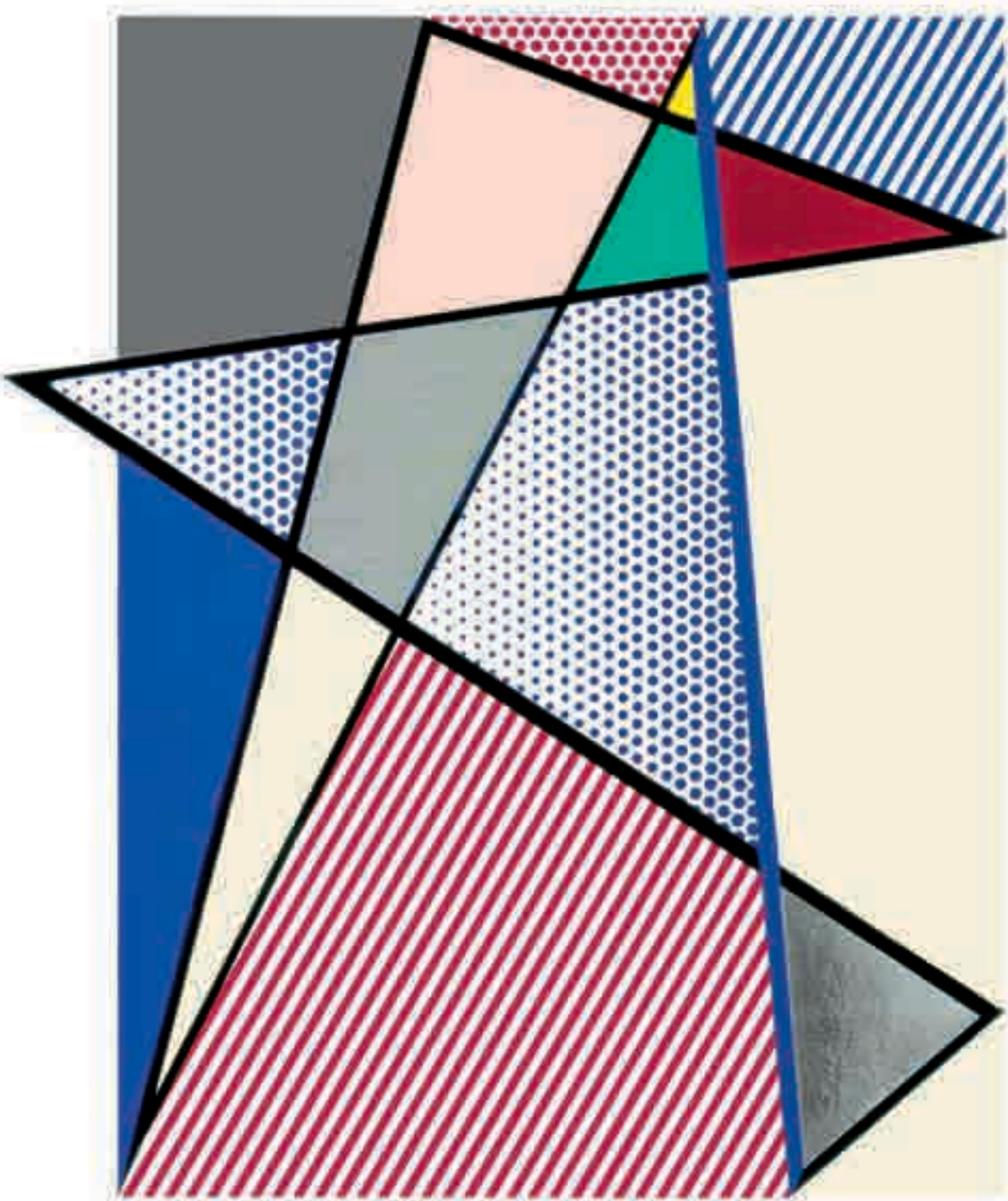
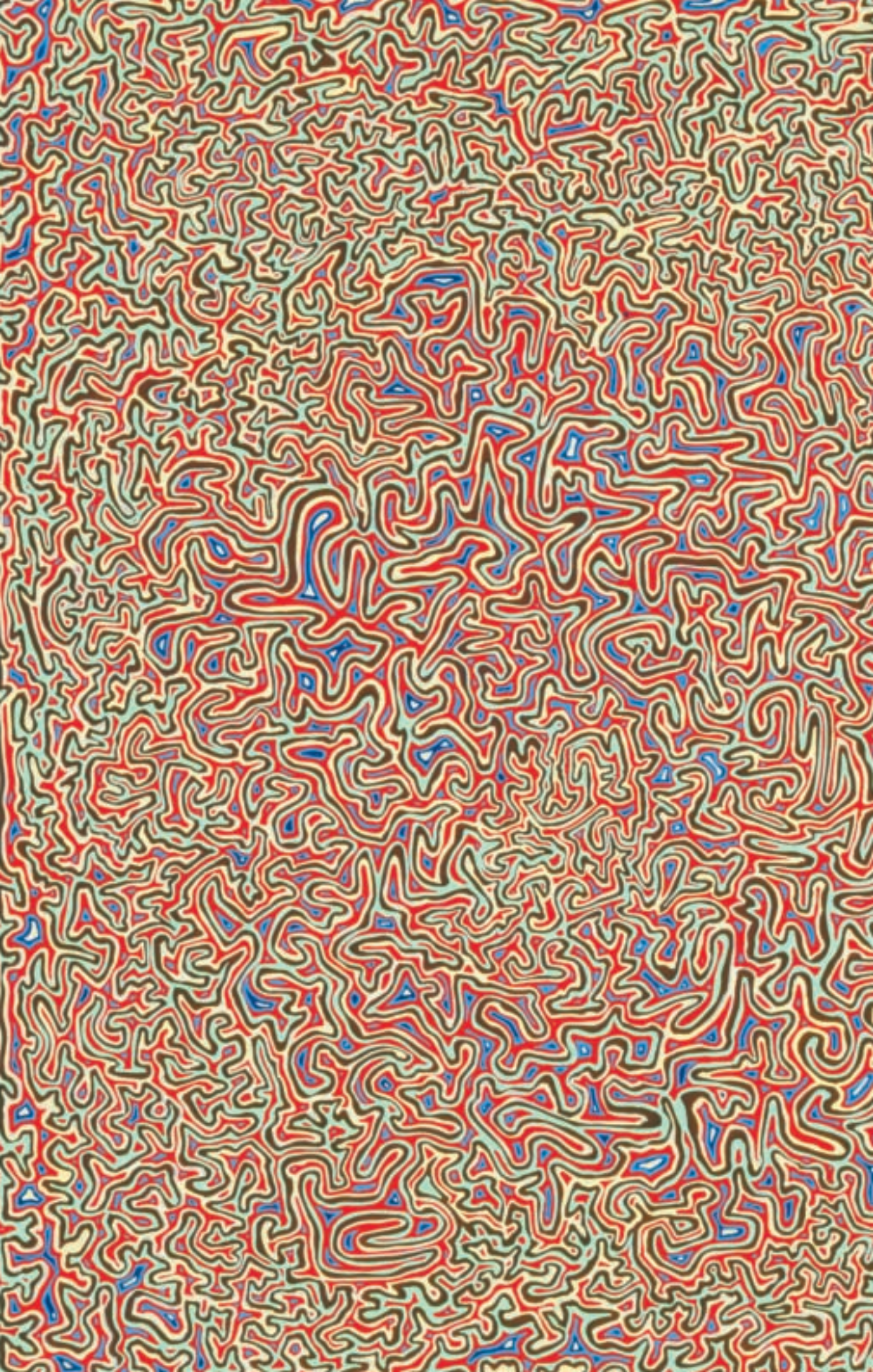


MILWAUKEE ART MUSEUM  
2007 annual report



**ART LIVES HERE**







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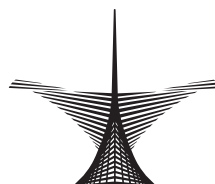
FRONT AND BACK COVER **Roy Lichtenstein**, *Imperfect Diptych*  
57 7/8 × 93 3/4", 1988. Woodcut, screenprint, and collage on  
board. Gift of Rockwell Automation M2007.34

PAGE 2 **William Klein**, *Man under El, New York*, 1955 (detail).  
Gelatin silver print. Purchase, Richard and Ethel Herzfeld  
Foundation Acquisition Fund M2007.44

PAGE 3 **James Siena**, *Ten to the Minus Thirty First*, 2006 (detail).  
Enamel on aluminum. Purchase, with funds from the  
Contemporary Art Society M2007.10

LEFT **Saul Leiter**, *Snow*, 1960 (detail). Silver dye bleach  
print, printed later. Purchase, Richard and Ethel Herzfeld  
Foundation Acquisition Fund M2006.27

*Unless otherwise noted, all photography  
of works in the Collection is by John Glembin.*



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Ray R. Krueger, trustee and chair of the Public Affairs Committee

\*Deceased

†Deceased after August 31, 2008

# president and chairperson's report

As we start a new year, we are pleased that the twelve months covered by this report (September 1, 2006–August 31, 2007) have been an extraordinary period of vitality, strength, and artistic growth at the Milwaukee Art Museum. In short, we had a spectacular year. We achieved goal-reaching attendance and critical success with *Biedermeier*, *Francis Bacon*, and *Pissarro* and had solid sales in the Museum Store and Café Calatrava. Our finances are sound. We have mandated that the Museum run with a balanced budget, and once again this year, we are pleased to report a solid financial performance, after a transfer of \$294,000 to a Board-designated fund for future use, with an operating surplus at year-end.



W. Kent Velde

The hard work and enthusiasm of everyone here at the Milwaukee Art Museum, past and present, has enabled us to reach our objectives. We extend our thanks and appreciation to former Board president Andy Ziegler for his dedication to the Milwaukee Art Museum. Also, we bid farewell and say thanks to outgoing Board members Terry Hueneke, Jeff Joerres, and James Schloemer for their tireless energy.

We have no doubt that the momentum will continue as Kenneth C. Krei from M&I Wealth Management and Valerie B. Clarke from Friends of Art join our Board of Trustees. Also, Mary Cann, who represents Collectors' Corner, and Phyllis Scharner, from the Garden Club, bring fresh perspective and energy to the Board. We are indebted to our Members and trustees for their stellar contributions to the annual operating fund, which make possible the wide array of programs and services we offer the community year after year.

David Gordon, CEO and director of the Milwaukee Art Museum, is stepping down after five and half years of outstanding service to the Museum. His British humor and wit, love of art, and leadership will be missed.



Sheldon B. Lubar

The new fiscal year begins with the best possible foundation for the future: an exuberant community of museum professionals, trustees, artists, and visitors, all of whom bring an eagerness to experience something new and different while demanding absolute authenticity. "Art Lives Here," a phrase emblazoned on Museum shirts, totes, and hats, is our common value and a sincere pledge. Art lives at the Museum, indeed: the exhibitions in our galleries and the lectures and films in Lubar Auditorium attest to our ongoing commitment to presenting work by artists of remarkable courage and ingenuity—the sort of work that makes us all take notice and think about art in new ways.

To this end, our great Museum adds measurable value to the region's economic life—approximately \$17 million of economic impact in a typical year, according to research done by the Wisconsin Department of Tourism. This past year, we welcomed almost 297,000 visitors, and many more watched the Museum's wings lift over the Museum. More importantly, the Museum contributes in ways that are beyond measure, enriching daily life and inspiring individuals to appreciate other times and cultures, and to explore new horizons. Art can do things not possible through any other means.





Grace Hartigan, *Hidden Resources*, 1974 (detail).  
Oil on canvas. Gift of Fay Martin Chandler M2006.53

It is a privilege for us to serve this great institution as Board President and Chairperson. While supporting the Museum today, we also look forward to the year ahead and the next group of leaders, who will serve with enthusiasm and commitment to the mission of the Milwaukee Art Museum.

We are deeply grateful to all of our generous donors who support the Milwaukee Art Museum and its mission. A museum like ours is a collaboration of private donors, dedicated employees, and an eager public. And we have an extraordinarily productive collaboration here at the Milwaukee Art Museum. We appreciate all of you who come and come back again, bringing open minds through our open doors. You create the strongest and most vital energy source of all: active engagement in the art and culture.

Sincerely,

**W. Kent Velde**  
President of the Board of Trustees

**Sheldon B. Lubar**  
Chairperson of the Board of Trustees

# director's report

*My first objective when I arrived was to make it abundantly clear that the Museum was artistically dynamic and was not resting on the laurels of its extraordinary new building. My second objective was to build an outstanding team from existing staff and from new recruits. And the third was to make repayment of debt the Museum's top priority—which could only be tackled once the community was convinced that the Museum was artistically ambitious and well run.*



David Gordon

That is the platform I laid out in the 2003 Annual Report at the end of my first year. By the time this 2007 Annual Report is circulated, I will have stepped down as director, having seen the Museum through successfully achieving these three key objectives. Further, the Museum has attained a higher artistic profile both nationally and internationally as a result of exhibitions such as *Biedermeier: The Invention of Simplicity*—one of the highlights of a year rich in superb exhibitions. The Museum's education and public programs are also making an invaluable impact, with demand requiring that the 2008 budget be 110 percent higher than it was six years ago.

How should museums measure their performance? This is a question with which every museum wrestles. For a long time, museums were unquestioningly thought to be good in themselves. As the basis of financial support broadened from a few wealthy philanthropists to corporations, foundations, and members, museums

began to receive pressure not only to measure and benchmark their performance but also to be more business-like. While these expectations are good in theory, museums are not businesses and the central experience of learning, looking, contemplating, and being moved or challenged by works of art is an individual and immeasurable one.

That said, the majority of the members of the Association of Art Museum Directors (AAMD) participate in an annual statistical survey in an effort to benchmark the measurable features of our museums. There were 133 participants in the 2007 survey, and 62 non-participants. You can see how the Milwaukee Art Museum ranked in the graph.

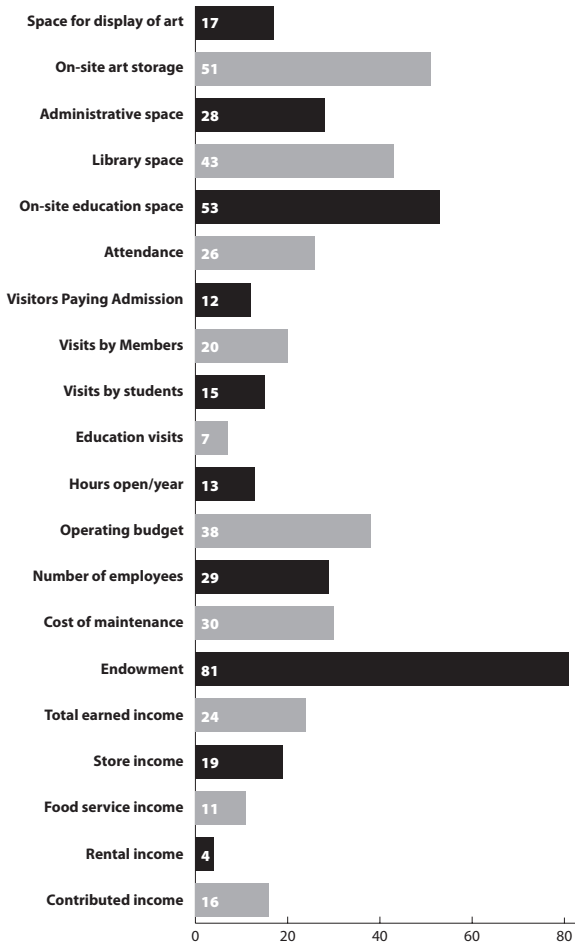
We ranked high (17th) in terms of space devoted to the display of art (121,200 sq. ft.), yet the space we have dedicated for on-site education is a problem given our extraordinary number of educational visits.

Overall, attendance numbers at the Museum have been hovering around 300,000 for the past few years, since the novelty of coming to see the Calatrava-designed Quadracci Pavilion wore off. For the AAMD year under review, attendance was 287,880, which placed us 26th. It is important to note, however, that our Museum is very strict about counting only those who get a sticker at admissions: we do not count those who simply come to take a look at the building, go to the store or café, or come to the Museum through outside events. Other museums are much more generous in their counting. Regardless, we

still ranked in the top twenty for number of visitors paying, visits by Members, and visits by students. And not surprising, given the strength of our education

## ASSOCIATION OF ART MUSEUM DIRECTORS ANNUAL STATISTICAL SURVEY

*Position relative to 133 other museums*



programs, we were in the top ten for education visits, with 67,597 youth visits (now up to 70,140 in the year covered in this report). Interestingly, we are one of only twenty-six U.S. museums open every day of the week.

In spite of the fears expressed about the new building, the costs of maintenance for the Quadracci Pavilion are quite reasonable. However, the leaks and other building problems experienced over the past years in the Saarinen/Kahler Slater buildings indicate that not enough has been spent there. We are grateful that Milwaukee County and War Memorial Corporation, which are responsible for the upkeep of those buildings, are now engaged in refurbishment, but the fact that we are one of the only museums without control over the HVAC for an art collection worth nearly \$1 billion leaves us uncomfortable.

Since we are poor in terms of endowment, we have to earn and raise more than others through the store, café, and rentals, and through contributions—and we rank high on those measures.

The implication for the Museum of the survey's results were spelled out in the Strategic Plan (available under Annual Reports on our website) and discussed in last year's Annual Report. In one word, it is endowment. The Museum's finances are too precariously based on admissions, which depend approximately 50 percent on exhibitions, meaning that if in any one year we do not meet our budgeted numbers, the shockwaves are not absorbed and effect the whole institution. So far, so mostly good, and 2007 ended again with a balanced budget.

In closing, I would like to pay tribute to the dedicated staff that this Museum is fortunate to have, and in particular to my colleagues on the senior management team, with whom it has been a great pleasure and privilege to work. I will miss our chocolate-fuelled Wednesday afternoon meetings. I will also miss the docents, who have been tremendously supportive, and the volunteers. The Members of the Museum are an amazing group of people that have supported the Museum by bringing their families here every year and renewing their membership year after year. They, and other donors, provide the fuel for our engine.

A great number of trustees give their time and energies to the committees that oversee important aspects of the Museum, and I would like to thank them for their diligent work. I know that I am something of a boat-rocker, and I thank them for putting up with a director that has sometimes made them feel uneasy. Governance is the number one priority in non-profits, and I am glad that the Board is planning induction sessions and, hopefully, training. In my five and a half years as director, I have worked with four presidents, and I would recommend for the sake of my successor that the previous regime of three-year terms for presidents be reinstated, if possible.

I look forward to coming to the Museum as a visitor and being able to look at our wonderful Collection of art, unhurried and unworried.



**David Gordon**  
Class October 2002–February 2008



Georgia O'Keeffe, *Poppies*, 1950 (detail). Oil on canvas. Gift of Mrs. Harry Lynde Bradley M1977.133



Andy Warhol, *Brillo Box*, 1964 (detail). Screenprint on wood. Gift of Mrs. Harry Lynde Bradley M1975.172



Alex Katz, *Sunny #4*, 1971 (detail). Oil on canvas. Gift of Mrs. Harry Lynde Bradley M1975.143



R. S. D. 1868

# curatorial report

For the curatorial department, 2007 was a year of significant acquisitions and celebrated exhibitions, among other major accomplishments advancing the objectives laid out in the Strategic Plan. Each of the departments has worked towards focusing the artistic program on the core collections of the Museum, and on developing the policies, procedures, and processes important to effectively organize the visual art program.

The curatorial staff, in concert with the Exhibitions Committee of the Board of Trustees, developed an Exhibitions Philosophy to help guide decisions on special exhibitions and to establish a set of procedures for managing the Museum's active exhibition program.

