

MILWAUKEE ART MUSEUM

Media Contact:
Allison Peck
414-224-3246; allison.peck@mam.org

Milwaukee Art Museum Advance Exhibition Schedule

All exhibitions and dates are subject to change; please call 414-224-3246 to verify before publication. Images are available upon request.

Grand reopening!

Renovated. Reinstalled. Reimagined.

Reopening November 24, 2015

Media preview: Friday, November 13

Collection Galleries

The Milwaukee Art Museum, the largest visual art institution in Wisconsin and one of the oldest art museums in the nation, will reopen its Collection Galleries to the public November 24 following a major 6-year, \$34 million renovation and reinstallation of its gallery space. The project is the first-ever large-scale reimagining of the Museum's main collection areas, designed to create an intuitive and welcoming visitor experience, showcase its world-class Collection, double the space for feature exhibitions, and create a new entrance atrium that links the Museum to the lakefront.

The renovation—which included the Museum's 1957 Eero Saarinen-designed War Memorial Center and 1975 David Kahler-designed addition—will also add 25,000 square feet of exhibition space, bringing the Collection Galleries total to 150,000 square feet. The Museum will also be able to display 2,500 objects, almost 1,000 more than previously, from its Collection of 30,000.

Grand Reopening events

Member-Only Grand Unveiling Weekend Celebration, sponsored by Kohl's Department Store
November 21-22, 2015

Grand Reopening Celebration
November 24, 2015

Meijer's Free First Thursday
December 3, 2015

Kohl's Community Free Day
Sunday, December 6, 2015

Grand Reopening exhibitions

Sam Francis: Master Printmaker

November, 24, 2015–March 20, 2016

Light Borne in Darkness: Photography Highlights from the Permanent Collection
November 24, 2015–April 10, 2016

John Singleton Copley in Focus
November 24, 2015–May 2016

Dürer and the German Renaissance
November 24, 2015–Late Spring 2016

Upcoming Feature Exhibitions

Larry Sultan: Here and Home
October 23, 2015–January 24, 2016

Lawrence Weiner
January 22–Summer 2016

Nature and the American Vision: The Hudson River School
February 26–May 8, 2016

Lanford Wilson Collection of Folk Art (working title)
April–July 2016

American Epics: Thomas Hart Benton and Hollywood
June 10–September 5, 2016

Upcoming Events

Art in Bloom
March 17–20, 2016

Bal du Lac
April 23, 2016

Lakefront Festival of Art
June 17–19, 2016

Major Feature Exhibitions in the Baker/Rowland Galleries



Larry Sultan: Here and Home

October 23, 2015–January 24, 2016

Media preview: Wednesday, October 21

Baker/Rowland Galleries

Larry Sultan: Here and Home is the first retrospective of California photographer Larry Sultan (1946–2009). The exhibition includes more than two hundred photographs, ranging from Sultan's conceptual and collaborative works of the 1970s to his solo works in the decades following. Sultan never stopped challenging the conventions of photographic documentation, exploring themes of family, home, and façade throughout his career. Five

major bodies of work are represented, including *Evidence* (1975–77), made collaboratively with Mike Mandel; *Swimmers* (1978–82); *Pictures from Home* (1983–92); *The Valley* (1998–2003); and *Homeland* (2006–09). The show is augmented by a “study hall,” an interactive space with documentation and ephemera providing a glimpse of Sultan's modes of inquiry as an artist and a teacher.



Nature and the American Vision: The Hudson River School

February 26–May 8, 2016

Baker/Rowland Galleries

Nature and the American Vision is a landmark exhibition featuring nearly fifty masterpieces from the New-York Historical Society's acclaimed collection of landscape paintings, the most revered in the country. In addition to the beauty and historic value of the paintings, the exhibition charts the emergence of the Hudson River School, considered the nation's first original artistic movement, and includes iconic works by luminaries alongside rarely seen masterpieces. Rising to eminence during the mid-nineteenth century, this loosely knit group of painters, poets, and writers

forged a self-consciously American artistic voice, one grounded in the exploration of the natural world as a resource for spiritual renewal and as an expression of cultural and national identity.

The powerful ideas these paintings conveyed about nature, culture, and history converge in a presentation of Thomas Cole's epic landscape narratives, *The Course of Empire*—which will receive their Milwaukee debut after a six-month presentation at the Louvre in Paris.

This exhibition was organized by the New-York Historical Society and is supported by an indemnity from the Federal Council on the Arts and the Humanities.



