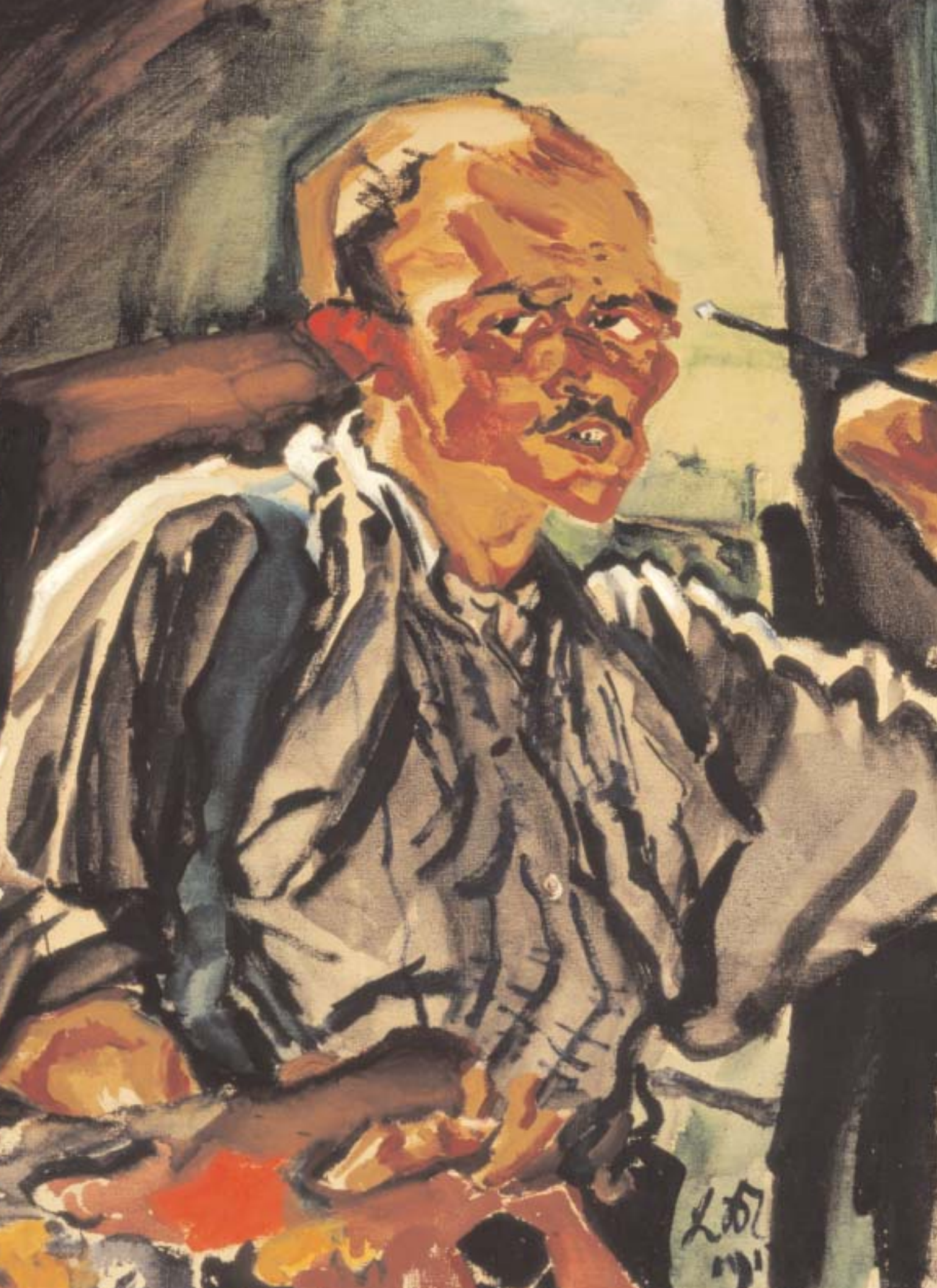


MILWAUKEE ART MUSEUM

ANNUAL REPORT 2005





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OPPOSITE: **Ludwig Meidner**, *Self-Portrait* (detail), 1912. See listing p. 16.

PREVIOUS PAGE: Milwaukee Art Museum, Quadracci Pavilion designed by Santiago Calatrava as seen looking east down Wisconsin Avenue.

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President and Chairman's Report



Sheldon B. Lubar



Andrew A. Ziegler

You will see that this report is signed by both of us. The demands on the Museum's leadership have grown with the expansion, and we have instituted a dual leadership structure that works well for the Museum and for us. The title "Chairman" has been brought back into use. At the Annual Meeting in May 2005, Sheldon Lubar moved from being President to Chairman. In that capacity, he chairs the board meetings. Andrew Ziegler became President. While both Chairman and President are active on the Finance and Nominations and Governance Committees, the President is taking a lead role in the Annual Campaign.

Proper governance is an increasing concern for all organizations, not-for-profit as well as for-profit. The Nominations Committee, now expanded into a Nominations and Governance Committee, reviews the roles of all Museum committees and has, in collaboration with the committees, created new commission statements for them. An Audit Committee separate from the Finance Committee has also been created. The Finance Committee is chaired by Danny Cunningham, Senior Partner of Deloitte and Touche. The Audit Committee has the opportunity of meeting with the auditors without management being present. The Finance Committee meets monthly to review performance against the budget. There is full transparency of accounts with the whole board receiving detailed schedules covering income and expenditure, balance sheet, and movement of funds between restricted and unrestricted accounts, as well as details on debt. Confirmations of endowment balances are sent directly from fund managers to the Investment Committee. Each member of the board must sign a conflict of interest statement. None of these formal mechanisms substitute for an active and engaged group of trustees, prepared to speak up and ask questions—and we believe that we have such a group.

The most dramatic financial news of the fiscal year was the announcement on the day of the Annual Meeting that the campaign to retire the debt, led by Sheldon Lubar, had reached the important milestone of \$25 million in new pledges. The basis of the campaign had been to retire the debt completely, and only when the milestone of \$25 million was reached would the pledges become due. Interest on the original debt and on pledges outstanding meant that more than the \$25 million would have to be raised, and the campaign continued beyond the end of the fiscal year. It looks very likely that all remaining debt will be paid off by the end of the 2006 calendar year.

Sheldon Lubar would like to recognize the following contributors who each gave \$1 million or more to the Campaign to Retire the Debt (a full list of Noble Patrons appears on page 49):

Christopher S. Abele, Donald W. and Donna Baumgartner, Michael J. Cudahy, Sheldon B. and Marianne Lubar, Reiman Foundation, Betty Ewens Quadracci, Lynde B. Uihlein, David and Julia Uihlein, Andrew A. and Carlene Ziegler.

The support of such benefactors and many others who came back a second or third time to give money is a testament to their love for the Museum that has come to mean so much for the entire Milwaukee community. The Museum itself is now the official icon of the City of Milwaukee.

We do not wish to be famed for the building alone. It is a work of art, but we want the world to know about the excellence of our Collection and exhibitions. We now have a new Chief Curator, Joseph D. Ketner II, who joined the Museum in June 2005 to lead us in the further development of our artistic mission. We are delighted that Joe has joined us and look forward to an exciting new era of the Museum.

We would like to take this opportunity to thank our fellow trustees for their hard work and dedication. We would also like to acknowledge the imaginative and innovative work done by our excellent staff, and by our docents and volunteers.

SHELDON B. LUBAR
CHAIRMAN OF THE BOARD OF TRUSTEES

ANDREW A. ZIEGLER
PRESIDENT OF THE BOARD OF TRUSTEES



Alfred Leslie, *Untitled*, 1959. See listing p. 16.



Michael Wolf, *Night #3*, 2004. See listing p. 23.

Director's Report

The day that the campaign to retire the debt reached its \$25 million milestone was numerologically significant: May 5, 2005, or 05.05.05. Perhaps it was, therefore, a lucky day, but much more than luck led to this achievement. Sheldon Lubar volunteered to lead the campaign, and the debt now is one of gratitude to him. I would like to add my thanks to him and to the generous donors.

When I took up the reins as Director in October 2002, it was clear that the Museum's number one priority had to be to repay the debt, but that the precondition for doing so was to establish a reputation for artistic vitality, sound management, financial transparency, and accessibility to the community. We continue to make progress on all these fronts. How do we know? *What are the metrics of success for a museum?* This, the title of a Getty Leadership Institute paper, is a big subject of debate in the museum world. Success is much harder to quantify than for a business, where shareholder value is the ultimate measure. A museum by its very nature has a variety of objectives, a series of constituencies, a mixture of public and behind-the-scenes activities. During the year, the Museum embarked on a strategic review that will help set direction and ways of measuring our way along it. In the meantime, this Annual Report with its blend of words, illustrations, and statistics attempts to give a rounded picture.

Exhibitions command the attention of the press and the public. Understandably so. They bring together in one place works of art that are far away for contemplation and study, such as the bronzes for the *Degas Sculptures* exhibition from Sao Paulo in Brazil (this exhibition was sponsored by Northwestern Mutual Foundation and Argosy Foundation). They focus attention on a category of art, such as *Masterpieces of American Art, 1770–1920: From The Detroit Institute of Arts* (M&I Bank and Michael Best & Friedrich LLP). They allow curatorial inventiveness and focus on a significant development of contemporary art, such as *CUT/Film as Found Object* (Friends of Art), an exhibition of video artists who re-use existing film footage or formats. They bring together objects to illustrate a scholarly perspective, such as *The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World* (Sue and Bud Selig). This last was held in the Bradley Galleries, by kind permission of Mrs. Bradley's grandchildren, David and Lynde Uihlein.

Among the other exhibitions, two in particular stand out. The first is *Eva Zeisel: The Playful Search for Beauty*, held in the Decorative Arts Gallery, one of the series supported by the Chipstone Foundation. Not only were her designs beautiful, but Eva Zeisel herself came to the Museum to give a talk just before her 99th birthday to a packed audience in the Lubar Auditorium that rose to its feet to sing "Happy Birthday." She then signed books and pottery. The other was *Made in Japan: The Postwar Creative Print Movement* (the Blakemore Foundation and Toshiba International Foundation), an exhibition that drew heavily on the Museum's own splendid Collection of prints made just after World War II.

On Site: Liam Gillick, the third site-specific work in the Schroeder Galleria, was particularly admired for its innovative use of the space: a set of 30 phrases in black aluminum suspended adjacent to each of the 30 bays. The sight of those receding words, telling a fascinating story, was very moving.

Important though exhibitions are for the reasons cited above and as marketable attractions, they are evanescent. Of course many visitors having paid the price of entry for the exhibitions in the Baker/Rowland Galleries will visit the Permanent Collection, but we would like to put more emphasis on the Collection itself. This is one of the views formed at an early stage by Joseph D. Ketner II, who became Chief Curator in June 2005.

With the boom in the market for art, museums are becoming ever more dependent on the generosity of collectors and donors for acquisitions. The Museum's strength in nineteenth- and early twentieth-century art has been reinforced by an important gift of a 1912 *Self-Portrait* by Ludwig Meidner. The gift is from Marvin and Janet Fishman, who have been collecting German Expressionist works long before they became as sought



David Gordon

after as they now are. Marvin is a trustee of the Museum. To celebrate the gift, a mini-Meidner exhibition was held in the Esther Leah Ritz Gallery. *Untitled*, an abstract by Manierre Dawson of the same year, was donated by Myra and Lewis J. Obi, M.D.

Attendance at the Museum to see either exhibitions or the Collection or both rose by 2 percent to 322,620. As part of our benchmarking exercise, we compared attendance to other art museums of a similar caliber in other metro areas of like size. As a percentage of the metro population, attendance is 21.1 percent in Milwaukee compared with an average of 10.8 percent. And the Museum counts in its figures only ticketed admissions. There are many more people who come for Museum events such as Family Sundays, for rentals, and just to look at the Quadracci Pavilion.

We are particularly proud of one segment of visitors: school tours. Each year over 55,000 children pour out of yellow buses to visit the Museum with their teachers, usually for a docent tour. The Museum makes a special effort to bring in children from the Milwaukee Public Schools where funding for arts education has been cut to deplorably low levels. The rigid emphasis on the three R's fails to take account of the fact that children can learn these subjects through music, drama, and art. This is conclusively demonstrated by the program run by Creative Sharp with which the Museum is closely associated.

Many visitors just come to take a look at the Quadracci Pavilion, or "The Calatrava" as it is popularly known. During the year, the Museum published with Rizzoli International a monograph on the building. With photography commissioned from the noted Chicago firm Hedrich Blessing and a lively text by Cheryl Kent, the book provides the visitor with an exciting story of how the building came to be. The trade edition went rapidly out of print, and Rizzoli has reprinted.

As is well known, it is the War Memorial Center, and not the Museum, that is responsible for the heating and humidity conditions in which our extremely valuable Collection is kept. I am very happy to report that the County, aware of the risks to the artwork, has provided funding to the War Memorial Corporation to undertake much-needed replacement of the HVAC system.

The Museum strives to stay within a balanced budget and succeeded during fiscal 2005. Strive is the right word. Since the endowment yields approximately \$1 million a year, this leaves us some \$6 million a year to raise from sales of tickets, weddings, ties (the store exploits my weakness for those), and chicken salads (from our exceptional café). All these areas are now together in a business enterprises department under strong management. An additional \$6 million is raised through membership, donations for the annual campaign, sponsorship, and grants. Another part of our benchmarking study looked at how the Museum fares financially compared with a peer group. On every indicator of earned revenue, contributed revenue, and costs, the Milwaukee Art Museum came out at or near the good end of the table. The one measure on which we are poor compared with our peers is the size of our endowment.

In closing, I would like to say a word about the culture of this cultural institution. There is no one right way to resolve the often conflicting objectives of a museum, but what counts is the way in which resolution is achieved. That should be after rigid analysis of the facts and then open discussion of matters of judgment, a discussion in which it is crucial to involve members of the board of trustees. In that, we are fortunate in having a hardworking group of trustees and a dedicated staff that feels increasingly empowered to have its say even if it means challenging the boss. Challenge and debate produces better decisions than obedient acquiescence.

DAVID GORDON
DIRECTOR AND CEO



Curatorial Report

The 2004–2005 season was very productive for the curatorial department with great exhibitions, new staff members, and important art acquisitions.

The Museum's exhibition season in the Baker/Rowland Gallery opened with a stunning exhibition of *Masterpieces of American Art, 1770–1920: From The Detroit Institute of Arts*. One of the premier collections of American art in the world, the exhibition featured important Hudson River School landscape paintings by Frederick E. Church and Thomas Cole and Barbizon paintings by Thomas Wilmer Dewing and Dwight Tryon. This exhibition brought to Milwaukee classic masterpieces of American art rarely seen on this shore of Lake Michigan. The exhibition *Degas Sculptures* followed featuring all 76 bronze sculptures by the French Impressionist, as well as 16 related paintings, drawings, and pastels. This exhibition explored Degas' evolution as an artist and his creative genius for representing the figure in motion. At the end of the year, the Museum hosted *The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World*. Organized by the Los Angeles County Museum of Art, the Museum opened the Bradley Galleries in order to present this wonderful display of the international arts and crafts movement at the turn of the twentieth century. During the summer of 2005, the Museum hosted the contemporary video exhibition, *CUT/Film as Found Object*. Organized by the Milwaukee Art Museum and curated by Stefano Basilico, *CUT* surveyed the recent use of found film footage that has been computer edited into new works of art. The exhibition traveled the country and earned a glowing review by Roberta Smith in *The New York Times*.

The Museum's exhibitions of prints, drawings, and photographs, presented in the Koss Gallery and the Cudahy Gallery, covered a range of artists and subjects. *Artists Interrogate: Politics and War* and *Artists Interrogate: Race and Identity* were drawn from the Museum's Collection. Curated by Sarah Kirk, assistant curator of prints, drawings, and photographs, the exhibitions concentrated on the ways in which artists have addressed complex social issues. *Super Hits of the '70s* showcased the Museum's excellent Collection of photographs from this seminal decade in American photography. *Warrington Colescott Prints and Watercolors: A Brief History* celebrated the artist's generous donation of 178 prints (see p. 29 for more on this gift). Also notable was the exhibition, *Made in Japan: The Postwar Creative Print Movement*, which examined the emergence of *Sōsaku Hanga* printmaking in Japan after World War II and noted its impact on the Western art market. The show's accompanying publication, authored by Alicia Volk, was the first extended study of this subject published in English. In addition, *Mark Lombardi: Global Networks*, organized by Independent Curators International, presented the work of this young artist, who tragically died early in his career. Lombardi's drawings diagram the intriguing political connections in a vast array of international events.

Exhibitions in the Decorative Arts Gallery, supported by the Chipstone Foundation, included *Eva Zeisel: The Playful Search for Beauty*, organized by the Knoxville Museum of Art, which presented the work of the modernist ceramics designer; *Tea Table Coffee Table*, a lighthearted comparison of the domestic scene in the 1730s and the 1930s; and *About Face: Toussaint L'Ouverture and the African-American Image*, a provocative exploration centered around four ceramic jugs molded as portraits of the martyred Haitian leader, with an audio-visual introductory theater.

During this year, the Museum's curatorial staff grew. The Museum recruited Joseph D. Ketner II as the chief curator. Joe comes to Milwaukee from The Rose Art Museum of Brandeis University where he served as director. He will assume the curatorial duties in modern art. The curatorial staff also added Mary Weaver Chapin, assistant curator of early European art, who came to Milwaukee from The Art Institute of Chicago after earning her Ph.D. from the Institute of Fine Arts, New York University. Mary's position is sponsored by a private donor. The prints, drawings, and photographs area hired Lisa Hostetler to curate the Museum's photography Collection and to develop the photography exhibitions. Lisa comes to Milwaukee from the Metropolitan Museum of Art. She earned her Ph.D. in the history of photography from Princeton University.



This year witnessed a number of excellent acquisitions. A stunning Roman marble bust of a man from the second century A.D., donated by Suzanne and Richard Pieper, is one of the best examples of ancient Roman sculpture in the Midwest. The Museum purchased two Biedermeier chairs that will enhance one of the strengths of the Museum's Collection and will be featured in the forthcoming exhibition, *Biedermeier: The Invention of Simplicity* (fall 2006).

2004–2005 was a busy year for acquisitions in the area of prints, drawings, and photographs. In addition to the magnificent gift by Colescott, the Museum received a substantial gift of editioned prints and archival material from Jack Lemon and Landfall Press (see p. 27). A third major gift was an important group of prints by the mid-century Social Realists William Gropper and Raphael Soyer donated by Barbara Sorini, the widow of master intaglio printer Emilio Sorini. The works come from Sorini's own collection and include unpublished prints by Gropper as well as editioned prints by Raphael Soyer. Highlights of the year in photography include the acquisition of an early vintage print by renowned photographer and Milwaukee native Ray Metzker (*Chicago*, 1957), as well as photographs by a number of contemporary artists including Paul Shambroom and Michael Wolf.

The Museum was also the recipient of two important early modern paintings. Marvin and Janet Fishman generously donated the haunting *Self-Portrait* by Ludwig Meidner of 1912. The portrait is a critical example of the artist's work, imbued with the angst of German Expressionism. The *Untitled* abstract painting of the same year by seminal American Modern Manierre Dawson demonstrates the formal development toward abstraction that marked another important development in Modern Art. Dawson, a Chicago modern, played an important role in introducing European modernism to the United States. The painting was donated by Myra Bairstow and Lewis J. Obi, M.D.

