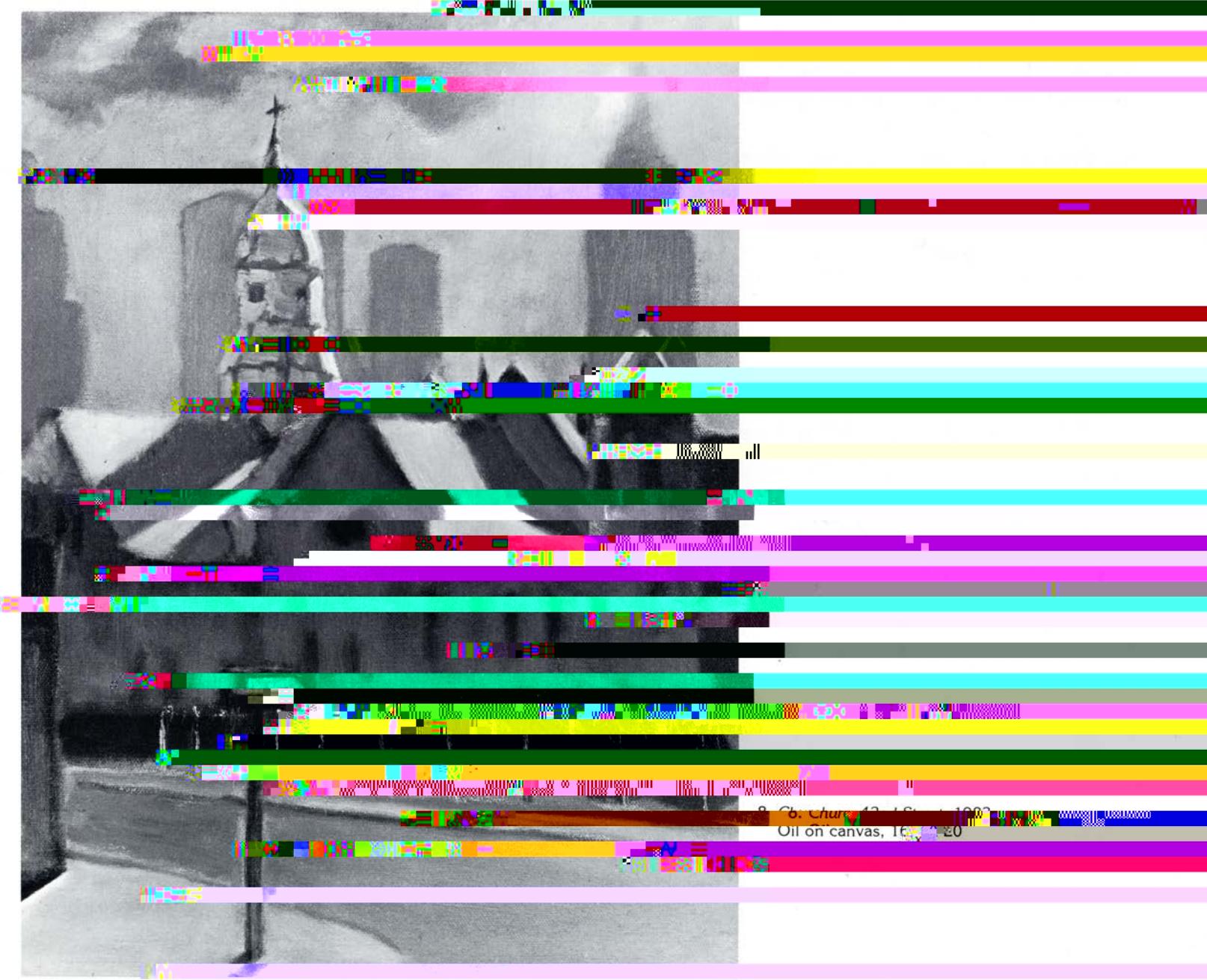


20. Vista de la Bidea. (View from our house), 1981

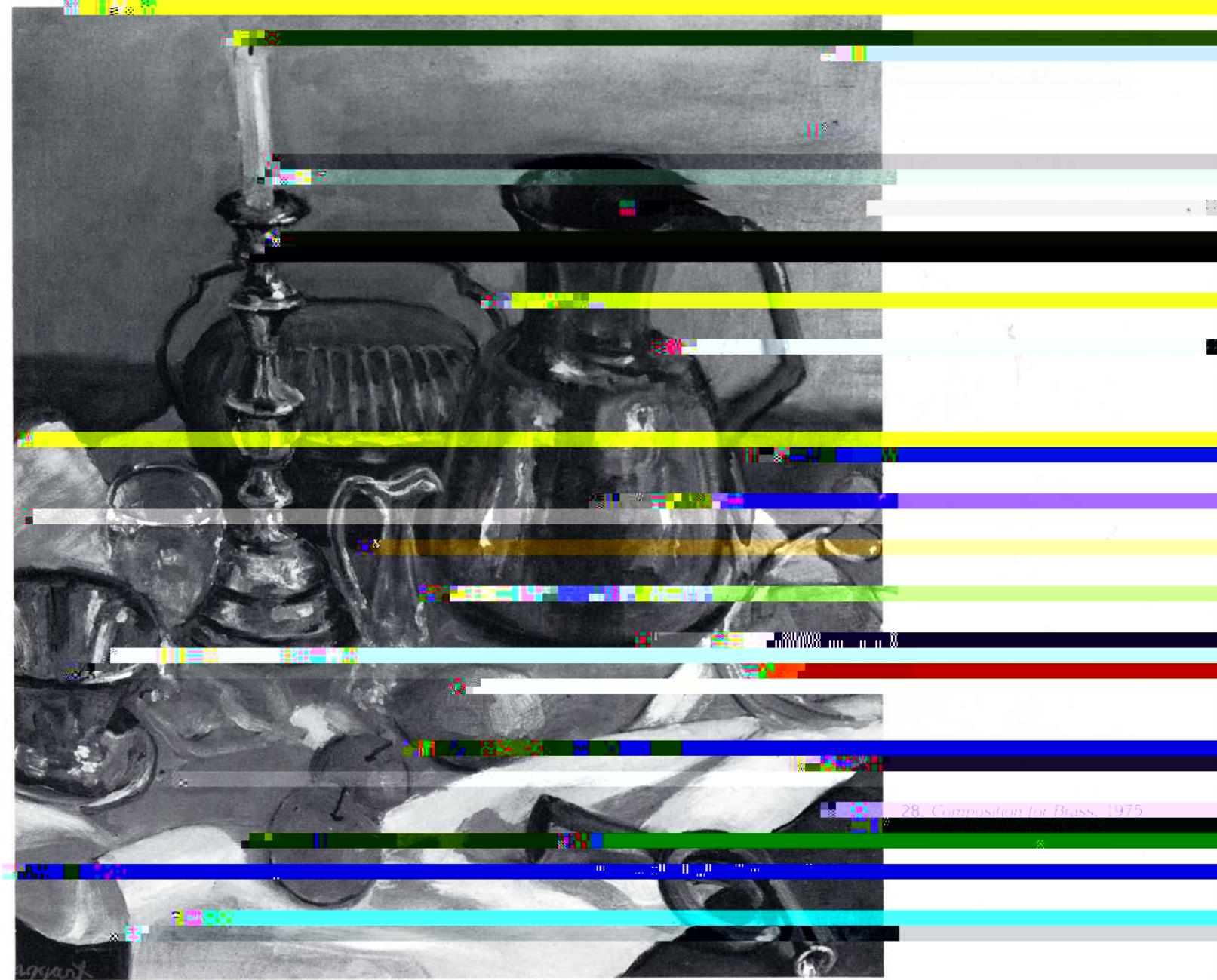
Oil on canvas, 24 x 24



35. *Rosey Apples*, 1983
Oil on board, 14 x 18



9. "6. Church 12. 1 St." 1902
Oil on canvas, 16" x 20"



28. *Composition for Brass*, 1975



42. *A Tea Sket, A Tasket, A Little Yellow Bird*, 1982
Oil on board, 16 x 20

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