

MILWAUKEE ART MUSEUM
annual report





2011 annual report

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Unless otherwise noted, photographs of works in the Collection are by John R. Glembin; those of events are courtesy Front Room Photography.

COVER John Singleton Copley, *Alice Hooper*, ca. 1763 (detail). Purchase, with funds from the Leonard and Bebe LeVine Art Acquisition Fund, the Virginia Booth Vogel Acquisition Fund, with funds in memory of Betty Croasdaile and John E. Julien, and gift by exchange of Chapellier Galleries, the Samuel O. Buckner Collection, and the Max E. Friedmann Bequest. Full credit listing on p. 23

THIS PAGE Mathias Bengtsson, *Slice chair*, 1999. Gift of Friends of Art. Full credit listing on p. 28.

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president's report

I am pleased to announce that, in accordance with our business plan for fiscal year 2011, the twelve months covered by this report (September 1, 2010–August 31, 2011) saw a balanced budget for the Milwaukee Art Museum. It was a banner year for the Museum overall. The enthusiasm and hard work of everyone at the Museum enabled us to reach and even exceed our goals, with extraordinary exhibitions and programming drawing record attendance. On behalf of the Trustees on the Board, we extend our deepest thanks to Members, donors, sponsors, volunteers, and Museum staff who collaborated to provide another year of superb visual arts experiences for our visitors.

The Museum welcomed over 370,000 visitors this past fiscal year. This is the highest attendance in five years—a notable accomplishment that speaks to the dedication of the Museum staff and the critical role the Museum plays on the local, regional, national, and international stage. Through exhibitions such as *European Design Since 1985: Shaping the New Century*, *Frank Lloyd Wright: Organic Architecture for the 21st Century*, and the *Summer of China* series; events from Art in Bloom to the Lakefront Festival of Arts and MAM After Dark; and education programs, including the Kohl's Art Generation efforts, lectures, and more, the Museum engaged audiences of all age groups from near and far.

In 2013, the Museum will celebrate the 125th anniversary of the founding (as the Layton Art Gallery) of the Museum, and both trustees and staff are mindful of the importance of this occasion and the opportunities it presents. With continued commitment to building the Museum's world-class Collection, growing the endowment, and improving our facilities, we ensure an ongoing program of scholarly significant exhibitions and programs with enriching, widespread appeal. It is an exciting time to serve on the Board of Directors, and in the coming years, I see even more depth and richness emerging from the Museum's Collection and coming to the visitor experience.

I am approaching the end of my term as President this spring and wish to extend my sincerest gratitude for your energy and dedication, and I thank each of you for your support, hard work, and willingness to meet the challenges of creating and sustaining world-class programming through difficult economic times. In the coming year with President-elect Ken Krei, and with all of us working together, the Milwaukee Art Museum will continue to create a visual arts experience that inspires, educates, challenges, and entertains. We appreciate all of you who come time and again, bringing open minds through our open doors. You continue to create the strongest and most vital energy source of all—active engagement in the visual arts.



Raymond R. Krueger

A handwritten signature in black ink that reads "Raymond R. Krueger". The signature is fluid and cursive, with a large, stylized initial 'R'.

Raymond R. Krueger
PRESIDENT OF THE BOARD OF TRUSTEES



Daniel T. Keegan

director's report

I am pleased to report that the Museum finished fiscal year 2011 (September 1, 2010–August 31, 2011) achieving one of the highest attendance records to date. The Museum exceeded its goals and objectives and with a balanced budget. The year again presented unique challenges, but thanks to continued community and Member support, the Board of Trustees' guidance, and the staff's fiscal management, the Museum completed fiscal year 2011 with another strong year of accomplishments.

Three unique exhibitions framed the 10th anniversary year of the Santiago Calatrava–designed Quadracci Pavilion, starting with *European Design Since 1985: Shaping the New Century*. *Frank Lloyd Wright: Organic Architecture for the 21st Century* followed, with the fourth-highest attendance in the Museum's history. The year reached its apex with the unprecedented, Museum-wide summer of Chinese art and culture, with *The Emperor's Private Paradise: Treasures from the Forbidden City* at its center. The Museum was one of only three museums in the entire world to showcase the stunning and never-before-seen objects from the Qianlong Garden, and five additional exhibitions on Chinese art that ranged from ancient to contemporary complemented the exhibition for an extraordinarily unique experience. The *Summer of China* drew the second-highest attendance in the Museum's history.

This past year also saw the development of important initiatives in education. The Education team developed a comprehensive, one-stop spot for teachers to access and pool resources, continued to provide curriculum-based tours to tens of thousands of children, and expanded the Museum's Kohl's Art Generation programs in partnership with Kohl's Cares. The Kohl's Art Generation Gallery and Studio on-site and the Kohl's Color Wheels mobile creation station significantly increased the opportunities for kids and families to engage with art. These programs resulted in historically high numbers of Family memberships and of visitors ages twelve and under this past fiscal year. Now, as fiscal year 2012 begins, the Museum will open the new Kohl's Education Center, a lab, gallery, and studio comprising 11,000 square feet, strategically located at the center of the Museum's Collection Galleries that will provide an interactive learning environment for generations of young minds and curious adults.

Keeping current with the latest in social media, the Museum communicates with Facebook friends and followers and Twitter users alike on a daily basis, maintaining an ongoing dialogue of what's happening at the Museum. New this year is the Museum's blog, "UndertheWings." Industrious staff members started the blog, which has proven to be popular and successful in engaging the public about the Museum, its collections, and its activities behind the scenes.

Finally, I would be remiss if I did not mention the addition to our staff of William Keyse Rudolph, the Dudley J. Godfrey, Jr., Curator of American Art and Decorative Arts. William came to us from the Worcester Art Museum in Massachusetts and is reenergizing the Museum's important American art collection. His most significant accomplishment to date, and in fact a significant accomplishment for the Museum world, is the acquisition of John Singleton Copley's masterpiece *Alice Hooper* (ca. 1763). Copley is recognized as one of the great American artists of the early Republic—and one of the first native-born painters to achieve success both at home and abroad. He is the first Copley painting acquired by the Museum and one of the last in private hands to be available for sale. The acquisition was made possible in part by a donation from the estate of Milwaukeeans Leonard and Bebe LeVine, who bequeathed the largest estate gift in the Museum's history, along with the Virginia Booth Vogel Acquisition Fund, with funds in memory of Betty Croasdaile and John E. Julien, and a gift by exchange of Chapellier Galleries, the Samuel O. Buckner Collection, and the Max E. Friedmann Bequest.

Members, donors, volunteers, and Museum staff annually renew their commitment to the Museum's mission to collect, preserve, and present art in a manner that enlightens and educates visitors. Museums play a key role in education, job creation, tourism, and economic development, and help provide younger generations with a creative edge to remain competitive across industries. As we enter our anniversary cycle, celebrating the 125th anniversary in 2013 of the Museum's founding, I encourage our community of supporters to help keep

the Museum's future bright and our core purpose to enlighten and engage strong for generations to come.

Thank you for your support.



Daniel T. Keegan
DIRECTOR



the numbers

PEOPLE

371,668

Total attendance

15%increase from last year and the
highest since 2005*Includes paid and unpaid visitors,
including Members, youth and adult
tours, and ticketed visitors*

COLLECTION

28,548

Works in the Collection

1,213

Works on view

104

Works entered the Collection

57

Works loaned from the Collection

EDUCATION AND OUTREACH

MEMBERSHIP

NEW MEDIA

147,571

Children and adults participated in Kohl's Art Generation activities

20,651

Members

18,000

Facebook fans, in 50 states and 20 countries

51,000

Students from 593 schools across the region and from Northern Illinois visited

3,505

Families became new Members

12,000

Users active on a monthly basis

7,195

Total new Members

18,000

Twitter followers

50,344

Adult visitors participated in education and public programs

535,013

People visited the Museum website

14,090

Visitors attended Art in Bloom

2:17

Average time online

138

Gallery talks and lectures

70

Sites that Kohl's Color Wheel's traveled to throughout Southeastern Wisconsin

10

MAM After Dark events

curatorial report

The Museum's Curatorial Department provided an ambitious exhibition program in fiscal year 2011. The 10th anniversary of the Museum's Santiago Calatrava-designed Quadracci Pavilion drew heightened attention to the Museum, and the exhibitions delivered on the promise of that building. The feature exhibitions looked critically at the evolving artistry of design in our everyday lives, provided new perspectives on the work of Wisconsin's own architectural genius, and celebrated the first Museum-wide presentation of Chinese art. Acquisitions made for the Museum Collection were equally stunning and further assert the continued relevance and scholarly rigor of the Museum within the national and international art world.

The Museum is always looking to reactivate the Collection Galleries and to expand the narrative its works of art present. An exciting pilot project with the Terra Foundation for American Art provided just such an opportunity for the Museum's early modern American galleries. To complement the Museum's works by The Eight artists, the Terra Foundation lent several objects by artist Charles Prendergast for display in the Donald and Barbara Abert Family Gallery. The two-year installation celebrates Prendergast's legacy as a premier Arts and Crafts frame maker, painter, and sculptor and his important collaborations with his brother and Eight painter, Maurice Prendergast. The Museum further organized corresponding educational programs, including an opening lecture and a special teachers event, thanks to a grant from the Terra Foundation.

The Curatorial Department was happy to welcome William Keyse Rudolph to the Museum in 2011. Formerly curator of American art at the Worcester Art Museum, Massachusetts, Dr. Rudolph is the first Dudley Godfrey Jr. Curator of American Art and Decorative Arts. This appointment represents the growing significance of the Museum's collection of American Art.

Acquisitions

AMERICAN ART

Under Rudolph's leadership, the Museum didn't waste any time making a major acquisition—John Singleton Copley's *Alice Hooper* (ca. 1763), a work that both solidifies and elevates the Museum's collection of early American portraiture. The work is a marvelous example of American

painting, displaying all the traits that made Copley desirable in Colonial Boston. The painting is now featured on the Lower Level in the newly reinstalled American painting galleries, together with some favorites that had been long off view.

MODERN/CONTEMPORARY

The Museum expanded its collection of video installations, one of the most significant developments in contemporary art, with two key acquisitions. Jim Campbell, a San Francisco-based artist with degrees in mathematics and electrical engineering from MIT, created by hand the components for the video projection *Taxi Ride to Sarah's Studio* (2010). *Western Union: Small Boats* (2007) by London-based artist Isaac Julien is technically one of the most sophisticated film installation works of the twenty-first century. This culminating work of his *Expeditions* trilogy (which will be exhibited together for the first time at the Museum), poetically explores the human costs of migration in the age of globalism.

The Museum also acquired the stunning *On Duty, Not Driving* (2010) by Milwaukee-based painter Reginald Baylor. Drawing from Renaissance painting and popular culture, the visually and metaphorically dense painting is autobiographical for the artist, who was once a truck driver.

DECORATIVE ARTS

Mathias Bengtsson's aluminum *Slice Chair* (1999) provided a stunning centerpiece to the *European Design Since 1985* exhibition and is a choice acquisition for the Museum.

PHOTOGRAPHS

The major contemporary photograph *Semi Submersible Rig, DSME Shipyard Geoje Island, South Korea* (2007) by the internationally renowned artist Thomas Struth tops the year's acquisitions for photography. This monumental, prescient work is a masterful composition in which mooring lines connect the viewer to a hulking industrial rig, allegorically suggesting the dominance of such contraptions over the character of life in contemporary society. Other notable acquisitions include pioneering color photographs by Marie Cosindas and Hy Hirsh, as well as a pair of striking portraits from Brian Ulrich's *Thrift* series.

