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# BOB HAGGART



Sordoni Art Gallery, [www.williamscollege.edu](http://www.williamscollege.edu)

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**Bob Hagare Rainings**

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March 11 through A

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All Rights Reserved

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## Acknowledgements

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To the artist, Bob Haggart, and to his wife, Windy, we extend our grateful thanks for their enthusiastic help in organizing this exhibition. The names of the people who are: Jerome Campbell, Bob Williams, and others who have helped in the organization of this exhibition by their generous contributions of time and money.

Mr. and Mrs. Andrew J. Searles, Jr. have provided their generous support for this exhibition, which is a tribute to their love of music and painting. The names of the people who have helped in the organization of this exhibition by their generous contributions of time and money are: Jerome Campbell, Bob Williams, and others who have helped in the organization of this exhibition by their generous contributions of time and money. *Director*

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## Introduction

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The Wilkes College Community Center for Music and Art comes to you in the best of circumstances. First, the artist is a world-class musician and accomplished painter; and second, Wilkes College is a beautiful campus with a rich history and a vibrant community at the Dorothy Dickson Darte Center for the Performing Arts and at the S. J. Wilkes Gallery.

In one major artist, then, and at one location in one place, we have a unique opportunity to bring the community together. We are also pleased to announce that the artist, Bob Wilkes-Barre, Bob Wilkes-Barre, both his Department of Music and Art, and the S. J. Wilkes Gallery, Judith O'Toole, Director, could not be more pleased to have in a talented program of music and art from his own comments, students and community alike will be able to see and hear the best of the best.

Andrew J. Sorloni III

February, 1984





## The Music and Painting

At the turn of the century there was a great discussion among creative people about the inter-relationship of all the arts. Struggling to break free from the constraints of their respective media, sculptors looked with envy to their counterparts in music. Here was a medium totally free from the concrete world of the object. The inherent quality of a musical composition created a parallel to the world of the painter rather than a dependency on that world. 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 the subject rather than simply describe the outer image.

Similarly, Bob Haggart found himself torn between his two great loves, painting and music, when he had to choose a career. A student under Kees van Dongen at the Art Student's League since his high school, Haggart nevertheless chose jazz. It was his first gainful employment as a bass player for a band touring the Bahamas.<sup>1</sup> Haggart never abandoned his painting, however, and throughout a busy and prominent career in music he has still devoted many hours to his art.

Haggart joined the Bob Crosby Big Band, led by a brother of Bing Crosby, in 1935 and was a member of the smaller inner circle called the Bobcats. It was during a break in Crosby's program that Haggart began to compose on the piano. His first composition was later recorded by Bing Crosby under the title of "What's

New?" Since then it has become a hit song. Ronstadt. Haggart is perhaps best known for his "Big Noise from Winnetka" in which he plays the bass while a drummer plays on the strings. Another of Haggart's great songs is well known "Southside of 34th Street Parade."

Haggart has worked with many famous musicians including Perry Como and Frank Sinatra. Haggart and trumpeter Frank Lawson organized the World's greatest Jazz Band which featured some of the legendary 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 busy summers in New York City. Haggart has always worked on a few paintings. He has experimented with a variety of techniques, such as the pointillism of the color in *Provence* and the Cézanne inspired *Take Five*.

Haggart has achieved a reputation for his strong, well-structured compositions and a brilliant use

The titles of his paintings after a musical composition. More easily adapted to still-life than to landscape, some titles include: *Take Five*, *Stealing Time in Dixie Land*, *Not restricting himself to jazz tunes — rather classical music —* *Lovey, Three Oranges, Fokoneo, and Pop Dags of Wine and Roses* (by Henry Mancini).

Haggart's paintings have a hard-boiled, cool, sophisticated quality. His subjects range from country, Mexico, and the American Southwest. His musical career has not allowed him the time to

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organize and exhibit his paintings. This exhibition is rather than music being a way to better understand the first significant unity to view the unity of his painting perhaps for Haverly to understand

Although Maggari's images are of a nature than those of Kandinsky they are similarly interpretations of the visual world. Heightened unusual perspective and refined shapes draw the images away from a specific time and place and make them of a piece of music.

