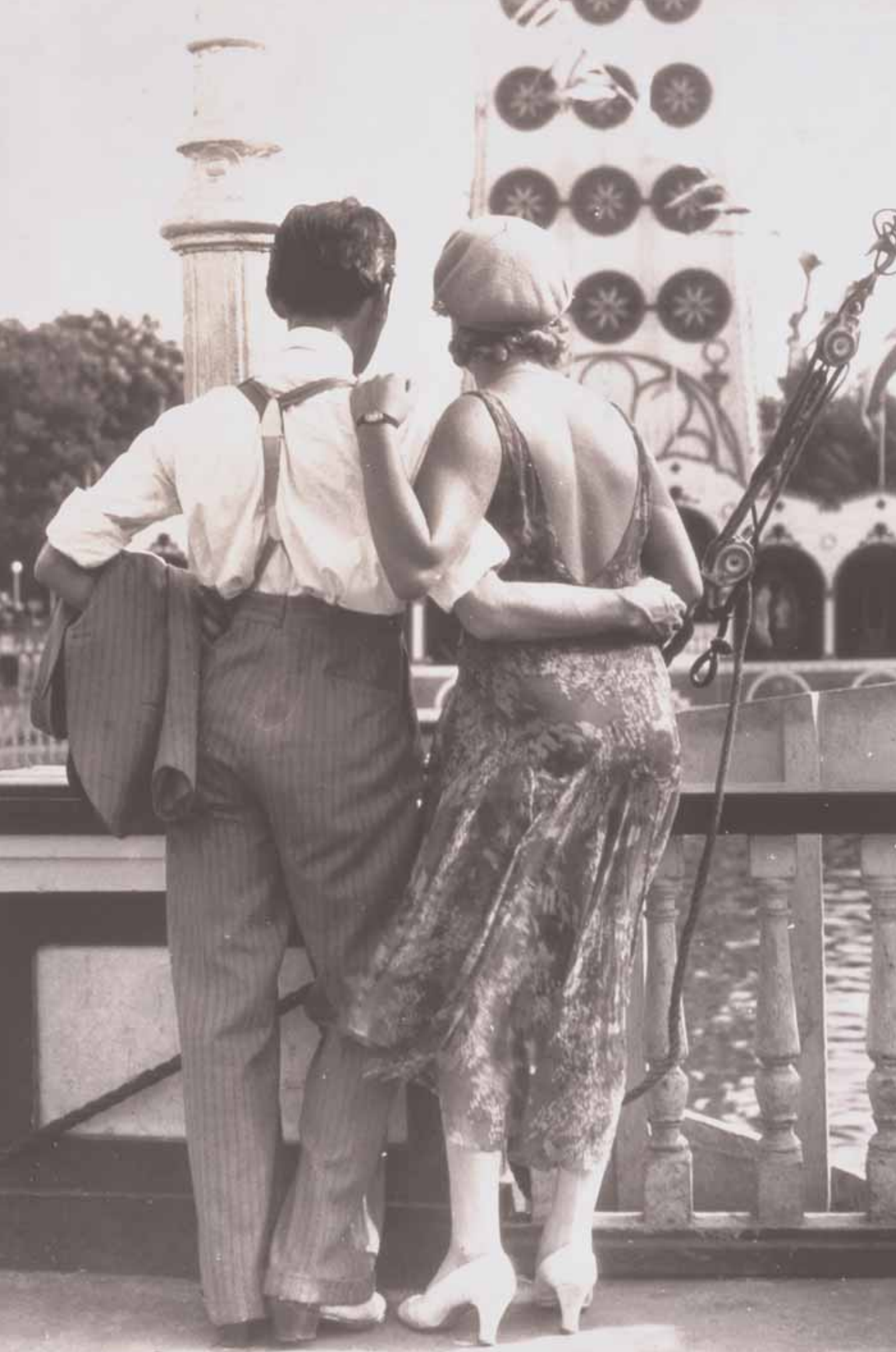


MILWAUKEE ART MUSEUM

ANNUAL REPORT 2006





# Annual Report 2006 Contents



Board of Trustees .....	4
Committees of the Board of Trustees .....	4
President and Chairman's Report .....	6
Director's Report .....	9
Curatorial Report .....	12
Exhibitions, Traveling Exhibitions .....	18
Loans .....	18
Acquisitions .....	20
Publications .....	26
Attendance .....	27
Membership .....	28
Education and Public Programs .....	29
Year in Review .....	31
Development .....	36
Donors .....	38
Support Groups .....	46
Support Group Officers .....	51
Staff .....	54
Financial Report .....	56
Financial Statements .....	56

OPPOSITE: **Kehinde Wiley**, *St. Dionysus*, 2006 (detail). See full image p. 23. See listing p. 20.

PREVIOUS PAGE: **Walker Evans**, *Couple at Coney Island*, 1928 (detail). See full image p. 14. See listing page 25.

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Lynde B. Uihlein

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Edward J. Hanrahan  
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Sheldon B. Lubar  
Betty Ewens Quadracci  
Suzanne L. Selig  
Lynde B. Uihlein

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Elysia Borowy-Reeder  
Linda Daley  
Brigid Globensky  
David Gordon  
Joseph Ketner II  
Mary Louise Mussoline  
Jan Schmidt

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Raymond R. Krueger

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*Representative*

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Patty Baker  
Joan Barnett  
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Donna Baumgartner  
Polly Beal  
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Karen Johnson Boyd  
Marilyn Bradley  
Orren J. Bradley  
Margaret Chester  
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James D. Ericson  
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Robert Feitler  
Jean Friedlander  
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Constance Godfrey  
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Sheldon B. Lubar  
P. Michael Mahoney  
Sally Manegold  
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Paul Meissner  
John L. Murray  
Gil Palay  
Jill G. Pelisek  
Gabriele Flagg Pfeiffer  
Joan M. Pick  
Richard R. Pieper  
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Merlin Rostad  
Allen L. Samson  
Douglas Seaman  
Floyd A. Segel  
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Allan H. Selig  
Suzanne L. Selig  
L. William Teweles  
Nicole Teweles  
Barbara Tooman  
Mrs. Erwin C. Uihlein  
Anne Vogel  
Frederick Vogel III  
Elmer L. Winter  
Hope Melamed Winter

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1968–1971

Arnold D. K. Mason \*  
1971–1973

Robert V. Krikorian\*  
1973–1977

Sheldon B. Lubar  
1977–1980

Lloyd W. Herrold  
1980–1983

David T. Kahler  
1983–1986

Robert Feitler  
1986–1989

Susan M. Jennings  
1989–1992

Allen L. Samson  
1992–1995

P. Michael Mahoney  
1995–1998

Frank J. Pelisek\*  
1998–2001

Donald W. Baumgartner  
2001–2004

Sheldon B. Lubar  
2004–2005; *Chairman*,  
2005–

Andrew A. Ziegler  
2005–

\* Deceased

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*Curator of the Collection*

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Constance Godfrey  
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Kate Huston  
Polly Van Dyke  
William Van Dyke  
Frederick Vogel IV  
Robert A. Wagner

# President and Chairman's Report



Sheldon B. Lubar



Andrew A. Ziegler

## Milwaukee Art Museum Mission

The Milwaukee Art Museum collects and preserves art, presenting it to the community as a vital source of inspiration and education.

This Annual Report covers the period September 1, 2005, to August 31, 2006. However, where necessary, we mention a few subsequent events.

The most significant of those is that thanks to the dedication and generous support of donors, the \$30 million Campaign to Retire the Debt was accomplished. By the end of 2006, nearly all of the building debt had been repaid, and the small amount left was more than covered by pledges.

The major donors (over \$1 million) in order of size of donation were:

**David and Julia Uihlein, Lynde Uihlein, Betty Quadracci, Sheldon and Marianne Lubar, Cudahy Foundation, Chris Abele, Bud and Sue Selig, Donald and Donna Baumgartner, Reiman Foundation, and Andrew and Carlene Ziegler.**

The Museum is enormously grateful to them and to all of the donors. A huge burden has now been lifted.

With the debt taken care of, the Museum could now prepare a course of action for the future. All areas of the Museum came together for a rigorous period of self-analysis so that long-term comprehensive goals could be defined; the result, the Board has adopted a five-year Strategic Plan starting in 2006–2007.

The Milwaukee Art Museum continues to serve as the official icon of our city, but the Strategic Plan places emphasis, now more than ever, on what happens inside, and has set forth a new Mission Statement for the Museum:

*The Milwaukee Art Museum collects and preserves art, presenting it to the community as a vital source of inspiration and education.*

It also identifies five clear goals:

**Goal 1:** Sharpen the Museum's artistic focus to build our profile among our peers, nationally and internationally.

**Goal 2:** Develop the Museum's role as a premier educational resource and as a gathering place for the community to experience the arts.

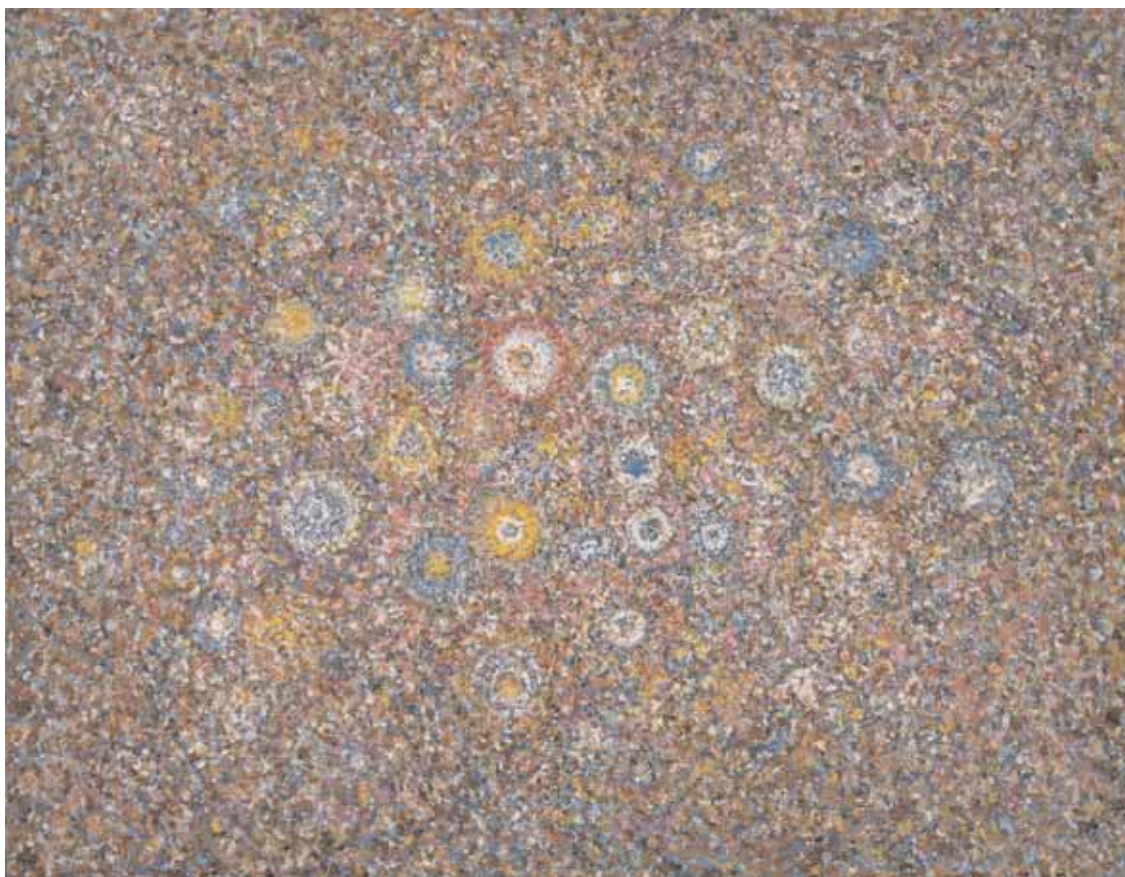
**Goal 3:** Strengthen management systems and organizational capacity.

**Goal 4:** Strengthen the Museum's financial base by achieving a healthy and balanced mix of funding sources—earned, contributed, and endowment.

**Goal 5:** Enhance the use of the physical space available to the Museum to maximize the potential of buildings, facilities, and outdoor spaces for the Museum and its audiences.

As stated in the introduction to the plan:

*The overarching goal is to deliver on the promise of the building. The community has invested \$130 million in the project. The Quadracci Pavilion is a masterpiece in its own right. The Reiman Bridge links it dramatically to downtown. The Cudahy Gardens set off both with poise. Inside we have a great space for exhibitions in the Baker/Rowland Galleries, amazing gathering spaces in Windhover Hall and the Baumgartner and Schroeder Galleries, the superb Lubar Auditorium, one of the best museum stores in the country, the café on the lake—and the beautiful parking structure. All this has raised expectations about what happens under the dramatic Burke Brise Soleil.*



*While the expansion in facilities has been accompanied by an expansion in people (both visitors and personnel) and overall budget, we remain under-resourced.*

**Richard Pousette-Dart, *Untitled*, 1961.** See listing p. 20.

*With earned and contributed income close to their upper levels—historically and by comparison with peer art museums—we will eventually have to increase our endowment both to reduce risk and to meet goals.*

As an organization that believes in transparency, the full, detailed sixty-page plan has been posted to the Museum’s website (we also post our full financial statements and IRS form 990s). We welcome continuing feedback on the progress toward achieving our goals from Members, donors, and the community at large.

We would also like to extend a formal welcome to our new neighbor, Discovery World. Together we have created a new cultural destination for the residents of and visitors to the city of Milwaukee—and have forever changed the city’s skyline and lakefront.

In closing, to all of our fellow trustees, we extend our warmest and sincerest gratitude for your energy and dedication to making this Museum not just good—but great. It is equally important that we applaud the hard work of our exceptional staff and indefatigable docents and volunteers. It is our honor to serve as the leadership of the Milwaukee Art Museum Board, which this year welcomed new members, Deloris Sims and Rick Norris. Thank you for this incredible opportunity.

**SHELDON B. LUBAR**  
CHAIRMAN OF THE BOARD OF TRUSTEES

**ANDREW A. ZIEGLER**  
PRESIDENT OF THE BOARD OF TRUSTEES





Joan Mitchell, *Untitled*, 1960. See listing p. 20.

# Director's Report

The Museum can look back at 2005–2006 with pride and satisfaction.

We are fortunate to have such involved and engaged trustees and such a dedicated staff, and I would like to begin by thanking all of them very much for their time and commitment. In this review, I will call attention to a few individuals in particular.

Under the dedicated and persistent leadership of Sheldon Lubar, and with the great help of Betty Quadracci for the final push, the task of dealing with the building debt was completed: \$30 million has been raised since the fall of 2003. Also, fiscal year 2006 ended with a surplus—before an exceptional donation from Betty Quadracci to pay off outstanding operating debt and before a transfer to Board-designated reserves—of some \$287,000.

We have an active and devoted Finance Committee chaired by Kent Velde, a scrupulous Audit Committee chaired by Danny Cunningham, and in Linda Daley, a quite exceptional CFO. The endowment, overseen by the very professional Investment Committee chaired by Mike Mahoney, has continued to grow and prosper while minimizing risk.

Half of our revenue (some \$6 million) is contributed income. That is, each year, we have to ask individuals, corporations, and foundations for money in competition with many other good causes. During the year, our sterling new development director, Mary Louise Mussoline, was building her team and relationships. She and trustee Ellen Glaisner received tremendous support from nearly every trustee who both gave and asked others to give to the Annual Campaign. This raised a record amount of money in fiscal year 2006, exceeding the campaign goal. The department also strengthened relations with foundations and corporations. For example, Target has begun to sponsor what is now titled Target Family Sundays. However, the number of Members fell, and in response, measures to beef up this area of the department were initiated.

In the Baker/Rowland Galleries at the start of the fiscal year was *Rembrandt and His Time*, the first of our collaborations with the Albertina in Vienna. The Albertina lent 112 masterpieces of works on paper from their collection—one of the largest and finest in the world—for the exhibition. Milwaukee Art Museum Curator of Earlier European Art Laurie Winters, who curated the show, supplemented these works with oil paintings from private collections. Accompanying the exhibition was a beautiful catalogue produced by our publications team and edited by the Albertina's Marian Bisanz-Prakken.