The Museum's Collection benefited from the addition of three significant acquisitions of twentieth-century design. The American Heritage Society and Layton Art Collection purchased *Bird Bowl* (1959), a major work by studio ceramicist Eugene Deutch, in honor of curator Glenn Adamson upon his departure from the Chipstone Foundation and the Milwaukee Art Museum. The Museum also acquired an iconic American design of the 1930s by Paul Schreckengost. Schreckengost's boldly streamlined teapot was developed in a limited number and has become one of the most sought-after ceramics of the twentieth century. The Layton Art Collection generously provided funding for the reproduction of an important lamp that was originally part of George Mann Niedecken's *Combination Table and Daybed* acquired by the Layton Art Collection in 1993. At that time, the lamp had long since gone missing. Using research materials in the Museum's Prairie Archive, a reproduction of the lamp was produced by Oakbrook Esser Studios and installed with the *Combination Table and Daybed* in the feature exhibition, *The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World*.

The conservation department prepared over 800 works for exhibition over the past year. The conservation staff conserved significant numbers of artworks as well, notably for the exhibitions *Made in Japan* and *Tea Table Coffee Table*. Major conservation projects by contract conservators included two paintings, John Hoppner's *Portrait of Miss Jane Emma Orde* and Georgia O'Keeffe's *Lake George Autumn*. In the decorative arts Collection, the George Mann Niedecken-designed *Fireplace Surround* was given extensive structural reinforcement in preparation for re-grouting of the mosaic tile façade, and an American *Flower and Urn Quilt* was cleaned. Work also began on the re-organization of the paintings vault and long-range planning for archives storage vaults.

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

FEATURE EXHIBITIONS

BAKER/ROWLAND AND
NORTH EXHIBITION GALLERIES

**Masterpieces of American Art,
1770–1920: From The Detroit
Institute of Arts**

OCT. 23, 2004–JAN. 30, 2005

Organized by The Detroit
Institute of Arts

Sponsored by M & I Bank and
Michael Best & Friedrich LLP

Degas Sculptures

FEB. 19–JUNE 5, 2005

Organized by Joseph S.
Czestochowski and circulated
by International Arts,
Memphis

Sponsored by Northwestern
Mutual Foundation and
Argosy Foundation
Partial funding provided by an
indemnity from the Federal
Council on the Arts and
Humanities

CUT/Film as Found Object

JUNE 25–SEPT. 11, 2005

Organized by the Milwaukee
Art Museum with the
assistance of the Museum
of Contemporary Art,
North Miami

Presented by Friends of Art,
with additional support from
the Wisconsin Arts Board with
funds from the State of
Wisconsin

SPECIAL EXHIBITIONS

BRADLEY COLLECTION
GALLERIES

**The Arts and Crafts Movement
in Europe and America,
1880–1920: Design for
the Modern World**

MAY 19–SEPT. 5, 2005

Organized by the Los Angeles
County Museum of Art
Sponsored by Sue and
Bud Selig

Additional support provided
by Joan and Jack Stein and
the Jerome and Dorothy Holz
Family Foundation

SCHROEDER GALLERIA

On Site: Liam Gillick

SEPT. 2004–FEB. 2006

**PRINTS, DRAWINGS
AND PHOTOGRAPHS**

KOSS GALLERY

Artists Interrogate:

Politics and War

SEPT. 17–DEC. 26, 2004

Mark Lombardi:

Global Networks

JAN. 13–APR. 10, 2005

Organized and circulated
by Independent Curators
International, New York

Sponsored by Judith
Rothschild Foundation,
additional support from the
ICI International Associates
and the ICI Independents

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

APR. 28–AUG. 7, 2005

Sponsored by the Blakemore
Foundation and Toshiba
International Foundation

**Warrington Colescott
Prints and Watercolors:
A Brief History**

AUG. 18–SEPT. 18, 2005

Sponsored by Print Forum

CUDAHY GALLERY

**Super Hits of the '70s:
Photographs from the
Collection**

OCT. 8, 2004–JAN. 2, 2005

Artists Interrogate:

Race and Identity

JULY 7–OCT. 9, 2005

Sponsored by Rockwell
Automation

DECORATIVE ARTS

DECORATIVE ARTS GALLERY

**Eva Zeisel: The Playful
Search for Beauty**

OCT. 8, 2004–FEB. 6, 2005

Organized by the Design Lab
at the Knoxville Museum of Art

Tea Table Coffee Table

FEB. 24–JUNE 12, 2005

**About Face: Tousaint
L'Ouverture and the African-
American Image**

JUNE 30–NOV. 27, 2005

EDUCATION

PIEPER EDUCATION GALLERY

**Stories to Tell and Retell:
The Puppets of Ashley Bryan**

SEPT. 2004–JAN. 2005 AND
FEB.–AUG. 2005

Sponsored by Rockwell
Automation

**81st Annual Scholastic
Art Awards–Wisconsin
Regional Exhibition**

JAN. 29–FEB. 26, 2005

Also on view in the
Cudahy Gallery

Sponsored by the Marc Fleesch
Memorial Fund of the Greater
Milwaukee Foundation, James
and Avis Heller, Milwaukee Art
Museum Docents, and James
and Carol Wuensch.

TRAVELING EXHIBITIONS

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

Milwaukee Public Library
OCT. 30, 2001–OCT. 30, 2005

CUT/Film as Found Object
Museum of Contemporary
Art, North Miami, Fla.

NOV. 13, 2004–JAN. 30, 2005

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

Loans

Loans are listed chronologically by date of loan.

Robert Smithson

Museum of Contemporary
Art, Los Angeles, Calif.

SEPT. 12–DEC. 12, 2004

*With subsequent travel to Dallas
Museum of Art, Dallas, Texas (Jan.
14–Apr. 3, 2005) and The Whitney
Museum of American Art, N.Y. (June
23–Oct. 16, 2005).*

Robert Smithson

**Non-Site: Line of Wreckage
(Bayonne, New Jersey), 1968**
Painted aluminum, broken
concrete, framed map, and
three photo panels

M1969.65

James Turrell

Gallery 400, University of
Illinois at Chicago, Chicago, Ill.

SEPT. 15–OCT. 23, 2004

James Turrell
**10 prints from the First Light
series, 1989–90**

Aquatints

M2002.126.1; M2002.126.10–18

Willie Cole

University of Wyoming Art
Museum, Laramie, Wyo.

SEPT. 18–DEC. 23, 2004

*With subsequent travel to Worcester
Art Museum, Worcester, Mass. (Nov.
12, 2005–Jan. 7, 2006), University of
Kentucky Art Museum, Lexington,
Ky. (Jan. 29–Mar. 19, 2006), and the
Herbert F. Johnson Museum of Art,
Cornell University, Ithaca, N.Y. (Apr.
8–June 3, 2006).*

Willie Cole

Domestic Dancers, 1998
Scorches on canvas

M1999.1

Presence

The Speed Art Museum,
Louisville, Ky.

OCT. 12–NOV. 14, 2004

Gerhard Richter

Atem (Breath), 1989

Oil on canvas

M1990.13

**50 Years of Screenprinting
in the U.S.**

(Master's thesis exhibition),
University of Wisconsin,
Milwaukee Art History Gallery,
Milwaukee, Wis.

OCT. 22–DEC. 3, 2004

Richard Anuskiewicz

Untitled, 1965

Screenprint

M1967.15

Ilya Bolotowsky

Red Tondo, 1979

Screenprint

M1980.225

Warrington Colescott

Atom Boy, 1949

Screenprint

M2004.389

Gene Davis

Signal, 1973

Screenprint

M1995.77

Adolph Gottlieb

Red Halo-White Ground, 1966

Screenprint

M1967.59

Ruth Grotenrath

The Pond, ca. 1949

Screenprint

M1949.12

Jacob Lawrence

**The 1920s...The Migrants Arrive
and Cast Their Ballots; from the
Kent Bicentennial Portfolio:**

Spirit of Independence, 1974,
published 1975

Screenprint

M1975.114

Roy Lichtenstein

Sweet Dreams, Baby! (Pow!),

1965, published 1966

Screenprint

M1981.226

Schomer Lichtner

The Birds, 1946

Screenprint

M1946.8

- Marisol [Escobar]
Caris Hevieu, 1967
Screenprint
M2000.43
- Dean Meeker
Trojan Horse, 1953
Screenprint
M1997.152
- James Rosenquist
For Love, 1965, published 1966
Screenprint
M1980.251
- Marko Spalatin
No. IV; from the series,
Palancar, 1978
Screenprint
M1980.264b
- Andy Warhol
Jackie III, 1966
Screenprint
M1980.252
- James Watrous and Friends:
The Legacy and Influence of
James Watrous**
Wisconsin Academy of Sciences,
Arts & Letters, Madison, Wis.
NOV. 12, 2004–JAN. 9, 2005
- John Wilde
James Watrous; from the
suite *Artist's Friends*, 1997
Silverpoint on prepared paper
M1998.102
- CUT/Film as Found Object in
Contemporary Video**
Museum of Contemporary
Art, North Miami, Fla.
NOV. 30, 2004–JAN. 30, 2005
*With subsequent travel to Milwaukee
Art Museum (June 25–Sept. 11, 2005)
and Philbrook Museum of Art, Tulsa,
Okla. (Jan. 22–Mar. 26, 2006).*
- Candice Breitz
Soliloquy Trilogy, 2000
Digital video disc
M2003.95
- Jennifer McCoy and
Kevin McCoy
Horror Chase, 2002
Storebought ready-made
metal and plastic suitcase,
LCD screen, and computer
hardware and software
M2003.97
- Christian Marclay
Telephones, 1995
Video
M2003.96
- High Drama: Eugene Berman
and the Legacy of the
Melancholic Sublime**
Georgia Museum of Art,
Athens, Ga.
JAN. 15–MAR. 20, 2005
*With subsequent travel to Marion
Koogler McNay Art Museum, San
Antonio, Texas (May 18–Aug. 14,
2005), Long Beach Museum of Art,
Long Beach, Calif. (Sept. 10–Oct. 31,
2005), and the Allentown Art Museum,
Allentown, Pa. (Feb. 6–May 14, 2006).*
- John Wilde
September Eve, 1992–93
Oil on canvas
M1993.177
- Die Brücke**
Museo Thyssen Bornemisza,
Madrid, Spain
FEB. 1–MAY 15, 2005
*With subsequent travel to Museo
Nacional de Arte de Cataluña,
Barcelona, Spain (June 7–Sept. 4,
2005) and the Brücke Museum,
Berlin, Germany (Oct. 1, 2005–Jan.
15, 2006).*
- Ernst Ludwig Kirchner
Street at Schönberg City Park,
1912–13
Oil on canvas
M1964.55
- Transmission—Laurence
Rathsack and Liz Bachuber**
Institute of Visual Art,
University of Wisconsin,
Milwaukee, Milwaukee, Wis.
FEB. 4–MAY 15, 2005
- Laurence Rathsack
Chalk Land, 1966
Watercolor on paper
M1969.7
- Robert Bechtle:
A Retrospective**
San Francisco Museum of
Modern Art, San Francisco, Calif.
FEB. 12–JUNE 5, 2005
*With subsequent travel to Modern
Art Museum, Fort Worth, Texas (June
26–Aug. 28, 2005) and the Corcoran
Gallery of Art, Washington, D.C.
(Mar. 4–June 4, 2006).*
- Robert Bechtle
X-Mas in Gilroy, 1971
Oil on canvas
M2000.14
- The Quilts of Gee's Bend**
Memphis Brooks Museum
of Art, Memphis, Tenn.
FEB. 13–MAY 8, 2005
*With subsequent travel to the
Museum of Fine Arts, Boston,
Boston, Mass. (June 1–Aug. 21,
2005), The Julie Collins Smith
Museum at Auburn University,
Auburn, Ala. (Sept. 11–Dec. 4, 2005),
and the High Museum of Art,
Atlanta, Ga. (Mar. 25–June 18, 2006).*
- Rachel Carey George
*Untitled (Two-Sided Work
Clothes Quilt)*, ca. 1935
Denim, wool trousers,
mattress ticking, and cotton
M2003.139
- Flowermyth—van Gogh
to Jeff Koons**
Fondation Beyeler, Basel,
Switzerland
FEB. 27–MAY 22, 2005
- Joan Miró
Still Life with Flowers, 1918
Oil on canvas
M1977.124
- Don Reitz: Clay, Fire,
Salt and Wood**
Elvehjem Museum of Art,
University of Wisconsin,
Madison, Wis.
MAR. 12–JUNE 5, 2005
*With subsequent travel to Mint
Museum of Craft & Design,
Charlotte, N.C. (Oct. 8–Dec. 31, 2005).*
- Don Reitz
Urn with Three Handles, ca. 1970
Stoneware
M1987.22
- Hope and Healing:
The Plague and Italian
Painting 1500–1750**
Worcester Art Museum,
Worcester, Mass.
APR. 2–SEPT. 25, 2005
- Francesco Solimena
*Madonna and Child with Saints
Januarius and Sebastian*,
ca. 1700
Oil on canvas
M1964.35
- Animal Sculpture in
the Folk Art Tradition**
Brandywine River Museum,
Chadds Ford, Pa.
MAY 27–JULY 24, 2005
- Unknown Artist (Maine)
Deer, ca. 1880
Wood, nails, paint, and glue
M1989.144
- Herter's Company
Great Horned Owl, ca. 1940
Wood, paint, glass, and
claw beak
M1989.300
- Unknown Artist
Coiled Root Snake, ca. 1930
Carved and painted wood
M1989.158
- Unknown Artist
Monkey, ca. 1900
Painted wood, glass eyes,
rope, and nails
M1989.147
- Aaron Augustus Wilson
Spring Robin, ca. 1910
Painted wood with metal legs
M1989.157
- Unknown Artist (Indiana)
Squirrel, ca. 1930
Carved and varnished wood,
beads
M1989.159
- Unknown Artist
Thoroughbred Horse, ca. 1890
Carved and painted wood
M1989.153
- With Friends**
Elvehjem Museum of Art,
University of Wisconsin,
Madison, Wis.
JUNE 18–SEPT. 18, 2005
- Gertrude Abercrombie
Witches Switches, 1952
Oil on Masonite panel
M1979.30
- Marshall Glasier
Life of the Cabbage, 1944
Oil on Masonite panel
M1944.8
- John Steuart Curry and the
University of Wisconsin Bull-
Breeding Machine*, 1948
Oil on Masonite panel
M1959.50
- Karl Priebe
The Eclipse, 1942
Casein on cardboard
M1943.3
- John Wilde
Wildeworld, 1953–1955
Oil on canvas
M1965.2
- Karl Priebe, Gertrude
Abercrombie, Dudley Huppler,
Marshall Glasier, Sylvia Fein, a
Friend, Arnold Dadian and
Myself*, 1966
Oil on wood panel
M1979.33
- Gustave Caillebotte**
Fondation de l'Hermitage,
Lausanne, Switzerland
JUNE 24–OCT. 23, 2005
- Gustave Caillebotte
Boating on the Yerres, 1877
Oil on canvas
M1965.25
- The American West**
Compton Verney, Warwick,
England
JUNE 25–AUG. 29, 2005
- Arthur F. Tait
The Pursuit, 1855
Oil on canvas
M1971.24a
- Arthur F. Tait
The Last War Whoop, 1855
Oil on canvas
M1971.24b
- The Great American Thing:
Modern Art and National
Identity**
Figue Arts Center,
Davenport, Iowa
AUG. 28, 2005–JAN. 1, 2006
*With subsequent travel to the
Tacoma Art Museum, Tacoma,
Wash. (Jan. 29–May 21, 2006).*
- Arthur Dove
Sunrise, 1924
Oil on panel
M1960.32
- Lois Mailou Jones
The Ascent of Ethiopia, 1932
Oil on canvas
M1993.191

Milwaukee Art Museum Acquisitions 2004–2005

The acquisition list includes gifts and purchases from September 1, 2004, to August 31, 2005. Dimensions are in inches, with height, width, and depth in that order, 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)

Attack, 1912

Oil on canvas

58 x 48 in.

Gift of Myra Bairstow and Lewis J. Obi, M.D.

M2004.584

Douglas Holst

(American, b. 1965)

Nine Pairs of Pentominoes, 2005

Latex paint

72 x 103 in.

Purchase, Doerfler Fund

M2005.119

Ludwig Meidner

(German, 1884–1966)

Self-Portrait, 1912

Oil on canvas

29 ½ x 22 ⅞ in.

Gift of Marvin and Janet Fishman

M2004.583

Robert Melee

(American, b. 1966)

High Life #2, 2004

90 x 48 x 5 in.

Gift of Meg and Kevin Kinney, Joanne and Jim Murphy, Reva and Philip Showers, and Diane and Randy Strauss

M2005.86

SCULPTURE

Mark di Suvero

(American, b. 1933)

Untitled (Spinner), 1997

Stainless steel

16 ¼ x 11 x 11 in.

Gift of Ruth and Robert Vogele

M2004.592

Roman

Portrait of a Man, second century A.D.

Marble

H. 16 ½ in.

Gift of Suzanne and Richard Pieper

M2004.582

Do-Ho Suh

(Korean, b. 1962)

Untitled, 2004

Handblown glass

H. 7 x 19 ½ in. diam.

Anonymous Gift

M2005.85

DRAWINGS

George Ashdown Audsley

(Scottish-American,

1838–1925)

Plan for plaster ventilating

panels of Layton Gallery

skylights (detail), ca. 1885

Pen and ink with watercolor on tissue paper

25 ⅞ x 35 ¾ in. (sheet)

Accessioned from Museum Service

U2004.3

Byrdcliffe Colony

(American: Woodstock, NY, 1902–1952)

Rendering of a Byrdcliffe

Chestnut Desk, ca. 1904

Colored pencil and pencil on paper adhered to cardstock support

8 ⅞ x 7 ⅞ in.

Purchase, Layton Art Collection

L2004.1

Working Drawing for Byrdcliffe

“Chestnut Chiffonier”, ca. 1904

Pencil on tracing paper

16 ½ x 23 ¾ in.

Purchase, Layton Art Collection

L2004.2

Douglas Holst

(American, b. 1965)

Study for Nine Pairs of

Pentominoes, 2005

Acrylic on paper

20 ⅞ x 26 in.

Gift of the artist

M2005.133

Alfred Leslie

(American, b. 1927)

Untitled, 1959

Oil on paper

18 x 20 in. (visible); 23 ¼ x

25 ⅞ in. (framed)

Gift of Tony and Sue Krausen

M2004.586

Raphael Soyer

(American, b. Russia,

1899–1997)

Untitled (Study of two female

figures), ca. 1975

Graphite drawing on paper

21 ⅜ x 14 ⅞ in.

Gift of Barbara Sorini, in memory of

Emiliano Sorini

M2005.7

PRINTS

Pierre Alechinsky

(Belgian, b. 1927)

De Toutes Parts, 1983

Hand-colored etching

26 x 38 in.

Gift of James DeYoung and Leslie Davis

M2004.605

Sue Coe

(American, b. England, 1951)

The Selection; from the

series *Scenes from the*

Slaughterhouse, 1991

Lithograph

28 ⅞ x 20 ⅞ in.

M2004.588

Veal Skinner; from the

series *Scenes from the*

Slaughterhouse, 1991

Lithograph

27–28 ¼ x 20 ½ in.

M2004.587

Gifts of Print Forum

War Street; plate 4 from the

series *The Tragedy of War*,

2000

Etching with hand-coloring

9 ⅞ x 12 ⅞ in.

Purchase, Gertrude Nunnemacher

Schuchardt Fund, presented by William

H. Schuchardt

M2004.571

Richard Diebenkorn

(American, 1922–1993)

Seated Woman in Armchair,

1965

Lithograph

24 ¾ x 19 ½ in.

Purchase, with funds from an

anonymous donor through Print Forum

M2005.129

Sergio Gonzalez-Tornero

(American, b. Chile, 1927)

El Tigre (II), 1981

Color etching and aquatint

18 ⅞ x 20 ⅞ in.

Gift of Print Forum

M2005.2

William Gropper

(American, 1897–1977)

Airborne Witch, second state,

1965

Color etching, drypoint, and

aquatint

5 ¾ x 13 ⅞ in.

M2005.48

Bear Hug, 1965

Color etching

3 ⅞ x 5 ⅞ in.

