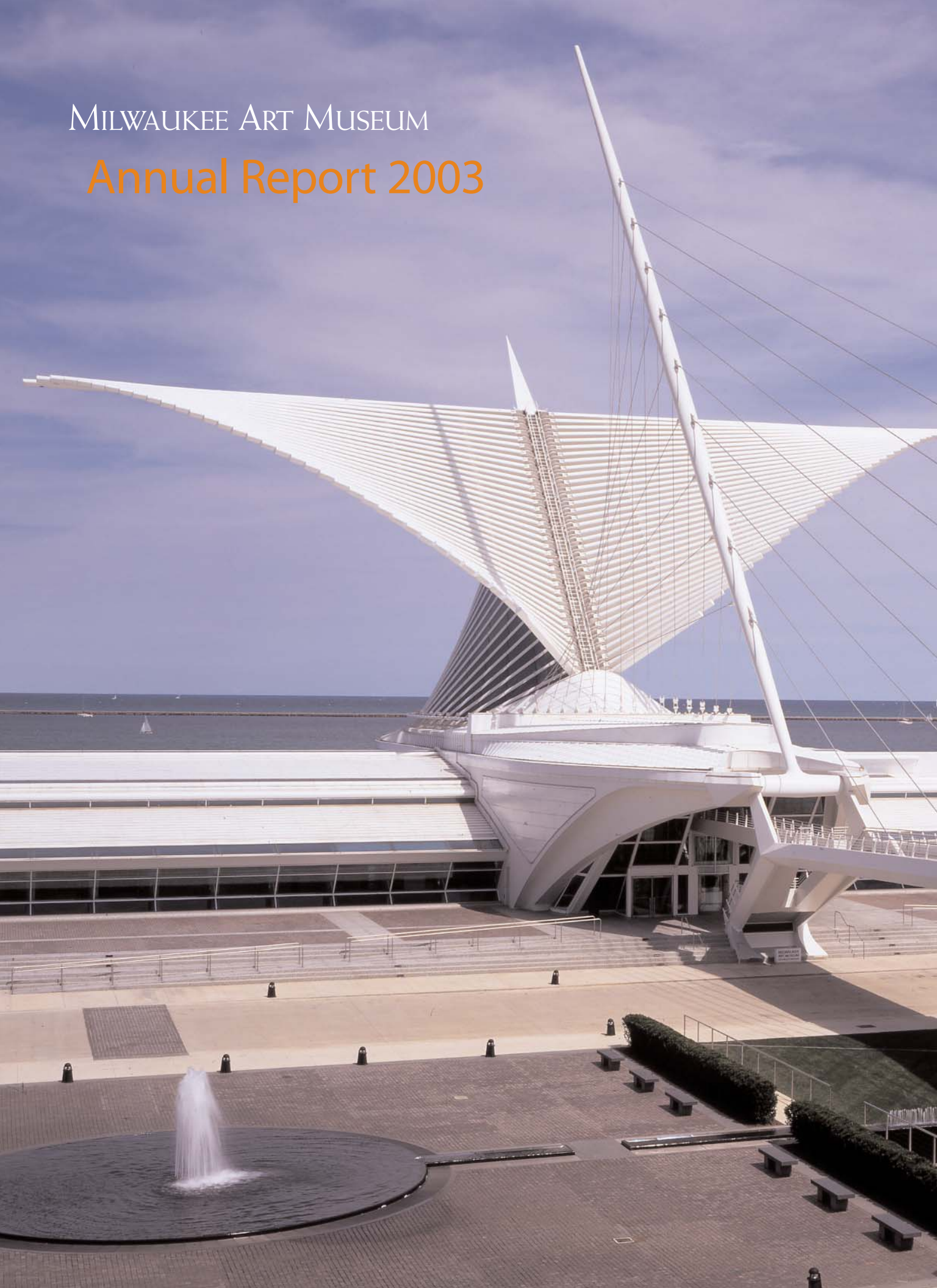


MILWAUKEE ART MUSEUM

Annual Report 2003



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This page: Visitors at *The Quilts of Gee's Bend* exhibition.

Front Cover: Milwaukee Art Museum, Quadracci Pavilion designed by Santiago Calatrava.

Back cover: Josiah McElheny, *Modernity circa 1952, Mirrored and Reflected Infinitely* (detail), 2004. See listing p. 18.

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2004–

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## President's Report

I am honored to once again take on the responsibilities of President of the Board of Trustees of the Milwaukee Art Museum. Having served in this role from 1977 to 1980, it is natural to compare the Museum then and now. Since 1980 we have seen significant change—the creation of an internationally acclaimed building that has attracted the world's attention to our Calatrava-designed Quadracci Pavilion, and increased awareness of the value of the arts to our economy, culture and community. In addition, we have seen large gains in attendance, membership, and as you might expect, the size of our budget and financial needs. At the same time, we have maintained the strengths of the past—a wonderful Collection, outstanding exhibitions, dedication to art education, and many generous supporters. I want you to know that I assumed this responsibility because I believe in the Milwaukee Art Museum's value to our community and the importance of continuing to move forward.

To succeed, the Museum must rest on strong financial ground, and I have confidence that together we can achieve this secure footing and complete the final fundraising effort to pay for our expansion. In this final fundraising effort, we have received pledges and contributions of approximately \$22 million (to date). These pledges are dependent on reaching the goal of \$25 million. Working with me in this effort are Museum Director David Gordon and the Development Committee, co-chaired by Mike Mahoney and Jim Schloemer. On behalf of the Museum and our community, I thank our donors and all our workers for their commitment and efforts.

I wish to thank Sue Selig and Ellen Glaisner for their accomplishments on the Annual Campaign; with the support of more than 21,000 individuals, corporations and foundations, they raised more than \$3.5 million for Museum operations.

We all appreciate the work of our Board and commend them for becoming more involved in Museum affairs. We look forward to their increasing participation.

It is appropriate that I recognize longtime friends and supporters who are no longer with us—Betty Croasdaile, Toni Ettenheim, Dr. Warren Gilson, Ethel Goodman, Joan Marcus, Andrew Radar and Esther Leah Ritz. They are missed by all of us.

The many highlights of fiscal year 2003–2004 are included in this annual report. Let me point out two special programs. The year began with *The Quilts of Gee's Bend* and an opening weekend that brought the African-American quiltmakers and their guests from Gee's Bend, Ala., to the Milwaukee Art Museum. This grand celebration included the gospel choirs of Gee's Bend and Milwaukee joining together in song, a remarkable experience for all.

Second, this year the Museum staff worked successfully to build our public programs, ranging from public forums about local arts issues to a monthly outdoor summer social event on the Baumgartner Terrace, TGIT (Thank Goodness It's Thursday), to Sunday brunch under the Burke Brise Soleil. The building was established to serve as a gathering place for the community, and these and other programs have gone a long way toward achieving that goal.

Looking back on the past and assessing the present is worthwhile, especially as it helps us plan for the future. The Museum finds itself in a unique period—maturing from the launch of our expansion to a time of stability, growth and new opportunities. It is a time when we need to maintain the high profile the building has created around the world while adding to our Collection and presenting exhibitions and educational programs that will enhance the Museum's attendance, reputation and community impact. With our dedicated leadership, trustees, staff, Museum members and volunteers, I am confident our success will continue, and people who enter our doors will be inspired by our art and the wonderful building in which it is housed.



Sheldon Lubar

**SHELDON B. LUBAR**

PRESIDENT OF THE BOARD OF TRUSTEES

## Director's Report



David Gordon

The fiscal year covered by this annual report began in September 2003 with *The Quilts of Gee's Bend*. This exhibition of works of art created over three generations by the women of Gee's Bend, Ala., was remarkable not only because of the artistic quality of the quilts but because of the human qualities of the artists. The Museum brought nearly 80 artists and family members to Milwaukee for the opening—a visit that was featured prominently in a recent PBS documentary. Their warmth, dignity and humor enhanced everyone who met them; their singing was uplifting; their stories were moving. Arlonzia Pettway talked about her grandmother, a slave from Africa, decades of poverty, and the fight for civil rights. The quilts were not about any of this directly, but they were the expressions of artists who were constrained from expressing themselves in other ways.

The Museum purchased a quilt (thanks to the generosity of a number of donors, see page 22) made by Rachel Carey George from faded work clothes. The public reacted enthusiastically to the exhibition and attendance was 70,557. It was a particular source of pride for the African-American community to see black women artists from one of the poorest parts of the United States celebrated in the Museum.

I began this report expressing enthusiasm about an exhibition because it has become clear during the fiscal year how dependent our economics are on our feature exhibitions. Some 80 percent of our visitors are from Wisconsin, a high percentage of them from Milwaukee and surrounding counties, and the "new building effect" is wearing off to some extent. As other museums are also increasingly finding, it is the temporary exhibitions that prompt visitors to come to museums. This is a change in habit from the past when a visit to the museum was part of regular life. With so many competing attractions in the arts, entertainment and the home (plasma TV and broadband internet), museums must market themselves more, and the feature exhibition provides the product.

This has two potential ill effects. The first is the danger of neglecting the permanent collection. The second is the danger of trying to program surefire hits. While we do not intentionally program surefire miss-hits, we cannot guarantee that every exhibition will bring in a large crowd.

Excellent though they were, the exhibitions following *Gee's Bend* did not bring in audiences as large. *Defiance Despair Desire: German Expressionist Prints from the Marcia and Granvil Specks Collection*, one of the most dramatic and impressive exhibitions I have seen anywhere, attracted an audience of 21,101. *American Fancy*, with a very imaginative installation, attracted 43,017.

In the longer term, the Museum needs an endowment larger than \$22 million so that it is less dependent on the ups and downs of admissions. Museums aim to have endowment income to cover one-quarter to one-third of operating expenses, which compares to one-twelfth at the Milwaukee Art Museum. In the shorter term, we have to keep our expenses at a level set by a reasonable annual target for all attendance; become more efficient in our use of resources; find ways of marketing smarter. Our artistic policy will remain dynamic, diverse and risk-taking. When my quilter-wife Maggi and I saw the *Gee's Bend* exhibition in New York at the beginning of its run, it was instinct and judgment that led to the decision to bring it to Milwaukee, not a record of success.



I was fortunate to get to know Esther Leah Ritz soon after arriving in Milwaukee. Tough-minded, clear-thinking, free of humbug and sentimentality, she was one of Milwaukee's great ladies. With enormous generosity, she left her and her husband Maurice's impressive collection of paintings and works on paper to the Museum. Similarly, the specific bequest of acquisition funds from the estate of Betty Croasdaile and the remarkable collection of works on paper received from Ethel Goodman created artistic legacies that we will long honor and appreciate. Our museums depend primarily on collectors for acquisitions and acquisition support, and I fervently hope that their examples will lead the way for others.

Although Jim Auer, the long-time art critic and writer for the *Milwaukee Journal Sentinel*, passed away after the end of our fiscal year, I feel his death must be noted. His encyclopedic knowledge of all the arts in Milwaukee, his deep empathy for art and his ability to communicate this, will be hugely missed. He was a great friend of the Milwaukee Art Museum.

The Museum has an excellent staff: cooperative, flexible, hard-working, open, friendly; it is a great pleasure to work with them. We have an expanding docent corps and volunteers who give the Museum nearly a thousand hours on site and generate an immeasurable amount of goodwill. We have a dedicated and hard-working group of Trustees. To all of them, deep thanks and appreciation. And a special thanks to Sheldon Lubar for his heroic work first as Chairman of the Financial Development Committee and then as President of the Board of Trustees in the campaign to eliminate the debt.

**DAVID GORDON**  
DIRECTOR AND CEO



## Curatorial

The highly acclaimed *Quilts of Gee's Bend* exhibition opened a very ambitious year for the Museum's exhibition program. Made by women in the isolated community of Gee's Bend, Ala., the quilts were praised as "some of the most miraculous works of modern art America has produced" by *The New York Times*. The exhibition, organized by the Museum of Fine Arts, Houston, was the star of the New York art season while on view at the Whitney Museum of American Art, and MAM was the first Midwest venue for the very popular show. The organizing curator in Milwaukee was Nonie Gadsden.

*Defiance Despair Desire: German Expressionist Prints from the Marcia and Granvil Specks Collection* followed in the Baker/Rowland and North Exhibition Galleries. Culled from one of the largest and most important gifts to the Museum in the institution's history, the exhibition reinforced MAM's significant strength in German Expressionist holdings. Frank Whitford, an expert on German Expressionism, was the guest curator. The exhibition toured to the Carnegie Museum of Art, Pittsburgh, Pa.

The decorative arts exhibition *American Fancy: Exuberance in the Arts, 1790-1840*, organized by MAM, featured more than 200 of the most ornamental and emotionally engaging artifacts ever produced in this country. The exhibition's innovative and elaborate installation was highlighted by a specially designed theater, a kaleidoscopic image projected onto the floor, and a two-story replica of a Fancy store. The exhibition traveled to the Peabody Essex Museum in Salem, Mass., and to the Maryland Historical Society in Baltimore. It was curated by Sumpter Priddy and coordinated at MAM by Sarah Fayen, assistant curator with the Chipstone Foundation.

The season concluded with a survey exhibition of Wisconsin's own Tom Uttech. *Magnetic North: The Landscapes of Tom Uttech* presented 60 paintings, some as large as 10 feet wide, and 29 photographs from the last 30 years of the artist's career. The exhibition marked the first time that the Baker/Rowland and North Exhibition Galleries were devoted to the work of a single artist from Wisconsin. It was curated by Margaret Andera.

Works on paper exhibitions included a show of drawings by contemporary artist John Currin and *The Incisive Imagination: Jacques Callot and His Contemporaries*, featuring a selection of 17th-century French prints. The beauty and mystery of nature were further explored in an exhibition pairing recent prints by Judy Pfaff and Gregory Conniff photographs entitled *Camera and Ink*. MAM also showcased exhibitions devoted to the work of Los Angeles-based contemporary painter Laura Owens, installation artist/sculptor James Turrell, and contemporary installation artist Robert Melee. Exhibitions in the Decorative Arts Gallery, supported by the Chipstone Foundation, included *Design Reform: Decorative Arts and the Manifesto, 1850-1920*, an examination of the design reform movement through the writings and designs of its leaders; *Slipware Traditions*, a selection of slip-decorated pots from many nations; and *Byrdcliffe: An American Arts and Crafts Colony*, a centennial celebration of the colony founded as a center for artists and craftsmen in Woodstock, N.Y.

In addition to the Maurice and Esther Leah Ritz Collection, many other important acquisitions entered the Museum's Collection during the year, including a German Tall Case Clock from ca. 1820, a Gee's Bend quilt by Rachel Carey George from 1935, a group of 17th-century French prints, a photograph by Saul Leiter, a sculpture by pioneering video artist Nam Jun Paik, a sculpture/installation by Andrea Zittel, and works on paper from Ethel Goodman which include an oil painting by Gabriele Münter and a watercolor by Raoul Dufy.

In addition to arranging a significant number of important loans of works from MAM's Collection to national and international museums, the Registrar's Office managed the tours of the MAM-organized traveling exhibitions *Defiance Despair Desire: German Expressionist Prints from the Marcia and Granvil Specks Collection* and *American Fancy: Exuberance in the Arts, 1790-1840*; as well as an exhibition of Impressionist and Post-Impressionist works from the Museum's Collection to the National Museum in Gdansk, Poland.

The Conservation Department moved into their newly completed lab outfitted with several state-of-the-art pieces of equipment. The Conservation Lab was made possible by grants from the Batterman Foundation, The Robert H. Andrews Memorial Fund of Tides Foundation and an anonymous donor. A number of paintings from the von Schleinitz Collection, as well as works by Nolde, Pechstein and the Antonakos light sculpture are among the works receiving conservation treatment. The department also had major involvement in the preparation of the *Specks* and *American Fancy* exhibitions.

## 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, Wis., 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 MAM Collection and Chipstone provides the funding for the changing exhibitions in the Decorative Arts Gallery. In addition, Chipstone publishes the two annual scholarly journals, *American Furniture* and *Ceramics in America*.



Andrea Zittel, *A-Z Living Unit*, 1993. See listing p. 18.

# Exhibitions

## FEATURE EXHIBITIONS

BAKER/ROWLAND AND NORTH  
EXHIBITION GALLERIES

***The Quilts of Gee's Bend***  
SEPT 27, 2003–JAN 4, 2004

Organized by the Museum of  
Fine Arts, Houston and  
Tinwood Alliance, Atlanta  
Sponsored by Argosy  
Foundation and Friends of Art

***Defiance Despair Desire:  
German Expressionist Prints  
from the Marcia and Granvil  
Specks Collection***  
JAN 17–MARCH 14, 2004

***American Fancy: Exuberance  
in the Arts, 1790–1840***  
APRIL 3–JUNE 20, 2004

Sponsored by the National  
Endowment for the Arts and  
the Wisconsin Humanities  
Council with funds from the  
National Endowment for the  
Humanities; additional support  
provided by the Richard C.  
von Hess Foundation

***Magnetic North:  
The Landscapes of Tom Uttech***  
JULY 10–OCT 3, 2004

Sponsored by We Energies as  
part of MAM's "Celebration of  
Nature"; additional support  
provided by the Mae E.  
Demmer Charitable Trust and  
Mr. & Mrs. Carl W. Schwartz

## SPECIAL EXHIBITIONS

VOGEL/HELFAER  
CONTEMPORARY GALLERIES

***Laura Owens***  
OCT 18, 2003–JAN 18, 2004  
Organized by the Museum  
of Contemporary Art,  
Los Angeles

SCHROEDER GALLERIA  
***On Site: Andrea Zittel***  
MAY 2003–AUG 2004

BRADLEY COLLECTION  
GALLERIES  
***The New Georgia O'Keeffe  
Gallery***  
SEPT 4, 2003–ONGOING

PRINTS, DRAWINGS AND  
PHOTOGRAPHS

KOSS GALLERY

***Think Big: Print Workshop  
Collaborations from the  
Tatalovich Collection***  
JULY 18–OCT 5, 2003

***John Currin: Works on Paper***  
OCT 17, 2003–JAN 11, 2004

Organized by the Aspen Art  
Museum and the Des Moines  
Art Center

***The Incisive Imagination:  
Jacques Callot and His  
Contemporaries***  
FEB 6–MAY 2, 2004

***Judy Pfaff–Gregory Conniff:  
Camera and Ink***  
MAY 21–AUG 29, 2004

Sponsored by We Energies as  
part of MAM's "Celebration of  
Nature"

CUDAHY GALLERY  
***James Turrell: First Light  
Portfolio***  
MARCH 19–MAY 30, 2004

***Currents 31: Robert Melee***  
JUNE 18–SEPT 19, 2004

## DECORATIVE ARTS

DECORATIVE ARTS GALLERY

***The Incredible Elastic Chairs  
of Samuel Gragg***  
JULY 11–OCT 19, 2003

Organized by the Winterthur  
Museum, Gardens and  
Library, Winterthur, Del.

***Design Reform: Decorative  
Arts and the Manifesto,  
1850–1920***  
NOV 14, 2003–FEB 22, 2004

***Slipware Traditions***  
MARCH 12–JUNE 6, 2004

***Byrdcliffe: An American Arts  
and Crafts Colony***  
JUNE 25–SEPT 19, 2004

Organized by the Herbert F.  
Johnson Museum at Cornell  
University and supported by  
the New York State Council on  
the Arts, the Luce Foundation,  
the National Endowment for  
the Humanities, the National  
Endowment for the Arts and  
Furthermore, a program of  
the J.M. Kaplan Fund

## EDUCATION

PIEPER EDUCATION GALLERY

***Pieces, Patterns and Puzzles***  
SEPT 11, 2003–AUG 24, 2004  
Sponsored by  
Rockwell Automation

***80th Annual Scholastic Art  
Awards–Wisconsin Regional  
Exhibition***  
JAN 31–FEB 28, 2004  
*Also on view in the  
Cudahy Gallery*

Sponsored by Anonymous,  
Avis and James Heller,  
Suzanne and Richard Pieper  
Family Foundation, and  
Milwaukee Art Museum

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

## TRAVELING EXHIBITIONS

***Defiance Despair Desire:  
German Expressionist Prints  
from the Marcia and Granvil  
Specks Collection***  
Carnegie Museum of Art,  
Pittsburgh, Pa.  
JUNE 12–AUG 8, 2004

***American Fancy: Exuberance  
in the Arts, 1790–1840***  
Peabody Essex Museum,  
Salem, Mass.  
JULY 14–OCT 31, 2004

***Paintings by Wisconsin Artists  
from the Milwaukee Art  
Museum***  
Milwaukee Public Library  
OCT 30, 2001–OCT 30, 2004

## Loans *Loans are listed chronologically by date of loan.*

### **The Art of Romare Bearden**

National Gallery of Art  
SEPT. 14, 2003–JAN. 4, 2004

Romare Bearden  
*The Street*, 1964  
Collage  
M1996.52

### **Global Village: The 60s**

Montreal Museum of Fine Arts  
OCT. 2, 2003–MARCH 7, 2004

Chuck Close  
*Nancy*, 1968  
Acrylic on canvas  
M1983.207

### **Loro e l'Azzurro, Gold and Blue: The Colors of the South from Cézanne to Bonnard**

Casa dei Carraresi, Treviso, Italy; organized by Linea d'ombra for the Fondazione Cassamarca  
OCT. 10, 2003–MARCH 7, 2004

Pierre Bonnard  
*View from the Artist's Studio*, 1945  
Oil on canvas  
M1952.7

### **Schoenberg, Kandinsky and the Blue Rider**

The Jewish Museum, New York, N.Y.  
OCT. 24, 2003–FEB. 12, 2004

Gabriele Münter  
*Boating*, 1910  
Oil on canvas  
M1977.128

### **After Whistler**

High Museum of Art, Atlanta  
NOV. 22, 2003–FEB. 28, 2004  
Detroit Institute of Arts  
MARCH 13–JUNE 6, 2004

Robert Henri  
*The Art Student*, 1906  
Oil on canvas  
M1965.34

### **Only Skin Deep: Changing Visions of the American Self**

International Center for Photography, New York  
DEC. 12, 2003–FEB. 29, 2004

Kruger, Barbara  
*Untitled (Your Fictions Become History)*, 1983  
Gelatin silver print  
M1987.13

### **Joan Miró: 1917–1934**

Centre Pompidou, Paris  
MARCH 3–JUNE 28, 2004

Joan Miró  
*The King's Jester (Le fou du roi)*, 1926  
Oil, pencil, charcoal on canvas  
M1966.142

