

Psst. Feeling naughty?

So are we.

More details about the art.

Engel Jansz Rooswyck (Dutch, 1584–before 1651), *Adam and Eve*, 1605. Oil on canvas mounted on panel. Gift of Dr. and Mrs. Alfred Bader. Photo by John R. Glembin

Giovanni Benedetto Castiglione (Italian, 1609–1664), *Noah and the Animals Entering the Ark*, ca. 1650. Oil on canvas. Centennial Gift of Friends of Art, Myron and Elizabeth P. Laskin Fund, Fine Arts Society, Friends of Art Board of Directors, Francis and Rose Mary Matusinec, Burton and Charlotte Zucker, and the Milwaukee Community. Photo by Larry Sanders

Jean-Honoré Fragonard (French, 1732–1806), *The Shepherdess*, ca. 1750/52. Oil on canvas. Bequest of Leon and Marion Kaumheimer. Photo by John Nienhuis, Dedra Walls

Gaetano Trentanove (American, b. Italy, 1858–1937), *The Last of the Spartans*, ca. 1892. Marble. Layton Art Collection, Gift of William E. Cramer. Photo by P. Richard Eells

John Wilde (American, 1919–2006), *Wisconsin Wildeworld (Provincia, Naturlica, Classicum) Nov. 14, 1953–Aug. 30, 1955 Evansville, Wisconsin, 1953–55*. Oil on canvas. Gift of Mr. and Mrs. Fitzhugh Scott through Northwoods Foundation. Photo by John R. Glembin

Max Pechstein (German, 1881–1955), *Ballets Russes I; Plate 1* from the seventh Brücke Graphics Portfolio (The Pechstein Portfolio), 1912. Etching and aquatint. Marcia and Granvil Specks Collection. Photo by Michael Tropea

Naughty Bits

COLLECTION TOUR



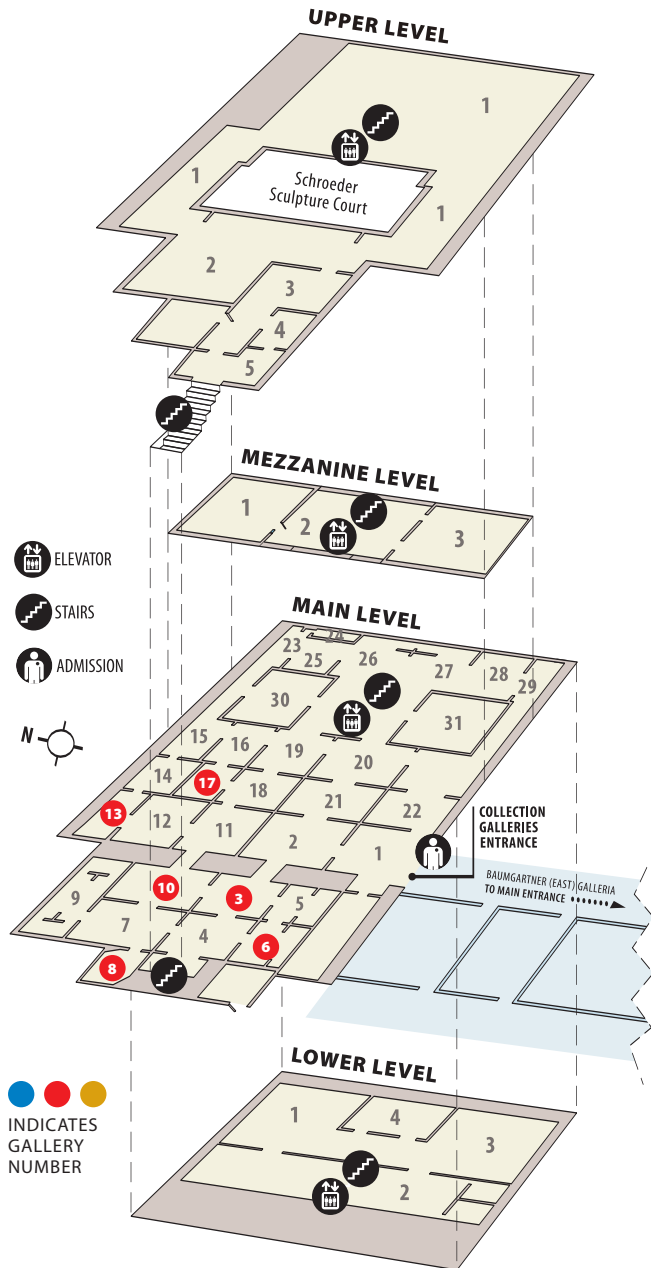
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Engel Rooswyck

Adam and Eve, 1605

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What better place to start than Adam and Eve on the brink of sin? Fruit in hand, serpent coiled in the branches of the tree—it's all downhill from here. Look how soft and feminine Eve is compared to Adam—so tan and muscular. He is quite the macho man. Nice tush, too. But wait until we get to the Spartan.

Giovanni Benedetto Castiglione

Noah and the Animals Entering the Ark, ca. 1650

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You know why Noah brought two of each animal, right? Seems the turtles couldn't wait.

Jean-Honoré Fragonard

The Shepherdess, ca. 1750/52

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Naughty, naughty! This sensual shepherdess is waiting for her lover. The eighteenth-century audience would have recognized the birdcage as a symbol of lust; the pastoral setting, a passionate encounter. And how about those bare feet? The tart!

Gaetano Trentanove

The Last of the Spartans, ca. 1892

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Without a doubt, this Spartan has the best derrière in Milwaukee. Even in his dying hour, that *Buns of Steel* video is paying off. Too bad the shield didn't.

John Wilde

Wisconsin Wildeworld (Provincia, Naturlica, Classicum)
Nov. 14, 1953–Aug. 30, 1955
Evansville, Wisconsin, 1953–55

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Wisconsin artist John Wilde's work has been called a lot of things: surrealist, fantastic, provocative. We'll add *prophetic* to the list. See that nude woman, wandering in the suburbs? Wilde's anticipation of *Desperate Housewives* on Wisteria Lane?

Specks Gallery:

German Expressionist Prints

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You never know what you will find in this gallery. One example is this Max Pechstein print, *Ballets Russes I*, from 1912.

Early-twentieth-century Berlin was a crazy place. Prostitution. Voyeurism. Nude bathhouses. We'll let you go it alone from here.

The moral of this story: Look carefully at works of art. You never know what you'll find.

Today's museums are dynamic. Works of art are loaned for exhibitions throughout the world, and their location within the museum itself often changes. Works not on view may be traveling, being cleaned, or having a rest. If you come across a work of art that is not in its designated spot, please just continue your tour.