M2005.20

Breakfast, first version, 1965

Color etching and aquatint

5 ⅞ x 3 ⅞ in.

M2005.9

Caesar, first state, 1965

Color etching, open bite, and

aquatint

15 ½ x 11 ¾ in.

M2005.40

Caesar, second state, 1965

Color etching, open bite, and

aquatint

15 ½ x 11 ¾ in.

M2005.41

The Cat, 1965

Color etching

11 ⅞ x 15 ⅞ in.

M2005.42

Chairman Asleep, 1965

Color etching with open bite

3 ⅞ x 5 ⅞ in.

M2005.8

Don Quixote Falling, 1965

Color etching and roulette

11 ¾ x 15 ⅞ in.

M2005.45

Exotic Dancer, 1965

Color etching

5 ⅞ x 3 ⅞ in.

M2005.11

Farm Hand, 1965

Color etching and soft-ground

5 ⅞ x 3 ⅞ in.

M2005.21

Gertrud Natzler and Otto Natzler, *Bowl*, ca. 1941. See listing p. 24.

Ray K. Metzker, *Chicago*, 1957. See listing p. 23.

William Gropper, *House Member*, 1968. See listing p. 21.

Eugene Deutch, *Bird Bowl*, ca. 1954. See listing p. 24.



Manierre Dawson, *Attack*, 1912. See listing p. 16.

Jason S. Yi

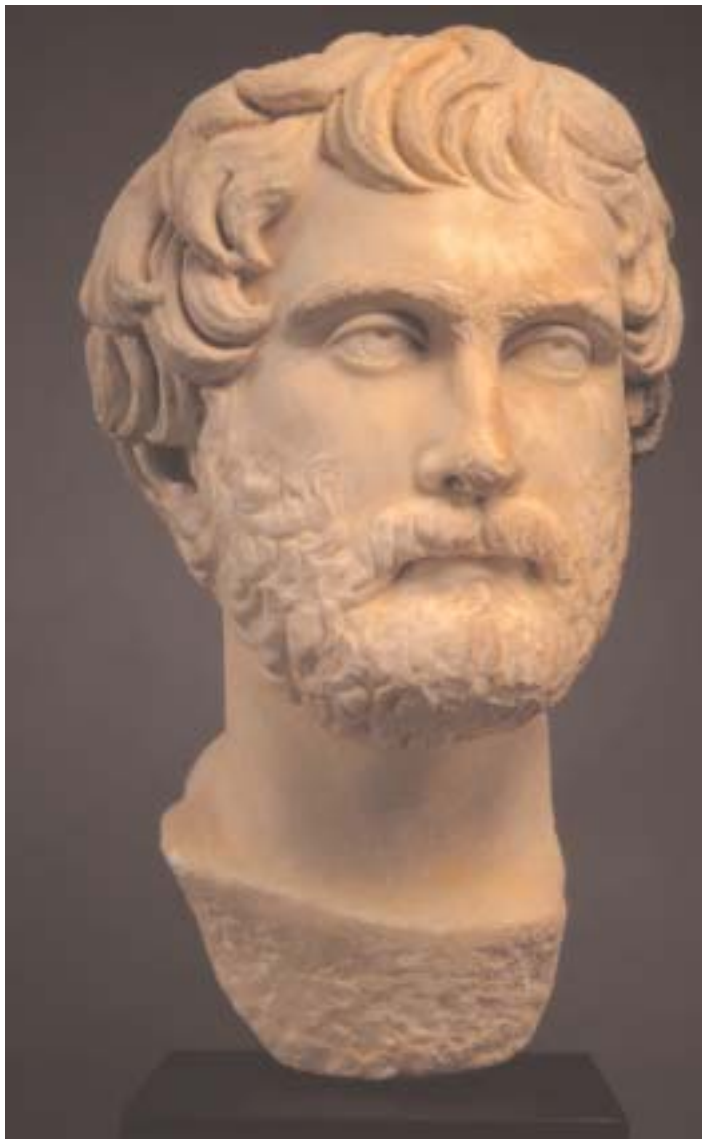
Untitled [Birthday Party]; from the series *Truthful Fiction*, 2002.

Untitled [Christmas]; from the series *Truthful Fiction*, 2002.

Untitled [Drinking Beer with Dad]; from the series *Truthful Fiction*, 2002.

See listings p. 24.

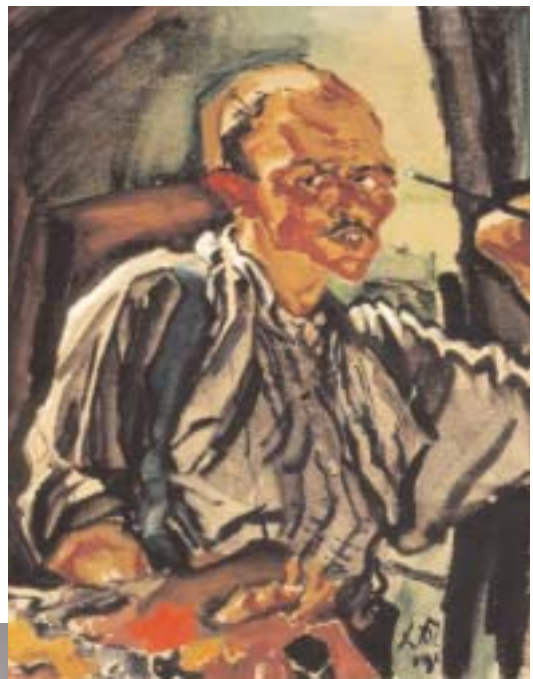




Paul Shambroom, *Van Buren, Indiana (population 955), Town Council*, July 21, 1999, 1999. See listing p. 23.

Roman, *Portrait of a Man*, second century A.D. See listing p. 16.

Jean-François Millet, *La cardeuse (Woman Carding Wool)*, 1855–1856. See listing p. 22.



Richard Diebenkorn, *Seated Woman in Armchair*, 1965. See listing p. 16.

Ludwig Meidner, *Self-Portrait* (detail), 1912. See listing p. 16.

Attributed to Karl Friedrich Schinkel, *Chair with Curved Back Rail*, ca. 1800/1810. See listing p. 24.

Paul Schreckengost; Gem Clay Forming Company, *Teapot*, designed ca. 1938. See listing p. 24.

- Farm Hand*, 1965
Color etching and soft-ground
5 3/4 x 3 3/4 in.
M2005.22
- Fisherman's Daughter*, 1965
Color etching, open bite, and roulette
11 1/8 x 14 3/4 in.
M2005.50
- Granny*, 1965
Color etching and soft-ground
5 3/4 x 3 3/4 in.
M2005.18
- Granny*, 1965
Color etching and soft-ground
5 3/4 x 3 3/4 in.
M2005.19
- Intaglio plate for *Bear Hug*, 1965
Copper
3 7/8 x 5 15/16 in.
M2005.69
- Intaglio plate for *Breakfast*, 1965
Copper
6 x 4 in.
M2005.60
- Intaglio plate for *Chairman Asleep*, 1965
Copper
3 15/16 x 6 in.
M2005.59
- Intaglio plate for *Farm Hand*, 1965
Copper
6 x 3 15/16 in.
M2005.70
- Intaglio plate for *Granny*, 1965
Copper
6 x 4 in.
M2005.68
- Intaglio plate for *Exotic Dancer*, 1965
Copper
5 15/16 x 3 15/16 in.
M2005.62
- Intaglio plate for *Model*, 1965
Copper
3 15/16 x 5 15/16 in.
M2005.61
- Intaglio plate for *Nude on a Wicker Chair*, 1965
Copper
6 x 3 15/16 in.
M2005.64
- Intaglio plate for *Open Air Kitchen*, 1965
Copper
3 15/16 x 5 15/16 in.
M2005.65
- Intaglio plate for *Open Air Kitchen*, 1965
Copper
3 15/16 x 5 15/16 in.
M2005.65
- Intaglio plate for *Tropical Climate*, 1965
Copper
3 7/8 x 5 7/8 in.
M2005.66
- Intaglio plate for *Under Siege*, 1965
Copper
3 15/16 x 6 in.
M2005.63
- Model*, 1965
Color etching
3 7/8 x 5 7/8 in.
M2005.10
- Nude on a Wicker Chair*, 1965
Color etching
5 15/16 x 3 15/16 in.
M2005.14
- Old Hopper*, 1965
Color etching and soft-ground
3 7/8 x 5 7/8 in.
M2005.15
- Open Air Kitchen*, 1965
Color etching and soft-ground
3 7/8 x 5 15/16 in.
M2005.17
- The Picnic*, 1965
Color etching, soft-ground, and roulette
11 13/16 x 15 11/16 in.
M2005.43
- Push-Cart Peddler*, 1965
Color etching, open bite, and roulette
11 3/4 x 15 5/8 in.
M2005.49
- Sabbath*, 1965
Color etching, lift-ground, and roulette
15 7/16 x 11 13/16 in.
M2005.47
- Slicing the Catch*, 1965
Color etching and lift-ground
15 11/16 x 11 13/16 in.
M2005.46
- Tropical Climate*, 1965
Color etching and soft-ground
3 13/16 x 5 13/16 in.
M2005.16
- Under Siege*, 1965
Color etching and open bite
3 15/16 x 5 15/16 in.
M2005.12
- Under Siege*, 1965
Color etching and open bite
3 15/16 x 5 15/16 in.
M2005.13
- Uprooted*, 1965
Color etching
11 3/16 x 15 9/16 in.
M2005.44
- Venus*, 1965
Color etching, lift-ground, aquatint, and roulette
11 7/8 x 15 5/8 in.
M2005.39
- House Party*, 1967
Color etching, aquatint, and open bite
11 3/8 x 15 1/8 in.
M2005.51
- Allegory*, 1968
Color etching and aquatint
3 13/16 x 5 3/4 in.
M2005.34
- Bass Player*, 1968
Color etching and lift-ground
5 7/8 x 3 7/8 in.
M2005.54
- Bass Player*, 1968
Color etching and lift-ground
5 7/8 x 3 7/8 in.
M2005.55
- Cabaret*, 1968
Color etching and soft-ground
5 15/16 x 3 15/16 in.
M2005.27
- Caryatid*, second state, 1968
Color etching and aquatint
5 13/16 x 3 13/16 in.
M2005.33
- Dialog*, 1968
Color etching and open bite
5 7/8 x 3 15/16 in.
M2005.29
- Faith*, 1968
Color etching and open bite
5 15/16 x 3 15/16 in.
M2005.30
- The Hairdo*, 1968
Color etching and soft-ground
5 15/16 x 3 15/16 in.
M2005.53
- Hassid Dancing*, second state, 1968
Color etching and aquatint
5 15/16 x 2 15/16 in.
M2005.37
- House Member*, 1968
Color etching, lift-ground, and aquatint
5 15/16 x 3 15/16 in.
M2005.23
- Intaglio plate for *Allegory*, 1968
Copper
3 7/8 x 5 15/16 in.
M2005.81
- Intaglio plate for *Cabaret*, 1968
Copper
5 15/16 x 4 in.
M2005.74
- Intaglio plate for *Caryatid*, 1968
Copper
5 7/8 x 3 7/8 in.
M2005.80
- Intaglio plate for *Dialog*, 1968
Copper
5 15/16 x 3 15/16 in.
M2005.76
- Intaglio plate for *Faith*, 1968
Copper
6 x 4 in.
M2005.77
- Intaglio plate for *Hassid Dancing*, 1968
Copper
6 x 4 in.
M2005.83
- Intaglio plate for *House Member*, 1968
Copper
5 15/16 x 4 in.
M2005.71
- Intaglio plate for *Intimacy*, 1968
Copper
6 x 4 in.
M2005.79
- Intaglio plate for *Maternity*, 1968
Copper
6 x 3 15/16 in.
M2005.75
- Intaglio plate for *Maternity*, 1968
Copper
5 15/16 x 3 7/8 in.
M2005.82
- Intaglio plate for *Rearing Horse*, 1968
Copper
5 15/16 x 3 15/16 in.
M2005.84
- Intaglio plate for *Relationship*, 1968
Copper
6 x 4 in.
M2005.78
- Intaglio plate for *Sun Lovers*, 1968
Copper
3 11/16 x 5 15/16 in.
M2005.73
- Intaglio plate for *Wrestlers*, 1968
Copper
4 x 6 in.
M2005.72
- Intimacy*, 1968
Color etching and open bite
5 15/16 x 3 15/16 in.
M2005.32
- Masquerade*, 1968
Color etching
5 7/8 x 3 7/8 in.
M2005.56
- Masquerade*, 1968
Color etching
5 7/8 x 3 7/8 in.
M2005.57
- Maternity*, 1968
Color etching and open bite
5 15/16 x 3 15/16 in.
M2005.28
- Peasant*, 1968
Color etching and aquatint
5 7/8 x 3 15/16 in.
M2005.52

Ready for Dinner, second state, 1968
Color etching and aquatint
5 3/4 x 3 3/4 in.
M2005.35

Ready for Dinner, third state, 1968
Color etching and aquatint
5 3/4 x 3 3/4 in.
M2005.36

Rearing Horse, 1968
Color etching and aquatint
5 7/8 x 3 15/16 in.
M2005.38

Relationship, 1968
Color etching and open bite
5 15/16 x 3 15/16 in.
M2005.31

Sun Lovers, 1968
Color line etching, lift-ground, and aquatint
3 15/16 x 5 5/8 in.
M2005.26

Tycoon, 1968
Color etching and aquatint
5 15/16 x 5 5/8 in.
M2005.58

Wrestlers, 1969
Color etching, lift-ground, and aquatint
3 3/4 x 5 7/8 in.
M2005.24

Wrestlers, 1969
Lift-ground etching and aquatint
3 15/16 x 5 5/8 in.
M2005.25

Gifts of Barbara Sorini, in memory of Emiliano Sorini

Armin Landeck
(American, 1905–1984)
Fish, 1963
Engraving
18 7/8 x 24 in.
Gift of Kent and Dianne Anderson
M2005.110

Engraver's Tools, 1974
Five engravings
18 x 24 in. each
Purchase with funds from Laurence and Roma Eiseman, Print Forum, and Russ Jankowski, with matching funds from SBC
M2005.109.1–5

Jean-François Millet
(French, 1814–1875)
La cardeuse (Woman Carding Wool), 1855–1856
Etching
10 1/8 x 6 15/16 in.
Gift of Erich Stern Fund in memory of Lucia K. Stern
M2005.88

Robert Motherwell
(American, 1915–1991)
Ulysses; text by James Joyce, 1988
Artist book: letterpress text with forty etched illustrations, in a silk-bound slipcase
Gift of Marianne H. Epstein
M2004.591

Philip Pearlstein
(American, b. 1924)
Nude Lying on Black and Red Blanket, 1974
Four-color aquatint with line etching
22 x 29 1/4 in.
Gift of Vicki and Allen Samson
M2004.590

Judy Pfaff
(American, b. England, 1946)
Untitled, 2004
Color etching with relief roll on Asian paper
10 x 20 3/4 in.
Gift of Print Forum
M2004.381

Roger Shimomura
(American, b. 1939)
Mix and Match I, 2001
Six-color lithograph
20 1/2 x 28 1/2 in.
Gift of Print Forum
M2005.121

Jaune Quick-to-See Smith
(American Indian, b. 1940)
Survival Suite: Humor, 1996/97
Four-color lithograph
35 13/16 x 24 13/16 in.
Gift of Print Forum
M2005.122

Raphael Soyer
(American, b. Russia, 1899–1997)
Untitled (Two Women and a Gentleman), 1973
Etching
5 13/16 x 6 5/8 in.
M2005.6

Untitled (Side View of Gentleman), 1974
Etching
9 13/16 x 7 3/4 in.
M2005.3

Untitled (Nude Woman Sitting on a Bed), 1975
Etching
6 7/8 x 4 7/8 in.
M2005.5

Untitled (Side View of Woman with Kerchief), 1977
Etching
9 9/16 x 6 13/16 in.
M2005.4
Gifts of Barbara Sorini, in memory of Emiliano Sorini

Art Spiegelman
(American, b. 1948)
Crossroads, 1997
Three-color lithograph on white Rives BFK paper
25 x 17 3/4 in.
Gift of Print Forum
M2004.589

Tom Uttech
(American, b. 1942)
Ajidamoo Minis, 2004–2005
Seven-color lithograph
19 3/4 x 21 3/4 in.
Gift of Print Forum
M2005.120

Franz von Stuck
(German, 1863–1928)
Forellenweiher (Trout Stream), ca. 1890
Etching
11 x 9 1/4 in.
Purchase, René von Schleinitz Memorial Fund
M2005.118

PHOTOGRAPHS

Edward Burtynsky
(Canadian, b. 1955)
Nickel Tailings #36, 1996
Chromogenic print, printed 2004
40 x 46 in.
Purchase, Richard and Ethel Herzfeld Foundation Grant
M2005.127

Gaye Chan
(American, b. Hong Kong, 1957)
Storm 1 & 2 (diptych), 2002
Chromogenic prints
7 7/16 x 7 7/16 in. each
Gift of the artist
M2004.385

Barbara Ciurej and Lindsay Lochman
(American, b. 1956; American, b. 1952)
Glory on a Budget no. 3 (Odalisque), 1979
Gelatin silver print
10 x 13 in.
Gift of the artists
M2004.380

Lynne Cohen
(Canadian, b. America, 1944)
Practice Range, ca. 1990
Gelatin silver print in formica-faced frame
43 1/2 x 51 3/4 in. (framed)
Gift of the artist in memory of her brother, Lee Roger Cohen (1942–2004)
M2005.89

Robert Heinecken
(American, b. 1931)
She: My friend tells me that you are a photographer, 1981
Instant color print and graphite on paper
20 x 16 in.
Purchase, Richard and Ethel Herzfeld Foundation Grant
M2004.576

A Case Study in Finding an Appropriate TV Newswoman (Jane Pauley / Bryant Gumbel) from A CBS Docudrama in Words and Pictures, 1984
Three cibachrome prints
32 5/8 x 13 13/16 in.
M2004.577

Todd Hido
(American, b. 1968)
Untitled #2431, 1999
Chromogenic print mounted on aluminum
20 x 24 in.
M2005.91

Untitled #2621, 2000
Chromogenic print mounted on aluminum
24 x 20 in.
M2005.92

Untitled #2314-c, 2002
Chromogenic print mounted on aluminum
14 x 11 in.
M2005.90

Untitled #3091, 2002
Chromogenic print mounted on aluminum
14 x 11 in.
M2005.93

Untitled #3212-b, 2003
Chromogenic print mounted on aluminum
20 x 24 in.
Purchase, Richard and Ethel Herzfeld Foundation Grant
M2005.94

Peter Latner
(American, b. 1950)
Henderson, Minnesota, 1997
Gelatin silver print, printed 2004
15 x 21 13/16 in.
M2004.568

Little Falls, Minnesota, 1998
Gelatin silver print, printed 2004
14 7/8 x 21 13/16 in.
M2004.567

Mississippi River at Dusk, Grant County, Wisconsin, 2000
Gelatin silver print, printed 2004
17 x 21 7/16 in.
M2004.566

Purchase, Richard and Ethel Herzfeld Foundation Grant

Near Jamestown, North Dakota, 2001
Gelatin silver print, printed 2004
16 13/16 x 22 1/8 in. (image);
20 x 23 7/8 in. (sheet)
Gift of the artist
M2004.570

Outskirts, Morris, Minnesota, 2003
Gelatin silver print, printed 2004
17 13/16 x 21 13/16 in.
Purchase, Richard and Ethel Herzfeld Foundation Grant
M2004.569

Clarence John Laughlin
(American, 1905–1985)
Spinning Circles, 1936
Gelatin silver print, printed
1979
13 $\frac{7}{8}$ x 10 $\frac{1}{16}$ in.
M2005.95

Light on the Cylinders, 1937
Gelatin silver print, printed
1976
13 $\frac{1}{2}$ x 10 $\frac{3}{16}$ in.
M2005.96