Calendar year 2006 began with the first exhibition curated by our new chief curator, Joseph D. Ketner II, of the neon works by contemporary artist Bruce Nauman. Titled *Elusive Signs*, the exhibition was a critical success. Andrew and Carlene Ziegler set a wonderful example by sponsoring this exhibition personally. The exhibition was on view at the North Miami Museum of Contemporary Art during Art Basel Miami, and many people from the international art world saw the Milwaukee-organized exhibition and commented favorably on it.

The next exhibition brought comics into the Museum and showed the artistic skill of fifteen graphic artists working in this populist medium. *Masters of American Comics* was sponsored by the Brewers and by Mark and Debbie Attanasio—to whom we are very grateful. Thanks to cross-marketing with the Milwaukee Brewers, new audiences were appealed to and brought into the Museum. The in-house coordinating curator for the exhibition was Margaret Andera.



David Gordon

Amongst the many other smaller-scale exhibitions elsewhere in the Museum, I would like to mention *About Face: Toussaint L'Ouverture and the African-American Image*, an unusual and moving exhibition curated by our partners in decorative arts, the Chipstone Foundation; and *The American West 1871–74*, curated by photography curator Lisa Hostetler in collaboration with the American Geographical Society Library of the University of Wisconsin–Milwaukee Libraries, which includes many astonishing nineteenth-century photographs.

All exhibition ideas are scrutinized with growing care and consideration of both artistic merit and financial risk by the Exhibitions Committee, chaired by Lynde Uihlein.

Exhibitions drive half of our attendance. Getting people through our doors at a time when the competition for people's time is so great is an enormous challenge that requires savvy marketing. The Marketing and Communications Department, now under the direction of Elysia Borowy-Reeder, has mounted several successful campaigns for the exhibitions and is working to capture more attention for the Collection with its message "Art Lives Here." We have also been building our program of events—some related to exhibitions, others to audience development. We partner with the Milwaukee International Film Festival and the Fine Arts Quartet. Schools are encouraged to hold their carol concerts in the Museum at no charge. We hold brunches at least three times a year in Windhover Hall. And our collaboration with Cedar Block drew nine hundred young artists to Nauman 101, one of the hottest art events of the year according to the *Milwaukee Journal Sentinel*.

Joe Ketner, working with a talented curatorial team including relative newcomer Mary Weaver Chapin, brought renewed attention to the Collection by reinstalling the Bradley Collection in a more open space. With the permission of David and Lynde Uihlein, their grandmother's suite of rooms is now open to the public on a regular basis in a way that honors the Museum's greatest collector. We all hope that Peg Bradley's example will inspire others to emulate her passion for collecting.

Joe Ketner also worked with the Acquisitions and Collections Committee, chaired by Marianne Lubar, to define policies and procedures for growing our Collection. The most notable acquisitions in the year were the photographs purchased at Sotheby's February 2006 auction of photographs from the Gilman Paper Company Collection and the Metropolitan Museum of Art. Our impressive new curator of photographs, Lisa Hostetler, who came to us from the Metropolitan Museum of Art where she had worked with the Gilman Collection for four years, brought the photographs to our attention. In a very short time, \$615,000 was raised, led by a special donation from the Richard and Ethel Herzfeld Foundation. The Museum was very successful at the auction and added five outstanding works to its Collection. We are very grateful to the Herzfeld Foundation for their consistent and far-sighted support.

As reported by the President and Chairman, the Strategic Plan was completed. The plan places greater emphasis on the Museum's Collection and what goes on *inside* the magnificent "Calatrava" more than ever before. Brigid Globensky did an outstanding job coordinating Board, staff, and our external consultants, AEA, and its excellent facilitator, Magnus von Wistinghausen.

In 2003, the Museum took over direct responsibility for Café Calatrava, going against the trend of outsourcing. This has been a great success. The café also caters for internal events that used to go to third-party caterers and is handling a greater number of rentals at the Museum, keeping in mind the valuable lessons learned from the unfortunate Martinifest event. In fiscal year



2006, the business made a net profit of \$62,000. It is, together with the store and rentals, one of the businesses in our enterprises division, which is run with extreme professionalism by Gwen Benner.

The Facilities Committee, a new committee chaired by Donald Baumgartner whose creation was suggested by Jeff Joerres, has begun to meet to examine the state of our building and of those areas in the War Memorial Center that we use to consider long-term maintenance and structural issues. This is going to be an extremely important and useful committee.

The Public Affairs Committee, chaired by Ray Krueger, meets monthly and keeps our relationship with the War Memorial Corporation under constant review. The committee worked very hard to reverse the decision by the County Board to cut its cash funding for the Museum to zero. After a highly successful campaign that rallied Members in grass-roots support, vocal arguments at the courthouse by Sande Robinson and colleagues from the African American Art Alliance, and a crucial intervention by Sheldon Lubar, most of the cut was restored.

With this, however, it became clear that we needed to take steps to better inform those beyond the Museum of the huge contribution the Museum makes to the community through its diverse and extensive educational program. We are the twenty-sixth largest museum in the U.S., but have the eighth biggest educational program in terms of people served. The Museum has a long tradition of innovation in education thanks to the indefatigable Barbara Brown Lee. In recent years, under Education Director Brigid Globensky, the programs have reached more people than ever—some fifty-six thousand children in the last fiscal year—and since the opening of the Quadracci Pavilion, the number of schools visiting has doubled. Among our outreach efforts are after-school programs in every branch of the Milwaukee Public Library.

To better get the word out, we are developing a plan via the Public Affairs Committee as well as working to strengthen relationships with public officials. Marketing and Communications has completely redesigned the monthly Member newsletter with a special “Focus on Community” feature, which highlights Museum programs that engage the community in art. Integral to all of these efforts is the very active Education Committee, which has a wide and varied membership and is chaired by Chris Abele.

Keeping all areas of the Museum well staffed is our Human Resources Director Jan Schmidt, who, with a tiny staff, manages to fill vacancies with fresh talent. The Human Resources and Remuneration Committee, chaired by Terry Hueneke, assists in diplomatically reviewing any personnel issues.

The Milwaukee Art Museum does more with less than most other museums, as confirmed by the benchmarking study done for the Strategic Plan. This is a tribute to our people. We have an outstanding senior management team and a staff that is exceptionally able and dedicated.

In closing, the budget for the production of this Annual Report is half of what it was last year. We believe that the audience for this publication will appreciate simplicity and good design rather than expensive glossy paper and color on every page.

DAVID GORDON  
DIRECTOR AND CEO



# Curatorial Report

2005–2006 was a year of great excitement and accomplishment for the Curatorial Department of the Museum. We acquired important works of art, produced significant exhibitions, and made major strides in accomplishing the new strategic initiatives of the institution. The basic premise of the curatorial strategic plan is to focus the Museum's artistic program and identity on the Museum's extraordinary Collection and to produce programs and exhibitions that draw on the department's curatorial expertise. The Curatorial Department is committed to continuing to build the Collection around existing strengths and to exhibit significant art and artists that reflect the Museum's core collections, staff expertise, and the community we serve.



The reinstallation of the Mrs. Harry Lynde Bradley Collection serves as the most significant reflection of this focus. The Curatorial Department convened a team of conservators, curators, designers, and educators (Margaret Andera, Mary Weaver Chapin, Jim DeYoung, Brigid Globensky, John Irion, and Joseph D. Ketner II) to re-conceive the installation of this major collection. Opening in April 2006, the reinstallation presented Mrs. Bradley's legacy in a new expansive light within the grand colonnaded spaces of the Kahler Slater wing, focusing on the clusters of work that Mrs. Bradley collected. The new installation provides stunning vistas of Lake Michigan and opens, for the first time, Mrs. Bradley's private apartment as an interpretive center for her collection. The reinstallation will serve as a model for further reinstallations of the Museum's Collection.

Critical to the reinstallation was the Conservation Department, particularly Mark Dombek, who reproduced artist-designed frames for the Kandinsky, Nolde, Werefkin, Macke, Münter's *Boating*, and Jawlensky's *Pale Woman with Red Hair*. In preparation for the project, National Gallery Frame Conservator Richard Ford was brought in to consult with Mark, Senior Conservator Jim DeYoung, and the assistant curator of earlier European art at that time, Mary Weaver Chapin. The frames dramatically improved the presentation of these important German Expressionist paintings.

To produce excellent art programs, the Museum needs to research the collections and exhibitions, which requires books, resources, and high-quality images. After nearly eight years of being closed, the George Peckham Miller Art Research Library under Librarian Heather Winter reopened in fulfillment of its mission to serve the public, volunteers, and staff in studying the collections and exhibitions of the Museum. Located on the West Mezzanine Level, the Art Research Library houses an extensive collection of materials on architecture and fine art, including painting, graphic arts, sculpture, drawing, design, and photography, in service of the Museum's Collection. Since its formation in 1916, the library has grown to include an extensive and valuable collection of national and international museum and gallery publications, Milwaukee Art Museum publications, monographs on art and artists, catalogue raisonnés, auction sales catalogues, and a fine rare books collection, along with extensive vertical files that complement the library's holdings. The public is invited to visit the library on Tuesdays and Wednesdays, 2–4 p.m., or by appointment.

In addition, the Museum, under the direction of Senior Conservator Jim DeYoung, has undertaken a massive reorganization of the storage areas to provide the highest standards of storage for the Museum's Collection. The first stage was to retrofit the main storage vault, which resulted in increasing the storage capacity of that room by 25 percent.



The Museum received a generous grant from the Mae E. Demmer Charitable Trust to catalogue and rehouse the Museum's Prairie Archive (granted May 2005). The Archive contains approximately three thousand papers and drawings by George Mann Niedecken, an interior architect working in Milwaukee from 1904 until his death in 1945. Refined presentation drawings, preliminary designs, and working sketches, along with business records and photographs, make the Prairie Archive a vital source for information about some of the region's most impressive turn-of-the-century homes. This project will stretch over several years and culminate in the Prairie Archive being opened to the public for research. The project is under the curatorial supervision of Curatorial Department Administrator Liz Flaig, together with John Eastberg, senior historian and director of development at the Pabst Mansion, and Tim Ladwig, contract archivist. In order to undertake this project, a portion of the Cudahy Gallery has been sectioned off.

Part of the Strategic Plan is to focus attention on collection management and conservation initiatives. Conservation of paintings in 2006 included works by Ad Reinhardt, Jean-Honoré Fragonard, Manierre Dawson, and most notably, Benjamin West's *General Monk Receiving Charles II on the Beaches of Dover*, which was on display during its many stages of cleaning. Conservation assistants Tim Ladwig and Steven Anderson prepared over five hundred works on paper for exhibition and loan requests. Tim assisted Senior Conservator Jim DeYoung in conserving several prints included in the exhibition *Géricault to Toulouse-Lautrec: Nineteenth-Century French Prints*. Another major paper conservation project developed in conjunction with the exhibition *Crisis of Modernism: The Post-Minimal Rebellion*. This involved edge repairs and remounting of the four cardboard panels of Robert Ryman's *Untitled*. Thanks to the generosity of private foundations, new fume-hood equipment was installed in the conservation lab, improving conditions under which such projects are done.

Steps were also taken to reorganize the department, creating the position of curatorial department administrator, occupied by Liz Flaig. In addition, the Museum installed a new assistant curator of prints and drawings, hiring Mary Weaver Chapin from within the Museum. Mary Weaver Chapin had served in the temporary position of assistant curator of European art and began in her new post in June 2006. Chapin, who holds a Ph.D. from the Institute of Fine Arts, New York University, is a specialist in the prints, drawings, and posters of the nineteenth and twentieth centuries. She comes to the Museum from the Art Institute of Chicago, where she held an Andrew W. Mellon Curatorial Fellowship.

In other staff news, Jim DeYoung marked his thirtieth anniversary at the Museum with a staff reception in the Bradley Rooms, and Terri White celebrated her fifteenth year at the Museum with a promotion from assistant to associate objects conservator. Lead Preparator Joe Kavanaugh was also recognized for his thirty years of service to the Museum.



**Walker Evans**, *Tenant Farmer Wife* (*Allie Mae Burroughs*), 1936.

**Werner Mantz**, *Pressa at Night*, 1928.

**Walker Evans**, *Couple at Coney Island*, 1928.

See listings p. 25.

## Acquisitions

Part of the curatorial strategy is to focus on the core collections of the institution. In each area, the Museum has made significant acquisitions that build upon the strengths of the Collection.

Perhaps the most significant were the extraordinary acquisitions made for the photography collection by curator Lisa Hostetler. Thanks to the generosity of the Richard and Ethel Herzfeld Foundation, the Argosy Foundation, the Daniel Soref Foundation, and key individual donors, the Museum acquired five major photographs at a landmark auction of works from the prestigious Gilman Paper Company Collection and the Metropolitan Museum of Art. The Gilman Paper Company Collection played a central role in establishing photography's historical canon and helped to set the standard for connoisseurship in the field. In assessing the Milwaukee Art Museum's photography collection upon her arrival from the Met in April 2005, photography curator Lisa Hostetler discovered several areas where specific photographs from the Gilman Collection would have a big impact, and targeted them at the auction. Each of the works—Alvin Langdon Coburn's *Vortograph No. 8* (1917), Alfred Stieglitz's *John Marin* (1922), Walker Evans's *Tenant Farmer Wife* (*Allie Mae Burroughs*) (1936) and *Couple at Coney Island* (1928), and Werner Mantz's *Pressa at Night* (1928)—is a masterpiece of photographic art made at a key moment in the medium's history. The photographs were on view this summer as a special installation in the Cudahy Gallery. In addition, the Museum acquired an exceptional collection of over three hundred books and periodicals from the Gilman Paper Company Photography Library, through the generosity of Madeleine and David Lubar.

Building on the Museum's collection of nineteenth-century German art, curator Laurie Winters acquired two pieces of Biedermeier furniture. One of these works is a startling modern-looking settee, upholstered in a historically accurate orange fabric, and represents the pure approach to design and style that characterized the Biedermeier period around 1820. The other is an elegant Austrian chair dated circa 1830; the acquisition of this chair was made possible by funds donated by Kenneth Treis. Both of these pieces of Biedermeier furniture were acquired in anticipation of the exhibition *Biedermeier: The Invention of Simplicity*. The third major acquisition in European art was an eighteenth-century Neapolitan crèche. Crafted by some of the most distinguished sculptors and artisans of the day, the figures of the crèche are remarkable for their lively expressions and delicate features. The crèche, first on display as a loan in December 2005, became a wonderful gift to the Museum by Mrs. Loretta Howard Sturgis.

In the area of modern and contemporary art, the Museum acquired and received several works of art that make important contributions to the Collection. The Museum purchased Sol LeWitt's *Wall Drawing #88 (Wall Drawing for the Milwaukee Art Center)* (1971), one of LeWitt's landmark early graphite wall drawings. LeWitt originally created *Wall Drawing* for the entrance of the Milwaukee Art Center. With the generous support of Friends of Art, the drawing has returned home and is on display on the Main Level, Gallery 22. In addition, at the suggestion of Associate Curator of Contemporary Art Margaret Andera, the African American Art Alliance supported the purchase of a contemporary painting by the young, African American artist Kehinde Wiley, titled *St. Dionysus* (2006). This emerging artist creates masterfully rendered images of his friends posing after subjects in Old Master works of art. The painting adds to the Museum's already impressive collection of works by African American artists.

The Museum received gifts of several paintings that help build the collection of American painting from the 1950s and 1960s. Lynde Uihlein donated a painterly and colorful *Untitled* (1960) canvas by Joan Mitchell. And Nicole and Bill Teweles and William P. and Beth H. Chapman donated canvases by Larry Poons (1979) and Richard Pousette-Dart (1961), respectively.

This year, the Museum was pleased to add a number of outstanding works on paper to its Collection, including *First Stone* (1961), an impression of the very first print that Helen Frankenthaler ever produced. A remarkable five-color lithograph, it demonstrates Frankenthaler's early experimentation with the medium. Through the generosity of the Hockerman Charitable Trust, the Museum also received an important work by Jacques Callot titled *The Siege of Breda* (1628), which consists of six etchings that, when shown together, illustrate the military victory of the Spanish commander-in-chief Ambrose Spinola, Marquis de los Balbases, over the Dutch town of Breda in 1625. This rare example includes three sheets of typeset explanatory text. Adding to the Museum's strong holdings in twentieth-century modern painting is a beautiful watercolor by Fernand Léger titled *The City* (1920). Additionally, in conjunction with the exhibition *Elusive Signs: Bruce Nauman Works with Light*, the Museum purchased the color lithograph *Untitled* (from the series *Hands and Holes*) (1994). For this print, Nauman borrowed imagery from his first figurative neon, *Mean Clown Welcome* (1985), which appeared in the show. The gift of the large color lithograph, *The Golden Sheaf* (1897)—a poster for the Parisian department store—added to our strong collection of nineteenth-century French posters and is the first work by Georges Meunier to enter our vaults. Finally, a generous gift from Ruth and David Waterbury of a bowl (1933–53) by woodturner James Prestini was made to the Museum in honor of former Chipstone curator Glenn Adamson's commitment to Studio Craft.