### **Picasso: War and Peace**

Museu Picasso, Barcelona  
MAY 25–SEPT. 26, 2004

Pablo Picasso  
*The Cock of the Liberation*, 1944  
Oil on canvas  
M1959.372

### **Circa 1979**

Aspen Art Museum  
JUNE 4–JULY 25, 2004

Philip Guston  
*Table Top*, 1979  
Oil on canvas  
M1992.145

Gilbert & George  
*Red Morning Murder*, 1977  
Photo composite of 25 gelatin prints  
M1985.13a-y

### **Emerson Woelffer**

Colorado Springs Fine Arts Center  
JUNE 5–AUG. 29, 2004  
Emerson Woelffer  
*Sunday Session*, 1955  
Oil on canvas  
M1977.160

### **O'Keeffe and New Mexico: A Sense of Place**

Georgia O'Keeffe Museum, Santa Fe  
JUNE 11–SEPT. 12, 2004  
Columbus Museum of Art  
OCT. 1, 2004–JAN. 16, 2005  
Delaware Art Museum, Wilmington  
FEB. 17–MAY 15, 2005

Georgia O'Keeffe  
*The Cliff Chimneys*, 1938  
Oil on canvas  
M1998.85

### **Coming Home! Southern Self-Taught Artists, The Bible, and The American South**

University of Memphis Art Museum  
JUNE 19–NOVEMBER 13, 2004  
Florida State Museum of Fine Arts, Tallahassee  
FEB. 18–MARCH 27, 2005

The Museum of Biblical Art, New York  
MAY 12–JULY 23, 2005

Edgar Tolson  
*Crucifixion*, 1969  
Wood  
M1989.321

Josephus Farmer  
*Genesis*, 1970s  
Wood  
M1986.3

### **Byrdcliffe: An American Arts and Crafts Colony**

Herbert F. Johnson Museum of Art, Cornell University  
OCT. 16–DEC. 5, 2004  
Albany Institute of History and Art, Albany  
DEC. 18, 2004–FEB. 27, 2005  
New York Historical Society, New York  
MARCH 15–MAY 15, 2005  
Winterthur Museum, Winterthur, Del.  
JUNE 11–SEPT. 5, 2005

Zulma Steele  
*Low Cabinet with Chestnut Relief*, ca. 1904  
Poplar, copper hardware  
L1993.5.1

*Side Chair with Lily Ornament*, ca. 1904  
Cherry, leather  
L1993.4.1

*Drawing for a Side Chair*, ca. 1904  
Pencil  
L1993.4.3

White Pines Pottery  
*Nature Study (Eucalyptus)*, 1913  
Watercolor over pencil  
L1993.6.8

*Vase Template*, 1915–1926  
Wood  
L1993.6.2

*Bisque (underglazed) Vase*, 1915–1926  
Ceramic  
L1993.6.3

*Three Part Plaster Mold*, 1915–1926  
Ceramic  
L1993.6.5

*Vase*, ca. 1915–1926  
Glazed earthenware  
L1993.6.1

### **Warhol and Lichtenstein**

Paine Art Center and Gardens, Oshkosh, Wis.  
JUNE 26–OCT. 2, 2004

Roy Lichtenstein  
*Chem IA*, 1970  
Color lithograph  
M1998.224

Andy Warhol  
*Flower*, 1964  
Color lithograph  
M1981.302

### **Chicago Modern, 1893–1945: Pursuit of the New**

Terra Museum of American Art, Chicago  
JULY 16–NOV. 15, 2004

Manierre Dawson  
*Prognostic*, 1910  
Oil on canvas  
M1967.78

### **The Paris Lesson: Impressionism and Post-Impressionism from the Collection of the Milwaukee Art Museum**

National Museum  
Gdansk, Poland  
AUG. 8–OCT. 13, 2004.

Pierre Bonnard  
*Girl in Straw Hat*, 1903  
Oil on canvas  
M1958.13

Georges Braque  
*Seated Nude*, 1906  
Oil on canvas  
M1953.13

Edgar Degas  
*Dancer Holding Her Right Foot in Her Right Hand*, ca. 1904; cast 1919–20  
Bronze  
M1984.70

Raoul Dufy  
*Boardwalk of the Casino Marie-Christine at Sainte-Adresse*, ca. 1906  
Oil on canvas  
M1977.83

Raoul Dufy  
*Red Orchestra*, 1946–49  
Oil on canvas  
M1959.379

Armand Guillaumin  
*Puy Barriou, Creuse*, ca. 1911  
Oil on canvas  
M1982.187

Claude Monet  
*Waterloo Bridge, Sunlight Effect*, ca. 1900  
Oil on canvas  
M1950.3

Pierre-August Renoir  
*Landscape*, ca. 1900  
Oil on canvas  
M1973.559

Pierre-August Renoir  
*Nude with Tambourine*, ca. 1915  
Oil on canvas  
M1973.560

Henri de Toulouse-Lautrec  
*Three Cuirassiers*, 1879  
Oil on canvas  
M1977.149

Maurice Utrillo  
*Canal at Pontoise*, ca. 1911  
Oil on canvas  
M1960.28

Maurice Utrillo  
*La Place du Tertre*, ca. 1911  
Oil on canvas  
M1977.150

## Milwaukee Art Museum Acquisitions 2004

The acquisition list includes gifts and purchases from September 1, 2003 to August 31, 2004. Dimensions are in inches, with height, width and depth in that order, unless otherwise indicated. For drawings, dimensions indicate sheet size; for prints and photographs, the image size (except where indicated). Prints and drawings are on paper, with exceptions noted. Primary materials only are listed for decorative arts.

Nam Jun Paik, *Literature is Not Book*, 1988. See listing p. 18.





Josiah McElheny, *Modernity circa 1952, Mirrored and Reflected Infinitely* (detail below), 2004. See listing p. 18.





Gabriele Münter, *Staffelsee*, 1920.  
See listing p.18.



James Brooks, *Swandor*, 1969.  
See listing p. 18.



German, possibly Berlin, *Tall Case Clock*, ca. 1820. See listing p. 23.

Raoul Dufy, *Paysage de Provence (Provence Landscape)*, ca. 1925. See listing p. 18.

Lovis Corinth, *Self-Portrait*, 1918. See listing p. 18.



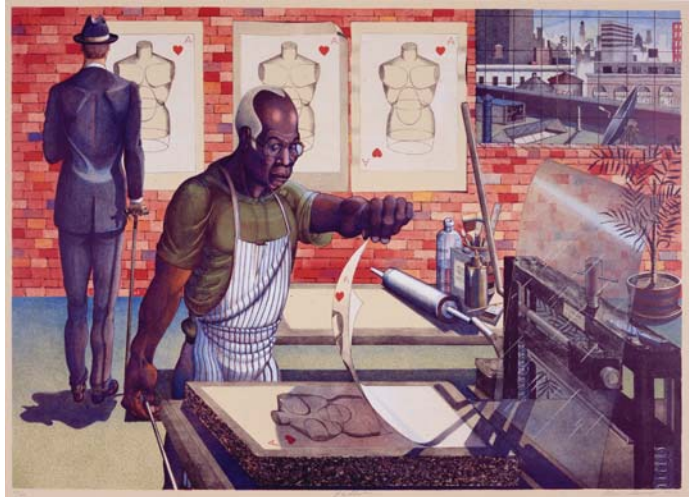


Rachel Carey George, *Two-Sided Work Clothes Quilt: (1) Twenty-five patch and (2) Strips*, ca. 1935. See listing p. 22.

Yōzō Hamaguchi, *Still Life with Pimentos*, 1955.  
See listing p. 19.

Ron Adams, *Blackburn*, 2002. See listing p. 19.

Saul Leiter, *Café, Paris*, 1959, printed 1990s.  
See listing p. 22.



PAINTINGS

**James Brooks**  
(American, 1906–1992)  
*Swandor*, 1969  
Oil on canvas  
28 x 32 in.  
Gift of Tony and Sue Krausen  
M2004.361

**Nancy Graves**  
(American, 1940–1995)  
*Object Disguised 4 Times*, 1982  
Oil on canvas  
72 x 64 in.  
Gift in memory of David W. and  
Ethel S. Goodman  
M2004.376

**Gabriele Münter**  
(German, 1877–1962)  
*Staffelsee*, 1920  
Oil on canvas  
15 x 18 in.  
Gift in memory of David W. and  
Ethel S. Goodman  
M2004.371

**Ben Schonzeit**  
(American, b. 1942)  
*Olive Vase*, 1988  
Acrylic on canvas  
48 x 50 in.  
Gift in memory of David W. and  
Ethel S. Goodman  
M2004.366

SCULPTURE

**American**  
(American, 19th-early  
20th century)  
*Miss Liberty*, n.d.  
Carved and painted wood  
41 x 13 1/2 x 10 in.  
Gift of Allen and Vicki Samson  
M2004.354

**Lynne Chadwick**  
(British, 1914–2003)  
*Maquette III Diamond*, 1984  
Bronze  
12 3/4 x 15 1/2 in. each  
Gift in memory of David W. and  
Ethel S. Goodman  
M2004.374.1,2

**Robert Kushner**  
(American, b. 1949)  
*Candlesticks III*, 1991  
Bronze  
H. 18 in.  
Gift in memory of David W. and  
Ethel S. Goodman  
M2004.377

**Josiah McElheny**  
(American, b. 1966)  
*Modernity circa 1952, Mirrored  
and Reflected Infinitely*, 2004  
Hand-blown mirrored glass  
objects, chrome metal display,  
glass and mirror  
30 1/2 x 56 1/2 x 18 1/2 in.  
Gift of Contemporary Art Society  
M2004.359

**Nam Jun Paik**  
(American, b. Korea 1932)  
*Literature is Not Book*, 1988  
Color videotape and two  
metal t.v. chairs with plastic  
cushions, illuminated world  
globes with acrylic paint, and  
two 9 color monitors with  
travel books, book ends and  
satellite antennae  
46 x 72 x 40 in.  
Gift of Allen and Vicki Samson  
in honor of Russell Bowman and  
Christopher Goldsmith  
M2003.147

**Antoniucci Volti**  
(French, 1915–1989)  
*Harmonie*, 1964  
Bronze  
H. 34 in.  
Gift in memory of David W. and  
Ethel S. Goodman  
M2004.373

**Fritz Wotruba**  
(Austrian, 1907–1975)  
*Kopf (Head)*, n.d.  
Bronze with gold patina  
H. 12 1/2 in.  
Bequest of Grace V. Aldworth  
M2003.141

**Andrea Zittel**  
(American, b. 1965)  
*A-Z Living Unit*, 1993  
Wood, steel, chair, electric  
lights and various personal  
accoutrements  
60 x 40 x 61 in. open  
Gift of Contemporary Art Society  
M2003.151

DRAWINGS

**Fred Berman**  
(American, b. 1926)  
*Aldwych Theatre*, ca. 1985  
Charcoal, pastel, household  
transparent tape, found paper  
objects on tan laid paper  
24 x 18 in.  
Gift of the artist in memory of  
Joseph Frieber  
M2004.17

*Photographer*, 1984/95  
Charcoal, pastel, household  
transparent tape, found paper  
objects on brown laid paper  
24 1/2 x 19 in.  
Gift of the artist in memory of  
Walter Sheffer  
M2004.18

**Alexander Calder**  
(American, 1898–1976)  
*Untitled (Composition #87)*,  
1975  
Watercolor  
24 3/4 x 30 3/4 in.  
Gift in memory of David W. and  
Ethel S. Goodman  
M2004.367

**Lovis Corinth**  
(German, 1858–1925)  
*Self-Portrait*, 1918  
Watercolor  
12 1/4 x 9 3/4 in.  
Gift of Allen and Vicki Samson  
M2004.353

**Raoul Dufy**  
(French, 1877–1953)  
*Paysage de Provence*  
(*Provence Landscape*), ca. 1925  
Watercolor  
19 1/4 x 24 in.  
Gift in memory of David W. and  
Ethel S. Goodman  
M2004.372

**Gerhard Mayer**  
(German, b. 1962)  
*Untitled #96*, 1998  
Black ink and pen  
13 1/2 x 17 in.  
Purchase with funds from Susan and  
Raymond Kehm, with matching funds  
from SBC Communications  
M2003.136

**Dave Muller**  
(American, b. 1964)  
*1 & 135 Chairs*, 2003  
Gouache and acrylic  
21 x 15 1/4 in.  
Gift of Contemporary Art Society  
M2003.152



American, *Miss Liberty*, n.d., see this page.

**Gladys Nilsson**  
(American, b. 1940)  
*The Swimming Hole*, 1986  
Watercolor on paper  
36 x 53 in.

Gift of Fred and Susan Novy  
M2003.127

**Moses Soyer**  
(American, 1899–1974)  
*Untitled (Standing Female Nude)*, n.d.  
Sepia pencil  
19 <sup>11</sup>/<sub>16</sub> x 10 <sup>1</sup>/<sub>2</sub> in.

Gift in memory of David W. and  
Ethel S. Goodman  
M2004.378

**(Clifford) Brooks Stevens**  
(American, 1911–1995)  
*Rendering for Race Team Uniforms (man in blue jumpsuit)*, ca. 1975  
Marker and pen  
15 <sup>13</sup>/<sub>16</sub> x 10 <sup>15</sup>/<sub>16</sub> in.  
M2004.43

*Rendering for Race Team Uniforms (man in blue sport jacket and white pants)*, ca. 1975

Marker and pen  
15 <sup>13</sup>/<sub>16</sub> x 10 <sup>15</sup>/<sub>16</sub> in.  
M2004.41

*Rendering for Race Team Uniforms (woman in blue jumpsuit)*, ca. 1975  
Marker and pen  
15 <sup>13</sup>/<sub>16</sub> x 10 <sup>15</sup>/<sub>16</sub> in.  
M2004.45

*Rendering for Race Team Uniforms (woman in blue shirt and blue pants)*, ca. 1975  
Marker and pen  
15 <sup>13</sup>/<sub>16</sub> x 10 <sup>15</sup>/<sub>16</sub> in.  
M2004.42

*Rendering for Race Team Uniforms (woman with white shirt and blue pants)*, ca. 1975  
Marker and pen  
15 <sup>13</sup>/<sub>16</sub> x 10 <sup>15</sup>/<sub>16</sub> in.  
M2004.44  
Gifts of Alice A. Preston

*Rendering for the Evinrude "Helibout,"* 1960  
Airbrush and marker  
30 x 40 in.  
M2003.108

*Rendering for the Evinrude "House Float,"* 1958  
Airbrush and marker  
30 x 40 in.  
M2003.110

*Rendering for the Evinrude "Jetstream,"* 1959  
Airbrush and marker  
30 x 40 in.  
M2003.109

*Rendering for the Evinrude Fisherman Boat,* 1956  
Airbrush and marker  
30 x 40 in.  
M2003.107

*Rendering for the Evinrude Lark Boat,* 1955  
Airbrush and marker  
30 x 40 in.  
M2003.111  
Purchases

#### PRINTS

**Ron Adams**  
(American, b. 1934)  
*Blackburn*, 2002  
Seven-color lithograph  
25 x 35 in. (image)  
Purchase with funds from the African American Art Alliance  
M2004.15

**Benoit Audran II; after Nicolas Lancret (French, 1690–1743)**  
(French, 1698–1772)  
*Le printemps (Spring)*; from the suite *Les quatre saisons (The Four Seasons)*, 1730  
Etching with engraving  
15 <sup>15</sup>/<sub>16</sub> x 13 <sup>11</sup>/<sub>16</sub> in. (plate)  
Gift of Hockerman Charitable Trust  
M2004.5.1

**Ernst Barlach**  
(German, 1870–1938)  
Portfolio for *Die Wandlungen Gottes (The Transformations of God)*, 1920  
Vellum-bound volume with imperial Japan paper pages and taupe, laid end papers  
14 <sup>5</sup>/<sub>16</sub> x 18 <sup>7</sup>/<sub>8</sub> x 7 <sup>1</sup>/<sub>16</sub> in. (closed)  
M2003.142  
Gifts of Marcia and Granvil Specks

**Jen Benka; Mark Wagner**  
(American, b. 1968; American, b. ca. 1970)  
*A Revisioning of the Preamble of the Constitution of the United States*, 2003  
Artist's book: Letterpress text with French-folded pages and index tabs, case-bound with dust jacket sleeve  
8 <sup>7</sup>/<sub>8</sub> x 5 <sup>7</sup>/<sub>16</sub> x 9 <sup>1</sup>/<sub>16</sub> in. (closed)  
Purchase, with funds given by Susan and Raymond Kehm, with matching funds from SBC Communications  
M2003.128

**Georges Braque**  
(French, 1882–1963)  
*Le Bouquet (The Bouquet)*; from *Braque Lithographie* by Fernand Mourlot, 1962, printed 1963  
Color lithograph  
11 <sup>7</sup>/<sub>8</sub> x 6 <sup>1</sup>/<sub>4</sub> in. (image)  
Gift in memory of David W. and Ethel S. Goodman  
M2004.369

**Pierre Brébiette**  
(French, 1598–ca. 1650)  
*Marine Gods and Goddesses*, n.d.  
Etchings  
Approximately 3 x 6 <sup>3</sup>/<sub>8</sub> in. each (plate and sheet)  
Gift of Hockerman Charitable Trust  
M2004.3.1-6

**Jacques Callot**  
(French, 1592–1635)  
*La vie de Sainte Vierge (The Life of the Holy Virgin)*, 1633  
Suite of 14 etchings  
Approximately 2 <sup>3</sup>/<sub>4</sub> x 1 <sup>3</sup>/<sub>4</sub> in. each (plate)  
M2004.2.1-14

Frontispiece du *Sacra Cosmologia* (Title Page for the book *Sacred Cosmology*), 1630  
Etching  
5 <sup>9</sup>/<sub>16</sub> x 3 <sup>13</sup>/<sub>16</sub> in. (plate and sheet)  
M2004.6  
Gifts of Hockerman Charitable Trust

**Louisa Chase**  
(American, b. 1951)  
*Chasm*, 1983  
Four-color woodcut on Japanese paper  
24 x 28 <sup>3</sup>/<sub>16</sub> in. (image)  
Gift of Kent Anderson  
M2003.149

**Stefano della Bella**  
(Italian, 1610–1664; worked in Paris 1639–1650)  
*Les quatre Eléments (The Four Elements)*, 1648  
Etchings  
Approximately 3 <sup>1</sup>/<sub>4</sub> x 7 <sup>3</sup>/<sub>4</sub> in. each plate, mounted to a single sheet  
Gift of Hockerman Charitable Trust  
M2004.4.1-4

**Larry Dinkin**  
(American, b. 1943)  
*Landscape of Structure from a Dream*, 1999  
95-color screenprint  
35 x 39 <sup>1</sup>/<sub>8</sub> in. (image)  
Gift of Estelle and Martin Karlin  
M2004.14

**Hulda Rotier Fischer**  
(American, 1893–1982)  
*Plowing at the Foot of Holy Hill*, ca. 1940  
Lithograph  
10 <sup>1</sup>/<sub>4</sub> x 7 <sup>5</sup>/<sub>16</sub> in. (image)  
Gift of Barbara and Russell Bowman  
M2003.130

**Albert Flamen**  
(French, ca. 1620–after 1669)  
*Le chemin à la lisière d'un bois (Road by the Edge of a Wood)*, 1659/64  
Etching  
4 <sup>9</sup>/<sub>16</sub> x 8 <sup>7</sup>/<sub>16</sub> in. (plate)  
Gift of Hockerman Charitable Trust  
M2004.7

**Alberto Giacometti**  
(Swiss, 1901–1966)  
*Dans l'Atelier (In the Studio)*; illustration for the book *Paroles peintes (Painted Words)*, 1965  
Etching on Asian paper  
10 <sup>1</sup>/<sub>8</sub> x 7 <sup>13</sup>/<sub>16</sub> in. (plate)  
Gift in memory of David W. and Ethel S. Goodman  
M2004.362

**George Grosz**  
(American, b. Germany, 1893–1959)  
Portfolio cover and title page for "Gott mit uns": *politische Mappe ("God With Us": Political Portfolio)*, 1920  
Simple folder with inner flaps, bound in chamois-toned paper with blue photolithographic images and title information, with natural cream leather spine (includes original drawing, dedication and artist's signature)  
25 <sup>1</sup>/<sub>2</sub> x 19 <sup>1</sup>/<sub>8</sub> x 5 <sup>5</sup>/<sub>16</sub> in. (closed)  
M2003.143a,b

**Yôzô Hamaguchi**  
(Japanese, 1909–2000)  
*Still Life with Pimentos*, 1955  
Color mezzotint  
17 <sup>1</sup>/<sub>2</sub> x 11 <sup>3</sup>/<sub>4</sub> in. (plate)  
Gift of the family of Dr. William Frackelton, in his memory  
M2003.129

**Käthe Kollwitz**  
(German, 1867–1945)  
*An der Kirchenmauer (By the Church Wall)*, 1893, printed 1920  
Etching  
9 <sup>5</sup>/<sub>8</sub> x 5 <sup>1</sup>/<sub>4</sub> in. (block)  
Gift in memory of David W. and Ethel S. Goodman  
M2004.363

**Jacques-Philippe le Bas; after Nicolas Lancret (French, 1690–1743)**  
(French, 1707–1783)  
*L'hiver (Winter)*; from the suite *Les quatre saisons (The Four Seasons)*, 1730  
Etching with engraving  
16 <sup>13</sup>/<sub>16</sub> x 13 <sup>11</sup>/<sub>16</sub> in. (plate)  
Gift of Hockerman Charitable Trust  
M2004.5.4

**Fernand Léger**  
(French, 1881–1955)  
*La Ville (The City)*, ca. 1957  
Color lithograph with hand coloring  
14 <sup>1</sup>/<sub>2</sub> x 11 <sup>1</sup>/<sub>4</sub> in. (image)  
Gift in memory of David W. and Ethel S. Goodman  
M2004.368



Simon Vouet, *Holy Family with a Bird*, 1633. Etching. Listing this page.