Starlight in Steel, 1937
Gelatin silver print, printed
1979
13 $\frac{1}{2}$ x 10 $\frac{1}{4}$ in.
M2005.97

Unending Stream, 1941
Gelatin silver print, printed
1978
10 $\frac{9}{16}$ x 13 $\frac{11}{16}$ in.
M2005.98

Around a Hole in Space, 1960
Gelatin silver print, printed
1978
10 $\frac{1}{2}$ x 13 $\frac{7}{8}$ in.
M2005.99

Milwaukee Nostalgia Still Life,
1964
Gelatin silver print, printed
1978
13 $\frac{11}{16}$ x 10 $\frac{9}{16}$ in.
M2005.100

Translucent Triangle, 1964
Gelatin silver print, printed
1979
13 $\frac{9}{16}$ x 10 $\frac{3}{4}$ in.
M2005.101
Purchase, Richard and Ethel Herzfeld
Foundation Grant

J. W. Lawson
(American, b. 1975)
Abandoned Storefront,
Highway 16, Virginia, 2002
Chromogenic print
10 x 9 $\frac{15}{16}$ in.
M2004.384

Abandoned Structure, Highway
16, Wisconsin, 2003
Chromogenic print
10 x 9 $\frac{15}{16}$ in.
M2004.383

Billboard #3, Interstate 94,
Wisconsin, 2003
Chromogenic print
12 x 12 in.
M2004.382
Gifts of the artist

Ray K. Metzker
(American, b. 1931)
Chicago, 1957
Gelatin silver print
7 $\frac{7}{8}$ x 9 $\frac{3}{8}$ in.
Purchase, Richard and Ethel Herzfeld
Foundation Grant
M2005.130

Duane Michals
(American, b. 1932)
Now Becoming Then, 1976
Gelatin silver print
8 x 9 $\frac{15}{16}$ in.
Gift of Madeleine and David Lubar
M2004.585

Bob Natkin
(American, 1919–1996)
Untitled, 1953
Gelatin silver print
10 $\frac{7}{16}$ x 13 $\frac{3}{8}$ in.
Purchase, Richard and Ethel Herzfeld
Foundation Grant
M2005.108

Bill Owens
(American, b. 1938)
Because we live in the suburbs
we don't eat much Chinese
food. It's not available in the
supermarkets so on Saturday
we eat hot dogs., 1968/73
Gelatin silver print, printed
1999
9 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in.
M2004.572

I bought the Doughboy pool for
David and the kids and now no
one wants to take care of it...,
1968/73
Gelatin silver print, printed
2004
10 x 12 $\frac{7}{8}$ in.
M2004.573

It's hard to hunt in the suburbs
because you're always
trespassing, 1968/73
Gelatin silver print, printed
2004
8 $\frac{3}{4}$ x 11 $\frac{1}{4}$ in.
M2004.574
Purchase, Richard and Ethel Herzfeld
Foundation Grant

Paul Shambroom
(American, b. 1956)
Van Buren, Indiana (population
955), Town Council, July 21,
1999, 1999
Inkjet print on canvas, printed
2004
33 x 66 in.
Purchase, Richard and Ethel Herzfeld
Foundation Grant
M2004.575

Raghubir Singh
(Indian, 1949–1999)
Manek Chowk, Jaipur, 1970
Chromogenic print, printed
2004
10 $\frac{1}{4}$ x 14 $\frac{15}{16}$ in.
M2005.103

Pilgrim and Ambassador Car,
Kumbh Mela, Prayag, Uttar
Pradesh, 1977
Chromogenic print, printed
2004
9 $\frac{3}{4}$ x 14 $\frac{7}{8}$ in.
M2005.106

Srinagar Kashmir, 1980
Chromogenic print, printed
2004
9 $\frac{7}{8}$ x 14 $\frac{15}{16}$ in.
M2005.105

After Accident, Grand Trunk
Road, Bihar, 1991
Chromogenic print, printed
2004
9 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in.
M2005.102

Goa, 1996
Chromogenic print, printed
2004
9 $\frac{7}{8}$ x 14 $\frac{15}{16}$ in.
M2005.104
Purchase, Richard and Ethel Herzfeld
Foundation Grant

Aaron Siskind
(American, 1903–1991)
Harlem Ballroom, ca. 1937
Gelatin silver print, printed
1970s
11 x 8 in.
M2005.116

Davenport 19, 1952
Gelatin silver print
13 $\frac{1}{4}$ x 10 $\frac{1}{4}$ in.
M2005.115
Purchase, Richard and Ethel Herzfeld
Foundation Grant

Tseng Kwong Chi
(Joseph Tseng)
(Canadian, b. Hong Kong,
1950–1990)
New York, New York [Statue
of Liberty], 1979
Gelatin silver print, printed
later
35 $\frac{1}{2}$ x 35 $\frac{1}{2}$ in.
Purchase, Richard and Ethel Herzfeld
Foundation Grant
M2005.126

Tom Uttech
(American, b. 1942)
Ajibik Wasseiasiwini, 1976
Inkjet print, printed 2004
27 x 27 in.
M2004.594

Okwanim, 1976
Inkjet print, printed 2004
27 x 27 in.
M2004.595

Pagwaneimagad, 1977
Inkjet print, printed 2004
36 x 36 in.
M2004.596

Gibakwa, 1980
Inkjet print, printed 2004
44 x 44 in.
M2004.597

Nawakwa Ajibik, 1981
Inkjet print, printed 2004
44 x 44 in.
M2004.598

Ajibik Sibi, 1982
Inkjet print, printed 2004
36 x 36 in.
M2004.599

Nind Asswashin, 1982
Inkjet print, printed 2004
27 x 27 in.
M2004.600

Wigwas, 1982
Inkjet print, printed 2004
27 x 27 in.
M2004.601

Otchibik, 1983
Inkjet print, printed 2004
36 x 36 in.
M2004.602

Pangishimo Gisess, 1983
Inkjet print, printed 2004
44 x 44 in.
M2004.603
Gifts of the artist

Minor White
(American, 1908–1976)
Frosted Window, 1961
Gelatin silver print
7 $\frac{1}{2}$ x 9 $\frac{1}{8}$ in.
Purchase, Richard and Ethel Herzfeld
Foundation Grant
M2005.117

Michael Wolf
(American, b. Germany, 1954)
Night #3, 2004
Chromogenic print
48 x 58 in.
Purchase, Richard and Ethel Herzfeld
Foundation Grant
M2005.128

Francesca Woodman
(American, 1958–1981)
Providence, Rhode Island,
1975/76
Gelatin silver print, printed
1997–2003
5 $\frac{7}{16}$ x 5 $\frac{7}{8}$ in.
M2005.111

Rome, 1977/78
Gelatin silver print, printed
1997–2003
5 $\frac{7}{8}$ x 5 $\frac{1}{8}$ in.
M2005.114

New York, 1979/80
Gelatin silver print, printed
1997–2003
3 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in.
M2005.112

Study for Temple Project, New
York, 1979/80
Gelatin silver print, printed
1997–2003
3 $\frac{15}{16}$ x 4 $\frac{15}{16}$ in.
M2005.113
Purchase, Richard and Ethel Herzfeld
Foundation Grant

Jason S. Yi

(American, born Korea, b. 1963)
Untitled [Birthday Party]; from the series *Truthful Fiction*, 2002
Chromogenic print from digital file
48 1/8 x 38 1/8 in. (framed)
M2005.123

Untitled [Christmas]; from the series *Truthful Fiction*, 2002
Chromogenic print from digital file
48 1/8 x 38 1/8 in. (framed)
M2005.124

Untitled [Drinking Beer with Dad]; from the series *Truthful Fiction*, 2002
Chromogenic print on photographic paper from digital file
48 1/8 x 38 1/8 in. (framed)
M2005.125
Purchase, Richard and Ethel Herzfeld Foundation Grant

DECORATIVE ART

African; Unknown
Untitled [Painted Bark Cloth], n.d.
Paint on bark cloth
67 x 77 in.
Gift of Dorothy Nelle Sanders
U2004.4

Alvar Aalto; Herman Miller Inc.
(Finnish, 1898–1976;
American, Zeeland, Michigan)
Aalto Armchair 41
(Reproduction of Alvar Aalto's *Paimio Chair*, 1933), 2005
Laminated birch, birch plywood, and white lacquer
25 1/4 x 23 x 33 1/2 in.
Acquired by purchase and gift from Herman Miller, Inc.
U2005.1

Josef Danhauser
(Austrian, 1780–1829)
Side Chair, ca. 1825
Walnut and birch veneer on beech, modern upholstery
36 x 19 x 18 in.
Gift of Helen Oberndorfer in Memory of her Sister Jeanette Oberndorfer
M2004.565

Eugene Deutch
(American, b. Hungary, 1904–1959)
Bird Bowl, ca. 1954
Glazed stoneware
14 x 8 1/2 x 12 1/4 in. diam.
Gift of the American Heritage Society and the Layton Art Collection in honor of Glenn Adamson
M2005.131

Gertrud Natzler and Otto Natzler
(American, b. Austria, 1908–1971; American, b. Austria, 1908)
Bowl, ca. 1941
Glazed red stoneware
12 x 8 1/2 x 6 1/2 in. diam.
Gift of Dr. Ely and Marianne H. Epstein
M2005.107

Oakbrook Esser Studios
(American: Oconomowoc, Wisconsin)
Reproduction Lamp for the George Mann Niedecken Combination Table and Daybed, 2005
Oak, brass came, and opalescent and clear plate glass
6 1/4 x 18 x 32 in.
Purchase, Layton Art Collection
L2005.1

Aronba Perri
(African: Tombia, Nigeria)
Elegbe beni, 1983
Cotton
34 x 71 in.
Gift of Dorothy Nelle Sanders
U2004.1

Jim Rose
(American, b. 1966)
Sewing Desk, 2003
Steel with natural rust patina
42 1/2 x 34 1/2 x 26 1/2 in.
Gift of the artist
M2004.578

Attributed to Karl Friedrich Schinkel
(German, 1781–1841)
Chair with Curved Back Rail, ca. 1800/1810
Black polished beechwood, modern upholstery
35 x 17 3/4 x 21 3/8 in.
Gift of René von Schleinitz Memorial Fund, by exchange
M2004.593

Paul Schreckengost; Gem Clay Forming Company
(American, 1908–1983; American: Sebring, Ohio)
Teapot, designed ca. 1938
Glazed ceramic
7 x 11 x 3 1/2 in.
Purchase, by exchange
M2004.604

Arthur J. Stone
(American, 1847–1938)
Bowl, ca. 1930
Silver
4 x 9 1/2 in. dia.
Purchase with funds donated in memory of Caroline Q. Fleager
M2004.564



Edward Burtynsky, *Nickel Tailings* #36, 1996. See listing p. 22.

Sue Coe, *The Selection*; from the series *Scenes from the Slaughterhouse*, 1991. See listing p. 16.

Arthur J. Stone, *Bowl*, ca. 1930. See listing p. 24.





Lesley Dill, *Leave Me Ecstasy*, 1997. See listing p. 27.

Landfall Press

One of the core groups of art within the prints and drawings Collection is the Landfall Press archive. Originally given in 1992, the Landfall Press Archive documents the entire edition output of the Press, one of the premier art presses to participate in the revival of printmaking beginning in the 1970s. In 2004–2005, Jack Lemon and the Press donated approximately 500 works of editioned prints, proofs, and studies by some of the leading artists of the last half-century. This gift completes the archive for the past 30 years of the Press.

Jessica Abel

(American, b. 1969)
Frog Prince, 1998
1 mylar drawing for
photolithographic transfer
3 trial proofs
LP2004.1.1–1.4

Girl's Comics #4, 1998
7 mylar drawings for
photolithographic transfer
2 progressive proofs
1 trial proof
1 working proof
LP2004.2.1–1.11

Girl's Comics #5, 1998
1 mask
5 mylar drawings for
photolithographic transfer
1 mylar registration guide
1 trial proof
LP2004.3.1–.8

Terry Allen
(American, b. 1943)
Cursor, 2000
4 working proofs
LP2004.4.1–4.4

Garo Zareh Antreasian
(American, b. 1922)
Serpent of Midgaard, 1999
7 collage source materials
1 etching plate
2 preparatory collages for
digital plates
1 preparatory drawing
1 preparatory drawing for
etching plate
3 preparatory plates
8 working proofs
LP2004.8.1–.23

North of the Tiger, 2001
Lithograph on chine collé
LP2004.5

North of the Tiger, 2001
3 mylar drawings for
photolithographic transfer
LP2004.5.1–.3

South of the Serengeti, 2001
Lithograph on chine collé
LP2004.6

South of the Serengeti, 2001
2 mylar drawings for
photolithographic transfer
LP2004.6.1–.2

West of the Kalahari, 2001
Lithograph on chine collé
LP2004.7

West of the Kalahari, 2001
2 mylar drawings for
photolithographic transfer
LP2004.7.1–.2

William Christenberry
(American, b. 1936)
Adam's House in the Black Belt,
1999
Text by Anna Sloan
Illustrated book with color
lithographs, photogravures,
digital Iris prints, and
lithographic text
LP2004.9

Christo (Javacheff)
(American, b. Bulgaria, 1935)
Wrapped Champagne Bottle,
2000
From the *Landfall Press 30th
Anniversary Portfolio*
1 fabric sample
4 mylar drawings for
photolithographic transfer
1 preparatory material
4 progressive proofs
2 unused tape shapes
1 template for tape shapes
1 trial proof
LP2004.10.1–.14

Wrapped Motorcycle/Sidecar,
*Project for Harley Davidson
1933 VL Model*, 2000
2 color lab proofs
8 color separation films
6 documentary materials
2 mylar drawings for
photolithographic transfer
1 photographic film
1 preparatory drawing
1 preparatory material
1 sample of fabric
1 sample of plastic sheet
1 sample of thread
LP2004.11.1–.24

Robert Cottingham
(American, b. 1935)
Roxy, 2000
From the *Landfall Press 30th
Anniversary Portfolio*
1 lab proof of photographic
negative
6 mylar drawings for
photolithographic transfer
1 set of photocopies of
photographic negative of
line drawing

2 photographic negatives
1 photographic positive
13 preparatory materials
3 progressive proofs
2 trial proofs
1 working proof
LP2004.12.1–.30

Lesley Dill
(American, b. 1950)
Homage to N.S., 1997
1 lab proof
4 mylar drawings for
photolithographic transfer
2 sheets of photolithographic
film
1 trial proof
3 working proofs
LP2004.13.1–.11

Leave Me Ecstasy, 1997
1 aquatint test plate
1 film for text plate
1 lab proof
3 mylar drawings for
photolithographic transfer
1 photographic negative
1 photographic positive
1 source material
6 working proofs
LP2004.14.1–.15

Sun's Night Glow, 2000
From the *Landfall Press 30th
Anniversary Portfolio*
1 mylar drawing for
photolithographic transfer
2 progressive proofs
1 registration guide
4 trial proofs
LP2004.20.1–.8

Light, 2001
1 documentation sheet
1 fragment proof
3 mylar drawings for
photolithographic transfer
1 photographic negative
1 photographic positive
10 source materials
19 rejected source materials
3 trial proofs
LP2004.15.1–.39

*Opening to the Unknown
Nourishment*, 2001
Color lithograph with collage
elements of thin Asian tissue
and string on tea-stained
paper
LP2004.16

*Opening to the Unknown
Nourishment*, 2001
1 assembly plate
1 collage drawing for
photolithographic transfer
1 collage element
1 collage element with
assembly instructions
2 collage patterns
4 drawings for
photolithographic transfer
2 elemental proofs
1 film for text plate
2 mylar pieces
1 paper sample
1 preparatory collage
6 preparatory studies
1 registration template
15 working proofs
LP2004.16.1–.39

Unravalled Light, 2002
3 color lithographs on chine
collé with collage elements
LP2004.17–.19

Vernon Fisher
(American, b. 1958)
Man Cutting Globe, 1995
13 mylar drawings for
photolithographic transfer
1 source material
LP2004.22.1–.14

End, 2000
9 negative and positive color
separations
2 lab proofs
1 mylar for photolithographic
transfer
3 progressive proofs
LP2004.21.1–.15

End, 2000
1 trial proof
LP2001.11.4

John Gibson
(American, b. 1953)
Chicago, 2002
Color lithograph
LP2004.23

Chicago, 2002
1 bon à tirer
8 mylar drawings for
photolithographic transfer
2 trial proofs
LP2004.23.1–.11

Practice plate (striped ball), ca.
2002
3 trial proofs
LP2004.24.1–.3

Wabash, 2002
Color lithograph
LP2004.25

Wabash, 2002
6 mylar drawings for
photolithographic transfer
2 trial proofs
LP2004.25.1–.8

Denise Green
(Australian, b. 1946)
Trojan series [unidentified],
1994
1 set of collage materials
1 drawing
15 working proofs
LP2004.26.1–17

Laurie Hogin
(American, b. 1963)
Posse, 1998
1 final trial proof
7 mylar drawings for
photolithographic transfer
2 progressive proofs
1 trial proof
LP2004.27.1–11

Song of Harvest, 1998
8 mylar drawings for
phototransfer
2 progressive proofs
1 trial proof
LP2004.28.1–11

Peregrine Honig
(American, b. 1976)
Ovubet, 1999
1 set of doily samples
27 etching plates
1 set of notes on display
1 practice plate
17 working proofs
LP2004.29.1–47

Tom Huck
(American, b. 1971)
The Hog Scalders, 1999
5 rejected impressions
1 woodblock
LP2004.31.1–6

Decapitation Nation, 2002
Color woodcut
LP2004.30

Decapitation Nation, 2002
1 paper sample
1 preparatory study
1 source material
3 trial proofs
1 working proof
LP2004.30.1–7

Julia Jacquette
(American, b. 1964)
To...Kiss...Your...Lips, 1998
17 etching plates
LP2004.32.1–17

Robert Kelly
(American, b. 1956)
Summa Series, 1996
8 mylar drawings for
photolithographic transfer
13 preparatory materials
1 trial proof
LP2004.33.1–22

David Levinthal
(American, b. 1949)
Uncle Tom's Cabin, 1999
8 etching plates
1 film
6 trial proofs
4 working proofs
LP2004.34.1–19

Parallel Curves, 2000
1 etching plate
1 mask
3 mylar drawings for
photolithographic transfer
7 trial proofs
LP2004.35.1–12

Will Mentor
(American, b. 1959)
[Unidentified project 1], n.d.
1 working proof
1 unspecified proof
LP2004.38.1–2

[Unidentified project 2], n.d.
Mylar drawing for
photolithographic transfer
LP2004.38.3

Growing an Onion, 1997
7 mylars for photolithographic
transfer
2 progressive proofs
2 trial proofs
6 working proofs
3 working/progressive proofs
LP2004.36.1–20

*Three Sisters/Growing an
Onion*, 1997
3 working/trial proofs
LP2004.36.21–23

Three Sisters, 1997
10 mylars for
photolithographic transfer
4 study materials
1 trial proof
3 working drawings
1 working/progressive proof
LP2004.37.1–19

Mary Mito
(American, b. 1944)
Avenging Angel, 2002
Lithograph
LP2004.39

Avenging Angel, 2002
1 mask
8 process proofs
6 trial proofs
LP2004.39.1–15

Horizontal Water, 2002
Lithograph on chine collé
LP2004.40

Horizontal Water, 2002
2 masks
LP2004.40.1–2

Greg Murdock
(Canadian, b. 1954)
Journal, 1998
3 etching plates
4 working proofs
LP2004.46.1–7

Genus I, 1999
2 etching plates
LP2004.41.1–2

Genus II, 1999
2 etching plates
1 set of paper samples
3 working proofs
LP2004.42.1–6