As part of the overall strategy, we now have an area on the Mezzanine Level for the rotation of the Museum's largest collections: prints, drawings, and photographs. This level holds both the Herzfeld Study Center and the Koss Gallery, which features special exhibitions of works on paper. With the support of the Herzfeld Foundation, the Museum inaugurated this new rotation space in April. Installations, often including recent acquisitions, will change every three months. The Museum also reconfigured the Cudahy Gallery to serve as a rotation space for its collection of twentieth-century Studio Craft. Opened last April with an installation curated by Chipstone Foundation Assistant Curator Sarah Fayen, the gallery contains marvelous examples of glass and ceramics from the Collection. Now the Studio Craft gallery, 20th-Century Design gallery, and Niedecken Archives are all in contiguous spaces.

Essential to the development of the curatorial program are the images and information resources in the George Peckham Miller Art Research Library. Under the direction of Librarian Heather Winter, the library's collection has continued to grow through generous donations and the worldwide catalogue exchange. Graduate student interns assisted in arranging and discussing with visitors the library's research collection, while display cases were installed outside of the library to feature selections from the Museum's collection of rare books, including Ambroise Vollard's *Paul Cézanne* (Paris: Vollard Editeur, 1914) and two volumes of Wilhelm von Bode's *The Complete Work of Rembrandt* (Paris: Charles Sedelmeyer, 1897–1906).

A project to upgrade archival storage continued in the Niedecken Archives, with the assistance of a grant from the Mae E. Demmer Foundation. This is being coordinated with an inventory and cataloguing project, which is the major focus of the grant. Conservation Assistant/Project Archivist Tim Ladwig and Assistant Paper Conservator Chris Niver are staffing this project.

In conservation, the new lab continued to be a draw for behind-the-scenes tours, with over seven hundred people from schools and special interest groups participating. Under the direction of Senior Conservator Jim deYoung, the Conservation Plan was reviewed, and a disaster plan was developed, conservation priorities adjusted, and Collection maintenance and preservation schedules revised.

The conservation staff and several contracted specialists devoted much of their time to the conservation of Howard Jones' *Sonic II* (1967–68) and Stanley Landsman's *Walk-In Infinity Chamber* (1968). Four paintings were conserved by conservators in private practice: de Champaigne's *Moses Presenting the Tablets of the Law* (ca. 1648), Vlaminck's *The Wheat Field* (ca. 1906), Henri's *Blond Bridget Lavelle* (1928), and Duncanson's *Minnenopa Falls* (1862). Framer Mark Dombek conserved and refurbished, among others, the frame of Duncanson's *Minnenopa Falls* (1862) and those of several German Expressionist paintings. Objects Conservator Terri White continued her work on the silver tarnish removal project with the analytical assistance of University of Wisconsin–Milwaukee chemistry professor Joe Alstadt.

LEFT Robert Scott Duncanson, *Minnenopa Falls*, 1862 (detail). Oil on canvas. Purchase, Andrew A. Ziegler Fund. M2007.37



Robert Scott Duncanson, *Minnenopa Falls*, 1862 (detail). Oil on canvas. Purchase, Andrew A. Ziegler Fund. M2007.37



George Niedecken, *Advertisement for Palmolive*, 1902 (detail). Blown and drawn glass, cut and polished. Chromolithographic print on paper, printed by Northwestern Lithography Company, Milwaukee, Wisconsin. PA1978.123.1



Harvey K. Littleton, *Lemon/Red Crown*, 1989. Blown and drawn glass, cut and polished. Gift of Peter and Grace Friend, Mr. and Mrs. Wayne J. Roper, Laurence and Judy Eiseman, Dr. and Mrs. Jurgen Herrmann, Dr. and Mrs. Leander Jennings, Nita Soref, Marilyn and Orren Bradley, Mr. and Mrs. Frank J. Pelisek, Dr. and Mrs. Robert Mann, Burton C. and Charlotte Zucker, James Brachman, Mr. and Mrs. John F. Monroe, Mr. and Mrs. Donald Wilken, Elmer L. Winter, Mr. and Mrs. Stuart Goldfarb, Mr. Ben W. Heineman, Mr. and Mrs. Norman Hyman, Janey and Douglas MacNeil, and Friends. M1990.5  
Photo by Efraim Lev-er

In photography, three hundred daguerreotypes from the Jacobsen collection were rehoused in archival boxes after cleaning and stabilization by intern Kate Ehlke, through funding by James and Carol Wiensch and an anonymous donor. After a conservation survey of the photography collection, over five hundred works were matted and/or conserved for exhibition.

Over the past year, the curatorial department appointed Dawn Frank to the position of registrar; she has been with the Museum for fifteen years. Ms. Frank, in turn, hired Stephanie Hansen from the Kohler Foundation in Sheboygan, who will be actively involved in updating the Museum's Collection database. In addition, John McKinnon joined the Museum as the curatorial assistant in modern and contemporary art. John is completing his M.A. at the School of the Art Institute of Chicago and works with Chief Curator Joe Ketner.

## Acquisitions

The Museum has made excellent acquisitions of art over the past year. In celebration of the fiftieth anniversary of Friends of Art, the Museum purchased a Nam Jun Paik video wall, *Ruin* (2001), one of the last monumental pieces by Paik not in a museum collection. With funds donated by the Contemporary Art Society (CAS), the Museum acquired a group of eighteen films by Bruce Conner, plus videos by Robin Rhode and Jason Yi. CAS also sponsored the purchase of an important painting by James Siena. Among the gifts, *Hidden Resources* (1974) by artist Grace Hartigan is especially notable. This gift builds upon the Museum's collection of paintings from the 1970s by this last surviving member of the Abstract Expressionist generation.

The exhibition *Biedermeier: The Invention of Simplicity* was a catalyst for three major acquisitions of Biedermeier furniture and decorative arts, further enhancing what is already recognized as the best museum collection of Biedermeier in the United States. Thanks to the generosity of the Collectors' Corner, Fine Arts Society, Avis and James K. Heller, Suzanne and Henry Herzing, and many private individuals, the Museum acquired the sleek, oval mahogany *Table* (1826) by the preeminent cabinetmaker and designer Josef Ulrich Danhauser. The Museum also acquired a *Pair of Night Stands (Column Cabinets)* (ca. 1820) designed by Danhauser, with funds provided by Sharon and William Treul. The third Biedermeier acquisition was a *Pair of Candelabra* (ca. 1820) made by Stephan Mayerhofer, a Viennese silversmith who was among the first to specialize in silver-plated pieces. The candelabra were purchased with funds from Kenneth Treis. In addition, Frank A. Murn gifted two earlier European paintings: the allegorical painting *Sloth* (ca. 1642), recently identified as a work by the Antwerp painter Jacques de l'Ange, and a sixteenth-century Italian *Portrait of a Young Woman* (ca. 1520), attributed to Lorenzo Lotto.

With the steadfast support of the Richard and Ethel Herzfeld Foundation, we have been building a world-class collection of mid-century American street photography; this year we added nine works by Saul Leiter, as well as vintage prints by masters of the medium: Lisette Model, Louis Faurer, Ted Croner, and William Klein. In addition, we enhanced our holdings of European photographs from between the wars—an era of vital significance both for the photographic medium and the history of Modern art—with an exquisite photogram by the ever-inventive László Moholy-Nagy and a visually stunning work by Werner Mantz. Among many other important works, the collection also received an entire set of photographs by Milwaukee artist Stanley Ryan Jones of Milwaukee's punk and New Wave subculture of the 1970s and 1980s.

The collection of prints and drawings continued to grow with purchases and generous gifts from the community. Important purchases included Warrington



Robin Rhode, *Color Chart*, 2006. Digital animation, duration of 4:50, ed. 3 of 5. Purchase, with funds from Contemporary Art Society M2007.11.1,2  
Photo courtesy the artist



Jason S. Yi, *Familiar*, 2006. DVD, ed. 1 of 5. Purchase, with funds from Contemporary Art Society M2007.27  
Photo courtesy the artist



Stephan Mayerhofer, Sr.; produced by Mayerhofer & Klinkosch, *Pair of Candelabra*, ca. 1820 (detail). Silver-plated copper. Purchase, with funds from the Greater Milwaukee Foundation, Kenneth R. Treis Fund M2007.50a,b.  
Photo by Lois Lammerhuber.

Colescott's suite of seven etchings, *My German Trip* (1992), purchased with funds from Print Forum. Gifts ranged from the sixteenth-century engraving of Henri II by Nicolas Beatrizet (gift of the Hockerman Charitable Trust) to exciting modern and contemporary works, including Sol LeWitt's *Monochromatic Five Pointed Star* (1995–96) and Roy Lichtenstein's *Imperfect Diptych* 57  $\frac{3}{8}$  × 93  $\frac{3}{4}$ " (1988), both donated by Rockwell Automation.

The American collections were enhanced with an important acquisition of a rare landscape by Robert S. Duncanson, *Minnenopa Falls* (1862). Duncanson is one of the finest landscape painters of his generation and is quite remarkable as an accomplished African American artist, who carved out a career in the antebellum era working in the so-called Hudson River Valley tradition. The Museum also received several generous gifts this year that added depth and interest to the American decorative arts and design collections. A side chair designed in 1912 by George Washington Maher for Rockledge, the Homer, Minnesota, home of Ernest L. King, is considered to be among the best examples of Maher's "Motif Rhythm Theory" design. Given in honor of former Museum curator Cheryl Robertson, this gift came from American Decorative Art 1900 Foundation. Longtime friends of the Museum, Bob and JoAnn Wagner donated an important nineteenth-century work that was a centerpiece of the Museum's 2003 exhibition *American Fancy*. This "Fancy Sample Box," one of only two examples known in the country (the other is at the American Folk Art Museum in New York), marks the Museum as a leader in collecting mid-nineteenth-century "Fancy" wares.



Attributed to David Gilly, *Chair*, Berlin, ca. 1800. Black polished beech, modern upholstery. Gift of René von Schleinitz Memorial Fund, by exchange M2004.593  
Photo by Lois Lammerhuber

## Exhibitions

The Museum's exhibition season in the Baker/Rowland Galleries opened with the groundbreaking exhibition *Biedermeier: The Invention of Simplicity*. Organized by Museum curator Laurie Winters in collaboration with the Albertina in Vienna, the Deutsches Historisches Museum in Berlin, and the Musée du Louvre in Paris, the exhibition redefined the Biedermeier period as a precursor to modernism and twentieth-century design. The exhibition attracted an unprecedented degree of publicity, from, among others, *Art in America*, *Apollo*, *The Burlington Magazine*, *Frankfurter Allegemeine*, *The New York Times*, and *Der Spiegel*. Writing in *The New Republic*, art critic Jed Perl called the exhibition a "triumph," and stated that "curators, administrators, and trustees across the country should take note of what is happening in Milwaukee. The city has produced a blockbuster with brains—a blockbuster that honors the audience." The exhibition catalogue likewise received awards, including the Vienna Art Book Award for the Best Art Book of 2007 in Europe on a topic before 1848.

In September, *In Living Color: Photographs by Saul Leiter* premiered to widespread acclaim. The photographer spoke to a packed auditorium, endearing himself to the audience with a smart—not to mention hilarious—take on art and life. The exhibition, organized by photography curator Lisa Hostetler, was the first solo museum show devoted to Leiter, whose pioneering color photography of the 1950s and 1960s presented familiar urban structures as yawning swaths of color in images that recall the lyricism and spontaneity of Abstract Expressionist painting.

During the winter months, the Museum, in collaboration with the Albright-Knox Art Gallery, Buffalo, New York, brought to the United States the first exhibition to examine the formative career of English painter Francis Bacon, *Francis Bacon: Paintings from the 1950s*. With approximately fifty paintings assembled by the Sainsbury Centre for the Visual Arts, East Norwich, UK, curated by Michael Peppiatt and coordinated at the Museum by Chief Curator Joe Ketner, the exhibition traced the emerging vision of this painter whose haunting renderings of screaming popes, howling baboons, and tortured souls evoked the angst of post-World War II Europe.



Saul Leiter, *Snow*, 1960 (detail). Silver dye bleach print, printed later. Purchase, Richard and Ethel Herzfeld Foundation Acquisition Fund M2006.27



Francis Bacon, *Figure With Meat*, 1954 (detail). Oil on canvas. The Art Institute of Chicago, Harriott A. Fox Fund. Photography © The Art Institute of Chicago. © 2006 The Estate of Francis Bacon / ARS, New York / DACS, London

The spring feature exhibition brought Impressionist painting to Milwaukee with *Pissarro: Creating the Impressionist Landscape*—the first exhibition to examine Camille Pissarro's transformation from a traditional landscape painter to a daring pioneer of Impressionism, during a pivotal decade in his career, 1864–74. Curated by the Baltimore Museum of Art and coordinated at the Museum by curator Laurie Winters, the exhibition displayed more than forty of the artist's most beautiful and innovative canvases from major museums and private collectors around the world. This exhibition exceeded attendance projections and attracted enthusiastic crowds of Milwaukeeans for an opening night lecture by the artist's great-granddaughter Lélia Pissarro and a closing day lecture by his great-grandson Joachim Pissarro, a renowned curator and art historian of Impressionist painting.



Camille Pissarro, *Hoarfrost at Ennery*, 1873 (detail). Oil on canvas. Musée d'Orsay, Paris, France, Bequest of Enriqueta Alsop in memory of Dr. Edouardo Mollard, 1972 ©Reunion des Musées Nationaux / Art Resource, NY.

In May, the exhibition *Adolph Gottlieb: Early Prints* opened in the Koss Gallery. This exhibition of Gottlieb's rare early work featured all forty of the images the artist is known to have created from 1933 to 1946, including his evocative "Pictographs," the universal visual language of invented symbols he began to develop in 1941. The Museum was fortunate to host Sanford Hirsch, executive director of the Esther and Adolph Gottlieb Foundation and organizer of the exhibition, who provided the public with an illuminating lecture about Gottlieb.

Three exhibitions in the Decorative Arts Gallery presented wildly different approaches to making and studying furniture. In fall, former Chipstone curator Glenn Adamson (now head of graduate studies at the Victoria and Albert Museum in London) introduced a contemporary artist whose work opens up the category of furniture to an unprecedented range of psychological and conceptual content. *Gord Peteran: Furniture Meets Its Maker* was supported in part by the Windgate Charitable Foundation, whose generous grant made possible a five-venue national tour and an exceptional catalogue of the same title. The catalogue was authored primarily by Mr. Adamson and designed by the Museum's director of design and publications, Dan Saal. The catalogue won Best of Show in *HOW* magazine's annual In-House Design Award competition. From this exhibition, the Museum acquired Peteran's *A Table Made of Wood* (1999), whose traditional demi-lune shape is built up from scraps of wood.



Gord Peteran, *A Table Made of Wood*, 1999. Various woods and glue. Purchase, by exchange M2006.17 Photo courtesy the artist

In winter, Milwaukee's collections of very early American furniture appeared in *Craftways: English Artisans in Seventeenth-Century New England*. Guest curator Donald P. White III, an independent scholar working with the Chipstone Foundation, presented new insights into the ways colonial furniture-makers reacted to their new homes in America. The spring exhibition, *Going Out of Style: 400 Years of Changing Tastes in Furniture*, rather than pointing out the significance of the styles through time, presented period commentary that criticized each style as it fell out of fashion. Chipstone curator Sarah Fayen presented examples of furniture drawn from the collections of the Museum, Chipstone, and private lenders.



Adolph Gottlieb, *Untitled (E#E)*, ca. 1945. Etching on cream wove paper. © Adolph and Esther Gottlieb Foundation/Licensed by VAGA, NY, NY.

## Chipstone

The partnership formed in 2001 between the Museum and the Chipstone Foundation continued to thrive this year. A non-profit organization located in Fox Point, Wisconsin, Chipstone was founded by Milwaukee collectors Stanley and Polly Mariner Stone in 1965 to collect early American decorative arts and promote scholarship in the field. Today, the Foundation's holdings of early American furniture, historical prints, and British pottery are creatively displayed and interpreted alongside the Museum's Collection. In addition to its collaboration with the Museum, Chipstone publishes two annual scholarly journals, *American Furniture* and *Ceramics in America*.



# exhibitions

## **Biedermeier: The Invention of Simplicity**

SEPT 16, 2006–JAN 1, 2007  
BAKER/ROWLAND GALLERIES  
Co-organized with the Albertina, Vienna, and Deutsches Historisches Museum, Berlin

Sponsored by the Argosy Foundation, The Lai Family Foundation, and an anonymous donor; partial support provided by Sotheby's, Rita Bucheit, Ltd, Iliad Antik, Karl Kemp & Assoc, Ltd, and an indemnity from the Federal Council on the Arts and the Humanities

## **Creative Furniture Studio**

SEPT 16–DEC 29, 2006 & MAR 6–OCT 2, 2007  
PIEPER EDUCATION GALLERY  
Sponsored by the Chipstone Foundation

## **In Living Color:**

**Photographs by Saul Leiter**  
SEPT 28, 2006–JAN 21, 2007  
KOSS GALLERY  
Sponsored by UBS

## **Currents 32—Gord Peteran:**

**Furniture Meets Its Maker**  
OCT 5, 2006–JAN 14, 2007  
DECORATIVE ARTS GALLERY  
Co-organized with the Chipstone Foundation  
Sponsored by The Windgate Charitable Foundation

## **Francis Bacon:**

**Paintings from the 1950s**  
JAN 27–APR 15, 2007  
BAKER/ROWLAND GALLERIES  
Organized by the Sainsbury Centre for Visual Arts at the University of East Anglia, Norwich, UK  
Sponsored by UBS and Lynde B. Uihlein, with additional support provided by the Robert and Lisa Sainsbury Charitable Trust

## **Scholastic Art Awards—Wisconsin Regional Exhibition**

JAN 27–FEB 24, 2007  
PIEPER EDUCATION GALLERY AND SCHROEDER GALLERIA  
Sponsored by the Milwaukee Art Museum and its Docents, the Marc Flesch Memorial Fund, James and Avis Heller, Susan and Raymond Kehm with matching funds from AT&T, James and Carol Wiensch, and an anonymous donor

## **Craftways: English Artisans in Seventeenth-Century New England**

FEB 8–MAY 28, 2007  
DECORATIVE ARTS GALLERY  
Co-organized with the Chipstone Foundation

## **Currents 33: Gregor Schneider**

FEB 16–MAY 6, 2007  
KOSS GALLERY

## **Adolph Gottlieb: Early Prints**

MAY 24–AUG 19, 2007  
KOSS GALLERY  
Organized by the Adolph and Esther Gottlieb Foundation, Inc.

## **Pissarro: Creating the Impressionist Landscape**

JUN 9–SEPT 9, 2007  
BAKER/ROWLAND GALLERIES  
Organized by The Baltimore Museum of Art

Sponsored by Wisconsin Energy Corporation and M&I Foundation, Inc, with additional support provided by the Richard and Ethel Herzfeld Foundation, Friends of Art, Fox 6, Milwaukee Journal Sentinel, Einhorn Family Foundation, Wisconsin Department of Tourism, R.D. and Linda Peters Foundation, Ruth St John & John Dunham West Foundation, Florence Gould Foundation, an indemnity from the Federal Council on the Arts and the Humanities, and the National Endowment for the Arts

## **Going Out of Style: 400 Years of Changing Tastes in Furniture**

JUNE 21–SEPT 30, 2007  
DECORATIVE ARTS GALLERY  
Co-organized with the Chipstone Foundation

## **The PieperPower Photorealists Watercolor Collection**

JUL 14–OCT 14, 2007  
MAIN LEVEL GALLERIES 22 AND 23

## **TRAVELING EXHIBITIONS**

### **Biedermeier: The Invention of Simplicity**

ALBERTINA MUSEUM, VIENNA, AUSTRIA  
FEB 2–MAY 13, 2007  
DEUTSCHES HISTORISCHES MUSEUM, BERLIN, GERMANY  
JUNE 8–SEPT 2, 2007

### **Elusive Signs: Bruce Nauman Works with Light**

MUSEUM OF CONTEMPORARY ART, NORTH MIAMI, FLA.  
OCT 14, 2006–JAN 7, 2007  
HENRY ART GALLERY, UNIVERSITY OF WASHINGTON, SEATTLE, WASH.  
FEB 10–MAY 6, 2007  
MUSÉE D'ART CONTEMPORAIN DE MONTREAL, QUÉBEC, CANADA  
MAY 26–SEPT 3, 2007

### **Currents 32—Gord Peteran: Furniture Meets Its Maker**

CRANBROOK ART MUSEUM, BLOOMFIELD HILLS, MICH.  
FEB 3–APR 1, 2007  
WINTERTHUR MUSEUM AND COUNTRY ESTATE, WINTERTHUR, DEL.  
MAY 12–AUG 12, 2007

Exhibitions organized by the Milwaukee Art Museum unless otherwise noted.