**Julian Lethbridge**

(English, b. 1947)  
*Melrose Beach #1–#5*, 2002  
 Suite of five color lithographs  
 Approx. 22 5/8 x 21 in. each  
 (image)

Gifts of the family of Laura Hipke Cota,  
 in her memory  
 M2004.46.1–5

**Miranda Maher**

(American, b. ca. 1965)  
*After Reasonable Research*,  
 2000

Artist's book: digital laser  
 printed text on decorative  
 Italian paper

8 1/4 x 4 1/4 x 3/4 in. (closed)  
 Purchase, with funds given by Susan  
 and Raymond Kehm, with matching  
 funds from SBC Communications  
 M2004.16

**John "Crash" Matos**

(American, b. 1961)  
*Kablam*, 1990  
 Color screenprint and  
 lithograph  
 36 x 36 in. (image and sheet)

Gift of Estelle and Martin Karlin  
 M2004.12

**Mark Mulhern**

(American, Wisconsin, b. 1951)  
*Crucifixion*, ca. 1985  
 Color monotype  
 23 13/16 x 19 3/4 in. (image)

M2003.132

*The River*, n.d.

Etching with drypoint  
 9 7/8 x 11 7/8 in. (plate)

M2003.131

Gifts of Barbara and Russell Bowman

**Hermann Max Pechstein**

(German, 1881–1955)  
 Portfolio cover and colophon  
 for *Das Vater Unser*  
 (*The Lord's Prayer*), 1921  
 Simple folder with inner flaps,  
 bound in royal navy blue  
 paper, with applied woodcut  
 cover image and title on  
 beige paper

24 5/16 x 16 13/16 x 3/8 in. (closed)

Marcia and Granvil Specks Collection  
 M2003.144a,b

**Gabriel Pérelle**

(French, ca. 1603–1677)  
*Evening Landscape with*  
*Cowherds*, 1655/65

Etching  
 4 7/8 x 4 7/8 in. (plate)

Gift of Hockerman Charitable Trust  
 M2004.9

**Pablo Ruiz Picasso**

(Spanish, 1881–1973)  
*Sculpteur et son autoportrait*  
*sculpté servant de socle à une*  
*tête de Marie-Thérèse* (*The*  
*Sculptor with a Sculpted Self-*  
*Portrait Serving as a Pedestal*  
*for a Head of Marie-Thérèse*);  
 from the *Suite Vollard*, 1933

Etching  
 10 1/2 x 7 5/8 in. (plate)

Gift in memory of David W. and  
 Ethel S. Goodman  
 M2004.365

**Pablo Ruiz Picasso (after)**

(Spanish, 1881–1973)  
*Untitled (Three Fauns in*  
*Classical Landscape)*, ca. 1960

Color aquatint  
 18 3/4 x 22 1/8 in. (plate)

Gift in memory of David W. and  
 Ethel S. Goodman  
 M2004.370

**Georges Rouault**

(French, 1871–1958)  
*Aide-Boureau* (*Portant un des*  
*bois de la Croix*) (*Assistant*  
*Executioner [Carrying a Section*  
*of the Cross]*); illustration  
 from the *Passion* by André  
 Saurès, 1939

Aquatint, sugar-lift aquatint,  
 roulette, and drypoint over  
 photogravure, with scraping  
 and burnishing

12 1/4 x 8 1/2 in. (plate)

Gift in memory of David W. and  
 Ethel S. Goodman  
 M2004.364

**Kenny Scharf**

(American, b. 1958)  
*The Three Faces of Jackie the*  
*American*; from the portfolio  
*Kraka Jackie Boom*, 1998

Color screenprint  
 32 9/16 x 40 1/8 in. (image)

Gift of Estelle and Martin Karlin  
 M2004.13

**Karl Schmidt-Rottluff**

(German, 1884–1976)  
 Portfolio cover for  
*10 Holzschnitte* (*10 Woodcuts*),  
 1918

Simple folder bound in  
 eggplant-toned paper with  
 royal blue cloth spine and  
 black cloth ties, with applied  
 woodcut title and credit  
 information on gold paper  
 25 5/16 x 20 13/16 x 5/16 in.  
 (closed)

M2003.146

Portfolio cover and colophon  
 for *Neun Holzschnitte*  
 (*Nine Woodcuts*), 1918

Simple folder with inner flaps,  
 bound in gray paper with  
 imitation leather finish, with  
 applied woodcut title and  
 credit image on cream paper  
 (closed)

24 5/16 x 16 13/16 x 3/8 in.

M2003.145a,b  
 Marcia and Granvil Specks Collection

**Gérard Jean-Baptiste Scotin II;**  
**after Nicolas Lancret**

(French, 1690–1743)  
*L'esté* (*Summer*); from the suite  
*Les quatre saisons*  
 (*The Four Seasons*), 1730

Etching with engraving  
 16 7/8 x 13 5/8 in. (plate)

Gift of Hockerman Charitable Trust  
 M2004.5.2

**Frank Stella**

(American, b. 1936)  
*Kozangródek (II)*, 1975  
 Hand-colored cast paper relief  
 26 x 21 1/2 x 1 3/4 in. (overall)

Gift in memory of David W. and  
 Ethel S. Goodman  
 M2004.375

**Nicolas Henri Tardieu;**  
**after Nicolas Lancret**

(French, 1674–1749)  
*L'autonne* (*Autumn*); from the  
 suite *Les quatre saisons*  
 (*The Four Seasons*), 1730

Etching with engraving  
 16 13/16 x 13 1/2 in. (plate)

Gift of Hockerman Charitable Trust

M2004.5.3

**Pietro Testa**

(Italian, 1612–1650)  
*The Birth and Infancy of*  
*Achilles*, 1648–50

Etching  
 10 7/8 x 16 1/2 in.  
 (plate and sheet)

Gift of Pia Gallo in memory of  
 Esther Leah Ritz  
 M2004.334

**Simon Vouet**

(French, 1590–1649)  
*Holy Family with a Bird*, 1633

Etching  
 7 1/2 x 8 3/8 in. (plate)

Gift of Hockerman Charitable Trust  
 M2004.1

**Andy Warhol**

(American, 1928–1987)  
*Martin Buber*; from the series  
*Ten Portraits of Jews of the*  
*Twentieth Century*, 1980

Color screenprint on board  
 40 x 32 in. (image)

Anonymous Gift

M2003.138

**Ray Weiss**

(American, 1889–1984)  
*Clock Tower, Dinan*, ca. 1930

Etching  
 9 3/8 x 5 3/16 in. (plate)

Gift of Dr. David W. Cugell  
 M2004.54

**James Abbott McNeill**  
**Whistler**

(American, 1834–1903)  
*Gants de suède* (*Suede Gloves*);  
 published in *The Studio* 3,  
 no. 13, 1890

Transfer lithograph  
 8 5/8 x 4 1/8 in. (image)

Gift of George and Julia Evans and  
 Barbara Brown Lee in memory of  
 Judith Abert Meissner  
 M2003.140

**Karl Wirsum**

(American, b. 1939)  
*Pumpkin Mask V*, 1978  
 Offset lithograph on  
 orange wove paper, staples,  
 rubber bands  
 10 1/4 x 8 1/2 in.  
 (image and sheet)  
 M2003.133

*Skull Mask*, 1978  
 Offset lithograph on  
 cream wove paper, staples,  
 rubber bands  
 9 3/8 x 8 3/8 in. (image and  
 sheet)  
 M2003.134  
 Gifts of Barbara and Russell Bowman

**Robert Zakanitch**

(American, b. 1935)  
*Dragonseed*, 1978  
 Screenprint and lithograph  
 14 x 14 1/2 in. (image)  
 Gift of Barbara and Russell Bowman  
 M2003.135

**Minna Weiss Zellner**

(American, 1889–1982)  
*Les arbres—Concarneau,  
 Bretagne (Trees—Concarneau,  
 Brittany)*, ca. 1930  
 Etchings  
 9 3/4 x 7 13/16 in. (plate)  
 Gift of Dr. David W. Cugell  
 M2004.55

## PHOTOGRAPHS

**Tracey Baran**

(American, b. 1975)  
*Her Golden Moment*; from  
 the *Hunted* series, 2002  
 Chromogenic print  
 20 x 24 in. (image and sheet)  
 M2004.341

*Tainted*; from the *Hunted* series,  
 2002

Chromogenic print  
 20 x 24 in. (image and sheet)  
 M2004.342  
 Ethel and Richard Herzfeld Collection

**Fred Berman**

(American, b. 1926)  
*Barton Street, London*, 1967,  
 printed later  
 Chromogenic print  
 20 x 16 in. (image and sheet)  
 M2004.25

*Arles*, 2000

Chromogenic print  
 16 x 20 in. (image and sheet)  
 M2004.19

*Nice*, 2000

Chromogenic print  
 20 x 16 in. (image and sheet)  
 M2004.20

*ALO (London)*, 2003

Chromogenic print  
 11 x 13 1/2 in. (image and  
 sheet)  
 M2004.22

*TILL (London)*, 2003  
 Chromogenic print  
 11 x 14 in. (image and sheet)  
 M2004.23

*Young's (London)*, 2003  
 Chromogenic print  
 11 x 14 in. (image and sheet)  
 M2004.21

*G-Pow (Milwaukee)*, 2003  
 Chromogenic print  
 11 x 14 in. (image and sheet)  
 M2004.24.1

*W (Milwaukee)*, 2003  
 Chromogenic print  
 11 x 14 in. (image and sheet)  
 M2004.24.2

*Wa/Gas/Power (Milwaukee),  
 2003*  
 Chromogenic print  
 11 x 14 in. (image and sheet)  
 M2004.24.3

*Wa/Gas (Milwaukee)*, 2003  
 Chromogenic print  
 11 x 14 in. (image and sheet)  
 M2004.24.4

*Ga/Power (Milwaukee)*, 2003  
 Chromogenic print  
 11 x 14 in. (image and sheet)  
 M2004.24.5

*Oil (Milwaukee)*, 2003  
 Chromogenic print  
 11 x 14 in. (image and sheet)  
 M2004.24.6  
 Gifts of the artist

**Gregory Conniff**  
 (American, b. 1944)  
*Emmons County, North  
 Dakota*, 1989, printed 2003  
 Digital inkjet print, mounted  
 on foam core  
 30 1/8 x 36 in. (image)  
 M2004.39

*Dane County, Wisconsin*, 1991,  
 printed 2003  
 Digital inkjet print, mounted  
 on foam core  
 30 3/8 x 30 1/16 in. (image)  
 M2004.26

*Iowa County, Wisconsin*, 1991,  
 printed 2003  
 Digital inkjet print, mounted  
 on foam core  
 13 7/8 x 36 1/16 in. (image)  
 M2004.29

*Iowa County, Wisconsin*, 1991,  
 printed 2004  
 Digital inkjet print, mounted  
 on foam core  
 30 1/8 x 30 in. (image)  
 M2004.40

*Yalobusha County, Mississippi*,  
 1991, printed 2004  
 Digital inkjet print, mounted  
 on foam core  
 30 1/8 x 36 in. (image)  
 M2004.31

*Lafayette County, Mississippi*,  
 1993, printed 2003  
 Digital inkjet print, mounted  
 on foam core  
 30 1/16 x 35 7/8 in. (image)  
 M2004.30

*Lafayette County, Mississippi*,  
 1993, printed 2004  
 Digital inkjet print, mounted  
 on foam core  
 30 1/8 x 36 in. (image)  
 M2004.33

*Sauk County, Wisconsin*, 1995,  
 printed 2003  
 Digital inkjet print, mounted  
 on foam core  
 14 9/16 x 36 in. (image)  
 M2004.27

*Lafayette County, Mississippi*,  
 1996, printed 2004  
 Digital inkjet print, mounted  
 on foam core  
 30 1/8 x 36 in. (image)  
 M2004.32

*Dane County, Wisconsin*, 1997,  
 printed 2002  
 Digital inkjet print, mounted  
 on foam core  
 18 3/16 x 48 in. (image)  
 M2004.34

*Rutledge/Spaight Gardens*,  
 2002, printed 2004  
 Digital inkjet print, mounted  
 on foam core  
 30 x 30 1/8 in. (image)  
 M2004.28

*Dane County, Wisconsin*, 2003,  
 printed 2004  
 Digital inkjet print, mounted  
 on foam core (in artist's  
 frame)  
 30 1/8 x 30 1/16 in. (image)  
 M2004.35

*Dane County, Wisconsin*, 2003,  
 printed 2004  
 Digital inkjet print, mounted  
 on foam core  
 30 1/8 x 36 in. (image)  
 M2004.38

*Iowa County, Wisconsin*, 2003,  
 printed 2004  
 Digital inkjet print, mounted  
 on foam core  
 30 1/8 x 36 in. (image)  
 M2004.37

*Rutledge/Spaight Gardens*,  
 2003, printed 2004  
 Digital inkjet print, mounted  
 on foam core  
 30 x 30 1/8 in. (image)  
 M2004.36  
 Ethel and Richard Herzfeld Collection

**Tim Davis**

(American, b. 1969)  
*Car Dealership*; from the series  
*Lots*, 2001, printed 2004  
 Chromogenic print, mounted  
 on PVC board  
 31 1/8 x 40 1/8 in.  
 (image and mount)  
 M2004.344

*Manet/Viacom*; from the  
 series *Creditentials*, 2002,  
 printed 2004  
 Chromogenic print,  
 mounted on PVC board  
 48 x 60 in. (image and mount)  
 M2004.343  
 Ethel and Richard Herzfeld Collection

**Lauren Greenfield**

(American, b. 1966)  
*Allegra, 4, plays dress-up,  
 Malibu, California*; from the  
*Girl Culture* series, 1999  
 Cibachrome print  
 19 9/16 x 13 in. (image)  
 M2004.47

*Alli, Annie, Hannah, and Berit,  
 all 13, in front of Annie's  
 house before their first big  
 party of the seventh grade,  
 Edina, Minnesota*; from the  
*Girl Culture* series, 1998  
 Cibachrome print  
 13 x 19 9/16 in. (image)  
 M2004.48

*The damas (maids of honor)  
 go from the church to the  
 reception in a Ford Explorer  
 limousine at Ruby's  
 quinceañera, Huntington Park,  
 California*; from the *Girl  
 Culture* series, 2001  
 Cibachrome print  
 12 7/8 x 19 1/4 in. (image)  
 M2004.49

*Cindy Margolis, the world's  
 most downloaded woman  
 according to the "Guinness Book  
 of World Records," in her bath-  
 room, Studio City, CA*; from the  
*Girl Culture* series, 2000  
 Cibachrome print  
 19 1/4 x 12 3/4 in. (image)  
 M2004.50

*Leah, 13, has her "before"  
 picture taken at weight-loss  
 camp, Catskills, New York*; from  
 the *Girl Culture* series, 2001  
 Cibachrome print  
 19 1/4 x 12 3/8 in. (image)  
 M2004.51  
 Ethel and Richard Herzfeld Collection



**Lauren Greenfield**, *The damas (maids of honor) go from the church to the reception in a Ford Explorer limousine at Ruby's quinceañera, Huntington Park, California*; from the *Girl Culture* series, 2001. Listing previous page.

**David Octavius Hill and Robert Adamson**

(Scottish, 1812–1870; 1821–1848)  
*The Minnow Pool*; from the deluxe periodical *Camera Work*, no. 28, ca. 1845, published 1909  
 Photogravure  
 8 5/16 x 6 1/4 in.  
 (image and sheet)

Gift of Douglas C. James in honor of the 100th birthday of his cousin, George F. Kennan  
 M2004.357

**Lewis Koch**

(American, b. 1949)  
*Cumulus 1–3*, 2004  
 Triptych of three gelatin silver prints  
 16 x 20 in. each

Ethel and Richard Herzfeld Collection  
 M2004.346.1-3

**George Krause**

(American, b. 1937)  
*Nun, Ecuador*, 1971  
 Hand-toned gelatin silver print  
 6 1/2 x 4 3/4 in.  
 (image and sheet)

Ethel and Richard Herzfeld Collection  
 M2004.345

**Louise Lawler**

(American, b. 1947)  
*Midnight, Pasadena*, 1986  
 Gelatin silver print mounted between Plexiglas panels  
 4 x 13 in. (image and sheet)

Gift of Mr. David Robbins  
 M2004.349

**Nikki S. Lee**

(American, b. Korea, 1970)  
*The Yuppie Project (14)*;  
 from the *Projects* series,  
 1998, printed 2004  
 Fujiflex print  
 28 1/4 x 21 1/4 in.  
 (image and sheet)

M2004.339

*The Schoolgirls Project (22)*;  
 from the *Projects* series, 2000,  
 printed 2004

Fujiflex print  
 28 1/4 x 21 1/4 in.  
 (image and sheet)

M2004.340

*The Hip-Hop Project (25)*;  
 from the *Projects* series, 2001,  
 printed 2004

Fujiflex print  
 21 1/4 x 28 1/4 in.  
 (image and sheet)

M2004.338

*Part (8)*; from the *Parts* series,  
 2003

Chromogenic print mounted on aluminum with laminate surface  
 33 15/16 x 13 1/8 in. (image)

M2004.336

*Part (21)*; from the *Parts* series,  
 2003

Chromogenic print mounted on aluminum with laminate surface  
 30 x 26 1/4 in.  
 (image and sheet)

M2004.337

Gifts of Contemporary Art Society and Ethel and Richard Herzfeld Collection

**Saul Leiter**

(American, b. 1923)  
*Café, Paris*, 1959,  
 printed 1990s  
 Cibachrome print from Kodachrome negative  
 13 1/2 x 8 15/16 (image)

Ethel and Richard Herzfeld Collection  
 M2004.11

**Sharon Lockhart**

(American, b. 1964)  
*Maja and Elodie*, 2003  
 Chromogenic prints  
 49 x 65 1/8 in. each  
 (image and sheet)

Gift of Contemporary Art Society and Ethel and Richard Herzfeld Collection  
 M2003.148a,b

**Danny Lyon**

(American, b. 1942)  
*Kathy, Chicago*, 1966,  
 printed 2002  
 Cibachrome print  
 13 1/16 x 8 3/4 in. (image)

M2004.53

*Memorial Day Run, Milwaukee*,  
 1966, printed 2002

Gelatin silver print  
 18 1/4 x 12 3/8 in. (image)

M2004.52

Ethel and Richard Herzfeld Collection

**Richard Prince**

(American, b. 1949)  
*Untitled (Wave Gang)*;  
 from the *Gang* series, 1982,  
 printed 1984  
 Ektacolor print  
 14 x 11 in.

Ethel and Richard Herzfeld Collection  
 M2004.335

**David Robbins**

(American, b. 1957)  
*Untitled (to C)*, 1990  
 Cibachrome print  
 12 15/16 x 19 9/16 in. (image)

M2004.348

*Untitled (Pencil Syringe)*, 1991

Cibachrome print  
 8 x 10 in. (image and sheet)

M2004.347

Gifts of Hudson, New York

**Josef Sudek**

(Czechoslovakian, 1896–1976)  
*Twisted Tree*; from *The Window of My Studio* series, ca. 1950s  
 Gelatin silver print  
 6 7/8 x 5 1/16 in. (image)

Richard and Ethel Herzfeld Collection  
 M2004.8

**William Wegman**

(American, b. 1943)  
*Rock Clock*, 1999  
 Cibachrome print  
 7 1/8 x 7 1/8 in. (image)

Gift of Douglas C. James  
 M2004.358

**Clarence White**

(American, 1871–1925)  
*Boys Going to School*; plate V from the deluxe periodical *Camera Work*, no. 23, ca. 1904, published 1908  
 Photogravure  
 8 1/16 x 6 3/16 in.  
 (image and sheet)

Gift of Douglas C. James in honor of the 100th birthday of his cousin, George F. Kennan  
 M2004.356

DECORATIVE ART

**Rob Barnard**

(American, b. 1949)  
*Teabowl*, 2003  
 Earthenware, slip decoration  
 3 1/2 x 3 1/2 x 6 1/2 in.

Gift of the artist in memory of his niece, Ann Burke Courtney  
 M2004.355

**Henry Brind (attributed to)**

(English, London, n.d.)  
*Castor*, 1742–43  
 Silver

5 x 2 in. diam.  
 Gift of Helen Peter Love  
 M2004.379

**Rachel Carey George**

(American, b. 1908)  
*Two-Sided Work Clothes Quilt: (1) Twenty-five patch and (2) Strips*, ca. 1935  
 Denim, wool trousers, mattress ticking, and cotton  
 82 x 72 in.

Purchased with funds from the Tinwood Alliance, the Collectors' Corner, Carolyn Baumgartner Maruggi, Suzy Ettinger and Sally Waters in memory of Sanford J. Ettinger, the Epsilon Kappa Omega Chapter, Alpha Kappa Alpha Sorority, Inc., and friends  
 M2003.139

**German, possibly Berlin**

*Tall Case Clock*, ca. 1820  
Poplar burl and ebonized  
pear wood  
82 x 23 1/2 x 8 1/2 in.

Gift of René von Schleinitz Memorial  
Foundation, by exchange  
M2003.137

**Robert Lazzarini**

(American, b. 1965)  
*Teacup*, 2003  
Porcelain with yellowed glaze  
and gilding and metal spoon  
Assembled: 3 1/2 x 6 3/4  
diam. in.; Saucer: 6 1/4 diam. in.;  
Cup: 3 1/4 x 1 1/4 in.;  
Spoon: 3/4 x 6 1/4 in.  
Anonymous gift

M2004.360a,b,c

**Mensie Lee Pettway**

(American, Gee's Bend,  
Alabama, b. 1939)  
*Pieced Quilt Top*, ca. 2002–03  
Polyester and wool  
84 1/2 x 66 in.

Gift of John Reiss in memory of  
Cleopatra Daniels  
U2003.7

**Probably Maryland or  
northern Virginia**

*Desk-and-Bookcase*,  
1790–1800  
Mahogany, mahogany veneer,  
yellow pine, tulip poplar, oak,  
light and dark wood stringing,  
and inlay with original brasses  
97 3/4 x 43 3/4 x 24 in.

Purchased with funds from the  
Decorative Arts Discretionary  
Acquisition Fund  
M2003.150

**(Clifford) Brooks Stevens**

(American, 1911–1995)  
*Model for the Satellite Towers  
Hotel and Conference Center*,  
Milwaukee, 1964  
Plastic  
16 x 24 x 24 in.

M2003.112



(Clifford) Brooks Stevens; Sears, Roebuck and Company,  
*"Sears Screamer" Bicycle*, 1968. Listing this page.

**(Clifford) Brooks Stevens;  
American Machine and  
Foundry Company**  
(American, 1911–1995;  
New York, NY)  
*AMF Jet Tricycle*, 1957 or later  
Metal, rubber and leather  
21 1/4 x 21 1/2 x 25 1/2 in.

M2003.119

**(Clifford) Brooks Stevens;  
Cutler-Hammer Company**  
(American, 1911–1995;  
Milwaukee, Wisconsin)  
*Motor Control Enclosure*,  
1938–39  
Stamped metal  
7 7/8 x 4 3/4 x 4 in.