Genus III, 1999
2 etching plates
3 trial proofs
5 working proofs
LP2004.43.1–10

Genus Series, 1999
1 practice proof
1 preparatory sketch
LP2004.44.1–2

Guardian, 2000
Color etching, aquatint,
drypoint, and sugar lift
LP2004.45

Guardian, 2000
3 etching plates
1 preparatory study
7 working proofs
LP2004.45.1–11

Silhouette, 2000
Color line etching, aquatint,
drypoint, and sugar lift with
chine collé
LP2004.47

Silhouette, 2000
3 etching plates
1 set of paper samples
1 preparatory material
1 preparatory study
7 working proofs
LP2004.47.1–13

Claes Oldenberg
(American, b. Sweden, 1929)
Balloons, 2000
3 trial proofs
2 working proofs
7 drawings for
photolithographic transfer
LP2004.48.1–12

Pat Oliphant
(American, b. 1934)
Billy the Kid, 1999
From the portfolio *Oliphant*

1 etching plate
2 trial proofs
2 working proofs
LP2004.49.4.1–5

Cell Phone, 1999
From the portfolio *Oliphant*
1 etching plate
2 trial proofs
1 working proof
LP2004.49.6.1–4

Colophon, 1999
From the portfolio *Oliphant*
1 sheet of photolithographic
film
1 trial proof
1 etching plate
LP2004.49.8.1–3

Inner Man, 1999
From the portfolio *Oliphant*
2 trial proofs
LP2004.49.3.1–2

Mea Culpa, 1999
From the portfolio *Oliphant*
1 etching plate
1 trial proof
LP2004.49.2.1–2

Millennium Story, 1999
From the portfolio *Oliphant*
1 etching plate
3 trial proofs
LP2004.49.7.1–4

Second Time, 1999
From the portfolio *Oliphant*
2 etching plates
2 source materials
7 trial proofs
LP2004.49.5.1–11

Sheryl Oring
(American, b. 1965)
Writer's Block, 2003
Portfolio of 20 lithographs
1 case
1 title page
1 colophon
LP2004.50.1–23

Ed Paschke
(American, 1938–2004)
Citroid, 1997
8 color separations
1 mask for photolithographic
transfer
4 mylar drawings for
photolithographic transfer
1 source material
1 paper sample
6 progressive proofs
1 trial proof
3 trial/progressive proofs
LP2004.51.1–25

Philip Pearlstein
(American, b. 1924)
*Model in Kimono on Bubble
Chair*, 2000
10 mylar drawings for
photolithographic transfer
8 progressive proofs
2 working proofs
LP2004.52.1–20

Joseph Piccillo
(American, b. 1941)
EP IV, 1995
1 mylar drawing for
photolithographic transfer
1 trial proof
LP2004.53.1–2

EP V/EP IV, 1995
1 progressive proof
1 trial proof
LP2004.54.1–2

EP V, 1995
1 mylar drawing for
photolithographic transfer
1 trial proof
LP2004.54.3–4

EP VI, 1995
1 mylar drawing for
photolithographic transfer
LP2004.55.1

Archer Prewitt
(American, b. 1963)
Sof' Boy, 1998
1 final trial proof
2 mylar drawings for
photolithographic transfer
1 trial proof
1 trial/progressive proof
LP2004.56.1–5

Jeanette Pasin Sloan
(American, b. 1946)
La Terrazza, state I, 1987
2 negatives
LP2004.60.1–2

Club, 1996
1 mylar
2 color trial proofs
1 drawing for photographic key
10 drawings for
photolithographic transfer
1 photographic negative
3 photographic positives
LP2004.58.1--18

Espresso Cups, 1996
3 drawings for
photolithographic transfer
2 progressive proofs
2 trial proofs
1 working proof
LP2004.59.1--8

Roswell Saucer, 1996
4 trial proofs
6 drawings for
photolithographic transfer
1 drawing for photographic key
1 photographic mylar key
drawing
1 photographic negative
LP2004.61.1--13

(Unidentified line drawing for
photographic key), ca. 1996
LP2004.62.3

(Unidentified line drawing),
ca. 1996
1 photographic negative
1 photographic positive
LP2004.62.4--5

(Title unknown), 1997
2 drawings
LP2004.62.1--2

Black Cup, 2000
Preparatory drawing
LP2004.57.1

Alexis Smith
(American, b. 1949)
Montage of Disasters, 1995
3 photographic films for image
6 photographic films for text
1 registration template
2 source materials
3 working proofs
LP2004.63.1--15

Pat Steir
(American, b. 1940)
Composition in Dark, 1998
Trial proof
LP2004.64.1

Composition in Light, 1998
Trial proof
LP2004.65.1

Composition series, 1998
1 composition guide
4 mylar drawings for
photolithographic transfer
1 mylar
3 preparatory drawings
2 preparatory materials
1 preparatory sketch
8 progressive proofs
2 registration guides
4 working proofs
LP2004.66.1--26

*Untitled (MAM Print Forum
commission)*, 1998
2 mylar drawings for
photolithographic transfer
1 progressive proof
1 working proof
LP2004.67.1--4

Tom Uttech
(American, b. 1942)
Neta Imbandang, 2000
1 final trial proof
6 mylar drawings for
photolithographic transfer
5 progressive proofs
1 registration guide
4 trial proofs
LP2004.68.1--17

Kara Walker
(American, b. 1969)
Untitled suite of 4 etchings,
1997

Cotton
Li'l Patch of Woods
Untitled
Vanishing Act
4 etching plates
LP2004.69.1--4

H.C. Westermann
(American, b. 1922)
Untitled, 1972/2000
1 etching plate
2 trial proofs
1 working proofs
LP2004.70.1--4

William T. Wiley
(American, b. 1937)
*Little More Than an Idea at This
Point*, 1997
1 mask
1 masking piece
1 mylar drawing for
photolithographic transfer
1 registration guide
2 trial proofs
1 woodblock
1 working proof
LP2004.72.1--8

Om and Presence for A.G., 1998
4 mylar drawings for
photolithographic transfer
1 progressive proof
1 trial proof
LP2004.73.1--6

*Unedited project for 30th
Anniversary Portfolio*, 2000
1 Ephemera
6 mylar drawings for
photolithographic transfer
1 printing plate
LP2004.74.1--8

Band Together, 2001
1 drawing registration guide
2 mylar drawings for
photolithographic transfer
1 source material
1 printing registration guide
3 progressive proofs
2 working proofs
1 working/trial proof
LP2004.71.1--11

Warrington Colescott Gift

This year, the Museum was delighted to accept a major gift from one of America's most dynamic and important contemporary printmakers—Warrington Colescott. Although he was born in California, this influential and prolific satirist has been one of Wisconsin's most celebrated printmakers for the past 50 years. Born in 1921 in Oakland, California, Colescott earned two art degrees from the University of California–Berkeley and served as a Lieutenant in the Army for four years in WWII before accepting a faculty position at the University of Wisconsin–Madison in 1949. There he worked with colleagues to establish a nationally recognized printmaking program and to raise awareness and appreciation for the medium. At the same time, he encouraged several generations of artists as an exceptional instructor while sustaining an impressive personal career. He won a Fulbright Fellowship to London in 1957, a John Simon Guggenheim Memorial Foundation Fellowship in 1965, and four National Endowment for the Arts Fellowships in 1975, 1979, 1983, and 1993. Since retiring from teaching in 1986, Colescott has worked alongside his wife, fellow printmaker and UW–Madison faculty member, Frances Myers, from their home and dual studios in Hollandale, Wisconsin, known as Mantegna Press.

The artist and his wife donated 178 prints to the Museum, which brings the total number of Colescott prints in the Collection to 220—a nearly complete representation of his graphic production. As a result, the Milwaukee Art Museum now owns the most comprehensive and important collection of Colescott prints anywhere, making Milwaukee an indispensable destination for studying this artist.

Warrington Colescott
(American, b. 1921)
Lady at Leisure, 1948
Color screenprint on
dark tan paper
12 x 14 ½ in.
M2004.386

The Naked Dance, 1948
Color screenprint on
yellow paper
11 ¼ x 14 in.
M2004.388

Shuffle-Bored (Roque Players),
1948
Color screenprint on
red paper
13 ⅞ x 11 ⅞ in.
M2004.387

Atom Boy, 1949
Color screenprint on
tan paper
13 ½ x 11 in.
M2004.389

Jazz Piano, 1949
Color screenprint on
yellow paper
9 x 12 in.
M2004.390

- Faculty Meeting*, 1950
Color screenprint on orange paper
14 x 11 in.
M2004.392
- Fisherman*, 1950
Color screenprint on black paper
14 x 11 in.
M2004.391
- Bridge across the Arno (Seine)*, 1951
Color screenprint on pink paper
14 ½ x 11 ½ in.
M2004.393
- Florentine Towers*, 1951
Color screenprint on blue paper
14 ¾ x 12 in.
M2004.394
- Beauty and the Beast or Lady and the Tiger*, 1952
Color screenprint on blue paper
14 x 11 in.
M2004.401
- Bridge of Carquinez*, 1952
Color screenprint on black paper
11 ½ x 14 ¼ in.
M2004.397
- Gothic Glass*, 1952
Color screenprint
11 ½ x 14 in.
M2004.404
- In a Baroque Garden*, 1952
Color screenprint on gray paper
11 ½ x 11 ¼ in.
M2004.400
- A Moonlight Swim (Moonlight Swimmers)*, 1952
Color screenprint on gray paper
11 13/16 x 14 7/8 in.
M2004.396
- Mountain Village*, 1952
Color screenprint on black paper
12 x 15 in.
M2004.399
- Notre Dame de Paris*, 1952
Color screenprint
14 x 11 ½ in.
M2004.398
- Spanish Sky (City of the Plain)*, 1952
Color screenprint
12 x 15 in.
M2004.395
- Paleozoic*, 1953
Color screenprint
10 ½ x 17 ¾ in.
M2004.405
- Small Death*, 1953
Color screenprint on Chinese tea-chest paper mounted on cardstock
14 x 18 in.
M2004.406
- Undersea Hunter*, 1953
Color screenprint
15 x 12 in.
M2004.402
- Dordogne (Lascaux Cave) or Cave*, 1954
Color screenprint
16 x 21 ¾ in.
M2004.411
- Hecatomb for Hector*, 1954
Color screenprint on paper
15 ¼ x 21 in.
M2004.410
- Jungle*, 1954
Color screenprint on orange-pink paper
20 x 16 in.
M2004.409
- Magdalenian*, 1954
Color screenprint on black paper
12 x 15 ½ in.
M2004.403
- Tête-à-tête*, 1954
Color screenprint on black paper
20 ½ x 16 ½ in.
M2004.407
- Through the Sound Barrier or Supersonic*, 1954
Color screenprint
17 ¾ x 21 in.
M2004.408
- Pavanne*, 1955
Color screenprint
29 ½ x 21 in.
M2004.413
- Toll Trap*, 1955
Color screenprint on light cream paper
17 ½ x 21 in.
M2004.412
- Airborne*, 1956
Etching
15 x 19 ¼ in.
M2004.414
- Cliff Dwellers*, 1956
Etching
9 ¾ x 11 ¾ in.
M2004.415
- Flying Machine*, 1956
Color etching
8 ¾ x 11 ¾ in.
M2004.417
- Spine-Patch*, 1956
Etching with relief roll in yellow
8 ¾ x 11 ¾ in.
M2004.416
- Barrier*, 1957
Etching
15 x 20 in.
M2004.422
- Botanical*, 1957
Color screenprint
16 ¾ x 26 ½ in.
M2004.420
- Catacomb*, 1957
Color etching with color screenprint
15 x 19 ½ in.
M2004.418
- Chilly in Chiswick*, 1957
Color screenprint
13 ½ x 16 in.
M2004.421
- Mach 5*, 1957
Etching
14 ½ x 19 ½ in.
M2004.419
- Café Bikini*, 1960
Color drypoint and screenprint on handmade paper
18 x 24 in.
M2004.425
- Last Look*, 1960
Color drypoint
6 x 9 in.
M2004.426
- Night Rider*, 1960
Color etching
12 x 24 in.
M2004.424
- St. Martin's Eve*, 1960
Color drypoint and screenprint
18 x 24 in.
M2004.427
- Voyageur*, 1960
Color screenprint
27 x 17 ½ in.
M2004.423
- Aphrodite Disrobing*, 1961
Color etching with stencil inking
20 x 15 in.
M2004.429
- I See, I Hear, I Feel*, 1961
Color engraving and etching
15 x 20 in.
M2004.428
- Aphrodite Aroused*, state 2, 1961–62
Color etching and drypoint
20 x 12 in.
M2004.430
- Bird Hunters*, 1962
Color drypoint
6 x 9 in.
M2004.436
- Café Hour*, state 3, 1962
Color etching and drypoint
16 x 9 in.
M2004.437
- Medusa*, 1962
Color etching, aquatint, drypoint, and screenprint
18 x 23 ¾ in.
M2004.431
- Park Racers*, 1962
Color drypoint with screenprint
23 ¾ x 18 in.
M2004.438
- Park Sunday*, state 2, 1962
Color etching (two plates) and screenprint
18 x 23 ½ in.
M2004.433
- Park Sunday*, state 3, 1962
Color drypoint and screenprint
18 x 23 ½ in.
M2004.434
- Woodlot*, state 2, 1962
Color etching, drypoint, and screenprint
20 x 15 in.
M2004.435
- Anita Ekberg as St. Thekla*, 1963
Color etching with drypoint
12 x 9 in.
M2004.442
- I Told Him Listen*, 1963
Color etching
10 x 23 in. (plate)
M2004.439
- Park Sunday*, 1963
Color etching, drypoint, and screenprint
18 x 23 ½ in.
M2004.432
- The Sculptor*, 1963
Color etching
19 ½ x 15 in.
M2004.440
- Thetis*, 1963
Color etching with drypoint and softground
17 ¾ x 23 ¾ in.
M2004.441
- Christmas with Ziggy*, 1964
Color etching and drypoint
16 x 22 in.
M2004.448
- Go Go Go*, 1964
Color etching, letterpress, photo etching, and drypoint
11 ¾ x 9 in.
M2004.445
- Greeks and Amazons*, 1964
Lithograph
13 x 19 in.
M2004.443
- Greeks and Amazons*, 1964
Color drypoint with stencil inking
9 ¼ x 10 in.
M2004.446
- Ladies and Gentlemen*, 1964
Color etching
8 ¾ x 24 in.
M2004.447
- To Isadora Duncan*, 1964
Lithograph
18 ½ x 12 ½ in.
M2004.444
- Marlene, You Were the Most*, 1965
Color etching and drypoint
24 x 19 in.
M2004.449
- Royal Garden Roof*, 1965
Color etching
7 x 22 in.
M2004.450
- Father's Day*, 1966
Color etching and drypoint
15 x 23 in.
M2004.452

- Get-Away Car*, 1966
Lithograph
15 1/2 x 22 in.
M2004.453
- The Great Society: Military Life*, 1966
Color etching
18 x 18 in.
M2004.454
- The Great Society: Top Management*, 1966
Color etching with stencil inking
18 x 18 in.
M2004.455
- Holed Up*, 1966
Lithograph
16 x 22 in.
M2004.451
- The Great Society: Inner Core*, 1967
Color etching and drypoint
18 x 18 in.
M2004.457
- Quo Vadis, Baby*, 1967
Color etching
27 x 20 in.
M2004.456
- The Pit*, 1968
Color etching
8 1/2 x 12 in.
M2004.465
- Verdun, Attack*, 1968
Color etching and drypoint
18 x 33 1/2 in.
M2004.459
- Verdun, Defense*, 1968
Color etching and drypoint
18 x 33 3/4 in.
M2004.458
- A Wild West: Custard's Last Stand*, 1968
Color offset lithograph
18 x 14 in.
M2004.461
- A Wild West: High Noon for Hoot Gibson*, 1968
Color offset lithograph
19 1/4 x 27 in.
M2004.460
- Wild Western*, 1968
Color etching on handmade paper
14 3/4 x 11 1/2 in.
M2004.462
- Chicago Indians*, 1969
Color etching
14 3/4 x 11 1/2 in.
M2004.464
- Ode to Orange County (Calif.)*, 1969
Color etching
23 13/16 x 35 5/8 in.
M2004.466
- Out My Garden Window*, 1969
Color etching, aquatint, letterpress photo etching, and drypoint
18 1/2 x 21 1/2 in.
M2004.468
- Patrioticks*, 1969
Color etching
20 x 23 1/2 in.
M2004.467
- Big Band*, 1970
Color etching
16 x 12 in.
M2004.472
- Dream of the Printseller*, 1970
Color etching
9 x 13 3/4 in.
M2004.463
- George the Wonder Horse*, 1970
Color etching
23 1/2 x 26 in.
M2004.469
- The Great Society: Your Day in Court*, 1970
Color etching
18 x 18 in.
M2004.470
- Moon Trippers*, 1970
Color etching and woodcut
11 3/4 x 8 1/2 in.
M2004.471
- Souvenir Pictures of the Great War*, 1971
Color etching
19 3/4 x 24 in.
M2004.473
- Prime-Time Histories: Lincoln at Ford's Theater*, 1972
Color etching
23 1/2 x 16 in.
M2004.475
- Prime-Time Histories: Lincoln at Ford's Theater*, 1972
Etching
23 1/2 x 16 in.
M2004.476
- A Brief History of Flight*, 1973
Color etching and aquatint with viscosity inking
10 3/8 x 13 1/2 in.
M2004.482
- Madison: View from W. Washington and Rue Rabelais*, 1973
Color etching
8 3/16 x 14 in.
M2004.483
- Prime-Time Histories: 1814, The British Burn Washington, D.C.*, 1973
Color etching
17 x 22 in.
M2004.479
- Prime-Time Histories: Colescott's USA (Title Page)*, 1973
Etching
23 1/2 x 19 1/2 in.
M2004.474
- Prime-Time Histories: The First Thanksgiving*, 1973
Color etching
30 x 22 1/2 in.
M2004.481
- Prime-Time Histories: George Washington Meets Betsy Ross, But Too Late*, 1973
Color etching
22 x 19 in.
M2004.477
- Prime-Time Histories: J. Edgar Hoover at the Biograph Theater*, 1973
Color etching
30 x 22 1/2 in.
M2004.480
- Prime-Time Histories: William Randolph Hearst Declares War on Spain*, 1973
Color etching
17 x 22 in.
M2004.478
- Inside IRS*, 1974
Color etching
19 x 14 in.
M2004.486
- Plumbers*, 1974
Etching
4 x 2 3/4 in.
M2004.485
- Stag Night Smoker at Key Biscayne*, 1974
Color etching
20 x 16 in.
M2004.484
- The History of Printmaking: Hayter Discovers Viscosity*, 1975
Color lithograph
11 1/2 x 15 in.
M2004.488
- The History of Printmaking: The Last Printmaker*, 1976
Color etching
8 x 11 in.
M2004.489
- The History of Printmaking: Durer at 23, In Love, In Venice, His Bags are Stolen*, 1977
Color etching
14 x 20 in.
M2004.493
- The History of Printmaking: The Last Printmaker*, 1977
Color etching
14 x 20 in.
M2004.491
- The History of Printmaking: Rembrandt Bankrupt*, 1977
Etching
11 3/4 x 15 3/4 in.
M2004.492
- The History of Printmaking: S.W. Hayter Discovers Viscosity Printing*, 1977
Color etching
14 x 20 in.
M2004.490
- At the Ball*, 1978
Etching
26 3/4 x 20 in.
M2004.502
- Berkeley Vegetarian Potluck Party*, 1979
Etching
4 x 20 in.
M2004.495
- The Last Judgement (After Rogier van der Weyden)*, 1979
Etching
24 x 18 in.
M2004.496
- The Romance of Wine*, 1979
Color etching
14 3/4 x 20 in.
M2004.494
- Tremble Sin City (San Andreas Fault)*, 1979
Color etching
24 x 18 in.
M2004.497
- Virtues and Vices*, 1979
Color etching
11 3/4 x 22 in.
M2004.498
- Berkeley Vegetarian Potluck Party (title page to the Secrets portfolio)*, 1980
Color etching with letterpress
14 3/4 x 18 1/2 in.
M2004.504
- The Hunt: Steensland's Drive*, 1980
Color etching
22 x 27 1/2 in.
M2004.501
- Ms. Chili Pepper in Strobe*, 1980
Color etching
20 x 27 1/2 in.
M2004.500
- Self-Portrait Smoking the Plate*, state 3, 1980
Color etching
12 x 19 in.
M2004.499
- Village Bowl*, 1980
Color etching
22 x 27 1/2 in.
M2004.503
- History of Printmaking Up-Date: Leroy Nieman Pulls a Screen Print*, 1981
Color etching
16 x 21 in.
M2004.508
- The Hunt: 1st Dawn Stakeout*, 1981
Color etching
11 3/4 x 15 in.
M2004.509
- The Hunt: Counter Attack by Deer Hunters*, 1981
Color etching
12 3/4 x 19 in.
M2004.510
- The Hunt: Last Day's Drive*, 1981
Color etching
13 3/4 x 20 in.
M2004.507
- Poker Night at the Pentagon*, 1981
Color etching
17 3/4 x 23 3/4 in.
M2004.506