1. This and other  
by Mary Lee Hester for



## Checklist of the

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

### The New

- |  |  |   |
|--|--|---|
| 1. <i>Variations on</i> , 1976<br>Oil on canvas, 30 x 40                                       | 10. <i>...</i><br>Oil on canvas, 24 x 36                                       | 19. <i>Capilla Vieja, Old Chapel</i> , 1983<br>Oil on canvas, 20 x 16                                       |
| 2. <i>Roosevelt Island, East River</i> , 1968<br>Oil on canvas, 24 x 30                        | 11. <i>View of Manhattan, Riverside Drive</i> , 1967<br>Oil on canvas, 16 x 14 | 20. <i>Vista de la Aldea</i> (from our house), 1981<br>Oil on canvas, 20 x 16                               |
| 3. <i>New York Interior</i> , 1970<br>Oil on canvas, 24 x 34<br>Collection Mrs. Robert Haggart | 12. <i>Calle de San Miguel</i> , 1967<br>Oil on canvas, 20 x 16                | 21. <i>San Miguel, (San Miguel)</i> , 1981<br>Acrylic on canvas, 10 x 22                                    |
| 4. <i>New York Interior, No. II</i> , 1970<br>Oil on canvas, 24 x 30                           | 13. <i>Clock Tower in Waiblingen</i> , 1982<br>Oil on canvas board, 10 x 8     | 22. <i>Templo de San Francisco</i> , 1977<br>Acrylic on canvas, 18 x 14                                     |
| 5. <i>East River, Queensboro Bridge</i> , 1972<br>Oil on canvas, 24 x 30                       | 14. <i>Clock Tower in Waiblingen</i> , 1982<br>Oil on canvas board, 10 x 8     | 23. <i>Las Niñas Tristes</i> , 1978<br>Oil on canvas, 20 x 24   |
| 6. <i>East River Loop</i> , 1972<br>Oil on canvas, 28 x 24                                     | 15. <i>Clock Tower in Waiblingen</i> , 1982<br>Oil on canvas board, 10 x 8     | 24. <i>Calle de San Miguel</i> , 1981<br>Oil on canvas, 20 x 16   |
| 7. <i>Roosevelt Island</i> , 1968<br>Oil on canvas, 16 x 24                                    | <b>The Mexican Paintings</b>   |   |
| 8. <i>San Juan de los Rios</i> , 1983<br>Oil on canvas, 16 x 20                                | 16. <i>Jales, Atotonilco</i> , 1983<br>Acrylic on canvas, 22 x 18              | 25. <i>La Puerta de la Hacienda</i> , 1978<br>Oil on canvas, 16 x 20  |
| 9. <i>Quarry Morning on 43rd Street</i> , 1983<br>Oil on canvas, 16 x 12                       | 17. <i>Duques la Lluvia (After the Rain)</i> , 1983<br>Oil on canvas, 20 x 24  | 26. <i>La Santa Rita</i> , 1982<br>Oil on canvas, 24 x 16   |
|  |  | 27. <i>Parque Juárez (77th Street Park)</i> , 1978-79<br>Acrylic on canvas, 20 x 24<br>Collection Mr. Haegg |