M2003.124

**(Clifford) Brooks Stevens;  
Durant Manufacturing  
Company**  
(American, 1911–1995;  
Milwaukee, Wisconsin)  
*"Productimeter" Assembly  
Line Counter*, 1939  
Metal

3 1/2 x 5 1/2 x 2 3/8 in.  
M2003.120

**(Clifford) Brooks Stevens;  
Gamble-Skogmo  
Department Stores**  
(American, 1911–1995;  
Minneapolis, Minnesota)  
*"Coronado" Radio*, 1950  
Plastic  
6 x 10 1/2 x 5 in.

Purchases  
M2003.126

**(Clifford) Brooks Stevens;  
Gamble-Skogmo  
Department Stores**  
(American, 1911–1995;  
Minneapolis, Minnesota)  
*"Coronado" Radio*, 1952  
Phenolic plastic  
5 1/4 x 9 1/2 x 4 in.

Gift of Reddington Collection  
M2003.115

**(Clifford) Brooks Stevens;  
Mirro Aluminum Company**  
(American, 1911–1995;  
Manitowoc, Wisconsin)  
*"Manhattan" Electric Skillet*,  
1968  
Aluminum, plastic  
9 3/4 x 20 x 11 1/2 in.

Purchase  
M2003.122

*Coffeepot*, 1965  
Aluminum and plastic  
11 1/2 x 5 1/2  
(maximum diam.) in.  
Gift of Reddington Collection  
M2003.117

**(Clifford) Brooks Stevens;  
Modern Hygiene Company**  
(American, 1911–1995;  
Boston, Massachusetts)  
*Vacuum Cleaner*, 1948  
Aluminum and plastic  
Body: H. 9 x 26 x 6 1/2 in.;  
Hose: L. 65 in.;  
Handle: 3 x 11 x 16 in.

M2003.113

**(Clifford) Brooks Stevens;  
Moe Bros. Lighting Company**  
(American, 1911–1995;  
Fort Atkinson, Wisconsin)  
*Portable Heat Lamp*, 1947  
Metal, glass (glass light bulb  
not original)  
6 x 10 x 5 1/4 in. (with bulb)  
M2003.121

**(Clifford) Brooks Stevens;  
Fitzhugh Scott; JPS Studio**  
(American, 1911–1995;  
Milwaukee, Wisconsin)  
*Architectural Model of the  
Brooks and Alice Stevens  
Residence*, 2003; House built  
1940  
Wood and paper  
5 x 15 1/2 x 15 in.  
M2003.123

**(Clifford) Brooks Stevens;  
Sears, Roebuck and Company**  
(American, 1911–1995;  
Chicago, Illinois)  
*"Sears Screamer" Bicycle*, 1968  
Steel, rubber and plastic  
40 1/4 x 55 x 27 1/8 in.

M2003.118  
Purchases

**(Clifford) Brooks Stevens;  
Spartan Company**  
(American, 1911–1995;  
Minneapolis, Minnesota)  
*Vaporizer (or Humidifier)*, 1945  
Durez Brand phenolic plastic  
and aluminum  
7 x 8 x 5 1/2 in.

Gift of Reddington Collection  
M2003.114

**(Clifford) Brooks Stevens;  
Trav-Ler Radio and Television  
Corporation**  
(American, 1911–1995;  
Chicago, Illinois)  
*Trav-Ler Radio*, 1947  
Phenolic plastic,  
mechanical parts  
3 1/2 x 10 1/4 x 6 1/2 in.

Purchase  
M2003.125

**(Clifford) Brooks Stevens;  
Webster Electric Company**  
(American, 1911–1995;  
Racine, Wisconsin)  
*"Teletalk" Intercom*, 1951  
Perforated metal and wood  
6 1/2 x 15 x 7 in.  
Gift of Reddington Collection  
M2003.116

ASIAN

**Chinese, Western Han  
Dynasty (202 B.C.–220 A.D.)**  
*Tomb Sculpture*,  
*Standing Male Figure*  
Earthenware with painted  
decoration  
24 1/2 x 4 3/4 x 3 1/2 in.  
Gift of Mr. and Mrs. James E. Breece III  
M2004.333



## Maurice and Esther Leah Ritz Collection

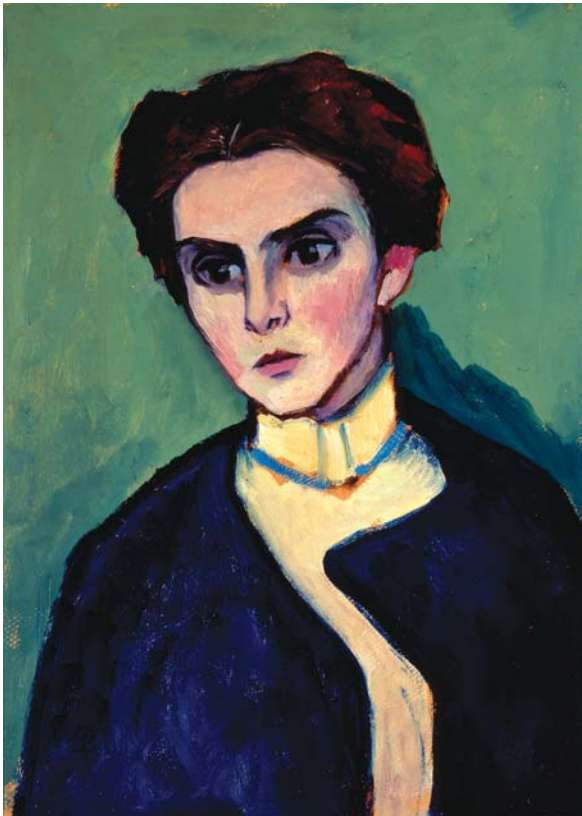
In 1992, Esther Leah Ritz bequeathed the majority of her growing collection of paintings, prints and drawings to the Milwaukee Art Museum. Mrs. Ritz amassed this outstanding body of material with her husband, Maurice, and with advice from his sister, Betsy Ritz Friebert and her husband, Joseph Friebert (both artists). The collection is a living testament to the powerful, intelligent, passionate, informed and discerning woman who oversaw its growth throughout much of her life. The works listed here entered the Museum in April 2004, following Esther Leah's death at the age of 85 in late 2003.

The bequest is comprised of 293 works, including 22 paintings, 57 drawings and 214 prints. Strong representation of German Expressionist works in all three media deepen an already important collection, further establishing the Museum's reputation in this area. Paintings of note are key works by Gabriele Münter, August Macke, Lovis Corinth and Paula Modersohn-Becker, who was not previously represented in the Collection.

Examples of French, Austrian, Belgian, British and American Modernism provide a welcome boost to growing areas, as well as many firsts. For instance, the Ritz bequest introduces the work of Egon Schiele, Gustav Klimt and Paul Gauguin into the Museum's Collection for the first time. Three prints by the enigmatic and respected Belgian printmaker James Ensor bring the total number in the Collection to four. Northern European Old Master prints by Dürer, Rembrandt, Hans Sebald Beham, Pieter Bruegel the Elder and Lucas van Leyden also make important additions to the Collection. Nine outstanding Picasso prints significantly improve the Museum's holdings of the artist's graphic work. Finally, the addition of several works by American Modernists from the Ashcan and New York Schools such as Robert Henri, George Bellows, John Sloan, Louis Lozowick,

Isabel Bishop, Martin Lewis and Rockwell Kent augment what is becoming a considerable body of material from this important era.

A small memorial collection of works by Betsy Ritz Friebert and Joseph Friebert has been given by their daughters Susan Rossen and Judith Friebert and granddaughter Rebecca Rossen in honor of the Ritz bequest to commemorate the special relationship between the two families.



**Gabriele Münter**, *Bildnis Frau von Hartmann (Portrait of Mrs. [Olga] von Hartmann)*, 1910. Listing opposite page.

PAINTINGS

**Julius Bissier**

(Swiss, 1893–1965)  
*Untitled*, 1958  
 Egg tempera on canvas  
 M2004.114

**William Merritt Chase**

(American, 1849–1916)  
*Still Life with Ladle*, 1917  
 Oil on canvas  
 M2004.115

**Lovis Corinth**

(German, 1858–1925)  
*The Meal of Oysters (Portrait of Charlotte Berendt)*, 1902  
 Oil on canvas  
 M2004.116

*Portrait Sketch of Mr. Beyer*,  
 1917

Oil on canvas  
 M2004.117

**Charles-François Daubigny**

(French, 1817–1878)  
*Printemps (Spring)*, ca. 1870  
 Oil on canvas  
 M2004.118

**Frank Duveneck**

(American, 1848–1919)  
*Grätchen*, n.d.  
 Oil on canvas  
 M2004.119

**Joseph Friebert**

(American, 1908–2002)  
*Colosseum*, 1955  
 Oil on board  
 M2004.120

*Five Figures in an Opera Box*,  
 1959

Oil on board  
 M2004.121

**Franz Xaver Fuhr**

(German, 1898–1973)  
*Gramisch (Houses in the Alps)*,  
 ca. 1964–1970  
 Oil on press board  
 M2004.122

**Natalia Gontcharova**

(Russian, 1881–1962)  
*Seerosen in einer Schale (Water Lilies in a Bowl)*, n.d.  
 Oil on canvas  
 M2004.123

**Harry Hall**

(English, 1814–1883)  
*Surplice: Winner of the Derby and St. Ledger in the Same Year*, ca. 1848  
 Oil on canvas  
 M2004.124



Lovis Corinth, *The Meal of Oysters (Portrait of Charlotte Berendt)*, 1902. Listing this page.

**Alexei Jawlensky**

(Russian, 1864–1941)  
*Stilleben mit Vase und gilden Hyacinthen (Still Life with Vase and Golden Hyacinths)*, 1902  
 Oil on canvas  
 M2004.125

*Schlafende (Sleeping Woman)*,  
 1910

Oil on cardboard  
 M2004.126

**August Macke**

(German, 1887–1914)  
*Native Sea Fight*, 1912  
 Oil on canvas  
 M2004.127

**Paula Modersohn Becker**

(German, 1876–1907)  
*Brother and Sister*, ca. 1906  
 Oil on canvas  
 M2004.128

**Adolphe Monticelli**

[attributed to]  
 (French, 1824–1886)  
*Council of Conti*, n.d.  
 Oil on canvas  
 M2004.129

**Gabriele Münter**

(German, 1877–1962)  
*Oberau (Landscape)*, 1908  
 Oil on board  
 M2004.131

**Bildnis Frau von Hartmann**

(Portrait of Mrs. [Olga] von Hartmann), 1910  
 Oil on board  
 M2004.130

**Jules Pascin**

(American, b. Bulgaria,  
 1885–1930)  
*Groupe de femmes (Group of Women)*, n.d.  
 Oil on board  
 M2004.132

**Hermann Max Pechstein**

(German, 1881–1955)  
*Fishermen*, 1917  
 Oil on canvas  
 M2004.133

**Early Morning, Leba**, 1922

Oil on canvas  
 M2004.134

**John Singer Sargent**

(American, 1856–1925)  
*The Smoky Thames*, 1885  
 Oil on canvas  
 M2004.135

DRAWINGS

**Jacques Zacharias Blyhooff**

(Dutch, ca. 1600–1680)  
*A Cavalry Battle*, n.d.  
 Black ink, wash  
 M2004.56

**Muirhead Bone**

(English, 1876–1953)  
*Storm on the Coast of Cornwall*, 1929  
 Watercolor  
 M2004.57

*Winter Evening High Tide—*

*Blakeney, Norfolk*, n.d.  
 Graphite and black ink wash  
 M2004.58

**Rupert Charles Bunny**

(Australian, 1864–1947)  
*Untitled: [Nude Reclining (recto), Seated Nude (verso)]*,  
 n.d.  
 Graphite  
 M2004.59

**Luca Cambiaso**

(Italian, 1527–1585)  
*A Prophet*, n.d.  
 Pen and ink  
 M2004.61

*Meeting of Numa Popilius with the Nymph Egeria at the Holy Well*, n.d.

Sepia wash and ink  
 M2004.60

**Lovis Corinth**  
(German, 1858–1925)  
*Ariadne*, 1912  
Graphite  
M2004.62

*Portrait of an Old Woman*,  
1918  
Watercolor  
M2004.63

*Portrait of Dr. Arthur Rosin*,  
1923  
Crayon and graphite  
M2004.64

**Arthur B. Davies**  
(American, 1862–1928)  
*Reclining Nude*, n.d.  
White chalk and charcoal on  
brown laid paper  
M2004.65

*Standing Nude*, n.d.  
Charcoal and white chalk on  
gray paper  
M2004.66

**Ferdinand-Victor-Eugène  
Delacroix**  
(French, 1798–1863)  
Studies of the Medici  
Madonna by Michelangelo  
and possibly a Baptismal Font  
by Nicolo Pisano, n.d.  
Graphite  
M2004.67

**Allart van Everdingen**  
(Dutch, 1621–1675)  
*Nordic Landscape with  
Travelers and a Huge Rock*, n.d.  
Brown and black ink with wash  
M2004.68

**Toni Frankovic**  
(Israeli, late 20th C.)  
*Untitled (Self-Portrait)*, n.d.  
Watercolor  
M2004.69

**Joseph Frieber**  
(American, 1908–2002)  
*After Pascin*, 1964  
Charcoal on deep tan paper  
M2004.71

*Three Figures*, 1964  
Charcoal on brown paper  
M2004.70

**Achille-Émile Othon Friesz**  
(French, 1879–1949)  
*Standing Nude*, n.d.  
Sepia conté crayon  
M2004.72

**Johann Garber**  
(Austrian, b. 1947)  
*Ein Dinosaurier-Urwald  
(A Dinosaur—Primordial Forest)*,  
1996  
Black ink  
M2004.73

**Ruth Grotenrath**  
(American, 1912–1988)  
*Poppies*, 1968  
Gouache on brown paper  
M2004.75

*Still Life with Shrimp*, n.d.  
Watercolor  
M2004.74

**Marsden Hartley**  
(American, 1877–1943)  
*The Old Man (Self-Portrait)*,  
n.d.  
Graphite  
M2004.76

**Erich Heckel**  
(German, 1883–1970)  
*Berge bei Taormina (Mountains  
Near Taormina)*, 1936  
Watercolor over graphite  
M2004.77

**Robert Henri**  
(American, 1865–1929)  
*Portrait of Marjorie Henri*,  
ca. 1917  
Pastel  
M2004.78

**Karl Hofer**  
(German, 1878–1955)  
*Seated Nude*, n.d.  
Graphite  
M2004.79

**Karl Hubbuch**  
(German, 1891–1979)  
*Woman's Head in Right Profile*,  
ca. 1928  
Graphite  
M2004.80

**George Inness**  
(American, 1825–1894)  
*Landscape with Lake*, n.d.  
Graphite  
M2004.81

**Wolf Kahn**  
(American, b. 1927)  
*Blue Slope*, 1968  
Pastel  
M2004.82

**Georges Kars**  
(French, b. Czechoslovakia,  
1882–1945)  
*The Foot Bath*, n.d.  
Black ink and wash  
M2004.84  
*Morning Bath*, 1922  
Charcoal on gray paper  
M2004.86

*Two Nudes*, 1934  
Black ink  
M2004.83



Ruth Grotenrath, *Poppies*, 1968. Listing this page.

**Ernst Ludwig Kirchner**  
(German, 1880–1938)  
*Sich waschende Frauen  
(Women Washing Themselves)*,  
1914  
Watercolor and graphite  
M2004.87

**Gustav Klimt**  
(Austrian, 1862–1918)  
*Nude*, n.d.  
Graphite  
M2004.89

*Standing Woman*, n.d.  
Graphite  
M2004.88

**Oskar Kokoschka**  
(Austrian, 1886–1980)  
*Reclining Nude*, 1911  
Charcoal and watercolor  
M2004.90

**Edwin Henry Landseer**  
(English, 1802–1873)  
*Three Studies of a Stag*, n.d.  
Graphite  
M2004.236

**Mikhail Larionov**  
(French, b. Russia, 1881–1964)  
*Baigneurs (Bathers)*, 1907  
Gouache  
M2004.91

**Fernand Léger**  
(French, 1881–1955)  
*Male Figure*, 1909  
Black ink on brown paper  
M2004.92

**Sir Frederic Leighton**  
(English, 1830–1896)  
*Study of a Robed Arab Man,  
Torso with Arms Crossed*, n.d.  
Charcoal and white chalk on  
tan paper  
M2004.93

**George Luks**  
(American, 1867–1933)  
*Self-Portrait—Caricature*, n.d.  
Charcoal  
M2004.94

**Ernst Wilhelm Nay**  
(German, 1902–1968)  
*Komposition mit farbigen  
Kreisen (Composition with  
Colored Circles)*, 1959  
Watercolor  
M2004.95

**Robert von Neumann**  
(American, b. Germany,  
1888–1976)  
*Man Fishing in Woods*, n.d.  
Charcoal  
M2004.96

**Jacopo (called Il Giovane) Palma**

(Italian, 1548–1628)  
*St. Jerome Meditating on a Book*, n.d.  
Sepia ink and brush wash on tan laid paper  
M2004.97

**Jules Pascin**

(American, b. Bulgaria, 1885–1930)  
*Three Prostitutes*, n.d.  
Pen and black ink with watercolor  
M2004.98

*Reclining Nude*, n.d.  
Black ink with black and blue wash  
M2004.99

*Seated Woman*, n.d.  
Charcoal  
M2004.100

**Hermann Max Pechstein**  
(German, 1881–1955)  
*Seegelschiffe (Sailboats)*, 1909  
Black ink and brush on tan paper  
M2004.101

*Two Nudes by the Sea*, 1912  
Graphite and watercolor  
M2004.102

**Christian Rohlf**  
(German, 1849–1938)  
*Playing Children and Dachshund*, 1918  
Watercolor  
M2004.103

**Karl Schmidt Rottluff**  
(German, 1884–1976)  
*Weise und rote Gladiolen (White and Red Gladiolas)*, 1962  
Watercolor  
M2004.104

**John Sloan**  
(American, 1871–1951)  
*Rose and Gray Nude*, 1931  
Crayon  
M2004.106

**Théophile-Alexandre Steinlen**  
(Swiss, 1859–1923)  
*Quels brimborions! (What knick-knacks!)*; preparatory drawing for a photomechanical illustration, ca. 1890  
Black crayon over blue marking pencil with white corrections  
M2004.107

**Georg Tappert**  
(German, 1880–1957)  
*Seated, Half-Dressed Betty in Black Stockings*, ca. 1912–1913  
Graphite with black ink, wash and watercolor  
M2004.108

**Mark Tobey**  
(American, 1890–1976)  
*Composition in Blue and Red-Brown*, 1964  
Watercolor  
M2004.110

**Unknown**  
(Italian)  
*Two Seated Figures*, 16th century  
Brush and ink wash  
M2004.111

**Unknown, after Pietro Testa**  
(Italian, 1612–1650)  
*Youth Rejecting Sensual Pleasure for Virtue (recto); Composition for the Martyrdom of Sta. Justina et al (verso)*, n.d.  
Red chalk  
M2004.109a,b

**Jacques Villon**  
(French, 1875–1963)  
*L'Alsacienne (Alsatian Woman)*, n.d.  
Graphite, watercolor, black ink and wash  
M2004.112

**Abraham Walkowitz**  
(American, b. Russia, 1880–1965)  
*Isodora Duncan Dancing*, n.d.  
Watercolor and black ink  
M2004.113

PRINTS

**Ernst Willem Bagelaar**  
(Dutch, 1775–1837)  
*Six Small Landscapes*, n.d.  
Etchings  
M2004.136

**Ernst Barlach**  
(German, 1870–1938)  
*Russische Bettlerin (Russian Beggar)*; one of ten illustrations from *Der Kopf (The Head)*, by Reinhold von Walte, 1918–19  
Woodcut  
M2004.138  
*Reitender Urian (The Riding Urian)*; plate 10 of 20 from *Walpurgisnacht (All Hallows Eve)*; text by Johann Wilhelm von Göthe, 1919, published 1923  
Woodcut  
M2004.137

**Georg Baselitz**  
(German, b. 1938)  
*Tränenkopf (Head in Tears)*, 1986  
Color etching and aquatint  
M2004.139

**Max Beckmann**  
(German, 1884–1950)  
*Die Hölle (Hell)*; illustration for *Dante's Inferno*, 1911  
Lithograph  
M2004.140  
Four drypoints from the portfolio *Gesichter (Faces)*, published 1919  
Drypoint  
M2004.141-144

**Hans Sebald Beham**  
(German, 1500–1550)  
*Adam Seated*, 1519  
Engraving  
M2004.145

**George Wesley Bellows**  
(American, 1882–1925)  
*The Life Class*, second version, 1917  
Lithograph on Japanese paper  
M2004.147  
*Legs of the Sea*, 1921  
Lithograph  
M2004.146

**Isabel Bishop**  
(American, 1902–1988)  
*Eight Etchings I*, 1938–1959, published 1978  
Etchings  
M2004.148.1-8

**Pierre Bonnard**  
(French, 1867–1947)  
*Untitled (Girl Seated against Tree with Cows in the Background)*; one of 156 illustrations for *Les Pastorales de Longus or Daphnis et Chloé*; text by Guillaume Apollinaire, 1902  
Lithograph in blue ink  
M2004.149

*Le Bain (The Bath)*, second version; from the *Album des peintres-lithographes de Manet à Matisse (Portfolio of Lithographs from Manet to Matisse)*, ca. 1925  
Lithograph  
M2004.151

*Le Menu (The Menu)*, ca. 1925  
Lithograph  
M2004.150

**Abraham Bosse**  
(French, 1602–1676)  
Frontispiece for Jacques Callot's *Les petites misères de la guerre (Miseries of War—small plates)*, 1636  
Etching with engraved text  
M2004.158.1

**Georges Braque**  
(French, 1882–1963)  
Three wood engravings from *Si je mourais là-bas (Were I to Die There)*; text by Guillaume Apollinaire, 1962  
Color wood engravings  
M2004.152-154

**Victor Brauner**  
(French, b. Romania, 1903–1966)  
*Untitled*, 1947  
Etching and aquatint with hand coloring  
M2004.155

**Rodolphe Bresdin**  
(French, 1822–85)  
*Intérieur de paysans de la Haute Garonne (Peasant Interior in the Upper Garonne)*, 1859/73  
Etching  
M2004.156

**Pieter Bruegel the Elder**  
(Flemish, 1525–1569)  
*Fortitudo (Fortitude)*; plate 6 of 8 from *The Seven Virtues, Plus One*, 1560  
Engraving  
M2004.157