- Poker Night at the Pentagon*, 1981
Lithograph
8 ¼ x 12 ¼ in.
M2004.505
- The Hollandale Tapes: Down in the Think Tank*, 1982
Color etching
34 ¾ x 24 in.
M2004.511
- The Hollandale Tapes: The Stag at State*, 1983
Color etching
25 ½ x 34 ½ in.
M2004.512
- In Birgit's Basement*, 1983
Color etching
8 11/16 x 9 7/16 in.
M2004.513
- The Hollandale Tapes: At the Agri-Business Ball*, 1984
Color etching
15 x 21 ¾ in.
M2004.516
- The Hollandale Tapes: Boo Boo in Silo Sixteen*, 1984
Color etching
23 ¾ x 16 ¾ in.
M2004.514
- The Hollandale Tapes: High Court Now in Session*, 1984
Color etching
15 x 21 ¾ in.
M2004.515
- Mantegna Press, Hollandale (Christmas Card)*, 1984
Etching
2 7/8 x 8 in.
M2004.518
- Welcome to Watt Park*, 1984
Color etching
24 x 35 5/8 in.
M2004.517
- The Future: Recreation*, 1985
Color etching
32 ½ x 23 ¾ in.
M2004.519
- The Future: On the Line*, 1986
Color etching
15 x 20 ½ in.
M2004.520
- The Future: Work*, 1986
Color etching
32 ½ x 23 ¾ in.
M2004.522
- Night of the Artists*, 1986
Color etching
21 x 15 in.
M2004.521
- A Brief History of Flight to the Present Day*, 1987
Color etching
16 ½ x 23 ½ in.
M2004.524
- Laps*, 1987
Color etching
15 x 21 in.
M2004.523
- Meanwhile...Underneath the Oval Office*, 1987
Color etching
20 x 16 in.
M2004.525
- The Last Judgment: Debarkation*, 1987–88
Color etching
27 ½ x 22 in.
M2004.527
- The Last Judgement: Journey*, 1987–88
Color etching
27 ½ x 22 in.
M2004.526
- The Last Judgement: Judgment*, 1987–88
Color etching
27 ½ x 22 in.
M2004.528
- Cajun Café: Red Alert!*, 1989
Color vitreograph
16 x 24 in.
M2004.533
- Last Look Up State Street from Bascom Hill*, 1989
Color etching
16 15/16 x 11 13/16 in.
M2004.530
- Life and Times of Professor Dr. Sigmund Freud*, state 5, 1989
Color etching
35 3/8 x 24 in.
M2004.529
- A Loving, Caring Family Group*, 1989
Etching
6 7/16 x 8 5/8 in.
M2004.531
- Meanwhile...Underneath the Oval Office, the Dance Continues*, 1989
Color etching
20 x 16 in.
M2004.532
- Bourbon Street: Red Alert!*, 1990
Color etching
22 x 30 in.
M2004.534
- The Supremes*, 1990
Color vitreograph
16 x 24 in.
M2004.535
- Judgment Day at the NEA*, 1991
Color etching
27 ¾ x 43 5/8 in.
M2004.551
- Comic Strip*, 1992
Color etching
25 x 18 ¾ in.
M2004.542
- Environmental President Meets Hole-in-the-Ozone*, 1992
Color etching
22 x 14 1/16 in.
M2004.543
- Environmental President Visits Hole-in-the-Ozone*, 1992
Color etching
35 ¼ x 27 ¼ in.
M2004.536
- George Bush, on Air Force One, Denies Rumors of Infidelity*, 1992
Color etching
5 ¾ x 13 15/16 in.
M2004.546
- Audubon Paints the Birds of Florida*, 1993
Color lithograph
22 5/8 x 30 in.
M2004.549
- John Muir and John Burroughs Study Yosemite Valley*, 1993
Color etching
19 13/16 x 15 15/16 in.
M2004.547
- Audubon Paints the Birds of South Florida*, 1994
Color etching, inked à la poupée
11 7/16 x 18 in.
M2004.548
- Audubon Paints the Birds of West Florida*, state 1, 1994
Etching on pink paper
11 15/16 x 15 15/16 in.
M2004.550
- Suite Louisiana: All You Want to Know about the Battle at Chalmette*, 1994
Color etching
31 3/8 x 48 in.
M2004.545
- Suite Louisiana: Audubon in the Atchafalaya (Snowy Egret)*, 1994
Color etching
31 ½ x 47 ½ in.
M2004.539
- Suite Louisiana: Up and Down Tchoupitoulas Street*, 1994
Color etching
31 ½ x 47 13/16 in.
M2004.537
- Trouble in Tinsel Town*, 1995
Color etching with metallic paper chine colléed
17 5/8 x 23 ¾ in.
M2004.552
- Suite Louisiana: Down Tchoupitoulas Street (Chef Emeril)*, 1996
Color etching
17 5/8 x 23 5/8 in.
M2004.544
- Suite Louisiana: The Music of the Folks*, 1996
Color etching and aquatint with stencil and à la poupée inking and hand coloring
23 15/16 x 35 5/8 in.
M2004.538
- Whatever Happened to Helen S.?*, 1996
Color etching
17 5/8 x 23 5/8 in.
M2004.554
- Big Road*, 1997
Color etching
14 13/16 x 35 ¾ in.
M2004.556
- Hunters and Gatherers*, 1997
Color etching
17 ¾ x 23 ¾ in.
M2004.555
- Prairie Artifact*, 1997
Color woodcut
14 13/16 x 36 in.
M2004.558
- Suite Louisiana: Family Night at Fred's Pleasure Club*, 1997
Color etching
13 ¾ x 20 ¼ in.
M2004.540
- Highway 18-151 7:30 A.M.*, 2000
Color etching
23 3/8 x 17 ¾ in.
M2004.560
- Suite Louisiana: Mardi Gross*, 2000
Color etching and aquatint with stencil and à la poupée inking and glitter
23 3/8 x 33 1/16 in.
M2004.541
- Picasso at Mougins: The Etchings*, 2002
Color etching
18 x 24 in.
M2004.563
Gifts of the artist and Frances Myers
- Warrington Colescott; Frances Myers**
(American, b. 1921; American, b. 1936)
Bombers over Tuscany, n.d.
Color etching
5 ¾ x 7 ¾ in.
M2004.561
- Romance of Wine*, state 2, 1996
Color etching
12 13/16 x 14 1/16 in.
M2004.553
- Sweat Couture*, 1998
Color etching
26 13/16 x 33 in.
M2004.559
- Sweat Couture*, 1998
Color etching
20 ¼ x 15 1/8 in.
M2004.557
- Parade into the Quarter*, 2002
Color etching
6 x 8 in.
M2004.562
Gifts of the artists



Warrington Colescott
Out My Garden Window, 1969.

The History of Printmaking: Durer at 23, In Love, In Venice, His Bags are Stolen, 1977.

See listings p. 31.



Publications

In 2005, the Museum published two catalogs of Museum curated exhibitions, *CUT/Film as Found Object* and *Made in Japan*, a completely redesigned second edition of *A is for Art*, and a new book about the Quadracci Pavilion.

CUT/Film as Found Object in Contemporary Video was edited by former Museum adjunct curator Stefano Basilico, who also curated the exhibition. It includes essays by Basilico, Lawrence Lessig of Stanford Law School, and Rob Yeo of the University of Wisconsin–Milwaukee. They assess the state of video art and examine the work of eight remarkable artists. It was designed by Steve Biel, the director of design and publications, and distributed for the Museum in the United States by Distributed Art Publishers of New York.

Made in Japan: The Postwar Creative Print Movement accompanied the memorable exhibition of Japanese prints shown over the summer. It was edited by former Museum curator Britt Salvesen, with essays by Alicia Volk and Helen Nagata. The catalog and the exhibition examine the artistic dialogue that blossomed between Japan and America in the wake of World War II. It was designed by Museum designer Michelle Pietrzak-Wegner and co-published with the University of Washington Press, who distributed it in the United States and Japan.

Marjorie Nelson Moon's *A is for Art* has been a favorite of children and parents alike visiting the Museum since it was first published in 1988. We are pleased that with Moon's support, we were able to publish a new edition of this alphabetical guide to our Collection in 2005. The book was completely redesigned by Michelle Pietrzak-Wegner, and it has proven to be more popular than ever.

This year, the Museum commissioned a new work: *Santiago Calatrava, Milwaukee Art Museum, Quadracci Pavilion*. It is, and will continue to be, the definitive work on the design and construction of our building and its contribution to Milwaukee. It contains an insightful essay by architectural writer Cheryl Kent and dramatic photography, primarily by photographer Jeff Millies of Hedrich Blessing. It was edited by Robert Sharp of The Art Institute of Chicago and designed by Steve Biel. We are proud to have co-published it with the distinguished art and design publisher Rizzoli International. Available for less than a year, it is already in its second printing.

Lastly, we are proud that *American Fancy: Exuberance in the Arts 1790–1840*, which we co-published last year with the Chipstone Foundation, has been named by Historic New England as the winner of its 2005 prize for books.



Attendance

The Milwaukee Art Museum’s on-site attendance for exhibitions and educational or exhibition-related programs increased slightly over the previous fiscal year, reporting a total annual attendance of 322,620. This total reflects an increase of nearly 2 percent more than the total attendance for 2003–2004. Total attendance into the Milwaukee Art Museum’s feature exhibitions increased by more than 8 percent.

Exhibition attendance included:

- 45,907 *Masterpieces of American Art, 1770–1920: From The Detroit Institute of Arts*
- 84,428 *Degas Sculptures*
- 42,885 *The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World*
- 23,088 *CUT/Film as Found Object*



Membership

To encourage donors to use the Museum as well as support it, we provide them free general admission, Member-only events, and other valuable benefits through our membership program. All supporters are automatically Museum Members, and 2005 brought an increase in both their numbers and use of our exhibitions and programs.

In 2005, 20,687 Members contributed more than \$3,800,000 to support operations. Revenue from memberships increased by 12 percent over the previous year. More than \$1,110,000 of this amount came from contributions of \$150 and less, making 2005 the fourth year in a row in which contributions in this category exceeded \$1 million.

Viewing exhibitions was by far the favorite way for Members to use the Museum, and total membership attendance increased by 11 percent over the previous fiscal year. Members also enjoyed their Museum store discounts and private preview parties, with more than 3,000 attending the events last year.

We surveyed Members in 2005 to determine ways of improving the membership experience and found high levels of satisfaction. Of those Members polled, 83 percent reported they were either very satisfied or satisfied with their benefits. Nearly 9 out of 10 of those surveyed indicated they were likely to recommend membership to a friend.

Members also are using their admission passes extensively, according to the survey. More than half (53 percent) stated that they visit the Museum four or more times a year. Almost 80 percent said that they visit the feature exhibition every time they visit.

Over the years, the Museum's membership program has grown to be an essential source of support. For donors, it provides a way to enjoy the experiences they are supporting for the entire community. For the Museum, it ensures a steady stream of support for exhibitions and education programs.

We are deeply grateful to the Museum's Members for their support and use of Museum programs in 2005.



Education and Public Programs



The Milwaukee Art Museum's Education and Public Programs strive to engage people with the arts. All of our programs, from pre-K art packs to adult lectures by eminent art historians, address the development of skills and abilities needed to look carefully and critically at works of art from many different perspectives.

More than 114,300 people were inspired and learned something new about the arts this year through Education and Public Programs at the Milwaukee Art Museum. Collaborations took on a new level in 2005. The Milwaukee Ballet, a partner throughout the special exhibition, *Degas Sculptures*, made the exhibition come alive through the Degas Dance Studio. Visitors learned about Degas from both sides of the easel. They sketched or watched dancers from the Milwaukee Ballet as they practiced in the recreated nineteenth-century dance studio located at the end of the exhibition. Children on school tours struck poses in movement class lead by the Ballet, and children sketched as their friends posed at the ballet barre. Milwaukee Ballet Artistic Director Michael Pink unveiled a premiere work inspired by Edgar Degas' famous sculpture, *Little Dancer Aged 14*, as well as gave a dancer's perspective to the sculpture featured on the Antenna audio tour.

The Museum hosted the opening night for the Milwaukee International Film Festival (MIFF), screened films, and started a talkback program for high school students, REEL FLIX. MIFF also worked with the Museum during our programs for *CUT/Film as Found Object* and judged the work of 50 local artists who entered our "Make a Video" contest. Milwaukee's Poet Laureate Marilyn Taylor, through the Milwaukee Public Library, challenged local poets to create original verse based on the artwork in the Museum's Collection. Wild Space Dance Company premiered *Art of the Ordinary*, the first large-scale art and performance installation in Windhover Hall. And the Museum worked with thirteen artist organizations to host the First Annual Milwaukee Artist Market, bringing over 2,000 people to the lakefront in July. These are just some of the collaborations that helped the Museum reach more people, expand interpretation of the Collection, and consolidate community resources.



This year, we also celebrated visual artists both up and coming and forever young. Visitors learned about Japanese printmaking from Keiji Shinohara. Jon Langford, best known as one of the founding members of the seminal cult punk band *The Mekons*, talked about his life as a working artist and musician. Liam Gillick, Josiah McElheny, and Christian Marclay talked about their works in the Collection, and Terese Agnew discussed her newest quilt, *Portrait of a Textile Worker*. Thousands gathered to celebrate artist Schomer Lichtner's love affair with the ballet on his 100th birthday. A standing room-only crowd delighted in the spark of 99-year-old Eva Zeisel. Ashley Bryan captivated visitors with his stories and his puppets on view in the Peiper Education Gallery.

Our programs for children pre-K through grade 12 linked educational experiences in schools with families throughout the community. In fiscal year 2004–2005, nearly 55,000 children toured the Museum, 50 percent of MPS schools participated in the Museum's program and 42 percent of schools in metro Milwaukee. During the year, 56 schools participated in the Museum's multiple-visit programs, which provide children with the opportunity to become familiar with the Museum by having them visit more than once a year. Every fall we turn the Museum into a writing lab for 400 students in the Milwaukee area. This year we started *Wisconsin Writes* for students who live at a distance. For two days this summer, the Museum once again was turned into a writing lab for 300 children who came to Milwaukee from all corners of Wisconsin to use the Collection as a starting point for writing personal stories. New collaborations took shape with the Boys and Girls Club, First Stage Children's Theater, Girl Scouts, and MIAD, to name a few.

2005 Year in Review

Throughout the year, close to **65,347** visitors came to the Museum on tours. More than **6,774** students took part in our after-school programs and studio classes. More than **18,000** children and family members participated in family activities both on- and off-site. More than **1,943** visitors took part in one of our **40** gallery talks. We held **20** tours and workshops for teachers. We hosted **28** lectures and discussions and **3,259** people attended. The Museum held **24** musical performances with an attendance of **2,729**. The Museum held **2** artist demonstrations, **6** Sunday Brunches, **3** TGITs, **8** Tours for Teachers, and **1** Just for Teachers workshop; screened **12** films; and celebrated **7** First Fridays, **4** Family Sundays, and **4** Gallery Nights.

SEPTEMBER 2004

Milwaukee Public School Art Teacher Orientation
THURSDAY, SEPTEMBER 2

UWM New Teacher Orientation
TUESDAY, SEPTEMBER 7

Lecture—Degas Sculptures by Ann Dumas
THURSDAY, SEPTEMBER 9

ArtXpress High School Bus Mural Reception
SATURDAY, SEPTEMBER 11

Story Time in the Galleries
SATURDAY, SEPTEMBER 11;
THURSDAY, SEPTEMBER 23; AND
SATURDAY, SEPTEMBER 25

Sunday Brunch
SUNDAY, SEPTEMBER 12

10th Annual Golf Fore! Art Open
MONDAY, SEPTEMBER 13

Present Music Concert
FRIDAY, SEPTEMBER 17

Family Sundays—Sticks, Stalks & Nature Walks
SUNDAY, SEPTEMBER 19

Junior Docent School Program Teacher Orientation
MONDAY, SEPTEMBER 20

Art Aloud—After-School Art Workshops
MONDAY, SEPTEMBER 20–
THURSDAY, NOVEMBER 18

Music in the Museum
TUESDAY, SEPTEMBER 21

Lecture—Collecting Photography
THURSDAY, SEPTEMBER 23

2004 Grape Lakes Food and Wine Festival
WEDNESDAY, SEPTEMBER 29

Grape Stomp Run/Walk
WEDNESDAY, SEPTEMBER 29

MAM Film—Contemporary/Experimental
THURSDAY, SEPTEMBER 30

OCTOBER 2004

First Fridays Gets Back to Nature
FRIDAY, OCTOBER 1

SHARP Teacher In-service
TUESDAY, OCTOBER 5

Featured Speaker—Photographer Tod Papageorge
THURSDAY, OCTOBER 7

Girl Scout Discovery Sunday
SUNDAY, OCTOBER 10

Gallery Talk—Eva Zeisel
TUESDAY, OCTOBER 12

Tours for Teachers
THURSDAY, OCTOBER 14

Forum—The Impact of National Policies on Art Education
THURSDAY, OCTOBER 14

Gallery Night
FRIDAY, OCTOBER 15



Sunday Brunch
SUNDAY, OCTOBER 17

Music in the Museum
TUESDAY, OCTOBER 19

EXHIBITION PREVIEW CELEBRATION
Masterpieces of American Art, 1770–1920: From The Detroit Institute of Arts
WEDNESDAY, OCTOBER 20

Milwaukee International Film Festival Opening Night Party
THURSDAY, OCTOBER 21

Workshop—Just for Teachers: Ashley Bryan
SATURDAY, OCTOBER 23

Milwaukee Mandolin Orchestra Performance
SATURDAY, OCTOBER 23

Family Sundays—Pick a Peck of Puppets
SUNDAY, OCTOBER 24





REEL FLIX—MIFF High School Screenings

MONDAY, OCTOBER 25–
WEDNESDAY, OCTOBER 27

The Hunchback of Notre Dame

TUESDAY, OCTOBER 26

Senior Day

WEDNESDAY, OCTOBER 27

Milwaukee International Film Festival Screenings

THURSDAY, OCTOBER 28–
SUNDAY, OCTOBER 31

NOVEMBER 2004

Lunch Talk—Furniture and the Art of Invention

WEDNESDAY, NOVEMBER 3

CAS Art Auction Preview Party

THURSDAY, NOVEMBER 4

Lecture—The Other Side of Color

THURSDAY, NOVEMBER 4

First Fridays Celebrates Super Hits of the '70s

FRIDAY, NOVEMBER 5

Brunch Under the Burke Brise Soleil

SUNDAY, NOVEMBER 7

Lecture—Throwing Curves with Eva Zeisel

SUNDAY, NOVEMBER 7

Story Time in the Galleries

MONDAY, NOVEMBER 8

Just for Teachers—Masterpieces of American Art

SATURDAY, NOVEMBER 13

Conversation with the Curator

MONDAY, NOVEMBER 15

Senior Day

WEDNESDAY, NOVEMBER 17

MAM Film—Hitchcock

THURSDAY, NOVEMBER 18

Ornaments and Adornments

FRIDAY, NOVEMBER 19–SUNDAY,
NOVEMBER 21

Story Time in the Galleries

SATURDAY, NOVEMBER 20

Young Authors Conference

MONDAY, NOVEMBER 22

DECEMBER 2004

MAM Film—Animation

THURSDAY, DECEMBER 2

First Fridays Holiday Party

FRIDAY, DECEMBER 3

Catch a Rising Star: Milwaukee High School for the Arts Showcase

SATURDAY, DECEMBER 4

Music in the Museum

TUESDAY, DECEMBER 7

Maranatha Baptist Choir

WEDNESDAY, DECEMBER 8

Lecture—American Ornamental Plants and Gardens, 1770–1920

THURSDAY, DECEMBER 9

University Lake School Bell Choir

FRIDAY, DECEMBER 10

Brunch Under the Burke Brise Soleil

SUNDAY, DECEMBER 12

Lecture—Nature's Nation? American Landscape and the Question of National Identity

SUNDAY, DECEMBER 12

North Shore Middle School Choir

TUESDAY, DECEMBER 14

Creative Group Performance

WEDNESDAY, DECEMBER 15

Stephen Middle School Choir

THURSDAY, DECEMBER 16

Lecture—Conservation Challenges of Contemporary Art

THURSDAY, DECEMBER 16

JANUARY 2005

Guest Speaker—Dr. Rex Ellis, The Story of Jeremy Prophet

THURSDAY, JANUARY 6

Sunday Champagne Brunch

SUNDAY, JANUARY 9

Tours for Teachers—Stories to Tell and Retell: The Puppets of Ashley Bryan

THURSDAY, JANUARY 13

Guest Speaker—Alexander Nemerov presents Fredrick Remington: Night and Fire

THURSDAY, JANUARY 13

Musical Masterpieces by the Fine Arts Quartet

SATURDAY, JANUARY 15

Forum—Do You Know Her Name?