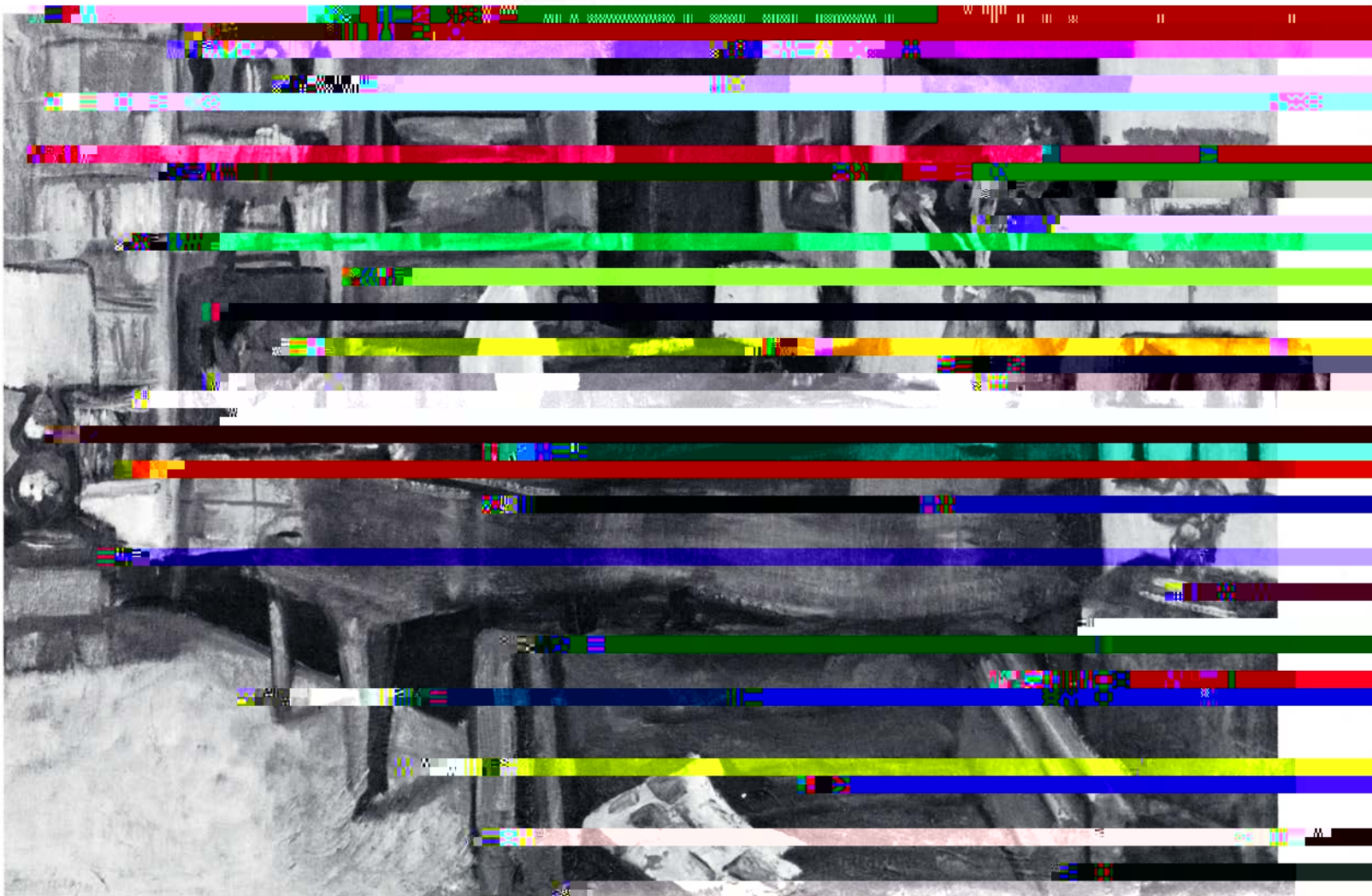
## The Still-Lives

28. *Still Life with Citrus*, 1981  
Oil on canvas, 20 x 20
29. *Tangerines*, 1981  
Oil on canvas, 12 x 14
30. *Take Five*, 1975  
Oil on canvas, 14 x 18
31. *The Old Master's Chair*, 1981  
Oil on canvas, 12 x 16
32. *Stealing Apples*, 1981  
Oil on board, 8 x 10
33. *Still Life with Fruit*, 1982  
Oil on canvas, 14 x 18
34. *Baby Face*, 1982  
Oil on board, 14 x 18
35. *Still Life with Apples*, 1983  
Oil on board, 14 x 18
36. *Still Life with Apples*, 1983  
Oil on board, 14 x 18
37. *Still Life with Apples*, 1983  
Oil on board, 14 x 18
38. *Still Life 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. *Still Life with Apples*, 1983  
Oil on board, 14 x 18
42. *Still Life with Apples*, 1983  
Oil on board, 16 x 20
43. *Still Life with Apples*, 1983  
Oil on board, 14 x 18
44. *Still Life with Apples*, 1983  
Oil on board, 14 x 18
45. *Cherry in my Lemon and Lime*, 1983  
Oil on board, 14 x 18
46. *Horse's Tail Blues*, 1983  
Oil on board, 14 x 18