## Exhibitions

The exhibition season opened with the major exhibition, *Rembrandt and His Time: Masterworks from the Albertina, Vienna*, showcasing 113 works on paper from the Albertina in Vienna, which houses one of the best collections of works on paper in the world. Exhibited among the world-class drawings were fifteen related paintings that demonstrated the relationship between painting and drawing during the seventeenth century. The centerpiece of the paintings was Rembrandt's *Landscape with the Good Samaritan*, one of only eight painted landscapes by the artist. This rare work was lent by the Czartoryski Museum in Cracow, Poland, and traveled to North America for the first time. To accompany the exhibition, the Museum published two catalogues, one devoted to the collection from the Albertina and the other to the accompanying paintings.



During the fall, the Museum also hosted the exhibition *John Szarkowski: Photographs*, the first retrospective exhibition of photographs by this Wisconsin native who became one of the most influential photography writers and curators of the twentieth century. Milwaukeeans packed the auditorium for Szarkowski's lecture on opening night and responded enthusiastically to the photographer's straightforward yet lyrical imagery of buildings, people, and landscapes. For the second photography exhibition last fall, Assistant Curator of Photographs Lisa Hostetler drew upon the extensive and important collection of nineteenth-century American landscape photographs housed at the American Geographical Society Library at the University of Wisconsin–Milwaukee. Titled *The American West, 1871–74: Photographs from the American Geographical Society Library*, the show featured photographs by Timothy O'Sullivan and William Bell made for the U.S. Geographical Survey of the uncharted land west of the 100th meridian. Such photographs forged our vision of the Western landscape and its indigenous population.

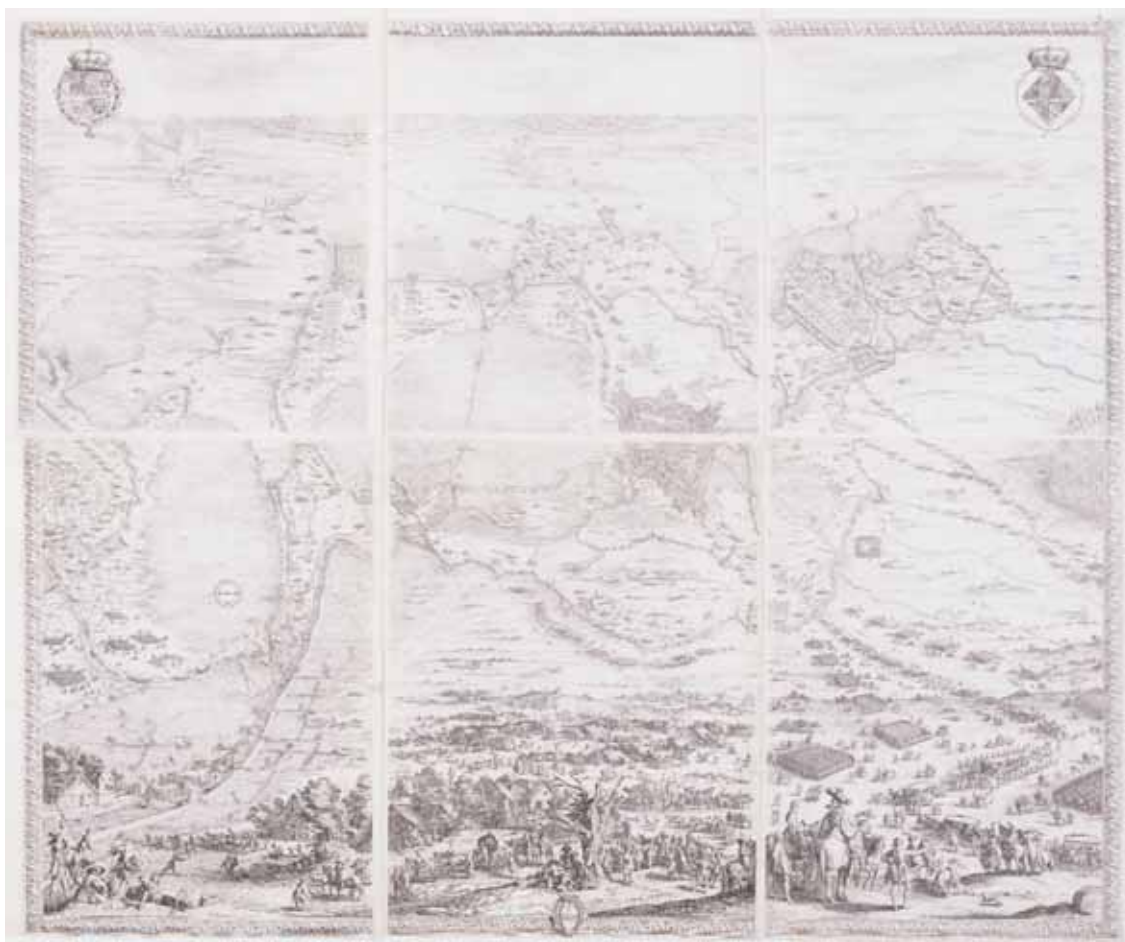


The winter season was brightened by an exhibition of Bruce Nauman's neons and fluorescent light rooms. *Elusive Signs: Bruce Nauman Works with Light* was the first exhibition in Wisconsin by this native of Milwaukee, who went on to international artistic attention. Chief Curator Joe Ketner's first exhibition at the Museum opened in January before embarking on a tour of several other cities in the United States and Canada.



To contextualize the Nauman show, Joe Ketner and Curatorial Assistant Brooke Mulvaney organized an exhibition of works on paper by conceptual artists titled *Crisis of Modernism: The Post-Minimal Rebellion*, composed entirely of Collection objects, including the re-creation of Sol LeWitt's *Wall Drawing #88*. To further broaden the display of art from the 1960s and 1970s, Alvin Lucier reconstructed his landmark sound installation, *Music on a Long Thin Wire* (1977), as part of the *On Site* series in the Schroeder Galleria.

Sarah Fayen, assistant curator at the Chipstone Foundation, explored the early English fascination with Asian aesthetics in the Decorative Arts Gallery with the exhibition *Enter the Dragon: The Beginnings of English Chinoiserie, 1680–1710*. The exhibition featured silver, ceramics, japanned furniture, and embroidery mostly borrowed from Chipstone and other local collections. This exhibition was later followed by *Paper Trail: Prints from the Chipstone Collection*, which marked the first public showing of the foundation's holdings in Americana prints. Guest curator Meghan Doherty, Ph.D. candidate at the University of Wisconsin–Madison, divided the works into thematic categories that stressed the role of printed images in early American society.



The spring feature exhibition brought comics to Milwaukee with *Masters of American Comics*, coordinated at the Museum by Margaret Andera. This popular exhibition examined fifteen key American artists who helped define the comics form and brought it to the highest level of artistic expression. It featured an extensive selection of more than three hundred original drawings, progressive proofs, vintage-printed Sunday pages, and comic books by artists including George Herriman (“Krazy Kat”), Chester Gould (“Dick Tracy”), Charles Schulz, and Art Spiegelman (“Maus”).

Showing concurrently in the Koss Gallery was *Géricault to Toulouse-Lautrec: Nineteenth-Century French Prints*, primarily featuring works from the Collection. Curated by Curatorial Assistant Brooke Mulvaney, the show explored nineteenth-century printmaking techniques, both new and rediscovered, from etching and lithography to cliché-verre prints and color posters.

**Jacques Callot**, *Le Siège de Breda (The Siege of Breda)*, 1628.  
See listing p. 20.

## Milwaukee Art Museum and the Chipstone Foundation

In 2001, the Milwaukee Art Museum started a collaboration with the Chipstone Foundation, a non-profit organization dedicated to collecting early decorative arts and promoting scholarship in the field. Located in Fox Point, just north of Milwaukee, Chipstone was founded in 1965 by the Milwaukee collectors Stanley and Polly Mariner Stone. Today, the Foundation’s holdings of early American furniture, historical prints, and British pottery are creatively interpreted and displayed alongside the Museum Collection. In addition, Chipstone publishes two annual scholarly journals, *American Furniture* and *Ceramics in America*.

# Exhibitions

## **John Szarkowski: Photographs**

SEPT. 29, 2005–JAN. 1, 2006  
KOSS GALLERY  
Organized by San Francisco  
Museum of Modern Art  
Sponsored by Mr. and Mrs.  
John and Kathy MacDonough

## **Drawing Like the Masters**

OCT. 8, 2005–JAN. 1, 2006  
PIEPER EDUCATION GALLERY

## **Rembrandt and His Time: Masterworks from the Albertina, Vienna**

OCT. 8, 2005–JAN. 8, 2006  
BAKER/ROWLAND GALLERIES  
Organized by the Albertina  
in Vienna

Sponsored by Wisconsin  
Energy Corporation and  
Argosy Foundation

## **The American West, 1871–74: Photographs from the American Geographical Society Library**

OCT. 27, 2005–JAN. 1, 2006  
CUDAHY GALLERY

Materials drawn from the  
American Geographical  
Society Library at the  
University of Wisconsin–  
Milwaukee Libraries

## **Enter the Dragon: The Beginnings of Chinoiserie in England, 1680–1710**

DEC. 22, 2005–APR. 30, 2006  
DECORATIVE ARTS GALLERY

## **82nd Annual Scholastic Art Awards – Wisconsin Regional Exhibition**

JAN. 28–FEB. 25, 2006  
PIEPER EDUCATION GALLERY  
AND CUDAHY GALLERY

Sponsored by The Marc  
Flesch Memorial Fund,  
James and Avis Heller, the  
Milwaukee Art Museum  
Docents, James and  
Carol Wiensch, and an  
anonymous donor  
(2005–06)

## **Elusive Signs: Bruce Nauman Works with Light**

JAN. 28–APR. 9, 2006  
BAKER/ROWLAND GALLERIES  
Sponsored by Carlene and  
Andy Ziegler

## **Crisis of Modernism: The Post-Minimal Rebellion**

FEB. 9–MAY 7, 2006  
KOSS GALLERY

## **On Site: Alvin Lucier: Music on a Long Thin Wire**

FEB. 16–MAY 29, 2006  
SCHROEDER GALLERIA

## **Masters of American Comics**

APR. 29–AUG. 13, 2006  
BAKER/ROWLAND GALLERIES

Co-organized and  
circulated by the Los  
Angeles Museum of  
Contemporary Art and  
the Hammer Museum  
Sponsored by Mark and  
Debbie Attanasio and the  
Milwaukee Brewers, the  
Joan and Jack Stein Family  
Foundation Fund, and the  
Wisconsin Department  
of Tourism

## **Comics for Kids**

APR. 29–SEPT. 5, 2006  
PIEPER EDUCATION GALLERY

Sponsored by Harley-  
Davidson Foundation

## **Paper Trail: Prints from the Chipstone Collection**

MAY 18–SEPT. 10, 2006  
DECORATIVE ARTS GALLERY

## **Géricault to Toulouse- Lautrec: Nineteenth- Century French Prints**

MAY 25–SEPT. 12, 2006  
KOSS GALLERY

## **TRAVELING EXHIBITIONS**

### **Paintings by Wisconsin Artists from the Milwaukee Art Museum**

Milwaukee Public Library,  
Milwaukee, Wis.  
OCT. 30, 2001–OCT. 30, 2006

### **Made in Japan: The Postwar Creative Print Movement**

The Morikami Museum  
and Japanese Gardens,  
Del Ray Beach, Fla.  
OCT. 4–DEC. 31, 2005

### **Modern Masters of German Expressionism: Artists of the Brücke from the Milwaukee Art Museum**

Grand Rapids Art Museum,  
Grand Rapids, Mich.  
OCT. 14, 2005–JAN. 1, 2006

### **Elusive Signs: Bruce Nauman Works with Light**

Indianapolis Museum of  
Art, Indianapolis, Ind.  
MAY 14–AUG. 6, 2006

*Exhibitions organized by  
the Milwaukee Art Museum  
unless otherwise noted.*

# Loans

*Loans are listed chronologically by date of loan.*

## **Moser: Glass of Kings: The Collection of Dr. Eric Kaplan and Dr. Barbara Moser**

Villa Terrace Decorative Arts  
Museum, Milwaukee, Wis.  
SEPT. 14–DEC. 11, 2005

Frederick Carder and  
Oscar B. Bach

*Centerpiece (Bowl on  
Stand)*, ca. 1920

Glass, metal, and bronze  
M1999.115a,b

Reuben Haley

*Ruba Rombic Vase*, 1928

Glass  
M1998.92

## **Franz Marc**

Lenbachhaus, Munich,  
Germany  
SEPT. 17, 2005–JAN. 8, 2006

Franz Marc

*Sitzendes Fabeltier (Seated  
Imaginary Animal)*, 1913

Tempera on paper  
M1977.121

## **Renoir/Renoir**

Cinémathèque Française,  
Paris, France

SEPT. 26, 2005–JAN. 9, 2006

Pierre-Auguste Renoir  
*La Grenouillère (The Frog  
Pond)*, 1870/71

Oil on canvas

M2001.161

## **Andrea Zittel: Critical Space**

Contemporary Arts  
Museum, Houston, Tex.

OCT. 1, 2005–JAN. 1, 2006

*With subsequent travel to the  
New Museum of Contemporary  
Art, New York, N.Y. (Jan. 26–Apr.  
29, 2006); Albright Knox Art  
Gallery, Buffalo, N.Y. (Oct. 6,  
2006–Jan. 7, 2007); Museum of  
Contemporary Art, Los Angeles,  
Calif. (Mar. 4–May 14, 2007);  
and Vancouver Art Gallery,  
Vancouver, Canada (June  
6–Sept. 26, 2007)*

Andrea Zittel

*A–Z Living Unit*, 1993

Wood, steel, and electric  
lights

M2003.151

## **Degas, Sickert and Toulouse-Lautrec**

Tate Britain, London,  
England

OCT. 6, 2005–JAN. 15, 2006

*With subsequent travel to the  
Phillips Collection, Washington,  
D.C. (Feb. 18–May 14, 2006)*

James Jacques Joseph  
Tissot

*London Visitors*, 1874

Oil on canvas

L1888.14

## **Modern Masters of German Expressionism: Artists of the Brücke from the Milwaukee Art Museum**

Grand Rapids Museum of  
Art, Grand Rapids, Mich.

OCT. 14, 2005–JAN. 1, 2006

Ernst Ludwig Kirchner  
*Dodo with a Feather Hat*,  
1911

Oil on canvas

M1964.54

Otto Mueller

*Bathers in the Dunes*,

ca. 1922

Oil on burlap

M1969.54

Emil Nolde

*Roses on Path*, 1935

Oil on canvas

M1962.1133

Max Pechstein

*Early Morning, Leba*, 1922

Oil on canvas

M2004.134

## **Kiki Smith**

San Francisco Museum of  
Modern Art, San Francisco,  
Calif.

NOV. 19, 2005–JAN. 29, 2006

*With subsequent travel to the  
Walker Art Center, Minneapolis,  
Minn. (Feb. 26–May 15, 2006)  
and the Contemporary Arts  
Museum, Houston, Tex.  
(July 15–Sept. 10, 2006)*

Kiki Smith

*Honeywax*, 1995

Beeswax

M1996.5

**Lucia Stern**

Charles Allis Art Museum,  
Milwaukee, Wis.