THURSDAY, JANUARY 20

Waltz the Night Away!

THURSDAY, JANUARY 20

Gallery Night

FRIDAY, JANUARY 21

Musical Performance—Barcel Suzuki String Academy

SATURDAY, JANUARY 22

Scholastic Art Awards

SATURDAY, JANUARY 29



FEBRUARY 2005

Senior Day
WEDNESDAY, FEBRUARY 2

First Fridays Celebrates Mardi Gras
FRIDAY, FEBRUARY 4

Music in the Museum
TUESDAY, FEBRUARY 8

Tours for Teachers—Mark Lombardi: Global Networks
THURSDAY, FEBRUARY 10

MAM Film—Cecelia Condit
THURSDAY, FEBRUARY 10

Sunday Champagne Brunch
SUNDAY, FEBRUARY 13

Family Sundays—Degas Sculptures
SUNDAY, FEBRUARY 20

EXHIBITION PREVIEW CELEBRATION
Degas Sculptures
THURSDAY, FEBRUARY 17

Special Guest—Penelope Hobhouse, English Gardener
FRIDAY, FEBRUARY 25

MARCH 2005

Lecture—Painting Without God: Impressionism in the Age of Charles Darwin
THURSDAY, MARCH 3

First Fridays Celebrates St. Patrick's Day
FRIDAY, MARCH 4

Just for Teachers—Degas Sculptures
SATURDAY, MARCH 5

Music in the Museum
TUESDAY, MARCH 8

Tours for Teachers—Tea Table Coffee Table
THURSDAY, MARCH 10

Lecture—Art Criticism in France from Diderot to Proust: A Question of Legitimacy
THURSDAY, MARCH 10

Story Time in the Galleries
SATURDAY, MARCH 12

100th Birthday Party for Schomer Lichtner
SUNDAY, MARCH 13

MAM Film—The Draughtsman's Contract
THURSDAY, MARCH 17

Conversation with the Curator
MONDAY, MARCH 21

Degas School Family Night
TUESDAY, MARCH 22

French Salon Music
SATURDAY, MARCH 26

Music in the Museum
TUESDAY, MARCH 29

Lecture—An Evening with Dr. Robert Hobbs
THURSDAY, MARCH 31

APRIL 2005

First Fridays—Ooh La La!
FRIDAY, APRIL 1

Senior Days
WEDNESDAY, APRIL 6

Lecture—Impressionist Gardens
THURSDAY, APRIL 7

Fine Arts Quartet—Musical Impressions
SATURDAY, APRIL 9

KIDSfest
SATURDAY, APRIL 9—SUNDAY, APRIL 10

Girl Scout Discovery Sunday
SUNDAY, APRIL 10

Take a Trip with MAM
WEDNESDAY, APRIL 13

MAM Staff Art Exhibition/Gallery Night
FRIDAY, APRIL 15

Family Sundays—April in Paris
SUNDAY, APRIL 17

Jon Langford—All the Fame of Lofty Deeds
THURSDAY, APRIL 21

Girl Scout Discovery Sunday
SUNDAY, APRIL 24

Music in the Museum
TUESDAY, APRIL 26

MAM Film—Camille Claudel
THURSDAY, APRIL 28

OPENING CELEBRATION
Made in Japan: The Postwar Creative Print Movement
THURSDAY, APRIL 28

Sonora Strings
FRIDAY, APRIL 29

Bal du Lac
SATURDAY, APRIL 30

MAY 2005

Art Collecting 101
THURSDAY, MAY 5

First Fridays Cinco de Mayo
FRIDAY, MAY 6

Mother's Day Brunch
SUNDAY, MAY 8

Degas School Family Night
TUESDAY, MAY 10

Tours for Teachers—Made in Japan
THURSDAY, MAY 12



Lecture—Degas: Misogynist or Feminist? The Gender Politics of Art History
THURSDAY, MAY 12

Story Time in the Galleries
SATURDAY, MAY 14

Degas School Family Night
TUESDAY, MAY 17

EXHIBITION PREVIEW CELEBRATION
The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World
THURSDAY, MAY 19

Magnificent Performing Strings
SATURDAY, MAY 21

Degas School Family Night
TUESDAY, MAY 24

MAM Film—War at a Distance
THURSDAY, MAY 26

JUNE 2005

Closing—Degas Sculptures
SUNDAY, JUNE 5

MAM Store Summer Bazaar
TUESDAY, JUNE 7

Lecture—Cutting Through History
THURSDAY, JUNE 9

T.G.I.T with Wine Blast
THURSDAY, JUNE 9

Lakefront Festival of Arts
FRIDAY, JUNE 17–SUNDAY, JUNE 19

Story Time in the Galleries
SATURDAY, JUNE 18

Music in the Museum
TUESDAY, JUNE 21

EXHIBITION PREVIEW CELEBRATION
CUT/Film as Found Object
THURSDAY, JUNE 23

Performance—Marilyn Nonken
SUNDAY, JUNE 26

The Art of Poetry/The Poetry of Art
SUNDAY, JUNE 26

Summerfest Children's Tent
THURSDAY, JUNE 30

OPENING
About Face: Toussaint L'Ouverture and the African-American Image
THURSDAY, JUNE 30

JULY 2005

Summerfest Children's Tent
SUNDAY, JULY 3–TUESDAY, JULY 5

OPENING
Artists Interrogate: Race and Identity
THURSDAY, JULY 7

Keiji Shinohara Printmaking
SATURDAY, JULY 9

Story Time in the Galleries
SATURDAY, JULY 9 AND SATURDAY, JULY 16

Music in the Museum
TUESDAY, JULY 12

T.G.I.T. with Wine Blast
THURSDAY, JULY 21

Screening—UWM student films
THURSDAY, JULY 21

Music in the Museum
TUESDAY, JULY 26

24-Hour Make a Video Day
WEDNESDAY, JULY 27–THURSDAY, JULY 28

1st Annual Milwaukee Artist Market
SATURDAY, JULY 30

European and American Arts and Crafts: Three Perspectives
SATURDAY, JULY 30

Trunk Show
SATURDAY, JULY 30–SUNDAY, JULY 31

Arts & Crafts Textiles Workshop
SUNDAY, JULY 31

AUGUST 2005

Kettle Moraine School District Teacher Orientation
MONDAY, AUGUST 8

Lecture—Christian Marclay
THURSDAY, AUGUST 11

Bungalow Day
SATURDAY, AUGUST 13

Sunday Champagne Brunch
SUNDAY, AUGUST 14

T.G.I.T
THURSDAY, AUGUST 18

Opening Celebration Warrington Colescott Prints and Watercolors: A Brief History
THURSDAY, AUGUST 18

Story Time in the Galleries
SATURDAY, AUGUST 20

Bradley Sculpture Garden Party
SUNDAY, AUGUST 21

Laugh Your Shorts Off: An Evening of Comedic Shorts
THURSDAY, AUGUST 25

Wisconsin Writes
TUESDAY, AUGUST 30

Development

It happens hundreds of times daily.

A painting ignites a child's imagination. A photograph connects its viewer with another time, place, and point of view. An installation triggers a powerful aesthetic response. A contemporary work raises new ideas to discuss and consider.

This is the Milwaukee Art Museum at work, and, in every instance, our donors deserve the thanks for making these magic moments possible. Their generosity made 2004–2005 a benchmark year, ensuring strong program accomplishments and an equally solid balance sheet.

A review of the ways our donors supported the Museum in 2004–2005:



Annual Fund

The Museum's Board of Trustees set a \$3.8 million annual fund goal to support Museum operations in 2004–2005. It was clearly a reach—12.6 percent more than total gifts in 2003–2004—but 21,000 donors met the challenge. Their gifts totaled \$3,831,031, inching past the goal and helping provide a small operational surplus at year's end.

As always, memberships were the most popular way to support the Museum. The cost of a membership ranges from a little (\$72 for a basic individual membership) to a lot (\$100,000 to join the Peg Bradley Society), but every membership helps pay the day-to-day operational costs of operating a great Museum. Donors also earn valuable perks for themselves and, at higher levels, for their friends, such as free admission, discounts on purchases, and admission to special events. Nearly 2,000 members increased their support during the year, showing their personal commitment to making the Museum stronger.

President's Circle

Great organizations have great supporters. The Museum's President's Circle Members are the philanthropic leaders who ensure that Milwaukee enjoys a world-class museum. Members contribute \$2,500 or more and take part in several special events related to Museum programs. In 2005, its 285 Members contributed more than \$2 million—accounting for more than half of the annual fund total. As the Museum is not eligible for support from either United Way or the United Performing Arts Fund, the philanthropic leaders who make up the President's Circle are the key to the Museum's accomplishments for the region.

Capital Campaign

In 2005 Sheldon Lubar agreed to lead a drive to retire the remaining debt on the Museum's Santiago Calatrava-designed Quadracci Pavilion. Lubar's leadership helped not only to rally past capital campaign supporters but new supporters who rose to the challenge as well, resulting in contributions and pledges totaling \$25 million. The Quadracci Pavilion is a source of pride for the entire region—a symbol of our aspirations and of our community's ability to take on a challenge and accomplish it.

Sponsorships and Special Gifts

The Museum presented more special exhibitions and programs in 2004–2005 than any other year in recent memory. Sponsors made it possible through their generous underwriting of exhibitions as large as *Degas Sculptures* and as specialized as *Artists Interrogate: Race and Identity*. All together, eighteen groups sponsored exhibitions and education programs in 2004–2005. They are listed on page 48.

Donors to the Milwaukee Art Museum

Thank you to the more than 21,000 supporters who helped the Museum in 2004–2005. 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 2004–2005 fiscal year ending August 31, 2005.

Annual Fund and Restricted Gifts for Acquisition and Education



ANNUAL CONTRIBUTING SUPPORT

Gifts received between September 1, 2004, and August 31, 2005

\$100,000 AND ABOVE

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Michael Best & Friedrich, LLP
The Lynde and Harry Bradley Foundation
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\$2,000 TO \$4,999

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Support Groups

African American Art Alliance

The African American Art Alliance, founded in 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 Collection.

This past season, the Alliance had a full slate of programs, beginning in early November with the hosting of one of the world's leading authorities on African American Art, Dr. David Driskell. Driskell spoke about his roles as the cultural advisor to Camille and Bill Cosby and as curator of the Cosby Collection of Fine Arts. The Harley-Davidson Motor Company sponsored this presentation, a first for the Alliance. Later in the year on April 29, the Alliance took its annual Chicago trip to see Art Chicago, the contemporary gallery show.

The Alliance held its Annual Meeting/Reception on June 29. The highlight of the meeting was the presentation of a major acquisition check in honor of the Alliance's 15th anniversary season. In July, its president, Sandra Robinson, represented AAAA at the National Alliance of Support Groups Conference at the St. Louis Museum of Fine Arts.

The season concluded with two activities in August. The first, a raffle of painted picnic baskets by three prominent Wisconsin artists, took place on August 21 during FOA's Bradley Sculpture Garden Party. The second, Saturday Morning at MAM, on August 27, was a chance for AAAA members to view several exhibitions including the *About Face: Toussaint L'Ouverture and the African-American Image*, *Artists Interrogate: Race and Identity*, and *Warrington Colescott Prints and Watercolors: A Brief History*. The popular *A Treasury of Gardens* garden walk will return during the summer of 2006.

American Heritage Society

The American Heritage Society (AHS) supports the Milwaukee Art Museum Collection of American fine and decorative art from the Colonial era into the twentieth century through the development of educational programs, workshops, and trips, as well as through the acquisition and restoration of artworks.

AHS provided local collectors, scholars, and Members with several exciting learning opportunities this year. Fall opened with a rare and poignant visit from eminent modernist designer Eva Zeisel in conjunction with the Knoxville Museum of Art exhibition, *Eva Zeisel: The Playful Search for Beauty*. To celebrate the exhibition *Masterpieces of American Art, 1770–1920: From The Detroit Institute of Arts*, a display of preeminent works of American painting and sculpture, AHS co-sponsored a master lecture series that included renowned American art scholars Jules Prown, Angela Miller, and Alexander Nemerov. AHS developed a series of dynamic programs in conjunction with the summer exhibition, *The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World*. Events included a trip to a major private collection of Arts and Crafts furnishings in the Chicago area; a day of scholarly lectures; and a celebration of bungalows that included a lecture by author and interior designer Paul Duchscherer, followed by a guided architectural tour of Milwaukee.

AHS ended the year with the donation of a stunning piece of studio ceramic. The group collaborated with the Layton Art Collection to purchase Eugene Deutch's *Bird Bowl* in the honor of former Chipstone Foundation curator Glenn Adamson.

Contemporary Art Society

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

CAS launched its 2004–2005 year with a lecture by Jane Jackson, curator of the renowned Elton John Photography Collection. In October, gallery owner Dennis Rosenthal shared his insights into building a contemporary art collection and current art market trends. The 9th Benefit CAS Art Auction was held in November. This elegant and entertaining evening once again proved to be a very successful fundraiser for contemporary art acquisition funds. Also in November, CAS traveled to Art Basel Miami Beach, where members attended the premiere of the MAM-organized exhibition, *CUT/Film as Found Object*, along with 3,000 other contemporary art enthusiasts, in addition to taking in the country's leading contemporary art fair and numerous outstanding private collections.

In February, CAS members enjoyed a lecture by contemporary artist Liam Gillick, whose work *Övningskörning (Driving Practice Parts 1–30)*, 2004, was installed in the Schroeder Galleria as the third project in the *On Site* series. Dr. Robert Hobbs, curator of the exhibition *Mark Lombardi: Global Networks*, spoke about the delicate and complex drawings of Mark Lombardi in March. In May, artist Josiah McElheny discussed how he combines traditional techniques with contemporary ideologies to create his stunning glass sculptures. CAS concluded its busy year in June, with an annual dinner graciously hosted by Sue and Bud Selig.

Collectors' Corner

In 1948, a group of women gathered to form a Milwaukee Art Museum organization devoted to the study of decorative arts and antiques. Today, Collectors' Corner continues to pursue a lively slate of programs and acquisition opportunities. This year, the group enjoyed several informative talks, including curator Sister Joeann Daley's discussion of the Villa Terrace exhibition, *Susan S. Frackleton: Woman of Fire*, and local collector Anne Vogel's lecture on the topic of eighteenth-century schoolgirl work. Milwaukee Art Museum adjunct curators Glenn Adamson and Sarah Fayen provided tours of important exhibitions including *Masterpieces of American Art, 1770–1920: From The Detroit Institute of Arts* and *Tea Table Coffee Table*. The Collectors' Corner completed the year with a generous gift toward the Museum's building fund.

Fine Arts Society

During the 2004–2005 fiscal year, the Fine Arts Society sponsored a number of important lectures and events in conjunction with the exhibition *Degas Sculptures*. The highlight of the year was *An Elegant Evening with Degas*, the Fine Arts Society's organized preview celebration featuring special guest Anne Pingeot, director of the Musée d'Orsay. Among the lectures inspired by the exhibition included a lecture by Ann Dumas, independent art historian and contributing writer to the exhibition catalogue. Other scholars that the society brought in to speak at the Museum were Richard Kendall, independent art historian and lecturer; Yannick Mercoyrol, cultural attache for the French Consulate in Chicago; Jason Ney, landscape architect and expert in French design; and Norma Broude, professor of art history at American University.

Friends of Art

Friends of Art was pleased to contribute \$300,000 to the Milwaukee Art Museum this year. Of that amount, \$100,000 represented the final payment of a \$1 million gift to the Museum's building campaign.

The year's events began on a beautiful fall day at Chenequa Country Club where the 10th annual Golf Fore! Art event was held. Many thanks to co-chairs Holly and Mark Filmanowicz and Janet and Bill Gebhardt. Just a few weeks later, the 17th annual Grape Lakes Food & Wine Festival took place. The event began with runners lining up in front of the Quadracci Pavilion on a beautiful Wednesday evening for the Grape Stomp. The Festival also included the Wine & Dine dinner, which this year featured the Collectors' Wine Auction. The evening was chaired by returning leaders Libby and Andy Bruce and Liz and Rick Gebhardt. Back by popular demand, the Festival concluded with more than 500 wine enthusiasts at the Museum enjoying The Grand Tasting. Thanks to Nancy Munroe and Jon Borkowski for chairing this event. Just prior to Thanksgiving, Ornaments & Adornments was held at the Milwaukee Art Museum. Many thanks to co-chairs Julia and Katie DeCicco for coordinating this holiday shopping event.

In spring, the 46th annual Bal du Lac was co-chaired by Molly Allen and Kristin Severson. This year's theme, *Dancing with Degas*, was brought to life with Milwaukee Ballet dancers who mingled with the partygoers. The summer began with the 43rd annual Lakefront Festival of Arts. Many thanks to co-chairs Carole Faught and Pamela Shovers who, along with hundreds of volunteers, made it such a success. The final event of the year, the Bradley Sculpture Garden Party, was held on a perfect August day. Thanks go to co-chairs Julia DeCicco and Kim Muench as well as the Bradley Family Foundation for their ongoing commitment to this special afternoon.

Finally, at the May 2005 Annual Meeting, FOA recognized and honored companies and volunteers who have committed so much time and energy to FOA and the Museum. Volunteer Service Awards were awarded to three hardworking volunteers: Danielle Brinkman, Craig Gundersen, and Scott Maslowski. The corporate Partner in Art Award was presented to Wisconsin Energy Corporation, represented by Kristine Rappe. Receiving the Friend of the Year Award, FOA's highest form of recognition, was Thomas Florsheim, Jr.

Garden Club

The Garden Club is 85-years-old and the largest member club of the Wisconsin Garden Club Federation. The Garden Club supports the Milwaukee Art Museum by providing flowering plants and arrangements for the Museum entrances and information desks. In 2005, the Club paid the final installment toward its donation of *Untitled Cabinet, 2002* by Silas Kopf. The beautiful cabinet with a floral motif was made for the *Skin Deep: Three Masters of American Inlaid Furniture* exhibition, November 2002–March 2003.