EUROPEAN

The European collection saw the addition of two important paintings in the last year. *Working-Class City of 1920* is an excellent example of the German realist painter Hans Baluschek. *Haymaking Time* by Léon Augustin Lhermitte was the artist's 1897 entry for the French Salon and is regarded as one of his most important paintings. Although not a household name today, Lhermitte moved in the same artistic circles of Edgar Degas, Vincent van Gogh, and Auguste Rodin. Lhermitte combined the brushwork and colors of the Impressionists with the popular subject matter of the Realists.

PRINTS

Among the very fine prints and drawings that entered the Museum this year, two stand out for their rarity. The first, a pen-and-ink drawing by German Expressionist Ludwig Meidner dates to 1916, when the artist was serving in World War I on the Eastern Front. This haunting self-portrait is the first drawing by the artist to enter the Collection. The second notable purchase is *The Cathedral* (1896), a rare hand-colored etching by Belgian master James Ensor.

Museum Library/Archives

The Milwaukee Art Museum's George Peckham Miller Art Research Library continued to serve the research needs of Museum staff, docents, students, teachers, and researchers. Through generous support from the Alice and Lucia Stern Library Fund, a worldwide catalogue exchange program, and numerous private donations, the library was able to add important resources to its

collection. The library also continued to actively engage the public through behind-the-scenes tours and rotating case exhibitions. In 2010/2011, the library featured selections from the Museum's rare book collection, including a first English edition of *The Bauhaus: Weimar, Dessau, Berlin, Chicago* (by Hans Maria Wingler and Joseph Stein, Cambridge, Mass: MIT Press, 1969).

Conservation

The Conservation Department conserved over fifty prints and drawings and over sixty objects in the James Conley Collection, among others; matted and framed over three hundred prints; and modified or conserved fifteen frames in the Collection in preparation for installation, exhibitions, and loans. In addition, all of the Eugene von Bruenchenhein paintings and Max Pechstein's *Calla Lillies* received new frames with designs based on those used by the artists. *Claudio al Mandrione* by Julian Schnabel and *Haymaking Time* by Léon Augustin Lhermitte both received major conservation treatment. The latter was exhibited in partially conserved stages to give visitors the opportunity to observe the dramatic visual contrast between extremely yellowed varnish and the vividly colored, cleaned surface. Lastly, Conservation was intimately involved in the installation and deinstallation of the *Summer of China* exhibitions.

The Chipstone Foundation and the Milwaukee Art Museum

Chipstone is a non-profit organization located in Fox Point, Wisconsin. Milwaukee collectors Stanley and Polly Mariner Stone founded Chipstone in 1965 with the mission to collect early American decorative arts and promote scholarship in the field. Today, the foundation's holdings of early American furniture, historical prints, and British pottery are creatively displayed and interpreted alongside the Museum's Collection. In addition to its collaboration with the Museum, Chipstone partners with the University of Wisconsin—Madison in an effort to digitize decorative arts collections, it provides video content on Artbabble, and it publishes two annual scholarly journals, *American Furniture* and *Ceramics in America*.



BAKER/ROWLAND GALLERIES

European Design Since 1985: Shaping the New Century

Oct 9, 2010–Jan 9, 2011

Curated by R. Craig Miller, curator of design arts and director of design initiatives, Indianapolis Museum of Art; coordinated at the Milwaukee Art Museum by Mel Buchanan, Mae E. Demmer Assistant Curator of 20th-Century Design

This groundbreaking exhibition was the first extensive analysis of contemporary Western European design. It presented furniture, ceramics, metalwork, glass, and consumer products designed by more than ninety designers. With objects both familiar and surreal, *European Design Since 1985* defined Europe's driving role in the proliferation of design in the 1980s and 1990s.

Sponsored by the Milwaukee Art Museum's Friends of Art. Media Sponsors: Time Warner Cable and Milwaukee Journal Sentinel

Frank Lloyd Wright: Organic Architecture for the 21st Century

Feb 12–May 15, 2011

Curated and organized by Brady Roberts, chief curator; Jim Ballinger, director, Phoenix Art Museum; Bruce Brooks Pfeiffer, director of the Archives, Frank Lloyd Wright Foundation; and Margo Stipe, curator and registrar of collections, Frank Lloyd Wright Foundation

Frank Lloyd Wright: Organic Architecture for the 21st Century explored what the celebrated architect could teach us about today's built environment. The exhibition examined every type of project that Wright designed,

complete with his plans for suburban communities and his American System-Built Homes, and included over 150 objects: drawings, models, photographs, videos, and furniture, as well as thirty-three never-before-shown drawings and rare home movies. The exhibition celebrated the 100th anniversary of Taliesin, Wright's home, studio, and school in Spring Green, Wisconsin, and also marked the beginning of a yearlong celebration of the 10th anniversary of the Santiago Calatrava–designed Quadracci Pavilion, the 2001 addition to the Milwaukee Art Museum.

Sponsored by PNC Financial Services, SC Johnson Company, and The Figge Foundation and Thomas K. Figge. Additional generous support provided by Andy Nunemaker, Ruth St. John & John Dunham West Foundation, Wisconsin Department of Tourism, and Dorothy W. Inbusch Foundation. Media Sponsors: Time Warner Cable and Milwaukee Journal Sentinel.

BAUMGARTNER GALLERIA

On Site: Chakaia Booker

Sept 30, 2010–Feb 13, 2011

Curated by Brady Roberts, chief curator

On Site: Chakaia Booker brought Booker's stunning black sculptures made from automobile tires into the pristine, light-filled spaces of the Baumgartner Galleria. The New York–based artist follows in a tradition in modern art of using found objects and industrially fabricated materials. Nearly a dozen works comprised the exhibition.

Sponsored by the Contemporary Art Society and the African American Art Alliance

DECORATIVE ARTS GALLERY

Art in Clay: Masterworks of North Carolina Earthenware

Sept 2, 2010–Feb 6, 2011

Curated by Luke Beckerdite, Johanna Brown, curator of Moravian arts, Old Salem Museum and Gardens, and Rob Hunter; coordinated at the Milwaukee Art Museum by Claudia Mooney of the Chipstone Foundation

Art in Clay was the first major survey of the masterful slipware, sculptural bottles, faience, and creamware attributed to the Moravian community in Winston-Salem in the last half of the eighteenth century. It also included new scholarship by the exhibition's curators, which re-attributed a group of objects long believed to be Moravian to the Huguenot Loy family of Alamance County. *Art in Clay* was accompanied by the 2009 and 2010 *Ceramics in America* journals, both devoted to the exhibition. Shown concurrently was *The Body Politic*, a small exhibition that featured the highly charged political works of contemporary potter Michelle Erickson.

Sponsored by the Chipstone Foundation

The New Materiality: Digital Dialogues at the Boundaries of Contemporary Craft

March 10–June 12, 2011

Organized by the Fuller Craft Museum; curated by Fo Wilson, assistant professor, department of art and design, University of Wisconsin–Milwaukee; coordinated at the Milwaukee Art Museum by Claudia Mooney of the Chipstone Foundation

summer of china

3,000 Years of Chinese Art and Culture. Six Exhibitions. One Summer.

Sponsored by BMO Financial Group, Caterpillar Global Mining, Concordia University of Wisconsin, Harley-Davidson Motor Company, Johnson Controls, The Lai Family Foundation, and Rockwell Automation. Additional support provided by Robert W. Baird & Co., Brady Corporation, Einhorn Family Foundation, Foley & Lardner LLP, The Freeman Foundation, and M&I Wealth Management.

***The Emperor's Private Paradise:
Treasures from the Forbidden City***

June 11–Sept 11, 2011 | Baker/
Rowland Galleries

Organized by the Peabody Essex Museum in partnership with the Palace Museum and in cooperation with the World Monuments Fund; curated by Nancy Berliner, curator of Chinese art, Peabody Essex Museum; coordinated at the Milwaukee Art Museum by Laurie Winters, director of exhibitions

The Museum's *Summer of China* was an exceptional, Museum-wide program of five exhibitions that drew unprecedented attendance. *The Emperor's Private Paradise: Treasures from the Forbidden City*, the premier exhibition, provided a once-in-a-lifetime opportunity for Museum visitors to see over ninety objects of ceremony and leisure from the interiors of the Forbidden City's Qianlong Garden. The Museum was one of only three in the world to showcase these exquisite objects, hidden away for centuries, and never before seen by the public, not even in China.

***Emerald Mountains: Modern
Chinese Ink Painting from the
Chu-tsing Li Collection***

June 11–Aug 28, 2011 | Koss Gallery
Curated by Ying Wang, associate professor of art history, University of Wisconsin–Milwaukee; coordinated by Laurie Winters, director of exhibitions, and Liz Flaig, curatorial department administrator

Art historian Chu-tsing Li is a specialist in Chinese painting, an acclaimed author, and a pioneer in the study of modern Chinese ink painting. *Emerald Mountains: Modern Chinese Ink Paintings from the Chu-tsing Li Collection* explored the development of Chinese ink painting during the second half of the twentieth century. Drawn from his collection of modern Chinese paintings—the finest and most comprehensive of its kind in the West—these extraordinary paintings demonstrate the reinvigoration of classical techniques and materials by artists throughout Mainland China, Taiwan, Hong Kong, and abroad working with distinctly modern perspectives.

***Warriors, Beasts, and Spirits:
Early Chinese Art from the James
Conley Collection***

June 11–Sept 11, 2011 | Baumgartner
& Schroeder Galleries
Curated by Laurie Winters, director of exhibitions

Warriors, Beasts, and Spirits: Early Chinese Art from the James Conley Collection featured more than forty ancient Chinese tomb artifacts, including carvings, ceramic sculptures, and architectural fragments, lent from the private collection of James Conley. The exhibition provided an unprecedented survey of the artistic development of Chinese funerary and domestic art from the Han, Tang, and Ming dynasties.

On Site: Zhan Wang

June 11–Sept 11, 2011 |
Windhover Hall
Curated by Melissa Chiu and coordinated by Brady Roberts, chief curator

Zhan Wang's towering *Artificial Rock No. 43* (2008) stunned visitors with its reflective stainless steel surface. The artist's contemporary take on the traditional scholars' rocks found in classical Chinese gardens was created to be both industrial and powerful—mirroring China in the twenty-first century.



exhibitions

Way of the Dragon: The Chinoiserie Style, 1710–1830

June 30–Nov 6, 2011 | Decorative Arts Gallery
 Organized by the Chipstone Foundation and the Milwaukee Art Museum; curated by Kate Smith of the Chipstone Foundation

Way of the Dragon explored eighteenth-century England’s fascination with Asia through British objects decorated in the “Chinese” style. The exhibition examined English chinoiserie ceramics during the period 1710–1830, when these wares became increasingly popular among middle- and upper-class British and American consumers. Much of chinoiserie’s appeal lay in its depiction of an exotic world. The style allowed consumers to escape into a land of mystery and beauty and also caused them to think in both positive and critical ways about their own cultural values.

Chinese Contemporary Warriors

July 7–Aug 28, 2011 | Contemporary Galleries
 Curated by Brady Roberts, chief curator

Chinese Contemporary Warriors was an installation of twenty-five life-sized bronze sculptures by world-renowned contemporary artist Yue Minjun. Based in Beijing, Yue is best known for his self-portraits, in which he casts himself in a variety of large-scale compositions and always with a grotesquely wide-mouthed, laughing face. Referencing the utopian propaganda of earlier Chinese Social realist paintings, his work creates allegories critical of the Chinese government in works that are humorously laced with cynicism.

The New Materiality presented the work of sixteen American artists who blend technology, as well as the information encoded in technology, with traditional craft materials. The exhibition challenged the viewer to rethink the field of craft by redefining digital content as a material in itself.