DEC. 11, 2005–JAN. 29, 2006

**Lucia Stern**

*Structure*, ca. 1958

India ink

M1973.131

*Flight*, ca. 1958

India ink and net

M1973.132

*Landscape*, ca. 1958

India ink

M1973.133

*Contact*, ca. 1958

India ink

M1973.134

*Japanese*, ca. 1958

India ink and thread

M1973.135

*Variety*, ca. 1958

India ink and thread

M1973.136

*Untitled*, ca. 1958

India ink

M1973.137

*The Family*, ca. 1958

India ink

M1973.138

*Geometric*, ca. 1958

India ink

M1973.139

*Space Conceived*, 1958

India ink

M1973.140

*The Proposal*, ca. 1958

India ink

M1973.141

*Spring*, ca. 1958

India ink

M1973.143

*Plant Form*, ca. 1958

India ink

M1973.144

*Remorse*, 1970

Ink and netting

M1976.76

*Vertical*, 1970

Watercolor and wool

M1976.77

*Striation*, 1969

Monoprint and mixed  
media

M1976.79

*Seated Dinosaur*, 1950

Ink on paper

M1976.80

*In Space*, 1947

Watercolor, poster paint,  
netting, wool, and collage

M1976.81

*Drawing IV*, 1941

Gouache

M1976.82

*Composition XXI*, 1948

Ink, watercolor, metallic  
paints, and netting

M1976.84

*Leda*, 1975

Ink and watercolor

M1976.85

*Brush Drawing 29*, 1953

Colored inks

M1976.88

**The Wyeths**

Naples Museum of Art,  
Naples, Fla.

JAN. 21–MAY 14, 2006

Andrew Wyeth

*Lynch House*, 1971

Watercolor and graphite  
on paper

M1980.194

*Stove Coal*, 1971

Watercolor on paper

M1980.195

Jamie Wyeth

*The Influence*, 1971

Watercolor on paper

M1975.176

**Jeanne Dunning: Study**

**After Untitled**

University of California,  
Berkeley Art Museum,  
Berkeley, Calif.

JAN. 25–APR. 2, 2006

*With subsequent travel to*

*the Chicago Cultural Center,*

*Chicago, Ill. (Apr. 29–July 9,*

*2006)*

Jeanne Dunning

*Detail 14*, 1992

Laminated cibachrome  
print

M1992.243

**Metropolis: The City as**

**Imagined by the Avant-**

**Gardes**

Galleria Civica d'Arte  
Moderna e

Contemporanea,  
Torino, Italy

FEB. 3–JUNE 4, 2006

Joseph Stella

*The Quencher (Night Fires)*,

ca. 1919

Pastel on paper

M1978.32

**Frank Lloyd Wright and**

**the House Beautiful**

Organized by International  
Arts & Artists, Washington,  
D.C.

Shown at Naples Museum  
of Art, Naples, Fla.

FEB. 14–JUNE 25, 2006

*With subsequent travel to Boise*

*Art Museum, Boise, Idaho (July*

*15–Oct. 22, 2006); Columbia*

*Museum of Art, Columbia, S.C.*

*(Nov. 9, 2006–Feb. 4, 2007);*

*Alden B. Dow Museum of*

*Science and Art, Midland Center*

*for the Arts, Midland, Mich.*

*(Mar. 3–May 27, 2007); Portland*

*Museum of Art, Portland, Maine*

*(June 28–Oct. 8, 2007); and*

*Philbrook Museum of Art, Tulsa,*

*Okla. (Nov. 11, 2007–Jan. 20,*

*2008)*

Frank Lloyd Wright

*Stacking Tables from*

*the Erdman House*, 1959

Plywood with Philippine  
mahogany veneer

M1984.94a–c

**Americans in Paris**

The National Gallery,  
London, England

FEB. 22–MAY 21, 2006

*With subsequent travel to the*

*Museum of Fine Arts, Boston,*

*Mass. (June 25–Sept. 24, 2006)*

*and the Metropolitan Museum*

*of Art, New York, N.Y. (Oct. 16,*

*2006–Jan. 28, 2007)*

Edmund Tarbell

*Three Sisters – A Study*

*in June Sunlight*, 1890

Oil on canvas

M1925.1

**Albers and Moholy-Nagy:**

**From the Bauhaus to the**

**New World**

Tate Modern, London,  
England

MAR. 9–JUNE 4, 2006

*With subsequent travel to*

*Kunsthalle Bielefeld, Germany*

*(June 25–Oct. 8, 2006) and*

*Whitney Museum of Art, New*

*York, N.Y. (Nov. 2, 2006–Jan. 21,*

*2007)*

Laszlo Moholy-Nagy

*Nuclear II*, 1946

Oil on canvas

M1970.110

**Dreams of Italy**

Mauritshuis, The Hague,  
The Netherlands

MAR. 11–JUNE 25, 2006

Joseph Anton Koch

*Landscape with the Story of*

*Ruth and Boaz*, ca. 1823–25

Oil on canvas

M1999.117

**Dogs in Art**

Bruce Museum of Arts and  
Science, Greenwich, Conn.

MAY 23–AUG. 27, 2006

*With subsequent travel to*

*Museum of Fine Arts, Houston,*

*Tex. (Oct. 1, 2006–Jan. 1, 2007)*

Edwin Landseer

*Portrait of a Terrier, The*

*Property of Owen Williams,*

*ESQ., M.P. (Jocko with a*

*Hedgehog)*, 1828

Oil on canvas

M1967.79

**Got Cow? Cattle in**

**American Art, 1820–2000**

The Hudson River  
Museum, Yonkers, N.Y.

JUNE 24–SEPT. 11, 2006

Marshall Glasier

*John Steuart Curry and the*

*University of Wisconsin Bull-*

*Breeding Machine*, 1948

Oil on Masonite panel

M1959.50

**a four dimensional being**

**writes poetry on a field**

**with sculptures, curated**

**by Charles Ray**

Matthew Marks Gallery,  
New York, N.Y.

JUNE 27–AUG. 11, 2006

Edgar Tolson

*The Fall of Man*, 1969

Eight sculptures made of  
carved wood with paint,  
pencil, glue, and pen

M1989.315.1–8

**Process of Abstraction:**

**Two- and Three-**

**Dimensional Work by**

**Modernist Sculptors**

Mary & Leigh Block  
Museum of Art,  
Northwestern University,  
Evanston, Ill.

JULY 7–AUG. 27, 2006

Elie Nadelman

*Head Facing Left*, n.d.

Iron gall ink and pen with  
glaze on chamois wove  
paper laid down on board

M1979.28

Arnaldo Pomodoro

*Sphere No. 5*, 1965

Bronze

M1977.138

# Milwaukee Art Museum Acquisitions 2005–2006

The acquisition list includes gifts and purchases from September 1, 2005, to August 31, 2006. Dimensions are in inches, in order of height, width, and depth, unless otherwise indicated. For drawings and prints, dimensions indicate sheet size (except where indicated); for photographs, the image size. Prints and drawings are on paper, with exceptions noted. Primary materials only are listed for decorative arts.

## PAINTINGS

**Manierre Dawson**  
(American, 1887–1969)  
*Unidentified*, 1913  
Oil on board  
45 x 35 in.  
Gift of Obyarts, Inc., Myra Bairstow  
and Lewis J. Obi, M.D.  
M2005.147

**Joan Mitchell**  
(American, 1926–1992)  
*Untitled*, 1960  
Oil on canvas  
30 x 30 in.  
Gift of Lynde B. Uihlein  
M2005.138

**Larry Poons**  
(American, b. Japan, 1937)  
*Reel Song*, 1979  
Acrylic on canvas  
81 5/8 x 24 1/8 in.  
Gift of Nicole and Bill Teweles  
M2005.137

**Richard Pousette-Dart**  
(American, 1916–1992)  
*Untitled*, 1961  
Oil on Masonite  
22 x 28 in.  
Gift of William P. and Beth H.  
Chapman  
M2006.11

**Kehinde Wiley**  
(American, b. 1977)  
*St. Dionysus*, 2006  
Oil on canvas with painted  
carved frame  
72 x 60 in.  
Gift of the African American Art  
Alliance in honor of their 15th  
anniversary, with additional  
support from Valerie A. Childrey,  
MD, and Sande Robinson  
M2006.16

## SCULPTURE

**Harry Bertoia**  
(American, 1915–1978)  
*Untitled*, n.d.  
Beryllium copper  
15 1/2 x 8 3/4 x 3 1/2 in.  
Bequest of the Martha W. Smith  
Estate  
M2006.2

## DRAWINGS

**Fernand Léger**  
(French, 1881–1955)  
*La Ville (The City)*, 1920  
Watercolor  
13 7/8 x 11 in.  
Gift of Milton and Anita Katz  
M2005.143

**Sol Lewitt**  
(American, b. 1928)  
*Wall Drawing #88 (Wall  
Drawing for the Milwaukee  
Art Center)*, 1971  
Graphite on wallboard  
Dimensions variable  
Gift of Friends of Art  
M2006.1

**Leon Polk Smith**  
(American, 1906–1996)  
*Untitled (green and black)*,  
1963  
Cut paper collage  
40 x 25 3/4 in.  
Gift of Tony and Sue Krausen  
M2005.150

## PRINTS

**Jacques Callot**  
(French, 1592–1635)  
*Le Siège de Breda (The Siege  
of Breda)*, 1628  
Six etchings accompanied  
by four sheets of typeset  
explanatory text  
26 x 20 in. (dimensions  
variable)  
Purchase, with funds from the  
Hockerman Charitable Trust, and  
from George and Julia Evans in  
honor of Ethel K. Hockerman  
M2006.10a–j

**Helen Frankenthaler**  
(American, b. 1928)  
*First Stone*, 1961  
Color lithograph  
22 5/16 x 29 7/8 in.  
Gift of Joan and Roger Boerner  
M2005.134

**David Hockney**  
(English, b. 1937)  
*The Blue Guitar*, 1977  
Portfolio of twenty color  
etchings  
20 5/8 x 18 in.  
Bequest of the Martha W. Smith  
Estate  
M2006.3.1–.23

**Karen Kunc**  
(American, b. 1952)  
*Luminous Wonders*, 2006  
Color woodcut  
12 x 20 in.  
Gift of Print Forum  
M2006.12

**Georges Meunier**  
(French, 1869–1934)  
*À la Gerbe d'Or (The Golden  
Sheaf)*, 1897  
Color lithograph  
61 x 42 1/2 in.  
Gift of Mr. and Mrs. A. S. Muskat  
M2005.148

**Robert Motherwell**  
(American, 1915–1991)  
*Untitled*, 1965–66  
Open-bite etching  
29 7/8 x 22 1/8 in.  
Purchase, Gertrude Nunnemacher  
Schuchardt Fund, presented by  
William H. Schuchardt  
M2005.149

**Bruce Nauman**  
(American, b. 1941)  
*Untitled (from the series  
Hands and Holes)*, 1994  
Color lithograph  
29 7/8 x 39 15/16 in.  
Purchase, with funds in memory of  
Betty Croasdale and John E. Julien  
M2006.15

**Jules Olitski**  
(American, 1922–2007)  
*Elegy – September 11, 2001*,  
2002  
Color screenprint  
31 3/8 x 39 5/16 in.  
Gift of Estelle and Martin Karlin  
M2005.139

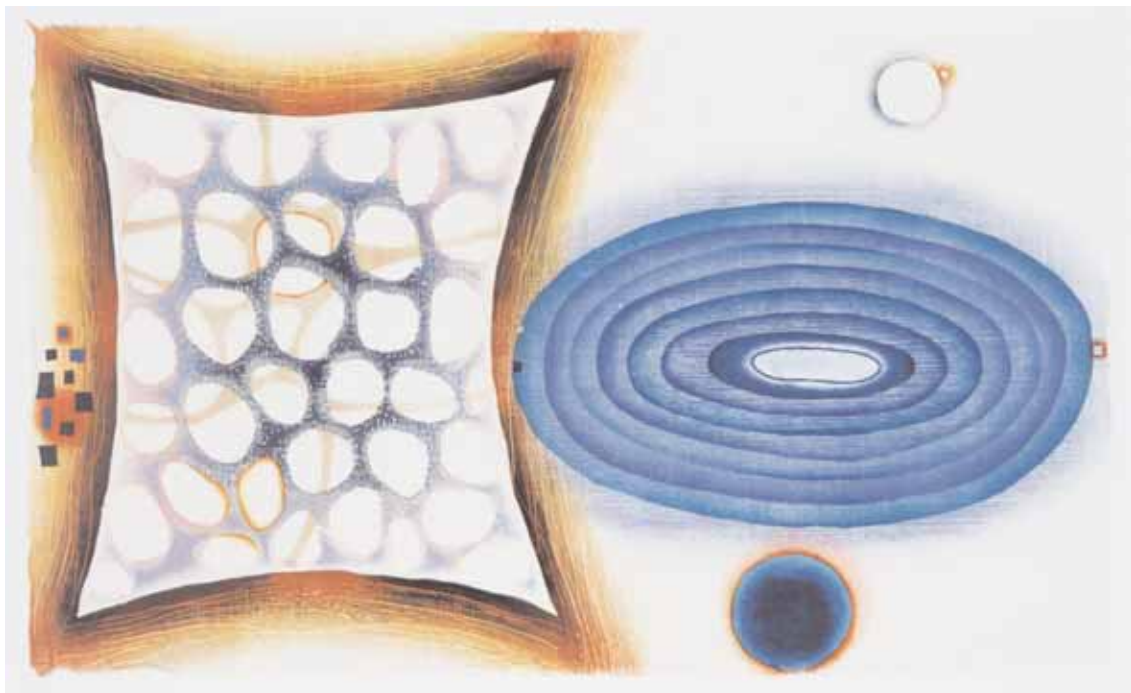
**Keiji Shinohara**  
(Japanese, b. 1955)  
*Winter Garden*, 1998  
Color woodcut  
17 5/16 x 13 1/16 in.  
Gift of Print Forum  
M2005.1

OPPOSITE PAGE (CLOCKWISE FROM TOP):

**Karen Kunc**, *Luminous Wonders*, 2006. See listing this page.

**Alfred Stieglitz**, *John Marin*, 1922. See listing p. 25.

**Harry Bertoia**, *Untitled*, n.d. See listing this page.





**David Hockney**, *Christopher Isherwood Talking to Bob Holman, Santa Monica*, 1983. See listing p. 25.

**Vienna, Austria**, *Chair*, 1830/35. See listing p. 25.

**Italian, Neapolitan**, *Crèche*, mid-18th century (detail). See listing p. 25.



**Georges Meunier, À la Gerbe d'Or**  
(The Golden Sheaf), 1897. See  
listing p. 20.

**Kehinde Wiley, St. Dionysus**, 2006.  
See listing p. 20.

**James Prestini, Bowl**, 1933–53.  
See listing p. 25.







## PHOTOGRAPHS

**Robert Capa**  
(Andrei Friedmann)  
(American, b. Hungary,  
1913–1954)  
*D-Day Invasion, June 6,  
1944, 1944*  
Gelatin silver print,  
printed 1964  
9 x 13 1/2 in.  
Purchase, Richard and  
Ethel Herzfeld Foundation  
Acquisition Fund  
M2005.140

**Ellen Carey**  
(American, b. 1952)  
*No. 84, 1996*  
Gelatin silver print  
(photogram)  
19 1/4 x 15 3/8 in.  
Gift of Tony and Sue Krausen  
M2005.151

**Alvin Langdon Coburn**  
(British, b. United States,  
1882–1966)  
*Vortograph No. 8, 1917*  
Gelatin silver print  
11 x 8 3/8 in.  
Purchase, with funds from  
the Argosy Foundation  
M2006.7

**Lucinda Devlin**  
(American, b. 1947)  
*LA-V-Marie Coiffures,  
North Syracuse, NY, 1979*  
Chromogenic print,  
printed 2004  
19 5/16 x 19 3/8 in.  
Purchase, Richard and  
Ethel Herzfeld Foundation  
Acquisition Fund  
M2005.142

*View from Witness Room,  
Stateville Correctional  
Center, Joliet, IL, 1991*  
Chromogenic print  
19 x 18 7/8 in.  
Purchase, Richard and  
Ethel Herzfeld Foundation  
Acquisition Fund  
M2005.141

**Walker Evans**  
(American, 1903–1975)  
*Couple at Coney Island,  
1928*  
Gelatin silver print  
10 1/8 x 8 in.  
Purchase, with funds from  
Friends of Art  
M2006.5

*Tenant Farmer Wife (Allie  
Mae Burroughs), 1936*  
Gelatin silver print  
9 5/8 x 7 5/8 in.  
Purchase, with funds in memory of  
Betty Croasdaile and John E. Julien;  
and from the Argosy Foundation;  
Donna and Donald Baumgartner;  
the Blumenthal Family Foundation  
and Wendy and Warren Blumenthal;  
the Richard and Ethel Herzfeld  
Foundation; Tony and Sue Krausen;  
Mr. and Mrs. John N. MacDonough  
in memory of Norman Paulsen;  
Suzanne and Richard Pieper; Marie  
and Jim Seder; the Daniel M. Soref  
Charitable Trust; Kathleen A. and  
Donald S. Wilson; and Joseph P.  
Zvesper  
M2006.6