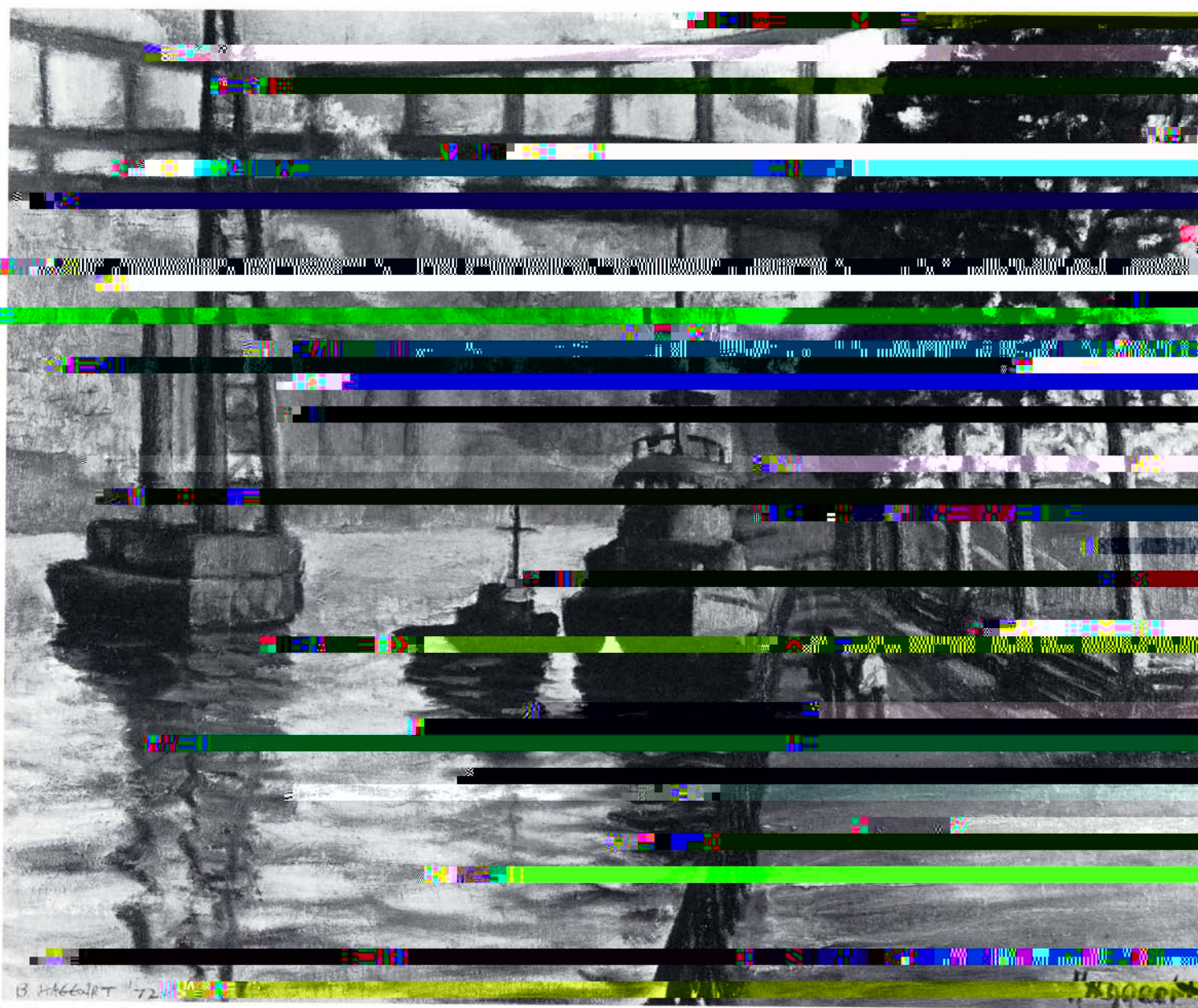


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3. *New York Interior*, 1970  
Oil on canvas 24 x 34  
Collection Mrs. Robert Haggart