Sponsored by the Chipstone Foundation

KOSS GALLERY

Framing a Decade: Acquisitions of Prints and Drawings, 2001–2011

Dec 9, 2010–April 3, 2011
 Curated by Mary Weaver Chapin, associate curator of prints and drawings

Drawing from a selection of nearly three thousand recent acquisitions, this exhibition highlighted some of the finest purchases, donations, and bequests to enter the Museum’s prints and drawings collection since the opening of the Quadracci Pavilion in 2001.

Sponsored by Von Briesen & Roper, S.C.

SCHROEDER GALLERIA AND PIEPER EDUCATION GALLERY

The 2011 Scholastic Art Awards: Wisconsin Regional Exhibition

Feb 5–March 6, 2011

This annual exhibition featured over 325 works of art created by students in grades 7–12 from throughout Wisconsin. A jury of twenty-four art professionals selected the works on view from more than twelve hundred entries in the categories of Architecture, Ceramics & Glass, Comic Art, Design, Digital Art, Drawing,

Fashion, Film & Animation, Jewelry, Mixed Media, Painting, Photography, Printmaking, Sculpture, and Video Games.

Sponsored by the Milwaukee Art Museum, the Milwaukee Art Museum Docents, the Greater Milwaukee Foundation Marc & Karen Flesch Memorial Fund, James Heller in memory of Avis Heller, Ray and Sue Kehm, James and Carol Wiensch, and an anonymous donor

WINDHOVER HALL

On Site: Robert Therrien

Nov 18, 2010–Feb 13, 2011
 Curated by Brady Roberts, chief curator

Part of the Museum’s contemporary art series *On Site*, Robert Therrien’s most celebrated work, *Under the Table* (1994), was a popular sight in Windhover Hall. On loan from the Broad Art Foundation, the oversized ten-foot-high table evoked an Alice in Wonderland–type experience for visitors.

Sponsored by Joanne Murphy

TRAVELING EXHIBITIONS

Andy Warhol: The Last Decade

The Baltimore Museum of Art, MD
 Oct 17, 2010–Jan 9, 2011

The Artistic Furniture of Charles Rohlf

The Metropolitan Museum of Art, NY
 Oct 19, 2010–Jan 23, 2011

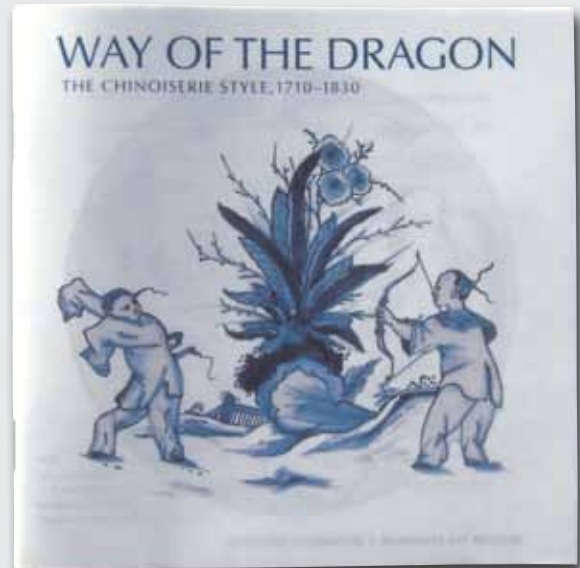
publications



Art in Clay: Masterworks of North Carolina Earthenware
Luke Beckerdite, Johanna Brown, and Robert Hunter

With contributions from Linda F. Carnes-McNaughton, Michelle Erickson, David and Mary Farrell, Michael O. Hartley, Eckhard Hensel, Eleanor Minnock-Pubh, Alain Outlaw, Victor Owen, and Hal Pugh
Designed by: Dan Saal, Studio Saal Corporation
Published by: Chipstone Foundation and Milwaukee Art Museum
Paperback, 48 pages, 2010

This publication accompanied the exhibition *Art in Clay: Masterworks of North Carolina Earthenware* and examined the rich artistic legacy of North Carolina's first earthenware potters. During the last half of the eighteenth century, potters of Continental and British descent brought a wide variety of Old World ceramic traditions to the North Carolina backcountry. The achievements of these craftsmen often surpassed those of their Middle Atlantic and New England contemporaries, particularly in the application of polychrome slip decoration. For the Moravians, slipware plates and dishes functioned as reminders of their European roots, as well as potent symbols of religion and the cycle of life. For other potters and their patrons, decorative earthenware was a means of expressing and preserving their identity in the New World.



Way of the Dragon: The Chinoiserie Style, 1710–1830
David Porter and Kate Smith

Edited by: Christina Dittrich
Designed by: Dan Saal, Studio Saal Corporation
Published by: Chipstone Foundation and Milwaukee Art Museum
Paperback, 40 pages, 2011

This publication accompanied the exhibition *Way of the Dragon: The Chinoiserie Style, 1710–1830*, and examined English chinoiserie ceramics during the period 1710–1830, when these wares became increasingly popular among middle- and upper-class British and American consumers. Much of chinoiserie's appeal lay in its depiction of an exotic world. The style allowed consumers to escape into a land of mystery and beauty, and also caused them to think in both positive and critical ways about their own cultural values.

Edmund Lewandowski:
Precisionism and Beyond
Winthrop Galleries,
Winthrop University,
Rock Hill, SC
Sept 6–Dec 5, 2010

With subsequent travel
to the Mobile Museum of
Art, Mobile, AL (Jan 20–
April 2, 2011), the Flint
Institute of Arts, Flint, MI
(May 7–Aug 7, 2011), and
the Georgia Museum of
Art, Athens, GA (Sept 10–
Dec 4, 2011).

Edmund Lewandowski
Milwaukee Brewery, 1940
Gouache on paper
M1988.15

Wisconsin Ore Freighter,
1948
Oil on canvas
M1959.29

Forget Me Not
Intuit: The Center for
Intuitive and Outsider Art,
Chicago, IL
Sept 17–Dec 31, 2010

Drossos Skyllas
Young Girl with a Cat,
ca. 1955
Oil on canvas
M1989.211

**Rural Tradition and Urban
Change**
University of Wisconsin–
Milwaukee, Art History
Gallery, Milwaukee, WI
Oct 7–21, 2010

Myron Nutting
Man Chopping Wood,
1938
Lithograph
M1942.32

Two Men, 1939
Lithograph
M1942.25

Charles Clark Reynolds
Two Old Men, n.d.
Etching
M1942.52

Arlo Schmitz
Grass Fire #2, 1938
Lithograph
M1942.31

Minnow Fisherman, 1938
Lithograph
M1942.22

Frank Utpatel
Tall Tales Out of a Jug, n.d.
Wood engraving
L1943.76

Bruce Conner
Emerson College Art
Gallery, Boston, MA
Oct 8–Nov 19, 2010

Bruce Conner
Eve-Ray-Forever, 2006
(exhibition copy DVDs)
DVDs
M2007.59d

**Illusions of Reality:
Naturalist Painting,
Photography and Cinema**
Van Gogh Museum,
Amsterdam, The
Netherlands
Oct 8, 2010–Jan 16, 2011

With subsequent travel to
the Ateneum Art Museum,
Helsinki, Finland (Feb 17–
May 15, 2011).

Jules Bastien-Lepage
La Père Jacques
(*Woodgatherer*), 1881
Oil on canvas
L102

**Animal Instinct:
Allegory, Allusion, and
Anthropomorphism**
John Michael Kohler Arts
Center, Sheboygan, WI
Oct 17, 2010–Jan 23, 2011

John James Audubon
*Entrapped Otter (Canada
Otter)*, ca. 1827–30
Oil on canvas
L1961.1

Worm-Eating Warbler
(*Dacnis Vermivora*) no. 7,
pl. 34; From *The Birds of
America*, 1828
Hand-colored engraving
with aquatint
M1981.133

*Canada Jay (Corvus
Canadensis, Linn.) no. 22*,
pl. CVII (107); From *The
Birds of America*, 1831
Hand-colored engraving
with aquatint
M1957.38

*Red-and-White-
Shouldered Marsh-
Blackbird (Male)*; From *The
Birds of America*
(New York and Philadelphia,
1840–44), n.d.
Hand-colored lithograph
M2008.48

Whooping Crane (Young);
From *The Birds of America*
(New York and Philadelphia,
1840–44), n.d.
Hand-colored lithograph
M2008.53

**Oldenburg's Process:
From Print to Monument**
University of Wisconsin–
Milwaukee, Art History
Gallery, Milwaukee, WI
Nov 4–18, 2010

Claes Oldenberg
*Proposed Colossal
Monument for Battersea
Park, London, Drum
Set*, 1966
Color offset lithograph
M1970.14

*Proposal for Broome
Street Expressway in the
Form of a Cigarette and
Smoke*, 1973
Color offset lithograph
M1982.126

*Bat Spinning at the Speed
of Light State I*, 1975
Color lithograph
LP1992.335.1

*Bat Spinning at the Speed
of Light State II*, 1975
Color lithograph
LP1992.336.1

*Bat Spinning at the Speed
of Light State III*, 1975
Color lithograph
LP1994.73.01

Bat Spinning at the Speed of Light State IV, 1975
Color lithograph
LP1992.337.1

Spoon Pier; From the Landfall Press Etching Portfolio, 1975
Color soft-ground etching, sugar-lift aquatint, and aquatint
LP1992.347.1

Proposal for a Colossal Monument in the Form of a Typewriter Eraser for Alcatraz Island, 1975
Color offset lithograph
LP1992.346.1

Clothes Pin, 1976
Color lithograph
LP1992.339.2

Clothes Pin, 1976
Color lithograph
LP1992.339.3

Clothes Pin, 1976
Color lithograph
LP1992.339.4

The Truth Is Not in the Mirror
Haggerty Museum of Art, Marquette University, Milwaukee, WI
Jan 19–May 22, 2011

With subsequent travel to the University Galleries of Illinois, Normal, IL (Sept 13–Oct 30, 2011).