Apart from regular monthly educational programs, the Club organized a spring trip to Asheville, North Carolina and a fall garden walk and barbeque in September. In addition, the Club sponsored a speaker, Denise Wiles Adams, in conjunction with the exhibition, *Masterpieces of American Art, 1770–1920*. The 2005 fundraiser was a reception and lecture by Penelope Hobhouse, a noted British garden designer and author, at the Museum.

As with all special interest groups, only Members of the Museum are eligible for membership in the Garden Club, which had 96 members in 2005. New members are always welcome.



Photography Council

The Photography Council started off the 2004–2005 season by sponsoring opening night events for the exhibition, *Super Hits of the '70s*, which was organized by departing curator Britt Salveson and featured photographs from the Museum's Permanent Collection. The highlight of the festivities was a talk by photographer Tod Papageorge in the Lubar Auditorium. In February, the group held a Members-only open discussion on the relationship between photojournalism and documentary photography titled *Document vs. Art*. This event was held in memory of James Auer, the arts writer for the *Milwaukee Journal-Sentinel* who passed away in December 2004. The final event of the year was the group's 1st annual dinner, a casual affair at the Hi-Hat Garage at which new photography curator Lisa Hostetler introduced herself to the Members and presented ideas for reinventing the Museum's photography program.

Print Forum

In conjunction with the exhibition *Artists Interrogate: Politics and War*, the group opened the fall season by sponsoring a lively discussion with Milwaukee's own nationally syndicated editorial cartoonists Stuart Carlson and Gary Markstein. In early March, Print Forum sponsored a Members-only event at which Associate Curator Sarah Kirk presented highlights from the Maurice and Esther Leah Ritz Collection to commemorate the landmark 2004 bequest to the Museum of 293 prints, drawings, and paintings. In June, Print Forum revealed this year's Collectors' Club print by Wisconsin landscape artist Tom Uttech at their annual dinner. Later in the summer, Print Forum invited master printer Keiji Shinohara to demonstrate his working methods, which fuses the ancient Ukiyo-e woodcut technique with modern materials and his own contemporary imagery. As part of this special event, Mr. Shinohara gave a gallery talk of the exhibition *Made in Japan: The Postwar Creative Print Movement*. Print Forum concluded the year with a gallery talk by Warrington Colescott in association with the exhibition *Warrington Colescott Prints and Watercolors: A Brief History*, which honored his and his wife's major gift to the Museum this year.

In addition, Print Forum members funded several important acquisitions in 2004–2005 to the Museum, including works by Sue Coe, Richard Diebenkorn, and Art Spiegelman.

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As of August 31, 2005

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Director and CEO

Marilyn Charles
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Mary Beth Frigo Ribarchek
Human Resources Assistant

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Bambi Grajek-Specter
Manager of Retail Operations

Martin Sövik
Bookstore Manager/Buyer

Meghan Bramstedt
Gift Buyer

Monet Haskins
Buyer's Assistant

Ericka Lipscomb
Buyer's Assistant

Christine Zeller*
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Hua Moua*
Stockroom Associate

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Lisa Hostetler
Assistant Curator of Prints, Drawings, and Photographs

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Brooke Mulvaney
Curatorial Assistant

Catherine Sawinski
Curatorial Assistant

Heather Winter
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Associate Registrar

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Assistant Registrar

Demetra Copoulos*
Registrar's Assistant

Melissa Hartley*
Registrar's Assistant

Beret Balestrieri Kohn
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Assistant Conservator

Therese White
Assistant Conservator

Christopher Niver*
Assistant Conservator

Mark Dombek
Framer

Tim Ladwig
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Jamie Goethel McFarlane*
Project Assistant

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Lead Preparator

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Lighting Preparator

Dave Moynihan
Construction Preparator

Kelli Busch
Preparator

Keith Nelson
Preparator

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Assistant Preparator

John Nicholson*
Assistant Preparator

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Marcie Hoffman
Tour Assistant

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Anne Killelea*
Audio Visual Technician

Andrew Swant*
Audio Visual Technician

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Erwin van Dyck
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Seth Crawford
Facilities Assistant

Andrew LeMere
Facilities Technician

Robert Keebler*
Facilities Technician

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Erin McCann
Geoffrey Mumau
Alberto Rios
Danien Rutherford
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James Sudberry
Daniel Wisniewski
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Sue Nelsen
Assistant Manager of Information Systems

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Randy Hafer
Assistant Café Manager

Kevin McDonald
Executive Chef

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Hospitality/Server

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Hospitality/Server

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Hospitality/Server

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Ashley Prichard*

Line Cook

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Prep Cook

Riley Engstrom*

Prep Cook/Dishwasher

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Flavio Cuevus*

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Dishwasher

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Dishwasher

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Financial Report

The financial results of the Milwaukee Art Museum, Inc. (Museum) for the years ended August 31, 2004 and 2005, and its financial position as of these dates are presented in the following financial statements. KPMG LLP, independent certified accountants, have audited these statements and have issued an unqualified opinion. The statements included herein do not include the notes to the financial statements or the auditor's opinion. A complete copy is available upon request or can be found on the Museum's website: www.mam.org.

Fiscal year 2005 was both a dynamic and challenging year for the Museum. The operating fund of the Museum ended with a surplus of \$1,281 (see table below for additional detail for the operating fund). Lower than projected attendance resulted in a reduction in earned revenue. To offset this reduction, the Museum implemented significant cost cuts mid-year and was able to secure additional contributed revenue. The Museum holds as a steadfast goal achieving a break-even position in the operating fund in 2006 and the years ahead.

Investments increased from \$21.7 million to \$23.9 million (10.1 percent) from 2004 to 2005, and the total return earned on these investments increased from \$2.1 million in 2004 to \$3.0 million in 2005. The endowment distribution policy of the Museum is 5 percent of the value of endowment assets averaged over the previous three years. An additional distribution may be made at the discretion of the board in years when endowment assets earn higher returns. Due to strong returns two years in a row, the board authorized an additional \$412,000 distribution from the endowment funds, which was used for operations, the establishment of a building and information technology reserve, and the replenishment of an acquisition fund.

Significant progress was made in raising funds for the building campaign—\$18.9 million in pledges were recorded in 2005. As noted in the President and Chairman's Report, the Museum plans to be debt free by December 31, 2006. The level of debt at the end of the fiscal year was \$21 million; this compares to \$45 million at the end of fiscal year 2002.

Net assets increased by \$15.2 million, reaching \$119.7 million by fiscal year-end. This increase is due primarily to capital campaign income offset by depreciation and interest expense for the building.

With strong financial controls in place and sound prospects for increasing our financial resources in the years ahead, the Museum is well positioned to continue to build our curatorial and educational programs and successfully fulfill our mission.

Operating Fund *For the Year Ended August 31,*

REVENUE	2004	2005
Contributed Revenue	4,766,525	5,063,995
Earned Revenue		
Membership	1,310,006	1,289,712
Admissions	1,097,291	1,211,215
Wholesale and retail operations gross profit	794,096	803,537
Facility rental/catering	615,987	591,281
Cafe gross profit	344,170	481,932
Other	914,851	1,002,705
Total Earned Revenue	5,076,401	5,380,382
Endowment/Investment/Other Income	981,197	1,083,683
Total Revenue	10,824,123	11,528,060
EXPENSES		
Wages/salaries and employee benefits	5,806,984	5,783,181
Building repairs/maintenance/services	1,067,928	921,047
Exhibitions	1,013,114	1,489,695
Supplies/publications/subscriptions	367,639	392,552
Advertising/marketing/promotions	348,202	501,727
All other	2,361,041	2,438,577
Total Expenses	10,964,908	11,526,779
Net Surplus (Deficit)	(140,785)	1,281



Gropper/62

William Gropper, *House Member*, 1968. See listing p. 21.

Financial Statements

MILWAUKEE ART MUSEUM, INC.

Statements of Financial Position

August 31, 2005 with comparative amounts for 2004

Assets	2005	2004
Assets:		
Cash and cash equivalents	\$ 3,103,577	2,326,705
Accrued investment income receivable	84,026	82,386
Investments, at fair value (note 3)	23,851,236	21,668,402
Prepaid expenses and other assets	622,197	795,430
Inventories	675,186	537,048
Accounts receivable, net of allowance of \$2,000 in 2005 and 2004	312,828	377,497
Contributions receivable, net (note 4)	12,759,298	6,038,747
Beneficial interest in assets held in trust (note 5)	737,109	1,691,050
Property and equipment, net (note 6)	100,588,568	103,839,854
Total assets	<u>\$ 142,734,025</u>	<u>137,357,119</u>
Liabilities and Net Assets		
Liabilities:		
Accounts payable and accrued expenses	\$ 1,350,210	849,511
Deferred revenue	200,900	200,863
Notes payable (note 7)	21,499,192	31,834,376
Total liabilities	<u>23,050,302</u>	<u>32,884,750</u>
Net assets (note 9):		
Unrestricted	5,473,529	4,929,819
Temporarily restricted	98,457,294	83,719,386
Permanently restricted	15,752,900	15,823,164
Total net assets	<u>119,683,723</u>	<u>104,472,369</u>
Total liabilities and net assets	<u>\$ 142,734,025</u>	<u>137,357,119</u>

MILWAUKEE ART MUSEUM, INC.

Statements of Activities

Year ended August 31, 2005 with
summarized comparative financial information
for the year ended August 31, 2004

	<u>Operating funds</u>	<u>Other funds</u>	<u>Unrestricted total</u>
Operating support and revenues:			
Contributions and membership	\$ 3,749,333	—	3,749,333
Grants and sponsorships	155,296	—	155,296
Milwaukee County War Memorial Center, Inc. (note 2(m))	742,256	—	742,256
Interest and dividends (note 3)	11,551	3,297	14,848
Admission, tour fees, and parking	1,689,216	—	1,689,216
Education income	191,343	—	191,343
Exhibition income	236,881	—	236,881
Sales of wholesale and retail operations	1,855,889	—	1,855,889
Museum café income	739,377	—	739,377
Facility rental income	580,381	—	580,381
Fundraising events and auxiliary activities	58,735	—	58,735
Other	123,798	—	123,798
Investment return appropriated for operations (note 3)	996,979	210,000	1,206,979
Net assets released from restrictions (note 9)	1,653,743	1,255,893	2,909,636
Total operating support and revenues and net assets released from restrictions	<u>12,784,778</u>	<u>1,469,190</u>	<u>14,253,968</u>
Operating expenses:			
Program services:			
Education	866,598	14,728	881,326
Audience, communication, and member development	2,044,190	—	2,044,190
Presentation and curatorial	2,853,471	95,662	2,949,133
Cost of sales and expenses of wholesale and retail operations	1,599,291	—	1,599,291
Cost of sales and expenses of museum café	646,833	—	646,833
Total program services	<u>8,010,383</u>	<u>110,390</u>	<u>8,120,773</u>
Managerial and general:			
General and administrative	1,420,716	163,386	1,584,102
Financial development and volunteer services	810,184	1,072,759	1,882,943
Building services	2,494,478	—	2,494,478
Total supporting services	<u>4,725,378</u>	<u>1,236,145</u>	<u>5,961,523</u>
Total operating expenses	<u>12,735,761</u>	<u>1,346,535</u>	<u>14,082,296</u>
Change in net assets from operating activities (note 2(a))	49,017	122,655	171,672
Nonoperating revenue, support, gains and losses:			
Proceeds from sale of art	—	—	—
Contributions for art purchases	—	—	—
Net assets released to fund acquisitions of art	—	466,059	466,059
Acquisitions of art	—	(522,849)	(522,849)
Investment return reduced by net appreciation appropriated for operations (note 3)	—	621,826	621,826
Change in beneficial interest of assets held in trust	—	18,767	18,767
Contributions restricted for capital expenditures	—	—	—
Permanently restricted contributions	—	—	—
Change in present value of contributions receivable	—	—	—
Net assets released for depreciation and interest	—	4,470,146	4,470,146
Depreciation and amortization (note 2(j))	—	(3,313,665)	(3,313,665)
Interest expense	(47,736)	(1,320,510)	(1,368,246)
Total nonoperating revenue, support, gains, and losses	<u>(47,736)</u>	<u>419,774</u>	<u>372,038</u>
Change in net assets	1,281	542,429	543,710
Net assets, beginning of year	441,743	4,488,076	4,929,819
Net assets, end of year	<u>\$ 443,024</u>	<u>5,030,505</u>	<u>5,473,529</u>

Temporarily restricted	Permanently restricted	2005 Total	2004 Total
283,512	—	4,032,845	3,947,020
1,594,916	—	1,750,212	969,804
24,561	—	766,817	865,782
10,921	—	25,769	28,262
—	—	1,689,216	1,525,774
—	—	191,343	144,625
—	—	236,881	257,228
—	—	1,855,889	1,807,060
—	—	739,377	531,854
—	—	580,381	618,238
1,597,545	—	1,656,280	1,050,960
(2,758)	—	121,040	97,370
43,673	—	1,250,652	900,000
<u>(3,025,199)</u>	<u>115,563</u>	<u>—</u>	<u>—</u>
<u>527,171</u>	<u>115,563</u>	<u>14,896,702</u>	<u>12,743,977</u>
—	—	881,326	931,611
—	—	2,044,190	1,958,120
—	—	2,949,133	2,331,190
—	—	1,599,291	1,522,857
—	—	646,833	576,904
<u>—</u>	<u>—</u>	<u>8,120,773</u>	<u>7,320,682</u>
—	—	1,584,102	1,419,960
—	—	1,882,943	1,480,320
—	—	2,494,478	2,681,548
<u>—</u>	<u>—</u>	<u>5,961,523</u>	<u>5,581,828</u>
<u>—</u>	<u>—</u>	<u>14,082,296</u>	<u>12,902,510</u>
527,171	115,563	814,406	(158,533)
—	—	—	35,855
53,642	—	53,642	1,256,029
(466,059)	—	—	—
—	—	(522,849)	(930,415)
1,078,668	—	1,700,494	1,166,231
(808,726)	(153,982)	(943,941)	(502,965)
18,888,231	—	18,888,231	1,343,098
—	1,588	1,588	52,259
(64,873)	(33,433)	(98,306)	158,684
(4,470,146)	—	—	—
—	—	(3,313,665)	(3,356,454)
—	—	(1,368,246)	(1,043,225)
<u>14,210,737</u>	<u>(185,827)</u>	<u>14,396,948</u>	<u>(1,820,903)</u>
14,737,908	(70,264)	15,211,354	(1,979,436)
<u>83,719,386</u>	<u>15,823,164</u>	<u>104,472,369</u>	<u>106,451,805</u>
<u>98,457,294</u>	<u>15,752,900</u>	<u>119,683,723</u>	<u>104,472,369</u>

MILWAUKEE ART MUSEUM, INC.

Statements of Cash Flows

Year ended August 31, 2005 with comparative amounts for 2004

	2005	2004
Cash flows from operating activities:		
Change in net assets	\$ 15,211,354	(1,979,436)
Adjustments to reconcile change in net assets to net cash used in operating activities:		
Depreciation and amortization	3,313,665	3,356,454
Contributions designated for long-term investment, capital expenditures and art purchases	(18,790,655)	(2,979,754)
Acquisitions and sales of art, net	522,849	894,560
Net realized gains on sale of investments	(743,296)	(839,028)
Net change in unrealized gains on investments	(1,741,723)	(844,057)
Beneficial interest in assets held in trust	943,941	502,965
Changes in assets and liabilities:		
Accrued investment income receivable	(1,640)	(2,392)
Prepaid expenses and other assets	173,233	(236,817)
Inventories	(138,138)	(55,319)
Accounts receivable	64,669	58,148
Contributions receivable, net	43,716	98,941
Accounts payable and accrued expenses	500,699	55,116
Deferred revenue	37	(133,338)
Net cash used in operating activities	(641,289)	(2,103,957)
Cash flows from investing activities:		
Proceeds from sale of art	—	35,855
Acquisitions of art	(522,849)	(930,415)
Purchases of investments	(18,232,139)	(18,818,751)
Proceeds from sale of investments	18,534,324	17,774,129
Capital expenditures	(62,379)	(246,153)
Net cash used in investing activities	(283,043)	(2,185,335)
Cash flows from financing activities:		
Net borrowings (payments) on revolving credit note	(2,360,184)	(1,268,471)
Redemption of tax exempt bonds	(7,975,000)	—
Contributions designated for long-term investment received	12,036,388	5,352,524
Net cash provided by financing activities	1,701,204	4,084,053
Net increase (decrease) in cash and cash equivalents	776,872	(205,239)
Cash and cash equivalents at beginning of year	2,326,705	2,531,944
Cash and cash equivalents at end of year	\$ 3,103,577	2,326,705
Supplemental data:		
Cash paid for interest	\$ 1,253,475	1,030,067

MILWAUKEE ART MUSEUM, INC.

Schedule

Schedule of Endowment Funds

August 31, 2005

	Permanently restricted	Temporarily restricted (1)	Unrestricted (1)	Total
General Operating Endowment	\$ 3,511,200	—	1,112,608	4,623,808
Bradley Foundation Fund	3,427,815	—	493,976	3,921,791
Virginia Booth Vogel Acquisition Fund	1,000,000	253,532	—	1,253,532
NEA Challenge Endowment	1,000,000	—	699,764	1,699,764
LaBahn Fund	1,000,000	234,864	—	1,234,864
Patti Baker Education Endowment Fund	1,000,000	100,615	—	1,100,615
Suzanne and Richard Pieper Family Fund	989,340	(31,464)	22,713	980,589
Bradley Conservation/Maintenance Fund	967,865	529,143	—	1,497,008
Expansion Operating Endowment	645,438	—	28,951	674,389
Constance P. Godfrey Acquisition Fund	433,300	535,076	—	968,376
Endowment for Education	430,611	80,412	—	511,023
Richard & Ethel Herzfeld Photography Exhibition Fund	264,747	171,796	—	436,543
Pellegrin Family Endowment for Education	250,000	32,265	—	282,265
John Porter Retzer and Florence Horn Retzer Competition Fund	155,000	89,820	—	244,820
Rene von Schleinitz Memorial Fund	125,000	53,452	—	178,452
Frederick Layton Lecture Series Fund	100,000	93,894	—	193,894
Erich C. Stern Fund	58,250	22,182	—	80,432
Joan Marcus Memorial Fund	51,360	4,701	—	56,061
Doerfler Fund	50,000	136,169	—	186,169
James H. Brachman Fund	50,000	13,717	—	63,717
Catherine Jean Quirk Fund	50,000	29,825	—	79,825
Boyd Fund	50,000	41,072	—	91,072
Jill and Jack Pelisek Fund	34,799	21,781	—	56,580
Endowment for Conservation	28,175	5,374	—	33,549
Florence Eiseman Foundation Fund	25,000	14,668	—	39,668
Schuchardt Fund	20,000	6,896	—	26,896
Grootemaat Fund	20,000	26,161	—	46,161
Esther S. Weber Memorial Education Fund	15,000	22,409	—	37,409
Total	\$ <u>15,752,900</u>	<u>2,488,360</u>	<u>2,358,012</u>	<u>20,599,272</u>

- (1) Investment income derived from permanently restricted endowment funds are included in temporarily restricted or unrestricted net assets as stipulated by the donor. Realized and unrealized losses on the investments of donor-restricted endowment funds reduce temporarily and unrestricted net assets as stipulated by the donor. If losses reduce the assets of a donor-restricted endowment fund below the level required by the donor stipulations, gains that restore the fair value of the assets of the endowment fund to the required level are classified as increases in temporarily and unrestricted net assets.



Jean-François Millet, *La cardeuse* (Woman Carding Wool), 1855–1856. See listing p. 22.

MILWAUKEE ART MUSEUM

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