**David Hockney**  
(English, b. 1937)  
*Christopher Isherwood  
Talking to Bob Holman,  
Santa Monica, 1983*  
Collage of chromogenic  
prints on board  
44 x 64 x 2 in.  
Purchase, Richard and Ethel  
Herzfeld Foundation Acquisition  
Fund and funds in memory of  
Betty Croasdaile and John E. Julien  
M2005.136

**Brian Lesteberg**  
(American, b. 1981)  
*Hoof Track with Blood,  
2003*  
Chromogenic print  
17 7/16 x 22 5/16 in.  
Purchase, Richard and  
Ethel Herzfeld Foundation  
Acquisition Fund  
M2006.13

**Werner Mantz**  
(German, 1901–1983)  
*Pressa at Night, 1928*  
Gelatin silver print  
6 5/8 x 8 3/4 in.  
Purchase, with funds from Christine  
Symchych, the Photography  
Council, and the Richard and  
Ethel Herzfeld Foundation  
Acquisition Fund  
M2006.4

**Mike Smith**  
(American, b. Germany,  
1951)  
*Johnson City, TN, 2003*  
Chromogenic print  
16 1/4 x 34 1/8 in.  
Purchase, Richard and  
Ethel Herzfeld Foundation  
Acquisition Fund  
M2006.14

**Alfred Stieglitz**  
(American, 1864–1946)  
*John Marin, 1922*  
Palladium or platinum-  
palladium print  
9 1/2 x 7 5/8 in.  
Purchase, Richard and  
Ethel Herzfeld Foundation  
Matching Grant  
M2006.8

**Joseph Szabo**  
(American, b. 1944)  
*Caught, 1975*  
Gelatin silver print  
11 5/16 x 16 3/4 in.  
Purchase, Richard and  
Ethel Herzfeld Foundation  
Acquisition Fund  
M2005.145

*Irene and Lena, 1975*  
Gelatin silver print  
16 3/4 x 13 1/2 in.  
Purchase, Richard and  
Ethel Herzfeld Foundation  
Acquisition Fund  
M2005.144

## DECORATIVE ART

**Vienna, Austria**  
*Chair, 1830/35*  
Walnut, walnut veneer,  
and modern upholstery  
35 7/8 x 17 1/8 x 20 in.  
Purchase, with funds from  
Kenneth Treis  
M2005.135

**Vienna, Austria**  
(Austrian, 19th century)  
*Settee, 1825/30*  
Walnut veneer on  
softwood and modern  
reconstructed upholstery  
37 x 52 x 27 in.  
Purchase, René von Schleinitz  
Memorial Fund  
M2005.146

**Italian, Neapolitan**  
*Crèche, mid-18th century*  
Polychromed terracotta,  
painted wood, and fabric,  
on a later support  
Dimensions variable  
Gift of Loretta Howard Sturgis  
M2006.9

**James Prestini**  
(American, 1908–1993)  
*Bowl, 1933–53*  
Walnut  
4 1/4 x 12 1/2 in. diam.  
Gift of Ruth and David Waterbury  
in honor of Glenn Adamson  
M2005.132

OPPOSITE PAGE (CLOCKWISE FROM TOP):

**Vienna, Austria, Settee, 1825/30.** See listing this page.

**Alvin Langdon Coburn, Vortograph No. 8, 1917.** See listing this page.

**Manierre Dawson, Unidentified, 1913.** See listing p. 20.

**Fernand Léger, La Ville (The City), 1920.** See listing p. 20.

# Publications

The Museum produced three exhibition catalogues in the 2006 fiscal year: *Rembrandt and His Time*, *Rembrandt and His Time: Selected Paintings*, and *Elusive Signs: Bruce Nauman Works with Light*.

*Rembrandt and His Time* was written by Marian Bisanz-Prakken, curator of Netherlandish drawings at the Albertina, Vienna. It was designed by Steve Biel, the former director of Design and Publications at the Museum, and distributed to bookstores and libraries around the country by Hudson Hills Press of Manchester, Vermont. It is a magnificent documentation of the drawings in the exhibition.

*Rembrandt and His Time: Selected Paintings* catalogued the fourteen Dutch paintings Museum Curator of Earlier European Art Laurie Winters collected to complement the Albertina's drawings in the *Rembrandt and His Time* exhibition. Laurie Winters, David de Witt, and the Museum's current assistant curator of prints and drawings, Mary Weaver Chapin, authored the catalogue, which was designed by Steve Biel. It was only available here at the Museum, and quickly sold out its press run.

Lastly, Chief Curator Joe Ketner, together with Janet Kraynak and Gregory Volk, wrote *Elusive Signs: Bruce Nauman Works with Light* for the exhibition he organized of the same name. The catalogue not only documents the pieces in the exhibition but uses Nauman's works in light to provide insight into Nauman's entire influential career. The Museum's current director of Design and Publications, Dan Saal, designed the book, and we are pleased to have it distributed by the Massachusetts Institute of Technology Press.



# Attendance

The Milwaukee Art Museum welcomed 287,880 ticketed visitors to its exhibitions and educational or exhibition-related programs in fiscal year 2006, 60 percent of whom came from outside Milwaukee County. This strong presence of visitors from outside the county stands to show that the Milwaukee Art Museum is just as much a national—and international—point of destination as it is a local cultural cornerstone. When taken independently, the number of visitors to the Museum's Collection and/or programs was nearly equal to that of the feature exhibitions, pointing both to the strength of the Museum's institutional foundation and to its ability to provide something for everyone at any one time.

## Exhibition attendance included:

- 56,405 *Rembrandt and His Time: Masterworks from the Albertina, Vienna*
- 19,702 *Elusive Signs: Bruce Nauman Works with Light*
- 48,911 *Masters of American Comics*



# Membership

The membership program at the Milwaukee Art Museum is comprised of free general admission, Member-only events, discounts in the Museum Store and on classes, and other valuable benefits. The Museum encourages its Members to develop a lifelong relationship with the arts and to use their Museum. As a result, we are fortunate to have a Member base that is extremely loyal. Over 50 percent of our Members have been active for over six to twenty years, and half of Members surveyed indicate that they visited the Museum five or more times last year.

Feature exhibitions continue to be the main draw for Members. During the 2006 *Comics* exhibition, a total of 14,864 Members came to the Museum. Nearly three quarters of these visits (72 percent) were for the exhibition, 28 percent for general admission. However, our Members want to stay informed: over eighty-seven hundred Members enrolled to receive eNews, the weekly e-newsletter that provides the latest in Museum news.

Membership in 2006 did decrease by 13 percent, from 20,687 Members in 2005 to 17,970 Members in 2006. Steps have been implemented to reverse this decline. In contrast, monetary support grew by \$598,433. There was a drop in Members in the \$63–\$134 range (mostly Family/Dual Members), but this was offset by an increase in Members giving \$135–\$349 at the Friends of Art membership level. Friends of Art Members increased from 1,479 in 2005 to 1,948 in 2006, with an increase in giving of \$64,657.

Overall, 84 percent of Museum Members give under \$100. The total support received in 2006 from Members giving under \$350 totals \$1,170,443. This large base of support is further strengthened by the fact that many of our Members are choosing to renew their memberships automatically through our auto-renewal program, indicating their long-term commitment to the organization. The Membership Hotline was kept busy, with over thirty-five hundred calls recorded for the year. Representatives assisted with Museum inquiries and facilitated nearly eight hundred membership sales.

Our Members are essential to the growth and stability of the Museum. We are blessed to have so many steadfast supporters. With much appreciation and gratitude, we thank all of our Members for their ongoing support, advocacy, and commitment to the Milwaukee Art Museum.



# Education and Public Programs

New programs and audiences marked the Milwaukee Art Museum's Education and Public Programs in 2006. We teamed up with unexpected partners, emerging young and local artists, and pre-eminent scholars, inspiring over 140,000 youth, families, and adults and providing new ways to explore the Collection.

The Museum continued collaborations with the Milwaukee International Film Festival, Milwaukee Symphony Orchestra, First Stage Children's Theater, Milwaukee Public Library, and Boys and Girls Clubs of Milwaukee, to name a few. Among the new and surprising partners the Museum worked with were the Milwaukee Bucks and Cedar Block.

The relationship with the Milwaukee Bucks came about in November for a program designed to encourage reading in Milwaukee schools, resulting in a winning three-point play for the over fourteen hundred MPS students who participated. The program began with the children taking a one-hour guided tour of the Museum, followed by members of the Bucks reading to individual groups of students from a book related to the art they had just seen. After a concluding pep rally for reading held in Windhover Hall, each student went home with a pack of new books to start or add to their libraries at home. A total of ten thousand books were distributed courtesy of Sam's Hope Literacy Foundation.

Mark Attanasio ended the year with a twist on an old cheer as he opened *Masters of American Comics*: "Take me out to the Museum." Sport and art fans came to the Museum on Meet the Brewers Days at the Museum to learn about their player's favorite work of art (thanks to the self-guided Brewers' Collection Tour) and to gather autographs from Bernie Brewer and the Clement's Famous Racing Sausages. It was almost as fun as a sausage race.

Also held in conjunction with the *Masters of American Comics* show was the 2006 National High School Rube Goldberg Machine Contest, which the Museum hosted in partnership with the Milwaukee Colleges of Engineering Partnership. Named after the Pulitzer Prize-winning artist Rube Goldberg whose inventions satirized new technologies, the machine contest brings his "Invention" cartoons to life. Students from forty schools filled Windhover Hall and transformed everyday materials into their own wacky and innovative machines.

Young and emerging local artists further energized the Museum this year. Children and adults (717 in total) created art through the Museum's studio programs and summer camps. Over three hundred students throughout Wisconsin had their work featured in the Scholastic Art Competition exhibition. The Milwaukee High School for the Arts was given center stage with a day of student performances in the Museum that showcased the talent, training, and hard work of students in five artistic disciplines. And in April, we screened the work of Milwaukee's promising high school filmmakers in the Milwaukee Spotlight Student Film Festival.

2006 marked the first collaboration with Cedar Block (the Milwaukee-based presenting company) for the program *Bruce Nauman 101*. Unique to the Museum, this event featured the works of dozens of Milwaukee-area creative thinkers challenged to create work based on the Museum's feature exhibition *Elusive Signs: Bruce Nauman Works with Light*. Painters, filmmakers, musicians, clothing designers, writers, photographers, and performers were mailed a homework assignment drawn from the works found in the exhibition. The event drew nine hundred young artists and friends in what was reported by the *Milwaukee Journal Sentinel* as one of the hottest art events of the season. Rounding out the year, the 24-hour video contest held in conjunction with the Milwaukee International Film Festival, for which forty artists submitted entries, and the second annual Milwaukee Artist Marketplace, in which one hundred Milwaukee artists displayed their work.



Visitors of all ages took a new look at the Collections. In April, we celebrated the reopening of the Bradley Collection Galleries with a weekend of tours and talks by historian John Gurda, Chief Educator Barbara Brown Lee, and Tracy Atkinson, director of the Milwaukee Art Museum (1962–76). Each of them brought new understanding to Mrs. Harry Lynde Bradley’s vision and legacy for the Museum and Milwaukee. Seventy-seven local poets interpreted their favorite works in the Collection through their poetry for a second year for a contest held in conjunction with the Milwaukee Public Library and judged by Milwaukee’s poet laureate, and five hundred young authors (Grades 5–12) turned the Museum into a writing lab for a day, using the Collection as a jumping off point for writing their creative stories. Graduating to become junior docents of the Museum after three years of study were 1,065 fifth graders, who celebrated by giving gallery tours to their family and friends.



On Saturday mornings, our youngest visitors enjoyed Story Time in the Galleries or traveled the world of art through our new Passport ArtPacks. The new travel packs come with a book to read, a blanket to sit on, and a series of questions that help children connect what they learned in the book with what they are seeing in the art. Thousands of grateful parents have sung the praises of the ArtPacks since they were first introduced in 2003. And for visitors unfamiliar with the Museum’s Collection, we published a series of fun Collection tours. Thousands of visitors picked up these free self-guided tours, offering something for those who were in a hurry, wanted to “Impress the Out-of-Towners,” were “Having a Bad Day,” curious about the “Naughty Bits” found in paintings throughout the Museum, or simply, interested in the history of the color blue.

Our Collection and feature exhibitions also provided opportunities for noted scholars and renowned artists to challenge the serious art lover to think about art in new ways. The Museum welcomed over twenty-two national and international lecturers including Rembrandt scholar Arthur Wheelock, Korean artist Nikki S. Lee, critic and scholar Robert Storr, comics artist Chris Ware, and critic John Carlin.

Finally, 2006 was a year of milestones and anniversaries. In August, two thousand people celebrated the 20th anniversary of Family Sundays. Art Aloud, our after-school art and literacy program, was expanded to include all twelve Milwaukee Public Library sites. A record-breaking 56,206 students from 702 schools, both in and out of state, visited the Museum. And concluding the year was the completion of the Strategic Plan with our renewed commitment to make the Milwaukee Art Museum a vital source of inspiration and education for our community.

# 2006 Year in Review

The Milwaukee Art Museum welcomed nearly **288,000** visitors to its events and galleries in 2006: approximately **125,018** to the feature exhibitions; **67,381** on school and adult tours; **5,077** in after-school programs and studio classes; **3,790** at Target Family Sundays; **817** at Senior Days; **1,500** at our 34 gallery talks; **3,759** at our 34 lectures and discussions; **650** at the 28 tours and workshops for teachers; **2,900** at the 22 musical performances; **200** at the artist hands-on demonstration; **550** (2 Sunday Brunches); **3,850** (9 First Fridays); **950** (Nauman 101 event); and **2,200** at MAM film events. The Museum celebrated 4 gallery nights and published 3 exhibition catalogues. Off-site, the Museum served an additional **12,431** people through lectures, after-school programs, and family events held throughout the community.