# publications

## **Gord Peteran: Furniture Meets Its Maker**

Glenn Adamson and Gary Michael Dault  
Edited by Karen Jacobson  
Project Curator: Sarah Fayen  
Designed by Dan Saal  
Published by the Milwaukee Art Museum and Chipstone Foundation  
Supported by an Artist Exhibition Series grant from the Windgate Charitable Foundation  
Distributed by The University of Wisconsin Press  
189 pages; color and black-and-white; 2006

- Best of Show, *HOW* magazine's In-HOWse award



## **Biedermeier: The Invention of Simplicity**

Hans Ottomeyer, Klaus Albrecht Schröder, and Laurie Winters  
Edited by Terry Ann R. Neff  
Designed by Studio Blue, Chicago  
Published by the Milwaukee Art Museum and Hatje Cantz (English and German editions)  
400 pages; 410 illustrations in color; 2006

- Received the Vienna Art Book Award (based on scholarly content, design, and quality of production) for the best European art book of 2007 on a subject before 1848.
- Named best decorative arts book of 2006 in *The New York Times*
- Named best exhibition catalogue of 2006 by the Midwest Art History Society (MAHS)
- Honorable Mention for outstanding book design awarded by *Step Inside Design* magazine
- New York Book Show award of 2007 for special trade edition
- Selected by *Print* for the Annual Regional Award in the category of exhibition catalogue

# loans

Listed chronologically by date of loan

## **Biedermeier: The Invention of Simplicity**

MILWAUKEE ART MUSEUM, MILWAUKEE, WIS.  
SEPT 16, 2006–JAN 1, 2007

*With subsequent travel to the Albertina Museum, Vienna, Austria (Feb 2–May 13, 2007), The Deutsches Historisches Museum, Berlin, Germany (June 8–Sept 2, 2007), and Musée du Louvre, Paris, France (Oct 15, 2007–Jan 14, 2008)*

## **Joseph Ulrich Danhauser; produced by Danhauser's furniture factory**

*Chair*, ca. 1825  
Walnut and birch veneer on beech and softwood, modern upholstery  
M2004.565

## **Austrian (Vienna)**

*Chair*, 1830–35  
Walnut, walnut veneer, modern upholstery  
M2005.135

*(Milwaukee, Vienna, and Berlin only)*

## **Austrian (Vienna)**

*Settee*, 1825–30  
Walnut veneer on softwood, modern upholstery  
M2005.146

*(Milwaukee, Vienna, and Berlin only)*

## **Joseph Ulrich Danhauser; produced by Danhauser's furniture factory**

*Table*, 1826  
Mahogany and pear veneer, pine core, and brass casters  
M2006.40

*(Milwaukee, Vienna, and Berlin only)*

## **German, possibly Berlin**

*Tall Case Clock*, ca. 1820  
Poplar burr veneer, ebonized pear  
M2003.137

*(Milwaukee, Vienna, and Berlin only)*

## **Joseph Ulrich Danhauser; produced by Danhauser's furniture factory**

*Settee*, ca. 1815  
Mahogany veneer, gilding, reconstructed upholstery  
M2001.61

## **Austrian (Vienna)**

*Writing Cabinet*, ca. 1810–15  
Mahogany, maple veneer, ebonized pear, mother-of-pearl, paint, gilding  
M2001.60

## **Nature Close Up:**

**The Work of John Colt**  
UNIVERSITY OF WISCONSIN–MILWAUKEE UNION ART GALLERY, MILWAUKEE, WIS., SEPT 22–OCT 12, 2006

## **John Nicholson Colt**

*Black Fan*, 1980  
Color lithograph on paper  
M1985.97

*Cove*, 1958  
Oil on canvas  
M1959.75

*Meadow Sign*, 1965  
Oil on canvas  
M1965.126

*Night Game*, 1980  
Color lithograph on paper  
M1985.98

*Tropic Event*, 1980  
Pastel and colored pencil on paper  
M2001.216

*Twilight Visitors*, 1991  
Hand-colored etching on paper  
M1991.216

## **I Like America**

SCHIRN KUNSTHALLE, FRANKFURT, GERMANY  
SEPT 27, 2006–JAN 7, 2007

## **Albert Bierstadt**

*Wind River Mountains, Nebraska Territory*, 1862  
Oil on board  
L1897.3

## **Gord Peteran: Furniture Meets Its Maker**

MILWAUKEE ART MUSEUM MILWAUKEE, WIS., OCT 5, 2006–JAN 14, 2007  
*With subsequent travel to Cranbrook Art Museum (Feb 3–Apr 1, 2007), Winterthur Museum and Country Estate (May 12–Aug 12, 2007), Bellevue Arts Museum (Sept 13–Dec 9, 2007), VCU Anderson Gallery (Jan 18–Mar 2, 2008), and Long Beach Museum of Art (Apr 11–Sept 7, 2008)*

## **Gord Peteran**

*A Table Made of Wood*, 1999  
Various woods and glue  
M2006.17

## **Robert Von Neumann: Painter, Draftsman, and Printmaker**

UNIVERSITY OF WISCONSIN–MILWAUKEE, ART HISTORY GALLERY, MILWAUKEE, WIS., NOV 16–DEC 17, 2006

## **Robert Von Neumann**

*A Good Catch*, 1955  
Lithograph  
M1945.7

*Angelika's Pets*, ca. 1930  
Wood engraving  
M1989.24

## **Spanish Painting from El Greco to Picasso: Time, Truth, and History**

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK, N.Y.  
NOV 17, 2006–MAR 28, 2007

## **Francisco de Zurbarán**

*Saint Francis of Assisi in His Tomb*, ca. 1630–34  
Oil on canvas  
M1958.70

## **Guillermo Kuitca**

DAROS-LATINAMERICA, ZURICH, SWITZERLAND  
NOV 24, 2006–MAR 3, 2007

## **Guillermo Kuitca**

*The Tablada Suite I*, 1991  
Acrylic and graphite on canvas  
M1995.99

## **Minding Traditions? Twentieth-Century Artists and the Judeo-Christian Tradition**

MUSEUM OF BIBLICAL ART, NEW YORK, N.Y.  
DEC 14, 2006–MAR 11, 2007

## **George Bellows**

*The Sawdust Trail*, 1916  
Oil on canvas  
L1964.7

## **Black Mountain College: Collaborations and Interdisciplinary Dialogues**

ASHEVILLE ART MUSEUM, ASHEVILLE, N.C.  
JAN 12–MAY 13, 2007

## **Robert Rauschenberg and Susan Weil**

*Light Borne in Darkness*, 1951  
Cyanotype  
M1968.14

## **War and Postwar Society in Germany, 1910s–1920s**

MARY AND LEIGH BLOCK MUSEUM OF ART, NORTHWESTERN UNIVERSITY, EVANSTON, ILL.  
JAN 18–MAR 18, 2007

## **George Grosz**

*God with Us*, 1919  
5 photolithographs  
M2000.3171,2,5,6,9

## *God with Us*, 1919

Portfolio cover and title page  
Photolithographs  
M2003.143A,B

## *I have done my part... The plunder is your affair!*, 1921

Plate 4 of 9 from the series "Die Rauber"  
Photolithograph  
M1969.73F

## *Perfect Specimens of Humanity*, 1920

Transfer lithograph  
M2000.318

## *They thunder forth from their clouds about gentleness and forbearance...*, 1921

Plate 7 of 9 from the series, "Die Rauber"  
Photolithograph  
M1969.73I

## *Under my rule it shall be brought to pass...*, 1921

Plate 2 of 9 from the series "Die Rauber"  
Photolithograph  
M1969.73D

## **Erich Heckel**

*Medical Orderly*, 1915  
Woodcut  
M2000.341

## *A Hospital Attendant*, 1916

Woodcut  
M2000.353

## **Franz Jansen**

*War Cripples*, 1927  
Woodcut  
M2000.367

## **Celebrity**

SCOTTSDALE MUSEUM OF CONTEMPORARY ART, SCOTTSDALE, ARIZ.  
JAN 20–APR 29, 2007

## **David Robbins**

*Talent*, 1986  
Suite of 18 gelatin silver prints  
M2001.911-18

## **Martin Ramírez**

AMERICAN FOLK ART MUSEUM, NEW YORK, N.Y.  
JAN 23–APR 29, 2007

*With subsequent travel to the San Jose Museum of Art, San Jose, Calif. (June 9–Sept 9, 2007) and Milwaukee Art Museum, Milwaukee, Wis. (Oct 6, 2007–Jan 13, 2008)*

## **Martin Ramírez**

*El Soldado (Horse and Rider)*, 1954  
Watercolor and wax crayon over pencil  
M1989.235

*Untitled (Landscape with Train, Church, and Animals)*, 1950s  
Pencil, colored pencil, poster paint, and white paper collage on brown Kraft paper  
M1997.113

## **Repetition and Discipline: Life Through Lists**

WOODLAND PATTERN, MILWAUKEE, WIS.  
JAN 27–MAR 15, 2007

## **Anne Kingsbury**

*A House is Not a Home*, 1995  
Clay, quilted leather, braid, beads  
M1996.15

## **Chase vs. Henri: The Battle over American Modernism**

BRUCE MUSEUM, GREENWICH, CONN.,  
JAN 27–APR 29, 2007

## **Robert Henri**

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

## **America Today: 300 Years of Art from the U.S.A.**

NATIONAL ART MUSEUM OF CHINA, BEIJING, CHINA  
FEB 1–APR 8, 2007

*With subsequent travel to the Shanghai Museum, Shanghai, China (Apr 30–June 30, 2007), Pushkin Museum of Contemporary Art, Moscow, Russia (July 23–Sept 9, 2007), and Guggenheim Museum, Bilbao, Spain (Oct 10, 2007–Apr 27, 2008)*

## **Robert Henri**

*Chinese Lady*, 1914  
Oil on canvas  
M1965.61

**Georgia O'Keeffe: Circling Around Abstraction**  
NORTON MUSEUM OF ART, WEST PALM BEACH, FLA., FEB 10–MAY 7, 2007

With subsequent travel to the Georgia O'Keeffe Museum, Santa Fe, N.M. (May 25–Sept 9, 2007) and Minneapolis Institute of Arts, Minneapolis, Minn. (Oct 7, 2007–Jan 18, 2008)

**Georgia O'Keeffe**  
*Pelvis with Blue (Pelvis I)*, 1944  
Oil on canvas  
M1973.609

**Rufino Tamayo**  
SANTA BARBARA MUSEUM OF ART, SANTA BARBARA, CALIF. FEB 17–MAY 27, 2007  
With subsequent travel to the Miami Art Museum, Miami, Fla. (June 21–Sept 16, 2007) and Museo de Arte Contemporáneo Rufino Tamayo, Mexico City, Mexico (Oct 26, 2007–Jan 21, 2008)

**Rufino Tamayo**  
*Mujer en Blanco*  
(*Woman in White*), 1959  
Oil on canvas  
M1963.146

**Renoir's Landscapes 1861–1883**  
NATIONAL GALLERY, LONDON, ENGLAND FEB 21–MAY 2, 2007  
With subsequent travel to the National Gallery, Ottawa, Canada (June 8–Sept 9, 2007) and Philadelphia Museum of Art, Philadelphia, Penn. (Sept 30, 2007–Jan 6, 2008)

**Pierre-Auguste Renoir**  
*View of Bougival*, 1873  
Oil on canvas  
M2001.161

**Bastien-Lepage**  
MUSÉE D'ORSAY, PARIS, FRANCE, MAR 5–MAY 13, 2007  
With subsequent travel to the Centre Mondial de la Paix de Verdun, Verdun, France (June 14–Sept 3, 2007)

**Jules Bastien-Lepage**  
*Wood Gatherer*  
(*Pere Jacques*), 1881  
Oil on canvas  
L102

**Der Blaue Reiter Almanac: Artists and Influences**  
UNIVERSITY OF WISCONSIN–MILWAUKEE, ART HISTORY GALLERY, MILWAUKEE, WIS. MAR 7–APR 6, 2007

**Heinrich Campendonk**  
*Farmers on a Walk*, 1918  
Woodcut  
M2004.161

**Robert Delauney**  
*Window on the City*, 1925  
Lithograph  
M2004.174

**Wassily Kandinsky**  
*White Sound, Apple Tree and Motif*, 1911  
From the book "Sounds"  
Color woodcut  
M2004.212–214

**Paul Klee**  
*Old Man Counting*, 1929  
Etching  
M2004.222

**Surreal Things: Surrealism, Design and the Decorative Arts**  
VICTORIA AND ALBERT MUSEUM, LONDON, ENGLAND MAR 29–JULY 22, 2007  
With subsequent travel to the Boijmans Van Beuningen Museum, Rotterdam, The Netherlands (Sept 7, 2007–Jan 6, 2008) and Guggenheim Museum, Bilbao, Spain (Mar 3–Sept 7, 2008)

**Isamu Noguchi**  
*Sofa and Ottoman*, ca. 1950  
Maple laminate, cotton looped pile upholstery  
M1990.60.1,2

**Fakes and Forgeries: The Art of Deception**  
BRUCE MUSEUM, GREENWICH, CONN. MAY 15–SEPT 9, 2007

**Lewis Wickes Hine**  
*Powerhouse Mechanic*, 1925  
Gelatin silver print, printed posthumously  
M1978.134

**Lonnie Holley**  
THE CENTER FOR INTUITIVE AND OUTSIDER ART, CHICAGO, ILL. MAY 25–SEPT 1, 2007

**Lonnie B. Holley**  
*America's Tray is Empty*, 1986  
Coat hanger, cafeteria tray, plastic, canine skull, wire, plastic flower, paint  
M2000.117

**Felix Gonzalez-Torres: America, U.S. Pavilion of the 2007 Venice Biennale**  
VENICE, ITALY JUNE 6–NOV 21, 2007

**Felix Gonzalez-Torres**  
*Untitled (Veterans Day Sale)*, 1989  
Offset print on paper  
M1995.88

**Visions to Vintage: The Value of Collecting Design**  
MILWAUKEE INSTITUTE OF ART & DESIGN, MILWAUKEE, WIS. JULY 23, 2007–FEB 23, 2008

**Brooks Stevens**  
*Model for "Olympian Hiawatha" Train*, ca. 1978  
Wood, metal, Plexiglas, aluminum, plastic, balsa wood, paper, acrylic paint, electrical wiring, lightbulbs  
M1997.233.1–6

*Model for the "Zephyr" Land Yacht*, ca. 1936  
Wood, metal, painted wood, aluminum, stainless steel, metal wire, mahogany  
M1997.232

*Motor Control Enclosure*, 1938–39  
Stamped metal  
M2003.124

**Life's Pleasures: The Ashcan Artist's Brush with Leisure, 1895–1925**  
THE FRIST CENTER FOR THE VISUAL ARTS, NASHVILLE, TENN. AUG 2–OCT 28, 2007

With subsequent travel to The New York Historical Society, New York, N.Y. (Nov 18, 2007–Feb 10, 2008) and Detroit Institute of Arts, Detroit, Mich. (Mar 2–May 25, 2008)

**John Sloan**  
*Isadora Duncan*, 1911  
Oil on canvas  
M1969.27



LEFT German, possibly Berlin, *Long Case Clock*, ca. 1820. Poplar burr veneer, ebonized pear. Gift of René von Schleinitz Memorial Fund, by exchange M2003.137



RIGHT Francisco de Zurbarán, *Saint Francis of Assisi in His Tomb*, ca. 1630/34 (detail). Oil on canvas. Purchase M1958.70  
Photo by Larry Sanders



Jules Bastien-Lepage, *Wood Gatherer (Pere Jacques)*, 1881 (detail). Oil on canvas. Gift of Mrs. E. P. Allis and her daughters in memory of Edward Phelps Allis L102

# acquisitions

Vera Lutter, *Kvaerner, Shipyard, Warnemunde, I: November 15–16, 2000, 2000* (detail).  
Unique gelatin silver print. Gift of David and Kim Schrader. M2006.43

## PAINTINGS

**Jacques de l'Ange**  
(Flemish, active in Antwerp  
1631–1642)  
*Sloth*, ca. 1642  
Oil on canvas  
58 ¾ × 49 ¾ in.  
Gift of Frank A. Murn  
M2006.45

**Robert Scott Duncanson**  
(American, 1821–1872)  
*Minnenopa Falls*, 1862  
Oil on canvas  
20 × 16 in.  
Purchase, Andrew A. Ziegler Fund  
M2007.37

**Grace Hartigan**  
(American, b. 1922)  
*Hidden Resources*, 1974  
Oil on canvas  
81 × 114 in.  
Gift of Fay Martin Chandler  
M2006.53

**José Lerma**  
(American, b. Spain, 1971)  
*Untitled*, 2007  
Oil and acrylic on canvas  
96 × 72 in.  
Purchase, Doerfler Fund  
M2007.48

**Attributed to Lorenzo Lotto**  
(Italian, ca. 1480–1556)  
*Portrait of a Young Woman*,  
ca. 1520  
Oil on canvas  
23 ½ × 18 in.  
Gift of Frank A. Murn  
M2006.44

**James Siena**  
(American, b. 1957)  
*Ten to the Minus Thirty First*,  
2006  
Enamel on aluminum  
19 ¾ × 15 ½ in.  
Purchase, with funds from the  
Contemporary Art Society  
M2007.10

## SCULPTURE

**John A. Kearney**  
(American, b. 1924)  
*Golden Bull*, 1970  
Gold  
3 × 5 ¾ in.  
Gift of John and Lynn Kearney  
M2007.36

**Toshiko Takaezu**  
(American, b. 1929)  
*Untitled*, 1960s  
Stoneware  
10 ½ × 10 ½ in.  
M2006.86

*Untitled, Salt*, 1970s  
Porcelain  
25 × 10 ½ in.  
M2006.84

*Ocean's Edge*, 1980s  
Porcelain  
4 ½ × 7 in.  
M2006.85

*Alchemy Gold Moon*, 1990s  
Stoneware  
27 × 27 in.  
M2006.79

*Cobalt Blue Form*, 1990s  
Porcelain  
25 × 10 ½ in.  
M2006.83

*Kuro Momo*, 1990s  
Stoneware  
21 ½ × 14 in.  
M2006.82

*Oil of the Earth*, 1990s  
Stoneware  
64 × 29 in.  
M2006.77

*Shakura*, 1990s  
Stoneware  
30 × 18 in.  
M2006.80a

*Shakura*, 1990s  
Stoneware  
26 × 16 in.  
M2006.80b

*Torso*, 1990s  
Stoneware  
55 × 23 in.  
M2006.78

*Untitled, Anagama*, 1990s  
Stoneware  
27 × 15 in.  
M2006.81  
Gifts of the artist

## PRINTS

**Nicolas Beatrizet**  
(French, 1507 or 1515–ca. 1565)  
*Henri II, King of France*, 1556  
Engraving  
19 ¾ × 14 in.  
Gift of the Hockerman Charitable Trust  
M2007.51

**Félix Hilaire Buhot**  
(French, 1847–1898)  
Album cover for *Le Hibou*  
(*The Owl*), also known as *Pauca-  
Paucis (A Few for the Few)*, 1883  
Etching, drypoint, aquatint,  
stop-out, soft-ground with  
salt lift-ground, roulette, and  
sandpaper ground  
24 ¾ × 35 ½ in.  
Purchase, with funds from the  
DASS Fund  
M2006.58

Frontispiece for the book  
*Les Graveurs de XIXe siècle*,  
Tome 4 (*Printmakers of the  
Nineteenth Century*, Volume 4),  
by Henri Béraudi, ca. 1885  
Etching and drypoint  
12 ¼–12 ½ × 9 ½ in.  
Gift of the Hockerman Charitable Trust  
M2006.49