**Jacques Callot**  
(French, 1592–1635)  
*Les petites misères de la guerre (Miseries of War—small plates)*, 1633, published 1636  
Suite of six etchings with frontispiece by Abraham Bosse  
M2004.158.1-7

**David Young Cameron**  
(Scottish, 1865–1945)  
*Rue Saint Julien le Pauvre (Street of St. John the Poor)*, 1904  
Etching in brown ink  
M2004.160  
*Sketch in La Roche*, 1905  
Etching and drypoint in brown ink  
M2004.159

**Heinrich Campendonk**  
(German, 1889–1957)  
*Bauerngang (Farmers on a Walk)*, 1918, published 1920  
Woodcut  
M2004.161

**Paul Cézanne**  
(French, 1839–1906)  
*Portrait du peintre A. Guillaumin au pendu* (*Portrait of the Artist A. Guillaumin at the 'Hanged Man'*), 1873  
Soft ground etching  
M2004.162

**Marc Chagall**  
(Russian, 1887–1985)  
*Sacrifice de Noé* (*The Sacrifice of Noah*); plate 3 of 105 from the series *La Bible* (*The Bible*), 1931–1939, published 1956  
Etching  
M2004.163

**Louis Corinth**  
(German, 1858–1925)  
*Liegender weiblicher Akt III* (*Reclining Nude III*), 1913  
Drypoint  
M2004.168

*Die Schweigermutter des Künstlers* (*The Artist's Mother-in-Law*), 1920  
Drypoint  
M2004.167

*Selbstbildnis* (*Self-Portrait*), 1920  
Lithograph  
M2004.169

*Tod und Greis* (*Death and the Old Man*); plate 3 from the series *Totentanz* (*Dance of Death*), 1922, published 1922  
Soft-ground etching  
M2004.165

*Der heilige Michael* (*St. Michael*); from the *Ganymed Mappe* (*Ganymed Portfolio*), 1923  
Drypoint  
M2004.166

*Der Tell-Schuss* (*Tell Firing*); from the series *Wilhelm Tell* (*William Tell*), 1923  
Color lithograph  
M2004.170

*Selbstbildnis, zeichnend* (*Self-Portrait, Drawing*), 1925  
Drypoint  
M2004.164

**José Luis Cuevas**  
(Mexican, b. 1934)  
*The Borgias*, 1968  
Color lithograph  
M2004.171

**Charles-François Daubigny**  
(French, 1817–1878)  
*Les vaches au Marais* (*Cows in the Marsh*), ca. 1851  
Etching  
M2004.172

**Arthur B. Davies**  
(American, 1862–1928)  
*Andante*, 1916  
Drypoint  
M2004.173  
*Ecstasy*, 1916  
Drypoint on zinc  
M2004.351

**Robert Delaunay**  
(French, 1885–1941)  
*La fenêtre sur la ville* (*Window on the City*), 1925  
Lithograph  
M2004.174

**André Derain**  
(French, 1880–1954)  
*Gargantua or Thaumaste*; one of 158 illustrations for *Pantagruel*; text by Jean-François Rabelais, 1943, published 1946  
Color woodcut  
M2004.175

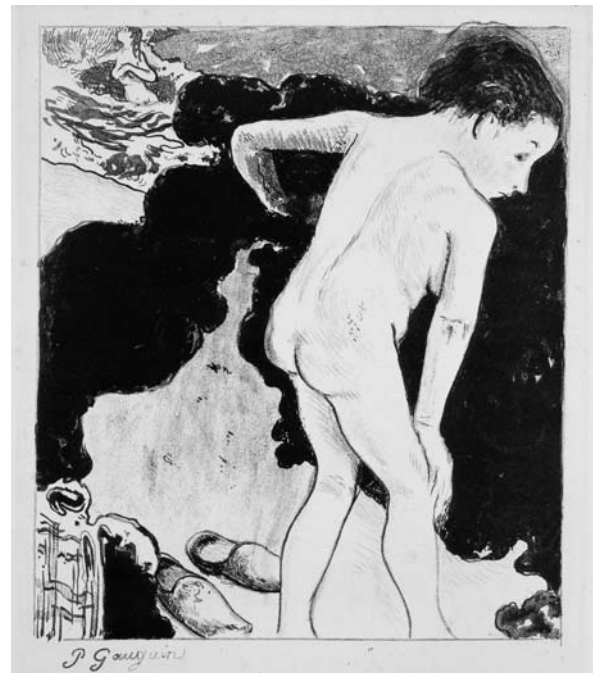
**Otto Dix**  
(German, 1891–1969)  
*Bodenseelandschaft mit Schwänen* (*Bodensee Landscape with Swans*); from the folio *Europäische Graphik V* (*European Graphics V*), 1965  
Lithograph  
M2004.176

**Werner Drewes**  
(American, b. Germany, 1899–1985)  
*Schwartzte Kurve auf Gelb* (*Horizontal verbunden* [*Black Curve on Yellow, Horizontally Connected*]), 1938  
Color woodcut  
M2004.177

**Raoul Dufy**  
(French, 1877–1953)  
*Adonis*, 1910  
Woodcut  
M2004.178

**Albrecht Dürer**  
(German, 1471–1528)  
*Die heiligen Einsiedler Antonius und Paulus* (*The Hermits St. Anthony and St. Paul in the Desert*), ca. 1504  
Woodcut engraving  
M2004.179

**Joseph Eberz**  
(German, 1880–1942)  
*Die Klosterkirche* (*The Cloister Church*), 1919  
Lithograph  
M2004.180



Paul Gauguin, *Baigneuses Bretonnes* (*Breton Bathers*), 1889. Listing this page.

**James Ensor**  
(Belgian, 1860–1949)  
*La Cathédrale* (*The Cathedral*), 1886  
Etching  
M2004.182

*La reine Parysatis* (*Queen Parysatis*), 1900  
Etching  
M2004.183

*Masques intrigués* (*Perplexed Masks*), 1904  
Etching  
M2004.181

**Lyonel Feininger**  
(American, 1871–1956)  
*Das Tor* (*The Gate*); from the edition of 25 for the deluxe periodical *Die Schaffenden* (*The Creators*), vol. 1, no. 1, 1912, published 1919  
Etching and drypoint  
M2004.184

**Richard Aberle Florsheim**  
(American, 1916–1979)  
*Seashore*, n.d.  
Lithograph  
M2004.185

**Joseph Friebert**  
(American, 1908–2002)  
*The Window*, 1972  
Lithograph  
M2004.186

**Judith Friebert**  
(American, b. 1945)  
*Three Women*, n.d.  
Etching and soft ground etching  
M2004.187

**Johnny Friedlaender**  
(French, b. Germany, 1912–1992)  
*Untitled*, 1950  
Color etching, soft-ground and aquatint  
M2004.188

*Bird in Flight*, 1955  
Color etching, soft-ground and aquatint  
M2004.190

*Untitled*, 1955  
Etching, soft-ground and aquatint printed in color  
M2004.189

**Paul Gauguin**  
(French, 1848–1903)  
*L'Univers est créé* (*The Universe Is Created*), ca. 1893–94  
Color woodcut with chine collé  
M2004.191

*Baigneuses Bretonnes* (*Breton Bathers*); from the *Volpini Suite*, 1889  
Zincograph on mustard yellow paper  
M2004.350

**Francisco José de Goya y Lucientes**  
(Spanish, 1746–1828)  
*Chiton (Hush)*; plate 28 of 80 from *Los caprichos (Caprices)*, 1799 (first edition)  
Etching, aquatint and engraving  
M2004.192

**Rudolph Grossmann**  
(German, 1882–1941)  
*Der Tanz (The Dance)*, n.d.  
Drypoint  
M2004.193

**Lea Grundig**  
(German, 1906–1977)  
*Else Fröhlich und (and) Sonja*, 1935  
Drypoint  
M2004.194

Three prints from the cycle *Krieg droht (War Threatens)*, 1935  
Etchings with drypoint  
M2004.195–.197

**William Stanley Hayter**  
(English, 1901–1988)  
*Greeting Card for 1945–46*, 1945  
Engraving and soft-ground etching  
M2004.199

*Le chas de l'aiguille (Course of the Needle)*, 1946  
Engraving  
M2004.198

**Erich Heckel**  
(German, 1883–1970)  
*Liegende (Reclining Woman)*, 1913  
Woodcut printed in red and black  
M2004.203

*Badende an der Alster (Bathers on the Alster)*, 1914  
Drypoint  
M2004.207

*Im Gespräch (Conversation)*, 1914  
Hand-colored lithograph  
M2004.202

*Parksee (Lake in a Park)*, 1914  
Drypoint  
M2004.204

*Badende Soldaten (Soldiers Bathing)*, 1916  
Lithograph  
M2004.201

*Französische Flusslandschaft (View of a French Landscape with River)*, 1916  
Drypoint  
M2004.200

*Zwei am Meer (Two by the Sea)*, 1920  
Woodcut  
M2004.205

*Zwei Männer am Meer (Two Men by the Sea)*, 1920  
Woodcut  
M2004.206

**Karl Hofer**  
(German, 1878–1955)  
*Dancing Couple*; from the *Tanz (Dance)* series, 1922  
Lithograph  
M2004.208

**Augustus John**  
(English, 1878–1961)  
*Old Man of Liverpool*, 1902  
Etching  
M2004.210

*Girl Under a Tree*, 1906  
Etching  
M2004.209

**Johan Barthold Jongkind**  
(Dutch, 1819–1891)  
Title page for *Cahier de six eaux-fortes: Vues de Hollande (Album of Six Etchings: Views of Holland)*, 1862  
Etching  
M2004.211

**Wassily Kandinsky**  
(Russian, 1866–1944)  
Three color woodcuts from the book *Klänge (Sounds)*, 1911, published 1913  
Color woodcuts  
M2004.212–.214

**Angelica Kauffman**  
(Swiss, 1740–1807)  
*Sitzendes Mädchen (Seated Young Woman)*, 1766, published 1780  
Etching and aquatint printed in sepia ink  
M2004.215

**Rockwell Kent**  
(American, 1882–1971)  
*Forest Pool*, 1927  
Wood engraving  
M2004.217

*Northern Night*, 1930  
Wood engraving with linoleum tint block  
M2004.216

**Ernst Ludwig Kirchner**  
(German, 1880–1938)  
*Französische Tänzerin (French Dancer)*, 1910  
Drypoint  
M2004.221

*Kopf Guttman vor rundem Tisch und Figuren (Head of Guttman in Front of a Round Table with Figures)*, 1912  
Woodcut  
M2004.219

*Hoffmann und Frau (Hoffman and His Wife)*, 1916  
Three-color woodcut  
M2004.218

*Hirt (Shepherd)*, 1919  
Drypoint  
M2004.220

**Paul Klee**  
(Swiss, 1879–1940)  
*Rechnender Greis (Old Man Counting)*, 1929  
Etching  
M2004.222

**Paul Kleinschmidt**  
(German, 1883–1949)  
*Schlafende (Sleeping Woman)*, 1920  
Drypoint  
M2004.223  
*Im Stuhl sitzende Frau (Seated Woman)*, 1922  
Drypoint  
M2004.224

*Sich kämmende Frau (Woman Combing Her Hair)*, 1922  
Drypoint  
M2004.225

**Misch Kohn**  
(American, 1916–2003)  
*Glassblower*, 1950  
Wood engraving  
M2004.226

**Käthe Kollwitz**  
(German, 1867–1945)  
*Vier Männer in der Kneipe (Four Men in a Tavern)*, 1892/1893  
Etching and aquatint  
M2004.228

*Ende (End)*; plate 6 of 6 from the cycle *Ein Weberaufstand (The Weavers' Rebellion)*, 1897  
Etching and aquatint  
M2004.231

*Beratung (Deliberation)*; plate 3 of 6 from the cycle *Ein Weberaufstand (The Weavers' Rebellion)*, 1898  
Etching  
M2004.233

*Brustbild einer Arbeiterfrau mit blauen Tuch (Bust of a Working-Class Woman in Blue Shawl)*, 1903  
Color lithograph  
M2004.232

*Schlachtfeld (Battlefield)*; plate 6 of 7 from the cycle *Bauernkrieg (Peasant's War)*, 1907  
Line etching and softground etching  
M2004.230

*Tod und Frau (Death and Woman)*, 1910  
Etching  
M2004.234

*Das Volk (The People)*; block 7 of 7 from the portfolio *Krieg (War)*, 1922/23  
Woodcut  
M2004.227



Käthe Kollwitz, *Tod und Frau (Death and Woman)*, 1910. Listing this page.

*Selbstbildnis (Self-Portrait)*;  
from the deluxe periodical *Die  
Schaffenden (The Creators)*,  
vol. 5, no. 1, 1924  
Woodcut  
M2004.229

**Walt Kuhn**  
(American, 1877–1949)  
*Brown Girl*, 1929  
Lithograph on brown paper  
M2004.235

**Jack Levine**  
(American, b. 1915)  
*Volpone III*, ca. 1965  
Etching and drypoint  
M2004.237

**Martin Lewis**  
(American, b. Australia,  
1881–1962)  
*Derricks at Night*, 1927  
Drypoint  
M2004.238

**Schomer Lichtner**  
(American, b. 1905)  
*Birds and Ducks*, 1946  
Hand-colored screenprint  
M2004.239

**Max Liebermann**  
(German, 1847–1935)  
*Untitled (Outdoor Café Scene)*,  
n.d.  
Lithograph  
M2004.240

**Louis Lozowick**  
(American, 1892–1973)  
*Still Life #2 (Still Life with  
Apples)*, 1929  
Lithograph  
M2004.241

**Edouard Manet**  
(French, 1832–1883)  
*Fleur Exotique (La femme à la  
mantille) (Exotic Flower  
[Woman in a Mantilla])*; from  
*Sonnets et eaux-fortes (Sonnets  
and Etchings)*; text by Philippe  
Burty, 1869  
Etching and aquatint  
M2004.242

**Ludwig Meidner**  
(German, 1884–1966)  
*Selbstbildnis (Self-Portrait)*,  
1919  
Etching  
M2004.243

**Charles Meryon**  
(French, 1821–1868)  
*La galerie Notre-Dame (The  
Gallery of Notre Dame, Paris)*,  
1853  
Etching with engraving and  
aquatint  
M2004.244

**Jean-François Millet**  
(French, 1814–1875)  
*La grande bergère (The  
Shepherdess-large plate)*, 1862  
Etching  
M2004.245

**Paula Modersohn Becker**  
(German, 1876–1907)  
*Die Gänsemagd (The Goose  
Girl)*, ca. 1900  
Etching and aquatint  
M2004.246

**Edvard Munch**  
(Norwegian, 1863–1944)  
*Die Katze (The Cat)*, 1896–97  
Drypoint  
M2004.247

**Rolf Nesch**  
(German, 1893–1951)  
*Parkett (Orchestersitz)  
(Orchestra Seats)*, 1930  
Color etching  
M2004.250

*Portrait of a Man (Dr. Friedrich  
Bonhoff)*, 1922  
Drypoint  
M2004.248

*Rosa Roshilda Rosensparre  
(Portrait of Rosa Schapire)*,  
1952  
Color collagraph  
M2004.249

**Emil Nolde**  
(German, 1867–1956)  
*Bauern (Farmers)*, 1906  
Etching and aquatint  
M2004.255

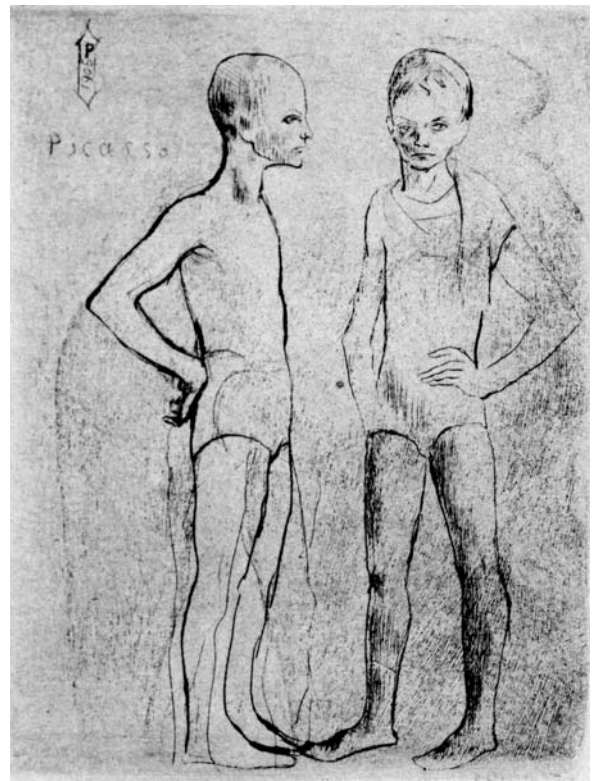
*E.N. (Selbstporträt)  
(Self-Portrait)*, 1908  
Line etching and tonal  
etching on iron plate  
M2004.252

*Johanna*, 1911  
Lithograph  
M2004.253

*Der Ästhet (The Aesthete)*,  
1918  
Line etching and tonal  
etching on iron plate  
M2004.251

*Nachbarsleute (Neighbors)*,  
1922  
Etching and aquatint  
M2004.254

**Emil Orlik**  
(German, b. Czechoslovakia,  
1870–1932)  
*Pascin*, n.d.  
Drypoint  
M2004.256



**Pablo Ruiz Picasso**, *Les deux saltimbanques (Two Acrobats)*, 1905,  
printed 1913. Listing this page.

**Jules Pascin**  
(American, b. Bulgaria,  
1885–1930)  
*L'Enfant prodigue chez les  
femmes (The Prodigal Son  
among the Women)*, n.d.  
Soft-ground etching  
M2004.257

*Le lever (Waking Up)*, 1924  
Lithograph  
M2004.258

**Hermann Max Pechstein**  
(German, 1881–1955)  
*Männerkopf (Selbstbildnis)  
(Head of a Man [Self-Portrait])*,  
1918  
Drypoint  
M2004.259

Eight plates from the portfo-  
lio *Reisebilder. Italien-Sudsee  
(Pictures of travels in Italy and  
the South Seas)*, 1919  
Lithographs  
M2004.262, .272, .263, .265, .267, .268,  
.269, .266

*Weib vom Manne begehrt  
(Woman Desired by Man)*,  
1919  
Woodcut  
M2004.261

*Kuh mit Frauen (Two Women  
with Cow in Pasture)*, 1923  
Woodcut  
M2004.264

*Tänzerin im Spiegel (Dancer in  
the Mirror)*, 1923  
Color woodcut  
M2004.260

*Willy Seidel: Yali und sein weisses  
Weib (Willy Seidel: Yali and His  
White Woman)*, 1924  
Artist's book: letterpress text  
with eight drypoints  
M2004.270

**Pablo Ruiz Picasso**  
(Spanish, 1881–1973)  
*Les deux saltimbanques  
(Two Acrobats)*; from *La suite  
des Saltimbanques (Acrobats  
Suite)*, 1905, printed 1913  
Drypoint  
M2004.276

*Corrida. Torero blessé  
(Bullfight: Wounded Torero)*;  
from the *Suite Vollard*, 1933  
Etching  
M2004.274

Two plates from the *Suite  
Vollard*, 1933  
Etchings  
M2004.275, .280

*Bacchus au flacon et Marie-  
Thérèse à la coupe (Bacchus  
with a Wine Jug and Marie-  
Thérèse in Profile)*, 1934,  
printed 1961  
Etching  
M2004.277

Two illustrations for the text *Histoire Naturelle (Natural History)*, 1749 by Georges-Louis Leclerc de Buffon, 1936 Sugar-lift aquatint and drypoint

M2004.278, 279

*Tête de Femme No. 6 (Portrait de Dora Maar) (Woman's Head, No. 6 [Portrait of Dora Maar])*, 1939

Four-color aquatint

M2004.273

*Untitled (Satyr [left] and Bacchanal [right])*; cover image for the catalogue *Dessins d'un demi-siècle (A Half-Century of Drawings)*, 1956

Color lithograph

M2004.272

**Camille Pissarro**

(French, 1830–1903)

*Église d'Osny, près de Pontoise (The Church at Osny, near Pontoise)*, 1885

Etching, drypoint and spit-bite

M2004.284

*Marché aux légumes à Pontoise (Vegetable Market at Pontoise)*, 1891

Etching, drypoint, and aquatint

M2004.283

*Quai de Paris à Rouen*

(*Wharf in Rouen: Quai de Paris*), ca. 1891

Etching and aquatint

M2004.281

*Baigneuse aux oies (Woman Bathing: with Geese)*, 1895

Etching with aquatint

M2004.282

**Serge Poliakov**

(French, b. Russia, 1906–1969)

*Untitled*; illustration for the book *The Parmenides*, 1964

Color etching and aquatint

M2004.285

**Rembrandt Harmensz. van Rijn**

(Dutch, 1606–1669)

*Three Heads of Women, One Lightly Etched*, ca. 1637

Etching

M2004.286

*Nude Man Seated and Another Standing, with a Woman and Baby Lightly Etched in the Background*, ca. 1646

Etching

M2004.287

*Cottage with a White Paling*, 1653/1654

Etching and drypoint

M2004.288

*Abraham Francen, Apothecary*, ca. 1657

Etching, drypoint and engraving

M2004.289

**Auguste Rodin**

(French, 1840–1917)

*Nude Woman as Sun Symbol*; illustration for *Le jardin des supplices (Garden of Anguish)* by Octave Mirbeau, 1899, published 1902

Lithograph

M2004.290

**Christian Rohlf**

(German, 1849–1938)

*Untitled (Laughing Profile)*, n.d. Monotype in red

M2004.291

**Georges Rouault**

(French, 1871–1958)

Two plates from the portfolio *Misère*, 1922, published 1948

Aquatint, sugar-lift aquatint, roulette and drypoint over photogravure, with scraping and burnishing

M2004.294–295

*Le jongleur (The Juggler)*; one of thirteen lithographs from the *Saltimbanques* series, 1925

Lithograph

M2004.292

*Paysans (Peasants)*; illustration for *The Passion* by André Suarès, 1936, published 1939

Aquatint, sugar-lift aquatint, roulette and drypoint over photogravure, with scraping and burnishing

**Augustin de Saint-Aubin**

(French, 1736–1807)

*Masks Hanging on a Garden Wall* (states 1 and 2), n.d.