## SEPTEMBER 2005

THURSDAY, SEPTEMBER 8  
**Milwaukee Public Schools  
Art Teacher In-Service**

**New Calatrava catalogue  
book signing and  
discussion**

SEPTEMBER 8–OCTOBER 27  
**Oil Painting: Master's  
Techniques Studio Class**

4 SATURDAYS, SEPTEMBER  
10–DECEMBER 10  
**Mixing with the Masters  
Intergenerational  
Studio Class**

MONDAY, SEPTEMBER 12  
**Friends of Art—11th  
Annual Golf Fore! Art  
Open**

TUESDAY, SEPTEMBER 13  
**Gallery Talk—Warrington  
Colecott Prints and  
Watercolors**

THURSDAY, SEPTEMBER 15  
**Lecture—Frank Whitford  
on Ludwig Meidner**

SATURDAYS, SEPTEMBER 17,  
OCTOBER 15, NOVEMBER 19,  
DECEMBER 17, FEBRUARY 18,  
MARCH 18, APRIL 22, MAY  
20, AUGUST 19  
**Story Time in the Galleries**

TUESDAYS, SEPTEMBER  
20–NOVEMBER 8  
**Figure Drawing at Sharon  
Lynn Wilson Center**

WEDNESDAYS, SEPTEMBER  
21–NOVEMBER 9  
**Portrait Drawing and  
Painting at Sharon Lynn  
Wilson Center**

THURSDAY, SEPTEMBER 22  
**Artist's Visit—Nikki S. Lee**

THURSDAYS, SEPTEMBER  
22–NOVEMBER 10  
**Figure Drawing: Classical  
Techniques**

MONDAYS, SEPTEMBER  
26–NOVEMBER 14  
**Homeschool Art: Drawing  
and Painting at Sharon  
Lynn Wilson Center**

MONDAYS–THURSDAYS,  
SEPTEMBER 26–DECEMBER 1  
**Art Aloud—After-School  
Art/Literacy Program**

TUESDAY, SEPTEMBER 27  
**SHARP Teacher In-Service  
Gallery Talk—About Face:  
Toussaint L'Ouverture  
Music in the Museum—  
September Song**

WEDNESDAY–FRIDAY,  
SEPTEMBER 28–30  
**Friends of Art—19th  
Annual Grape Lakes Food  
and Wine Festival**

WEDNESDAYS, SEPTEMBER  
28–NOVEMBER 14  
**Partners in Art at Sharon  
Lynn Wilson Center**

THURSDAY, SEPTEMBER 29  
**Lecture—Being a  
Photographer, John  
Szarkowski**

THURSDAYS, SEPTEMBER  
29–NOVEMBER 17  
**Drawing in the  
Galleries for Kids**

## OCTOBER 2005

WEDNESDAY–FRIDAY,  
OCTOBER 5–7  
**MEMBER-ONLY  
OPENING EVENTS  
Rembrandt and His Time  
President's Circle  
Celebration  
Exhibition Celebration  
Preview Days  
Gallery Talk**

FRIDAY, OCTOBER 7  
**First Fridays—  
Oktoberfest**

SATURDAY, OCTOBER 8  
**Pieper Education  
Gallery—Drawing Like  
the Masters**

MONDAY, OCTOBER 10  
**Fair Trade Panel  
Discussion and Film  
Screening**

TUESDAY, OCTOBER 11  
**Gallery Talk—  
Rembrandt and His Time**

SUNDAY, OCTOBER 16  
**Lecture and Lunch—  
A Passion for Rembrandt**

TUESDAY, OCTOBER 18  
**Music in the Museum—  
The Night Watch**

WEDNESDAY, OCTOBER 19  
**Senior Days**

THURSDAY, OCTOBER 20  
**Tours for Teachers—  
About Face: Toussaint  
L'Ouverture**

**Milwaukee International  
Film Festival—Opening  
Night Event**

FRIDAY, OCTOBER 21  
**Gallery Night  
Lecture—Am I Not a Man  
and Brother?**

SATURDAY–SUNDAY,  
OCTOBER 22–23  
**Rembrandt and His Time:  
Masterworks Multimedia  
Drawing Seminar**

SUNDAY, OCTOBER 23  
**Family Sundays—8th  
Annual Dia de los Muertos**

MONDAY, OCTOBER 24  
**Conversation with  
the Curator**

MONDAY–WEDNESDAY,  
OCTOBER 24–26  
**Reel Flix**

TUESDAY, OCTOBER 25  
**Gallery Talk—John  
Szarkowski: Photographs**

THURSDAY, OCTOBER 27  
**Opening Celebration—  
The American West,  
1871–74: Photographs  
from the American  
Geographical Society  
Library**

FRIDAY, OCTOBER 28  
**Learn More About  
the Fine Arts Society**

## NOVEMBER 2005

TUESDAY, NOVEMBER 1  
**Gallery Talk—  
Conservation and  
Rembrandt**

**Music in the Museum—  
A Song to Remember**

TUESDAYS, NOVEMBER 1–22  
**Art History in the  
Galleries**

THURSDAY, NOVEMBER 3  
**MAM Film—Concrete  
Comedy, Chapter Eight:  
Object and Lens**







THURSDAYS–TUESDAYS,  
NOVEMBER 3–15  
**School Nights**

FRIDAY, NOVEMBER 4  
**First Fridays—  
Rembrandt and His Time**

THURSDAY, NOVEMBER 10  
**Tours for Teachers—John  
Szarkowski: Photographs**

**Lecture—The Rembrandt  
Research Project**

SATURDAY, NOVEMBER 12  
**Mixing with the  
Masters—Rembrandt**

TUESDAY, NOVEMBER 15  
**Gallery Talk—  
The American West**

FRIDAY–SUNDAY,  
NOVEMBER 18–20  
**Friends of Art—  
Ornaments &  
Adornments**

SUNDAY, NOVEMBER 20  
**Holiday Arts Festival at  
the Sharon Lynne Wilson  
Center for the Arts  
Milwaukee Art Museum  
Holiday Shopping Party**

MONDAY, NOVEMBER 21  
**Young Authors  
Conference**

**DECEMBER 2005**

THURSDAY, DECEMBER 1  
**Lecture and Lunch—  
Biedermeier: The Invention  
of Simplicity**

**MAM Film—Animation**

THURSDAYS–TUESDAYS,  
DECEMBER 1–13  
**School Family Nights**

FRIDAY, DECEMBER 2  
**First Fridays—  
Holiday White Party**

SATURDAY, DECEMBER 3  
**Catch a Rising Star:  
Milwaukee High School  
of the Arts Showcase**

SUNDAY, DECEMBER 4  
**Family Sundays—  
Double Dutch**

**Musical Performance—  
Barcel Brioso**

TUESDAY, DECEMBER 6  
**Gallery Talk—  
Rembrandt and His Time**

**Music in the Museum—  
Round Up More Usual  
and Unusual Suspects**

WEDNESDAY, DECEMBER 7  
**Senior Days**

THURSDAY, DECEMBER 8  
**Tours for Teachers—  
The American West  
Lecture—Rembrandt  
at the Drawing Board**

FRIDAY, DECEMBER 9  
**Opening Performance—  
Christian Marclay's  
Sounds of Christmas**

MONDAY–THURSDAY,  
DECEMBER 12–15  
**Music in Windhover Hall**

TUESDAY, DECEMBER 13  
**Gallery Talk—American  
West**

THURSDAY, DECEMBER 15  
**Lecture—Survey Style:  
Photography from the  
Wheeler Expeditions,  
1871–1874**

THURSDAYS, DECEMBER 15  
AND 22  
**Christian Marclay's  
Sounds of Christmas**

SUNDAY, DECEMBER 18  
**Sunday Champagne Brunch  
Gallery Talk—  
Rembrandt and His Time**

MONDAY, DECEMBER 19  
**Bayside Middle Choir,  
Orchestra, and Band  
Performance**

WEDNESDAY, DECEMBER 21  
**Burleigh Elementary  
Chorus**

THURSDAY, DECEMBER 22  
**Exhibition Opening—  
Enter the Dragon: The  
Beginnings of English  
Chinoiserie, 1680–1710**

**JANUARY 2006**

MONDAYS–THURSDAYS,  
JANUARY 1–MARCH 30  
**Art Aloud—After-School  
Art/Literacy Program**

THURSDAY, JANUARY 5  
**Choral Performance—  
Something Extra**

SUNDAY, JANUARY 8  
**Rembrandt's 400th  
Birthday Party Event**

TUESDAY, JANUARY 10  
**Gallery Talk—Enter the  
Dragon**

THURSDAY, JANUARY 12  
**Tours for Teachers—Enter  
the Dragon**

SATURDAY, JANUARY 20  
**Carthage College Teacher  
In-Service**

SATURDAY, JANUARY 21  
**Waukesha JanBoree—  
Snow Wonder (off-site)**

WEDNESDAY–FRIDAY,  
JANUARY 25–27  
**MEMBER-ONLY  
OPENING EVENTS  
Elusive Signs: Bruce  
Nauman Works with Light  
President's Circle  
Celebration  
Exhibition Celebration  
Preview Days  
Exhibition Talk**



SUNDAY, JANUARY 29  
**Quad Graphics Family Day**

TUESDAY, JANUARY 31  
**Gallery Talk—*Elusive Signs*: Bruce Nauman**

**FEBRUARY 2006**

WEDNESDAY–THURSDAY,  
FEBRUARY 1–2  
**Visual Arts Classic**

THURSDAY, FEBRUARY 2  
**MAM Film—*The Dark Side of the American Dream***

THURSDAYS, FEBRUARY  
2–MARCH 23 AND APRIL  
20–MAY 18  
**Drawing in the Galleries**

FRIDAY, FEBRUARY 3  
**First Fridays—Mardi Gras**

TUESDAY, FEBRUARY 7  
**Gallery Talk—Scholastic Competition**

THURSDAY, FEBRUARY 9  
**Exhibition Opening—*Crisis of Modernism: The Post-Minimal Rebellion***  
**Tours for Teachers—*The Bradley Collection***

SATURDAY, FEBRUARY 11  
**Mixing with the Masters—Claude Monet**

4 SATURDAYS, FEBRUARY  
11–MAY 13  
**Mixing with the Masters Intergenerational Studio Program**

TUESDAY, FEBRUARY 14  
**Music in the Museum—*Isn't It Romantic***

THURSDAYS, FEBRUARY  
16–APRIL 6  
**A Fine Art Sampler at the Sharon Lynn Wilson Center**

**Artworks High School Program**

SUNDAY, FEBRUARY 19  
**Valentine's Day Brunch**  
**Poetry Workshop—*Fleshing Out the Word***  
**Lecture—*Girodet: Romantic Rebel***

TUESDAY, FEBRUARY 21  
**Gallery Talk—*Enter the Dragon***

TUESDAYS, FEBRUARY  
21–APRIL 11  
**Figure Drawing at the Sharon Lynn Wilson Center**

THURSDAY, FEBRUARY 23  
**Lecture—*From Start to Finish: The Creative Process in Italian 16th-Century Drawing***

SUNDAY, FEBRUARY 26  
**Girl Scouts Discovery Sunday—Art in 3D**

**MARCH 2006**

THURSDAY, MARCH 2  
**MAM Film—"\_\_\_\_": A Daisy Chain of Video"**

FRIDAY, MARCH 3  
**First Fridays—*Elusive Signs*: Bruce Nauman**

SATURDAYS, MARCH 4–25  
**Exploration into Self Program (Epilepsy Foundation)**

SUNDAY, MARCH 5  
**Family Sundays—*Enter the Dragon***

TUESDAY, MARCH 7  
**Gallery Talk—*Elusive Signs*: Bruce Nauman**  
**Music in the Museum—*It's Just the Gypsy in My Soul***

THURSDAY, MARCH 9  
**Tours for Teachers—*The Crisis of Modernism***  
**Lecture—Bruce Nauman Beyond Words with Robert Storr**

THURSDAYS, MARCH 9–MAY 4  
**Oil Painting: Master's Techniques**

SUNDAY, MARCH 12  
**Musical Performance—Jazz Impressions**

TUESDAY, MARCH 14  
**Gallery Talk—*Enter the Dragon***

FRIDAY, MARCH 17  
**Hamilton School District Teacher In-Service Day**

FRIDAY, MARCH 24  
**Catholic Archdiocese Curriculum Day**

SATURDAY, MARCH 25  
**Musical Performance—Fine Arts Quartet**

TUESDAY, MARCH 28  
**Gallery Talk—*Crisis of Modernism***  
**Music in the Museum—*In the Twilight of the Gods***

THURSDAY, MARCH 30  
**Design Within Reach Opening (off-site)**

**APRIL 2006**

WEDNESDAY, APRIL 5  
**Senior Days**

THURSDAY, APRIL 6  
**Figure Drawing: Classical Techniques**  
**MAM Film—*Summertime Synopsis***

SATURDAY, APRIL 8  
**Pieper Education Gallery—*Promise Not to Tell***

**Artworks High School Reception**



THURSDAY, APRIL 13  
Roscoe, IL School District  
Teacher In-Service

MONDAYS, APRIL 24–MAY 22  
Homeschool Art  
II—Printmaking at the  
Sharon Lynn Wilson  
Center

TUESDAY, APRIL 25  
Music in the Museum—  
Back Home Indiana

WEDNESDAY–FRIDAY,  
APRIL 26–28  
MEMBER-ONLY  
OPENING EVENTS  
*Masters of American Comics*

President's Circle  
Celebration  
Exhibition Celebration  
Preview Days  
Exhibition Talk

THURSDAY, APRIL 27  
Woodstock, IL School  
District Teacher In-Service

FRIDAY, APRIL 28  
Rube Goldberg Machine  
Contest 2006

SATURDAY, APRIL 29  
Milwaukee Spotlight  
Student Film Fest

SATURDAYS, APRIL 29–MAY 20  
O'Keeffe Inspiration  
Studio Class at the Sharon  
Lynn Wilson Center

**MAY 2006**  
MONDAY, MAY 1  
Careers in Museums

TUESDAY, MAY 2  
Gallery Talk—*Masters  
of American Comics*

WEDNESDAY, MAY 3  
Creative SHARP 2nd  
Grade Graduation

THURSDAY, MAY 4  
Dialogue with Chris Ware  
and John Carlin

FRIDAY, MAY 5  
First Fridays—  
Cinco de Mayo

SATURDAY, MAY 6  
Free Comic Book Day  
Friends of Art—  
Bal du Lac Fundraiser

THURSDAY, MAY 11  
Tours for Teachers—  
*Paper Trails: Prints from  
the Chipstone Foundation*  
An Evening of Art and  
Fashion Celebrating  
Peg Bradley

SATURDAY, MAY 13  
Mixing with the Masters  
Members-Only Meet  
the Brewers Day  
The Magnificent  
Performing Strings

SUNDAY, MAY 14  
Super Mom Sunday  
Champagne Brunch

THURSDAY, MAY 18  
Exhibition Opening—  
*Paper Trail: Prints from  
the Chipstone Collection*

SUNDAY, MAY 21  
Art Therapy Reception  
with Epilepsy Foundation

Lecture—The  
Biedermeier Interior:  
Furniture in Context

TUESDAY, MAY 23  
Gallery Talk—*Paper Trail*

THURSDAY, MAY 25  
Exhibition Opening and  
Reception—*Gericault to  
Toulouse-Lautrec:  
Nineteenth Century  
French Prints*

**JUNE 2006**  
FRIDAY, JUNE 2  
First Fridays—*Comics*

SATURDAY, JUNE 3  
Meet the Brewers Day

SUNDAY, JUNE 4  
Bloom: A Day of Art,  
Flowers, and Fun

TUESDAY, JUNE 6  
Gallery Talk—*Gericault  
to Toulouse-Lautrec:  
Nineteenth-Century  
French Prints*

Celebration to Honor  
Schomer Lichtner and  
a Life Dedicated to Art

SATURDAY, JUNE 10  
Mixing with the Masters

SUNDAY, JUNE 11  
Comic Books: A  
Marketplace of  
Sequential Art

Lecture—*Will Eisner:  
A Spirited Life*

FRIDAY–SUNDAY, JUNE 16–18  
Lakefront Festival of Arts

MONDAY, JUNE 19  
Conversation with  
the Curator

MONDAY–FRIDAY, JUNE  
19–23 AND JUNE 26–30  
Around the World in 5  
Days Arts Camp, Sharon  
Lynn Wilson Center

TUESDAY, JUNE 20  
Gallery Talk—*Framed!*  
Music in the Museum—  
Duke Meets Duke

SUNDAY, JUNE 25  
The Art of Poetry/The  
Poetry of Art Contest



MONDAY–FRIDAY, JUNE 26–30  
**Drawing Art Camp for Kids**

TUESDAY, JUNE 27  
**Gallery Talk—Masters of American Comics**

THURSDAY, JUNE 29  
**Drawing in the Bradley Collection**

THURSDAYS–SUNDAY, JUNE 29–JULY 8  
**Outreach—Summerfest Art Tent**

**JULY 2006**

THURSDAY, JULY 6  
**Lecture—Nineteenth-Century French Prints (in French)**

FRIDAY, JULY 7  
**First Fridays—Polynesian Camp Getaway**

MONDAY–FRIDAY, JULY 10–14  
**Comics for Kids Art Camp**

**Botanicals: Art and Nature Discovery Camp, Sharon Lynn Wilson Center**

TUESDAY, JULY 11  
**Gallery Talk—Gericault to Toulouse-Lautrec Nineteenth-Century French Prints**

**Music in the Museum—I've Got a Crush on You**

THURSDAY, JULY 13  
**MAM Film—Will Eisner: The Spirit of an Artistic Pioneer**

FRIDAY, JULY 14  
**Gallery Talk—Comics with Denis Kitchen**

SUNDAY, JULY 16  
**Lindy on the Lakefront**

MONDAY–FRIDAY, JULY 17–21  
**Sampler Art Camp, Sharon Lynn Wilson Center**

**Art and Music Exploration Camp**

WEDNESDAY, JULY 19  
**Just for Teachers—Masters of American Comics**

WEDNESDAY–THURSDAY, JULY 19–20  
**24-Hour Film Contest**

THURSDAY, JULY 20  
**Marco Andretti Pit Stop**

FRIDAY–SATURDAY, JULY 21–22  
**A Treasury of Gardens**

SUNDAY, JULY 23  
**Family Garden Walk**

MONDAY–FRIDAY, JULY 24–28  
**Nature Art Camp**

**Comics for Kids Art Camp, Sharon Lynn Wilson Center**

TUESDAY, JULY 25  
**Gallery Talk—Bradley Collection**

**Music in the Museum—When the World Was Young**

THURSDAY, JULY 27  
**Get to Know the American Heritage Society Reception**

**Collecting 101: The Antiques Roadshow Comes to Milwaukee Art Museum**

FRIDAY–SATURDAY, JULY 28–29  
**Gallery Night and Day—4th Annual Museum Staff Exhibition**

**AWE: Comics in the Gardens**

SATURDAY, JULY 29  
**Jewelry Trunk Show at the Museum Store**

**2nd Annual Milwaukee Artist Marketplace**

**AUGUST 2006**

TUESDAY, AUGUST 1  
**Exhibition Opening—Sue Dunham Memorial Scholarship**

**Gallery Talk—Masters of American Comics**

FRIDAY, AUGUST 4  
**First Fridays—Dousing the Campfire**

SATURDAY–SUNDAY, AUGUST 5–6  
**Wisconsin Writes**

SUNDAY, AUGUST 6  
**Family Sundays—20th Anniversary Reunion**

**Sue Dunham Scholarship Reception**

SATURDAY, AUGUST 12  
**Mixing with the Masters—Chagall**

SUNDAY, AUGUST 13  
**Friends of Art—Bradley Sculpture Garden Party**

TUESDAY, AUGUST 15  
**Gallery Talk—Paper Trail**

FRIDAY, AUGUST 18  
**Tin Whistler on the Terrace**

SUNDAY, AUGUST 20  
**Lindy on the Lake**

THURSDAY, AUGUST 24  
**Laugh Your Shorts Off: Milwaukee International Film Festival**

# Development

## EVERY GIFT COUNTS.

Never has this time-honored maxim been truer than during the 2005–2006 fiscal year. Challenged to reach a record \$4.5 million annual fund goal, provide \$1.5 million in sponsorships and special grants, and close out the ten-year fund drive for the magnificent Santiago Calatrava–designed Quadracci Pavilion, Museum supporters rallied to accomplish all three goals.