Larry Sultan
Mom Posing for Me, 1984
Chromogenic print
M1991.45

Jasper Johns Now
Valencian Institute of Modern Art, Valencia, Spain
Jan 27–April 24, 2011

Jasper Johns
Untitled, 1984
Oil on canvas
M1993.1

The Tragic Muse: Art and Emotion, 1700–1900
Smart Museum of Art, University of Chicago, Chicago, IL
Feb 10–June 5, 2011

Friedrich Gauermann
The Holdup, 1847
Oil on wood panel
M1971.72

Heinz Mack: Light-Space-Colour
Art and Exhibition Hall of the Federal Republic of Germany, Bonn, Germany
March 1–July 10, 2011

Heinz Mack
Fata Morgana II, 1965
Aluminum collage
M1999.71

George Bellows and His Contemporaries
The National Gallery, London, England
March 3–May 30, 2011

Robert Henri
The Art Student (Miss Josephine Nivison), 1906
Oil on canvas
M1965.34

Dutch Joe (Jopie Van Slouten), 1910
Oil on canvas
M1919.9

Henri-Gabriel Ibels: Beyond the Nabis
University of Wisconsin–Milwaukee, Art History Gallery, Milwaukee, WI
March 10–31, 2011

Henri-Gabriel Ibels
Les Fossiles, 1892
Color lithograph
M1999.73

Les Fossiles, 1892–93
Color lithograph
M1999.72

L'Escaramouche, original design 1893, series reprinting 1896
Color lithograph
M1991.523

Mévisto, ca. 1928–31
Color lithograph
M1991.524

Picasso, Miró, Dalí. Angry Young Men: The Birth of Modernity
Palazzo Strozzi, Florence, Italy
March 11–July 17, 2011

Joan Miró
Still Life with Flowers, 1918
Oil on canvas
M1977.124

Holy Image, Sacred Presence: Russian Icons, 1500–1900
Chazen Museum of Art, University of Wisconsin–Madison, Madison, WI
March 12–June 5, 2011

Russian
Portable Iconostasis, mid-16th century
Tempera on panel
M2000.191

The Vanishing Text in Artist Books
University of Wisconsin–Milwaukee, Art History Gallery, Milwaukee, WI
April 7–21, 2011

JoAnna Poehlmann
A Toast to Peggy (Raisin and Cinnamon and Egg Twist with Sesame), 1982–93
Fifteen hand-colored lithographs and five lithographs on chine collé
M1993.109.1-26

Drawings in a Nutshell, 1985, editioned 2010
Lithographs, watercolor, burlap, silk ribbon, and nuts
M2010.41

Colored Campbell Soup Cans
L&M Arts, New York, NY
April 14–June 11, 2011

Andy Warhol
Campbell's Soup, 1965
Acrylic on canvas
M1977.156

Campbell's Soup, 1965
Acrylic on canvas
M1977.157

***The Ying and the Yang:
Schomer Lichtner and
Ruth Grotenrath***
Museum of Wisconsin Art,
West Bend, WI
April 27–July 10, 2011

Ruth Grotenrath
Sleeping Girl, ca. 1935
Oil on canvas
M1935.4

Smoked Fish, ca. 1942
Tempera on brown paper
M1945.3

The Pond, ca. 1949
Color screenprint
M1949.12

Schomer Lichtner
View of City Hall, 1933
Linocut
M1982.46

Pitcher Plants, 1935
Charcoal, conté crayon,
and graphite
M1937.6

America's Dairyland, 1948
Casein on paper mounted
on Masonite
M1959.57

Bespangled Grass (Cow),
1980
Acrylic on canvas
M2008.194

*Untitled (Still Life with
Cow and Teapot)*, 1994
Oil pastel on paper
M2008.190

***From New York to
Corrymore: Robert Henri
and Ireland***
The Mint Museum of Art,
Charlotte, NC
May 7–July 7, 2011

With subsequent travel
to the Georgia O'Keeffe
Museum, Santa Fe, NM
(Sept 23, 2011–Jan 25,
2012) and the Everson
Museum of Art, Syracuse,
NY (Feb 11–May 12, 2012).

Robert Henri
Blonde Bridget Lavelle,
1928
Oil on canvas
M1987.28

***Surrealism:
Communicating Vessels***
The Vancouver Art
Gallery, Vancouver,
British Columbia
May 28–Sept 25, 2011

Joan Miró
The King's Jester, 1926
Oil, pencil, and charcoal
on canvas
M1966.142

***Double Solitaire: The
Surrealist Worlds of Kay
Sage and Yves Tanguy***
Katonah Museum of Art,
Katonah, NY
June 5–Aug 28, 2011

With subsequent travel
to the Davis Museum and
Cultural Center, Wellesley
College, Wellesley,
MA (Oct 19, 2011–Jan
15, 2012) and the Mint
Museum of Art, Charlotte,
NC (Jan 28–May 12, 2012).

Kay Sage
Reflex Arc, 1951
Oil on canvas
M1962.1125

***Mexico Through the
Lens: The Photography of
Paul Strand and Manuel
Carrillo***
University of Wisconsin–
Milwaukee, Art History
Gallery, Milwaukee, WI
Aug 4–24, 2011

Manuel Carrillo
*Untitled (Woman on Park
Bench)*, Apam, Hidalgo,
1973
Gelatin silver print
M1986.225

Paul Strand
House of a Fisherman,
Vera Cruz, Mexico, 1934
Gelatin silver print
M1986.24

What's the Big Idea?
Wisconsin Historical
Society, Madison, WI
Aug 15, 2011–Aug 15, 2012

Harvey Littleton
Untitled, 1964
Blown glass
M1964.137



Pete
Erbili



The acquisition list includes gifts and purchases from September 1, 2010, to August 31, 2011. Dimensions are in inches, with height, width, and depth in that order, unless otherwise specified. 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

Hans Baluschek
(German, 1870–1935)
Working-Class City, 1920
Oil on canvas
48 7/16 x 36 1/4 in.
(123 x 92 cm)
Purchase, with funds from Avis Martin Heller in honor of the Fine Arts Society
M2010.49

Reginald Baylor
(American, b. 1966)
On Duty, Not Driving, 2010
Acrylic on canvas
72 x 62 in.
(182.88 x 157.48 cm)
Purchase, with funds from the African American Art Alliance in honor of their twentieth anniversary
M2011.16

John Singleton Copley
(American, 1738–1815)
Alice Hooper, ca. 1763
Oil on canvas
50 x 40 in. (127 x 101.6 cm)
Purchase, with funds from the Leonard and Bebe LeVine Art Acquisition Fund, the Virginia Booth Vogel Acquisition Fund, with funds in memory of Betty Croasdaile and John E. Julien, and gift by exchange of Chapellier Galleries, the Samuel O.

Buckner Collection, and the Max E. Friedmann Bequest
M2011.15

Léon-Augustin Lhermitte
(French, 1844–1925)
Haymaking Time (La Fenaïson), 1897
Oil on canvas
29 1/2 x 38 1/4 in.
(74.93 x 97.16 cm)
Purchase, with funds from Avis Martin Heller in honor of the Fine Arts Society
M2010.68

DRAWINGS

Ludwig Meidner
(German, 1884–1966)
Self-Portrait, 1916
Reed pen over graphite on vellum
24 7/16 x 19 in.
(62.07 x 48.26 cm)
Purchase, with funds in memory of Betty Croasdaile and John E. Julien
M2010.48

PRINTS

Jennifer Bartlett
(American, b. 1941)
The Elements: Earth, Air, Fire, Water, 1992
Four color etchings with ceramic bowl, painted iron lily pad, cement tile, and lacquer wood box
plate: 31 1/8 x 38 1/16 in.
(79.06 x 96.68 cm)
sheet: 33 1/8 x 33 5/16 in.

(84.14 x 84.61 cm)
box: 6 1/16 x 12 9/16 x 8 7/8 in.
(16.99 x 31.91 x 22.54 cm)
tile: 7 15/16 x 7 15/16 x 1 in.
(20.16 x 20.16 x 2.54 cm)
bowl: 2 1/2 x 6 3/8 x 6 3/8 in.
(6.35 x 16.19 x 16.19 cm)
lily pad: 11 1/4 x 7 in.
(28.58 x 17.78 cm)
Gift of Paula Cooper in honor of David Gordon
M2010.43.1a,b-.4a,b

Félix-Hilaire Buhot
(French, 1847–1898)
Winter in Paris or Paris in the Snow, 1879
Etching, aquatint, spit bite, soft-ground etching, drypoint, and scraping
plate: 9 1/4 x 13 5/8 in.
(23.5 x 34.61 cm)
sheet: 11 7/8 x 16 15/16 in.
(30.16 x 43.02 cm)
Purchase, Edna Lee Hass Fund
M2011.21

Jules Chéret
(French, 1836–1932)
The Glass Distaff, 1873
Color lithograph
image: 26 11/16 x 20 15/16 in.
(67.79 x 53.18 cm)
sheet: 30 x 22 1/8 in.
(76.2 x 56.2 cm)
Gift of Mrs. Richard Peltz
M2010.53

Christo
(American, b. Bulgaria, 1935)
Wrapped Snoopy House, 2005
Color lithograph, screenprint, and collage with fabric
image and sheet: 24 9/16 x 21 in.
(62.39 x 53.34 cm)
Gift of Christopher Graf, MD, in honor of Print Forum's thirtieth anniversary
M2010.52

Eugène Delacroix
(French, 1798–1863)
Lion Devouring a Horse, 1844
Lithograph on chine collé
image: 6 11/16 x 9 1/4 in.
(16.99 x 23.5 cm)
sheet: 12 5/16 x 16 15/16 in.
(31.27 x 43.02 cm)
Purchase, with funds from the Ralph and Cora Oberndorfer Family Trust
M2011.9

Pierre Drevet
(French, 1663–1738)
Self-Portrait of the Painter Hyacinthe Rigaud, 1721
Engraving
plate: 18 x 13 1/4 in.
(45.72 x 33.66 cm)
sheet: 18 1/2 x 13 9/16 in.
(46.99 x 34.45 cm)
Gift of Hockerman Charitable Trust
M2010.39

James Ensor

(Belgian, 1860–1949)
The Cathedral, 1896
 Etching, hand-colored
 with watercolor
 plate: 9 $\frac{3}{4}$ x 7 $\frac{7}{8}$ in.
 (24.77 x 20 cm)
 sheet: 17 $\frac{3}{16}$ x 13 $\frac{3}{16}$ in.
 (43.66 x 33.5 cm)
 Purchase, with funds
 from Print Forum in honor
 of its thirtieth anniversary
 and in memory of
 Kent Anderson, funds
 in memory of Betty
 Croasdaile and John E.
 Julien, and funds from
 Tom and Lore Firman
 M2011.12

Henri Evenepoel

(French, 1872–1899)
At the Square, 1897
 Color lithograph
 image: 13 x 9 $\frac{1}{8}$ in.
 (33.02 x 23.18 cm)
 sheet: 21 $\frac{3}{4}$ x 16 $\frac{1}{16}$ in.
 (55.25 x 40.8 cm)
 Gift of the DASS Fund
 M2010.64

Jean-Honoré Fragonard

(French, 1732–1806)
Bacchanals, 1763
 Four etchings
 each plate and sheet:
 5 $\frac{1}{16}$ x 88 $\frac{5}{16}$ in.
 (14.13 x 224.31 cm)
 Gift of the DASS Fund
 M2010.65.1–4

Pierre Narcisse Guérin

(French, 1774–1833)
Grasp All, Lose All, 1816
 Lithograph
 image: 10 $\frac{1}{2}$ x 8 $\frac{3}{16}$ in.
 (26.67 x 20.8 cm)

sheet: 14 $\frac{3}{8}$ x 10 $\frac{3}{16}$ in.
 (36.51 x 25.88 cm)
 Purchase, Erich C.
 Stern Fund
 M2011.8

Jean-Émile Laboureur

(French, 1877–1947)
*Supplement au Spectateur
 nocturne de Restif de la
 bretonne*, 1928
 Four engravings and six
 wood engravings
 closed: 8 $\frac{3}{8}$ x 6 $\frac{3}{8}$ in.
 (21.27 x 16.19 cm)
 Gift of Kent and Dianne
 Anderson in honor of
 Print Forum's thirtieth
 anniversary
 M2010.47

Auguste Louis Lepère

(French, 1849–1919)
*Paris under Snow,
 Viewed from the Tower of
 Saint-Gervais*, 1890
 Wood engraving
 block: 11 $\frac{3}{4}$ x 17 $\frac{11}{16}$ in.
 (29.85 x 44.93 cm)
 sheet: 13 x 18 $\frac{7}{16}$ in.
 (33.02 x 46.83 cm)
 Gift of the Hockerman
 Charitable Trust
 M2010.66

Charles Meryon

(French, 1821–1868)
*Henry IV College (or
 Napoleon School)*,
 1863–64
 Etching
 plate: 11 $\frac{5}{8}$ x 18 $\frac{15}{16}$ in.
 (29.53 x 48.1 cm)
 sheet: 18 $\frac{1}{2}$ x 24 $\frac{1}{8}$ in.
 (46.99 x 61.28 cm)
 Gift of the Hockerman
 Charitable Trust
 M2011.18