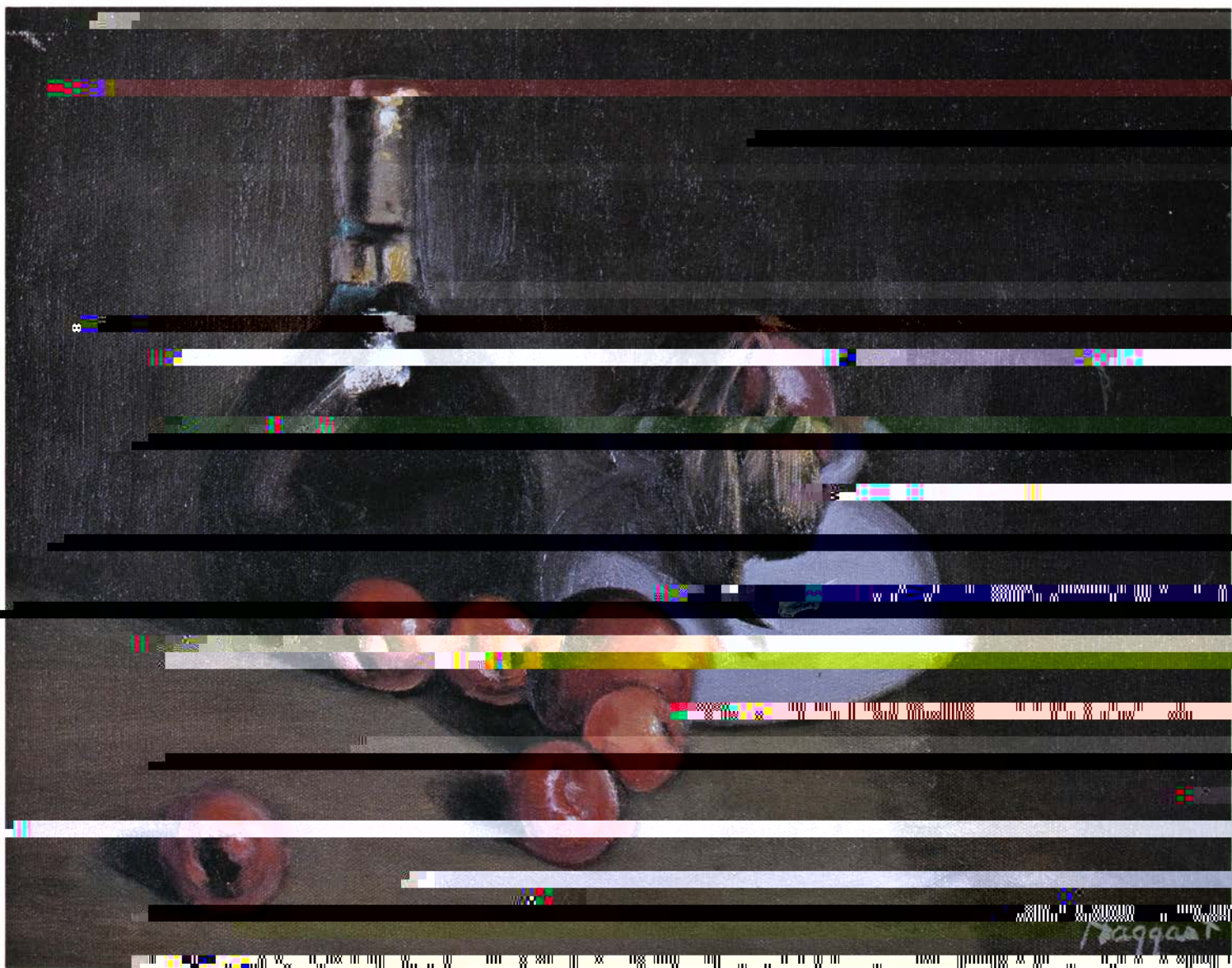


5. *East River, Queens*  
Oil on canvas, 23 x 26





20. Vista de ... la Ñidq. (View from our house). 1981  
Oil on canvas, 24 x 24

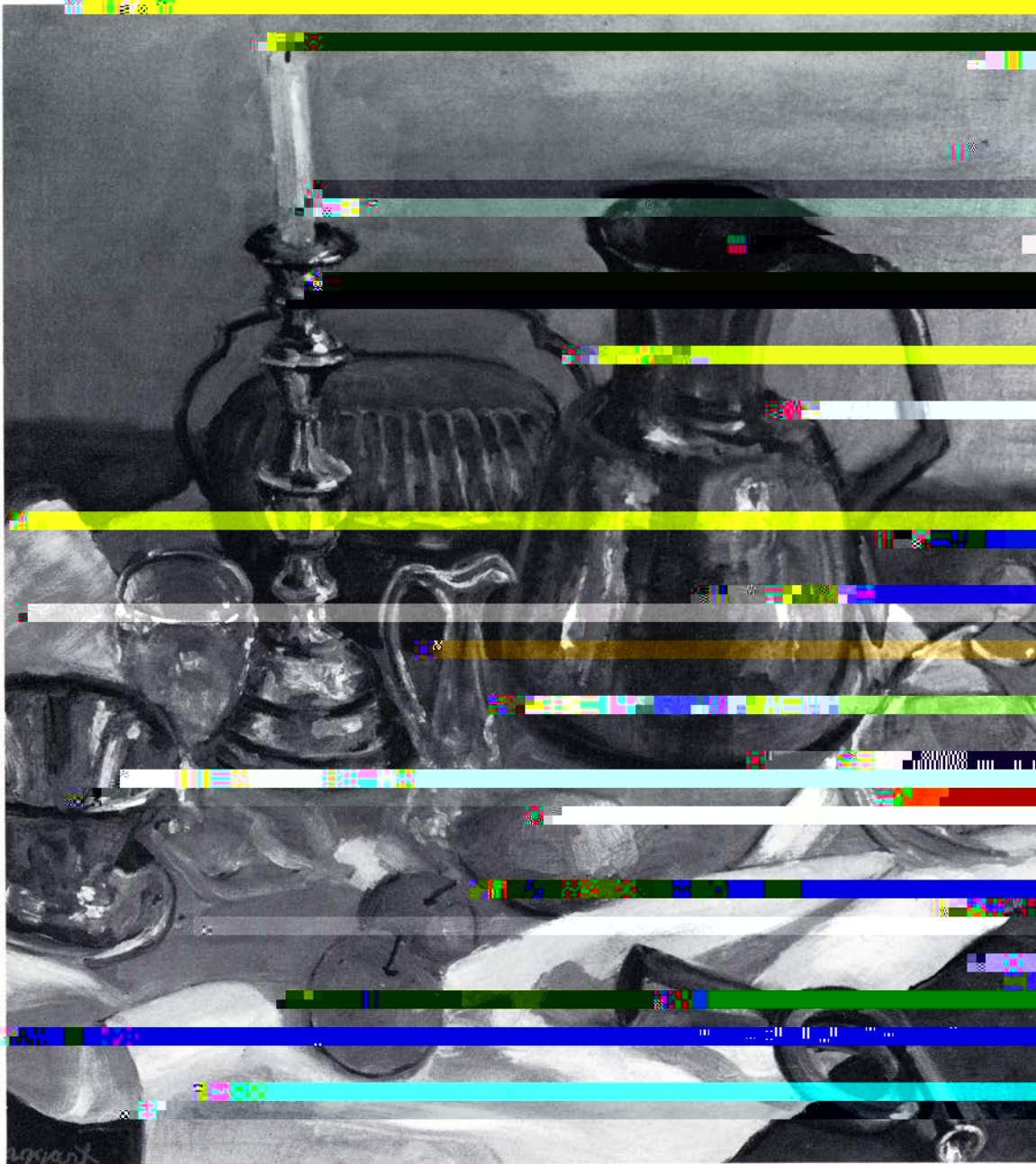