Etching; etching and engraving

M2004.296a,b

**Egon Schiele**

(Austrian, 1890–1916)

*Kauernde (Squatting Woman)*; from the portfolio *Das graphische Werk von Egon Schiele (The Graphic Work of Egon Schiele)*, 1914, published 1922

Drypoint

M2004.297

**Karl Schmidt-Rottluff**

(German, 1884–1976)

*Weiblicher Kopf (Woman's Head)*, 1914

Lithograph

M2004.301

*Boote (Boats Along the Shore)*, 1922

Drypoint

M2004.300

*Ausfahrende Fischer (Fishermen Casting Off)*, 1923

Lithograph

M2004.298

*Schmidt-Rottluffs Graphisches Werk bis 1923 (Schmidt-Rottluff's Graphic Works through 1923)*; text by Rosa Schapire, 1923

Artist's books: letterpress text with eight original prints (one etching, seven woodcuts) and original illustrations for sectional divisions

M2004.299

**Alfred Sessler**

(American, 1909–1963)

*Still Life: Gourds and Bottle*, 1957

Color woodcut

M2004.303

*The Blue Veil*, 1958

Color woodcut

M2004.302

**Charles Sheeler**

(American, 1883–1965)

*Delmonico Building*, 1926–27

Lithograph

M2004.304

**David Alfaro Siqueiros**

(Mexican, 1896–1974)

*Untitled*; from *Fantasias de Prision (Prison Fantasies)*, n.d.

Color lithograph

M2004.305



Rembrandt Harmensz. van Rijn, *Abraham Francen, Apothecary*, ca. 1657. Listing this page.



**John Sloan**  
(American, 1871–1951)  
*Roofs, Summer Night*; from the  
*New York City Life* series, 1906  
Etching  
M2004.309

*Hell Hole*, 1917  
Etching and aquatint  
M2004.307

*Miss Angna Enters in 'Antique à  
la Française'*, 1929  
Etching with engraving  
M2004.306

*Nude at Dressing Table*, 1933  
Etching  
M2004.308

*The Wake on the Ferry*, 1949  
Etching  
M2004.310

**Rufino Tamayo**  
(Mexican, 1899–1991)  
*Woman at Table*, ca. 1930  
Woodcut  
M2004.313

*Man at the Door*, 1964  
Color lithograph  
M2004.312

*Man in Red*, ca. 1965  
Color lithograph  
M2004.314

*Peasant Woman/Woman in  
Mauve*, ca. 1965  
Color lithograph  
M2004.311

**Georg Tappert**  
(German, 1880–1957)  
*Girlfriends*, 1909  
Color monotype  
M2004.315

*Akt—Sitzende mit Tuch (Seated  
Female Nude with Scarf)*, 1910  
Linoleum cut  
M2004.316

**Giovanni Domenico Tiepolo**  
(Italian, 1727–1804)  
*Old Man with a Book*; plate 27  
of 30 from the *Raccolta di  
Teste (Series of Heads)*, volume  
I, before 1762  
Etching  
M2004.317

**Henri de Toulouse-Lautrec**  
(French, 1864–1901)  
*Les vieux papillons (The Old  
Butterflies)*, 1895, printed 1935  
Lithograph  
M2004.318

**Suzanne Valadon**  
(French, 1865–1938)  
*Catherine au tub (Catherine in  
the Washtub)*, 1895  
Soft-ground etching  
M2004.319

**Félix Vallotton**  
(French, 1865–1929)  
*Les cygnes (Swans)*, 1892  
Woodcut  
M2004.320

**Lucas van Leyden**  
(Dutch, 1494–1533)  
*The Musicians*, 1524  
Engraving  
M2004.321

**Jacques Villon**  
(French, 1875–1963)  
*Comédie de société (The Theater  
of Society)*, 1903  
Color aquatint with etching  
M2004.325

*La faute (The Mistake)*, 1904  
Etching and aquatint  
M2004.322

*Impressions dessinées d'après  
nature et lithographiées  
(Impressions Drawn from  
Nature and Lithographed)*,  
1907  
Ten color lithographs in  
portfolio cover  
M2004.324.1–10

*Loiseau (Bird)*, 1921  
Etching  
M2004.352

*Table d'échecs/Das  
Schachbrett/The Chess Board*;  
from the deluxe periodical  
*Die Schaffenden (The Creators)*,  
vol. 3, no. 4, 1920, published  
1922  
Etching and aquatint  
M2004.326

*Portrait of Camille Renault*,  
1945  
Etching  
M2004.323

**Maurice de Vlaminck**  
(French, 1876–1958)  
*L'Oise à Sergy (The Oise River  
at Sergy)*; from *Maurice de  
Vlaminck. Peintre, graveur,  
et lithographe (Maurice de  
Vlaminck: Painter, Etcher, and  
Lithographer)* from the series  
*Maîtres et petits maîtres  
d'aujourd'hui (Masters and  
Minor Masters of Today)*, 1924  
Aquatint  
M2004.328

*Untitled*; plate three of ten  
illustrations for Raymond  
Radiguet's *Le Diable au Corps  
(The Devil in the Flesh)*, 1926  
Lithograph  
M2004.327

**James Abbott McNeill  
Whistler**  
(American, 1834–1903)  
*Fumette*, 1858  
Etching on chine collé  
M2004.332

*The Storm*, 1861  
Drypoint  
M2004.330

*The Laundress:  
"La blanchisseuse de la place  
Daupine,"* 1894  
Transfer lithograph  
M2004.329

*A Portrait: Mildred Howells*,  
1894/96  
Transfer lithograph with  
scraping  
M2004.331

**The Joseph and Betsy Ritz  
Friebert Collection**

**Betsy Ritz Friebert**  
(American, 1910–1963)  
*Nude*, 1932  
Etching  
The Joseph and Betsy Ritz  
Friebert Collection  
M2004.581

**Joseph Friebert**  
(American, 1908–2002)  
*3rd Street*, 1940  
Lithograph  
M2004.580

*Field of Snow*, 2000  
Monotype  
M2004.579

The Joseph and Betsy Ritz Friebert  
Collection

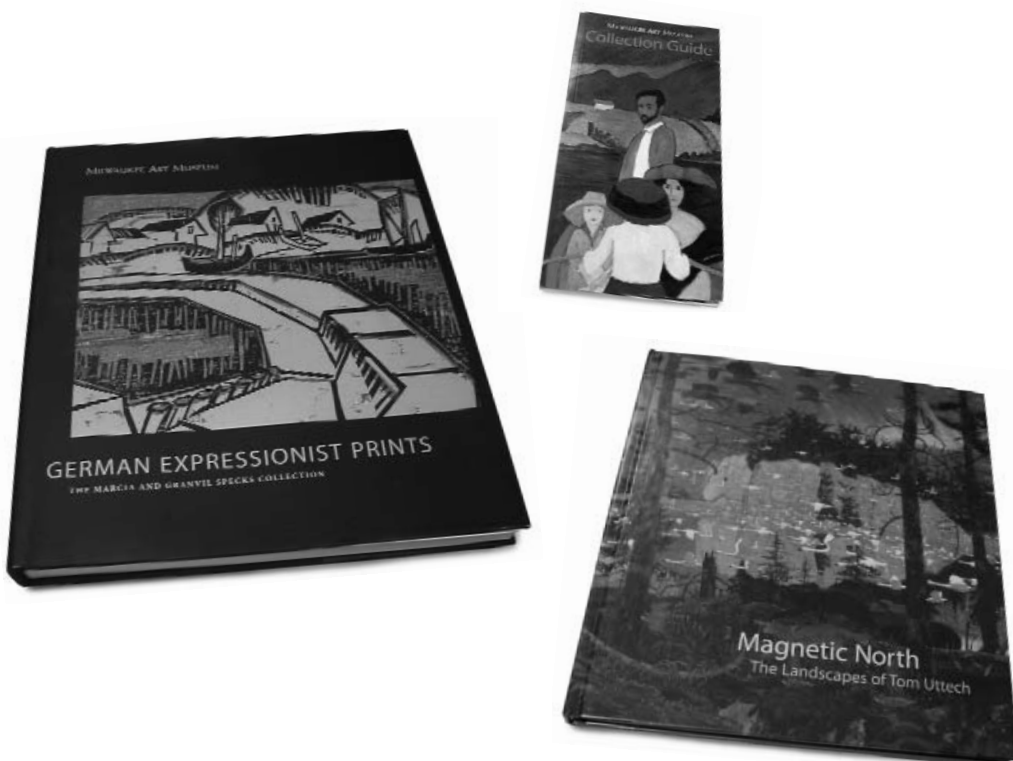
## Publications

The Museum published three books in 2003–04—a pocket-sized guide to the Museum's Collection and catalogs of the Specks Collection of German Expressionist Prints and the exhibition of Tom Uttech's landscapes. All are fruits of MAM's growing publishing expertise: they were all conceived, written or edited by MAM curators and designed by MAM Director of Design Steve Biel and his staff. In addition, the Museum co-published with the Chipstone Foundation *American Fancy: Exuberance in the Arts, 1790–1840*, and began coordinating its publishing program through an interdepartmental publishing committee.

The new *Collection Guide* is a tour of the highlights of MAM's Collection. Its images of more than 100 works and accompanying comments by the MAM curatorial staff—organized by department and the Museum's layout—ensure a fulfilling visit to MAM. They also remind regular visitors of works they would like to revisit and know in greater detail. Its convenient size and affordability make it a perfect guide and souvenir for out-of-town or occasional visitors, and encourage everyone to visit us again.

*German Expressionist Prints: The Marcia and Granvil Specks Collection* catalogs the Specks' collection of more than 450 remarkable prints, 375 of which were donated to the Museum. It also serves as the companion book to the powerful exhibitions here at MAM and at Pittsburgh's Carnegie Museum. Contributors include MAM staff members Sarah Kirk, Associate Curator of Prints, Drawings and Photographs; James DeYoung, Senior Conservator; former MAM curatorial staff member Kristin Makholm; and other noted scholars. It contains images of all of the prints in the collection and biographical sketches of the artists. Hudson Hills Press served as co-publisher.

*Magnetic North: The Landscapes of Tom Uttech* was conceived and edited by Margaret Andera, Curator and Department Coordinator and curator of the exhibition. It includes her insightful interview with Tom Uttech and an essay by art critic Lucy R. Lippard. The catalog chronicles Uttech's work as a painter, and for the first time, as a photographer. It contains images of 60 paintings from 1983 to the present, and 29 photographs taken in the '70s and early '80s but never before printed. It is the first MAM publication distributed by the University of Wisconsin Press.



## Attendance

The Milwaukee Art Museum on-site attendance for exhibitions, educational or exhibition-related programs was 313,778. While 34 percent less than the previous fiscal year, this decrease continues to reveal the impact of the *Leonardo da Vinci and the Splendor of Poland* exhibition and the Museum's participation in Harley-Davidson's 100th Anniversary Celebration. These two events brought nearly 175,000 visitors through the Museum's doors in the 2002–03 fiscal year.

Out-of-state visitors represented 23 percent of the 2003–04 total attendance. Illinois remains the highest source of out-of-state visitors, representing nearly half of visitors from out of state.

### Exhibition attendance

*The Quilts of Gee's Bend*: 70,557

*Defiance Despair Desire: German Expressionist Prints from the Marcia and Granvil Specks Collection*: 21,101

*American Fancy: Exuberance in the Arts, 1790-1840*: 43,017

*Magnetic North: The Landscapes of Tom Uttech*: 46,565



## Membership

Milwaukee Art Museum members continued to show their strong commitment to the visual arts. MAM membership reached a total of 21,946. More than 4,600 new members joined during the year, with nearly a third joining during *The Quilts of Gee's Bend* exhibition in fall 2003. As in previous years, MAM recruited members through direct marketing campaigns as well as telemarketing efforts. Other important events for new member acquisition included the annual Lakefront Festival of Arts, with more than 180 memberships sold, and on-site membership sales, which totaled more than 2,500.



MAM continued its partnerships with affiliate museums Rahr-West and the Racine Art Museum, as well as local colleges Concordia University and Milwaukee Institute of Art and Design. Other partnerships included the Workplace Giving Campaigns of UPAF/Visions, We Energies Support the Arts Campaign and the Combined Federal Campaign. Members attributed to these collaborations totaled more than 3,000.

Membership also took a new step with technology in 2004. The launch of the newly redesigned Web site introduced an expanded Membership section, enabling members to join or renew, update their mailing information, request replacement membership cards, or sign up for the e-mail newsletter. In addition, an updated HTML version of the online newsletter was initiated. This newsletter now reaches more than 7,000 members on a monthly basis.

This year saw the launch of the new Member Guide, a pocket-sized guide allowing members to reference their benefits, event information and Museum guidelines and policies in one place. Museum members participated in many events during the year, including Exhibition Preview Days and Opening Night Celebrations, which averaged nearly 1,000 attendees per exhibition. The Member-Only Gallery Talk series also continued to be popular, with approximately 200 members per talk. Members continued to enjoy their many benefits, including discounts in the Museum Store, as well as free gallery and exhibition admission. The Membership Hotline was also utilized frequently, with more than 3,700 incoming calls during the year.

For the third year in a row, total dollars raised by MAM members (gifts under \$350) exceeded the \$1 million mark. We sincerely thank all of our members for their support, advocacy and commitment to the Milwaukee Art Museum.

## Education and Programs



### PUBLIC PROGRAMS

Public Programs works with the greater Milwaukee community and nationally recognized artists to give visitors unique experiences and to enhance their understanding of art. Volunteers from the Wisconsin Quilt History project documented family quilts for more than 800 visitors who gained a greater appreciation of their heirlooms after seeing *The Quilts of Gee's Bend*. Six hundred visitors talked with MIAD students as they demonstrated the printmaking techniques represented in the exhibition *Defiance Despair Desire: German Expressionist Prints from the Marcia and Granvil Specks Collection*. Visitors tried their hand or watched Michelle Erickson and Don Carpentier as they demonstrated various ways to decorate pottery with liquid clay or slip, making eminently clear the skill required to create the works of art in the exhibition *Slipware Traditions*. These are just a few of the programs designed to give connoisseurs and first time visitors alike a better understanding of the works of art displayed in our galleries.

In addition to programs organized specifically for feature exhibitions, Public Programs brings people together to socialize and learn what is happening in the arts in Milwaukee. This year's public forum hosted by MAM gave Milwaukee's mayoral candidates an opportunity to express their views on the arts. New programs introduced this year included Sunday Champagne Brunches in Windhover Hall and TGIT (Thank Goodness It's Thursday) cocktails on the Baumgartner Terrace. Nearly 800 people celebrated the opening of *Magnetic North: The Landscapes of Tom Uttech* on the front plaza and the Museum successfully showed its first outdoor film held in conjunction with the exhibition *Byrdcliffe: An American Arts and Crafts Colony*. Three hundred people brought blankets, picnics and memories to MAM's lakeside yard to celebrate the 35th anniversary of the largest rock concert ever conceived—Woodstock (the home of the Byrdcliffe Colony).

### EDUCATION

MAM programs are also designed to support children by linking educational experiences in schools, families and communities. Eighty thousand youth participated in MAM programs this year. 55,000 students toured the Museum and 50 percent of Milwaukee Public Schools visited the Museum this year, up from 34 percent the previous year.

As family memberships soared to a record high of 13,800 families, the Museum introduced the Family Artpack program. More than 2,000 families have checked out these free self-guided activities that keep the whole family looking, laughing and discovering great works of art throughout the Museum's Collection. One enthusiastic family wrote, "We love the Artpacks. It is a great way to introduce kids to art and allow parents to visit because their kids like coming to the Museum. Friends from Chicago have also raved about how the Milwaukee Art Museum has become so kid-friendly."

The Milwaukee Art Museum hosted the 28th *Scholastic Art Awards—Wisconsin Regional Exhibition* as a way to encourage young artists throughout Wisconsin. This year, Wauwatosa East High School senior Frank Hamill made headlines in the *Milwaukee Journal Sentinel* when he won the \$10,000 Art Portfolio Award out of 250,000 students throughout the United States. This fall Frank is entering the Maryland Institute College of Art.

The Sue Dunham Memorial Scholarship Fund, founded this year by Michael Dunham in remembrance of his late wife, gives children art experiences through MAM studio classes. The program provides 100 scholarships each year. Recipients also take part in an annual recognition ceremony and scholarship exhibition in the Education Hallway of the Museum.

More than 114,000 adults, students and families took part in MAM Education and Public Programs in 2003-04.

## 2004 Year in Review

Throughout the year close to **61,000** visitors came to MAM on tours. More than **1,000** students took **89** studio classes. More than **18,000** children and family members participated in MAM family activities both on and off site. More than **1,000** visitors took part in one of our **33** Gallery Talks. We held **11** tours and workshops for teachers. We held **39** lectures and discussions on topics ranging from the state of contemporary art to the life and fiction of Dutch painter Johannes Vermeer. The Museum hosted **11** Music in the Museum programs with pianist Dr. Jeffery Hollander and an additional **7** musical performances. The Museum held **5** artist demonstrations, screened **8** films, celebrated **7** First Fridays, **4** Family Sundays, **4** Gallery Nights, **2** Sunday Brunches, **3** teas, **2** TGITs, **8** Tours for Teachers and **3** Just for Teachers workshops.

### SEPTEMBER

#### ArtXpress Bus Mural Reception

SATURDAY, SEPTEMBER 6

More than 100 families and friends celebrated the launch of the 2003 ArtXpress bus mural created by 15 high school students at MAM. Mounted on a Milwaukee County Public Transit bus, the mural was seen throughout the city for a year. Funded by the Mary L. Nohl Fund of the Greater Milwaukee Foundation with in-kind support provided by IV Media, Inc.

#### Golf Fore! Art Open

MONDAY, SEPTEMBER 8

This Friends of Art event held at the Chenequa Country Club benefited the Art Acquisition and Exhibition Fund.

#### Annual Midwest Arts Conference

FRIDAY, SEPTEMBER 11

MAM hosted the closing reception for 800 museum professionals from around the Midwest.

#### Grape Stomp 5k Run/Walk

WEDNESDAY, SEPTEMBER 17

Presented by Friends of Art, this kickoff featured participants running or walking the new route, which started and finished on Art Museum Drive.

#### Andrea Zittel Opening Lecture

THURSDAY, SEPTEMBER 18

The artist spoke in conjunction with the opening of her installation in the Schroeder Galleria.

#### Grape Lakes Food & Wine Festival Collectors' Fine and Rare Wine Tasting and Auction

THURSDAY, SEPTEMBER 18

Friends of Art presented this elegant event in the Baumgartner Galleria. The wine tasting was followed by the Collectors' Auction.

#### Grape Lakes Food & Wine Festival Wine & Dine Gourmet Dinner and Silent Auction

FRIDAY, SEPTEMBER 19

Friends of Art presented a dinner prepared by 10 local chefs under the direction of Chef Knut Apitz.

#### Art Aloud—After School Art Workshops

MONDAY, SEPTEMBER 20–THURSDAY, NOVEMBER 18

A free nine-week program for children ages 5-12 brought together reading and art by combining the resources of MAM and the Milwaukee Public Library. Sponsored by Four-Four Foundation and an anonymous donor.

#### Creative SHARP, Inc. Teacher In-service

TUESDAY, SEPTEMBER 23

Ninety-one teachers from schools throughout Milwaukee met to tour the Museum and prepare for this year's Creative SHARP program, designed to teach social studies and science through the arts. The highlight was the hanging of quilts made by local students in the Museum's Education Hallway.

#### Exhibition Preview Celebration

##### *The Quilts of Gee's Bend*

THURSDAY, SEPTEMBER 25

More than 1,400 people welcomed the quiltmakers of Gee's Bend and celebrated the opening of the exhibition with songs from Milwaukee's Holy Redeemer Gospel Choir and the Gee's Bend White Rose Choir.

#### Lecture by William Arnett

SATURDAY, SEPTEMBER 27

William Arnett of The Tinwood Alliance spoke in conjunction with *The Quilts of Gee's Bend* exhibition on this unique group of artists.



#### Book Signing with the Quiltmakers from Gee's Bend

SATURDAY, SEPTEMBER 27

Visitors had the chance to meet the quiltmakers visiting from Gee's Bend.

#### Self-guided Art Packs Launch

SATURDAY, SEPTEMBER 27

These self-guided games keep the whole family looking, laughing and discovering great works of art throughout the Museum's Collection. The Four-Four Foundation and an anonymous donor funded the project.

#### Florentine Opera Season Preview

SUNDAY, SEPTEMBER 28



## OCTOBER

### Nancy Zieman

WEDNESDAY, OCTOBER 1

Nancy Zieman, of the popular "Sewing with Nancy" TV series, taught how to create landscape quilts.

### Working with Wright

THURSDAY, OCTOBER 2

A panel discussion included six homeowners who built their homes with Frank Lloyd Wright and still live in the homes. Sponsored by Frank Lloyd Wright Wisconsin and the American Heritage Society.

### First Fridays Does the Blues

FRIDAY, OCTOBER 3

First Fridays is celebrated the first Friday of the month, October–May (except January). The event offers live entertainment, exhibition tours, appetizers and cocktails around a specific theme. Sponsored by Acura, with additional support provided by Coast, Light 97, OnMilwaukee.com and Shepherd Express.

### Making an Elastic Chair

SATURDAY, OCTOBER 4

A demonstration and lecture by Michael S. Podmaniczky, senior furniture conservator at Winterthur Museum and curator of *The Incredible Elastic Chairs of Samuel Gragg*.

### Closing Reception

*Think Big: Print Workshop Collaborations from the Tatalovich Collection*

SUNDAY, OCTOBER 5

Bill Goldston, publisher and master printer at Universal Limited Art Editions, spoke on the process of working with an artist to create an original print. Sponsored by Print Forum.

### Members Trip to England and Scotland

OCTOBER 5–17

Barbara Brown Lee led a group of Museum members along the royal mile of Edinburgh, stopped in Glasgow to visit the Glasgow School of Art and MacIntosh House Museum, toured Durham Cathedral where they were filming Harry Potter, went on to visit the York Viking Museum, and concluded the trip in London visiting the Victoria and Albert Museum, Tate Modern and the National Gallery.

### MAM/West Discussion with Nonie Gadsden

*The Quilts of Gee's Bend*

MONDAY, OCTOBER 13

Sharon Lynne Wilson Center for the Arts, Brookfield, Wis.

### The Art of Sanctuary Gardens

TUESDAY, OCTOBER 14

Presented by landscape designer and author Topher Delaney. *The New York Times* named her one of the "profession's cream of the crop." Sponsored by the Garden Club.