Henry Moore

(English, 1898–1986)
*Auden Poems, Moore
 Lithographs*, 1974
 Twenty-one bound
 lithographs, some printed
 in color, with typeset text;
 four loose lithographs
 closed: 16 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in.
 (41.91 x 34.29 cm)
 Gift of Kent and Dianne
 Anderson in honor of
 Print Forum's thirtieth
 anniversary
 M2010.42.1–7

JoAnna Poehlmann

(American, b. 1932)
Drawings in a Nutshell,
 1985, editioned 2010
 Lithographs, watercolor,
 burlap, silk ribbon, and nuts
 extended: 1 $\frac{3}{4}$ x 4 $\frac{3}{4}$ in.
 (4.45 x 12.07 cm)
 Gift of the artist
 M2010.41

Odilon Redon

(French, 1840–1916)
*And a large bird
 descending from the
 sky, alights on the top of
 her head-dress...*; Plate
 three of ten from the
 album *Temptation of Saint
 Anthony*, text by Gustave
 Flaubert, 1888
 Lithograph
 image: 7 $\frac{1}{16}$ x 6 $\frac{5}{16}$ in.
 (19.21 x 16.03 cm)
 sheet: 17 $\frac{1}{2}$ x 12 $\frac{5}{16}$ in.
 (44.45 x 31.27 cm)
 Gift of the DASS Fund
 M2010.67

Auricular Cell; From the
 second album *L'Estampe
 originale*, 1894
 Lithograph on chine collé
 image: 10 $\frac{9}{16}$ x 9 $\frac{7}{8}$ in.
 (26.83 x 25.08 cm)
 sheet: 23 $\frac{5}{16}$ x 16 $\frac{1}{8}$ in.
 (59.21 x 40.96 cm)
 Purchase, Erich C.
 Stern Fund
 M2011.7

Sean Scully

(American, b. Ireland, 1945)
Yellow Red, 1994
 Color etching, aquatint,
 sugarlift, and spit bite
 plate: 15 $\frac{7}{8}$ x 29 $\frac{13}{16}$ in.
 (40.32 x 75.72 cm)
 sheet: 23 $\frac{1}{4}$ x 35 $\frac{5}{8}$ in.
 (59.06 x 90.49 cm)
 Gift of Robert A. Dickens
 in memory of his parents,
 Perry and Irene Dickens
 M2010.40

PHOTOGRAPHS**Gen Aihara**

(Japanese, b. 1972)
Composition of Air 0104,
 2008
 Gelatin silver prints
 19 $\frac{1}{2}$ x 39 $\frac{1}{2}$ in.
 (49.53 x 100.33 cm)
 Purchase, with funds from
 Dr. and Mrs. Dan Trittin,
 Timothy S. Murphy,
 Dan Saal, and an
 anonymous donor
 M2011.20a,b

Lili Almog

(Israeli, b. 1961)
Muslim Girl #14, 2008
 Chromogenic print
 40 x 30 in. (101.6 x 76.2 cm)
 Gift of Tony and Sue Krausen
 M2010.36



TOP, LEFT TO RIGHT Léon-Augustin Lhermitte, *Haymaking Time (La Fenaison)*, 1897. Purchase, with funds from Avis Martin Heller in honor of the Fine Arts Society. Full credit listing on p. 23. Henri Evenepoel, *At the Square*, 1897. Gift of the DASS Fund. Odilon Redon, *Auricular Cell*; From the second album *L'Estampe originale*, 1894. Purchase, Erich C. Stern Fund. James Ensor, *The Cathedral*, 1896. Purchase, with funds from Print Forum in honor of its thirtieth anniversary and in memory of Kent Anderson, funds in memory of Betty Croasdaile and John E. Julien, and funds from Tom and Lore Firman.



Eugène Atget
(French, 1857–1927)
Stains—ancien pied à terre des ducs d'Orléans, 1901
Albumen silver print on printing-out paper
8 ³/₁₆ x 6 ⁷/₈ in.
(20.8 x 17.46 cm)
Gift of Eric Daiter
M2010.56

Richard Avedon
(American, 1923–2004)
Robert Frank, Mabou Mines, Nova Scotia, 1975
Gelatin silver print

9 ⁷/₈ x 7 ¹⁵/₁₆ in.
(25.08 x 20.16 cm)
Gift of Tony and Sue Krausen
M2010.45

Roger Ballen
(American, b. 1950)
Judgement Day, 2003
Selenium-toned gelatin silver print
14 ¹/₈ x 14 ³/₁₆ in.
(35.88 x 36.04 cm)
Gift of the Richard and Ethel Herzfeld Foundation
M2010.51

Lee Balterman
(American, b. 1920)
Untitled (JFK Rally), ca. 1960
Gelatin silver print
13 ¹/₂ x 10 ⁹/₁₆ in.
(34.29 x 26.83 cm)
Gift of the artist
M2011.6

Mathew B. Brady
(American, 1823–1896)
[Civil War], 1860
Albumen silver print from glass negative
3 ³/₄ x 4 ¹/₂ in.
(8.26 x 11.43 cm)
Gift of Eric Daiter
M2010.57



Marie Cosindas
(American, b. 1925)
Dolls, Boston, 1966
Dye transfer print
9 ⁷/₈ x 7 ⁵/₈ in.
(25.08 x 19.37 cm)
Purchase, Richard and
Ethel Herzfeld Foundation
Acquisition Fund
M2011.24

Edward H. Curtis
(American, 1868–1952)
*Arikara Medicine
Ceremony—The Ducks*,
1909
Photogravure, printed by
John Andrew & Son
17 ¹⁵/₁₆ x 12 ¹/₂ in.
(45.56 x 31.75 cm)
Gift of George and
Julia Evans
M2010.55

Robert Demachy
(French, 1859–1936)
Harbor in Amsterdam,
ca. 1910
Bromoil transfer print
8 ¹/₄ x 5 ⁷/₈ in.
(20.96 x 14.92 cm)
Gift of Eric Daiter
M2010.58

Mitch Epstein
(American, b. 1952)
*BP Carson Refinery,
California*, 2007
Chromogenic print
48 x 55 in.
(121.92 x 139.7 cm)
M2011.5

*Conley Terminal, Boston,
Massachusetts*, 2008
Chromogenic print
72 x 90 in.
(182.88 x 228.6 cm)

Purchases, Leonard
and Bebe LeVine Art
Acquisition Fund
M2011.4

Francis Ford
(American, b. 1945)
Stan Jones, 1977
Archival inkjet print,
printed later
19 ¹/₄ x 15 ³/₈ in.
(48.9 x 39.05 cm)
M2011.2

Bernice Ford, 1978
Archival inkjet print,
printed later
19 ¹/₄ x 15 ⁵/₁₆ in.
(48.9 x 38.89 cm)
M2011.1
Gifts of the artist

Alexander Gardner
(American, 1821–1882)
*Libby Prison, Richmond,
Virginia*, April 1964
Albumen silver print from
glass negative
6 ¹⁵/₁₆ x 3 ⁷/₁₆ in.
(17.62 x 8.73 cm)
Gift of Eric Daiter
M2010.59

Hy Hirsh
(American, 1911–1961)
Untitled, ca. 1950
Chromogenic print
9 ⁷/₈ x 7 ⁷/₈ in.
(25.08 x 20 cm)
Purchase, Richard and
Ethel Herzfeld Foundation
Acquisition Fund
M2010.46

Joseph T. Keiley
(American, 1869–1914)
[Portrait of the artist's
wife], ca. 1910

Platinum print
3 ¹¹/₁₆ x 2 ¹/₈ in.
(9.37 x 5.4 cm)
Gift of Eric Daiter
M2010.60

Fredrik Marsh
(American, b. 1957)
*Abandoned House, Am
Kirchberg, Dresden*, 2005
Archival pigment print
19 ¹⁵/₁₆ x 24 ⁷/₁₆ in.
(50.64 x 62.07 cm)
Gift of the artist
M2010.38

Joel Meyerowitz
(American, b. 1938)
*Red Interior,
Provincetown*, 1977
Chromogenic print,
printed 1985
18 ⁹/₁₆ x 23 ³/₈ in.
(47.15 x 59.37 cm)
Purchase, with funds
from Christine Symchych
M2010.44

Lauren E. Simonutti
(American, b. 1968)
*She Left a Light On but
They Were Never Coming
Back*, 2007
Toned gelatin silver print
4 ⁷/₈ x 3 ¹⁵/₁₆ in.
(12.38 x 10 cm)
Purchase, with funds from
Suzanne and Richard
Pieper Family
M2011.19

Thomas O'Conor Sloane
(American, 1879–1963)
*New York City Construction
Site*, ca. 1900
Platinum print (possibly
gelatin silver)
4 ¹/₂ x 3 ⁷/₁₆ in.

(11.43 x 8.73 cm)
Gift of Eric Daiter
M2010.62

W. Eugene Smith
(American, 1918–1978)
*Pittsburgh (Tug and Barge
on Water)*, 1955–56
Gelatin silver print
8 ¹⁵/₁₆ x 13 ³/₁₆ in.
(22.7 x 33.5 cm)
Gift of Eric Daiter
M2010.63

Thomas Struth
(German, b. 1954)
*Semi Submersible Rig,
DSME Shipyard, Geoje
Island, South Korea*, 2007
Chromogenic print
108 x 138 in.
(274.32 x 350.52 cm)
Purchase, with funds
from the Contemporary
Art Society
M2010.37

Brian Ulrich
(American, b. 1971)
Thrift (Checkout), 2006
Digital chromogenic print
39 ⁷/₈ x 29 ¹/₂ in.
(101.28 x 74.93 cm)
Purchase, with funds
from the Photography
Council
M2011.23

Thrift (Lady), 2007
Digital chromogenic print
39 ⁵/₈ x 29 ⁵/₈ in.
(100.65 x 75.25 cm)
Gift of Julie Saul Gallery
M2011.22

TOP Hy Hirsh, *Untitled*, ca. 1950. Purchase, Richard and Ethel Herzfeld Foundation Acquisition Fund. Full credit listing on p. 27.

BOTTOM Isaac Julien, *The Leopard (Western Union: Small Boats Series No. 7)*, 2007. Purchase, with funds from Ralph and Cora Oberndorfer Family Trust, Contemporary Art Society, Mr. and Mrs. E. A. Bergman, and various donors by exchange. Image courtesy of Isaac Julien, Metro Pictures, New York, and Victoria Miro Gallery, London. Full credit listing on p. 29.



Unknown, American,
19th century

Byron Stanton, 1861–62
Tintype
3 x 2 ½ in. (7.62 x 6.35 cm)
Gift of David J.
Lochman Family
M2011.13

Unknown, English,
19th century

Rhewlas, 1855–65
Albumenized salted
paper print
5 ¾ x 4 ⅛ in.
(13.65 x 10.48 cm)
Gift of Eric Daiter
M2010.61

Roman Vishniac

(American, b. Russia,
1897–1988)
*Peddlers Transformed
into Beggars by the
Boycott*, 1938
Selenium-toned gelatin
silver print, printed 1977
10 ½ x 10 ⅞ in.
(26.67 x 26.51 cm)
Gift of Howard Greenberg
M2011.3

DECORATIVE ARTS

Mathias Bengtsson

(Danish, b. 1971)
Slice Chair, 1999
Aluminum
29 ½ x 35 x 29 in.
(74.93 x 88.9 x 73.66 cm)
Gift of Friends of Art
M2011.11

C. A. Buffington & Co.

(Berkshire, NY)
Automobile Folding Chair,
patented 1912
Iron, leather, and
upholstery
29 x 14 ½ x 18 in.