**Warrington Colecott**  
(American, Wisconsin, b. 1921)  
*Dillinger: The Great Mason  
City Raid*, 1965  
Color etching and drypoint  
22 ¼ × 29 ½ in.  
M2007.31

*Royal Garden Roof*, 1965  
Color etching  
27 ¾ × 13 ½ in.  
M2007.32

*Dillinger: Attack and Defense  
at Little Bohemia*, 1966  
Color etching and drypoint  
22 ¾ × 27 ¾ in.  
M2007.30

*Dillinger: The Breakout from  
Indian Pen*, 1966  
Color etching, soft-ground,  
and aquatint  
36 ¾ × 26 ½ in.  
M2007.28

*The Execution*, 1966  
Color lithograph  
20 ½ × 26 ½ in.  
M2007.29  
Gifts of the Cooper-Hewitt,  
National Design Museum

*My German Trip*, 1992  
Seven etchings, one portfolio box,  
one colophon/title page  
Various dimensions  
Purchase, with funds from  
Print Forum  
M2006.38.1–.9

**Théodore Géricault**  
(French, 1791–1824)  
*Horses Going to a Fair*; from the  
series *The English Set*, 1821  
Lithograph  
14 7/16 × 16 ½ in.  
Gift of the Hockerman  
Charitable Trust  
M2006.50

**Le Bas, Jacques Philippe**  
(French, 1707–1783)  
*Assemblée galante, after  
Watteau*, 1725  
Etching and engraving  
18 × 23 7/16 in.  
Gift of the Hockerman  
Charitable Trust  
M2006.51

**Sol LeWitt**  
(American, 1928–2007)  
*Monochromatic Five  
Pointed Star*, 1995–96  
Color embossment on  
handmade paper  
Four pieces of paper, each  
approx. 8 ½ × 8 ½ in.  
Gift of Rockwell Automation  
M2007.33

**Roy Lichtenstein**  
(American, 1923–1997)  
*Imperfect Diptych* 57 ¾ × 93  
¾", 1988  
Woodcut, screenprint,  
and collage on board  
57 ¾ × 93 ¾ in.  
Gift of Rockwell Automation  
M2007.34

**Frances Myers**  
(American, Wisconsin, b. 1936)  
*Thin Ice, Low Levees*, 2007  
Color photogravure  
22 ½ × 29 ¾ in.  
Gift of Print Forum  
M2007.35

**David Salle**  
(American, b. 1952)  
*Drunken Chauffeur*; from  
a portfolio of eight color  
screenprints, 1983  
Color screenprint  
29 ¾ × 41 15/16 in.  
Gift of Virginia and J. Thomas Maher  
M2006.48

**Paul Sandby**  
(English, 1731–1809)  
*Bangor in the County of  
Caernarvon*, 1776  
Aquatint with hand-coloring  
13 × 18 in.  
Gift of James DeYoung  
and Leslie Davis  
M2006.56

**Hollis Sigler**  
(American, 1948–2001)  
*From Me All Things Proceed  
and to Me They Must Return*,  
1991  
Color lithograph  
36 ½ × 66 7/8 in.  
Gift of Robert and Richard Forrest  
M2006.47

**John Wilde**  
(American, Wisconsin,  
1919–2006)  
*8 Russets*, 1987  
8 etchings and one  
preliminary drawing  
Various dimensions  
Gift of Frances Myers and  
Warrington Colecott  
M2006.52.1–.9

## PHOTOGRAPHS

**Thomas Allen**  
(American, b. 1963)  
*Red*, 2002  
Chromogenic print  
20 × 24 in.  
Purchase, with funds from  
Timothy S. Murphy  
M2006.42

**Tracey Baran**  
(American, b. 1975)  
*Untitled (Cherry)*, 1998  
Chromogenic print  
30 × 40 in.  
Purchase, Richard and Ethel Herzfeld  
Foundation Acquisition Fund  
M2006.37

**H. R. Bowers**  
(British, 1883–1912)  
*Scott's Failed Mission to the  
South Pole: Last Camp Where  
Scott Died*, January 18, 1912  
Gelatin silver print, printed by  
Herbert George Ponting  
(British, 1870–1935)  
10 7/8 × 15 in.  
Purchase, Richard and Ethel Herzfeld  
Foundation Acquisition Fund  
M2007.47

**Richard Copley**  
(American, b. 1945)  
*8th Avenue and 42nd Street*,  
*New York*, 2003  
Gelatin silver print  
18 15/16 × 12 13/16 in.  
Purchase, with funds from Carol  
and Leonard Lewensohn  
M2006.41

**Ted Croner**  
(American, 1922–2005)  
*Untitled (pedestrians)*, 1947–52  
Gelatin silver print  
11 ¾ × 10 ½ in.  
M2007.42

*Untitled (Times Square)*,  
1947–52  
Gelatin silver print  
13 ¾ × 16 ½ in.  
M2007.43  
Purchases, Richard and Ethel Herzfeld  
Foundation Acquisition Fund

**Jeanne Dunning**  
(American, b. 1960)  
*Untitled Body*, 1990  
Silver dye bleach print  
47 ¾ × 28 ½ in.  
Gift of Tony and Sue Krausen  
M2006.36



**Louis Faurer**  
(American, 1916–2001)  
*New York, NY*, 1947  
Gelatin silver print  
9 <sup>13</sup>/<sub>16</sub> × 7 <sup>15</sup>/<sub>16</sub> in.  
Purchase, Richard and Ethel Herzfeld  
Foundation Acquisition Fund  
M2006.35

**Samuel H. Gottscho**  
(American, 1875–1971)  
*New York Stock Exchange*,  
ca. 1930  
Gelatin silver print  
8 × 7 <sup>7</sup>/<sub>16</sub> in.  
Purchase, Richard and Ethel Herzfeld  
Foundation Acquisition Fund  
M2007.41

**John Gutmann**  
(American, b. Germany,  
1905–1998)  
*Longshoreman and Chinese  
Torture, San Francisco*, 1934  
Gelatin silver print  
9 <sup>5</sup>/<sub>16</sub> × 7 <sup>7</sup>/<sub>16</sub> in.  
Purchase, Richard and Ethel Herzfeld  
Foundation Acquisition Fund  
M2006.30

**Stanley Ryan Jones**  
(American, Wisconsin, b. 1951)  
*Milwaukee's Blank Generation*,  
1976–81  
83 gelatin silver prints in  
handcrafted wooden box  
Various dimensions  
Gift of the artist  
M2006.76.1–84

**William Klein**  
(American, b. 1928)  
*Man under El, New York*, 1955  
Gelatin silver print  
14 <sup>7</sup>/<sub>16</sub> × 10 <sup>9</sup>/<sub>16</sub> in.  
Purchase, Richard and Ethel Herzfeld  
Foundation Acquisition Fund  
M2007.44

**Stuart David Klipper**  
(American, b. 1941)  
*Tail of Herc 719, Spryte  
Vehicle, South Polar Plateau,  
Antarctica*, 1989  
Chromogenic print, printed 2006  
12 <sup>5</sup>/<sub>8</sub> × 38 <sup>3</sup>/<sub>16</sub> in.  
Purchase, with funds from the  
Photography Council  
M2006.21

**Saul Leiter**  
(American, b. 1923)  
*Ladies*, ca. 1948  
Silver dye bleach print,  
printed later  
13 <sup>1</sup>/<sub>2</sub> × 9 <sup>1</sup>/<sub>8</sub> in.  
Purchase, Richard and Ethel Herzfeld  
Foundation Acquisition Fund  
M2006.26

*Shoeshine Man*, ca. 1949  
Silver dye bleach print,  
printed later  
13 <sup>1</sup>/<sub>8</sub> × 8 <sup>13</sup>/<sub>16</sub> in.  
Gift of the artist  
M2007.3

*Flower Man*, 1952  
Gelatin silver print  
13 <sup>1</sup>/<sub>8</sub> × 10 in.  
Purchase, Richard and Ethel Herzfeld  
Foundation Acquisition Fund  
M2006.22

*Phone Call*, 1957  
Digital chromogenic print,  
printed later  
9 × 13 <sup>1</sup>/<sub>2</sub> in.  
Gift of the artist  
M2007.2

*Through Boards*, 1957  
Digital chromogenic print,  
printed later  
13 <sup>1</sup>/<sub>2</sub> × 8 <sup>7</sup>/<sub>8</sub> in.  
M2006.25

*Window*, 1957  
Digital chromogenic print,  
printed later  
13 <sup>7</sup>/<sub>16</sub> × 9 <sup>1</sup>/<sub>16</sub> in.  
M2006.23

*Canopy*, 1958  
Digital chromogenic print,  
printed later  
13 <sup>1</sup>/<sub>2</sub> × 8 <sup>7</sup>/<sub>8</sub> in.  
M2006.24

*Reflection*, 1958  
Silver dye bleach print,  
printed later  
13 <sup>7</sup>/<sub>16</sub> × 9 in.  
M2006.28

*Snow*, 1960  
Silver dye bleach print,  
printed later  
13 <sup>3</sup>/<sub>8</sub> × 9 in.  
M2006.27  
Purchases, Richard and Ethel Herzfeld  
Foundation Acquisition Fund

**Nathan Bernard Lerner**  
(American, 1913–1997)  
*Children on Ford*, 1936  
Gelatin silver print, printed  
late 1970s/80s  
8 <sup>3</sup>/<sub>4</sub> × 8 <sup>3</sup>/<sub>4</sub> in.  
Gift of David and Linda Jacobson  
M2006.57

**Vera Lutter**  
(German, b. 1960)  
*Kvaerner Shipyard,  
Warnemunde, I: November  
15–16, 2000, 2000*  
Unique gelatin silver print  
71 <sup>3</sup>/<sub>4</sub> × 49 <sup>7</sup>/<sub>8</sub> in.  
Gift of David and Kim Schrader  
M2006.43

**Alan Magayne-Roshak**  
(American, Wisconsin, b. 1948)  
*Untitled ["Food" and  
motorcycle]*, 1970s  
Gelatin silver print, printed 2007  
6 <sup>5</sup>/<sub>8</sub> × 4 <sup>3</sup>/<sub>8</sub> in.  
M2007.45

*Untitled [gas pump at night]*,  
1970s  
Gelatin silver print, printed 2007  
4 <sup>3</sup>/<sub>16</sub> × 6 <sup>1</sup>/<sub>2</sub> in.  
M2007.46  
Gifts of the artist

**Werner Mantz**  
(German, 1901–1983)  
*Bridge in Cologne (Brücke in  
Köln)*, 1929  
Gelatin silver print  
6 <sup>5</sup>/<sub>8</sub> × 8 <sup>11</sup>/<sub>16</sub> in.  
Purchase, with funds from Christine  
Symchych and the Suzanne and  
Richard Pieper Family  
M2007.49

**Susan Meiselas**  
(American, b. 1948)  
*Carnival Strippers*, 1976  
Portfolio of 20 gelatin silver  
prints in clamshell box  
Various dimensions  
Gift of Ron Beller and Jennifer Moses  
M2006.55.1–21

**László Moholy-Nagy**  
(American, b. Hungary,  
1895–1946)  
*Photogram*, 1925  
Gelatin silver print  
7 × 9 <sup>3</sup>/<sub>8</sub> in.  
Purchase, Richard and Ethel Herzfeld  
Foundation Acquisition Fund  
M2006.31

**Eri Morita**  
(Japanese, b. 1970)  
*Erina with Toy Gun*, 2004  
Chromogenic print  
29 <sup>7</sup>/<sub>8</sub> × 37 <sup>1</sup>/<sub>4</sub> in.  
Purchase, Richard and Ethel Herzfeld  
Foundation Acquisition Fund  
M2006.29

**Marvin Newman**  
(American, b. 1927)  
*Untitled (Women's legs)*, 1951  
6 gelatin silver prints  
Various dimensions  
Purchase, Richard and Ethel Herzfeld  
Foundation Acquisition Fund  
M2006.32.1–6

**Frank Paulin**  
(American, b. 1926)  
*Untitled (Chicago)*  
*[Man on El Platform]*, 1953  
Gelatin silver print  
13 <sup>7</sup>/<sub>16</sub> × 9 <sup>1</sup>/<sub>8</sub> in.  
M2006.20

*Untitled (New York)*  
*[Flesh Merchant]*, 1956  
Gelatin silver print  
13 <sup>3</sup>/<sub>16</sub> × 9 <sup>1</sup>/<sub>4</sub> in.  
M2006.19

*Untitled (New York) [The Best  
Things in Life Are Free]*, 1957  
Gelatin silver print  
13 <sup>3</sup>/<sub>16</sub> × 9 <sup>5</sup>/<sub>16</sub> in.  
M2006.18  
Purchases, Richard and Ethel Herzfeld  
Foundation Acquisition Fund

**Melissa Ann Pinney**  
(American, b. 1953)  
*Rufus*, 2004  
Chromogenic print  
28 <sup>3</sup>/<sub>16</sub> × 34 <sup>7</sup>/<sub>8</sub> in.  
Purchase, with funds from  
Marie and Jim Seder  
M2006.33

**Rosalind Solomon**  
(American, b. 1930)  
*Sword and Doll, Jonesboro,  
Tennessee*, 1976  
Gelatin silver print, printed 2002  
15 <sup>1</sup>/<sub>4</sub> × 15 <sup>1</sup>/<sub>4</sub> in.  
M2007.40

*School for the Deaf, South  
Africa*, 1989  
Gelatin silver print, printed 2004  
15 × 15 in.  
M2007.39  
Purchases, Richard and Ethel Herzfeld  
Foundation Acquisition Fund

**Sonja Thomsen**  
(American, b. 1978)  
*Surface #2*, 2004  
Chromogenic print mounted on  
aluminum  
20 × 20 in.  
Purchase, with funds from  
Madeleine and David Lubar  
M2006.34

**Unknown**  
(American, 19th century)  
*[Boy and girl]*, ca. 1850s  
Daguerreotype  
2 <sup>3</sup>/<sub>4</sub> × 2 <sup>1</sup>/<sub>4</sub> in. (scalloped edges)  
M2006.71

*[Girl with ringlets]*, ca. 1850s  
Daguerreotype  
2 <sup>3</sup>/<sub>4</sub> × 2 <sup>1</sup>/<sub>4</sub> in. (scalloped edges)  
M2006.72

*[Woman holding baby]*,  
ca. 1850s  
Daguerreotype  
2 <sup>11</sup>/<sub>16</sub> × 2 <sup>1</sup>/<sub>8</sub> in. (oval)  
M2006.73

*[Girl with right arm on neck]*,  
ca. 1860s  
Ambrotype  
2 <sup>11</sup>/<sub>16</sub> × 2 <sup>1</sup>/<sub>8</sub> in. (oval)  
M2006.74

*[Girl with striped skirt]*,  
ca. 1860s  
Ambrotype  
4 <sup>3</sup>/<sub>4</sub> × 3 <sup>1</sup>/<sub>2</sub> in. (scalloped edges)  
M2006.75

*[Girl with arms crossed]*,  
ca. 1870s  
Tintype  
1 <sup>3</sup>/<sub>4</sub> × 1 <sup>1</sup>/<sub>4</sub> in. (oval)  
M2006.70

*[House with five figures]*,  
ca. 1870s  
Tintype  
3 <sup>1</sup>/<sub>4</sub> × 4 <sup>1</sup>/<sub>2</sub> in. (rounded corners)  
M2006.69

*[House with two figures]*,  
ca. 1870s  
Tintype  
3 <sup>5</sup>/<sub>8</sub> × 4 <sup>1</sup>/<sub>2</sub> in. (oval)  
M2006.68

*[Gemtype album]*, ca. 1880s  
Bound album with 94 "gemtype"  
tintypes  
3 <sup>1</sup>/<sub>2</sub> × 3 <sup>1</sup>/<sub>4</sub> in.  
M2006.61.1–94

*[Gemtype album]*, ca. 1880s  
Bound leather album with 83  
"gemtype" tintypes  
3 <sup>1</sup>/<sub>4</sub> × 3 <sup>1</sup>/<sub>4</sub> in.  
M2006.62.1–83

*[Gemtype album]*, ca. 1880s  
Bound album with 95 "gemtype"  
tintypes  
3 <sup>1</sup>/<sub>2</sub> × 3 <sup>1</sup>/<sub>4</sub> in.  
M2006.63.1–95

*[Gemtype album]*, ca. 1880s  
Bound album with 59 "gemtype"  
tintypes  
3 <sup>1</sup>/<sub>2</sub> × 3 <sup>1</sup>/<sub>4</sub> in.  
M2006.64.1–59

*[Gemtype album]*, ca. 1880s  
Bound album with 83 "gemtype"  
tintypes and one albumen silver  
print  
3 <sup>1</sup>/<sub>2</sub> × 3 <sup>1</sup>/<sub>4</sub> in.  
M2006.65.1–84

*[Gemtype album]*, ca. 1880s  
Bound album with 48 "gemtype"  
tintypes  
2 × 3 <sup>1</sup>/<sub>4</sub> in.  
M2006.66.1–48

*[Gemtype album]*, ca. 1880s  
Bound album with 48 "gemtype"  
tintypes  
2 × 3 <sup>1</sup>/<sub>4</sub> in.  
M2006.67.1–48

[*Gemtype album*], 1886  
Bound album with 38 "gemtype"  
tintypes  
4 ¾ × 3 ½ in.  
M2006.60.1-38

[*Gemtype album*], ca. 1891  
Bound album with 43 "gemtype"  
tintypes  
4 ½ × 3 ¾ in.  
M2006.59.1-43  
Gifts of John Angelos

## DECORATIVE ART

**Gord Peteran**  
(Canadian, b. 1956)  
*A Table Made of Wood*, 1999  
Various woods and glue  
31 × 37 × 14 in.  
Purchase, by exchange  
M2006.17

**Josef Ulrich Danhauser;**  
**produced by Danhauser's**  
**furniture factory**  
(Vienna, Austria; 1780–1829;  
1804–1839)  
*Pair of Night Stands (Column*  
*Cabinets)*, ca. 1820  
Walnut veneer with Kehlheim  
sandstone top  
35 × 16 ½ in. diam.  
Purchase, with funds from William  
and Sharon Treul  
M2006.88A,B

*Table*, 1826  
Mahogany, mahogany and pear  
veneer, pine core, and brass  
casters  
30 ¼ × 62 ¼ × 31 ¾ in.  
Purchase, with funds from Collectors'  
Corner, Avis and James K. Heller,  
Henry and Suzanne Herzing, René  
von Schleinitz Memorial Fund, by  
exchange, Fine Arts Society, Joanne  
Charlton, Mr. and Mrs. Arthur J. Laskin,  
Mr. and Mrs. Donald S. Wilson, The  
Walter and Marie Gries Memorial  
Fund of the Fine Arts Society,  
Anthony and Andrea Bryant, The  
Thomas Dalum Family, Elizabeth  
Lee Elser, John and Mary Emory,  
Christine and Robert Foote, David  
and Margarete Harvey, Doris and Mike  
Kuhn, Michael J. Kuhn III M.D., Gail  
Lione and Barry Grossman, Donna  
and Anthony Meyer, Jennifer and  
Alfonse Runquist, Robert A. and  
Kathleen Sullo, and William and  
Sharon Treul  
M2006.40

**Vico Magistretti; made by**  
**Artemide, Inc.**  
(Italian, b. 1920; established  
1959)  
*Selene Chair*, designed 1966,  
produced ca. 1975  
Molded green plastic  
Approx. 36 × 22 × 25 in.  
M2006.87

*Selene Chair*, designed 1966,  
produced ca. 1975  
Molded green plastic  
Approx. 36 × 22 × 25 in.  
U2006.1  
Accessions from Museum Service

**George Washington Maher**  
(American, 1864–1926)  
*Side Chair*, ca. 1912  
Designed for George L. King  
House "Rockledge" in Homer,  
Minnesota  
Oak and leather  
41 × 18 ¾ × 20 in.  
Gift of American Decorative Art  
1900 Foundation in honor of Cheryl  
Robertson  
M2006.39