The Museum operates without a sufficient endowment and is not eligible for support from federated fund drives such as UPAF or United Way. It therefore must raise or earn about 90 percent of its operating budget every year. For 2005–2006, this meant raising \$6 million for Museum programs—\$4.5 million in unrestricted annual fund contributions plus \$1.5 million in restricted gifts dedicated to exhibition sponsorships and education programs.

Last year's fundraising successes reflect the region's staunch commitment to a world-class art museum for Milwaukee. The following reviews the ways supporters helped.



## Annual Fund

Last year 17,880 supporters (including Members) contributed \$4.5 million to the Museum's annual fund, inching past our goal on the final day of the fiscal year. Contributions were up 18 percent and marked a new high in annual fund giving. Annual fund campaign leaders Ellen Glaisner and Tony Petullo led dozens of volunteers in the annual fund drive, and we are deeply grateful for their help. As always, memberships were the most popular way to provide support because of their inherent perks. Members can visit the Museum for free throughout the year, enjoy lectures and gallery talks at no charge, make purchases in the Museum Store at a discount, attend special Museum events at reduced prices, and see feature exhibitions first with complimentary passes.

## President's Circle

The Museum's leading supporters are its President's Circle Members—individuals, families, and businesses that contribute \$2,500 or more to the annual fund. In 2005–2006, the 270 President's Circle Members gave \$2.6 million, a remarkable 58 percent of total annual fund contributions. We could not have succeeded in this critical part of the annual fund drive without the dedicated and enthusiastic leadership of Andrew A. Ziegler, W. Kent Velde, and Ellen Glaisner. President's Circle Members participated in the Museum's programs as avidly as they supported them. They held nearly a dozen special events during the year to celebrate new exhibitions and the recently rejuvenated Bradley Galleries, and to mark other significant occasions. Every great cultural institution relies on a dedicated corps of donors. We are deeply grateful to the President's Circle Members who fill this role so generously, lifting the Museum to new heights every year.



## Sponsorships

The Argosy Foundation and Wisconsin Energy Corporation Foundation underwrote the costs of the spectacular *Rembrandt and His Time* exhibition (fall 2005). Andrew and Carlene Ziegler sponsored the *Elusive Signs: Bruce Nauman Works with Light* exhibition in the winter. Mark and Debbie Attanasio and the Milwaukee Brewers made the summertime hit exhibition, *Masters of American Comics*, possible. Overall, 17 businesses, 11 foundations, and 15 individuals provided slightly more than \$1.5 million in 2005–2006 in support of special programs for Museum visitors, from the bustling Target Family Sundays events (sponsored by Target and Assurant Health) to the hands-on creative fun of the Comics for Kids gallery (sponsored by Harley-Davidson Foundation). For a complete listing of 2005–2006 sponsorships, see page 43.

## Legacy Society

At least seventy-seven Museum supporters have promised gifts through their estates. Using wills, charitable remainder trusts, charitable gift annuities, and other planning tools, these donors are helping ensure that the Museum remains strong for future generations. The Museum received approximately \$250,000 in estate gifts in 2005–2006, most of which will help increase the Museum's endowment. The Museum's \$25.7 million endowment provided \$890,000 toward Museum operations in fiscal year 2006.

## Capital Campaign

Completing the fundraising for the magnificent Santiago Calatrava–designed Quadracci Pavilion with the Campaign to Retire the Debt was the most satisfying goal reached in 2005–2006. Fundraising for the renowned icon started nearly a decade ago when the Museum unveiled plans for the winged wonder that has since captured imaginations throughout Milwaukee and around the world. (Five years after the building's opening, it still draws crowds, sometimes numbering in the hundreds, to watch the daily opening and closing of the Burke Brise Soleil.) Museum trustee Betty Quadracci led the final push of the \$30 million campaign with a \$3 million challenge grant. Museum Board chair Sheldon Lubar led efforts to convince long-term donors to accelerate their pledge payments (most did) and to raise the last \$5 million needed to complete payment on the building. No debt means no interest payments, allowing the Museum to apply more resources to its operations. Together, more than twenty-six hundred donors helped pay for the Quadracci Pavilion, some making multiple donations.

# Donors to the Milwaukee Art Museum

Thank you to the supporters who helped the Museum in 2005–2006. As Members, annual fund donors, capital campaign contributors, or supporters of special exhibitions and programs, they made it possible for art to enrich hundreds of thousands of lives. The following lists recognize those supporters who contributed more than \$350 during the 2005–2006 fiscal year ending August 31, 2006.



## ANNUAL CONTRIBUTING SUPPORT

*Gifts received between September 1, 2005, and August 31, 2006*

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The following have made arrangements through wills, retirement plans, charitable remainder trusts, or other instruments to leave a portion of their estate to the Museum. Their legacies will help ensure that the Museum's exhibitions and programs will serve many generations to come.

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## PUBLIC FUNDING SOURCES

The continuing support of Milwaukee County makes this facility available under the auspices of the War Memorial Corporation to serve the living in memory of our war dead.

The Milwaukee Art Museum is supported in part by grants from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts. It receives additional support from the Wisconsin Department of Tourism through its Joint Effort Marketing program.

We also thank the Milwaukee Arts Board for the support it provides with funds from the City of Milwaukee and the State of Wisconsin.

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*We apologize if we misspelled or omitted your name from this list and ask that you please bring this error to the attention of Mary Albrecht at 414-224-3245/mary.albrecht@mam.org.*

# Support Groups

## African American Art Alliance

Founded in 1990, the African American Art Alliance supports educational programs focused on African American art and artists, promotes volunteer involvement in the Museum, and is dedicated to raising funds to acquire African American art for the Museum's Collection.

The year started off with AAAA President Sande Robinson and AAAA Vice President Valerie A. Childrey, M.D. accepting a Trailblazer in the Arts award from the Epsilon Kappa Omega Chapter of Alpha Kappa Alpha (AKA) on behalf of the Alliance. In spring, the board authorized the purchase of a work by one of the outstanding young stars of the contemporary art world, Kehinde Wiley. The acquisition, *St. Dionysus*, given in honor of the Alliance's 15th anniversary, is based not on a painting but on the sculpture of St. Dionysus at the top of the elliptical Colonnades encircling St. Peter's Square in Rome. The painting depicts a larger-than-life, young, modern-day black man surrounded by traditional Baroque ornamentation, in a pose of power and spiritual awakening. It is illustrated on page 22.

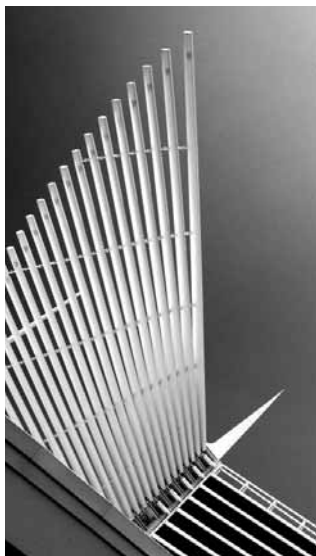
On May 6, the Alliance traveled to Sheboygan, WI, to tour the feature exhibitions on view at the John Michael Kohler Art Center. On June 22, the Alliance held its Annual Meeting/Reception. During this engagement, Vicki Heymann, director of the Executive Mansion, State of Wisconsin, and representing Governor James Doyle, unveiled a much sought-after Aaron Douglas painting, now on long-term loan to the Museum from the Wisconsin Governor's Mansion. The meeting also included the induction of three new board members: Mutopé Johnson, Nancy Simuel, and ShaRon Williams.

The season concluded with the 3rd biennial garden walk fundraiser, A Treasury of Gardens, on July 21 and 22. Garden enthusiasts and novices alike were treated to five unique urban and country gardens thanks to our chair, Helen Baylor, who had secured the extraordinary properties. New to the program this year were the floral arranging demonstrations presented by Locker's Florist, one of this season's event sponsors. American Family Insurance completed the sponsorship for the event.

## American Heritage Society

The American Heritage Society (AHS) supports the Museum's collection of American fine and decorative arts from the colonial era into the twentieth century through the development of educational programs, the organization of workshops and trips, and the acquisition and conservation of artworks.

This year's AHS projects were characterized by collaboration with other Member support groups and departments. In October, professors Richard Ralston and J. Ritchie Garrison presented commentary on the Museum's interdisciplinary exhibition *About Face: Toussaint L'Ouverture and the African-American Image*. In December, AHS and the Photography Council supported Dr. Robin Kelsey's lecture in conjunction with *The American West 1871-74: Photographs from the American Geographical Society Library*. AHS co-sponsored the First Fridays event in April, which boasted Asian-themed activities in honor of *Enter the Dragon: The Beginnings of English Chinoiserie, 1680-1710*. In the spring, AHS and Print Forum contributed to a Museum-wide garden day by co-sponsoring a lecture by Meghan Doherty, guest curator of *Paper Trail: Prints from the Chipstone Foundation*. When the PBS hit *The Antiques Roadshow* came to Milwaukee in July, AHS organized "Tales from an Auctioneer's Gavel," a spirited evening with two prominent antiques experts, David Rago of Rago Auctions and John Hays of Christie's in New York. AHS Members also enjoyed tours of important regional collections, including a trip with the Museum Docents to several museums in Indianapolis and a private tour of the Chipstone Foundation.



## Contemporary Art Society

The Contemporary Art Society (CAS) is a support group of the Museum that sponsors lectures and events that serve to increase community knowledge and enthusiasm about contemporary art.

CAS launched its 2005–2006 year with a lecture by Christian Marclay, a renowned video and sound artist included in the Museum's *CUT: Film as Found Object* exhibition. Nikki S. Lee, a contemporary photographer, came to the Museum to talk about her work in September. In November, newly arrived Chief Curator Joe Ketner spoke about the differentiation between modern and contemporary art and offered his insights into the art of our time. December brought the return of Christian Marclay to perform his annual installation work *The Sounds of Christmas*. This music and installation piece provided a festive way to celebrate the holidays with added artistic flare. In February, CAS Members enjoyed a lecture by sound artist Alvin Lucier, whose work *Music on a Long Thin Wire* (1970) was installed in the Schroeder Galleria as the fourth project in the *On Site* series. Robert Storr, newly appointed dean of the Yale School of Art and commissioner of the 2007 Venice Biennale—the first American invited to assume that position—spoke in March about the work of Bruce Nauman in conjunction with the *Elusive Signs: Bruce Nauman Works with Light* exhibition. In April, artist Dennis Oppenheim lectured on his long history of creating public sculpture, including the never-realized *Blue Shirt* sculpture commissioned for Milwaukee's General Mitchell International Airport. May featured a lecture by contemporary artist Chris Ware, one of the fifteen artists included in the *Masters of American Comics* exhibition. And finally, CAS concluded its busy year in June with the Annual Dinner, graciously hosted by former Museum director Russell Bowman at his Lake Geneva home. In addition to the wonderful programs, CAS traveled to Washington, D.C. in the fall, Art Basel Miami Beach in December, and Minneapolis in the spring.

## Collectors' Corner

The Collectors' Corner began supporting the Museum in 1948 when a group of women decided to form an organization devoted to the study of decorative arts and antiques. Today, Collectors' Corner Members continue to develop informative programs and make important acquisitions toward the Museum's decorative arts collection. This year the group enjoyed a wide variety of interesting talks, including Museum Chief Educator Barbara Brown Lee's lecture on the Museum's American collections and curator Mary Weaver Chapin's lecture on the state of the arts. Collectors' Corner Members also enjoyed tours of important exhibitions, from *Rembrandt and His Time: Masterworks from the Albertina, Vienna* with curator Laurie Winters to *Enter the Dragon: The Beginnings of Chinoiserie in England, 1680–1710* with adjunct curator Sarah Fayen. The Collectors' Corner completed the year with a major gift toward the purchase of an outstanding Biedermeier table.



## Fine Arts Society

During the 2005–2006 fiscal year, the Fine Arts Society sponsored a number of important lectures in conjunction with the exhibition *Rembrandt and His Time: Masterworks from the Albertina, Vienna*. Among the international array of speakers on Rembrandt were Arthur Wheelock, curator of northern Baroque painting at the National Gallery of Art in Washington, D.C.; Prof. Dr. Ernst van de Wetering, director of the Rembrandt Research Project; Mariët Westermann, director of the Institute of Fine Arts at New York University; and Alfred Bader, Milwaukee art collector and dealer. In May, focus turned to the fall feature exhibition, *Biedermeier: The Invention of Simplicity*, with an advance lecture by Christian Witt-Döring, a decorative arts expert who was also a contributing scholar to the exhibition catalogue. The highlight of the summer was the Fine Arts Society's *An Evening in Biedermeier Vienna*, a phenomenally successful event that raised over \$60,000 to purchase the magnificent Biedermeier table now in the Museum's Collection and a focal point of the *Biedermeier* exhibition.

## Friends of Art

Friends of Art's fundraising efforts support the Museum's Art Acquisition and Exhibition Fund. This year, over one thousand volunteers served Friends of Art: as chairs of committees, members of the Board of Directors, and the essential workforce at events. The leadership and support of volunteers along with over fifty-seven thousand annual participants enabled FOA to contribute to the acquisition of Sol LeWitt's *Wall Drawing #88* and Walker Evans's *Couple at Coney Island*, and to support the installation of Alvin Lucier's *Music on a Long Thin Wire* and the summer feature exhibition, *Masters of American Comics*.

The FOA fundraising season teed off at Chenequa Country Club with the 11th annual Golf Fore! Art. Golfers enjoyed a great day of golf, a delicious lunch, refreshments, and a spectacular dinner overlooking Beaver Lake thanks to the leadership of chairman Tim Ryan and event hosts Susan and Dick Wilkey and Karen and Greg Wilkey.

In October, the 18th annual Grape Lakes Food & Wine Festival, chaired by Joe Massimino, began with the sound of the starting pistol at the 5K Grape Stomp. Runners and walkers braved a fall rainstorm along the lakefront during the twilight run/walk, with wine waiting for them at the finish line. Eric Eben and Scott Hanaway co-chaired this race for art. The competition continued during the Collectors' Wine Auction where fine wines from around the world ignited a roomful of bidders at the Milwaukee Country Club. Guests gathered afterwards for one of the city's most flavorful feasts, created by ten chefs from Milwaukee's top restaurants. The delectable Wine and Dine gourmet dinner was co-chaired by Susan and Robert Forrer and Marina and John Kuhn. The festival ended with a tasting in Windhover Hall, with over one hundred wines available for sipping and swirling. The Grand Tasting, co-chaired by Nancy Munroe and Jon Borkowski, brought amateurs and connoisseurs alike to the Museum to sample wines from around the world and to purchase their favorite vintage.