(73.66 x 36.83 x 45.72 cm)
Gift of David and
Toni Damkoehler
M2011.10

Czechoslovakian

Two Vases, ca. 1930
Glass
each: 8 x 7 ¼ in. dia.
(20.32 x 18.42 cm)
Gift of Janet and
Marvin Fishman
M2011.47.1,2

**Designed by Charles and
Ray Eames**

(American, 1907–1978;
American, 1916–1988)
Manufactured by Evans
Products Company,
Molded Plywood Division
(Venice, California,
1943–1948)
Distributed by Herman
Miller Inc.
(Zeeland, Michigan,
established 1923)
DCW Side Chair, 1948
Molded and bent birch
plywood and rubber
shockmounts
28 ¾ x 19 ¼ x 20 ½ in.
(73.03 x 48.9 x 52.07 cm)
Gift of Janet and
Marvin Fishman
M2011.46

Frank O. Gehry

(American, b. Canada, 1929)
*Little Beaver Armchair and
Ottoman*, designed 1987
Corrugated cardboard
chair: 33 x 34 x 42 in.
(83.82 x 86.36 x 106.68 cm)
ottoman: 18 x 20 x 23 in.
(45.72 x 50.8 x 58.42 cm)
Gift of Janis and William
Wetsman
M2010.50a,b

Josef Hoffmann

(Austrian, 1870–1956)
Set of Café Furniture,
 designed 1907
 Bent and stained wood,
 modern upholstery
 each armchair:
 28 1/2 x 21 3/4 x 19 in.
 (72.39 x 55.25 x 48.26 cm)
 each side chair:
 28 1/2 x 21 1/4 x 16 1/2 in.
 (72.39 x 53.98 x 41.91 cm)
 settee: 28 1/2 x 48 x 18 1/2 in.
 (72.39 x 121.92 x 46.99 cm)
 table: 28 1/2 x 26 1/2 in. dia.
 (72.39 x 67.31 cm)
 Gift of Janet and
 Marvin Fishman
 M2011.48.1-6

**Margarete Heymann
 Löbenstein Marks**

(German, 1899–1990)
 Manufactured by Haël
 Werkstätten
 (Marwitz, Germany,
 1923–1934)
Tea Service, ca. 1930

Glazed ceramic
 teapot: 5 1/2 x 10 1/4 x 6 3/4 in.
 (13.97 x 26.04 x 17.15 cm)
 sugar bowl: 4 x 6 3/8 x 5 in.
 (10.16 x 16.19 x 12.7 cm)
 creamer: 3 3/8 x 6 1/2 x 4 1/2 in.
 (8.57 x 16.51 x 11.43 cm)
 each teacup:
 2 3/4 x 5 1/8 x 4 1/4 in.
 (6.99 x 13.02 x 10.8 cm)
 each saucer: 1/2 x 5 3/8 in. dia.
 (1.27 x 13.65 cm)
 each plate: 1/2 x 7 5/8 in. dia.
 (1.27 x 19.37 cm)
 Purchase, by exchange
 M2011.17.1a,b-.15

Designed by Philippe Starck

(French, b. 1949)
 Manufactured by Kartell
 (Milan, Italy, established
 1949)
 “*Louis Ghost*”
Armchair, 2002
 Polycarbonate
 37 x 21 1/2 x 22 in.
 (93.98 x 54.61 x 55.88 cm)
 Purchase, with funds
 from the Mae E. Demmer
 Charitable Trust
 U2010.5

Designed by Otto Wagner

(Austrian, 1841–1918)
 Manufactured by D.G.
 Fischel Sohne
 (Austria, founded 1870)
Armchair, designed 1904
 Stained wood and
 upholstery
 29 3/4 x 21 3/4 x 19 1/2 in.
 (75.57 x 55.25 x 49.53 cm)
 Gift of Janet and
 Marvin Fishman
 M2011.45

VIDEO ART

Jim Campbell

(American, b. 1956)
*Taxi Ride to Sarah’s
 Studio*, 2010
 LEDs, wire, custom
 electronics
 105 x 15 x 15 in.
 (266.7 x 38.1 x 38.1 cm)
 Purchase, with funds
 from the Contemporary
 Art Society
 M2011.25

Isaac Julien

(English, b. 1960)
*Western Union:
 Small Boats*, 2007
 35mm color film

transferred to HD
 Purchase, with funds
 from Ralph and Cora
 Oberndorfer Family Trust,
 Contemporary Art Society,
 Mr. and Mrs. E.A. Bergman,
 and various donors by
 exchange
 M2011.26

MODELS

Situ Studio

(Brooklyn, New York,
 founded 2005)
 Based on a design by
 Frank Lloyd Wright
 (American, 1867–1959)
*Model of Herbert Jacobs
 House I (Madison, WI)*, 2009
 Assorted materials
 including wood, plastic,
 and metal
 31 3/4 x 37 1/4 x 20 in.
 (80.65 x 94.62 x 50.8 cm)
 Purchase
 U2011.5



**LEFT Philippe Starck,
 Kartell S.p.A., “Louis
 Ghost” Armchair, 2002.**
 Purchase, with funds
 from the Mae E. Demmer
 Charitable Trust.



**RIGHT Frank O. Gehry,
 Little Beaver Armchair
 and Ottoman, designed
 1987.** Gift of Janis and
 William Wetsman. Full
 credit listing on p. 28.



education + public programs

The Museum started fiscal year 2011 by receiving the largest single donation for education in its history—a \$2.77 million grant from Kohl's Department Stores through its Kohl's Cares program. The three-year grant continues the Museum's successful Kohl's Art Generation program launched in 2008, while also supporting exciting new programs for kids and families. Over 147,500 people participated in hands-on activities through the Kohl's Art Generation program this year.

There were 26,359 Museum visitors age twelve and under, up from 21,955 in fiscal year 2010, and 3,505 new Family memberships, up from 2,383. These totals—of children visiting with families and of families becoming Museum Members—are unprecedented in the Museum's nearly 125-year history.

Yes, we have an app for that! This year the Museum launched two new apps. The Kohl's Art Generation iPod Touch Tour enables young visitors to learn about art through games, videos, and scavenger hunts. It is available for free on-site at the Museum and online via the iTunes Store. In the app for the Museum's Santiago Calatrava-designed Quadracci Pavilion, users can flap the wings, tour Windhover Hall, and explore the architecture of the building in fun-filled ways. The Museum also has a blog, *Under the Wings*, which is developing quite a following—28,176 hits this year. Staff members take readers behind the scenes and provide brief musings on any number of topics, from insights about works in the Collection to little-known details about installing an exhibition, from reactions to art-world happenings to anecdotes about memorable visitor encounters. Visitors are reading, commenting, and sharing their opinions as they learn more about the Museum at blog.mam.org.

Over 50,300 adults participated in lectures, gallery talks, festivals, musical events, and film programs in fiscal year 2011, including 14,090 attendees at the fourth annual tribute to art and flowers, Art in Bloom. Four corporate art workshops were piloted in conjunction with the Events and Development Departments. The Museum's surroundings alone are known to inspire, but this program was designed to reinvigorate business teams with art-related experiences that stretch the way they think, communicate, and collaborate. Mark Sabljak, publisher of the *Business Journal*, brought his management team to the Museum to stimulate some

creative thinking during their strategic planning and said of the experience: "The setting...our lunch...and a brief exercise in the galleries energized my team to make for a productive and fun day."

Programs for area teachers and schools remain strong, with over 50,000 children from 593 schools visiting the Museum. The Junior Docent School Program, the largest elementary school Museum program, is now in 50 schools with over 4,000 student participants. In addition, over 50 area teens were employed by the Museum through its various teen internship programs throughout the year.

The year ended with the *Summer of China*. This Museum-wide celebration encompassing five exhibitions demonstrated the full range of programs provided by the Education and Public Programs Department: There were seven lectures by experts from around the world, gallery talks, and teacher workshops held in conjunction with Alverno University. Summer camps for children and the Summer of China Passports for Kids guided over eight thousand children (and some adults) through three thousand years of Chinese art. Twenty Milwaukee teens were employed by the Museum in work-study internships, giving tours to camp groups and creating public art inspired by the exhibition. Last but not least, the Museum hosted the Milwaukee Chinese Cultural Community Center's Chinese Cultural Festival, complete with traditional Chinese dance, folk music, and martial arts.

These are just a sample of the Museum's programs. All told, over 229,600 people participated in Education and Public Programs initiatives both on- and off-site in fiscal year 2011. These activities could not have happened without the generous support of donors, the dedication of the Museum's corps of volunteer docents, and the hard work and commitment of the Museum's excellent staff.

development

Fiscal year 2011 was a year to celebrate—the 10th anniversary of the Calatrava-designed Quadracci Pavilion. The significant exhibition, education, and operations achievements during this anniversary year were made possible thanks to the consistent and generous support of the Museum’s donors.

Led by Development Committee Co-Chairs Ellen Glaisner and Rick Friedman, a dedicated group of trustees and a committee of volunteers once again produced a successful annual campaign—the Museum’s principal source of support—despite ongoing challenges in the economy.

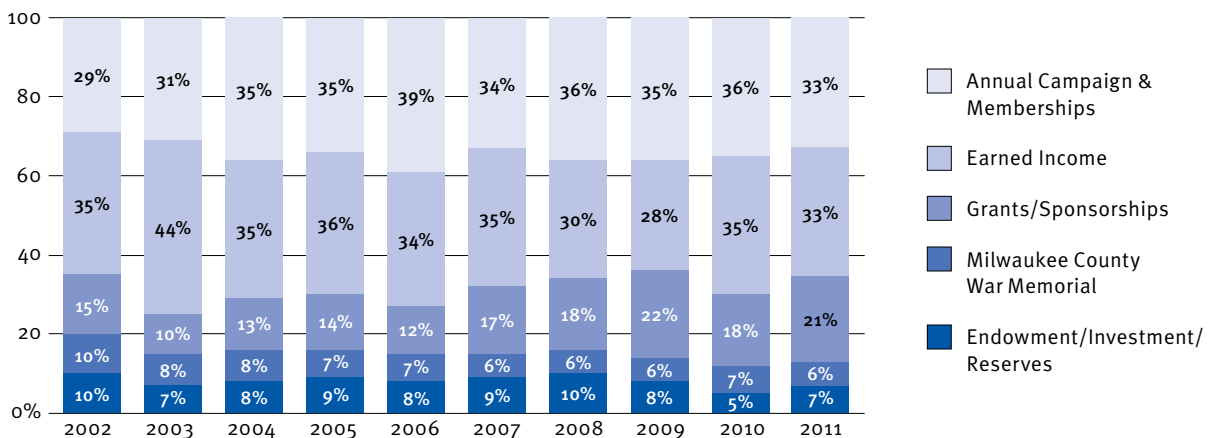
The Museum continues to rely heavily on contributed revenue for its operations in all areas, from presenting outstanding exhibitions and premier educational programs recognized among the finest in the country to maintaining a renowned Collection of 30,626 works spanning antiquity to the present day. As such, all gifts—large and small—are critical to the success of the Museum.

2010–2011 Giving

More than 22,000 Members, donors, and sponsors contributed a total of \$8,006,511 this fiscal year. This total includes \$4,885,352 from the Annual Campaign and membership and an additional \$3,121,159 in grants and sponsorships for various exhibitions and education programs. These gifts were from individuals, corporations, foundations, and government agencies. Milwaukee County also continues to be a significant partner in support of the Museum, providing generous in-kind support as well as operation funds. The chart below shows the growing importance of these revenue sources to Museum operations.

The Museum concluded fiscal year 2011 on August 31, 2011, with no debt, a balanced budget, and a strong balance sheet.