American Epics: Thomas Hart Benton and Hollywood

June 10–September 5, 2016
Baker/Rowland Galleries

This ambitious exhibition of Thomas Hart Benton (1889–1975), the first in more than twenty-five years, reveals the important but overlooked connection between Benton's experience working for the film industry and his career as an artist. Until now, no exhibition has presented the allure of Benton's paintings as cinematic in their content and composition, or compared the fascinating technical underpinnings of Benton's canvases to the cinematic process itself.

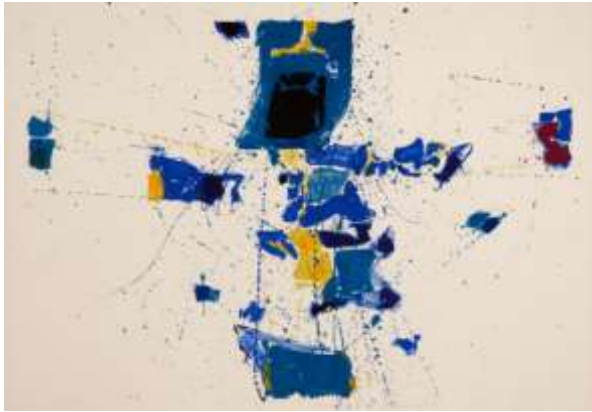
Around 1917, Benton worked on silent movie stage sets in Fort Lee, New Jersey—the first “Hollywood.” Between 1937, when *Life* magazine sent the artist to

Hollywood on commission, and 1954, Benton painted five major works for projects related to motion pictures. This exhibition is the first to connect these experiences to the rest of the artist's career. Benton was acutely aware of contemporary storytelling's shift toward movies, and he developed a cinematic style of painting that melded art historical traditions with more recent movie-production techniques to tell stories that appealed to a broad swath of Americans.

Supported by a major grant from the National Endowment for the Humanities, *American Epics: Thomas Hart Benton and Hollywood* includes approximately one hundred works by this quintessential American artist: fifty paintings and murals along with a selection of his drawings, prints, and illustrated books. In addition, the exhibition presents rarely seen archival photographs and related ephemera, as well as film clips and stills.

American Epics: Thomas Hart Benton and Hollywood is organized by the Peabody Essex Museum (PEM), Salem, Massachusetts, in collaboration with the Nelson-Atkins Museum of Art, Kansas City, Missouri (NAMA), and the Amon Carter Museum of American Art, Fort Worth, Texas (ACMAA).

Special Exhibitions



Grand reopening exhibition!

Sam Francis: Master Printmaker
November, 24, 2015–March 20, 2016
Media preview: Friday, November 13
Bradley Family Gallery

Sam Francis: Master Printmaker marks the inaugural exhibition in the new Bradley Family Gallery, a 4,000-square-foot changing exhibition space located on the upper level of the Museum's newly renovated Collection Galleries. The exhibition celebrates the 2009 gift to the Museum of more

than five hundred prints from the Sam Francis Foundation, making the Milwaukee Art Museum the largest museum repository of the artist's works on paper. For the exhibition, approximately fifty lithographs, etchings, aquatints, and screenprints will be featured, representing a cross section of the most significant print series of Francis's career.

Sam Francis (1923–1994) was an American artist who is best known for his large-scale Abstract Expressionist paintings. Following an accident and illness requiring years of hospitalization, Francis began painting for distraction in 1945. He subsequently left his medical studies to pursue an arts career, which took him from his native California all over the world. His work explores themes such as dreams and memories, Eastern religion, philosophy, and sensations of light, color, and sound.

Unlike many of his fellow Abstract Expressionists who only occasionally made prints, Francis was a committed and innovative printmaker throughout his career. The vibrant colors associated with his paintings are equally in evidence in his prints, with stunning depths of inks he formulated himself. The printmaking process for Francis was an opportunity to explore in depth his ideas relating to the clarity and possibilities of color. Francis was also instrumental in encouraging fellow artists to explore printmaking, and he invited artists to produce prints and artists' books at his two presses, The Litho Shop, founded in 1970, and Lapis Press, which was begun in 1984.



Grand reopening exhibition!

Light Borne in Darkness: Photography Highlights from the Permanent Collection

November 24, 2015–April 10, 2016

Media preview: Friday, November 13

Herzfeld Center for Photography and Media Arts

The new Herzfeld Center for Photography and Media Arts is a 10,000-square-foot space devoted to a global array of photography, film, video installation, and media art.

Unparalleled in scope, it heralds the growing importance of photography and media art both as art forms and as anchors of the collections. As the Museum's first space dedicated to the light-based media, the Herzfeld Center makes Milwaukee a destination for photography and film audiences nationwide.