### Opening Lecture

*Laura Owens*

THURSDAY, OCTOBER 16

### Autumn Arts & Adventure

SATURDAY, OCTOBER 18

MAM provided art activities at a family day at Mitchell Park in Brookfield.

### "... and Painting"

SATURDAY, OCTOBER 18

A symposium on the state of contemporary art with a focus on painting. The symposium complemented three exhibitions: *Laura Owens*, *The Quilts of Gee's Bend* and *John Currin: Works on Paper*. Speakers included Laura Owens, Lane Reylea, Scott Reeder, Michelle Grabner and Stefano Basilico.

### **Family Sundays—Day of the Dead**

SUNDAY, OCTOBER 19

More than 700 visitors celebrated Día De Los Muertos with art activities. Traditional ofrenda installations by artist Jose Chavez decorated Windhover Hall. Sponsored by Assurant Health and Midwest Airlines.

### **Classic Interiors with Lady Henrietta Spencer-Churchill**

THURSDAY, OCTOBER 23

Presented by the Fine Arts Society.

### **Gee's Landing and Black Vernacular: The Art of the South**

THURSDAY, OCTOBER 23

An evening with Amiri Baraka, award-winning poet, playwright, political activist and Africanist. In collaboration with Woodland Pattern Book Center.

### **Hitchcock Halloween**

FRIDAY, OCTOBER 31

A masquerade party and showing of Alfred Hitchcock's black-and-white silent film *The Lodger* in conjunction with Milwaukee International Film Festival and Present Music.

## **NOVEMBER**

### **Family Art Fest—"A Celebration of Art"**

SUNDAY, NOVEMBER 2

*Waukesha County Expo Center*

Participants celebrated famous artists whose birthdays are in November by making art in their style. Sponsored by Target and Marshall Field's.

### **With Hand and Heart**

SUNDAY, NOVEMBER 2

This one act play, conceived by Milwaukee performer Sheri Williams Pannell, celebrated the culture of quilting and the community spirit of African-American women.

### **Stories in the Stitches**

WEDNESDAY, NOVEMBER 5

Luncheon and book signing with Wisconsin's first Poet Laureate, Ellen Kort. Author of *Wisconsin Quilts: Stories in the Stitches*.

### **First Fridays Finds Its Groove**

FRIDAY, NOVEMBER 7

### **Interpreting Gee's Bend**

THURSDAY, NOVEMBER 13

A panel discussion with four speakers from different disciplines reacted to the work of the Gee's Bend quiltmakers. Panelists: Richard Powell, professor of art history, Duke University; Jane Livingston, co-curator of the exhibition; Patricia Cox, traditional quilt historian; and Joyce Scott, African-American artist of national acclaim. Sponsored by AAAA, AHS and CAS.

### **Highlights of the Flagg Acquisition**

FRIDAY, NOVEMBER 14

The Fine Arts Society hosted this event to increase appreciation for the Richard and Erna Flagg Collection, purchased by MAM in 2002. Guest experts Bruce Boucher, Curator of European Decorative Arts and Sculpture at The Art Institute of Chicago; William J.H. Andrewes, Consultant and former Curator of Historical Scientific Instruments at Harvard University Museums; Timothy Husband, Curator of The Cloisters at The Metropolitan Museum of Art; and Peter Barnet, Curator in Charge of Medieval Art and The Cloisters at The Metropolitan Museum of Art discussed the acquisition.

### **Demonstration and Documentation Day**

SUNDAY, NOVEMBER 16

Quiltmakers Kathi Wilson and Judith Busby explored the history and aesthetics of African-American-made quilts. Visitors brought family quilts for documentation.

### **Ornaments & Adornments**

FRIDAY, NOVEMBER 21–SUNDAY, NOVEMBER 23

Friends of Art presented their 5th annual juried and invitational holiday show and sale. The "Unique Boutique" featured ornaments and chocolates.

### **Young Authors Conference**

MONDAY, NOVEMBER 24

The Museum galleries were turned over to 560 young people from around Wisconsin. The Museum became a writing lab for the day.

### **Holiday Arts Festival**

SATURDAY, NOVEMBER 23

MAM/West hosted an afternoon of performances and activities for families.

## **DECEMBER**

### **A Long Rich History Lecture Series: Roland L. Freeman**

THURSDAY, DECEMBER 4

Roland L. Freeman, founder and president of the Group for Cultural Documentation, shared his life's work covering 30 years of crisscrossing the country through the world of African-American quilting.

### **First Fridays Smooths into the Holidays**

FRIDAY, DECEMBER 5

### **Family Sundays—Gee's Bend Quilts: A World of Color**

SUNDAY, DECEMBER 7

More than 500 visitors created their own versions of these bold and beautiful coverings. Families participated in workshops, gallery activities, quilt demonstrations, storytelling and spirited gospel music provided by the Christ the King Baptist Church choir. Sponsored by Assurant Health and Midwest Airlines.

### **Impressionism in Conflict, 1874–1881**

THURSDAY, DECEMBER 11

The Fine Arts Society's annual holiday luncheon featured a lecture by Laurie Winters on the seven-year period after the first Impressionist exhibition of 1874.

### **A Long Rich History Series: Merikay Waldvogel**

THURSDAY, DECEMBER 11

Merikay Waldvogel, a nationally recognized quilt authority, author and lecturer, shared images of Southern quilts and excerpts from interviews with Southern quiltmakers.

## **JANUARY**

### **Exhibition Preview Celebration**

*Defiance Despair Desire: German Expressionist Prints from the Marcia and Granvil Specks Collection*

THURSDAY, JANUARY 15

Guest curator Frank Whitford spoke about Expressionism and its contexts during a cabaret-themed evening.

### **Waukesha JanBoree—The Magic of Winter**

SATURDAY, JANUARY 17

*Frame Park, Waukesha*

MAM hosted winter magic art workshops. Sponsored by Target and Marshall Field's.

### **MAM/West Conversation with Britt Salvesen**

*Defiance Despair Desire: German Expressionist Prints from the Marcia and Granvil Specks Collection*

MONDAY, JANUARY 19

*Sharon Lynne Wilson Center for the Arts, Brookfield, Wis.*



**Milwaukee High School for the Arts/  
MAM Satellite Program Opening**

WEDNESDAY, JANUARY 21

Twenty-five seniors from the Milwaukee High School for the Arts used the Museum as their classroom for a semester. An exhibition of their work was held at the High School for the Arts.

**Film Series Part I: *Nosferatu***

THURSDAY, JANUARY 22

MAM showed the 1922 F.W. Murnau film *Nosferatu*. Introduction and follow-up discussion led by Dr. Patrice Petro, director of the Center for International Studies at UW-Milwaukee.

**Print Collecting Series Part I: Starting a Collection**

THURSDAY, JANUARY 29

Granvil Specks shared his experience starting and building a world-renowned collection. Granvil and his wife Marcia have been collecting German Expressionist prints for more than 40 years.

**Scholastic Art Awards**

SATURDAY, JANUARY 31

Sponsored by James and Avis Heller, Suzanne and Richard Pieper Family Foundation and an anonymous donor.

**FEBRUARY**

**First Fridays Mardi Gras Celebration**

FRIDAY, FEBRUARY 6

**Visual Artists Responding to War**

THURSDAY, FEBRUARY 12

Panelists included Warrington Colescott, printmaker, professor of art at UW-Madison and World War II veteran; Nicholas Lampert, collage artist and contributor to *Peace Signs*, a collection of international posters and graphics protesting to the War in Iraq in 2003; and Rick Wood, photographer for the *Milwaukee Journal Sentinel* who covered the war in Iraq and the collapse of the World Trade Center.

**Family Sundays—Mardi Gras!**

SUNDAY, FEBRUARY 15

Twelve hundred visitors immersed themselves in the dazzling sights and sounds of Mardi Gras. Sponsored by Assurant Health and Midwest Airlines.

**Film Series Part II: *Destiny***

THURSDAY, FEBRUARY 19

Showing of the 1921 Fritz Lang film *Destiny*. Film score by David Drazin. Patrick McGilligan, one of America's leading film historians and James Auer, art critic for the *Milwaukee Journal Sentinel* led a discussion after the film.

**Print Collecting Series Part II: Connoisseurship**

SATURDAY, FEBRUARY 21

Print curators Britt Salvesen and Sarah Kirk presented a seminar on printmaking techniques and methods of storing and caring for works on paper.

**Printmaking Demonstration Day**

SATURDAY, FEBRUARY 21

Visitors learned about the intaglio process of etching, the relief process of woodcut and the science behind lithographs during an afternoon of printmaking demonstrations with students from the Milwaukee Institute of Art & Design.

**Life Through the Eye: Weimar Prints and Visual Experience**

THURSDAY, FEBRUARY 26

Dr. Stephanie D'Alessandro, curator of modern and contemporary art at the Art Institute of Chicago, lectured on the visual culture of the Weimar Republic.

**MARCH**

**Mayoral Forum**

THURSDAY, MARCH 4

Milwaukee's mayoral candidates discussed how they plan to support and grow a vibrant and healthy arts industry in Milwaukee.

**First Fridays St. Patrick's Day Celebration**

FRIDAY, MARCH 5

**Family Art Fest—Art for Art's Sake**

SUNDAY, MARCH 7

*Waukesha County Expo Center*

Art workshops, student art on display and prizes. Sponsored by Target and Marshall Field's.

**Slipware Demonstration Day**

SATURDAY, MARCH 13

Ceramic artists Michelle Erickson and Don Carpentier demonstrated various ways to decorate pottery with liquid clay, or slip, in conjunction with the exhibition *Slipware Traditions*. Sponsored by the American Heritage Society.

**Art Works Reception**

SATURDAY, MARCH 20

One hundred fifteen friends and family gathered to celebrate Portraits for Public Spaces—an ArtWorks project done in conjunction with the exhibition *Defiance Despair Desire*. ArtWorks is an after-school "teach to learn" program held in conjunction with the Milwaukee Public High Schools and LaFollette YMCA Community Learning Center. Through this program, artist-interns from area high schools learn artistic techniques by working with professional artists to create public art. The high school interns introduce children from the YMCA to the Museum and teach them art techniques allowing them to contribute to the final project. Supported by the The Palmer Foundation.

**Sharon Lockhart Lecture**

THURSDAY, MARCH 25

MAM recently acquired contemporary photographer Sharon Lockhart's work *Maja and Elodie* for the Collection. The piece was purchased with funds from the Contemporary Art Society and the Herzfeld Fund. Sponsored by the Contemporary Art Society.

**L'Art Dans La Classe De Français**

SATURDAY, MARCH 27

MAM hosted a workshop for 40 Wisconsin French teachers led by Françoise Audouenieix from the Musee d'Orsay. The program was sponsored by the French cultural services of the French Consulate of Chicago and the French Institute of Milwaukee.

**APRIL**

**Exhibition Preview Celebration**

*American Fancy: Exuberance in the Arts, 1790–1840*

THURSDAY, APRIL 1

Guest curator Sumpter T. Priddy III gave a lecture sponsored by the Faith and Willard Henoeh Fund.

**First Fridays Spring Break**

FRIDAY, APRIL 2

**Metroparent's KidFest**

SATURDAY, APRIL 3

*State Fair Park Exposition Center*

MAM offered drop-in art workshops throughout the day. Sponsored by *Metroparent* and Artist & Display.

**MAM/West Conversation with Glenn Adamson**

*American Fancy: Exuberance in the Arts, 1790-1840*

MONDAY, APRIL 19

*Sharon Lynne Wilson Center for the Arts, Brookfield, Wis.*



### Great Books Discussion

THURSDAY, APRIL 22 AND SATURDAY, APRIL 24

An engaging discussion of excerpts from classic 19th-century literature stimulated by the period decorative arts surroundings of *American Fancy*. Held in conjunction with Great Books Foundation Reading and Discussion Program.

### Family Sundays—Kaleidoscope Crazy!

SUNDAY, APRIL 25

More than 800 visitors met Tom Chouteau, kaleidoscope artist/inventor extraordinaire, and discovered what happened when kaleidoscopes go wild. Sponsored by Assurant Health and Midwest Airlines.

### MAY

#### Bal du Lac

SATURDAY, MAY 1

This black-tie gala benefited the Museum's Art Acquisition and Exhibition Fund. Presented by Friends of Art.

#### American Fancy Mother-Daughter Tea Party

SUNDAY, MAY 2

Mothers and daughters took tea in the elegant Bradley Rooms. Specialty teas, dainty sandwiches, cocoa and pastries were served.

#### Fancy Dress

THURSDAY, MAY 6

Elizabeth Gaston, curator of the Historic Costume Collection at Mount Mary College, spoke on costumes from the *American Fancy* period.

### Conservation Lab Tour

THURSDAY, MAY 6

Visitors took a behind-the-scenes tour of the newly completed Conservation Lab. This specialized workspace allows the department to provide preventative as well as restorative conservation of the nearly 20,000 works in MAM's Collection.

### Arthur Wheelock Lecture

THURSDAY, MAY 6

Arthur Wheelock, curator of Northern Baroque painting at the National Gallery of Art, lectured about the life and fiction of the Dutch painter Johannes Vermeer. Sponsored by the Fine Arts Society.

### First Fridays Cinco de Mayo Celebration

FRIDAY, MAY 7

### Robert Lehrman Lecture

THURSDAY, MAY 13

Robert Lehrman, Chairman of the Board of the Hirshhorn Museum & Sculpture Garden of the Smithsonian Institution, is one of the leading collectors of contemporary art in America. Sponsored by the Contemporary Art Society.

### 19th-Century Craft Demonstration Day

SUNDAY, MAY 16

Demonstrations of early 19th-century crafts by artisans from Old World Wisconsin including spinning, tatting and rug-hooking. Participants watched woodworking and faux finish painting techniques.

### Opening Reception

**Judy Pfaff—Gregory Conniff: Camera and Ink**

THURSDAY, MAY 20

Pfaff and Conniff discussed the interconnectedness of printmaking and photography. Sponsored by Print Forum and Photography Council.

**Milwaukee Historic Houses Tour**

SATURDAY, MAY 22

Participants toured *American Fancy*, then embarked on a bus tour of pre-Civil War Milwaukee to explore the interiors of three houses built during the 1840s. Organized by Historic Milwaukee and the Milwaukee County Historical Society.

**Ellenor Alcorn Lecture**

SUNDAY, MAY 23

Ellenor Alcorn, consulting curator for the Jerome and Rita Gans Collection of English silver at the Virginia Museum of Fine Arts, talked about English silver—featuring the Museum’s recent acquisition, a 17th-century silver monteith engraved by British royal goldsmith George Garthorne. Sponsored by the Faith and Willard Henoeh Fund.

**Art Collecting 101**

THURSDAY, MAY 27

MAM gave prospective art purchasers an inside view on collecting art and previewed participating artists from the 2004 Lakefront Festival of Arts. Sponsored by Friends of Art.

**JUNE**

**Tea and Talk**

THURSDAY, JUNE 3

Director David Gordon’s wife, Maggi Gordon, spoke on “A Decent Cup of Tea: The History of Tea Making and Tea Taking.” The afternoon included a rare opportunity to take tea in the elegant Bradley Rooms. Sponsored by Anaba Tea Room.

**Brunch Under the Burke Brise Soleil**

SUNDAY, JUNE 6

MAM presented the first Sunday brunch in Windhover Hall.

**Tea and Talk**

THURSDAY, JUNE 10

Barbara Brown Lee, MAM chief educator, spoke on “The Who, What and Why of the Bradley Rooms.” Sponsored by Anaba Tea Room.

**Report from the Seminar Room: What Art Objects Can Tell Us**

SATURDAY, JUNE 12

James Mundy, director of The Frances Lehman Loeb Art Center, Vassar College and former MAM chief curator, lectured about the hidden meanings of art. Co-sponsored by the Fine Arts Society and The Friends of The Frances Lehman Loeb Art Center, Vassar College.

**Lakefront Festival of Arts**

FRIDAY, JUNE 18–SUNDAY, JUNE 20

The familiar white tents returned to Art Museum Drive this year. More than 160 artists participated. This event benefited MAM’s Art Acquisition and Exhibition Fund. Sponsored by Friends of Art.

**Summerfest Children’s Tent**

JUNE 24–28

Every year the Museum works with other organizations in Milwaukee to offer activities for children at Summerfest.

**Chattanooga Girls Choir Performance**

SATURDAY, JUNE 26

The choir was composed of nearly 200 girls from schools in the Greater Chattanooga area.



## JULY

### Exhibition Preview Celebration

#### *Magnetic North: The Landscapes of Tom Uttech*

THURSDAY, JULY 8

Artist Tom Uttech spoke about his work. Visitors enjoyed an outdoor reception on the Baumgartner Terrace.

### Brunch Under the Burke Brise Soleil

SUNDAY, JULY 11

### T.G.I.T.

THURSDAY, JULY 15

MAM introduced Thank Goodness It's Thursday. Visitors spent a casual Thursday evening in the best backyard in the city.

### Conservation Challenges for a New Century

THURSDAY, JULY 15

Michael P. Dombek, Ph.D., renowned conservationist, dedicated 25 years to managing federal lands and natural resources. He spoke in conjunction with *Magnetic North*.

### Byrdcliffe: Place and Product

THURSDAY, JULY 22

Cheryl Robertson, independent scholar and former MAM curator, along with Robert Edwards, independent scholar and decorative arts dealer, spoke about the Byrdcliffe Colony's history, architecture and furniture production. Sponsored by the American Heritage Society.

### A Treasury of Gardens

FRIDAY, JULY 23–SATURDAY, JULY 24

The African American Art Alliance presented its second annual garden walk fundraiser.

### Public Day and Bike Ride

SATURDAY, JULY 24

*Sharon Lynne Wilson Center for the Arts, Brookfield, Wis.*

MAM presented art projects for families. Sponsored by Wheel and Sprocket.

### Beak to Beak

SUNDAY, JULY 25

A meet and greet with live birds-of-prey including falcons, hawks and owls in conjunction with *Magnetic North*.

### Storytelling and S'more

THURSDAY, JULY 29

Families experienced the magic of a night in the North Woods in MAM's Cudahy Gardens, sitting by a fire listening to tales of nature, camping and the wilderness.

## AUGUST

### The Hudson River School: America's Nature in the Age of Landscape

THURSDAY, AUGUST 5

Dr. Kevin Avery, associate curator in the department of American paintings and sculpture at The Metropolitan Museum of Art, discussed the major American and European landscape artists and their works in conjunction with *Magnetic North*.

### AWE: Picnic Under Cover

FRIDAY, AUGUST 6

Fifty students and friends picnicked under painted umbrellas in the Cudahy Gardens to celebrate the completion of their summer project "Under Cover." These painted umbrellas were created by students attending MPS Summer Enrichment Camps. Students used the *Magnetic North* exhibition as a starting place for their own works of art.

### Spirit—The Seventh Fire Preview Concert

THURSDAY, AUGUST 12

Milwaukee-based musician Peter Buffett presented a sneak preview of his touring show.

### Woodstock Anniversary Film Party

SATURDAY, AUGUST 14

MAM celebrated the 35th anniversary of the largest rock concert ever conceived. Visitors brought blankets and picnics to MAM's side yard to watch footage from the concert and camp out under the stars.

### Brunch Under the Burke Brise Soleil

SUNDAY, AUGUST 15

### T.G.I.T.

THURSDAY, AUGUST 19

### Family Garden Walk "A Rainbow of Color"

FRIDAY, AUGUST 20

*Boerner Botanical Gardens*

Families created prints from flowers at a "flower pounding" workshop.

### Bradley Sculpture Garden Party

SUNDAY, AUGUST 22

Visitors enjoyed world-class sculpture, musical entertainment and children's activities. Sponsored by Friends of Art.

### Catch the Wind Family Kite Fly

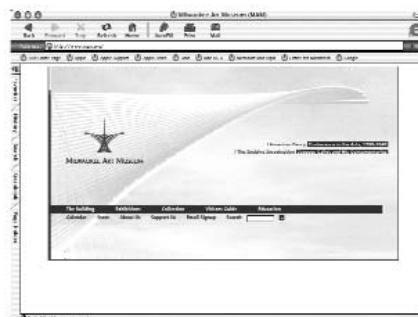
SUNDAY, AUGUST 29

Kids decorated pinwheels and participated in the grand kite launch in celebration of *Magnetic North*. The Museum Store raffled off a MAM Delta Stern kite.

## Web Site Launch

The Museum officially launched its re-designed Web site [www.mam.org](http://www.mam.org) this year. The new site showcases a fresh, clean design that matches the aesthetics of the Santiago Calatrava-designed building. Site enhancements include more color, more images from the Collection and exhibitions, a search engine, and the ability to purchase online from the Museum Store. With the re-designed site, the Museum has more control over making its own changes, which proves to be more cost effective. The site was designed by Milwaukee company Ascedia, Inc. and sponsored in part by Schoenleber Foundation.

The August promotion of the Web launch included a pop-up promotion on the home page; advertising on JSONline and OnMilwaukee.com; and an e-mail campaign to nearly 40,000 people. The launch and promotion generated 1,742 e-mail sign-ups for MAM's permanent e-mail list. The site enjoyed 22,723 unique visitors in August—1,700 more unique visitors than July. The site received 150,432 page views in August—16,700 more page views than July.



## Development



MAM's development initiatives were strong and successful throughout the entire fiscal year. MAM Board President Sheldon Lubar and the Development Committee, co-chaired by James H. Schloemer and P. Michael Mahoney, worked to complete the campaign for the Calatrava-designed expansion. Significant progress was made, with a total of \$19 million in support committed by many local stakeholders by the year-end, and \$22 million when the report went to press in March 2005. Most of the commitments are conditional on reaching a \$25 million total. Along with this campaign progress, goals were met for our Annual Campaign, planned giving, and exhibition and program support, thanks to the generosity and commitment of MAM members, businesses and the community at large.

### Annual Campaign

The MAM Annual Campaign is the single largest source of funding for operations. This year's campaign was skillfully co-chaired by Sue Selig and Ellen Glaisner. Breaking all previous records, the campaign raised more than \$3.5 million from individuals, businesses and foundations. We welcomed many new donors to our annual campaign roster and continued to benefit from the critical support of hundreds of donors who maintain their giving at generous levels.

### Grants and Sponsorships

Exhibitions, educational programs and special projects are funded primarily through restricted gifts, and once again donors have been generous in their support for the Museum. Individuals, corporations and foundations contributed \$1.57 million in restricted gifts and grants in 2004, ensuring another year of excellence at the Museum.