Revenue sources as a percent of budget



Annual fund includes memberships; corporate, foundation, and individual support; and contributions designated for specific programs and projects. Earned revenues include admissions, Museum Store and Café Calatrava sales, facility rentals, and tours.



Membership

Members are the very heart of the Museum; they visit regularly and are among the institution's most faithful supporters. Members place great value on the world-class art and engaging programs the Museum brings to the community. Their membership and contributions help make it all possible.

The lineup of exhibitions designed to celebrate the 10th anniversary of the Calatrava-designed Quadracci Pavilion inspired many visitors to join the Museum's Member family in 2010–2011. At the close of the fiscal year, the Museum had 20,651 Member households—a 12 percent increase over the previous year and a number slightly higher than in 2001 when the Quadracci Pavilion opened.

To accommodate its growing membership, the Museum extended the hours and added offerings to the Member Preview Celebration that accompanies each feature exhibition. The twelve-hour preview, 10 a.m.–10 p.m., allows for more Members to view the exhibition before it opens to the public and provides an afternoon and evening lecture, and docent-led tours and free audio guides throughout the day. Members are, of course, afforded many additional opportunities to engage with the exhibitions, with free admission to related gallery talks, lectures, and events.

Other Member-only programs enhance and add value to the benefits Members enjoy. This year the Museum offered special day trips to Frank Lloyd Wright's Taliesin home and studio in Spring Green, Wisconsin, and to Chinatown in Chicago. In May the Museum collaborated with Betty Brinn Children's Museum and Discovery World on a Member Swap Day, giving Museum Members the temporary benefit to explore other area museums at no charge.

SUPPORT GROUPS

Membership also affords the opportunity to join any of the nine support groups, all of which are busy throughout the year with activities related to a specific interest area within the Museum's Collection. More than four hundred Members are involved in support groups.

African American Art Alliance (founded 1990) supports educational programs centering on African American art and artists, promotes volunteer involvement in the Museum, and is dedicated to raising funds for purchasing African American art for the Museum's Collection.

American Arts Society (founded 1993) celebrates American art, antiques, and architecture from the colonial era into the twentieth century through educational programs, trips, exhibitions, and conservation efforts.

The Collectors' Corner (founded 1948) is committed to developing educational programs that promote knowledge and important scholarship in the decorative arts.

Contemporary Art Society (founded 1982) promotes the appreciation of contemporary art through the sponsorship of programs that bring renowned artists, critics, and curators to the Museum, and by supporting the Museum in its acquisition of important contemporary art.

Fine Arts Society (founded 1987) is a group of European-art enthusiasts that sponsors and supports related programs, exhibitions, and acquisitions by the Museum.

Friends of Art (founded 1957) is the Museum's largest volunteer support group. Hundreds of volunteers work to present FOA events (Bal du Lac, Lakefront Festival of Arts) that engage the community, expand the Museum's audience, and generate funds to support exhibitions at the Museum and the acquisition of artworks for its Collection.

Garden Club (founded 1921) is the largest member club of the Wisconsin Garden Club Federation. The club supports the Museum through the annual Art in Bloom event and other activities.

Photography Council (founded 1988) is devoted to the Museum's photography collection and exhibition program and allows Museum Members with an interest in the art and history of photography to enrich their knowledge of the medium through an annual program of special events.

Print Forum (founded 1980) unites Museum Members with an interest in prints and drawings from the Renaissance to today. It sponsors exhibitions, lectures, and seminars and provides support for the acquisition of prints, drawings, and artists' books for the Museum's Collection.

The Museum is very fortunate to have such longstanding, supportive Members. Their generosity directly affects the breadth and depth of the Museum's programs, from acquisitions and exhibitions to lectures and special events, keeping the Museum vibrant. For this, the Museum is deeply grateful.

President's Circle

Every great institution has a circle of philanthropic leaders committed to its success. At the Museum, that group is the President's Circle, which, this year, provided 63 percent of the Annual Campaign contributions. President's Circle membership starts at \$2,500, and the 272 members gave a total of \$3,082,547 to the 2010–2011 campaign. In thanks for their gifts, the Museum honors these individuals with special recognition and exclusive privileges, including enhanced access to the Museum's collections and exhibitions, unique programs with the curators, and invitations to the year's most talked about VIP events. Each successive level of membership brings you one step closer to the art.

Everyone in the Museum and the community benefits from the tremendous generosity of President's Circle Members; this group has helped make the Museum what it is today, and makes sure that the Museum continues to be a leading national art museum. Thank you!!

Sponsorship Support

The generous contributions and sponsorship of foundations, corporations, and individuals are vital to the Museum's ability to maintain the caliber of its exhibitions and education and public programs. Sponsorship not only provides much-needed support for education and exhibitions but also builds visibility and awareness of the sponsor's brand, affords business-building opportunities, and offers memorable hospitality experiences for clients and employees.

This year, sponsorship was at a record high. Area businesses, foundations, and philanthropists came together in support of the *Frank Lloyd Wright* and *Summer of China* exhibitions and related programming. Additionally, popular events such as MAM after Dark, Family Sundays, Art in Bloom, and Lakefront Festival of Arts were again enjoyed by thousands of Museum visitors thanks to the commitment of generous sponsors.

Legacy Society

More than eighty Museum supporters have promised gifts through their estate plans. Using wills, trusts, insurance, retirement plans, or other assets, planned giving donors receive valuable tax advantages while providing support that benefits Museum visitors for generations to come. Most monies received will build the Museum's endowment fund, which only generated 6 percent of the annual operating budget in fiscal year 2011, trailing most comparable U.S. art museums.

Members of the Legacy Society enjoy many program and event benefits and have the satisfaction of knowing that they are helping an institution continue to inspire all ages through art, in perpetuity. For information on the Legacy Society, request the Museum's Planned Giving Brochure from Mary Albrecht, senior director of development, at 414-224-3245.



donors

Gifts received between September 1, 2010, and August 31, 2011.

Thank you to the supporters who helped the Museum in 2010-2011. As Members, annual fund donors, or sponsors 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 2010-2011 fiscal year ending August 31, 2011.

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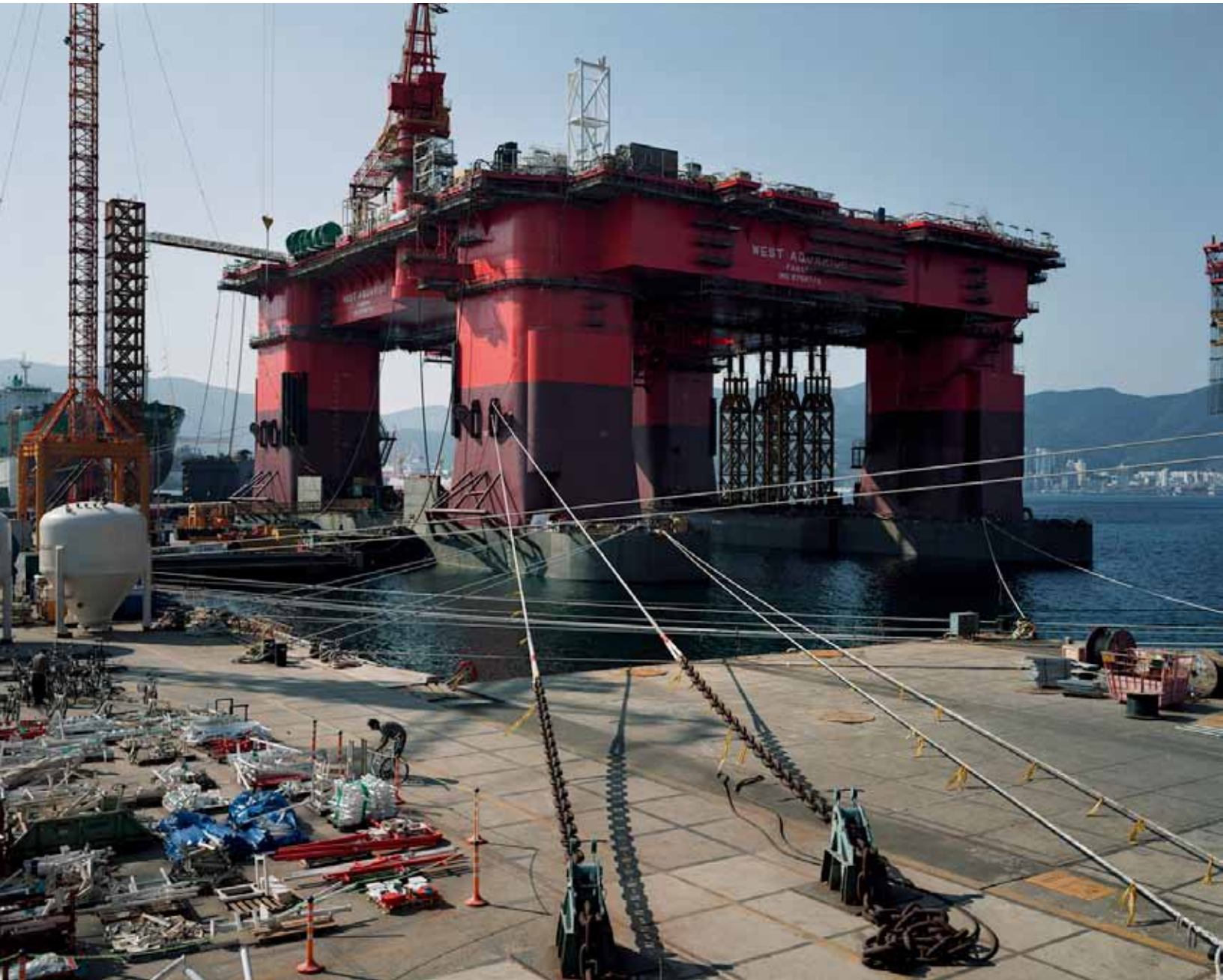
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Dorothy Wilkins
Paige Windgassen
Carole Wirtala
Chad Wleczyk
Lee Wolcott
Paul Wolf
Mary Wurzburg
Susan Yale
Patrick Yates
Meta Zobec-Novak



DIRECTOR'S OFFICE

Daniel Keegan
Director
Cathee Boeder
Executive Assistant

HUMAN RESOURCES

Jan Fleming
Director of Human Resources
Mary Beth Frigo Ribarchek
Human Resources Associate

CURATORIAL

Brady Roberts
Chief Curator
Laurie Winters
*Director of Exhibitions/
Senior Curator of
European Art*
Liz Flaig
*Curatorial Department
Administrator*
Lisa Hostetler
Curator of Photographs
William Keyse Rudolph
*The Dudley J. Godfrey, Jr.,
Curator of American Art
and Decorative Arts*
Mary Weaver Chapin
*Associate Curator of Prints
and Drawings*
John Irion
Designer
Catherine Sawinski
*Assistant Curator of
Earlier European Art*
Mel Buchanan
*Mae E. Demmer Assistant
Curator of 20th-Century
Design*
Brooke Mulvaney
*Collections Manager of
Works on Paper*

Margaret Andera*
Adjunct Curator
Rachel Vander Weit
Curatorial Assistant
Christa Story*
Research Assistant

REGISTRAR'S OFFICE

Dawn Gorman Frank
Registrar
Jane O'Meara
Associate Registrar
Melissa Hartley Omholt
Assistant Registrar
Stephanie Hansen
*Rights and Reproductions
Coordinator/Database
Administrator*
Demetra Copoulos*
Registrar's Assistant

CONSERVATION

Jim DeYoung
Senior Conservator
Terri White
Associate Conservator
Chris Niver*
Assistant Conservator
Mark Dombek
Framer
Tim Ladwig
Preparator