The holiday marketplace of Ornaments & Adornments filled Windhover Hall with sixty artists selling their works. This mid-November holiday show and sale was co-chaired by Julia DeCicco and Kate DeCicco. In spring, guests of the 47th annual Bal du Lac experienced *An Evening of Reflection* inspired by the spontaneity and dynamism of glass artists Dale Chihuly and Richard Jolley. Co-chairs Heidi and Harry Mains and Trish and Joe Ullrich asked attendees to “see how the Milwaukee Art Museum and its art is a reflection of the beauty of life around us.” In June, co-chairs of the Lakefront Festival of Arts, Deb Fabritz and Tim Garland, along with a 175-member steering committee and 800 volunteers, welcomed 172 artists from the U.S. and Canada. An estimated fifty thousand attendees experienced one of the nation’s top ten juried art festivals. The season ended with leisurely strolls, picnics by the ponds, and views of extraordinary sculptures at the Bradley Sculpture Garden Party. FOA thanks the Volunteer Committee for organizing the event and the Bradley Family Foundation for its ongoing commitment to bring the grounds to life.

At the Annual Meeting on May 15, 2006, awards were presented to a handful of volunteers and a business for their devotion to FOA and its fundraising goals. The Volunteer Service Awards were awarded to Eric Eben, Carole Faught, Catherine Faught, and Christy Faught Metcalf. The Corporate Partner in Art Award was presented to *Milwaukee Magazine*. Donald W. Baumgartner received FOA’s highest form of recognition: Friend of the Year.

## Garden Club

The eighty-six-year-old Garden Club, the largest member club of the Wisconsin Garden Club Federation, supports the Museum by providing flowering plants and arrangements for the Museum entrances and admission desks.

In addition to its regular monthly education programs, which covered everything from orchids to herbs, the Club ventured to Chicago for the Antiques and Garden Fair. Other events organized by the Club included a spring trip to historic estate gardens and museums in New York and the Hudson River Valley, and a fall garden tour and luncheon. The Club’s educational exhibit, *Ornamental Grasses for the Garden*, which was entered in the Wisconsin State Fair, received honors for Best of Show.

As with all of the Museum’s support groups, only Members of the Museum are eligible for membership in the Garden Club, which had seventy-seven Members in 2006. New Members are always welcome.

## Photography Council

The Museum's Photography Council had a banner year in 2005–2006. In September, the group hosted a Members-only luncheon with internationally renowned photography curator and photographer John Szarkowski, who was in town for the opening of his retrospective exhibition *John Szarkowski: Photographs*. The Photography Council also sponsored Szarkowski's opening night lecture, which was given to a full house in Lubar Auditorium. Later in the fall, the Council co-hosted with the American Heritage Society a talk by Harvard professor Dr. Robin E. Kelsey, who spoke about the photographs of Timothy O'Sullivan in conjunction with the Museum's exhibition *The American West, 1871–74: Photographs from the American Geographical Society Library*. Throughout December and January, the Photography Council worked closely with the Museum's Development Department to raise funds for a landmark auction of photographs from the Gilman Paper Company Collection and the Metropolitan Museum of Art. The combined efforts were so successful that the Museum was able to acquire five magnificent works of photographic art, which have significantly enriched the caliber of the photography collection. In February, photography curator Lisa Hostetler led a seminar in the Richard and Ethel Herzfeld Foundation Print, Drawing, and Photography Study Center titled "Collecting Tips: Vintage versus Modern Prints," at which Members learned medium-specific hints about collecting while viewing works from the Collection. The climax of the season was May's Annual Event, when Photography Council Members voted to acquire, with a portion of their membership dues, one from among a selection of five photographs by emerging Midwest photographers. Happily, thanks to the generosity of four individual Council Members, the Museum acquired the remaining four photographs as well.

## Print Forum

Print Forum's 2005–2006 season began in October with a trip to Door County to see the contemporary print collection and outdoor sculpture garden of Virginia and Thomas Maher. In November, Members and local gallery dealers held a seminar in the Herzfeld Study Center to discuss and demonstrate their strategies for building a print collection. In February, Print Forum co-sponsored with the Fine Arts Society a special lecture that focused on the major loan to the Museum of Italian Renaissance drawings from the Stephen Solovy Art Foundation. The speaker was Laura M. Giles, curator of prints and drawings at the Princeton University Art Museum. In April, Print Forum Member and printmaker Harold Hansen invited the group to his studio where he demonstrated the traditional practice of stone lithography. Members experimented with the technique and produced a collaborative print. In late May, Print Forum sponsored a reception for the exhibition *Géricault to Toulouse-Lautrec: Nineteenth-Century French Prints*. In early June, in conjunction with the exhibition *Paper Trail: Prints from the Chipstone Collection*, Print Forum co-sponsored with the American Heritage Society a lecture by guest curator Meghan Doherty and a number of print-related activities that included a print demonstration by Milwaukee Institute of Art and Design students. The season concluded with the Annual Dinner, during which Print Forum unveiled the 2005–2006 Collectors' Club print by the artist Karen Kunc.

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*Senior Conservator*

Therese White  
*Assistant Conservator*

Mark Dombek  
*Framer*

Tim Ladwig  
*Preparator*

Steven Anderson\*  
*Preparator*

## LIBRARY

Heather Winter  
*Librarian/Archivist*

Beret Balestrieri Kohn  
*Audio Visual Librarian*

Andrea Buchner\*  
*Temporary Archival Assistant*

Erin Lanham\*  
*Temporary Research Assistant*

## ART PREPARATORS

Larry Stadler  
*Chief Preparator*

Joseph Kavanaugh  
*Lead Preparator*

John Dreckmann  
*Lighting Preparator*

Dave Moynihan  
*Construction Preparator*

Kelli Busch  
*Preparator*

Keith Nelson  
*Preparator*

Peter Barrickman\*  
*Assistant Preparator*

John Nicholson\*  
*Assistant Preparator*

## BUSINESS ENTERPRISES

Gwen Benner  
*Senior Director of Business Enterprises*

## MUSEUM STORE

Bambi Grajek-Specter  
*Director of Retail Operations*

Mary Johnson  
*Museum Store Manager*

Martin Sovik  
*Bookstore Manager/Buyer*

Meghan Bramstedt  
*Gift Buyer*

Monet Haskins  
*Buyer's Assistant*

Ericka Lipscomb  
*Buyer's Assistant*

Christine Zeller\*  
*Buyer's Assistant*

David Bernacchi\*  
*Assistant Store Manager*

Catherine Best  
*Sales Development Coordinator*

Andrew Manz  
*Stockroom Associate*

Hua Moua\*  
*Stockroom Associate*

Joan Brennan\*  
Carole Holtz\*

Tony Julo\*  
Nicholas July\*

Barbara Klinger\*  
Lauren Monteen\*

Angela Nagle\*  
Elizabeth Olson\*

Dan Szczepanski\*  
Sheila Vollman\*

*Store Associates*

## CAFÉ CALATRAVA

David Jones, Jr.  
*Café Manager*

Meaghan Kohr  
*Assistant Café Manager*

Kevin McDonald  
*Executive Chef*

Ross Bachhuber  
*Sous Chef*

## CAFÉ FRONT-OF-HOUSE STAFF

William Fuchs\*  
*Hospitality/Server*

Jessica Gaskey\*  
*Hospitality/Server*

John Muther\*  
*Hospitality/Server*

Zachary John Reinardy\*  
*Hospitality/Server*

Robert Baumann\*  
Xhelal Dema\*

Athena Engstrom\*  
Crissy Herrell\*

Jennifer Kennedy\*  
William Korinek\*

Shelley Maculan\*  
Guthrie Neumann\*

Andrea Rivera\*  
Megan Sigrist\*

*Servers*

Belton Flournoy\*  
Dana Jones\*

Amy Mueller\*  
Tara Schnell\*

*Bartenders*

## CAFÉ BACK OF HOUSE STAFF

Maximo Perez  
*Cook*

Chelsea Coronado\*  
*Cook*

Riley Engstrom  
*Prep Cook*

Pablo Callejas\*  
Leonardo Hipolito\*

Manuel Nunez Matos\*  
Christian Rivera\*

Xavier Rivera\*  
*Dishwashers*

## EVENTS

Phyllis Talarczyk  
*Director of Events*

Robert Wodke  
*Events Manager*

Jonathan J. Holz  
*Events Coordinator*

Anne Radtke  
*Events Associate*

**VISITOR OPERATIONS**

Barbara Payne  
*Director of Visitor Operations*

Ann Rice  
*Visitor Operations Supervisor*

Diane Dembroski\*  
*Visitor Operations Supervisor*

Chad Piechocki  
*Volunteer Coordinator*

Alana Andrysczyk  
*Administrative Assistant*

Luke Michalski\*  
Erin Peronto\*  
Rebecca Rohan\*  
*Receptionists*

Lloyd Hickson\*  
*Lead Operator*

Kimberly Aksamit\*  
Laura Backus\*  
Courtney Bell\*  
Crystal Cresci\*  
Tyler Galaska\*

Keshia Hernandez\*  
Julie Jorgenson\*  
Selmer Kjos\*  
Harvey Opgenorth\*  
Passion Terrell\*  
Jeremy Thomas\*  
*Visitor Operations Representatives*

**DEVELOPMENT**

Mary Louise Mussoline  
*Senior Director of Development*

Frank Miller  
*Director of Foundation and Corporate Gifts*

Mary Albrecht  
*Director of Planned Giving*

Anne Schimmel  
*Corporate and Sponsorship Manager*

Delara Chaoui  
*Development Department Administrator*

Rachel Mentink-Ferraro  
*Membership Outreach Coordinator*

Rebecca Owen  
*Member Services Associate*

Kristy Kramer  
*Administrative Assistant*

Kristin Nelson\*  
*Membership Assistant*

**FRIENDS OF ART EVENTS & PROGRAMS**

Beth Hoffman  
*Director of FOA Events and Programs*

Jane Klug\*  
*Administrative Assistant*

Dionne Wachowiak\*  
*Administrative Assistant*

**EDUCATION & PROGRAMS**

Brigid Globensky  
*Senior Director of Education and Programs*

Barbara Brown Lee  
*Chief Educator*

Jane Nicholson  
*School and Teacher Programs Manager*

Amy Kirschke  
*Associate Educator*

Sylvia Peine  
*Family Events Coordinator*

Helena Ehlke\*  
*Scholastic Coordinator*

Steve Vande Zande\*  
*Adjunct Community Programs Coordinator*

Rebecca Grover  
*School Programs Assistant*

Caitlin Virtue\*  
*Education Assistant*

**PUBLIC PROGRAMS**

Fran Serlin  
*Director of Public Programs*

Kim Tindell  
*Tour Scheduler*

Marcie Hoffman  
*Tour Assistant*

David Wiesner  
*Lead Audio Visual Technician*

Kaler Houzenga\*  
*Audio Visual Technician*

Anne Killelea\*  
*Audio Visual Technician*

**FINANCE**

Linda Daley  
*Chief Financial Officer*

Christina Gaskey  
*Accounting Manager*

Shannon Gallagher  
*Contributed Revenue Associate*

Rhonda Flory  
*Payroll/General Ledger Associate*

Heidi Koester  
*Office Administration Associate*

Rosalind Ma  
*Accounting Assistant*

Kathleen Rendflesh\*  
*Accounting Assistant*

**FACILITIES**

Charles Loomis  
*Facilities Engineer*

Erwin van Dyck  
*Facilities Manager*

Seth Crawford  
*Facilities Assistant*

Andrew LeMere  
*Facilities Technician*

Keith Berstler\*  
*Facilities Technician*

John Davis\*  
*Facilities Technician*

Robert Keebler\*  
*Facilities Technician*

**SECURITY**

Ron Ruiz  
*Director of Security*

Ben Choice  
*Security Coordinator*

Nikhilesh Bhaduri  
Daniel Blair  
Gary Bolhar

James Byrne  
Richard Cherek

Dean Doberstein  
Francisco Driessen

Carol Frothingham  
Gregory Heinritz

Jewel Henry  
Barry Herker  
Doug Holst

Stephanie Johnson  
Carlos Léon Román

Matt Lipman  
Gerard Macek

Susan Mahrle  
Erin McCann  
Geoffrey Mumau  
Alberto Rios  
Danien Rutherford  
William Sephus  
Lee Siebers  
James Sudberry  
John Veger  
Daniel Wisniewski  
Steven Wyrobek, Temporary  
*Security Officers*

**INFORMATION SYSTEMS**

Rebecca Goral  
*Manager of Information Systems*

Sue Nelsen  
*Assistant Manager of Information Systems*

**MARKETING & COMMUNICATIONS**

Elysia Borowy-Reeder  
*Senior Director of Marketing and Communications*

Katie Heldstab  
*Media Relations Coordinator*

Bridget Brave  
*Interactive and External Marketing Coordinator*

**DESIGN & PUBLICATIONS**

Dan Saal  
*Director of Design and Publications*

Brian Pelsoh  
*Designer*

Christina Dittrich  
*Editor/Production Assistant*

\*part-time



# Financial Report

Financially, the Milwaukee Art Museum concluded fiscal year 2006 with a balanced budget and a strong balance sheet, bolstered by capital campaign contributions and consequent reduction in debt. Net assets totaled \$130 million at year-end, an increase of \$10.3 million—due primarily to capital campaign income.

The Museum is committed to achieving a break-even position in the operating fund. Highlights of the 2006 operating year include:

- Transfer of \$287,000 from operations to a Board-designated reserve for building and capital needs, made possible primarily by reducing spending and controlling costs
- Successfully meeting our annual campaign and membership goals, an increase of 12% from the year prior
- Continued success of the store, café, and facility rentals, which contributed a gross profit of \$1.8 million
- Receipt of a restricted gift of \$625,000 to pay off our operating debt

The investment portfolio experienced solid performance in 2006, earning a total return of \$2.1 million and increasing from \$23.9 million to \$27.8 million (10.1%) from 2005 to 2006.

The ability to meet operating challenges going forward will be dependent upon growing the endowment. An increased endowment is necessary to further stabilize the institution and place it in a better position to weather difficult times.

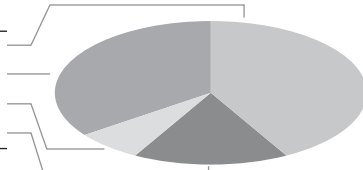
## Financial Statements

### MILWAUKEE ART MUSEUM CONDENSED STATEMENT OF FINANCIAL POSITION As of August 31, 2006

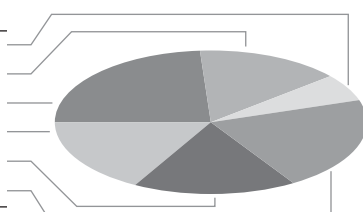
Assets		Liabilities and net assets	
Cash and cash equivalents	1,300,893	Payables	906,687
Investments and funds held in trust	28,532,102	Deferred revenue	243,249
Inventories and other assets	1,078,808	Notes payable	5,503,352
Accounts receivable, net	298,386		
Contributions receivable, net	7,901,983	Total liabilities	6,653,288
Property and equipment, net	97,562,921	Total net assets	130,021,805
<b>Total assets</b>	<b>136,675,093</b>	<b>Total liabilities and net assets</b>	<b>136,675,093</b>

### CONDENSED STATEMENT OF OPERATIONS (Operating fund only) Year ended August 31, 2006

Operating revenue		
Contributed revenue	5,079,878	42%
Earned revenue	4,187,523	35%
Endowment draw for operations	890,314	7%
Net assets released from restrictions for operations	1,939,762	16%
<b>Total operating revenue</b>	<b>12,097,477</b>	<b>100%</b>



Operating expenses		
Education	778,428	6%
Audience and communication	1,828,378	15%
Presentation and curatorial	2,763,644	23%
Cost of sales	2,113,573	18%
Administrative and development	2,046,695	17%
Facilities and security	2,566,437	21%
<b>Total operating expenses</b>	<b>12,097,155</b>	<b>100%</b>



<b>Change in unrestricted net assets from operations</b>	<b>322</b>
Restricted gift to retire operating debt	625,000

<b>Change in unrestricted net assets from operations after restricted gift to retire operating debt</b>	<b>625,322</b>
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The condensed statement of financial position and the condensed statement of operations are derived from the Milwaukee Art Museum's financial statements as of August 31, 2006, which have been audited by KPMG LLP, independent auditors, whose report expressed an unqualified opinion on those financial statements. A complete copy is available upon request or can be found on the Museum's website: [www.mam.org](http://www.mam.org).

# MILWAUKEE ART MUSEUM

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MILWAUKEE, WI 53202  
414-224-3200 | [www.mam.org](http://www.mam.org)