**Stephan Mayerhofer, Sr.;**  
**produced by Mayerhofer &**  
**Klinkosch**  
(Vienna, Austria, 1772–1852;  
active 19th century)  
*Pair of Candelabra*, ca. 1820  
Silver-plated copper  
Each 18 ¾ × 10 ¾ × 5 ⅛ in.  
Purchase, with funds from the Greater  
Milwaukee Foundation, Kenneth R.  
Treis Fund  
M2007.50A,B

**Unknown**  
(American, New Hampshire  
or Vermont)  
*Sample Box*, ca. 1840–60  
Painted wood and custom box  
Box: 6 ½ × 10 ½ × 5 in.; Panels  
(each): 5 ½ × 10 in.  
Gift of Bob and Jo Wagner  
M2006.46

## VIDEO ART

**Bruce Conner**  
(American, b. 1933)  
*A Movie*, 1958  
16mm black-and-white film with  
soundtrack, 12 min.  
M2007.21

*Cosmic Ray*, 1961  
16mm black-and-white film with  
soundtrack, 4 min. 43 sec.  
M2007.16

*Report*, 1963–67  
16mm black-and-white film with  
soundtrack, 13 min.  
M2007.22

*Television Assassination*,  
1963–95  
16mm black-and-white film with  
soundtrack, 14 min.  
M2007.23

*Vivan*, 1964  
16mm black-and-white film with  
soundtrack, 3 min.  
M2007.14

*Ten Second Film*, 1965  
16mm black-and-white film,  
silent, 10 sec.  
M2007.15

*Breakaway*, 1966  
16mm black-and-white film with  
soundtrack, 5 min.  
M2007.17

*The White Rose*, 1967  
16mm black-and-white film with  
soundtrack, 7 min.  
M2007.13

*Permian Strata*, 1969  
16mm black-and-white film with  
soundtrack, 4 min.  
M2007.18

*Crossroads*, 1976  
16mm black-and-white film with  
soundtrack, 36 min.  
M2007.19

*Take the 5:10 to Dreamland*, 1977  
16mm sepia film with soundtrack,  
5 min. 10 sec.  
M2007.26

*Mongoloid*, 1978  
16mm black-and-white film with  
soundtrack, 3 min. 30 sec.  
M2007.12

*Valse Triste*, 1978  
16mm sepia film with soundtrack,  
5 min.  
M2007.25

*America is Waiting*, 1981  
16mm black-and-white with  
soundtrack, 3 min. 30 sec.  
M2007.24

*Looking for Mushrooms*  
(*Long Version*), 1996  
16mm color film with soundtrack,  
14 min. 30 sec.  
M2007.20  
Purchases, with funds from the  
Contemporary Art Society

**Nam June Paik**  
(American, b. Korea, 1932–2006)  
*Ruin*, 2001  
32 antique TV cabinets, 17  
13" color TVs, 15 19" color TVs,  
2-channel video on DVDs  
164 × 228 × 26 in.  
Purchase, with funds from Friends  
of Art in celebration of their 50th  
Anniversary and, by exchange, Allen  
and Vicki Samson in honor of Russell  
Bowman and Christopher Goldsmith  
M2007.38

**Robin Rhode**  
(South African, b. 1976)  
*Color Chart*, 2004–06  
Digital animation, ed. 3 of 5,  
4 min. 50 sec.  
Purchase, with funds from the  
Contemporary Art Society  
M2007.11.1,2

**Jason S. Yi**  
(American, b. Korea, 1963)  
*Familiar*, 2006  
DVD, ed. 1 of 5  
Purchase, with funds from the  
Contemporary Art Society  
M2007.27

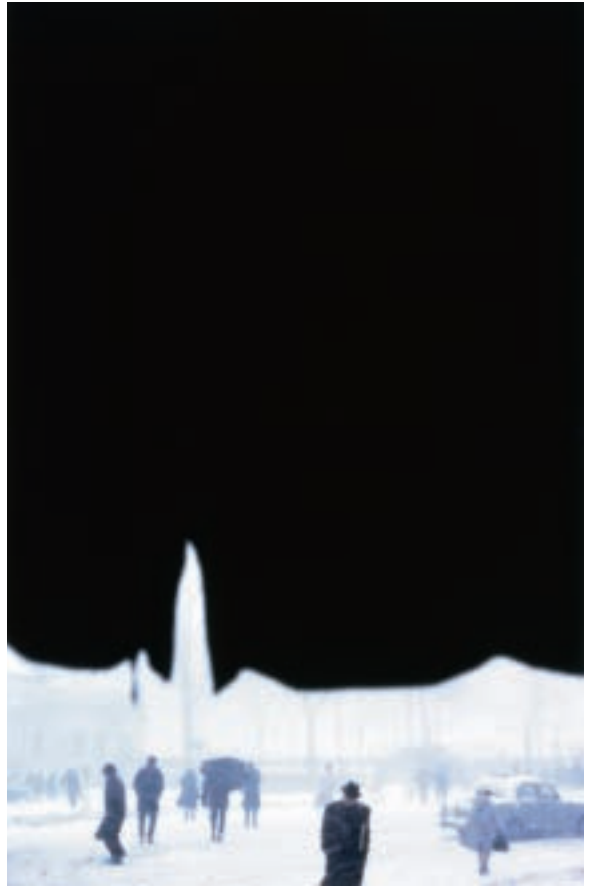


Louis Faurer, *New York, NY*, 1947. Gelatin silver print. Purchase, Richard and Ethel Herzfeld Foundation Acquisition Fund M2006.35

*The acquisition list includes gifts and purchases from September 1, 2006, to August 31, 2007. Dimensions are in inches, in order of height, width, and depth, unless otherwise indicated. For drawings and prints, dimensions indicate sheet size (except where indicated); for photographs, the image size. Prints and drawings are on paper, with exceptions noted. Primary materials only are listed for decorative arts.*



Saul Leiter, *Through Boards*, 1957. Digital chromogenic print, printed later. Purchase, Richard and Ethel Herzfeld Foundation Acquisition Fund M2006.25



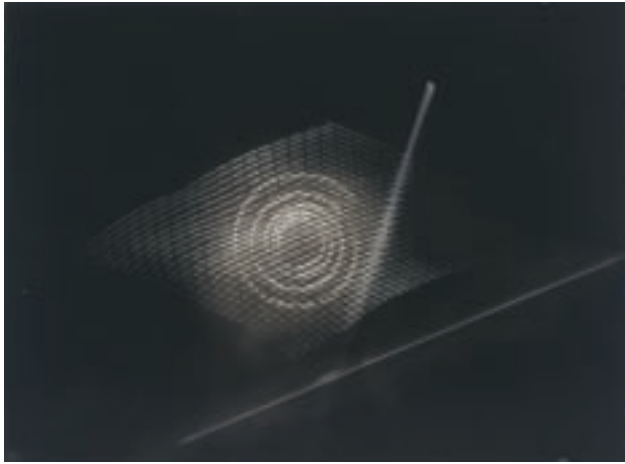
Saul Leiter, *Canopy*, 1958. Digital chromogenic print, printed later. Purchase, Richard and Ethel Herzfeld Foundation Acquisition Fund M2006.24



LEFT Jeanne Dunning, *Untitled Body*, 1990. Silver dye bleach print. Gift of Tony and Sue Krausen M2006.36







László Moholy-Nagy, *Photogram*, 1925. Gelatin silver print. Purchase, Richard and Ethel Herzfeld Foundation Acquisition Fund M2006.31



Above Warrington Collescott, *At Nuremberg the Master was Expecting Me*, 1992. Plate 2 of 7 from the portfolio *My German Trip*. Etching. Purchase, with funds from Print Forum M2006.38.4

Below Nam June Paik, *Ruin*, 2001. 32 antique TV cabinets, 17 13" color TVs, 15 19" color TVs, 2-channel video on DVDs. Purchase, with funds from Friends of Art in celebration of their 50th Anniversary and, by exchange, Allen and Vicki Samson in honor of Russell Bowman and Christopher Goldsmith M2007.38





ABOVE Jacques de l'Ange, *Sloth*, ca. 1642. Oil on canvas. Gift of Frank A. Murn M2006.45

BELOW George Washington Maher, *Side Chair*, ca. 1912. Designed for George L. King House "Rockledge" in Homer, Minnesota. Oak and leather. Gift of American Decorative Art 1900 Foundation in honor of Cheryl Robertson M2006.39



ABOVE Félix Hilaire Buhot, Album cover for *Le Hibou (The Owl)*, also known as *Paucis-Paucis (A Few for the Few)*, 1883. Etching, drypoint, aquatint, stop-out, soft-ground with salt lift-ground, roulette, and sandpaper ground. Purchase, with funds from the DASS Fund M2006.58

BELOW Josef Ulrich Danhauser; produced by Danhauser's furniture factory, *Pair of Night Stands (Column Cabinets)*, ca. 1820. Walnut veneer with Kehlheim sandstone top. Purchase, with funds from William and Sharon Treul M2006.88a,b Photo by Lois Lammerhuber





ABOVE Attributed to Lorenzo Lotto, *Portrait of a Young Woman*, ca. 1520. Oil on canvas. Gift of Frank A. Murn M2006.44

BELOW Unknown, American, *Sample Box*, ca. 1840–60. Painted wood and custom box. Gift of Bob and Jo Wagner M2006.46  
Photo by Gavin Ashworth



Paul Sandby, *Bangor in the County of Caernarvon*, 1776. Aquatint with hand-coloring. Gift of James DeYoung and Leslie Davis M2006.56



Stephan Mayerhofer, Sr.; produced by Mayerhofer & Klinkosch, *Pair of Candelabra*, ca. 1820 (detail). Silver-plated copper. Purchase, with funds from the Greater Milwaukee Foundation, Kenneth R. Treis Fund M2007.50a,b  
Photo by Lois Lammerhuber



Josef Ulrich Danhauser; produced by Danhauser's furniture factory, *Table*, 1826. Mahogany, mahogany and pear veneer, pine core, and brass casters. Purchase, with funds from Collectors' Corner, Avis and James K. Heller, Henry and Suzanne Herzog, René von Schleinitz Memorial Fund, by exchange, Fine Arts Society, Joanne Charlton, Mr. and Mrs. Arthur J. Laskin, Mr. and Mrs. Donald S. Wilson, The Walter and Marie Gries Memorial Fund of the Fine Arts Society, Anthony and Andrea Bryant, The Thomas Dalum Family, Elizabeth Lee Elser, John and Mary Emory, Christine and Robert Foote, David and Margarete Harvey, Doris and Mike Kuhn, Michael J. Kuhn III M.D., Gail Lione and Barry Grossman, Donna and Anthony Meyer, Jennifer and Alfonso Runquist, Robert A. and Kathleen Sullo, and William and Sharon Treul M2006.40

# attendance



Members at the Member Preview Celebration for Biedermeier: The Invention of Simplicity

Whether or not we can credit the announcement that “Art Lives Here,” encouraging the public to “Visit Your Collection,” the Museum welcomed 8,926 more people (a 3 percent increase) to its exhibitions and educational or exhibition-related programs in fiscal year 2007—for a total of 296,806 people—and 13,400 more people to its Collection galleries specifically. Among those who visited, approximately a quarter came from outside of Wisconsin, with 33,850 visitors from Illinois, 30,800 from other states, and 3,500 from international locations. Visitors particularly enjoyed the summer exhibition *Pissarro: Creating the Impressionist Landscape*, making it the Museum’s most popular exhibition since *Degas Sculptures* in 2005.

## Feature Exhibition attendance included

**50,179** *Biedermeier: The Invention of Simplicity*

**25,412** *Francis Bacon: Paintings from the 1950s*

**65,481** *Pissarro: Creating the Impressionist Landscape*



ArtXpress participants at the Member Preview Celebration for Francis Bacon: Paintings from the 1950s



Members at the Member Preview Celebration for Pissarro: Creating the Impressionist Landscape



Aaron Meyers-Wallas and Carley Rae Weber at the Member Preview Celebration for Francis Bacon: Paintings from the 1950s.



Jason Jurss and his two sons, James and Joseph, at the Member Preview Celebration for Francis Bacon: Paintings from the 1950s

# education + public programs



Jacques Lipchitz, *Theseus*, 1922. Hollow bronze cast. Gift of Mrs. William D. Vogel. M956.80

*Art Lives Here* at the Milwaukee Art Museum—and engages visitors of all ages through our education and public programs. This year, we expanded the Museum’s educational offerings to further facilitate visitors in making connections with the art. There were new gallery classes for adults, enhanced technological aids, and opportunities to make art inspired by works in the Collection and feature exhibitions.

Adult participation in gallery talks and art appreciation classes more than doubled from 1,386 to 3,540 participants this fiscal year. We introduced new programs such as Elderhostel Days of Discovery, comprising daylong explorations of the feature exhibitions and Collection, lively Book Salons, and Express Talks in English and French held in conjunction with *Pissarro: Creating the Impressionist Landscape*. Art lovers spent an hour a week discussing one work of art in the new Looking at Art class, and more than twenty experts in the arts—artists and art historians—from around the world came to the Museum to speak to often sold-out audiences.

Visitors were afforded new opportunities to take charge of their own art experiences through interactive technologies available online, in the galleries, and in the Museum’s public spaces. If visitors missed a lecture, they could take a tour with the experts on an audio tour, now downloadable from audible.com. We introduced podcasts and streaming video with the *Saul Leiter* and *Francis Bacon* exhibitions, and related articles, video, and audio recordings were available through our website. The UBS Francis Bacon Learning Lounge offered visitors a moment’s pause after the exhibition to have coffee, talk, enjoy art journals and catalogues, send exhibition postcards to friends, or explore the *Francis Bacon* website, adding their comments to the Museum’s blog and seeing the latest Bacon-inspired videos from YouTube.

The Museum’s historically strong school program continues to be the core of the education program. Growth in school participation was one hallmark of the impressive attendance, totaled at the end of fiscal year 2007: Over sixty thousand student visits occurred in the twelve months prior to August 31, 2006, up from 22,646 in fiscal year 2000/01. Fifty-four percent of all Milwaukee Public Schools (MPS) visited the Museum during the same period—nearly double from fiscal year 2001/02.

Works in the Collection and feature exhibitions inspire these young students to challenge themselves and to see the world through a different lens. High school students in the ArtWorks program looked to the art of Francis Bacon to create life-



A young guest drawing at Target Family Sundays



Dancing at Target Family Sundays

sized sculptures, sprawling figures that were later displayed in City Hall. The work of Kara Walker informed the mural made by the ArtXpress students for placement on a county bus. Students in the Junior Docent School Program, as part of their graduation, re-created their own interpretations of works of art they had selected to study. The art in the galleries also serves as a catalyst to dramatic change for another community of children that greatly benefit from both looking at and creating art, resulting in the Museum hosting for a second year an art therapy program with the Epilepsy Foundation of Southeast Wisconsin.



*Milwaukee Bucks player reading to MPS students at Bucks for Books*

The family and community events held in conjunction with our school programs are integral to the students' experience of art and were also well attended. Four hundred students and their families came to the Museum to participate in Wisconsin Writes. Visiting the Museum with their families on field trips through the nine-week after-school library program, Art Aloud, were 454 students. Approximately nine hundred junior docents gave tours to their friends and families as part of their graduation from the three-year gallery program. Over eight hundred people filled the Museum for the SHARP literacy end-of-the-year event, which allowed students to show their families the art they had studied. More than fourteen hundred students and their families from throughout Wisconsin attended the opening of the Scholastic Art Awards Exhibition and Awards Ceremonies in January. Finally, the number of schools and community groups participating in Target Family Sundays events doubled in the past year.



*A member of the Kluge Drummers at Target Family Sundays: A Celebration of African American Art*

All of these events provide opportunities for parents to support their child's education, and often lead to greater involvement in the Museum. Alessandro Storniolo's love of the Museum's drawing classes eventually involved the whole family. "He encouraged us a lot," said Alessandro's father, Carl. "We were coming here more and more, so it made sense to join. For a family, a membership is invaluable. Now we visit two or three times a month, mainly because the kids enjoy it so much."

Through its Public Programs, the Museum continues to engage and inspire Milwaukee's community of local artists. Over fifty area artists created new works based on artistic challenges developed by our co-presenters Cedar Block, the Milwaukee-based presenting company, and were highlighted in special late-night celebrations and exhibitions at the Museum. *Milwaukee Street Milwaukee* designed around the *Saul Leiter* exhibition and *Three Degrees of Separation*, held in conjunction with the *Francis Bacon* exhibition, drew over thirteen hundred young artists and friends to the Museum. This year also marked the inaugural season of Sounds of Saturday. These Saturday afternoon concerts showcase musicians from the University of Wisconsin–Milwaukee's Peck School of the Arts. In addition, MAM Film continues to promote film by local and regional artists, such as Alan Stenum, Chris Strompolous, and Eric Zala's *Raiders of the Lost Ark: The Adaptation*. Finally, our collaboration with the Milwaukee International Film Festival now extends year-round to include a 24-hour film contest, the outdoor Laugh Your Shorts Off screening (among other outdoor screenings in the summer), and individual film nights curated in conjunction with the feature exhibitions.



*An ArtXpress student drawing*

As a premier educational resource, the Museum continues to grow, and its collaborations with community groups throughout the region such as the Wisconsin Academy of Sciences, Arts and Letters, Cedar Block, First Stage Children's Theater, and Milwaukee Symphony Orchestra, among others, which make it possible for the Museum to offer outstanding film, theater, and music programs, further cement the Museum as a gathering place for the community to experience the arts. Finally, none of these programs would be possible without the generosity of our sponsors and the dedication of the docent corps of volunteers. Thank you.

# year in review



The Milwaukee Art Museum welcomed more than **296,800** visitors to its events and galleries in fiscal year 2007: approximately **141,000** to the feature exhibitions; **71,698** on school and adult tours; **6,942** attended lectures, symposia, and gallery talks; **7,140** participated in after-school programs and studio classes; **4,824** at Target Family Sundays; **1,755** at Senior Days; **2,123** at our tours and workshops for teachers; **5,420** at the musical performances; **3,336** at MAM Film events. Off-site, throughout the community, the Museum served an additional **10,802** people through lectures, after-school programs, and family events.