The inaugural exhibition, *Light Borne in Darkness*, presents highlights from the Museum's photography collection, shown together for the first time. Visitors can discover the history of the medium through its most important masters, including Edward Steichen, whose *Pool, Milwaukee* (ca. 1899), launched his development as a photographer; Alfred Stieglitz, considered the father of American photography; Wisconsin natives Lewis Hine and Ray Metzker; American masters Diane Arbus, Lee Friedlander, Garry Winogrand, Lorna Simpson, and Stephen Shore; iconic works by Walker Evans, Louis Faurer, Robert Frank, Paul Graham, and William Klein; and landmark film stills by Cindy Sherman. The experiential installation and visitor favorite, Stanley Landsman's *Walk-In Infinity Chamber* (1968), will be on view adjacent to the newly acquired Anthony McCall's *You and I, Horizontal (II)* (2006).



Grand reopening exhibition!

John Singleton Copley in Focus

November 24, 2015–May 2016

Media preview: Friday, November 13

Constance and Dudley Godfrey American Art Wing

For the inaugural exhibition in the Constance and Dudley Godfrey American Art Wing's Focus Gallery, the Milwaukee Art Museum will show two rare paintings never before exhibited in the United States: a pair of pendant portraits of American colonists Anne and Duncan Stewart by the country's first old master, John Singleton Copley. Painted by Copley in 1767, the portraits show the Scottish couple who were prominent in Boston and Connecticut politics until the American War of Independence, when they took the loyalist side. In honor of their support, the English king restored the estates confiscated

during the Jacobite Uprising, and the couple returned to Scotland, taking the portraits with them. Now owned by Edinburgh's Stewart Society—descendants of the sitters—the works will be returning to the United States for the first time in almost 250 years.

These remarkable portraits are the height of artistic achievement for the time, showcasing Copley's skill and his breadth of stylistic knowledge. They will be accompanied by significant and rare eighteenth-century portraits from the Layton Art Collection.



Grand reopening exhibition!

Dürer and the German Renaissance
November 24, 2015–Late Spring 2016

Albrecht Dürer (1471–1528) is one of the most celebrated and highly skilled artists in the history of German art. He worked in various media, but had his greatest impact as a printmaker, transforming the medium from one that existed almost exclusively to illustrate books into an independent art form. He created both woodcuts and engravings, and was able to harness the unique visual language of each technique to create works of unparalleled artistic virtuosity and psychological complexity. One of the most famous of these prints, *Melencolia* (1514), is the centerpiece of the inaugural exhibition in the new European works on paper gallery. In addition to fourteen Dürer prints, the exhibition will feature engravings and woodcuts by some of the other leading artists of the period, including Heinrich Aldegrever and Hans Sebald Beham. The exhibition will explore how Dürer's artwork influenced the work of his contemporaries, and examine the important role that early German printed books played in the artistic climate of Renaissance Germany.



Lawrence Weiner
January 22–Summer 2016
Baumgartner Galleria

Lawrence Weiner is one of the founders of Conceptual art, a movement that developed during the turbulent 1960s when many societal and artistic norms and conventions were being questioned. Weiner challenged traditional notions concerning the processes and materials that constitute a work of art,

employing words to invent a new form of sculpture. His resulting wall installations, which he continues to explore today, reflect incredible creativity and vitality.

Weiner's book *Statements*, from 1968, is one of the key treatises of the Conceptual art movement. In it he describes the materials, processes, and composition of sculpture in such a way that the text represents or becomes the sculpture itself. This, in turn, became the basis for Weiner's wall installations. For the piece pictured here, from 2014, Weiner combined graphic design, poetry, drawing, and painting with the scale of a sculpture, bringing a powerful presence to the wall installation. While the imagery of the phrase is concrete, the meaning is open-ended.

The artist considers these pieces site-specific and participatory. Weiner visited Milwaukee in 2013 to familiarize himself with the city, while he examined the Santiago Calatrava–designed Windhover Hall—a giant sculpture in itself—as a site for his work. Using scale models of the building, the artist designed two installations for the Milwaukee Art Museum that will be presented in this special exhibition. This exhibition is sponsored by the Contemporary Art Society.

Lanford Wilson Collection of Folk Art (working title)
April–July 2016
Bradley Family Gallery

This exhibition celebrates the Lanford Wilson Collection, a 2012 gift to the Museum. Comprising 179 works by untrained creators such as Eddie Arning and Jack Savitsky, the Wilson Collection solidifies the Museum as the leading institution in North America for work in the field of folk and self-taught art.