35. *Rosey Apples*, 1983  
Oil on board, 14 x 18



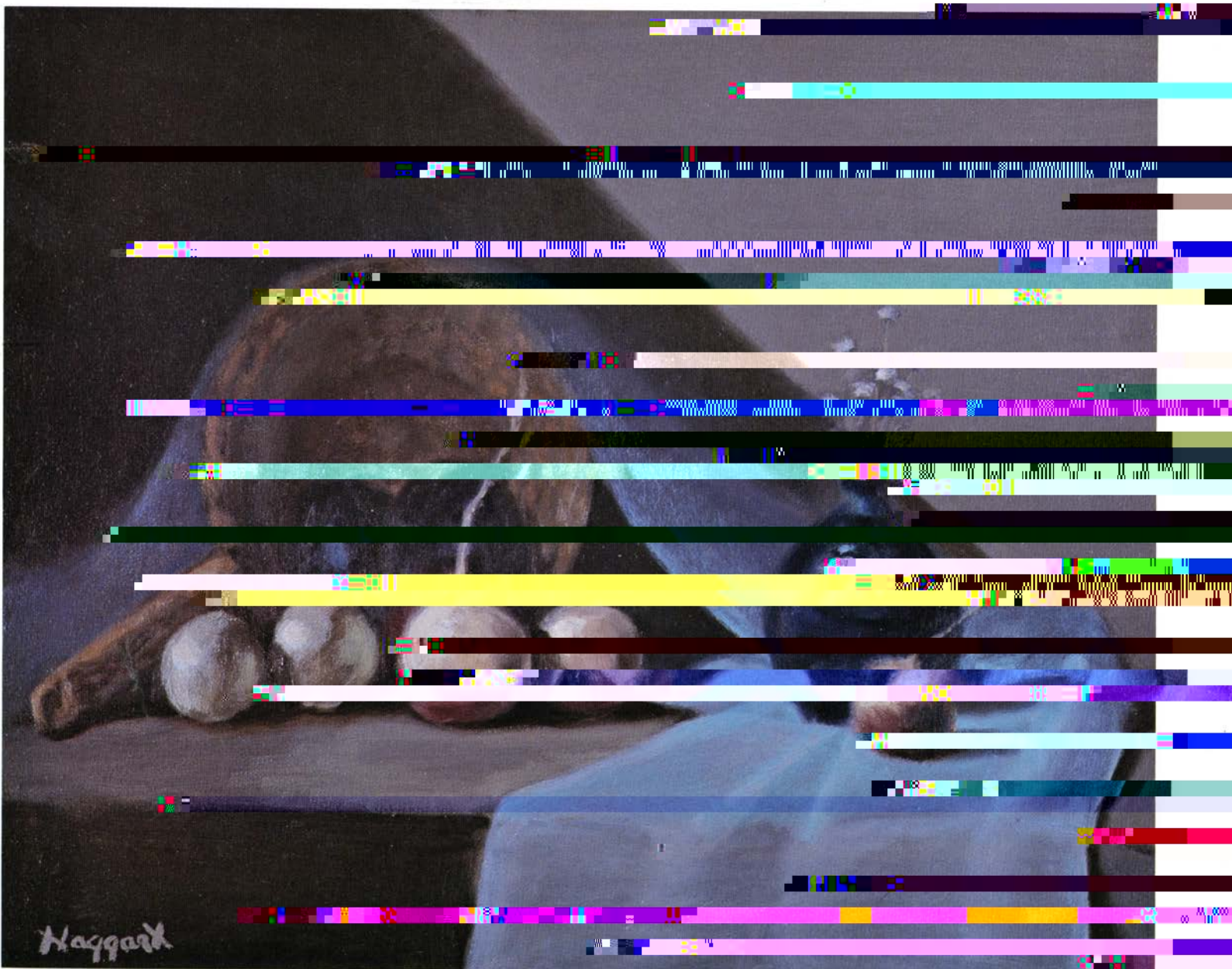


8. *Ch. Church*, 1900  
Oil on canvas, 16 x 20



28. *Composition for Briss*, 1975





42. A Tluskpi, Aulaskpi, Adilip, XollowBrek, 1982  
Oil on board, 16 x 20



## Sordani Art Gallery

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Sordani Art Gallery  
Wilkes-Barre, Pennsylvania  
150 South Fifth Street  
Wilkes-Barre, Pennsylvania 18766  
(717) 824-4651, Ext. 388