Kehinde Wiley, *St. Dionysus*, 2006. Oil on canvas with painted carved frame. Gift of the African American Art Alliance in honor of their 15th Anniversary, with additional support from Valerie A. Childrey, MD, and Sande Robinson. M2006.16

## SEPTEMBER 2006

MONDAY, SEPTEMBER 6  
Closing—*Géricault to  
Toulouse-Lautrec: Nineteenth-  
Century French Prints*

THURSDAYS, SEPTEMBER 7–  
OCTOBER 26  
Oil Painting: Master's  
Techniques

SATURDAY, SEPTEMBER 9  
Mixing with the Masters  
Studio

SUNDAY, SEPTEMBER 10  
Closing—*Paper Trail: Prints  
from the Chipstone Collection*

THURSDAY, SEPTEMBER 14  
Member-Only Preview—  
*Biedermeier: The Invention  
of Simplicity*

Opening Celebration—  
*Biedermeier: The Invention  
of Simplicity*

FRIDAY, SEPTEMBER 15  
Member-Only Preview—  
*Biedermeier: The Invention  
of Simplicity*  
Member-Only Gallery Talk—  
*Biedermeier: The Invention  
of Simplicity*

SATURDAY, SEPTEMBER 16  
Open to the Public—  
*Biedermeier: The Invention  
of Simplicity*

Story Time in the Galleries

TUESDAY, SEPTEMBER 19  
Gallery Talk—*Biedermeier*

Learn about the Fine  
Arts Society

SATURDAY, SEPTEMBER 23  
Hidden River Arts Festival

MONDAY, SEPTEMBER 25  
South Milwaukee High  
School Teacher Orientation  
TUESDAY, SEPTEMBER 26  
Music in the Museum—  
American Idols

SHARP Teacher In-Service

THURSDAY, SEPTEMBER 28  
Opening Celebration—  
*In Living Color: Photographs  
by Saul Leiter*

Waltz Lessons

THURSDAYS, SEPTEMBER 28–  
NOVEMBER 16  
Drawing in the Galleries for  
Kids: Elements of Art

SATURDAY, SEPTEMBER 30  
Workshop—Collect Antiques  
like an Expert

Epilepsy Foundation Art  
Therapy Class

ArtXpress Opening  
Celebration

## OCTOBER 2006

TUESDAY, OCTOBER 3  
Gallery Talk—*Saul Leiter*

WEDNESDAY, OCTOBER 4  
Friends of Art—Grape Stomp  
Run/Walk

THURSDAY, OCTOBER 5  
Opening—*Currents 32—  
Gord Peteran: Furniture  
Meets Its Maker*

Lecture—"The German  
Athens of America"

A Taste of Germany  
(Members only)

FRIDAY, OCTOBER 6  
First Fridays Swings

Friends of Art—Collectors'  
Tasting and Wine and Dine

SATURDAY, OCTOBER 7  
Friends of Art—The Grand  
Tasting

SUNDAY, OCTOBER 8  
Lecture—Prints Now:  
Directions and Definitions

TUESDAY, OCTOBER 10  
Gallery Talk—Construction  
Techniques and Design  
Innovations

WEDNESDAY, OCTOBER 11  
Senior Days

THURSDAY, OCTOBER 12  
Tours for Teachers—  
*Biedermeier*

Lecture—Biedermeier:  
Small Miracle of Amenity

THURSDAYS, OCTOBER 12–  
NOVEMBER 16  
Portrait Drawing

FRIDAY, OCTOBER 13  
Cedar Block—*Milwaukee  
Street, Milwaukee*

SATURDAY, OCTOBER 14  
Fine Arts Quartet  
Performance

Mixing with the Masters:  
Lichtenstein

TUESDAY, OCTOBER 17  
Music in the Museum

THURSDAY, OCTOBER 19  
Milwaukee International Film  
Festival Opening Night Party

THURSDAYS, OCTOBER 19–  
NOVEMBER 9  
Looking at Art

FRIDAY, OCTOBER 20  
Gallery Night—*Biedermeier*

Gallery Talk—*Biedermeier*

SATURDAY, OCTOBER 21  
Story Time in the Galleries

Gallery Day

SUNDAY, OCTOBER 22  
Target Family Sundays—  
Día de los Muertos

MONDAY, OCTOBER 23  
Conversation with the  
Curator (Sharon Lynne  
Wilson Center)

Fair Trade Month with Alterra

TUESDAYS, OCTOBER 24–  
NOVEMBER 14  
Art History in the Galleries

THURSDAY, OCTOBER 26  
Lecture—The Black Art  
of Furniture Making

FRIDAY, OCTOBER 27  
Gallery Talk—*Currents 32—  
Gord Peteran*

## NOVEMBER 2006

THURSDAY, NOVEMBER 2  
Gallery Talk—Biedermeier  
Drawings: Mirrors of  
Individuality

MAM Film—An Evening with  
Stephanie Barber

FRIDAY, NOVEMBER 3  
First Fridays Run-up  
to the Runway

TUESDAY, NOVEMBER 7  
Gallery Talk—*Biedermeier*

THURSDAY, NOVEMBER 9  
Tours for Teachers—  
*Saul Leiter*

SATURDAY, NOVEMBER 11  
Choral Performance—  
Milwaukee Damenchor

Mixing with the Masters:  
Frank Lloyd Wright

Creative Writing Workshop:  
Responding to *Saul Leiter*

SUNDAY, NOVEMBER 12  
Girl Scout Discovery Sunday

TUESDAY, NOVEMBER 14  
Gallery Talk—*Saul Leiter*

Music in the Museum

THURSDAY, NOVEMBER 16  
Bucks for Books

FRIDAY, NOVEMBER 17  
Friends of Art—Ornaments  
& Adornments Preview Party

SATURDAY, NOVEMBER 18  
Friends of Art—Ornaments  
& Adornments

Story Time in the Galleries

SUNDAY, NOVEMBER 19  
Friends of Art—Ornaments  
& Adornments

Holiday Arts Festival (Sharon  
Lynne Wilson Center)

Choral Performance—  
Milwaukee Liederkranz

TUESDAY, NOVEMBER 21  
Gallery Talk—Curator's  
Choice

## DECEMBER 2006

FRIDAY, DECEMBER 1  
First Fridays—Winter  
Wonderland

SATURDAY, DECEMBER 2  
Opening—Neapolitan  
Crèche

Viennese Café—  
Trio Du Monde

Catch a Rising Star

SUNDAY, DECEMBER 3  
Viennese Café—Cellists

Lecture—Neapolitan Crèche

MONDAY, DECEMBER 4  
Young Authors

TUESDAY, DECEMBER 5  
Music in the Museum

THURSDAY, DECEMBER 7  
MAM Film—Vienna  
on the Screen

SATURDAY, DECEMBER 9  
Viennese Café—Guitarist

Mixing with the Masters:  
Kandinsky

SUNDAY, DECEMBER 10  
Holiday Champagne Brunch

Lecture—Biedermeier and  
the Republic of Color

Gallery Talk—*Biedermeier*

TUESDAY, DECEMBER 12  
Gallery Talk—*Currents 32:  
Gord Peteran*

THURSDAY DECEMBER 14  
FAS Holiday Luncheon  
Woman's Club of Wisconsin

Tours for Teachers—  
*Currents 32: Gord Peteran*

Gallery Talk—*Biedermeier*

SATURDAY, DECEMBER 16  
Story Time in the Galleries

Viennese Café—  
Trio Du Monde

SUNDAY, DECEMBER 17  
Target Family Sundays—  
Gingerbread and Fairy Tales

SATURDAY, DECEMBER 23  
Viennese Café—  
Trio Du Monde

SATURDAY, DECEMBER 30  
Choral Performance—  
Milwaukee DANK Choir

## JANUARY 2007

MONDAY, JANUARY 1  
Closing—*Biedermeier:  
The Invention of Simplicity*

Concord Chamber Orchestra

TUESDAY, JANUARY 9  
Gallery Talk—Bradley  
Collection Galleries

SATURDAY, JANUARY 13  
Catch a Rising Star—  
Milwaukee High School for  
the Arts

SUNDAY, JANUARY 14  
Closing—*Current 32—Gord  
Peteran: Furniture Meets Its  
Maker*

FRIDAY, JANUARY 19  
Gallery Night

Gallery Talk—Collection  
Galleries

SATURDAY, JANUARY 20  
Gallery Day

Story Time in the Galleries

Waukesha JanBoree—  
The Wild West, Scheutze  
Recreation Center

Sounds of Saturday—René  
Izquierdo

SUNDAY, JANUARY 21  
Closing—*In Living Color:  
Photographs by Saul Leiter*

THURSDAY, JANUARY 25  
Member-Only Preview—  
*Francis Bacon: Paintings from  
the 1950s*

Opening Celebration—  
*Francis Bacon: Paintings from  
the 1950s*

FRIDAY, JANUARY 26  
Member-Only Preview—  
*Francis Bacon: Paintings from  
the 1950s*

Member-Only Exhibition  
Talk—*Francis Bacon:  
Paintings from the 1950s*

SATURDAY, JANUARY 27  
Open to the Public—  
*Francis Bacon: Paintings from  
the 1950s*

Opening—Scholastic Art  
Awards

MONDAY, JANUARY 29  
Closing—The Neapolitan  
Crèche

TUESDAY, JANUARY 30  
Gallery Talk—*Francis Bacon*

## FEBRUARY 2007

THURSDAY, FEBRUARY 1  
MAM Film—Bacon: Portrait  
of an Artist

THURSDAYS, FEBRUARY 1–  
MARCH 22  
Drawing in the Galleries:  
The Expressive Figure

Drawing in the Galleries for  
Kids: People and Portraits

FRIDAY, FEBRUARY 2  
First Fridays—HeArt  
and Soul

MONDAY, FEBRUARY 5  
Art Aloud (through  
April 5)

TUESDAY, FEBRUARY 6  
Gallery Talk—Contemporary  
Portraiture

THURSDAY, FEBRUARY 8  
Opening—*Craftways: English  
Artisans in Seventeenth-  
Century New England*

Tours for Teachers—*Francis  
Bacon*

Reception—Get to Know  
the Chipstone Foundation

Lecture—*Craftways*

SATURDAY, FEBRUARY 10  
Symposium—Painting Now:  
Hunger for Images

Mixing with the Masters:  
Warhol

SUNDAY, FEBRUARY 11  
Target Family Sundays—  
African Americans in the Arts

MONDAY, FEBRUARY 12  
Conversation with the  
Curator—Taking the Mystery  
out of Bacon (Sharon Lynne  
Wilson Center for the Arts)

TUESDAY, FEBRUARY 13  
Gallery Talk—Scholastic  
Art Awards Show

Music in the Museum



WEDNESDAY, FEBRUARY 14  
Senior Days

Valentine Candlelight Dinner

THURSDAY, FEBRUARY 15  
Lecture—Ambroise Vollard:  
Patron of the Avant-Garde

THURSDAYS, FEBRUARY 15–  
MARCH 8  
Looking at Art

FRIDAY, FEBRUARY 16  
Opening—*Currents 33*:  
*Gregor Schneider*

Gallery Talk—*Currents 33*:  
*Gregor Schneider*

SATURDAY, FEBRUARY 17  
Story Time in the Galleries

SUNDAY, FEBRUARY 18  
Vienna: A Tour of Europe's  
Cultural Capital

TUESDAY, FEBRUARY 20  
Gallery Talk—*Francis Bacon*

SATURDAY, FEBRUARY 24  
Closing—Scholastic Art  
Awards

Sounds of Saturday

SUNDAY, FEBRUARY 25  
Girl Scouts Discovery  
Sundays—Art in 3-D

TUESDAY, FEBRUARY 27  
Gallery Talk—*Craftways*

TUESDAYS, FEBRUARY 27–  
MARCH 13  
Art History in the Galleries:  
Modern

### MARCH 2007

THURSDAY, MARCH 1  
MAM Film—A  
Haunting Inspiration:  
Francis Bacon in Film

FRIDAY, MARCH 2  
First Fridays—  
Beatnik Beat

TUESDAY, MARCH 6  
Gallery Talk—*Currents 33*:  
*Gregor Schneider*

Music in the Museum—  
Stretch Your Imagination

WEDNESDAY, MARCH 7  
Lecture—Kehinde Wiley  
Gives Old Masters a  
Contemporary Face

THURSDAY, MARCH 8  
Tours for Teachers—  
*Craftways*

Oil Painting: Master's  
Techniques

Lecture—Europe After the  
Rain: Post-World War II Art  
in Europe

SATURDAY, MARCH 10  
Sounds of Saturday

Mixing with the Masters:  
Rothko

THURSDAY, MARCH 15  
Waltz/Swing like Never  
Before

SATURDAY, MARCH 17  
Story Time in the Galleries

SUNDAY, MARCH 18  
Gallery Talk—Curator's  
Choice

Girl Scouts Workshop

THURSDAY, MARCH 22  
Lecture—Baroque on the  
Arno: Florentine Paintings  
from the Haukohl Collection

FRIDAY, MARCH 23  
Cedar Block—*Three Degrees*  
of *Francis Bacon*

TUESDAY, MARCH 27  
Music in the Museum—  
My Dreams Are Getting  
Better All the Time

### APRIL 2007

SUNDAY, APRIL 1  
Lecture—Look into the Eyes  
of a Master Painter

TUESDAY, APRIL 3  
Gallery Talk—*Francis Bacon*

THURSDAY, APRIL 5  
MAM Film—Jenni Olson  
Presents: *That Tender Touch*

FRIDAY, APRIL 6  
First Fridays—Friday  
Night Fever

TUESDAY, APRIL 10  
Gallery Talk—Old Master  
Paintings from the Haukohl  
Collection

TUESDAYS, APRIL 10–24  
Art History in the Galleries:  
Contemporary

WEDNESDAY, APRIL 11  
Boys and Girls Clubs  
Workshop

THURSDAY, APRIL 12  
MAM Film—*Raiders of the  
Lost Ark: The Adaptation*

SATURDAY, APRIL 14  
Epilepsy Foundation Art  
Therapy Class

Mixing with the Masters

SUNDAY, APRIL 15  
Closing—*Francis Bacon*:  
*Paintings from the 1950s*

TUESDAY, APRIL 17  
Gallery Talk—*Craftways*

WEDNESDAY, APRIL 18  
Senior Days

Artful Grandparenting

THURSDAY, APRIL 19  
Lecture—The American  
Indian: A National Visual Arts  
Tribute

THURSDAYS, APRIL 19–MAY 10  
Art and Music Appreciation  
Series: Viva Italia!

THURSDAYS, APRIL 19–MAY 17  
Drawing in the Galleries for  
Kids: Landscapes

FRIDAY, APRIL 20  
Gallery Night

Introduction—*Pissarro*:  
*Creating the Impressionist  
Landscape*

SATURDAY, APRIL 21  
Gallery Day

Story Time in the Galleries

Sounds of Saturday

Artworks: The Body in Space  
Opening Reception

SUNDAY, APRIL 22  
Target Family Sundays—  
Reading, Art, and Kids

Girl Scouts Discovery  
Sunday—Art in 3D

TUESDAY, APRIL 24  
Music in the Museum—  
Some Like It Hot!

FRIDAY, APRIL 27  
Rube Goldberg  
Machine Contest 2007

SATURDAY, APRIL 28  
Friends of Art—48th  
Annual Bal du Lac

Milwaukee Spotlight Student  
Film Festival

### MAY 2007

TUESDAY, MAY 1  
Opening—Marcia and  
Granvil Specks Collection:  
Karl Schmidt-Rottluff

Gallery Talk—Curator's  
Choice: Photography

FRIDAY, MAY 4  
First Fridays—  
Cinco de Mayo

SATURDAY, MAY 5  
Girl Scouts Discovery  
Sunday—Art in 3-D

SUNDAY, MAY 6  
Closing—*Currents 33*:  
*Gregor Schneider*

MONDAY, MAY 7  
Lecture—Taking the Mystery  
out of Conservation  
(Sharon Lynne Wilson Center)

TUESDAY, MAY 8  
Gallery Talk—Studio Craft

THURSDAY, MAY 10  
Tours for Teachers—  
Museum Library

Camille Pissarro: From  
Barbizon Student to  
Impressionist Innovator  
Reception and Lecture

SATURDAY, MAY 12  
Conservation of the  
American Collections

Mixing with the Masters

SUNDAY, MAY 13  
Mother's Day Brunch  
*SOLD OUT*

MONDAY, MAY 14  
Members' Annual Meeting

Friends of Art's Annual  
Meeting and 50th  
Anniversary Kickoff

TUESDAY, MAY 15  
Gallery Talk—Silver  
Conservation and Research

SATURDAY, MAY 19  
Story Time in the Galleries

SUNDAY, MAY 20  
Girl Scouts Discovery  
Sunday—Art in 3D

MONDAY, MAY 21  
Art Collecting 101

TUESDAY, MAY 22  
Gallery Talk—Experiencing  
Color in Art

THURSDAY, MAY 24  
Opening and Reception—  
*Adolph Gottlieb: Early Prints*

MONDAY, MAY 28  
Free admission for active  
military, veterans, and  
their families

Closing—*Craftways: English  
Artisans in Seventeenth-  
Century New England*

### JUNE 2007

THURSDAY, JUNE 7  
Member-Only Preview  
Days—*Pissarro: Creating the  
Impressionist Landscape*

Member Preview  
Celebration—*Pissarro*:  
*Creating the Impressionist  
Landscape*

FRIDAY, JUNE 8  
Member-Only Preview  
Days—*Pissarro: Creating the  
Impressionist Landscape*

Member-Only Exhibition  
Talk—*Pissarro: Creating the  
Impressionist Landscape*

SATURDAY, JUNE 9  
Open to the Public—*Pissarro*:  
*Creating the Impressionist  
Landscape*

Mixing with the Masters:  
Pissarro

SUNDAY, JUNE 10  
Lecture—*Pissarro*:  
A Jewish Artist?

TUESDAY, JUNE 12  
Gallery Talk—*Pissarro*

Express Talk—*Pissarro*

THURSDAYS, JUNE 14–JULY 5  
Painting with *Pissarro*

FRIDAY, JUNE 15  
Express Talk in French—*Pissarro*

Lakefront Festival of Arts

SATURDAY, JUNE 16  
All “Tie-d” Up Trunk Show

Lakefront Festival of Arts

Story Time in the Galleries:  
Mysterious Art

SUNDAY, JUNE 17  
Lakefront Festival of Arts

Father’s Day Brunch

MONDAY, JUNE 18  
Conversation with the  
Curator: Taking the Mystery  
out of *Pissarro* (Sharon Lynne  
Wilson Center)

MONDAY–FRIDAY, JUNE 18–29  
Young Artists Inspired!  
Arts Camp at the Sharon  
Lynne Wilson Center

TUESDAY, JUNE 19  
Music in the Museum—  
Gardens in the Rain

Woodland Pattern Workshop

THURSDAY, JUNE 21  
Opening—*Going Out of Style:  
400 Years of Changing Tastes  
in Furniture*

Express Talk—*Pissarro*

Lecture—The Place of  
Camille *Pissarro* in  
European Art

THURSDAYS, JUNE 21–AUGUST 23  
Oil Painting: Master’s  
Techniques

SATURDAY, JUNE 23  
Book Club Talk—*The Private  
Lives of the Impressionists*

SUNDAY, JUNE 24  
The Art of Poetry/The Poetry  
of Art Contest

MONDAY–FRIDAY, JUNE 25–29  
Drawing and Printmaking  
Art Camp

THURSDAY, JUNE 28  
Express Talk—*Pissarro*

Gallery Talk and Reception—  
*Adolph Gottlieb: Early Prints*

THURSDAY–SATURDAY,  
JUNE 28–JULY 8  
Kids’ Activity Tent at  
Summerfest

### JULY 2007

THURSDAY, JULY 5  
Express Talk—*Pissarro*

FRIDAY, JULY 6  
Express Talk in French—  
*Pissarro*

SATURDAY, JULY 7  
Book Club Talk—*Germinal*

Mixing with the Masters:  
Monet

SUNDAY, JULY 8  
Closing—Special Installation,  
Nam June Paik’s *Ruin*

MONDAY–FRIDAY, JULY 9–13  
Meet the Impressionists Art  
Camp: Drawing and Painting

TUESDAY, JULY 10  
Gallery Talk—*Pissarro*

Music in the Museum—  
Springtime in Paris

THURSDAY, JULY 12  
Express Talk—*Pissarro*

Lecture—Fashionable  
Prejudice: Changing Tastes  
in American Furniture

THURSDAYS, JULY 12–AUGUST 16  
Drawing in the Galleries:  
Landscapes

MONDAY–FRIDAY, JULY 16–20  
Art and Music Exploration  
Camp

TUESDAY, JULY 17  
24-Hour Film Festival

Gallery Talk—*Going Out  
of Style*

THURSDAY, JULY 19  
Express Talk—*Pissarro*

24-Hour Film Festival—  
Screening

SATURDAY, JULY 21  
Story Time in the Galleries:  
Mysterious Art

MONDAY–FRIDAY, JULY 23–27  
Sampler Art Camp

TUESDAY, JULY 24  
Gallery Talk—Jacques Callot:  
*The Siege of Breda*

Music in the Museum—  
Serenade in Blue

THURSDAY, JULY 26  
Express Talk—*Pissarro*

New Member Evening

FRIDAY, JULY 27  
Gallery Night

Gallery Talk/Tour—*Pissarro*

SATURDAY, JULY 28  
Gallery Day

3rd Annual Milwaukee  
Artist Marketplace

Bent Metal Jewelry  
Trunk Show

### AUGUST 2007

THURSDAY, AUGUST 2  
Express Talk—*Pissarro*

FRIDAY, AUGUST 3  
MAM Film—*Twilight à  
Paris*

SATURDAY, AUGUST 4  
Book Club Talk—*France and  
the Dreyfus Affair: A Brief  
Documentary History*

SUNDAY–MONDAY, AUGUST 5–6  
Wisconsin Writes

TUESDAY, AUGUST 7  
Gallery Talk—*Pissarro*

WEDNESDAY, AUGUST 8  
Senior Days

THURSDAY, AUGUST 9  
Express Talk—*Pissarro*

Lecture—Camille *Pissarro*  
as a Teacher

SATURDAY, AUGUST 11  
Mixing with the Masters:  
Caillebotte

SUNDAY, AUGUST 12  
Boerner Botanical Gardens  
Family Garden Walk—  
Summer Splendor

TUESDAY, AUGUST 14  
Gallery Talk—*Adolph  
Gottlieb: Early Prints*

THURSDAY, AUGUST 16  
Express Talk—*Pissarro*

SATURDAY, AUGUST 18  
Story Time in the Galleries:  
Mysterious Art

SUNDAY, AUGUST 19  
Closing—*Adolph Gottlieb:  
Early Prints*

THURSDAY, AUGUST 23  
Express Talk—*Pissarro*

MAM Film—Laugh Your  
Shorts Off

SUNDAY, AUGUST 26  
Target Family Sundays—  
Picnic with *Pissarro*

Sue Dunham Memorial  
Scholarship Fund Exhibition  
Opening

THURSDAY, AUGUST 30  
Express Talk—*Pissarro*



Abby Lewis and Karen Niehausen  
participating in *Wisconsin Writes*



Students in a *Drawing in the  
Galleries* studio course



A lively discussion during a *School  
Group Tour*

August: Johann Holmeberg, *The Latest Acquisition, ca. 1891*.  
Oil on canvas. Layton Art Collection, Gift of Frederick Layton. L138

# development

Most of this Annual Report recounts the Museum's many achievements in 2006–2007. This section applauds the generous donors who made these accomplishments possible. Their gifts large and small underwrote everything that occurred at the Museum during the past fiscal year, from outstanding feature exhibitions to the meticulous conservation efforts carried out behind the scenes.