The Milwaukee Art Museum is fortunate to have a number of supporters who help us bring world-class exhibitions to our venue and to our city. Most notably are major exhibition sponsors for 2004, which include Argosy Foundation and the Wisconsin Department of Tourism for *The Quilts of Gee's Bend*; We Energies, the Mae Demmer Foundation and Mr. and Mrs. Carl W. Schwartz for *Magnetic North: The Landscapes of Tom Uttech*; and the Richard C. von Hess Foundation, Wisconsin Humanities Council and the National Endowment for the Arts for *American Fancy: Exuberance in the Arts, 1790–1840*.

Today's young people are the future of the Milwaukee Art Museum, and it is imperative that regardless of their economic status, as many children as possible have access to the Museum's resources. This is achieved through school programs and tours, outreach programs and family programming, all of which have been made possible by the generosity of our community partners. Special thanks to Midwest Airlines, the Richard & Ethel Herzfeld Foundation, the Kopmeier Family Fund and the Four-Four Foundation for their continuous annual support for four or more years. Long-term underwriting is critical to providing strong programs.

One of the crowning achievements of this year has been the completion of the new Conservation Lab. Special thanks to the Theodore W. Batterman Family Foundation for spearheading this project, with additional support by the Robert H. Andrews Memorial Fund and an anonymous donor.

### Planned Giving

Our Legacy Society roster grew this year as a result of a variety of planned gifts, including monetary bequests, life insurance policies, charitable trusts and extraordinary gifts of art. The Planned Giving Committee continued to raise the visibility of our planned giving program through presentations for estate planning professionals as well as our general membership. The Museum was privileged to recognize our Legacy Society members at the May 2004 luncheon dedication of the Legacy Society wall in the Quadracci Pavilion.

# Donors to the Milwaukee Art Museum

We would like to recognize the following donors who have generously supported the Museum through endowments, the Contributing Membership campaign, Building Fund gifts, exhibition and programming sponsorship and restricted gifts.

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*Gifts received between September 1, 2003 and August 31, 2004*

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

The Wisconsin Humanities Council, Wisconsin Department of Tourism, National Endowment for the Humanities, and National Endowment for the Arts provided additional support.

## Support Groups

### African American Art Alliance

The African American Art Alliance supports educational programs focused on African-American art and artists, promotes involvement of volunteers in the Museum, and is dedicated to raising funds to acquire African-American art for the Collection.

In 2003, the Alliance had a full season of activities beginning in fall with programs related to the exhibition *The Quilts of Gee's Bend*. As the host committee for visiting Gee's Bend artists and their families, AAAA participated in a weeklong schedule of events. Festivities varied from a preview night party with special guest Jane Fonda and an opening night celebration, to guided citywide tours, to book signings and gospel presentations. The celebration culminated in an old-fashioned barbeque at the home of Elton and A. Helen Baylor, along with the announcement of the acquisition of *Lazy Gal*, a Revil Mosley quilt, and *Four Block Housetop Quilt* by Rita Mae Pettway for the Museum's Collection.

Later in the season, the Alliance traveled to Chicago to view *The James VanDerZee Studio* exhibition on view at the Art Institute of Chicago. The Alliance held its Annual Meeting/Reception on May 20. During the reception, AAAA unveiled its latest acquisition, *Blackburn*, a lithograph by Ron Adams honoring the master printer Robert Blackburn. The season concluded with the second annual garden walk fundraiser, A Treasury of Gardens, July 23 and 24. Visitors to the garden walk were treated to five spectacular gardens and an opportunity to learn from landscaping professionals.

### American Heritage Society

The American Heritage Society offers an opportunity for collectors, scholars and members to share their interest in American art, antiques and architecture from the colonial era into the 20th century.

As in past years, the American Heritage Society sponsored a great variety of American art related programs, events and excursions. In the fall, AHS was pleased to join Frank Lloyd Wright Wisconsin in sponsoring the panel discussion *Working with Wright*, a discussion conducted by Wright homeowners. AHS also took part in supporting *Interpreting Gee's Bend*, a symposium of experts from different backgrounds who responded to *The Quilts of Gee's Bend* exhibition. Throughout the winter and spring, AHS sponsored three interdisciplinary gallery talks in conjunction with the exhibition *American Fancy*. To highlight the exhibition *Slipware Traditions*, AHS helped Museum attendees get their hands dirty—literally. Ceramics experts Michelle Erickson and Don Carpentier demonstrated various ways to decorate pottery with slip. In July, AHS invited scholars Cheryl Robertson and Robert Edwards to Milwaukee to discuss the works on view in the exhibition *Byrdcliffe: An American Arts and Crafts Colony*. AHS Members also enjoyed various trips, including a visit to an outstanding private collection of Arts and Crafts furniture in Illinois and a Saturday excursion to the Terra Museum of American Art and Antiques Chicago.

## Contemporary Art Society

Contemporary Art Society (CAS) is a support group that makes significant contributions of contemporary works to the MAM Collection. In addition, CAS sponsors lectures and events to increase community knowledge and enthusiasm about contemporary art.

CAS launched its 2003-04 year with a trip to Aspen to tour the Aspen Art Museum and several private collections. In September, CAS sponsored a lecture by artist Andrea Zittel in conjunction with her exhibition *A-Z Wagon Stations*, the second project in the *On Site* series. Artist Laura Owens continued the CAS Lecture Series in October with a gallery talk through her exhibition *Laura Owens*. In November, CAS members enjoyed a day trip to Rockford, Ill. to visit several private collections. Also in November, CAS co-sponsored a lively panel discussion entitled *Interpreting Gee's Bend* with the American Heritage Society and the African American Art Alliance.

In February, CAS members enjoyed a curator-led tour of the MAM Contemporary Gallery re-installation. Contemporary photographer Sharon Lockhart lectured in March, and in April CAS members visited New York City to tour numerous private collections and galleries. In May, Chairman of the Board of the Hirshhorn Museum and Sculpture Garden Robert Lehrman lectured on the artist Joseph Cornell. CAS concluded its busy year in June with an annual dinner graciously hosted by Donna and Donald Baumgartner.

## Collectors' Corner

Begun in 1948, Collectors' Corner is a support group that promotes the study of decorative arts and antiques. Members enjoy lectures, take part in decorative arts research and work with the Museum to make contributions to the Collection.

During the past year, Collectors' Corner provided remarkable support for the decorative arts. Collectors' Corner ushered in the fall with a significant contribution toward the purchase of an important quilt made around 1935 by the gifted quiltmaker Rachel Carey George of Gee's Bend, Ala. This piece, called a work clothes quilt, is composed of large blocks of faded denim, wool and mattress ticking, resulting in an abstract and harmonious blend of linear patterns, fabric textures and shades of cool blues and grays—a superb example of Gee's Bend quiltmaking. In addition to contributing directly toward the purchase of the quilt, Collectors' Corner also provided support for a gala event held in September devoted to raising the remaining funds required for this acquisition.

Members also attended informative and engaging monthly talks such as Ruth DeYoung Kohler's discussion of Wisconsin folk art, MAM curator Nonie Gadsden's tour of the Museum's American portrait collection, docent emerita Joanne Charlton's talk on American landscape painting, and Collectors' Corner member Barbara Morris' lecture on still life painting.

## Fine Arts Society

During the 2003-04 fiscal year, the Fine Arts Society sponsored a number of important lectures and events. In the spring, the society offered a lecture on Johannes Vermeer by Arthur Wheelock, Curator of Northern Baroque Painting, National Gallery of Art, Washington, D.C. Other speakers included Lady Henrietta Spencer-Churchill, who discussed the history of English interior design, and James Mundy, the Anne Hendricks Bass Director of the Frances Lehman Loeb Art Center at Vassar College and former chief curator of the Milwaukee Art Museum. Also, the Fine Arts Society and the Print Forum co-sponsored a lecture on Rembrandt by Suzanne Folds McCullagh, Anne Vogt Fuller and Marion Titus Searle Curator of Earlier Prints and Drawings at The Art Institute of Chicago. In addition to presenting these lectures, the Fine Arts Society hosted a wonderfully successful evening to celebrate the Richard and Erna Flagg Collection that launched a fundraising effort that raised more than \$600,000 toward the acquisition of the last pieces in the collection. The society itself took a leadership role in this fundraising by sponsoring the purchase of the *Cup in the Form of a Rampant Lion* and partially sponsoring the purchase of the *Alabaster Virgin and Child*.

### **Friends of Art**

Friends of Art broke records by raising more than \$513,000 for the Milwaukee Art Museum's Art Acquisition and Exhibition Fund. The final \$287,000 payment for the Ludwig Meidner *Portrait of a Young Man* acquisition was made in May.

Contributing to the year's success was the 45th annual Bal du Lac, chaired by Ellen and Hans Kirkegaard and Susan and Robert Forrer. With the Cirque du Soleil performers it was an evening that dazzled and delighted the senses. The 42nd annual Lakefront Festival of Arts was chaired by Nancy Munroe and Holly Herz Schoettlin. The International Festival and Events Association presented Lakefront Festival 2004 with eight awards.

The Bradley Sculpture Garden Party took place on a lovely summer day. Many thanks go to co-chairs Wendy Jensen and Michaelinda Kircher along with the continued support of the Bradley Family Foundation. In early fall, Friends of Art hosted Golf Fore! Art Open for the first time. Thanks goes to co-chairs Karen McDowell and Betty Stowell for their leadership. In its 16th year, Grape Lakes Food & Wine Festival, chaired by Libby and Andy Bruce, drew crowds for all events. A special thank you to Grape Stomp chairs Eric Eben and Scott Hanaway and to Liz and Rick Gebhardt, who chaired the Wine and Dine Dinner. November's Ornaments & Adornments, chaired by Karen McDowell and Pat Sara, was the place to get a jump on holiday shopping. Friends of Friends, a group of past and current FOA leaders, was established to advise the FOA Board and provide a means of keeping leadership involved.

Finally, at the May 2004 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 four hard working volunteers: Jim Harris, Chris Haines, Wendy Jensen and Michaelinda Kircher. The corporate Partner in Art Award was presented to Robert W. Baird & Co. Incorporated, represented by Bryce Edwards. Longtime FOA Board member Daniel H. Nelson, Sr. received the Friend of the Year Award, FOA's highest form of recognition.

### **Garden Club**

The 84-year-old Garden Club, a member of the Wisconsin Garden Club Federation, supports the Milwaukee Art Museum by providing flowering plants and arrangements for the Museum entrances and information desks. In 2003 the Club fulfilled its pledge of the remaining \$20,000 toward the capital campaign and paid the second installment toward its donation of *Untitled Cabinet, 2002* by Silas Kopf. This 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 the Historic Garden Week in Virginia and a Champagne Brunch with a Garden Walk in June. The 2003 fundraiser was a reception and lecture at the Museum by landscape artist Topher Delaney from San Francisco.

As with all special interest groups, only members of the Museum are eligible for membership in the Garden Club, which increased from 86 to 96 members during the year. New members are always welcome.

## Photo Council

Photo Council, which had not met the previous year due to the opening in the photography curator position, was re-launched in late November 2003 with a special program "Photographic Truth 2.0." The guest speaker was David Travis, Curator of Photography at The Art Institute of Chicago. Photography from the Collection was chosen for display to stimulate discussion on the nature of truth in photography, particularly with regard to new digital practices. The night was deemed a success and attracted several new members. James Auer was present and wrote a positive review in the *Milwaukee Journal Sentinel*. In early May, Photo Council and Print Forum co-sponsored a gallery talk and reception to celebrate the opening of the exhibition *Judy Pfaff—Gregory Conniff: Camera and Ink*. Both artists were present to discuss the ways in which photography and printmaking merge, how photography influences their practice as artists, and the ideas they wish to convey in their work.

## Print Forum

Print Forum's 2003-04 season began with a lecture from Bill Goldston, Master Printer and President at the famed New York printmaking workshop Universal Limited Art Editions. This event marked the closing of the exhibition *Think Big: Print Workshop Collaborations from the Tatalovich Collection*. In January, Stephanie D'Alessandro, Curator in the Department of European Painting at The Art Institute of Chicago, lectured on Weimar visual culture in conjunction with *Defiance Despair Desire: German Expressionist Prints from the Marcia and Granvil Specks Collection*. Graham Larkin of Stanford University spoke on the practices of early collectors of Jacques Callot's prints in February to celebrate *The Incisive Imagination: Jacques Callot and His Contemporaries*. In February, Print Forum co-sponsored a special lecture with the Fine Arts Society on an exhibition at The Art Institute of Chicago, *Rembrandt's Journey: Painter, Draftsman, Etcher*. The speaker was Suzanne Folds McCullagh, Anne Vogt Fuller and Marion Titus Searle Curator of Earlier Prints and Drawings at The Art Institute of Chicago. Print Forum ended the year's programs with an intimate gallery talk with the artists of *Judy Pfaff—Gregory Conniff: Camera and Ink* in May. In August, Print Forum was pleased to unveil this year's Collector's Club print, commissioned from Judy Pfaff. Pfaff was honored with a MacArthur "Genius" Fellowship shortly thereafter.



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*Chief Preparator*

Joseph Kavanaugh  
*Lead Preparator*

John Dreckmann  
*Lighting Preparator*

Dave Moynihan  
*Construction Preparator*

Michael Sturm  
*Preparator*

Keith Nelson  
*Preparator*

John Nicholson\*  
*Assistant Preparator*

Peter Barrickman\*  
*Assistant Preparator*

## EDUCATION & PROGRAMS

Brigid Globensky  
*Senior Director of Education &  
Programs*

Barbara Brown Lee  
*Chief Educator*

Jane Nicholson  
*School & Teacher Programs  
Manager*

Sylvia Peine  
*Family Events Coordinator*

Helena Ehlke\*  
*Scholastic Coordinator*

Steve Vande Zande\*  
*Adjunct Community Programs  
Coordinator*

Amy Kirschke  
*Associate Educator*

Char Powers\*  
*Administrative Assistant*

## PUBLIC PROGRAMS

Fran Serlin  
*Director of Public Programs*

Tracy Stegman\*  
*Public Programs Assistant*

Patricia Whalen  
*Tour Scheduler*

Marcie Hoffman  
*Tour Assistant*

David Wiesner  
*Lead Audio Visual Technician*

Anne Killelea\*  
*Audio Visual Technician*

Ray Chi\*  
*Audio Visual Technician*

Andrew Swant\*  
*Audio Visual Assistant*

## FINANCE

Linda Daley  
*Chief Financial Officer*

Christina Gaskey  
*Accounting Manager*

Reggie Kurschner  
*Accountant*

Shannon Gallagher  
*Contributed Revenue Associate*

Rhonda Flory  
*Payroll/General Ledger  
Associate*

Kathleen Rendflesh  
*Accounting Assistant*

Heidi Koester  
*Office Administration Associate*

## FACILITIES

Charles Loomis  
*Facilities Engineer*

Erwin van Dyck  
*Facilities Manager*

Mark Penisten\*  
*Facilities Technician*

Andrew LeMere  
*Facilities Technician*

Keith Berstler\*  
*Facilities Technician*

**SECURITY**

Ben Choice  
*Director of Security*

Ron Ruiz  
*Security Coordinator*

**SECURITY OFFICERS**

Jose Alcala  
Eric Bailey  
Carl Barak  
Ivana Barribeau\*  
Nikhilesh Bhaduri  
Daniel Blair  
Gary Bolhar  
James Byrne  
Richard Cherek  
Seth Crawford  
Dean Doberstein  
Francisco Driessen  
Shawn Edwards  
Carol Frothingham\*  
Jordan Gaskey  
Tamara Gee  
Gregory Heinritz  
Jewel Henry\*  
Barry Herker  
Douglas Holst  
Stephanie Johnson  
Donald Kenealy  
Brian Kirk\*  
Erin Landry\*  
Carlos León Román  
Matt Lipman  
Matt Lonstine  
Gerard Macek  
Susan Mahrle  
Erin McCann  
Geoffrey Mumau  
Arthur Putnam  
Tammy Rettmann  
Danien Rutherford  
Thomas Schneider\*  
William Sephus  
Lee Siebers  
James Sudberry  
Daniel Wisniewski  
Leslie Witte

**INFORMATION SYSTEMS**

Rebecca Goral  
*Manager of Information Systems*

Sue Nelsen  
*Assistant Manager of Information Systems*

**CAFÉ**

Valerie McDonald  
*Café Manager*

Nicholas Burki  
*Executive Chef*

**CAFÉ FRONT OF HOUSE STAFF**

Ross Bachhuber\*  
*Hospitality*

Christopher Schmidt\*  
*Hospitality*

Elizabeth Ribarchek\*  
*Hospitality/Server*

William Fuchs\*  
*Hospitality/Server*

**SERVERS**

Joseph Burge\*  
Athena Engstrom\*  
Joseph Heimermann\*  
Jennifer Kennedy\*  
William Korinek\*  
Shelley Maculan\*  
Guthrie Neumann\*  
Ma Vang\*

Riley Engstrom\*  
*Busser*

**CAFÉ BACK OF HOUSE STAFF**

Laurel Mazur  
*Sous Chef*

Kevin McDonald\*  
*Temporary Chef*

Wesley Jones\*  
*Line Cook*

Kelvin Zernia\*  
*Line Cook*

Armando Ramirez\*  
*Prep/Cook/Dishwasher*

Francisco Bernal\*  
*Dishwasher*

Fernando Cruz\*  
*Dishwasher*

**DEVELOPMENT**

Karen Spahn  
*Senior Director of Development*

Katie Hofman  
*Director of Planned Giving*

LaCrecia Thomson  
*Director of Corporate & Foundation Relations*

Peggy MacArthur  
*Corporate & Foundation Grant Manager*

Linda Moore  
*Donor Services Manager*

Sarah Voth  
*Development Assistant*

**MEMBERSHIP DEVELOPMENT**

Kim Sosa  
*Director of Annual Giving*

Kristin Freiberg  
*Membership Manager*

Lesley Grider  
*Membership Outreach Coordinator*

Anna Helgeson  
*Development Associate*

Risha Cupit-Berzins\*  
*Development Associate*

Rachel Mentink-Ferraro\*  
*Development Assistant*

**SPECIAL EVENTS**

Phyllis Talarczyk  
*Director of Events*

Robert Wodke  
*Events Manager*

Jonathan Holz  
*Events Services Coordinator*

Jody Alexander\*  
*Events Assistant*

**FOA EVENTS AND PROGRAMS**

Beth Hoffman  
*Director of FOA Events and Programs*

Julie Chin  
*FOA Events Coordinator*

Jane Klug\*  
*Administrative Assistant*

Dionne Wachowiak\*  
*Administrative Assistant*

**MARKETING & COMMUNICATIONS**

Christine Davidian  
*Senior Director of Marketing & Communications*

Vicky Reddin  
*Communications Manager*

Patricia Haudricourt\*  
*Audience Development/Group Tour Associate*

**DESIGN/PUBLICATIONS**

Steve Biel  
*Director of Design/Publications*

Michelle Pietrzak-Wegner  
*Designer*

**VISITOR OPERATIONS**

Barbara Payne  
*Director of Visitor Operations*

Ann Rice  
*Day Supervisor*

Diane Dembroski\*  
*Day Supervisor*

Corey Napieralski  
*Visitor Operations Coordinator*

Allison Katula  
*Volunteer Coordinator*

Alana Andrysczyk  
*Administrative Assistant*

**RECEPTIONISTS**

Kristin Nelson\*  
Kristin Witte\*

**VISITOR OPERATIONS REPRESENTATIVES**

Severo Benavides\*  
Crystal Cresci\*  
Cortney Heimerl\*  
Lloyd Hickson\*  
Julie Jorgenson\*  
Selmer Kjos\*  
Andrew Manz\*  
Rebecca Owen\*  
Erin Peronto\*  
Christopher Rose\*

\*part time

**2004 ANNUAL REPORT****PHOTOGRAPHERS**

Pat Goetzing  
Corey Hengen  
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JW Lawson  
Jeff Millies

**PRINTER**

Fox Company, Inc.  
Lithographers

## Financial Report

The financial results of the Milwaukee Art Museum, Inc. (Museum) for the years ended August 31, 2004 and 2003, 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.

The operating fund of the Museum ended with a deficit of \$140,785, including an art acquisition of \$25,000 and interest paid from operating funds (see table below for additional detail). Fiscal year 2004 was a challenging year for the Museum in many respects. Museum attendance dropped 34 percent from 2003 to 2004. Operating sources of revenue directly impacted by attendance decreased approximately \$1.2 million from 2003. To offset this decrease, expenses were trimmed wherever possible to contain the operating fund deficit. Both contributed revenue and investment income allocated to the operating fund increased slightly from the year before as well. The Museum's goal is to achieve a break-even position in the operating activities in 2005. In the longer term, the Museum needs to increase its endowment to help fund a greater percentage of operating costs.

Certain areas of the Museum continue to grow, the most significant of which is facility rentals and catering income. The revenue from these sources increased \$227,000 or 58 percent from 2003. The Museum's investments increased \$2.7 million or 14.4 percent from 2003 and the total return earned on these investments increased \$758,000 or 16 percent from the prior year.

Total net assets decreased by \$2.0 million, from \$106 million to \$104 million, primarily due to depreciation expense of \$3.4 million and interest expense of \$1.0 million—both related to the expansion project completed in fiscal year end 2002. This deficit was \$1.3 million less than the deficit in 2003.

The Museum's management and board of trustees have placed as a priority for 2005 the challenge of eliminating the debt as well as continuing to work to ensure that the financial resources necessary to carry out the Museum's programming objectives and primary mission are available.

### Operating Fund *For the Year Ended August 31, 2004*

<b>REVENUE</b>	
<b>Contributed Revenue</b>	\$ 4,766,525
<b>Earned Revenue</b>	
Membership	\$ 1,310,006
Admissions	\$ 1,097,291
Wholesale and retail operations gross profit	\$ 794,096
Facility rental/catering	\$ 613,784
Other	\$ 1,261,224
<b>Total Earned Revenue</b>	\$ 5,076,401
<b>Endowment and Investment Income</b>	\$ 981,197
<b>Total Revenue</b>	<b>\$ 10,824,123</b>
<b>EXPENSES</b>	
Wages/salaries and employee benefits	\$ 5,806,984
Building repairs/maintenance/services	\$ 1,067,928
Exhibitions	\$ 1,013,114
Supplies/publications/subscriptions	\$ 367,639
Advertising/marketing/promotions	\$ 348,202
Other	\$ 2,361,041
<b>Total Expenses</b>	<b>\$ 10,964,908</b>
<b>Net Deficit</b>	<b>\$ (140,785)</b>





# Education Over