LIBRARY

Heather Winter
Librarian/Archivist
Beret Balestrieri Kohn
Audio Visual Librarian

ART PREPARATORS

Joe Kavanaugh
Lead Preparator
John Dreckmann
Lighting Preparator

Dave Moynihan
Construction Preparator
Keith Nelson
Preparator
Kelli Busch
Preparator
John Nicholson*
Assistant Preparator
Pete Barrickman*
Neil Gasparika*
Darryl Jensen*
*Temporary Assistant
Preparators*

COMMUNICATIONS

Vicki Scharfberg
*Senior Director
of Marketing and
Communications*
Kristin Settle
Public Relations Manager
Neil Kulas
*Manager of Web and
Interactive Media*
Kris Martinez
Interactive Designer
Sally Spannagle
Marketing Coordinator
Emily Sielen*
*MAM After Dark Lead
Instructor*
Randi Wagner*
MAM After Dark Assistant

DESIGN

Leslie Boll
Senior Designer
Christina Dittrich
Senior Editor
Brenda Neigbauer
Graphic Designer
Sierra Korthof
Junior Designer

VISITOR SERVICES

Bambi Grajek-Specter
*Director of Visitor
Experience*
Caitlin Martell
Director of Visitor Services
Mark Boyer
*Manager of Visitor
Services*
Nell Rae Forrest
Volunteer Coordinator
Gretchen Armitage
*Visitor Services
Supervisor*
Diane Berndt*
Michael Bosbous*
Derick Braun*
Ellen Dunphy*
Clarissa Halat*
Mary Hamilton*
Eric Johnson*
Selmer Kjos*
Mark Mentele*
Molly Mingley*
Cassandra Papes*
Tom Penglase*
Morgan Shaw*
Holly Vanderbusch*
*Visitor Services
Representatives/Garage
Attendants*
MUSEUM STORE
Karen McNeely
*Director of Retail
Operations*
Donele Pettit
*Museum Store Marketing
Manager*
Jeanne Tripi
Museum Store Manager
Brienne Maldonado-Cruz
Receiving Manager
Meg Yanz
Associate Buyer

Julia Jackson
*Assistant Book Buyer/
Product Development
Lead*

Mary Johnson
Lead Sales Associate

Christine Barclay*
Elizabeth Emer*
Quinn Feller*
Anna Dempsey Fischer*
Linda Garofalo*

Jennifer Greenfield*
Brenda Roth*
Dan Szczepanski*
Stevie Weishan*
Monica Zakrzewski*
Store Associates

CAFÉ

Alicia Pollnow
*Director of Food and
Beverage*

Josh Stefanko
Executive Chef

Desirae Hornsby
Chef de Cuisine

Mike Mahan
Catering/Café Manager

CAFÉ FRONT OF HOUSE STAFF

Amanda Armstrong*
Kelsey Barnowsky*
Michelle Beck*
Alyx Birmingham*
Ana Caballero*
Brittany Campbell*
Ryan Gardiner*
Jessica Gaskey*
Mark Glatzel*
Cari Grulke*
Taylor Hamm*
Raianna Harders*
Jennifer Jandl*
Leila Kane*

Rebecca Kane*
Shelley Maculan*
Kara Mueller*
Cheryl Pliss*
Mike Pressman*
Ashley Reinke*
Julia Richard*
Kyle Stefanski*
Samantha Thomas*
Lauren West*
Servers

CAFÉ BACK OF HOUSE STAFF

Ramon Lopez Avila*
Andrew Barr*
Alex Binter*
Richard Blue*
Jim Cook*
Devlin George*
Shelly Herrmann*
Jamie Nelson*
Max Perez
Jon Rivas*
Josh Singleton*
Harold Wright*
Cooks/Dishwashers

EVENTS

Bob Wodke
Events Manager
Tony Bilot
Event Sales Manager

Stephanie Rougvie
Event Coordinator

EVENTS SET UP

Riley Engstrom
*Lead Event Set-Up
Technician*
Parker Allen*
John Davis*
Gene Duprey*
Jason Honeycutt*
Chris Mullarkey*
Jack Mullarkey*
Set-Up Technicians

EDUCATION AND PROGRAMS

Brigid Globensky
*Senior Director of
Education and Programs*

Barbara Brown Lee
Chief Educator

Jonas Wittke
*Kohl's Art Generation
Community Relations
Director*

Amy Kirschke
*Manager of Adult and
Docent Programs*

Emily Sullivan
*Manager of Youth and
Family Programs*

Chelsea Kelly
*School and Teacher
Programs Manager*

Jen Arpin
*Youth and Family
Programs Educator*

Laci Coppins
*Coordinator of School
Programs*

Janet Gourley
*Education Department
Administrator*

Ray Chi*
*Multimedia Content
Developer*

Helena Ehlke*
Scholastic Coordinator

Jessica Bartley*
Julio Cordova*
Emily Gaustad*
Katie Kraft*
Shannon Molter*
Crystasany Turner*
ArtPack Kiosk Attendants

Susan Borgen*
Susan Brandstetter*
Brittany Campbell*
Amanda Culver*
Christina Gill*
Jenny Grebe*
Jenni Groot*
Anna Helgeson*
Angela Jackson*
CC Keller*
Nathan Knuth*
Jeanne Kollmeyer*
Daniel Kreif*
Cynthia Loehr*
Jason Ludtke*
Mary Fran Murray*
Dawn Omernik Nimmer*
Sarah Ozurumba*
Diane Richards*
Elizabeth Sawyer*
Ginger Smith*
Nicole Szopinski*
Paula Washow*
Alyson Yundt*
Teachers - Temporary

PUBLIC PROGRAMS

Fran Serlin
*Director of Public
Programs*

Marcie Hoffman
Tour Assistant

Passion Terrell*
Tour Scheduler

FINANCE

Jane Wochos
Chief Financial Officer

Laura Klein
Controller

Chris Gaskey
Accounting Manager

Rhonda Flory
*Payroll/General Ledger
Associate*

Heidi Koester
Office Administration Associate

Rosie Ma
Accounting Assistant

James Hall
Accounting Assistant

FACILITIES

Dan Kehrer
Facility Engineer

Erwin van Dyck
Facilities Manager

Geoff Mumau
Facilities Assistant

SECURITY

Dan Carney
Director of Security

Ben Choice*
Security Coordinator

Glenn Berrios-Schroeder
Nick Bhaduri

Gary Bolhar

Jim Byrne

Rich Cherek

Joe Curtis

Dean Doberstein

Bernadette Dostalek

Francisco Driessen
Adam Dudenhofer
Rebecca Gilliam

Mike Harris
Greg Heinritz

Barry Herker

Angela Hudy

Nathaniel Hughes

Warren Iles

Ryan Janus

Barbara Johannes

Stephanie Johnson

Diane Kendall

Alberto Rios

John Rittberg

Carlos León Román

Dan Rutherford

William Sephus

Lee Siebers

Jeff Simon

Joe Skurzewski

James Sudberry

Doug Toshner

John Veger

Dan Wisniewski

Security Officers

INFORMATION SYSTEMS

Greg Post

Manager of Information Systems

Derrick Funk
Network Administrator/PC Technician

Sue Nelsen
PC Technician

Ted Williams-Brusubardis
Audio Visual Technician

Wes Erickson*
Audio Visual Technician

DEVELOPMENT

Mary Albrecht
Senior Director of Development

Therese Palazzari
Director of Institutional Gifts

Shannon Watry
Director of Major and Corporate Gifts

Sara Stum
Director of Individual Giving and Membership

DeDe Chaoui
Director of Development Information Systems

Rita Flores Wiskowski
Institutional Gifts Manager

Rachel Kaspar
Membership Relations Coordinator

Ebony Haynes
Membership Marketing Coordinator

Jess Goehner
Development Assistant

Terry Pachuca
Development Assistant

SPECIAL INTEREST AND SUPPORT GROUPS

Krista Renfrew
Director of Special Events

Susan Meyer
Special Events Coordinator

Dionne Wachowiak*
Administrative Assistant

Jennifer Kobe*
Special Events Assistant





Financially, the Milwaukee Art Museum concluded fiscal year 2011 with a balanced budget and a strong balance sheet, with no debt as of August 31, 2011. Net assets are just under \$130 million as of year-end.

HIGHLIGHTS OF THE 2011 OPERATING YEAR INCLUDE

- Increasing admission, tour fees, and parking, over 25 percent from the prior year
- Continued success of the Museum Store, Café Calatrava, and facility rentals, all of which contributed a gross profit of almost \$2 million, an increase of \$500,000 from the prior year
- Annual campaign, membership, and sponsorship goals increased over 8 percent from the prior year
- The Museum was able to transfer \$410,000 to a board-designated fund for future operational needs and \$200,000 to the board-designated endowment fund. The contribution to the endowment fund is a partial repayment of funds borrowed in fiscal year 2010. This was achieved by higher than anticipated earned revenue results and expense savings throughout the year.

The investment portfolio experienced strong performance in 2011, gaining approximately \$3.7 million in market value from the prior year. Total market value of investments was \$41.5 million compared to \$42.2 million in 2010. The decrease in the market value of the funds (approximately \$700,000) was due to strong performance offset by approximately \$4.9 million in acquisitions in fiscal year 2011.

The Museum's ability to raise and earn revenues sufficient to cover operating expenses will continue to be a challenge in the years ahead. As the Museum plans for its future, successfully accomplishing its goals will depend on continuing to expand the visitor experience, grow its Member and donor base, and build a larger endowment.

MILWAUKEE ART MUSEUM CONDENSED STATEMENT OF FINANCIAL POSITION*As of August 31, 2011*

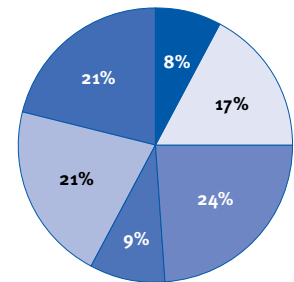
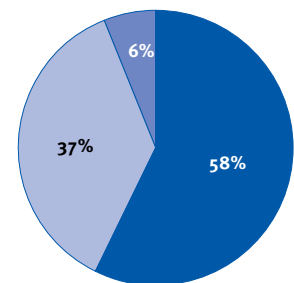
Assets		Liabilities and net assets	
Cash and cash equivalent	902,664	Payables	1,542,756
Investments and funds held in trust	42,354,089	Deferred revenue	274,650
Inventories and other assets	688,094	Total liabilities	1,817,406
Accounts receivable, net	307,766		
Contributions receivable, net	4,055,537		
Property and equipment, net	83,493,185	Total net assets	129,983,929
Total assets	131,801,335	Total liabilities and net assets	131,801,335

CONDENSED STATEMENT OF OPERATIONS*Operating fund only***Operating revenue**

Contributed revenue		
Unrestricted	5,400,610	
Restricted for programs	2,763,018	
Total contributed revenue	8,163,628	58%
Earned revenue	5,093,541	37%
Endowment draw for operations	839,144	6%
Total operating revenue	14,096,313	101%

Operating expenses

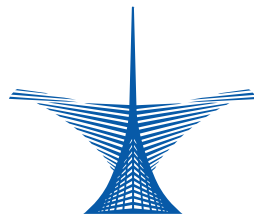
Education	1,171,371	8%
Audience and communication	2,396,794	17%
Presentation and curatorial	3,382,467	24%
Business operations	1,212,961	9%
Administrative and development	2,955,458	21%
Facilities and security	2,974,763	21%
Total operating expenses	14,093,814	100%

Change in unrestricted net assets from operations 2,499

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, 2011, which have been audited by Wipfli 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.

ART LIVES HERE

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



MILWAUKEE ART MUSEUM

700 NORTH ART MUSEUM DRIVE
MILWAUKEE, WI 53202

414-224-3200 | www.mam.org