The Museum is not eligible for funding from UPAF or United Way and receives diminishing support from governmental bodies. Thus, it relies heavily on the many individuals, foundations, and businesses that recognize the Museum's importance to the community with their gifts. The following reviews the breadth and depth of their help in 2006–2007.



*Skyler, Rajana, Charles, and Supira Vestal at the Member Preview Celebration for Pissarro: Creating the Impressionist Landscape*

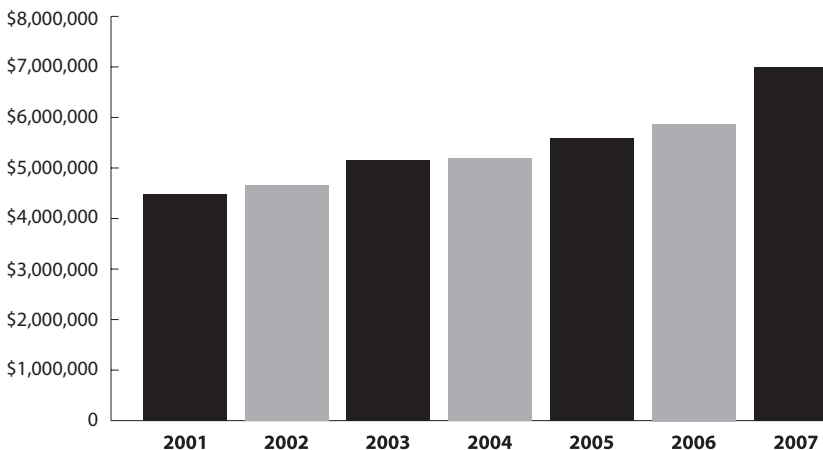


*Nina Sarenac and Michelle Harryman at the Member Preview Celebration for Pissarro: Creating the Impressionist Landscape*

## 2006–2007 Giving

More than nineteen thousand Members and donors—7.6 percent more than the previous year—contributed a total of \$6,994,639. This total includes \$4,701,042 for the Museum's membership and annual campaign, pushing it past its \$4.68 million goal. Members who give at higher levels are part of our annual campaign. Led by Trustee Ellen Glaisner and a dedicated committee of volunteers, the annual fund once again was the Museum's principal source of support.

### TOTAL MUSEUM CONTRIBUTIONS



We received an additional \$2,293,597 in grants earmarked for various education programs and exhibitions. These gifts were from individuals, corporations, and foundations. The chart below shows the growing importance of membership, the annual campaign, major gifts, and grants to Museum operations.

## Membership

The importance of the Museum's Members is immeasurable. They are an integral part of one of Milwaukee's most celebrated institutions. The Museum depends upon Members at all levels to help sustain and strengthen its presence in the community, locally, as well as nationally and internationally. It is the Museum's responsibility as an arts institution and cultural cornerstone to oversee a world-renowned collection of art, deliver recognized scholarship in the field, present groundbreaking and historically significant exhibitions, and delight, inspire, and teach a diverse audience—all of which is made possible through Member support.

Museum Members, in turn, receive a variety of benefits, including free general admission, discounts in the Museum Store and on programs and classes, as well as access to exclusive Member-only events.

Membership grew in 2007, increasing from 17,970 in 2006 to 19,220 at the end of 2007. Much of this growth can be attributed to the caliber of the feature exhibitions: *Biedermeier*, *Francis Bacon*, and *Pissarro*. Many visitors became Members during the *Pissarro* exhibition—over 750 through the mail, another 1,000 on-site. In fact, attendance at the *Pissarro* Member Preview Celebration was record setting at more than 1,200.

The Museum hosted events to show its appreciation to longtime Members, and to introduce new Members to the Museum. Over three thousand people who have been Members, consecutively, for twenty years or more were invited to attend events celebrating their loyal and enduring support. Guests were treated to a complimentary brunch or reception, followed by a private tour of *Pissarro*. Over four hundred guests attended a special New Member Evening, consisting of a special lecture on *Pissarro*, tours of the exhibition and the Museum's Collection galleries, and light refreshments. Children and those young at heart created Parisian-inspired postcards to mail to friends and relatives.

The Museum counts itself very fortunate to have such a longstanding and supportive base of Members. Their generosity contributes to the success of the Museum in serving the community as a gathering place to experience the arts.

## President's Circle

At the heart of every great institution is a core of great supporters—a circle of civic and philanthropic leaders committed to its success. For the Museum, that group is the President's Circle. Everyone who enjoyed Museum programs during the past year benefited from their generosity. Its 284 Members gave, in contributions of \$2,500 or more each, a total of \$2,948,148 to the 2006–2007 annual fund, providing 63 percent of its record-setting total. President's Circle Members participated in the Museum's programs as avidly as they supported them, celebrating feature exhibitions at exclusive premieres and marking Museum milestones at special events. Board of Trustees President Kent Velde and Trustee Ellen Glaisner spearheaded the 2006–2007 fundraising efforts among President's Circle Members, increasing membership by 5 percent. President's Circle Members enjoyed private tours of exhibitions, celebrations, and the annual President's Circle party.



Members at the Member Preview Celebration for Francis Bacon: Paintings from the 1950s



Tin Eng at the President's Circle Preview Celebration for Biedermeier: The Invention of Simplicity



Ray Kehm, chair of the Docent Council and board member of Print Forum

## Sponsorships

2006–2007 brought a high point in the Argosy Foundation’s long history of exhibition support at the Museum. Its backing for *Biedermeier: The Invention of Simplicity*, aided by the Lai Family Foundation and others, launched the exhibition on its way to international success. Trustee Lynde B. Uihlein and UBS, a much-appreciated newcomer to exhibition sponsorship at the Museum, underwrote the *Francis Bacon: Paintings from the 1950s* exhibition in winter. In June, Wisconsin Energy Corporation Foundation and M&I Foundation teamed up to bring *Pissarro: Creating the Impressionist Landscape* to Milwaukee.

Fortunately, these major exhibition sponsors were not alone. All together, more than sixty foundations, corporations, and governmental agencies enriched the lives of children and adults throughout the region through their support of Museum programs in 2006–2007—from the education programs sponsored by Harley-Davidson Foundation to a new collaborative program for middle-schoolers sponsored by Rockwell Automation. (For a full list of these sponsors, see page 41.)

## Legacy Society

One of the most enduring ways to support the Museum is a planned gift, made from assets remaining after death. Using wills, trusts, insurance, retirement plan assets, or other assets, planned gift donors receive valuable tax advantages while providing support that benefits Museum visitors for years to come.

In fiscal year 2007, the Museum received \$374,000 from planned gifts. Six Museum friends also arranged planned gifts of their own for the future, raising the Legacy Society membership to more than ninety. (For information on estate gifts, request the Museum’s new Planned Giving brochure from Director of Planned Giving Mary Albrecht at 414-224-3245.)

Over the long term, an increased endowment is key to the Museum’s success. Its \$29.2 million endowment, while growing, still generates less than 10 percent of the annual operating budget, trailing all comparable U.S. art museums. Thus, building an endowment remains an important priority for the years ahead.

## Recognizing Leadership

Outstanding supporters set powerful examples for others. The Museum in this year singled out two dedicated backers with special awards named in their honor.

The new Jean Friedlander Award for Exceptional Service, created by the Museum’s Trustees, recognizes its namesake for more than fifty years of volunteer leadership: as a trustee, co-chair of the Museum’s first endowment campaign, annual fund campaign volunteer, docent, Print Forum Member, and capital campaign leader. Appropriately, Jean was the award’s first recipient. It will be presented periodically to others whose sustained efforts, like Jean’s, lift the Museum and the volunteers who advance it.

With the Photography Council, the Museum also launched the Richard and Ethel Herzfeld Award to recognize outstanding support for the Museum’s photography collection. Richard Herzfeld gained fame as a business executive and civic leader in Milwaukee, but he was also an avid photographer. In the past decade, the foundation has helped the Museum acquire more than one hundred outstanding photographs, building a collection that has become one of the Museum’s strengths. The Richard and Ethel Herzfeld Foundation was the first recipient of the award, which will be presented periodically to those who make significant advances in the Museum’s photography collection possible.



*Thelma Sias of Wisconsin Energy Corporation, co-sponsor of Pissarro: Creating the Impressionist Landscape*



*Lawrence Feldmesser of UBS, sponsor of Francis Bacon: Paintings from the 1950s*



*Jean Friedlander, recipient of the first Jean Friedlander Award for Exceptional Service*

# donors

*Gifts received between September 1, 2006, and August 31, 2007*

Thank you to the supporters who helped the Museum in 2006–2007. As Members, annual fund donors, or supporters of special exhibitions and programs, they made it possible for art to enrich hundreds of thousands of lives. The following lists recognize those supporters who contributed more than \$350 during the 2006–2007 fiscal year ending August 31, 2007.

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*Craftways: English Artisans in Seventeenth-Century New England*

*Going Out of Style: 400 Years in Changing Tastes in Furniture*

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Niedeken / Prairie Archives  
cataloguing and restoration project

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*Pissarro: Creating the Impressionist Landscape*

**Ralph Evinrude Foundation, Inc.**  
Kehinde Wiley Visit

### Fox 6

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Brooks Stevens Archives  
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American Art Fellowship

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**Iliad Antik LLC**

*Biedermeier: The Invention of Simplicity*

**Karl Kemp & Associates**

*Biedermeier: The Invention of Simplicity*

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**UBS**

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*Francis Bacon: Paintings from the 1950s*

**Lynde B. Uihlein**

*Francis Bacon: Paintings from the 1950s*

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**EDUCATION AND PUBLIC PROGRAMS**

**Alexian Village of Milwaukee**

Senior Days

**Anonymous**

Family Art Packs  
Museum visitor screens

**Assurant Health Foundation**

Family Sundays

**Aurora Sinai Medical Center**

Senior Days

**Ashley F. Bryan**

Let It Shine program

**Cream City Foundation**

**Joseph R. Pabst LGBT Infrastructure Fund**

MAM Film: *That Tender Touch*

**Eaton Corporation**

Rube Goldberg Competition

**Evercare**

Senior Days

**Four-Four**

Family Art Packs

**Greater Milwaukee Foundation**

**Marc Flech Memorial Fund**

Scholastic Art Awards

**Mary Nohl Fund**

Teen programs

**Alice and Lucia Stern Library Fund**

Library improvements

**Trinity Fund**

Education programs

**Harley-Davidson Foundation, Inc.**

Art Aloud

**Heller Foundation**

Scholastic Art Awards

**Richard and Ethel Herzfeld Foundation**

Junior Docents

**Susan and Raymond Kehm**

Scholastic Art Awards

**Leave A Legacy Wisconsin**

Senior Days

**Faye McBeath Foundation**

Art Aloud

**Archie and Viola Meinerz Foundation**

Art Aloud

**Midwest Airlines**

Music in the Museum

**Milwaukee Arts Board**

Teen programs

**National Endowment for the Arts**

Teen programs

**Palmer Foundation**

Teen programs

**Rockwell Automation**

Calatrava and the Dream Machine, a collaborative program with Discovery World at Pier Wisconsin

**Sensient Technologies Foundation**

Education programs

**Daniel M. Soref Charitable Trust**

Junior Docent Program

**Target**

Family Sundays

**U.S. Bank**

Education programs

**Wheaton Franciscan Health Care**

Senior Days

**Mr. and Mrs. James E. Wiensch**

Scholastic Art Competition

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*The following have made arrangements through wills, retirement plans, charitable remainder trusts, or other instruments to leave a portion of their estate to the Museum. Their legacies will help ensure that the Museum's exhibitions and programs will serve many generations to come.*

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*We also thank the Milwaukee Arts Board for the support it provides with funds from the City of Milwaukee and the State of Wisconsin.*

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*We gratefully thank the generous donors who contributed gifts of \$100 or more as a tribute to someone special.*

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*We apologize if we misspelled or omitted your name from this list and ask that you please bring this error to the attention of Mary Albrecht at 414-224-3245/mary.albrecht@mam.org.*



*Sande Anderson, president of the African American Art Alliance with artist Kehinde Wiley*



*Char Powers, honorary docent, at the President's Circle Preview for Pissarro: Creating the Impressionist Landscape*



*Member at the President's Circle Preview for Pissarro: Creating the Impressionist Landscape*

\*deceased

# support groups

## African American Art Alliance

Founded in 1990, the African American Art Alliance (AAAA) seeks to engage the community and provide a forum for education, discussion, and enjoyment of African American art and artists. The Alliance is also dedicated to supporting the Museum in the acquisition of African and African American art for its Collection.

A key focus of AAAA this year was the development of a new African American Art Tour—an addition to the Museum's self-guided Collection brochure series—providing visitors with an informative and engaging way to enjoy works of African American art on view in the Collection galleries. Also through the assistance of AAAA, *Song of the Towers* (1966), a painting by Aaron Douglas, was given to the Museum on long-term loan from the State of Wisconsin. This significant piece is a signature work of the Harlem Renaissance. It is currently traveling with the first major retrospective of Douglas's work, and is included in the exhibition catalogue.

A notable highlight of the 2006–2007 season was a lecture by Kehinde Wiley, an exceptional young artist in the contemporary art scene today. Hosted by AAAA in March, this much-anticipated visit served as a fitting follow-up to last year's acquisition by the Museum of Wiley's painting, *St. Dionysus* (2006), a gift from AAAA. Following this popular lecture, Wiley joined members of AAAA and the Contemporary Arts Society for a dinner program. Another artist, Robert S. Duncanson, was honored at AAAA's Annual Meeting in June, which featured the newly acquired painting *Minnepota Falls* (1862). Distinguished for his largely self-taught still lifes, landscapes, portraits, and genre subjects, Duncanson was one of the first black American professional painters to gain international acclaim. The event also included the election of new board members Nancy Simuel, Mutopé Johnson, and ShaRon Williams.

The season concluded with the kickoff of Quad A Quartets, a new quarterly program series for AAAA Members.

## American Heritage Society

The American Heritage Society (AHS) supports the Museum's collection of American fine and decorative arts from the colonial era into the twentieth century through the development and/or sponsorship of educational programs, workshops, trips, acquisitions, and conservation efforts.

In 2007, AHS Members enjoyed a year full of exceptional programming opportunities. The group coordinated tours of important collections at private homes, including the Frank Lloyd Wright Frederick Bogk House and Richard Philipp Sarah Weil House—both of which are owned by AHS Members gracious enough to open up their homes for the Annual Meeting. In addition, the owners of an outstanding collection of early American furniture and English decorative arts invited their fellow AHS Members to their home for an informative and intimate tour. Finally, a trip to Chicago's Astor Street District included tours of rare and exciting private homes and collections, thanks to the generosity of another AHS Member.

AHS also went behind the scenes with the Museum's conservation department for an introduction to the care of artworks, and behind closed (cabinet) doors during a curator-led tour of the American collections. Throughout the year, the group continued to support the Museum's exhibitions with a variety of programs, from lectures on changing tastes in furniture and the pathways of colonial furniture makers to an up-close and personal interview with artist Gord Peteran on his furniture-inspired artworks.



Dorothy Nelle Sanders and Willodene Harris at the African American Art Alliance annual meeting



Barbara Fuldner, AHS president, and Joe Gromacki, board member



Artist Gord Peteran and guest curator Glenn Adamson at reception co-sponsored by AHS and CAS

## Contemporary Art Society

The Contemporary Art Society (CAS) promotes the appreciation of contemporary art through the sponsorship of programs that bring renowned artists, critics, and curators to the Museum, and by supporting the Museum in its acquisition of important works of contemporary art. This special interest group provides a forum for emerging enthusiasts and dedicated collectors alike.

CAS kicked off the year's programs in September by visiting the studios of Milwaukee artists Scott and Tyson Reeder, Fred Stonehouse, and Jason Yi. In November, Gregory S. Athnos, professor emeritus of music at North Park University, Illinois, spoke at the Museum about the relationship between the visual arts and music. During the winter months, CAS sponsored a symposium in conjunction with the *Francis Bacon* exhibition that focused on the issues facing painters today. Co-moderated by Chief Curator Joe Ketner and artist Michelle Grabner, panelists Brad Kahlhamer, José Lerma, and Fred Tomaselli spoke about meaning, content, and imagery in contemporary painting. In early March, CAS co-sponsored with the African American Art Alliance a lecture by artist Kehinde Wiley, who spoke about his larger than life-sized paintings of young African American men. Finally, a discussion was held with Robert Greenstreet, dean of the School of Architecture and Urban Planning and director of Planning and Design of Milwaukee, about his plans to revitalize the city.

CAS also supported the Museum's acquisition of a painting by James Siena and videos by Bruce Conner, Robin Rhode, and Jason Yi. Members of the planning committee for the forthcoming Tenth Benefit Art Auction were busy all year securing art donations for the biennial event, traveling to Chicago and New York, as well as accompanying CAS Members on their trip to Los Angeles, where they visited numerous museums and private collections.

## Collectors' Corner

The Collectors' Corner began supporting the Museum in 1948, when a group of women decided to form an organization devoted to the study of decorative arts and antiques. Today, Collectors' Corner Members continue to develop engaging programs that serve to expand and deepen the public's appreciation for the decorative arts, and support the Museum in making acquisitions of important decorative arts pieces for its Collection. In 2007, Members enjoyed a slate of exciting and wide-ranging events, from a visit to a nationally renowned private Arts and Crafts collection in Lake Bluff, Illinois, to curator-led tours of the decorative arts exhibitions at the Museum. Visiting scholars including Stephen Sennott and Timothy J. Whealon gave lectures on Chicago architecture and eighteenth-century antiques, and Collectors' Corner Members Marilyn Bradley and Barbara Morris spoke on folk art and contemporary crafts. The year closed in May with a rousing talk from Chief Educator Barbara Brown Lee on Camille Pissarro.

## Fine Arts Society

Founded in 1987, the Fine Arts Society (FAS) is a group of European-art enthusiasts that sponsor and support related educational programs and lectures, exhibitions, trips, and acquisitions by the Museum, which serve to increase community knowledge and appreciation for European art.