Wilson (1937–2011) was born in Missouri and came to New York in the early 1960s, where he became involved with the burgeoning Off-Off-Broadway movement. His career took off when his *The Madness of Lady Bright* was produced in 1964 at the legendary Caffe Cino. Over the next decades, he became one of America's leading dramatists for the Broadway stage and television. The Pulitzer Prize-winning playwright of *Burn This!*, *Talley's Folly*, and *Fifth of July* began collecting art while in Louisiana for the filming of friend Robert Harling's *Steel Magnolias*. While on location, Wilson purchased a floral still life by Clementine Hunter. As he later said, he thought the painting of zinnias "would be a nice memento of my trip there." But before he knew it, he had developed a passion for collecting folk and self-taught art that would include over three hundred works.

In addition to that first "souvenir" painting by Clementine Hunter, the exhibition will feature paintings, sculptures, and works on paper by such renowned self-taught artists as William Hawkins, Joseph Yoakum, David Butler, Vestie Davis, Felipe Archuleta, and Bessie Harvey. Also on view will be several works of decorative folk art, including two painted game boards and two distinctive pieces of furniture: a grid-painted table by Zebedee "Z.B." Armstrong and a two-tiered, thread-spool table.

Milwaukee Art Museum Hours, Admission, and Visitor Information

The Museum is open Tuesday–Sunday (open Mondays from Memorial Day through Labor Day) from 10 a.m. to 5 p.m., and on Thursdays until 8 p.m. Effective January 1, 2016, the Museum will be open Fridays until 8 p.m. and close on Thursdays at 5 p.m.

Admission to the Museum, including all exhibitions, is \$17 for adults; \$12 for students, seniors, and active military; and free for Members and for children age 12 and under.

Café Calatrava is open Tuesday–Sunday, 11 a.m. to 4 p.m.

The Kohl's Art Generation Studio is open Tuesday–Sunday, 10 a.m. to 4 p.m. (until 7 p.m. on Thursdays).

The first Thursday of each month is Meijer Free First Thursday and admission is free for individuals (does not apply to groups) through December 3, 2015. Beginning January 1, 2016, it will switch to Meijer Free First Fridays.

The Museum is closed Thanksgiving Day and Christmas Day.

About the Milwaukee Art Museum

Prominently situated on the shore of Lake Michigan, the Milwaukee Art Museum campus welcomes 400,000 visitors annually. The Museum was founded over 125 years ago and is the largest and most significant art museum in Wisconsin. It houses a rich collection of more than 30,000 works, with strengths in nineteenth- and twentieth-century American and European art, contemporary art, and American decorative arts. It is the world's leading repository for work by untrained creators and has one of the largest collections of works by Georgia O'Keeffe. The

Museum's celebrated Santiago Calatrava-designed Quadracci Pavilion, completed in 2001, showcases both Museum-produced and traveling feature exhibitions.

#

Images (from top): Larry Sultan, *My Mother Posing for Me*, from the series *Pictures from Home*, 1984, Chromogenic print, © Larry Sultan, 40 x 50 in., courtesy the Estate of Larry Sultan. Thomas Cole (1801–1848), *The Course of Empire: Destruction* (detail), 1836. Oil on canvas. The New-York Historical Society; gift of The New-York Gallery of Fine Arts, 1858.4. Thomas Hart Benton, *Self-Portrait with Rita*, ca. 1924. Oil on canvas, 49 x 39 in. National Portrait Gallery, Smithsonian Institution; gift of Mr. and Mrs. Jack H. Mooney. Sam Francis, *First Stone*, 1960. Milwaukee Art Museum; gift of the Sam Francis Foundation, California M2009.173. © Sam Francis Foundation, California / Artists Rights Society (ARS), New York. Photo by John R. Glembin. Lewis Wickes Hine (American, 1874–1940), *A typical spinner. Mamie—Lancaster Cotton Mills, S.C.* Location: Lancaster, South Carolina, 1908. Gelatin silver print, 4 11/16 x 6 5/8 in. Gift of the Sheldon M. Barnett Family. M1973.83. Photo by John R. Glembin. John Singleton Copley (1738–1815), *Anne Erving, Mrs. Duncan Stewart*, 1767. Oil on canvas. 50.6 x 40.74 in., Stewart Society, Edinburgh, Scotland. Albrech Dürer (German, 1471–1528), *Melencolia I*, 1514. Engraving and stipple engraving sheet: 9 5/16 x 7 1/4 in. Milwaukee Art Museum; gift of Mrs. Albert O. Trostel Jr. M1967.6. Photo by Larry Sanders. Lawrence Weiner, *MANY THINGS LEFT ON THE BANKS OF A RIVER INEVITABLY TO BE SWEEPED INTO THE FLOW*, 2014. Installation view, Marian Goodman Gallery. Photo by Cathy Carver.