The Fine Arts Society launched its 2006–2007 year with an outstanding series of lectures held in conjunction with the groundbreaking exhibition *Biedermeier: The Invention of Simplicity*. Curator Laurie Winters gave Members a private tour of the exhibition during FAS's Annual Meeting in September. James Zemaitis, vice



*Tim Hawkinson touring CAS Members through his Überorgan installation at the J. Paul Getty Museum, Los Angeles*



*CAS Members enjoying a studio visit with artist Fred Stonehouse*



*CAS Members Tony Krausen, Sue Frautschi, and Cynthia Stoll*

president and director of twentieth-century design at Sotheby's, led a daylong seminar at the end of September on "how to" collect Biedermeier furniture in tandem with modern European design. New York dealer and social historian Angus Wilkie spoke in October about the Biedermeier period within the historical context of the nineteenth century. In November, the holidays brought the second annual installation of the Neapolitan crèche, which is now part of the Museum's Collection, providing a festive opportunity for a lecture by renowned crèche expert Eric Cirilano. Celebrations continued in December with Laurie Winters introducing the upcoming *Pissarro* exhibition at the group's annual holiday lecture/luncheon at the Woman's Club of Wisconsin.



*FAS Members Mary Rotheray, Sheila Schmitz-Lanners, JoAnna Poehlmann, and Ken Tries at the Biedermeier fundraiser*

The New Year opened with international flare when Laurie Winters and FAS Members attended the *Biedermeier* opening at the Albertina in Vienna. In February, a slideshow together with Viennese sweets re-created the excitement of the exhibition opening for those who were unable to attend. In March, Ian Kennedy, curator of European painting and sculpture at the Nelson-Atkins Museum of Art in Kansas City, lectured on twelve seventeenth- and early-eighteenth-century Italian paintings lent to the Museum from Houston collector Mark Haukoht; a sumptuous Italian dinner followed the lecture. April featured a behind-the-scenes tour of the conservation lab with Chief Conservator Jim deYoung.

During the summer, FAS again organized a series of lectures to complement the *Pissarro* exhibition. Among the exceptional speakers were Katy Rothkopf, curator of European painting and sculpture at the Baltimore Museum of Art and organizing curator of the exhibition; Christopher Lloyd, former surveyor of the Queen's Pictures and contributor to the exhibition catalogue; Richard R. Brettell, Margaret McDermott Distinguished Professor of Art and Aesthetics at the University of Texas at Dallas; and Joachim Pissarro, great-grandson of the artist and curator at the Museum of Modern Art in New York. And finally, FAS concluded its busy year in July with "A Day in the Country" at the farm of FAS Member Frank Murn.



*FAS Members Christy Foote and Eileen Jezo at the Biedermeier fundraiser*

## Friends of Art

As the Museum's largest volunteer support group, Friends of Art (FOA) presents numerous special events throughout the year to engage the community, expand the Museum's audience, and generate funds to support the Museum and its Art Acquisition and Exhibition Fund. In 2006–2007 alone, FOA events raised over \$350,000 to support the Museum.

The FOA event season began in October with the celebrated return of the Grape Lakes Food & Wine Festival. The 19th annual series of events was chaired by Jon Hopkins and began, as always, with the festive Grape Stomp Twilight 5K Run and 2-mile walk. The next evening, guests enjoyed the Wine and Dine Gourmet Dinner and Collectors Fine Wine Auction at the University Club. Chaired by Alison Culver, the feast featured nine courses prepared by Milwaukee's premier chefs, with nine wine pairings. For the Grand Tasting, which concluded the festival with over eighty wines from around the world as well as culinary delights, event chair Gregory L. Meyers encouraged guests to "Taste It, Love It, Buy It!"



*FAS Members at the Biedermeier fundraiser*

Ornaments & Adornments kicked off the holiday season with the mid-November art and gift sale in Windhover Hall. Julia DeCicco and Kate Ojeda chaired the 9th annual, three-day event, which included seventy-five juried artists. Chairs Holly Segel and Joe Massimino, stressed the "fun" part of fundraising in April at the 48th annual Bal du Lac, FOA's premier gala fundraiser. For the first time, Bal guests were treated to dinner in the Baker/Rowland Galleries. Finally, in June, the 45th annual Lakefront Festival of Arts (LFOA) highlighted the talents of 172 top artists from around the country. This exclusive group was selected out of nearly thirteen hundred artists. The efforts of chairs Jen Dirks and Larry Oliverson and

their dedicated team of volunteers drew nearly thirty thousand attendees to this nationally recognized event. This incredible response was also largely due to the unprecedented support of 2007's LFOA presenting sponsors: Quad/Graphics and *Milwaukee Magazine*.

Also notable in 2007, FOA President Ed Hanrahan led the kickoff of a series of festivities surrounding FOA's 50th anniversary. This yearlong celebration, chaired by Ed Hashek, was developed to recognize FOA's collective contributions to the Museum, totaling nearly \$6 million since their inception in 1957 in support of various exhibitions and the acquisition of hundreds of artworks for the Collection. FOA50 events were also focused on recognizing the enthusiastic support of the community and the efforts of literally thousands of volunteers that made FOA's accomplishment of these milestones possible. A community day was hosted by FOA in September, allowing the general public to enjoy free admission to the Museum's Collection galleries along with a wide range of family friendly activities. The event brought more than two thousand visitors to the Museum.

Key FOA volunteers and business partners were recognized during the Annual Meeting for their commitment and efforts in helping FOA accomplish its 2006–2007 fundraising goals. Volunteer Service Awards were presented to Ann and John Krueger and Linda Boxill, recognizing their work on the children's art center at LFOA. Kahler Slater was selected as the 2007 Partner in Art Award winner for their long-term commitment to the Museum and ongoing support of numerous FOA events. Finally, Frederic G. Friedman received the 2007 Friend of the Year Award, FOA's highest form of recognition, for the numerous years of exemplary service he has provided to the Museum on behalf of Friends of Art.



*Children of all ages enjoying painting on the glass wall at Lakefront Festival of Arts*

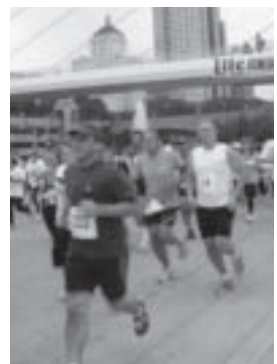


*Guests enjoying great fun and company at Bal du Lac*

## Garden Club

Celebrating its eighty-seventh year, the Museum's Garden Club is the largest member club of the Wisconsin Garden Club Federation. As part of its mission, the club supports the Milwaukee Art Museum by providing flowering plants and arrangements for the Museum's entrances and information desks. Members of the Museum are welcome and encouraged to join the Garden Club, whether as a novice or master gardener.

From tours and trips to demonstrations and workshops, the Museum's Garden Club has an active program schedule for its members. Programming this year included a visit to the Green Bay Botanic Garden, a lecture on eighteenth-century botanical prints, a landscape architect's view of garden design, a hands-on workshop on spring bulb planting, and other educational and social gatherings. Club members also took an early leap into spring by going on a trip to Cincinnati/Dayton, Ohio, and Lexington, Kentucky.



*Hundreds of runners hitting the pavement for FOA's 19th annual Grape Stomp 5K to benefit the Museum*

## Photography Council

Photography Council Members opened their 2006–2007 season by sponsoring Saul Leiter's exceptional slide presentation during the opening of *In Living Color: Photographs by Saul Leiter*. After the lecture, Members adjourned to a local restaurant for dinner with the artist, who continued to charm his admirers. In November, the group welcomed internationally renowned photography conservator Paul Messier to Milwaukee, where he spoke about current issues confronting the field and addressed selected photographs from the Museum's Collection. The featured speaker for the annual "Collecting Tips" program was photography historian and curator Ellen Handy. Her lecture on various strategies and goals employed by some of the world's most important institutional photography collections was both enlightening and inspiring.

March's annual event was the highlight of the season, during which Photography Council Members voted to support the acquisition of one of four photographs by emerging Midwest photographers. The selected artist was Jen Davis, but—in what is fast becoming the norm for the event—the generosity of individual Council Members enabled the Museum to acquire the remaining three photographs as well. In April, the Photography Council collaborated with the Contemporary Art Society for a special tour of Madeleine and David Lubar's outstanding collection of photographs. The opening of the rotation space for the Museum's collection of prints, drawings, and photographs on the Mezzanine Level occasioned another collaboration, this time with the Museum's Print Forum. The two groups enjoyed talks by curators Lisa Hostetler and Mary Weaver Chapin while enjoying hors d'oeuvres—and each other's company. The final event of the season was a party at which Members shared their favorite photographs of the year.



Opening reception for *In Living Color: Photographs by Saul Leiter* following the artist's lecture, sponsored by the Photography Council

## Print Forum

Print Forum enjoyed another busy year, beginning with a private "Curator's Choice" lecture in the Herzfeld Study Center in September. Mary Weaver Chapin, assistant curator of prints and drawings, discussed some of her favorite works in the collection, ranging from Renaissance drawings on long-term loan from the Stephen Solovy Art Foundation to contemporary prints by local and international artists. In October, Gillian Saunders, curator at the Victoria and Albert Museum in London, provided a public lecture titled "Prints Now: Directions and Definitions." Saunders' talk explored the radical transformation of printmaking over the last two decades, and was particularly well-attended by local printmakers and students from the University of Wisconsin–Milwaukee and Milwaukee Institute of Art & Design. In November, independent scholar Laurie A. Stein provided Print Forum Members with a private tour of the exhibition, *Biedermeier: The Invention of Simplicity*. Stein focused on the works on paper in the exhibition with her talk, "Biedermeier Drawings: Mirrors of Individuality." The Print Forum annual holiday party was hosted by Charles and Cathy Wickler.



Five of the founding Print Forum Members. Back: Lois Ehlert, George Evans, Julia Evans, and Kent Anderson. Front: Thomas Gould

Members also enjoyed a gathering at Dean Jensen's gallery in January, and in spring, they traveled to the Art Institute of Chicago for a tour of the Goldman Print and Drawing Study Center, conservation labs, and blockbuster exhibition, *Cézanne to Picasso: Ambrose Vollard, Patron of the Avant-Garde*. In May, during a joint program with the Museum's Photography Council, Members celebrated the opening of the rotation space for prints, drawings, and photographs on the Mezzanine Level, as well as the opening of the exhibition, *Adolph Gottlieb: Early Prints*. The annual dinner was held in June at the Woman's Club of Wisconsin and featured the unveiling of the 2006–2007 Collectors' Club print *Thin Ice, Low Levees* by Frances Myers.



Frances Meyer speaking about her work at the Print Forum Annual Dinner



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A young visitor to Lakefront Festival of Arts pausing to refresh at the Cudahy Garden fountains



Lakefront Festival of Arts visitors taking in artwork by 172 artists from around the country, all on view in state of the art Clearspan tents placed on Art Museum Drive

† Deceased after August 31, 2008

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 Daniel Wisniewski  
*Security Officers*

**INFORMATION SYSTEMS**

Rebecca Goral  
*Manager of Information Systems*

Sue Nelsen  
*Assistant Manager of Information Systems*

**DEVELOPMENT**

Mary Louise Mussoline  
*Senior Director of Development*

Frank Miller  
*Director of Corporate and Foundation Gifts*

Mary Albrecht  
*Director of Planned Giving and Major Gifts*

Sara Stum  
*Director of Membership*

Sue Schneck  
*Membership Manager*

Rachael Jurek  
*Sponsorship Manager*

DeDe Chaoui  
*Development Administrator*

Rebecca Owen  
*Membership Relations Coordinator*

Terry Pachuca  
*Development Assistant*

Kristy Kramer  
*Administrative Assistant*

Kristin Nelson\*  
*Membership Assistant*

**FOA EVENTS AND PROGRAMS**

Beth Hoffman  
*Director of FOA Events and Programs*

Chad Piechocki  
*Special Events Manager*

Jane Klug\*  
*Administrative Assistant*

Dionne Wachowiak\*  
*Administrative Assistant*



*Manager of Visitor Services Becca Kitlinger helping a visitor at the admissions desk*



*Manager of Media Relations John Eding helping a young guest at the Pissarro Member Preview Celebration*



*Director of Membership Sara Stum enjoying Target Family Sundays*

\*part time

# financial report

Nicolas Beatrixet, *Henri II, King of France, 1556* (detail). Engraving. Gift of the Hockerman Charitable Trust. M2007.51

Financially, the Milwaukee Art Museum concluded fiscal year 2007 with a balanced budget and a strong balance sheet, bolstered by the receipt of capital campaign pledges and a continued reduction in debt (which was entirely paid off by December 31, 2007, after the end of our fiscal year). Net assets remained steady at \$130 million as of year-end.

## HIGHLIGHTS OF THE 2007 OPERATING YEAR INCLUDE

- Transfer of \$294,000 from operations to a Board-designated reserve for future operating needs, made possible primarily by reducing spending and controlling costs
- Successfully meeting the annual campaign and membership goals, increasing 6% from prior year. Continuing success of the store, café, and facility rental, which contributed a gross profit of \$1.9 million, increasing 12% from prior year
- Growth in sponsorship revenue of 14% from prior year (\$2.0 million to \$2.3 million) for both curatorial and education programs
- Significant increase in exhibition sales and fees (increase of \$0.7 million or 317% from prior year) and exhibition expenses (increase of \$1.1 million or 83% from prior year) primarily due to the *Biedermeier* exhibition

The investment portfolio experienced solid performance in 2007, earning a total return of \$3.5 million—an increase of \$1.4 million (64%) from the prior year return. Total market value of investments increased from \$27.8 million to \$31.9 million (14.8%) from 2006 to 2007.

Each year, 5% of the three-year average of the endowment funds restricted for operations is distributed to the operating fund. In 2007, this amounted to 7% of operations.

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

## financial statements

### MILWAUKEE ART MUSEUM CONDENSED STATEMENT OF FINANCIAL POSITION

As of August 31, 2007

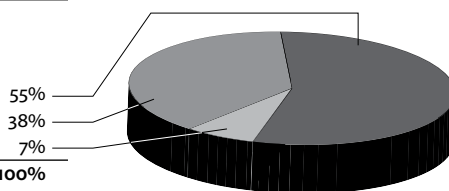
Assets		Liabilities and net assets	
Cash and cash equivalents	2,718,138	Payables	1,577,034
Investments and funds held in trust	32,695,759	Deferred revenue	378,650
Inventories and other assets	761,412	Notes payable	2,225,958
Accounts receivable, net	468,304	Total liabilities	4,181,642
Contributions receivable, net	3,263,621	Total net assets	130,586,837
Property and equipment, net	94,861,245		
<b>Total assets</b>	<b>134,768,479</b>	<b>Total liabilities and net assets</b>	<b>134,768,479</b>

### CONDENSED STATEMENT OF OPERATIONS

Operating fund only

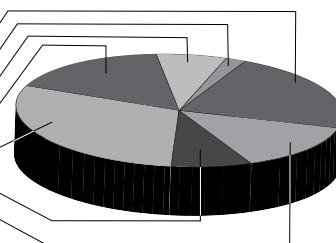
#### Operating revenue

Contributed revenue	
Unrestricted	5,251,539
Restricted for programs	1,887,324
Total contributed revenue	7,138,863
Earned revenue	4,957,957
Endowment draw for operations	964,740
<b>Total operating revenue</b>	<b>13,061,560</b>



#### Operating expenses

Facilities and security	2,853,109	22%
Transfer to reserves	294,000	2%
Education	875,065	7%
Audience and communication	2,157,009	17%
Presentation and curatorial	3,937,360	30%
Administrative and development	1,869,396	14%
Business operations	1,074,780	8%
<b>Total operating expenses</b>	<b>13,060,719</b>	<b>100%</b>

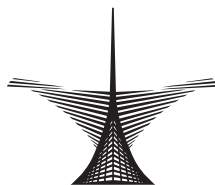
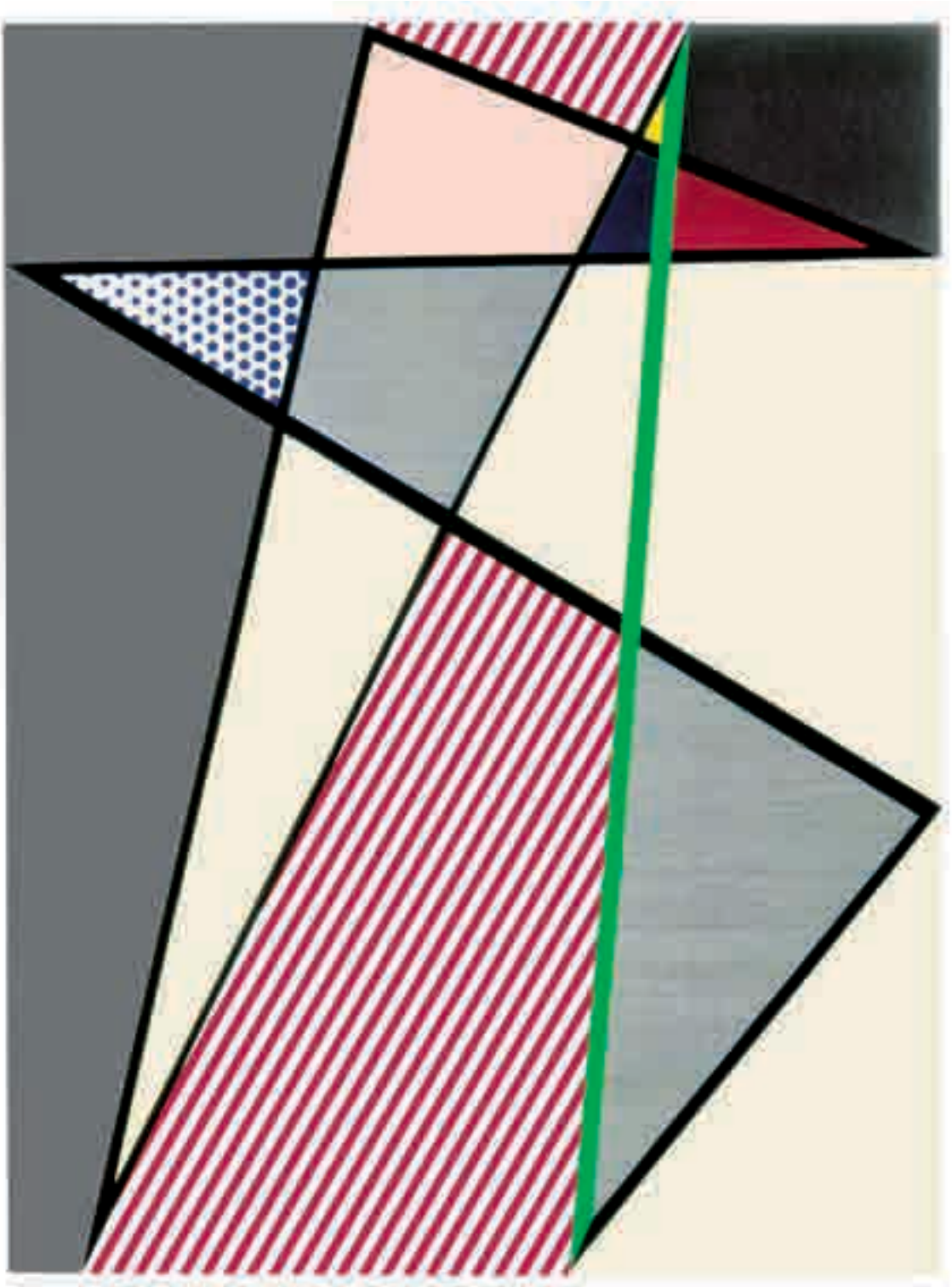


Change in unrestricted net assets from operations **841**

The condensed statement of financial position and the condensed statement of operations are derived from the Milwaukee Art Museum's financial statements as of August 31, 2007, which have been audited by KPMG LLP, independent auditors, whose report expressed an unqualified opinion on those financial statements. A complete copy is available upon request or can be found on the Museum's website: [www.mam.org](http://www.mam.org).



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



MILWAUKEE ART MUSEUM

414-224-3200 | [www.mam.org](http://www.mam.org)